The architecture of analogy. "Whatever happened to analogue architecture?"

The legacy of an educator

During two tenures as a visiting professor at Eth Zurich between, in 1972-75 and 1978-79, Rossi’s pupils included Jacques Herzog, Pierre de Meuron, Marcel Meili and Miroslav Sik. Through their ideas relating to image, type and history, one can read a lineage to Rossi. However, in the autumn 2009 issue of “AA Files” Adam Caruso observes that the influential Herzog & de Meuron, “succumbed to the possibilities of scale and coverage afforded by global practice” in a move that their contemporaries read as a rejection of what had gone before. This paper considers the question asked by Adam Caruso in that “AA Files”, “whatever happened to analogue architecture?"

Analogy is a process of reasoning that uses existing material as reference in order to construct something new. Analogical thinking is both unconscious and conscious; irrational and rational. It is the close and distant relationship to both reality and imagination.

The architectural result of an analogical thinking process is inferred to be analogical form. Thus, the analogical framework is the relationship between analogical thinking and analogical form.

This paper will investigate the lineage of Rossi to Herzog & de Meuron; Meili and Sik to Christian Kerez and Valerio Olgiati. It critiques the theoretical argument of these architects, within the analogical framework and concludes by considering the relevance of architectural practice after Aldo Rossi.

This paper is part of a design-led PhD developing ‘analogy’ within a critical and creative reflective framework, in which the Analogical City of architect Aldo Rossi; and the ‘associative thinking’ method of psychoanalyst Sigmund Freud are conceptually situated. In particular it interprets Rossi’s theory of type via Freud’s model for memory. The aim of which is to contribute to critical discourse on the city, architecture and planning.