At this stage in its development, the university organism would be making full use of two access systems deriving from the settlement system: the two ends of alignment would be linked by a fast, efficient urban transport system while the hill roads would continue to function as they had in the first phase. The squares would be the meeting point of the two systems.

The plan for the University of Calabria was the result of a competition won in 1974 by a group consisting of E. Battisti, V. Gregotti, H. Matsui, P. Nicolin, F. Purini, C. Rusconi Clerici. Urban Planning was by Laris.
Collaborators on the project:
P. Cerri, V. Gregotti, H. Matsui (Gregotti Associati); G. Grandori, G. Ballio, A. Castiglioni, G. Colombo (Structural Engineers); Tenke VRC (Engineers).

INTRODUCTION

An Analogical Architecture
Aldo Rossi

A leader in the Italian neorationalist movement *La Tendenza*, Aldo Rossi earned international acclaim for *The Architecture of the City*, published in Italian in 1966 and translated to English and published by Oppositions Books (the Institute for Architecture and Urban Studies) in 1982. This central postmodern text is supported by the body of influential architectural work, both drawn and built, that Rossi has produced since the 1960s. The embodiment of his theoretical ideas in design work explains the impact of Rossi's architecture.

His involvement at the Architectural Institute of the University of Venice (IAUV or "School of Venice"), began with research in 1963–65 and resumed with teaching in 1975. In the interim, he taught for five years at the Milan Polytechnic, had four solo exhibitions, and edited a number of publications. This article and the companion piece that follows, "Thoughts about My Recent Work," appeared in *Architecture and Urbanism* as part of a special feature.[1]

"An Analogical Architecture" is an explication of Rossi's design method, which relies on the "logical-formal operation" of analogy as defined by psychoanalyst Carl Jung:

> "logical" thought is what is expressed in words directed to the outside world in the form of discourse. "Analogical" thought is sensed yet unreal, imagined yet silent; it is not a discourse but rather a meditation on themes of the past, an interior monologue.

Rossi uses analogical in the sense of retrieving the "archaic, unexpressed, and practically inexpressible" thought in memory. Kenneth Frampton's discussion of "analogical form" as part of his program of Critical Regionalism (ch. 11) may derive from Rossi, in its recall of primitive building forms and their associations.

Analogy explains Rossi's recourse to types, and to "certain forms of the utmost clarity [which] awaken a kind of collective memory."[2] Alan Colquhoun observes that Vittorio Gregotti and Rossi use type in different ways:

> Remaining open to contingency, Gregotti seems to display the "type" in the process of being eroded or transformed; Rossi displays it at such a level of generality that, no longer vulnerable to technological or social interference, it stands frozen in a surreal timelessness.[3]

The neorationalists were introduced to typology in the early 1960s through Giulio Carlo Argan's published research on Quatremère de Quincy, the nineteenth-century theorist whose distinction between ideal type (*type*) and physical model (*modèle*) they have adopted. (ch. 5)

Rossi is a self-proclaimed rationalist, but his work is nonetheless poetic because of the superimposition of something surreal (or "abnormal" in Colquhoun's words) on a geometric order. (His exquisite collages are vivid postmodern interpretations, even appropriations, of the work of surrealist painter Giorgio Di Chirico.) Rossi's buildings are "abnormal" in terms of their typological signification of function; for example, his Gallaratese housing and Modena cemetery designs use uncannily similar forms for radically different programs.

Asserting that relationships or context determine meaning, Rossi says that fixed objects (forms) can be subject to changing meaning. Elemental architectural forms can thus be reused for different purposes, as in the above example. This parallels structuralist ideas of the role of fixed elements (received structures) in language. (ch. 2) To confirm this connection, Rossi cites structuralist Claude Lévi-Strauss in *The Architecture of the City*. In this book, Rossi points to the presence of morphological types with flexibility of function in the urban context. Semiotician Umberto Eco's "Function and Sign: Semiotics of Architecture" challenges Rossi's notion that a building's function can change without loss of meaning. Because for Eco, function is the primary meaning denoted by architecture. Eco's theory of architectural meaning does allow, however, for the secondary (symbolic, aesthetic, etc.) functions connoted by architecture to change with the passage of time.

Rossi's interventions in the traditional city aim to shock by making their differences clear, rather than attempting to blend in. (Solà-Morales Rubió discusses this strategy of "contrast" in chapter four.) Rossi reasserts the significance of context indirectly, quoting Walter Benjamin; the Frankfurt School theorist says, "I am unquestionably deformed by relationships with everything that surrounds me." This citation suggests a link between the IAUV and the Frankfurt School, a link made more explicit in the historical work of Manfredo Tafuri and Francesco Dal Co.

1   The Japanese magazine, then five years old, had already asserted itself as an important critical and theoretical venue.
2   Alan Colquhoun, "Rational Architecture," *Architectural Design* 45, no. 6 (1975): 368.
3   Ibid.: 366.

ALDO ROSSI
AN ANALOGICAL ARCHITECTURE

Although in my architecture things are seen in a fixed way, I realize that in recent projects certain characteristics, memories, and above all associations have proliferated or become clearer, often yielding unforeseen results.

Each of these designs has been due increasingly to that concept of the "analogical city" about which I wrote sometime ago; meanwhile that concept has developed in the spirit of analogy.

Writing on that subject, I stated that it was mainly a matter of a logical-formal operation that could be translated as a design method.

In order to illustrate this concept, I cited the example of the view of Venice by Canaletto in the Parma Museum, in which Palladio's project for the Rialto Bridge, the Basilica, and the Palazzo Chiericati arranged and depicted as if the painter had reproduced an actual townscape. The three monuments, of which one is only a project, constitute an analogue of the real Venice composed of definite elements related to both the history of architecture and that of the city itself. The geographical transposition of the two existing monuments[†] to the site of the intended bridge forms a city recognizably constructed as a locus of purely architectonic values.

This concept of the analogical city has been further elaborated in the spirit of analogy toward the conception of an analogical architecture.

In the correspondence between [Sigmund] Freud and [Carl] Jung, the latter defines the concept of analogy in the following way:

I have explained that "logical" thought is what is expressed in words directed to the outside world in the form of discourse. "Analogical" thought is sensed yet unreal, imagined yet silent; it is not a discourse but rather a meditation on themes of the past, an interior monologue. Logical thought is "thinking in words." Analogical thought is archaic, unexpressed, and practically inexpressible in words.

I believe I have found in this definition a different sense of history conceived of not simply as fact, but rather as a series of things, of affective objects to be used by the memory or in a design.

Thus, I believe I have also discovered the fascination of the picture by Canaletto in which the various works of architecture by Palladio and their removal in space constitute an analogical representation that could not have been expressed in words.

Today I see my architecture within the context and limits of a wide range of associations, correspondences, and analogies. Whether in the purism of my first works or the present investigation of more complex resonances, I have always regarded the object, the product, the project as being endowed with its own individuality that is related to the theme of human and material evolution. In reality research into architectural problems signifies little more to me than research of a more general nature, whether it be personal or collective, applied to a specific field.

My associates and I are striving to create new interests and alternatives.

The quotation from Walter Benjamin: "I am unquestionably deformed by relationships with everything that surrounds me," might be said to contain the thought underlying this essay. It also accompanies my architecture today.

There is a continuity in this, even though in the most recent projects general and personal tensions emerge with greater clarity, and in various drawings the uneasiness of different parts and elements can be felt to have superimposed itself on the geometrical order of the composition.

The deformation of the relationships between those elements surrounding, as it were, the main theme, draws me toward an increasing rarefaction of parts in favor of more complex compositional methods. This deformation affects the materials themselves and destroys their static image, stressing instead their elementality and superimposed quality. The question of things themselves, whether as compositions or components—drawings, buildings, models, or descriptions—appears to me increasingly more suggestive and convincing. But this is not to be interpreted in the sense of "*vers une architecture*" nor as a new architecture. I am referring rather to familiar objects, whose form and position are already fixed, but whose meanings may be changed. Barns, stables, sheds, workshops, etc. Archetypal objects whose common emotional appeal reveals timeless concerns.

Such objects are situated between inventory and memory. Regarding the question of memory, architecture is also transformed into autobiographical experience; places and things change with the superimposition of new meanings. Rationalism seems almost reduced to an objective logic, the operation of a reductive process which in time produces characteristic features.

In that respect I consider one of the studies realized in the course of the work on the Modena Cemetery competition as especially important. In redrawing this design and in the very process of rendering the various elements and applying the colors to parts that

required emphasis, the drawing itself acquired a complete autonomy vis-à-vis the original design, so much so that the original conception might be said to be only an analogue of the finished project. It suggested a new idea based on the labyrinth and the contradictory notion of the distance traveled. In formal terms this composition is like the game of "royal goose."[††] In fact, I believe this resemblance explains its fascination and the reason why we produced several variations of the same form. Afterwards, it occurred to me that the "death" square is particularly noticeable as if it contained some profound automatic mechanism quite apart from the painted space itself.

No work, other than by its own technical means, can entirely resolve or liberate the motives that inspired it; for this reason, a more or less conscious repetition is produced in the work of anyone who labors continuously as an artist. In the best of cases, this can lead to a process of perfection but it can also produce total silence. That is the repetition of objects themselves.

In my design for the residential block in the Gallaratese district of Milan there is an analogical relationship with certain engineering works that mix freely with both the corridor typology and a related feeling I have always experienced in the architecture of the traditional Milanese tenements, where the corridor signifies a life-style bathed in everyday occurrences, domestic intimacy, and varied personal relationships. However, another aspect of this design was made clear to me by Fabio Reinhart driving through the San Bernardino Pass, as we often did, in order to reach Zurich from the Ticino Valley; Reinhart *noticed* the repetitive element in the system of open-sided tunnels, and therefore the inherent pattern. I understood on another occasion how I must have been conscious of that particular structure—and not only of the forms— of the gallery, or covered passage, without necessarily intending to express it in a work of architecture.

In like fashion I could put together an album relating to my designs and consisting only of things already seen in other places: galleries, silos, old houses, factories, farmhouses in the Lombard countryside or near Berlin, and many more—something between memory and an inventory.

I do not believe that these designs are leading away from the rationalist position that I have always upheld; perhaps it is only that I see certain problems in a more comprehensive way now.

In any case I am increasingly convinced of what I wrote several years ago in the "Introduction to Boullée": that in order to study the irrational it is necessary somehow to take up a rational position as observer.

Otherwise, observation—and eventually participation—give way to disorder.

The slogan of my entry in the competition for the Trieste Regional Office was taken from the title of a collection of poems by Umberto Saba; *Trieste e una Donna* (Trieste and a Woman). By this reference to one of the greatest modern European poets I attempted to suggest both the autobiographical quality of Saba's poetry and my own childhood associations of Trieste and Venice, as well as the singular character of the city that brings together Italian, Slav, and Austrian traditions.

My two years in Zurich had a great influence upon this project in terms of precise architectonic images: the idea of a great glazed cupola (*Lichthof*) such as the one at Zurich University by [Kolo] Moser or that of the *Kunsthaus*. I have combined the concept of a public building with this idea of a large, centrally illuminated space; the public building, like the Roman bath or gymnasium, is represented by a central space; here, in fact, three large central spaces related to one another, above which are the corridors of the upper storeys that lead to the offices.

The large spaces can either be divided or used as a single area for general assemblies; they are indoor plazas. Each is lit through large panes of glass recalling those I referred to in Zurich.

An important feature is the raised stone platform. This actually exists and represents the foundations of the old Austrian railway depots. It has been modified only by the openings through which one is able to enter a series of spaces occupying the lower level of the building.

I retained this basement level as a good way of expressing the physical continuity between old and new: by the texture of the stone; its color; and the perspective of the street running along the sea.

This project is closely related to that for the students' hostel made at about the same time, which represents a link between the design for Casa Bay, of which I shall speak more at length, and the Gallaratese block.

From Gallaratese it borrows the typology of rectilinear volumes with outside corridors, containing the students' living quarters, while with Casa Bay it shares the relationship with a sharply sloping site. The blocks of students' rooms are enclosed within an open framework of steel galleries linked at various points, and the whole building may be seen as an elevated construction anchored to the ground. The factory-like blocks are joined to a social services building (dining room, bar, reading and study rooms, etc.) standing on the level ground at the head of the site and connected with the residential wings by a T-shaped bridge.

The social services building is also developed on a centralized plan, the focus of which is a large open space with various rooms arranged above; the central room functions as the dining and assembly hall. It, too, is lit from above like the Regional Office Building. This steeply pitched roof of glass points toward the foot of the hill and, as can be seen from the drawings, is the focal point of the entire complex.

The use of light materials and, in particular, the contrast between steel and glass— combined in a way that emphasizes their technological or engineering qualities—and other materials suggestive of masonry (stone, plaster, and reinforced concrete) is expressed with clarity, and the design is restated by means of its specific relation with nature. The preference for light materials and open structural work corresponds to the space over the slope, like a bridge in other words, while the heavy part reposes directly on solid ground.

In a way this sort of contrast was already introduced in the design for a pedestrian bridge at the XIIIth Triennale (1963), in which the metal bridge enclosed in transparent steel netting contrasted with the static mass of the piers echoing the arcade behind. This same netting reappears in the housing at Gallaratese. The project for a bridge at Bellinzona in Switzerland followed a similar development; this was part of the overall scheme for the restoration of the castle, carried out by Reichlin and Reinhart, and the bridge was intended to connect the upper part of the fortifications with the part situated near the river passing over the via Sempione.

In that design the two concrete supports, that would probably have been varnished, were supposed to resemble the gray stone of the castle walls and the bridge was once more covered in metallic netting.

By means of such examples, I hope to be able to illustrate the problem of new building in historic town centers and the relationship between old and new architecture in general. I believe that this relation, or bond as it can be understood in the broader sense, is most satisfactorily expressed through the careful use of contrasting materials and forms, and not through adaptation or imitation.

But the same principles serve as an introduction to the contrasting relationship with nature pursued in the house at Borgo Ticino (Casa Bay).

I have a special fondness for this design because it seems to express a fortunate condition. Perhaps it is the fact of living suspended in mid-air among the trees of the forest, or the similarity to those riverbank constructions, including even fishermen's shacks, which for functional reasons but also owing to the basic repetition of their form remind us of prehistoric lake dwellings.

The typological image of the building is of elements growing along the slope but forming an independent horizontal line above it, the relationship to the earth being shown only by the varying height of the supports.

The architectural elements are like bridges suspended in space. The suspension or aerial construction allows the house an existence within the forest at its most secret and unattainable point amongst the branches of the trees.

The windows in each room open at the same level as the branches themselves, and viewed from certain parts of the house (the entry, the hall, and the bedrooms) the relation between earth, sky, and trees is unique.

The positioning of the building in the natural environment operates in this unusual fashion not because the building imitates or mimics nature but rather by the fact of being superimposed, almost as an addition to nature itself (trees, earth, sky, meadow).

†   [Actually situated in Vicenza.—Trans.]
†† [The playing board consists of sixty-three divisions painted in a spiral, each ninth space depicting a goose.—Trans.]

THEORIZING A NEW AGENDA FOR ARCHITECTURE

AN ANTHOLOGY OF ARCHITECTURAL THEORY 1965–1995

KATE NESBITT, EDITOR

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