ANALOGICAL CITY

CAMERON McEWAN

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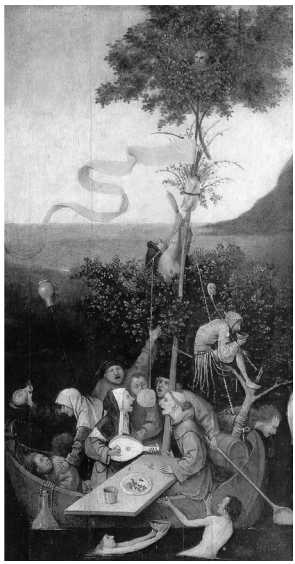

Fig. 1. Detail from Hieronymus Bosch, *Ship of Fools* (1490–1500)

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Contents

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For Fionnghuala

Introduction

> The subjective element in architecture has the same tremendous importance it has in politics. In both architecture and politics the creative moment is based on decisional elements.
>
> — Aldo Rossi[1]

> Project-making in architecture simultaneously constructs a critique of the present; and the horizon of its reorganization.
>
> — Vittorio Gregotti[2]

> Theory becomes a material force once it seizes the masses.
>
> — Karl Marx[3]

Analogical City argues for architecture's status as a critical project. The concept of the analogical city was Aldo Rossi's most compelling yet diffuse and neglected idea. Rossi never theorized the analogical city in the way that he theorized the city as an artifact or the idea of type in *The Architecture of the City.* Instead the analogical city was primarily represented in Rossi's drawings, reprised as marginal in his essays, and only implicit

1 Aldo Rossi, "Architecture for Museums," in *Aldo Rossi: Selected Writings and Projects,* ed. John O'Regan, trans. Luigi Beltrandi (London: Architectural Design, 1983), 16–17.

2 Vittorio Gregotti, *Inside Architecture,* trans. Peter Wong and Francesca Zaccheo (Cambridge: MIT Press, 1996), 21.

3 Karl Marx, *Critique of Hegel's "Philosophy of Right,"* trans. Annette Jolin and Joseph O'Malley (Cambridge: Cambridge University Press, 2009), 137.

in Rossi's major books.[4] In one of Rossi's notebooks he sketched a table of contents for a book called *Analogical City: Essay on Architecture,* but it was never realized.[5] Critics either unjustly overlook the analogical city, are explicitly hostile to the idea, or uncritically celebrate its "poetics." Often the analogical city is cited as the moment when Rossi succumbed to the solipsism of autobiography and irrationalism.[6] On the contrary I argue that the analogical city is critical, collective, and emancipatory. I argue that analogical thinking is imagining otherwise. Analogical thought, and understanding cities as analogical cities, might open the conditions of possibility for rethinking the critical project in architecture.

At a time when the humanities and the sciences are threatened by the irrationalism of thought, from climate denial to post-truth disinformation narratives, and when architecture has seemingly disavowed its critical capacity and political possibility, commodified as an instrument of the neoliberal city, the present moment is a crisis of collective imagination. It is necessary to develop critical strategies, conceptual tools, and knowledge practices to articulate modes of thinking and acting otherwise. Today, knowledge is a common terrain of struggle. Thought requires constant reinvention and articulation. The task of architecture, and critique more broadly, must be to interpret the world in order to change it. I put forward a grammar of the analogical city as a critical project to develop modes for imagining the city, the subject, and the world otherwise, towards a more egalitarian and critical architecture of the city.

Aldo Rossi and the Analogical City

Rossi developed the concept of the analogical city in the 1960s and 1970s through an intense engagement with drawing and writing that condensed into one another. Rossi reflected: "I recognize in many of my drawings, a

4 Aldo Rossi, *A Scientific Autobiography,* trans. Lawrence Venuti (Cambridge: MIT Press, 1981), and Aldo Rossi, *The Architecture of the City,* trans. Diane Ghirardo and Joan Ockman (Cambridge: MIT Press, 1982).

5 Aldo Rossi, *I Quaderni Azzurri 1968–1992,* ed. Francesco Dal Co (Milan: Electa, 1999), 4A, and Jean-Pierre Chupin, *Analogie et théorie en architecture: De la ville, de la ville et la conception, même* (Gollion: Infolio, 2010).

6 To cite only two paradigmatic critics: Manfredo Tafuri, *History of Italian Architecture, 1944–1985,* trans. Jessica Levine (Cambridge: MIT Press, 1989), and Vincent Scully, "Postscript: Ideology in Form," in Rossi, *A Scientific Autobiography,* 111–16. Tafuri's critique was close and reasoned; Scully's critique was mystifying and celebratory.

type of drawing where the line is no longer a line, but writing."[7] Rossi argued that the city was an "historical text" made readable by its permanent architectural types and their formal, associative, and syntactical relationships.[8] A chain of association led from the subject to the city, from drawing to writing, and from history to the present. The linguistic concept of the analogical city extended that argument.

On one level, the analogical city signifies a chain of association between the subject, architecture, and the city. It allowed Rossi to think the simultaneity of individual and collective life, the conscious and the unconscious, and authorship and the social imagination. The analogical city was latent in Rossi's first major book and although unarticulated at that point, was captured in phrases, such as "architecture implies the city," "the city is a synthesis of values concerning the collective imagination," "the city itself is the collective memory of its people," and "the laws of the city are exactly like those that regulate the life and destiny of individual men [sic]."[9]

On another level, the analogical city represented a counter project to the technocratic assumptions of what Rossi called "naïve functionalism."[10] Modern architecture in the 1920s was synonymous with functionalism when architects were concerned with solving problems of collective significance, developing a revolutionary formal language that reflected a new critical attitude. For architects such as Le Corbusier, Mies van der Rohe, and Ivan Leonidov or historians such as Adolf Behne, all key references for Rossi, functionalism was not only a question of practicality. Behne wrote: "The utilitarian only asks: 'What is the most practical way for me to act in this case?' But the functionalist asks: 'How do I act most correctly in principle?'" Their attitude had a philosophical and ethical basis concerned with how to think and act in principle, towards social progress.[11] They claimed that modern architecture embodied hope for emancipation and universal liberation.

During the postwar period modern architecture suffered a crisis and tended towards a utilitarian and corporate ethos. In *Modern Architecture* Alan Colquhoun concluded that by the 1960s, "rational functionalism seemed incapable of dealing with the web-like complexities of late capi-

7 Rossi, *A Scientific Autobiography,* 44.
8 Rossi, *The Architecture of the City,* 128.
9 Ibid., 113, 128, 130, 163.
10 Ibid., 46.
11 Adolf Behne, *The Modern Functional Building,* trans. Michael Robinson (Los Angeles: Getty Research Institute, 1996), 123.

talism. The Utopian promise of a new, unified, and universal architecture was becoming increasingly implausible."[12] The dominant tendency when confronting the city was the practice of zoning, circulation, and market-value. Rossi argued that a purely functional understanding of architecture and the city was reductive, denied human imagination, and foreclosed historical possibility.

Rossi's critique of naïve functionalism came close to Theodor Adorno and Max Horkheimer's critique of instrumental reason.[13] By the 1950s and 1960s Adorno and Horkheimer concluded that technological reason had prevailed over critical reason, culture had become entertainment, and critique was disappearing. They argued that the tendency towards total administration of the world needed urgent reorientation. It can be said that instrumental reason and the logic of the market are today fully superimposed on collective life. After four decades of neoliberal capitalism, its grammar of consumption permeates everything: branding, individualism, the cult of personality, spectacle, manic consumerism, the commodification of all sectors of society, the embrace of instrumentality, entertainment as a model for debate, anti-intellectualism, the privatization of the public realm, and ongoing mass urbanization. We are living through multiple crises of imagination — social, political, and environmental — and a crisis of knowledge production itself.[14] An alternative discourse is needed. Another way of thinking about cities and acting in

12 Alan Colquhoun, *Modern Architecture* (Oxford: Oxford University Press, 2002), 254. See also Manfredo Tafuri, *Architecture and Utopia: Design and Capitalist Development,* trans. Barbara Luigia La Penta (Cambridge: MIT Press, 1976), 134–36. Tafuri argues that the crisis of modern architecture can be situated against the concurrent crises of European fascism and the economic collapse of 1929.

13 Theodor Adorno and Max Horkheimer, *Dialectic of Enlightenment,* trans. John Cumming (London: Verso, 2010), and Max Horkheimer, *Critique of Instrumental Reason,* trans. Matthew O'Connell (London: Verso, 2014).

14 For readings of the crises of imagination see Franco "Bifo" Berardi, *The Uprising: On Poetry and Finance* (Los Angeles: Semiotext(e), 2012), 7; Paolo Virno, *A Grammar of the Multitude: For an Analysis of Contemporary Forms of Life,* trans. Isabella Bertoletti, James Cascaito, and Andrea Casson (Los Angeles: Semiotext(e), 2004), 26; Maurizio Lazzarato, *Signs and Machines: Capitalism and the Production of Subjectivity,* trans. Joshua David Jordan (Los Angeles: Semiotext(e), 2014); Slavoj Žižek, *Living in the End Times* (London: Verso, 2011), 406, 417; Chantal Mouffe, *Agonistics: Thinking the World Politically* (London: Verso, 2013), 61; McKenzie Wark, *Sensoria: Thinkers for the Twenty-First Century* (New York: Verso, 2020), 4; and Henry A. Giroux, *Race, Politics, and Pandemic Pedagogy: Education in a Time of Crisis* (London: Bloomsbury, 2021), 32.

collective life is necessary. Imagining the city and the world otherwise is an urgent task.

It is in the sense of "imagining otherwise" that the analogical city can be rethought. Analogical thinking incorporates a cluster of concepts related to interpretation and reason that include alterity, mediation, memory, opposition, otherness, resemblance, sameness, and similarity. Its principal modes of operation are linguistic, visual, and associative.[15] Analogical thinking is a way of seeing, knowing, and thinking the world otherwise. Analogical thinking is always thinking "beyond." The term "analogical" is therefore not primarily used here in the conventional meaning of "similar," such as in the phrase "one city is analogous to another," or "one architecture is similar to another." Therefore, I stress the alterity of analogical thought — its "otherness" — instead. It is the latent critical and political content of Rossi's analogical city that can be articulated afresh as a critical project.

Aldo Rossi and the Disavowal of the Analogical City

I would like to situate my reading of Rossi's analogical city with a brief survey of the main commentators on Rossi's work and how they address the analogical city. I focus on architects and theorists who have put forward sustained reflections on Rossi's thought and projects. In recent years Rossi has been the subject of reassessment, but it is notable that the analogical city is either not present at all or presented in a marginal way.

In Pier Vittorio Aureli's *The Project of Autonomy,* Baukuh's "The Broken Promises of *The Architecture of the City,*" and Antonio Monestiroli's

15 For a reading that focuses on the linguistic, temporal, and interpretive aspects of analogy see Ronald Schleifer, *Analogical Thinking: Post-Enlightenment Understanding in Language, Collaboration, and Interpretation* (Ann Arbor: University of Michigan Press, 2001). Schleifer considers analogical thought in readings of Michel Foucault on archaeology and knowledge, Ferdinand de Saussure on grammar and syntax, Walter Benjamin on the idea of constellation, and Sigmund Freud on free association. For a reading that focuses on the visual and associative aspects of analogical thought see Barbara Maria Stafford, *Visual Analogy: Consciousness as the Art of Connecting* (Cambridge: MIT Press, 2001). Stafford focuses on resemblance as the central theme in analogical thinking. She theorizes the attributes of analogy as allegory, intuition, memory, and emotion. For an historical reading of analogical thought see G.E.R. Lloyd, *Polarity and Analogy: Two Types of Argumentation in Early Greek Thought* (Indianapolis: Hackett Publishing, 1992). In its original Greek usage, analogy was a middle term related to mediation and the idea of *tertium datur.*

The World of Aldo Rossi, the focus is on Rossi's thought in *The Architecture of the City* and a selection of Rossi's early buildings. While the conclusions of these architects and critics are largely positive, they do not engage with the analogical city. Aureli presents a materialist history of the key protagonists around Rossi's "project of autonomy" who sought to elevate architecture as a distinct form of knowledge. Aureli draws parallels between the thought of political theorists Mario Tronti, Antonio Negri, and Massimo Cacciari and the architectural studies of Rossi and Archizoom. Although Aureli does not explicitly say so, he argues for the status of the critical project in architecture. He concludes that Rossi's theory and projects are a "methodological and theoretical exemplar" for a political and formal approach to architecture.[16]

The architectural group Baukuh (2004–), focuses on the analytical procedure that Rossi adopted — that a typical work of architecture is a "type," bound to a "class" of repeated forms and elements, and is also produced through those repeated forms. Baukuh analyze the relationship of type, form, authorship, and the connection between architecture, history, politics, and the city.[17] Baukuh conclude with a critical appreciation of Rossi's effort to produce architecture as "collective knowledge" embodied in Rossi's *The Architecture of the City.* However, Baukuh are critical of what they see as Rossi's turn away from the collectivity of the city into a private domain of "autobiography."[18] This is a typical turn of phrase used against Rossi by those who equate the analogical city with autobiography. Yet no mention is made of the analogical city in Baukuh's essay.

In *The World of Aldo Rossi* from 2015, Monestiroli reflects on the themes of the "rational" and the "exalted" in Rossi's thought. The rational deals with a pursuit of shared values staged by the systematic analysis of the city, its form, and composition. The exalted is a form of thought "composed of memories, associations, and analogies."[19] Monestiroli summarizes Rossi's thinking on the city and key architects of the rational tradition including Andrea Palladio, Étienne-Louis Boullée, Karl Friedrich

16 Pier Vittorio Aureli, *The Project of Autonomy: Politics and Architecture within and against Capitalism* (Princeton: Princeton Architectural Press, 2013), 83.

17 Baukuh, "The Broken Promises of 'The Architecture of the City'," in *Two Essays on Architecture* (Zurich: Kommode Verlag, 2014), 63–119. See also Kersten Geers, Jelena Pancevac, and Stefano Graziani, eds., *The Urban Fact: A Reference Book on Aldo Rossi* (Cologne: Verlag der Buchhandlung Walther Konig, 2021). The editors of this book are closely associated to architects at Baukuh.

18 Baukuh, "The Broken Promises of 'The Architecture of the City'," 114.

19 Antonio Monestiroli, *The World of Aldo Rossi* (Siracusa: Lettera Ventidue Edizioni, 2018), 25.

Schinkel, Adolf Loos, and Mies van der Rohe. Monestiroli argues that the architecture of the city is a representation of human values and an historical and cultural project, comments I endorse. Yet his remarks on the analogical city are only cursory.

Two productive engagements with the analogical city are the 2018 work by Daniel Sherer, *Aldo Rossi: The Architecture and Art of the Analogical City* for an exhibition of the same name, and Michael Hays's chapter on Rossi in the 2010 *Architecture's Desire: Reading the Late Avant-Garde*. Sherer does not discuss the analogical city directly other than a brief mention to Rossi's example of Canaletto's "alternative vision of Venice" as a "paradigmatic manifestation of the analogical city."[20] Instead, Sherer situates analogical thinking in an Italian context, reading its intellectual roots in the thought of Italo Calvino, Carlo Ginzburg, Umberto Eco, and Enzo Meladri. For Sherer those figures developed a "culture of analogy" during a period in Italian intellectual and political life when a critique of rationality was emerging and "the concept of analogy assumed considerable importance as a bridge between different forms of knowledge."[21] Rossi's critique of naïve functionalism in *The Architecture of the City* is part of that context. While modernist architects emphasized the emancipatory potential of technology, functionalism as an ethical position for architecture, and an emphasis on functional relationships at building and city scales, Rossi emphasized history, form, and the collective memory of the city. Sherer argues that Rossi incorporated imagination and memory into the analysis and design process through speculative drawings that merged different scales of architecture and cities with places and contexts, thereby countering the industrial and rationalization ethos. Analogical thought develops as a form of critique towards conventions of architectural representation and thinking about the city.

In *Architecture's Desire* Hays argues that architecture is a "specific kind of socially symbolic production whose primary task is the construction of concepts and subject positions rather than the making of things."[22] Hays describes Rossi's projects as part of a body of work of the period around 1970 when architects aimed to systematize architecture as a language. Hays groups the work of Peter Eisenman, Bernard Tschumi, John

20 Daniel Sherer, *Aldo Rossi: The Architecture and Art of the Analogical City* (Princeton: Princeton University Press, 2018), 9.

21 Ibid., 8. See also Paul Ginsborg, *A History of Contemporary Italy: Society and Politics 1943–1988* (New York: Penguin Books, 1990).

22 K. Michael Hays, *Architecture's Desire: Reading the Late Avant-Garde* (Cambridge: MIT Press, 2010), 1.

Hejduk, and Rossi as key figures of the period who developed a program of architecture based on the formal capacity of architecture as distinct to all other kinds of language. This was part of the architectural autonomy argument. For Hays, "the analogue is at once a means of analysis, a method of design, and a necessary prior condition for practice."[23] The analogue claims epistemic and ontological value.

Hays tends to focus on the more frequently discussed idea of typology in Rossi's work, although reference is made to Claude Levi-Strauss's "savage thought" which Lévi-Strauss linked to analogical thought as a "multimodal mind."[24] Hays argues that Rossi's "typology project" is an example of a specific architectural theorization of elements and notation which revealed architecture's "desire" for a formal, linguistic, and disciplinary specific autonomy. Hays states: "Architecture can come only from architecture."[25] There is a resonance to Anthony Vidler's 1978 essay "The Third Typology" where Vidler refers to Rossi to theorize typology as the idea of an "ontology of the city" from which architecture generates its grammar of forms and elements.[26]

More recently Diogo Seixas Lopes and Diane Ghirardo have produced book length studies on Rossi. In 2017 *Melancholy and Architecture,* Lopes focuses on the melancholic aspects in Rossi's thought, drawings, writing, and the experience of Rossi's buildings, in particular Rossi's Modena Cemetery.[27] Lopes includes a limited discussion of the standard references that Rossi makes to the analogical city including surrealist art practice, capriccio painting, and Rossi's 1976 collage entitled *Analogous City: Panel.* These references are important, and I will reflect on them in later chapters. Lopes's discussion remains a brief commentary without detailed analysis. Ghirardo's 2019 *Aldo Rossi and the Spirit of Architecture* is a broad historical account of Rossi's thought and projects. Ghirardo discusses some of Rossi's key product designs, drawings, writings, and buildings. She seeks to grasp Rossi's thought as transmitted from object

23 Ibid., 35.

24 Ibid.

25 Ibid., 39.

26 Anthony Vidler, "The Third Typology," in *Architecture Theory Since 1968,* ed. K. Michael Hays (Cambridge: MIT Press, 1998), 288–94. This is an expanded version of Vidler's editorial for *Oppositions.* See Anthony Vidler, "The Third Typology," in *Oppositions Reader: Selected Readings from a Journal for Ideas and Criticism in Architecture 1973–1984,* ed. K. Michael Hays (New York: Princeton Architectural Press, 1998), 13–17.

27 Diogo Seixas Lopes, *Melancholy and Architecture: On Aldo Rossi* (Zurich: Park Books, 2017).

to city. Ghirardo translated a number of Rossi's writings including, with Joan Ockman, *The Architecture of the City.* Ghirardo's method relies on what she describes as the "personal aspect" of Rossi's architecture, her personal engagement with Rossi's words, written and spoken, and close readings of his architecture.[28] After an extended biographical introduction the book proceeds in order of architectural typologies, starting with the city, then monument, theater, and cemetery.

Ghirardo makes several key points in relation to the analogical city. She observes that the analogical city "celebrated Rossi's vision of the historic city as shaped by imagination and by individuals working together, the city as locus of collective memory, imagination, and action."[29] Ghirardo comments that Rossi claimed that analogical thinking is limitless: "Rossi's belief in the open-endedness of analogical thought was a continuous dialogue between knowledge of the real and the power of imagination."[30] Ghirardo maintains that the "lesson of Rossi" is to "open rather than close ways of thinking about architecture."[31] I take issue with Ghirardo's celebratory tone and the assumption that her closeness to Rossi as a friend, colleague, and translator of his texts provides absolute authority that can be challenged by the question of critical distance. Yet Ghirardo's analysis is a reminder that the analogical city articulates potentially limitless dimensions, can be subject to new interpretations, and reworked as critical thought in action.

In canonical literature on Rossi by Manfredo Tafuri, Rafael Moneo, Carlo Olmo, Vincent Scully, Micha Bandini, and Francesco Dal Co, the analogical city is frequently dismissed, referred to in apathetic terms that do not address its critical force, or else the idea is left unacknowledged. Tafuri's early critique of Rossi's architecture was constructive. In *Theories and History of Architecture* Tafuri argued that Rossi's urban studies represented a form of "typological criticism" that demonstrated how "architectural criticism merges with the criticism of the city."[32] For Tafuri, Rossi's typological criticism asked questions about architecture through architecture so that a critique of a single architectural work was also a critique of the city, and of the history of architecture more broadly. In *The*

28 Diane Ghirardo, *Aldo Rossi and the Spirit of Architecture* (New Haven: Yale University Press, 2019), x.

29 Ibid., 17.

30 Ibid., 203.

31 Ibid., 197.

32 Manfredo Tafuri, *Theories and History of Architecture,* trans. Giorgio Verrecchia (London: Granada, 1980), 130.

Sphere and the Labyrinth, Tafuri argued that it was through the elaboration of an "alphabet of forms" that Rossi "dissolved" and "destroyed" the architectural object towards its critical articulation in the city.[33] Yet Tafuri wrote that Rossi's theoretical works are but "poetics," and that "it is useless to contest a literary work of his: it has but one use, that of helping to understand the spiritual autobiography that the author inscribes within his formal compositions."[34]

By the 1980s Tafuri concluded that Rossi's critical project and the analogical city in particular had succumbed to "a realm of images […] whose source was [Giorgio] de Chirico, frozen in spaces abandoned by time, and [Arnold] Böcklin's 'unhappy vision.' […] Architecture is placed fearfully in the balance: its reality, never denied, is perversely bound to the unreal."[35] Tafuri rejected the analogical city as an "architectural poetics" that expressed Rossi's desire to "embrace dreamed reality."[36] Tafuri leaves little space for the critical potential of the analogical city. Critiques of Rossi and the analogical city accepted Tafuri's conclusion and uncritically followed with refrains such as those of Baukuh and Lopes concerning Rossi's autobiographical tendency, nostalgia, melancholy, or other supposed "irrationalities."

Moneo followed Tafuri and identified a divide in Rossi's architecture. In the 2004 *Theoretical Anxiety and Design Strategies* Moneo argues that Rossi's work "embarked on an ambitious urbanistic treatise" but "ends up indulging in pure personal catharsis."[37] Moneo's critique is important because as a practicing architect, Moneo's thought was influential on architects, educators, and a generation of students in a way that was different to Tafuri. Moneo solidified the narrative initiated by Tafuri that Rossi's work begins as a search for knowledge through typological criticism, enacts a re-founding of the discipline of architecture by rationalist and analytical principles, and then slides into autobiography. Moneo uses

33 Manfredo Tafuri, *The Sphere and the Labyrinth: Avant-Gardes and Architecture from Piranesi to the 1970s,* trans. Pellegrino d'Acierno and Robert Connolly (Cambridge: MIT Press, 1990), 273.

34 Tafuri, *The Sphere and the Labyrinth,* 357n17.

35 Tafuri, *History of Italian Architecture,* 138.

36 Manfredo Tafuri, "Ceci n'est pas une ville," *Lotus International* 13 (1976): 13.

37 Rafael Moneo, *Theoretical Anxiety and Design Strategies* (Cambridge: MIT Press, 2004), 2. See also Rafael Moneo, "Aldo Rossi: The Idea of Architecture and the Modena Cemetery," in *Oppositions Reader,* ed. Hays, 105–34. Moneo's essay focused on Rossi's theories of the city and typology as articulated in *The Architecture of the City.* Moneo explored how Rossi's thought was translated into his projects by a reading of the Modena Cemetery.

extracts from *A Scientific Autobiography* to claim that for Rossi "vague memories are what matter" and "the attachment of knowledge […] gave way to the expression of sentiment."[38] The linear claim is inaccurate. A close reading of *The Architecture of the City* shows that Rossi's thought on memory, feeling, and autobiography are always present, while a close reading of the 1981 *A Scientific Autobiography* reveals an analytical, reflective, and critical attitude. Moneo leaves out any discussion of the analogical city in his writings.

Olmo's critique of the analogical city took the form of a warning against the analogical city about which Olmo remarks, "it is useless to follow its author."[39] In the postscript to *A Scientific Autobiography,* Scully discusses the analogical city only in opaque terms, such as its "mystery of remembrance" and its "solitary" and "dreamlike" qualities.[40] Bandini concentrates on Rossi's idea of type and dismisses the analogical city as a "powerful visual intuition" that suffers from a "hollow circularity."[41] Dal Co also refers to the circularity of the analogical city and its visuality but his words are more interpretive and argues that the analogical city is an example of "the supreme abstract power of creative fantasy" as an "ordered montage of fragments" where montage is raised to the level of critical principle and relational logic. Dal Co concludes: "The analogical construction moves on different ground" as a "continuous construction of internal relations."[42]

Rossi's thought in general and on the analogical city in particular has been productive in Eisenman's formal analyses. In "The House of the Dead as the City of Survival," Eisenman reads the analogical city in conceptual, formal, and philosophical terms.[43] In the first part of the essay Eisenman interprets Rossi's drawings as "visions of incompleteness" and as a means of architectural thinking. The drawings represent the city as forever incomplete, under construction, and a never concluded artifact. Rossi's drawings represent an architectural vision of an open discourse. Eisenman's reading of Rossi's drawings as a "construction" coincides with Rossi's opening to *The Architecture of the City* where Rossi wrote: "By architecture I mean not only the visible image of the city and the sum of

38 Moneo, *Theoretical Anxiety and Design Strategies,* 125, 142.
39 Carlo Olmo, "Across the Texts: The Writings of Aldo Rossi," *Assemblage* 5 (1988): 98.
40 Scully, "Postscript: Ideology in Form," 112.
41 Micha Bandini, "Aldo Rossi," *AA Files* 1, no. 1 (1981): 108.
42 Francesco Dal Co, "Criticism and Design," in *Oppositions Reader,* ed. Hays, 164–65.
43 Peter Eisenman, "The House of the Dead as the City of Survival," in *Aldo Rossi in America: 1976–1979* (Cambridge: MIT Press, 1979), 4–15.

its different architectures, but architecture as construction, the construction of the city over time."[44] For Rossi and Eisenman, the construction of the city is the construction of a world of ideas. In the second part Eisenman summarizes the analogue's relation to history: "In one sense, the analogue uses history, that is, what is existing, to order what will be new. At the same time, it is ahistorical in that it cuts off the formative stages of the process."[45] The analogue creates a space for thought, a critical distance that is in dialogue with history, and is a hinge between past and future towards "a vision of a potential 'other' reality."[46] Eisenman argues that analogical thought is an "act of revolt" and hence is oppositional, resistant, and critical. For Eisenman, the analogue operates by "inflexions and constructions."[47] The third part of Eisenman's essay puts forward a series of symbolic readings to draw out individual and collective moments of life and death, history and knowledge, Rossi's architecture, and the architectural types of baptistery, sanctuary, and tomb.

Eisenman argued that Rossi's analogical city is a linguistic and critical tool. He examines the "textual" and critical content of Rossi's theory and projects. In "The Houses of Memory: The Texts of Analogy," the editors introduction to the English translation of *The Architecture of the City,* Eisenman argues: "The architectural drawing, formerly thought of exclusively as a form of representation, now becomes the locus of another reality. It is not only the site of illusion, as it has been traditionally, but also the real place of suspended time of both life and death. […]. In this way it and not its built representation, becomes architecture."[48] The movement between drawing, writing, building, and thinking is problematized. Eisenman picks up on that movement again in his later "Texts of Analogy" on Rossi's Modena Cemetery, where Eisenman writes that analogical

44 Rossi, *The Architecture of the City,* 21.

45 Eisenman, "The House of the Dead as the City of Survival," 6.

46 Ibid., 8.

47 Ibid., 6.

48 Peter Eisenman, "The Houses of Memory: The Texts of Analogy," in Rossi, *The Architecture of the City,* 10. Eisenman's introduction is framed by quotes from Jacques Derrida on the "haunting of cities" from *Writing and Difference* and Sigmund Freud's example of Rome as an analogue of the unconscious in *Civilization and Its Discontents.* I return to those themes later. See Jacques Derrida, *Writing and Difference,* trans. Alan Bass (London: Routledge, 2001); Sigmund Freud, "Civilization and Its Discontents," in *The Standard Edition of the Complete Psychological Works of Sigmund Freud,* Vol. 21: *The Future of an Illusion, Civilization and Its Discontents, and Other Works (1927–1931),* trans. James Strachey with Anna Freud (London: Hogarth Press, 1961), 59–145.

thought is "a counterpoint to rationalist logic."[49] Eisenman proposes that Rossi's drawings of the analogical city are "recursive, and ultimately textual."[50] By textual Eisenman means that all ideas and objects can be understood in relation to existing and past ideas and objects, similar to how a discourse is constructed, and of Rossi's theory of typology.

Eisenman's critique of Rossi's analogical city is thought provoking and always in dialogue with a formal argument, focused on drawings or buildings. In all of Eisenman's work, architecture is understood as a critical and formal project where work on the language of architecture is undertaken to advance the discipline by reflecting on its formal basis. Yet Eisenman brackets the formal as distinct from the political as architecture is a form of knowledge and a language.

While Rossi put forward a rigorous and coherent theory of the city as a "typological project" in *The Architecture of the City,* he did not theorize the analogical city. While in *The Architecture of the City* Rossi defined theoretical categories such as type, permanence, monument, primary element, collective memory, city as an historical text, and city as an urban artifact to elucidate the conceptual and formal characteristics of the city, there are few theoretical categories directly attributed to the analogical city. Instead, there are drawings, suggestive essays, and urban studies in which Rossi tests ideas about the analogical city. Consequently, the analogical city holds an ambiguous position within Rossi's thought. The analogical city is not a fully developed theory nor is it only an "intuitive," "poetic," or purely formal practice, as some critics propose. It is my position that the analogical city is poetic *and* political, and it always refers beyond itself towards a collective project of the city, yet it invites a series of formal, spatial, and graphic operations that comprise erasure and negation followed by substitution and remontage. In this way, the analogical city becomes a discursive, representational, and critical project (for example, figs. 7–10, 39–41, 43–46).

The Critical Project

The referent for the idea of the "critical project" is twofold. On one level it invokes the intense activity and radical thought of the 1960s and 1970s

49 Peter Eisenman, "Texts of Analogy: Aldo Rossi, Cemetery of San Cataldo, 1971–78," in *Ten Canonical Buildings: 1950–2000,* ed. Ariane Lourie (New York: Rizzoli, 2008), 188.
50 Eisenman, "The Houses of Memory," 188.

architects and theorists who brought together architecture with critique, the language question, and theory. In particular I mention Diana Agrest, Andrea Branzi, Alan Colquhoun, Peter Eisenman, Mario Gandelsonas, Vittorio Gregotti, Rem Koolhaas, Rosalind Krauss, Mary McLeod, Rafael Moneo, Joan Ockman, Aldo Rossi, Manfredo Tafuri, and Oswald Mathias Ungers.[51] Architecture's disciplinary limits and possibilities were tested in projects such as Archizoom's No-Stop City (1968), Eisenman's Cities of Artificial Excavation (1978), Ungers and Koolhaas's Archipelago City (1977), and later Agrest and Gandelsonas's Urban Text (1991).[52] Those projects and others systematically explored ideas about language, subjectivity, and architecture's relation to the city, power, and ideology whereby architecture gained purchase in disciplinary and societal level critiques.[53]

A significant difference between the architecture of today and that of the 1970s avant-garde is that the agency of the architect and the possibility of architecture as a critical project with a social intention is seem-

51 Edited collections that provide a selection of writings and projects of the period include K. Michael Hays, ed., *Architecture Theory Since 1968* (Cambridge: MIT Press, 1998); Hays, ed., *Oppositions Reader*; Joan Ockman, ed., *Architecture Culture 1943–1968: A Documentary Anthology* (New York: Rizzoli, 1993); Kate Nesbitt, ed., *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory, 1965–1995* (Princeton: Princeton Architectural Press, 1996); and Otakar Máčel and Martin van Schaik, eds., *Exit Utopia: Architectural Provocations, 1956–1976* (Munich: Prestel Verlag, 2004). Along with Rossi's *The Architecture of the City,* two other key texts brought the linguistic and the critical together into architecture: the 1966 Robert Venturi, *Complexity and Contradiction in Architecture* (New York: Museum of Modern Art, 2002), and Tafuri, *Theories and History of Architecture*.

52 Diana Agrest and Mario Gandelsonas, *Agrest and Gandelsonas: Works* (Princeton: Princeton Architectural Press, 1995); Archizoom Associati and Andrea Branzi, *No-Stop City: Archizoom Associati,* trans. Emilie Gourdet, Simon Pleasance, and Etienne Schelstraete (Orleans: Editions HYX, 2006); Peter Eisenman, *Cities of Artificial Excavation: The Work of Peter Eisenman, 1978–88,* ed. Jean-François Bédard (Montreal: Rizzoli International Publications, 1994); and Oswald Mathias Ungers et al., *The City in the City, Berlin: A Green Archipelago,* eds. Florian Hertweck and Sébastien Marot (Ennetbaden: Lars Müller Verlag, 2012).

53 It is notable that the disciplinary debates of the 1970s have been revisited today as a major reference point. See Anthony Vidler, *Histories of the Immediate Present: Inventing Architectural Modernism* (Cambridge: MIT Press, 2008); Reinhold Martin, *Utopia's Ghost: Architecture and Postmodernism, Again* (Minneapolis: University of Minnesota Press, 2010); Hays, *Architecture's Desire*; Pier Vittorio Aureli, *The Possibility of an Absolute Architecture* (Cambridge: MIT Press, 2011); Nadir Lahiji, ed., *Architecture Against the Post-Political: Essays in Reclaiming the Critical Project* (London: Routledge, 2014); Nadir Lahiji, *An Architecture Manifesto: Critical Reason and Theories of a Failed Practice* (London: Routledge, 2019); and Yasuhiro Teramatsu, ed., *A+U 598: Architecture in the 70s* (Tokyo: Shinkenchiku-Sha, 2020).

ingly absent. The 1970s avant-garde, like the interwar architects, thought critically about the city and society because they felt capable of shaping the historical present. That can be contrasted with today. As Moneo has argued,present architecture is characterized by "linguistic eclecticism," an "allure of novelty," and "basic pragmatism" so that only "the marketability of the form prevails."[54]

On another level the notion of the critical project connotes a broader legacy of critical theory, which generally refers to the Frankfurt School. In addition to Adorno and Horkheimer, I also refer to the broader critical tradition that extends from Immanuel Kant's critical philosophy through the thought of Karl Marx, Sigmund Freud, Walter Benjamin, Hannah Arendt to Ernesto Laclau, Chantal Mouffe, Slavoj Žižek, McKenzie Wark, and Italian workerist or "Autonomia" thinkers such as Silvia Federici and Paolo Virno.

In *The Idea of Critical Theory* Raymond Geuss argued that critical theory can be defined in terms of self-reflection and the will to change the world. Geuss writes: "A critical theory is a reflective theory which gives agents a kind of knowledge inherently productive of enlightenment and emancipation."[55] In Geuss's reflections, critical theory is a guide for individual and collective action. Critical theory is a form of knowledge about self and society undertaken specifically to recover reflection as a category of knowledge against the reductive nature of instrumental reason. Writing in relation to critical architectural theory the philosopher Sven-Olov Wallenstein argues that "critique is a reflection on our historical present that attempts to excavate conditions, possibilities, and limitations of aesthetic production."[56] Critical theory raises the question of what else might be desirable and how we may think and act differently.

The critical project is a challenge to the existing order, whether social or architectural, and it contains a political and a poetic dimension.[57] The aim of a critical project is to question dominant forms and processes, an-

54 Rafael Moneo, "Seeking the Significance of Today's Architecture," *Log* 44 (2018): 40, 42, 44.

55 Raymond Geuss, *The Idea of a Critical Theory: Habermas and the Frankfurt School* (Cambridge: Cambridge University Press, 1999), 2.

56 Sven-Olov Wallenstein, *Architecture, Critique, Ideology: Writings on Architecture and Theory* (Stockholm: Axl Books, 2016), xiv.

57 Berardi, *The Uprising,* 8, 20. See also Wark's reading of Alexander Bogdanov as a "comradely poetics of knowledge and labor" in McKenzie Wark, *Molecular Red: Theory for the Anthropocene* (London: Verso, 2016), 25. Wark approaches the question of analogical thinking and the use-value of knowledge through the technique of *détournement*.

alyze, reflect on, and interpret the historical present to change it; to open rather than close the discourse; and to invent alternative possibilities for existence, figures of thought, and knowledge practices. Critique renders ideas more relational, multidimensional, and discursive. The critical project operates through acts of close reading, that is, rethinking categories, concepts, practices, and projects to create new inflections.

Close reading appropriates the use-value of knowledge. It uses careful thought and existing material — texts, images, drawings, and projects — as a commons to be appropriated, interpreted, and transformed.[58] Close reading creates a material, imaginary, and symbolic relationship between the individual — the author as producer, the architect as producer — to language, knowledge, and the world.[59] Consequently, close reading is both an analytical strategy and a generative approach. It is critical and constructive. It uses what has gone before to order what is new. As a generative method, close reading is a particular type of knowledge practice that intervenes in the information political economy, our existing order, questions it, transgresses it, and opens the conditions of possibility to imagine and act otherwise. Close reading is my method.

Such a critical project is urgent. Architecture has forgotten its capacity to frame a political subject and engage in the collective imagination of the city. Critique was a hallmark of the 1960s and 1970s, a period that Hays called the "age of discourse" when architecture was framed as a language in which the discipline's logical boundaries and conditions were theorized as a grammar with syntax and structure.[60] Architecture was understood as a body of knowledge bound to an "internal" exploration and transformation of its own specific language. That language was based

58 See for example Kojin Karatani, *Transcritique: On Kant and Marx,* trans. Sabu Kohso (Cambridge: MIT Press, 2005). Karatani close reads Karl Marx through Immanuel Kant and Kant through Marx. A canonical example is Jacques Lacan, *The Four Fundamental Concepts of Psycho-Analysis,* trans. Alan Sheridan (London: Penguin, 1994). Lacan closely reads the texts of Freud, reworking Freud's biologically derived concepts (libido, the instincts, self-preservation) and replacing them with linguistic processes such as the unconscious as a flow of speech, the dream as linguistic construction, and the discourse of the Other. See also Lorens Holm, *Reading Architecture with Freud and Lacan* (London: Routledge, 2022).

59 Walter Benjamin, "The Author as Producer," in *Reflections: Essays, Aphorisms, Autobiographical Writings,* trans. Edmund Jephcott (New York: Schocken Books, 2007), 220–38.

60 Hays, *Architecture's Desire,* 3. See also Manfredo Tafuri, "L'architecture dans le boudoir: The Language of Criticism and the Criticism of Language," in *Oppositions Reader,* ed. Hays, 291–316, and Mario Gandelsonas, "From Structure to Subject: The Formation of an Architectural Language," in *Oppositions Reader,* ed. Hays, 200–223.

on typological form, which is abstract and historical, and therefore political. Key figures engaged in political and philosophical reflections on architecture's position in society and history. Buildings, urban plans, cities, drawings, images, architectural projects, and their contexts were understood as "texts" linked within a discursive chain connected to thought and ideology made "readable" by critique. If architecture could be read, then it could also be reread and therefore rewritten towards alternative possibilities, which consciously or unconsciously, endowed agency to the architect and architecture's place in the world.

Agency and criticality have gradually disappeared at least since the 1990s when understanding architecture as a language has been largely rejected by architects and theorists. Architects have uncritically produced buildings characterized by multifarious material and formal expression, from institutional to residential typologies, and emphasized architecture as an individual object at the expense of a coherent and dignified collective urban realm. As Aureli has remarked: "A model of political and economic use of architecture has emerged with the nineties triumph of the neoliberal economy. Within this economy, image seduction and cultural capital were no longer ideological manifestations of financial capital, but rather its structural preconditions."[61] Housing, predicated on a social commitment and forming most of the urban fabric, is now an ignored typology, abandoned to market forces. Architectural practice instead turned its focus to producing "atmosphere," expressionist effects, and "networked intelligence."[62]

The shift in architectural theory and the decadence of contemporary architecture have diminished the discipline, which has had political consequences.[63] The effect on cities and the collective imagination has led to the fragmentation of urban form by market urbanism, shattering of solidarity in the social realm, and a collective life where attitudes rarely

61 Pier Vittorio Aureli, "Foreword: Dwelling within Abstraction," in Albert Pope, *Ladders* (Princeton: Princeton Architectural Press, 2014), xlvi.

62 Jeffrey Kipnis, "Toward a New Architecture," in *A Question of Qualities: Essays in Architecture* (Cambridge: MIT Press, 2013), 287–320. Kipnis champions the architecture of what Lahiji later calls "neobaroque." See also Sarah Whiting and Robert E. Somol, "Notes around the Doppler Effect and Other Moods of Modernism," *Perspecta: Yale Architectural Journal* 33 (2002): 72–77.

63 Michael Speaks, "After Theory," *Architectural Record* 193, no. 6 (2005): 72–75, and Jeffrey Kipnis, "On the Wild Side," in *Phylogenesis: FOA's Ark Foreign Office Architects*, eds. Alejandro Zaera-Polo and Farshid Moussavi (Barcelona: Actar Publishers, 2003), 566–80. Kipnis professes the need to "kill" the "disease of theory."

recognize any other value than monetary value.[64] As has been remarked by Nadir Lahiji, architecture's abandonment of a critical project since the 1990s is synonymous with the disavowal of the political in architecture and consequently we have forgotten the legacy of radical critical lessons.[65]

Language and the Political

In the last two decades, the language question has returned, in particular within the context of political thought. Theorists have developed readings of the linguistic character of contemporary subjectivity, work, and social relations. Michael Hardt and Antonio Negri, Christian Marazzi, and Paolo Virno have analyzed the centrality of language, broadly construed as affect, imagination, speech, and thought, within society. They have argued that language is not only individual and communicative but a "creative force" (Marazzi) and a "commons" (Hardt and Negri), which shapes society's "forms of life" (Virno) in order to configure a new collective political subject which they and others term the "multitude."[66] Franco Berardi and Wark have advanced the proposition that language use and the writing of theory are a "knowledge practice" (Wark) and "material power" (Berardi) within the relations of production, what Wark has termed the "information political economy."[67] Mouffe has argued that language articulates a "chain of equivalence" to construct a "radical

64 Patrik Schumacher, "The Historical Pertinence of Parametricism and the Prospect of a Free Market Urban Order," in *The Politics of Parametricism: Digital Technologies in Architecture,* eds. Matthew Poole and Manuel Shvartzberg (London: Bloomsbury, 2015), 19–44.

65 Nadir Lahiji, "Introduction: The Critical Project and the Post-political Suspension of Politics," in *Architecture Against the Post-political,* ed. Lahiji, 1–7. Lahiji has put forward a sustained argument for critical architectural theory to reactivate architecture's emancipatory potential. See also Nadir Lahiji, *Adventures with the Theory of the Baroque and French Philosophy* (London: Bloomsbury, 2016); Nadir Lahiji, *Architecture or Revolution: Emancipatory Critique after Marx* (New York: Routledge, 2020); and Lahiji, *An Architecture Manifesto.*

66 Christian Marazzi, *Capital and Language: From the New Economy to the War Economy,* trans. Gregory Conti (Los Angeles: Semiotext(e), 2008); Michael Hardt and Antonio Negri, *Common Wealth* (Cambridge: Harvard University Press, 2009); and Virno, *A Grammar of the Multitude.*

67 Franco "Bifo" Berardi, *The Soul at Work: From Alienation to Autonomy,* trans. Francesca Cadel and Giuseppina Mecchia (Los Angeles: Semiotext(e), 2009); McKenzie Wark, *General Intellects: Twenty-One Thinkers for the Twenty-First Century* (London: Verso, 2017); and McKenzie Wark, *Capital Is Dead: Is This Something Worse?* (London: Verso, 2019).

democracy."[68] The general argument of these figures is that due to historical changes to relations and sites of production, the whole of society is now the site of production, that language is a form of production, and consequently that language is now a political terrain.

I argue that the categories and critical tools developed by political theorists can productively address the relationship between architecture to language, the political and the critical, individual, and collective agency. Ideas including city modeled on language, chain of equivalence, commons as knowledge, general intellect, grammar, knowledge practice, linguistic faculty, multitude, repetition, real abstraction, and others may open the relations of possibility towards a new critical project for architecture. I transpose those ideas onto architecture and the city, Rossi's analogical city in particular.

Creative Force of Language, Multitude, and the Common

In *Capital and Language,* Marazzi theorizes the linguistic condition of the post-Fordist economy when dominant economies transitioned away from Fordist assembly-line production, factory work, and waged relations. Marazzi focuses his analysis on the financial sector in order to study the role of linguistic practices in financial processes. Marazzi argues that the market economy is characterized by linguistic conventions and is a "linguistic machine" that requires communication of information through speech acts. For Marazzi the financial markets are the expression of the action and reaction of words. A pronouncement by the governor of the Bank of England or the chair of the Federal Reserve affects the market. Words move people to believe and act. They persuade and compel. With reference to John Austin's *How to Do Things with Words,* Marazzi writes:

> It can be submitted that a convention, which we have seen acting on the financial markets, is the fruit of a series of performative utterances, that is, utterances which do not describe a state of things but which immediately *produce* real facts. If we consider language to be not only an instrument used in institutional reality to *describe* facts, but also to *create* them, then in a world in which institutions like money, property, marriage, technologies, work itself, are all *linguistic* institutions, what moulds our consciousness, language, becomes at the same time

68 Mouffe, *Agonistics,* and Ernesto Laclau and Chantal Mouffe, *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics* (London: Verso, 2014).

> an instrument of production of those same real facts. *Facts are created by speaking them.*[69]

Marazzi argues that language is the dominant form of labor and is characterized by linguistic competencies including communication and creative thought. In sectors such as culture, economy, education, health, media, and politics, language is the production of ideas and knowledge transformed into images, information, affective, and social relations. Marazzi develops a linguistic theory for understanding the characteristics of contemporary modes of production. In sections such as "Language and Body," "Language and Difference," and "Language and Multitude," Marazzi argues that language is neither historical nor natural, but a construction of both, thus the human subject "constructed itself around language" and that "the environment of the human subject is language itself."[70] Marazzi writes: "Our body is born 'in' language, 'in' relation, in that linguistic relation in which the prime symbolic level is given as the *union* of life and language."[71]

For Marazzi, a linguistic theory helps to understand the historical conditions that gave rise to post-Fordist modes of production. Marazzi's characteristic features are the integration of culture and social time into work time; the fragmenting of labor into "entrepreneurial," "autonomous," or "freelance" workers; the putting to work of cognitive capacities such as thought, knowledge, imagination, creativity, cooperation, social relations; the collapse of private life into the public realm and vice versa; and the shift from "fixed capital" accumulated in specific places into the "living capital" of a distributed workforce.[72] Marazzi's thought on the political economy of language is in dialogue with that of Virno, but Virno takes a more philosophical perspective on how language structures contemporary subjectivity.

In *A Grammar of the Multitude* and elsewhere Virno theorizes the relationship between the political, language, and the human subject. *A Grammar of the Multitude* operates as a grammatical machine that produces concepts and constellations of categories for understanding the current condition. Virno reconsiders dominant political and social categories such as the people, the state, sovereignty, and the public and re-

69 Marazzi, *Capital and Language,* 33. Emphasis in original. See also John Austin, *How to Do Things with Words,* ed. J.O. Urmson (Oxford: Oxford University Press, 1962).

70 Marazzi, *Capital and Language,* 29–30.

71 Ibid., 32.

72 Ibid., 41–45.

vises them against categories including multitude, the collective, general intellect, and language faculty to argue for the intrinsically political nature of language. Virno draws on Aristotle, Marx, Arendt, and Ferdinand de Saussure to analyze what Virno identifies as the shift of political acts from the public realm to the sphere of production and the development of the linguistic-political subject of multitude.

Virno reconsiders Arendt's spheres of the human condition.[73] In Arendt's analysis, labor, work, and political action are understood as largely distinct — when we work, we are not acting politically, when we are dedicated to pure reflection, we withdraw from work and do not act politically nor produce. Virno argues that today those spheres coincide. What for Arendt were aspects of political action, most fundamentally acting and thinking in the presence of others, Virno argues are now "hybridized" qualities of labor "absorbed" into the world of work. Virno argues that the "fusion between Politics and Labor constitutes a decisive physiognomic trait of the contemporary multitude."[74]

Virno synthesizes Arendt's categories when he asserts that virtuosity is a speech act, a performed action. For Virno virtuosity is the paradigmatic example for contemporary production because virtuosity is, "an activity which finds its own fulfillment […] in itself, without objectifying itself into an end product."[75] It is a collective activity that "requires the presence of others, which exists only in the presence of an audience."[76] Virno goes on to pair Arendt's concept of "life of the mind" with Marx's concepts of general intellect and "real abstraction."[77] While for Arendt the life of the mind was a solitary activity, for Virno it has become a more generalized, public, and productive activity, a symbolic interaction made real by speech acts. Virno writes, in an echo of Arendt's idea of space of appearance: "Thus, we could say that the 'life of the mind' becomes, in itself, public."[78] Language is therefore not only abstract but real, material, and embodied by the word and flesh of individuals, from call center operators to teachers and artists, doctors to news presenters, writers and architects.

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73 Hannah Arendt, *The Human Condition* (Chicago: University of Chicago Press, 1989).

74 Virno, *A Grammar of the Multitude,* 49–50.

75 Ibid., 52.

76 Ibid.

77 See Hannah Arendt, *The Life of the Mind: Thinking/Willing,* ed. Mary McCarthy (San Diego: Harcourt, 1981). Arendt's notion of "life of mind" and its associated concept of "general intellect" is discussed in Arendt, *The Life of the Mind,* 64–70, 77–80. On "general intellect," see Karl Marx, *Grundrisse: Foundations of the Critique of Political Economy,* trans. Martin Nicolaus (New York: Penguin Books, 1973), 706.

78 Virno, *A Grammar of the Multitude,* 37.

Language is shared experience. It is conceived, created, and enunciated in the spaces and places of collective life.

Virno's ideas on real abstraction, common places, and the publicness of the intellect are spatially and conceptually suggestive. They resonate with architectural ideas around type and the city as a text, and with ideas of formal representation, and problematize authorship as something other than individual. They are close to Rossi's idea of collective memory. A grammar of the multitude may also suggest a grammar of the city, and with it a different way of thinking about the architecture of the city that opens up to collectivity. A grammar of the multitude entering into dialogue with a grammar of the city begins to inflect Mouffe's practice of chain of equivalence, which we might retool as a chain of association.

The analyses of Hardt and Negri dovetail with those put forward by Virno and Marazzi. Hardt and Negri reread old categories in order to create new terms of reference as points for transformation. As with Virno, categories such as the people, the state, and the public and are displaced for notions such as empire, multitude, the common, and singularity.[79] Hardt and Negri argue that global power structures have gradually deterritorialized since the 1980s. There are less fixed boundaries and that such transformations are linked to capitalist production and labor relations, which are also dispersed and fragmented. In the past, institutions such as banks, department stores, factories, and office buildings, were fixed places of capitalist accumulation where labor was consolidated, which organized habits, social relations, and the spatial structure of cities.

Today, institutions are no longer clearly bounded, but organized within global networks, logistical territories, and expanding peripheries. Individuals are on call. Work is dispersed in diverse and varied places from the classroom to the care room, the call center to the coffee shop, and now the Zoom room. The city itself is what Negri has called a "diffuse factory:" "The city, the metropolis, has become a factory. To pass through the city today is to pass through an immense factory."[80] Hardt and Negri

79 Michael Hardt and Antonio Negri, *Empire* (Cambridge: Harvard University Press, 2000); Michael Hardt and Antonio Negri, *Multitude: War and Democracy in the Age of Empire* (New York: Penguin, 2004); and Hardt and Negri, *Common Wealth.*

80 Antonio Negri, *From the Factory to the Metropolis: Essays,* trans. Ed Emery (Cambridge: Polity Press, 2017), 62. Andrea Branzi describes the city as a "semiosphere" made up of "services, information technologies, networks, product systems, environmental component practice, microclimates, commercial information, and above all perceptive structures that produce systems of sensorial and intelligent tunnels." See Andrea Branzi, *Weak and Diffuse Modernity: The World of Projects at the Beginning of the 21st Century,* trans. Alta Price (Milan: Skira, 2006), 9.

argue that labor has become more social and collective. Production involves common linguistic capacities such as communication and cooperation. They propose that a new term is needed to refer to the "new collective subject" of the multitude. For them the multitude is an existential and ontological category. The multitude is consciousness. The multitude are scattered across the planet. Their labor produces the metropolis and in turn the metropolis is the resource of power for the multitude. Rossi would call this collective memory and it coincides with how the city spatializes the consciousness of the multitude.

Circulating between the notion of multitude and metropolis is the idea of the common. The common animates *Common Wealth* where Hardt and Negri write that the metropolis is the "space of the common" and that the common combines social relations and collective knowledge.[81] The multitude, the metropolis, and the common are a chain of association. The multitude produces the common as language, knowledge, and social relations by encounter. The metropolis is the space where the common is framed. As Hardt and Negri argue: "The city, of course, is not just a built environment consisting of buildings and streets and subways and parks and waste systems and communications cables but also a living dynamic of cultural practices, intellectual circuits, affective networks, and social institutions."[82] Hardt and Negri call for new institutions of the common such as structured communities, common housing, and the city itself as a "common place." It is through the formation of new subjectivities, organizational strategies, and common institutions that Hardt and Negri anticipate the eventual replacement of capitalism.[83]

Marazzi, Virno, and Hardt and Negri represent key figures in contemporary critical and political thought. They have produced sustained analyses and critical interpretations of the current order. They have common discursive links, reference points, and biographical connections, but their thought remains distinct. Marazzi emphasizes the economic conditions of contemporary modes of production, Virno provides a philosophical focus, and Hardt and Negri tend towards an "accelerationist" perspective

81 Hardt and Negri, *Common Wealth,* 249–50.

82 Ibid., 154.

83 See also Pierre Dardot and Christian Laval, *Commons: On Revolution in the 21st Century,* trans. Matthew Maclellan (London: Bloomsbury, 2018); Jodi Dean, *The Communist Horizon* (London: Verso, 2018); Silvia Federici, *Re-enchanting the World: Feminism and the Politics of the Commons* (Oakland: PM Press, 2019); and Reinhold Martin, *The Urban Apparatus: Mediapolitics and the City* (Minneapolis: University of Minnesota Press, 2016), 72–84.

on language, multitude, and capitalism.[84] I argue that their ideas on the force of language impact on what constitutes architectural language, and how Rossi's analogical city might provide a way to elucidate that relationship, confronting afresh the language question in architecture.

Radical Democracy, Chain of Equivalence, and Knowledge Practice

Mouffe groups the thought of Virno with Hardt and Negri as a model of "radical politics." In *Agonistics: Thinking the World Politically* Mouffe summarizes their position as "critique as withdrawal from institutions."[85] Mouffe refers to what Hardt and Negri call "exodus" and Virno calls "exit." Exodus was initially presented as a strategy of refusal in *Empire,* where they argued that exodus signifies "the will to be against."[86] They connected exodus to desertion as a form of class struggle and noted the example of the mass exodus of highly trained workers (a multitude) from Eastern Europe, which they argued played a central role in provoking the collapse of the Berlin Wall.[87] For Mouffe, exodus, exit, and withdrawal are only ever one part of critique; the other is engagement.

In *Common Wealth,* Hardt and Negri reprise the strategy of exodus as "a process of subtraction from the relationship with capital by means of actualizing the potential autonomy of labor-power."[88] Exodus is thus only possible on the basis of the common: "The multitude must flee the family, the corporation, and the nation but at the same time build on the promises of the common they mobilize."[89] Subtraction from capital, reappropriating the common, and constructing the autonomy of the multitude is the "project of exodus," which Hardt and Negri argue is "the primary form class struggle takes today."[90] Class struggle is within the terrain of language and knowledge.

Virno also argues, in line with "exodus," that exit is a creative mode of collective action. It changes the conditions of the struggle and presents new possibilities by acting otherwise. He writes that exit "alters the rules of the game" and therefore destabilizes the status quo.[91] Exit is thus

84 Robin Mackay and Armen Avanessian, eds., *#Accelerate: The Accelerationist Reader* (Falmouth: Urbanomic, 2014).
85 Mouffe, *Agonistics,* 66.
86 Hardt and Negri, *Empire,* 210–14.
87 Ibid., 214.
88 Hardt and Negri, *Common Wealth,* 152.
89 Ibid., 164.
90 Ibid.
91 Virno, *A Grammar of the Multitude,* 70.

agency in his formulation. It is a form of autonomy for the worker because an exit from work demands imagination and commitment on the part of those who exit. Like Hardt and Negri, Virno's strategy of exit is linked to resistance, opposition, and radical change. It is not passive but transformative possibility. It links individual and collective in a practice of coordinated action.

Virno, Hardt, and Negri envision an exit from the state and normative institutions. They argue that capitalism enslaves the multitude, and it is necessary to exit to articulate a new form of democracy, a "republic of the multitude," with associated institutions. However, Mouffe is critical of that position. She posits that ideas around exodus and exit from states and institutions are too optimistic about the emancipatory potential of withdrawal and she claims that radical politics must engage with institutions in a "critique as hegemonic engagement."[92] For Mouffe it is necessary to engage with existing states, institutions, discourses, and practices so to enact a double movement, a "disarticulation" from the existing order followed by a "rearticulation" to a different order. That movement maintains an "institutional relay" without which significant change in the structures of power will not be brought about.[93] Mouffe argues: "I would like to emphasize that the aim of a counter-hegemonic intervention is not to unveil 'true reality' or 'real interests,' but to re-articulate a given situation in a new configuration."[94] The movement between disarticulation and rearticulation parallels the movement of withdrawal to engagement and forms the principle of "chain of equivalence."

Chain of equivalence is similar to the concept of multitude in that both ideas signify unity within difference and establish an extending chain of subjectivities, ideas, and knowledge practices. Chain of equivalence does not erase differences. Indeed, Mouffe argues that a chain of equivalence is a "form of unity that respects diversity."[95] She proposes that a "radical democratic politics calls for the articulation of different levels of struggle so as to create a chain of equivalence between them."[96] Chain of equivalence links discourses, practices, subjectivities, struggles, communities, and different struggles. The objective is to "create a collective will of all the democratic forces in order to push for the radicalization of democ-

92 Mouffe, *Agonistics,* 71.
93 Ibid., 77.
94 Ibid., 79.
95 Ibid., 74–75.
96 Ibid., 99.

racy and to establish a new hegemony."[97] Constructing new practices and new subjectivities, such as the multitude, can help subvert the existing configuration of power, leading to new or alternative forms of life.

Mouffe develops the chain of equivalence in *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics* with Ernesto Laclau, which drew upon structuralist insight and linguistic concepts. Laclau and Mouffe described a "field of discursivity" where everything is understood as a discourse, and where discourse is a material reality.[98] They transposed Saussure's idea of language as a system of differences as their model for the chain of equivalence.[99] For Saussure, language is a field of negative relationships. For Laclau and Mouffe, negation is the antagonism at play in a chain of equivalence. Different demands could be incorporated in "antagonistic" relation to other demands.

Laclau and Mouffe aim to incorporate theoretical readings of the political in dialogue with readings of social movements emerging around 1968, such as feminism, antiracism, and environmental movements. Consequently, the chain of equivalence is a way to frame and articulate many demands, ideas, and subject positions where the working class are not the privileged agent but an agent linked to all others. Individual demands could be split between the particular (the self, the individual) and the universal (the totality of other demands, the collective). Difference remains active within a chain of equivalence. It turns conflict into coexistence and a potential "counter-hegemonic" order. Consequently, a chain of equivalence proposes that different subject positions, discourses, and forms of struggle are linked together, and differences converge to modify one another, individuals and individual ideas become collective ideas towards the transformation of collective life.

While Laclau and Mouffe do not directly refer to architecture, they reference "discursive space" and "artistic practice."[100] Architecture cuts across politics, aesthetics, and ideology, thus architecture is a discourse, a spatial and linguistic practice. Consequently, as a mode of thought, signification, representation, and knowledge practice, architecture must be a crucial link in any potential chain of equivalence. One task of architectural thought and practice is to find ways of engaging within and articulating such a chain of equivalence, of strengthening the chain, and

97 Ibid., 133.
98 Laclau and Mouffe, *Hegemony and Socialist Strategy,* 98.
99 Ibid., 99.
100 Mouffe, *Agonistics.*

making more extensive mediating links in the production and organization of knowledge, for instance through texts, theories, ideas, drawings, projects, and pedagogies.

Berardi has been interested in how those feature of a discursive politics and knowledge practices might be re-established for today. In *The Soul at Work: From Alienation to Autonomy* Berardi reflects on the theories of labor and politics of the 1960s, focused on the language question and post-structuralism "to re-establish its vitality." Berardi develops a materialist account of the soul as language, desire, and imagination towards the possibility of a new era of autonomy and emancipation. He argues that "theory is a material power and knowledge an instrument to change the world."[101] He debates the relationship between industrial labor, where life and work are distinct, and post-industrial labor, where labor and life merge. In the former, desire is outside of capital, and in the latter, desire is incorporated into the modes of production. Berardi argues that labor has become uniform, ergonomically similar, and using similar tools, yet the content of work is differentiated. Labor is imbued with the imagination, creativity, and desire of individual workers within what he variously calls "semiocapitalism" and the "infosphere." Berardi writes: "I am interested in the psychopathologic scene emerging in the years of passage from late industrial society to semiocapitalism, that is to say a form of capitalism based on immaterial labor and the explosion of the Infosphere."[102] The soul is commodified, and everyday life is impoverished due to the drive towards a "love of work." Berardi reflects:

> The investment of desire comes into play at work, since social production has started to incorporate more and more sections of mental activity and of symbolic, communicative, and affective action. What is involved in the cognitive labor process is indeed what belongs more essentially to human beings: productive activity is not undertaken in view of the physical transformation of matter but communication, the creation of mental states, of feelings, and imagination.[103]

What is at stake is desire as the force for collective action. Capital absorbs desire, creativity, and imagination, and the soul is subsumed by the production of value. The space for individual and collective valorization

101 Berardi, *The Soul at Work,* 31.
102 Ibid., 178.
103 Ibid., 84.

is narrowed and consequently so is the possibility of alliance, solidarity, and collective struggle. Desire produces vision. If desire is subsumed into the capitalist system, vision is disavowed. The production of knowledge, information, images, the "excess of signs" circulate within the infosphere. Berardi argues that information proliferates to the extent that it becomes unintelligible. The overproduction of information and the consequent information stimulation "reduces the capacity for critical sequential interpretation."[104] Berardi concludes by calling for a "therapeutic politics" connected to a radical democracy. It may help to frame critical, reflective, and desiring forms of thought and knowledge production.

Knowledge is undergoing extensive commodification. Wark argues that in the information political economy, the infosphere, the commons of knowledge and information is enclosed as "intellectual property" in a mutation of the private property form.[105] The commodification of knowledge presses down on the resources of individuals — our thought, imagination, and desire and our time, energy, and labor-power. Our soul is at work. It presses against the resources of the planet, the exploitation of land, water, air, and fossil fuels, that which enables the infrastructure of knowledge. With less of the planet to commodify, capital is turning to abstract forms of commodification.

Thought is commodified and instrumentalized. The production of theory is now part of the "culture industry," the "knowledge economy," and of "cognitive capitalism."[106] Theory is a material link between knowledge, political struggle, and the production, circulation, and consumption of architecture. As Wark writes: "Perhaps the writing of critical theory texts is part of the same information political economy as everything else."[107] She argues for a different approach to writing theory, advocating *détournement* as a "practice of a literary communism" where the totality of knowledge is a commons to be appropriated, worked on, and transformed.[108] *Détournement* uses elements and ideas from one text or field of thought and transposes them as a point of departure for a new text

104 Ibid., 183.

105 Wark, *Capital Is Dead,* 4.

106 Gerald Raunig, *Factories of Knowledge Industries of Creativity,* trans. Aileen Derieg (Cambridge: MIT Press, 2013). Raunig analyzes the interplay of these categories and the ethos at stake. See also Yann Moulier Boutang, *Cognitive Capitalism,* trans. Ed Emery (Cambridge: Polity, 2011), and Theodor W. Adorno, *The Culture Industry: Selected Essays on Mass Culture,* ed. J.M. Bernstein (London: Routledge, 2001).

107 Wark, *Capital Is Dead,* 12.

108 Ibid., 13. See also McKenzie Wark, "Détournement: An Abuser's Guide," *Angelaki: Journal of Theoretical Humanities* 14, no. 1 (2009): 145–53, and Ken Knabb, ed., "Dé-

or idea. It builds a discourse from the existing, and it defamiliarizes the once familiar to surpass the original work. It is close to montage, close to close reading as a critical and material practice, and close to an analogical approach that works by repetition, transposition, and substitution. With Rossi in mind, such an "analogical-formal" knowledge practice creates a material, imaginary, and symbolic relationship between the individual to language, the subject in the relations of production, and the city. It signifies a radical democratic practice of knowledge production. It may be part of a chain of equivalence.

Berardi's and Wark's thought pushes towards a materialist account of information. They show how the texture of language is part of the information political economy. If theory is a material practice that problematizes the status of knowledge, information, and critical forms of thought, the symbolic and aesthetic dimension of knowledge and knowledge practices are part of the relations of production.

I agree with Mouffe's observation that today's crises of social, political, and environmental imagination are a "civilizational crisis," and her call for a "radical ecological project" is compelling.[109] While Virno and Marazzi do not approach the environmental crisis directly, they critique the "linguistic environment" and the conflict of natural and social history, which is the Anthropocene. The linguistic environment is spatial. It is the natural environment, overlaid with the built, digital, and imaginary environments. We can learn from thinkers such as Virno, Mouffe, and Wark when we read them together as a chain of equivalence. It means inflecting their ideas back onto each other and onto architecture to identify ways to extend the links. We can learn from their work because it is a discursive knowledge practice. Knowledge must be collaborative and collective. Knowledge is part of an extensive chain of equivalence, which is spatial-technical-political-environmental-imaginary. Knowledge transforms the whole social formation. It is part of the present mode of production, infusing everything, and not necessarily specific to disciplines. Transforming the knowledge of architecture shifts the entire social formation, that is, the "totality."

The knowledge-practice of architecture and of critical architectural theory is one link in a chain of equivalence. Architecture's part in a chain of equivalence that links the spatial, technical, political, environmental,

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tournement as Negation and Prelude," in *Situationist International Anthology,* trans. Ken Knabb (Berkeley: Bureau of Public Secrets, 2006), 67–68.

109 Mouffe, *Agonistics,* 66.

and imaginary may lead to a new critical project. One of the aims of *Analogical City* is a contribution to that collective effort.

The chapters that follow put forward a grammar of the analogical city as a critical project under the headings: Imagination, Transformation, City, Multitude, and Project. *Analogical City* operates as a text in dialogue with a suite of drawings and montages, which are compiled together into the middle, Chapter 3 "City," as a visual essay. The central chapter acts as a hinge between a notional inside and outside. The first two chapters concentrate on Rossi's thought (Chapter 1 "Imagination") and how that thought is transformed in Rossi's drawings and selected projects (Chapter 2 "Transformation"). "Interior" is understood as the interior of Rossi's thought and projects, the interiority of architecture as a distinct body of knowledge with a formal basis and typological order. The second half of *Analogical City* opens to a wider discourse. It is an "exterior." It places the analogical city in relation to some of the external forces and material practices that shape architecture and the city and how architecture in turn may shape them. In particular, I address politics, language, and subjectivity (Chapter 4 "Multitude"), followed by media, environment, and the information political economy (Chapter 5 "Project").

Chapter 1 traces a genealogy of concepts, which frame Rossi's ideas, consciously or unconsciously, on the analogical city. I focus on concepts that Rossi employed or implied and rework them, articulate them afresh, and investigate the relationships that they produce. Chapter 2 studies how those ideas are manifest in Rossi's drawings and projects. I explore the critical operations at stake for a formal language of the analogical city. There is a dialectical relationship between thought and projects, where each transforms the other, but the dominant object of critique remains Rossi's thought in Chapter 1 and Rossi's urban studies in Chapter 2.

Chapter 3 compiles a visual essay incorporating a suite of my drawings, montages, and photographs. An expanded notion of drawing, "close drawing," is employed where architectural drawing and montage are analytical and generative tools to acquire new knowledge. Drawing has been used by architects and architectural historians as an analytical tool in architectural and urban theory, for example from Eisenman to Robin Evans, Agrest, Gandelsonas, and Rossi.[110] Analysis is always a crucial part of

110 See for example Peter Eisenman, "Aspects of Modernism: Maison Dom-Ino and the Self-Referential Sign," in *Eisenman Inside Out: Selected Writings 1963–1988* (New Haven: Yale University Press, 2004), 111–20; Diana Agrest, *Architecture from Without: Theoretical Framings for a Critical Practice* (Cambridge: MIT Press, 1991); Mario Gandelsonas, *The Urban Text* (Cambridge: MIT Press, 1991); Robin Evans, "Transla-

generative thought and forms of representation are an important element for gaining architectural agency. I use close drawing to analyze Rossi's projects. The process begins with an analytical disarticulation of drawings such as a plan. An inventory of key elements is produced and organized into a classification. Processes of erasure and separation are used to first disarticulate elements. I then substitute elements and rearticulate them in different ways as an extended reflection by visual means.

The images articulate the formal agency of representation in relation to the theoretical agency of the text. They explore the formal and graphic operations and critical strategies at stake in the analogical city, in particular erasure, repetition, transposition, disarticulation, rearticulation, overlaying, overdrawing, montage, and remontage. The images develop a dialogue with Rossi's analogical city in particular, functioning more broadly as a methodological and theoretical contribution to the formal knowledge of architecture and the city. Chapter 3 is conceived as a gap between a focus on Rossi's thought and projects in the first half of the book, and how that thought is transformed and rearticulated against a wider horizon in the second half.

Chapter 4 argues that all critical theories must address a subject who will embody, activate, and help articulate a critical project. Consequently, I put Rossi's thought on the analogical city into dialogue with the thought of Virno to address the grammatical and political subject of the multitude. I situate the analogical city in the relations of production. Chapter 5 focuses on a collage by Rossi entitled *Analogous City: Panel.* I interpret the collage as embodying a typology of cities: the urban, the natural, the ideal, and the symbolic. I argue that those city types map to the Neoliberal City, the Mediated City, the Imaginary City, and the Grammatical City (figs. 42–50). My critique is directed against the Neoliberal City and the Mediated City, where a "third nature" of information and knowledge infrastructure is overlaid on cities across the planet. The Imaginary City and the Grammatical City operate together. They articulate particular moments of critique enabled by the analogical city. The Imaginary City and the Grammatical City allow me to conclude with a suite of critical strategies, conceptual tools, and knowledge-practices. I end by outlining a set of terms with which to articulate a grammar of the analogical city

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tions from Drawing to Building," in *Translations from Drawing to Building and Other Essays,* ed. Mohsen Mostafavi (London: Architectural Association Publications, 2012), 153–93; Penelope Haralambidou, *Marcel Duchamp and the Architecture of Desire* (London: Routledge, 2013); and Pier Vittorio Aureli, ed., *The City as a Project* (Berlin: Ruby Press, 2014).

as a critical project: the analogical-formal operation, the chain of association, a grammar of the multitude as a grammar of the city, imagining otherwise, and authorship without aura.

Some of the questions I address are how might we produce a language — a grammar, a syntax, a formal lexicon — of connection and difference between levels in a possible chain of equivalence? That can happen when individual ideas and practices are brought together as collective ideas and practices to develop a "common task."[111] What if the political subject of the multitude and the chain of equivalence strategy were transposed to architecture in general, Rossi's analogical city in particular? How might a grammar of the multitude articulate a grammar of the city, and vice versa? What concepts and knowledge practices are needed? How might a grammar of the analogical city coincide with the chain of equivalence to articulate a critical project?

111 See McKenzie Wark, "Toward the Common Task," in *Sensoria*, 1–8. Although Wark does not reference Laclau and Mouffe's idea of chain of equivalence, there seems to be a conceptual and methodological similarity.

1

Imagination

> Without desire no certainty remains, and the imagination itself is reduced to a commodity.
>
> — Aldo Rossi[1]

> We might rather describe the manifestations of the imagination as the de-formation of what has been formed.
>
> — Walter Benjamin[2]

Most discussions of the analogical city start with Rossi's reading of a *capriccio* by the painter Canaletto with which Rossi illustrates his preface to the second edition of *The Architecture of the City.*[3] The painting has become a canonical reference point. Yet it is not the only place to begin. I start by examining a set of concepts from Rossi's 1966 book, *The Architecture of the City.* Rossi did not explicitly refer to the analogical city in that book, but I argue that the idea was latent in concepts such as the city as a text, typology, and collective memory. I argue that the analogical city is a linguistic figure of thought, which links individual and collective subjects to the city, and all subjects to all cities. I then discuss ideas relating

1 Aldo Rossi, *A Scientific Autobiography,* trans. Lawrence Venuti (Cambridge: MIT Press, 1981), 72.

2 Walter Benjamin, "Imagination," in *Walter Benjamin: Selected Writings,* Vol. 1: *1913–1926,* eds. Marcus Bullock and Michael W. Jennings, trans. Rodney Livingstone (Cambridge: Belknap Press at Harvard University Press, 1996), 280.

3 Aldo Rossi, "Preface to the Second Italian Edition of *The Architecture of the City,*" in *The Architecture of the City,* trans. Diane Ghirardo and Joan Ockman (Cambridge: MIT Press, 1982), 164–67.

to what Rossi called "exalted rationalism" and an "analogical approach" indebted to Charles Baudelaire, in Rossi's 1967 introduction to the Italian translation of Étienne-Louis Boullée's *Architecture, Essay on Art.*[4] I draw on Walter Benjamin, a key reference for Rossi and a close reader of Baudelaire, to argue for Rossi's "analogical rationalism." Rossi then reprises the analogical city in a suite of essays in the 1960s and 1970s, which explore the "logical-formal operation" of analogy — I call it the analogical–formal operation — in relation to references including Canaletto on an "imaginary Venice," Sigmund Freud on unconscious thought, and Benjamin on imagination. I reflect on how the linguistic basis of unconscious thought was at play in Rossi's idea of collective memory and the city as a text and on the conceptual and formal consequences for what Rossi called the "removal in space" of elements in Canaletto's painting. In 1981 Rossi published *A Scientific Autobiography* in which Benjamin and the surrealist author René Daumal were key references on analogical thought, and from whom I close read the concepts of repetition, destructive character, and déjà vu.

Concluding this chapter, "Imagining Otherwise" is a reflection on the interplay between the formal and the critical, the political and the poetic at play in the analogical city. In particular I link Paolo Virno's ideas of potential, labor-power, and radical imagination with collective memory, repetition, and déjà vu. I argue that the analogical city is a political and poetic act of imagining otherwise.

City

The City as a Text

Rossi's work was at the center of the linguistic paradigm in architecture and the city beginning in the 1960s.[5] In *The Architecture of the City* Rossi wrote: "The points specified by Ferdinand de Saussure for the development of linguistics can be translated into a program for the development

4 Aldo Rossi, "Introduction to *Architecture, essai sur l'art,*" trans. Diane Ghirardo and Feruccio Trabalzi, *UCLA Architecture Journal* 2 (1989): 40–49. Boullée's essay was written at the end of the eighteenth century but was unpublished until 1953. See Étienne-Louis Boullée, *Boullée and Visionary Architecture, Including Boullée's Architecture, Essay on Art,* ed. Helen Rosenau (London: Academy Editions, 1976).

5 K. Michael Hays, *Architecture's Desire: Reading the Late Avant-Garde* (Cambridge: MIT Press, 2010).

of an urban science."[6] Rossi transposed that proposition to an understanding of the syntactical and associative structure of the city. In a section on collective memory, Rossi reflects on the double view with which he analyzed the city as a historical text:

> In the first [point of view], the city was seen as a material artifact, a man-made [sic] object built over time and retaining the traces of time, even if in a discontinuous way. Studied from this point of view — archaeology, the history of architecture, and the histories of individual cities — the city yields very important information and documentation. Cities become historical texts. […] The second point of view sees history as the study of the actual formation and structure of urban artifacts. It is complementary to the first and directly concerns not only the real structure of the city, but also the idea that the city is a synthesis of a series of values. Thus it concerns the collective imagination.[7]

Rossi's words invoke Saussure's model of language and speech, the distinction between "faculty" and "act," and the diachronic and synchronic.[8] In Rossi's first point, the city is a visible image and concrete manifestation of spatial and temporal acts. It is the synchronic dimension. The city is an accumulation of buildings, monuments, streets, institutions, the common and the exceptional spaces of the city. The city is a material instant akin to a speech act that embodies a deeper set of beliefs and what Rossi describes as a synthesizing of a series of values.

In the second point, Rossi refers to the latent structure and formation of the city — the diachronic dimension, which is the social and political forces of the city. It is that which is infinitely possible, residing in the symbolic and imaginary environment. Rossi calls this "collective imagination," but elsewhere, he writes "collective memory." There is an interesting waver between imagination, which suggests the "image" of the city, and external appearance; and memory, which is something notionally internal and individual, yet Rossi articulates this as external and collective. Consequently, the city crystallizes collective memory in singular acts of architecture, that is, monuments, streets, institutions, in the objects and fabric of the city. In Rossi's alluring terms: "The city is the locus of the

6 Aldo Rossi, *The Architecture of the City,* trans. Diane Ghirardo and Joan Ockman (Cambridge: MIT Press, 1982), 23.

7 Ibid., 128.

8 The words also suggest Karl Marx's framework for a materialist base and ideological superstructure, and Freud's latent and manifest content of the unconscious.

collective memory."[9] Mediating the two perspectives is Rossi's comment that the city is a historical text.

If the city is a historical text, then it is structured by syntactical and associative relationships existing in opposition (figs. 7–10).[10] A grammar of oppositions unfold: object and fabric, figure and ground, street and square, public and private, front and back, individual and collective, and so on. For Saussure language is a collection of potentially unlimited oppositional relationships between terms that do not necessarily have a meaning other than their reciprocal opposition. Saussure argued language was abstract, conventional, and collective. Language is a social institution, actualized in individual speech acts between others. In Roland Barthes's reflections on Saussure's linguistics, published at the same time that Rossi was writing *The Architecture of the City,* Barthes argued that "language and speech achieves its full definition only in the dialectical process which unites one to the other."[11] That dialectic is staged in Rossi's thought on the city as a text. The city is where real and imaginary condense with individual and collective experience and where language as social and historical institution is transformed into urban form.

Type

In order to "read" the city, Rossi needed a reading mechanism. He developed a theory of typology, or simply "type" as an analytical and generative tool to structure architectural knowledge, and to articulate what constitutes collectivity.[12] While in modernist theories, type was the search

9 Ibid., 130.

10 Ferdinand de Saussure, *Course in General Linguistics,* ed. and trans. Roy Harris (London: Bloomsbury, 2013), 140–41.

11 Roland Barthes, *Elements of Semiology,* trans. Annette Lavers and Colin Smith (New York: Hill and Wang, 1986), 15.

12 A key reference for Rossi's theory of type is Giulio Carlo Argan, "On the Typology of Architecture," in *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory, 1965–1995,* ed. Kate Nesbitt, trans. Joseph Rykwert (New York: Princeton Architectural Press, 1996), 242–46. For accounts of Rossi's theory of type, see Pier Vittorio Aureli, "The Difficult Whole: Typology and the Singularity of the Urban Event in Aldo Rossi's Early Theoretical Work, 1953–1964," *Log* 9 (2007): 39–61; Mary Louise Lobsinger, "That Obscure Object of Desire: Autobiography and Repetition in the Work of Aldo Rossi," *Grey Room* 8 (2002): 38–61; Rafael Moneo, "On Typology," *Oppositions* 13 (1978): 23–45; Anthony Vidler, "The Third Typology," in *Architecture Theory Since 1968*, ed. K. Michael Hays (Cambridge: MIT Press, 1998), 288–94; and Andreas Lechner, *Thinking Design: Blueprint for an Architecture of Typology* (Zürich: Park Books, 2021). Lechner describes type as a central "disciplinary memory" of architecture (156).

for new forms of the city, and in concurrent debates, type tended to be understood as functionally derived, Rossi defines type more conceptually as "the very idea of architecture, that which is closest to its essence. In spite of changes, it has always imposed itself on the 'feelings and reason' as the principle of architecture and of the city."[13] Rossi argues that type is epistemological and critical, irreducible to technical criteria. He resists the tendency to understand architecture in terms of a causal relationship between form and function, or only as the technological drive of society. It is in this way that, for Rossi, type synthesizes collective, historical urban form, and political life with individual, creative, and authorial intention.

On one hand, type was an analytical framework to interpret the "formal and political individuation" of the city through its architectural types.[14] Those types included what Rossi called the "primary elements" and "urban artifacts" that structure the city and repeat across history. For instance, urban types include the monument, the superblock, the street, the central plan, the grid. Types correlate to a classifiable grammar of the city and are an index of material changes in collective life. Consequently, Rossi argues that architectural types embodied the collective memory of the city because types, as historically and politically produced, bound the architectural object to the world, the life of the city, and the historical present. It is possible to say that type establishes a chain of association by its formal and associative syntax, which links the subject to the city.

On the other hand, the idea of type was a generative principle of the architectural imagination (fig. 11). The history of the city, its architectural types, primary elements, urban artifacts, and formal structure become the material to be appropriated, reworked, and transformed. Rossi writes that type was a "logical principle that is prior to form and constitutes it," intelligible at the scale of the individual building, as a fragment of the city, and as a principle to structure thought.[15] The type was particularized according to individual perception and authorial motivation, yet always in relation to the broader urban and historical context.

Rossi's theory of type has two main referents. First, Rossi refers to Jean-Nicolas Durand's "procedural" design method where architectur-

13 Rossi, *The Architecture of the City,* 41.

14 Ibid., 88. See also Aldo Rossi, "Architecture for Museums," in *Aldo Rossi: Selected Writings and Projects,* ed. John O'Regan, trans. Luigi Beltrandi (London: Architectural Design, 1983), 14–25. Rossi articulates the correspondence between the authorial and subjective decision in architectural thinking with the political moment for architecture.

15 Rossi, *The Architecture of the City,* 41.

al elements were repeated, combined, and recombined into parts then wholes by a syntactical logic.[16] Durand started with the square modular grid, and he defined primary and secondary axes, positioned columns on the intersection of axes and then composed a hierarchy of rooms and spaces of different form and size, from part to whole. Openings were positioned at regular intervals. Architectural types were gradually composed using a repertoire of similar elements in new combinations. The 1968 project for Palazzo Municipale, Scandicci by Rossi with Massimo Scolari exemplifies this approach, with its constituent elements reading as distinct and axially composed (fig. 19). Rossi's collage studies also show how the simple recombination of geometric elements create new projects in dialogue (figs. 39–41). Second, Rossi was influenced by Quatremère de Quincy's notion of type as a universal idea where the imagination finds correspondences, affinities, and similarities, primarily visually, by the condensation of different images.[17] Such a process follows the conceptual logic of association.[18] The images of the imagination are universal because they operate at a level of generality to form an imaginary and collective repository, which we may all draw upon or otherwise find resonance. Quatremère de Quincy proposed type as "the idea of an element that must itself serve as a rule for the model."[19]

In both Durand and Quatremère, an overarching principle was the collective. For Durand the collective referred to the inventory of common elements and typical procedures. For Quatremère the collective was the universal idea of an imaginary repository. Type condensed the linguistic and imaginary order into a unit of architecture to join with the city. In Rossi's early thought, type was the principle that connected the architectural object, the subject, and the collective memory of the city.

16 Jean-Nicolas-Louis Durand, *Précis of the Lectures on Architecture: With Graphic Portions of the Lectures on Architecture,* trans. David Britt (Los Angeles: Getty Research Institute, 2000), and Sergio Villari, *J.N.L. Durand 1760–1834: Art and Science of Architecture,* trans. Eli Gottlieb (New York: Rizzoli, 1990).

17 This is a process close to what Jacques Lacan called the Imaginary order, a register relating to images of self and the recognition of the self in the mirror and an outer world. Jacques Lacan, "The Mirror Stage as Formative of the I Function as Revealed in Psychoanalytic Experience," in *Écrits,* trans. Bruce Fink, Fink Héloïse, and Russell Grigg (New York: W.W. Norton & Company, 2007), 76–81.

18 Sylvia Lavin, *Quatremère de Quincy and the Invention of a Modern Language of Architecture* (Cambridge: MIT Press, 1992).

19 Rossi, *The Architecture of the City,* 40. The quote is Quatremère's via Rossi. See also Antoine Chrysostôme Quatremère de Quincy, *Quatremère De Quincy's Historical Dictionary of Architecture: The True, the Fictive and the Real,* trans. Samir Younès (London: Papadakis Publisher, 2000), 254.

Collective Memory

Rossi wrote: "With time, the city grows upon itself; it acquires a consciousness and memory."[20] His primary reference point for collective memory was Maurice Halbwachs, who argued that memory unfolds spatially in a social framework. In *The Collective Memory* Halbwachs argues:

> Thus, every collective memory unfolds within a spatial framework. Now space is a reality that endures: since our impressions rush by, one after another, and leave nothing behind in the mind, we can understand how we recapture the past only by understanding how it is, in effect, preserved by our physical surroundings. It is to space — the space we occupy, traverse, have continual access to, or can at any time reconstruct in thought and imagination — that we must turn our attention. Our thought must focus on it if this or that category of remembrances is to reappear.[21]

Halbwachs argued individuals retain a mental image of past events, which are incorporated into lasting memories if they are rooted in social and spatial experience. He argued that collective memory is always more than individual memory. For Halbwachs, individual memory cannot function without words and ideas, which the individual has not invented, but has appropriated from the social environment. Collective memory is retained by ritual practices, traditions, and repeated conventions. It is marked by events such as war, revolt, national ceremony, and festivals. It is marked by changes in the relations of production, technological change, revolutionary practices, and new architecture. It is how the individual relates to collectives, such as the family, religion, class, and political community. It synthesizes social values, beliefs, customs, imagination, and the social relations of a collective. For Halbwachs, memory is recalled by remembering places visited and by situating ideas or images in those places. He argued that collective memory is in constant flux in the consciousness of a collective but can be embodied in the monuments of the city. When that happens, collective memory is made permanent by architecture.

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20 Rossi, *The Architecture of the City,* 32–33.

21 Maurice Halbwachs, *The Collective Memory,* ed. Mary Douglas, trans. Francis Ditter and Vida Ditter (New York: Harper & Row, 1980), 139–40. For a survey of collective memory with a spatial emphasis, see M. Christine Boyer, *The City of Collective Memory: Its Historical Imagery and Architectural Entertainments* (Cambridge: MIT Press, 2001).

Rossi transposed Halbwachs's idea of collective memory onto architecture and the city. It was another example of Rossi's appropriation from the commons of knowledge. For him collective memory is the idea that the architecture of the city embodies the thought of collective life, and it was close to Quatremère's idea of type as a universal and imaginary repository. Rossi quotes Halbwachs: "When a group is introduced into a part of space, it transforms it to its image, but at the same time, it yields and adapts itself to certain material things which resist it. It encloses itself in the framework that it has constructed. The image of the exterior environment and the stable relationships that it maintains with it pass into the realm of the idea it has of itself."[22] Rossi uses the example of the Palazzo della Ragione in Padua to elucidate. The building was once a medieval court, then became a Renaissance town hall. Today it functions as a market, administration center, and museum. It has iconic value in the center of the historic city and is a place for collective gathering. For Rossi, the different functions, uses, and forms of power that the building embodied, accrue as a memory. Everyday matters happen at the base while civic events happen above. The building becomes a relational object in the thought and collective memory of the inhabitants of the city.

Thought takes form in the city and at the same time the city pushes back to condition thought. The reciprocal relationship between city and thought was always present in Rossi. He argued that all cities lead back to the Greek *polis:* "The memory of the city ultimately makes its way back to Greece; there urban artifacts coincide with the development of thought, and imagination becomes history and experience."[23] If all cities lead back to the *polis,* then all cities are connected in a chain of association that binds individuals and ideas to collectives and collective ideas, and to the spaces of the city. The city is inside us, and we think the city.

In *The Human Condition* Hannah Arendt argued the *polis* was a paradigmatic form of political life.[24] It constituted "the space of appearance" in which being in "the presence of others" was the basic condition of politics. Arendt wrote: "The *polis,* properly speaking, is not the city-state in its physical location; it is the organization of the people as it arises out of acting and speaking together, and its true space lies between people living together for this purpose, no matter where they happen to be. Wherever

22 Rossi, *The Architecture of the City,* 130.

23 Ibid., 134.

24 Hannah Arendt, *The Human Condition* (Chicago: University of Chicago Press, 1989), 199.

you go, you will be a *polis.*"[25] The *polis* is inside us because we think, act, and speak individually and collectively, in relation to others. A discursive chain links the multitudes of people with ideas, objects, and cities. The perception that the city was a historical text structured by architectural types — with a grammar, syntax, and formal association that linked subjectivity and collective memory — were the early cues for Rossi's idea of the analogical city.

Analogical Rationalism

Conventional and Exalted Rationalism

In 1967 Rossi translated into Italian and wrote an introduction to Boullée's *Architecture: Essay on Art.*[26] In his introduction, Rossi set out Boullée's design framework and a more general framework for understanding the rationalist tradition in architecture.[27] Rossi distinguished between conventional rationalism and exalted rationalism. Those categories developed in the essay through what Rossi called an "analogical approach," drawing on Baudelaire's idea of "correspondences."[28] This aspect of Rossi's thought on analogical thinking in the development of the analogical city has received little attention.[29] Benjamin's reading of Baudelaire's idea of correspondence argued that it belongs in the register of defamiliarization.[30] For Rossi, correspondences were the formal links between his architecture and the history of architecture, the unexpected conjunctions of architectural and urban types, the telescoping of scales, and the in-

25 Ibid., 198–99. Lewis Mumford writes: "Mind takes form in the city; and in turn, urban forms condition mind." Lewis Mumford, *The Culture of Cities* (London: Secker & Warburg, 1940), 5.

26 Étienne-Louis Boullée, *Architettura Saggio Sull'arte,* trans. Aldo Rossi (Venice: Marsilio, 1967).

27 For an overview of the rationalism in architecture see Alan Colquhoun, "Rationalism: A Philosophical Concept in Architecture," in *Collected Essays in Architectural Criticism* (London: Black Dog Publishing, 2009), 163–77. See also Andrew Peckham and Torsten Schmiedeknecht, eds., *The Rationalist Reader: Architecture and Rationalism in Western Europe 1920–1940/1960–1990* (London: Routledge, 2014).

28 Rossi, "Introduction to *Architecture, essai sur l'art,*" 41.

29 There is a reference to Charles Baudelaire and the "Correspondences" in Eugene J. Johnson, "What Remains of Man: Aldo Rossi's Modena Cemetery," *Journal of the Society of Architectural Historians* 41 (1982): 39.

30 Gary Saul Morson, ed., *Russian Formalist Criticism: Four Essays,* trans. Lee T. Lemon and Marion J. Reis (Lincoln: University of Nebraska Press, 2012).

troduction of anthropomorphic imagery and objects into Rossi's urban studies. In so doing, Rossi draws out the "strangely familiar."

To do this, Rossi stated the claims of conventional rationalism. Those claims were to understand architecture as an organized series of propositions, communicated as a distinct body of knowledge. For Rossi, rational architecture was developed by means of a language of type, clarity of form, a logical distribution of functions, and by theoretical discourse and the rationalist tradition in architecture, which emphasized typical and repeatable forms deemed the most suitable to fulfill a general social program. Indeed, exalted rationalism is in dialogue with conventional rationalism, "but stands outside of it."[31] Thereby, Rossi argued that a rational system of architecture reflected architecture's autonomy while allowing "the autobiographical singularity of experience."[32]

On Boullée, Rossi argued that Boullée's architecture was an example of exalted rationalism, and Rossi identified the characteristics of an emotional nucleus, the construction of a comprehensive image, technical analysis, and reconstitution of work.[33] The first two categories are in the register of authorship. The latter categories might better be described with reference to architecture's combinatory approach and the idea of typology. He used Boullée's unrealized design for a French national library (1785) as an example to elucidate the principles (fig. 1). For Rossi, the emotional nucleus is the element "linked to the project's thesis from the outset and grows along with it throughout the design process."[34] The emotional nucleus is the "difficult simplicity" of a work. It is the authorial motivation at the core of a project. He notes that Boullée declared that he wanted to "build […] the sublime conception of Raphael's *The School of Athens,*" which contained the great figures of Greek thought, united within a long, monumental, vaulted space, to which Rossi quoted Boullée's description of the library as a "vast amphitheater of books."[35] Consequently a composite image is produced in the mind and a series of unusual scales and junctures play out. The elementality of the book coincides with the immensity of knowledge embodied by the library, and the space depicted by *The School of Athens* is "reconstituted" as the form of Boullée's national library. The amphitheater is a typological solution, but

31 Rossi, "Introduction to *Architecture, essai sur l'art,*" 41.
32 Ibid.
33 Ibid., 44.
34 Ibid.
35 Ibid.

it is transformed into a vast library. For Rossi, exalted rationalism triggers Baudelaire's idea of "correspondences."

In *The Architecture of the City,* Rossi remarked that Baudelaire's "critical intuitions about architecture and the city are amongst the most remarkable," and he quoted from Baudelaire's *The Flowers of Evil:* "The old Paris is no more; the form of a city changes more quickly, alas, than the heart of a mortal."[36] Later in *A Scientific Autobiography* Rossi reflected on his Boullée essay: "At times I think about how certain works accompany particular periods in one's life and how I identified myself […] with Boullée, but I recall being struck by Baudelaire's assertion that *correspondences* exist."[37]

Correspondences

Baudelaire's "Correspondences" sonnet is from *The Flowers of Evil,* a book on the urban that evoked the modern city.[38] Baudelaire describes the arcades, streets, public spaces, and gardens of the city, the urban types. Baudelaire stages an encounter between nature and the city, the real and imagined, a feeling of discontinuity, and the shock of the crowds in metropolitan life. Baudelaire observed the typical life of the city, which became the defamiliarized material of his poetry.

Benjamin analyses the "Correspondences" in his 1940 essay "On Some Motifs in Baudelaire," organized into twelve sections, which explore the themes of Baudelaire's *The Flowers of Evil.*[39] Benjamin puts forward a constellation of categories of the encounter, nature and the city, the sensual and intellectual, the individual and collective, prehistory and historical modernity, voluntary and involuntary memory, the familiar and the uncanny, "Spleen" and "Ideal," aura and destruction. Benjamin addresses the "Correspondences" directly in section 10 where he links the idea of correspondence with the "secret architecture" of *The Flowers of Evil.* He writes: "If there is a secret architecture in the book […] the cycle of poems that opens the volume is probably oriented toward something irretriev-

36 Rossi, *The Architecture of the City,* 184n32, 61.

37 Rossi, *A Scientific Autobiography,* 47.

38 Charles Baudelaire, *The Flowers of Evil,* trans. James McGowan (Oxford; New York: Oxford University Press, 2008).

39 Walter Benjamin, "On Some Motifs in Baudelaire," in *The Writer of Modern Life: Essays on Charles Baudelaire,* ed. Michael W. Jennings, trans. Harry Zohn (Cambridge: The Belknap Press of Harvard University Press, 2006), 170–210.

ably lost. This cycle includes two sonnets dealing with the same motif, the first entitled 'Correspondences.'"[40] Benjamin quotes the first two verses:

> Nature is a temple whose living pillars
> Sometimes give forth a babel of words;
> Man wends his way through forests of symbols
> Which look at him with their familiar glances.
>
> Like resounding echoes that blend from afar
> In a somber, profound unity,
> Vast as the night or as the brightness of day,
> Scents, colors, and sounds respond to one another.

It is possible to read the defamiliarization at play, where ideas and images are turned into their opposite. "Nature," in the first line of Baudelaire's poem, is not natural, but the architectural elements of the temple: the tree as column, the forest as city. The "babel of words" is spoken by the urban crowd. There is a tension between what is individual and collective where "Man," or simply the subject, is positioned within the "familiar glances" of what can be construed as the city organized by language. The subject is present in the linguistic environment, the "forests of symbols." A chain of association moves from nature to forest, city to language. The natural and the symbolic move towards culture, artifice, and the city. The "Correspondences" turn the familiar into the unfamiliar. They produce difference, breaks, and cuts. The final lines of the poem present a split between body and mind:

> There are perfumes as innocent as children's flesh,
> As sweet as oboes, as green as meadows,
> — And others that are corrupt, rich and triumphant,
>
> They have the vastness of infinite things,
> Such as amber, musk, benjamin and incense,
> Which sing the ecstasies of mind and senses.

Benjamin detects a "crisis-form" in the experience of the "Correspondences" which coincides with "the disintegration of the aura in immediate

40 Ibid., 197.

shock experience."[41] Crisis is an effect that produces splits and contradictions. In the verse quoted above the split is from word to flesh, and from mind to sense. For Benjamin the tension between heightened sensitivity and intense contemplation is staged in the correspondences through a "veiling" and "unveiling" of the images, ideas, and formal associations.[42]

Baudelaire's "Correspondences" sonnet and its key themes of nature, experience, and "secret architecture," resonate with a particular passage in Rossi's essay on Boullée. Rossi writes: "By utilizing established architectural elements — for Boullée these were immutable laws — he worked endlessly on combinations and arrangements. Repetitions and oppositions, contrasts in lighting, shifting masses and lines; the point of departure for his techniques was always a more general, direct, and autobiographical memory of nature."[43] There is a condensation of themes in this statement. On one level Rossi is summarizing Boullée's critical framework. On another level Rossi places himself under scrutiny. If the name "Boullée" and the idea "nature" are respectively substituted for "Rossi" and "city," the statement is transformed into self-reflection. Rossi's reflections on Boullée are a veil for his own "secret architecture."

Consequently, Rossi's statement can be defamiliarized, inflected with *détourned* elements. By using established typological elements — for Rossi type was a logical principle — Rossi worked endlessly on combinations and recombinations. Repetitions and oppositions, contrasts in lighting and shadows, shifting masses and lines, where the point of departure for his techniques was always a more general, autobiographical, and collective memory of the city. Nature is turned into city. Autobiographical memory coincides with collective memory. The secret architecture of the correspondences detected by Benjamin, and the defamiliarization at stake, are reproduced by Rossi. The correspondences inflect and transform. They move between isolation and amplification of ideas and im-

41 Ibid., 198, 210.

42 Ibid., 286n63, and Walter Benjamin, "Central Park," in *The Writer of Modern Life: Essays on Charles Baudelaire,* ed. Michael W. Jennings, trans. Howard Eiland and Edmund Jephcott (Cambridge: The Belknap Press of Harvard University Press, 2006), 152.

43 Rossi, "Introduction to *Architecture, essai sur l'art,*" 48. See also Marc-Antoine Laugier, *An Essay on Architecture,* trans. Wolfgang Herrmann and Anni Herrmann (Los Angeles: Hennessey & Ingalls, 1977). Laugier opens with an allegory of the primitive hut constructed by tree trunks and branches; equivalent to the column, entablature, and pediment of the classical temple as "ideal type" (12). Laugier concludes by extending the column/tree analogy to a city/forest analogy and writes: "We must look at the town as a forest" (128).

ages, at times enhancing the perception of something familiar, at other times replacing an image with its opposite, making it strange. The correspondences oscillate between separation and condensing together ideas and images in acts of association and disassociation, disarticulation and articulation. The alterity of Baudelaire's "Correspondences," the tension between positions, their interaction but not necessarily their reconciliation, coincide with the exalted rationalism that Rossi identifies. We can call it an *analogical rationalism.*

Capriccio

Analogical–Formal Operation

The first time that Rossi directly proposes the idea of the analogical city is in his 1969 preface to the second Italian edition of *The Architecture of the City.* Rossi illustrates the text with a *capriccio* painting by Giovanni Antonio Canaletto entitled *La Basilica di Vicenza e il Ponte di Rialto* (1753). The painting became Rossi's canonical reference point for the analogical city. *Capriccio* was a type of painting that depicted an imaginary view of the city by combining recognizable landmarks, elements, and urban fragments in new and inventive combinations as if the scene existed. *Capriccio* is in the register of montage.

In *La Basilica di Vicenza e il Ponte di Rialto,* Canaletto transposed buildings by Andrea Palladio from Vicenza to the site of the Rialto Bridge in Venice then painted the scene as if it were an existing cityscape. Rossi interprets Canaletto's painting as embodying the possibility of analogy as a "logical-formal operation" and argues that the painting constitutes an "analogous Venice formed of specific elements associated with the history of both architecture and the city."[44] Rossi goes on to say that the "transposition" of buildings within the painting constitutes "a place of purely architectural references."[45] These resonate with the logical, formal, elemental, and associative features of analogical rationalism (fig. 5).

On one level Canaletto's logic of association can be read at the scale of the city where the scene is recognizably Venice. Palladio's design for the Venice Rialto Bridge (c. 1588) is at the center of the view. Gondolas are in the foreground, a dense urban fabric in the background. Yet there is an association with the Vicenza of Palladio because the buildings that

44 Rossi, "Preface to the Second Italian Edition of *The Architecture of the City,*" 166.
45 Ibid.

frame the view are built in Vicenza and not Venice, on the left-hand side is Palladio's Palazzo Chierecati (c. 1550) in Vicenza Piazza dell'Isola, and on the right-hand side Palladio's Vicenza Basilica (1536–49). Canaletto combines the image of a flooded Vicenza with a Venetian canal. There is a question of what city do we look at? On what "ground" do we read the scene? How are the monuments liberated from their ground? What is displaced, replaced, or transposed? Does the watery base refer to the Rialto in Venice, the "island" position of Palazzo Chierecati built in an island-like location of Vicenza surrounded by rivers, or the fluid state of the analogical imagination? These questions remain open. They create a space for thinking otherwise.

On another level there is an associative logic at the scale of the architectural object.[46] Canaletto selects only buildings by Palladio with their language of classical order and appearance of formal harmony. The chain of association that links Canaletto's selection of Palladio's buildings and their transposition to Venice is a linguistic process of identification, displacement, and substitution. It is logical and selective. Canaletto substitutes the Palazzo Chierecati in place of the Palazzo dei Tedeschi (1228). He displaces the Vicenza Basilica to the place of the Palazzo dei Camerlenghi (1488). Canaletto replaces Antonio da Ponte's Rialto Bridge (1591) with Palladio's unbuilt bridge for the Rialto. A logical-formal operation of substitution and replacement of singular architectural objects is performed: bridge for bridge, palazzo for palazzo. The existing Rialto Bridge is replaced by a bridge by Palladio, one palazzo is substituted for another. Limiting the architecture to Palladio, Canaletto represents the city with a coherent urban grammar. The analogical city coheres through the analogic of formal and syntactical association based on linguistic operations of displacement, transposition, substitution, combination, and recombination.

The combinatory process is also staged in the work of Palladio. Manfredo Tafuri commented in *Venice and the Renaissance* that Palladio's architecture displays an "*ars combinatoria*."[47] The canonical example of Palladio's combinatorial logic is when Palladio transposed a temple front onto a villa façade at Villa Rotonda (c. 1571), turning the villa into a villa-

46 Lorens Holm, "Aldo Rossi and the Field of the Other," in *Architecture and the Unconscious,* eds. John Shannon Hendrix and Lorens Eyan Holm (London: Routledge, 2016), 99–118.

47 Manfredo Tafuri, *Venice and the Renaissance,* trans. Jessica Levine (Cambridge: MIT Press, 1995), 127. See also the concluding section on "Principles of Palladio's Architecture" in James Ackerman, *Palladio* (London; New York: Penguin, 1991).

temple and defamiliarizing ideas of public and private life, and of urban and rural architecture. The Palazzo Chierecati also displays a combinatory approach. It combines a medieval row house, with its covered street arcade, and a classical colonnade, with plinth and steps as a public front.

Palladio's syntactical combinations and recombinations are present in Canaletto's painting. The bridge is a combination of architectural elements from the Palazzo Chierecati and the Basilica. A temple front on the bridge combines the reference to the Chierecati entrance loggia. The barrel roofs of the bridge arcade correspond to the barrel roof of the Basilica. To use Rossi's phrase, "established architectural elements" — the roof, pediment, loggia, arches, stair, colonnade — are displaced, transposed, and substituted from one building to the next. Canaletto accumulates an inventory of forms developing an associative and syntactical combinatory approach.

The analogical city develops by what I henceforth refer to as the "analogical–formal operation." It was logical because the process was selective — palazzo for palazzo, bridge for bridge, basilica for basilica — and formal because it addressed the typological form of the architecture of the city. It is analogical because it leads to a relational process that I call the "chain of association" to connect different typological elements from different cities, that is, subject and object relations.

Act of Refusal

While the above has outlined the linguistic and formal operations in Canaletto's painting, there is also a critical act. Tafuri argued that Canaletto "dismantles" Venice and rebuilds the city with "anti-Venetian" objects, and it is in this way that Canaletto's painting performs a critical act of refusal.[48] The painting does not depict Venice because the buildings that Canaletto paints are from Vicenza, yet neither does the painting depict Vicenza because the scene is recognizably the Rialto in Venice. Consequently, the painting depicts neither Venice nor Vicenza. Instead, Canaletto puts forward a counter-project, wherein the analogical city can be interpreted as a critical act of refusal of the existing city. It is imagining the city beyond the present city, beyond the status quo.

The act of refusal is the refusal to accept the established urban condition and the normative conventions of architecture, and it is a will to disrupt a

48 Manfredo Tafuri, "Ceci n'est pas une ville," *Lotus International* 13 (1976): 11.

functionalist tendency.[49] The critical act of the analogical city is to rupture the linear logic of the utilitarian city, as a way of saying "no" to the market logic of consumption, efficiency, and disimagination. The refusal would also be a type of political action. Understood in those terms the analogical city is a way of using what capital wants to exploit or diminish — labor-power, the capacity of individual thought turned into collective action, radical imagination, historical consciousness, and creative force — and to inflect it to different ends. Interpreting the analogical city in these terms emphasizes the possibility of imagining and acting otherwise.

Rossi used the Canaletto *capriccio* to reflect on the analogical city as a theoretical concern about architectural design. He wrote: "This example enabled me to demonstrate how a logical-formal operation could be translated into a design method and then into a hypothesis for a theory of architectural design."[50] Yet, the analogical city is more than that. The Canaletto example suggests a latent critical and political potential.

Symbolic–Imaginary–Real

Unconscious Thought

In the 1976 essay "An Analogical Architecture," Rossi expanded on the analogical city in relation to psychoanalytic thought. Rossi begins by reflecting on Canaletto's *capriccio* and the analogical–formal operation that brings together elements from different places into a single scene through a process of substitution, transposition, and combination. Rossi then puts the Canaletto painting in dialogue with a statement by Carl Jung in a letter to Freud on the relationship between analogical thought and the unconscious.[51] Rossi quotes Jung:

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49 My interpretation of the analogical city as a critical act draws on the following: Mario Tronti, "The Strategy of Refusal," in *Workers and Capital,* trans. David Broder (London; New York: Verso, 2019), 241–62, and Paolo Virno, "Virtuosity and Revolution: The Political Theory of Exodus," in *Radical Thought in Italy: A Potential Politics,* eds. Paolo Virno and Michael Hardt (Minneapolis: University Of Minnesota Press, 2006), 189–212.

50 Rossi, "Preface to the Second Italian Edition of *The Architecture of the City,*" 166.

51 There are many statements by Rossi in *A Scientific Autobiography* that invoke Freud's key interests in eros, death, and memory. For a selection of literature that links Rossi and Freud see the following: Peter Eisenman, "The House of the Dead as the City of Survival," in *Aldo Rossi in America: 1976–1979* (Cambridge: MIT Press, 1979), 4–15, and Peter Eisenman, "The Houses of Memory: The Texts of Analogy," in *The Architecture of the City* (Cambridge: MIT Press, 1982), 2–11. See also Lobsinger, "That Obscure

> 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, unconscious, and practically inexpressible in words.[52]

According to Rossi, those words offered "a different sense of history concerned […] by memory, a range of associations, correspondences, and analogies."[53] Consequently Rossi links analogical thought to unconscious thought and invokes Freud's argument that almost nothing is forgotten by the unconscious. In *The Psychopathology of Everyday Life,* Freud argued: "The unconscious is quite timeless. The most important as well as the strangest characteristic of psychical fixation is that all impressions are preserved, not only in the same form in which they were first received, but also in all the forms which they have adopted in their further developments."[54] Unconscious thought condenses different material together.

In *Civilization and Its Discontents* Freud revisits the theme of memory and describes how Rome developed over time. Freud describes the "scattered fragments" buried under the modern city. He reflects on the origins of Rome on the Palatine Hill as an enclosed settlement, followed by the bounding of the city by the Servian Wall, and its transformation by Julius

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Object of Desire"; Hays, *Architecture's Desire*; and Holm, "Aldo Rossi and the Field of the Other."

52 Aldo Rossi, "An Analogical Architecture," trans. David Stewart, *A+U: Architecture and Urbanism* 65 (1976): 74. The recurrence of this statement by commentators on Rossi is notable for its distortions and *détournements*. For instance, when Eisenman quotes the statement in "The House of the Dead as the City of Survival," the phrase "act of revolt" is incorporated. In *Architecture's Desire* Hays substitutes "meditation" with "mediation." In the English translation, the statement reads, "'logical' thinking is thinking in words, which like discourse is directed outwards. 'Analogical' or fantasy thinking is emotionally toned, pictorial and wordless, not discourse but an inner-directed rumination on materials belonging to the past. Logical thinking is 'verbal thinking.' Analogical thinking is archaic, unconscious, not put into words and hardly formulable in words." See Sigmund Freud and Carl Gustav Jung, *The Freud/Jung Letters: The Correspondence Between Sigmund Freud and Carl Jung,* trans. R.F.C. Hull and Ralph Manheim (London: Hogarth Press, 1974), 298–300.

53 Rossi, "An Analogical Architecture," 74.

54 Sigmund Freud, *The Standard Edition of the Complete Psychological Works of Sigmund Freud,* Vol. 6: *The Psychopathology of Everyday Life (1901),* eds. and trans. James Strachey with Anna Freud (London: Hogarth Press, 1960), 274.

Caesar and Emperor Aurelian. The old city is partly buried under modern buildings, and partial views of ruins remain. New buildings replaced old buildings, and palazzos were built on the ruins of temples. Freud continues:

> Now let us, by a flight of imagination, suppose that Rome is not a human habitation but a psychical entity with a similarly long and copious past — an entity, that is to say, in which nothing that has once come into existence will have passed away and all the earlier phases of development continue to exist alongside the latest one.[55]

Here, Freud reflects on how the unconscious retains material, condenses it, and works the material over, storing every transformation from original form to subsequent forms. Every past instance of the city is superimposed, from Etruscan, to Imperial, medieval, Renaissance, modern, and contemporary. The "different sense of history," to which Rossi refers, is the temporality of unconscious thought. The unconscious is not fixed. The unconscious is always accumulating and transforming. It does not have a history of its own but it is a collective repository that makes individual memory possible. The unconscious emerges in the life of individuals and societies, shaped by historical conditions.

In psychoanalytic theory, the unconscious is the central concept for understanding the human subject, who is formed by language, speech, and action. Exploring the unconscious takes the form of reflection, remembering, and working through, which are some of the principal modes of analogical thought. It concerns, Rossi writes, "the question of things themselves, whether as compositions or components — drawings, buildings, models, descriptions, […] familiar objects whose form and position are already fixed, but whose meanings may be changed."[56] Rossi writes that objects are situated between inventory and memory, "transformed into autobiographical experience" and change with the "superimposition of new meanings."[57]

After Rossi's statement on analogical and unconscious thought, he returns to Canaletto's *capriccio*. Rossi writes: "The various works of architecture by Palladio and their removal in space constitute an analogical

55 Sigmund Freud, *Civilization and Its Discontents,* trans. James Strachey (New York: Hogarth, 1961), 70.
56 Rossi, "An Analogical Architecture," 74.
57 Ibid.

representation."[58] The "removal in space" creates a void, a blank space. Jacques Lacan remarked: "The unconscious is […] marked by a blank."[59] That blank, the void left behind by the removal of Palladio's architecture, opens the space for thought and the conditions of possibility of critique.

Lacan was one of the closest readers of Freud. In sections of *The Four Fundamental Concepts of Psycho-Analysis* on repetition, signification, and the linguistic subject, Lacan argued that the unconscious is a symbolic entity "structured like a language" and is primarily an effect of speech.[60] Lacan referred to the unconscious as the "discourse of the Other" and argued that the "unconscious is outside."[61] Consequently we are immersed in the unconscious because we are surrounded by speaking subjects in a linguistic environment. We are in the signs and signifying processes of the city, work, and collective life. Our environment is spatial and linguistic, and we are positioned in and by language. Unconscious thought is associative and syntactical, and it coincides with analogical thought, which is also linguistic, associative, and syntactical. The analogical city is the city as a text, structured like a language.

Rossi does not say so, but the link between analogical thought and the unconscious resonates with Halbwachs's idea of collective memory. Rossi wrote: "All great manifestations of social life have in common […] the fact that they are born in unconscious life. This life is collective."[62] The unconscious is not individual but collective. Rossi again: "In the behavior of individuals everything is rational, but this does not mean that an unconscious moment cannot be found in the city; for the city, in terms of the relationship between the individual and the collective, offers a strange opposition."[63] For Rossi: "The city itself is the collective memory of its people, and like memory it is associated with objects and places."[64] A chain of association leads from unconscious life to collective life. Now compare Freud's reflections on Rome, to those of Rossi on Paris: "The actual configuration of a large city can be seen as a confrontation of the

58 Ibid., 74.

59 Jacques Lacan, "The Function and Field of Speech and Language in Psychoanalysis," in *Écrits,* 215.

60 Jacques Lacan, *The Four Fundamental Concepts of Psycho-Analysis,* trans. Alan Sheridan (London: Penguin Books, 1994), 20, 149, 203. I arrive at Lacan via Lorens Holm, *Brunelleschi, Lacan, Le Corbusier: Architecture, Space and the Construction of Subjectivity* (London: Routledge, 2010).

61 Lacan, *The Four Fundamental Concepts of Psycho-Analysis,* 123.

62 Rossi, *The Architecture of the City,* 33.

63 Ibid., 180n2.

64 Ibid., 130.

initiatives of different parties, personalities, and governments. In this way various different plans are superimposed, synthesized, and forgotten, so that the Paris of today is like a composite photograph, one that might be obtained by reproducing the Paris of Louis XIV, Louis XV, Napoleon I, and Baron Haussmann in a single image."[65] Historical epochs are condensed like a montage. Collective memory is received from others in the form of words and images and it is constituted in the spaces and places of the city. Collective memory is linguistic and associative. It is outside. Collective memory, like Lacan's unconscious, is in the city.

Dialectical Imagination

Shortly after "An Analogical Architecture," Rossi published another essay entitled "The Analogous City: Panel." The essay was intended as a commentary on the collage of the same title by Rossi with Eraldo Consolascio, Bruno Reichlin, and Fabio Reinhart, exhibited at the 1976 Venice Biennale (figs. 42–45). Images of the collage accompany Rossi's essay. I will focus on the text here and return to the collage in Chapter 5.

In the essay, Rossi does not approach the formal content of the *Analogous City* collage. Neither is he particularly clear about its motivating ideas, but he provides clues. Rossi calls the collage an "experiment" and briefly comments on the process:

> The panel suggests in a fairly plastic way the image of the different meaning which distinct projects produce through a relatively arbitrary editing; to remove all mechanical or mechanistic values from this construction its designers, to a varyingly automatic extent, introduced things, objects and memories while trying to express a dimension of surroundings and of the memory.[66]

Rossi writes that the *Panel* represents "a memory circumscribed to a certain territory […] northern Lombardy, Lake Maggiore and the Canton Ticino with its signs and its emblems. History and geography are merged […] [and] a private life runs through the places and gives a sense to architecture."[67] It is striking that Rossi offers almost no formal analysis. Instead, Rossi provides a political and ideological critique of the city.

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65 Ibid., 142.

66 Aldo Rossi, "La Città Analoga: Tavola/The Analogous City: Panel," *Lotus International* 13 (1976): 7.

67 Ibid.

Rossi begins by stating that the broader theme of the analogical city "concerns the relation between reality and imagination,"[68] and he outlines the present urban situation in a polemical tone:

> The last few years have witnessed different proposals concerning the city and in particular the historic center. Due to an objective situation these recommendations, which are at times completed works or projects or programs, belong for the most part to government officials or economists or politicians. […] Very few healthy propositions have actually come from architects and there have been absolutely none from the theorists.[69]

Rossi then reflects on the uneven development of the city, the movement of workers to the urban periphery, the housing question, and the "business-inspired destructions of the center […] degrading the face of the city."[70] Rossi maintains that an engagement with the urban situation is necessary "to illuminate the threads that lead imagination back to reality, and both of these to freedom."[71] For Rossi, this is the "dialectics of the concrete; the capacity of imagination as a concrete thing."[72]

Having summarized the "reality" of the city, Rossi revisits Canaletto's *capriccio*. This time, Rossi interprets the painting as "an alternative within reality" and places it in relation to project thinking: "Without the capacity to imagine the future there can be no solution to the city as an essentially social fact."[73] The idea that the analogical city signifies an "alternative reality" linked to imagining a different future shifts the conceptual structure of the analogical city into the realm of the critical project. There is a movement from Rossi's initial exploration of the analogical city as a design method, a formal and compositional principle, and a figure of thought that liberates the imagination, which now develops into a type of ideological critique. The movement is decisive and has been overlooked by commentators on the analogical city.

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68 Ibid., 5.

69 Ibid.

70 Ibid.

71 Ibid.

72 Ibid., 6. Rossi's words are close to what Paolo Virno has called "real abstraction" after Marx. Virno writes: "A thought becoming a thing: here is what a real abstraction is." See Paolo Virno, *A Grammar of the Multitude: For an Analysis of Contemporary Forms of Life,* trans. Isabella Bertoletti, James Cascaito, and Andrea Casson (Los Angeles: Semiotext(e), 2004), 64. I explore real abstraction in Chapter 4.

73 Rossi, "The Analogous City: Panel," 6.

Rossi concludes his article by returning to the reflections from which he began. He states the need for "experiments" and "hypotheses" on the city. For Rossi the city is a place for theoretical work, and architecture is a critical tool to scrutinize the status quo without necessarily "solving" problems. Architecture problematizes. It questions. Critique does not automatically arrive at a solution, but it may be a reference point towards a solution, or it may trigger a chain of association that will lead to a solution. Rossi writes: "For it seems to me that reality and imagination make up the two terms of a civilized progress or at any rate an improvement of the city." What matters "is to restate the sense of freedom of the things we do; a freedom which is all the greater when tied by concrete truth or when it springs creatively from it."[74] It is the open ended, discursive, and critical dimension of the analogical city that Rossi articulates.

Autobiography

Repetition

In 1981 Rossi published *A Scientific Autobiography.* It is the last major reference point I will discuss for understanding the development of the analogical city. The book is partly a critical text that rethinks ideas about type, collective memory, history, modernity, imagination, and formal operations such as repetition, combination, and composition. The tone is reflective and associative. A set of images, mostly photographs of architectural elements and types, are interweaved throughout the text: the oculus at Alberti's Sant'Andrea (1472–90), the hand of San Carlone in Arona (c. 1698), a wall, windows, belvedere of Renaissance Sacri Monti, Filarete's column in Venice (c. 1470), a fragment of a bridge, a balcony of Padua's Anatomical Theatre (1595), the broken entablature of the Athens Parthenon (c. 430 BC), a door, corner detail, rooftop pediments. The images are fixed points around which the text circulates.[75] The elements represented in the images are the material which Rossi repeated and transformed in his architecture.

The composition of *A Scientific Autobiography* resonates with what Benjamin calls "literary-montage." Benjamin states: "Method of this

74 Ibid., 8.

75 Rossi, *A Scientific Autobiography,* 53. Rossi writes: "I have listed a few built works which preoccupy me, like the Tempio Malatestiano in Rimini or Sant'Andrea in Mantua, because there is something in them which cannot be modified and which simultaneously re-engages time."

project: literary montage. I needn't say anything. Merely show."[76] Susan Buck-Morss reflects on Benjamin's *The Arcades Project* and the technique of montage: "The principle of construction is that of montage, whereby the image's ideational elements remain unreconciled, rather than fusing into one 'harmonizing perspective.'"[77] Buck-Morss further writes: "For Benjamin, the technique of montage had 'special, perhaps even total rights' as a progressive form because it 'interrupts the context into which it is inserted' and thus 'counteracts illusion[,]' and he intended it to be the principle governing the construction of the *Passagen-Werk:* 'This work must develop to the highest point the art of citing without citation marks. Its theory connects most closely with that of montage.'"[78] The lack of theoretical closure, the fluid relationship between images and text, the montage quality, and repetition as a critical strategy, are some of the conceptual tools and knowledge practices that govern both *A Scientific Autobiography* and the analogical city. Yet in *A Scientific Autobiography* Rossi rarely directly mentions the analogical city. The Canaletto *capriccio,* to which Rossi continuously returned, is absent. The term "analogous city" is referenced on only two occasions, and in quick succession:

> I am increasingly aware of differences in place and time. This was my first intuition of the analogous city.[79]

> Perhaps this again signifies forgetting architecture, and perhaps I have already forgotten it when I speak of the analogous city.[80]

The analogical city is surprisingly marginal to the text. It is more accurate to say that in *A Scientific Autobiography* Rossi writes in broader terms about the analogical city as analogical thinking about cities. Hence we are immersed in the linguistic, associative, and relational environment of the analogical city. In the opening page Rossi writes: "I clearly saw that the work should have encompassed a more comprehensive set of themes,

76 Walter Benjamin, *The Arcades Project,* ed. Rolf Tiedemann, trans. Howard Eiland and Kevin McLaughlin (Cambridge: Harvard University Press, 1999), 460. It is worth mentioning in passing that literary-montage is in the register of *détournement*.

77 Susan Buck-Morss, *The Dialectics of Seeing: Walter Benjamin and the Arcades Project* (Cambridge: MIT Press, 1989), 67.

78 Ibid.

79 Rossi, *A Scientific Autobiography,* 52.

80 Ibid., 53. Benjamin is detectable in Rossi's words. Benjamin writes: "The theory of not-yet-conscious knowing may be linked with the theory of forgetting […] and applied to the collective in its various epochs." See Benjamin, *The Arcades Project,* 861.

especially in light of the analogies which intersect all of our actions."[81] All cities are potentially connected in a chain of association: "Certainly every place is unique to the extent that it possesses limitless affinities or analogies with other places."[82] Analogical thought is defined as connective and combinatory: "The analogical links, the associations between things and situations, became multiplied […] mixing autobiography and civic history."[83] Rossi writes: "I have pursued these limitless analogies."[84] Analogical thinking about cities is an open ended and discursive, collective project.

Analogical thought is a form of repetition and Rossi repeats the words "forgetting architecture" in the concluding pages: "As I have said, *Forgetting Architecture* comes to mind as a more appropriate title for this book, since while I may talk about a school, a cemetery, a theatre, it is more correct to say that I talk about life, death, imagination."[85] Analogical thought extends the chain of association. The school is associated with life, the cemetery with death, the theatre with imagination. Yet analogical thought is also thinking in opposition: school and cemetery, life and death, and imagination mediates. Rossi's thought oscillates between the critical and existential, the repetitive and singular, the constructive and the destructive.

Destructive Character

Analogical thought need not synthesize: "'Non-reconciliation' can suggest a mode of being […]. I no longer pursued analogies like the images on cards […] but instead recomposed a world where things contrasted with each other."[86] Analogical thought is a rupture in thought. It opens space for thinking. It modifies terms and transforms them. In one of Rossi's most alluring and associative statements he writes: "Yet the architecture, having gone beyond function and history, dream and feeling, flesh and weariness, had approached a light that was rose-green, but filtered through so many things that it turned back into whiteness, or into the

81 Rossi, *A Scientific Autobiography,* 1.

82 Ibid., 40.

83 Ibid., 16–17.

84 Ibid., 30.

85 Ibid., 78. See also Lobsinger, "That Obscure Object of Desire." Lobsinger closely reads a series of moments of repetition in *A Scientific Autobiography.* She places repetition in relation to Rossi's "realist" thought drawn from Georg Lukács, *History and Class Consciousness: Studies in Marxist Dialectics,* trans. Rodney Livingstone (Cambridge: MIT Press, 1971).

86 Rossi, *A Scientific Autobiography,* 66.

lake, or into the remoteness of the lake."[87] The return to "whiteness" and "remoteness" is the blank spot of unconscious thought that we identified in Rossi's earlier reflections on Freud and analogical thought. The whiteness is the void. It is an absent object. It is the "removal in space" that Rossi was captivated by in Canaletto's *capriccio*. Removal opens the space of possibility.

There is a dialogue between presence and absence in Rossi's statement. It implies a movement between connection and distance, rupture and "deformation." In *A Scientific Autobiography* Rossi draws on Benjamin: "In the end the artist can write, in Walter Benjamin's words, 'Therefore I am deformed by connections with everything that surrounds me here.'"[88] The statement is a repetition and inflection from Rossi's "An Analogical Architecture" where he writes: "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."[89] Rossi is likely to be quoting from Benjamin's essay "Berlin Childhood Around 1900" where Benjamin writes: "I was distorted by similarity to all that surrounded me."[90] It resonates with another of Benjamin's papers, "Imagination," where he writes: "And in fact imagination has nothing to do with forms or formations. It does indeed take its manifestations from them, but the connection between them and the imagination is so far from being inexorable that we might rather describe the manifestations of the imagination as the deformation of what has been formed. It is characteristic of all imagination that it plays a game of dissolution with its forms."[91] The dissolution of form is the destruction of form.

Rossi writes: "The construction of form and its destruction are two complimentary aspects of the same process."[92] The destruction of form and the construction of form characterize the analogical city. Benjamin

87 Ibid., 49.

88 Ibid., 19.

89 Rossi, "An Analogical Architecture," 74.

90 Walter Benjamin, "Berlin Childhood around 1900," in *Walter Benjamin: Selected Writings,* Vol. 3: *1935–1938,* eds. Howard Eiland and Michael W. Jennings, trans. Howard Eiland (Cambridge: The Belknap Press at Harvard University Press, 2006), 374. See also Jolien Paeleman, "The Architecture of a Lifetime: Structures of Remembrance and Invention in Walter Benjamin and Aldo Rossi," *Footprint: Delft Architecture Theory Journal* 18 Spring/Summer (2016): 51–64.

91 Benjamin, "Imagination," 280.

92 Aldo Rossi, "These Projects," in *Aldo Rossi: Buildings and Projects,* eds. Peter Arnell and Ted Bickford (New York: Rizzoli, 1987), 10.

takes up the idea of destruction in "The Destructive Character" where he writes:

> The destructive character knows only one watchword: make room; only one activity: clearing away. His need for fresh air and open space is stronger than any hatred. The destructive character is young and cheerful. For destroying rejuvenates in clearing away the traces of our own age; it cheers because everything cleared away means to the destroyer a complete reduction, indeed eradication, of his own condition. But what contributes most of all to this Apollonian image of the destroyer is the realization of how immensely the world is simplified when tested for its worthiness of destruction. This is the great bond embracing and unifying all that exists. It is a sight that affords the destructive character a spectacle of deepest harmony.[93]

Benjamin puts forward the paradoxical notion of a destructive character. The destructive character first makes room and clears away. The operation is similar to the removal of space encountered in the Canaletto capriccio, the blank whiteness alluded to by Rossi. Destruction also rejuvenates. Destruction is generative. It constructs. A will for harmony exists as a complimentary aspect of the destructive character. It is not total destruction, but a working over, a transformation, such as in Freud's Rome analogy where one city is superimposed onto another, or unconscious thought more generally, which takes the form of reflection, remembering, and working through. The surface is cleared, but the void left over is filled by possibility.

The destructive character pervades Rossi's thought and architecture. *The Architecture of the City* was introduced with a commentary on the destruction of the city: "Anyone who remembers European cities after the bombings of the last war retains an image of disemboweled houses […] amid the rubble fragments of familiar places remained standing."[94] *A Scientific Autobiography* is scattered with words such as absence, breakage, catastrophe, destruction, distortion, and deformation. Rossi's drawings accumulate objects, bodies, buildings, and urban fragments (figs. 33–38). Sometimes the parts are broken up, and sometimes they collide. Rossi's

93 Walter Benjamin, "The Destructive Character," in *Reflections: Essays, Aphorisms, Autobiographical Writings,* ed. Peter Demetz, trans. Edmund Jephcott (New York: Schocken Books, 2007), 301.

94 Rossi, *The Architecture of the City,* 22.

drawing technique is itself a destructive act of overdrawing, a multiplication of linework that veils and unveils the content of the drawing. Rossi's built projects have a formal element of destruction. To name a few, the project for a Monument to the Resistance at Cuneo (1962) has a horizontal incision through the block at eye level (fig. 13), Piazza del Municipio at Segrate (1965) has half-columns along one edge signifying the ruins of a Stoa (fig. 16), the housing block in the Gallaratese quarter of Milan (1969–73) is cut in two unequal parts (fig. 20), and San Cataldo Cemetery at Modena (1971–84) is a composition of disarticulated elements, such as the cone, cube, colonnade, and gate (fig. 22). The destructive character embraces and unifies all that exists and has existed. Rossi brings together the "harmony" of the destructive character and the void in relation to drawing: "The drawing always stops at a void which cannot be represented. For many reasons this void is both happiness and its absence"[95] (fig. 46).

Déjà Vu

In the closing pages of *A Scientific Autobiography,* Rossi singles out a final reference for his idea of analogy. Rossi writes: "For my study of analogy, René Daumal's book *Mount Analogue* was enormously important, even if it only increased the anxiety of the search without telling me anything about its outcome."[96] *Mount Analogue* ruminates on language, knowledge, and power. It is a critique of instrumental reason through a story about travel and mountain climbing. Partly satirical, partly philosophical, *Mount Analogue* is in the register of surrealist critique, its subtitle *A Tale of Non-Euclidian and Symbolically Authentic Mountaineering Adventures.*[97]

The novel begins with an account of an article by the narrator on the symbolic significance of the mountain in ancient mythology. The narrator explains that the article was on the importance of one particular mountain, Mount Analogue, as a symbol of the absolute and a work of total imagination. The narrator tells us Mount Analogue connects Earth and Sky, the summit touches "the sphere of eternity," and the base is in "the world of mortals."[98] The image of Boullée's ceiling void and grounded

95 Rossi, *A Scientific Autobiography,* 24.
96 Ibid., 81.
97 René Daumal, *Mount Analogue: A Tale of Non-Euclidian and Symbolically Authentic Mountaineering Adventures,* trans. Carol Cosman (Woodstock: The Overlook Press, 2004).
98 Ibid., 31.

amphitheater in the national library project and Raphael's *School of Athens* is brought to mind where Plato points up to the sky and Aristotle points down to the ground. A character called Father Sogol interprets Mount Analogue as "absolutely real" and persuades the narrator to embark on an adventure to find the mythical mountain. They travel on the yacht *The Impossible* accompanied by a group of friends including Ivan Lapse, a linguist; Hans, a mathematical physicist; and Karl, an orientalist metaphysician. The figures in the story signify modes of knowledge.

When the group encounters what is suspected to be Mount Analogue, the mountain is unreachable. Mount Analogue is caught in the "curvature of space" and cannot be seen. Light is deflected and prevents perception. Its existence is always in doubt. Nevertheless: "At *a certain moment* and *a certain place, certain people* (those who know how and wish to do so) can enter."[99] As the travelers start their ascent, the novel ends mid-sentence. Daumal left the novel incomplete upon his death.

Reflecting on *Mount Analogue,* Rossi writes: "Perhaps Daumal's concept of analogy particularly struck me because of his comment about 'the astounding speed of the already seen.'"[100] A déjà vu. A crucial moment occurs in *Mount Analogue* during an encounter with déjà vu. Upon arrival at the base of *Mount Analogue,* the crew set up camp in a place where, "everything is already familiar […] at once entirely extraordinary and entirely familiar, that staggering swiftness of déjà vu."[101] Rossi said that *Mount Analogue* "summarized" much of his earlier thinking on analogy. It seems likely that Rossi had in mind the critique of instrumentality that Daumal put forward, which corresponded to Rossi's critique of naïve functionalism.

Rossi was searching for alternative ways of thinking about the world and how to critically address new modes of subjectivity against utilitarian approaches. We saw this with his engagement with the unconscious and the centrality of the linguistic subject. We encountered it in Rossi's reflections on Boullée's exalted rationalism. It was present in the thinking otherwise at play in Canaletto's *capriccio*. Consequently, Daumal's novel resonates with Rossi's interests in subjectivity, collective memory, and defamiliarization. It is productive to explore the aspect of déjà vu further. It intersects with history and memory and can be read as a critical category.

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99 Ibid., 56. Emphasis in original.
100 Rossi, *A Scientific Autobiography,* 81.
101 Daumal, *Mount Analogue,* 77–78.

Paolo Virno offers a thought provoking reading of déjà vu that counters normative assumptions that déjà vu is a personal phenomenon. In *Déjà vu and the End of History,* Virno interprets the relationship between language, memory, and materialist subjectivity to develop a particular model of critique that emphasizes historical experience and radical imagination.[102] The book is divided into three parts that return, and turn, on one another, inflecting the categories of potential, memory, and presence, circulating around the themes in the title.

In part 1, Virno focuses on the idea of déjà vu and critiques the "end of history" proposition that supported the dominance of capitalism.[103] Virno refutes the deterministic narrative that history ends with capitalism, which has served to close critical discourse. In part 2, Virno analyses the concept of "potentiality" with readings of Aristotle, Kant, Freud, and Saussure. Virno argues that potential is a nonchronological, indefinite past. He connects it to the "language faculty," which is "the pure and simple capacity to speak, the generic disposition to impart meaning and communicate."[104] Potential is in dialogue with "act." While it is the permanence of thought as a historical totality, the act is a "now," a present, a presence. For Virno, acts do not fulfill potential. The act does not translate the infinity of thought into singular actuality. Part 3 focuses on historical materialism, the concept of labor-power, and extends Virno's discussion of potential towards a critique of capitalism. Marx is the fundamental reference point and Marx's idea of labor-power is interpreted as equivalent to potential. Virno argues that "labor-power is pure potential."[105] Labor-power is the potential of the worker to produce, and potential is the accumulation of all mental and physical capacities embodied by the living individual to think, act, desire, imagine, produce, and reproduce. Labor-power articulates the agency of the subject. I will come back to these ideas in the chapter conclusion.

In a counterintuitive proposition, Virno argues that déjà vu is not an individual experience but a particular kind of collective experience, memory taking a "public character," that disrupts historical time to activate the radical imagination.[106] He argues that momentarily we watch

102 Paolo Virno, *Déjà Vu and the End of History,* trans. David Broder (London: Verso, 2015).
103 Francis Fukuyama, *The End of History and the Last Man* (New York: Free Press, 2006).
104 Virno, *Déjà Vu and the End of History,* 81.
105 Ibid., 159.
106 Ibid., 7.

ourselves live, becoming spectators of our own actions, and déjà vu is the exteriorization of memory into the social world. Memory and language are tied to each other. For Virno: "The past-in-general is, in the first place, language," "language as the indefinite past."[107] The past is infinite and inexhaustible, where memory is the "mechanism that confers a potential (incomplete, contingent) character on actual reality."[108] Therefore, déjà vu is an act of "splitting time" so that actual reality is thrown into the past, where there is a coexistence of past, present, and potential future.[109] The antagonistic forces of an infinite past and an infinite future collide.[110]

Virno draws on Henri Bergson, a teacher of Halbwachs. According to Virno, Bergson argues that in déjà vu our existence is "duplicated" as a "mirror-image," where "actual and virtual" are placed side by side, "perception on one side, memory on the other."[111] Déjà vu is a lived montage. Déjà vu combines "in one and the same event […] the paradoxical coexistence of the real and the possible."[112] Déjà vu is memory drifting into perception. Virno's "past-in-general" resonates with Rossi's idea of collective memory. It is history as a commons belonging to all. Déjà vu is a memory of a collective past that was never actualized but nevertheless leaks into the present to be appropriated and experienced. Virno again: "The memory of the present allows us, then, to grasp within the event now underway both the act and the potential, both the generic faculty and its specific execution."[113]

Linking déjà vu, potential, and the critical act, Virno argues: "The past-in-general — that is, the inexhaustible potential of language or the intellect — equally regards both events that took place long ago […] and events that are still to come. The temporality of potential — the formal anachronism — intersects the linear, chronological succession of time at every point, complicating, and dilating it."[114] Déjà vu is a model of critique because it opens the conditions of possibility of speculative thought. It

107 Ibid., 23.
108 Ibid., 16–17.
109 Ibid., 8, 17, 32.
110 Hannah Arendt, *Between Past and Future: Eight Exercises in Political Thought* (New York: Penguin, 2006), 11. Arendt writes that the "gap between past and future is perhaps the proper habitat of all reflections" (223). See also the "Preface: The Gap Between Past and Future" in the same volume, where Arendt discusses the infinity of thought.
111 Virno, *Déjà Vu and the End of History,* 14.
112 Ibid.
113 Ibid., 60.
114 Ibid., 27.

disrupts linear time, shifting time out of joint, and demonstrates the possibility of splitting time, reflecting back on the past to project thought into the future. It is the unhinging of time, complicating temporality by "splitting into a potential 'now' and an actual 'now.'"[115] Déjà vu articulates the potential for an alternative future yet to materialize.

Imagining Otherwise

It was the aim of this chapter to trace the ideas that gave rise to Rossi's concept of the analogical city. I put forward a lexicon: city as a text, type, collective memory, analogical rationalism, correspondences, *capriccio*, analogical–formal operation, act of refusal, unconscious thought, dialectical imagination, repetition, destructive character, and déjà vu. Sometimes the categories were employed by Rossi in his writing on analogical thinking and the analogical city. At other times they were implicit or marginal. Rossi viewed his urban studies, written, drawn, or built, as a contribution to the collective knowledge of architecture and to the political struggle of the city. It is possible to interpret the analogical city as a framework for articulating the interplay between the formal and the critical, the political and the poetic. I will elaborate on the formal modes further in the following chapter. I make one final point about the critical potential of the analogical city under the category of "imagining otherwise."

I return to Virno and extend his idea of "potential." Virno places potential in dialogue with act and actuality. It is an echo of the way Rossi framed the idea of collective memory and the city as a text. Virno reflects on temporality and questions the way in which chronological time is structured by a consecutive potential (past) and actuality (present). He is less interested in linear chronology but instead focuses on the possibility to rupture chronological time. Virno insists that potential is not a potential act. Potential does not exist in chronological order but in temporal order. Potential is a "persistent never-actuality."[116] Potential is a "past of the past"[117] and opens a generative space of thought leading to a potential act. Hence Virno can write that déjà vu disrupts time and forces a rupture

115 Ibid., 32.
116 Ibid., 82.
117 Ibid., 27.

in thought, which I argue is a way to think about the critical potential of the analogical city — the analogue disrupts.

Virno argues potential is connected to the faculty of language and the concept of labor-power, which is "pure potential."[118] Virno writes: "In speaking of labor-power, we implicitly refer to any sort of faculty: linguistic competence, memory, the capacity-to-think and so on. Labor-power does not indicate a circumscribed potential, but is rather the name *common* to the various different types of potential."[119] This allows Virno to put forward a critique of capitalism. Virno argues that the dominant mode of production is what he and others call post-Fordism, a social and economic order based on the integration of language traits such as desire, imagination, memory, and creativity, or potential as such, into modes of production, which capitalism reduces to a commodity.

Potential is the generic and indeterminate aspect of thought, which all human beings have. It is language as institution. Virno writes: "The historical moment is unsaturated. Incomplete, lacking. Nestling within it is an unrealized core: potential."[120] Virno again: "Potential […] signifies that which is not current, that which is not present."[121] There is always a gap between potential and act, presence and non-presence, which Virno calls a "temporal lacuna."[122] Like déjà vu, the coupling of potential and act are split apart to produce a gap, the "constitutive gap,"[123] of critical thought. Potential is the space of thought.

Potential as space of thought is the emotional nucleus that Rossi detected in Boullée's exalted, analogical rationalism. It is the "removal in space" of Palladio's architecture in Canaletto's *capriccio*. It is the void, the "blank space," within which the space of imagination circumscribes, and fills, continuously transforming, and in Benjamin's words "the deformation of what has been formed."[124] Potential is the space where the destructive character of the analogical city takes hold. The analogical city destroys what has gone before, but this destruction is not a loss. Destruction in the analogical city makes room, clears a way. It is both destructive and constructive.

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118 Ibid., 159.
119 Ibid., 168–69.
120 Ibid., 142.
121 Virno, *A Grammar of the Multitude,* 82.
122 Virno, *Déjà Vu and the End of History,* 88, 117.
123 Ibid., 186.
124 Benjamin, "Imagination," 280.

Potential is analogical thought and the analogical city is a work of a potential future presence. It is imagining otherwise, thinking the world differently. To imagine otherwise is to think beyond the present, to imagine an alternative future presence. The analogical city opens the possibility for a political act of imagining otherwise. Something that is nonpresent, noncurrent, and not the status-quo. It proposes an alternative presence that is counter to the prevalent tendency, alternative to the current order, and a view that something else is always possible.

At the core of Virno's argument is the experience of the human being in a social world, where the individual is in relation to collective life. For Virno, the potential embodied by the human subject is the source of all historical possibility. Virno's meditation on temporality, history, and memory brings us back to Rossi's thought on the materialism of collective memory, on collective memory as labor-power. Potential maps to collective memory and the city as a text. Potential is infinite thought and inexhaustible possibility. Yet collective life, which is the social world of the planet, is not inexhaustible. Collective life and the potential embodied by the labor-power of individuals exists in a world with material limits and depleting resources. Imagining otherwise to think the world differently is more necessary than ever.

2

Transformation

> The city is something that persists through its transformations[. … T]he complex or simple transformations […] are moments in the reality of its structure.
>
> — Aldo Rossi[1]

> This displacement, this transformation, corresponds to the opening in the painting of a white gap, a fissure.
>
> — Hubert Damisch[2]

Having traced the principal theoretical references for the analogical city in Chapter 1, this chapter studies how those ideas and critical operations are manifest in Aldo Rossi's drawings and projects. The focus is on form and representation. "Transformation" suggests that the operations performed on existing elements or ideas — types, texts, drawings, and modes of thinking and acting — is a process that surpasses the original element by altering, distorting, or recombining elements. A reference point is maintained while producing new thought, forms, or courses for action. Rossi's urban studies conveyed a transformation process, which oscillated between authorship and collective knowledge, poetic and political

1 Aldo Rossi, *The Architecture of the City,* trans. Diane Ghirardo and Joan Ockman (Cambridge: MIT Press, 1982), 55–56.

2 Hubert Damisch, *The Origin of Perspective,* trans. John Goodman (Cambridge: MIT Press, 2000), 433. From the chapter "The Loci of the Subject" where Damisch discusses the "relays and mediations" (400) between frame, mirror, figure, and the shifted centers within Diego Velázquez's *Las Meninas* (1656) to the series of "transformations" (400) of Picasso's multiple studies of *Las Meninas.*

modes of engagement with architecture and the city. I examine the movement between those positions.

The chapter begins with an account of what I call "Analogical Milan." I interpret the interplay of formal operations, ideas, and Rossi's biography by close reading Giacomo Pinchetti's 1801 plan of Milan to examine how urban forms are "liberated" from the city, then transformed in a selection of Rossi's urban studies. In the section "Grammar," I analyze a suite of Rossi's drawings from the *Aldo Rossi in America* exhibition of 1976, for their formal principles including frame, focus, frontality, horizon, figure, ground, transformation series, and subject. I then address two architects who were key points of reference for Rossi's formal language. In sections titled "Singularity" and "Repetition," I examine the urban studies of Enlightenment architect Giovanni Battista Piranesi and Modernist architect Ludwig Hilberseimer. I argue that their architectural language is a unity of opposites. Piranesi's spatial intensity is in dialogue with the critical clearness of Hilberseimer, and what Piranesi exaggerates by accumulation, Hilberseimer negates by distillation. I argue that Rossi's projects combine those positions. I then interpret a collaborative project by Rossi with Arduino Cantàfora, also entitled *La città analoga,* as a representation of a socialist city. The chapter concludes by reflecting on the linguistic form of the analogical city, and how that theme resonates with contemporary political discourse on "the common." Here, the common of the analogical city is collective memory, imagination, and particular poetic and political knowledge practices, which may open alternatives to the capitalist development of the city.

Analogical Milan

Pinchetti's Plan of Milan

In *The Architecture of the City,* Rossi argued that the city always comes first: "Architecture came into being with the first traces of the city; it is deeply rooted in the formation of civilization and is a permanent, universal, and necessary artifact."[3] This is to say that the city is a founding collective reality from which architecture extracts its principles, forms, and elements. It connects architecture to individual and collective life in a chain of association. Towards the end of book, Rossi included a drawing of Pinchetti's 1801 plan of Milan, the city where Rossi was born and spent

3 Rossi, *The Architecture of the City,* 21.

most of his life.[4] Pinchetti's plan reveals formal elements and principles that become explicit in Rossi's urban studies, and it can be read as an early signifier of Rossi's thought on the analogical city.

Looking over Pinchetti's plan, a series of large figures are clearly visible against the mass of urban fabric (fig. 8). The most striking is Giovanni Antonio Antolini's unbuilt Bonaparte Forum (1801), which stands out as a monumental circular form enclosing the Castello Sforzesco, a Renaissance reconfiguration of a medieval castle. The large square cloister of the fifteenth-century Lazzaretto Leprosarium is positioned in the upper right of the plan, and the duomo is located at the center of the city. Filarete's Ospedale Maggiore (1456) is to the south and east, and its repeated courtyards stand out. The cruciform plan of Rotonda della Besana (1732) within its elliptical walled garden is to the right of the Ospedale. The city walls and ramparts turn in a concentric polygonal form around the city. The strong line of Corso di Porta Romana street intersects the walls from an oblique position running center to south east.

The large scale buildings and urban elements articulate the urban artifacts, primary elements, and architectural types, which Rossi theorized in *The Architecture of the City.* Once disarticulated from the urban fabric it is possible to speculate about their influence on Rossi's thought as an inventory of forms, and on the critical possibility of the voids left behind by their removal. The practice of disarticulating is here intended as a representational transposition of Erneso Laclau and Chantal Mouffe's political idea of chain of equivalence where a double movement of "disarticulation" from the existing order followed by a "rearticulation" to a different order creates a relay between formal and critical discourse.[5] The removal from the urban plan performs the analogical-formal operation of Canaletto's *capriccio* and the relations of the potential and actual discussed in the last chapter. To situate the plan we can examine Rossi's reflections on Antolini's Bonaparte Forum. Rossi writes:

> In an analogical system designs have as much existence as constructed architecture; they are a frame of reference for all that is real. When architects study the city of Milan, they have to take into consideration, as a real element, Antolini's unbuilt project for the Bonaparte Forum. This design is real in the sense that it was subsequently translated into

4 Ibid, 145.

5 Ernesto Laclau and Chantal Mouffe, *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics* (London: Verso, 2014).

> a series of artifacts that cannot be explained without its existence and form.[6]

Rossi is referring to a series of projects by Cesare Beruto completed in the 1880s, which revive the circular form of Antolini's proposal to organize the area around Castello Sforzesco.[7] One of Beruto's projects reduces the scale of the circular intervention and breaks it into elements, similar to Claude-Nicolas Ledoux's second project of the Royal Saltworks (1774).[8] Another version transforms the circular element into a crescent. Beruto's projects organize a series of pavilion structures on the axis of the Castello.

The analogical transformation sets in motion a chain of association. First, Antolini's Bonaparte Forum can be interpreted as an analogue of the overall concentric form of Milan with the clarity of the form resonating with Filarete's "ideal city" of Sforzinda (1464) for Duke Sforza of Milan.[9] The Forum distills the radial geometry of the city and redeploys it at the scale of the building. Second, in rearticulating the form of the Bonaparte Forum, Beruto's projects become analogues of the Bonaparte Forum in particular, and the history of Milan more generally. Central to the analogical process are operations of scaling, distilling, and transformation.

Scaling, Distilling, Transformation

The relationship between figure and ground of the city is loosened in the suite of montage studies in Chapter 3 entitled "Analogical Milan" (figs. 7–10). In the first series, I disarticulate the urban types of Milan, which are distilled into geometric forms: square, circle, triangle, cruciform, polygon. The forms are cut out of the plan in accordance with the major urban figures. In the second series I explore the possible chains of association. Here the production of form entails the removal of form from the city to make an analogical space. On one hand, the space cut into the plan produces a void in the urban fabric. On the other hand, the space inverts figure and ground relations, destabilizing notions of figure

6 Aldo Rossi, "Introduction to the Portuguese Edition of *The Architecture of the City,*" in *The Architecture of the City,* trans. Diane Ghirardo and Joan Ockman (Cambridge: MIT Press, 1982), 176.

7 Rossi, *The Architecture of the City,* 144–50.

8 Claude-Nicolas Ledoux, *L'architecture,* eds. Kevin C. Lippert and Anthony Vidler (New York: Princeton Architectural Press, 1983).

9 Helen Rosenau, *The Ideal City: Its Architectural Evolution in Europe* (Abingdon: Routledge, 2013).

and ground, organization, and hierarchy.[10] The "cutting" into the drawing, and therefore the city, produces a fissure, a "white gap," which Hubert Damisch, in the context of his reading of Renaissance-era Ideal City drawings, has interpreted as the "locus of the subject."[11] The white space, the void, is the space that opens up in analogical thought.

The figures of Pinchetti's Milan (the Bonaparte Forum, Lazzaretto, Ospedale, Corso, and the walls) are released from the ground of the city and become potential analogues for Rossi's urban studies. They are analogical forms that can be abstracted, distilled, substituted, and replaced in another drawing, project, or city. After the historical accretion and contextual specificity are removed, the urban types read as pure geometric elements. Within the analogical thinking process, entailing association and syntax, the geometric forms can be transformed. For instance, a circle can be extruded to become a column at one scale, a rotunda at another scale, or a centralized city plan at a larger scale, a chain of association might lead from Filarete's column to Bramante's Tempietto to Scamozzi's Palmanova. The square can be extruded into a cube at one scale, a courtyard at another, or an urban grid at the territorial scale; and a chain of association leads from Adolf Loos's Max Dvorak Mausoleum to the walled enclosures of Beijing's Forbidden City to the Roman grids of the territory.

It is possible to speculate that the forms "released" from Pinchetti's plan become explicit elements in Rossi's urban studies and projects. For instance, Rossi's Parma Theatre (1964) and Piazza Sannazzaro (1965) organize distinct objects, such as a colonnade and a drum, in a loose formal relationship that reflects the "loosening" of urban forms from the fabric of the city (figs. 15, 18). The square plan of the Lazzaretto can be reworked at different scales such as in the monumental form of Rossi's Turin Centro Direzionale (1962), a hollow 300-meter cube, and Rossi's

10 The visual process resonates with photomontages by John Stezaker and John Baldessari, whose montages problematize figure and ground through the introduction of a large cut into the surface of their images. We are asked to question whether the white space, which is often equal in scale to the background, is figure or ground. In architecture, a similar approach is taken in Dmitry Busch, Dmitry Podyapolsky, and Alexandre Khomyakov's *Cube of Infinity* project, where a blank cube is introduced into the center of the drawing of a city. See John Stezaker, *Tabula Rasa,* ed. Michael Bracewell (London: Ridinghouse, 2010); John Baldessari, *Pure Beauty,* eds. Jessica Morgan and Leslie Jones (Los Angeles: Prestel, 2009); and Heinrich Klotz, ed., *Paper Architecture: New Projects from the Soviet Union* (New York: Rizzoli, 1990). See also a similar graphic exploration in Pier Vittorio Aureli and Martino Tattara, *Dogma: 11 Projects* (London: Architectural Association Publications, 2013).

11 Damisch, *The Origin of Perspective,* 433, 443.

Cuneo Monument to the Partisans (1962), a 13-meter cube (figs. 12, 13). It might repeat and duplicate, such as at San Rocco Housing (1966) which mixes the courtyard type of Filarete's Ospedale with an off-axis Roman grid (fig. 17). The colonnaded wall of the Lazzaretto is transformed into the colonnade that surrounds Rossi's Modena cemetery. Modena cemetery (1971–84), Scandicci Town Hall (1968), and Fagnano Olona Primary School (1972–76) articulate the circular Bonaparte Forum, a fragment of the Ospedale, and the axial principle of Beruto's Castello project (figs. 22, 19, 21).[12]

Analogical thinking identifies urban figures, removes from the urban fabric, and transposes to other projects that share a typological and geometrical order, even if the corresponding projects are at different scales and places, and not necessarily built. The analogical gaze identifies and classifies the urban artifacts of the city, and distills the forms into geometric elements to develop a grammar of forms for combination, recombination, and transformation. In this way the city plan becomes an inventory of analogical forms, types, and elements that accumulate formal knowledge on, and drawn from, the city. At the same time, the disarticulation of the plan leaves a space, a generative void created by the removal of form. This space, the void, is the space of analogical thought and visually transcribes the reading developed in relation to Canaletto's *capriccio* and Paolo Virno's potential-act dialectic.

Grammar

Inventory

Rossi once said that the lucidity of drawing is the lucidity of thought.[13] A thirty-piece suite of Rossi's drawings he collectively titled *Analogical City* was exhibited in the 1976 *Aldo Rossi in America* exhibition at the Institute

12 For a number of examples that combine Rossi's reflections on his hometown and the iconic buildings of the city see his *Autobiography.* In one example Rossi writes that his experience of walking along the center of the rooftop buttressed structure of Milan Duomo is present in the central street element of his projects for Modena and Fagnano Olona. See Aldo Rossi, *A Scientific Autobiography,* trans. Lawrence Venuti (Cambridge: MIT Press, 1981), 58.

13 Quoted in Manfredo Tafuri, *The Sphere and the Labyrinth: Avant-Gardes and Architecture from Piranesi to the 1970s,* trans. Pellegrino d'Acierno and Robert Connolly (Cambridge: MIT Press, 1990), 276.

of Architecture and Urban Studies (IAUS).[14] The drawings are a clue to the interplay between thought and representation, and represent the material of the analogical city as an inventory of forms and elements. In these, we can read the compositional principles and formal operations of the analogical city. I investigated this line of thinking through two suites of analytical drawings.

The first suite of my drawings are reproduced as a table, entitled *Analogical Inventory* (fig. 33) and a detail of one study (fig. 34). They are studies of Rossi's drawings for the exhibition that disarticulate the elements and forms that make up an inventory of the analogical city. The drawings identify geometrical forms, urban types, and typological elements, including chimneys, colonnades, cylinders, drums, giant order columns, hollow cubes, industrial silos, loggias, open doors, pyramids, steps, square windows, truncated cones, and formally reduced versions of Rossi's own projects or parts of his projects. The drawings also show domestic objects such as bottles, carafes, chairs, cigarette packets, coffee pots, cups, match boxes, newspapers, and wine glasses. The scale magnifies so that domestic objects read as urban objects and vice versa, geometric elements read as anonymous blocks, and tapered or stepped towers. The urban scene is activated by airships, animals, bodies, hands, skeletons, and shadowy figures.

The second suite of my drawings are pencil montages, entitled *Analogical Composites,* grouped into three sets of ten (figs. 35–37). In each set, Rossi's drawings are centered on the page and redrawn together using tracing paper overlays, one after the other. Line work is emphasized. Shadow, hatching, or shading is excluded. The composite drawing is an accumulation of formal knowledge on Rossi's drawing techniques, the formal operations, and the compositional principles at stake. The following points are a summary:

> *Frame and Focus* — The frame of the drawing is duplicated as a line, or a series of lines. The drawing surface is bounded, which defines and amplifies the edge condition. The frame produces a threshold, which implies an interior and an exterior, separateness and unity. Multiple frames reproduce within the drawing. The focal point tends to be centrally positioned and towards the top of the image producing a trian-

14 Aldo Rossi, *Aldo Rossi in America: 1976–1979,* ed. Peter Eisenman (Cambridge: MIT Press, 1979).

gular visual organization. The composition resonates with the axial organization of Rossi's plans and the bilateral symmetry of the body.

Frontality and Horizon — Rossi's drawings often depict the front surface of buildings or objects. The elevation is drawn and then the object recedes, but it is neither in strict axonometric nor perspective. Frequently, multiple fronts accumulate on repeated horizons. With each frontally composed object, a new horizon line is drawn. The line either stops before the edge of the frame, and implies extension, or the line intersects the edge to create a frame within the frame. A miniature skyline is often drawn on a background horizon line, and sometimes horizons repeat.

Figure and Ground — Forms accumulate in Rossi's drawings. They produce an assemblage of objects, multiple skylines, and concentrated patterns of lines. In some drawings there is a figure-figure relationship similar to the intensity of figures in Piranesi's *Campo Marzio.* At other times there is a distinction between a single figure on an empty ground. There is an interplay between the monumentality of the object and the accumulation of multiple objects as a fabric. The ground of Rossi's drawings is often a blank surface, but the surface has a double meaning. The surface refers to the ground of the city, and the surface of a tabletop, a desk, or another drawing. This double meaning produces a destabilizing understanding of context, scale, surface, form, space, object, and fabric. The drawing entitled *Domestic Architecture* (1974) is the most exemplary of this double meaning. In it, towers are positioned adjacent to, and at the same scale, as coffee pots and human figures. It is an open question whether the ground of the drawing is a table or a city.

Transformation Series — Rossi's urban studies were a means to study the relationship between his new and former buildings, architecture and the city more broadly. For Rossi, each drawn iteration was in itself a new project. Reflecting on a collage for the Modena Cemetery, Rossi wrote that annotating different elements and coloring its parts, the collage acquired "complete autonomy from the original project," representing an "analogical disposition" of the design: "Rather than sum-

marizing the project for the Cemetery, it proposed another project."[15] Through the repetition of elements and forms, their recombination across projects, each drawing is in dialogue with the preceding and succeeding drawings, Rossi's preceding and succeeding projects, and architecture and the city as a whole. Through the series, the "transformation series" after Damisch, an argument about architecture's serial and linguistic nature is put forward. A repetitive formal language emphasizes collective knowledge and a coherent urban grammar.

Subject — The subject in Rossi's drawings is always present. The subject is signified by shadowy human figures, often solitary, sometimes with enlarged features, sometimes at windows, and sometimes by open doors. The subject is present but incomplete, split, and emerging as a social individual. The figures who inhabit Rossi's drawings and the elements that stand in for the subject — giant hands, open doors, oculus — affirm the human capacity to imagine and act in a common world. The figure in Rossi's drawings is a collective subject and a signifier for the multitude, a point I will return to later.

While the *Analogical Inventory* drawings disarticulate Rossi's analogical city, the *Analogical Composite* drawings rearticulate the analogical city in a transformed way. In the inventory, the drawings are used to identify, analyze, and catalogue the forms that constitute the analogical city. The gestural mark-making of Rossi's hand is followed. A tension develops in the intentional limiting of graphical techniques in opposition to the multiple techniques used by Rossi.[16] In the composite drawings, forms and elements are assembled and overlaid. Lines are built up. The compositional principles and formal operations that underline Rossi's drawings are revealed by the overlaying of multiple drawings. We return to Rossi's "destructive character" where the construction of form and the destruction of form are in dialogue and simultaneously erase and construct by

15 Aldo Rossi, "My Designs and the Analogous City," in *Aldo Rossi in America: 1976–1979,* trans. Diane Ghirardo (Cambridge: MIT Press, 1979), 18.

16 Rossi's techniques include hatching and patterning of surfaces and shadow; the use of thin and thick lines; a variety of media applied to the surface (such as pen and ink, etching, collage, watercolor, oil, chalk, pastel); and variation in the surface itself, such as wood, metal plates, and paper.

the forms' accumulation resulting in erasure and removal, endowed with a generative possibility.[17]

Operations

Rossi's projects use elements from the history of architecture and the city, and the historical accretion, present for instance in projects by Palladio, Boullée, or Piranesi, is erased. Rossi's formal language is filtered through modernist abstraction that condenses the examples of Adolf Loos, Le Corbusier, and Hilberseimer. Cubes, giant-order columns, slabs, gables, or square windows, once liberated from their context, are analogues that become interchangeable elements, composed on axial, linear, square, or central plans. Those elements are continuously repeated and transformed from project to project.

In Rossi's drawings, a tower can be substituted for another tower, a column, a coffee pot, the figure of a body, or the Statue of San Carlone. A block can be replaced for another block, a court, stair, or cigarette packet. The ground of the city can be replaced by the ground of another city, the surface of a drawing, or a table top. All elements are potentially replaceable performing a critique of function, use, and context. The square windows of San Rocco are repeated at the Gallaratese housing, Fagnano Olona Primary School, and Modena Cemetery and can be substituted for the cross-framed windows of a farmhouse, a Milanese tenement, or Hilberseimer's housing projects. The different program of the building, whether house, school, or cemetery, does not change the way Rossi approaches the architecture. What matters is the care with which the elements and forms are combined towards the orderly pursuit of a dignified architecture of the city.

Rossi's drawings develop a grammar and syntax of the analogical city. On one hand the drawings develop a common language of form in the repetition of geometric elements and anonymous typological forms. On the other hand, every repetition is charged with a singularity. This singularity is not the production of difference found in most contemporary form-making because, while Rossi's projects are "different" — invested with uncanny qualities that produce a sense of the strangely familiar — the difference is analogical and produced by a close reading

17 Walter Benjamin, "The Destructive Character," in *Reflections: Essays, Aphorisms, Autobiographical Writings,* ed. Peter Demetz, trans. Edmund Jephcott (New York: Schocken Books, 2007), 301–3, and Aldo Rossi, "These Projects," in *Aldo Rossi: Buildings and Projects,* eds. Peter Arnell and Ted Bickford (New York: Rizzoli, 1987), 10–11.

of architecture's formal knowledge, a critical reflection on Rossi's own projects, and structured according to a grammar of the city. Rossi's will to think and produce the architecture of the city differently is in tension with the recognition of the necessity for a collective, common, and critical project.

Singularity

Giovanni Battista Piranesi and the Views of Rome

The analytical gaze with which Rossi looked at the city can be compared to that of Piranesi's critical interpretive views of Rome represented in Piranesi's projects *Vedute di Roma* (1748–1778) and *Le Antichità Romane* (1756).[18] The *Vedute* and the *Antichità Romane* are in the same register as Canaletto's *capriccio* and Rossi's analogical city. Like Rossi, Piranesi used drawing, an expanded idea of drawing that here includes etching, as a critical method to accumulate an inventory of forms and assimilate architectural elements from the history of the city, and developed a grammar of the city based on the singularity of its architecture. What is notable in Piranesi's drawings is his selection of common elements of the city. Piranesi depicted everyday aspects such as aqueducts, bridges, city walls, obelisks, ruined tombs, structural foundations, and underground rooms.

When Piranesi focused on canonical monuments, he defamiliarized them using operations such as scaling and distortion. In the drawing *Archiginnasio della Sapienza,* Piranesi shows the building almost unadorned as an independent block in the city. In reality the building forms part of a long street edge with ornamented entablatures. Sometimes Piranesi drew the back of monuments, or placed temples deeper into the background, thereby focusing on background, common, and typical features. For instance, Piranesi drew the back of the Mausoleum of Cecilia Metella, focusing on the cubic base with cylindrical rotunda rather than the temple front. In the drawing, the cube and cylinder are monumentalized. In his *View of the Piazza della Rotonda,* the obelisk takes prominence, scaled up, while the Pantheon, one of the most recognizable landmarks in Rome, is relegated to the background. The common places of the city are foregrounded while special places recede. In other etchings in the Rome

18 John Wilton-Ely, *The Mind and Art of Giovanni Battista Piranesi* (London: Thames and Hudson, 1988), which includes the complete *Vedute di Roma and Carceri d'Invenzione.* It incorporates some of the drawings of *Le Antichità Romane.*

views series, Piranesi exaggerated scales: the Coliseum fills the page, the Pyramid of Cestius dominates its setting, and the Arch of Constantine is monumentalized so that the surroundings are almost completely removed. The telescoping of scales from the architectural object in the city, to the close-up of building elements and structural details, corresponds to a syntactical approach that moves from city to object to element.

The monumental forms and syntactical elements constitute a grammar of the city. On one hand, the views are contextless because the architecture is represented as a singular form that discards the surroundings. On the other hand, the views develop their own context, which is internal to Piranesi's project of the *Vedute.* They are a transformation series like Rossi's drawings of the analogical city, which constructs a critical project by developing a grammar of elements and forms against the actual context of the city. They open up the possibility of redefining the context according to a particular grammar of singularity.

Pier Vittorio Aureli has argued that Piranesi's approach can be understood as a critique of the urban epistemology that the 1748 Nolli plan of Rome exemplified.[19] The Nolli plan mapped the whole of Rome using the most technologically advanced tools of the period and represented the city as a homogenous field of urban fabric with clearly identifiable open spaces: streets, gardens, squares, and fields.[20] Aureli argues that the Nolli plan developed a "totalizing" ethos that signified the control of the city. By contrast, Piranesi emphasized formal thinking and radical imagination to interpret the city, what Aureli argues is "the production of a knowledge of the city still informed by conjectures, assertions, and decisions rather than just scientific 'facts.'"[21]

In the Pianta di Roma from *Le Antichità Romane* (1756), Piranesi places the plan of the city in relation to plans of ancient buildings (fig. 3). The buildings that surround the city are depicted on broken stones. Everything appears dynamic. The building plans are at a larger scale so the interior rooms are clearly visible. The other scale is territorial. Piranesi depicts the lines of the topography, river, walls, and traces key elements in Rome. The circular plan of the Pantheon is drawn, a trace of Piazza Navona can be seen, and the Coliseum is traced. The rest of the city is depicted as a blank space, a territorial void punctuated by a few selected monuments.

19 On Piranesi's *Campo Marzio* and Nolli's Nuova *Pianta di Roma,* see Pier Vittorio Aureli, *The Possibility of an Absolute Architecture* (Cambridge: MIT Press, 2011), 85–140.

20 Jim Tice, Erik Steiner, and Allan Ceen, *The Nolli Map Website,* n.d., http://nolli.uoregon.edu/default.asp.

21 Aureli, *The Possibility of an Absolute Architecture,* 115.

The telescoping of scales is present. Linguistic operations including identification, abstraction, distillation, and transformation are implicit.

The blank space of the Pianta di Roma resonates with the erasure of the ground in Rossi's drawings such as in *Domestic Architecture* or with Arduino Cantàfora, the wall painting *La città analoga,* and the removal in space of elements in Canaletto's painting (figs. 5, 6). The critical potential of the blank space is opened up. The objects that surround the city read as elements freed from the ground, loosened, yet precisely formed to be repositioned in the city, in different combinations. The drawing can be considered a visual representation of the earlier analyses of what Virno described as "potential."[22] Neither final realization, the act, nor fully indeterminate and nonspecific, the plan embodies a vision of analogical thought.

Seriality in Piranesi's *Vedute* is similar to the seriality of language, and resonant in the serial and typological structure of Rossi's analogical city views such as in the *Aldo Rossi in America* drawings. Piranesi's drawings accumulate a formal vocabulary. Piranesi distills his experience of Rome and its monumental forms into his drawings of Rome. Once simplified, the objects of the *Vedute* drawings read as elementary geometries and condensed forms. They can be interpreted as linguistic forms to be combined and recombined in different ways, in different projects, to develop a grammar of the city. The accumulation of singular forms and operations — distilling, repeating, replacing, scaling, substituting, combining, and recombining — are staged most intensely in Piranesi's *Campo Marzio Ichnographia.*

The Campo Marzio Ichnographia

The Campo Marzio is an area in Rome along the double bend of the River Tiber, north of Piazza Navona. In ancient times it was populated by public and civic building such as theatres and temples. In Piranesi's time it was almost empty. In the *Campo Marzio Ichnographia* (1762) Piranesi represented Rome as a field of large complexes and smaller singular monuments, crammed together in the Campo Marzio sector (fig. 4).[23] Peter Eisenman reads the formal language as a "figure-figure urbanism," and Stan Allen reads the *Ichnographia* as a "field of frames" — colonnades, borders, channels, margins, walls, and waterways — that situate

22 Paolo Virno, *Déjà Vu and the End of History,* trans. David Broder (London: Verso, 2015).

23 Joseph Connors, *Piranesi and the Campus Martius: The Missing Corso, Topography and Archaeology in Eighteenth-Century Rome* (Milan: Jaca Book, 2011), including reproductions and analysis of *Le Antichità Romane.*

the objects.[24] Manfredo Tafuri called the *Ichnographia* a "polemical and self-critical" project.[25]

The *Ichnographia* is organized on an oblique axis from lower left to upper right. The axis is articulated by the flow of the River Tiber. On the left hand side is a large figure, the Castel Sant'Angelo complex, which is the focus of the *Ichnographia*. The entire left hand side is organized by a grid set out by the axis of Castel Sant'Angelo. Most of the adjacent structures accord to a gridded and orthogonal formal organization. On the right-hand side, the grid breaks down, axes multiply, and there is a densification of different formal typologies, such as triangular buildings, long plans, and cruciform, circular, semicircular, and elliptical structures.

As the axis intersected by counter axis, multiplication of forms, composition of large element in relation to small, repeated elements, the whole plan is reflected in individual complexes and structures. The repetition of monuments and civic buildings, their formal variety, produces a representation of the common city. The plans are drawn to show interiors, which merge private with collective life, and all structures are notionally equal. Even the most important buildings such as the Pantheon are shown in the same representational language. Everything merges into the background. What was formerly monumental and special, such as the Pantheon, Castel Sant'Angelo, and the Coliseum, become common.

Piranesi demonstrates a critique of the city through the process of destruction and construction. The *Campo Marzio Ichnographia* accumulates the monuments of the city, duplicating and repeating the inventory of formal typologies drawn from Piranesi's *Vedute di Roma*. They have been assimilated, along with Piranesi's studies of ancient Roman ruins, and now rearticulated alongside each other. Sigmund Freud's Rome analogy, encountered in the last chapter where all monuments and eras of the city are condensed into a single plane, is here spatialized.[26] The whole city of Rome, all epochs from archaic to modern, accumulate and condense into the area of the Campo Marzio. On the surface is chaos, but

24 Peter Eisenman, *Feints,* ed. Silvio Cassarà (Milan: Skira Editore, 2006), 40, and Stan Allen, "Piranesi's 'Campo Marzio': An Experimental Design," *Assemblage* 10 (1989): 71–109. At first this is not an obvious reading as Piranesi's project appears as a field of objects but in a compelling suite of drawings Allen erases the monuments to reveal the frames that situate them.

25 Tafuri, *The Sphere and the Labyrinth,* 34.

26 Sigmund Freud, "Civilization and Its Discontents," in *The Standard Edition of the Complete Psychological Works of Sigmund Freud,* Vol. 21: *The Future of an Illusion, Civilization and Its Discontents, and Other Works (1927–1931),* trans. James Strachey with Anna Freud (London: Hogarth, 1961), 59–145.

that seemingly chaotic form is carefully composed by Piranesi's laws of form, according to axis, repetition, and scaling.

The accumulation of form amounts to an erasure of form. Those operations coincide with those at stake in Rossi's projects and resonate with Walter Benjamin's "destructive character."[27] Piranesi's city renews itself through a process of destruction and construction, such as the destruction of ancient and classical Rome and its rearticulation in the Campo Marzio. In *Opinions on Architecture: A Dialogue* Piranesi wrote: "I shall destroy everything. Cast aside: buildings without walls, without columns, without pillars, without friezes, without cornices, without vaults, without roofs, space, empty space, bare. […] A clean sweep."[28] Piranesi presents architecture and the city in transformation. His tone is messianic. The image conjured is close to Kazimir Malevich's *White on White* (1918), Benjamin's, and hence Rossi's, "destructive character" that makes room, erases, and yet unifies all that has existed, and Hilberseimer's "almost nothing" formal expression.[29]

Repetition

Ludwig Hilberseimer and the Architecture of the Metropolis

Another precedent for the development of Rossi's formal language was Hilberseimer's theoretical urban studies. Both Hilberseimer's and Rossi's formal language is defined by a rigorous clarity of form and an intensity of thought. Both architects argued that the city is a founding conceptual reality from which architecture extracts its principles and forms in a chain of association that connects architecture to the city and collective life. The city comes first, always in relation to the subject. Hilberseimer argued that the metropolis was the result of the "intersection of the flow of human activity, economics, and spirit."[30] In the section titled "A New Spirit" of *The New City,* Hilberseimer argued: "Now as always, the condi-

27 Benjamin, "The Destructive Character," 301–3.

28 Giovanni Battista Piranesi, *Observations on the Letter of Monsieur Mariette; with Opinions on Architecture, and a Preface to a New Treatise on the Introduction and Progress of the Fine Arts in Europe in Ancient Times,* trans. Caroline Beamish and David Britt (Los Angeles: Getty Research Institute, 2002), 106.

29 Kasimir Malevich, *The Non-Objective World* (Chicago: Paul Theobald and Company, 1959). The introduction is by Ludwig Hilberseimer.

30 Ludwig Hilberseimer, *Metropolisarchitecture and Selected Essays*, ed. Richard Anderson, trans. Julie Dawson and Richard Anderson (New York: GSAPP, 2012), 84.

tions essential to the life of a city are dependent on social, spiritual, political, and economic forces. Each change of these forces effects change in the structure of the city."[31] It was close to what Rossi called the city as the locus of collective memory.

Hilberseimer developed his critique in *Metropolisarchitecture.* His starting point was a rejection of both the capitalist form of the city and the model of the "garden city" by architects and planners such as Frank Lloyd Wright and Ebenezer Howard, who Hilberseimer argued pursued an anti-urban ethos.[32] Instead, Hilberseimer called for a critical engagement with the city by an analysis of the forces that shaped metropolitan life — abstraction, intensification of consciousness, labor, mechanization, the global economy — and how they were embodied by architectural and urban types. Echoing Georg Simmel's characterization of the metropolis and mental life, Hilberseimer argues:

> The present form of the metropolis owes its appearance primarily to the economic form of capitalist imperialism […] and technologies of production. […] An excess of intensity and energy is achieved through extreme concentration and comprehensive organization. Overproduction is encouraged, and the focus is on stimulating needs rather than satisfying them. Thus the metropolis appears first and foremost as a creation of all powerful capital, as a feature of its anonymity, as an urban form with its own economic, social, and collective psychic foundations that enable the simultaneous isolation and tightest amalgamation of its inhabitants.[33]

Hilberseimer developed a metropolitan architecture that negated the so-called "shock of the metropolis" with its "overproduction" and "excess of intensity and energy."[34] Hilberseimer's architecture conceptually absorbs the intensity and distills the energy into a language of simple urban forms

31 Ludwig Hilberseimer, *The New City: Principles of Planning* (Chicago: Paul Theobald, 1944), 54.

32 Hilberseimer, *Metropolisarchitecture and Selected Essays*, 90. See also Françoise Choay, *The Modern City: Planning in the 19th Century,* trans. George R. Collins and Marguerite Hugo (London: George Braziller, 1969), and Albert Pope, *Ladders* (Princeton: Princeton Architectural Press, 2014).

33 Hilberseimer, *Metropolisarchitecture and Selected Essays,* 86. A *détournement* of Georg Simmel, "The Metropolis and Mental Life," in *On Individuality and Social Forms: Selected Writings,* ed. Donald Levine, trans. Edward A. Shils (Chicago: University of Chicago Press, 1971), 324–39.

34 Simmel, "The Metropolis and Mental Life," 325.

based on repeated geometric and typological elements, enclosed by uniform fenestration.

Metropolisarchitecture analyzes the typologies that constitute the metropolis and sets out a theory of form. The book opens with a reflection on the history of the city and distinguishes between city and metropolis. Hilberseimer argues that the metropolis was a paradigmatic form that arises from the global economy. While Rossi focuses on the formal typologies of the city, Hilberseimer analyses the programmatic typologies of the metropolis and divides the book into chapters dealing with housing, hotels, offices, banks, factories, airports, and train stations. Each of his discussions take as examples the built and theoretical projects by architects as diverse as Daniel Burnham; McKim, Mead & White; Le Corbusier and Bruno Taut.

Having analyzed the urban types of the capitalist metropolis, Hilberseimer arrives at a theory of architectural form and concludes the book with a chapter titled "Metropolisarchitecture." He writes: "Metropolisarchitecture is considerably dependent on solving two factors: the individual cell of the room and the collective urban organism."[35] The room is the locus of individual desire and made possible by the infrastructural forces of the city. His theory is this, that architectural form is a consequence of the individual and the room as well as the collective metropolitan scale. He reworks Alberti's humanist city-house analogy for the modern metropolis, where he places the room in a continuous "assembly line" that passes from room to house, urban block, district, city, and territory.[36] Hilberseimer's approach reproduces the method and scale of assembly-line mass production as an organizational principle of metropolitan form and a reflection of the mass subject who inhabits the city. A grammar of the subject extends into a grammar of the city.

In the years leading up to *Metropolisarchitecture* Hilberseimer explored his theory in projects such as the residential urban quarter, Wohnstadt (1923).[37] Hilberseimer used the rectangular block as a typical form to organize the housing district and the hotel plan as an organizational principle for the building. Protruding stairwells and recessed loggia's articulate a cubic mass, and room sizes are identical for each apartment.

35 Hilberseimer, *Metropolisarchitecture and Selected Essays,* 86–87, 270.

36 Manfredo Tafuri, *Architecture and Utopia: Design and Capitalist Development,* trans. Barbara Luigia La Penta (Cambridge: MIT Press, 1976), 101.

37 Richard Pommer, David Spaeth, and Kevin Harrington, *In the Shadow of Mies: Ludwig Hilberseimer Architect, Educator, and Urban Planner* (Chicago: Art Institute of Chicago, 1988).

Bedrooms are arranged on one side, the stairwell and living areas on the other side. The plan is an extrusion of the functional area. The façade is articulated with a uniform distribution of windows. Hilberseimer caters for who he deems a primary urban subject, that is, the nomadic city dweller. It is not difficult to see a resonance in Hilberseimer's work to the contemporary "precariat" worker or the multitude who embody the process of social uprooting and contingency of life and work.[38]

The paradigmatic project by Hilberseimer is the Hochhausstadt, known as Vertical City (1924), which would later be incorporated into Rossi and Cantàfora's analogical city drawing (fig. 2). In *Metropolisarchitecture,* Hochhausstadt is framed as a counter-project to Le Corbusier's Ville Contemporaine (1923). The Ville Contemporaine is composed by different formal typologies including the perimeter block, set-back *redents* housing, cruciform towers, and Z-plan factories. In contrast, Hilberseimer proposes a single hybrid-type, the block-tower, where the lower part consists of a five-story perimeter block containing mainly commercial program that forms a giant plinth from which a fifteen-story tower rises. The tower consists primarily of housing and is modeled on the earlier Wohnstadt hotel-type planning with identical room grids. A walkway is located where the block and tower meet. In Le Corbusier's project, the city is zoned into horizontal functional areas with a distinct typology: city center business district with cruciform towers, cultural sector edge of center with pavilions, residential areas in blocks, industrial factories on the periphery, suburban housing beyond. In contrast, Hilberseimer proposed a vertical division between a commercial base and a residential top. He argued this organization brings higher density and stronger formal coherence to the city.

The Hochhausstadt is represented by a simple diagrammatic plan — in a smaller key plan wherein Hochhausstadt is montaged onto Berlin — and two large perspective drawings. The perspectives communicate the city as an oneiric and contextless place, inhabited with a multitude of shadowy figures. The anonymous mass subject coincides with the anonymity of the generic metropolis, a forerunner to Rem Koolhaas's "generic city."[39] The plan is vertically extruded into volume, the room is horizontally extruded into block, the mass is articulated by uniform punctured win-

38 Brett Neilson and Ned Rossiter, "Precarity as a Political Concept: New Forms of Connection, Subjectivation and Organization," *Open* 17 (2008): 48–61.

39 Rem Koolhaas, "The Generic City," in *S, M, L, XL* (New York: Monacelli Press, 1995), 1238–67.

dows, and the city extends into the horizon. The result was a city made by repeating a single building type.

Hilberseimer's and Rossi's projects share a language of repetition, geometrically reduced typical forms, and uniform fenestration. They develop strategies of extrusion, duplication, repetition, and telescoping of scales, towards a consistent and repeatable urban grammar. Each image used to depict Hilberseimer's project is contextless, yet it creates its own context in dialogue with the other images, like Piranesi's *vedute* and Rossi's urban drawings. While in Hilberseimer's drawings there is an allusion to the anonymity of the mass subject, what Michael Hays has called the posthumanist subject "without subjectivity."[40] It is possible to interpret Hilberseimer's drawings as embodying what Simmel called the "blasé attitude."

Distillation of Form and the Blasé Attitude

In response to the intensity of metropolitan experience, Simmel argued that there is a turn inward to individual forms of existence as a self-imposed alienation in order to develop a "protective shield," and he argues: "Through the mere quantitative intensification of the same [metropolitan] conditions this achievement is transformed into its opposite, into this peculiar adaptive phenomenon, the blasé attitude, in which the nerves reveal their final possibility of adjusting themselves to the content and the form of metropolitan life by renouncing the response to them."[41] The blasé attitude internalizes the shock of the city. It levels the different stimuli of metropolitan life as a way to live metropolitan life. Pronounced differences are reduced, becoming homogeneous, flat, and grey to the blasé person. Massimo Cacciari argues that the blasé attitude expresses the ideology of the metropolis as a "form of negative thought."[42] It is that negation, expressed in Hilberseimer's urban studies, which gives form to the blasé attitude.

The blasé individual is the conflicted metropolitan subject, who, by analogy to the conflicted and contradictory metropolis, embodies the structure of contradictions: the confrontation of objects and people, the anonymity from each individual by dense proximity, the simultaneous overstimulation and disenchantment, the intellect split by emotional spirit, individuality within the mass of social relations, and the internali-

40 K. Michael Hays, *Modernism and the Posthumanist Subject: The Architecture of Hannes Meyer and Ludwig Hilberseimer* (Cambridge: MIT Press, 1995), 176.

41 Simmel, "The Metropolis and Mental Life," 330.

42 Massimo Cacciari, *Architecture and Nihilism: On the Philosophy of Modern Architecture,* trans. Stephen Sartarelli (New Haven: Yale University Press, 1993), 9.

zation of those social relations within the individual. The contradictions are given form by their negation, absorption, and distillation in the formal language of Hilberseimer's architecture of the metropolis.

It is helpful to draw on what Hilberseimer described in his art theoretical writings to develop this point. In "The Will to Architecture," Hilberseimer examines the development of abstract art in relation to power and subjective motivation calling abstraction a "new classicism." Hilberseimer wrote: "Abstract art was the first to transcend the narrow boundary of the subjective in order to reach the objective, the typical. It relinquished the compositional principle in favor of the constructive. With Suprematism it achieved its ultimate effects."[43] For Hilberseimer, Suprematism swept away the anthropomorphic remnants of Expressionism and Cubism towards new creative possibilities based on elemental geometric forms deployed in a new abstract formal language. Hilberseimer argued that the Suprematists reached the point of "nothingness," and closed "the process of analytical reduction."[44] In Hilberseimer's commentary on Suprematist art, he may also be reflecting on his own architectural language, writing: "The simple cubic bodies: boxes and spheres, prisms and cylinders, pyramids and cones, purely constructive elements, are the fundamental forms of every architecture."[45] Hilberseimer asserts: "Thus structural forms are reduced to their most essential, most general, most simple, most unambiguous. Rampant multiplicity is suppressed; formation occurs according to a general law of form."[46]

Implicit in Hilberseimer's words are a correspondence between his analysis of abstract art and its generative possibility. Hilberseimer connects abstraction with typical and elemental forms. The boxes, cones, cylinders, prisms, pyramids, and spheres and their mass, volume, and elementality coincide with Rossi's formal approach that also uses such simple geometric forms. The statements on art theory correspond with Hilberseimer's concluding thoughts in the last chapter of *Metropolisarchitecture.* Hilberseimer writes: "To form great masses by suppressing rampant multiplicity according to a general law […] the general case, the law

43 Ludwig Hilberseimer, "The Will to Architecture," in *Metropolisarchitecture and Selected Essays,* ed. Richard Anderson, trans. Julie Dawson and Richard Anderson (New York: GSAPP, 2012), 283–84.

44 Ludwig Hilberseimer, "Observations on New Art," in *The Sphere and the Labyrinth: Avant-Gardes and Architecture from Piranesi to the 1970s,* trans. Pellegrino d'Acierno and Robert Connolly (Cambridge: MIT Press, 1990), 338.

45 Hilberseimer, "The Will to Architecture," 285.

46 Ibid., 286.

is respected and emphasized; the exception, however, is put aside, nuance is swept away, measure becomes master, chaos is forced to become form."[47] The multiplicity of the metropolis, its nervous energy, stimuli, and intensity of experience, is suppressed. Against nuance, the typical case, the type, is emphasized.

For Hilberseimer, like Rossi, the typical constituted the analytical and formal principle of the city. The typical forms of the metropolis and the urban types catalogued in *Metropolisarchitecture* coincide with the typical geometric forms and principles identified by Hilberseimer in abstract art, the boxes, cones, and cylinders. They are transformed into architectural forms with uniform fenestration, which conceptually internalize the forces of the metropolis, distilling the nervous energy: "Chaos is forced to become form." Hilberseimer negated the shock of the city by absorbing it, transforming urban shock into productive possibility, which is represented in Hilberseimer's drawings and projects. The blasé attitude is embodied in architectural form and representational language: the greyness of the image, its contextless background, uniformity of fenestration, the blankness of façades, and the repetition and simplification of urban forms.

Rossi's urban studies, in particular his early projects of the 1960s and '70s, follow a similar formal language to Hilberseimer. In both architects' work, there is repetition of elements within a single project and across projects as a series, uniformity of fenestration, and the principle of extruding, distilling, and combining geometric forms. For instance, the San Rocco housing quarter in Monza is organized as a series of three gridded blocks, which shift off axis from each other (fig. 17). In scale, the project recalls the large plinth blocks of Hochhausstadt. The diagrammatic multiplication of blocks at San Rocco invokes the repetition in Hilberseimer's urban planning. Rossi's Gallaratese (fig. 20) is indebted to the extrusion of a single room, and its fenestration is in the same register as Hochhausstadt mixed with Hilberseimer's Chicago Tribune Tower (1922). The representational language of Rossi's grey tone photomontages are indebted to those of Hilberseimer (figs. 39–41).

Both Hilberseimer and Rossi identify the urban types that make up the city, from the blocks and towers described by Hilberseimer in *Metropolisarchitecture,* to the artifacts, monuments, and primary elements that Rossi compiled in *The Architecture of the City.* Hilberseimer and Rossi distill their analyses into geometric forms, which are represented in their drawings and projects, and are repeatedly worked over from project to

47 Hilberseimer, *Metropolisarchitecture and Selected Essays,* 279–80.

project (fig. 11). Both architects studied the city as an entirety, considering the history of the city, the social and political forces at stake, and how the city organizes its broader territory. Although Rossi does not discuss Hilberseimer's thought or projects in detail, Rossi cites him on occasion, and incorporates a version of his Hochhausstadt into the painting entitled *La città analoga* for the 1973 Rational Architecture exhibition.

Socialist City

Cantàfora's Analogical City and Socialist Modernism

At the fifteenth Milan Triennale, Rossi displayed Arduino Cantàfora's wall painting *La città analoga,* the *Analogical City.*[48] It was the center piece of the Rational Architecture section of the exhibition. The painting is unsettlingly neat, oneiric, and ambiguous. It is unlike most of Rossi's drawings, which usually contain breakages, distortions, and superimpositions of material such as collage, or city-scaled domestic objects such as coffee pots the size of buildings, in order to defamiliarize the drawing and articulate a critique. There are several ways to read Cantàfora's *La città analoga,* its content, and its purpose.

La città analoga condenses paradigms of rational architecture into a single centrally organized perspective drawing (fig. 6). The view looks towards a center so by implication the analogical city is presented on the periphery. Rossi's Monument to the Partisans at Segrate (1965) occupies the center and lines through to a version of one of Étienne-Louis Boullée's Enlightenment-era conical mausoleums (fig. 16). Either side of the street that connects those monuments is a version of Hilberseimer's Hochhausstadt, which reinforces the axial symmetry of the image. The street corners of the main blocks are terminated by formally reduced versions of Nicolò Sebregondi's Renaissance Villa la Favorita (c. 1630) on the left and Loos's Michaelerplatz building in Vienna (1911) on the right.

The axis of the painting becomes destabilized towards its edges. The left hand side is denser and assembles a looser arrangement of buildings. The ancient Pyramid of Cestius is in front of Giuseppe Terragni's Casa del Fascio (1936) along with elements from buildings by Peter Behrens (the roof of the 1909 AEG factory), Claude-Nicolas Ledoux (turrets), and Alvar Aalto (façades). Duplications of Mies van der Rohe's 1920s Berlin

48 Frédéric Migayrou, ed., *La Tendenza: Italian Architectures/Architectures Italiennes: 1965–1985* (Paris: Centre Pompidou, 2012).

office projects rise above a factory. The factory forms suggest those by Albert Kahn or the Brinkman and van der Vlugt Van Nelle Factory (1931). The language is such that authorship is intentionally ambiguous. On the right hand side of the image is the Pantheon in Rome. Rossi's Gallaratese forms part of the street line. Rising in the background are Alessandro Antonelli's Mole in Turin (1889) and a modified version of Erik Gunnar Asplund's Stockholm Library (1927). An early version of Rossi's Modena cemetery (1971–84), with its gate, wall, cubic columbaria, and conical mausoleum, sit low on the horizon (fig. 22). In the distance, and scattered throughout, are industrial silos, an aqueduct, and colonnades.

Although the edges of the image become fragmented — suggesting a dynamic, open, and incomplete picture — the general sense of Cantàfora's *La città analoga* is one of coherence. The buildings are simplified versions of their built and unbuilt counterparts, where façades are rendered more planar and ethereal in appearance. The graphic expression is similar to Hilberseimer's, but the coloring is more varied. Distilled, clear, geometrical form is emphasized. Strong shadows suggest urban life. The flesh and the words of the body seem just beyond the abstraction of the image.

On another level Cantàfora's *La città analoga* sets off a chain of association. Its wide proportions and single point perspective composition are in dialogue with the city panoramas of Le Corbusier's Ville Contemporaine, Hilberseimer's Hochhausstadt, and Archizoom's interior perspectives for No-Stop City (1968). Cantàfora's *La città analoga* glances further back to the Renaissance Ideal City views, with their clean lines, airy sense of transcendence, and undecidability of authorship. Damisch argues that the image conjures a "dream work in which contradiction, displacement, and condensation play a role."[49]

Yet unlike in Ideal City views such as the Renaissance series of Baltimore-Urbino-Berlin, where the ground surface is articulated as a grid to emphasize the lines of the perspective, or in Le Corbusier panorama's where the ground is a park, or in Hilberseimer's Hochhausstadt where the ground is activated by figures and cars, in Cantàfora's *La città analoga,* the ground is not articulated. There is no patterning, edges, or paving. There is no grid. There are no figures, only shadows. The surface is blank. Unlike the open door of Ideal City rotunda, which suggests occupation by returning the perspectival gaze and pulling the viewer into the painting, in Cantàfora's drawing the perspective view is lifted up. The sense of a fixed position, and hence a fixed scene, is destabilized. The ground is

49 Damisch, *The Origin of Perspective,* 205–6.

loosened. It leaves open the possibility that the architecture we see, and this particular configuration of architecture, is one possibility amongst others.

The image signifies an interplay between the freeing of the architecture, the freeing of the ground, and the freeing of the subject. The architectural objects can be substituted, replaced, and displaced like in Rossi's urban studies in which elements are repeated, duplicated, and transposed from one drawing to the next. This is an encounter between disarticulation and rearticulation. Boullée's conical tower can be substituted for a coffee pot or the statue of San Carlone. Ville Contemporaine skyscrapers may replace those of Hochhausstadt. Gallaratese could be replaced by Mies's Weissenhof row housing. The surface of the city may be replaced by the surface of a tabletop. The occupant of the city is detached, or is becoming detached, with the rising position of the perspective view. Such a movement upward alludes to the lifting of the subject, perhaps a universal subject.

Cantàfora's *La città analoga* is a vision. It combines in one image the coexistence of the real and the possible. It resonates with Virno's idea of déjà vu as a "past-in-general," and it visualizes Rossi's idea of collective memory. It suggests how the history of architecture is a commons belonging to all, to be appropriated, and experienced afresh. The content of Cantàfora's painting includes models of "rational architecture," but they are also paradigms of socialist modernism. In the introduction to the exhibition Rossi reflected on projects by Hilberseimer, Hannes Meyer, Hans Schmidt, and Ernst May.[50] Writing about the selection, Rossi said he and the curators "selected a few texts by authors like Hilberseimer, Adolf Behne, and Schmidt who are particularly significant with regard to modernism in its complexity; for it is primarily through them that we can today recognize the value of comparing all the architectural contradictions in the bourgeois world with the perspectives of the socialist world."[51] Rossi discusses the "problem of monotony" and quotes Schmidt: "Monotony is not an aesthetic question, it is a social question."[52] Form and repetition is a social matter. Rationalist architecture stresses the importance of form and the continuity of form, because form establishes a relationship

50 Aldo Rossi, "Rational Architecture," in *Aldo Rossi: Selected Writings and Projects,* ed. John O'Regan, trans. Luigi Beltrandi (London: Architectural Design, 1983), 55–57.

51 Quoted in Angelika Schnell, "The Socialist Perspective of the XV Triennale Di Milano: Hans Schmidt's Influence on Aldo Rossi," trans. Fiona Fincannon, *Candide: Journal for Architectural Knowledge* 2 (2010): 59.

52 Rossi, "Rational Architecture," 56.

between human beings, framing the individual and collective life of the city. It creates continuity and a background around which everyday life can take place (figs. 23–31).

In calling for a socialist definition of architecture, Rossi argues that the analogical city is in dialogue with the socialist city. The analogical city is an aesthetic project as well as a social, egalitarian, and political project, representing collective thought and action. Its formal language is a particular type of repetition and defamiliarization where the repetition of models of rational architecture, the dissolution of significant difference in their representation, and uniformity as a formal principle seek to produce a common world. The formal coherence between building, street, square, and urban quarter, shapes the city as a social artefact. The analogical city suggests a socialist city.

Analogical Rationalism, Redux

Rossi presented rationalist architecture as socialist architecture. His models were socialists such as Behne, Loos, May, Meyer, Hilberseimer, Schmidt.[53] They were committed to architecture as a critical tool for transforming society. Rossi extended that ethos. He focused on the housing question, the architect in society, and the changes in industrial production to what would be later known as post-Fordist society.[54] There is a hint, perhaps, that what is represented in the drawing of Cantàfora's *La città analoga* is a *Siedlungen,* a planned workers quarter with collective functions including housing and social amenities such as libraries, nurseries, schools, and shops. The attempt to give a sense that what we look at is such an urban area is indicated in the way the Segrate monument and Boullée Mausoleum are placed in dialogue and in the way that Rossi's Modena cemetery wall seems to contain the space, defining an external and internal side. *Siedlungen* were positioned on the edge of the

53 Hilde Heynen, *Architecture and Modernity: A Critique* (Cambridge: MIT Press, 1999), 43–70. The section "Das Neue Frankfurt: The Search for a Unified Culture," picks up some of these figures.

54 An early account of post-Fordism is Alain Lipietz, *Towards a New Economic Order: Post-Fordism, Ecology and Democracy,* trans. Malcolm Slater (Cambridge: Polity, 1992). I draw primarily on the Italian Autonomia critiques such as Paolo Virno, *A Grammar of the Multitude: For an Analysis of Contemporary Forms of Life,* trans. Isabella Bertoletti, James Cascaito, and Andrea Casson (Los Angeles: Semiotext(e), 2004); Christian Marazzi, *Capital and Affects: The Politics of the Language Economy,* trans. Giuseppina Mecchia (Los Angeles: Semiotext(e), 2011); and Franco "Bifo" Berardi, *The Soul at Work: From Alienation to Autonomy,* trans. Francesca Cadel and Giuseppina Mecchia (Los Angeles: Semiotext(e), 2009).

city, and Cantàfora's drawing appears to look from edge to center. Tafuri argued that *Siedlungen* were a "possible alternative to the capitalist city as a whole," and can be understood as "utopia realized."[55]

Yet in this case we can say that utopia is less to do with imagining an impossible "ideal" society. Instead, it is "imagining otherwise." Slavoj Žižek has argued that what characterizes utopia is "literally the construction of a u-topic space, a social space outside the existing parameters, the parameters of what appears to be 'possible' in the existing social universe."[56] Utopia is a critical category and a figure of thought that signifies the desire to change what is possible by opening the conditions of possibility for an emancipatory alternative. The analogical city is such a "u-topic" space. It is a representative for an alternative program. So, it is possible to argue that Rossi's aim with the analogical city was for a vision of a collective socialist society and he proposed a program of architecture associated with it. He sought a theory and a grammar of architecture and the city based on formal rules, such as monumentality, repetition, scaling, uniformity, and formal operations that provide architecture with a coherent language of form and space. Rational architecture thus was a grammatical architecture of the city.

In capitalist society, architecture and urbanism tend to focus on architecture as an "object." The tendency is to understand architecture as a landmark, as spectacle, as a "spectacular" building, that presents a branded image to the world, as Hal Foster has argued that such architecture is better characterized as an "image-building."[57] The façade is usually used to express the individuality of the owner as a perceived representation of the uniqueness of their "product," but also the alleged uniqueness of the architect. Architecture is instrumentalized by capital and capitalist development and it has produced a society of singularities.[58]

On the contrary, the grammatical order of the analogical city makes the city cohere through a particular language of repetition and a commitment to the collective life of the city. Repetition is emphasized as the expression of a rational architecture, an analogical rationalism. In so do-

55 Tafuri, *The Sphere and the Labyrinth,* 213. Tafuri's words are partly critical and partly affirmative.

56 Slavoj Žižek, *Iraq: The Borrowed Kettle* (London: Verso, 2004), 123. Žižek is arguing against Fukuyama's "End of History" proposition, which Žižek argues encapsulates the "grand utopia" of global capitalist development.

57 Hal Foster, *The Art-Architecture Complex* (London: Verso, 2011), 1.

58 Andreas Reckwitz, *The Society of Singularities,* trans. Valentine A. Pakis (Cambridge: Polity, 2020).

ing, architecture creates the stable frame for individuals to live freely and collectively. Cantàfora's *La città analoga* and the ideas it embodied imply a political program that searches the past for the principle rational and socialist models of architecture as the foundation for a potential alternative egalitarian future. Against the capitalist logic of the city, the analogical city is a vision of a collective socialist society. Arguing for the analogical city may be a step towards a socialist city.

The Common of the Analogical City

Once the typological forms and elements of the city were identified and inventoried, those elements could be distilled into simple, abstract, and geometric forms. Once distilled, they could be repeated, displaced, combined, and recombined from project to project as a transformation series. Rossi's urban studies developed a grammar and syntax of forms and elements with rules for their combination. In its distilled and abstract form, Rossi's formal language articulated a chain of association. Rossi's architecture, in its repetition, formal reduction, and erasure of significant difference produced a sense of collectivity, equality, and universality against which the particularities of everyday life and the city could be framed.

The formal knowledge represented in Rossi's drawings can be understood along two temporal movements. On one hand there is a synchronic movement across Rossi's projects seen in the seriality of Rossi's drawings, for instance those in the *Aldo Rossi in America* series (figs. 33–37) and compiled in the projects panel in figure 11. Rossi's drawings were a means to critique his projects by operations of repetition to put forward a dialogue over successive drawings and projects. In this way, Rossi constructs an authorial language of architecture. On the other hand there is a diachronic movement across history so that Rossi's drawings are in dialogue with the history of architecture and the city as a whole. Rossi used the history of architecture as the material to be appropriated, transformed, defamiliarized, such as in the *Analogical Milan* studies (figs. 7–10), or as we will see later the *Analogous City: Panel* (figs. 42–46). As Rossi remarked in his essay on Boullée, the development of architecture's formal body of knowledge consists of a dialogue with "every project imagined, designed or built," their analysis and transformation within the "historical text" of

the analogical city.[59] Through the production of a series, authorship and collectivity condense, and a dialogue is established with the architecture of the city and its history towards a common language of analogical form.

Analogical form is linguistic. It assimilates history, transforms it, and develops the historical material into forms for combination and recombination. Piranesi exaggerated the singularity of architecture in the figure-figure relationships of the *Campo Marzio Ichnographia,* and Hilberseimer distilled an architectural language limited to a grammar of repetition. The analogical city as a linguistic form is not limited or devoid of content but condenses formal associations and the potential to possess infinite meaning. The meaning refers to architecture's history, its forms, and elements; texts and drawings, principles, and approaches; and in a dialogue, embodied in the analogical forms of the city. The analogue becomes a critical device to deepen and intensify architecture's relationship to the city and collective life. It condenses authorship and the collective imagination, analysis and project, theory and method, as a transformation series.

Against the current instrumental language of efficiency and performance, there is a need to articulate formal knowledge, historical consciousness, and critical agency. At a time when radical political transformation seems a long way off, when we are surrounded by wars, social and economic crises, and amid a monumental climate emergency, the rise of populist politics in all parts of the globe, and a dangerous disavowal of truth, it is urgent that architecture realizes and frames a common and collective life. It must be the task of architecture to imagine another world, to articulate new visions of the world.

Architecture forms a crucial link in what Mouffe and Laclau called the "chain of equivalence" in *Hegemony and Socialist Strategy* and elsewhere, and there is a chain of association that links architecture, city, and subject.[60] Chain of association coincides with chain of equivalence. Also in *Hegemony and Socialist Strategy,* Laclau and Mouffe argued for a chain of equivalence across different levels of discourse to activate a broad alliance of movements, struggles, and ideas to transform the existing order. Such a chain corresponds with how Rossi's notion of the analogical city is interpreted as a collective discourse across history. The analogue binds individuals and collectives. Analogical thinking about cities is a critical

59 Aldo Rossi, "Introduction to *Architecture: Essai sur l'art,*" trans. Diane Ghirardo and Feruccio Trabalzi, *UCLA Architecture Journal* 2 (1989): 43, and Rossi, *The Architecture of the City,* 128.

60 Laclau and Mouffe, *Hegemony and Socialist Strategy,* 113–20.

approach to organize a discursive chain, to manifest a critical project that reinvents forms of struggle, which are social and spatial. Challenging the hegemony of capital to affirm a collective subjectivity has never been more necessary.

The analogical city is linked with the political category of "the common." Traditionally, the common refers to collectively held resources such as air, land, forests, rivers, water. Political theorists from Pierre Dardot and Christian Laval, Michael Hardt and Antonio Negri, Silvia Federici, Virno, and others argue that the common is also cooperation, solidarity, collective organization, thought, and knowledge.[61] The common is emancipatory potential, the potential to transform our subjectivity. The city is the space of the common, where we live together in common. The city is the support and the producer of the common and frames the production of the common, which includes actions, affects, desires, habits, knowledge, social relations, and speech. For Federici, the common signifies a form of experience "larger than our individual lives, of dwelling on this earth of mankind [sic] not as a stranger or a trespasser, which is the way capitalism wishes us to relate to the spaces we occupy, but as a home."[62] The earth is common, and everything is communal.

Federici starts with the historical perspective, what she calls "originary accumulation" in recognition of primitive accumulation as the fundamental act of modern capitalist development. Capital encloses common land and dispossesses individuals of natural resources, wealth, and autonomy.[63] With ever decreasing means of subsistence, the process leads to waged work. New forms of enclosure of the commons persist today, perniciously, such as in the privatization of public urban space, the capture of "free" digital space, the commodification of knowledge as intellec-

61 Pierre Dardot and Christian Laval, *Commons: On Revolution in the 21st Century,* trans. Matthew Maclellan (London: Bloomsbury, 2018); Silvia Federici, *Re-Enchanting the World: Feminism and the Politics of the Commons* (Oakland: PM Press, 2019); Michael Hardt and Antonio Negri, *Common Wealth* (Cambridge: Harvard University Press, 2009); and Virno, *A Grammar of the Multitude.* For a reflection on how the common is interpreted in architecture see Amir Djalali, "Prehistories of Common Space: Conflict and Abstraction in Renaissance Architecture," in *The City as a Project,* ed. Pier Vittorio Aureli (Berlin: Ruby Press, 2014), 102–36. Djalali argues that the history of architecture is a "common repository" (61) to be appropriated and "charged with new meaning" (104). When the question of the common is set in motion, "the multitude can fully reclaim its creative role in shaping the city and its institutions" (136).

62 Federici, *Re-enchanting the World, 77.*

63 Ibid. See part I on "New Enclosures."

tual property, which encloses the commons of information.[64] The strategy of enclosure is the way the capitalist and ruling classes establish a hierarchy. Expropriating workers and their labor provides the ruling class with the balance of power in class struggle. Federici writes: "History itself is a common, even when it reveals the ways in which we have been divided, provided it is narrated through a multiplicity of voices. History is our collective memory, our extended body connecting us to a vast expanse of struggles that give meaning and power to our political practice."[65] After Federici: collective memory is common, collective memory is a site of political and poetic struggle.

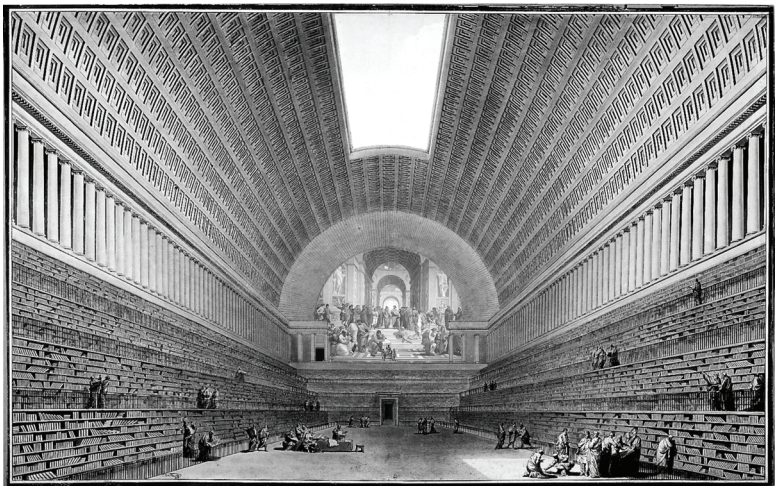
The commons is a political frame for thinking of alternatives to capitalism. If Rossi developed a language of typological and common forms that embodied an idea of a socialist vision of collective memory, it would be possible to follow Federici and say that those common forms — let's say *the type* — may be a principle for formal and political critique. The task is to understand the ways in which different realities of the common can be connected in a chain of equivalence and association between architecture and city, individual and collective life, poetics and politics, formal and programmatic typologies. We need to articulate the radical imagination of the city, of our life, and of our destiny. Thinking the analogical city with the common is to understand the history of architecture as a common repository of typological and formal knowledge, conceptual tools, and knowledge practices to be appropriated, worked over, and articulated as critical instruments. The common sets in motion a transformation of social relations and collective memory. The analogical city may provide reasons and analogics other than those of capitalist development.

64 Gerald Raunig, *Factories of Knowledge, Industries of Creativity,* trans. Aileen Derieg (Cambridge: MIT Press, 2013), and McKenzie Wark, *Capital Is Dead: Is This Something Worse?* (London: Verso, 2019), 4.

65 Federici, *Re-Enchanting the World,* 86.

City

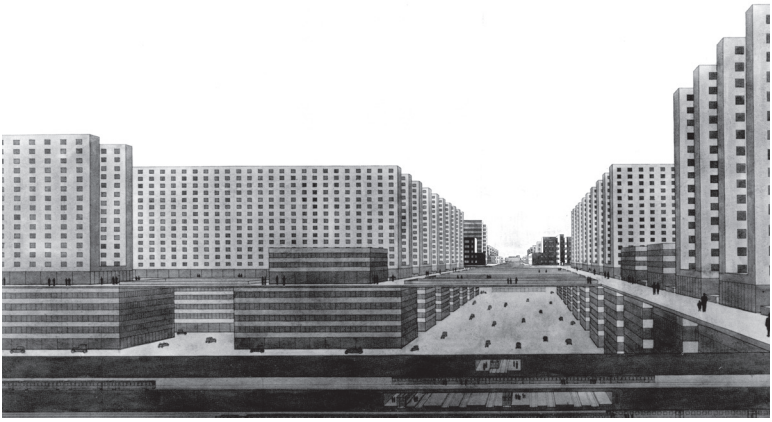
Analogical Rationalism



1

Exalted Rationalism

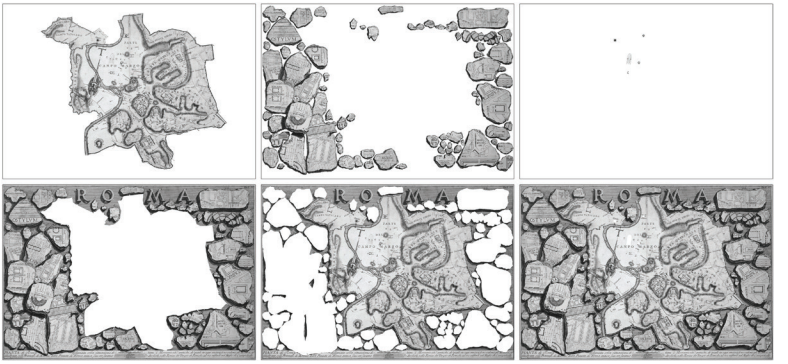
Raphael, *School of Athens,* 1509–11; superimposed into Étienne-Louis Boullée, proposal for French National Library, 1785.



2

Repetition

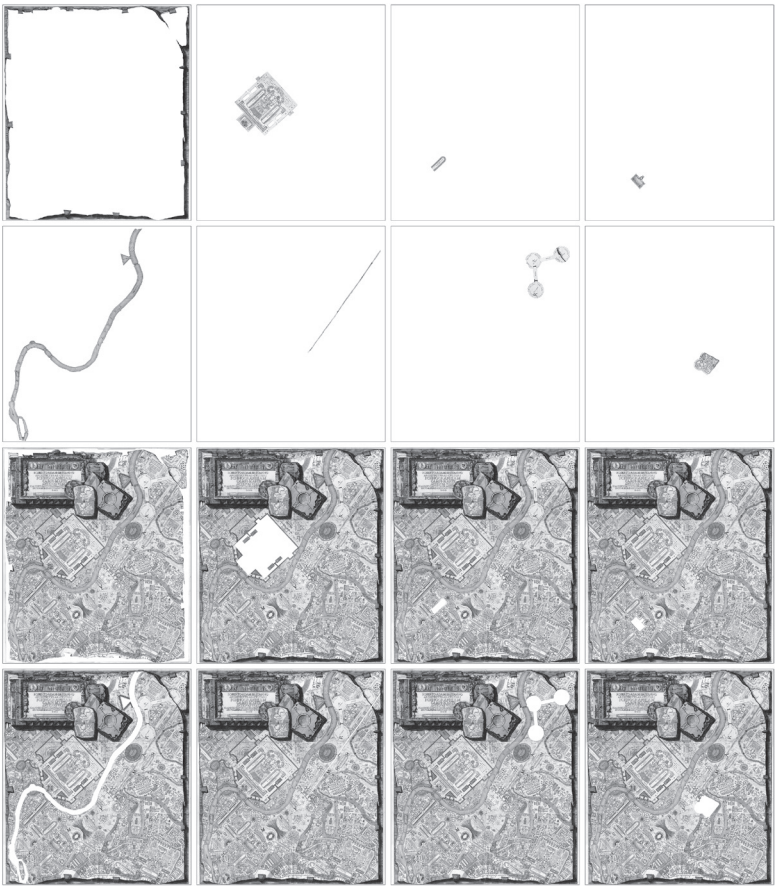
Ludwig Hilberseimer, *Wohnstadt,* 1923; superimposed into *Hochhausstadt,* 1924.



3

Singularity

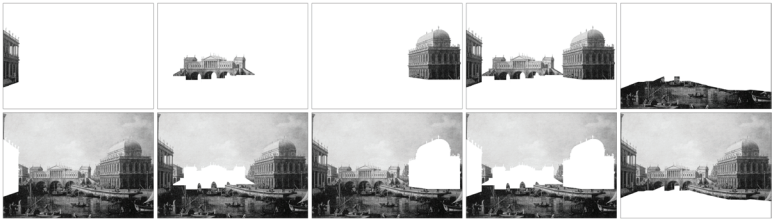
Disarticulation of Giovanni Battista Piranesi, *Pianta di Roma,* 1756.



4

Frames, Objects, and Infrastructure

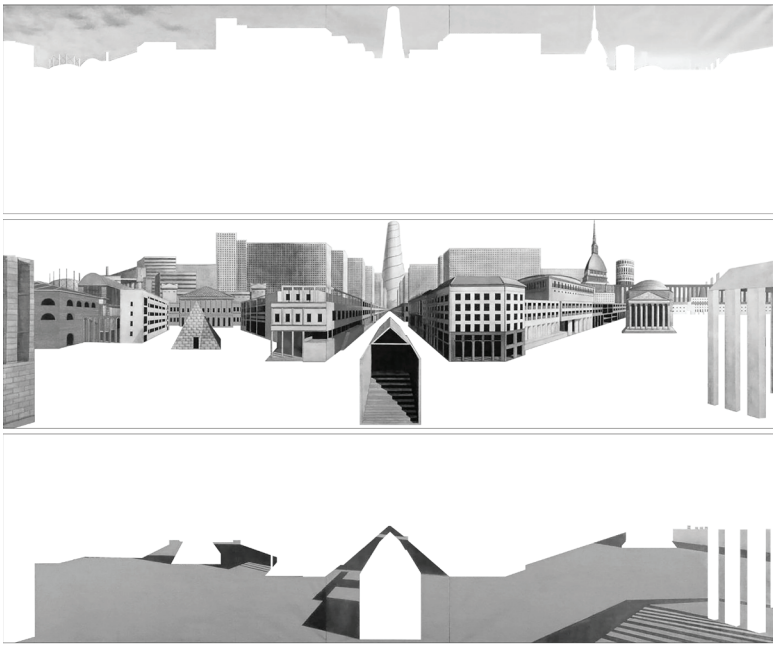
Disarticulation of Giovanni Battista Piranesi, *Campo Marzio Ichnographia,* 1762.



5

Removal in Space

Disarticulation of Giovanni Antonio Canaletto, *La Basilica di Vicenza e il Ponte di Rialto,* 1753.

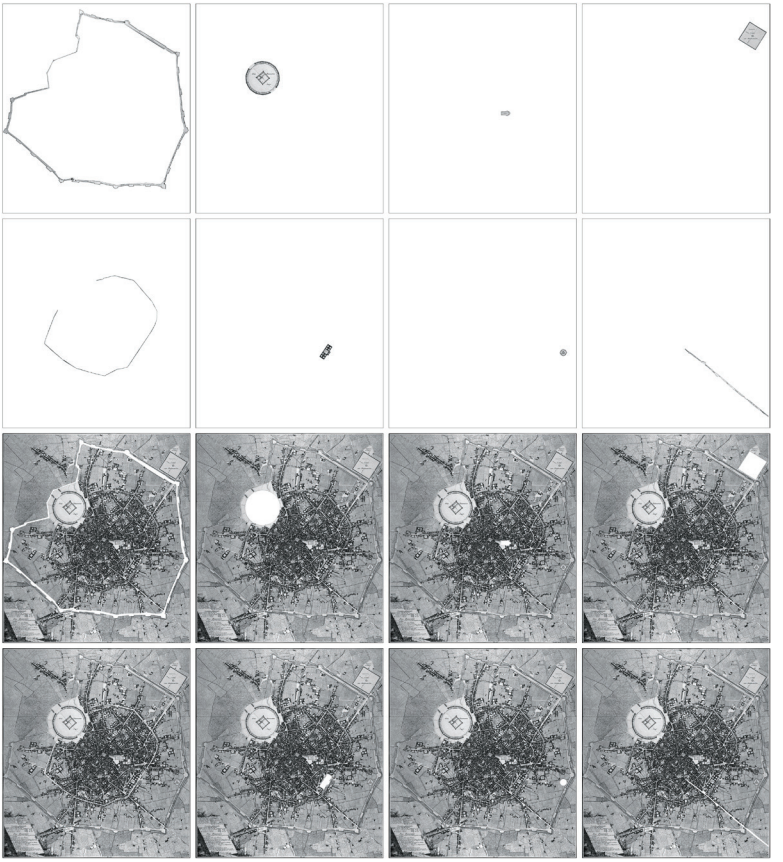


6

Dissolution of Ground

Disarticulation of Arduino Cantàfora, *La città analoga,* 1973.

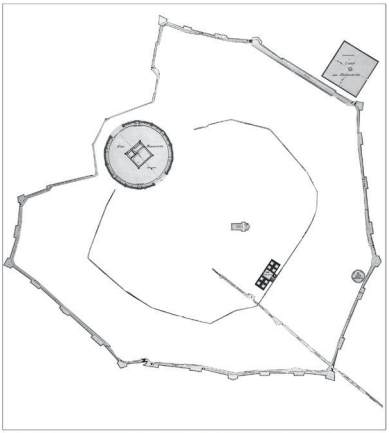
Analogical Milan



7

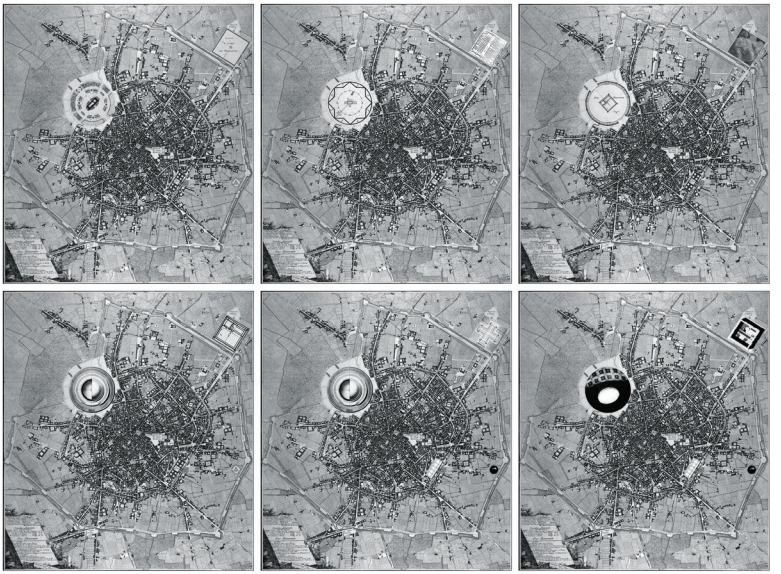
Figures Loosened from the Ground

Disarticulation of Giacomo Pinchetti, *Plan of Milan,* 1801.



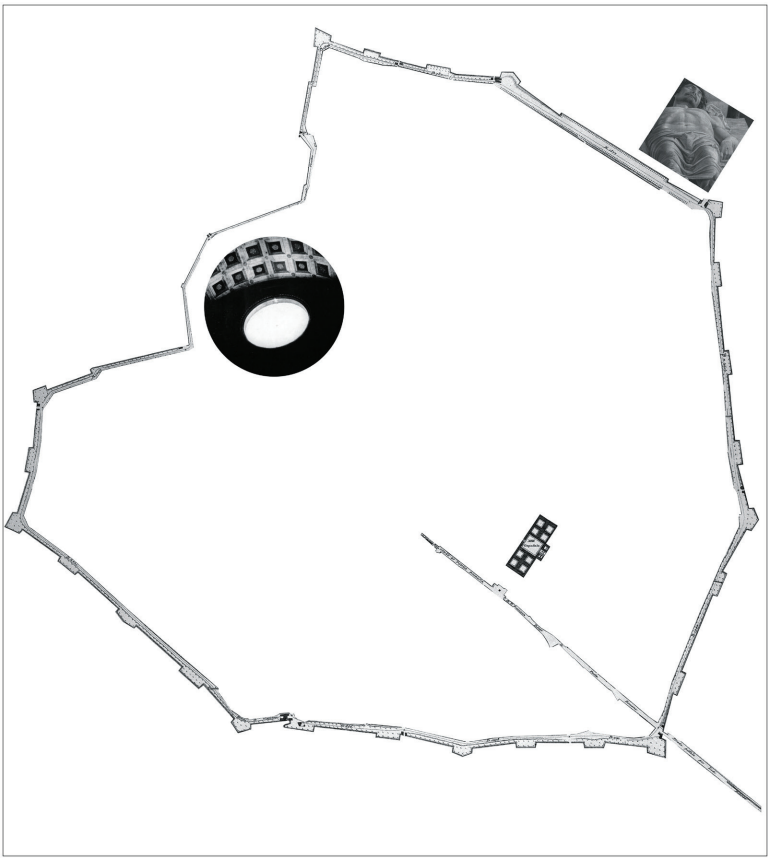
8

Archipelago of Types and Voids



9

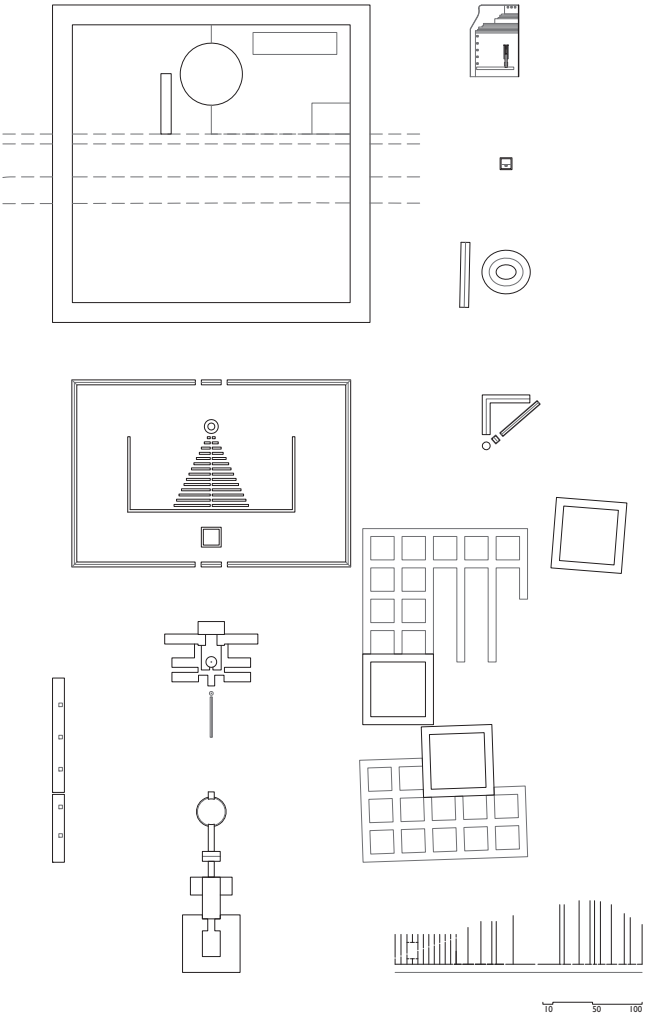
Substitution, Replacement, and Chain of Association



10

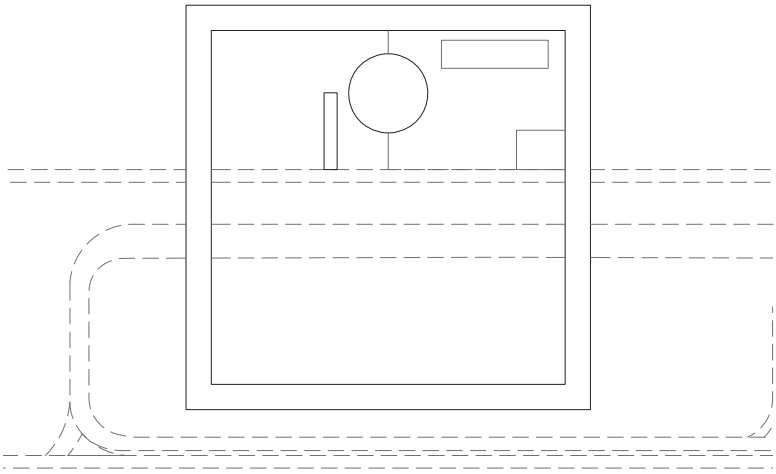
Analogical Milan

Eleven Projects



11

Projects, Panel



12

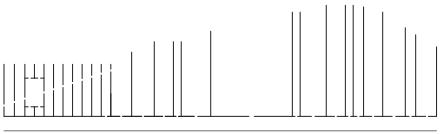
Project for an Administrative Center, Turin

Aldo Rossi with Luca Meda and Gianugo Polesello, 1962.

13

Project for a Monument to the Resistance, Cuneo

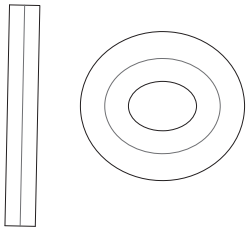
Aldo Rossi with Luca Meda and Gianugo Polesello, 1962.



14

Park Exhibition for XIII Milan Triennale

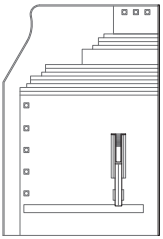
Aldo Rossi with Luca Meda, 1964.



15

Project for Teatro Paganini and Piazza della Pilotta, Parma

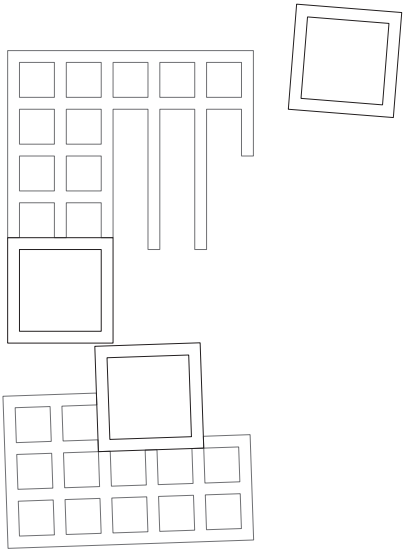
Aldo Rossi, 1964.



16

Piazza del Municipio and Monumental Fountain, Segrate

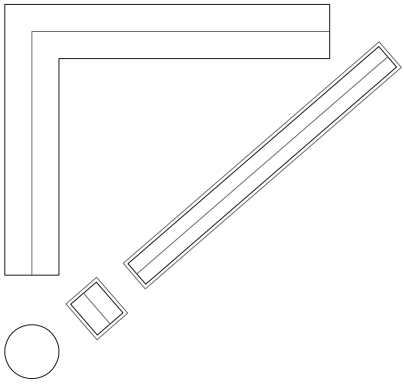
Aldo Rossi, 1965.



17

Project for San Rocco Housing Quarter, Monza

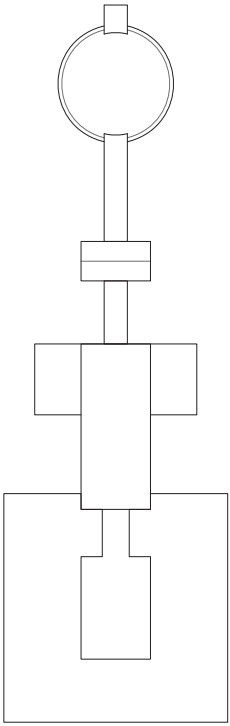
Aldo Rossi with Giorgio Grassi, 1966.



18

Project for Piazza Sannazzaro de' Burgondi

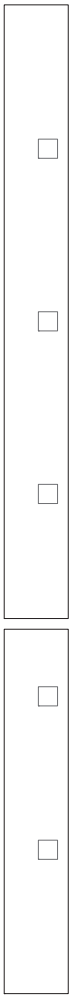
Aldo Rossi, 1967.



19

Project for Palazzo Municipale, Scandicci

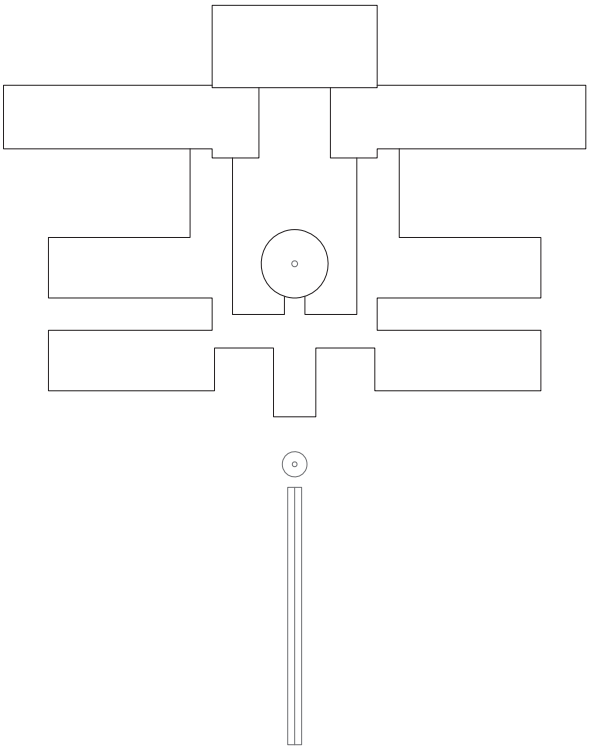
Aldo Rossi with M. Fortis and Massimo Scolari, 1968.



20

Housing Block in Gallaratese, Milan

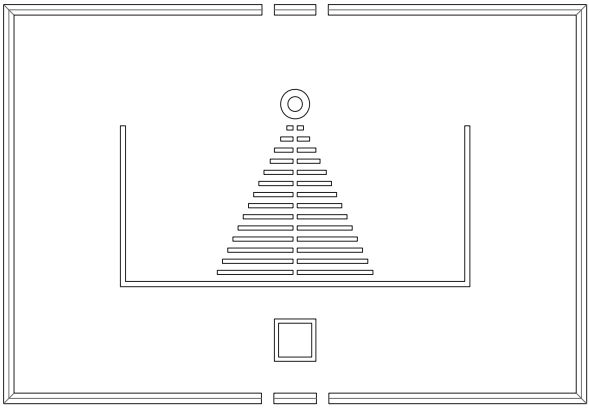
Aldo Rossi, 1969–73.



21

Fagnano Olona Primary School

Aldo Rossi, 1972–76.



22

San Cataldo Cemetery, Modena

Aldo Rossi with Gianni Braghieri, 1971–84.

23

Monument at Segrate

24

Colonnade at Gallaratese

25

Entrance Walkway at Gallaratese

26

Colonnade from the Gardens at Gallaratese

27

Partial Elevation of Gallaratese

28

View to Library at Fagnano Olona Primary School

29

View to Steps in Courtyard at Fagnano Olona Primary School

30

Colonnade at San Cataldo Cemetery

31

Window at San Cataldo Cemetery

32

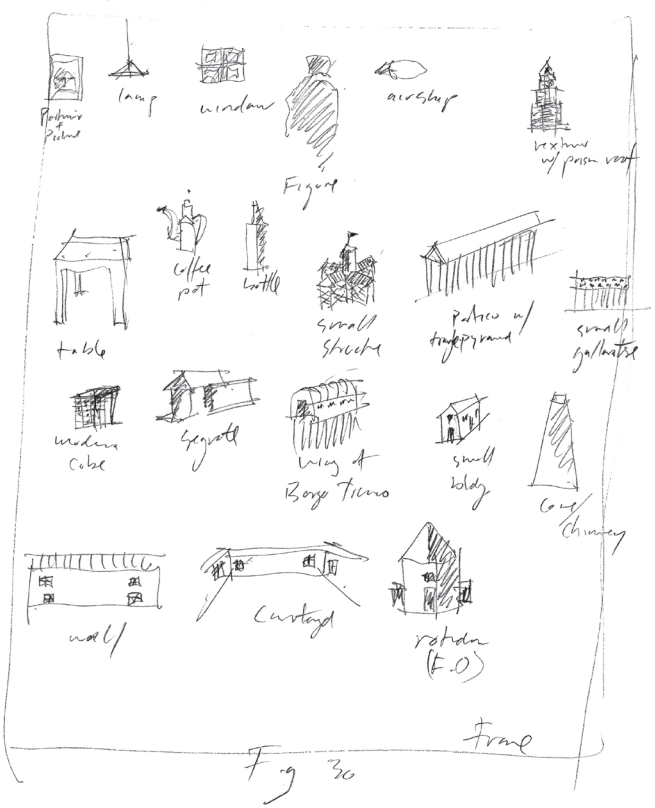
Hand of San Carlone in Arona

Elements

33

Analogical Inventory Nos. 1–30

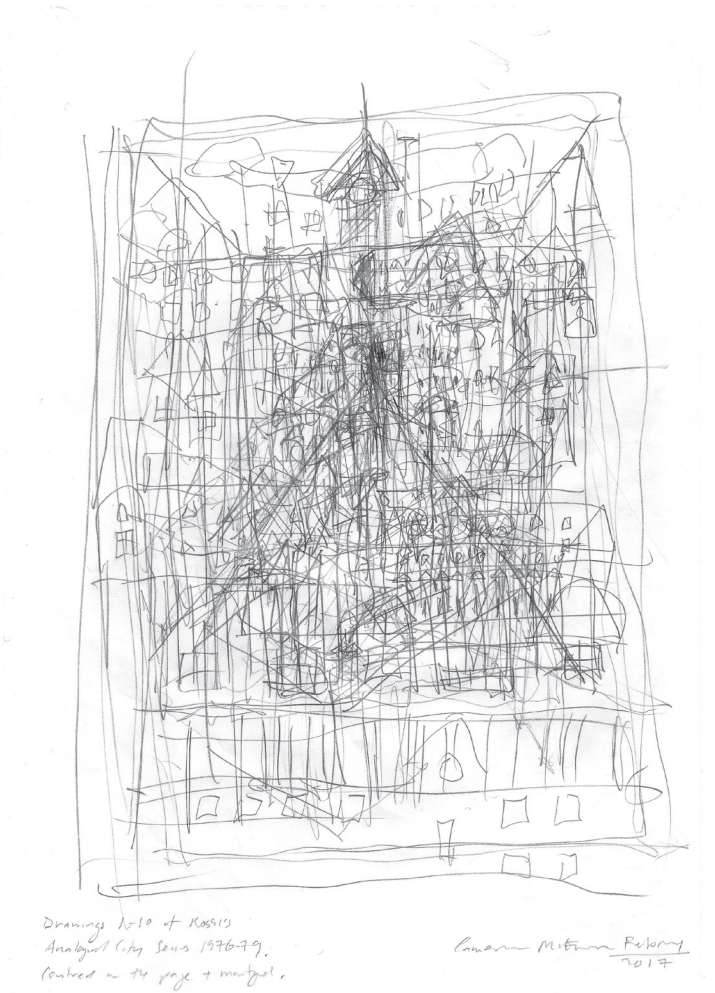
Study of drawings in *Aldo Rossi in America,* 1976–1979.



34

Analogical Inventory No. 30

Study of Aldo Rossi, *ww*1978, in *Aldo Rossi in America,* 1976–1979.



35

Analogical Composite No. 1

Study of drawings in *Aldo Rossi in America,* 1976–1979.

36

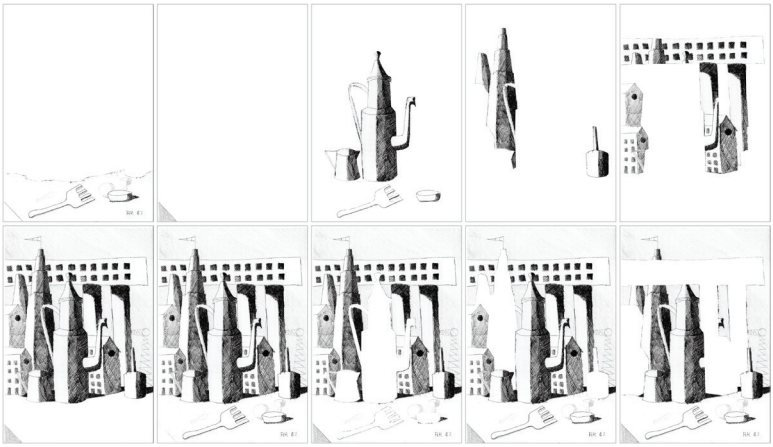
Analogical Composite No. 2

Study of drawings in *Aldo Rossi in America*, 1976–1979.

37

Analogical Composite No. 3

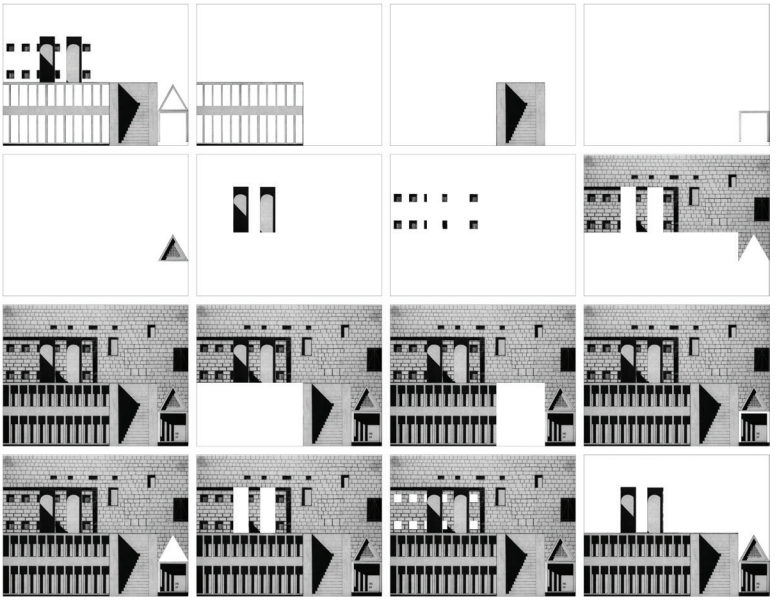
Study of drawings in *Aldo Rossi in America,* 1976–1979.



38

Telescoping of Scales

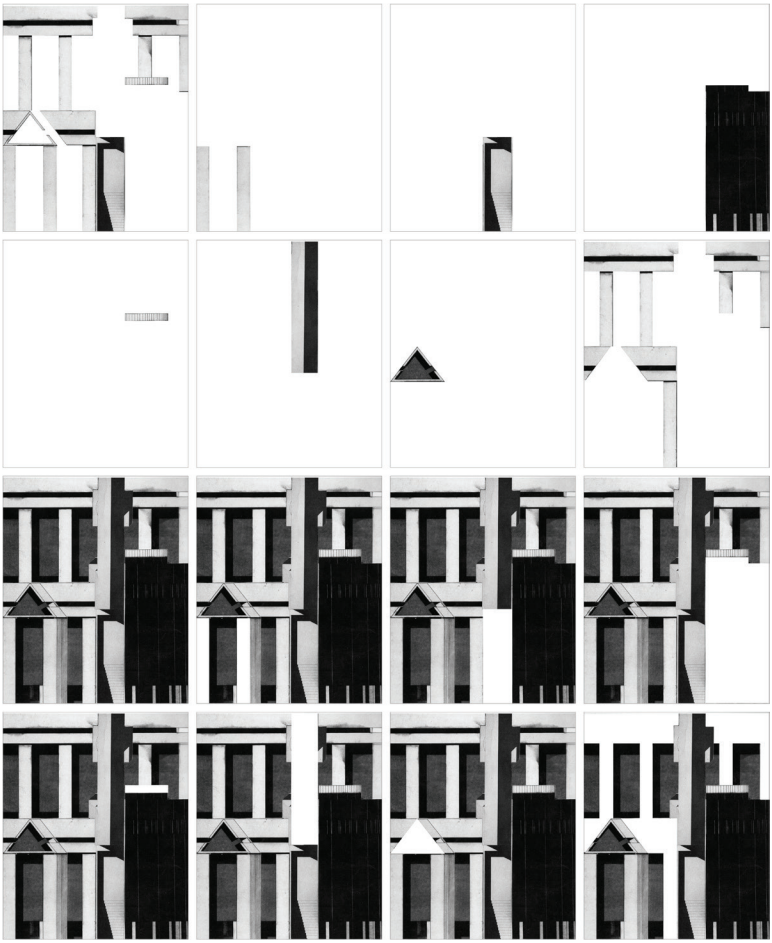
Disarticulation of Aldo Rossi, *Domestic Architecture,* 1974.



39

Typological Elements No. 1

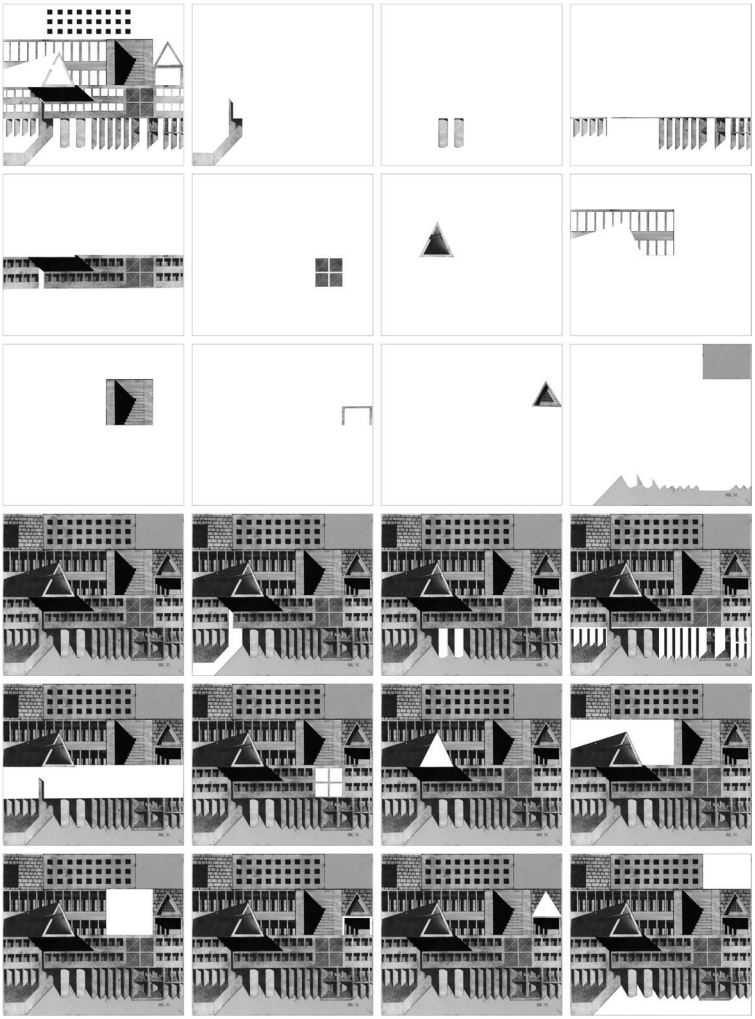
Disarticulation of Aldo Rossi, *Composition No. 2,* 1968.



40

Typological Elements No. 2

Disarticulation of Aldo Rossi, *Composition No. 3*, 1968.



41

Typological Elements No. 3

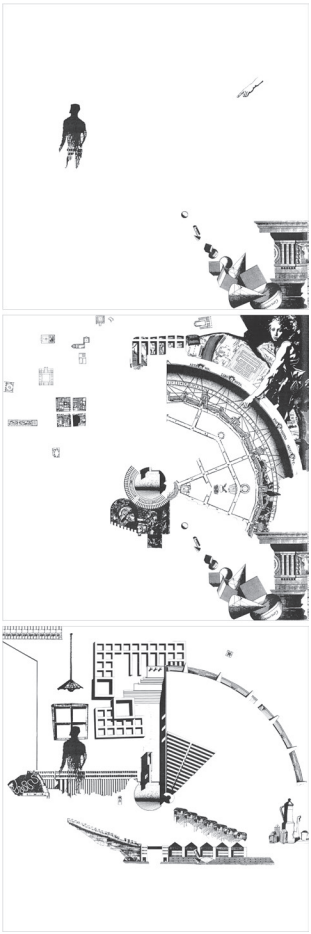
Disarticulation of Aldo Rossi, *Untitled,* 1972.

Analogical City

42

Analogical City

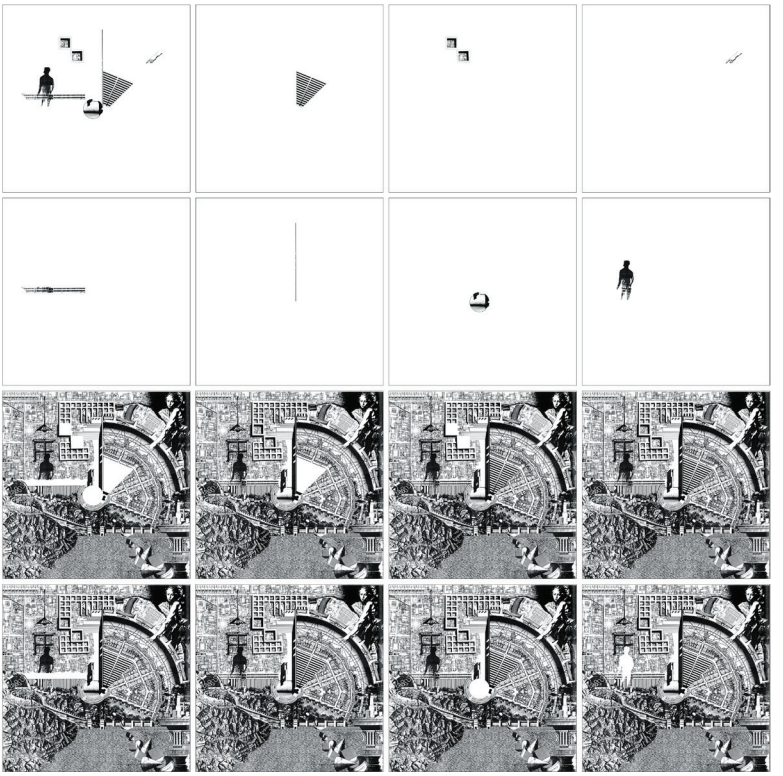
Drawing of Aldo Rossi with Eraldo Consolascio, Fabio Reinhart, and Bruno Reichlin, *Analogous City: Panel,* 1976.



43

Archipelago of Artifacts

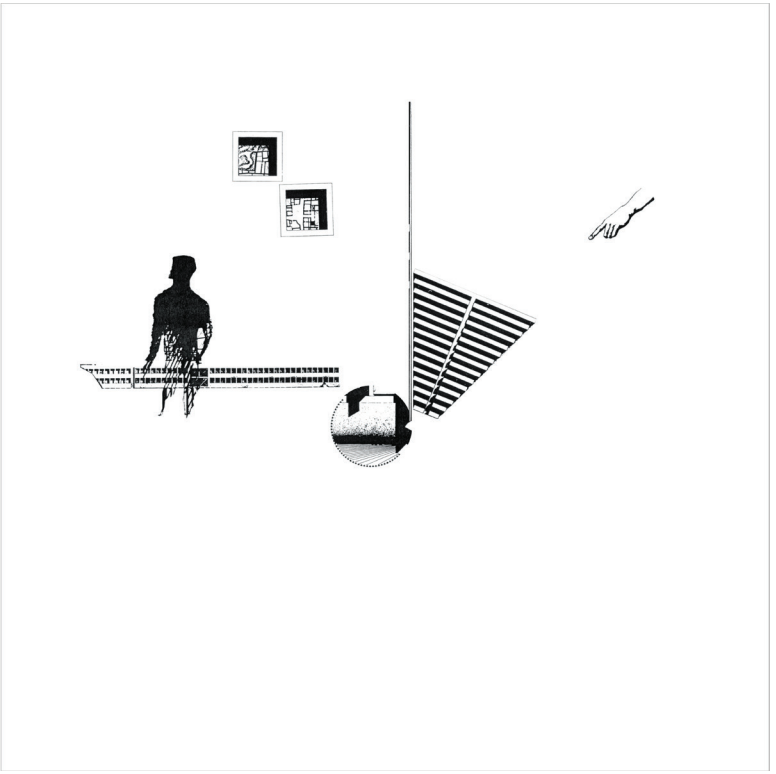
Disarticulation of Rossi et al, *Analogous City: Panel,* 1976. Top: Architectural Syntax and the Subject; Middle: Buildings by Rossi's key references; Below: Buildings by Rossi and collaborators.



44

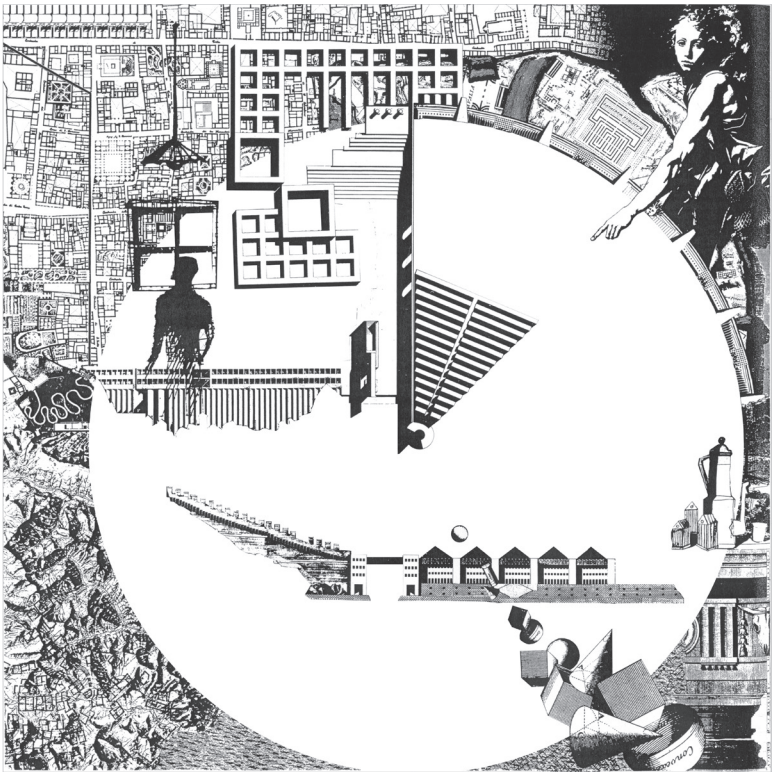
Urban and Geometric Types

Disarticulation of Rossi et al, *Analogous City: Panel,* 1976.



45

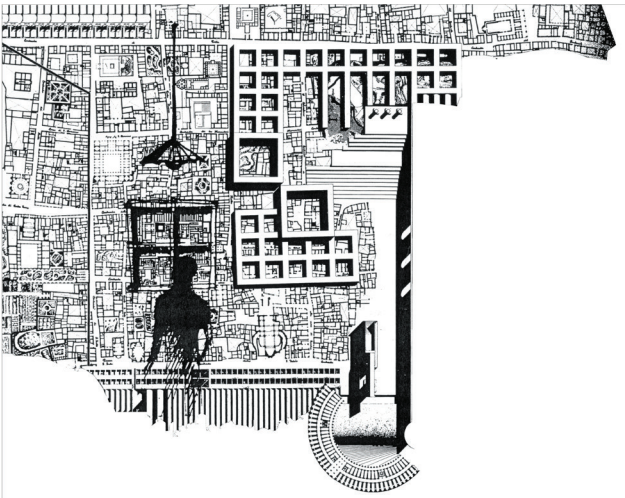
Formal Order of Analogous City: Panel



46

Analogical Periphery

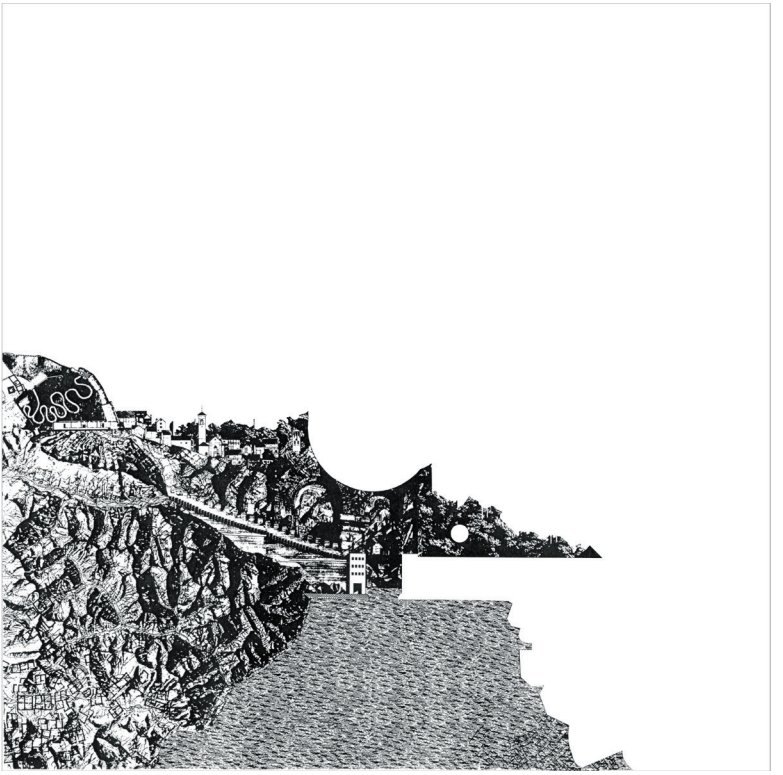
Removing the center draws attention to four urban types at the periphery.



47

The Urban City

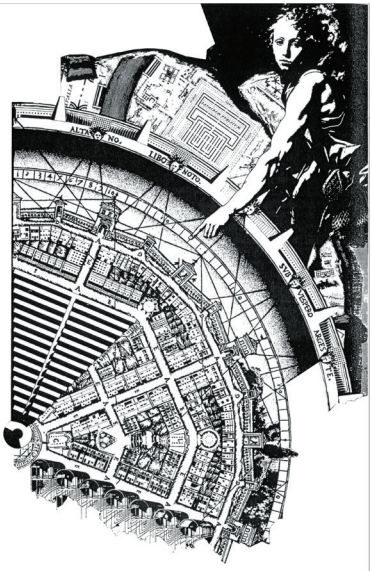
Becoming the Neoliberal City.



48

The Natural City

Becoming the third nature of the Mediated City.



49

The Ideal City

Becoming the Imaginary City.

50

The Symbolic City

Becoming the Grammatical City.

4

Multitude

> The contrast between particular and universal, between individual and collective, emerges from the city and from its construction, its architecture.
>
> — Aldo Rossi[1]

> The subject is a composite: "I"; "one" unrepeatable uniqueness, but also anonymous universality.
>
> — Paolo Virno[2]

> Politics deals with the coexistence and association of difference.
>
> — Hannah Arendt[3]

All critical theories are theories of the subject. For theory to have agency, it must address a subject who can give form to thought. Karl Marx argues: "Theory becomes a material force once it seizes the masses."[4] Thought is materialized in the body of the subject, their labor-power. Thought is

1 Aldo Rossi, *The Architecture of the City,* trans. Diane Ghirardo and Joan Ockman (Cambridge: MIT Press, 1982), 21.

2 Paolo Virno, *A Grammar of the Multitude: For an Analysis of Contemporary Forms of Life,* trans. Isabella Bertoletti, James Cascaito, and Andrea Casson (Los Angeles: Semiotext(e), 2004), 78.

3 Hannah Arendt, "Introduction into Politics," in *The Promise of Politics,* ed. Jerome Kohn (New York: Schocken Books, 2005), 93.

4 Karl Marx, *Critique of Hegel's "Philosophy of Right,"* trans. Annette Jolin and Joseph O'Malley (Cambridge: Cambridge University Press, 2009), 137. See also Nadir Lahiji, *Architecture or Revolution: Emancipatory Critique after Marx* (New York: Routledge, 2020).

practiced by the subject who creates, desires, imagines, produces, reproduces, thinks, and acts. The subject the analogical city addresses is the multitude. The multitude is a collective and linguistic subject.

This chapter addresses the multitude, particularly in the thought of Paolo Virno. It takes a broader view than the preceding chapters to situate the analogical city within and against the relations of capitalist production. The first half of the chapter focuses on Virno's ideas relating to a grammar of the multitude, that is, language, body, the grammatical-political subject, general intellect, common places, metropolis modeled on language, real abstraction, and uniqueness without aura. The second half transposes those categories to architecture and the city in general, and the thought and projects of Aldo Rossi in particular, including his drawings and urban studies. Salient categories include urban structure, type, repetition, linguistic form, the city as a text, resistant authorship, collective memory, and authorship without aura. Those categories constitute the set of terms needed for understanding the relationship between the multitude and the analogical city. Articulating them together may lead to a renewal of the political potential of the analogical city.

Architecture participates in the construction of subjectivity because architecture places the individual within the spatial field of social, political, economic, technological, and ideological forces.[5] Those forces are signified and embodied by the city as a place of collective association. Architecture articulates the relation between subject and city by employing the various modes of production and representation at its disposal, such as buildings, drawings, images, texts, and urban plans. Those modes have a grammar and a syntax of typological form. One of architecture's challenges is to coherently address the relation between the subject and the city, thereby providing a collective form appropriate to human thought, the dignity of inhabitation, and the possibility of acting well in the world. Grammar extends into the city. Architecture's grammar needs to coincide with a grammar of collective life as a grammar of the multitude.

5 Lorens Holm, *Brunelleschi, Lacan, Le Corbusier: Architecture, Space and the Construction of Subjectivity* (London: Routledge, 2010).

Multitude

Grammar as Method and Mode of Being

Virno has theorized a political subject, which he and others refer to as the multitude, where the multitude signifies an ethos of common existence. Virno analyses the rise of the post-Fordist paradigm that draws on his experience as an activist in late 1960s and '70s Italy, a period characterized by massive industrial development, internal migration, the social shift taking place around the struggles of 1968, and a skepticism of Left parties to develop a class politics adequate to the changes.[6]

To explore this, Virno draws on Mario Tronti's thought.[7] Tronti was an early theorist of the changing nature of work, social experience, and class composition during the post-Fordist turn in Italy. In his work, he analyzes the social character of labor to understand the changing relation between factory work, the emerging abstraction of labor, and its consequences for social relations. For example, in "The Strategy of Refusal" from 1966, Tronti warns against focusing on the power of capital.[8] He argues that workers are a class for themselves before being a class against capitalist development. For Tronti, it is workers' struggle, and not capital, which provides the impetus for capitalist development. He places emphasis on the worker as a critical agent, which Virno extrapolates towards the agency of the multitude to revive the emancipatory potential of collective subjectivity.

Virno's core claim is that a more desirable way of living is possible by self-valorization without the capitalist idealization of the self. Virno call this "uniqueness without aura," an interpolation of Walter Benjamin's "destruction of the aura," an idea that I return to later. In other words, the critical agency, revolutionary subjectivity, and radical imagination of the multitude must be articulated for collective emancipation. Amongst Virno's key texts to develop a theory of the multitude are *A Grammar of the Multitude, Déjà Vu and the End of History,* and *When the Word Becomes Flesh.*[9] In those texts Virno examines the relationship between language,

6 For context to the period see Sylvère Lotringer and Christian Marazzi, eds., *Autonomia: Post-Political Politics* (Los Angeles: Semiotext(e), 2007), and Steve Wright, *Storming Heaven: Class Composition and Struggle in Italian Autonomist Marxism* (London: Pluto Press, 2017).

7 Mario Tronti, *Workers and Capital,* trans. David Broder (London: Verso, 2019).

8 Mario Tronti, "The Strategy of Refusal," in *Workers and Capital,* 241–62.

9 Paolo Virno, *Déjà Vu and the End of History,* trans. David Broder (London: Verso, 2015); Paolo Virno, *When the Word Becomes Flesh: Language and Human Nature,*

subjectivity, and the shift of political acts — speech, thought, plurality, acting together — to the sphere of capitalist production.

A Grammar of the Multitude performs Virno's method. On one hand, "grammar" refers to the categories, principles, and rules of engagement of the multitude's form of life. Virno defines the categories needed to understand the transition from an industrial "Fordist" to postindustrial "post-Fordist" paradigm, the historical shift of twentieth to twenty-first century social and political existence. He traces genealogies of concepts to express the changes affecting life and work. In this way, grammar is akin to a conceptual matrix. It is his way to reflect on possible relationships between categories and to construct a logical account of human subjectivity. On the other hand, "grammar" addresses the multitude as a grammatical subject, which allows Virno to argue that the human being is born into language, that language is both natural and historical. Language is natural because most human beings are born with the biological faculty that allows thought and speech, and it is historical because language is constructed by social relations, political acts, and collective change. Likewise, for him, language is a universal, common, and human institution, and therefore, grammar is a set of rules that organize the multitude, and a political relationship between language, the subject, and contemporary forms of life.

Virno rethinks normative categories of political thought such as power, the people, reason, freedom, nation, state, private, public, sovereignty; choosing instead categories including multitude, virtuosity, labor-power, individuation, singularity, common places, life of the mind, social individual, and general intellect. Those ideas and others — such as biopolitics, culture industry, and spectacle — are the grammar of the multitude and delineate the forms of life of the present. With a so-called grammar of the multitude, there arises a possible reorganization of class composition and collective life. Virno stated: "Multitude indicates a plurality which persists as such in the public scene, in collective action, in the handling of communal affairs, without converging into a One, without evaporating within a centripetal form of motion."[10] The multitude does not converge into a "totalizing unity" or "dissolve into numerous individuals," but is instead characterized as many distinct individuals who collectively share the experience of living together and the faculty of language as a linguis-

trans. Giuseppina Mecchia (Los Angeles: Semiotext(e), 2015); and Virno, *A Grammar of the Multitude.*

10 Virno, *A Grammar of the Multitude,* 21, 76.

tic mode of being. What Virno calls the "singularity" of the multitude, "reaches its highest level in common action, in the plurality of voices, and finally, in the common sphere."[11]

What is unusual about Virno's idea of the multitude and his thought on language more broadly, is that it assimilates the linguistic and political subject with the material immanence of the body, and develops critical theory as a type of "knowledge-practice."[12] Unlike strictly structuralist and poststructuralist theories, which focus on the centrality of language in human experience, and to which Virno is indebted, Virno's thought is more open ended. Virno incorporates theories of the subject as an historical and biological entity, the tradition of critical theory, political and psychoanalytic critique, and a critique of political economy with a commentary on everyday social existence. The open-endedness of Virno's thought and the focus on defining a grammar for understanding contemporary subjectivity is similar to Rossi's open ended definition of analogical thought and his interest in defining the key categories, a grammar, of the city.

Body

Virno considers language from an anthropological and biological stance, which places his thought on the edges of a structuralist lineage. For him, human beings are linguistic subjects, but they do not speak language in general. They speak *a* language, Italian, English, Finnish, Greek, and so forth.[13] This is not about identity. It concerns the body because the whole body makes use of language. Language uses the body and the body uses language to appear, desire, order, produce, think, and act. The body produces an action based on what society deems worth doing and thinking. The anthropological element of language shows that human beings are never completely outside the abstraction of language yet language by itself cannot entirely account for human experience. For him, language cannot

11 Virno, *When the Word Becomes Flesh,* 234.

12 Virno does not use this expression but McKenzie Wark has applied it to her own work and others, along with writing as a "material practice," which extends "a series of mediating links in the production of knowledge available for scrutiny" and "a practice of comradely sharing among different knowledge practices." I detect a similar practice in Virno's writing. See McKenzie Wark, *Molecular Red: Theory for the Anthropocene* (London: Verso, 2016), 134, 181. See also McKenzie Wark, "The Sublime Language of My Century," in *Capital Is Dead: Is This Something Worse?* (London: Verso, 2019), 21–38.

13 Felice Cimatti, "Italian Philosophy of Language," *Rivista Italiana di Filosofia del Linguaggio* 9, no. 1 (2015): 14–36.

exist without the body. To paraphrase one of Virno's book titles, language, the word, is constructed by the flesh and the word of the multitude.[14]

The bodily dimension of language is mixed with the social and political dimension. Virno's thought is indebted to Michel Foucault's notion of biopolitics and Marx's idea of labor-power.[15] The term "biopolitics" was Foucault's concept for understanding how the biological process of life and living subjects becomes governed by political power.[16] He argues that subjectivity is historically constructed and a product of power relations, manifest by institutions, including language, and the organization of knowledge. Yet, biopolitical power is an interplay between a disciplining structure, and a potentially resistant individual subject.

Virno places biopolitics in relation to labor-power. He quotes Marx: "Labor-power is 'the aggregate of those mental and physical capabilities existing in the physical form, the living personality, of a human being.'"[17] Labor-power is pure potential, which means the potential to produce: "Potential, that is to say, aptitude, capacity, *dynamis*. Generic, undetermined potential, where one particular type of labor or another has not been designated, but any kind of labor is taking place."[18] Potential is non-present, nonspecific, and indeterminate. Potential is prior to an "act," which never exhausts potential. It is in the body of every single individual human being. Within capitalism, "potential" takes on an economic dimension, and Virno reflects on the relationship between biopolitics, labor-power, and language.[19]

> Capitalists are interested in the life of the worker, in the body of the worker, only for an indirect reason: this life, this body, are what contains the faculty, the potential, the *dynamis*. The living body becomes an object to be governed not for its intrinsic value, but because it is the substratum of what really matters: labor-power as the aggregate of the most diverse human faculties (the potential for speaking, for think-

14 Virno writes: "The Word becomes flesh by itself, in itself, and for itself." Virno, *When the Word Becomes Flesh,* 140.

15 Virno, *A Grammar of the Multitude,* 76.

16 Michel Foucault, *The Birth of Biopolitics: Lectures at the Collège de France, 1978–1979,* ed. Michel Senellart, trans. Graham Burchell (Basingstoke: Palgrave, 2008), and Sven-Olov Wallenstein, *Biopolitics and the Emergence of Modern Architecture* (Princeton: Princeton Architectural Press, 2013).

17 Virno, *A Grammar of the Multitude,* 81, and Karl Marx, *Capital: Critique of Political Economy,* trans. Ben Fowkes (London: Penguin Books, 1976), 1:270.

18 Virno, *A Grammar of the Multitude,* 81.

19 Ibid., 82.

> ing, for remembering, for acting, etc.). Life lies at the center of politics when the prize to be won is immaterial (and in itself non-present) labor-power.[20]

The connection between the body and the social, political, and linguistic dimensions of Virno's thought gives his idea of language renewed critical force. Today, the linguistic subject is underestimated when it comes to questions of the body, which at times split either toward identity politics on one side or the disavowal of the subject in "posthuman" discourse. Like Rossi, Virno doesn't lose sight of the centrality of the human being in the relations of modernity, the "unrepeatable uniqueness, but also anonymous universality" of the human being and consequently their potential for constructing an emancipatory project.[21] It is for this reason the body is often present in Rossi's drawings as figures, hands, and shadows (figs. 33, 43).

The Grammatical–Political Subject

Virno's definition of the multitude draws on a reading of Hannah Arendt's notion of human plurality and being in "the presence of others" as a precondition of political life, where she structured the human condition around the spheres of labor, work, and action.[22] Labor stood for the natural, biological reproduction of human existence, and stands practices necessary to sustain life. Work is identified with the unnaturalness of human life, that is, the production of objects such as tools, artworks, buildings, and by extension, the city. Arendt argues that labor is focused on the private realm, while work is public because it creates a common world that frames human beings to make public life possible. Action corresponds to the principle of human plurality, meaning that all human beings live together to collectively engage in and with the world.

Kenneth Frampton has drawn attention to the architectural correspondence of those categories.[23] He argues that Arendt's concept of labor

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20 Ibid., 82–83. Emphasis in original.

21 Ibid., 78.

22 Hannah Arendt, *The Human Condition* (Chicago: University of Chicago Press, 1989), 7.

23 Kenneth Frampton, "The Status of Man and the Status of His Objects," in *Labour, Work and Architecture: Collected Essays on Architecture and Design* (New York: Phaidon Press, 2002), 24–43. See also Pier Vittorio Aureli, *The Possibility of an Absolute Architecture* (Cambridge: MIT Press, 2011), and Reinhold Martin, *The Urban Apparatus: Mediapolitics and the City* (Minneapolis: University of Minnesota Press, 2016). Aureli and Martin draw on Arendt to situate their thought on the city. George Baird, *The Space of Appearance* (Cambridge: MIT Press, 2003), also uses Arendt's idea of the

is inherently process-based, private, and impermanent. It corresponds to the private realm of the house, housing, and fabric buildings. For Frampton, Arendt's concept of work is inherently static, public, and permanent. It corresponds to architectural categories such as public buildings, monuments, and institutions. Overlaid onto Rossi's categories, we would approach the relation between urban quarter and monument. Frampton observes that although the private realm is one of privacy and seclusion it is "the necessary 'figure' to the public ground," thereby problematizing the relations of public and private, the architectural figure versus the housing fabric of the city.[24] In Rossi's projects there is a similar problematizing where housing, as notionally in the private domain, takes on a "monumental" presence, as in for instance San Rocco or Gallaratese (figs. 17, 20). The city becomes the background to the life of the human being, which takes prominence. Arendt's idea of political action and the space of appearance map to the public realm of the city as a human artifice.

Arendt argues that all aspects of the human condition are related to politics, and plurality is synonymous with political action as the specific condition of political life because plurality is the action of individuals cooperating in a common world, turning conflict into coexistence. She distinguished each sphere. Work did not intrude on private life, and the public realm was distinct from the private. For Virno, the subdivision proposed by Arendt has fallen apart.

Virno describes a "general form of hybridization" in contemporary society and argues that work absorbs the typical characteristics of political action, Arendt's ideas of plurality, speech, and the presence of others.[25] Labor, which in Arendt's description corresponds to life itself, Virno argues is the corporeal existence of the multitude, the innate potential of every single person. There is some correspondence with Arendt, where she writes: "Human plurality, the basic condition of both action and speech, has the twofold character of equality and distinction. […] Human plurality is the paradoxical plurality of unique beings."[26] Virno maintains a level of generality and refuses to identify production with one particular type of work because work encompasses a spectrum of activities including affective, care, intellectual, manual, and social labor. Virno's point is that the traits that characterize public and private life have merged, and politi-

space of appearance to retrieve a social and political meaning for architecture and the city.

24 Frampton, "The Status of Man and the Status of His Objects," 39.

25 Virno, *A Grammar of the Multitude,* 49, 50, 64, 66.

26 Arendt, *The Human Condition,* 175, 176.

cal acts — speech, thought, and plurality — have shifted to the sphere of work, where life and work have fused. The sphere of work and the space of the city overlap.

In *The Human Condition,* Arendt argued that the *polis* was the paradigmatic space of appearance. She argues: "The *polis* is the space of appearance in the widest sense of the word, namely, the space where I appear to others as others appear to me, where men [sic] exist not merely like other living or inanimate things but make their appearance explicitly."[27] What is interesting about her notion of political life is that politics can happen potentially anywhere: "Wherever you go, you will be a *polis*."[28] The city is inside the subject. We inhabit the city, and the city inhabits us. The space of appearance is therefore not a special place, but a common place. It is collective, akin to Rossi's idea of the city as the place of collective memory, where memory encompasses the linguistic aspects of affect, intellect, imagination, and social relations, and where it is embodied by the architecture of the city, its typologies, and its urban forms.

In the section on the public realm in *The Human Condition,* subtitled "The Common," Arendt argues: "For us, appearance — something that is being seen and heard by others as well as by ourselves — constitutes reality."[29] That reality "relies on the simultaneous presence of innumerable perspectives and aspects in which the common world presents itself."[30] For Arendt the space of appearance is "the world itself, insofar as it is common to all of us and is distinguished from our privately owned place in it."[31] The notion of the political happening anywhere is similar to Virno's argument that the political is embedded in linguistic relationships, the linguistic and spatial environment of the city.

Virno develops his argument through a reading of Ferdinand de Saussure's ideas on the relationality of language. Saussure starts from the principle that the signifier (the series of sounds, speech acts, words, things) and the signified (the associated mental representation) are autonomous. This allows him to argue that there are potentially many signifieds for any single signifier and vice versa. Consequently, language becomes more paradoxical and unstable. He terms language a "system of differences," and his definition of language (*langue*) indicates that segments of language re-

27 Ibid., 199.
28 Ibid.
29 Ibid., 50.
30 Ibid., 57.
31 Ibid., 52.

main in negative relationship to each other and resist totalization.[32] Saussure placed language in relation to the single speech act, *parole,* of the individual who realizes instances of language in French, English, and so forth. The subject is inscribed by language, its differences and negations made real in the living body of the human being.

Virno's reading of Saussure is first to partly reverse Saussure's ideas and to interpret language in a more extensive way. For Virno, language is not autonomous. There is no language without history, politics, and human beings with their needs, drives, and desires. For Virno, language is the general disposition towards articulated discourse, not articulated speech acts, but the "language faculty," described thus: "The faculty is a generic disposition, exempt from grammatical schemas, irreducible to a more or less extended congeries of possible statements. Language faculty means language *in potentia,* or the power of language."[33] The faculty of language is the biological foundation that makes the acquisition of language possible.

The faculty cannot be broken down. It corresponds to language as a whole and the potential for any individual to act with language. For him, potential is equivalent to "faculty" and cannot be exhausted. Virno writes: "Potential is indeterminate, generic, formless, and thus radically different from a potential act, because it is a whole without parts."[34] It is potential which Virno emphasizes because it is linked to labor-power, imagination, memory, and the capacity to think, speak, and act. For him, all of those aspects are political. Language is a social and historical reality, spoken in a particular place, in a particular time, and by a particular person. It is in this way that he argues for the "intrinsically political nature of language."[35]

Virno argues that the multitude is a linguistic-political subject. The multitude is not a people. Rather, it lies outside of the people, and "the people" is a construct of "the state" to achieve unity.[36] A multitude is not a unified one, but it comes before the people and before the state. It is anti-people and anti-state and does not form a unity represented by a singular

32 Ferdinand de Saussure, *Course in General Linguistics,* ed. and trans. Roy Harris (London: Bloomsbury, 2013), 141. See also Paolo Virno, *An Essay on Negation: For a Linguistic Anthropology,* trans. Lorenzo Chiesa (Calcutta: Seagull Books, 2018).

33 Paolo Virno, "Natural-Historical Diagrams: The 'New Global' Movement and the Biological Invariant," in *The Italian Difference: Between Nihilism and Biopolitics,* eds. Lorenzo Chiesa and Alberto Toscano, trans. Alberto Toscano (Melbourne: re.press, 2009), 136.

34 Virno, *Déjà Vu and the End of History,* 84–85.

35 Virno, *When the Word Becomes Flesh,* 41.

36 Virno, *A Grammar of the Multitude,* 21–23.

state or figure. Its unity comes from the universality of language as an institution, the generic shared linguistic experience signified by the indefinite character of the multitude, and its lack of a fixed environment. If there is a home for the multitude, it is in the common places of language, the life of the mind, and the general intellect. Virno argues that the multitude is the mode of being of the subject who, paraphrasing Arendt, is every single human being who has the faculty to speak, think, and act together.

General Intellect and Common Places

Virno draws on Marx's "Fragment on Machines" from the *Grundrisse,* and calls it a "toolkit" of concepts.[37] It is a key reference point in Virno's critique of contemporary capitalism and broader debates on the role of technology, knowledge, and social relations in collective life and capitalist development.[38] Marx's section is organized roughly in two parts: the first half emphasizes the technological subject while the second half moves toward the linguistic subject of the "general intellect."[39]

In the first part, Marx reflects on the development of technologies from the tools of labor to large scale machinery, factories, and "automatic systems," and human labor is identified as an extension of the machine.[40] He writes that the "social brain" is part of the productive process. For Marx, knowledge organizes machine production yet "does not exist in

37 Karl Marx, *Grundrisse: Foundations of the Critique of Political Economy,* trans. Martin Nicolaus (London: Penguin Books, 1973), and Virno, *A Grammar of the Multitude,* 101.

38 Gilles Deleuze and Félix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia,* trans. Robert Hurley, Mark Seem, and Helen R. Lane (London: Bloomsbury, 2013) imply a reference to the "Fragment on Machines" for their idea of "desiring machines" and automation; David Harvey, *The Limits to Capital* (London: Verso, 2018) opens a reading of fixed capital with a statement from the "Fragment;" and Michael Hardt and Antonio Negri, *Common Wealth* (Cambridge: Harvard University Press, 2009) frame their ideas on biopolitical production, immaterial labor, and the multitude through readings around the "Fragment." See also Gerald Raunig, *A Thousand Machines,* trans. by Aileen Derieg (Cambridge: MIT Press, 2010); Bernard Stiegler, "Re-reading the *Grundrisse*: Beyond Two Marxist and Poststructuralist Misunderstandings," in *States of Shock: Stupidity and Knowledge in the Twenty-First Century,* trans. Daniel Ross (Cambridge: Polity, 2015), 122–48; and McKenzie Wark, *General Intellects: Twenty-One Thinkers for the Twenty-First Century* (New York: Verso, 2017).

39 The first part is generally considered as the final pages of Notebook VI (Marx, *Grundrisse,* 690–95); the second part is considered the first pages of Notebook VII (Marx, *Grundrisse,* 699–711).

40 Marx, *Grundrisse,* 690.

the worker's consciousness, but rather acts upon him [sic] through the machine as an alien power, as the power of the machine itself."[41] As industry develops, "capital absorbs labor into itself," making workers a "living accessory" to machines. For him, it is in this way that capital subsumes knowledge, labor-power, and the social brain, and by implication the life of the worker: "The accumulation of knowledge and of skill, of the general productive forces of the social brain, is thus absorbed into capital, as opposed to labor, and hence appears as an attribute of capital, and more specifically of *fixed capital,* in so far as it enters into the production process as a means of production proper."[42]

In the second part, Marx writes about the combination of the forces of production with social relations. Marx sees an emancipatory potential in the machinic process, which could transform labor from a primarily physical to intellectual and social activity. He argues that the advance of automated machinery by capitalist development "works towards its own dissolution as the form dominating production."[43] He then expresses an idea of the collective subject using the terms "social individual" and "general intellect." Marx writes:

> Nature builds no machines, no locomotives, railways, electric telegraphs, self-acting mules, etc. These are products of human industry; natural material transformed into organs of the human will over nature, or of human participation in nature. They are organs of the human brain, created by the human hand; the power of knowledge, objectified. The development of fixed capital indicates to what degree general social knowledge has become a direct force of production, and to what degree, hence, the conditions of the process of social life itself have come under the control of the general intellect and been transformed in accordance with it.[44]

For Marx, the general intellect is human labor merged into the machine, and knowledge is concretized in the object. Yet for Virno, the general intellect is the power of living labor, thought made real by the productive

41 Ibid., 693.

42 Ibid., 694. Emphasis in original.

43 Ibid., 700. This is the "accelerationist" perspective that Hardt and Negri develop in *Empire, Common Wealth,* and elsewhere. For an overview see Robin Mackay and Armen Avanessian, eds., *#Accelerate: The Accelerationist Reader* (Falmouth: Urbanomic, 2014).

44 Marx, *Grundrisse,* 706.

process. Consequently, the general intellect is a way to frame intellectual labor in the relations of production. Virno continues: "The general intellect manifests itself today, above all, as the communication, abstraction, self-reflection of living subjects."[45] Virno argues that the general intellect was Marx presenting the intellect as "exterior and collective, as a public good."[46] Virno argues that today the general intellect is abstract thought made real in the living bodies of the multitude, their collective relations, and linguistic capacity for thought, memory, imagination, speech, living, and acting together.

For Virno, the general intellect articulates emancipatory potential, and the general intellect unifies the multitude: "The unity which the multitude has behind itself is constituted by the 'common places' of the mind, by the linguistic-cognitive faculties common to the species, by the *general intellect.*"[47] Virno writes: *"General intellect* should not necessarily mean the aggregate of the knowledge acquired by the species, but the *faculty* of thinking; potential as such, not its countless particular realizations. The 'general intellect' is nothing but the *intellect in general.*"[48] What is important in this definition is its collective emphasis, which suggests ways of relating to each other and the general capacity that all human beings have to think, imagine, and act in the world. In McKenzie Wark's reflections, the general intellect is the possibility for a cooperative working class who "all process information that is part of a complex natural-technical-social-cultural metabolism" and whose "knowledge-work" is always a "partial totalization." Wark argues that the partial totalizations must be connected to each other as a "language of connection between partial views" leading toward new chains of association and equivalence.[49] For Wark, the general intellect is about the use, with slight modifications, of the past formal knowledge to create new knowledge. This is exactly what is at stake in Rossi's analogical drawings.

Virno couples the general intellect with the idea of "common places," which are "generic logical-linguistic forms which establish the pattern for all forms of discourse."[50] Virno lists examples including stereotypical expressions, banalities, lifeless metaphors, and linguistic conventions such as opposition, reciprocity, and connection. Common places of language

45 Virno, *A Grammar of the Multitude,* 65.
46 Ibid., 37.
47 Ibid., 65. Emphasis in original.
48 Ibid., 66.
49 Wark, *General Intellects,* 11, 14.
50 Virno, *A Grammar of the Multitude,* 36.

are "the skeletal structure of every individual expression."[51] They can be understood in relation to "special places," which are ways of saying or thinking something, appropriate to one sphere of life, but not to another, for instance, at a political party headquarters, in church, in a university lecture room, or at a sports game. Special places are different from one another and often not reciprocal, and a certain expression or argument might function in one situation to address one type of audience but not in another. Virno adds: "This means that in order to get a sense of orientation in the world and to protect ourselves from its dangers, we cannot rely on those forms of thought, of reasoning, or of discourse which have their niche in one particular context or another."[52]

He, of course, is writing about human language, thought, and communication, yet it is not difficult to transpose those ideas onto architecture and the city. Common and special places coincide with fabric and object, and provide background and foreground spatial conditions of architecture and of the city. They are in dialogue, approximately, to the categories of work and labor addressed by Frampton as the public and private realm of the city. The idea of common places is like Rossi's idea of type and the common at play in the analogical city, in his urban drawings of common objects, and buildings. Consequently the idea of common places and the general intellect open typological questions. Common places are the blocks, streets, spaces, lines, grids, and infrastructure that situate the "special" buildings, objects, monuments, and institutions of the city. In the language of Rossi, the common and the special correspond to the urban quarter and the monument, the collective and individual.

If, as Virno argues, the mode of being of the multitude is situated in the common places of language, the life of the mind, and a linguistic environment, then such a mode corresponds to Rossi's idea of the city as a text. Following Rossi we can say that the city is the locus of the multitude. Collective memory coincides with general intellect so that the city, the *polis,* the metropolis, spatializes the general intellect of the multitude. General intellect is the thought of the multitude, externalized in the productive process. It signifies the collective thinking in action of individuals together as a collective intellect. It may be a way to think about how the intellect is made real in the inorganic body of the city.

51 Ibid., 35.
52 Ibid., 36.

Metropolis

General Intellect, Real Abstraction, and the City

Virno's engagement with the city is usually implicit rather than direct. In *A Grammar of the Multitude*, he addresses the city through terms such as "public sphere" and implies the city in the term "common places." Virno makes an equivalence between the general intellect and the public sphere and hence related to the city, as he writes: "The *general intellect* asserts itself as an autonomous public sphere, […] a political community that hinges on the *general intellect*."[53] The general intellect is outside. It is in the street, the blocks, the parks, the places and spaces of assembly, desire, and production. In "Three Remarks Regarding the Multitude's Subjectivity and its Aesthetic Component," Virno explicitly places the general intellect in dialogue with the city, arguing that the "metropolis is modeled on language" as a "real abstraction."[54]

Real abstraction brings together a corporeal idea of the subject as linguistic and bodily, machinic and spatial. Virno refers to the "sensuality" of real abstraction but also its objectness in the process of reification.[55] Later, in *A Grammar of the Multitude,* he concisely defines real abstraction: "A thought becoming a *thing:* here is what a real abstraction is."[56] In the "Three Remarks" essay, the terms second-order sensualism, reification, and real abstraction are interchanged but the focus is on real abstraction as a collective thought embodied by the multitude.[57]

Virno argues that real abstraction means the human mind manifest in the world of phenomena, experienced in the public sphere. The "life of the mind" becomes a thing, a fact, an event, a visible action. In *A Grammar of the Multitude,* he places real abstraction in dialogue with the general intellect. His first example of real abstraction is money, which embodies

53 Ibid., 69.

54 Paolo Virno, "Three Remarks Regarding the Multitude's Subjectivity and Its Aesthetic Component," in *Under Pressure: Pictures, Subjects, and the New Spirit of Capitalism,* eds. Daniel Birnbaum and Isabelle Graw (Berlin: Sternberg Press, 2008), 30–45. Henceforth I refer to the essay as "Three Remarks."

55 Virno briefly discusses real abstraction in *A Grammar of the Multitude.* In *When the Word Becomes Flesh,* real abstraction is discussed in the sections "Second-Degree Sensualism" and "In Praise of Reification." See also Alberto Toscano, "The Open Secret of Real Abstraction," *Rethinking Marxism* 20, no. 2 (2008): 273–87, and Gean Moreno, ed., *In the Mind but Not from There: Real Abstraction and Contemporary Art* (London: Verso, 2019).

56 Virno, *A Grammar of the Multitude,* 64.

57 Virno, "Three Remarks," 30–45, *passim*.

and makes real the principle of equivalence. Money can establish equivalence between anything. It renders different types of work, commodities, or consumer goods interchangeable. Yet money itself is a material object. Virno remarks that money "acquires a concrete existence, even jingles inside a wallet."[58] He follows with: "The *general intellect* is the stage at which mental abstractions are immediately, in themselves, real abstractions."[59] Real abstraction and general intellect are interlinked. Here, the general intellect stands for bodies of the multitude who make real and materia, the abstraction of their thought, memory, imagination, and capacity to create new forms of association.

In "Three Remarks," Virno places the idea of real abstraction in relation to what he calls "second-order sensualism." First-order sensations are purely surface feelings such as an aching tooth, the coldness of snow, the texture of the pavement. Second-order sensations concern the closing together of sensation with social and abstract thought. Second-order sensations require complex thought rooted in linguistic knowledge and relational subjective experience. In the example Virno uses, there is a syntactical and associative movement from abstraction to sensation and vision, from individual to collective, and from pure thought to the materiality of the body and collective life. Virno writes:

> I find an "a" very bright, whereas my perception of an "o" is dark, sombre. […] Such sensorial impressions presuppose a certain familiarity with quite abstract objects — as vowels are. Likewise, when I see melancholia or embarrassment in the face of a beloved person, I see immediately something that I wouldn't have been able to notice without knowing the meaning of the concepts of melancholia or embarrassment. Another example: looking at the outline of a triangle, there will be people who will see an eye whereas others will see an arrow; but both perceptions depend on knowledge of the geometric figure called "triangle."[60]

In this statement, real abstraction refers to thought, affect, and the corporeal existence of the general intellect as the multitude. Virno states: "The task is to develop a form of both political and aesthetical sensualism that takes the 'real abstractions' as its starting point, a sensualism capable of

58 Virno, *A Grammar of the Multitude,* 64.
59 Ibid.
60 Virno, "Three Remarks," 40–41.

critically re-working those abstractions. The task is to give a 'body' to the general intellect."[61] The movement is two-fold. Real abstraction valorizes the corporeal character of the multitude, taking advantage of the pure thought, abstraction, and imagination embodied by the multitude in their labor-power. This translates into architecture as the critical authorship of the multitude, an authorship without aura. At the same time the body of the multitude is situated in the linguistic environment of the general intellect as public sphere, as metropolis.

Metropolis as Real Abstraction

When Virno suggests the task is to give a "body" to the general intellect, it can be interpreted as both the corporeal body of the multitude and also the non-corporeal body of the metropolis. The metropolis, the city, frames the general intellect, the faculty to think, imagine, and act. The metropolis is the support for, and embodiment of, the communication, abstraction, and self-reflection of individual subjects as well as collectives, their modes of living, and forms of life. The city as metropolis is the place where the collective subject, and the collective thinking-in-action of individual subjects, is given form. Thought takes form in the city and in turn the city shapes thought.[62] The city is the place of affect, desire, language, the production of knowledge, social relations, and collective life. The metropolis produces, and is produced by, the linguistic-political general intellect of the multitude. In an echo of Rossi's notion of the city as an historical text, Virno directly addresses the linguistic formation of the metropolis modeled on language:

> It is the contemporary metropolis that is built on the model of language. The metropolis appears as a labyrinth of expressions, metaphors, proper names, and propositions, of tenses and moods of the verb. […] The metropolis actually is a linguistic formation, an environment that is above all constituted by objectivized discourse, by preconstructed code, and by materialized grammar.[63]

> In the post-Fordist metropolis, the material labor process can be described empirically as an ensemble of speech acts, as a sequence of

61 Ibid., 41.

62 Lewis Mumford, *The Culture of Cities* (London: Secker & Warburg, 1940), 3. A *détournement.*

63 Virno, "Three Remarks," 33.

> assertions, as symbolic interaction. […] Above all because the "raw material" of the labor process is knowledge, information, culture, and social relations.[64]

For Virno, the defining characteristic of contemporary society is its linguistic condition. Language is shared and intersubjective. Language provides a common basis for the pattern of everyday life, the common and special places. It is the material of contemporary modes of production: the "culture industry," the "knowledge economy," "cognitive capitalism," and the "society of the spectacle." Gerald Raunig analyses those categories and argues that the conjunction of contradictory keywords describes the ethos of the current order when he writes: "Knowledge economy, knowledge age, knowledge-based economy, knowledge management, cognitive capitalism — these terms for the current social situation speak volumes. Knowledge becomes commodity, which is manufactured, fabricated and traded like material commodities."[65] Language as work and language as social relation condense with the linguistic subject of the multitude — the social and spatial forms of life of the metropolis and a commitment to living together in the common places of the city — which situate affect, creativity, desire, encounter, imagination, information, knowledge, memory, speech, social relations, and thought. These are part of the real abstraction and biopolitical production of collective life.[66]

The city is a linguistic form. The general intellect makes real the abstraction at play in the metropolis, which is itself a monumental, real abstraction. Cities are structured by real and imaginary signs, a materialized grammar and symbolic form of digital, transport, and social networks. Urban institutions such as the university and the call center produce knowledge, information, images, speech acts, and new social relations. Unconscious and symbolic interactions are spatialized by "the flesh and the word"[67] of the multitude who live and share the linguistic experience of the city, inhabiting the linguistic world of urbanization. With the integration of language into the process of production as a dominant condition of the present, language is now what Virno calls "the

64 Ibid., 35.

65 Gerald Raunig, *Factories of Knowledge, Industries of Creativity,* trans. Aileen Derieg (Cambridge: MIT Press, 2013), 17–18. See also Yann Moulier Boutang, *Cognitive Capitalism,* trans. Ed Emery (Cambridge: Polity, 2011).

66 Hardt and Negri, *Common Wealth,* 249–60. See the interlude section entitled "Metropolis" on the biopolitical production of the common and the city.

67 Cf. Virno, *When the Word Becomes Flesh,* 140.

terrain of conflict"[68] and is materialized by the grammar of the multitude in the metropolis. If the analogue is a linguistic concept and all cities are linguistic forms, then all cities are analogical cities.

Grammar of the City

The City as a Text, Redux

If there is a grammar of the multitude, there is a grammar of the city that can be linked to Rossi's idea of the analogical city. We have seen in earlier chapters that Rossi's work was at the center of the structuralist paradigm of architecture beginning in the 1960s. We reflected on Rossi's argument that the city is an historical text, echoed by Virno's notion of the "metropolis modeled on language,"[69] and Rossi's repetitive and typological, hence linguistic, approach. In *The Architecture of the City,* Rossi articulates a conceptual grammar of the city under categories including: monuments, permanence, primary elements, urban artefacts, transformation, the city as a text, type, and collective memory. It is possible to interpret them as operating across three levels related to Virno's categories of act, potential act, and potential with which we placed the analogical city in dialogue in Chapter 1.[70]

The first level is the visible, material, and spatial form of the city constructed by urban artifacts and primary elements. Urban artifacts are not necessarily individual buildings, but the architecture of the city more generally, single monuments and urban quarters, open spaces such as streets and squares, and typological elements such as the plinth, loggia, or colonnade. Indeed, Rossi even describes the entire city as an artifact. The second level, Virno's potential act, would understand the architecture of the city as incorporating everything built, drawn, and imagined. The logic of type structures any single instance of the architecture of the city. Type generates a formal grammar of typologies. The logic of type would be Virno's potential act, the second level. A third level, Virno's potential, infinite possibility, would be collective memory, or what Rossi occasionally calls the collective imagination of the city. Potential maps with collective memory, the potential act is the logic of type, and act is the individuality of the urban artifact. The analogue cuts across those

68 Virno, "Three Remarks," 36.
69 Cf. ibid., 33.
70 Virno, *Déjà Vu and the End of History,* part 2 in particular.

levels and opens space to operate within them as both an analytical and interpretive device.

We have seen that Rossi's drawings accumulate a grammar of forms and operations, including the simple geometric types of cubes, cylinders, and prisms, and the operations of scaling, distilling, and framing, that create transformations into urban typologies such as blocks, towers, and urban spaces. He studied the city, viewed as a continuous repetition of typologies to be distilled into geometric forms and recombined into new types. Rossi remarked: "The history of architecture is the material of architecture," and the city provided the material for classification.[71] The formal types of the city provided the generative basis for distillation, substitution, replacement, combination, and recombination. Rossi articulated formal elements in new combinations and modified them from project to project, drawing to drawing, and city to city (figs. 11–31). That process coincides with the way language is constructed as a series. More broadly architecture must be understood as a signifying and representational system, which produces subject positions. Architecture places the subject, the multitude, into dialogue with the city, and a grammar of the multitude extends into a grammar of the city.

Rossi's drawings can be understood as mediating between the architecture of the city and thought, and between individual and collective life. As such, the drawing is a symbolic form that enters the city, and vice versa. Rossi's drawings condense themes of the city, repetitive rituals and desires, formal knowledge of types and operations, and a sense that the city is a repository of shared experience and history. Rossi developed a language of typologies and typological elements in his drawings and collages such as *Composition No.* 2 (1968), *Composition No.* 3 (1968), and *Untitled* (1972), and he constructs a language of plinths, piers, loggias, colonnades, stairs, giant order columns, square windows, flat or pedimented roofs, and the syntactical elements of his architecture (figs. 39–41). The drawings express a simple, abstract, and geometric formal language that moves from element to object. His drawings, and by association his buildings, develop a grammar of elements and a syntax for their combination. The drawings are in the register of real abstraction, thought made into a thing. It is in this way that authorship and collectiv-

71 Aldo Rossi, "Introduction to the Portuguese Edition of *The Architecture of the City,*" in *The Architecture of the City,* trans. Diane Ghirardo and Joan Ockman (Cambridge: MIT Press, 1982), 170. See also Anthony Vidler, "The Third Typology," in *Architecture Theory Since 1968*, ed. K. Michael Hays (Cambridge: MIT Press, 1998), 288–94.

ity condense in his urban drawings, subject and object are in dialogue, and unrepeatable uniqueness coincides with anonymous universality.[72]

Urban Structure to Multitude

Mario Gandelsonas reflected on architecture's subject to object relationship in "From Structure to Subject: The Formation of an Architectural Language." He argues:

> At the point when this *object* (architecture) becomes clearly, and almost autonomously, defined in its systematic internal, formal relations then does the *subject* take on a clear configuration. In linguistic terms the definition of an *organization* as a normative system, which in architecture would be the constitutive rules of the *object,* implies at the same time its *subject.*[73]

For him, it is here that architecture needs to be developed as a discourse with clearly identifiable elements in formal relationship with rules and conventions governing those relationships in order for a subject to take on clear configuration. In his reading, Gandelsonas presents a concise genealogy for the formation of architectural language then focuses on the architecture of Peter Eisenman to explore the relationship between subject, object, and architectural language. His thought is closely related to Rossi's. Gandelsonas once remarked that he aimed to "radicalize" the lessons of Rossi, in particular Rossi's reading of the city.[74] The union of Rossi's thought with Gandelsonas cannot be overlooked.

Gandelsonas maintains that architecture coincides with the foundation of language and the foundation of society. The establishment of society was produced by the establishment of language as convention and symbolic codes, which brought order. Before language, there were no rules, only "an infinite field of potential for manipulation of the individu-

72 Aldo Rossi, "Architecture for Museums," in *Aldo Rossi: Selected Writings and Projects,* ed. John O'Regan, trans. Luigi Beltrandi (London: Architectural Design, 1983), 14–25.

73 Mario Gandelsonas, "From Structure to Subject: The Formation of an Architectural Language," in *Oppositions Reader: Selected Readings from a Journal for Ideas and Criticism in Architecture 1973–1984,* ed. K. Michael Hays (New York: Princeton Architectural Press, 1998), 213. Emphasis in original.

74 Mario Gandelsonas, *X-Urbanism: Architecture and the American City* (New York: Princeton Architectural Press, 1999), 66. Gandelsonas draws on Ernesto Laclau and Chantal Mouffe, *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics* (London: Verso, 2014). See also Ernesto Laclau, *The Rhetorical Foundations of Society* (London: Verso, 2014).

al and collective realms."[75] It was the institutionalization of rules in society that brought a symbolic order to social relations, which architecture spatialized by its formal elements and urban typologies. For instance, in ancient society, the sacrifice that took place on the plinth, a typological element, of a temple, displaced collective violence to individual sacrifice. Instead of giving rise to further violence, the violence of civilization is represented by a ritual and symbolic act, spatialized by architecture.

Gandelsonas argued that the idea of sacrifice can also be perceived in a situation where a language or practice replaces an older one, "where a new order is created to supersede a perceived anterior chaos."[76] He identifies two moments in architecture where this takes place. The first was the Renaissance establishment of a classical language informed by the "death" of the medieval master-builder who worked with their hands, replaced by the rational architect who worked with their mind. The second was the establishment of modern architecture, which "sacrificed" the stylistic eclecticism of nineteenth-century architecture, replaced by a distilled abstraction. In both paradigms the aim was to produce a systematic organization of the rules, conventions, and forms of architecture within a stable order — in other words, to produce a language.

Gandelsonas reflects on Noam Chomsky's *Cartesian Linguistics,* where Chomsky's model of language focused on the subject's creative use of language. Chomsky summarizes: "The limitless possibilities of thought and imagination are reflected in the creative aspect of language use. Language provides finite means but infinite possibilities of expression constrained only by rules of concept formation and sentence formation, these being in part particular and idiosyncratic but in part universal, a common human endowment."[77] By introducing the creative aspect into structuralist thought, Chomsky argued for the productive and intuitive capacity of the linguistic subject. Gandelsonas interprets Chomsky's "creative aspect of language" as the creative aspect of architectural language, of authorship, but it extends to an understanding of the subject more generally. He argues: "The subject, as embodied in the notion of the designing architect, is also implied in the very notion of composition, since the architectural idea is itself generated by the subject's intuition," and further, "an allusion to the subject is always implicit in any definition of the object of architec-

75 Gandelsonas, "From Structure to Subject," 201.

76 Ibid., 201.

77 Noam Chomsky, *Cartesian Linguistics: A Chapter in the History of Rationalist Thought* (Cambridge: Cambridge University Press, 2009), 76.

ture [. … W]henever we note an appeal to 'intuition,' 'reason,' 'invention' in architectural treatises, the subject is always present."[78] The subject is permanent in the object of architecture.

Gandelsonas offers three examples where subject and object converge. The first is Andrea Palladio's architecture, which seeks to represent the human subject through the compositional principle of the part-to-whole relationship of the classical orders. The column order applied to the building order achieves a coherent unity, which is proportionate to the unity, symmetry, and "completeness" of the human being, the subject, who is at the center of architecture. In contrast, Jean-Nicolas Durand's architecture abandons the classical orders based on human proportions. His architecture is a combinatory system based on inventories of typical building and urban typologies and rules for their combination. For Gandelsonas, Palladio's architecture is representative of the "creative subject," while in Durand's architecture "the subject is reduced to zero."[79]

For Gandelsonas, in the modern period the subject becomes integrated into the logic of architecture as the mass subject. Although modernist formal language abandons the appearance of unity — producing architecture with a new lexicon of abstract forms and formal relationships — the subject is not necessarily denied. Instead, Gandelsonas proposes: "Architectural structure — the object — now becomes more determined by the subject [. … T]he body, the dimension of the imaginary, and the unconscious are articulated within the formal dimension."[80] He affirms that position by quoting Le Corbusier's statement whereby the "architect, by his [sic] arrangement of forms, realizes an order which is a pure creation of the spirit; […] by the relationships which he [sic] creates […] gives us the measure of an order which we feel to be in accordance with that of our world."[81] The subject condenses with the object, syntax condeses with spirit, and the symbolic order extends the subject into the world.

Gandelsonas then invokes Peter Eisenman's architecture as the avant-garde paradigm where subject and object condense, contrary to Eisenman's claim that he wishes to displace subjectivity.[82] Gandelsonas reflects

78 Gandelsonas, "From Structure to Subject," 208.

79 Ibid., 213.

80 Ibid., 215.

81 Ibid., 215. See also Le Corbusier, *Toward an Architecture,* trans. John Goodman (London: Frances Lincoln, 2008), 85. The new translation modifies the wording. "Spirit" is rendered "mind" and the syntax is altered.

82 Peter Eisenman, "Post-Functionalism," in *Oppositions Reader,* ed. Hays, 9–12. See also Amir Djalali, "Eisenman beyond Eisenman: Language and Architecture Revisited,"

on Eisenman's early house projects, which demonstrate a formal syntax of generic spatial elements, such as columns, grids, planes, screens, solids, voids, walls. Eisenman manipulated those elements through formal operations including repetition, combination, compression, extrusion, rotation, and shearing. Eisenman's House Projects I to IV (1967–72) are organized on the square plan, a typical figure of classical unity, which is repeatedly shifted, transformed, and reconfigured by variations on the grid as a logical principle. Gandelsonas argues that Eisenman's house projects demonstrate a will to unity and imply the Cartesian subject rooted in the humanist architecture of Palladio. It seems as if the subject is present in Eisenman's architecture from the beginning.

In House Projects V to X (1972–75), unity breaks down, and Gandelsonas identifies the ordering principle as "de-composition." Exemplary is House X, which is no longer a single house but four houses "composed" by a language that draws on the grids, screens, and their duplications present in the earlier houses but departs from those projects. House X contains multiple and varied surfaces, is fragmentary, and organized around an empty center. In the final representation of the house, an "axonometric model," he detects a "phantasmagoric image" and "a sequence of anamorphisms."[83] The subject is still latent — Cartesian, humanist, Modern — but now slips sideways, displaced, appearing and reappearing, veiled and unveiled.

Gandelsonas is focused on an analysis of the architectural object, but his thought holds more generally at the scale of the city. He brought attention to Leon Battista Alberti's thought as a paradigm for the shift in understanding architecture as an intellectual project. Gandelsonas referred to the example of Palladio's architecture to demonstrate the humanist principle that united the subject with the object of architecture. What Gandelsonas does not say is that Alberti extended the principle of unity to the order of the city. Alberti writes: "If the city is like some large house and the house in turn like some small city, cannot the various parts of the house — atria, xysti, dining rooms, porticoes […] be considered miniature buildings?"[84]

City, architecture, and subject are placed in a chain of association. Earlier we noted Arendt's argument that wherever the subject goes, they

The Journal of Architecture 22, no. 8 (2017): 1287–98.

83 Gandelsonas, "From Structure to Subject," 219.

84 Leon Battista Alberti, *On the Art of Building in Ten Books,* trans. Joseph Rykwert, Robert Tavernor, and Neil Leach (Cambridge: MIT Press, 1988), 23.

will be a *polis,* and Virno's, that the general intellect is the public sphere. Political life coincides with the city and the subject. In the introduction to *The Architecture of the City,* Rossi reflects on the importance of "ritual in its collective nature and its essential character as an element for preserving myth" and understanding "the founding of the city and of the transmission of ideas in an urban context."[85] The citizens of the Greek *polis* were not in themselves mini-cities, but in the rituals and conventions of each individual, the ethos of political life in the city was continuously reiterated, inscribed in bodies, in history, and in the collective memory.

Gandelsonas identifies the formal elements, such as column, wall, grid, solids, and voids, of Eisenman's architecture, defining them as a lexicon. It is possible to transpose that thought onto Rossi's identification of the primary elements and urban artifacts of the city. Those elements would be the formal typologies that repeat most across history such as the monument, the street, the axis, the central plan, the courtyard, and the urban grid, which correlate to a formal grammar of the city. Rossi understood architectural types as embodying the collective memory of the city because types, as historically and politically produced, bind the architectural object to the world, the city, and history. For Rossi, types are the "formal and political individuation" of the city.[86] The type established a chain of association based on formal and associative syntax.

Even if the architecture of the city was demolished, expropriated, or otherwise repurposed, a trace is left behind. In *The Architecture of the City,* Rossi cites the example of the Roman amphitheater in the Santa Croce district of Florence. The strong geometry of the original amphitheater is retained in the urban grain of the city within which housing fabric is built in the geometric form of the amphitheater. The city leaves a memory of itself so that the past is permanently present. At the amphitheater of Arles, housing fabric was absorbed into the structure, which was transformed into a fortress, and then became a small city. For Rossi such instances signify the life of the city and its inhabitants. Resonating with Virno's idea of the multitude and Rossi's analogical city, we can say: At the point when the *city* becomes clearly, and almost autonomously, defined in its grammar, syntax, association, and formal relations then does the *multitude* take on a clear configuration. The rules of the *object,* implies at the same time its *subject.* A grammar of the city — the contem-

85 Rossi, *The Architecture of the City,* 24.
86 Ibid., 88.

porary city, the analogical city, any city, all cities — implies a grammar of the multitude.[87]

Authorship without Aura

Critical Architecture

I extend the grammatical-political subject as a question of agency and critical authorship. The critical and the political are always in dialogue, the critical being in the register of resistance and transformation. Agency is the transformation of the individual towards new horizons of possibility. In a paradigmatic statement, Michael Hays explores the formal and political possibility of critical architecture, arguing that critical architecture is "resistant to the self-confirming, conciliatory operations of a dominant culture."[88] Hays interprets the architecture of Ludwig Mies van der Rohe as an exemplary "critical architecture" in this way.[89] He speaks of the "worldliness" of Mies's architecture and argues that the process of abstraction in Mies's architecture is both a refusal and engagement with political life. What is compelling about Hays's statement, and which has not been picked up by critics, is his argument for the "resistant authorship" of the architect. Consequently there is a specifically architectural type of agency that I want to draw out.

The idea of authorship has in recent decades been associated with the author-architect of "iconic" architecture. This "icon culture" has destroyed the legitimacy of authorship and demeaned the architect, reduced to a "personality" within the present celebrity driven ethos. On the contrary I wish to reassert authorship as a type of critical agency and a responsibility of architecture towards the city, collective life, and democratic society. It seems to be what Rossi was attempting to develop in the 1960s and 1970s, and which can be rethought by using Hays's reflections.

The resistant authorship of the architect is a critical act. It is individual consciousness to articulate a sense of agency on the part of the architect who enters into dialogue with the collective, historical, and political real-

87 A *détournement*. See above and Gandelsonas, "From Structure to Subject," 213.

88 K. Michael Hays, "Critical Architecture: Between Culture and Form," *Perspecta* 21 (1984): 15. See also Hilde Heynen, *Architecture and Modernity: A Critique* (Cambridge: MIT Press, 1999), a study of the relationship between architecture and critical theory with an emphasis on the social project of Modernism.

89 See also Sven-Olov Wallenstein, *The Silences of Mies* (Stockholm: Axl Books, 2008), which takes a philosophical perspective on Mies's architecture.

ity. Hays argues that "the individual is not a mere product of the situation but is an historical and social actor in it. There is choice and, therefore, the responsibility of critical architecture."[90] I read Hays's "Critical Architecture" in relation to Virno's idea of multitude and its associated categories, in particular, language, repetition, real abstraction, and uniqueness without aura, and I transpose that thought onto Rossi's analogical city and reframe authorship as "authorship without aura."

For Hays, critical architecture operates between two poles. On one end, architecture is understood as an instrument of culture, fully dependent on social, economic, political, and technological forces and therefore in a subordinate position to them. On the other end, architecture assumes autonomy, concerned with its own formal condition, conventions, and discourse outside of wider historical, social, and political concerns. A properly critical architecture, according to Hays, resists and opposes both of those positions. He argues that Mies's work exemplifies critical architecture because it cannot be reduced to either "a conciliatory representation of external forces" or to "a dogmatic, reproducible formal system."[91] It is possible to add in passing that the positions stated by Hays coincide with those summarized by Massimo Scolari, Rossi's collaborator, who argues:

> For the Tendenza, architecture is a cognitive process that in and of itself, in the acknowledgment of its own autonomy, is today necessitating a refounding of the discipline; that refuses interdisciplinary solutions to its own crisis; that does not pursue and immerse itself in political, economic, social, and technological events only to mask its own creative and formal sterility, but rather desires to understand them so as to be able to intervene in them with lucidity — not to determine them, but not to be subordinate to them either.[92]

For Hays, Mies's architecture registers the intensity of the metropolitan condition, absorbing the abstraction of life into the abstraction of form, and opening a space for thought. It achieves critical distance by its spatial engagement with the city, "clearing" the metropolitan forces away. Hays explores Mies's critical architecture through the example of the Berlin Al-

90 Hays, "Critical Architecture," 27.

91 Ibid., 17.

92 Massimo Scolari, "The New Architecture and the Avant-Garde," in *Architecture Theory Since 1968*, ed. K. Michael Hays, trans. Stephen Sartarelli (Cambridge: MIT Press, 1998), 131–32.

exanderplatz project (1928), which opens a space in the city and deploys a formal logic of repetition. An orthogonal slab building is the basic formal type, which is then extruded in proportionate ratios either horizontally to make a block, or vertically to make a tower. The form is wrapped in a uniform enclosure and positioned across the site. The arrangement of forms defines a series of "urban rooms."

The formal logic of repetition recurs on a site-by-site basis from project to project. Hays includes examples of Mies's work, including the Stuttgart Bank (1928), the site planning of Illinois Institute of Technology (1939), and the Seagram building (1958). Mies's architecture develops as a repetitive backdrop to the city using a language of repeated urban types — slab, block, and tower — and elements — canopy, column, glazed unit, curtain wall, ledge, plinth, and steps whereby Mies's architecture frames the space of the city. The frame creates isolation and connection, corresponds to Mies's "spatial clearing," and coincides with what we called the analogical space of thought in earlier chapters. Framing frees the subject and the object of architecture from the city. It puts them in dialogue to create new relationships between architecture, city, and subject. The frame is a space of encounter. The frame creates a "space of appearance."[93]

Hays argues that repetition was a recurrent theme in Mies's architecture and was a core strategy for authorial motivation. Hays calls it "authorship as a resistant authority" and argues:

> Though the beginning of his authorship is arbitrary, repetition demonstrates the consistency of Mies's authorial motivation; it establishes the constancy of his intent. […] Repetition thus demonstrates how architecture can resist, rather than reflect, an external cultural reality. In this way authorship achieves a resistant authority.[94]

What is important in Hays's idea of authorship is that authorship is understood as a subject position of the architect and a formal principle. Authorship is critical consciousness and the awareness of the role of the architect in the collective historical and political present, and how architecture has the capacity to shape the world by formal means.

Authorship shows that the architect is a critical agent with a responsibility to the collective memory of the city. Such an authorship is embodied by an architectural language based on repetition and the elaboration

93 Arendt, *The Human Condition,* 199.
94 Hays, "Critical Architecture," 27.

of a formally reduced grammar of repeated forms, elements, and operations. Foremost is the framing the city and the subject. While Hays used the example of Mies, the work of Rossi is in the same register. His architecture operates by means of repetition, serialization, recombination, and framing. An architecture of repetition is a particular type of architecture that signifies an "architecture of the multitude." It begins to suggest an authorship without aura and it echoes Rossi's architecture of the city and language of analogical form.

Uniqueness without Aura

In his "Three Remarks" essay, Virno reflects on the aesthetic dimension of the multitude's subjectivity. Virno focuses on the categories of language, repetition, and real abstraction. Overlaying those concepts to multitude and the city helps to rethink the practice of authorship. Virno develops a critique of the "infinite proliferation of difference," and he puts forward the concept of "uniqueness without aura" in order to frame an understanding of the relation between repetition and uniqueness.[95] Uniqueness without aura transforms Walter Benjamin's idea of the "destruction of aura" around the artwork brought on by the possibilities of mechanical, we can say technological, reproduction, especially within the context of film, photography, and montage. For Benjamin reproducibility, in its repetition, detached a given artwork from its uniqueness: "By making many reproductions it substitutes a plurality of copies for a unique existence."[96] Through repetition the artwork enters common occurrence and collective life. When he argues that reproducibility produces plurality, it coincides with the mass subject of the twentieth-century metropolis and resonates with Virno's notion of multitude and Rossi's idea of collective memory. Benjamin argued that repetition was a critical and emancipatory strategy that reversed the terms of what was foreground and special, to background and common, and so brought the uniqueness of the artwork to the collective mass subject.

Following Benjamin, Virno proposes that repetition is a critical strategy to absorb the shock of metropolitan life under the conditions of the city "modeled on language" and capitalist exploitation because repetition

95 Virno, "Three Remarks," 31, 39. See also Paolo Virno, *Convention and Materialism: Uniqueness without Aura,* trans. Lorenzo Chiesa (Cambridge: MIT Press, 2021).

96 Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations: Essays and Reflections,* ed. Hannah Arendt, trans. Harry Zohn (London: Fontana Press, 1992), 221.

produces "uniqueness without aura."[97] He writes, with reference to the nervous stimuli of the metropolis: "Repetition is the way to deal with the uncanny of primary experiences. Benjamin sees that repeating the same again and again constitutes a common, liberates the heart from fear, transforms the shocking experience to a custom."[98] For Virno, repetition is a state of mind and a spatial condition: "The publicness of the mind, the conspicuousness of 'common places,' the general intellect — these are manifested as forms of the reassuring nature of repetition."[99] While Benjamin understood the destruction of aura as a strategy to emancipate the mass subject, Virno partly reverses the concept and reclaims the significance of "uniqueness" but transposes it to the collective subject of the multitude and argues: "I propose calling the combination of 'social individuals' the multitude. We could say […] that the radical transformation of the present state of things consists in bestowing maximum prominence and maximum value on the existence of every single member of the species."[100] The condition of uniqueness attaches to everyone who makes up the multitude.

For Virno, the multitude's most powerful capacity is language, the linguistic faculty, which is the labor-power of the multitude. It is the generic potential that every human being must speak, think, and imagine because those attributes are uniquely human, universal, and the basis for a collective commitment to imagining and acting otherwise. To construct an alternative future, we must first think it. It is in this way that "uniqueness without aura" stands for the critical agency of the individual without the capitalist idealization of individuality. A multitude's having uniqueness without aura is a critical act of resistance because it puts the individual

97 Virno, "Three Remarks," 39, 45.

98 Ibid., 37.

99 Virno, *A Grammar of the Multitude,* 40. In Virno, *When the Word Becomes Flesh,* 99, repetition is in dialogue with crisis: "From now on, 'repetition' will no longer mean a general recursive occurrence, but specifically the overcoming of a crisis." It is also possible to understand Virno's thought on repetition in light of Freud's notion of the uncanny, which Virno couples with fear (crisis) in *A Grammar of the Multitude,* 33, 40. For Freud, the uncanny was an "involuntary repetition" of something half repressed. The uncanny quality of the "strangely familiar" is at play in Rossi's formal language. See Sigmund Freud, "The Uncanny," in *The Standard Edition of the Complete Psychological Works of Sigmund Freud,* Vol. 17: *An Infantile Neurosis and Other Works (1917–1919),* ed. and trans. James Strachey with Anna Freud (London: Hogarth Press, 1955), 219–52, and Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge: MIT Press, 1992).

100 Virno, *A Grammar of the Multitude,* 80. Also relevant is Arendt's idea of plurality as "the twofold character of equality and distinction." Arendt, *The Human Condition,* 175.

into dialogue with the many, and it is authorship as a resistant authority. It puts the action of the individual in relation to the social conventions of others, the political and economic forces of the city. The set of terms and operations needed for an updated critical architecture may be language, repetition, abstraction, and authorship without aura. With a reprisal of what I have argued in this chapter, the categories can be organized as:

language — to translate the productive power of language into political and architectural power as a language of formal, syntactic, associative, and typological elements;

repetition — to realize repetition as a critical operation and a singular experience of resistant authorship towards a grammatical architecture of the city;

real abstraction — to valorize the corporeal character of the multitude, taking advantage of the pure thought, abstraction, and radical imagination embodied by the multitude as agency, a political act, authorship without aura.

Architecture and Collective Life

To theorize an architecture of the multitude is to address architecture and the city as the manifestation of collective life.[101] It is to argue that there is a vision of collectivity at play in Rossi's analogical city and it is to suggest that the subject of the analogical city is the multitude. In the current period the predominance of the individual over the collective reigns supreme. We encounter a drive for the infinite proliferation of difference.

101 A first exploration of the ideas presented in this section was developed in Lorens Holm and Cameron McEwan, "Introduction: We Construct Collective Life by Constructing Our Environment," *Architecture and Culture* 8, nos. 3–4 (2020): 529–48. "Architecture and Collective Life" is the title to our double issue of *Architecture and Culture,* a trace of the Architectural Humanities Research Association conference at University of Dundee (2019). We organized the issue into a "grammar of collective life" under the categories: individuals, communities, cities, collectives. We aimed to reposition the individual-collective relationship away from the private-public categories as a different section through life to open political discourse to architecture, and architecture's role in constructing our environment, built, digital, imagined, and natural. We emphasized critical thought as collective action as a necessary step towards a critical architectural theory for the Anthropocene.

As critical agency, individuality is disavowed and replaced by fetishizing the individual within a celebrity culture that promotes thoughtlessness. In politics, individual personality is prioritized over substantial policy. In economics, the entrepreneurial spirit is glorified within a neoliberal capitalism that amplifies the self-interest of individuals. This is also where market value supersedes use value, and an ethics of freedom and individual rights translates to a culture of consumer rights. The broader social and cultural trend is toward self-expression. Yet, identity politics has heightened the hostility to self-expression. Collective resistance is undermined. In architecture, the aura of individuality continues in the trend of what used to be called "iconic" or "spectacular" buildings, and today the iconic and the spectacular is everywhere to the point of banality. A sense of authorship is replaced by architectural idolatry within a society of singularities.[102]

Capitalism organizes collective life around a grammar of consumption, such as credit, debt, stocks, swaps, cars, fashion, phones, the spectacle of the image industry, the home as a commodity, architecture as an object, and education as a service. But is this a desirable ethos? It is not a question of the binary choice between individual or collective, living as individuals or living together. We have rarely experienced a more political and ideological world than that we presently live. There has never been a greater need for criticality. On the contrary, the task is to articulate an ethos of individual agency within collective life and to energize individuals to think and act differently as engaged citizens of the world. Articulating a grammar of the analogical city to frame new individual and collective relationships, and different forms of authorship, might provide an alternative model because the analogical city is any city, every city, and all cities. It is a model "common place" where individuals can realize their selves as informed and engaged multitudes.

We live in troubled times. We face political, social, economic, and environmental crises. We, as human beings, as a multitude, have a part to play in thinking and making the world otherwise. The world is a global common place. As François Cusset has argued, there is a desire for an alternative collective life signified by the "global common consciousness" of social movements and uprisings over the last decades — Podemos, Syriza, DiEM25, *Gilets jaunes,* Occupy, Reclaim the Street, the Arab Spring,

102 Nadir Lahiji, *Adventures with the Theory of the Baroque and French Philosophy* (London: Bloomsbury, 2016), and Andreas Reckwitz, *The Society of Singularities,* trans. Valentine A. Pakis (Cambridge: Polity, 2020).

Black Lives Matter — which are inscribed within "the same global space of struggle."[103] Articulating a grammar of collective life coincides with a desire for an alternative individual and collective life against the spectacle of consumer capitalism, nationalism, the practices of domination, and the exploitation of social and natural forces brought on by neoliberalism. The challenge is urgent. Collective life, the whole of humanity, and the life of the planet are at stake.

The analogical city shows how collective life might be organized. Rossi's analogical city helps elucidate an architectural theory of the multitude, its formal principles and conceptual categories. The multitude has a linguistic and spatial grammar that corresponds to the serial nature of forms and typologies that constitute the analogical city. Architecture is a language. It has rules, conventions, a grammar, and syntax, and its grammar is a grammar of formal elements that frame space and articulate the collective subjects of the city. It is a discourse that positions the individual — the human being, the multitude — in a space. Consequently, a grammar of the multitude is in dialogue with a grammar of architecture and the city. It is the task of architecture to articulate that relationship.

Grammar extends into the city. Rossi argued that the city was an "historical text" with a grammar of architectural types in formal relationship that manifested collective memory. The general intellect is outside, in the common places of the city, in the life of the mind of the multitude, in the sharing of the public sphere, and in the city of collective memory. A grammar of the multitude is articulated by the typological order of the city, such as plots, blocks, streets, gardens, squares, parks, car parks, centers, forums, districts, quarters, institutions, and infrastructures, and their axes, edges, forms, frames, grids, lines, spaces, and surfaces. An architectural grammar of the city is articulated by the relationships that those elements produce between the architectural object and its subject, the multitude. The multitude inhabits the "metropolis modeled on language." The multitude acts, desires, imagines, lives, works, plays, produces, reproduces, thinks, sleeps, dies in the architecture of the city. The city is the locus of collective life. It must be dignified, and it must be sufficient, to the life and humanity of individuals and collectives.

Grammar positions the individual in relation to the collective, and it places the speaking, thinking, and acting subject in spatial and linguistic dialogue with the thought and action of others. A grammar of the city

103 François Cusset, *How the World Swung to the Right: Fifty Years of Counterrevolutions,* trans. Noura Wedell (Los Angeles: Semiotext(e), 2018), 160.

frames what Arendt calls "the space of appearance" of the city.[104] The task of architecture is to develop a coherent grammar to frame and articulate the multitude. A coherent grammar of collective life might be the point of departure for an alternative to the grammar of consumer capitalism, an alternative to the capitalist form of our cities. The power of the analogical city is to intervene and open space to think otherwise, to imagine new forms, to construct an alternative world, and to produce a new collective life.

104 Arendt, *The Human Condition,* 199, and elsewhere.

5

Project

> With the fading away of the dream of knowledge as a means to power, the constant struggle between the analysis and its objects — their irreducible tension — remains. Precisely this tension is "productive": the historical "project" is always the "project of a crisis."
>
> — Manfredo Tafuri[1]

> Producing and project are joint terms representing […] a single family. The project is understood as intrinsically productive: it elaborates models of production.
>
> — Massimo Cacciari[2]

> The task of critique might be to create the space within which very different kinds of knowledge and practice might meet.
>
> — McKenzie Wark[3]

In this chapter I use Rossi's collage entitled *Analogous City: Panel* as a device to bring together my primary lines of argument (fig. 42). In the text that accompanies Rossi's collage, the analogical city is described as

1 Manfredo Tafuri, *The Sphere and the Labyrinth: Avant-Gardes and Architecture from Piranesi to the 1970s,* trans. Pellegrino d'Acierno and Robert Connolly (Cambridge: MIT Press, 1990), 3.

2 Massimo Cacciari, "Project," in *The Unpolitical: On the Radical Critique of Political Reason,* ed. Alessandro Carrera, trans. Massimo Verdicchio (New York: Fordham University Press, 2009), 122.

3 McKenzie Wark, *Molecular Red: Theory for the Anthropocene* (London: Verso, 2016), xv.

an "alternative within reality" that "leads imagination back to reality, and both of these to freedom."[4] Rossi's words suggest an emancipatory aspect, which starts with imagination and leads to the conditions of possibility for the freedom of the subject and the city.

The first half of the chapter focuses on the collage. Although Rossi does not say so, I argue that the collage condenses four cities, which correspond to each quadrant of the square panel. I interpret the contents and identify the urban, the natural, the ideal, and the symbolic as city types. I situate the origins of the panel and reflect on its lessons focused on ideas of centrality, representation, and authorship.

In the second half I address how the city types represented in the collage reflect and inflect on the forces of the city today. The "urban" corresponds to what I argue is the fragmentation of thought and forms of life in the Neoliberal City, and the "natural" is transformed into the third nature of the information political economy in the Mediated City. The Neoliberal City and the Mediated City signify the status quo, while the "ideal" maps to what I call the Imaginary City, and the "symbolic" transcribes to what I argue is the Grammatical City. The Imaginary City and the Grammatical City represent a way out of the existing.

I conclude by outlining the analogical-formal operation, the chain of association, a grammar of the multitude as a grammar of the city, imagining otherwise, and authorship without aura as a set of terms with which to articulate a grammar of the analogical city as a critical project. The analogical city is a lesson in imagining architecture, the city, and the world otherwise, acting differently to articulate a more egalitarian and critical architecture of the city.

Analogous City: Panel

Four City Types

The Analogous City: Panel was produced for the 1976 *La Biennale di Venezia* 1976, the Venice Architecture Biennale, under the theme "Europe–America: Historical Centre–Suburbia."[5] The collage, a collaborative

4 Aldo Rossi, "La Città Analoga: Tavola/The Analogous City: Panel," *Lotus International* 13 (1976): 5.

5 Vittorio Gregotti, *La Biennale di Venezia* 1976: *Environment, Participation, Cultural Structures,* eds. Barbara Radice and Franco Raggi (Venice: Alfieri Edizione d'Arte, 1976), and Aaron Levy and William Menking, eds., *Architecture on Display: On the History of the Venice Biennale of Architecture* (London: Architectural Association,

project, compiles Rossi's own projects and those of his references into a single square panel (fig. 43). Its contents can be detailed by studying each quadrant in turn (fig. 46).

The upper left hand quadrant is the *urban city* (fig. 47). It is dominated by the square grids of Rossi's San Rocco housing project (1966) and a large, shadowy figure silhouetted against a cross frame window. It is unclear if the figure is looking out of the window or into a room. Due to the figure's obscurity, there is ambiguity of the facing direction. This ambiguity opens questions of gaze, interior, exterior, and position. The edges of the quadrant are defined by Rossi's Family Housing at Broni (1973), depicted in axonometric projection in the uppermost edge, and the elevation of Gallaratese (1973) at the lower edge. To the left of Gallaratese is the winding path of Scandicci Town Hall (1967). The right hand side of the quadrant is defined by Rossi's Segrate Town Square (1965) with its monument and wall, which casts a long shadow. The wall is the center line of the whole panel. The plan of Knossos Palace (c. 1500 BC) is positioned within the cross-frame window. Other canonical projects are placed throughout the urban fabric, including the Miletus Bouleuterion (200 BC), Donato Bramante's Tempietto (1502), the Bayezid Mosque (c. 1506), Andrea Palladio's Palazzo Thiene (1542), Michelangelo's Laurentian Library (1571), Francesco Borromini's San Carlo alle Quattro Fontane (1641), Giuseppe Terragni's Danteum (1934), Le Corbusier's Ronchamp (1954), and others.

The square is the dominant geometric and formal order of the urban quadrant. It is present in the shifted square grids of San Rocco, the courtyards that form the background fabric, and the prominent square window with its cross-frame, which reflects the quadrants of the panel. The fabric is the historic center of Como, a city organized by gridded urban blocks. The square is nested at a series of scales from the room, signified by the window, to the city as a grid, and the panel frame itself. Telescoping scales are related to the off-scale defamiliarization strategy in Rossi's

2010). See also Frédéric Migayrou, ed., *La Tendenza: Italian Architectures / Architectures Italiennes: 1965–1985* (Paris: Centre Pompidou, 2012). My first physical encounter with the collage was at the Centre Pompidou exhibition on La Tendenza in Summer 2012, during my PhD studies. The panel was on display and it was possible to look closely at its details. See also Cameron McEwan, "The Architecture of Analogy: An Inquiry into Aldo Rossi's Theory of the City, the Discipline, the Type, and the Analogue" (PhD diss., University of Dundee, 2014), and Dario Rodighiero, "The Analogous City, The Map," 2015, http://infoscience.epfl.ch/record/209326.

urban studies and drawings, while also a reference to Leon Battista Alberti's city-house analogy.[6]

The upper right hand quadrant is the *ideal city* (fig. 49). The circular form of a Renaissance Ideal City is the focus. The inclusion of the Ideal City fragment sets off a chain of association from Filarete's Sforzinda (1464) — perhaps the canonical Ideal City due to its simple rendering and geometric clarity in plan — to Vincenzo Scamozzi's fortress city of Palmanova (c. 1593) in the Veneto, Giovanni Battista Piranesi's "anti-ideal city" for the *Campo Marzio Ichnographia* (1762), Claude-Nicolas Ledoux's Royal Saltworks (1774), Antonio Antolini's Bonaparte Forum (1801), radial and centralized cities more generally, and even the theme of utopia.[7] A fragment of Piranesi's *Ichnographia* can be seen between the curve of the Ideal City and the human figure in the top right hand corner. The figure is David from Tanzio da Varallo's painting, *Davide e Golia* (1625). Rossi substitutes the head of Goliath, which David holds in the painting, for a pointing hand in the collage. The hand is a reference to the hand of San Carlone (1698) in Arona, who inhabits most of Rossi's drawings.[8] The hand directs the view to the center of the panel.

The triangular area of San Cataldo Cemetery at Modena (1971–84) is superimposed onto the Ideal City, which is organized into small plots containing either façades or gardens. Most of the façades are from Rossi's Robbiate Housing (1974), repeated and cropped to fit the plots. A line of monuments organizes the lower part of the quadrant. At the leftmost edge is the conical element of the Modena cemetery, followed by Chapter House at York Cathedral (c. 1400), Alessandro Specchi's Spanish Steps (1725), the Roman Church of Santa Costanza (400), and a gate in the wall of the Ideal City at the rightmost edge.

The Ideal City plan overlaps to the lower right hand quadrant of the panel, which is the *symbolic city* (fig. 50). A row of Rossi's Borgo Ticino residences (1973) are repeated to form an oblique line that follows the lowest line of the Ideal City plan. Perspective drawing meets plan drawing, then an elevation of Rossi's Trieste Town Hall (1974), which defines

6 Leon Battista Alberti, *On the Art of Building in Ten Books,* trans. Joseph Rykwert, Robert Tavernor, and Neil Leach (Cambridge: MIT Press, 1988), 23.

7 Helen Rosenau, *The Ideal City: Its Architectural Evolution in Europe* (London; New York: Routledge, 2013).

8 Aldo Rossi, *A Scientific Autobiography,* trans. Lawrence Venuti (Cambridge: MIT Press, 1981). The San Carlone, designed by Giovanni Battista Crespi, is a full page spread in fig. 2.

the water edge at Lake Maggiore.[9] The water alludes to the Venetian canal that occupies the base of Canaletto's *capriccio, La Basilica di Vicenza e il Ponte di Rialto* (1753).[10] A Palladian Doric column order defines the right-hand edge of the quadrant. It recalls the composition of Piranesi's *Scenographia* etching from the *Campo Marzio* in which Rome is viewed from afar, erased, leaving only traces of a past civilization as ruins for the beginning of a new city. Rossi's drawings of a coffee pot, a cup, and miniature Elbe Beach Cabins (1970) are placed side by side on the entablature.

Geometric solids are overlaid across the water and the Doric order. They are depicted at a range of scales suggesting perspective depth, and mirror the oblique line of David's hand in the above quadrant. The geometric solids allude to Le Corbusier's drawing from "The Lesson of Rome" in *Toward an Architecture* from 1923.[11] Le Corbusier's drawing suggests that the monuments of the city, Rome in particular, can be distilled into simple geometric elements understood as an urban grammar. Le Corbusier sketches a composite, analogical, Rome and juxtaposes it with a line of geometric elements, such as the cylinder, pyramid, cube, cuboid, and sphere. The "pure" geometric objects in Rossi's *Analogous City: Panel* are set against the classical language of the Doric order with its elements of pedestal, base, column, and entablature that constitute the architectural grammar of antiquity. The classical and the modern symbolic order seem to condense on one another. Consequently the symbolic city stands for a grammar of the city.

Finally, the lower left hand quadrant is dominated by topographical features. This is the *natural city* (fig. 48). The mountain terrain is the primary figure and recalls the sharp edges of Rudolf Dikenmann's engraving *Ponte del Diavolo on the St. Gotthard Pass* (c. 1880), which Rossi includes in *The Architecture of the City,* captioned "nature and man's construction."[12] Natural forces compete with human forces. A survey by Max Bosshard and Eraldo Consolascio of Brontallo village is overlaid onto the mountain terrain. Rossi, Bruno Reichlin, and Fabio Reinhart's

9 Rossi, "The Analogous City: Panel," 7. There is an exception in the essay where Rossi states the content of the collage.

10 Aldo Rossi, "Preface to the Second Italian Edition of *The Architecture of the City,*" in *The Architecture of the City,* trans. Diane Ghirardo and Joan Ockman (Cambridge: MIT Press, 1982), 164–67.

11 Le Corbusier, *Toward an Architecture,* trans. John Goodman (London: Frances Lincoln, 2008), 200.

12 Aldo Rossi, *The Architecture of the City,* trans. Diane Ghirardo and Joan Ockman (Cambridge: MIT Press, 1982), 20.

project for the Bellinzona Wall (1974) joins the mountains with a Hill Town. Gallaratese thus becomes a horizontal datum above, its long columns and piers connecting to the townscape. Elements of projects by Luigi Snozzi, a one-time teaching partner with Rossi at ETH Zürich in the 1970s, rise through the fabric and foliage. In the background is a portion of Piranesi's *Carceri d'invenzione* (1745), which merges with a fragment of a stadium, and the center of the image is a gridded surface with walking figures enclosed by the stadium. The surface recalls Superstudio's Supersurface project (1972), where elements of nature appear through a planetary-scale collective surface that hides the logistical infrastructure from view. A constellation of stars, perhaps transposed from Étienne-Louis Boullée's Cenotaph to Newton (1784), form a backdrop to the walking figures.

Centrality, Representation, Authorship

The 1976 Venice Architecture Biennale aimed to reflect on the tradition of the city in Europe and America by raising questions around historical context, the relation between center and periphery, and tradition and modernity. Rossi used the Biennale theme to critique the idea of centrality, exploring the question of historical continuity and abstraction.

The *Analogous City: Panel* is composed within a square frame, representing a type of centrality. Centrality is reinforced with the amphitheater occupying the approximate center of the image and the radial form of the Ideal City plan. The square is a syntactic operation, which sets off a chain of formal and visual associations, such as the gridded Roman City, Piranesi's *Ichnographia,* Albrecht Durer's fortress cities, and the centrally planned ideal cities mentioned earlier. It leads to an idea of historic center prescribed by the Biennale. Yet the collage is also multi-centered. The many centers are distinguished as large scale buildings such as the gridded blocks of San Rocco, the over-scaled monument of Segrate, and the triangular fragment of the Modena cemetery. The quadrants in Rossi's panel reinforce the idea of multiple centers with their own logic and dominant form.

Once the collage is disarticulated it is possible to identify the compositional strategy at stake. A vertical axis is defined by the wall of Segrate, which divides the panel in two. The axial organization is informed by a neoclassical compositional strategy and the bilateral axis of the human body. Gallaratese is placed perpendicular to the axis of the wall and forms a line from left-hand edge to center. The axis is both amplified and problematized by the line of monuments and the horizon within the frame of

the central stadium. Another horizon line is defined by the Trieste Town Hall where the horizon meets the water, and there is ambiguity between center lines and horizon lines. The geometric center is defined by the slab edge of Gallaratese while the "imaginary" center sits just below this, occupied by figures on the horizon.[13] Horizons duplicate, like in Rossi's hand drawings and early collages, and the eye oscillates between them (figs. 33–37).

Once the collage is disarticulated it is also possible to identify the underlying geometrical order (figs. 44–45). What may appear as a collage related to the "traditional city" and in the register of Colin Rowe's notion of "collage city," is instead ruled by shifting axes, sliding planes, and carefully positioned points of intensity, more indebted to modernist planning strategies such as Lúcio Costa's Brasilia (1959), Le Corbusier's Chandigarh (1951), and the abstraction of Russian Constructivist plans.

If Rossi's collage invokes Rowe's collage city, it is also a critique of his thought.[14] He aimed to shift the emphasis from the architectural object to the urban fabric and historical continuity. In *Collage City* the technique of collage presents a formal approach and a political strategy for "democratically" integrating disparate social impulses — the "social collage" of the city — and fragments of historical urban types.[15] Although progressive in many respects — Rowe's analytical thought and its visuality is paradigmatic — *Collage City* developed toward the idea of "contextualism" and a populist nostalgia for traditional urban form.[16] Rowe's contribution to the

13 Hubert Damisch, *The Origin of Perspective,* trans. John Goodman (Cambridge: MIT Press, 2000). This is a reference to Damisch's reading of the imaginary and geometric center in Renaissance-era Ideal City perspective drawings. The geometric center appears to coincide with the imaginary center of perspective construction and the hole marking the point of insertion of a needle to which the painter attached strings to lay out the receding lines. The hole was also the open door typically at the center of Ideal City drawings, and at the height of the eye of an imagined observer standing there. Yet as Damisch shows, the center is always *slightly* off-center. It is what he calls a "relay" that oscillates between imaginary and geometric center. The oscillation seems to add to the disquieting and oneiric feel of the paintings.

14 Colin Rowe and Fred Koetter, *Collage City* (Cambridge: MIT Press, 1983). A manuscript circulated from 1972 and was completed in December 1973, as Rowe writes in the acknowledgements section.

15 Rowe and Koetter, *Collage City,* 144. The concluding "Excursus" (149–81) compiles a typological essay. Streets, squares, set pieces, composite buildings, picturesque objects, gardens, and combinatory views are appended, including Canaletto's *capriccio* of the Rialto.

16 William Ellis, "Type and Context in Urbanism: Colin Rowe's Contextualism," in *Oppositions Reader: Selected Readings from a Journal for Ideas and Criticism in Architec-*

Nolli Map of Rome for *Roma Interrotta* (1978) exemplifies that position.[17] Rowe's team produced a dense urban district of tightly enclosed squares, courts, and streets carved from a block layout. They represented the proposal in perspective drawings that depict a romanticized view of the city with ornamental architecture, traditional materials, and historical forms without the mediation of abstraction.

Rossi was critical of what he viewed as a regressive step against modernism because it disavowed the revolutionary spirit and social program of avant-garde modernism. In the *Analogous City: Panel,* Rossi develops a representation of the city as one of conflict and discontinuity against Rowe's city of harmony and continuity. Rossi montages architectural projects at different scales onto the fabric, thereby rupturing the city and producing an argument against the idea of center and contextual continuity. For him, history provides ideas and forms to critique, the material out of which new forms, new forms of critique, and new forms of life can be articulated. Architecture must be aware of its own history and of historical forms, but it must also be critical of history. Manfredo Tafuri made this clear in what he called the "historical project," which is always a "project of crisis."[18] History matters because it offers lessons, fragments of the past to inform the present, and points of departure for imagining alternative forms, ideas, and pathways out of the present.

Linked to the theme of history and abstraction is a critique of representation. In the *Analogous City: Panel* Rossi extends the defamiliarization techniques present in his urban studies where strategies of distillation, repetition, telescoping of scales, and combinatory operations are reworked. The collage, thus, is a formal critique of architectural concepts such as plan, form, scale, and normative principles of analysis and design. Rossi puts forward a critique of scaling because the collage mixes scales, from domestic object to room, city, and territory. The large urban forms are points of focus against the fabric. The square panel suggests a plan, and most of the upper half is a plan, but not all. Plan merges into elevation, and the panel incorporates axonometric and perspective elements.

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ture 1973–1984, ed. K. Michael Hays (New York: Princeton Architectural Press, 1998), 225–52.

17 Piero Sartogo, ed., *Roma Interrotta* (Monza: Johan & Levi, 2015).

18 Manfredo Tafuri, "Introduction: The Historical 'Project,'" in *The Sphere and the Labyrinth,* 3. See also Marco Biraghi, *Project of Crisis: Manfredo Tafuri and Contemporary Architecture,* trans. Alta Price (Cambridge: MIT Press, 2013), and Alan Colquhoun, "Rules, Realism and History," in *Collected Essays in Architectural Criticism* (London: Black Dog Publishing, 2009), 52–57.

Piranesi's *Carceri d'invenzione* itself is a critique of perspective by using perspective but disrupting its linearity and suggesting a multiplicity of viewpoints.[19] The panel incorporates figurative material such as the Varallo painting and the pointing hand.

Consequently Rossi puts forward a critique of conventionally understood relationships between plan, elevation, and perspective by composing them together on a single surface. He puts forward a dialogue across history, montaging all projects into a single project, combining fabric, object, and opposing scales. There is a will toward a unitary reading of architecture and the city, a question around the modernist impulse of grand narrative and totality. The critique of continuity and representation, the multicentered composition, and the careful positioning of large figures to create axes and points of focus is similar to the formal language of Piranesi's *Ichnographia*.

The *Analogous City: Panel* incorporates elements of the *Ichnographia* and shares a language of counter-positioned large and small forms, an overlaying of representational conventions, and a deep engagement with the history of the city (fig. 4). The *Ichnographia* includes a plan of the founding of Rome etched onto a giant stone placed on top of the city thereby destabilizing ideas of scale, temporality, and place. It suggests that the city is never complete but in continuous transformation. Piranesi organizes the *Ichnographia* with a rotated grid to the left-hand side, and radial or central plan typologies on the right-hand side. Rossi's collage inflects that organization with a grid on one side and radial plan on the other. Both projects counterpose the stability of a square frame with its centralizing principle, and the instability of a figure-figure relationship of many objects crammed within the panel frame.

Moreover, both projects share a sense of historical consciousness using the history of the city as the material of their design. While Piranesi's *Ichnographia* is a representation of the collective memory of Rome in particular, Rossi's *Analogous City: Panel* represents the collective memory of all European cities more generally. It partly unifies temporal space to connect all architecture as the sum of a multitude of authors and projects, passing from Knossos, to Palladio, Renaissance Ideal Cities, the Ottoman Bayezid Mosque, Piranesi, Le Corbusier, to "every project imagined,

19 Alberto Pérez Gómez and Louise Pelletier, *Architectural Representation and the Perspective Hinge* (Cambridge: MIT Press, 2000).

designed or built."[20] The analogical city is a critique of the history of the city, which becomes the material to be appropriated, combined, and recombined toward the articulation of a new city.

The panel operates as a critique of authorship. It is the shared authorship of the project. The collage, a collaboration between Rossi, Consolascio, Reichlin, and Reinhart, is a collective work. Its material was intellectual labor before it was a particular representation. That labor is thought, imagination, knowledge, and cooperation. The project is intrinsically about shared experience, the common, speaking and acting collectively in the presence of others. The collective dimension and the productive dimension coincide, and there is no thought without collectivity. *The Analogous City: Panel* synthesizes the act of production, thought, and working together.

Authorship as collective work coincides with authorship as collective knowledge. The analogical city represents a diachronic connection to all architecture, as the sum of all authors, and all projects. The collage includes anonymous and canonical works of architecture, and it incorporates the city and the territory. The *Analogous City: Panel* is a model of the accumulation of formal knowledge, which creates chains of association to architecture's history through processes of formal association, syntax, and visual cues. It develops a collective discourse across history, closely reading architecture and the city in order to generate new critical perspectives, modes of thinking, and forms of representation. It links the agency of authorship to the collective imagination, individual to collective. A dialogue across the history of architecture and the city is presented as a reflection on architecture through the displacement and repetition of cities, combinations of typologies, superimposition of different contexts, and multiple individual architectural projects.

Rossi overlays a figure onto the collage (figs. 42, 43, 46). Human forces — the symbolic and the material — are overlaid onto the urban, natural, imaginary, and infrastructural forces. The figure is metonymic and triggers a chain of association. The figure, on the threshold between inside and outside the city, is positioned as a dominant focus. The figure is constantly present in Rossi's drawings, sometimes singular, usually hatched in black tone, mostly featureless and anonymous. At other times there are many figures at windows, in the foreground, running, or hiding. Occasionally, figures are more prominent, and other times less so.

20 Aldo Rossi, "Introduction to *Architecture, essai sur l'art*," trans. Diane Ghirardo and Feruccio Trabalzi, *UCLA Architecture Journal* 2 (1989): 43.

Sometimes the figure is off scale in relation to the scene of the drawing. Sometimes a hand replaces the figure, or an open door suggests occupation even if the drawing is uninhabited. The hand is at times recognizably a version of the hand of San Carlone with fingers upstretched in a gesture of oration. Occasionally the hand is drawn differently and placed in front of a face, or over the city.[21]

The figure in the window of the *Analogous City: Panel* represents the conjunction of architectural elements and human elements. The figure signifies agency, authorship, collective memory, labor, and the multitude. Neither appearing as fully materialized nor totally dissolved into the city, the figure is incomplete, in the process of subject formation. The incompleteness of the individual subject is in dialogue with the collective life of architecture and the city, which itself is always incomplete. Building the city is an ongoing process. Virno writes: "The ethico-political concept of multitude is rooted *both* in the principle of individuation and in its constitutive incompleteness."[22] The multitude is bound together in the space of mutual incompleteness, in the space between thought and the world, between a grammar of the multitude and a grammar of the city. The analogical city is the locus of the multitude. It is a model for a collective discourse across history that links agency to collective memory in a transformation of authorship into authorship without aura.

Neoliberal City

There is a particularly disingenuous moment in Patrik Schumacher's reflections on architecture and the contemporary city. In "Parametricism: A New Global Style for Architecture and Urban Design," Schumacher calls for an articulation of the "society of the multitude." He writes:

> Avant-garde architecture and urbanism are going through a cycle of innovative adaptation — retooling and refashioning the discipline to meet the socioeconomic demands of the post-Fordism era. The mass society that was characterized by a universal consumption standard has evolved into the heterogeneous society of the multitude, marked

21 Aldo Rossi, *Aldo Rossi: Drawings and Paintings,* eds. Morris Adjmi and Giovanni Bertolotto (New York: Princeton Architectural Press, 1993).

22 Paolo Virno, *When the Word Becomes Flesh: Language and Human Nature,* trans. Giuseppina Mecchia (Los Angeles: Semiotext(e), 2015), 230. Emphasis in original.

> by a proliferation of lifestyles and extensive work-path differentiation. It is the task of architecture and urbanism to organize and articulate the increased complexity of our post-Fordist society.[23]

Schumacher proposes that "parametric urbanism" — the incorporation of data sets into the design, operation, and management of building and building processes — is a "new style" that aims to "construct new field logics" for architectural and urban "systems." According to Schumacher, parametrics enables every element of a system to be variable and mutually adaptive so parametric architecture and urbanism can coherently coordinate the "complexity" of contemporary society and that "the danger of overriding real-life richness is minimized because variety and adaptiveness are written into the very genetic make-up of this new style."[24] Schumacher emphasizes the "form-finding" capacity of parametric modeling and writes: "Aesthetically, it is the elegance of ordered complexity and the sense of seamless fluidity, akin to natural systems that constitute the hallmark of parametricism."[25]

The article is illustrated with a suite of masterplan projects by Zaha Hadid Architects including One-North Masterplan in Singapore (2003–15) and Kartal-Pendik Masterplan in Istanbul (2006). The images are computer-generated renderings of cityscapes and plans. The architecture is mostly presented on bleached-white backgrounds. The formal language shows smoothed, reflective, and gleaming buildings, where ground surfaces merge into curving urban blocks, and blocks fuse into warped towers. All the corners are curved, there are no edges, and buildings tend to lean obliquely from the ground. The language emphasizes long, flowing lines, and sometimes the lines bundle together. Schumacher describes "swarms of buildings that drift across the landscape" and the "flow of the urban fabric."[26] There are no human beings in the images, no signs of life, and no "society of the multitude."

Schumacher's project is an anti-multitude project. It is the architectural and urban index of contemporary neoliberal capitalism, which Schumacher enthusiastically embraces. In *The Autopoiesis of Architecture,* Schumacher writes: "The task is to project the growth and transformation of cities as a rule-based, largely self-regulating morphogenetic process.

23 Patrik Schumacher, "Parametricism: A New Global Style for Architecture and Urban Design," *Architectural Design* 79, no. 4 (2009): 15.

24 Ibid., 19, 23.

25 Ibid., 16.

26 Ibid., 19, 21.

However, this emergent morphogenesis of the city is 'designed' via computational processes (for example, genetic algorithms) involving both generative processes as well as inbuilt selection criteria. This method of urban design is compatible (congenial) with a free-market development dynamic."[27] In "Hegemonic Parametricism Delivers a Market-Based Urban Order," Schumacher claims that only a market process can implement the "productive synergies that allow our cities to thrive."[28] One final statement conveys the managerial rhetoric, and hubris, of Schumacher: "Parametricism is manifestly superior to all other architectural styles still pandered and pursued. This implies that it should sweep the market and put an end to the current pluralism that resulted from the crisis of Modernism."[29] Schumacher argues parametric architecture supersedes modernism in order to bring a new order to architecture and society. On the contrary, parametric architecture in general, and Schumacher's work in particular — including his writing, theoretical, and built work — can be understood as the reproduction of neoliberal organization and an index of the Neoliberal City.[30]

It is necessary to briefly situate the alignment of contemporary architectural theory and practice with neoliberal discourse. The complicity of contemporary architecture and neoliberalism can be traced to around 1990 with architects and theorists who started to incorporate a reading of the thought of Gilles Deleuze into their design thinking and projects. In *The Architecture of Neoliberalism* Douglas Spencer argues that architects such as Peter Eisenman, Alejandro Zaero-Polo, Greg Lynn, and later Schumacher followed Deleuze's *The Fold: Leibniz and the Baroque* and Deleuze and Felix Guattari's *A Thousand Plateaus: Capitalism and Schizo-*

27 Patrik Schumacher, *The Autopoiesis of Architecture,* Vol. 2: *A New Agenda for Architecture* (Chichester: Wiley, 2012), 677–78. See also Patrik Schumacher, "The Historical Pertinence of Parametricism and the Prospect of a Free Market Urban Order," in *The Politics of Parametricism: Digital Technologies in Architecture,* eds. Matthew Poole and Manuel Shvartzberg (London; New York: Bloomsbury, 2015), 19–44.

28 Patrik Schumacher, "Hegemonic Parametricism Delivers a Market-Based Urban Order," *Architectural Design* 86, no. 2 (2016): 115.

29 Ibid., 123.

30 Parametric architecture has been most closely associated with Patrik Schumacher and Zaha Hadid Architects, and consistently published in *AD Architectural Design*. For critiques of parametric architecture see Matthew Poole and Manuel Shvartzberg, eds., *The Politics of Parametricism: Digital Technologies in Architecture* (London: Bloomsbury, 2015); Peggy Deamer, ed., *The Architect as Worker: Immaterial Labor, the Creative Class, and the Politics of Design* (London: Bloomsbury, 2015); and Peggy Deamer, *Architecture and Labor* (New York: Routledge, 2020).

phrenia as if they were design manuals.[31] The critical content of Deleuze and Guattari's thought was cast aside. Architects spatialized the ideas into design concepts focused on variations of the continuous surface, such as draped, folded, layered, smoothed, stretched, twisted, and warped. Theorists and critics focused on the "sensation," "plasticity," and "affect" that they claimed was the spatial experience.

The purpose was attraction in a new society of the spectacle in the "anything goes" culture of the period. Architecture as a signifier of representation and power was central in a new consumer-driven "experience economy."[32] Spencer writes: "Everything is to be processed, blended, in an operation in which difference is valued as long as it goes with the flow, that it renounces all antagonism. […] Contradiction is smoothed out of existence. As a result, architectural Deleuzism approaches the neoliberal ideal of the post-political."[33] In parametric architecture the aim is frictionless form, reflecting a world of imagined uninterrupted flows of information, capital, and spectacle, where the subject glides without pause for thought.

Translated into English in 1993, Deleuze's *The Fold* coincided with the manifesto essay by Jeffrey Kipnis, "Toward a New Architecture." Kipnis argued that the linguistic paradigm, dominant in architectural discourse from the 1960s, must be renounced in favor of a "Deleuzian discourse."[34] Kipnis presents a school of the new architecture, grouping together Eisenman, Frank Gehry, Greg Lynn, and others to argue for a "smooth" architecture "alien to site conditions" that produces "expressionist architectural effects."[35] Kipnis describes the "topological" and "folded" qualities of buildings such as Gehry's Vitra Design Museum (1989) with its oblique walls and crossed geometries, and Eisenman's Rebstockpark masterplan

31 Douglas Spencer, *The Architecture of Neoliberalism: How Contemporary Architecture Became an Instrument of Control and Compliance* (London: Bloomsbury, 2016); Gilles Deleuze, *The Fold: Leibniz and the Baroque,* trans. Tom Conley (Minneapolis: University of Minnesota Press, 1993); and Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia,* trans. Brian Massumi (London: Bloomsbury, 2013).

32 Yves Citton, *The Ecology of Attention* (Cambridge: Polity, 2016).

33 Spencer, *The Architecture of Neoliberalism,* 56.

34 Jeffrey Kipnis, "Toward a New Architecture," in *A Question of Qualities: Essays in Architecture* (Cambridge: MIT Press, 2013), 291.

35 Kipnis, "Toward a New Architecture," 311, 316. See also Jeffrey Kipnis, "Is Resistance Futile?," *Log* 5 (2005): 107, where Kipnis argues for a "discourse on sensation and performance."

(1990–92) that squeezes grids together so as to compress and extend the buildings typological fabric, as exemplary of the "new architecture."

A proliferation of expressionist buildings followed. To select only the most paradigmatic, we can look at Zaha Hadid's Vitra Fire Station (1992), Jacques Herzog and Pierre de Meuron's Basel Signal Box (1995), Peter Zumthor's Therme Vals (1996), Gehry's Bilbao Guggenheim (1997), Daniel Libeskind's Jewish Museum in Berlin (1999), Richard Rogers Architects' Millennium Dome (1999), and Lynn's Korean Presbyterian Church in New York (1999).[36] The "new architecture" affirmed its newness against linguistic concerns, against theory, and against critique. The proclamations of the "post-critical" and the end of theory came from within and without architecture, not least brought on by Francis Fukuyama's affirmation of the "end of history," which has had a pernicious effect on the agency of theory and the possibility for imagining an alternative to capitalism.[37]

Allied with Kipnis are Robert Somol and Sarah Whiting. In "Notes Around the Doppler Effect and Other Moods of Modernism," they argue against criticality, attacking and rejecting the critical projects of Tafuri, Michael Hays, and Eisenman, as unequipped to deal with the conditions of "complexity" emerging in the new century. Instead, they put forward "projective architecture" linked to "the diagrammatic, the atmospheric, and cool performance" and argue that architecture should no longer be concerned with form, space, disciplinary traditions, and a critique of the status quo.[38] Instead, projective architecture "shifts the understanding of

36 This lineage extends today in buildings such as Reiser+Umemoto's Kaohsiung Port Terminal (2017) and Heatherwick's shopping center at Coal Drops Yard (2018), but now also includes residential buildings of increasingly "expressionist" language such as projects by BIG, which are stand-alone objects seemingly conceived primarily with their mediated image in mind.

37 Francis Fukuyama, *The End of History and the Last Man* (New York: Free Press, 2006). See the survey of positions on theory and criticality in George Baird, "'Criticality' and Its Discontents," *Harvard Design Magazine* 21 (2004): 16–21; Michael Speaks, "After Theory," *Architectural Record* 193, no. 6 (2005): 72–75; and Terry Eagleton, "The Rise and Fall of Theory," in *After Theory* (London: Penguin Books, 2004), 23–40. Parallel claims appeared in economics, such as in Richard Bookstaber, *The End of Theory: Financial Crises, the Failure of Economics, and the Sweep of Human Interaction* (New York: Princeton University Press, 2017); and popular media, such as Chris Anderson, "The End of Theory: The Data Deluge Makes the Scientific Method Obsolete," *Wired,* 2008, https://www.wired.com/2008/06/pb-theory/.

38 Robert E. Somol and Sarah Whiting, "Notes around the Doppler Effect and Other Moods of Modernism," *Perspecta: Yale Architectural Journal* 33 (2002): 74.

disciplinarity as autonomy to disciplinarity as performance or practice."[39] According to them, architecture must focus on performance, on the pragmatics of business, marketing, and operating in a world that wants, Michael Speaks claims, "intelligence," "networks," and "connectivity."[40]

The language paralleled what Luc Boltanski and Ève Chiapello call *The New Spirit of Capitalism,* which demands "smoothness and fluidity" within a "networked" and "connected" global territory.[41] Boltanski and Chiapello analyze the organizational categories and keywords in management texts and argue that the hierarchical Fordist structure of work transformed from the 1970s into an "autonomous workplace" based on networks and the eventual precarious freedom of employees. Boltanski and Chiapello identify seven cities that embody different "spirits" of capitalist development. One of these is the "Projective City."[42] It is project-oriented and the city of managerial workers and "cool capitalists." The worker who inhabits the Projective City is the worker who moves between projects, develops a network of connections, and produces social relations. Boltanski and Chiapello list the qualities that characterize the Projective City:

> [A]utonomy, spontaneity, rhizomorphous capacity, multitasking (in contrast to the narrow specialization of the old division of labor), conviviality, openness to others and novelty, availability, creativity, visionary intuition, sensitivity to differences, listening to lived experience and receptiveness to a whole range of experiences, being attracted to informality and the search for interpersonal contacts.[43]

They argue that the new spirit of capitalism absorbed artistic critique and commodified its criticality. What was formerly directed against capital in the form of critical categories and strategies — agency, autonomy, spontaneity, creativity, vision — were co-opted by capitalism and transformed

39 Somol and Whiting, "Notes around the Doppler Effect," 75. See also Robert E. Somol and Sarah Whiting, "Okay, Here's The Plan…," *Log* 5 (2005): 4–7.

40 Michael Speaks, "Design Intelligence and the New Economy," *Architectural Record* 190, no. 1 (2002): 72–76. Speaks compares architectural firms to marketing consultant firms as a "pragmatic innovation" for the newly networked "knowledge economy." He cites OMA's counterpart, AMO as an early example.

41 Luc Boltanski and Ève Chiapello, *The New Spirit of Capitalism,* trans. Gregory Elliott (London: Verso, 2018), 24.

42 Ibid., 103.

43 Ibid., 80, 90, 97.

into an ethos of entrepreneurial spirit and contingent labor. They trace the use of language in management literature to study the transformation of capitalism in its organizational and ideological form. In turn, Schumacher spatializes the managerial discourse through the language and form of parametric architecture.

In "Spatializing the Complexities of Contemporary Business Organization," Schumacher argues that it is necessary for architecture to "innovate" newer and more complex forms in response to the complexity of new social configurations. Schumacher writes: "The more complex the social system the more resourceful must be the articulatory and 'conceptual' repertoire of any architectural language."[44] According to Schumacher: "A 'new architecture of folding' turns out to be congenial to the new ideas in organization and management theory. Architectural notions like 'superposition,' 'multiple affiliation,' and 'smoothness' correspond to organizational tropes like 'matrix,' 'network,' and 'blur.'"[45] For him, the hierarchical modes of work typical of the Fordist period of factory work shifted to flexible networks and contingent labor relationships on which it was necessary for architecture to reflect by formal means to remain relevant as a business for capitalist development. Formal approaches such as folding and smoothing were the spatial counterpart to management theories of flexibility, flat hierarchy, and networks. Parametric difference and formal variation were claimed as the spatial counterpart to spontaneity and individuality. Yet, this was not an emancipatory project. Schumacher remarks on the "disintegration of left activism," the anti-globalization movement as a "protest movement […] without a coherent constructive outlook," and that its politics "stagnates and even regresses."[46]

Contrary to Schumacher's misleading intention to articulate the society of the multitude, his project of parametric architecture parallels free-market urbanism and articulates the neoliberal modes of managerialism, spectacle, and digital capitalism. The task of architecture and urbanism is not to articulate the "complexity" of society, but rather to organize and frame collective life. Against Schumacher's thought and against the market form of the Neoliberal City, it is necessary to imagine the city otherwise and produce a counter form.

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44 Patrik Schumacher, "Spatializing the Complexities of Contemporary Business Organization," *Patrik Schumacher,* 2005, https://www.patrikschumacher.com/Texts/Corporate%20Fields-%20New%20Office%20Environments.html.

45 Ibid.

46 Ibid.

For Rossi the form of the city was the embodiment of collective memory by which he meant the values, principles, and ideas of collective life. In other words, to know what society looks like, values, and thinks, look at the city, its institutions, typical forms, spaces, scale, density, and compelling features. Today, what does the form of the city say about our collective life?[47] The city is characterized by the privatization of public spaces, the destruction of working class districts replaced by developer-led housing, inner city gentrification by the culture industry, and industrial quarters reconfigured as creative quarters. We experience the accumulation of architectural objects as "iconic" gestures by architects to attract corporate branding, and housing is the mass production of peripheries. The second nature of urbanization is overlaid with the third nature of digital and logistical infrastructure, the image industry, and the information-political economy. Neoliberal capitalism is the repetition of the self, disconnected from the collective life of the city, and from collectivity as a subject position. Forms of development — architectural, urban, and social — produce forms of subjectivity, that is, the consumer, the indebted student, the precarious worker.[48]

It is necessary to counter Schumacher's call to "articulate the complexity of post-Fordist society" by means of a "new style,"[49] which in the case of Schumacher's architecture is a language of thoughtless spectacle and egregious forms. Such architecture undermines the city as a place of collectivity and possibility. Instead, architecture's challenge is to articulate a form — a form of thought, a form of life, a form of architecture — that frames the subject as a critical agent. Against the superficially spectacular and the uncritically conformist architecture of the Neoliberal City, a critical, analogical, and grammatically ordered architecture is necessary to coherently frame collective life and articulate alternative subject positions, such as social individuals, collectives, communities, and the multitude.

47 Lorens Holm, "Afterword: What Does Society Look Like?," *Architecture and Culture* 8, nos. 3–4 (2020): 701–2.

48 Maurizio Lazzarato, *The Making of the Indebted Man: Essay on the Neoliberal Condition*, trans. Joshua David Jordan (Los Angeles: Semiotext(e), 2012).

49 Schumacher, "Parametricism," 15.

Mediated City

In Rossi's *Analogous City: Panel,* the natural city is material and imaginary. It is nature as order and disorder, sublime and secular, in the process of being worked over into second nature. First nature refers to a pristine environment. It is natural resources, such as air, earth, land, minerals, plants, rivers, rocks, soil, trees, water. First nature is primal, the earthly materials of geological strata. It is now archaic, pre-human, and ancient, the millions-of-years-old natural deposits of plant, animal, and human fossils. In *Geology of Media,* Jussi Parikka has shown that the "deep time" of first nature — its geology, materials, and energy — cultivates our digital media lives and make our devices work, which then return to earth as toxic waste.[50]

Second nature is the material and intellectual transformation of first nature by labor, thought, work, and machines.[51] Nature, real and imagined, is worked over and processed, and human beings transform nature into a second nature to inhabit. Second nature is constructed on first nature. It is the cities we live in, produced by modernization processes and urbanization and the accumulation of industry and infrastructure, such as canals, railways, pipelines, roads. It is bridges, docks, mills, mines, power stations, and silos. It is container capitalism, ships, and logistics. It is financial capitalism and the world system of structured capital. Second nature is a social world of fragmentation, alienation, and class struggle. It is the sphere of consumer goods, production, and circulation characterized by wage labor relations in a capitalist society, the different modes of exploitation of natural and social forces. Second nature is planetary peripheries.

Hannah Arendt reflects on the planetary scale of human instrumentalization of nature. She opens *The Human Condition* by contemplating the significance of the Sputnik satellite. For Arendt, Sputnik represents humankind's alienation from Earth and the denial of the human condition. She argues that Sputnik signified a desire to leave the human world and a will to transform human activity into technological instruments, leading to what she calls the "instrumentalization of the whole world and the Earth" as a "limitless devaluation of everything given."[52] For her, the

50 Jussi Parikka, *A Geology of Media* (Minneapolis: University of Minnesota Press, 2015).

51 Neil Smith, *Uneven Development: Nature, Capital and the Production of Space* (London: Verso, 2010). Smith provides a conceptual toolkit for thinking spatially and politically about nature as ideology, space, and production.

52 Hannah Arendt, *The Human Condition* (Chicago: University of Chicago Press, 1989), 157.

problem is not necessarily the modernization process as such, but the ethos that instrumentality and utility become the "ultimate standards for life and the world of men [sic]."[53] Commenting on the resonance of her thought for the Anthropocene, Christophe Bonneuil and Jean-Baptiste Fressoz argue that humanity "abolishes the Earth as natural alterity in order to occupy it entirely and transform it into a techno-nature, an Earth entirely permeated by human activity, as if only what *Homo faber* makes has any genuine value."[54] Second nature is a technological and linguistic nature, produced by industry, institutions, language, technologies, capitalist accumulation, enclosure of nature, and hyper development. Yet it pushes back. Cities erode, disappear, and are subsumed by natural events such as earthquakes, tsunamis, and public health crises, which are in turn brought on by human intervention. Human forces threaten natural forces and natural forces are an existential threat to humankind. Both are inscribed in the other, and where human forces press down on nature, nature presses down harder on humans.[55] Parikka argues that the idea of environment "expands from a focus on the natural ecology to an entanglement with technological questions, notions of subjectivity, and agency (as a critique of a human-centered worldview)."[56] First primal nature becomes a second nature of entanglements.

If second nature subsumes the planet as a continuous field of cities, urbanization, and "heavy" infrastructure, then third nature overlays communication and information. Communication infrastructure has produced digital capitalism and its image industry. It seems ephemeral, immaterial, and diffuse, in the sense that different types of third nature occupy all parts of our lives in the form of the digitalization of social and private life, that is, "cognitive capitalism," biopolitics, or spectacle. Third

53 Arendt, *The Human Condition,* 157.

54 Christophe Bonneuil and Jean-Baptiste Fressoz, *The Shock of the Anthropocene: The Earth, History and Us,* trans. David Fernbach (London: Verso, 2016), 61. Bonneuil and Fressoz suggest that "Capitalocene" rather than "Anthropocene" might be a stronger heuristic tool to explain the unequal ecological exchange brought on by the dynamic of capitalism. They write: "A rematerialized and ecologized history of capitalism appears as the indispensable partner of the Earth system sciences in order to understand our new epoch" (252). See also Jason W. Moore, *Capitalism in the Web of Life: Ecology and the Accumulation of Capital* (London: Verso, 2015); Donna Haraway, "Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin," *Environmental Humanities* 6, no. 1 (2015): 159–65; and Donna J. Haraway, *Staying with the Trouble: Making Kin in the Chthulucene* (Durham: Duke University Press, 2016).

55 Wark, *Molecular Red,* 17.

56 Parikka, *A Geology of Media,* 119.

nature has invaded the body and the psyche, which is now colonized by media operators, ordering forces, and economic interests.[57] The body is a construction site.[58] Consequently, third nature is material and temporal. As Parikka argues, third nature is the "deep time of the planet […] inside our machines, crystallized as part of the contemporary political economy."[59] Parikka reflects on how fossils, whether human, prehistoric, or electronic — technofossils — infuse with the archaic levels of the earth. The earth, as first nature, is mined, excavated, and processed to produce oils, plastics, metals, or other materials that are made into components for contemporary technological devices from smart phones to smart cities.[60]

Parikka concentrates on the "deep time" of digital capitalism and argues that the electronic waste produced by third nature is entangled with first and second nature. Parikka writes: "The material residue of the third nature is visible in the hardware and waste it leaves behind, despite its ability to reach abstract informational levels; the abstract comes with its underground of energy costs and environmental burden that we are registering with various scientific and artistic means."[61] Against the narrative of immaterial labor, Parikka shows the heavy industry and hard labor of third nature. In doing so, critical purchase is gained against the ephemerality normally associated with digital labor, digital capitalism, and new technology. Parikka's deep time of planetary memory suggests an update on Rossi's idea of collective memory for the Anthropocene. It would mean reconceptualizing the analogical city and analogical thinking about cities in ever deeper temporalities, a collective planetary memory.

McKenzie Wark takes a slightly different approach to conceptualizing third nature. She argues that there is a material "knowledge practice" inscribed in the "mediated sphere of third nature," which incorporates the informational infrastructure.[62] For Wark, third nature is organized by a

57 François Cusset, *How the World Swung to the Right: Fifty Years of Counterrevolutions,* trans. Noura Wedell (Los Angeles: Semiotext(e), 2018), 87. The section "The Stimulation of Bodies, the Management of Life" takes a cross section through the human body to argue how the body and the psyche are colonized, managed, and stimulated.

58 Rem Koolhaas, "Junkspace," *October* 100 (Spring 2002): 190. Koolhaas speaks about "junkspace," but he could well be describing the mediated city of third nature.

59 Parikka, *A Geology of Media,* 57–58.

60 Ibid., 151. See also Adam Greenfield, *Against the Smart City* (New York City: Do Projects, 2013).

61 Parikka, *A Geology of Media,* 119.

62 McKenzie Wark, *Sensoria: Thinkers for the Twenty-First Century* (London: Verso, 2020), 236, and McKenzie Wark, *A Hacker Manifesto* (Cambridge: Harvard University

class who create information and a class that own information. The former would include the multitude who create information as knowledge, images, and social and affective relationships, but also anyone and everyone who gives their free labor to Google, Facebook, Amazon, and others in the form of attention and access to personal information: "If you are getting your media for free, this usually means that you are the product. If the information is not being sold to you, then it is you who are being sold."[63] Wark narrates how third nature condenses with the information political economy, what she describes as "information vectors," with reference to Walter Benjamin's concept of history:

> In many ways, the space of the vector really is a third nature, from which the second nature of our built environments can be managed and organized, as a standing reserve, just as second nature treats nature as its standing reserve. However, this third nature does not emerge as a rational and transparent space, with a homogenous and continuous time. It emerges as a chaotic space, an event space. To the chaos of nature, history responded by building a second nature, in which to dwell. To the chaos of second nature, history responded with a third nature, which in turn is producing yet more chaos. The angel of history, propelled by the blast of these two historical phases, can no longer look back at a point of origin, for the trajectory is clouded by the dust of its own information.[64]

For Wark, third nature is vectoral. Vectors of information transmit, store, organize, and process information. Vectors of information connect individuals to objects, knowledge practices, and logistical infrastructure. The multitude produces the information that circulates, but the multitude does not control or own the information that they create. Wark argues that the vector is a means of transforming information into commodities such as brands, copyrights, knowledge, patents, trademarks, and intellectual property, and it also transforms state and corporate power. She writes: "Data can be collected for the purposes of a logistics of economic

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Press, 2004).

63 McKenzie Wark, *Capital Is Dead: Is This Something Worse?* (London: Verso, 2019), 1.

64 McKenzie Wark, "Escape from the Dual Empire," *Rhizomes* 6 (Spring 2003), http://www.rhizomes.net/issue6/wark.htm. See also McKenzie Wark, "Third Nature," *Cultural Studies* 8, no. 1 (1994): 115–32, and Walter Benjamin, "Theses on the Philosophy of History," in *Illuminations: Essays and Reflections,* ed. Hannah Arendt, trans. Harry Zohn (London: Fontana Press, 1992), 245–55.

control; data can also be collected to run the surveillance and security apparatus of the state."[65] Today, information becomes a commodity and the commodity takes the form of information.

Primal first nature is transformed into the second nature of built form, which is subsumed into a third nature of mediation. The Mediated City is material, spatial, and linguistic. In *The Architecture of Phantasmagoria: Specters of the City* Libero Andreotti and Nadir Lahiji reflect on the relationship between architecture, media, and the contemporary city. They argue that the city is an "emanation of commodity fetishism" transfigured by a "digital-technological-media apparatus" that alters the spatial and temporal conditions of human subjectivity.[66] Andreotti and Lahiji explore how an anti-critical discourse within architecture aligned the discipline and practices to the imperatives of digital capitalism. They draw on Theodor Adorno and Max Horkheimer's notion of the culture industry, Guy Debord's society of the spectacle, and Benjamin's critique of aura as analytical tools to characterize contemporary urban reality as a "hypermediated city."[67]

For Andreotti and Lahiji the city today intensifies paradoxical levels of concentration, disintegration, and dispersal. The subject is stimulated by new forms of administration, control, desires, excesses, images, and technologies, which are at the same time "physiological and psychical."[68] Andreotti and Lahiji argue that the city is structured like a phantasmagoria contingent category at times referring to the desiring subject within the social totality, "haunted" by capitalism, and at other times as the object of architecture itself, or the "phantom of theory."[69] Andreotti and Lahiji engage architectural theory and formal analysis of the city, with media theory, political critique, and the question of labor.

In "Excursus II" of *The Architecture of Phantasmagoria,* the labor perspective is a question of work and agency. Andreotti and Lahiji reflect

65 Wark, *Capital Is Dead,* 116.

66 Libero Andreotti and Nadir Lahiji, *The Architecture of Phantasmagoria: Specters of the City* (London: Routledge, 2018), xiii, 69.

67 Theodor Adorno and Max Horkheimer, *Dialectic of Enlightenment,* trans. John Cumming (London: Verso, 2010); Guy Debord, *The Society of the Spectacle,* trans. Donald Nicholson-Smith (New York: Zone Books, 1995); Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations: Essays and Reflections,* ed. Hannah Arendt, trans. Harry Zohn (London: Fontana Press, 1992), 211–44; and Susan Buck-Morss, *The Dialectics of Seeing: Walter Benjamin and the Arcades Project* (Cambridge: MIT Press, 1989).

68 Andreotti and Lahiji, *The Architecture of Phantasmagoria,* 2.

69 Ibid., 10, 17, 157.

on the long hours and chronic precarity of architectural labor, which in neoliberal capitalist ethos is "spirited away in favor of a more uplifting and high-minded narrative that stresses 'opportunity' or 'connectivity.'"[70] We can be reminded of Boltanski and Chiapello's "Projective City" and Somol and Whiting's claim for the "business" of architecture. Andreotti and Lahiji note the paradox of contemporary architecture that seeks forms that reduce material distinctions so that the trace of labor, construction, and material presence are removed to intensify the effect of the architectural object as a "miraculous apparition."[71] Architecture becomes frictionless. The drive to erase the sign of human labor leads to disavowing the role of the construction worker. Andreotti and Lahiji quote Hadid when questioned about the death of migrant workers on her buildings. Hadid states: "I have nothing to do with the workers. I think that's an issue the government — if there's a problem — should pick up."[72] Hadid disavows the agency of the architect.

The danger of the Mediated City is that it leads to a fully instrumentalized city, and the digital and informational infrastructure becomes total. The public sphere — as a space of appearance, of collective social relations, and of common experience — is diminished. Movement through the city is tracked, speech and action are monitored, and behavior is predicted. The impulse is to control human beings. Schumacher's proposal for a fully parametric architecture enables this, where total instrumentalization is the goal of "smart cities," as Adam Greenfield argues: "The overarching goal remains the same: the centralized capture of the soundings produced by all of a city's connected devices and the application of advanced analytic techniques to the enormous volume of data that results […,] and ultimately, to permit the 'optimization' of all the flows of matter, energy, and information that constitute a great urban place."[73]

Rossi never fully theorized the question of nature. Yet he was a surprising forerunner to bring the discourse of "ecology" into architecture. He brings nature into contact with history, memory, and social relations in *The Architecture of the City* as the relationship between human beings and the environment, asking: "How does the environment influence the individual and the collective?"[74] Rossi always returned to the question of the agency of the individual within the collective life of the city and

70 Ibid., 135. See also Deamer, *Architecture and Labor.*
71 Andreotti and Lahiji, *The Architecture of Phantasmagoria,* 137.
72 Ibid., 139.
73 Greenfield, *Against the Smart City,* 12.
74 Rossi, *The Architecture of the City,* 112.

the collective memory of those who inhabit the city. Nature was social, human nature. It was historically produced and coincides with Virno's notion of natural history and Wark's labor perspective on the Anthropocene. In the section "Urban Ecology and Psychology" Rossi reflected as follows: "I maintain that in art or science the principles and means of action are elaborated collectively or transmitted through a tradition in which all the sciences and arts are operating as collective phenomena. But at the same time they are not collective in all their essential parts; individuals carry them out."[75] Rossi's statement suggests a collaborative approach between the arts, the humanities, and the sciences, coupled with a sense of individual agency, that is, thinking differently to act differently.

One of Rossi's most compelling statements on nature can be found in a short essay entitled "My Designs and Analogous Architecture." Here Rossi develops his analogical thinking about the architecture of the city. Rossi writes: "The body of architecture evolves from a doctrinal body into a physical body of territorial construction, and it is a common experience just like the human body — art and life."[76] There is a chain of association that moves from architecture as a body of knowledge to architecture's spatial capacity for organizing a territory. Scale telescopes from the body of individuals as a multitude to the occupation of territory as a common experience. Rossi repositions architecture beyond the design of individual buildings towards a collective approach to understanding how architecture structures the city extending into the territory. The chain of association is connective and analogical. Such a project is collective and crosses disciplines and modes of interpretation. The task is a common one and it necessitates changes in thought and action to imagine the city of third nature, the Mediated City, and the world otherwise.

Imaginary City

Against the capitalist forces shaping collective life and the city, there is a need to articulate the radical imagination and develop a language of possibility. Reading the analogical city as an Imaginary City may rise to

75 Ibid., 113.

76 Aldo Rossi, "My Designs and the Analogous City," in *Aldo Rossi in America: 1976–1979,* trans. Diane Ghirardo (New York: MIT Press, 1979), 19. In the paragraphs preceding this statement, Rossi writes: "This analogous architecture was already described in things, an accretion through time; it referred to different times and situations, ultimately dissolving into nature."

this possibility. One aspect of the Imaginary City concerns the space of potential — the concept and practice of imagining otherwise in order to act otherwise. We encountered this as a formal condition in Canaletto's *capriccio* where Rossi cited his interest in the way "the various works of architecture by Palladio and their removal in space constitute an analogical representation."[77] The removal in space produces a blank space, a void. The void opens a space of potential where each building may be substituted or replaced for another. I called this void the analogical-formal operation. The condition of the void was explored further in the disarticulation of Giacomo Pinchetti's plan of Milan and in the erasure of elements of Rossi's drawings. Rossi described the "void of drawing," which I argued is in the register of potential, an idea located in Virno's thought on the labor-power of the multitude.[78] The "temporal lacunae" in Virno's idea of déjà vu opens a condition of possibility where the critical act of "splitting" time creates a space, a gap. The removal, the blank space, the void, splitting, and erasure signify moments of the radical imagination where the existing order is questioned and thought differently.

The blank space of the analogical city is where the subject is constituted, and the multitude is the subject of the analogical city. Again, for Virno, labor-power is the potential of the multitude to produce. That potential is the accumulation of all mental and physical capacities embodied by the living individual to think, act, desire, imagine, produce, and reproduce. He continues: "In speaking of labor-power, we implicitly refer to any sort of faculty: linguistic competence, memory, the capacity-to-think and so on. Labor-power does not indicate a circumscribed potential but is rather the name *common* to the various different types of potential."[79] Potential is the indefinite past, which is the inexhaustible potential of the language faculty, permanent in the labor-power of the multitude.

Also for Virno, labor-power is collective. If the analogical city is in the register of the imaginary, it is a social and collective imaginary. Society produces itself through a grammar of forms, ideas, and conventions, which provide the elements that articulate collective imagination. Cornelius Castoriadis called this production the "instituting [of] social

77 Aldo Rossi, "An Analogical Architecture," trans. David Stewart, *A+U: Architecture and Urbanism* 65 (1976): 74.

78 Rossi, *A Scientific Autobiography,* 24, and Paolo Virno, *Déjà Vu and the End of History,* trans. David Broder (London: Verso, 2015).

79 Virno, *Déjà Vu and the End of History,* 168–69. Emphasis in original.

imaginary."[80] For Castoriadis, the imaginary was not only the "image" of society, but the social and historical production of forms and ideas through which a concept of the world may be articulated. Elaborating on the thought of Castoriadis, Chiara Bottici calls the social imaginary, "the imaginal," a world of signification that enables unity to be thought and enacted.[81]

The problem today is that the social imaginary is structured by a grammar of consumption. What is collectively considered appropriate has become impoverished and thoughtless. Collective imagination is too often reduced to questions of lifestyle, personality, and weakened levels of critical engagement in processes that have an impact on our lives, from education to politics, architecture to cities. A central challenge is to articulate ways of thinking and acting differently. It is to challenge the commodification, fragmentation, and privatization of all parts of our lives, from knowledge to the public sphere of the city.

The critical project needs to articulate the radical imagination. It needs to join collective modes of agency, resistance, and democratic possibilities with different levels of discourse and institutions. Henry Giroux provides acute reflections on agency today. He argues that neoliberalism is a "public pedagogy," which oppresses and depoliticizes individuals and the social imaginary: "What must be remembered here is that neoliberal fascism cannot be understood narrowly as simply an economic system. It also functions as a form of public pedagogy and mode of persuasion and rationality intent on naturalizing its own worldview. Most importantly, it works through a range of cultural apparatuses to depoliticize by colonizing justifiable forms of mass anger and redirecting them into cesspools of hatred aimed at those populations considered disposable."[82] It is imperative to develop a grammar that links political language and critical tools with a sense of agency and collective struggle.

If we are to counter global capitalism and dominant power structures, it is necessary to develop critical approaches against the market economy, market society, and market urbanism. We need to develop forms of critical thinking and practice, which appropriate different radical theories,

80 Cornelius Castoriadis, *The Imaginary Institution of Society,* trans. Kathleen Blamey (Cambridge: Polity, 1997).

81 Chiara Bottici, *Imaginal Politics: Images Beyond Imagination and the Imaginary* (New York: Columbia University Press, 2019).

82 Henry A. Giroux, *Race, Politics, and Pandemic Pedagogy: Education in a Time of Crisis* (London: Bloomsbury, 2021), 237. See also Henry A. Giroux, *On Critical Pedagogy* (London: Bloomsbury, 2020).

practices, discourses, and progressive elements to challenge neoliberalism on multiple fronts. This would come close to what Ernesto Laclau and Chantal Mouffe called the "chain of equivalence" and what Wark has called a "comradely poetics of knowledge and labor."[83] It is the forging of links across different modes of production, discourse, and knowledge practices. I have called this a chain of association.

Imagining otherwise, the Imaginary City presents a direct threat to the Neoliberal City, its rationality, and its grammar of consumption in commodification, competition, consumerism, individualism, privatization, self-interest, and spectacle. The critical project is transformative and emancipatory. It is in this way that history is open.[84] Wark writes: "If Capital is to function as a historical concept, then the question of how and when it ends has to be an open one."[85] We can say that the question of the Neoliberal City is open, and it requires refusal and transformation. It is one of architecture's challenges to be positioned between the frontline of capitalist development, dependent as architecture is on money and power, while holding the capacity to imagine and spatialize alternative futures, critique the status quo, and give form to an alternative vision of society. A new vision depends on our ability to imagine an alternative future, articulating the values of collectivity, democracy, and desire for a different way of doing things. Those ideas are embedded in the analogical city.

Via the Imaginary City, which is the analogical city or the contemporary city, all cities become a site within which the multitude is configured. Individual and collective agency is in dialogue with the critical force of thought, speech, and action. The city, as a space of appearance, is where the commons, language, and collective engagement provide the elements of democracy and an alternative project. The analogical city is a political ground in which a collective and global common place can be imagined as a condition of possibility. It is a common space of thought to create a language that changes how we think about ourselves and our relationship to others. The analogical city is not about how one thing is an imaginary reflection or double of another. It does not take as given what is object and subject, what is nature and culture, what is individual and collective, or what is ideal and real. The analogical city is about their

83 Ernesto Laclau and Chantal Mouffe, *Hegemony and Socialist Strategy: Toward a Radical Democratic Politics* (London: Verso, 2014), and Wark, *Molecular Red,* 25–29.

84 Tafuri, "Introduction: The Historical 'Project'," 3; Nadir Lahiji, *Architecture or Revolution: Emancipatory Critique After Marx* (London: Routledge, 2020).

85 Wark, *Capital Is Dead,* 12.

joint production, articulation, and transformation. The analogical city is about how architecture, the city, and the subject articulate and configure one another, producing inflections, alterities, and alternative imaginings.

Today, thought is instrumentalized in the Neoliberal City. Critical discourse and the intellectual culture of architecture is allowed ever less space. What is needed is the thought of the multitude toward a reinvention of the city and the world. Indeed, analogical thought is imagining otherwise. It is the way the familiar is made unfamiliar, the way the existing situation is modified. There is a poetic and political order to the analogical city. Analogical thinking about cities might be a first step to thinking the city and the world differently.

Radical political transformation seems a long way off. We are surrounded by wars, and social, economic, and political crises. We are in the midst of a monumental climate crisis. The rise of populist politics in all parts of the globe and a disavowal of truth, critical thought, and trust in intellectual work is a pressing danger. It is urgent that architecture engages in the relations of possibility. Architecture frames collective life, and if the architecture of the city is the collective frame within which the subject is constructed, it needs to be coherent, or else its distracted order produces distracted and impoverished subjects. It must be the task of architecture to imagine another world and to articulate new visions of the world.

A common task is to articulate the radical imagination of the city, of our life, and of our destiny. The analogical city as Imaginary City is a model of critical potential, the potential inherent in all human beings for thinking and acting differently toward the possibility of an alternative future presence. The analogical city is a political act of imagining otherwise. The analogical city signifies a presence that is counter to the current order. Capitalism — as spectacle, as culture industry, and as "knowledge-economy" — reduces the potential of labor to a commodity. Yet for Virno, the potential embodied by the human subject is the source of all historical possibility. Potential maps to collective memory, the linguistic subject, and Rossi's idea of the city as a text. It maps to architecture's history and architectural imagination as an indefinite past of critical projects, figures of thought, and knowledge practices, to be reworked and transformed to lead the way out of the present.

Potential is infinite thought and possibility. Opening the critical potential of the analogical city might provide the conditions of possibility to discover reasons and analogics other than those of the dominant order. Yet, the collective life of the planet is not inexhaustible. Collective life ex-

ists in a world with limits and depleting resources. Imagining otherwise is more urgent than ever.

Grammatical City

Understanding Rossi's analogical city as a critical project is a call for a grammatically ordered architecture of the city, a Grammatical City. Today the city is characterized by its "bigness," to recall Rem Koolhaas's analytical category — big buildings, big business, big data, big infrastructure, big population — and by uneven development, such as social and economic inequalities, division of labor, and concentration and dispersal of capital, communities, land, and sites of production and consumption.[86] Cities expand into peripheries, public spaces are privatized, and "spectacular" architecture, the object based "image-building," remains the rule.[87] I called this condition the Neoliberal City where a grammar of consumption reigns out of which architecture emerges as an economic instrument. The basic rules of urban form, in other words, a language with grammar and syntax, are abandoned — principles of street alignment, plot subdivision, blocks, grids, walls, edges, hierarchy between object and fabric, massing, façade as careful urban expression, the threshold between public and private relations, transition between inside and outside, collective and individual spheres, even the simple relationship between front and back. Architecture must revisit the rules of the city and the possibility of breaking and defamiliarizing them, as the critical transformation of reality.

Architecture more than most disciplines has a part to play in the construction of subjectivity. It formalizes thought in the forms and spaces that we inhabit, which are the common places of collective life. They are the architectural and urban types we live in, work, and inhabit, from the bedroom to the street, from the supermarket to the superblock. Collective forms are needed within which the subject as a critical agent can be constructed. A collective form of subjectivity extends the subject into the world and into relations with the self and the multitude of others. A challenge of architecture is to articulate a coherent relation between a grammar of the multitude and a grammar of the city. Architecture does so by means of its formal language.

86 Rem Koolhaas, "Bigness: Or the Problem of Large," in *S, M, L, XL* (New York: Monacelli Press, 1995), 494–516, and Smith, *Uneven Development.*

87 Hal Foster, *The Art-Architecture Complex* (London: Verso, 2011).

In Rossi's architecture, the language was a grammar of types, drawn from the city, and distilled into simple geometric forms, which were repeated, combined, and recombined from project to project. For Rossi, the rule was type, and geometric abstraction and the analogical-formal operation was the method. The consistency of repetition brought a sense of collectivity. Extreme ambiguities of scale and geometric elementality were strategies of defamiliarization. Type brought history, the permanence of the city as a collective artifact, and a rule for continuity. The analogical-formal operation brought authorship, agency, and a pursuit of how to critically break the rule. It was partly an understanding of architecture as a self-referential system, with its own traditions, forms, and conventions, and partly a commitment to architecture as a political, poetic, and socially progressive pursuit.

Perhaps the building that most profoundly represents Rossi's grammatical, critical, and analogical approach is Gallaratese (1968–73) in Milan (figs. 20, 24–27). Gallaratese was partly funded by the state housing program and built in the tradition of modernist social and collective ethos.[88] A range of house plans, from single room to three- and four-room apartments, was organized in a simple linear arrangement. Lettable and shared spaces for shops and a nursery were located at one end. The long slab form and the mix of program were indebted to the model of Le Corbusier's Unité d'Habitation (1947), a large "collective house," but Rossi modified the Unité form by reducing the mass.

In a series of transformations, the height was lowered, the plan depth was reduced, and the length was extruded. The repeated windows, the choice of white render as the façade material, the expression of stair towers and service shafts, and the deck access all resonated with the lexicon of modern buildings, from Terragni to Hilberseimer and Le Corbusier. The "giant order" cylindrical columns and the colonnade refer to a longer history, which returns to a classical typology. Yet the arrangement of windows and the outside enclosed walkway also recall adjacent Milanese tenements. Gallaratese might also be considered as an example of what Koolhaas called "bigness." Its scale organizes an unruly part of what was formerly a Milan suburb. Gallaratese becomes a peripheral monument that organizes a new center. The simple abstract form is situated within trees and gardens and a dignified atmosphere is evoked. At Gallaratese

88 Pierluigi Nicolin, *Carlo Aymonino/Aldo Rossi: Housing Complex at the Gallaratese Quarter, Milan, Italy 1969–1974,* ed. Yukio Futagawa (Tokyo: A.D.A Edita, 1977).

the classical and the modern condense with critical authorship that combines different elements into a single, unified, and abstract form.

Rossi's urban studies and projects emphasized the generality of type (figs. 11–22). Historical and complex typologies were distilled into simple geometric forms with their historical accretion and applied details erased (figs. 23–31). The formal language did not aim to arouse associations of particular contexts, even if it succeeded in doing so, but to recover architecture as a collective experience through the collective agency of abstract and repeated forms. It was not a loss of authorship or creative agency, which today has mutated into the absolute expression of architectural personality, but a careful grammatical ordering of architecture and the city to frame the individual within collective life.

The Critical Project

One of the aims of *Analogical City* has been to revisit architect Aldo Rossi as a paradigmatic figure of the critical rational tradition, and study a neglected aspect of his thought, the analogical city, and excavate its critical potential. I articulated a grammar of the analogical city, partly conceptual and partly formal, in order to trace the concepts, employed and implied, in Rossi's writings and explore their dimensions in relation to Rossi's drawings, urban studies, and more general ideas about architecture, the city, and collective life. I have developed a set of terms for elucidating the analogical city in particular and architecture, the city, and the critical project more generally. I have sought to extend a grammar of the multitude into a grammar of the city. I would like to conclude by articulating a grammar of the analogical city as a critical project, summarized in the following critical strategies, conceptual tools, and knowledge practices.

Analogical–Formal Operation

The analogical-formal operation is a way of articulating theory, critique, and analogical form as an alternative to the capitalist logic of market-urbanism and its grammar of consumption. When Rossi identified the play of substitutions in Canaletto's *capriccio* in which one palazzo substitutes for another palazzo, a bridge is replaced by another bridge, and a basilica for another basilica, the operation is formal and associative based on grammar and syntax, formal knowledge, and radical imagination. That model of substitution and replacement can be extended. It may be an operation to explain or articulate other fields as an experimental, material,

and knowledge practice that intervenes in the information political economy. The analogical-formal operation uses knowledge as a commons, as in a montage, to be appropriated and reworked not as intellectual property, but as critical and reflective acts that open up thought. It is close to what the Situationists called *détournement* in that the analogical-formal operation uses pre-existing elements to produce a new work.[89] The Situationists used *détournement* to approach texts and images in inventive ways, transposing a technique or idea from one field into another. Such an approach appropriates forms and concepts toward a critical project. It is an interpretive, reflective, and imaginative process that begins to articulate a chain of association.

Chain of Association

The chain of association extends the method of substitution in the analogical-formal operation. It would be akin to the formal associations that bind together Rossi's *Analogous City: Panel,* Piranesi's *Ichnographia,* and Pinchetti's plan of Milan; or the formal and social associations that bind Rossi's Gallaratese to Le Corbusier's Unité, Greek stoa, and everyday life of Milanese tenements; or the open and discursive nature of analogical thought that allowed Rossi to connect architecture to the social and political condition of the city. Thinking analogically might forge a new link to Laclau and Mouffe's chain of equivalence, Wark's comradely poetics of knowledge and labor, and Virno's grammar of the multitude, and thinking of the analogical city as a chain of association may help link together architecture, the city, and the subject to progressive movements and ideas in other disciplines.[90] It would be a knowledge practice which is critical, constructive, collaborative, and comradely. It would reorient thought and practice toward a critical project via substitutions with particular encounters, concepts, and knowledge practices, and from theories and practices of radical democracy, critical pedagogy, education, ethics, politics, architecture, the humanities, the sciences, and so forth. A chain of association across different levels of discourse might activate an alliance of movements and ideas seeking the transformation of existing power structures. A chain of association can in principle expand indefinitely, so like the analogical city, it is indefinitely open. By establishing a chain of

89 Ken Knabb, ed., "*Détournement* as Negation and Prelude," in *Situationist International Anthology,* trans. Ken Knabb (Berkeley: Bureau of Public Secrets, 2006), 67–68.

90 Chantal Mouffe, *Agonistics: Thinking the World Politically* (London: Verso, 2013); Laclau and Mouffe, *Hegemony and Socialist Strategy*; and Wark, *Molecular Red,* 25–29.

association to democratic demands and movements, the construction of an alternative to capitalist hegemony may be put into play. It would be a way of thinking beyond the seeming naturalness of the current state of things, entering into a dialogue with history, and imagining an alternative future that would not be the reproduction of the present. It may provide the basis for imagining life beyond capitalism and the Neoliberal City.

Grammar of the Multitude — Grammar of the City

Grammar of the multitude — grammar of the city extends a symbolic and imaginary relationship between subject, city, and world, toward an architecture of the multitude. Defined with rules and constructions of grammar, language is a political act. Today, the terrain of language is a site of conceptual and practical struggle, a poetic and political practice. As Virno, Wark, and others have argued, language is the raw material of the social and economic system, and yet always also the aesthetic rule system. Words connect to everyday life. Forms of architecture create collective life.[91] The city is produced by speaking and thinking it in the presence of others. Architecture is part of a signifying chain that frames a common place that enables speech, thought, and action. Architecture is part of a chain that links the subject and the city to the space of the common, where the common is desire, encounter, experience, language, knowledge, the life of the mind, and the typical forms and spaces of the city. A grammar of the multitude, language as a mode of being, leads towards a grammar of the city by passing from lot, to plot, to block; and it leads towards a transition from inside to outside, public to private, and individual to collective realms. Architecture needs to operate as a grammatical formalization of the common places of the city that position its collective subject and thereby act as a formal and political critique of the capitalist system.

Imagining Otherwise

Imagining otherwise articulates the ethos of the analogical city, its radical imagination for thinking beyond the status quo, which is what is at stake when Rossi speaks of the "alternative within reality" staged in the analogical city. The agency of individuals must be valorized — agency, authorship without aura — and bound to other individuals so that col-

91 Christian Marazzi, *Capital and Language: From the New Economy to the War Economy,* trans. Gregory Conti (Los Angeles: Semiotext(e), 2008).

lectives can form and act in solidarity. Imagining otherwise is an idea and a course of action. The task is to imagine an alternative future and an alternative horizon of possibility. Architecture's challenge is to spatialize the radical imagination of the individual and the city, which it can do by articulating a grammar of the city. Imagining otherwise is a form of agency, critical authorship, and collective struggle. Individuals and ideas combine to form collectives and collective ideas, projects, and approaches to organize an alliance manifested as a critical project that reinvents political and poetic forms of struggle. Imagining otherwise embodies a critical attitude as a mode of relating to contemporary reality, a way of thinking and acting otherwise.

Authorship without Aura

Authorship without aura transposes the uniqueness without aura of the multitude into a specifically architectural agency. It defines a formal language that draws on the history of the city, its typologies, and its spatial forms to make a dignified architecture of cities and peripheries, livable for all. Subjectivity and representation become the sites of resistance and critique, moving from the cult of individualism to the agency of the individual within the collective life and imagination of the city. Authorship without aura is the translation of the productive power of language — abstraction, desire, imagination, and pure thought — into a formal language of repetition and singular experience. Authorship without aura valorizes the corporeal character of the multitude, taking advantage of language and radical imagination as a political and formal act of resistance. Authorship without aura is the movement toward a grammatical architecture of the city, which would show that there is an alternative collective vision of the architecture of the city and thus of society.

Conclusion

It is clear that we live through manifold crises. Wark reflects on the present moment as follows: "It is all about securing ruling class power through the manipulation of racial and ethnic prejudice and the use of surveillance and overt violence to suppress dissent."[92] Truth is disa-

92 Wark, *Capital Is Dead,* 112.

vowed.[93] Maurizio Lazzarato reflects: "Contemporary fascism is a mutation of historical fascism in the sense that it is national-liberal rather than national-socialist."[94] Fascism happens when political representation collapses.[95] It feels troublingly close at times. Multiple crises — social, political, economic, technological, health, and environmental — have touched all aspects of individual and collective life. We face an existential threat from the climate crisis, which defines our age. Financialization, privatization, austerity, xenophobia, and the irrationality of profit-driven consumer capitalism, climate denial, and post-truth narratives have eroded individual and collective agency. Political and public discourse has become thoughtless and utilitarian. Yet as social movements and uprisings have shown, there is a will to think and act differently, as "a global common consciousness."[96] However, radical change does not emerge from single-issue movements, no matter how significant and necessary those struggles are. It is essential that social movements and individual struggles become collective struggles and integrate the labor perspective. All struggles must be class struggles in defense of the multitude, the commons, collective life, and global democracy.

New modes of collective imagination and chains of association are needed. New ways of thinking and acting in the world are needed, lacing different concepts and different labors together to create new inflections

93 Naomi Oreskes and Erik M. Conway, *Merchants of Doubt: How a Handful of Scientists Obscured the Truth on Issues from Tobacco Smoke to Global Warming* (London: Bloomsbury, 2010), and Sophia Rosenfeld, *Democracy and Truth: A Short History* (Philadelphia: University of Pennsylvania Press, 2019).

94 Maurizio Lazzarato, *Capital Hates Everyone: Fascism or Revolution,* trans. Robert Hurley (Los Angeles: Semiotext(e), 2021), 42.

95 Federico Finchelstein, *From Fascism to Populism in History* (Berkeley: University of California Press, 2019). Finchelstein shows how fascism and populism are genealogically connected. Although both are distinct political trajectories, populism is an "anti-politics" form of democracy, which is always on the verge of morphing into fascism. It is notable that recent reflections on fascism come from numerous fields, for instance in education, art, and philosophy: Henry A. Giroux, *American Nightmare: Facing the Challenge of Fascism* (San Francisco: City Lights, 2018); Hito Steyerl, *Duty Free Art: Art in the Age of Planetary Civil War* (London: Verso, 2017); and Slavoj Žižek, *Like a Thief in Broad Daylight: Power in the Era of Post-Humanity* (London: Penguin Books, 2019).

96 Cusset, *How the World Swung to the Right,* 132, 160. Cusset argues that although recent resistance movements have their particular logic and context, from Occupy Wall Street to the Arab Spring, they share the same historical trigger, which Cusset identifies as the 2008–2009 financial crisis, when liberal democracies bailed out banks and insurance corporations with state bonds instead of using those funds to support workers.

as a collective and comradely effort. Architecture establishes a spatial and symbolic relationship between individuals and collectives, institutions of state and language, and the subject and the world. The critical project is not only a state of mind but a critical and empowering material practice. Concepts and figures of thought are reworked into critical tools, and tools become design methodologies and knowledge practices which in turn produce alternative actions, forms of thought, and forms of city, to support collective life in the time of the Anthropocene.

Analogical City developed Rossi's idea of analogical cities to reconsider the status of the critical project and the relationship between architecture, subjectivity, and the city. The analogical city signifies the idea that cities are analogues of collective thought, and that each city is connected to one another in a chain of association. The memory of the city coincides with the development of thought, imagination, history, and experience.[97] The analogical city establishes a symbolic and imaginary relationship between subject and city, thought and the world, individual and collective life, and between different levels of critique and representation, in a chain of association. Analogical thinking is thinking beyond the present. Analogical thinking is thinking otherwise to act otherwise. The analogical city is a lesson in imagining the subject, the city, and the world otherwise, toward a more egalitarian and critical architecture of the city.

97 Rossi, *The Architecture of the City,* 134.

List of Illustrations

Boullée's Architecture, Essay on Art, ed. Helen Rosenau (London; New York: Academy Editions, 1976), 35, 70; Helen Rosenau, *The Ideal City: Its Architectural Evolution in Europe* (London; New York: Routledge, 2013), 51; Wikimedia Commons.

10. Montage by author, 2021. Substituted elements adapted from: Aldo Rossi, *A Scientific Autobiography,* trans. Lawrence Venuti (Cambridge: MIT Press, 1981), fig. 1; Wikimedia Commons.
11. Drawing by author, 2023.
12. Drawing by author, 2021.
13. Drawing by author, 2021.
14. Drawing by author, 2021.
15. Drawing by author, 2021.
16. Drawing by author, 2021.
17. Drawing by author, 2021.
18. Drawing by author, 2021.
19. Drawing by author, 2021.
20. Drawing by author, 2021.
21. Drawing by author, 2021.
22. Drawing by author, 2021.
23. Photo by author, 2011.
24. Photo by author, 2011.
25. Photo by author, 2011.
26. Photo by author, 2011.
27. Photo by author, 2011.
28. Photo by author, 2011.
29. Photo by author, 2011.
30. Photo by author, 2011.
31. Photo by author, 2011.
32. Photo by author, 2011.
33. Drawings by author, 2012.
34. Drawing by author, 2012.
35. Drawing by author, 2016.
36. Drawing by author, 2016.
37. Drawing by author, 2016.
38. Montage by author, 2021. Image adapted from Aldo Rossi, *Aldo Rossi, Projects and Drawings, 1962–1979,* ed. Francesco Moschini (Florence; New York: Rizzoli, 1979), fig. 135.

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