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Questioning the “Analogical Approach” in the Architectural
Design with Examples (Emine Yıldız Kuyrukçu)

Questioning the “Analogical Approach” in the Architectural Design with Examples

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Abstract: Today’s architecture appears to have been produced in the context of different mass searches, thought systems or concepts, especially in the past decade. So theorists, researchers, practitioner architects or educators architects state that these developments in architectural discipline should be accepted as a new era. Non-architectural factors such as computer technology, scientific developments and advances in access to information are effective in the formation of this environment. However, the most important point is the most striking feature of the new period whose existence is accepted. It is the production or evaluation of architecture through visual images, forms and similarities.

The aim of this study is to examine the analogical approach of the recent architectural design practice in the architectural design studio. For this purpose, within the scope of architectural design-identity lesson, the literature on the use of analogy in philosophy and architecture from past to present has been researched, the sample analogical structures from the world have been analyzed and classified and “Why does the architect make analogy inspired by nature?” The answer to the question was sought.

As a result, it was determined in the analysis made with the students that the inspiration from nature in architectural design, the analogical approach has a structure that develops with a natural choice or impulse. However, architectural design is not just an intellectual discipline that requires designing prestigious, iconic structures. It is also a design process that has social and social responsibility and must combine them with parameters such as function, architectural program, local values and formal anxiety. Based on this, it should be accepted that formal, conceptual and creative images are equally important when using analogy in architecture. It has been concluded that when the architect produces correct messages with correct references in the design, successful structures are formed, but when he uses them as simple analogies in the form of postmodern images, which we sometimes call imitation and do not add comments in his design, failures occur and reactions arise.

Keywords: Inspiration from nature, sources of inspiration, analogical design, architectural form, architectural design education, creativity

1. Introduction

In order for the architecture to fulfill its purpose of communication; based on the visual traces that a structure leaves in visual memory, it is necessary to analyze and make sense of the perceptions of images in human memory. Meaning in architecture is a phenomenon that is open to various perspectives, varies from person to person, and can be discussed in separate planes. In order to solve this phenomenon, the fields of semiotics, interpretation, communication, philosophy are focused on. In architectural designs, they have relationships that described-depicting, displayed-indicative, meaningful and the meaning. These relationships also form a bridge between the designer, the person who uses the building and the people who follow the building. In this context, the thoughts of the architect are reflected in visual images while designing. These images create various fictions in people’s minds. The formation of this reflection and fiction is provided in various ways. It is the concept used by architects to reflect their feelings, aspirations, hatreds and truths to their structures, to make analogy inspired by nature and to

express sensory facts and actions. Undoubtedly, the interest of architecture in natural sciences is not new. Since Vitruvius, architecture has dealt with different images in nature in different ways, and has analogical relationships. This analogical relationship related to the science of natural science has continued until today with different focuses in various periods of architectural history. The use of analogy in architecture can be defined briefly as an attempt to imitate what is observed in nature by establishing a functional / formal similarity with nature.

Since ancient times, people have expressed their desire to tell with their designs, by adding meanings to a number of objects, inspired by some objects that exist in nature (living or inanimate), or by influencing architecture approaches from previous periods. These designs either conceptually adapt to the sources they are inspired by or are completely similar to them. In this kind of design process realized by architects, “analogies” parallel to “emulation”, which is an important step, takes an important place.

In this study, the concepts of “analogical design” and “metaphoric design” inspired by nature were analyzed within the scope of the identity lesson of architectural design. In addition, the classification of analogical design in architecture was made in the studio. Samples from the world were analyzed. Students were asked to prepare powerpoint presentations and posters describing the analogical classification. This study aims to question the emergence of architectural designs obtained by using the analogical approach as a design strategy and the designs obtained. As a result, the diversity and distinction of a different design approach in the studio was questioned. It aimed to make students think critically and experience a process that nourishes creativity.

2. Metaphor and Analogy Concepts

Analogy, though essentially different, is the basis for things that show similar characteristics.

In Greek, the main logo: “according to a ratio” is the similarity in proportional relationships. This similarity may be between two forms of different scales (example: two triangles) or between two separate quantities. Another form of analogy used by the Greeks is the way to deduce the function similarity, known as “concluding with relationship”. Aristotle gives the formulas of these two types of analogy: “As A is to B, so C is to D”; and “As A is in B, so C is in D”.

Broadbent (1973) says “In architecture, analogical design is the most effective source of creative ideas”. Architectural history is filled with examples of forms taken from historical and local structures, with natural and artificial objects (Figure 1).

Analogy is suitability with proportion. However, Metaphor is transfer. It is a way of explaining a definition by transferring it to a different object. Analogy is a concept used mostly in logic and grammar, while Metaphor is the concept used in rhetoric (Broadbent, 1973).

According to Mc Ginty, metaphors also indicate relationships between objects such as Analogies. These relationships are very abstract without being one to one. Metaphors describe the pattern of parallel relationships possible, and analogies describe one-to-one relationships (İnceoğlu and İnceoğlu, 2004).

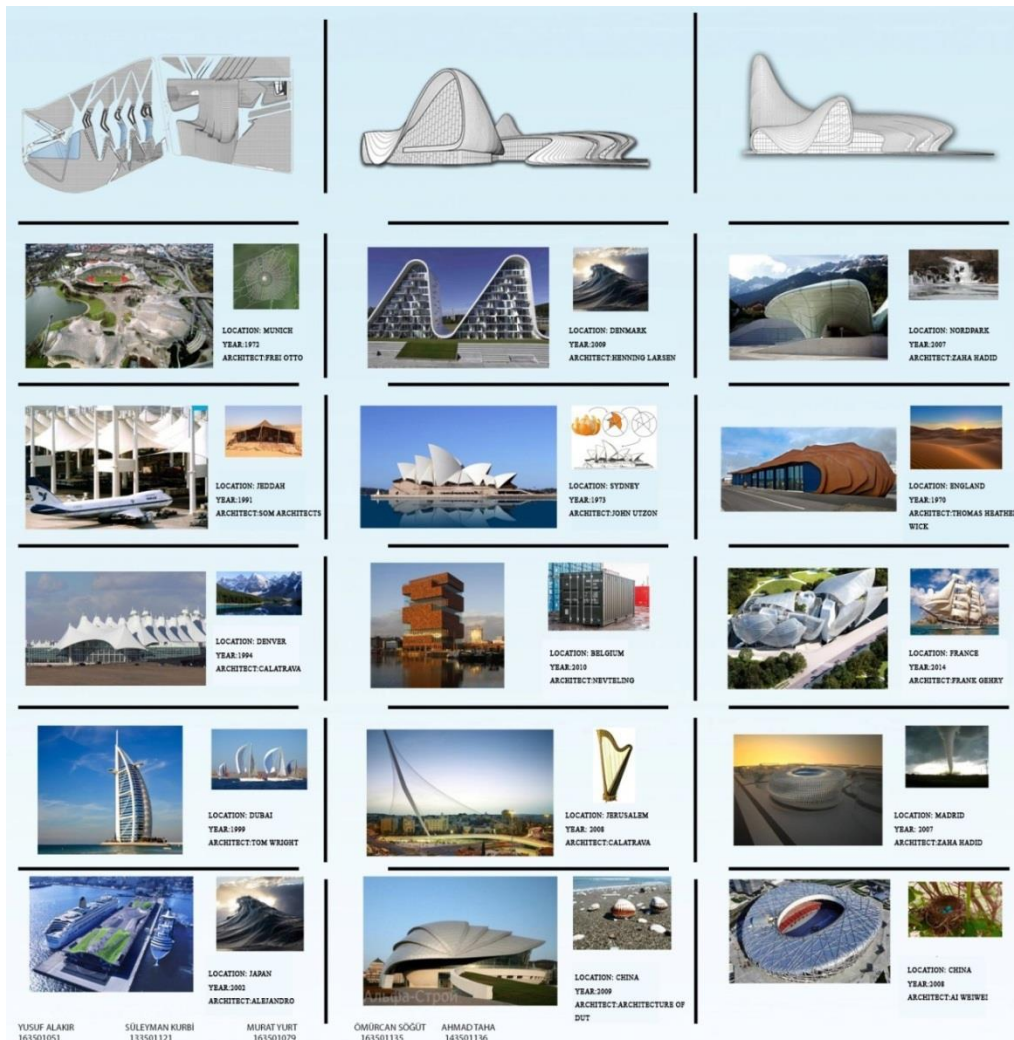


Figure 1: Analogical Design Examples from the World

Antoniades (1992) metaphor in architecture:

- Attempt to transfer relations from one concept or object to another;
- Behavior of seeing a concept or object as something else, something different;
- It defines the focus of our research, which focuses in one area, to another area or from one review to another in order to better understand the subject we are considering.

Difference between Metaphor and Analogies; both imply one-to-one relationships between objects. Metaphors describe the pattern of parallel relationships possible, while analogies describe one-to-one relationships. Analogy is proportionate. Metaphors are in line with analogies. However, Metaphor is an analogical analogy loaded with semanticity. Unlike analogy, the use of metaphor in architecture is a method used for reaching creativity or creating meaning. The architect interprets the metaphor he chooses as a starting point for the design process. The project evolves and results on this interpretation. The architect transfers an image to the building with metaphor. The resulting product reflects this metaphor. Metaphor adds figurativeness to the structure. It is much easier to say what is metaphor than to say what it is. Metaphor is never a direct relationship. Metaphor is always an indirect form of relationship. In fact, talking about something is talking about something else. In this case, metaphor never tells us what something is. Metaphor consists of making two things related in a structure (Akder, 2009).

3. Classification of Analogies in Architectural Design

In the historical process of architectural design, many architects make their designs using some inspiration. These sources of inspiration are some objects that were found alive or lifeless in nature, currents and architecture approaches that occurred in earlier periods. In architectural structures that use analogies in their designs, analogies such as Venturi's duck structure in Vegas, as well as direct, concrete, one-to-one, and indirectly used examples by loading abstract meanings are frequently seen. This led to the necessity to examine the new classification under two headings, either direct or indirect analogies (Özbudak Akca, 2012) (Table 1).

Direct analogy: when dealing with formally or mechanically,
 Indirect analogy: there are symbolic, cultural and linguistic analogies.

Table 1: Classification of Analogical Design (Özbudak Akca, 2012)

1.	<i>Direct Analogy</i> Formal Mechanical / Non-Mechanical	<i>Indirect Analogy</i> Symbolic Linguistics Cultural
2.	<i>According to the Reference Object</i> Vivid Nature Biological Anthropomorphic	Inanimate Nature

While direct analogy is considered formal or mechanical, indirect analogy has symbolic, cultural and linguistic analogies. In the classification, in the analogies used while creating the structures, based on the idea of emulation to nature, evaluation was made as a living and inanimate nature. It can be designed in harmony without harming nature, as well as being in control of nature, opposing the laws of nature or inspiring from them by using certain objects existing in nature. Another form of analogy used as structures are designed by inspiring from the basic structures such as living things (human, animal, plant) or their skeletal system, cell structures and DNA. It is possible to examine them under the title of biological analogies. Since the beginning of the 20th century, due to the development of digital technologies, technological developments, developments in computer use systems, the use of internal and external structure features of organic assets has come to the agenda in architecture. Since this new movement, called zoomorphic architecture, introduced its topological logic to architecture, it has become easier to make organic views that evoke forms in nature (Aldersey-Williams, 2003).

4. Student Studies

In the 2019-2020 fall semester, discourses and classifications related to the concepts of analogy and metaphor within the scope of architectural design identity lesson were examined by searching the literature from the internet, related books and periodicals. Samples from the world were analyzed.

As a result of the research, it was determined that Özbudak Akca (2012) made the most comprehensive classification in this regard. Analogical classification of Akca (2012) was taken as basis. At the end of the semester, students were divided into 4 groups and asked to analyze an analogy class from each group and prepare a powerpoint presentation and poster. Each poster contains examples from the world specific to the analogy class, sources of inspiration and the identity of the projects (Figure 2-3-4-5).

KONYA TEKNÜİK ÜNİVERSİTESİ MİMARLIK FAKÜLTESİ MİMARLIK BÖLÜMÜ MİMARİ TASARIM-YER-KİMLİK İLİŞKİSİ DERSİ VİZE TESLİMİ

MİMARİDE ANALOJİ

ANALOJİ; BİLİNMEYEN, YABANCILIK ÇEKİLEN BİR OLGUNUN, BİLİNEBİLİR, BENZER OLGULARLA AÇIKLANMASI OLARAK TANIMLANMAKTADIR. MİMARLIK VE DOĞADAN ÖĞRENME DENİLDİĞİNDE LİTERATÜRDEKİ EN YAYGIN PARADİGMA DOĞADAKİ FORM VE STRÜKTÜRLERİN BİR ANALOJİ İLE YAPIYA AKTARILMASI OLMUŞTUR.

MÜNİH OLİMPİYAT STADYUMU
MİMAR: FRIE OTTO VE GÜNTER BEHNİSCH
YAPIM YILI: 1968-1972 MÜNİH
"OTTO VE BEHNİSCH ARAZİ BİTİMİNDE AKAN BERLENE BİR STRÜKTÖR HAYAL ETTİLER"



SYDNEY OPERA BINASI
MİMAR: JORN UTSON
YAPIM YILI: 1988-1973 SYDNEY
"HER KAPU BENZER OLUŞUŞUNDA BİR KÜME OLUŞTU. BİR KARTONKİR BİR FÖRMDAL ÜRETİLER"



WARRNAMBOOL KAMPÜSÜ
MİMAR: LYDIAE
YAPIM YILI: 2010



TAICHUNG KONGRE MERKEZİ
MİMAR: W&A PARTNERS
YAPIM YILI: 2010 TAIPEI
"BİRİNİ SAĞIYOR ÇENTİREKİ DİĞERİ EĞİLİM MİMARLIK VE PEZEL ARABINDA ÖZGÜL OLUŞTURULDU"



MODERN SANAT MÜZESİ
MİMAR: UNHTEU/IDID
YAPIM YILI: DUBAI



TEKNOKENT
MİMAR: DYER ARCHITECTURE ARCHITECTURAL
YAPIM YILI: 2013 HINDIŞTAN



FLAME CENTER
MİMAR: HDL OULSLARARASI, PIERRE BALLARON
YAPIM YILI: 1984
"BAĞIŞIĞIN TARIHI HER BİRİ FARKLI (ŞEVLİ OLAN 3 ALAY BİTİM) KULEYE İLHAM VERMEKTE"



CAPITAL GATE
MİMAR: RMJM ARCHITECTURE
YAPIM YILI: 2011 DUBAI



BURJ EL ARAB
MİMAR: TOM WRIGHT
YAPIM YILI: 1994 DUBAI



KLOZET EV
MİMAR: KOKI WOODS
YAPIM YILI: 2007 KÖNE



DALIAN SHELL MÜZESİ
MİMAR: THE DESIGN INSTITUTE
YAPIM YILI: 2008



PEKİN OLİMPİYAT STADYUMU
MİMAR: UNLDES PEREIRA VE PEREIRA HERDIN
YAPIM YILI: 2008 PEKİN
"TANRIKILI AL BAYIRI AĞACI YERİNİ ÇABUCA ÇALIŞAN ELEKTRİKLERE ÇAĞIRIYORDU"



KÜLTÜR SANAT MERKEZİ
MİMAR: JACQUES BLOCH
YAPIM YILI: 2011



NORDPARK CABLE RAILWAY
MİMAR: ZANA HAQID
YAPIM YILI: 2008 DUBLIN
"HER İSTASYONUNUN ÇAĞDAKİ BÜYÜK BİR ÖLÇÜ KULLANMAYI İSTEDİ"



KÜLEVE KULESİ
MİMAR: CREATIVE ARCHITECTURAL
YAPIM YILI: ABD



MİSİN TİWİN
MİMAR: TRANSPARENCY HOUSE ARCHITECTURE
YAPIM YILI: DUBAI
"DUBAI VE İSLAM DÜNYASI ARABINDAKİ İLİŞKİYİ GÖSTERMEKTE"



YOKOHAMA ULUSLARARASI LIMAN TERMINALİ
MİMAR: ALESSANDRO ZAERA-POLO
YAPIM YILI: 1995-2002 YOKOHAMA
"DÜNYA ÇÖZÜMÜ HAYAL İLE İZLENİMLERİNİN DÜNYA İZLENİMLERİNE BENZETİLEBİLİR İKİNE AY TİPİNDİR"



AURA RESİDENCE
MİMAR: WOLFF PÖSSL
YAPIM YILI: 1980 KÖNE
"DÜNYA ÇÖZÜMÜ HAYAL İLE İZLENİMLERİNİN DÜNYA İZLENİMLERİNE BENZETİLEBİLİR İKİNE AY TİPİNDİR"



CONCH SHELL HOUSE
MİMAR: DOTYVA ARCHPA
YAPIM YILI: 2010 KENYA



BISHAN ULUSAL KÜTÜPHANESİ
MİMAR: 2009 MİMARLIK
YAPIM YILI: 2008 BİŞAN
"BİR AĞACI İNİMLERİNİN DÜNYA İZLENİMLERİNE BENZETİLEBİLİR İKİNE AY TİPİNDİR"



LONDON OLYMPIC AQUATIC CENTRE
MİMAR: ZANA HAQID
YAPIM YILI: 2008 LONDON
"DÜNYA ÇÖZÜMÜ HAYAL İLE İZLENİMLERİNİN DÜNYA İZLENİMLERİNE BENZETİLEBİLİR İKİNE AY TİPİNDİR"



SWISS RE
MİMAR: NORMAN FORSTER
YAPIM YILI: 2010



SEPETEV
MİMAR: EDIFICE ARCHITECTURAL
YAPIM YILI: 2018



ÇİN SANAT MERKEZİ
MİMAR: PAUL ANDREW
YAPIM YILI: 2017 PEKİN




Figure 3. Direct Analogy-Inanimate Nature

KONYA TEKNİK ÜNİVERSİTESİ MİMARLIK FAKÜLTESİ MİMARLIK BÖLÜMÜ
MİMARİ TASARIM YER KİMLİK İLİŞKİSİ - DR Emine YILDIZ KUYRUKÇU

AMAAR MORDAA 153501124
ZEHRA AZIZI 163501105
MAYAS ZEIZA 153501076


DENVER SANAT MÜZESİ
MİMAR: DANIEL LIBESKIND
YER: DENVER, ABD
YAPILIS TARİHİ: 2006
DOLAYLI ANALOJİ, CANSIZ DOĞA
TASARIM, ROCKY DAĞLARININ ZİRVELERİNDEN İLHAM ALDI




DOLAYLI ANALOJİ

CANSIZ DOĞA


GLÖGGENHEIM MÜZESİ
MİMAR: FRANK LLOYD WRIGHT
YAPILIS TARİHİ: 1959
YER: NEW YORK, ABD
DOLAYLI ANALOJİ
SİMGESEL ANALOJİ
TERS CEVRELEN ZİGGURAT




DOĞAL TARİHİ MÜZESİ
MİMAR: RENZO PIANO
YER: KALIFORNİYA
YAPILIS YILI: 2001
DOLAYLI ANALOJİ, CANSIZ DOĞA
YAPININ KAVRASI İF UYGUN İÇMİŞİNİN SANKİ ORNUN İKİ ARKASINDA GİRİ YAPILMIŞ KİM YAKI ÖRNEĞİDİR.




MİHO MÜZESİ
MİMAR: LEI PEI
YER: JAPON
YAPILIS YILI: 1997
DOLAYLI ANALOJİ
LİNGÜSTİK ANALOJİ
JAPAN




HARBİN OPERA HOUSE
MİMAR: AR. MAD
YER: ÇİN
YAPILIS YILI: 2015
DOLAYLI ANALOJİ, CANSIZ DOĞA
SU VE DÖZGER İLE ŞEKİLLENDİRİLMİŞ




FOUNDTION LOIS VUETTON
MİMAR: FRANK GHERY
YAPILIS TARİHİ: 2014
YER: PARİS, FRANS
DOLAYLI ANALOJİ
MİKANİK ANALOJİ
DUZDAĞLARI VE YELKENLERİ BENZİYOR




ÇİRCİHU SHOWROOM
MİMAR: MANOBU U. GALLI RABDI
YER: İRAN, İRAN
YAPILIS TARİHİ: 2007
DOLAYLI ANALOJİ
SİMGESEL ANALOJİ
ARABA MARKASINI YANITLARKAK OLUŞTURULMUŞTUR.




Moscow Mountain Pleasent Corcos
MİMAR: ZAHIA HADID
YAPILIS TARİHİ: 2015
YER: RUSYA
Dolayli Analoji, LİNGÜSTİK ANALOJİ
KONU, MANZARA VE MİMARININ İBİRİ FİSİTİDİR




AL PANİYA PANAJİMİHO KİNASI
MİMAR: COOP HİMMELERİALİ
YER: ANKARA, TÜRKİYE
YAPILIS TARİHİ: 2011
DOLAYLI ANALOJİ
LİNGÜSTİK ANALOJİ
ÖZGÜR VETARAFSIZ RUHU YANSITMAYA ÇALIŞMIŞTIR



ULUSLARARASI DİL OKULU
MİMAR: ALLEN JACKS COTTIER
YER: AVÜSTRALYA
YAPILIS TARİHİ: 2009
DOLAYLI ANALOJİ
SİMGESEL ANALOJİ
YAPININ ÇEHRESİNİN Dİ ÜŞÜKLE ANI AÇIĞIKLAR DÜNYANIN FARKLI DİL İREİ GÖRÜŞLERİ ALINMISATMAKTADIR



BAKÜ OLİMPİK STADYUMU
MİMAR: TOGA MİMARLIK
YAPILIS TARİHİ: 2015
YER: AZERBEYCAN
DOLAYLI ANALOJİ
SİMGESEL LİNGÜSTİK ANALOJİ
Ö: Olimpiyat heyecanında S her ka ile her yıl eden S kına, çatı örtüsünü alıyınan S orjinal emiclar de temsil edilmiştir.



CEVNET BAĞÇESİ PROJESİ
MİMAR: NICHOLAS GRIMSHAW AND PARTNERS
YAPILIS TARİHİ: 2001
YER: İNGİLTERE
DOLAYLI ANALOJİ, CANSIZ DOĞA, LİNGÜSTİK ANALOJİ
HAVA KABARCIKLARI





Figure 4. Indirect analogy-Inanimate Nature

KONYA TEKNİK ÜNİVERSİTESİ MİMARLIK FAKÜLTESİ
MİMARLIK BÖLÜMÜ STÜDYO IVEMİNE YILDIZ KUYRUKÇU

MİMARİ TASARIM YER KİMLİK İLİŞKİSİ


KONU: DOLAYLI ANALOJİ - CANLI DOĞA

Analoji, bilinmeyen, yabancılık çekilen bir olgunun, bilinen, benzer olgularla açıklanması olarak tanımlanmaktadır. İlk analoji örneğinin milattan önce 2800 yılında Memphis yakınında Sakkara'da Kral Djoser anıt mezarıdır. Mimar İmhotep, Nil vadisinde kurutulan kerpiçlerin piramit şeklinde dizilmiş katmanlarından esinlenerek bina tümel formunu oluşturmuştur.




NAKAGIN KAPSÜL KULESİ
MİMAR : KISHO KUROKAWA
YAPIM YILI : 1972
YERİ : Tokyo / JAPONYA
ANALOJİ: DNA Sarmalı
BİYOLOJİK ANALOJİ

KİŞİDİ:
"Çok yeniydiler, seçtikleri, "hareketli" ve dinamik olarak görüldüler, bu kavramı gerçek. Mercedes'in eldiven empovalerinde ya birbiriyle oynayan, bilim adamlarının tasarımlarını ve endüstriyel tasarımlarını deneyim ettikler. Kültürlerarası işbirlikleri istedikler. Dinamik yerler ve kültürlerarası yaklaşım açısından bakıldığında bu devrimsel hale dönüşüne aygıt."




PALAZZO ITALIA
MİMAR : NEMESI GRUP
YAPIM YILI : 2015
YERİ : Milano / İTALYA
ANALOJİ: AĞAÇ
CANLI DOĞA ANALOJİSİ




TAİPE
MİMAR : C. P. WONG
YAPIM YILI : 2004
YERİ : TAYVAN
ANALOJİ: BAMBU
CANLI DOĞA ANALOJİSİ


Mimar bu yapıda bambudan esinlenmiştir



Kral Djoser anıt mezarı




Michele Molé :
"Ozmotik bir organizma yapmak istedik, karbondioksidi içine çekip,okuyeni dışarı vereni bir ağaç gibi."




MERCEDES BENZ MÜZESİ
MİMAR : UN Studio Ben van Berkel
YAPIM YILI : 2006
YERİ : ALMANYA STUTTGART
ANALOJİ: YONCA
DOĞA ANALOJİSİ

Yapının tasarımında yonca yapraklarından esinlenilmiştir




VANKE PAVİLİYON
MİMAR : DANIEL LIBESKIND
YAPIM YILI : 2015
YERİ : İTALYA
ANALOJİ: EJDERHA DERİSİ
BİYOLOJİK ANALOJİ

DANIEL LIBESKIND
Çin kültürünün üç ana fikrini ele almıştır; "Geleneksel yemek salonunu", "Yayaların temel unsuru manganya", "Çiftçilik ve beslenmeyle ilgili olan ejderha"




CALATRAVA'S TOWER
MİMAR : SANTIAGO CALATRAVA
YERİ : BARCELONA, İSPANYA
ANALOJİ: İNSAN
ANTROPOLOJİK ANALOJİ

Mimar olimpiyat şelalesini taşıyan insandan esinlenmiştir.




ARTSCIENCE MUSEUM
MİMAR : MOSHE SAFDIE
YAPIM YILI : 2011
YERİ : Singapur /
ANALOJİ: ÇİÇEK
DOĞA ANALOJİSİ

MOSHE SAFDIE
Halkın misafirperver perver eli on pamukla simgelemiştir




BOA STADYUM
MİMAR : MEINHARD VON GERKAN MARG
YAPIM YILI : 2011
YERİ : ÇİN
ANALOJİ: BAMBU AĞACI
CANLI DOĞA ANALOJİSİ

Mimar bu tasarımında bambudan esinlenmiştir.




PATHE FOUNDATION
MİMAR : RENZO PIANO
YAPIM YILI : 2015
YERİ :PARIS, FRANSA
ANALOJİ: UZAYLI YUMURTASI
BİYOLOJİK ANALOJİ

RENZO PIANO
İki tarihi blok arasında sıkışmış bir balon görünümünde olan bu bina "organik yaratık" şeklinde tasarlanmıştır.




MILWAUKEE SANAT MÜZESİ
MİMAR EERO SAARINEN, DAVID KAHLER
YAPIM YILI : 2011
YERİ : AMERİKA
ANALOJİ: KANAT
BİYOLOJİK ANALOJİ

Yapının tasarımında kuş kanadından esinlenilmiştir.



KAZAKİSTAN MERKEZ KONGRE SALONU
MİMAR : MANFREDI NICOLETTI
YAPIM YILI : 2009
YERİ : KAZAKİSTAN
ANALOJİ: ÇÖL ÇİÇEĞİ
CANLI DOĞA ANALOJİSİ

NICOLETTI
"Çöl çiçeği" isminin verdiği belirterek, "Eskiden burası çöldü fazla bir yakıtı" dedi.



ESPLANADE TİYATROSU
MİMAR : MICHAEL WILFORD, RUSSELL JOHNSON
YAPIM YILI : 2002
YERİ : SINGAPUR
ANALOJİ: DURIAN MEYYESİ
CANLI DOĞA ANALOJİSİ

Mimar yapının tasarımında durian meyvesinden esinlenmiştir

Figure 5. Indirect analogy-Living Nature

5. Conclusion

In architecture, the relationship of nature, which affects many disciplines, goes back to ancient times. It is thought that human beings are simultaneous with observing natural formations and structures, and trying to learn, feeling the need for shelter. Mankind, who learned to live in communities, observed the formations in nature with the need for shelter, not only used the materials obtained from nature, but also started to develop the first building techniques by observing or imitating conscious or unconscious nature constructions (Selçuk and Sorguç, 2007). When looking at the art of architecture under the title of “emulating nature”. Vitruvius (90-20 BC), one of the leading theorists of architectural art. It is seen that he describes architecture as an imitation of nature. The works of A. C. Quatremere de Quincy (1755-1849), one of the early art critics of the 1800s, are also the first documents that accept nature as a guide (Karagöz, 2007).

The aim of this study is to question the analogical approach in recent architectural design practice. The literature on the use of analogy in philosophy and architecture from past to present has been researched; examples from the world have been analyzed. As a result of studio studies, students what is the analogical approach in architectural design? and “why does the architect design analogically?” They sought answers to their questions. In architecture, it has been determined that the analogical approach has a natural selection or a structure that develops with impulse. Architects from past to present, while making analogical design; They have used postmodern images called imitation, sometimes inspired by what exists, sometimes unfortunately not adding comments. Only imitation understanding causes artificial images, it remains a symbolic communication devoid of depth. A thoughtless imitation, untested, exaggerated, inefficient and shallow, based solely on attention sometimes it can lead to funny designs (Aldersey-Williams, 2003). The continuous evolution of architecture can only succeed with an attitude towards abstraction and predicting the future. Creativity will be ensured by known ideas coming together in an unknown way, creating different, surprising but at the same time functional results. At this point, Eugene Tsui said, “I do not see nature as an inspiration to imitate, as other architects do. I am concerned with the depth of mind of nature, by understanding how nature and the universe are designed, through mind and heart, and how nature and the universe are designed (Tsui, 1999)”. The point of view is to grasp the essence of nature.

In order for the analogical approach designs to be permanent for many years. The architect should interpret the source of inspiration he inspired, reflect it on the architectural work and solve the building in terms of facade function and aesthetics. One-to-one imitation analogical approaches are designs that can be consumed quickly.

As a result, it was determined in the analysis made with the students that the inspiration from nature in architectural design, the analogical approach has a structure that develops with a natural choice or impulse. However, architectural design is not just an intellectual discipline that requires designing prestigious, iconic structures. It is also a design process that has social and social responsibility and must combine them with parameters such as function, architectural program, local values and formal anxiety. Based on this, it should be accepted that formal, conceptual and creative images are equally important when using analogy in architecture. It has been concluded that when the architect produces correct messages with correct references in the design, successful structures are formed, but when he uses them as simple analogies in the form of postmodern images, which we sometimes call imitation and do not add comments in his design, failures occur and reactions arise.

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