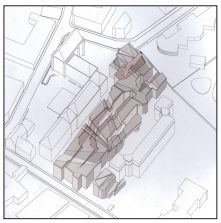
In the following years (1994-96), Eisenman will continue to further develop and experiment with those folding techniques, even if, in a strict theoretical sense, he would prefer to refer to other spatial and theoretical qualities (like the 'interstitial,' 'figural' or 'virtual' or 'spacing' and 'blurring'), rather than to the concept of folding.

projects

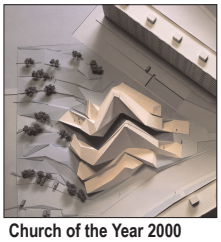
First of all, Eisenman starts to experiment with a new CAD technique of projection called 'morphing' which enables to make a seamless projection between two different figures. In fact, this morphing technique is only a technical variation of the folding technique, and, like in the preceding projects, it fits into a larger web of formal processes, which are in all points similar to the previous strategy of folding. In 1994 and 1995, Eisenman tried to experiment with this morphing technique in different combinations and settings. In the case of the Tours Center (1994), the morphing starts from the plan and sections of two adjacent building volumes (combined with a double process of striation), while, in the case of the Klingelhöfer Triangle (1995), the morphing is operating between two mechanical diagrams (of a watch and a computer-chip mechanism) that are superposed upon each other. In the Vienna Monument (1996), the morphing process starts from the connection of two site maps with another site diagram that is located above the two others.



Tours Center_ 1994
morphing of buildings

After these first experiments Eisenman returned to the usual folding techniques, taking advantage of the new CAD possibilities to create more complex and more prismatic triangulations. In this series of projects—which include the Church for the Year 2000 (1996), the United Nations Library (1996), the BFL Software Headquarters (1996), or even the I.I.T. Student Center (1997)—, it is clear that the design processes are still derived from a similar combination of processes, like, for instance, the superposition and folding of diagrams (scientific and site diagrams) or the striation and folding of bars: but, in these cases, the original series of striated bars are much less recognizable, as a result of the increased number of prismatic surfaces, sharp edged corners and triangulations. This time, it looks as if the multi-edged volumes are really emerging from the ground upwards, escaping from the spines and folds of the triangulated surfaces: this extreme edginess gives the building a sort of interstitial figural condition (or 'figure-figure' condition) in which the contours of the interior/exterior and figure/ground are totally blurred and dissipated: the building is neither figure nor ground (Church for the Year 2000).
Another characteristic feature, is that most projects of this period (1996-1997) are starting from a similar spatial configuration, in which two, or more, series of striated bars are regrouped and folded, which emphasizes the interstitial space that is left between them. This is not only true

Church of the Year 2000
1996_the interstitial

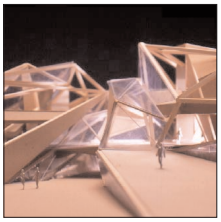


Church of the Year 2000
1996_site model

for the Church of the Year 2000, the United Nations Library, the BFL Software Headquarters or the IIT Student Center, but also for the later projects (1998-1999), even if those are based on other diagrammatic processes (cf. *infra).*[105] This also explains why so much emphasis is put on the processes of the interstitial and its derivatives (e.g. interstitial space, interstitial figure, trope of the interstitial, process of the interstitial etc.).[106]

theory

For Eisenman, the interstitial is a rhetorical condition of excess, subversion, undecidability and blurring, which, in a general sense, allows escaping from the normalized (or dialectical) conditions of time, space, representation/figuration, object-subject relationship etc. Much like the earlier notions of 'between' and 'excess', the condition of the interstitial is defined as a 'zone of undecidability,' i.e. as a condition of 'neither-nor' or 'and-and' that lies 'between' or 'outside' (excess) the traditional dialectics (f.i. presence within absence, between form and space, figure and ground, solid and void etc.). In a more restrained formal and spatial sense, Eisenman speaks about the 'interstitial space', the 'interstitial figure' and the 'trope of the interstitial', which he defines as a figural and dynamic of 'figure-figure' (i.e. neither figure nor ground). In his last writing on 'The Processes of the Interstitial' (98/2), Eisenman clearly attempts to situate his own understanding of the 'trope of the interstitial' within a larger historical background, by referring to the earlier work of Renaissance Architects like Alberti, Brunelleschi or Bramante, a historical linkage that he will further modulate and develop in his next article on the 'diagrams of Anteriority' (99/1).[107]



United Nations Library_1996
model

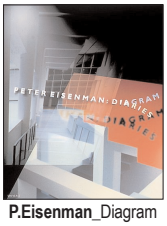
Although Eisenman's interpretation of the 'interstitial' could be initially associated with the Deleuzian themes of the interstice and the middle, one can clearly see that he is actually modulating and transforming these initial Deleuzian references by associating them with other notions (like the notion of the rhetorical figure or the trope), and by increasing the philosophical references to the work of J. Derrida. After his writings on the fold, which were predominantly referring to the work of Deleuze, Eisenman is indeed more and more referring to the work of Derrida, and, in the continuity of his earlier emphasis on Derrida's textuality in the late eighties, Eisenman is now again focusing on the written and textual condition of architecture, which he associates with Derrida's notions of writing, trace and excess, or, more specifically, with Derrida's notion of 'spacing.'[108] For Eisenman, this condition of writing or 'spacing' (literally the 'writing of space') is a repressed and subversive form of representation that is already present in architecture's interiority. It has this subversive quality of opening up, from within, the traditional language of representation and presence, and to cut architecture from its previous 'modes of legitimation,' figuration or 'forming.' Spacing is this other dimension of 'space between' that fluctuates between many times, places and scales.[109] Eisenman's insistence on the rhetoric and tropic condition of

the interstitial, should also be considered in a similar perspective—i.e. as a variation on the theme of writing and text—especially since the art of rhetoric is also associated with semiotics and semiology.

In those years, Eisenman is also frequently writing about the issues of media and information, and about the possibilities of architecture to remain critical within the context of this new '*Zeitgeist*,' an issue he already tackled before, and which he will further develop in his writings in the late nineties. As we will see in our next section on the diagram, Eisenman once again argues that architecture's critical faculty mainly derives from its inherent textual, dislocating and differential nature, which enables it to dislocate and transgress architecture from within.

The diagram as space of writing 10

In the late nineties, the process of writing and spacing will be assigned a proper 'space of writing' through the diagram. Initially the issue of the diagram was heralded by the younger generation of architects and critics (like G. Lynn, R. Somol, A. Zaera-Polo and B. Van Berkel), who saw in the diagram a way to theorize their own computational design experiments with 'motion techniques' and diagrams. As we have seen, Eisenman was in the beginning rather reluctant to follow the upcoming trend of the diagram, which he tried to counter with his own concept of the trope, but, in the face of so much enthusiasm, he finally saw an excellent opportunity to re-theorize a concept that, notwithstanding its essential analytical and operative relevance since the early sixties onwards, still remained under-theorized in his work.[110] Rather than exploring the diagrammatic path suggested by Foucault and Deleuze—and followed by the younger protagonists of the diagram—Eisenman actually prefers to reformulate the issue of the diagram within the continuity of his own architectural and theoretical work, namely by emphasizing the historical importance of diagrams in his own work (and in the history of architecture) and by focusing on the written, critical, interior, anterior and exterior condition of the diagram.[111]



P.Eisenman_Diagram Diaries, Universe, 1999 (cover)

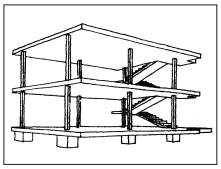
He does that in a series of articles written in 1998 and 1999, all bundled in the publication 'Diagram Diaries'.[112] In these series of articles, Eisenman is making, on the one hand, some general statements on the theoretical condition of the diagram, i.e. the diagram as a written and critical condition of the interiority and anteriority of architecture. These statements are in major part formulated in his first (98/1) and last article (99/4), and mentioned throughout the other articles (99/1, 99/2, 99/3). On the other hand, Eisenman is also making a detailed analysis of the historical antecedents and the architectural exponents of the dia-

gram, which he describes in relation to three types of diagrams: the 'diagrams of anteriority' (99/1), the 'diagrams of interiority' (99/2) and the 'diagrams of exteriority' (99/3). For the sake of clarity, we will start our argument with a first introduction on the historical and architectural manifestations of the different types of diagrams, so that we can conclude with a general reflection on the deeper theoretical, critical and interpretative implications of the diagram.

10.1 The architectural and historical relevance of the diagram: the diagrams of anteriority, interiority and exteriority.

diagrams of anteriority

The first type of diagrams ('diagrams of anteriority', 99/1), relates to what Eisenman defines as the anteriority of architecture, that is the accumulated knowledge of all previous architectures. For Eisenman, the anteriority of architecture can be conceived as the a-priori history of architecture's interiority, or as an architectural translation of Foucault's notions of archive and archeology.[113] With these diagrams of anteriority, Eisenman clearly suggests that the issue of the diagram can be retraced within the historical tradition of architecture, starting from the Renaissance (with Alberti, Brunelleschi, Palladio) to the Modern times (Durand, *Beaux-Arts*) and Modernism (*Bauhaus*).[114] Although the references to the Renaissance architects are rather related to the issue of anteriority (or other theoretical issues like exteriority and presentness) than to the issue of the diagram, the later references to the type (Durand), the parti (*Beaux-Arts*) or the bubble diagram (*Bauhaus*) are clearly referring to the antecedents (or anteriority) of the diagram itself. For Eisenman, these diagrams of anteriority have a rhetorical character, since anteriority can be conceived as the "accumulation of the tropes and rhetoric used at different periods of time to give meaning to architecture's discourse:" these tropes are unstable and in constant evolution, since they are evolving with the historical conditions and the current *Zeitgeist*. But, at the same time, these diagrams are the critical tools of a critical architecture, which is not only depending on, but also transgressing and displacing these historical and present conditions (of *Zeitgeist*).[115]

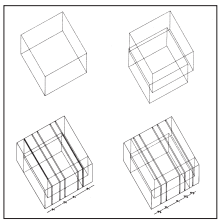


Le Corbusier_Maison Domino horizontal absolute relative to a vertical grid (diagram by P. Eisenman, 63/1)

diagrams of interiority

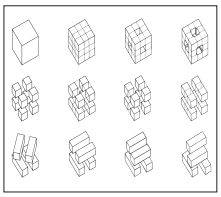
The second type of 'diagrams of interiority' are examining and explaining the singular relationships between the specific building and architectural interiority, which Eisenman defines as a unique relationship between form and content, instrumentality and iconicity, function and meaning, and sign and signified.[116] In fact, these 'diagrams of interiority' are internally motivated by the architectural object itself, i.e. they are derived from elements or forms (like the cube or its counter-part, the el-form), processes, relationships and strategies that are internal to architecture's interiority. Eisenman further makes a specific distinction

between his earlier formal and explicative diagrams of interiority, which are based on architectural and historical models (in his PhD), and the generative and transformational diagrams of interiority, which were used as generative design devices in his earlier and later houses. In this review of his use of diagrams in his earlier work (99/2), Eisenman starts from earlier formal descriptions and theoretical statements, which he reviews and re-edits within the perspective of the diagrams of interiority.

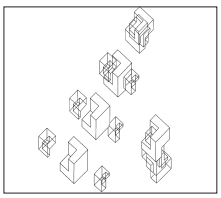


House I_1967
diagrams of interiority

Particular to Eisenman's revision, is that he focuses on the unstable, uncertain and critical qualities of these diagrams of interiority and on the excessive, blurring, oscillating or confusing character of the architectural readings, hierarchies or perceptions etc. For instance, he clearly indicates that his use of diagrams already originates with the PhD, by emphasizing the specific nature of his formal and explicative diagrams, which, according to him, are reflecting the critical, conceptual and unstable nature of architecture's interiority, as opposed to R. Wittkower's or C. Rowe's more abstract and stable diagrams. When Eisenman is talking about his use of generative diagrams in his early houses, he indeed recognizes the linguistic, syntactical, rational and linear character of those transformational diagrams, but, at the same time, he is clearly making a revision of one of his most famous theoretical statements on 'deep structure', which he now reinterprets as an interior condition of absence, difference and otherness.[117] In his description of the early houses (Houses I to IV), Eisenman is further referring to the excessive, blurring, indexical or non-linear character of those transformational diagrams,[118] and, in his description of his later houses (House VI, House X, House El Even Odd or Fin d'Ou T Hou S), he is also emphasizing the unstable, fluctuating or indexical character of his later diagrams of interiority.[119]



House IV_1971
diagrams of interiority



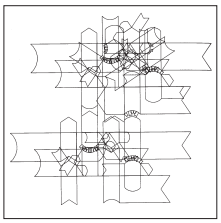
House 11a_1978
embedded el-forms

diagrams of exteriority

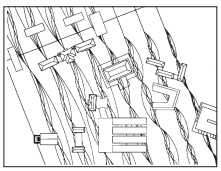
In the late seventies, Eisenman initiated a third type of diagrams, the 'diagrams of exteriority', which served to develop a series of designs based on motivations that are external to the architectural object itself. These diagrams are derived from external arbitrary or random texts, which are introduced in order to overcome the internal motivation and to create alternative figural conditions.[120] According to Eisenman, these new diagrams of exteriority are shifting their focus from the formal and syntactical relationships (seventies), to textual relationships (eighties) and affective relationships (early nineties), in order to ultimately behave as a sort of virtual engine within the whole process of design (late nineties). Again, he is emphasizing the critical and theoretical dimension of those diagrams, which he describes as the tactic of a critical strategy or critical practice, i.e. as an indirect form of camouflage, displacement and mediation, rather than as an ideological and political activity *in se*.[121] In his article, Eisenman further makes a review of some of his most important projects from the late seventies to the late

nineties—starting from the project of Cannaregio, and the subsequent projects of 'artificial excavation' till the latest projects of the period of foldings (namely the projects of the Church of the Year 2000 and the Library of the United Nations).[122]

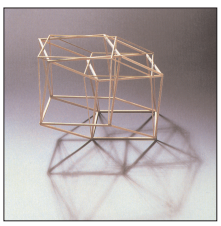
In those descriptions, Eisenman not only focuses on the evolution of the external diagrams, but also on their specific importance within the particular architectural strategies of those consecutive periods, passing in review (and revising) some of the most characteristic processes (from scaling, superposition, extrusion and imprints to folding, morphing and grafts), relationships (space between, interstitial space, blurring) and linguistic components (text and traces). Besides the critical, textual and figural condition of those diagrams, Eisenman is emphasizing the interstitial (or between), smooth and blurring character of his diagrams of exteriority, especially in his later projects.[123] Of course, the most important issues are related to the nature and evolution of those external diagrams, which evolve from the superposition and scaling of textual elements (like site elements, grids and other fictional and narrative inventions) to the folding, grafting and morphing of more arbitrary diagrams (e.g. scientific diagrams): as a result of the increased use of CAD processes, these later diagrams are more oriented on the figural, smooth, interstitial and blurred condition of exteriority.



Biocenter_1986-87
diagram of exteriority_
science_dna strand



Emory Center_1991
diagram of exteriority (site)_
science_harmonic waves



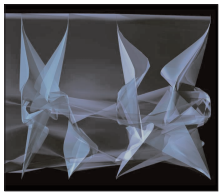
Carnegie Mellon R.I._1987-89
diagram of exteriority_
mathematics_boolean cube

Although, Eisenman is sporadically mentioning the latest stage of his diagram of exteriority, namely those diagrams that are developed as a 'virtual engine,' he is not specifically reviewing these latest series of projects (e.g. the Virtual House or the I.I.T. Student Center *et al.*). This is a remarkable 'omission', if one considers that the whole issue of the diagram was initially introduced as a way to theorize this specific use of motion techniques.[124] Indeed, with the use of new computational techniques, it now becomes possible to conceive the diagram as a fully animated process, based on the processing of all sort of data (such as form, site, function, structure etc.) and computational 'motion techniques'. This makes it possible to envision the diagram as a 'virtual engine' which acts within the object to be processed, rather than upon it, by transforming the physical reality.[125] Contrary to the younger generation of diagram adepts, the question is, for Eisenman, not so much to come to a fully operative 'machinic' organism in which all architectural parameters are fully integrated and smoothened as a well oiled engine. Rather, what matters most is that the diagram would set up a virtual condition in which the relationships between object and site, figure and ground, subject and object, reality and representation, space and time are totally blurred. The use of computational diagrams allows to set up a three-dimensional virtual spatio-temporal framework, in which the multiple times and spaces of the object, surface, site and grids are all working upon each other, not in a holistic, organic or 'machinic' manner, but rather in a discontinuous, not-homogeneous and non-linear manner. The diagram acts as a space

of indexical writing in which anterior, interior and exterior traces and marks are both generated and retained, in an ever undecided play of resistances, deviations and differentiation.[126]

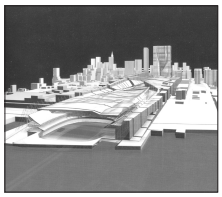
projects

The first project in which the diagram is actually conceived as a 'virtual engine', is the Virtual House (1997), which is designed with the help of the newest CAD motion techniques. The design starts from the memory of the spatial concept of House IV, which is abstracted into nine cubes. These nine cubes create a potential field of internal relationships and interconnections, which is expressed as a field of vectors with interrelated movements. The Virtual House is conceived as a 'virtual multiplicity', which results from the diagrammatic interaction of two moving virtual cubes.[127] In the following I.I.T. Student Center (1997), the spatial concept of the former Virtual House is again recycled as a virtual footprint for the 'figuring of the ground', which gives the building the appearance of a hybrid landscape object with a warped, wrinkled and undulating surface.[128]



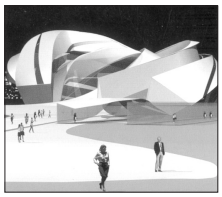
Virtual House_1997
diagrams of exteriority

In other projects, like the Staten Island Institute of Arts and Science (1997) or the IFCCA Prize Competition entry (1999), the attention is more focused on the hybridization of types and programs, which actually reinforces the usual focus on the blurring, figural and interstitial relationships. Whereas the Staten Island project is starting from the striation, torsion and twisting of bars, the IFCCA project is mainly designed by warping the topography of the ground through a complex and unpredictable series of oscillation processes (+/-). This allows to create a virtual condition in which the real space is oscillating between figure and ground, building and site, smooth and striated space.[129]



IFCCA_1999
front view

In the Bruges Concert Hall (1998) and the Santiago Cultural Center (1999-present), one can see another implementation of the 'virtual engine' diagram. This diagrammatic engine directly derives from the processing of topographic and geographic maps of the site, which, once superposed upon each other and clinched into a virtual wire-frame matrix, are virtually animated through computational motion techniques. Through their specific use of maps and topography, these new techniques might be reminiscent of the earlier processes of 'artificial excavation', which were also based on the superposition and scaling of similar maps: but, whereas the arbitrary forms of the 'artificial excavation' projects were derived from the extrusion and imprints of artificial figures, which reinforced their figurative appeal, the forms of those new diagrammatic projects are based on motion techniques of virtual animation, which, once put into motion, cannot be predicted or formalized, thereby eschewing the traps of figuration.[130]

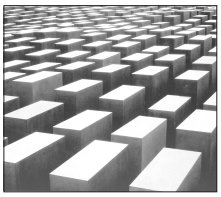


Staten Island_1999
front view (rendering)

The Holocaust Memorial (1998-2005) also starts from the superposition of surfaces on the topography of the site (in this case a double grid-sys-

Bruges Concert Hall_1998
rendering

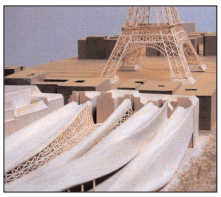
tem of more than 2700 concrete pillars), but this time, the slippage of surfaces creates a "perceptual and conceptual divergence between the ground topography and the top plane of the pillars", which produces a zone of instability and indeterminacy. The idea is that the disposition of the pillars is determined by the slippage of the two undulating grids. The slippage destabilizes the initial rational grid system and creates an agitated field of multi-axial pillars, which creates an omnidirectional place of loss, and hence, a sense of spatial and temporal disjunction.[131]



Berlin Holocaust Memorial
1997-2005_birds view

In the competition entry for the *Musée de l'Homme* in Paris (1999), finally, the design is less determined by the historical or topographical context of the site, but by the existing asymmetrical settings of the two neighboring building envelops, which is determining for the asymmetrical striation of pulsation or the warped surfaces. Like most of the latest 'diagrammed' projects (like the I.I.T. Student Center, the Bruges Concert Hall, the IFCCA project, the Berlin Holocaust Memorial or the Santiago Art Center), the design processes of the Museum are essentially focusing on the processing and warping of surfaces, which is achieved by animating the underlying spatial grid through computational motion techniques. At this point, it is not possible anymore to distinguish and recognize the initial formal elements (such as the 3D grid, formal diagrams, bars etc.). Even if these elements were still relatively present at the beginning of the design process (especially in the working models and the initial mass models), their physical presence has been dissolved and transformed in a series of virtual traces on the path of the diagram. It is as if the diagram sets into motion a series of energetic processes which act directly on all the co-ordinates of a three-dimensional virtual field.

Santiago Cultural Center
1999- _model



Musee de l'Homme_1999
model (roofs)

10.2 The theoretical relevance of the diagram: the diagram as theoretical concept, or 'critical tool'

As we have seen, the recent emergence of the issue of the diagram on the architectural scene gave Eisenman the opportunity to recognize, within the perspective of his own architectural and theoretical production, the importance of what would become one of his most characteristic signatures up till today, the diagram. Till now, we have mainly focused on the historical and architectural manifestations of the diagram, that is on the architectural and formal relevance of the diagram as analytical or generative 'design tool'—both in relation to Eisenman's own architectural production and its historical relevance in relation to the 'anteriority' of architecture.

Let's now consider the second, more theoretical, critical and interpretative implications of the diagram, i.e. the diagram as conceptual strategy or 'critical tool,' and shed a light on the underlying theoretical con-

structs—like interiority, anteriority, repetition of difference or critical architecture—which convey to the diagram all its theoretical and critical credibility. In our previous paragraph, we already discovered some of the basic theoretical characteristics of the diagram, which we could identify, in a few words, as a critical manifestation of the interiority and anteriority of architecture, and as a basically written and textual condition, characteristics which will be further developed in this theoretical consideration. At the same time, we will further evaluate how Eisenman's theoretical interpretation of the diagram, which basically relies on a Derridean interpretation of Deleuze's diagram, relates to (and differs from) the common Deleuzian interpretation proposed by the younger generation of architects and critics, and hence, from Deleuze's own interpretation of Foucault's initial concept of the diagram. Ultimately, this will also lead us to an evaluation of the respective influence of two of the most known protagonists of French Post-Structuralism, Derrida and Deleuze, on Eisenman's theoretical work.

diagram as mystic writing pad

Let's begin with Eisenman's own theoretical definitions of the diagram, which we mainly distill from his first and last writings on the diagram (98/1, 99/4). As the title of his first article on the "Diagram: An Original Scene of Writing" (98/1) already suggests, Eisenman's theoretical understanding of the diagram is mainly a textual and written condition, which he compares with Derrida's interpretation of Freud's Mystic Writing Pad.[132] In this article, the diagram is conceived as a double-sided writing pad consisting of three superposed layers, which allows an infinite interaction of traces and marks. It is a space of indexical writing where traces are both regenerated and retained. The traces which are left on the bottom surface of the mystic writing pad are unarticulated written indexes which exist before any iconic perception. They stimulate the perception of potential relationships emerging from repressed figures, but they are not generative or motivated *in se*. The diagram is thus an already written condition which exists before architecture's interiority and anteriority. This written condition (or writing) can be described as an already present, unarticulated, but repressed form (or memory) of representation. The diagram is supposed to open up the repressed form of appearance, representation and presence, and hence, to open up the repressed conditions of interiority and anteriority. Eisenman stipulates three different conditions, which, according to him, are already motivating (and repressing) the original condition of interiority: 1. the metaphysics of presence; 2. the already motivated condition of the sign, and 3. the desire of the subject for ground, place and authoring.[133] According to him, the diagram is not generative or transformative by itself, but, since it is already contained within the interiority/anteriority of architecture, it has the capacity to open up these three conditions, by enabling three alternative conditions, namely: 1. the repetition of difference (or singularity); 2. the becoming unmotivated of the sign condition; and 3. the mediation between the authoring subject and the object.

resistant agent

In his second article on the 'Diagram and the Becoming Unmotivated of the Sign' (99/4), which actually elaborates the previous arguments, Eisenman further analyses how the diagram can actually unmotivate or reverse this 'already motivated sign' condition of architecture's 'interiority' and "free the repressed indexical writing." The diagram then acts as a resistant agent who can reverse, or 'unmotivate', the motivated process of design in relation to the metaphysics of presence, the motivation of the sign-signifier and the subject-object relationships, and the desire for ground and place.[134] However, the already motivated condition of architecture (e.g. site, program, function, meaning) will never be completely reversed and negated (since architecture must structure, enclose and shelter), and, therefore, the diagram can only blur and transform the external conditions of site, program and history. In this second article, Eisenman is, again referring to the work of Derrida, especially when he states that the diagram, as writing or trace of absence, can overcome the question of original speech and metaphysics of presence.

critical strategy

One of the most important theoretical claims of Eisenman's diagram is that it can be considered as a critical manifestation of architecture's interiority and anteriority, or, as he once mentioned, as a tactic of a critical strategy (i.e. a critical practice or critical architecture).[135] Crucial in this argument, is the fact that the diagram is specifically associated with the issues of criticality and interiority, which, ultimately, are supporting Eisenman's entire theoretical thesis. Although, Eisenman has, in the past, always been rather circumspect, or even ambivalent, about the critical (or even 'post-critical') condition of architecture, he nevertheless always supported the idea that architecture should question, displace or even transgress its own 'modes of legitimatization' or embodiment—not only in relation to the functional, iconic, symbolic or representative dimension of architecture, but also in relation to the ever changing socio-eco-political and cultural conditions of the current spirit of time (or *Zeitgeist*), which are ultimately conditioning our modes of perception and values.[136] For Eisenman, the question of criticality ultimately relies on architecture's own capacity to continually question its own discursive modes, especially in relation to the fundamental questions of its own metaphysics, representation and subjectivity—which are the three basic conditions of interiority we just mentioned. Ultimately, this condition of criticality, this capacity to resist to or to remain unabsorbed by our own motivations and desires, is inherent in the very interiority of the architectural discourse, which Eisenman describes as an unstable and rhetorical condition and associates with the notions of singularity, 'repetition of difference' or presentness.

repetition of difference

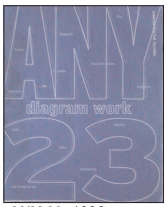
While the notions of singularity and presentness are actually borrowed from his earlier writings of the late eighties and subsequently redefined, Eisenman comes up with a new concept, 'repetition of difference,'

which emulates (and transforms) Deleuze's famous philosophy of 'repetition and difference' and reformulates Eisenman's earlier concepts of difference and otherness. Eisenman associates 'repetition' with the acknowledgment of the historical conditions of anteriority, and 'difference' with the actual capacity of changing these historical conditions, which gives to the combined concept of 'repetition of difference'—as opposed to the 'repetition of the same'—this singularity of being always in the present but different from its manifestations of the past.[137] In fact, with this new construction of 'repetition of difference,' Eisenman does not only intend to acknowledge the historical conditions of the past, but also the current conditions of the *Zeitgeist*, (i.e. the normalizing condition of the present), which he now attempts to counteract with his notion of presentness (i.e. a condition of criticality that resists these normalizing conditions).[138] Thus, with these notions of 'repetition of difference', singularity and presentness, Eisenman attempts to both recognize the normalizing impact of the historical conditions of the past and the current conditions of *Zeitgeist*, while claiming, at the same time, the possibility of a critical alternative based on the already given interiority of difference and change.

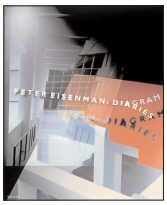
Evaluation of the interpretive framework 10.3

Now that we have outlined the architectural and theoretical argumentation behind Eisenman's interpretation of the diagram, time has come to make a critical assessment of his theoretical assertions and to evaluate the relevance of his interpretational matrix, not only in relation to the initial diagram proposal, but also in relation to a deeper philosophical and theoretical frame of reference.

Let us first consider how Eisenman responded to the initial diagram proposal, which was initially (around 1997 and 1998) put forward by the younger protagonists of computational architects and critics as a way to theorize their own use of 'computational motion techniques' and diagrams. As we already mentioned, Eisenman initially attempted to counteract with a series of notions—like the 'trope of the interstitial', the 'figural', the 'interstitial figure,' the 'interstitial processes' or 'spacing'—which all revolve around the central notion of the figural 'trope' (or rhetorical figure) of the interstitial. He attempted to promote them as a counter-argument to the diagram.[139] In his writings on the tropes and processes of the interstitial (97/2, 97/4, 98/2), Eisenman is not specifically referring to the notion of the diagram, but it is clear that he is indirectly responding to the upcoming Deleuzian interpretation of the diagram, namely when he is responding to Zaera-Polo's reading of Deleuze's 'machinic process,' which Eisenman reinterprets as a condition of self-similar repetition (97/2), or when he is referring to the historical antecedents of his 'trope of the interstitial' (98/2).[140]



ANY 23_1998
Diagram Works



P.Eisenman_1999
Diagram Diaries, Universe

After these first attempts of refutation, Eisenman finally decides to embrace the notion of the diagram and to support its promotion by dedicating a whole issue of the Any-magazine (*Any* 23: Diagram Work) to the diagram, with B. van Berkel and C. Bos, one of the early promoters of the diagram, as guest-editors.[141] As we have seen, Eisenman interprets, in his own contribution to the magazine, the diagram as 'An Original Scene of Writing' (98/1), in association to Derrida's reading of Freud's 'Writing Pad'. By publishing, in the following year, a series of articles in his 'Diagram Diaries', Eisenman further develops his own interpretation of the diagram, by situating it in the light of his own architectural and theoretical work, and in the historical perspective of the architectural tradition, a new architectural and historical perspective which finally contributes to exhaust and alienate the whole issue of the diagram and to unravel the initial theoretical motivations of the promoters of the computational diagrammatics. In all those writings, Eisenman's main argument, against the initial diagram proposal, is that the diagram should be conceived as a critical and resistant manifestation of architecture's interiority and anteriority and that it is basically an already written or indexical condition of traces. For Eisenman, the diagram is a critical manifestation of architecture's 'interiority' and 'anteriority',[142] and not only an operative "machinic environment of matter, flows and forces," or a purely operative machinic process, as R. Somol and A. Zaera-Polo are describing it. The diagram is not generative, transformative or operational by itself, but it is an already written condition which enables to open up the interiority and anteriority of architecture.[143] Eisenman's main argument against Somol's argumentation—which is also valid for the position of the computational diagrammatics in general—is that Somol's diagram is not operational on the level of architecture's 'interiority' and 'anteriority', and, hence, that it misses this essential critical potential (against the normalizing conditions of history and *Zeitgeist*) of his own interpretation of the diagram, which basically derives from its *a priori* written and indexical (or Derridean) condition.[144]

reception

This, inevitably, brings us to our second point, in which we'll focus on the underlying philosophical and theoretical underpinnings of Eisenman's alternative diagrammatic model. Basically, one could state that Eisenman is trying to counteract the common Deleuzian interpretation of the diagram, first, by resituating the issue of the diagram within the perspective of his own architectural, historiographic and theoretical work, and, secondly, by transforming and reinterpreting its initial Deleuzian terminology, which he interprets from an alternative philosophical and semiological perspective, based on the work of J. Derrida (the diagram as writing pad), G. Deleuze (repetition of difference), and, to a lesser extent, C. Peirce (index vs. icon) and F. de Saussure (the motivation of sign). It is clear though that Eisenman's main argument is basically formulated in the form of a philosophical debate between Derrida's textual and written approach and Deleuze's operative and

pragmatic approach, while the references to semiotics and linguistics are rather used as secondary and additional sources of reference (namely in relation to the issue of representation and signification).

linguistics

Despite the secondary character of these semiotic references, which Eisenman uses to modulate, and consolidate, his primary concern for the written and indexical condition of the diagram, it is certainly worthwhile to pay some attention to the underlying interpretative frame of Eisenman's semiotic and linguistic references, which, in fact, are echoing several of his earlier statements on the difference between architecture and language.[145] What is new in this interpretation, is that Eisenman is now specifically referring, albeit not always explicitly, to the fathers of the French tradition of semiology (F. de Saussure) and the Anglo-Saxon tradition of semiotics (C. Peirce). From de Saussure, Eisenman borrows, and reverses, the concept of the sign, which, in de Saussure's semiology is considered as an unmotivated and arbitrary sign. Contrary to a linguistic sign or word, which is based on an unmotivated or arbitrary convention, the architectural object has a double motivation: an internal indexical motivation and an external iconic motivation. Although the diagram can never completely negate or reverse the 'already motivated condition' of an architectural object (which is motivated by its site, program, structure, function or meaning), Eisenman states that the diagram can be used as an agent of resistance and unmotivation, so that the internal 'indexical' motivation of the architectural object (the object as object) can be separated from the external motivations (i.e. from function, meaning, 'iconic' sign condition etc.)[146] What is particular to Eisenman's interpretation, besides the reversal of de Saussure's dyadic interpretation of the unmotivated sign, is that he is actually associating this dyadic sign condition with the notions of index and icons (or 'indexical sign' and 'iconic sign'), which he borrows from C. Peirce, the father of the Anglo-Saxon tradition of semiotics. But, whereas Peirce's initial sign condition is conceived as a triadic relationship between icon, index and symbol, Eisenman is transforming it in a binary opposition between the 'indexical' and 'iconic sign condition, which he superimposes on the previously reversed dyadic sign condition of de Saussure. In this sense, Eisenman is actually mixing up the theoretical underpinnings of two distinct (and incompatible) schools of semiotics, the French school of semiology which is based on de Saussure's dyadic distinction, and the Anglo-Saxon school of semiotics, which is based on Peirce's triadic model of the sign. This is all the more remarkable, if one considers that de Saussure's dyadic model has often been criticized for its omission of the 'object referent', as opposed to Peirce's triadic model in which the sign-object relationship is identified as a specific class with the three separate categories (icon, index and symbol).[147] Although one could assume that Peirce's triadic model, and especially his consideration of the 'object referent', could be useful, when dealing with the specific object condition of the architectural sign, Eisenman has never fully explored this possibility,

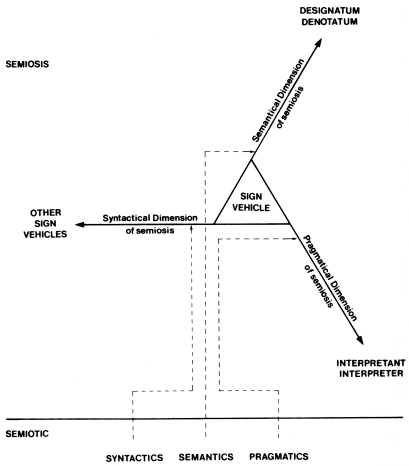
with the exception of his early writings in the seventies, where he referred to C. Morris' distinction between pragmatics, semantics and semiotics.[148] This can be explained by the fact that, from the late seventies onwards, Eisenman has turned his back to the Anglo-Saxon semiotic tradition, by adhering to the upcoming French structuralist and post-structuralist tradition, which, as we all know, has its roots within the Saussurian (dyadic) tradition of semiology (cf. *illustration*).[149]

Trichotomy / Category	I. of the *representamen*	II. of relation to *object*	III. of relation to *interpretant*
Firstness	qualisign	icon	rheme
Secondness	sinsign	index	dicent
Thirdness	legisign	symbol	argument

C. Peirce
three trichotomies of signs

sign	signified (concept)
	signifier (sound-image)

F. de Saussure
the three terms in Saussure's dyadic sign



C. Morris
3 correlates of semiosis and three dimensions of semiotics

Cf. Noth, Winfried, *Handbook of Semiotics*. Bloomington and Indianapolis: Indiana University Press, 1995, pp. 45, 60, 50.

Derrida vs.Deleuze

This brings us to our next argument, in which we will further situate Eisenman's position in relation to two of the main protagonists of French post-structuralism, Deleuze and Derrida.

At this point of our argumentation, it might be useful to first reflect on the affinities and divergences between Deleuze's and Derrida's philosophical position, a confrontation that might help us to understand Eisenman's own ambivalent reading of both authors in the nineties.

Usually Deleuze and Derrida are considered to belong to the same post-structuralist generation of philosophers who developed, in reaction to French existentialism and structuralism, a philosophy of difference. Both recognized indeed to work on similar themes (like difference, repetition, multiplicity etc.) and to share a similar philosophical background—they are both critical of French existentialism and structuralism—and a similar interest for a philosophy of difference. Yet, despite these evident affinities, there are also many differences between their respective philosophical positions, not only in terms of philosophical allegiances and orientations, but also in terms of style or political involvement, and, even more important, in relation to their respective reception and translation in the Anglo-Saxon world.[150] In terms of orientation, one could say that Derrida's position is much closer to

Heidegger's philosophical orientation (in terms of ontology, metaphysics and epistemology) and more oriented towards transcendence, while Deleuze's position is closer to Nietzsche and more oriented towards the philosophical tradition of immanence and univocity (cf. Spinoza, Leibniz or Nietzsche).[151] Contrary to Derrida, who, in a Heideggerian manner, has the ambition to overcome or to deconstruct the metaphysics by working on the limits or the margins of the philosophical discourse, Deleuze doesn't attempt to overcome metaphysics, but fully assumes his role of 'pure metaphysician' and conceives philosophy as the site for the invention of concepts. Deleuze makes no general pronouncements about the nature of Western metaphysics, but, instead, works from within the metaphysics. While Derrida is attempting to undo the metaphysics, Deleuze is, so to speak, "doing metaphysics". One could thus say, with D. W. Smith, that Derrida follows the trajectory of the tradition of transcendence (in the sense of overcoming and going beyond metaphysics), while Deleuze is following the trajectory of immanence.[152]

In fact, both philosophers are following different trajectories in the field of ontology and metaphysics. This is particularly true if one confronts their respective understanding of ontological difference, i.e. '*différance*' (for J. Derrida) and 'repetition and difference' (for G. Deleuze).

différance (Derrida)

For Derrida, '*différance*' is that which marks "the disappearance of an originary presence": that which exceeds metaphysics and or transcends ontology. Derrida is seeking a difference 'beyond Being and beings', a difference still more unsought than the ontological difference between Being and beings, a difference that, "ceaselessly differing from and deferring (itself), would trace (itself) by itself."[153] For Derrida, the concepts of difference, trace, texts, writing and supplement are all traces of this formal structure of transcendence. *Différance* is 'neither this nor that': it is neither a concept nor even a name…it is written completely otherwise. "*Différance* is that what is never present as such: it is absolutely other, discernible only through its trace whose movement is infinitely deferred, infinitely differing from itself."[154]

repetition and difference (Deleuze)

While Derrida is making a transcendental interpretation of difference, Deleuze is, in 'Difference and Repetition' (1968), proposing an immanent interpretation of the ontological difference. He provides an "immanent analysis of the ontological difference in which the different is related to the different through difference itself: ontology is constituted immanently by a principle of difference."[155] While Derrida conceives thought as *différance*, deferral or detour, Deleuze thinks of difference as an active, affirmative and effective force which makes difference, i.e. as an active and empirical force of difference in-and-of-itself.[156] Repetition is thought of as the positive power (*puissance*) of transformation, as a productive power of differentiation. Repetition is produced via differ-

ence. Like Nietzsche's concept of the 'eternal return', this process of repetition is a self-sustainable process, with no ends or beginnings. For Deleuze, difference is not a difference-from-the-same, but a particularity or 'singularity' of each individual thing, moment or conception: such difference is internal to a thing or event and implicit in its being (difference-in-itself). Therefore one has to focus on the singular and unique circumstances of its production and on the continual production (or becoming) of events and affects (i.e. the change or variation that occurs when bodies come into contact). Many of Deleuze's other notions (like the between, the interstitial, the middle, the outside or the fold) are a direct result of his particular philosophy of immanence, which, for Deleuze, is not related 'to' anything else, but conceived as a pure outside. In fact, Deleuze conceives the outside as a moving matter animated by movements, folds and foldings that make up the inside: the inside is a fold or doubling of the outside, a contortion of the exterior outside. One could even say, with E. Grosz, that Deleuze is actually trying to evacuate the inside by forcing it to confront the outside, by allowing it to spin off and to mutate into a new system, so that it can endlessly deflect and become.[157] For Deleuze, thought starts in the middle and is best captured in between, i.e. at the intersection of series, events or processes which share a common *milieu*. Derrida, on the other hand, would rather focus on the margins, the borders, the blanks or the omissions, and bring the outside, the expelled or the repressed into the inside, by showing the constitutive traces that it must leave.[158]

Now that we have briefly outlined these two different trajectories of immanence (Deleuze) and transcendence (Derrida), one could wonder how Eisenman's interpretation of the diagram can be positioned in relation to these two antagonistic poles. On the one hand, Eisenman proposes a Derridean alternative to the common Deleuzian interpretation of the diagram, since he clearly defines his diagram as an analogue of Freud's 'Mystic Writing Pad,' i.e. as an original scene of writing. On the other hand, he is clearly referring to Deleuze's philosophy of immanence, as it comes to define the critical capacity of the diagram's 'interiority' as 'repetition of difference.' In view of the apparent differences and incompatibilities between Deleuze's immanent approach and Derrida's more transcendental approach, one might ask oneself if Eisenman is actually not compromising his own theoretical argumentation by mixing up two different philosophical frameworks, which, beneath the apparent similarities, are actually the manifestation of a different philosophical attitude and worldview. The problem is even accentuated by Eisenman's persistence to further elaborate his argumentation with other rhetoric constructions and combinations—like the superposition of two incompatible semiotic traditions, which was previously evoked.

More fundamentally, this also brings into question the critical relevance of the philosophical models of discourse analysis, like that of Foucault and Derrida, which are often criticized for their inability to come up with

effective and pragmatic philosophical proposals: especially Derrida's deconstruction, which can be linked to the philosophical tradition of negative interpretation, is often criticized on this point. In this respect, one can't but admit that a great deal of Deleuze's immanent pragmatism is actually counteracted or annihilated by Derrida's ontological transcendentalism, in the prevailing reception of his work in the United States. Even if it is understandable that Eisenman is referring back to the work of Derrida and to older theoretical and rhetorical concerns, Eisenman missed an opportunity to further develop the question of theoretical pragmatism, certainly after years of (mixed) Deleuzianism.

1. On feed-backs and bifurcations, cf. De Landa, Manuel. *A Thousand Years of Nonlinear History*. New York: Swerve Editions, 1997.
2. I refer here to the image of the 'jig-saw puzzles,' which M. Tafuri mentions in his introduction to the 'The Sphere and the Labyrinth.' Cf. Tafuri, Manfredo. *The Sphere and the Labyrinth*. Cambridge, London: The MIT Press, 1990, p. 1. According to Tafuri, "there comes a moment (though not always) in research when all the pieces begin to fall into place, as in a jig-saw puzzle. But unlike the jig-saw puzzle, where all the pieces are near at hand and only one figure can be assembled…, in research only some of the pieces are available, and theoretically more than one figure can be made from them…"
3. For Eisenman, "theory should not be considered as a set piece, a healthy wrapped package, but rather as a continuously applicable and open-ended methodology." Cf. 63/1, p. 353.
4.Cf. 63/1, p. 19.
5. On formal language, cf. 63/1, p 21. On formal systems, cf. 63/1, pp. 85-87 and following ('Chapter Three. Development of formal systems'.) On the primacy of form in architecture, cf. p. 33, and more generally 'Chapter One. Form in relation to architure.')
6. Cf. 63/1, pp. 11-15 (and more generally, the introduction). Cf. pp. 343-353 (and, more generally, Chapter Five.) Eisenman refers, among others, to R. Banham (focus on change), J. Summerson, E.Panofsky and the Warburg Institute (the use of iconography), *De Stijl* (the universality of the new), the *Bauhaus* and W. Gropius ('machine romantism') and F. Lloyd Wright ('The Architecture of Democracy'). He also reacts against Christopher Alexander's rigorously scientific and axiomatic approach (cf. *infra*).
7. From 1946 to 1947, Colin Rowe studied at the Warburg Institute in London, under the supervision of Rudolph Wittkower. In the mid-fifties (1954-55) he acted, together with Bernard Hoesli, as one of the inspiring forces behind the educational experiences of the 'Texas Rangers' (Austin, Texas). He left Austin for Cambridge University (England), and around 1963, he returned to the United States to teach at Cornell University, where he further refined his particular ground-figure approach to urban analysis. Eisenman and Rowe met in Cambridge (1961-2), where both were involved in teaching.
8. The German tradition of aesthetic formalism can be considered as a moment at the turn of the century when the disciplines of aesthetics and art history—untill then purely philosophical and historical disciplines grounded on Kantian and Hegelian foundations—tended to develop an autonomous and objective formal language inspired by the emerging social sciences like psychology and physiology. Several generations of scholars—as different as H. Wölfflin, A. Riegl, C. Fiedler, R. Vischer, A. Hildebrand—emerged from this tradition. Both Wölfflin's "art history without names" and, to a lesser extent, Riegl's search for universal formal laws are still much indebted to the nineteenth-century art-'historicism'. Rowe, through his affiliation with the Warburg Institute, is closer to Aby Warburg's *Kulturwissenschaft*, which inspired a generation of scholars like E. H. Gombrich, R, Wittkower or E. Panofsky.
9. According to Joan Ockman, the publication of Colin Rowe's '*Mathematics of the Ideal Villa*' (1947), Rudolph Wittkower's '*Architectural Principles in the Age of Humanism*' (1949), and Le Corbusier's '*Modulor*' (1950) contributed to the reintroduction of the

"ideas of classical proportion into modernism," such as the British tendency towards New Palladianism. Many of Britain's theoretical writings in the late fifties—by J. Stirling, P. and A. Smithson or A. Colquhoun a.o.—were developed from this renewed interest for Le Corbusier. Cf. Ockman, Joan. *Architecture Culture 1943-1968. A Documentary Anthology*. New York: Rizzoli, 1993, p. 341 *et al*. Rowe formed, with B. Hoesli and J. Hejduk the famous team of the 'Texas Rangers' (at the University of Texas School of Architecture in Austin, USA, 1951-1957).

10. Cf. 63/1, pp. 15, 37-41. Eisenman mentions, among others, the writings of H. Focillon ('*The Life of Form in Art*,' 1942), E. Panowsky ('*Meaning in the Visual Arts*,' 1955) and E. Gombrich ('The Visual image in Neo-Platonic Thought,' *Journal of the Warburg and Courtauld Institutes*, 1948).

11. C.Rowe's influence on the work of Eisenman is multiple and pervasive. Rowe influenced Eisenman in several areas, namely in his formal analyses (e.g. ambiguous formal reading, ground-figure relationship etc.), his artistic and architectural references (e.g. references to *Gestalt Psychology*, Wittkower's formalism, Italian Renaissance and Modern Architecture, Le Corbusier etc.) or in his historical and philosophical references (e.g. the issues of classical/modern, *Zeitgeist*, conceptual/perceptual etc.). Many themes of Eisenman's later work are developed in reaction to Rowe's references. Only to mention a few: Rowe's concept of 'figure-ground' relationships will initiate such concepts as figure-figure, between, interstitial and blurring; '*Zeitgeist*' will be transformed in 'double *Zeitgeist*'; or Rowe's references to the 'conceptual' will initiate Eisenman's interest for conceptual architecture, immanence and interiority. Eisenman already began to react against (and to transform) Rowe's ideas in his PhD, when he introduced new linguistics and systematic references. The decisive break with C. Rowe will occur around 1968, with the creation of the 'Institute for Architecture and Urban Studies' (IAUS, New York, 1967-1985).

12. Cf. 63/1, pp. 13, 22, 85, 89 a.o. Cf. G. Argan, G. Moretti, B. Zevi (for the use of linguistic terms like 'philological,' 'grammar' and 'syntax'). Italian architectural critics, like R. Bonelli or C. Argan have long used linguistic terms (such as 'philological, 'grammar' and ' syntax') in relation to the buildings they analyze, but Argan has been the only one to use them in a systematic way. (cf. 63/1, p. 89, footnote 4). Eisenman quotes John Summerson's lecture to the R.I.B.A. (May 27th, 1957), on the development of a theory of architecture, but doesn't specifically mention his broadcast talks for the BBC, on the 'classical language of architecture' (cf. 63/1, p. 13). In these series, which were broadcasted in 1963, John Summerson speaks about the 'Grammar of Antiquity', 'the Sixteenth-Century Linguistics' and the 'Rhetoric of the Baroque.' Cf. Summerson, John. *The Classical Language of Architecture*. London: Thames and Hudson Ltd., 1980.

13. Cf. 63/1, p. 25, where Eisenman says: "The essence of any creative act is the communication of an original idea from its author, through a means of expression to a receiver. The means of expression must be such as to transmit the original intention as clearly and fully as possible to the receiving mind. This need for clarity and comprehensibility, so much stressed by the *Gestalt Psychologists*, is critical to the development of any means of communication." Although Eisenman only quotes Kurt Koffka's '*Principles of Gestalt Psychology*'(New York, 1935, p. 642), one could also refer to the 'communication model' of Shannon & Weaver (1949). This model, which represents a communication system in the linear form of a communication chain, emphasizes the technical process and excludes the semantic and pragmatic aspects of communication. In this

chain, the information flow is channelled from the transmitter to the receiver, who gets the message. Cf. Nöth, Winfried. *Handbook of Semiotics.* Bloomington and Indianapolis: Indiana University Press, 1995, p. 175.

14. In theory, formal systems are derived from the four basic properties of the 'generic form': volume, movement, mass and surface. The specific implementation of these formal systems, depends from the syntactical requirements of the inner- and outer environment (i.e. the centroïdal or linear dynamics coming from internal and external forces) and the grammatical development of the formal vocabulary (which depends on the interpretation of the architect). The systematic implementation of generic form in the perceptual environment of the specific form is thus basically defined in terms of architectural language, which is referring to the common understanding of vocabulary, grammar and syntax. Formal order is achieved by the 'architectural equation' of form, content, function, structure, technics, in decreased order of hierarchical importance. Cf. 63/1, pp. 57-83 (Chapter 2. The properties of generic architectural form) and pp. 85-137 (Chapter 3. Development of formal systems).

15. The gradual reception of post-structural thinkers like Derrida (in the early eighties) or Deleuze (in the nineties) will create a much more efficient theoretical platform to cope with these intrinsic oppositions,(cf. *infra*).

16. C. Rowe's formal interpretation of Le Corbusier, especially his reading of the *Villa Stein* at Garches (as an example of spatial stratification), stood as model for Eisenman's own interpretation of volumetric 'addition' (i.e. the reading of a building as an addition of successive surfaces), as opposed to volumetric 'subtraction' (i.e. the reading of a building as a mass/volume that is cut away). In his analysis of the *Villa Stein*, Colin Rowe speaks about the "vertical layerlike stratification of the interior space of the building, of a succession of laterally extended spaces traveling one behind the other." For Rowe, this spatial stratification can be compared with the 'phenomenal transparency', or the flattened figure-ground relationships of some cubist paintings. Cf. C. Rowe, "Transparency: Literal and Phenomenal." In Rowe, Colin. *The Mathematics of the Ideal Villa and Other Essays.* Cambridge, Massachusetts: The MIT Press, 1995, pp 160-183.

17. The entire analysis of the *Casa del Fascio*, is based on the dialectics between two conflicting spatial processes: on the one hand, the *Casa* can be considered as a cube that is hollowed out (i.e. as a subtraction of mass), and on the other, as a succession of volumetric planes or surfaces (i.e. as an addition of surfaces). The early houses can also be considered as a combination of volumetric subtraction and as a succession of surfaces (i.e. as 'Houses of Cards'). In his 2003 publication on Terragni, Eisenman associates the *Casa del Fascio* with the processes of transformation, as opposed to the *Casa Giuliani-Frigerio*, which is associated with the processes of decomposition.

18. The syntax provides a set of rules that are clarifying the internal conditions of the building and the external conditions of its environment, and resolving the interrelationships between them. Eisenman distinguishes, in both cases, two types of 'syntactical requirements': a centroïdal syntax (based on the acknowledgement of a center) and a linear syntax (which expresses a linear progression along an axis). Both the internal and external conditions can thus be either centroïdal or linear.

19. Of course, one can find a lot more indications to later theoretical and architectural issues, but this is not the place to discuss them. On a general level, the PhD has had a critical impact in terms of methodology (e.g. the use of syntax, the systematic formal

approach or the dialectical distinction between the conceptual and perceptual level), reading and writing techniques (e.g. the ambivalent, dual, dialectical and dynamic reading) or in the choice of architects (e.g. the mixture of modernist architects like Le Corbusier. G. Terragni and Mies van der Rohe and classical architects like Palladio). On a more specific architectural level, one can think about the use of specific elements (like cubes, surfaces, grids and diagrams) and relationships (like the 'figure-ground' and 'horizontal-vertical' relationships). One can also refer to specific architectural processes, like overlays and superpositions, ambiguous dialectics (e.g. 'mass-surface' dialectics) or dynamic processes (like shifts, tensioning, extrusion). Finally, one can also refer to the use of specific linguistic and systematic/scientific processes.

20. Cf. Eisenman, Peter. *The Formal Basis of Modern Architecture*. Baden: Lars Müller Publishers, 2006.

21. Cf. Rossi, Aldo. *L'architettura della Città.* Padua: Marsilio, 1966. The English version was edited and introduced by Eisenman in the Oppositions Books series, in 1982. Cf. Rossi, Aldo. *The Architecture of the City.* Cambridge, London: MIT Press, Oppositions Books, 1982. For Eisenman's introduction, cf. 82/1 ('The House of Memory: the Texts of Analogy).

22. Cf. Venturi, Robert. *Complexity and Contradiction in Architecture.* New York: Museum of Modern Art, 1966, p. 88.

23. Cf. Ockman, Joan, *Architecture Culture 1943-1968. A Documentary Anthology.* New York: Rizzoli, Columbia Books of Architecture, 1993, p.389.

24. Not much later, Alexander discovered that his stem and tree diagrams could not account for accidents or overlap, so, he proposed instead to use a semilattice diagram. Later, he would rather focus on the use of patterns in design solutions—namely by developing a Pattern Language—and on participative design processes.

25. Cf. Alexander, Christopher. *Notes on the Synthesis of Form.* Cambridge (Mass.): Harvard University Press, 1964. See also Alexander, Christopher. "A City is not a tree." In *Architectural Forum*, April 1965, pp. 58-62 and May 1965, pp. 58-61. Cf. C. Alexander, S. Ishikawa & M. Silverstein, *A Pattern Language.* Oxford: Oxford University Press, 1977.

26. Cf. C. Alexander, *Notes on the Synthesis of Form.* Cambridge (Mass.): Harvard University Press, 1964, p. 15. "The form is the solution to the problem; the context defines the problem."

27. Cf. Eisenman, Peter and Alexander, Christopher. "Contrasting Concepts of Harmony in Architecture." *Lotus International* no. 40 (1983), pp. 60-68. This legendary debate between Peter Eisenman and Christopher Alexander took place at the Graduate School of Design, Harvard University, on November 17th 1982. During this legendary debate, Alexander and Eisenman had the opportunity to debate about their respective views on architecture, or, as the title of the debate suggests, about their 'Contrasting Concepts of Harmony in Architecture.' As the debate went on, it became clear that their disagreement basically resulted from a different view of the world order or cosmology. Alexander, who just had presented his new publication on 'The Nature of Order,' depicts this nature of order, as an order that is "fundamentally … produced by centers or wholes which are reinforcing each other and creating each other." He believes that "the architects are entrusted with the creation of … harmony in the world," and that harmony is "a product not only of yourself, but of the surroundings:" according to him, certain structures (of sameness and wholeness) need to be in there to produce that harmony."

For him, "the games of the Structuralists, and the games of the Post Modernists are …nothing but intellectualisms which have little to do with the core of architecture." Eisenman replicates with an alternative view of the word or cosmology, which derives from the reading of (post-)structuralist authors like M. Foucault, R. Barthes and J. Derrida: this cosmology of difference is not concerned with harmony, unity or wholeness, but with the fragmented, dislocated, alienated and disharmonic condition of the world. Therefore, he is not concerned with a 'typology of sameness and wholeness,' but in a 'typology of differences,' in the 'space between structures' and in the 'contamination of the wholeness.' He prefers an architecture that faces the disharmony and anxiety of the present world, rather than "an architecture that puts its head in the sand and goes back to neoclassicism."

28. First Eisenman introduces, in his analysis of Terragni, two linguistic components: N. Chomsky's notions of 'deep structure' and 'surface structure', and C. Morris' notions of 'pragmatics, semantics and syntactics' '[cf. 70/1 ('From Object to Relationship: Terragni's Casa del Fascio.') and 71/2 ('Notes on Conceptual Architecture: Towards a Definition.')]. In 71/1 ('From Object to Relationship II; Casa Giuliani Frigerio '), he introduces the notions of conceptual abstraction, transformational method and formal universals. In his article 'Notes on Conceptual Architecture: Towards a Definition' (71/2), Eisenman introduces and defines the notion of Conceptual Architecture, by comparing it with Conceptual Art. In 72/1 and 72/2 ('Cardboard Architecture: House I and House II'), the notion of Cardboard Architecture is introduced, in relation to the Houses I and II. In 73/1 ('Cardboard Architecture'), Eisenman gives his most comprehensive and structured definition of Cardboard Architecture, by describing its four main characteristics: historical analysis, Conceptual Architecture (the 'theory of design'), syntactic structures and Cardboard Architecture (the application of the theory to the buildings). Finally, in 73/3 ('Notes on Conceptual Architecture IIA'), Eisenman points to the limitations of the use of linguistic, semiological and communication models in architecture: in his own theoretical model, the focus is on form and syntactics, rather than on meaning.

29. In his article 'Notes on Conceptual Architecture: Towards a Definition' (71/2), Eisenman analyses the work of conceptual artists (like D. Judd, J. Johns, S. LeWitt, R. Morris and K. Noland, or even M. Duchamps) and confronts them with the work of classical and modern architects (like Palladio, Le Corbusier, G. Terragni, R. Venturi.) Eisenman's interpretation of Conceptual Art is influenced by R. Krauss, who is, still today, the editor of the magazine '*October*.'

30. In his article on G. Terragni's *Casa Giuliani-Frigerio* (71/1), Eisenman refers to the 'conceptual' abstractions of P. Mondriaan and K. Malevich, which he opposes to the 'perceptual' collages of J. Gris and F. Leger. By associating the work of G. Terragni with the work of P. Mondriaan and K. Malevich, Eisenman clearly reacts against C. Rowe and R. Slutzky, who made an association between Le Corbusier and Cubism (i.e F. Leger, J. Gris, P. Picasso and G. Braque.) Cf. C.Rowe, R. Slutzky, 'Transparency: Literal and Phenomenal,' *Perspecta*, 1963.

31. Eisenman first uses the terms 'transformational method' and 'transformational structures (71/1, 71/2): later, he prefers to use the notions of ' transformation' or 'process of transformation' (72/1, 73/1).

32. Cf. M. Gandelsonas, a fellow of the IAUS., who introduced questions of semiology and European structuralism. See also, P. Eisenman's 'Notes on Conceptual Architecture IIA' (1973): Eisenman reacts here on the use of linguistic, semiological and

communications models in architecture. Eisenman focuses on the relationship between form and syntactics, rather than on meaning. (Cf. C. Jencks, G. Baird's *Meaning in Architecture*, 1970). The Anglo-Saxon tradition of semiotics, which is founded by C. Peirce (and later developed by C. Morris *et al.*) is based on a triadic structure. The European tradition of semiology, which is founded by de Saussure, is fundamentally based on the dualistic distinction between signifier and signified.

33. Many of Eisenman's new architectural concepts (such as 'deep structure' and 'surface structure', transformational structures/method, universals, markings or conceptual ambiguity) are partly borrowed and adapted from Chomky's own terminology (besides 'deep structure' and 'surface structure', 'transformational grammar', 'universals', 'phrase markers', or 'structural ambiguity'.) Cf. N. Chomsky, *Syntactic Structures* (1957), *Aspects of the Theory of Syntax* (1965), *Cartesian Linguistics* (1966), *Language and Mind* (1968).

34. Cf. 71/2, pp. 23-24. "The task for a conceptual architecture as opposed to conceptual art would be not so much to find such a sign system or a coding device, where each form in a particular context has an agreed-upon meaning, but rather, it would seem more reasonable to investigate the nature of what has been called formal universals which are inherent in any form or formal construct. These universals might act in specific cases in such a way to provide references which are understood in the mind, i.e., conceptually, and which take on significance (i.e., in a syntactic as opposed to semantic sense) by virtue of their existence, and their capacity to be described and differentiated from other like structures. These deep structures, when used intentionally in an architecture–for example, in the form of spatial sequences – might give to functional requirements a primary conceptual aspect and further, a potential for new meaning – admittedly, in the present state of such investigations, of a very low order without the presence of an actual code. A more difficult task would be to find a way of giving these conceptual structures the capacity to engender more precise and complex meanings merely through the manipulation of form and space. This would require some form of transformational method – where the universals of the conceptual structure are transformed by some device to a surface structure and thus capable of receiving meaning. Whether it is possible to develop such transformational methods and at the same time to reduce both the existing semantic and cultural context of any architecture to produce a structure for a new sign system, seems to be a central problem for a conceptual architecture."

35. Cf. LeWitt, Sol. "Paragraphs on Conceptual Art." In Zevi, Adachiara, ed. *Sol LeWitt. Critical Texts.* Rome: I Libri di A.E.I.U.O., Incontri Internazionali d'Arte, Editrice Inonia, 1994, p.81.

36. For Sol LeWitt, "Art that is meant for the sensation of the eye would be called perceptual rather than conceptual…Since the function of conception and perception are contradictory (one pre-, the other post fact) the artist would mitigate his ideas by applying subjective judgment." And further, he says that "Three-dimensional art of any kind is a physical fact. This physicality is its most obvious and expressive content. Conceptual art is made to engage the mind of the viewer rather than his eye or emotions. The physicality of a three-dimensional object then becomes a contradiction to its non-emotive intent. Color, surface, texture, and shape only emphasize the physical aspects of the work. Anything that calls attention to and interests the viewer in this physicality is a deterrent to our understanding of the idea and is used as an expressive

device." Cf. LeWitt, Sol. 'Paragraphs on Conceptual Art,' *o.c.*, *ibidem*.
37. Cf. 70/1 (syntactical and conceptual level of deep structure vs. semantic and perceptual level of surface structure). Cf. 70/2 (conceptual-semantic and conceptual syntactic). Cf. 71/2 (perceptual semantics and syntactics; conceptual semantics and syntactics). Cf. 73/1, 73/3 (dual deep structure). In his early linguistic theory, Chomsky will broaden his vision of 'deep structure,' which was first only concerned with 'syntactic structures,' in order to include the semantical level of meaning.
38. Sol LeWitt's concern with 'modular cubes,' 'open cubes,' 'wall grids,' 'nine-square grids' or primary colors have had a considerable impact on Eisenman's interest for solid/void grid-and-cube structures, sequential series and primary colors. In his 'Notes on Conceptual Architecture: Towards a Definition'(71/2), Eisenman only mentions some of Sol LeWitt's works, like his 'modular cube' or his 'Serial Project ABCD 9' (1966). The 'modular cube' was inspirational for Eisenman's own use of nine-square grid structures (like in the Houses IV and VI). LeWitt's 'Serial Project ABCD 9' and the related 'Serial Project #1 (ABCD), both of 1966, are particularly interesting in that they are working on the successive modulation and scaling of solid and void cubes on a grid ground pattern: they can be seen as a source of inspiration for Eisenman's later concern with scaling and solid–void relationships. For instance, one can make a comparison between the 'Serial Project ABCD 9,' whose modulation is based on the inversed pairing of solid-and-void cubes, and House X, in which four quadrants are decomposed in a series of non-linear pairings of solid-void el-forms. But there are many more examples that can come to mind, like his 'Cubes with Hidden Cubes' of 1968 (which can be compared with Fin d'Ou T Hou S), his larger 'open cubes' or structures (which reminds of Eisenman's scaffolding in the Wexner Center) and even his 'Incomplete Open Cubes' of 1974 (which can be related to Eisenman's 'el-form'). One can even compare Eisenman's first article on 'Notes on Conceptual Architecture: Towards a Definition'(70/2), which consisted only of four pages of footnotes with Sol LeWitt's paper art of 1972, where he drew a series of blue, green and red lines on a printed page ("From the World "Art": Blue Lines to Four Corners, Green Lines to Four Sides, and Red Lines Between the Words "Art" on the Printed Page, 1972). Where Eisenman dropped the text and kept the footnotes, Sol LeWitt is keeping the text and drawing lines on the printed text.
39. For instance, R. Morris' installation with L-beams (New York, 1966) was a source of inspiration for his el-form, while Morris' installations with felt-surface (Untitled, 1967, at the Guggenheim Museum of New York) were inspirational for Eisenman's own concept of the fold. Eisenman's interpretation of conceptual art (71/2) was also inspired by R. Morris' series of four articles on 'Notes on Sculpture,' which were all published in the magazine *October* in 1966. In this series of articles Morris speaks about the difference between objects, structures and sculpture (cf. part 3), about the object-space relationships (namely the effect, in terms of size and proportion, of large objects in small spaces), about the object-subject relationships and about the figure-ground relationships. Morris speaks about typical formal and spatial relationships like flatness, compression, extension or the relation to the edge. Like Sol LeWitt, Morris is also reacting against the depictive illusionism of Cubism and referring instead to the Dutch and Russian Avant-Garde (P. Mondriaan, K. Malevich). Many of those references and concepts can be found in Eisenman's own 'Notes on Conceptual Architecture' (71/2), whose title explicitly refers to Morris' own 'Notes on Sculpture.' By exhibiting large sculptures and structures in a small room, Morris wants to question the relationships of

size, placement and proportion between the objects and the walls or corners of the room. He wants to remove the object from the figurative perception and create a shift from the traditional figurative figure-ground perception to a visual field. This particular problematic of the figure-ground relationship will become crucial in Eisenman's later work of the eighties, namely when he speaks about the dislocation of the figure-ground relationship and about 'figure-figure' relationships.

40. For instance, in his article on Conceptual Art, 'Notes on Conceptual Architecture: Towards a Definition' (71/2), Eisenman makes an explicit reference to the writings of R. Morris and Sol LeWitt. Besides the explicit reference of the title, which echoes R. Morris' own 'Notes on Sculpture' (*October*, 1966), one can find many references to Sol LeWitt's 'Paragraphs on Conceptual Art,' (*Artforum*, 1967) which is generally regarded as the first 'official' statement on Conceptual Art.

41. For Sol LeWitt, "Architecture and three-dimensional art are of completely opposite nature. The former is concerned with making an area with a specific function. Architecture, whether it is a work of art or not, must be utilitarian or else fail completely. Art is not utilitarian. When three-dimensional art starts to take on some of the characteristics, such as forming utilitarian areas, it weakens its function as art." Cf. LeWitt, Sol. 'Paragraphs on Conceptual Art,' *ibid.*

42. According to Sol LeWitt, "Art that is meant for the sensation of the eye primarily would be called perceptual rather than conceptual. This would include most optical, kinetic, light, and color art. Cf. also, footnote 36. Since the functions of conception and perception are contradictory (one pre-, the other postfact) the artist would mitigate his idea by applying subjective judgment to it." …"Three-dimensional art of any kind is a physical fact. This physicality is its most obvious and expressive content. Conceptual art is made to engage the mind of the viewer rather than his eye or emotions. The physicality of a three-dimensional object then becomes a contradiction to its non-emotive intent. Color, surface, texture, and shape only emphasize the physical aspects of the work." Cf. LeWitt, Sol. 'Paragraphs on Conceptual Art,' *ibid.*

43. "In conceptual art the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art. This kind of art is not theoretical or illustrative of theories: it is intuitive, it is involved with all types of mental processes and it is purposeless." Cf. LeWitt, Sol, *ibid*.

44. Cf. LeWitt, Sol, *ibid*.

45. Cf. 71/2, pp. 23-24.

46. According to LeWitt, "it doesn't really matter if the viewer understands the concept of the artist by seeing the art." Cf. LeWitt, Sol, *ibid*.

47. In House II, for instance, Eisenman plays on the dialectics between two different structural systems, a wall-system and a column-grid system, which are superposed upon each other. By creating this structural redundancy, Eisenman wants to create an ambiguous and excessive condition of meaning, which plays on the conceptual bivalency between two mental constructs. In another example, House IV, Eisenman is playing on the dialectics between three different spatial sequences (of cubes, planes and grids), which are interfering and interacting with each other. In House VI, finally, these oppositions are put to a climax: the inversion of spatial relationships (center/periphery, inside/outside, frontal/oblique, top/bottom etc.) is obtained by inversing a set of cubes,

planes, grids and staircases, which are marked in a different color.
48. Usually, these marks can be deduced from the relationships or inflections between elements (e.g. juxtaposition, shift, erasure, missing column) or from the use of different colors (e.g. grey vs. white, red and green) or materiality (e.g. solid or void, transparent, wire-frame structure).
49. Cf. 73/3.
50. Cf. Hays, K. Michael. *Architecture Theory since 1968.* Cambridge, Mass.: The MIT Press, 1998, p. 240.
51. After the publication on the 'Five Architects' (New York, Museum for Modern Art, 1972) which presented the work of five New York architects (P. Eisenman, M. Graves, C. Gwathmey, J. Hejduk and R. Meier), R. Stern published a polemical response in the *Architectural Forum*, labeled 'Five on Five' (*Architectural Forum*, May 1973). P. Eisenman and R. Stern co-edited a special *A+U* issue on "White and Gray: Eleven Modern American Architects" (A+U, April 1975). R. Stern presented the Grays, while P. Eisenman presented the Whites.
52. The co-editors of *Oppositions* are P. Eisenman, M. Gandelsonas, A. Vidler, K. Foster and K. Frampton.
53. For instance, in his article 'Aspects of Modernism: Maison Dom-ino and the self-referential sign' (80/1), Eisenman speaks about the intrinsic architectural qualities of slabs/planes (as horizontal data), beams (beamness), walls (wallness) or planes (planeness), which are considered as mute self-referential signs.
54. Cf. 76/1.
55. Cf. 78/1. According to Eisenman, the formal oppositions within the figure of the Mandala form (like, for instance, the opposition between circle and square, symmetry and asymmetry, center and edge etc.), are also the expression of deeper conceptual and cultural oppositions (like, for instance, the opposition between conscious and the unconscious, the individual and the collective etc.).
56. Cf. 78/1.
57. Unfortunately, House X will never be constructed, but, Eisenman will dedicate an entire publication on House X, in which he makes an elaborate description of its formal and theoretical implications. Cf. 80/7 ('*Transformations, Decompositions and Critiques: House X.*')
58. LeWitt's 'Serial Project ABCD 9' and the related 'Serial Project #1 (ABCD)', both of 1966, are working on the successive modulation and scaling of solid and void cubes on a grid ground pattern: they can be seen as a source of inspiration for Eisenman's later concern with scaling and solid–void relationships. For instance, one can make a comparison between the 'Serial Project ABCD 9,' whose modulation is based on the inversed pairing of solid-and-void cubes, and House X, in which four quadrants are decomposed in a series of non-linear pairings of solid-void el-forms.
59. On decomposition, cf. 80/7. On not-classical architecture, cf. 84/1.
60. According to Eisenman (cf. private conversation), the concept of the el-form was inspired by an installation of the conceptual artist R. Morris, but, it can also be associated with one of Sol Lewitt's versions of the 'incomplete open cube.'
61. In a sense, the design of Fin d'Ou T Hou S could be compared with one of Sol LeWitt's installations (namely his 'Cubes with Hidden Cubes' of 1968), which shows some similar features (like the nesting of different scaled volumes, or the relationship between the scaled volumes and the ground-grids which are marked into the ground.

62. The Cannaregio project is the result of a limited contest (organized by the City of Venice and the University of Venice (IAUV) in 1978), which included the participation of architects that were close to the 'School of Venice' (namely the Institute of Architectural History with M. Tafuri and F. Dal Co a.o.) and the Institute for Architecture and Urban Studies (like J. Hejduk, R. Moneo, R. Abraham or P. Eisenman). The contest was organized as a reaction against the upcoming tendency to make a contextual and historical interpretation of architectural and urban context. The outcome and panel of this contest singularly contrasts with the *Roma Interrotta* Competition of 1978 which invited 12 architects (with, among others, C. Rowe, A. Rossi, L. and R. Krier, P. Portoghesi. M. Graves) to work on the Nolli plan of Rome.

63. Cf. 80/6.

64. The Mercator Grid is first used as a tool of excavation which uncovers the archeological memory of the site (i.e. the historical walls of Berlin) and then as an artificial tool of superposition and substitution, which is obtained by extruding the figure of the Mercator Grid so that it creates a second set of artificial walls. Cf. 83/1.

65 Cf. 85/2. In the *Romeo and Juliet* project, for instance, fictional elements (such as Romeo's Castle and Juliet's house and tomb) are scaled and superposed on the historical site of Romeo's and Juliet's Castles. The fictional elements are reproduced at three different scales, in analogy with the three existing versions of the story of Romeo and Juliet.

66. On 'self-similarity' and 'recursivity', cf. 85/2, 86/1.

67. Cf. 83/1, 85/1.

68. Eisenman's contacts with the 'School of Venice' at the end of the seventies, were critical for the new formal approach engaged with the Cannaregio Project in 1979. In the framework of his theoretical involvement at the IAUS, Eisenman wrote two articles on Aldo Rossi's work, which involved a great deal of analysis of Rossi's urban, architectural and historical research strategies, such as the analogous method of 'Analogous City', history and memory. It is probable that these Venetian influences were crucial for the development of an analogous and conceptual reading of the site as a superposition of text, i.e. as a palimpsest which contains both traces of memory and immanence.

69. Whereas post-modernist architects (like M. Graves, R. Stern, J. Stirling etc.) are making a humoristic and disproportional representation of classical and historical architectural elements (like columns, cornices, capitals, entablures, arcades, tympanum, window frames and portals etc.), Eisenman is starting from the scaling and superposition of artificial elements from the site (like grids, city grids/walls, geographical elements, narrative elements etc.).

70. One of the main differences between Eisenman's structuralist and the post-structuralist approach is that the former starts from the assumption that the 'deep structure' of architecture can be made understandable by the use of a formal process of transformation, while, in the latter approach, architecture is rather defined with the more elusive terms of difference and absence.

71. Cf. Foucault, Michel. *The Order of Things: An Archeology of the Human Sciences.* New York: Vintage/Random House, 1973. In this publication, M. Foucault introduces the notion of *episteme*, which he later describes as: "the total set of relations that unite, at a given period, the discursive practices that give rise to epistemological figures, sciences, and possibly formalized systems…The *episteme* is not a form of knowledge

(*connaissance*) or type of rationality…: it is the totality of relations that can be discovered, for a given period, between the sciences when one analyses them at the level of discursive regularities." Foucault associates the *episteme* with three historical epochs: the Renaissance (15th C.), the Classical Age (17th C,) and Modernity (19th C.) The basic organizing principle of the Renaissance episteme is resemblance: the episteme of the Classical age turns on the relation of representation and mathesis; the episteme of Modernity is characterized as the Age of Man, when man becomes a subject and object of his own knowledge. Eisenman transposes the classical *episteme* to the Renaissance period, and, especially to the Renaissance architecture, which introduced representation and perspective into architecture. (M. Tafuri also coined the classical *episteme* with the Renaissance Period, but emphasized instead the idea of crisis.) Eisenman plays thus on the semantic ambiguity of the notion of classical, which has a different meaning in architecture (15th C. classical architecture) than in history (Classical Age). Compare with, 99/1 (diagrams of anteriority).

72. Cf. Derrida, Jacques. *Of Grammatology*. Baltimore and London: The John Hopkins University Press, 1974, pp. *lvii* and 73, 163.

73. Cf. 86/2, 87/2.

74. On the 'paradox of disclocation', cf. 87/2, 88/3.

75. Cf. 90/1. 'Presentness' is defined as an excessive condition between sign and being: it is neither absence, nor presence, neither form nor function, neither sign nor reality. Eisenman's notion of presentness though, is different from M. Fried's similar notion.

76. Cf. 88/1, 88/3 ,88/5.

77. Cf. 88/1, 88/5.

78. Derrida's 'post-structural' approach, which in a sense continues the Saussurian linguistic project initiated by structuralism, tends to undermine the typical Hegelian dialectics of the structuralist approach.

79. For instance, in the Carnegie Mellon Research Institute, and later in the Max Reinhardt Haus, the cubes are used as basic elements, whereas the el-shapes are used in the Guardiola House, the Koizumi Sangyo Office Building and the Nunotani Office Building.

80. For instance, the scientific processes can be inspired by the concept or function of the project, like in the Center for biotechnology in Frankfurt (Biocentrum), which is inspired by the DNA processes, the Carnegie Mellon Research Institute, which is inspired by mathematical research on Boolean operations, or the Groningen Music-Video Pavilion, which is associated with the scanning processes of video's. Other projects are rather inspired by the location of the project, like the Nunotani Office Building, whose processes are derived from the earth quake movements that are so typical for Japan or the Columbus Convention Center, whose processes are associated with the railways and highway ribbons of its location.

81. Cf. Biocentrum (fractal geometry), Carnegie Mellon Research Institute (Boolean geometry), Aronoff Center for the Arts (box geometry). The so-called 'box geometry' (which is an invention of Eisenman) involves a series of processes that can be associated with dynamic processes in mathematics and physics (like 'exponential overlap', 'asymptotic tilt or shift', 'exponential torque' and 'phase shifting').

82. Cf. Guardiola House, Carnegie Mellon Research Institute, Koizumi Office Building, Banyoles Olympic Hotel, Groningen Music-Video Pavilion. A typical example is the

Guardiola House, which starts from the consecutive series of oscillations of el-shapes through a series of mutual imprints and traces, or the Carnegie Mellon Research Institute, in which the series of successive solid-void cubes are leaving imprints and traces upon each other.

83. All the processes (e.g. overlap, torque, twist, shifts, rotations) are serialized in analogy with scientific processes in the field of physics (turbulence, phase transition) and mathematics (algorithms, asymptotes, exponentials).

84. The scientific references are now more used for the realization of diagrams. Generally, these scientific references are related to the fields of physics, chemistry (suspension, crystalline mutation), biology and mathematics (topology, Boolean operations), especially these new cross border fields such as chaos theory (fractal, Möbius), bio-genetics (DNA processes, genetic coding and mapping) or theories of complexity (turbulence, phase transition, dynamic systems, implosive systems).

85. To give an idea of these scientific diagrams, one can refer to the following projects: Rebstock Master Plan (catastrophe fold), Emory Center for the Arts (musical waves of harmonics), Max Reinhardt Haus (mutations of crystals, Möbius ring), Nordliches Derendorf Master Plan (radio and radar waves), Haus Immendorff (water soliton waves), Klingelhofer Triangle (watch mechanism and computer chips), Church for the Year 2000 (molecular diagram of liquid crystal), United Nations Library (brain waves).

86. The relative late reception of Deleuze's work in the Anglo-Saxon world can partly be explained by the fact that most of his work has not been translated in English before the late eighties. While his recent work with Guattari has been relatively quickly translated in English, his older works, like 'Repetition and Difference', have only been translated in the nineties. In comparison, J. Derrida's works have been translated from the mid-seventies onwards.

87. Cf. the special issue of *Architectural Design* on 'Folding in Architecture' (AD, 1993), with contributions by Jeffrey Kipnis, Greg Lynn and Peter Eisenman *et al.* See also the more general publication Di Cristina, Giuseppa, ed. *Architecture and Science.* London: Wiley-Academy, 2001.

88. As G. Kipnis pointed out, Eisenman projects the grids of the extended site and the parti on the figures formed by the boundaries of the sites, which creates the representational illusion that those two organizations have been folded. The drawing, which is neither axonometric nor perspectival or folded, is then massed as the project, which "transforms the modern architectural space into a visual space that hovers between the axonometric and perspectival space with multiple vanishing points." Cf. G. Kipnis, "Towards a New Architecture," in G. Di Cristina, *Architecture and Science, o.c.,* p. 23.

89. On 'tri-dimensional plan of projection', cf. 91/3.

90. For instance, in House VI, and later with the el-form (House X), Eisenman experimented with the diagonal topological axis; in the Cannaregio project, the site is considered as a rubber-like topological surface which is folded on the diagonal (topological diagonal), and, with House 11A, the house is conceived as a topological surface or *Möbius* strip.

91. On Deleuze's reference to the Koch curves, cf. Deleuze, Gilles. *Le Pli, Leibniz et le Baroque.* Paris: Les Editions de Minuit, 1988, p. 23.

92. Among the various references, Eisenman refers to the work of J.-F. Lyotard (matrix), R. Krauss (grid, matrix), M. Blanchot (gaze), W. Benjamin (the work of art in the Age of mechanical reproduction), R. Thom (catastrophe fold), K. Karatani (thisness).

93. In his first chapter Deleuze refers, a.o., to Leibniz' concepts of the Baroque, the fold and monadology. He starts his second chapter with references to P. Klee's point-fold, B. Cache's inflections and transformation, R. Thom's Morphology, Koch's curves and B. Mandelbrot's fractals. Cf. Deleuze, Gilles. *Le Pli, o.c.,* Chapter one and two.
94. G. Deleuze speaks about the fold in his publications on 'Foucault' and 'Le Pli' (The Fold), which were respectively published in 1986 and 1988 (French publication). Previously, G. Deleuze and F. Guattari referred, in their joint publication *A Thousand Plateaus* (G. Deleuze, F. Guattari, 1980), to the notions of the manifold, the Riemann space and 'smooth space', which could be considered as the forerunners of Deleuze's later notion of the fold.
95. Cf. Deleuze, Gilles and Guattari, Félix. *A Thousand Plateaus, Capitalism and Schizophrenia.* Minneapolis: University of Minnesota Press, 1987, p. 485 *et al*. "In short…Riemannian space is pure patchwork. It has connections, or tactile relations. It has rhythmic values not found elsewhere, even though they can be translated into a metric space. Heterogeneous, in continuous variation, it is a smooth space, insofar as smooth space is amorphous and not homogeneous."
For Deleuze and Guattari, the mathematical model of the smooth is defined by the topology of Riemann's differential or smooth manifolds. As Riemann's space, their notion of 'smooth space' is topological, heterogeneous, multi-mapped and multi-connected. One can define the 'manifold' as "a kind of patchwork of (local) spaces, each of which can be mapped by a (flat) Euclidian, or Cartesian, coordinate map, without allowing for a global Euclidian structure of a single coordinate system for the whole, except in the limited case of a Euclidian homogeneous space itself. That is, every point has a small neighborhood that can be traced as Euclidean, while the manifold as a whole cannot."
96. Cf. Deleuze, Gilles. *Foucault*. Minneapolis: The University of Minnesota Press, 1988. The original text is published in French. Cf. Deleuze, Gilles. *Foucault*. Paris: Les Editions de Minuit, 1986.
97. Cf. Foucault, Michel. *The Archaeology of Knowledge, and The Discourse on Language.* New York: Pantheon Books, 1972, p. 105.
98. Cf. Grosz, Elisabeth. *The Architecture of the Outside.* Cambridge, Massachusetts, London, England: The MIT Press, 2001, p. 67 *et al*.
99. Cf. 'Les replis de la matière' (Chapter 1) and the 'Les plis dans l'âme' (Chapter 2). Cf. Deleuze, Gilles. *Le Pli, o.c.*, pp. 5-37.
100. The lower floor, the regime of matter, is in and of the world (i.e. with many windows on/in the world) and folded in the manner of an origami; the upper floor (soul) is closed on itself, without windows or openings and contains the innate folds of the soul. Between both floors, there is a fold. The upper chamber paradoxically contains the Whole of the world within itself. Cf. Deleuze, Gilles. *Le Pli, o.c.* See also, Parr, Adrian, ed. *The Deleuze Dictionary.* Edinburgh: Edinburgh University Press, 2005, pp. 102-104.
101. Cf. 91/3, 92/2, 92/3, 93/1.
102. Cf. 92/2. Here, Eisenman loosely refers to J.-F. Lyotard's and R. Krauss' interpretation of the matrix. See also Hal Foster's 'Vision and Visuality', where R. Krauss narrates how Lyotard sees the matrix at work in one of Freud's cases. Cf. Foster, Hal, ed. *Vision and Visuality.* Dia Art Foundation: Discussion in Contemporary Culture, No. 2. (October, 1988). New York: New Press, 1998.
103. On the urban dimension of the fold, cf. 91/3, 91/4 .

104. On the issue of media, cf. 91/3, 91/4, 92/1, 92/3.
105. Cf. Virtual House, the Staten Island Institute, the Bruges Concert Hall, Santiago Cultural Center and the *Musée du Quai Branly*.
106. On the issues of the interstitial, interstitial space and interstitial figures, cf. 97/2, 97/4, 98/2.
107. Cf. 98/2, 99/1. One can assume that, in his last article on "The processes of the Interstitial" (98/2), Eisenman intended to use the notion of the 'trope' as a counter-argument in the upcoming debate on the 'diagram,' certainly if one considers that this article was initially presented as a paper at the *Any Conference* in Rotterdam, where the topic of the 'diagram' was debated.
108. On the issue of spacing, cf. 95/2, 95/3, 96/1, 97/2, 97/3, 98/1.
109 On the issues of spacing and writing, cf. 95/2, 95/3, 97/2, 97/3, 97/4, 98/1.
110. Cf. 98/2, which was presented at the *Anyhow Conference* in Rotterdam (1998). Cf. also footnote 107. In his contribution to the conference, J. Rajchman proposed a 'new pragmatism' which he calls a 'pragmatism of diagram and diagnosis'.
111. Cf. Eisenman, Peter. 'Processes of the Interstitial: Notes on Zaera-Polo's Idea of the Machinic,' *El-Croquis*: Peter Eisenman 1990-1997, No.83 (1997), pp. 68-79. In this article, Eisenman responds to Zaera-Polo's assumption (in another article published in the same magazine) that his design strategy would be based on a machinic design process. Cf. also, Eisenman, Peter. 'Diagram: An Original Scene of Writing.' *Any,* No. 23 (1998): pp. 28-29. Here, Eisenman reacts to R.E. Somol's definition of a machinic diagram, as a "machinic environment of matter, flows and forces." A. Zaera-Polo and R.E. Somol refer to Deleuze's concept of the 'machinic.' R.E. Somol's definition of the diagram refers to Deleuze's interpretation of Foucault's diagram in G. Deleuze's book on '*Foucault*.'
112. Cf. 98/1, 99/1, 99/2, 99/3, 99/4. Cf. Eisenman, Peter. *Diagram Diaries.* London: Thames & Hudson, 1999. The publication also includes an introduction by R.E. Somol—to which Eisenman partly reacts in his own writings—and an earlier writing on the "Diagram: An Original Scene of Writing" (98/1), which was previously published in the magazine *Any,* No. 23, entirely dedicated to the question of the diagram. Cf. Eisenman, Peter. "Diagram: An Original Scene of Writing." *Any,* No. 23 (1998): pp. 28-29. This issue of the Any was edited by C. Davidson and guest-edited by B. van Berkel and C. Bos, and contains, among others, contributions from S. Allen, B. van Berkel & C. Bos, R.E. Somol, G. Lynn and S. Kwinter, who were among those who actually launched the issue of the diagram in the first place. In a sense, this issue of the Any officially launched and promoted (but also exhausted) the whole notion of the diagram.
113. Cf. 98/1. According to Eisenman, Foucault's 'archive' could be described as a historical record of history, and 'archeology', as the scientific study of archival material. Anteriority and interiority can also be considered as written traces or incisions and as sums of repressions. For Eisenman, "anteriority is the accumulation of the tropes and rhetoric used at different periods in time to give meaning to architecture's discourse."
114. Cf. 99/1. For each of these periods and architects, Eisenman comes up with a particular achievement of architecture's anteriority. For instance Alberti is credited as the first architect to introduce anteriority and representation, while Brunelleschi introduced exteriority (i.e perspective). Palladio is the first to introduce a new idea of representation (presentness) which is based on the fusion (and transgression) of anterior and vernacular elements. These descriptions of the earlier stage of the diagrams of anteriority

(in the Renaissance), further develop Eisenman's earlier description of the birth of the trope of the interstitial, which he described in his previous article on "the Processes of the Interstitial' (98/2). Although these references to the Renaissance Architecture are not really referring to a particular type of diagram, they clearly relate to the tradition of historical tropes and critical architecture, contrary to Eisenman's other references to the type (Durand), the parti (*Beaux-Arts*) and the bubble diagram (*Bauhaus*), which are clearly referring to the anteriority of the diagram.

115. Cf. 99/1. In this text, Eisenman is also clearly referring to the tradition of critical design, since he considers the diagram as a means to open up the anteriority and interiority of architecture: in this perspective, it can be useful to refer to his earlier writings (especially 'Forming the Postcritical', 96/2), where he refers to the historical tradition of critical architecture (with references to Piranesi, Schinkel, Ledoux and Le Corbusier).

116. Cf. 99/2.

117. Cf. 99/2.

118. Cf. 99/2. For instance, the diagrams of House I, are resulting from a process of marking the absence of presence. The diagrams of House II are expressing an indexical condition of excess, those of House III are blurring hierarchical readings and perceptions, and those of House IV are redefined as indexical signs of presentness/absence, and as traces of a non-linear and non-hierarchical process.

119. Cf. 99/2. In his House X, the diagram of decomposition is described as a manifold condition of unformed and complex matter, which diffuses a fluctuating and oscillating reading. The 3D model of House El Even Odd produces a confusion of an axonometric and stereometric perception, and the Fin d'Ou T Hou S reads as an indexical writing.

120. Cf. 99/3.

121. Cf. 99/3.

122. Cf. 99/3 (Cannaregio, House 11a, IBA Social Housing, Wexner Center, Romeo and Juliet Project, Biocentrum, Long Beach University Art Museum, La Villette, Guardiola House, Rebstock Master Plan, Tours Art Center, Church for the Year 2000, United Nations Library).

123. Cf. Guardiola House (space between), Tours Art Center (between figure), Church for the Year 2000 (blurring, interstitial space), United Nations Library (blurring, interstitial space). Strangely, Eisenman doesn't mention here one of his most famous projects, the Aronoff Center for the Arts.

124. In the following projects, the diagram is considered as a 'virtual engine': the Virtual House, the Bruges Concert Hall, the Staten Island Institute of Arts and Science, the I.I.T. Center, the Berlin Memorial, the Santiago Cultural Center or, to a lesser degree, the Paris Museum. Most of these projects, are designed with a specific CAD 3-D program, like Maya (which was first used in the Virtual House) or 3D Studio Max (first used in the Bruges Concert Hall).

125. Cf. 99/3.

126. On the issue of the 'diagram as Writing Pad', cf. 98/1.

127. The design starts from the diagrammatic interaction of two moving cubes, whose movements are synchronized and interacting through the mediation of the latest CAD motion techniques of the *Maya* software (from *Alias* Company). On the Virtual House, cf. Noever, Peter, ed. *Peter Eisenman: Barfuss auf Weissen Gluhenden Mauern. Barefoot on White-Hot Walls*. Vienna: MAK Wien, 2004, pp. 92-95. Cf. also, Rocker,

Ingeborg. “The Virtual: the unform in architecture.” *Any* No. 20 (1997), pp. 22-23.
128. On the I.I.T. Student Center, cf. Davidson, Cynthia. *Tracing Eisenman. Peter Eisenman: Complete Works.* London: Thames & Huson Ltd., 2006. p. 260.
129. On the Staten Island Institute of Arts and Science, cf. Davidson, Cynthia. *Tracing Eisenman. Peter Eisenman: Complete Works.* New York: Rizzoli International Publications, Inc., 2006. pp. 264-269. On the IFCCA Prize Competition For the Design of Cities, cf. Davidson, Cynthia. *Tracing Eisenman. Peter Eisenman: Complete Works.* New York: Rizzoli International Publications, Inc., 2006. pp. 298-303.
130. The diagrams of the Bruges Concert Hall are actually based on a computer animation of a series of hydrological and hydrographic maps of the coast line, which, once superposed upon each other, are put into motion. In the Santiago Cultural Center, the diagrams are based on the superposition of three types of maps (the plan of the medieval city, the ‘pilgrimage route’ and the city symbol of the shell.
131. On the Berlin Holocaust Memorial, cf. Eisenman, Peter. Noever, Peter, ed. *Peter Eisenman: Barfuss auf Weissen Gluhenden Mauern. Barefoot on White-Hot Walls.* Vienna: MAK Wien, 2004, pp. 156-159. Cf. also, Davidson, Cynthia. *Tracing Eisenman. Peter Eisenman: Complete Works.* New York: Rizzoli International Publications, Inc., 2006. pp. 290-297.
On the *Musée du Quai Branly* (*Musée de l’Homme*), cf. o.c., pp. 304-307.
132. Cf. Eisenman, Peter. “Diagram: An Original Scene of Writing.” *Any* No. 23 (1998), pp. 28-29.(98/1) According to Derrida’s ‘Writing and Difference’ (Chicago: The University of the Chicago Press, 1978), Freud’s Mystic Writing Pad consists of three layers: an outer surface on which the original writing takes place, a middle layer on which the writing is transcribed and an underlying tablet of impressionable material. When the upper surface is written on and then lifted up, the middle layer is cleared from all traces, but traces of the original writing remain on the bottom tablet. For Eisenman, the diagram is analogous to Freud’s three-layered Mystic Writing Pad where traces written on the upper layer remain on the bottom layer.
133. On the conditions of the diagram, cf. 98/1, 99/4.
134. On ‘the diagram and the becoming unmotivated of the sign’, cf. 99/4.
135. On the diagram as the expression of a critical practice, cf. 99/3.
136. On the issue of critical architecture, cf. 95/1, 96/2 , 97/1, 99/1.
137. On ‘repetition of difference, cf. 98/1, 99/1.
138. On ‘presentness’, cf. 99/1.
139. Cf. 97/2, 97/4 and especially 98/2, which was presented at the *Anyhow* conference in Rotterdam in 1998.
140. On the issue of the ‘machinic’, cf. 97/2. On the ‘processes of the interstitial’, cf. 98/2.
141. The *Any* magazine is published six times a year by the *Anyone Corporation,* who also organized the series of 11 *Any*-conferences (1991-2000). The magazine is edited by Eisenman’s wife, C. Davidson, and the editorial board is located within the office of Eisenman Architects. For this special issue on the diagram, C. Davidson invited as guest-editors one of the most diligent promoters of the diagram, B. van Berkel and C. Bos, who run the office UN Studio of Rotterdam (Netherlands). Cf. also, footnote 112.
142. In 99/1 (‘Diagrams of Anteriority’) architecture’s ‘anteriority’ is defined as “the accumulated history and knowledge of all previous architectures, i. e. the tropes and rhetoric used at different periods of time to give meaning to architecture’s discourse.” In 99/2

('Diagrams of Interiority') Eisenman defines architecture's singular interiority as "the unique relationship between its instrumentality and its iconicity, between architecture's function and its meaning, and…between its sign and its signified." In 98/1 ('Diagram: An Original Scene of Writing'), anteriority and interiority are defined as architectural translations of Foucault's archive and archeology in which traces are written as incisions on parchment.

143. Cf. 98/1, 97/2.

144. As we have seen, Eisenman extensively develops this argument in most of his writings on the diagram (especially 98/1, 99/1 and 99/4). Cf. *supra, sub* pp. 70-71).

145. On the difference between architecture and language, cf. 63/1, 71/1, 71/2, 86/4, 87/1, 87/2, 88/1, 90/1 a.o. The main difference between architecture and language is due to the fact that architecture relies on the necessary presence and objecthood of its object, as opposed to language.

146. On 'the diagram and the becoming unmotivated of the sign', cf. 99/4.

147. Charles Peirce, the founder of the American School of Semiotics, elaborated, contrary to de Saussure's dyadic of signifier- signified relationship, a triadic model of the sign, based on the dynamic relationship between 'sign' (representamen), 'object' and 'interpretant'. For all three elements of the sign triad, Pierce identifies three formal aspects: 'firstness' (mere casual possibility), secondness (brutal fact) and thirdness (general law). The 'object' can be qualified as 'icon' (firstness), 'index (secondness) or 'symbol' (thirdness): an object can be perceived as an icon (the object relates to its object in some resemblance with it, e.g. a photograph), an index (the sign related to its object in terms of causation, e.g. a medical symptom), or a symbol (the sign relates to its object by means of convention, e.g. a word). Cf. Nöth, Winfried. *Handbook of Semiotics.* Bloomington and Indianapolis: Indiana University Press, 1995, p. 45. Eisenman's differentiation between indexical and iconic signs, and indexical and iconic writing, relies more on a dyadic contrast between a writing that refers to its own internal sign condition (indexical writing) and a writing that refers to something external (iconic writing). Cf. 95/2 (M Emory Games).

148. Cf. 71/1, 71/2.

149. Pictures from: Nöth, Winfried. *Handbook of Semiotics.* Bloomington and Indianapolis: Indiana University Press, 1995. [Fig. S.3. The three terms in de Saussure's dyadic sign model (p. 60).][Fig. Mo. 2. Three correlates of semiosis and three dimensions of semiotics according to Morris (1939: 417, redrawn (p50)]; [Fig. P2 Peirce's three trichotomies of signs (p45)].

150. See, on this matter: Patton, Paul and Protevi, John, ed. *Between Deleuze & Derrida.* London, New York: Continuum, 2003. It is clear that the late reception and translation of Deleuze's work in the Anglo-Saxon world, has contributed to his late recognition in the nineties, whereas Derrida's work has been translated from the late seventies onwards.

151. Cf. Smith, Daniel W. "Deleuze and Derrida, Immanence and Transcendence: Two Directions in Recent French Thought," In Patton, Paul and Protevi, John, ed. *Between Deleuze & Derrida.* London, New York: Continuum, 2003, pp. 46-66. In terms of philosophical allegiances and orientations, one can recognize, in the work of J. Derrida the importance of Hegel, Husserl and Heidegger, while, in the work of Deleuze other philosophers like Spinoza, Bergson, Nietzsche or Foucault. According to D. W. Smith, Derrida is more within the philosophical tradition of transcendence and 'negative theol-

ogy' (like Heidegger), while Deleuze is closer to the philosophical tradition of immanence and univocity (cf. Duns Scotus, Spinoza, Leibniz and Nietzsche).

152. Cf. Smith, Daniel W. "Deleuze and Derrida, Immanence and Transcendence: Two Directions in Recent French Thought," In Patton, Paul and Protevi, John, ed. *Between Deleuze & Derrida.* London, New York: Continuum, 2003, pp. 46-66. Our argumentation mainly follows the interpretation of D. W. Smith, and hence of the American reception of Derrida, which can be subject of further debate and discussion.

153. Cf. Smith, Daniel W., o.c., pp. 48-50 *et al*. According to D.W. Smith, "Deleuze attempts to develop an immanent ontology, while Derrida's deconstruction necessarily operates on the basis of a formal structure of transcendence." (*Ibid*. p. 48)

154. Cf. Smith, Daniel W., *o.c.,* pp. 50-51.

155. *Ibid*.

156. Cf. Grosz, Elisabeth. *The Architecture of the Outside.* Cambridge, Massachusetts, London: The MIT Press 2001. p 61.

157. Cf. Grosz, Elisabeth, *o.c.,* p 71.

158. *Ibid.*

CONCLUSION

This research on the work of Peter Eisenman has been motivated by several questions and objectives. Besides a basic overview of the major themes and concepts of Eisenman's architectural and theoretical work, this research has made a vertical reading of the 'Project Eisenman' and shed a light on the methodological underpinnings of Eisenman's discursive apparatus. Hereby special attention has been paid to the relationship between praxis and theory, the reception of internal and external inputs, and the broader influence of mental frameworks.

At this point, time has come to investigate which conclusions can be drawn with regard to our initial research objectives.

Change and Continuity 1

A first general observation that one can make, is that Eisenman's work can be defined in terms of change and continuity. On the one hand, his work is caught in a continuous movement of changes and transformations, so that it can be kept actualized and 'on the edge'. On the other hand however, his work is also constantly reworked, reassessed and reevaluated in relation to earlier interests and themes, so that the continuity and consistency of the work can be secured. When one considers the overall development of his work, one can see that Eisenman is constantly reworking and refining his architectural and theoretical investigations: he is continuously rereading and rewriting his earlier statements and assertions, by injecting new insights, thoughts, inputs or references or by adjusting and reformulating his earlier assertions in relation to these new incentives and references. There is thus a constant interaction between the reception of new references and the adaptation of old references, between change and continuity, difference and repetition.

inputs

This interaction between change and continuity is resulting from the reception and processing of various inputs and references. These inputs can result from the reception of internal references (i.e. sources of information that are internal to Eisenman's work, or resulting from the recycling or adaptation of his own work) or from the reception of external references (which are resulting from the processing of new sources of information external to the work of Eisenman). They can also result from the reception of disciplinary references (which are internal to the discipline of architecture) or from the reception of extra-disciplinary references (which are transcending the limits of the architectural discipline).

In the field of architecture, these inputs are both related to issues of architectural production (or design issues) and issues of theoretical production (i.e. theoretical issues related to the history, critique and theory of architecture). As we will see in our third point, this interaction between the practice of architectural design and its theoretical counterpoint is one of the most characteristic traits of Eisenman's signature. At the same time Eisenman's work is also characterized by a constant interaction between these disciplinary references and extra-disciplinary references, which are resulting from the analysis and exploration of other disciplinary territories, in the field of art, linguistics, philosophy, science, cultural studies etc.

This interactive reception of internal and external, disciplinary and extra-disciplinary references can be considered as one of the critical factors in Eisenman's exploration of new design territories and theoretical fields. By making cross-disciplinary associations and analogies with concepts and themes from different disciplines, Eisenman succeeded not only to develop new architectural and theoretical tools and concepts, but also to create a general frame of reference in relation to which his architectural reflection can be pondered. By progressively broadening his scope of interests—from architecture, to arts, linguistics, philosophy and science a.o.—Eisenman succeeded to further develop and articulate his architectural and theoretical reflection, and to situate it within a broader discursive and cultural context. It is this continuous interaction between internal and external, disciplinary and extra-disciplinary, practical and theoretical inputs that are the basis of Eisenman's investigative and explorative attitude, and ultimately defining his characteristic signature.

processing of inputs

One should highlight Eisenman's particular manner of processing these inputs and references, which is characterized by its reticular, combinatory and multilayered nature. The actual processing of information is obtained by combining, superposing and layering different inputs and references with each other, in order to create new lines of investigation, or modify and update earlier ones. This continuous web of intersections and interactions of references creates a constant movement of overlaps, slippings, feedbacks and bifurcations, generating a sense of indetermination, complexity, multiplicity and ambiguity. Through this constant action of writing and rewriting, construction and deconstruction, it is not always easy to grasp the fundamental underpinnings of Eisenman's theoretical and architectural assertions, which, by their ever changing, multiple, ambiguous or even conflicting nature, are always drifting and disseminated by the multiple perspectives, theories and practices at work. In this sense, Eisenman's project can hardly be comprehended as a single or general theory, but should rather be considered as an ongoing work-in-progress.

structural/surface changes

In terms of changes, one can make a distinction between structural changes (i.e. bifurcations) and surface changes. The structural changes are actually implying a critical bifurcation in terms of attitude, and perspective (such as f.i. the evolution from a neo-platonic, to a structuralist and post-structuralist perspective) or a strategic bifurcation in terms of architectural/theoretical strategies (f.i the evolution from formal theory, to conceptual architecture, to artificial excavation etc.). If you consider the diachronic development of these strategies, one can indeed observe that, on the long span, these strategic changes have induced several critical changes of perspectives, in such a way even that many of the initial architectural and theoretical assertions have been drastically transformed, supplemented or even reversed. Since each of these strategic changes are usually corresponding with a change of references and inputs—each strategy having its own specific set of themes, concepts and references—, one would indeed also be tempted to consider these strategic changes as a succession of different architectural 'periods.' Yet, from our research, we have been able to observe that, besides some deeper structural changes of the *longue durée*, most changes are actually only inducing some rhetorical or surface changes, in that they are actually based on adaptations, reformulations or combinations of earlier themes and concepts. As we will see in our following point, most of these surface changes can be situated in the continuity of earlier thematic lines of investigation, so that we can actually speak about thematic 'constants and variables'.

structural changes

To conclude, one could state that the most critical structural changes are actually related to the reception of contemporary frames of thought, which shifted from neo-platonism, via structuralism to post-structuralism. As we have seen, Eisenman's work is characterized by an irreducible tension between normative and narrative strategies, between the 'strong systematics' of rational and scientific models and the 'weak' systematics' of textual and linguistic strategies (cf. *infra*). In the beginning, this ambivalence leads to irresolvable oppositions and inconsistencies: neither the neo-Kantian dialectics (in the sixties), nor the linguistic structuralism of the early seventies (N. Chomsky) are able to cope with these theoretical difficulties. By adopting the paradoxical logic of post-structuralist thinkers like J. Derrida (eighties) and G. Deleuze (nineties), Eisenman finally finds a way to overcome the limitations of traditional dialectics and to justify the fundamental ambiguities of his own discourse. The shift from structuralism to post-structuralism introduced a conceptual break (from vertical to horizontal systematic) which is clearly perceptible in the structure of his architectural and theoretical work.

As we have argued before, it is almost impossible to synthesize Eisenman's work into a comprehensive and conclusive general theory, considering the different practices, theories and attitudes that are continuously (re)activated in his work. Therefore, it appeared to us that the best way to approach Eisenman's work is to highlight the main themes and concepts that are running through his architectural and theoretical work and to pinpoint the different points of interest, problems and questions related to his work.

A first general conclusion that can be drawn from our research, is the fact that it is possible to make a distinction between the strict architectural or design related issues, and the more theoretical issues. By making this differentiation, we get a clear picture of his general fields of interest, both in terms of design issues and theoretical issues. Striking are his cross-disciplinary interests for the linguistic and philosophical dimension of architecture. One can make the general observation that Eisenman's critical investigation and exploration is more focused on certain aspects of the architectural discipline—i.e. the intrinsic formal, linguistic, philosophical, historical and theoretical aspect of architecture—while other disciplinary aspects are partially or completely neglected or even negated—especially issues related to the programmatic, constructive or urban aspect of architecture. For instance, one could say that Eisenman is intrinsically not interested in urban issues as such, even if he has been designing several urban master plans and occasionally been writing about the theoretical dimension of the city. In order to deal with the urban aspect of architecture, Eisenman has further conceptualized the palette of his architectural design tools—beginning with the techniques of 'artificial excavation' and later with the folds and diagrams—without actually applying the techniques of a proper urban investigation. Even more preponderant is Eisenman's apprehension of programmatic, functional or, to a lesser extent, constructive issues, which is a direct result of his dedication to formal and conceptual issues. Despite his later interest for hybrid programs or formless structures, Eisenman has never fully questioned the formal and spatial underpinnings of his early formalist involvement and his fundamental aversion of the 'form follows function' adage.

A second conclusion that can be drawn from our research is that one can outline some thematic constants (or generic lines of investigation) and variables (specific lines of investigations). In general, one can say that the variables are generated by the continuous (re)processing of different inputs and references (f. i. internal/external, disciplinary/extra-disciplinary, visual/textual inputs etc.) and by different modes of reception (f.i. linguistic/designed, interactive/reactive, analogous/ transformational, structural/surface modes of reception etc.).

If one looks to the relationship between praxis and theory in the work of Peter Eisenman, one can not only conclude that there is a very close interaction or even confusion between his theoretical and architectural production (cf. point 3.1,), but also that there are actually several theories and practices at work at the same time (cf. point 3.2.).

Theory and Practice 3.1.

First of all, one can state that this interaction between theory and praxis is actually reflected by Eisenman's own paralleled practice of text writing and project design or, in our own research, by the double focus on Eisenman's writings and projects. Eisenman belongs indeed to this generation of architects for whom the making and writing of architecture are inseparably intertwined and embedded within each other. One cannot understand Eisenman's architectural production without considering its deeper theoretical implications from which it derives and within which it is embedded. And vice versa, it is quite impossible to fully grasp the extent of Eisenman's theoretical apparatus, without considering the pragmatic dimension of the architectural projects which are the actual manifestation of his architectural thought. There is thus a very close relationship between Eisenman's theoretical production (writings) and his architectural production (design practice).

If one looks to the specific role of the writings and projects, one would be tempted to assume that most of the theoretical investigation is performed through the writings and most of the architectural experimentation through the actual design of projects. Yet, this is not entirely true, since the writings are also playing a crucial role in the investigation and deployment of architectural work (such as the analysis of projects or design strategies), while the actual design activity performed through the projects should also be considered as a kind of theoretical investigation on its own.

theory

If one reflects on the role and scope of the writings, one should not only point to their intrinsic analytical, reflective and critical role but also to their explorative and investigative role, both in relation to actual design practices or theories in general. On the one hand, the writings can be considered as a critical tool of analysis and diagnosis of the specific and general conditions of architecture. Through his writings, Eisenman is not only making a critical reflection on architecture as such (i.e. in relation to the history, critique and theory of architecture) but also on the broad cultural, philosophical and societal developments that are constantly reframing the

conditions of the architectural activity itself. In the field of architecture, Eisenman's writings are related to the history of architecture (from Renaissance, Baroque to Modern Architecture), the critique of architecture (critique of contemporary architects and theorists) and to the theory of architecture (reflection on architectural theories and development of his own theories). These investigations into the specific conditions of the architectural field enable Eisenman to constantly reassess his own architectural and theoretical work, and to situate his own work within the broader context of the history of architecture. Furthermore, these architectural reflections are always paralleled by an extensive extra-disciplinary reflection (in such various fields as arts, philosophy, linguistics, science, cultural studies etc.), which allow Eisenman to come up with new themes and lines of investigation, to further deepen and argue his theoretical reflection and to detect, diagnose and react towards existing and upcoming tendencies and sensibilities.

On the other hand, the writings have also become an integral and complementary part of the architectural design as such, in that they provide the necessary textual guidelines for the understanding of the architectural and theoretical motivations at work in his projects. In a sense, one could say that the writings have become—besides the usual drawings, models and diagrams—one of the main means of articulation of the architectural project, since they provide the complementary textual information that is crucial for the conceptual understanding of the project. As the writings became more and more synchronized with the actual architectural production of projects, one can indeed observe that the writings evolved from an analytical perspective of post-theorization—i.e. a post-facto theorizing of the practice—towards a more operative perspective of synchronic theorization and pragmatization: theory and praxis became interactive in a continuous movement of cross-fertilization and intensification. We can thus conclude that the writings are not only the locus of analysis and diagnosis of the theoretical conditions of architecture (i.e. a means of theoretical production), but that they have become increasingly important as an operative tool of the architectural practice or production.

practice

If one considers Eisenman's architectural production as such (i.e. his actual design practice), one can observe that it is not only the result of a strictly architectural (or design oriented) investigation—namely with formal, spatial or geometric issues—but also the outcome of a theoretical, critical and conceptual investigation. It would be wrong to consider that this theoretical dimension of the architectural production is only related to general architectural and theoretical considerations (as developed through his writings), since the actual practice of architectural design should be considered as an analytical and theoretical research tool in its own right. In this respect, we are not only referring to the analytical architectural investigation that is developed through the formal analysis of architectural work, but also to the

operative and generative architectural experimentation that is performed through and within the design of architectural projects. In both cases (i.e. the analytical investigation and the operative experimentation) we can point out to the importance of the diagram, which, as an analytical and generative design device, is playing a crucial role in the articulation and development of a genuine architectural research activity. In this sense, one could say that the intrinsic theoretical dimension of the architectural production or practice is actually performed and articulated by the diagrams, in a similar way as the writings are actually articulating the general theoretical production. One could thus say that both the diagrams and writings—each according to their respective textual and visual singularity—are formulating the theoretical and critical project of Eisenman's work: all together, they should be considered as the driving critical tools of the Project Eisenman.

theory = practice

As we have observed, the relationship between praxis and theory is primarily articulated by the constant interaction of architectural and theoretical production, i.e. by the continuous interweaving of making and writing architecture. In fact, this interaction between architectural and theoretical production is so intimately intertwined in Eisenman's work that one might even speak about a real confusion or blurring of praxis and theory, in the sense that it becomes very hard to clearly distinct one from the other. One could thus say that praxis and theory are just two different faces –or two different means of articulation—of one and the same architectural project.

This confusion between praxis and theory is intensified by the fact that Eisenman is identifying the actual praxis of his architectural production with the textual process of writing, which, normally, is the main medium for theorizing architecture. This brings him to define his architecture as an intrinsic textual or rhetorical activity of writing, i.e. as an 'architecture of writing.' At the same time, one could also state that the theoretical production of his writings is actually constructed in a very similar way as the architectural production: if one carefully analyses the syntactical meta-structure of Eisenman's theoretical apparatus, one can discover that many concepts, arguments or lines of thought are articulated in a very architectural manner: there is an evident structural similarity between the actual tools and means of theoretical production and those of the architectural production. This meta-structural similarity between theory and praxis becomes particularly evident when one analyzes Eisenman's reception of architectural and theoretical references (inputs) which, in his writings, are processed and manipulated in a similar way as his architectural and design processes: in his theoretical and architectural production, Eisenman is indeed using similar formal and rhetorical techniques like transformations, reversals, superpositions, doublings, repetitions, inclusions etc. In this sense, one could thus say that his theoretical production is conceived as an architectural activity as such, while, at the same time,

his architectural production is conceived as a textual activity of writing. If Eisenman is labeling his own architecture as the 'writing of architecture', one could, in a similar manner, speak, in relation to his theoretical production, about the 'architectonics of writing.'

3.2. Theories and Practices

diachronic view

In Eisenman's work, there is not only a strong interaction between praxis and theory, but there are actually different practices and theories at work at the same time, both in a synchronic and diachronic manner.
If one considers the diachronic development of Eisenman's work, one can indeed observe that his work is characterized by a succession of different architectural practices and theories, each with their own characteristic set of architectural and theoretical themes, parameters and references. Most of the time, each of the successive architectural strategies are backed-up by their own theoretical frame of reference. For instance, the first formal analyses are motivated by a theory of form, the early houses by a theory of Conceptual Architecture, the later houses by a theory of decomposition, while the projects of the artificial excavation are paralleled with textuality and deconstruction, and the latest computational projects with the Deleuzian themes of folds and diagrams. Yet, upon a closer look, we have been able to discover, that, beneath the appearance of successive "periods" of practices and theories, and besides the real moments of bifurcations, there are many overlaps, frictions and disjunctions between the successive lines of investigations: this is due to the fact that the new lines of investigations are actually combined and superposed with older lines of investigations, which still remain (re)active on a deeper level. For instance, we can refer to the structural similarity between Eisenman's theory of Conceptual Architecture and his previous theory of form in the sixties/seventies, or to the chronological overlapping of two distinct architectural strategies (decomposition and 'artificial excavation') in the late seventies-early eighties.

synchronic view

On the other hand, if one considers the synchronic development of Eisenman's work, one can also see that, for each actual 'period' of his work, there are equally different practices and theories at work, in the sense that there are many points of friction and disjunction between an actual practice and its complementary theory, or, intrinsically, within a particular practice or theory. For instance, in his theoretical statements on post-functionalism and not-classical architecture, there is a clear disjunction between the actual theoretical statement and the architectural practices, to which these statements are referring. In his editorial on post-functionalism, Eisenman is trying to reconcile two distinct architectural strategies (or 'non-corroborating tendencies'), namely his earlier process of transformation, typical of the conceptual architecture of his

early houses, and the more actual process of decomposition, characteristic of his experiments with the el-form. In a similar manner, Eisenman's next theoretical statement on not-classical architecture, is trying to bridge two distinct architectural strategies, namely the strategy of decomposition and 'artificial excavation.'

But one can also observe that, within the frame of one particular practice or theory, there are often frictions and overlaps between the different components of his architectural/theoretical assertions (in terms of references, attitudes, themes etc.). Among the many examples, one can refer to the opposition between formal ambiguity and scientific rationalism (in his PhD), between Foucault's archeological approach and Derrida's deconstruction (cf. not-classical), between Derrida's transcendental and Deleuze's more pragmatic post-structuralism or between the dyadic logic of European semiology (cf. de Saussure) and the triadic logic of Anglo-Saxon semiotics (cf. Peirce a.o.) etc. These inaccuracies and frictions, which are a direct result of Eisenman's typical combinatory method of assimilation and reception of inputs, are less problematic in a strict architectural (or design related) sense, but they can become more problematic from a theoretical point of view, since it can weaken or annihilate the strength of a theoretical argumentation.

"It is typical of Peter Eisenman to accompany the research that goes into any one of his projects with an intense and sophisticated theoretical activity that seems to be put forth with the express purpose of confounding his critics. Often these critics, in their reading of the results of his research, get entwined in the net set out beforehand by the author. For Eisenman, the written word's function is to fill in the blanks, the programmed absences that constitute the materials of his architecture. In spreading a theoretical blanket around his formal laboratory, Eisenman demonstrates a desire to reduce as much as possible the system of ambiguities that he himself had prearranged through the distilled networks of relations: his main concern is that of not leaving his signs to stand alone, of ensuring a controlled and one-way decodification of these signs, of preventing secondary languages from penetrating the text and charging it with irrelevant meanings."

cf. M. Tafuri, "Peter Eisenman: The Meditations of Icarus", in Eisenman, Peter. *Houses of Cards*. New York: Oxford University Press, 1987, p167.

Manfredo Tafuri

In this final point, we would like to formulate some critical remarks on the premises of our critical reading frame and on the historical, architectural and theoretical importance of the work of Peter Eisenman. Therefore we further clarify our analytical stance by taking some critical distance from our analytical matrix, in order to avoid, as Tafuri suggests in our introductory quote, to 'get entwined in the net that has been set out by the author...with the express purpose of confounding his critics.'

internal vs. external critique

Since our research has been starting from the premises of an internal critique of Eisenman's work, based on a close reading of his writings and projects, questions may arise about the effectiveness of an internal critical approach, as opposed to an external critical approach. In our analytical approach, we deliberately chose to start from an objective, pragmatic and thematic analysis of Eisenman's discourse, and to concentrate on the underlying meta-structural aspects of his architectural and theoretical discourse. We did so by decorticating the exact content and definition of his theoretical arguments and assumptions, by separating the strict theoretical and rhetorical argumentation from the architectural and design related issues and by analysing and comparing the transformative interpretation of his internal and external referential frame. In our analytical interpretation, we deliberately chose to rely and to refer to Eisenman's own terminology, with the firm intention to actually explain what he is really saying, and to strip down the 'theoretical blanket' that

he is spreading around his formal and theoretical laboratory, to paraphrase Tafuri. As we have demonstrated, through our detailed and systematic analyses, we have been able to outline the major discursive lines of investigation and to make a distinction between the structural and surface changes, the thematic constants and variables and the different and conflicting theories and practices at work. By actually taking Eisenman on his word, by stripping down the bare content of his arguments and comparing them with earlier and similar ones, we came to the conclusion that there are many overlaps, inconsistencies and reformulations, both in relation to the development of theoretical and architectural production, but that, despite this 'intense and sophisticated theoretical activity,' there is an evident consistency in controlling and explaining the rhetorics of his theoretical and architectural assumptions.

In other words, Eisenman has continually succeeded to react to the various theoretical and architectural inputs of the time and to update his own discourse to new tendencies, by interpreting, transforming and combining these new inputs, and by consequently adapting and reformulating his own assertions. For instance, in terms of theoretical production, Eisenman reacted, in the sixties, toward Rowe's formalism, by systematizing it through a pseudo-linguistic and scientific lens; in the early seventies, he reacted to the French linguistic and structuralist models by mixing his earlier formal references with those from the Anglo-Saxon linguistics and Conceptual Arts. Later he managed to respond to the influences of the 'School of Venice' by misinterpreting and reversing Foucault's assertions, and by making a creative interpretation of Derrida; and in the nineties, he managed to react to the wave of Deleuzianism by making a Derridian reading of the diagram. Also in terms of architectural production, Eisenman managed to make his own singular interpretation of the abstract white-modern movement revival (instigated by C. Rowe and J. Hejduk), by referring to the rationalist architecture of Terragni, instead of Le Corbusier. His strategy of 'Conceptual Architecture' can also be read as a reactive reinterpretation of Conceptual Art, and his strategy of 'artificial excavation' as a conceptual answer to the then upcoming conservative tendencies of post-modernism. In the nineties, he managed to respond to the upcoming generation of the computational diagrammatics, by integrating their digital motion techniques and by revisiting (and theorizing) his own diagrammatic work.

politics of rhetorics

The ambiguity of Eisenman's theoretical work is that it always hovers between the objectivity of an academic and socio-cultural analysis (especially in relation to his general and analytical writings) and the subjectivity of the 'politics of rhetorics' (mostly, in relation to his writings on his own architectural production). The benefit of an internal close reading, as opposed to an external critique, is that it precisely enables to decorticate and to unravel the internal mechanics of this rhetoric. The

problem with Eisenman's discourse is that it has a rhetorical propensity to absorb and to recuperate any form of external critique. In our case, it would indeed have been problematic to start from a structuralist (f.i. Foucault) or post-structuralist (f.i. Derrida, Deleuze) reading frame, since these referential frames of thought have already been contaminated by Eisenman's politics of rhetorics. Another external reading frame could have been to start from a socio-historical critique, following in the footsteps of Tafuri's historical and ideological critique; yet, in this case, we would have to reframe our research object in order to integrate the institutional and ideological aspects of the architectural practice, which would require to have access to the archives of the various private and public parties involved, including the archives of the IAUS, which are still not open to the public. Nevertheless, considering the current academic interest for the historical period of the sixties and seventies, it would have been interesting to analyze in particular the institutional and academic impact of the New York–Venice Axis—i.e. the institutional link between the IAUS (New York) and the 'Institute of Architectural History' (Venice) in the seventies—on the development of the disciplines of history and theory of architecture.

critical relevance

At this point, we would also like to formulate some critical remarks on the historical, architectural and theoretical importance of the work of Peter Eisenman, although this question exceeds the actual frame of our research object. Considering the multiple facets of Eisenman's personality and professional career, it might be useful to start from a differentiated reflection in relation to his various commitments as an architect, theorist, analyst, educator and public/political actor.

As a theorist (in the broad sense) and as a public actor, one can say that Eisenman has considerably contributed to the development and institutionalization of the discipline of theory of architecture in the United States, both through his intensive production of theoretical writings, as well as through his active involvement in the field of educational and communicational systems. Through his personal involvement as director of the IAUS and co-editor of the journal '*Oppositions*,' Eisenman has contributed to create an international and public platform for architectural debate, which has been critical for the development of the discipline of architectural theory and critique, both in the United States (where many former colleagues and students are still active in the academic world) and Europe (namely, by the close connections between the IAUS and the 'School of Venice'). Eisenman's personal involvement in the organization of the Any-Conferences, in the nineties, can be seen as a (partial and interested) continuation of his earlier commitment to the international scene of architectural critique, although the scope of the Any-Project is much more selective and opinionated, and less pluralistic in its orientation than the IAUS (cf. introduction). Throughout his career

as a public actor on the architectural scene, Eisenman has also personally participated in the mediatization and making of several architectural 'tendencies' (namely through his involvement in the publications and exhibitions on the 'New York Five', 'Deconstruction', or more recently the 'Diagram') and to the formation and promotion of generations of architects and theorists (namely via communicational and professional networks, through his constant academic involvement in universities in the United States and in Europe, and through his intensive publication activity).

Of course, Eisenman is also known for his intensive theoretical activity, as writer of multiple articles, books and monographs. Without any doubt, his dissertation on 'The Formal Basis of Modern Architecture' can be considered as one of his major theoretical (and analytical) achievements, in that it actually provided an architectural methodological interpretation of Rowe's formalist tradition. Eisenman has also personally contributed to many of the historical and actual architectural debates (e.g. on the relation between classicism/modernism/post-modernism, on the question of the architectural language (from linguistics, via semiotics to media) etc.), contributed to open up the architectural debate towards a more multi-disciplinary debate (namely by opening it up to linguistic, philosophical, scientific disciplines or critical theory) and tried, like his mentors Rowe and Tafuri, to build a bridge between the architectural tradition and the critical architectural avant-garde. Considering the actual professionalization and individualization of the discipline of architectural theory, as an academic discipline of its own (with its own scientific paradigms and parameters), one might wonder whether this combination of theoretical and architectural production is still scientifically and academically viable today, and whether this theoretical involvement of architects is beneficial (or damaging?) to the further development of the discipline of architectural theory. It is clear, however, that, today, the architectural practice has managed to strengthen its grips on the international media, as well as on the academic world. One could even say that on several occasions, academia has been bypassed by the innovative pace of architectural initiatives and publications.

Finally, we would like to conclude our reflections by addressing the question of the critical contribution of Eisenman's architectural work, bearing in mind that his architectural legacy should not necessarily be evaluated in relation to the actual volume of the architectural production (as in the case of Piranesi, or, more recently J. Hejduk). Although Eisenman has not built many projects, several of his realizations have acquired an iconic status. House VI, together with J. Hejduk's Wall House, is recognized as one of the most outstanding realizations of the New York Five. The Wexner Center for the Visual Arts became an icon of the Deconstruction Movement and the Aronoff Center for Design and Art represented the United States at the Fifth Architectural Biennale of Venice in 1991, (with

F. Gehry's Walt Disney Concert). More recently, the Berlin Holocaust Memorial has become a symbol of Germany's will to come to grips with its past. Most of his built projects were honoured with international awards. Other designs, which remained at an experimental stage of project, are still being recognized for their visionary appeal. House X can certainly be regarded as one his masterpieces. The Cannaregio Project in Venice, with its process of superposition, influenced a.o. B. Tschumi's project for the Parc de la Villette (1982). The Rebstock Master Plan has been one of the first projects that experimented with folding processes. And, more recently, one can also refer to the Max Reinhardt Haus and the Church for the year 2000, which are subverting the traditional typology of the skyscraper and the church.

Through its critical, theoretical, experimental and cross-disciplinary inclinations, Eisenman's work has always been working on the limits of the architectural discipline, discourse and practice. Yet, by 'spreading a theoretical blanket around his formal laboratory,' Eisenman has, paradoxically, diverted the attention away, rather than focusing on his architectural contributions. As a result, the latter are often perceived as mere formal and conceptual experiments. In his PhD, Eisenman indeed developed his basic architectural vision based on the primacy of form, and, despite the many transfigurations of his architectural parcours, he never fully denied his initial inclination for formal and spatial processes. Even today, Eisenman is still more interested in the formal, spatial, theoretical and textual aspects of architecture, than in the constructive, structural, urban, programmatic or other technical aspects. They have always remained secondary in his architectural work. For this reason, one could argue that Eisenman's work is perhaps lacking the multi-dimensional quality of some other contemporary architects, like R. Koolhaas, who, besides his similar interest for theoretical, form-spatial and rhetorical aspects of architecture, also manages to fully integrate and problematize the structural, technical, material, urban and programmatic aspects of architecture, which are often pushed to the critical limit of experimentation. Even in the more narrow scope of formal and spatial experimentation, one could argue that the architecture of F. Gehry is more performing in terms of meeting with the economical, commercial, structural, technical and manufacturing requirements of the building industry, which enabled him to create the famous *Bilbao-effect*.

Nevertheless, if one considers the strict architectural value of Eisenman's various experiments with architectural processes and strategies—like his experiments with transformational, artificial, folding or diagrammatic processes, his focus on interstitial relationships or his particular palette of architectural elements (like diagrams, grids, cube/el-shapes and artificial figures)—one has to concede that many of these experiments are becoming more and more significant in the actual spectrum of the architectural design practice, which has been boosted by the

digital performances of the CAD techniques.
Since the achievements of the digital revolution have paved the way for excessive formal manipulations (especially in the United States), the issue of architectural formalism has become less esoteric and more acceptable, especially for the younger generation of computational architects, who can find in the work of Eisenman an inspiration and justification for their own computational and formal experiments. In this sense, Eisenman could today be recognized as one of the mentors of this younger generation of architects (like G. Lynn, UN Studio, FOA, K. Chu, S. Allen etc.) who are primarily experimenting with computational design and motion techniques, while others (like the 'OMA-Reference' generation of Neutelings, MVRDV or .NL), have more affinities with the pragmatic, data-related and 'dirty realistic' approach of Koolhaas.

The big difference between the younger generation and Eisenman though, is that Eisenman clearly profiles himself as an outspoken 'critical architect', who firmly believes in the critical potential of the architectural discourse and practice, which, according him, is not only capable of making an internal critique of the 'interiority' and 'anteriority' of architecture, but also of the external (broad cultural and societal) conditions (i.e. the *Zeitgeist*) in which it is embedded.

The question however remains to what extent architecture can really be regarded as a 'critical' condition '*in se*', since the condition of the critical is a purely subjective matter, which utterly depends on the subjective judgment (or perception) of the authoring architect (who conceives it), the dweller or viewer (who perceives it) or the professional community of critics and theorists (who comments on it). And this is also one of the main paradoxes, and weaknesses, of Eisenman's critical attitude which, ultimately, also justifies his extensive theoretical production: one can only understand, or follow, Eisenman's critical architecture, by reading or decoding its textual or rhetorical content, which ultimately depends on the subjective and critical intention of its author. Can architecture really be critical without the critical voice(s) of its author?

SUMMARY

research object and objectives 1

This research is undertaken within the general framework of the “ABC of Density,” a research project on long-lasting architectural and urban strategies initiated and led by Prof. G.A.C. van Zeijl (T.U.E.).
Within this academic framework, we have made a critical analysis of the architectural and theoretical work of Peter Eisenman. The New York based architect Peter Eisenman (1934 -), is one of the most important and innovative American architects of the last decades. As an architect, educator and theorist, he has been a key player in the field of architecture and architectural theory for almost four decades.

The main objective of this research, has been to make a vertical and critical analysis of the architectural and theoretical work of Peter Eisenman, starting from an in depth analysis of his writings and projects. The analysis is based on a fairly comprehensive and representative selection of Eisenman’s oeuvre, starting from a critical selection of texts and projects, written and developed in the period from 1963, the year of the doctoral thesis, to 2000. The research is mainly based on an internal and close reading of his work, starting from a factual, objective and pragmatic frame of interpretation.

Our objective has been to frame the most critical moments and lines of thought of the ‘Project Eisenman’ and to shed a light on the theoretical underpinnings and working methods, i.e. the ‘*modus operandi*’ of Eisenman’s discursive apparatus. Our main point of interest was to reflect on the respective role of theory (writings) and praxis (projects) in the overall oeuvre of Peter Eisenman. We also reflected on the methodological underpinnings of his architectural and theoretical production, namely by examining the reception of internal and external references, the link with contemporary frames of thought and by situating the work in a broader historical and cultural perspective.

In our analysis, we made an overview of the most critical moments of Eisenman's architectural and theoretical work, by highlighting the most critical themes and concepts of his writings and projects. The problem of the praxis-theory relationships has been addressed by confronting, for each moment, the design related issues (of the architectural production/analysis) with the more theoretical and discursive issues (of the theoretical production.) The idea, behind this overview of critical moments, is to show how the multiple thematic lines of Eisenman's apparatus are constantly interacting and intersecting with each other, as if they were caught in a constant movement of overlap, slipping, feed-backs and bifurcations.

We have selected 10 critical moments in the work of Peter Eisenman, starting from his first major theoretical statement, his PhD on 'The Formal Basis of Modern Architecture' (1963) up to his last theoretical writings on the issue of the diagram, as bundled in his publication 'Diagram Diaries' (1999).
These critical moments are the following ones.

1. the primacy of form (1963)
2. beyond form: conceptual architecture (1967-1973)
3. post-functionalism vs. (post)modernism (1976)
4. decomposition (1975-1983)
5. artificial excavation (1978-1986)
6. architecture as text
7. scientific models and processes (1987-1990)
8. folding (1990-1995)
9. the interstitial (1995-1999)
10. the diagram as space of writing (late nineties)

For each moment, we have made a critical and comparative analysis of the theoretical production (writings) and architectural production (projects), in order to address the question of the praxis-theory relationship. We first highlighted the major critical themes of each moment, by situating the lines of investigation within the continuity of the 'Eisenman project'. We also focused on the methodological aspects of Eisenman's discourse, namely by analyzing the transformative and constructive patterns of his argumentation, examining his reception (and interpretation/transformation) of internal and external references and situating his theoretical and architectural proposals within the perspective of broader architectural, cultural and philosophical frames of thought.

From this research on the architectural and theoretical work of Peter Eisenman, several conclusions can be drawn.

change and continuity 3.1

A first conclusion, is that Eisenman's work can be defined in terms of change and continuity. On the one hand, his work is caught in a continuous movement of changes and transformations, so that it can be kept actualized and 'on the edge'. On the other hand however, his work is also constantly reworked, reassessed and re-evaluated in relation to earlier interests and themes, so that the continuity and consistency of the work can be secured. It is this continuous interaction between internal and external, disciplinary and extra-disciplinary, practical and theoretical inputs that are the basis of Eisenman's investigative and exploring attitude, and ultimately defining his characteristic signature.
In terms of changes, one can make a distinction between structural changes (i.e. critical and strategic bifurcations in the perspective of long-lasting strategies) and surface changes (i.e. short-term and rhetorical changes, that are based on the adaptation, reformulation or recombination of earlier themes and concepts).

The most critical structural changes are related to the reception of contemporary frames of thought, which shifted from neo-platonism, via structuralism to post-structuralism. Another complementary characteristic, is the irreducible tension between normative and narrative strategies, between the 'strong systematics' of rational and scientific models and the 'weak' systematics' of textual and linguistic strategies. In the beginning, this ambivalence led to irresolvable oppositions and inconsistencies, which could not be resolved by the neo-Kantian dialectics (in the sixties), nor by the linguistic structuralism of the early seventies (N. Chomsky). By adopting the paradoxical logic of post-structuralist thinkers like J. Derrida (eighties) and G. Deleuze (nineties), Eisenman finally finds a way to overcome the limitations of traditional dialectics and to justify the fundamental ambiguities of his own discourse. The shift from structuralism to post-structuralism introduced a conceptual break (from vertical to horizontal systematic) which is clearly perceptible in the structure of his architectural and theoretical work.
Most surface changes are developed in the continuity of earlier thematic lines of investigation, so that we can actually speak about thematic 'constants and variables,' which brings us to our second conclusion.

3.2 constants and variables

It is almost impossible to synthesize Eisenman's work into a comprehensive and conclusive general theory, considering the different practices, theories and attitudes that are continuously (re)activated in his work. Nevertheless it remains possible to pinpoint different points of interest, problems and questions in his architectural and theoretical work and to outline some thematic constants and variables.
In general, one can say that the variables are generated by the continuous (re)processing of different inputs and references (f. i. internal/external, disciplinary/extra-disciplinary, visual/textual inputs etc.) and by different modes of reception (f.i. linguistic/designed, interactive/reactive, analogous/ transformational, structural/surface modes of reception etc.).

3.3 theories and practices

If one looks at the relationship between praxis and theory in the work of Peter Eisenman, one can not only conclude that there is a very close interaction or even confusion between his theoretical and architectural production, but also that there are actually several theories and practices at work at the same time.

This interaction between theory and praxis is reflected by Eisenman's own paralleled practice of text writing and project design, that is by the double practice of architectural and theoretical production. This interaction between architectural and theoretical production is so intimately intertwined that there is a real confusion or blurring between praxis and theory. This confusion between praxis and theory is intensified by the fact that Eisenman is identifying the actual praxis of his architectural production with a textual process of writing (usually, a typical means of a theoretical production) and by the fact that he is using, in his theoretical and architectural production, similar formal and rhetorical techniques (like transformations, reversals, superpositions, doublings, repetitions, inclusions etc.) In this sense, one could thus say that his theoretical production is actually conceived as an architectural activity as such, while, at the same time, his architectural production is actually conceived as a textual activity of writing.

One can also discover in Eisenman's work different practices and theories at work, both in a diachronic and synchronic manner. In a diachronic manner, Eisenman's work is characterized by a succession of different architectural practices and theories, each which their own characteristic set of architectural and theoretical themes, parameters and references, each backed up by their own theoretical frame of reference. Yet, beneath the appearance of successive "periods" of practices

and theories, and besides the real moments of bifurcations, there are many overlaps, frictions and disjunctions between the successive lines of investigations. This is due to the fact that new lines of investigations are actually combined and superposed with older lines of investigations, which still remain (re)active on a deeper level. If one considers the synchronic development of Eisenman's work, one can also see that, for each actual "period" of his work, there are equally different practices and theories at work, in the sense that there are many points of friction and disjunction between the different components of his architectural/theoretical assertions. These inaccuracies and frictions, which are a direct result of Eisenman's typical combinatory method of assimilation and reception of inputs, are less problematic in a strict architectural sense, but they can become very problematic from a theoretical point of view.

politics and rhetorics 3.4

Since our research has been starting from the premises of an internal critique of Eisenman's work, based on a close reading of his writings and projects, questions may arise about the effectiveness of an internal critical approach, as opposed to an external critical approach. Therefore we further explicit our analytical stance by taking some critical distance from our analytical matrix. We also formulated some critical remarks on the historical, architectural and theoretical importance of the work of Peter Eisenman, by situating his work within the historical and actual context of the actual architectural debate.

ABOUT THE AUTHOR

Bernard Kormoss (1962, Bruges (B)) is a Belgian architect and theorist, based in Maastricht (NL). Besides a degree in Architecture (I.S.A. Saint-Luc, Liège, 1996), he also holds degrees in Law (K.U.L., Leuven (B), 1985) and in European Studies (College of Europe, Bruges (B), 1988).

As a lawyer, he has been working at the European Cultural Foundation (Brussels, 1988-1991), where he has been doing research on the cultural relationships in the European Union. He successively worked as an expert of the "Media Venture" project, a pilot project of the "Media 92" Program of the Commission of the European Union (Luxemburg and Brussels, 1990-1991).

After a short career as a lawyer, he decided, at age 29, to study architecture at the I.S.A. Saint-Luc in Liège (B) (1991-1996), were he graduated in 1996. During the period 1997-98, he joined the office of Peter Eisenman (Eisenman Architects, New York), where he participated in several projects and worked on a book of reference on the theoretical and architectural work of Peter Eisenman. He was also a teaching assistant of Peter Eisenman at Princeton University (Princeton (USA), 1998), the E.T.H. (Zürich (CH), 1999-2000) and the Technical University Eindhoven (T.U.E., Eindhoven (NL), 2000).

From November 2002 to January 2005, he worked as a doctoral student at the Technical University Eindhoven, where he further developed his research on the work of Peter Eisenman at the department Theory and History of the Faculty of Architecture (Bouwkunde). The supervisors of his doctoral thesis "Peter Eisenman: Theories and Practices" are Prof. Dr.ir. G.A.C. van Zeijl (primary supervisor, Technical University of Eindhoven), Dr.ir. J.G. Wallis de Vries (co-supervisor, Technical University of Eindhoven) and Prof.dr. A.D. Graafland (secondary supervisor, Delft School of Design, Technical University of Delft).

He has also been teaching theory, critique and architectural design at several architectural institutions, namely at the Technical University Eindhoven (2002-2004), the Academie van Bouwkunst of Amsterdam (2000-2002), the Academie van Bouwkunst of Maastricht (in 2000, and in 2006-2007) and at the Sint-Lucas Hogeschool voor Architectuur of Brussels and Ghent (2007). He also participated in the organization of several conferences of the NeTHCa group (Network for Theory, History and Criticism of Architecture, Belgium), in 2001 ("Tourism Revisited"), 2003 ("Critical Tools) and 2005 ("Unthinkable Doctorate"). He is the author of several papers on the work of Peter Eisenman and has been frequently lecturing about his work in Netherlands and Belgium.

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Background picture:
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Tables
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Peter Eisenman: Theories and Practices

Within the spectrum of contemporary architecture, the work of the New York based architect Peter Eisenman (Newark, USA, 1932 -) is outstanding and exceptional. As one of the most innovative architects and theorists of the last decades, Eisenman has had a considerable impact in the field of architectural design and theory and has contributed to many architectural debates, mainly through his architectural experiments, critical writings and active academic and public involvement.

This study makes a vertical and critical analysis of the architectural and theoretical work of Peter Eisenman. The main objective is to frame the most critical moments and lines of thought of the 'Project Eisenman' and to shed a light on the theoretical underpinnings and working methods, i.e. the 'modus operandi' of Eisenman's discursive apparatus. The main point of interest is to reflect on the respective role of theory (writings) and praxis (projects) in the overall oeuvre of Peter Eisenman, and to analyze how these poles are related and interacting with each other. The study further reflects on the underlying methodological framework of Eisenman's theory-at-work, or, in other words, on the inner mechanics of the architectural and theoretical production. This has been done by examining the reception of internal and external references (f.i. inputs from architecture, arts, linguistics, philosophy, science etc.), the link with contemporary frames of thought (such as structuralism and post-structuralism) and by situating the major lines of thought in a broader historical and cultural perspective.

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