



Valley Section diagram showing the political consequences of leadership based in different positions of the valley: the Hunter-Warrior and the Peasant-Shepherd, courtesy of the University of Strathclyde

The Artefact and the Analogue

Cameron McEwan

'The collective and the private, society and the individual, balance and confront one another in the city.'

Aldo Rossi, *The Architecture of the City* (1966)

Aldo Rossi argued that the city was a formal and political confrontation that crystallised urban dynamics – land ownership, expropriation, relations of production – in architectural form. Rossi's theory of the city can be divided between what he called the 'city as an artefact' and the 'analogical city'. The former was put forward in *The Architecture of the City* (1966). The latter was never fully theorised and instead put across through essays, notebook reflections and drawings.

The montage panels interrogate Rossi's theory of the city and are simultaneously analytical and projective. They analyse Rossi's 'city as an artefact' and 'analogical city' by means of images from Rossi's books, re-drawing his drawings and extrapolating the categories used by him. The drawings reformulate Rossi's theory, finding new relations between categories and images, projecting an alternative reading. The panels are 'thinking machines', by which the author thinks through Rossi's theory of the city with a view to speculating about its productive potential for today.

Cameron McEwan studied architecture at Dundee School of Architecture followed by a PhD on Aldo Rossi and the Analogical City. Cameron lectures in architecture and urbanism in Edinburgh and Dundee. At Dundee he co-teaches a Masters Unit conducting research on cities. Cameron is an Associate of the AE Foundation.