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# Peter Eisenman Written Into The Void

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By Other Means

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## TRISTEN LAM

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Such Places as Memory MIT Press

A provocative case for historical ambiguity in architecture by one of the field's leading theorists. Conceptions of modernity in architecture are often expressed in the idea of the zeitgeist, or "spirit of the age," an attitude toward architectural form that is embedded in a belief in progressive time. Lateness explores how architecture can work against these linear currents in startling and compelling ways. In this incisive book, internationally renowned architect Peter Eisenman, with Elisa Iturbe, proposes a different perspective on form and time in architecture, one that circumvents the temporal constraints on style that require it to be "of the times"—lateness. He focuses on three twentieth-century architects who exhibited the qualities of lateness in their designs: Adolf Loos, Aldo Rossi, and John Hejduk. Drawing on the critical theory of Theodor Adorno and his study of Beethoven's final works, Eisenman shows how the architecture of these canonical figures was temporally out of sync with conventions and expectations, and how lateness can serve as a form of release from the restraints of the moment. Bringing together architecture, music, and philosophy, and drawing on illuminating examples from the Renaissance and Baroque periods, Lateness demonstrates how today's architecture can use the concept of lateness to break free of stylistic limitations, expand architecture's critical capacity, and provide a new mode of analysis.

Cities of Artificial Excavation MIT Press

Written Into the Void Yale University Press

Site and Composition University of Chicago Press

The complex appropriation of Piranesi by modern literature, photography, art, film, and architecture. The etchings of the Italian printmaker, architect, and antiquarian Giovanni Battista Piranesi (1720–78) have long mesmerized viewers. But, as Victor Plahte Tschudi shows, artists and writers of the modern era found in these works—Piranesi's visions of contradictory space, endless vistas, and self-perpetuating architecture—a formulation of the modern. In *Piranesi and the Modern Age*, Tschudi explores the

complex appropriation and continual rediscoveries of Piranesi by modern literature, photography, art, film, and architecture. Tracing the ways that the modern age constructed itself and its origin through Piranesi across genres, he shows, for example, how Piranesi's work formulates the ideas of "contrast" in photography, "abstraction" in painting and "montage" in cinema. Piranesi's modern-day comeback, Tschudi argues, relied on new dimensions found within his work that inspired attempts to inscribe within them a world that was very modern. For more than a century, these interpretations have helped legitimize new forms, theories, technologies, and movements. Tschudi examines, among other things, how Piranesi's disturbing prison interiors—the Carceri—became modern metaphors for the mind; how Alfred H. Barr and the Museum of Modern Art made the case for Piranesi's alleged abstraction in the 1930s; and how Sergei Eisenstein reinvented Piranesi as a progenitor of his own innovative filmmaking techniques. Tschudi's exploration of Piranesi's influence on modern architectural discourse includes interviews with such distinguished architects as Peter Eisenman, Bernard Tschumi, Steven Holl, and Rem Koolhaas. Generously illustrated, *Piranesi and the Modern Age* offers an entirely new reading of Piranesi's work.

*The Autopoiesis of Architecture, Volume I* Routledge

In the 1960s and '70s, architects, influenced by recent developments in computing and the rise of structuralist and poststructuralist thinking, began to radically rethink how architecture could be created. Though various new approaches gained favor, they had one thing in common: they advocated moving away from the traditional reliance on an individual architect's knowledge and instincts and toward the use of external tools and processes that were considered objective, logical, or natural. Automatic architecture was born. The quixotic attempts to formulate such design processes extended modernist principles and tried to draw architecture closer to mathematics and the sciences. By focusing on design methods, and by examining evidence at a range of scales—from institutions to individual buildings—Automatic Architecture offers an alternative to narratives of this period that have presented postmodernism as a question of style, as the methods and techniques traced here

have been more deeply consequential than the many stylistic shifts of the past half century. Sean Keller closes the book with an analysis of the contemporary condition, suggesting future paths for architectural practice that work through, but also beyond, the merely automatic.

Five Architects MIT Press

In both these respects, Peter Eisenman differs not only from other architects of his own generation, but from nearly all other architects working today.

Architecture from the Outside Yale University Press

Take a theoretical approach to architecture with *The Autopoiesis of Architecture*, which presents the topic as a discipline with its own unique logic. Architecture's conception of itself is addressed as well as its development within wider contemporary society. Author Patrik Schumacher offers innovative treatment that enriches architectural theory with a coordinated arsenal of concepts facilitating both detailed analysis and insightful comparisons with other domains, such as art, science and politics. He explores how the various modes of communication comprising architecture depend upon each other, combine, and form a unique subsystem of society that co-evolves with other important autopoietic subsystems like art, science, politics and the economy. The first of two volumes that together present a comprehensive account of architecture's autopoiesis, this book elaborates the theory of architecture's autopoiesis in 8 parts, 50 sections and 200 chapters. Each of the 50 sections poses a thesis drawing a central message from the insights articulated within the respective section. The 200 chapters are gathering and sorting the accumulated intelligence of the discipline according to the new conceptual framework adopted, in order to catalyze and elaborate the new formulations and insights that are then encapsulated in the theses. However, while the theoretical work in the text of the chapters relies on the rigorous build up of a new theoretical language, the theses are written in ordinary language with the theoretical concepts placed in brackets. The full list of the 50 theses affords a convenient summary printed as appendix at the end of the book. The second volume completes the analysis of the discourse and further proposes a new agenda for contemporary architecture in response to the challenges and

opportunities that confront architectural design within the context of current societal and technological developments.

**Supercritical** Dom Publishers

*Blurred Zones: Investigations of the Interstitial* presents seventeen design projects, both built and unbuilt, and twelve essays that attempt to illuminate and illustrate the conceptual activity of blurring.

*Morphodynamics in Aesthetics* Princeton University Press

Aldo Rossi was a practicing architect and leader of the Italian architectural movement *La Tendenza* and one of the most influential theorists of the twentieth century. *The Architecture of the City* is his major work of architectural and urban theory. In part a protest against functionalism and the Modern Movement, in part an attempt to restore the craft of architecture to its position as the only valid object of architectural study, and in part an analysis of the rules and forms of the city's construction, the book has become immensely popular among architects and design students.

*Deleuze and the Diagram* University of Chicago Press

Forty years in the making, "Giuseppe Terragni: Transformations, Decompositions, Critiques" documents and investigates two of Italian rationalist architect Giuseppe Terragni's masterworks: the Casa del Fascio (1933-36) and the Casa Giuliani-Frigerio (1939-40), both in Como. This far-reaching study -- illustrated with more than five hundred original architectural diagrams and archival photographs -- employs what Eisenman calls critical and textual reading of both buildings. He attempts to broaden the definition of the formal from a narrow aesthetic and compositional view to include first the conceptual and then the textual. It is through this idea of the textual that Eisenman begins to define an idea of the critical in architecture. Eisenman's methodology is wholly removed from traditional approaches -- social, historical, aesthetic, functional. Instead, the various articulations and openings on the facades constitute a set of marks, notations that provide the basis for his analysis. In the Casa del Fascio, for example, each of the four sequential design schemes records the previous state, encoding the process of transformation in the final building. In the Casa Giuliani-Frigerio it is instead the process of decomposition that generates the facades. Also included in the book are an essay by Terragni and a critique by Manfredo Tafuri. In the end, it is the dual protagonists -- the architect and the

author -- who together establish a new theoretical and analytical framework.

*Blurred Zones* Lulu.com

In his new book, the eminent philosopher Andrew Benjamin turns his attention to architecture, design, sculpture, painting and writing. Drawing predominantly on a European tradition of modern philosophical criticism running from the German Romantics through Walter Benjamin and beyond, he offers a sequence of strong meditations on a diverse ensemble of works and themes: on the library and the house, on architectural theory, on Rachel Whiteread, Peter Eisenman, Anselm Kiefer, Peter Nielson, David Hawley, Terri Bird, Elizabeth Presa and others. In Benjamin's hands, criticism is bound up with judgment. Objects of criticism always become more than mere documents. These essays dissolve the prejudices that have determined our relation to aesthetic objects and to thought, releasing in their very care and attentiveness to the objects themselves the unexpected potentialities such objects harbour. In his sensitivity to what he calls the particularity of material events, Benjamin's writing comes to exemplify new possibilities for the contemporary practice of criticism itself. These essays are a major contribution to critical thought about art and architecture today, and a genuine work of what Benjamin himself identifies as a materialist aesthetics.

**The Formal Basis of Modern Architecture** Springer

Essais sur l'architecture par l'architecte Eisenman.

**Architecture and Spectacle: A Critique** John Wiley & Sons

Essays at the intersection of philosophy and architecture explore how we understand and inhabit space. To be outside allows one a fresh perspective on the inside. In these essays, philosopher Elizabeth Grosz explores the ways in which two disciplines that are fundamentally outside each other—architecture and philosophy—can meet in a third space to interact free of their internal constraints. "Outside" also refers to those whose voices are not usually heard in architectural discourse but who inhabit its space—the destitute, the homeless, the sick, and the dying, as well as women and minorities. Grosz asks how we can understand space differently in order to structure and inhabit our living arrangements accordingly. Two themes run throughout the book: temporal flow and sexual specificity. Grosz argues that time, change, and emergence, traditionally viewed as outside the

concerns of space, must become more integral to the processes of design and construction. She also argues against architecture's historical indifference to sexual specificity, asking what the existence of (at least) two sexes has to do with how we understand and experience space. Drawing on the work of such philosophers as Henri Bergson, Roger Caillois, Gilles Deleuze, Jacques Derrida, Luce Irigaray, and Jacques Lacan, Grosz raises abstract but nonformalistic questions about space, inhabitation, and building. All of the essays propose philosophical experiments to render space and building more mobile and dynamic.

**Architecture's Desire** MIT Press

*Site and Composition* examines design strategies and tactics in site making. It is concerned with the need for a renewed understanding of the site in the twenty-first century and the need for a critical position regarding the continued tendency to view the site as an isolated 'fragment' severed from its wider context. The book argues revisiting the traditional instruments or means of both siting and composition in Architecture to explore their true potential in achieving connections between site and context. Through the various examples studied here it is suggested that such instrumental means have the potential for achieving greater poetic outcomes. The book focuses on the works of twentieth century architects of wide-ranging persuasion – Peter Eisenman, Le Corbusier, Frank Lloyd Wright, Alvaro Siza, Herzog and de Meuron, and Charles Correa, for example – who have strived in quite different ways to achieve deeper engagement with the physical qualities of place and context. Departing from a reconsideration of the fragment, *Site and Composition* emphasises the role of the 'positive fragment' in achieving both historical continuity and renewed wholeness. The potential of both planimetric and sectional compositional methods are explored, emphasising the importance of reciprocity between 'inside' and 'outside' – between fragment and the whole, as well as materiality. Written in a clear and accessible manner, this book makes vital reading for both researchers and students of architecture and urbanism.

**The Architecture of the City** John Wiley & Sons

Featuring more than 300 new analytic drawings and models, this study explores the evolution of Palladio's villas from those that exhibit classical symmetrical volumetric bodies to others that exhibit no bodies at all, just fragments in a landscape.

**The Formal Basis of Modern Architecture** Bloomsbury Publishing

A monograph of legendary and cult architect, Peter Eisenman that sums up and illustrates his lifetime's achievement, from his first work, 'House I' (1960). It is centred on sixty-three of Eisenman's significant projects, interspersed by essays from international architects and critics.

The Memorial Ethics of Libeskind's Berlin Jewish Museum  
Routledge

This book deals with the complexity of art by focusing on the singularity of the work of art. Gathering a selection of writings in art theory and semiotics, it explores the question of apprehending art from its perceptual aspects to aesthetic comprehension and understanding. Theoretical enquiries focus in particular on the dynamics of the perception of forms, the semiotic value of colour, the aesthetic phenomenon of empathy, the function of vision in relation to other senses and its faculty to lead, in a substantial way, to the embodiment of sense. These theoretical points are constantly observed with reference to the analysis of works of art, especially from the beginning of the modern era, when a renovated psychophysical approach oriented the evolution of contemporary aesthetics. Research into art theories sheds light on how differentials in topologic positions, dimensions, relationships and tones contribute to the arising of forms and colours in perception, and affect the perceiver. The essays presented address in different ways the emergence of sense, by conceiving it as deeply anchored to the dynamics of perception, in addition to the cognitive disposition and knowledge, regardless of whether or not the subject (artist or beholder) is aware of these processes. Through in-depth analyses identifying to what extent the aesthetic moment builds on perceptual and semiotic processes, works of art are revealed to be singularities, reflecting the correlation with morphodynamics in the sciences.

*Mark Foster Gage* re.press

This book is a detailed critical study of Libeskind's Berlin Jewish Museum in its historical, architectural and philosophical context. Emphasizing how the Holocaust changed our perception of history, memory, witnessing and representation, it develops the

notion of 'memorial ethics' to explore the Museum's difference from more conventional post-World War Two commemorative sites. The main focus is on the Museum as an experience of the materiality of trauma which engages the visitor in a performative duty to remember. Arleen Ionescu builds on Levinas's idea of 'ethics as optics' to show how Libeskind's Museum becomes a testimony to the unrepresentable Other. Ionescu also extends the Museum's experiential dimension by proposing her own subjective walk through Libeskind's space reimagined as a 'literary museum'. Featuring reflections on texts by Beckett, Celan, Derrida, Kafka, Blanchot, Wiesel and Selma Meerbaum-Eisinger (Celan's cousin), this virtual tour concludes with a brief account of Libeskind's analogous 'healing project' for Ground Zero.

**Re-working Eisenman** Written Into the Void

Peter Eisenman is one of the most controversial protagonists of the architectural scene, who is known as much for his theoretical essays as he is for his architecture. While much has been written about his built works and his philosophies, most books focus on one or the other aspect. By structuring this volume around the concept of form, Stefano Corbo links together Eisenman's architecture with his theory. From Formalism to Weak Form: The Architecture and Philosophy of Peter Eisenman argues that form is the sphere of mediation between our body, our inner world and the exterior world and, as such, it enables connections to be made between philosophy and architecture. From the start of his career on, Eisenman has been deeply interested in the problem of form in architecture and has constantly challenged the classical concept of it. For him, form is not simply a cognitive tool that determines a physical structure, which discriminates all that is active from what is passive, what is inside from what is outside. He has always tried to connect his own work with the cultural manifestations of the time: firstly under the influence of Colin Rowe and his formalist studies; secondly, by re-interpreting Chomsky's linguistic theories; in the 80's, by collaborating with Derrida and his de-constructivist approach; more recently, by discovering Henri Bergson's idea of Time. These different

moments underline different phases, different projects, different programmatic manifestos; and above all, an evolving notion of form. Taking a multi-disciplinary approach based on the intersections between architecture and philosophy, this book investigates all these definitions and, in doing so, provides new insights into and a deeper understanding of the complexity of Eisenman's work.

Tracing Eisenman Columbia Books of Architecture S.

This volume gathers a selection of architect Peter Eisenman's later writings. In these texts, he undertakes a variety of tasks, including theoretical analyses, close readings of his own works, and innovative assessments of the designs and writings of other architects and critics.

**Writing Art and Architecture** Princeton Architectural Press  
Gage, Yale theorist, architect, and pioneer of the digital avant-garde in architecture and design, presents here a phantasmagoria of ideas and built work in his first monograph. Architect to Lady Gaga and Nicola Formichetti, Mark Foster Gage has spent 20 years leading the digital architectural avant-garde, pushing the boundaries of what is possible in architecture and design and exploding expectations. This volume features built and unbuilt work from around the globe, from a penthouse in downtown Manhattan to retail stores in Hong Kong. The work shown goes beyond traditional architecture to the realm of fashion and fine art, and includes Gage's celebrated Valentine's Sculpture for Times Square, a 3-D-printed outfit for Lady Gaga, as well as designs for Google Glass, Solar Flowers, and robotic tulips. Mark Foster Gage, whose work Harper's Bazaar has called "effortlessly chic" and who has been labeled a "boundary breaker," is a visionary for today. Filled with surprises and creations of wonder, such as a tower for New York's 57th Street with mouthlike balconies on giant wings or a retail space bedecked with a hundred-faceted mirror, Gage's work at once challenges expectations of what architecture might be and, as well, frequently fills one with a sense of excitement. Gage's work is further elucidated in the book by the critical musings of eminent architects and cultural touchstones Peter Eisenman and Robert A.M. Stern.

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