

# Aldo Rossi's Migration Through Analogies. From the Postwar European to the Postmodern

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## Abstract

Some European architects achieved universal success in the Postmodern era by shifting their centers of activity from their native countries to America, where they could find a gateway to a global audience. A representative case of such migration is Aldo Rossi, who was hailed as a new star in America, and then around the world. The Postmodern interests in architects' personal lives matched Rossi's tendency toward introversion, represented by his second book, *A Scientific Autobiography* (1981), while his academism, rooted in postwar Italian contexts and especially shown in his *The Architecture of the City* (1966), seemed to recede despite being suggested in the book's title. Clarification of the changes in Rossi's motives will shed new light on one of the identities of the Postmodern—as an adaption of the original motives of European architects to American culture.

This paper will pursue Rossi's migration and the ensuing alteration of his thoughts by paying close attention to his unique interpretation of the term “analogy,” and propose as a hypothesis that his idea of analogy was shaped by two distinct motives, namely the “analogous city” and the “analogous architecture.” These ways of using the word analogy have different contexts, motivations, and objectives.

A careful investigation of Rossi's writings will show that the alteration of his thought on the notion of analogy coincided with his migration from postwar Italian contexts to Postmodern culture and that what made the migration possible was a superposition between two totally different transformative processes: the growth of cities and the transition of his life as an architect.

## Keywords

Aldo Rossi, Analogy, Autobiography, Historical City, Migration