THE MASTER ARCHITECT SERIES

EISENMAN ARCHITECTS

Selected and Current Works

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First published in Australia in 1995 by
The Images Publishing Group Pty Ltd
ACN 059 734 431
6 Bastow Place, Mulgrave, Victoria, 3170
Telephone (61 3) 9561 5544 Facsimile (61 3) 9561 4860

National Library of Australia Cataloguing-in-Publication Data

Eisenman, Peter,1932-.
Eisenman Architects: selected and current works.

Bibliography.
Includes index.
ISBN 1 875498 21 4.
Master Architect Series ISSN 1320 7253

1. Eisenman, Peter, 1932–. 2. Eisenman Architects.
3. Architecture, American. 4. Architecture, Modern - 20th century - United States. 5. Architects - United States.
I. Title. (Series: Master architect series).

720.92

Edited by Stephen Dobney
Designed by The Graphic Image Studio Pty Ltd,
Mulgrave, Australia
Printed by Southbank Book,
Fishermens Bend, Australia

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Introduction

The Eisenman Wave

By Sanford Kwinter

It is difficult to say which is the more impressive career accomplishment: to have generated an endlessly renewed trail of agitative hypotheses over a 30-year period, or to have eschewed nearly all the comforts of consolidation—and the inevitable complacencies—afforded by conventional, repeatable "successes" such as the production of "great" buildings or the development of a signature style. In both these respects, Peter Eisenman differs not only from other architects of his own generation (it would, after all, be charitable to say that the work of his fellow "New York Five" architects has now degenerated into nothing better than mannerism), but from nearly all other architects working today.

When Eisenman's work began in the early sixties, it was, and remains to this day, a primarily *tactical* enterprise: its force from the outset was drafted from that of the enemy—classicism—but was also turned aggressively against it. The Eisenman parti has always been to deploy mobile entities such as *historical circumstances* (holocaust, Hiroshima), *situations* (death of God, transformations of domesticity and its mores) and *idea-moments* (generative grammar, structuralism, conceptualism, anti-humanism) against the ethos of established orders and places, reversing the age-old bourgeois victory of values of domain over values of time. Eisenman's task has been to develop a practice that, to borrow an expression from Foucault and Nietzsche, would come *from outside*—a new type of modernist adversarial practice to be launched from a placeless but volatile "steppe," home of disembodied fluxes, raw will to power, and the destabilizing forces of historical change. There is not now, nor has there ever been, a fixable Eisenmanian alternative architecture; tactical space after all is made up of a series of seized "occasions" (Greek *kairós*), so that the momentary triumphs that punctuate its unfolding campaign are never—indeed cannot be—stored. Like the autonomous, fluid nomad civilizations who made legendary assaults on sedentary cultures, Eisenman's practice is assembled and articulated *in movement* and in the spirit of movement. Both operate through invasion, disruption, and the release of temporarily trapped forces into free motion and recombination.

In the case of Eisenman, I will argue, these movements and abrasions unfold on three distinct yet interconnected levels: the intellectual–historical, the discursive–textual, and the material–formal. Yet despite an amazing and persistent paranoia among colleagues (primarily the dull and unfree), there exists no Eisenmanian fiefdom, no domain of

concentrated "political" power, only the continuous forced convergence of "wild," impersonal idea-forces both drawn from the amorphous outside and directed at the stolid world of quiescent form. The Eisenman-effect operates like the abrasions of a wave on a beach: the parade of ideas and intellectual currents that make up our collective post-war history are made to render, through rhythmic, directed encounters, what to a humanistic tradition was once solid—both Architecture and "Man"—a shifting fluid as well.

Eisenman has never claimed to be a philosopher. It is true that he writes with seriousness and discipline, yet his texts, like his architecture, are more than anything else promiscuous material fields of collision; aggravated surfaces onto which are drawn the raw, active forces that give shape to the objects of our world. The concrete way in which ideas are here assembled (it would not be out of line to ascribe to it a barbaric creativity) elicits, to be sure, the work of Robert Smithson and certain of the American minimalists, though most of all, Eisenman's own early drawings and built work, which together are so textual and abstract that across the continuum of his practice it remains hard to say where his architecture takes place, or whether it is even primarily architecture that *is* taking place.

It has been easy to fault him for an occasional lack of rigor, yet that does not mean that such claims do not seriously miss the point. For what is important in Eisenman (and in this era of intellectual poverty and historical amnesia it merits being pointed out again) is that he is the first architect in recent history fully to take up the Futurists' challenge to conceive of all of culture—plastic as well as historical, intellectual—as a single, continuous and connected field. In the parochial, pre-Eisenmanian architectural world, it could be said that architecture was at best cultivated and intelligent; whereas today, all culture and elaborated intelligence can—at least potentially—become architecture. The ductile nature of this new field—a new type of space entirely, because it is endowed with intellectual, textual and therefore infinitely extendable dimensions—belongs to one of the greatest cultural developments of our modernity. The origins of this program can be found in Nietzsche's concept of "will to power." Nietzsche was the first to proclaim that form was but the concrete *appearance (Schein)* of invisible conflicting forces working below and across it. History, in the Nietzschean cosmos, became the history of *shaping forces*—that is, a fundamentally aesthetic phenomenon, and no longer a moral one—and this idea is one whose political implications have still today only begun to be worked out. That what is created and *said* in a "mental space" might be materially continuous with what is given shape in a domain that is entirely distinct and removed from it in nature and modality, that is, in a concrete, physical milieu; and that these two parallel but disparate types of phenomena might not only affect one another but in fact be engendered by the very same genus of forces, remains a radical epistemological claim. For how, to use Foucault's terminology, do discursive objects—discursive practices—impose their effects upon, indeed form a tissue with, concrete or non-discursive domains? Though the answer to this problem is clearly too complex to develop fully here, it is enough to say that its solution entails a resonant feature or element through which an *illocutionary* property of language (culture and expressed mental objects) connects to, and communicates with a *performative* property within the concrete or built environment.[1]

To say something in the world, as many post-war language philosophers besides Foucault claimed, is pre-eminently *to do* something. What this means in a nutshell is that linguistic and intellectual acts exist and operate by dint of their capacity actually to *change material conditions:* they program, suffuse, and in each instance, redistribute the physical world. The concept of a continuous and modulated tissue of effects that connects disparate phenomena (such as language, ideas and matter) together in a type of manifold or consistency, is a principle achievement, if not of post-war ontology, then certainly of post-war aesthetics. Language, in this emerging conjuncture, became for the first time fully and gesturally tectonic in its capacity to provoke and direct the forces of social and material assembly; the worlds of objects, institutions and buildings were increasingly seen—at least by Foucault, Deleuze and Guattari, the French inheritors of this Anglo-Saxon philosophical tradition—as hyper-dense forms of these same, fundamentally *programmatic,* milieus.

[1] The concept of the performative utterance was developed by British language philosopher John Austin. Its original formulation was meant to distinguish it from utterances which were not acts—that is, simple statements or matter-of-fact descriptions which were not actual *doings*—but only *sayings*. He originally named these latter objects *constatives*, but his entire late career was committed to withdrawing the formal distinction and extending the active, performative function to virtually all speech acts. In this extended domain, and at a level of higher nuance, he introduced the terms *illocutionary* to describe complete acts of transformation in an extra-linguistic domain (yelling 'fire' in a theater, saying 'I do' in a marriage ceremony), and *perlocutionary*, to describe acts that merely induce changes of state in the interlocutor or hearer (persuading, frightening or boring, etc.).

In architecture these developments found expression most fully in Eisenman where—just as in the delirious, paranoid, institutional milieus of Foucault—drawing (diagram), text and building actually came to connect with and interpenetrate one another in a promiscuous and unbroken continuum of determination and resonance. Here, all culture is *material* culture, while history, to speak like a biologist, becomes a living "excitable medium" in total intimate contact with all of its objects, shot through with, and correlated by, a propagative system of communicational waves. Every disturbance in the continuum is instantly converted into movement, registered and transmitted like an irrigating flow throughout the system.

Eisenman's earliest intellectual roots did not, of course, grow out of the traditions of continental Europe, but from those of England and America, and all too often from the narrow milieus of academic architecture and formalist aesthetics. The Eisenman of the sixties was a follower of Wittkower and Rowe (not Nietzsche and Foucault), and in the seventies, of mainstream structuralism and Chomsky's generative grammar. The search for logical or mathematically driven distributional rules appeared to be his primary interest, especially insofar as these embedded structures could be brought to the surface by rigorous operations, and there rhetorically hyper-developed at the deliberate expense of a founding "humanist" creator-subject. But of far greater importance, I would argue, even if its expression remained indirect, was Eisenman's career-long fascination with the work of Giuseppe Terragni. For Terragni's work was not, despite what most historians have argued, a rationalist, neo-Palladian grammar of static structures, but in fact a container of perpetual movement, a veritable standing wave that switched or migrated from state to state not unlike the chemical fluctuations in a Brusselator tank chemical clock.[2] This newly identified type of activity defied the calm, Platonic play of expressed orders of which these other systems were built. Indeed, Eisenman's work has always been a search (unconscious?) to find, or develop, this wave from within the classical machine.[3]

One does not need to search far to see this forcible—even hubristic—process at work, for in the early *House* projects Eisenman had already laid down the choreographic lexicon from which his later work would never fully depart. Each of these ten or so projects may be said at the outset to develop within an essentially boundary-fixed cube. Of course to say that the boundaries are fixed does not mean that they are either continuous or inviolate. They are, in fact, maniacally articulated with disruptions and deletions, crazily perforated like the program cards that drive a player piano. What is important of course is that in these experimental structures the "instrument" or resonating body, and the notational system (sheet music or program cards) are entirely coextensive with one another. There is here a very beautiful and almost mystically efficient compression of information. The structure of this type of system resembles the webways of ancestral Aboriginal dreaming tracks or songlines that articulate, like a dynamical map, virtually every physical feature of the Australian continent. No single clan or individual, of course, actually "understands" the language of any but their own, and their immediately adjacent clan's, songlines; yet by means of deeply embedded patterns and intonations (a kind of deep structure of melodic contours and phrases available to intuition though not—yet—to analysis) a continent of specified details and trajectories appears to open transparently before one like a hyper-book ever further called into being with each turn of a page.

The encounter with the Eisenman House, at least in relation to classically based architectures from which it broke, has the cultural force of this type of anti-promenade, or, in a word, of the *walkabout*. The vertigo that these houses are said to provoke is but a bourgeois symptom of the neurotic preoccupation with maps and the transcendence they are able to induce by dissociating "space" from the object-world. Rather, I propose, the houses should be seen as a deliberate ideological break from a static, time-hating space (the economy of the colonial British, or more generically, European, city), and an immersion into the fluid criss-cross of infinitely multiplied trajectorial pulses; a system where "location" is established uniquely by "events"—the perpetual "calling out" of designated material features. In the Eisenman House, as in the Australian outback, the "song" and the landscape that is sung, are materially inseparable from one another (it is impossible to say which engenders which), primarily because both are embedded in a similar kind of *deep time*. In the Aboriginal case, of course, deep time refers to the infinite conjuring

[2] The chemical clock is a container of liquid into which a steady stream of chemicals are fed. The catalytic effects that the chemicals have on one another provoke coherent waves of color, pattern and form to appear in the solution at regular intervals. On the relation of these autocatalytic systems to architecture, see my essays "The Genius of Matter: Eisenman's Cincinnati Project," in *Peter Eisenman and Frank Gehry*, (Rizzoli, 1991), and "Maxwell's Demons and Eisenman's Conventions: Challenge Match for the 'Information' Age," *(A + U*, September 1993).

[3] That Eisenman at least consciously identified the insufficiency of these classical systems of reading, even if unable to get definitively beyond them, is irrefutable. See for example his study, "From Object to Relationship," in *Casabella*, no. 344, January 1970.

within one another prior to the analytical "wave function collapse" described by the equations of Erwin Schrödinger and Louis de Broglie, that splits them definitively apart. De Broglie posited the concept of "matter waves" in 1923, while C.J. Davisson confirmed the hypothesis in two separate experiments in 1925 and 1927, the same years in which Terragni had begun to produce his first significant work.[6] Eisenman always sought to articulate textually the intuited paradox in Terragni's work with the particular language model of analysis that obsessed and inspired the work of most of his generation, but through which it simply could not be expressed.[7] Yet Eisenman's drawings and works nonetheless always possessed an *excessive* part that moved—silently and even unconsciously—beyond the limits of the analytical paradigm. It is here, in this excessive and unconscious space beyond the reach of reductionist analytics, that one finds the full blooming of the Eisenman effect and the Eisenman wave.

On virtually every level, Eisenman's impact on architectural culture has been to render continuous and active what was previously separate and inert. It is always the introduction of a continuum into a discrete and disjunctive milieu that unleashes the processes of communicative disruption. But here is an anticlassicism of a very specific kind; one that is nowhere more obviously—or furtively—apparent than in Eisenman's idiosyncratic use of script. In the typographical world, the roman forms—discrete, upright letters that mime the bombastic orders and monumentality of stone—are, in Eisenman's hand at once ridiculed and mobilized by the single, fluid line that renders the same letters in a unique, continuous—almost exaggerated—cursive stroke. Here, the cursive form seizes power, visibly forcing the roman form to submit to its rule in a microdrama that throws all of Eisenman's plastic and graphic work into newly clear relief. For beyond the polysemantism that the linguistic Eisenman imagined himself to be producing, beyond the polyresonance of multiple geometric orders that the formalist Eisenman conceived himself to be orchestrating, there lies another, perhaps more salient, Eisenman, though for that all the more hidden, even to himself: the Eisenman of movement, of the cursive form, of the continuous field, and of the propagating wave.

[6] De Broglie was awarded a Nobel Prize for this work in 1929.

[7] Peter Eisenman, *Giuseppe Terragni*, (unpublished).

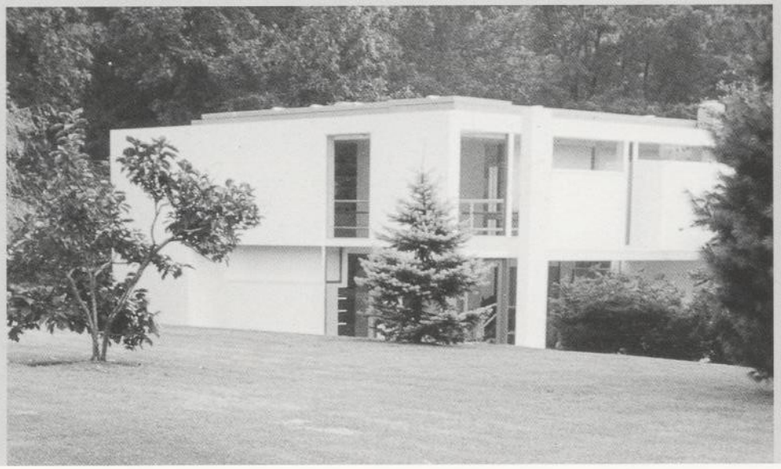
Like the photon itself, Eisenman has always been a creature of two intimately linked but irreconcilable phases: when he speaks and thinks about what he does he belongs to the classical particle world, but when drawing pen across paper, and moving ideas across the cultural spectrum, he forms a formidable wave. And yet it is perhaps well that this is so; because for the new generations emerging today, systematically removed from the intellectual turbulence out of which both the Modern and the Eisenmanian projects emerged, it is the built objects and the drawn artifacts that will continue to sing, in all their gritty, assiduous and mute refinement, in all their plastic and visual *excess*, about the new world to which Eisenman's particular brand of Modernist rhetoric itself could never explicitly speak, but to which the multiple risks and forms that mark his 30-year career unfailingly give place.

House I

Design/Completion 1967/1968
Princeton, New Jersey
Mr and Mrs Bernard M. Barenholz
3,000 square feet
Wood frame
Exterior: painted wood panels
Interior: painted wood and brick panels

This house symbolizes the new family structure of a professional couple that must occasionally live apart because of their separate work schedules.

The design relates the miniature scale of their toys to the normal scale of the individual. This creates a series of transitions from overly large to excessively small, where the individual must stoop to look at the toys. The new house seems to be a large toy next to the existing house.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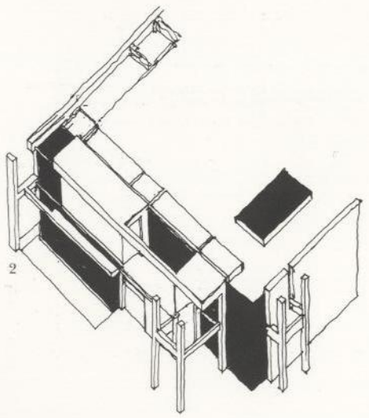
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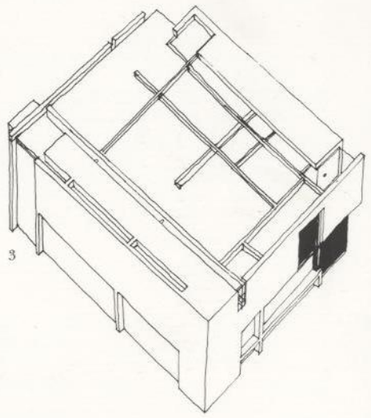
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2 Axonometric study sketch: view from the north-east
3 Axonometric study sketch: view from the south-west
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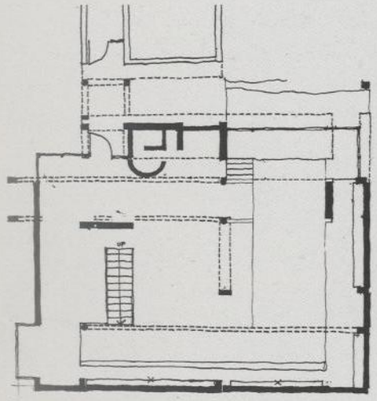
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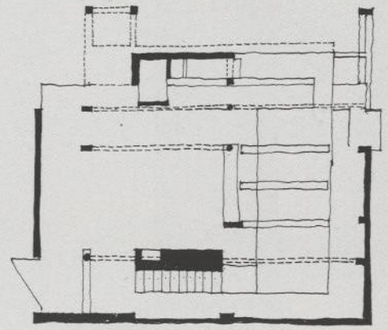
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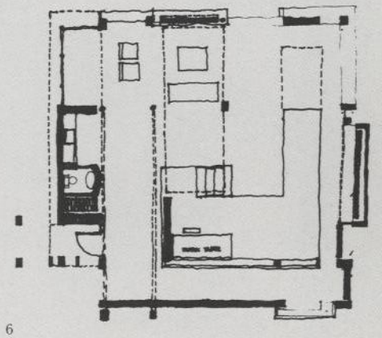
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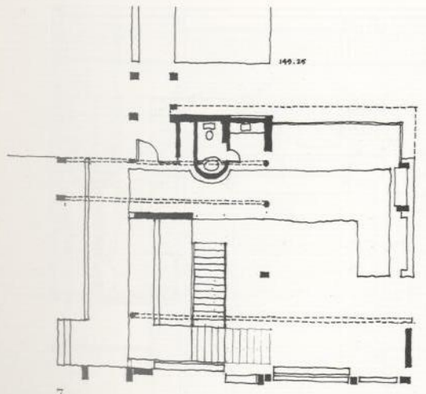
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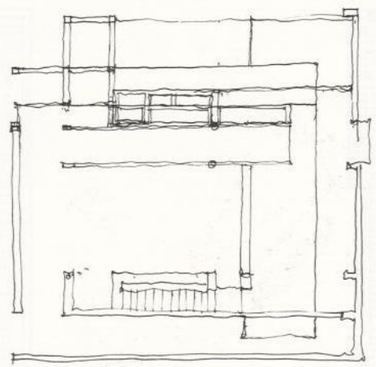
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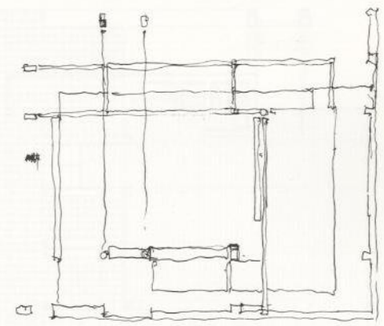
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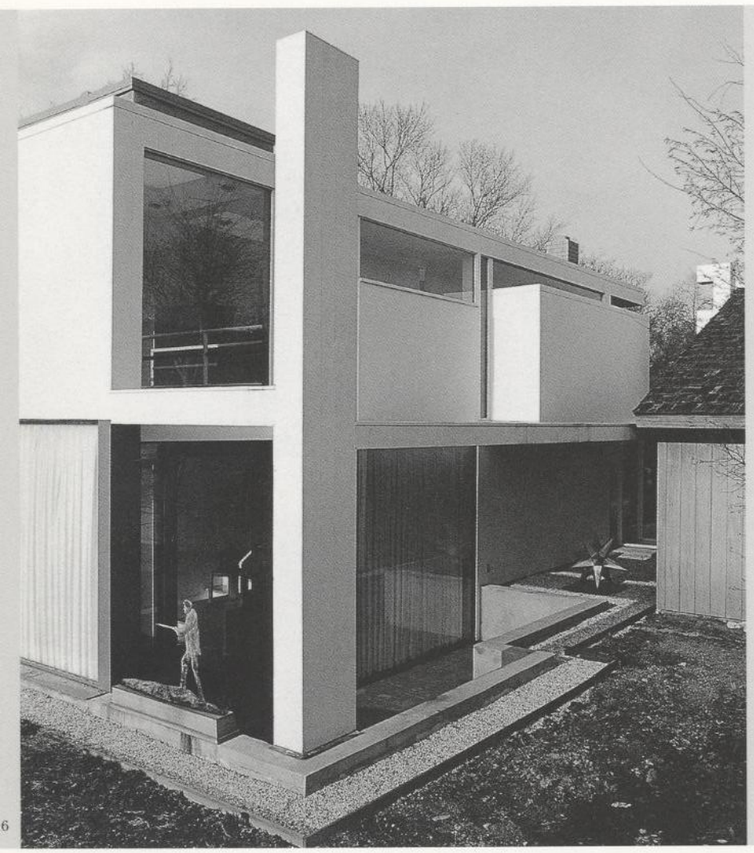

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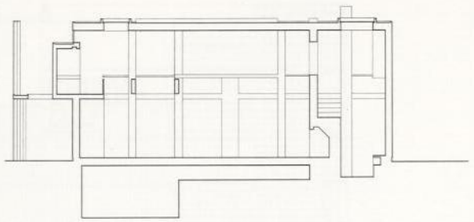

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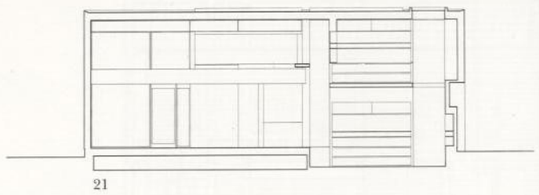

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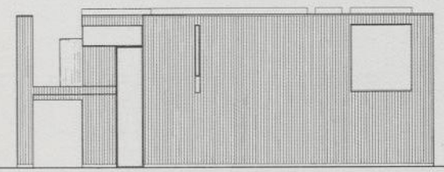

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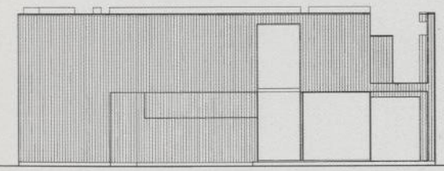

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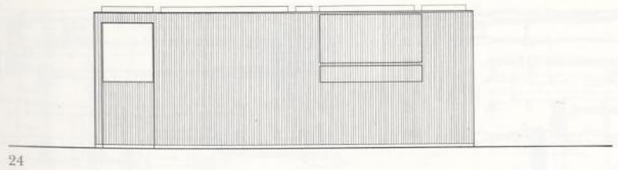

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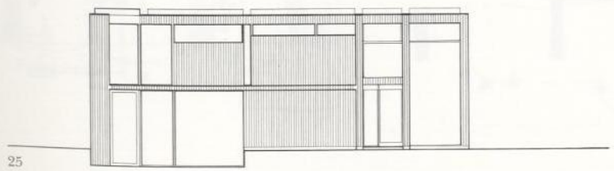

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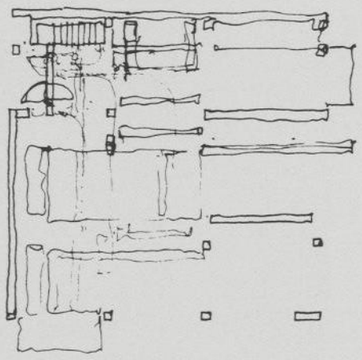
House II

Design/Completion 1969/1970
Hardwick, Vermont
Mr and Mrs Richard Falk
2,000 square feet
Wood frame
Exterior: painted wood panels
Interior: painted wall board

The house is situated on the highest point of a 100-acre site with panoramic views on three sides which extend for 20 miles.

The design simulates the presence of trees and hedges, which are non-existent on the barren hilltop, through a sequence of columns and walls. These architectural elements frame and focus the view and ensure a transition from extroverted summer activities to the introverted security of the winter fireplace.



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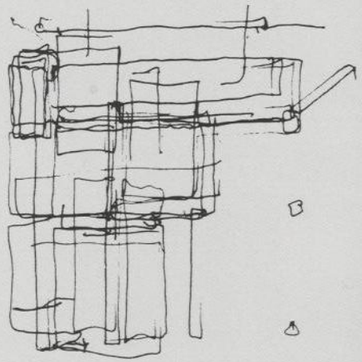

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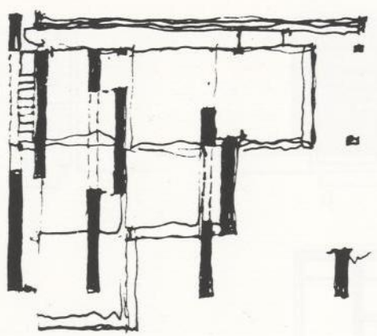

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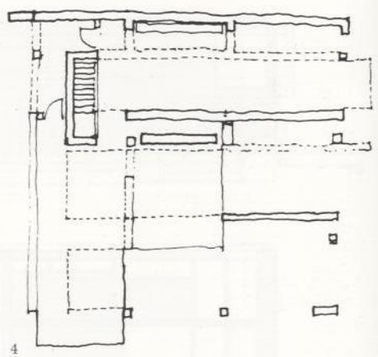

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5 View from the south
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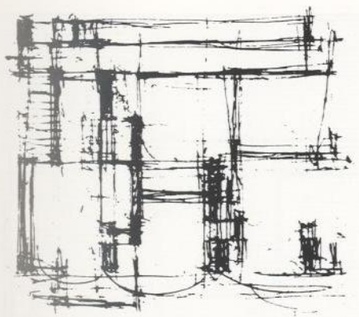

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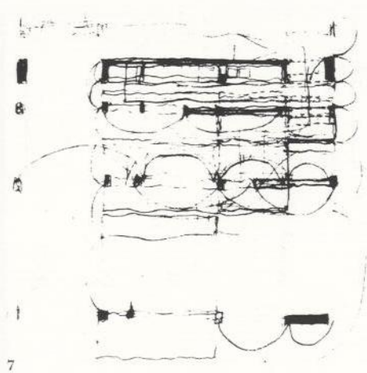

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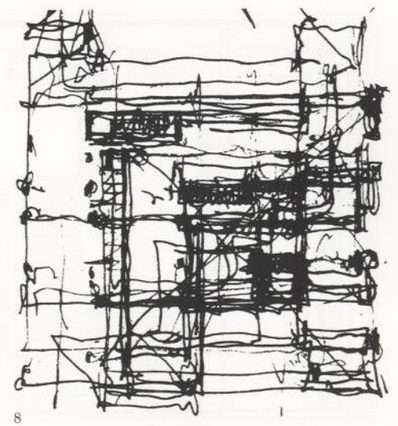

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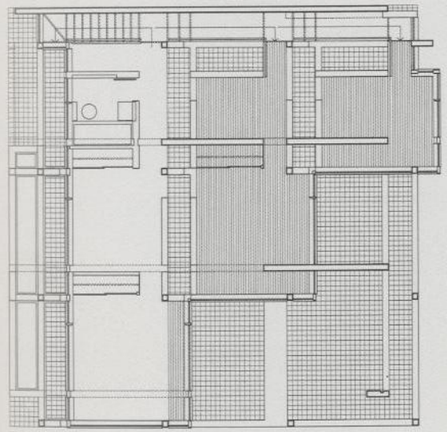

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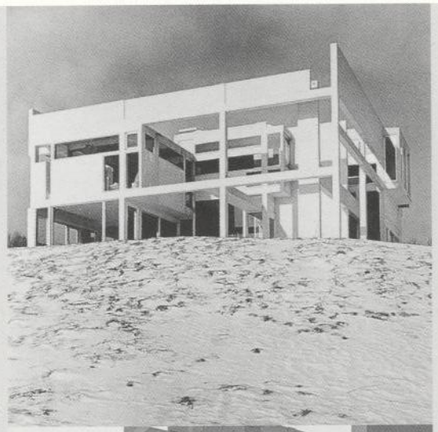

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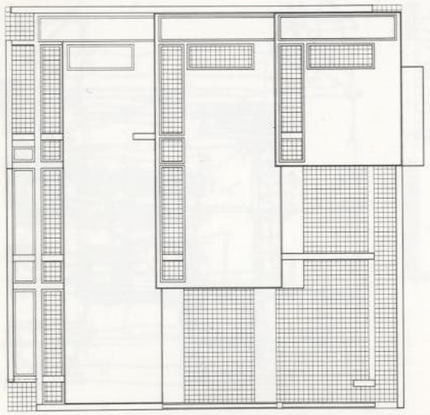

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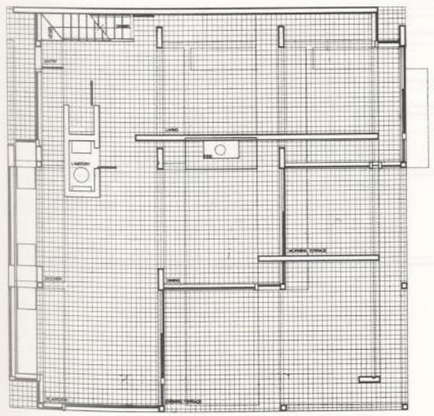

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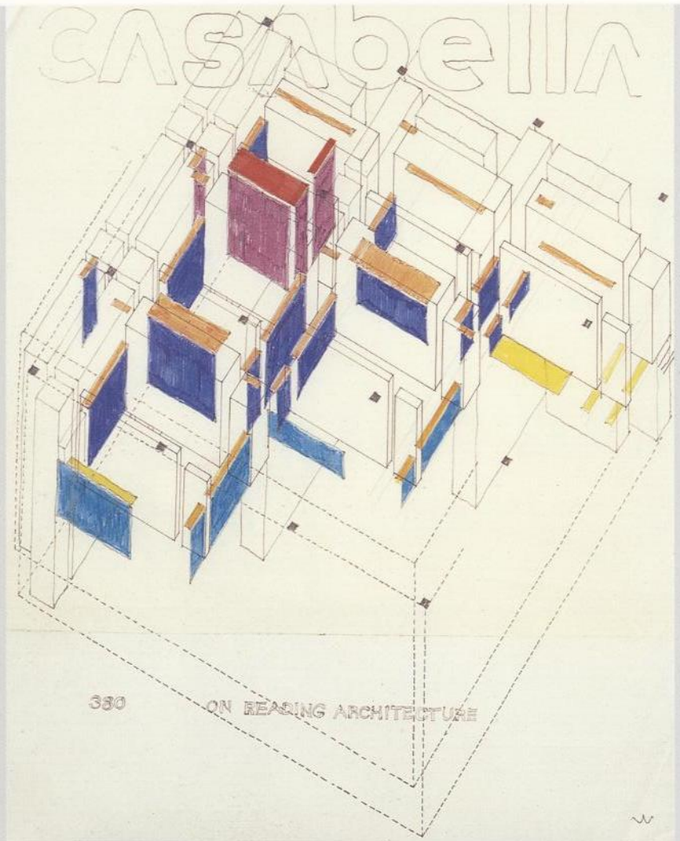
23 Conceptual model, view from the south-east
24 Conceptual model, view from the north



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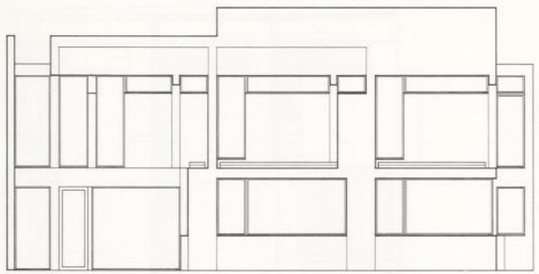

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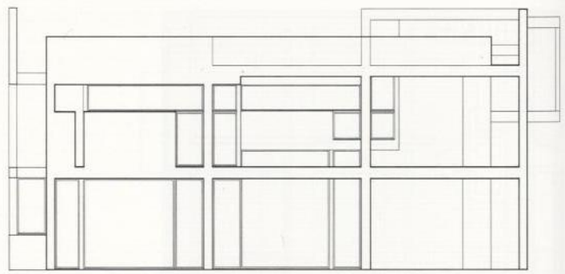

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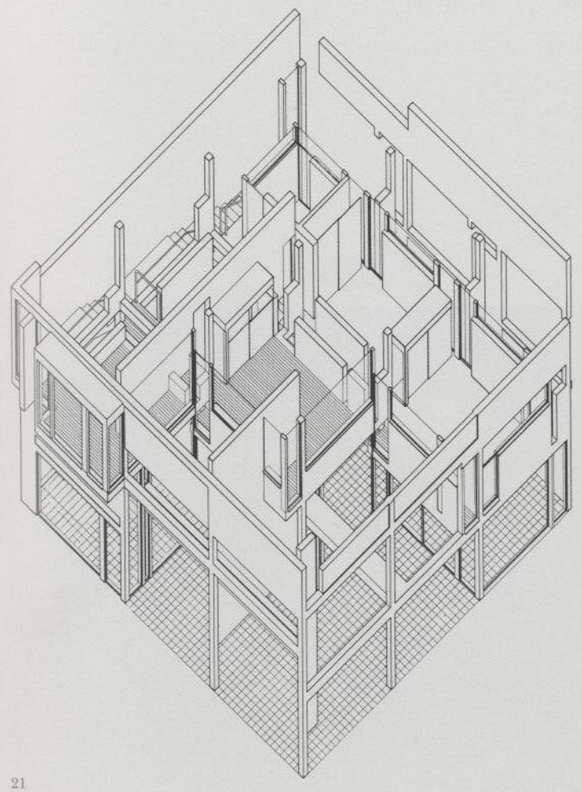

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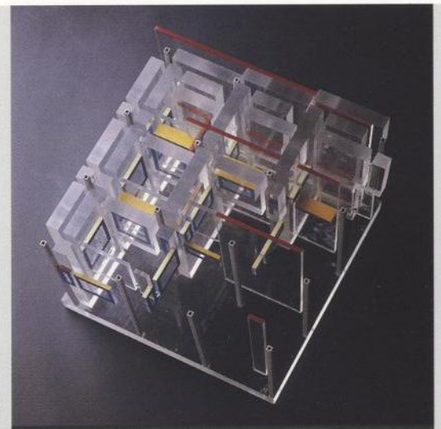

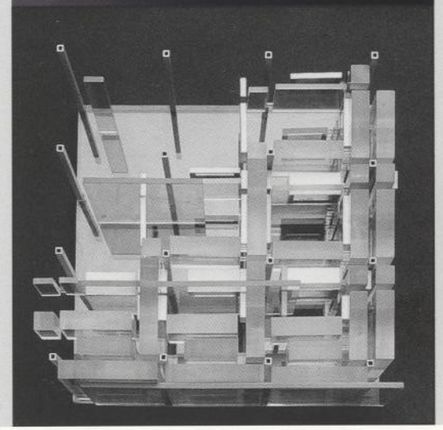

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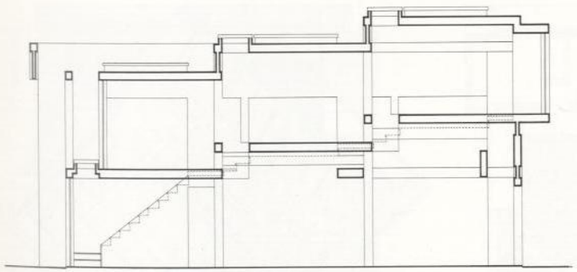

22

House III

Design/Completion 1969/1971
Lakeville, Connecticut
Mr and Mrs Robert Miller
3,500 square feet
Wood frame
Exterior: painted wood panels
Interior: painted wall board

House III is the third in a series of investigatory projects that search for the form–meaning relationship in architecture. The owner enters the house as an intruder in an attempt to regain possession and, consequentially, destroys the unity and completeness of the architectural structure. The interior void of the structure acts as both background and foil, as a conscious stimulant for the activity of the owner.

No longer concerned with imposing some preconceived idea of good taste, the house works dialectically to stimulate the owner to a new kind of participation.

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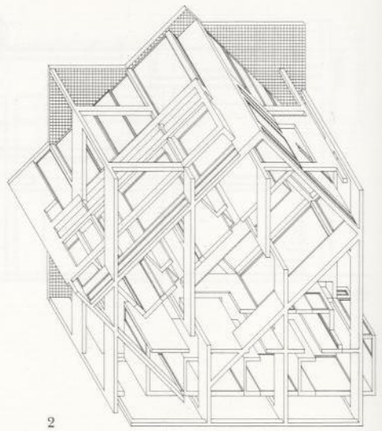

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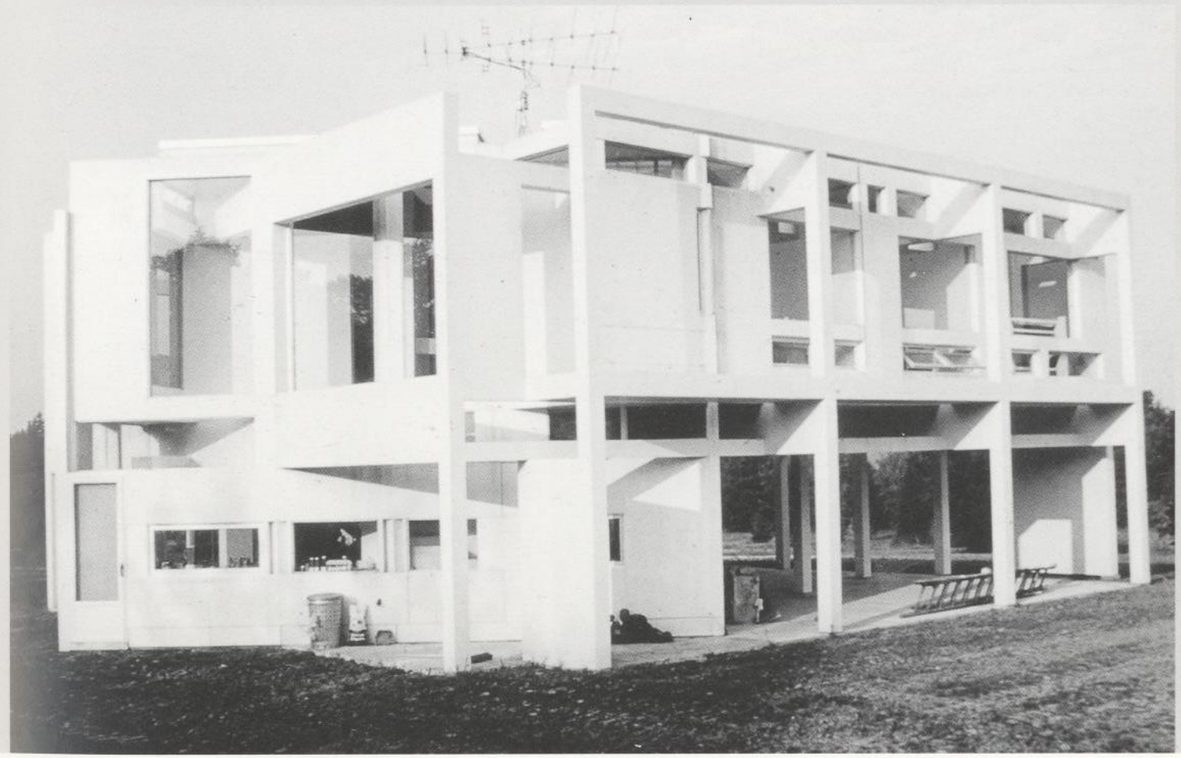
1 View from the east
2 Axonometric
3 View from the east
4 First level plan
5 Second level plan



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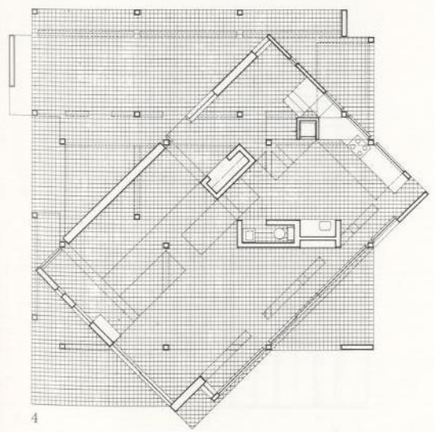

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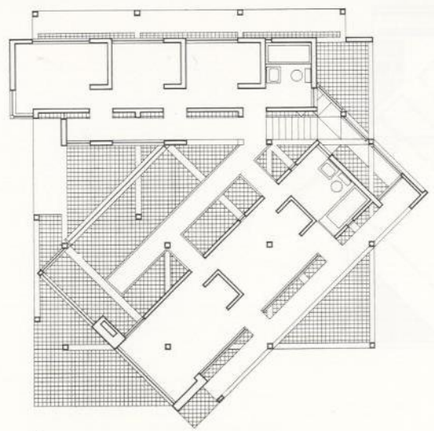


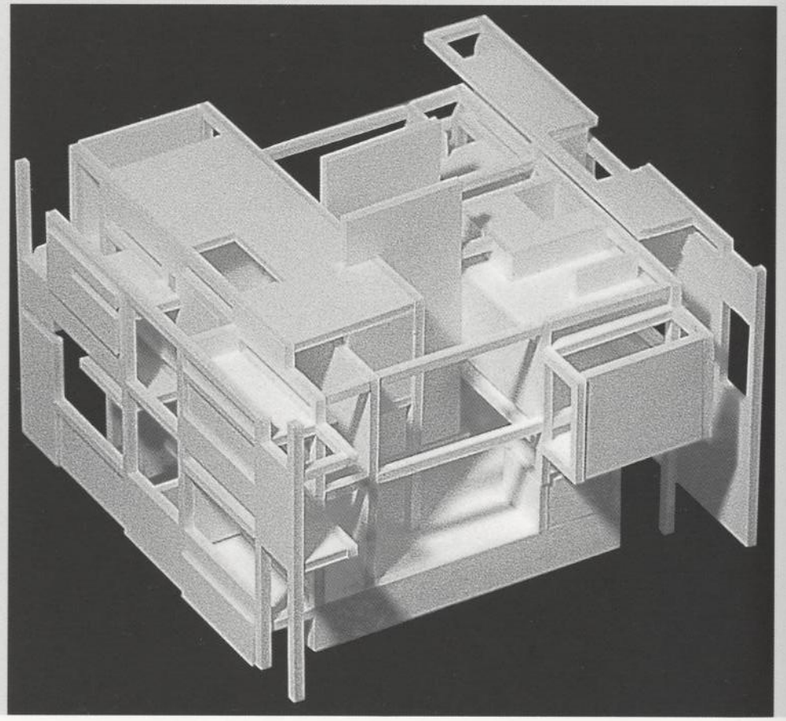
5

House IV

Design 1971
Falls Village, Connecticut
3,000 square feet

In House IV, a physical environment has been produced which is semantically and culturally diminished or more neutral. To do this, the conceptual structure has been overstressed to give it primacy over the perceptual or traditional structure of understanding an architecture.

This house is an attempt to produce a physical environment which could be generated by a limited set of formational and transformational rules. Spatial relationships are in the syntactic domain of architecture and, since our present knowledge of the nature of these relationships is rather imprecise, it is difficult to code an architecture or produce a precise set of transformational rules.



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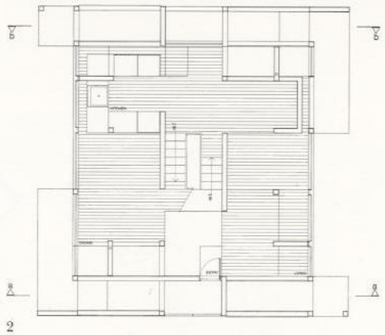

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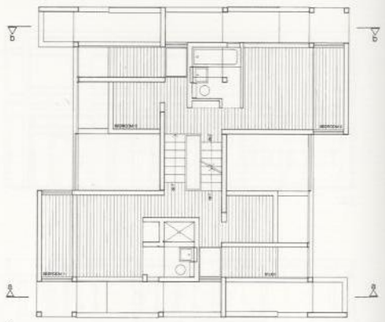

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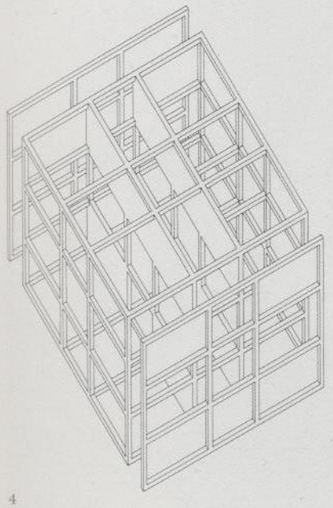
1 Study model, view from the north-east
2 Ground level plan
3 Upper level plan
4–7 Axonometric drawings



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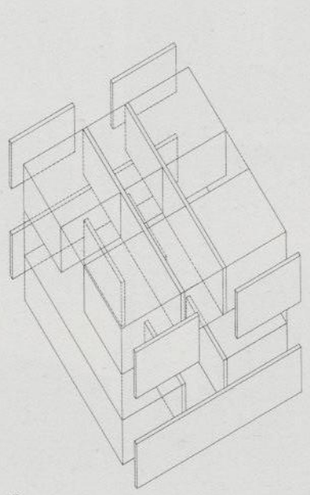

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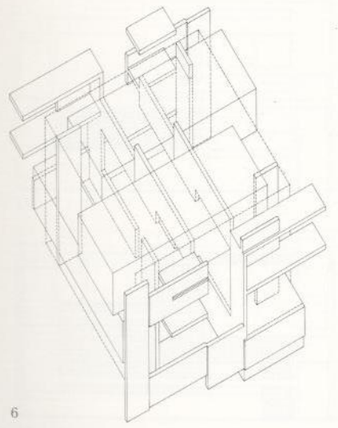

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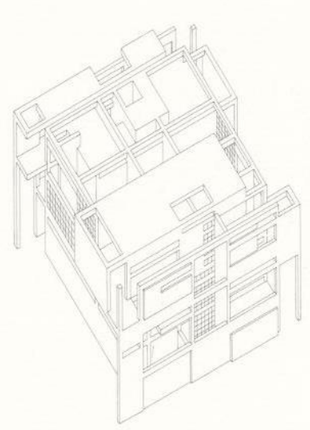

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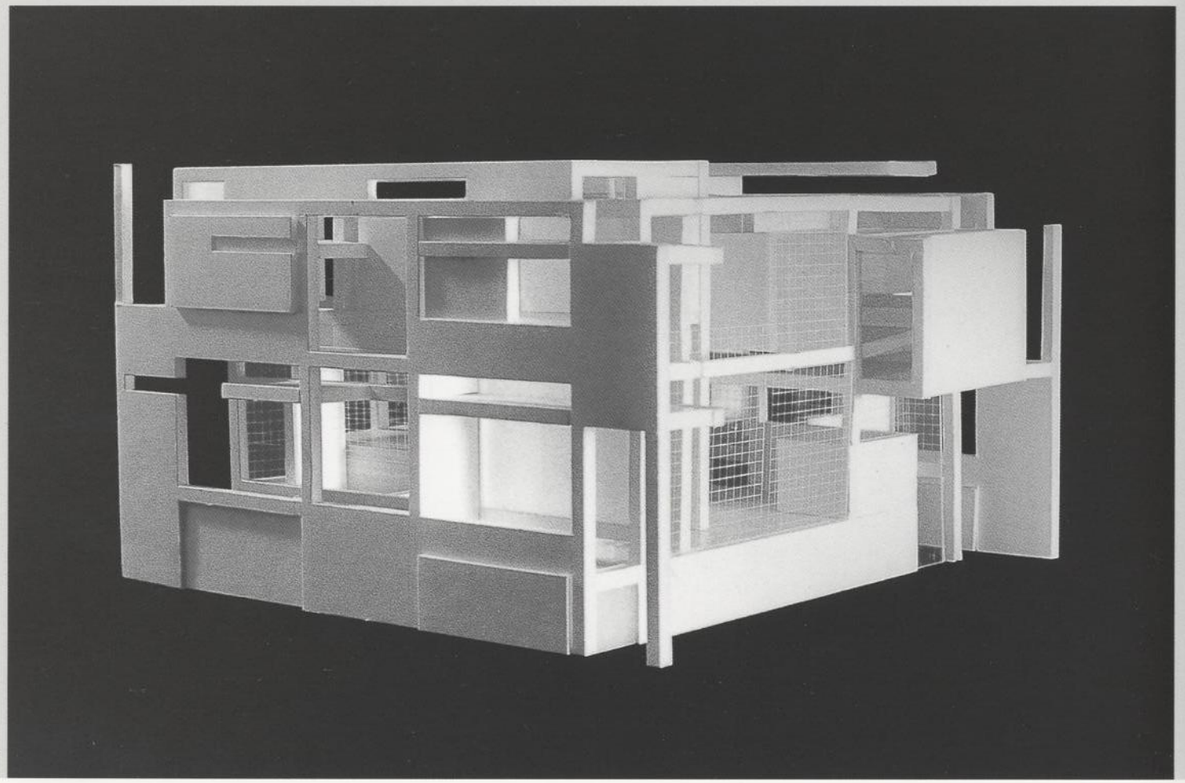
TRACINGS FOLDINGS SCALINGS GRIDDINGS

8 Study model, view from the north-west
9 Section AA
10 Section BB
11 North elevation
12 East elevation
13 South elevation
14 West elevation
15 Study model
16 Study model, view from the north-east
17 Study model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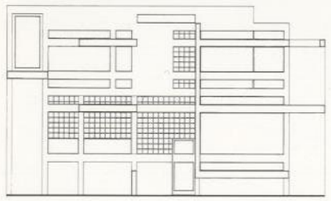
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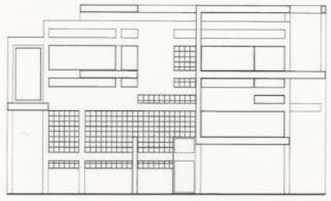
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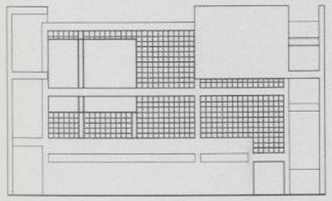
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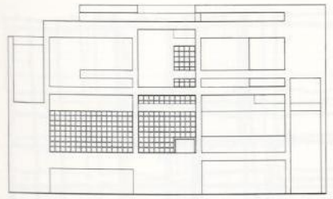
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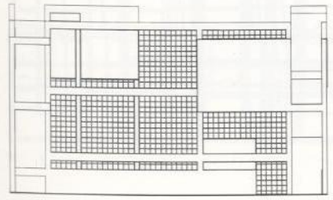
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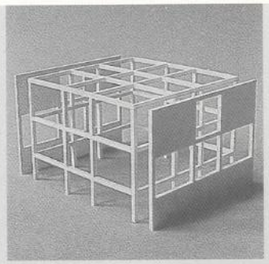
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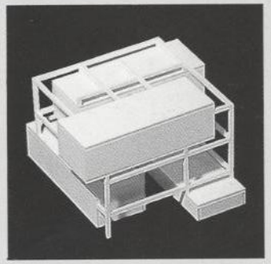
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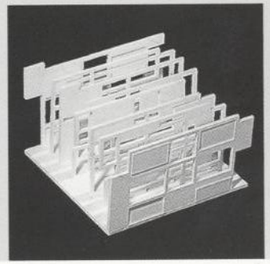
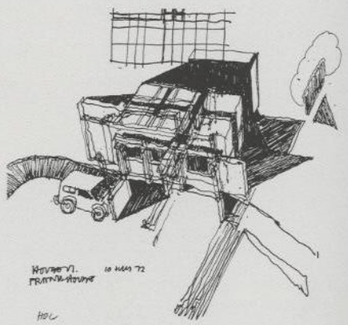

17

House VI

Design/Completion 1972/1975
Cornwall, Connecticut
Mr and Mrs Richard Frank
2,000 square feet
Wood frame
Exterior: painted wood panels
Interior: painted wall board

This weekend house on a small rural site in north-western Connecticut provides the owners—a photographer and his wife—with a sensuous and playful environment, full of continuously changing light, shadows, color, and textures. The house is a studio landscape, providing an abstract background for the photography of still life and people. In doing so, the house and its occupants become part of a series of daily "living portraits."



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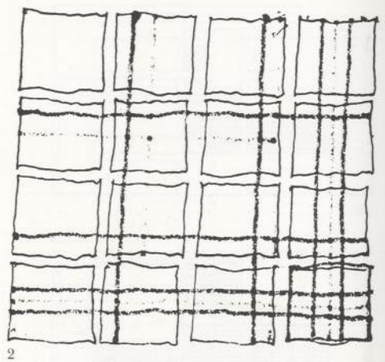
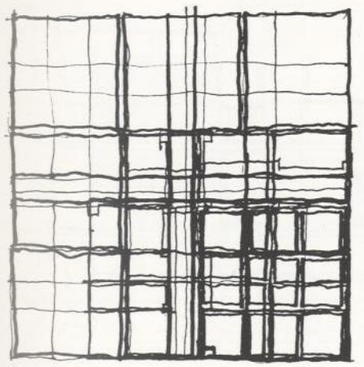


2

1 Study sketch
2 Plan study sketch
3 View from the east
4–5 Plan study sketches

3



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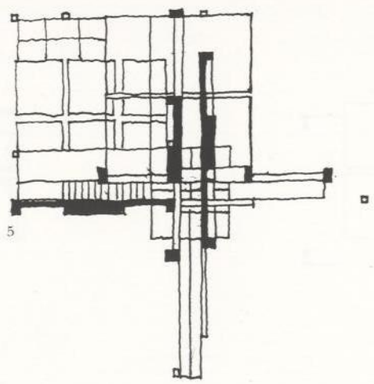

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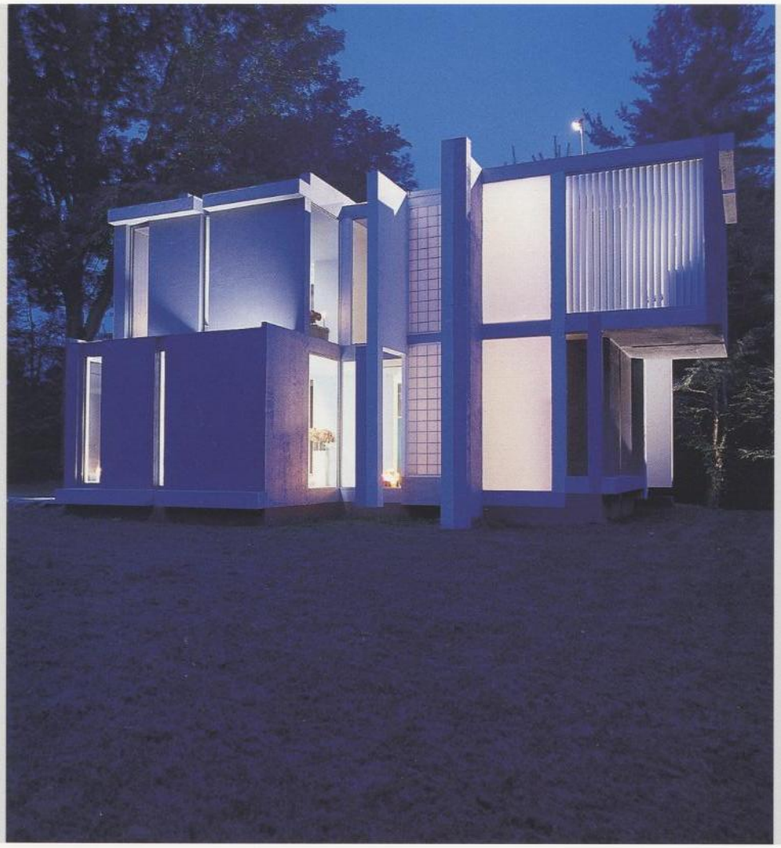
6 View from the west
7 Roof plan
8 Partial west elevation, view from the north-west
9 Detail view from the north-east
10 Entry, view from the north
11 First level plan
12 Second level plan
13 Living room, view from the west
14 Living room, view from the south-east



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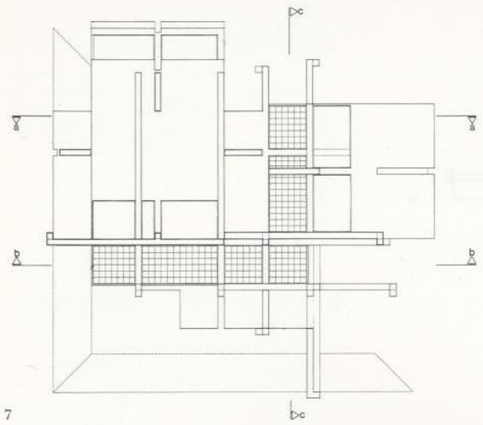

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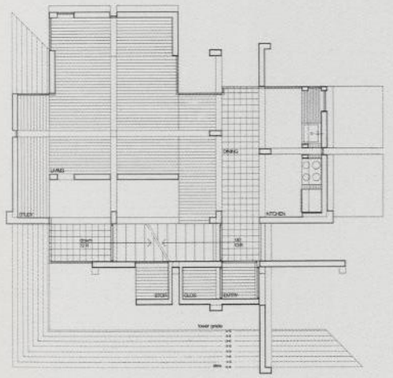

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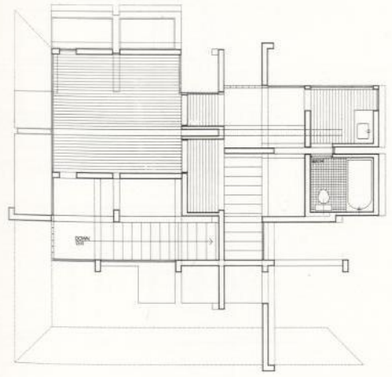

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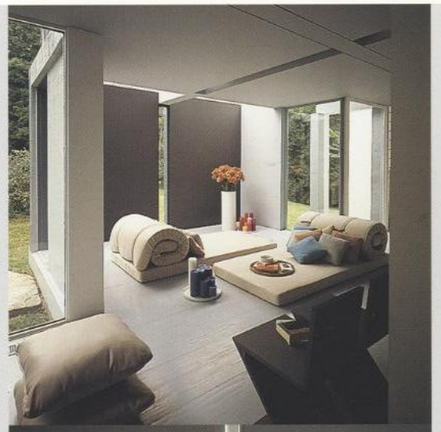

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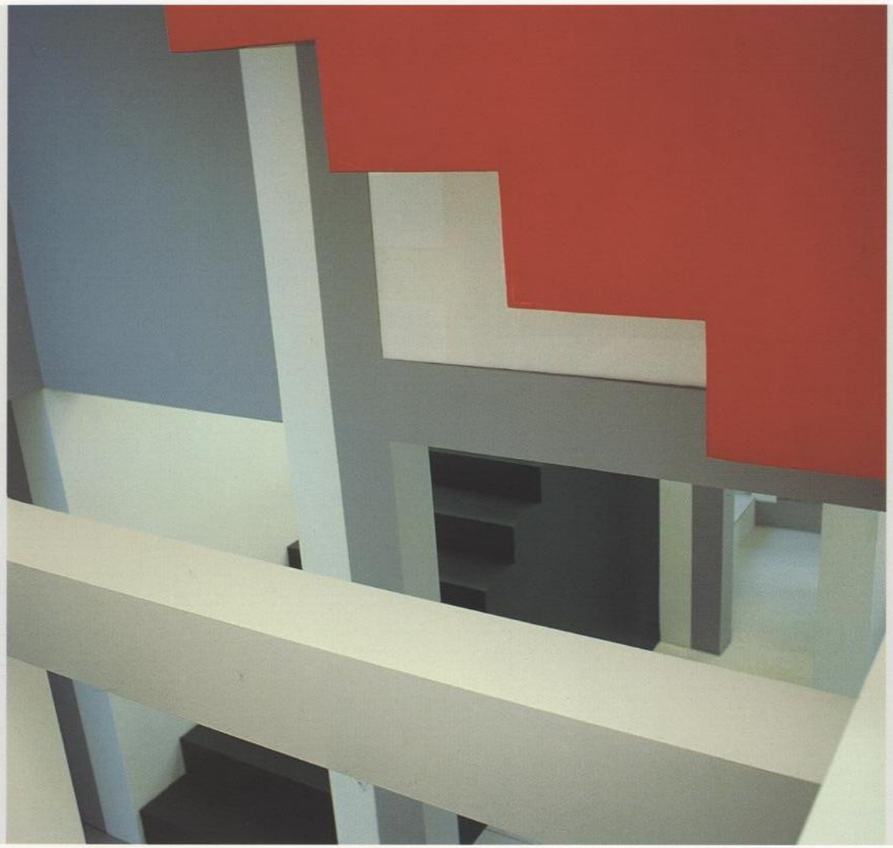
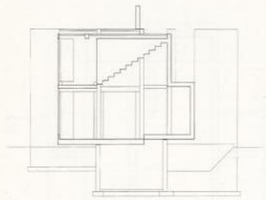


15 Interior stair, view from second level
16 Section CC
17 Section BB
18 West elevation
19 South elevation
20 East elevation
21 North elevation
22 Interior stair, view from the north-west
23 Interior stair, view from the north
24 Interior stair, view from the south



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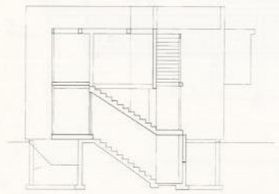

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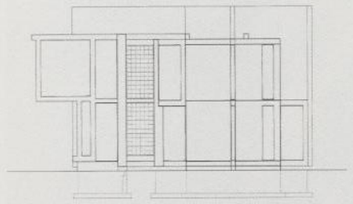

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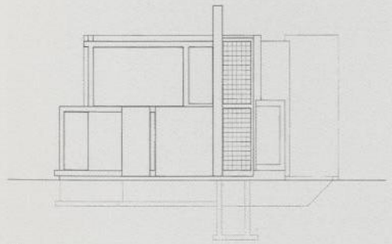

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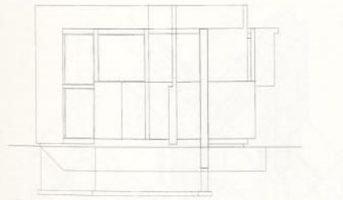

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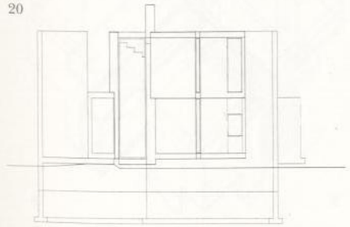

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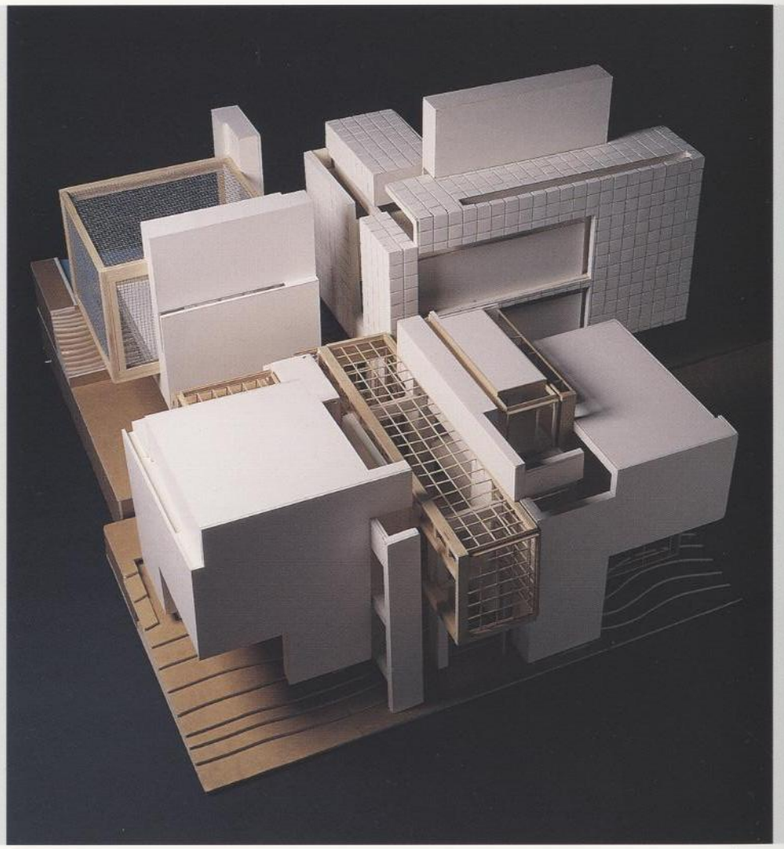
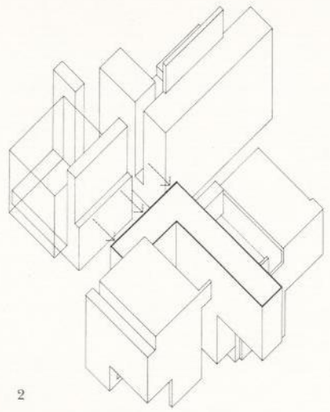
House X

Design 1975
Bloomfield Hills, Michigan
Mr and Mrs Arnold Aronoff
3,000 square feet

This private residence is situated on a large, wooded, sloping site, adjacent to a country club. It is surrounded by a swimming pool, a tennis court and a summer house. The design uses the slope of the land in such a way that the natural landscape runs through the house, splitting it into four quadrants and reducing its scale.



1 Model (Scheme G), view from the north-east
2 Axonometric diagram showing east–west arm of glass el pushing into north-east quadrant
3 Axonometric diagram showing perimeter frame of glass el
4 Axonometric diagram showing center as point of intersection
5 Axonometric diagram showing introduction of square gridding in glass el
6 Axonometric diagram showing glass el pulled away from north-east quadrant and pushing into north-west quandrant
7 Plan diagram of two north quadrants showing glass el pulled



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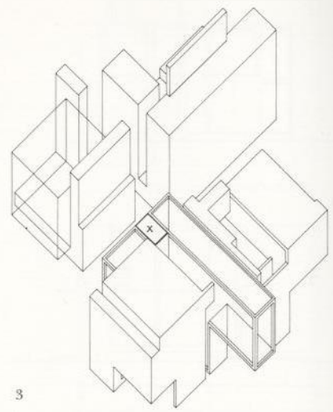

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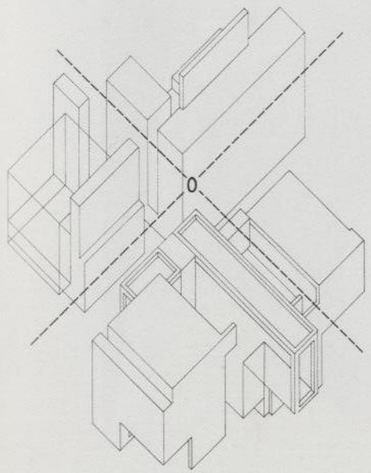

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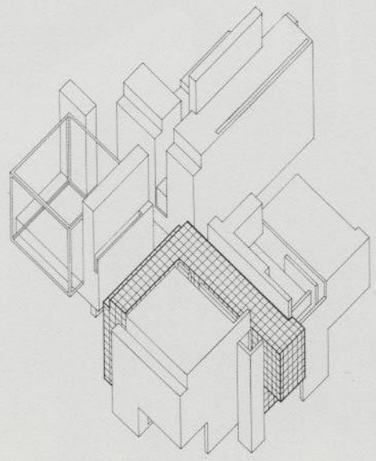

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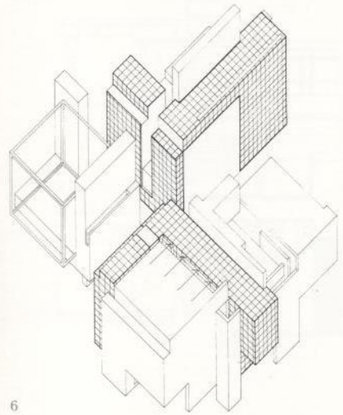

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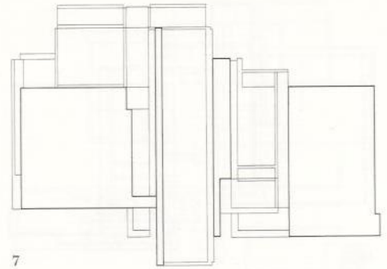


7

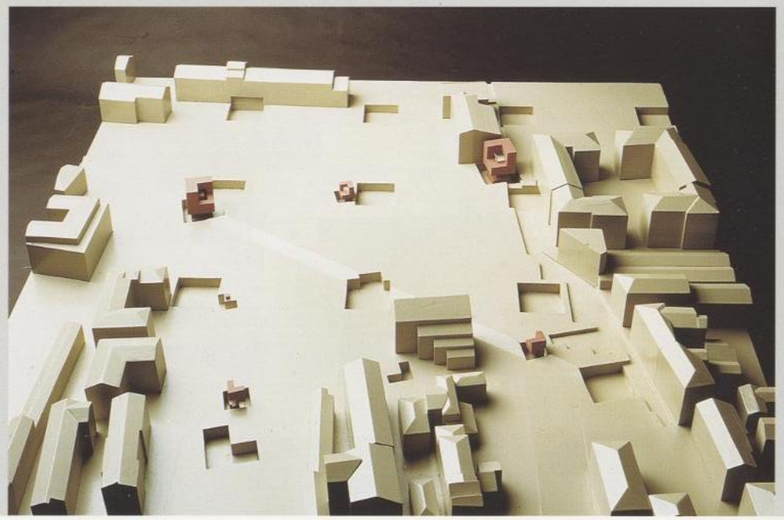
TRACINGS FOLDINGS SCALINGS GRIDDINGS

Cannaregio Town Square

Design 1978
Venice, Italy
Municipal Government of Venice

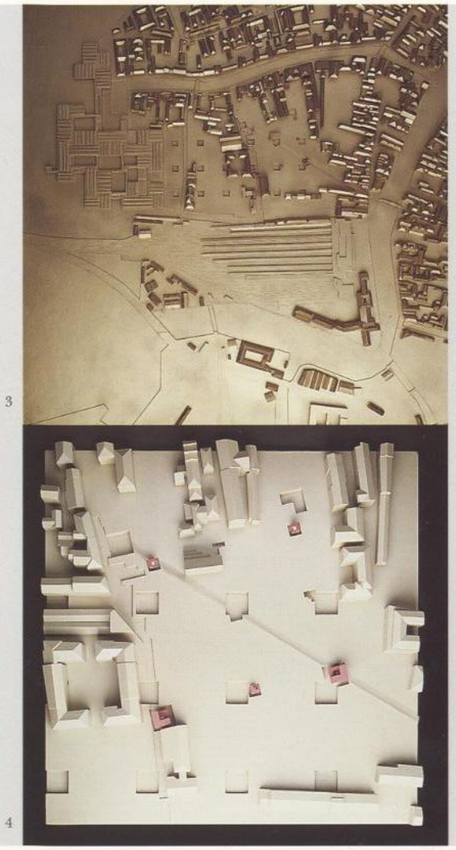
This project is derived from an architecture that invents its own site and program. Rather than reproducing an existing Venice, it constructs another, fictitious Venice. The grid of Le Corbusier's Venice Hospital is continued as a structure over the site. This grid marks a series of voids which act as metaphors for man's displacement from his position as the centered instrument of measure. Architecture becomes the measure of itself.

The objects in this landscape are variations of House 11a, shown at different scales. The small object is too small to provide shelter, but raises the question of whether it is a house or a model of a house. The middle object contains the smaller object inside it, while the large object is twice the size of the middle object.



1

1 Presentation model
2 Site plan including Cannaregio West and Le Corbusier's Hospital
3 Presentation model including Cannaregio
4 Presentation model
5 Site plan
6 Plan
7 Site plan



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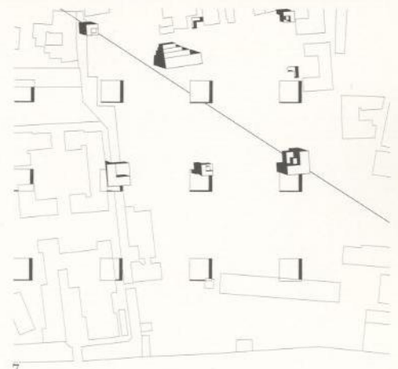
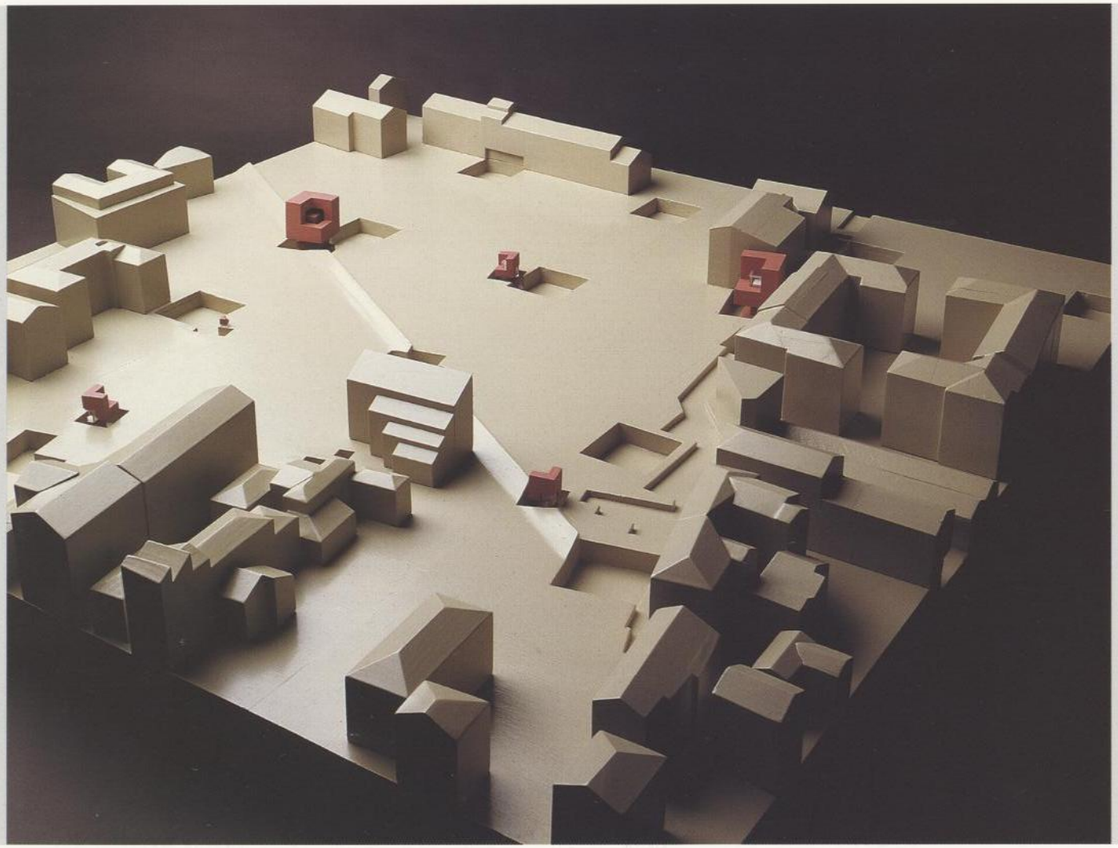


7

8 Presentation model
9–12 Site sections
13 Site plan
14 Section model of El structure



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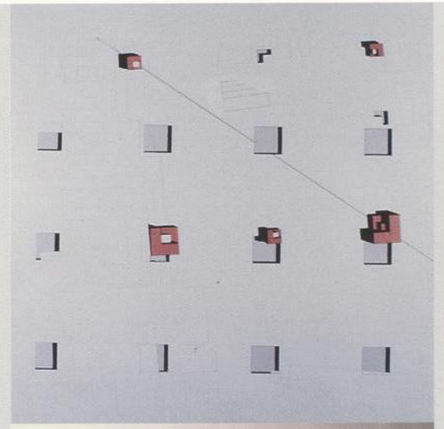

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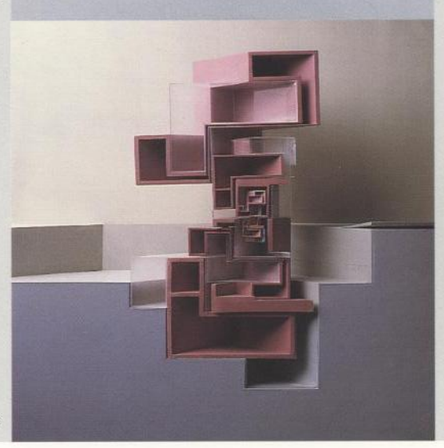

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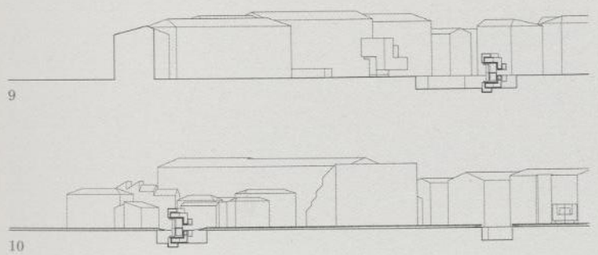

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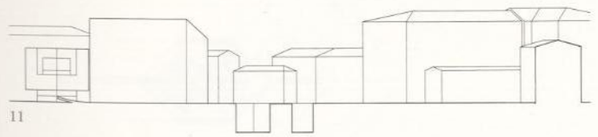

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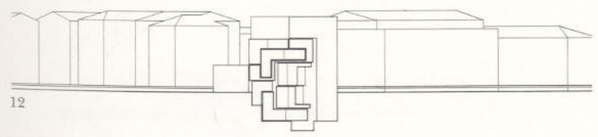
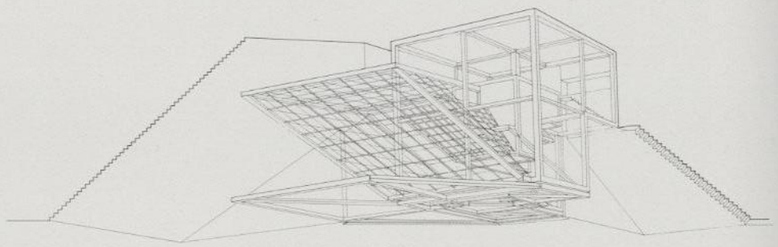


12

House El Even Odd

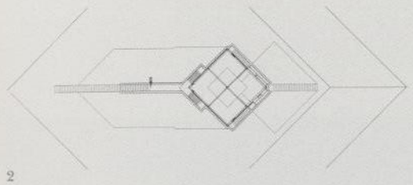
Design 1980
Palo Alto, California

House El Even Odd begins with an el-shaped axonometric object as its initial condition of reality. Two axonometric transformations then take place, allowing it to appear simultaneously as a three-dimensional object, an axonometric projection, and a plan. The object is then turned upside-down and placed below ground, so that the element that seems to be a plan is actually a roof. A smaller el-shaped volume which fits within the cut-out of the larger one is suspended in space, allowing two possible readings. A third and smaller volume, concentric to the first, suggests the same two readings. The three nesting els together ask, which is the actual size, and which is the model of the actual size?



1

1 Axonometric
2 First level plan
3 Second level plan
4 Presentation model
5 Third level plan
6 Fourth level plan



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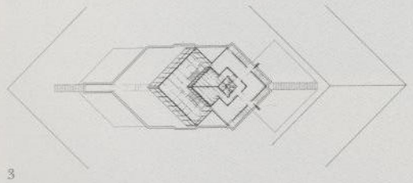

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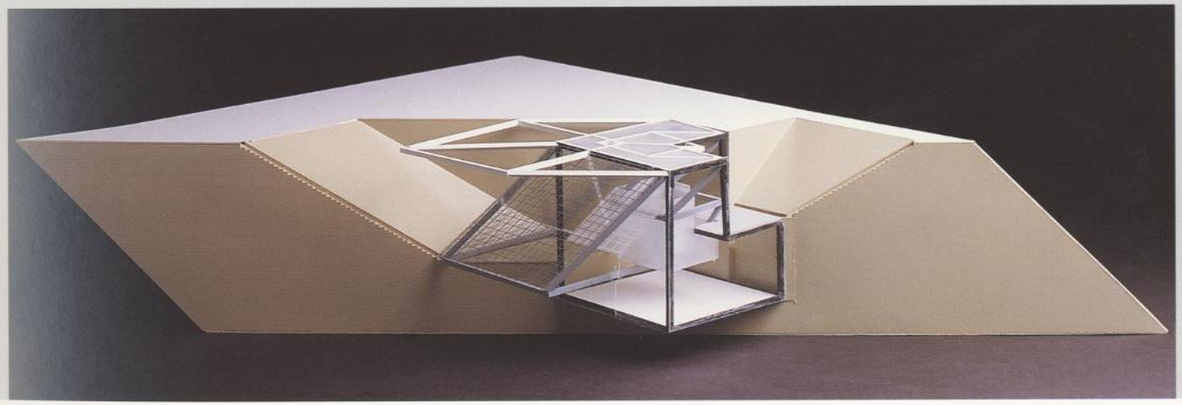

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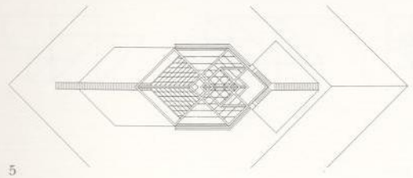

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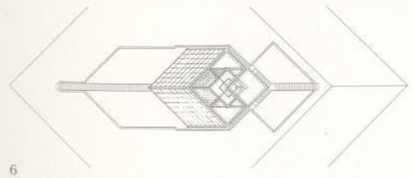
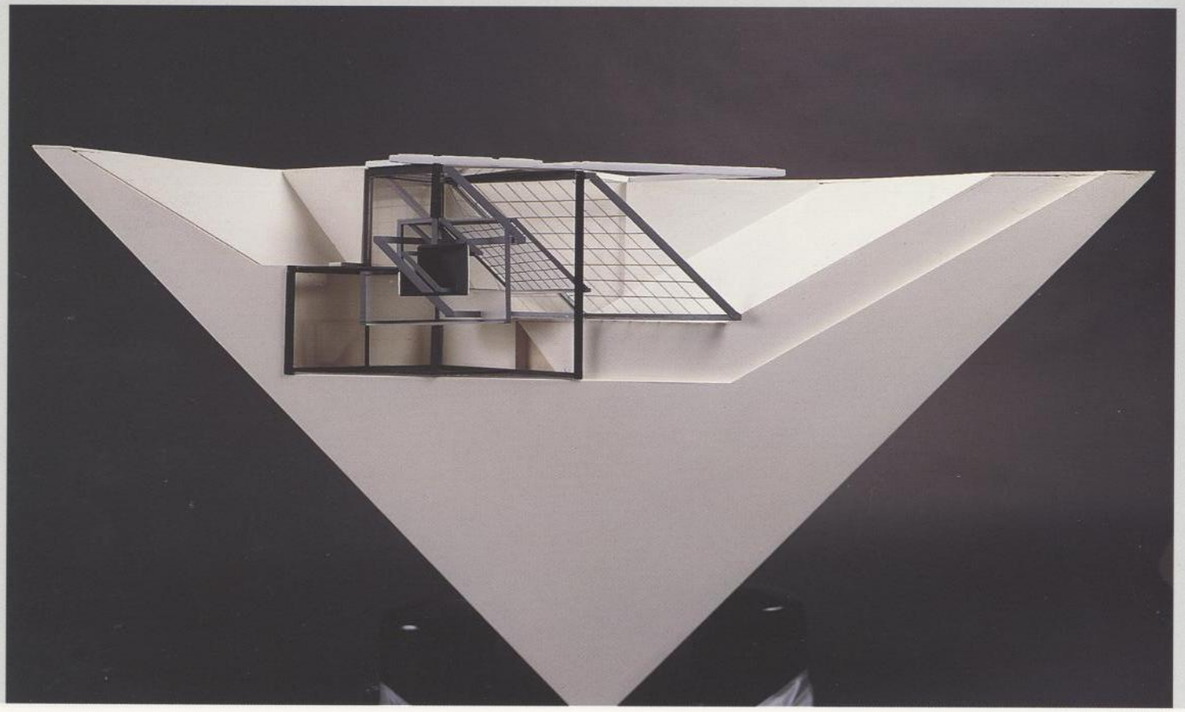
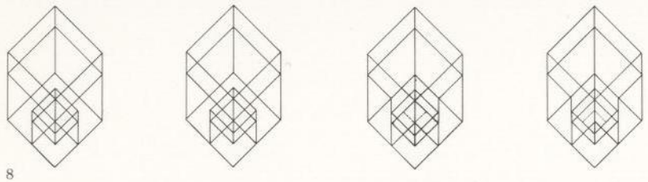


6

7 Presentation model
8 Concept diagram, oblique elevation
9 Concept diagram, front elevation
10 Concept diagram, plan
11 Concept diagram, perspective
12–14 Presentation models





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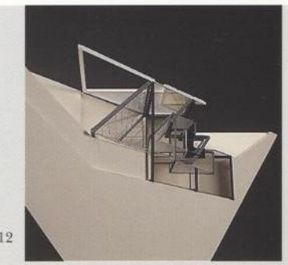

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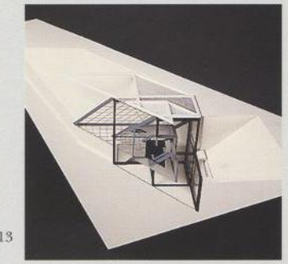

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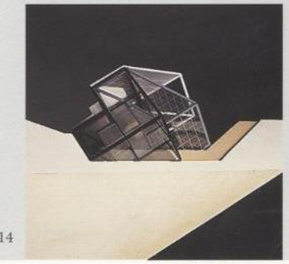

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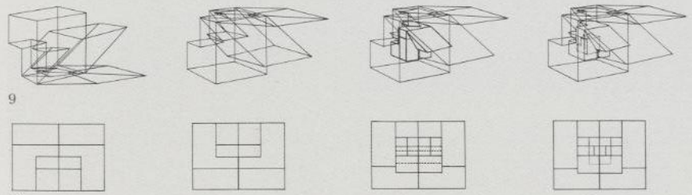

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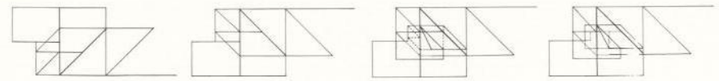


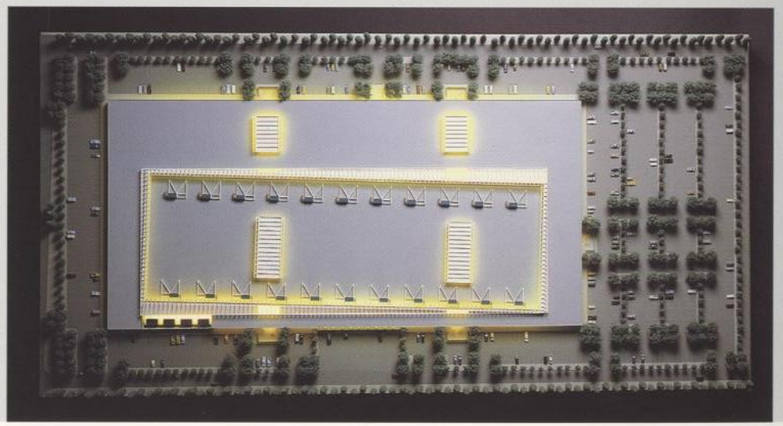
11

Madison Components Plant

Design/Completion 1981/1982
Madison, Indiana
Cummins Engine Company
326,000 square feet
Steel and concrete block

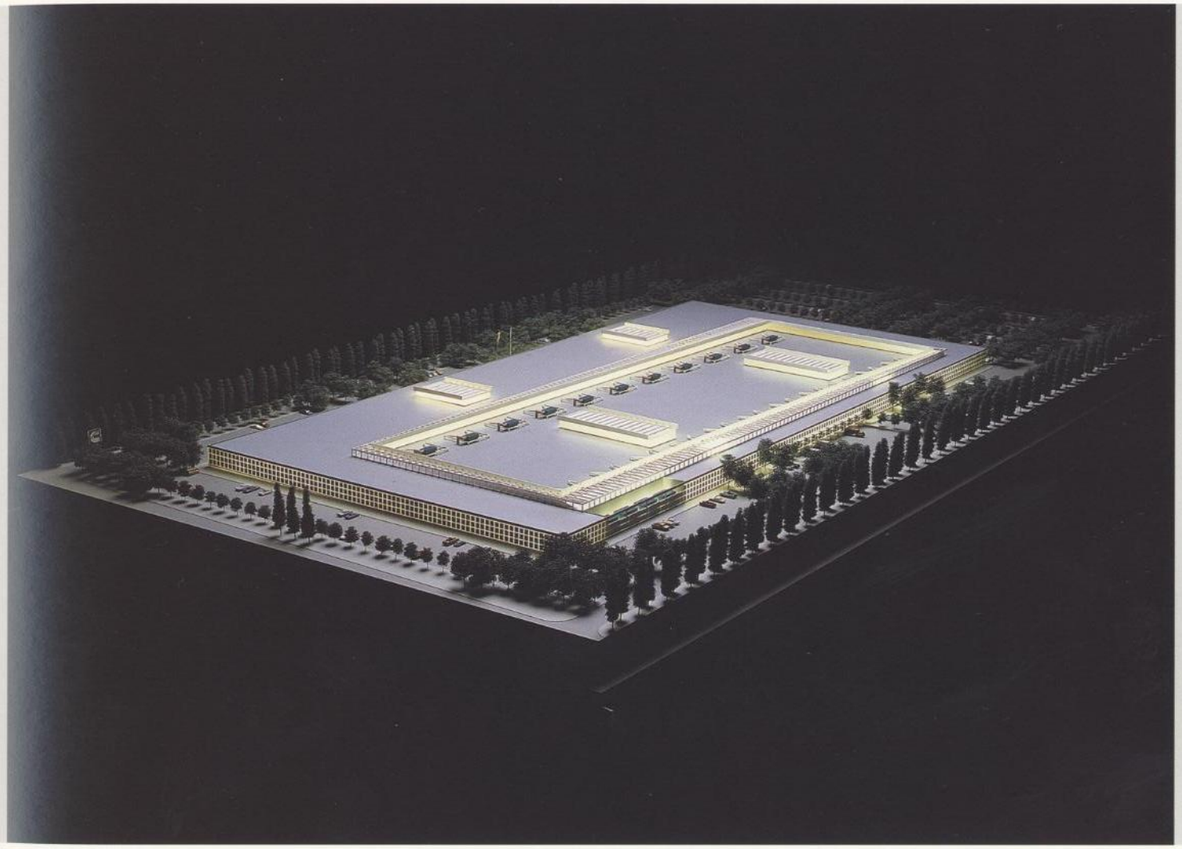
This industrial building was designed to house a turbo-charger and diesel engine components manufacturing process. The focus of the design was to create a well ordered and smoothly functioning interior layout: a working environment which ensured worker safety and enhanced productivity.

The manufacturing plant was designed as a single-story rectangular building with a dramatic, angled skylight running its length. In the master plan, the existing plant and new administration center are surrounded by the industrial space to allow manufacturing activities to be viewed in all varieties of light without glare off the machinery.



1

1 Presentation model, view from above
2 Presentation model, view from the south-east



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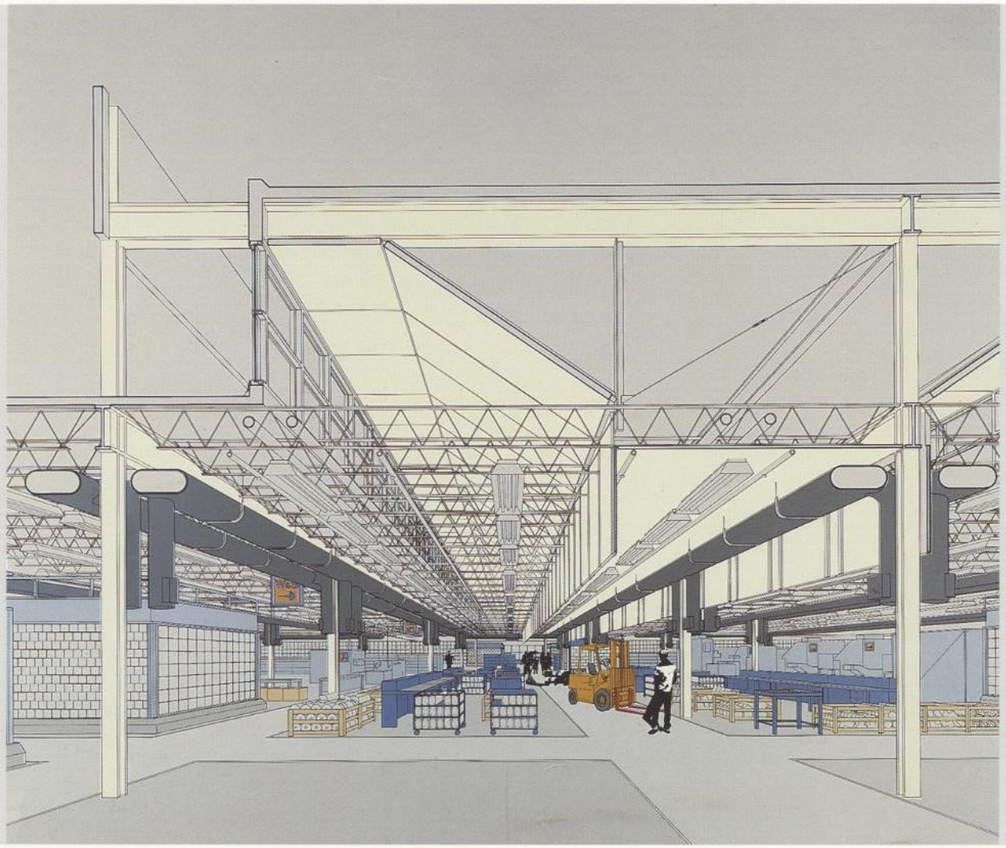
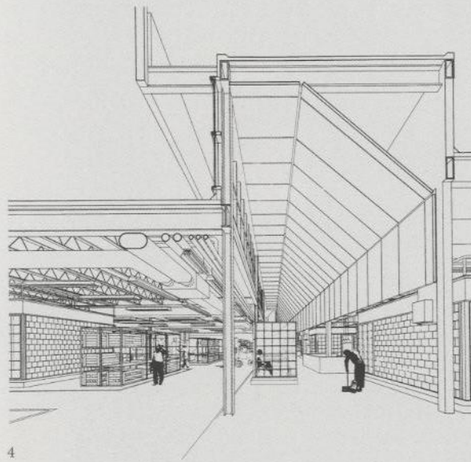
3–5 Interior perspectives
6–7 Interior views





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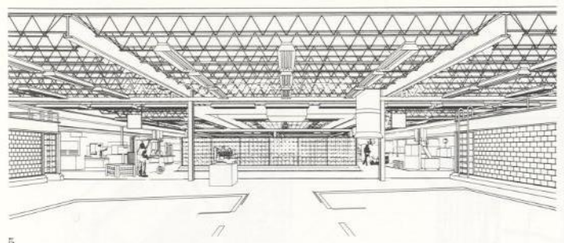

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7

IBA Social Housing

Design/Completion 1981/1985
Berlin, Germany
Hauert Noack, GmbH & Company
50,000 square feet
Concrete frame
Stucco and metal panels

This apartment block is intended not only to help meet the pressing need for housing in Berlin, but also to commemorate the events that have taken place around the site.

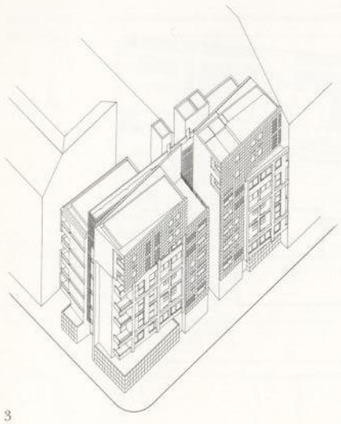
This project is designed for social (low-income) housing on a corner site in Berlin, located on the block adjacent to the former Berlin Wall and Checkpoint Charlie. It is the first phase of a two- or three-phase project which will eventually cover the entire block.

The design, in addition to meeting the very restrictive functional and financial requirements for social housing in Berlin, responds in a unique way to two general architectural problems: context and symbolism.

1

1 View from the south-west
2 View from the south
3 Axonometric, view from the south-west
4 Concept sketch

2



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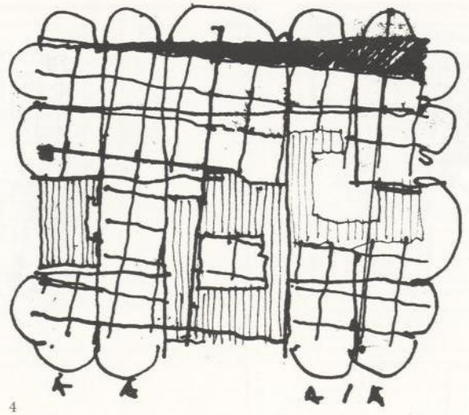
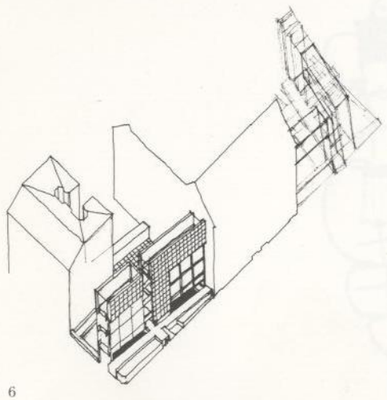


4

FOLDINGS
SCALINGS
GRIDDINGS

5 View from the south
6 Facade study
7 Block plan
8 Second level plan
9 Basement level plan

5



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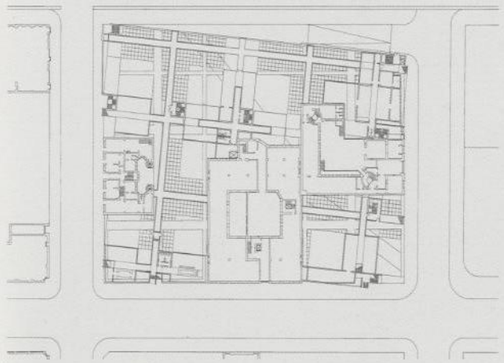

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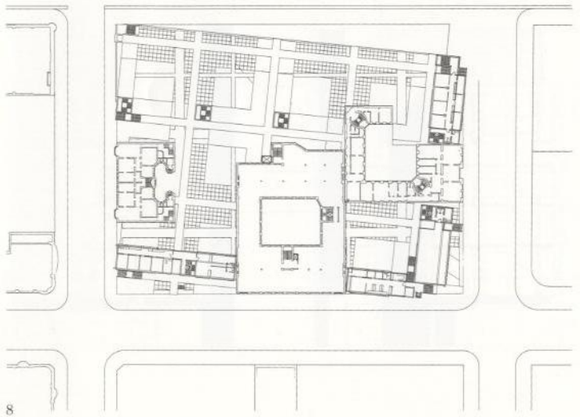

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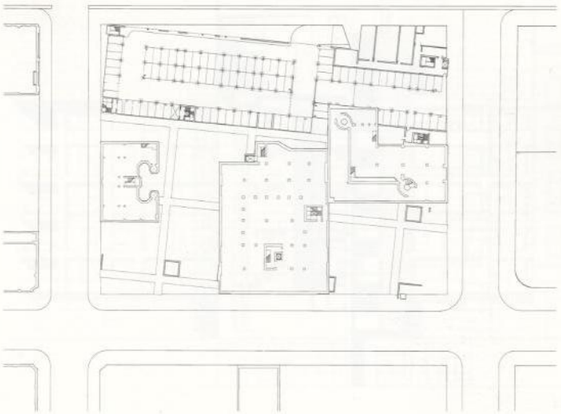
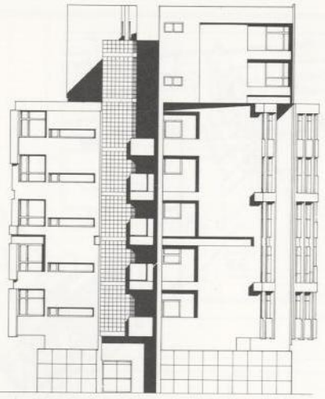


9

10 South elevation, view from the south-east
11 West elevation
12 View from the south-west
13 North elevation
14 South elevation

10



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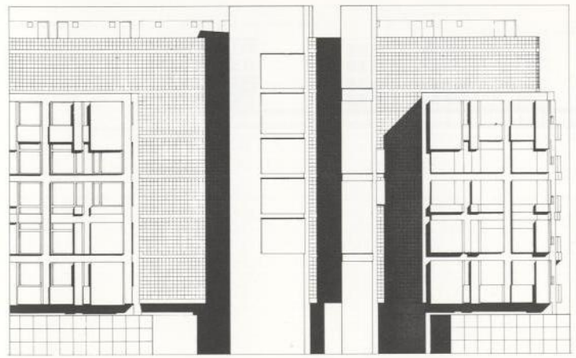

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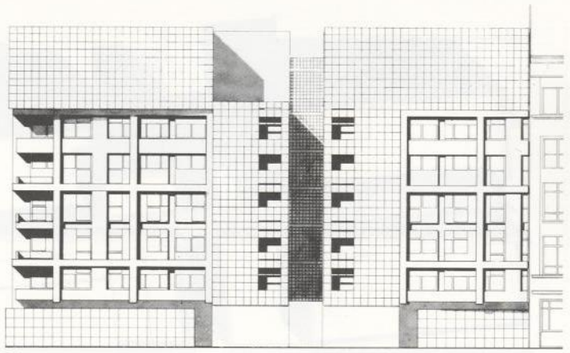

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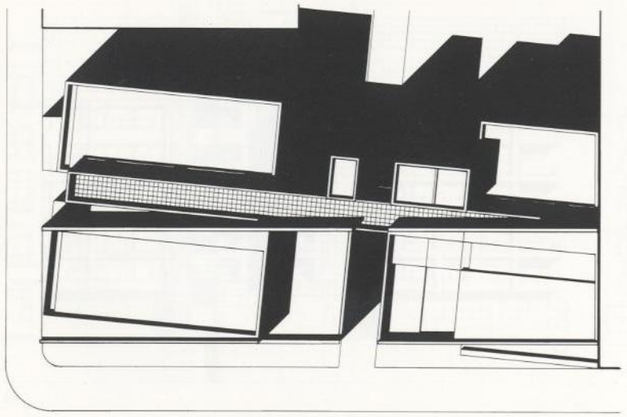
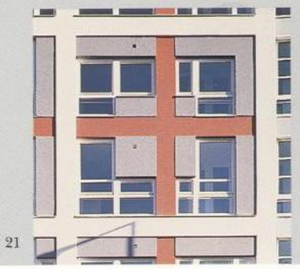


16

15 Typical apartment
16 Roof level plan
17 Block elevation, view from the Kochstrasse
18 Block elevation, view from the Zimmerstrasse
19 Detail view from the north
20–21 Detail views from the south

19

20



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18

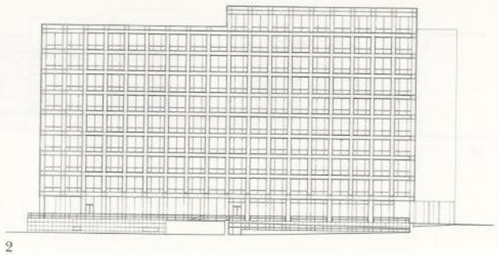
Travelers Financial Center

Design/Completion 1983/1986
Hempstead, New York
Fair Oaks Development/Schottenstein Properties
235,000 square feet
Steel frame
Glass and aluminum curtain wall

The design for this 10-story office building on Long Island consists of eight floors of office space, with retail facilities on the ground floor and a lower level containing a private dining area and building services.

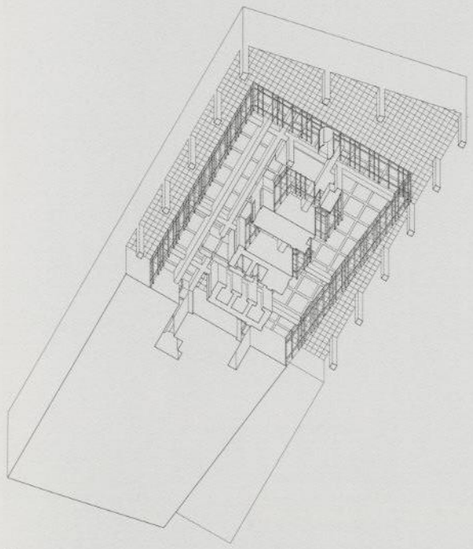
The building demonstrates a plasticity of form and surface not ordinarily associated with curtain-wall office buildings. This "glass box" is effectively broken into several different readings by a number of shifts in the plans and elevations. The two geometries of the site are encapsulated in the small-scale interplay of the wall, surface and grid in the ceilings, floor and walls of the main lobby level.

1



2

1 View from the south-west
2 South elevation
3 Axonometric of lobby ceiling, view from below
4 North elevation
5–6 Detail views from the south
7 View from the west



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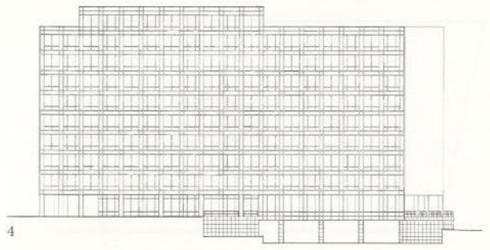

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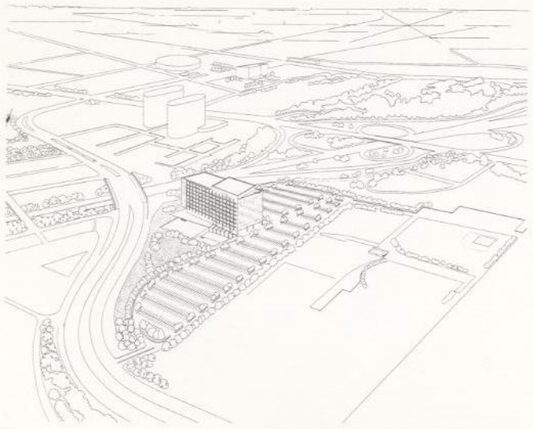
8 View from the south-east
9 Site perspective
10 Lower level plan
11 First level plan
12 Typical level plan
13 Ground level lobby
14 Elevator lobby



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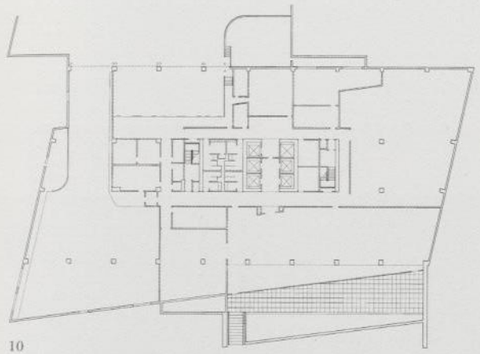

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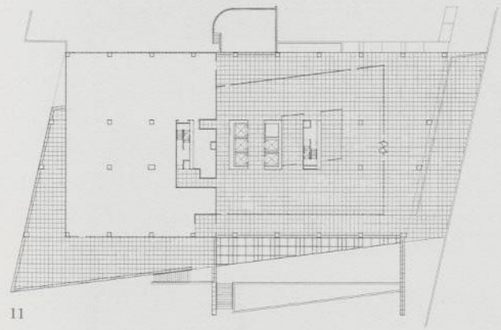

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Firehouse for Engine Company 233 and Ladder Company 176

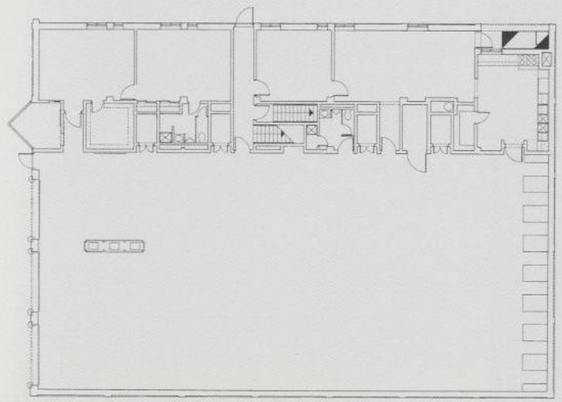
Design/Completion 1983/1985
Brooklyn, New York
City of New York
13,500 square feet
Steel frame
Glazed and non-glazed block and aluminum panels

The building's design responds to its urban site, where an elevated rail line marks a shift in grid patterns, by incorporating these two grids within the structure. This two-story firehouse contains fire-fighting equipment, battalion chief's offices, company offices, and sleeping accommodation.

The structural roof beam members of the superimposed grid contain red laser lights that symbolically illuminate the structure at night. In addition, a beacon of red light shines out when the fire engines are on-call.

1

1 View from the west
2 First level plan
3 Second level plan
4 Detail view from the north-west
5 Interior view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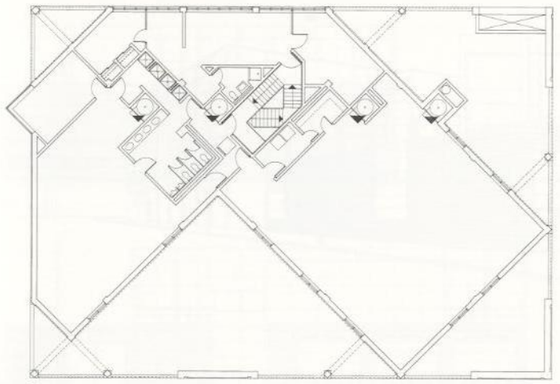
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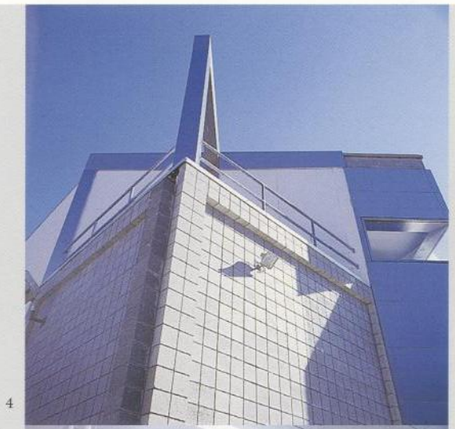
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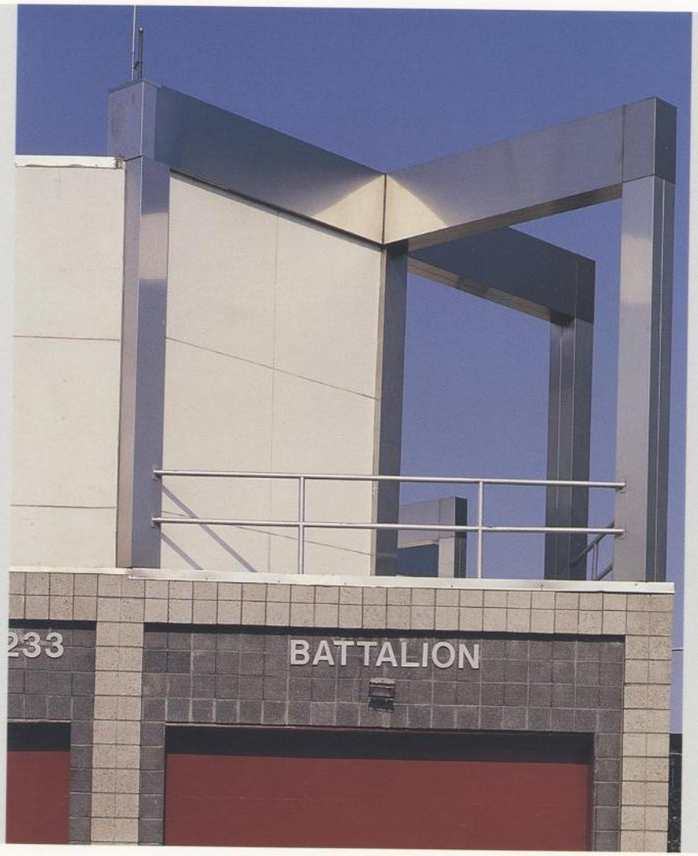
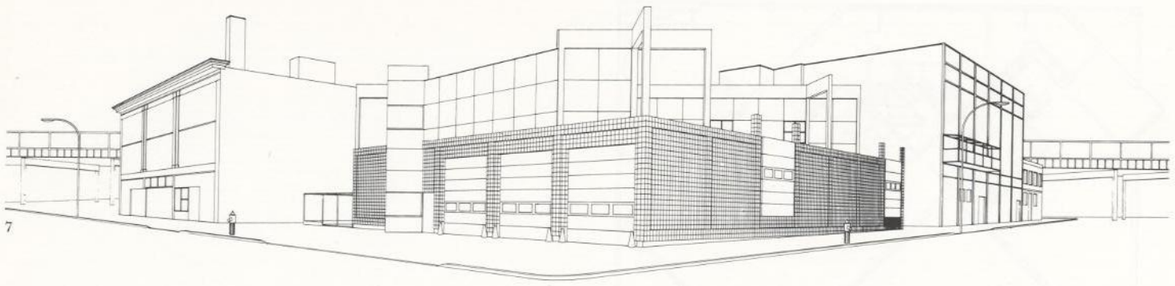
5

6 Detail view from the west
7 Perspective from the south-west
8 South elevation
9 North elevation
10 East elevation
11 West elevation
12 View from the south
13 Roof view from the east

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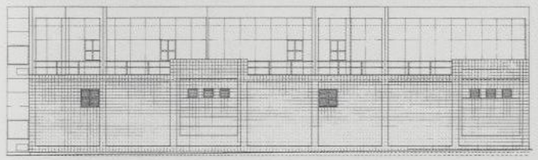
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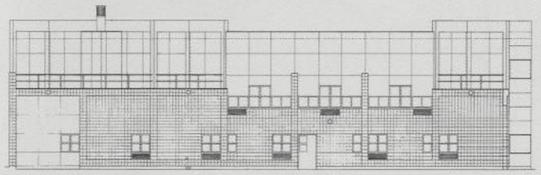
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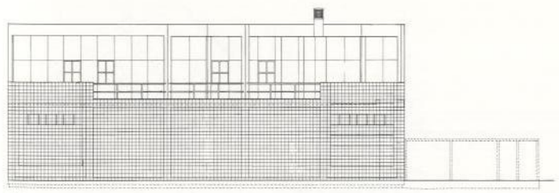
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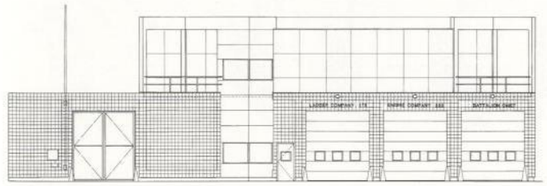
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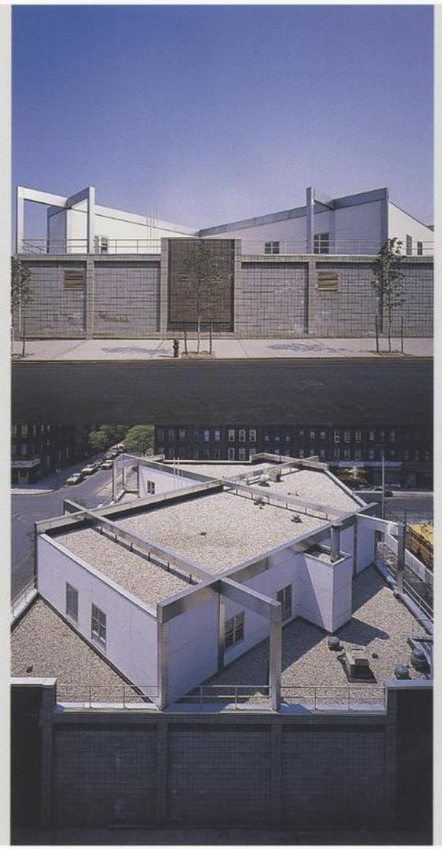

12 13

Fuller/Toms Loft

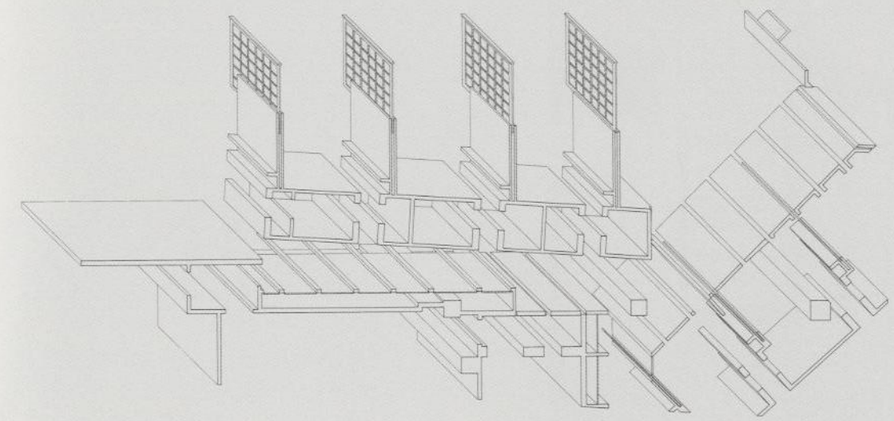
Design/Completion 1984/1987
New York, New York
Emily Fuller and Newby Toms
4,800 square feet
Wood floor, wallboard walls and ceiling, sliding wood doors

The ideas for this project are twofold: first, to explore the question of scale; second, to explore the question of an internal insertion.

The site for this project is a loft in Lower Manhattan. The space is essentially a rectangular parallelepiped with a proportion of 40 to 100. The short side faces Broadway, a diagonal in the orthogonal street grid of New York. The idea is to insert a foreign body into the existing context in such a way as to produce a disorienting relationship between old and new. The intersection of the two geometries produces a condition in which neither geometry is dominant, thereby displacing and destabilizing conventional devices for orientation.

1

1 Living/dining room
2–3 Axonometric views



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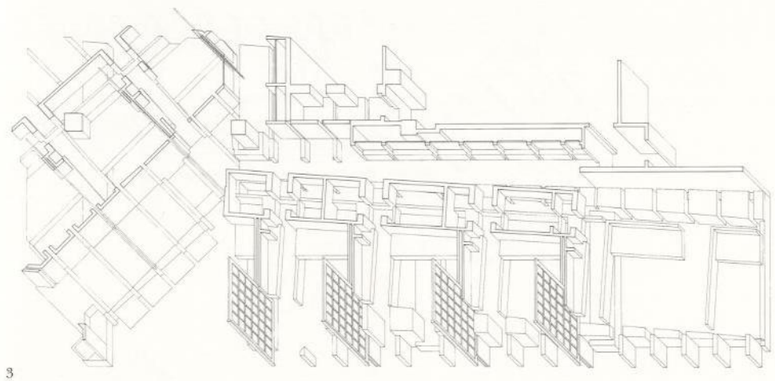
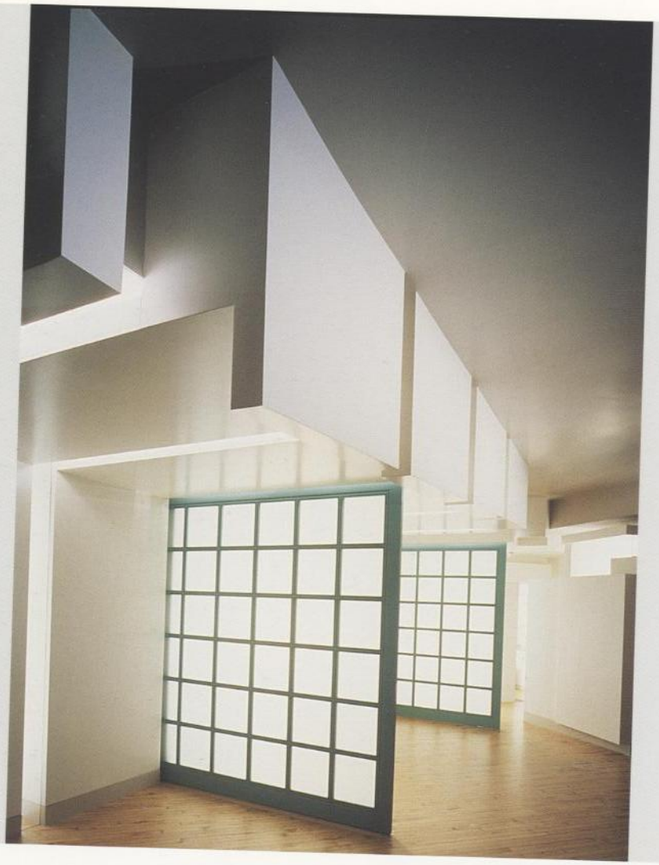


3

4 Detail
5 Floor plan
6 Axonometric
7 View along the window wall
8 Detail



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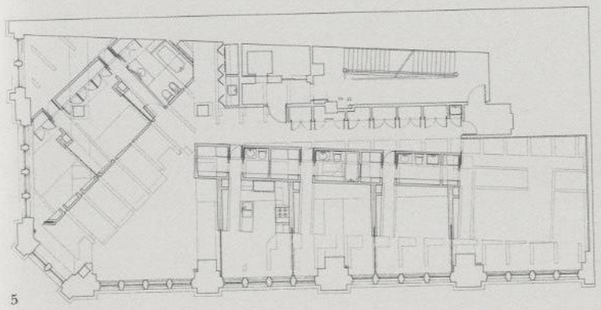

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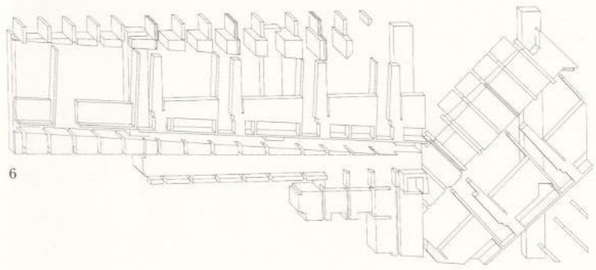

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8

Selected and Current Works

GRIDDINGS SCALINGS FOLDINGS STRACINGS

Romeo and Juliet Castles

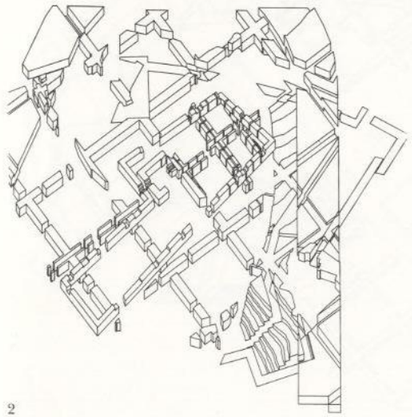
Design 1985
Verona, Italy

The program for this project was to present the dominant themes of the stories of Romeo and Juliet in architectural form at the site of the two castles. There are three important versions of the story which were taken as the basis of the architectural "program."
Each narrative is characterized by three structural relationships: division (the separation of the lovers/the balcony); union (the marriage of the lovers/the church); and their dialectical relationship (the togetherness and apartness of the lovers/Juliet's tomb). The project responds to fundamental cultural changes that have taken place in the last century, by using an architectural discourse that is founded in a process called scaling.

1

1 Presentation model, view from above
2 Axonometric
3–4 Plans

3



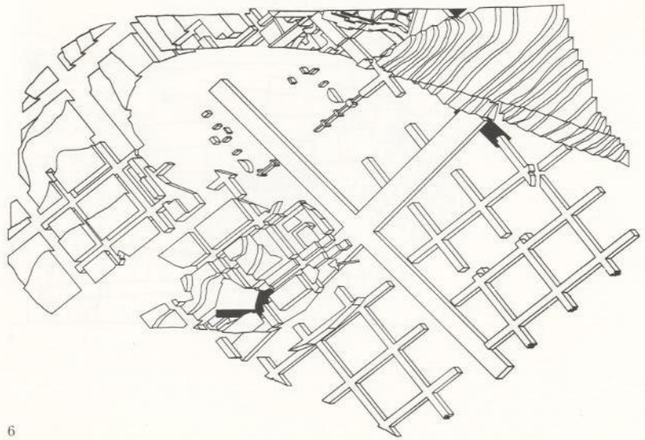
2

4

5 Plan
6 Axonometric
7–8 Plans

7

8



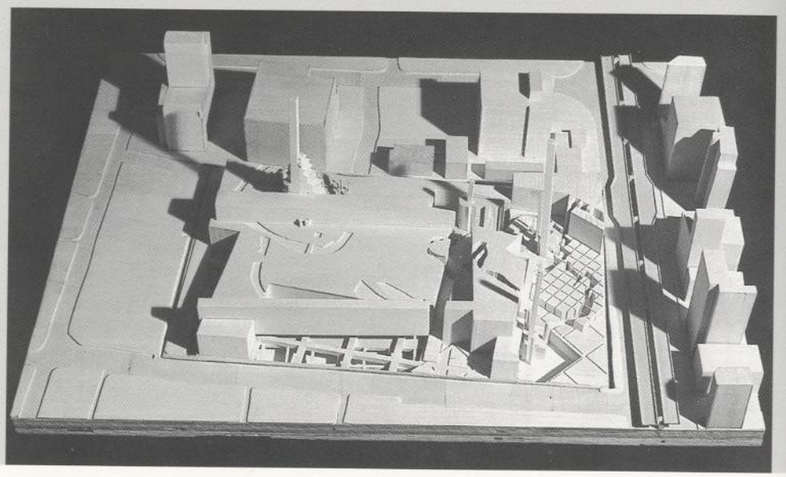
6

Tokyo Opera House

Design 1985
Tokyo, Japan
City of Tokyo

This competition entry for the design of the new National Theater of Japan includes three theaters (a black-box theater, a 1,000-seat performance space, and an 1,800-seat opera house), a rehearsal space, office space, and underground parking.

This project attempts to establish an analogical relationship between the proposed site of a new center for culture and the old center of culture in Tokyo, which was traditionally the Noh Theater, located in the courtyard of the Emperor's realm. To symbolize this, a series of analogous relationships between old and new were established that ultimately refer back to the Emperor's realm in Kyoto.

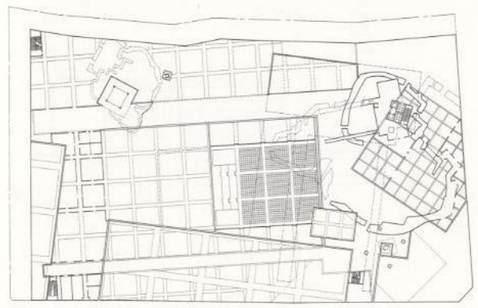


1

1 Presentation model, view from the west
2 Ground level plan
3 Small theater level plan
4 Medium theater level plan

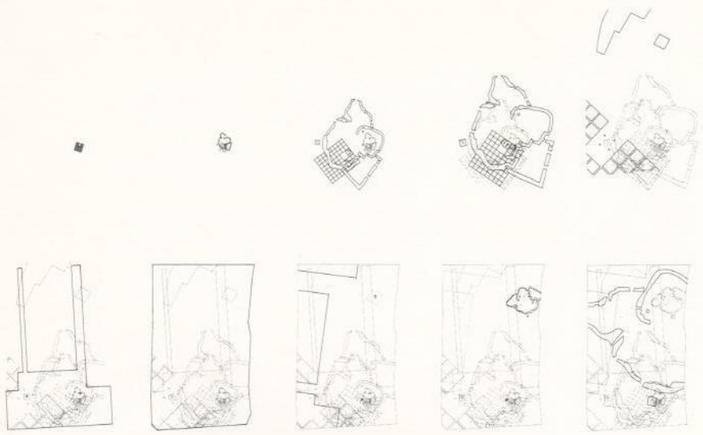
2

3



4

5 Axonometric, view from the south-west
6 Concept diagrams
7 South elevation
8 West elevation
9 Transverse section
10 Longitudinal section
11 Presentation model, view from the north-east
12 Site plan



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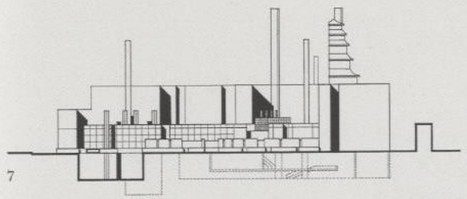

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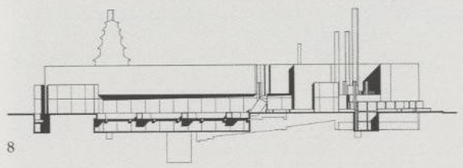

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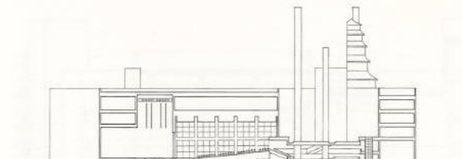

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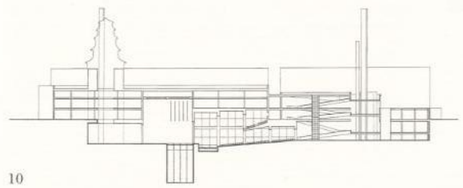

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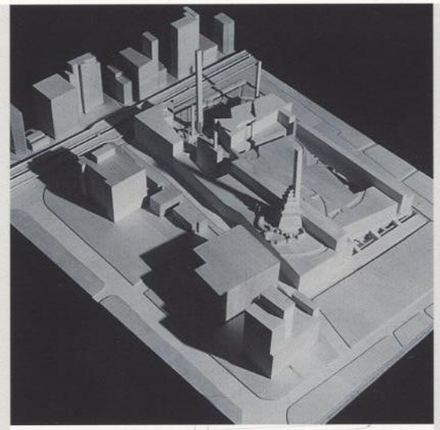

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12

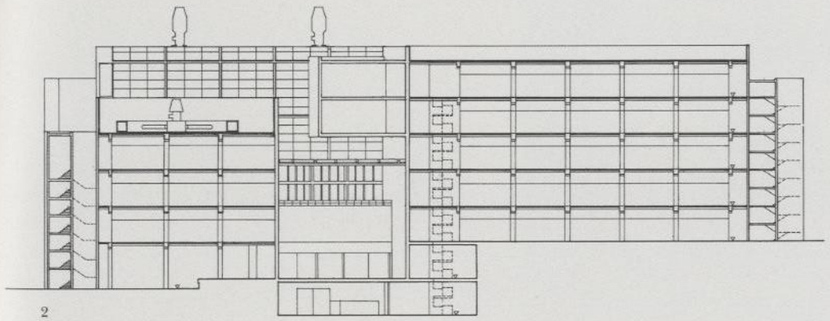
Biocentrum

Design 1987
Frankfurt am Main, Germany
J.W. Goethe University
350,000 square feet

This expansion of existing biotechnology research laboratories and support spaces was approached by considering the foundations of biology as an analogy for development of the scheme. DNA is used as a model of a logical sequence with infinite possibilities for expansion, change, and flexibility. Within this model, the design of the laboratory incorporated certain key technical design goals: providing a safe environment which protects the researchers and other building occupants from the various hazards encountered; heating, ventilating and air conditioning design which reduces the hazards of cross-contamination of experiments, and the spread of odors, toxic materials and other foreign agents.

1

1 Site plan
2 Section AA
3 Section BB



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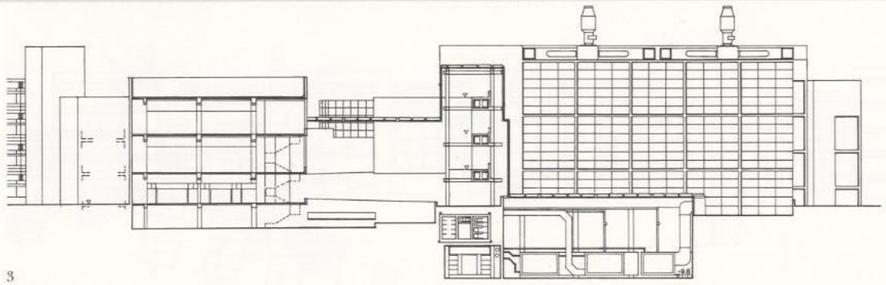
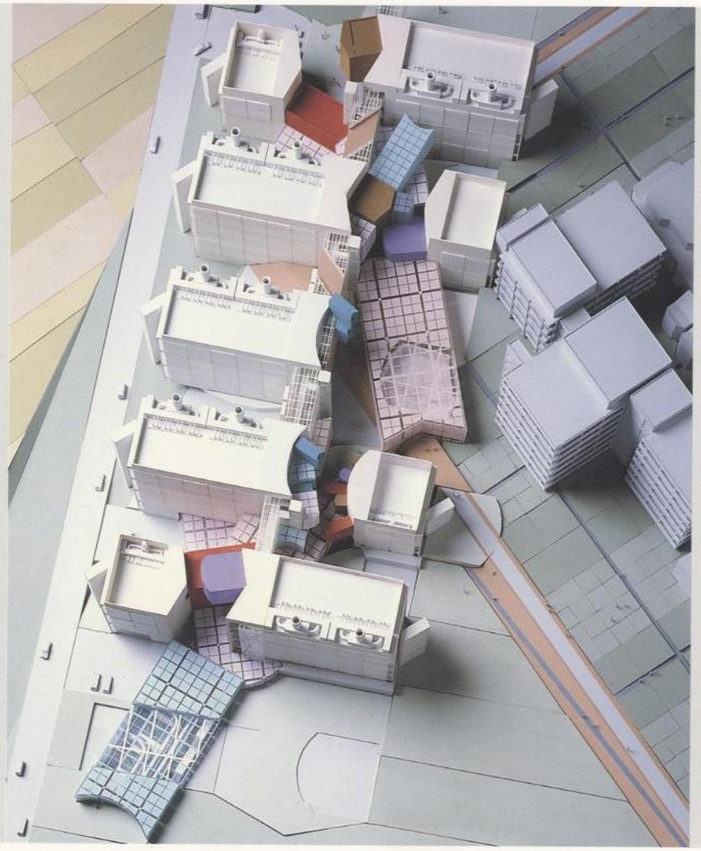
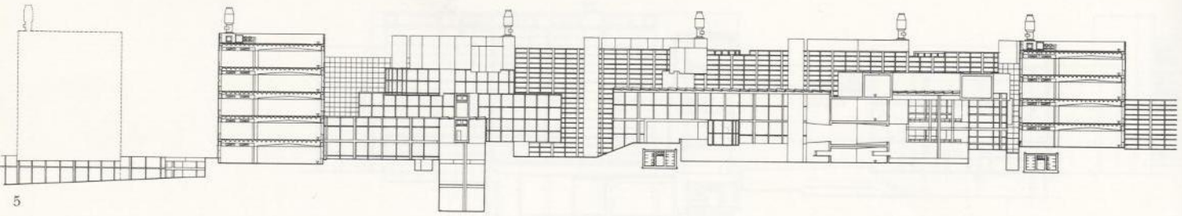


3

4 Presentation model, view from the east
5 Section CC
6 Second basement level plan
7 First basement level plan
8 Study model





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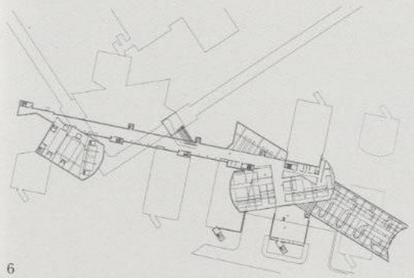

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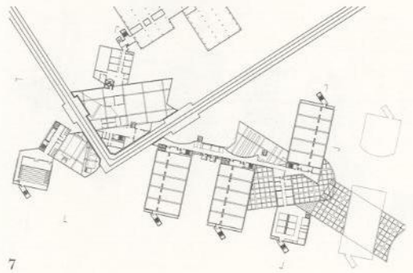

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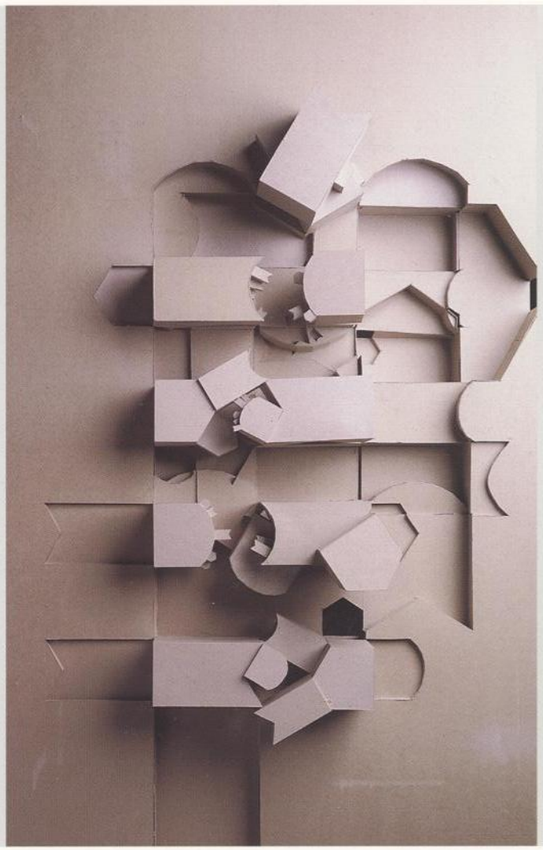
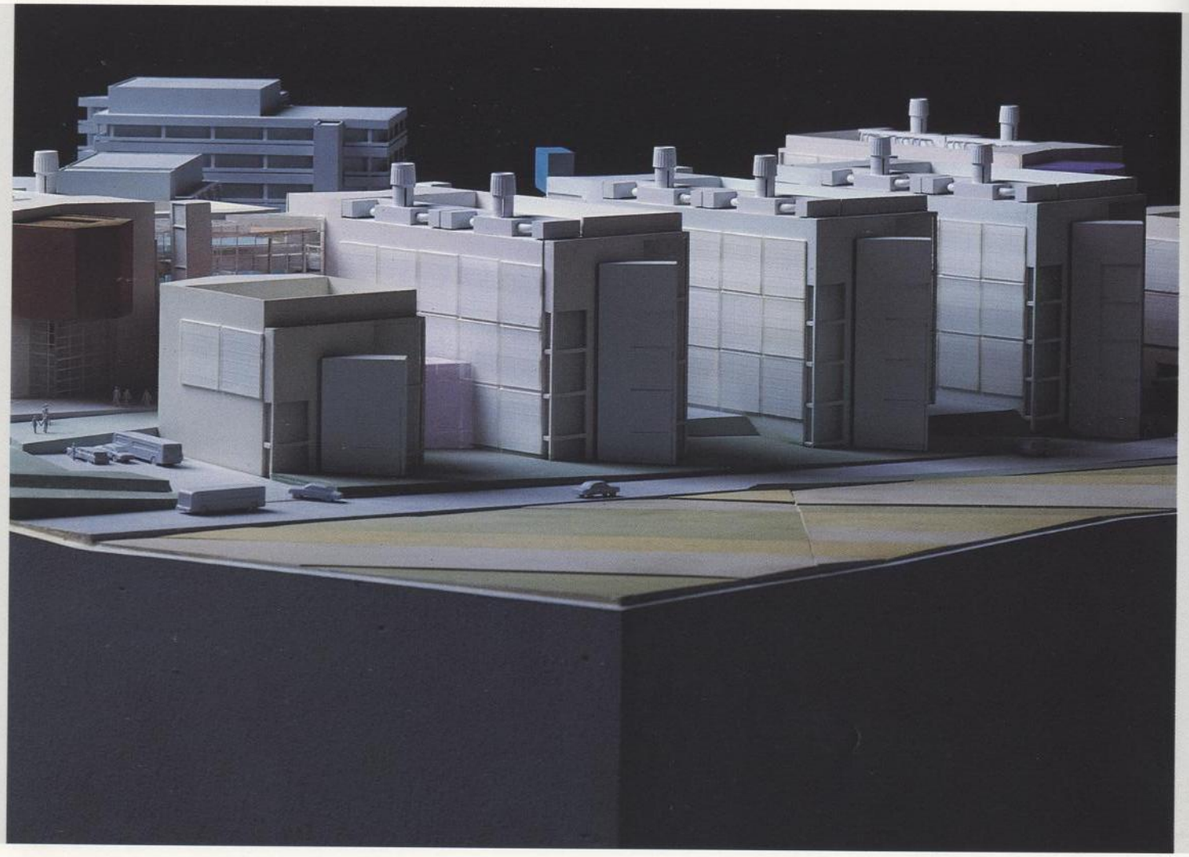


8

9 Presentation model, view from the south-east
10 Ground level plan
11 First level plan
12 Axonometric, view from the north-east
13 Concept diagrams



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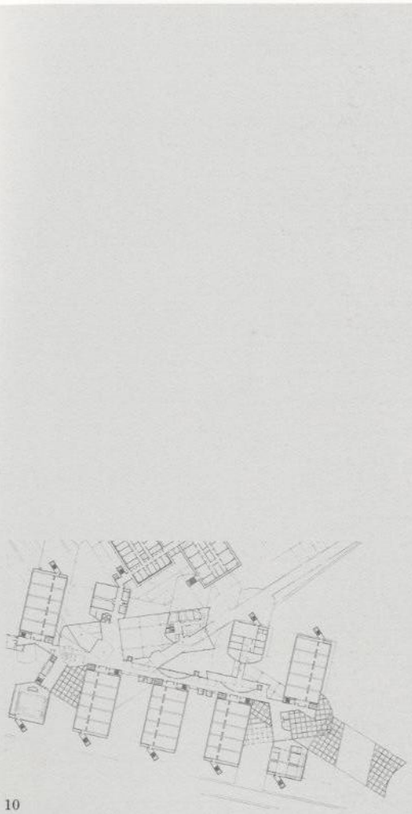

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13

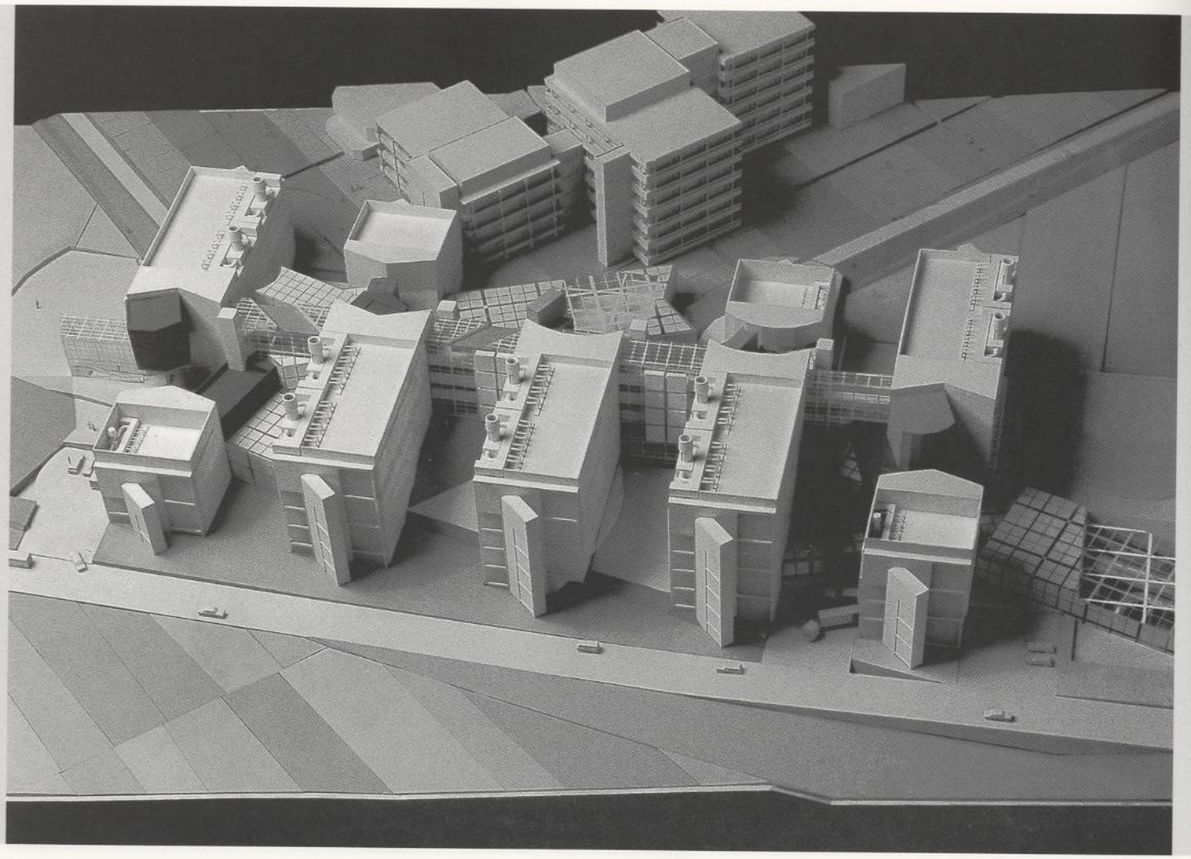
FOLDINGS

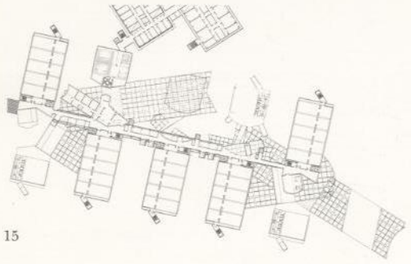
TRACINGS

SCALINGS

GRIDDINGS

14 Presentation model, view from the south
15 Second level plan
16 South and north elevations
17 Third level plan





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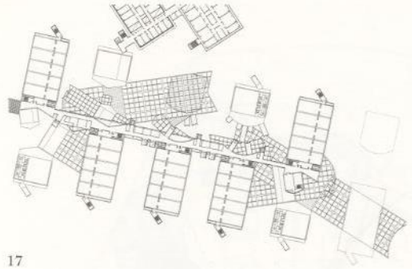
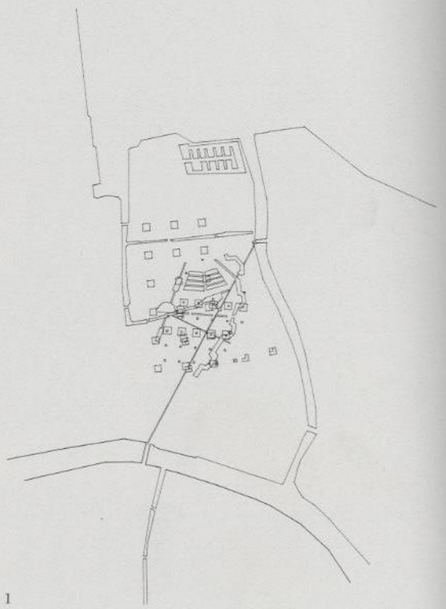


17

La Villette

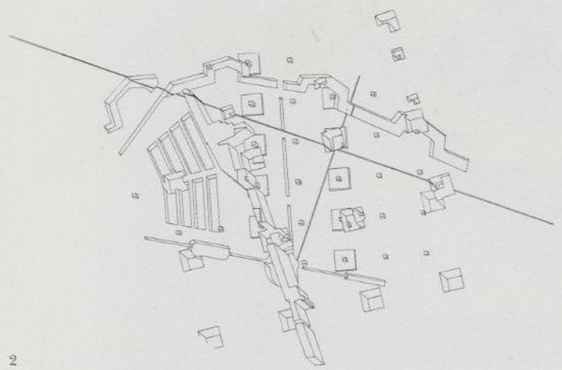
Design 1986
Parc de La Villette, Paris, France
Etablissement Public du Parc de la Vilette
4,300 square feet

Parc de la Villette is a study of time—past, present, and future—and a questioning of representation in architecture. It replaces the actual conditions of time, place, and scale with analogies of these conditions. While the site exists in the present, it is also made to contain allusions to the present, the past, and the future. Analogies are made between the conditions that existed at the site in 1867, when an abattoir occupied the site; in 1848, when the site was covered by the city walls; and at the present, the time of Bernard Tschumi's La Villette project. The resultant ambiguous nature of time and place suggests an architecture that does not exist only in the present, but reverberates, suggesting an ever-increasing set of references.



1

1 Presentation drawing, plan of scheme for site 3
2 Presentation drawing, axonometric of scheme for site 1
3 Plan, second scheme
4 Presentation model, second scheme



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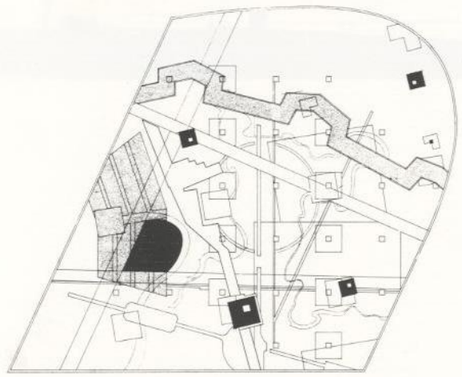

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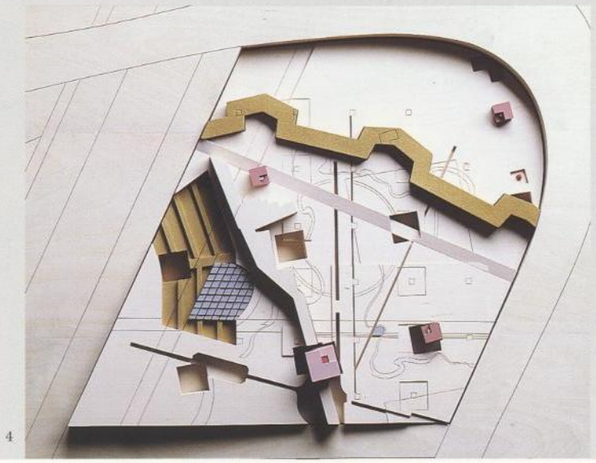
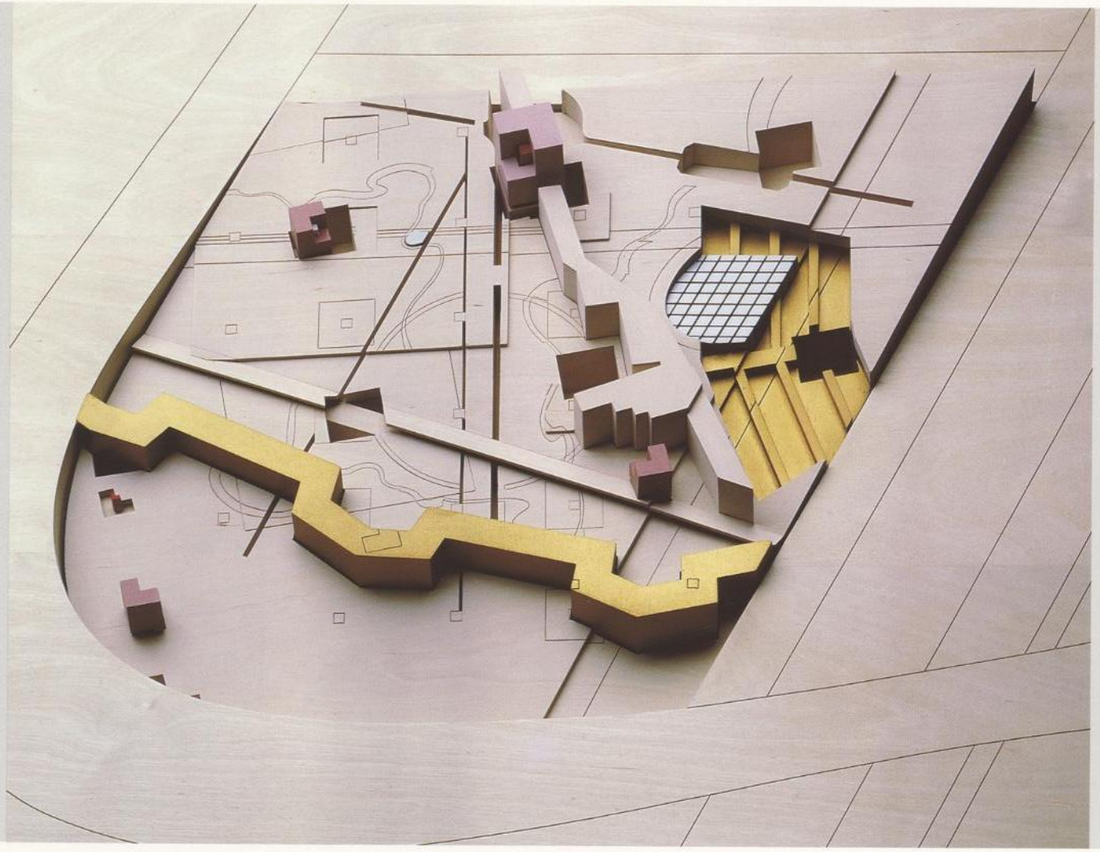


4

5 Presentation model, second scheme
6 Section 1, second scheme
7 Section 2, second scheme
8 Section 3, second scheme
9–10 Presentation models, first scheme



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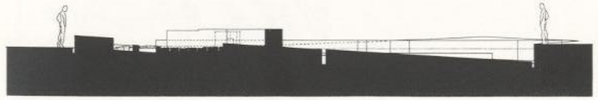

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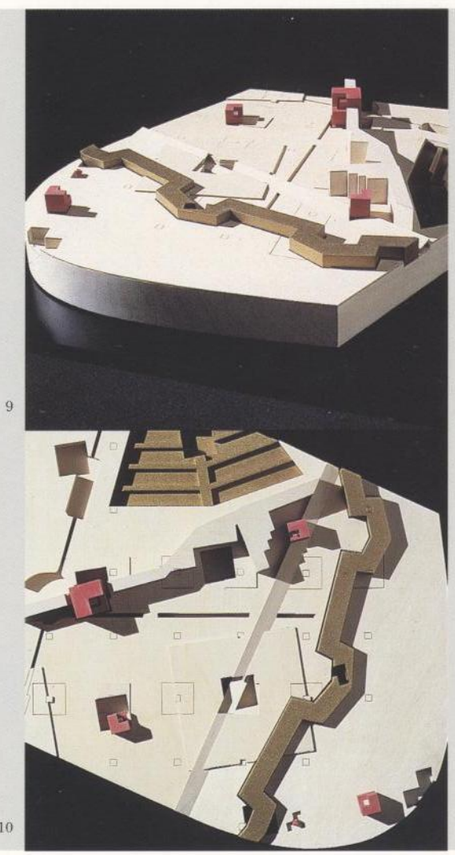


10

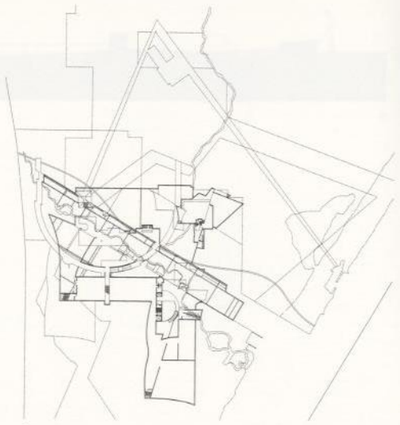
University Art Museum

Design 1986
Long Beach, California
University of California, Long Beach
67,500 square feet

The master plan and museum design is the result of a history given to the project, compiled from a series of significant dates: the settlement of California in 1849; the creation of the campus in 1949; and the rediscovery of the museum in 2049.

The building consists of four major exhibition spaces: an audiovisual installation gallery, a black-box theater/auditorium, a cafe, a conference space, a library, administrative offices and storage areas, and a series of exterior terraced sculpture courtyards. The arboretum will contain a 2-acre artificial pond, botanical gardens, terraces, and seating areas. An elevated walkway provides a link between the northern and southern portions of the arboretum.

1 Presentation model, view from the west
2 Ground level plan
3 Site plan
4 Roof plan
5–6 Presentation models, view from above



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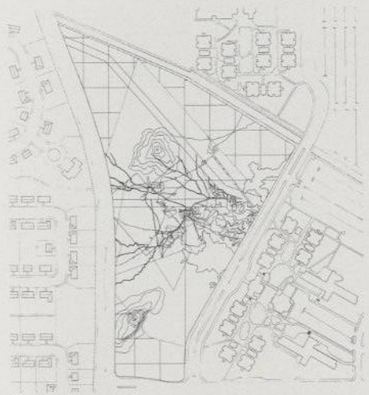

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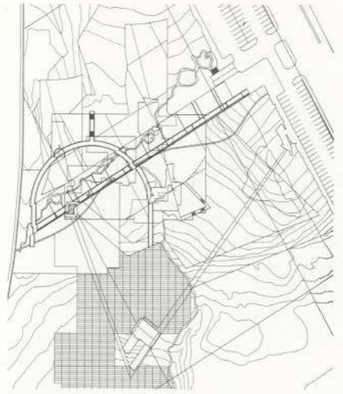
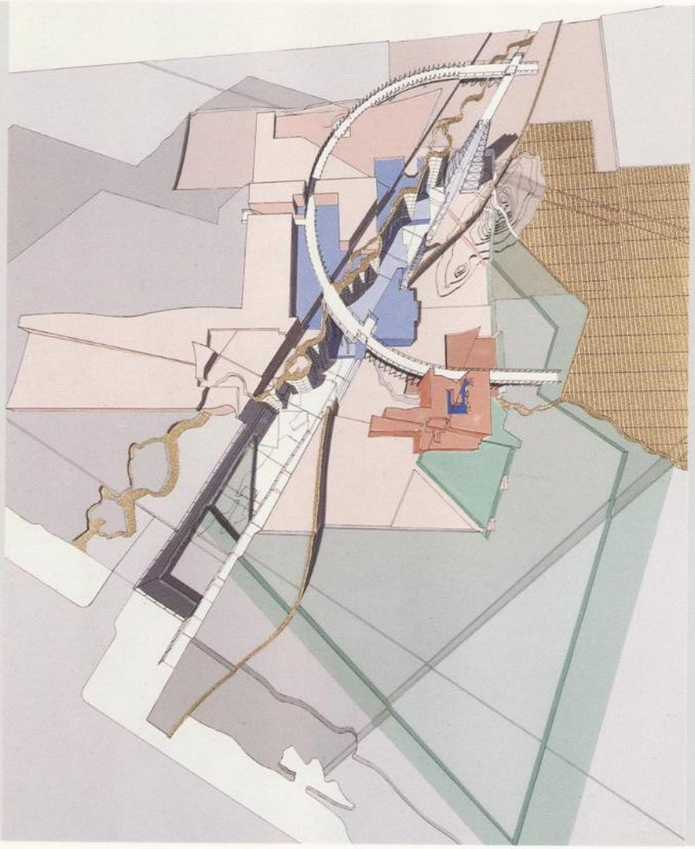


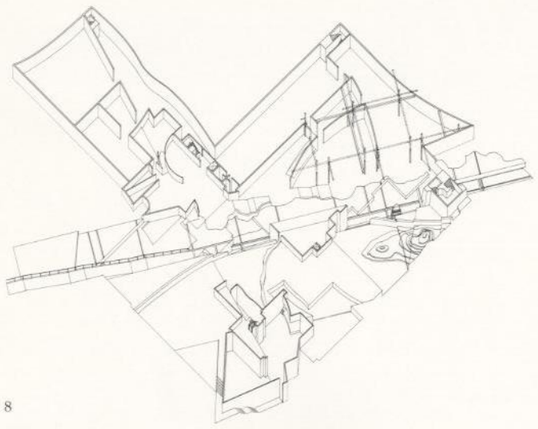
4

5 6

FOLDINGS
SCALINGS
GRIDDINGS
TRACINGS

7 Site plan
8 Axonometric, view from the north
9 Lower level plan
10 Axonometric, view from the north
11 Presentation model, view from the north-west
12 Presentation model, view from the south-west





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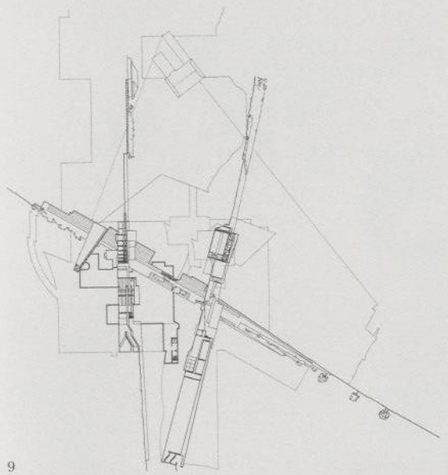

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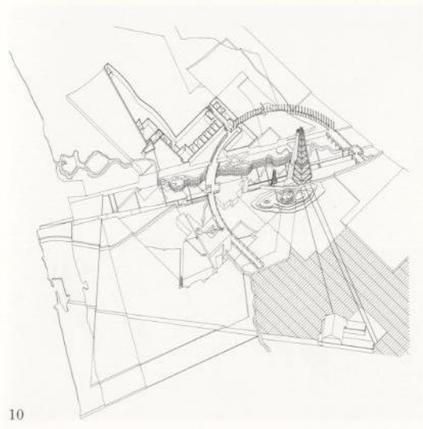

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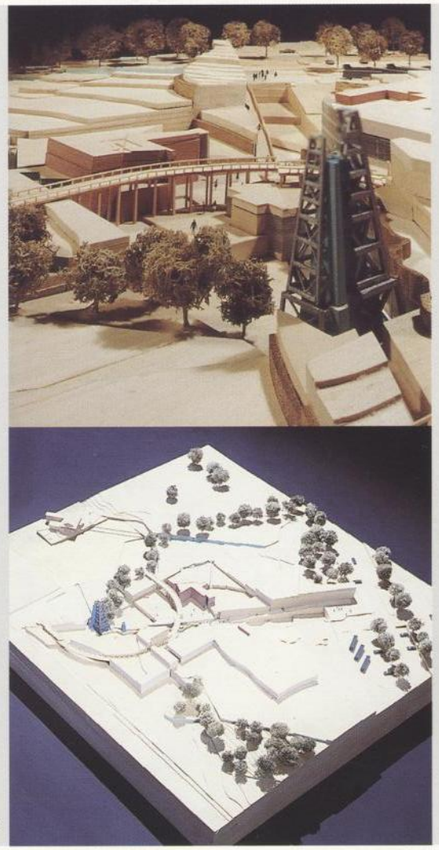


11

12

Progressive Corporation Office Building

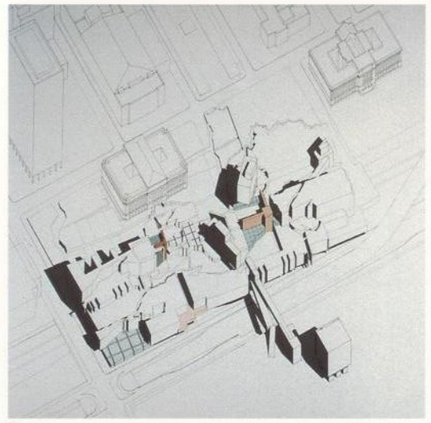
Design 1986
Cleveland, Ohio
Progressive Corporation

The site was developed from the superposition of aspects of the geographical history of the state of Ohio and the city of Cleveland: the 18th century boundary of the Connecticut Western Reserve; the 1903 Daniel Burnham plan; and the Greenville Trace—surveys of the state carried out simultaneously from the north and south. These elements were altered in size and superposed on one another. All of the conditions, fictitious and real, artificial and natural, exist simultaneously in this reinvented site. The buildings sit on the site like huge chisels, breaking the pieces open to reveal the many-faceted layers of their history.

1

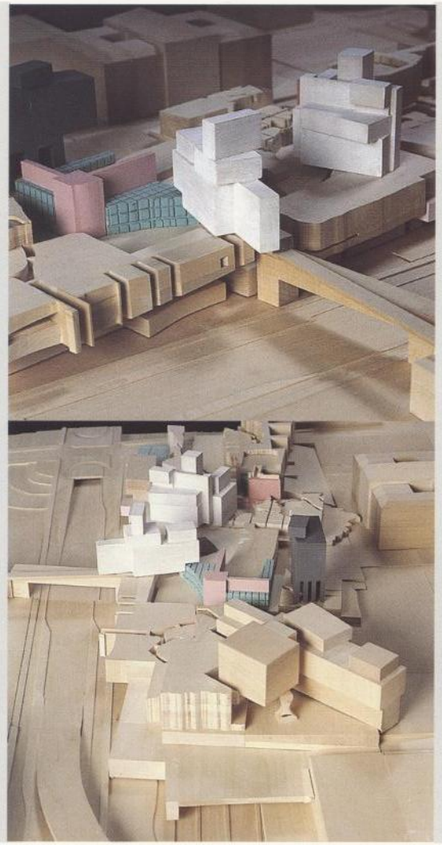
1 Presentation model, view from the north-west
2 Site plan
3 Axonometric, view from the west

2



3

4 Presentation model, view from the south
5 Site plan
6 Presentation model, view from the west
7 Presentation model, view from the south-west



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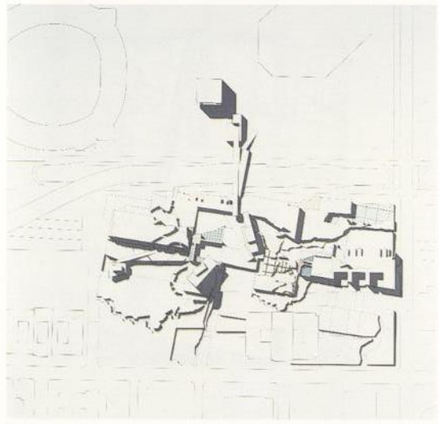


5

FOLDINGS SCALINGS TRACINGS GRIDDINGS

Wexner Center for the Visual Arts and Fine Arts Library

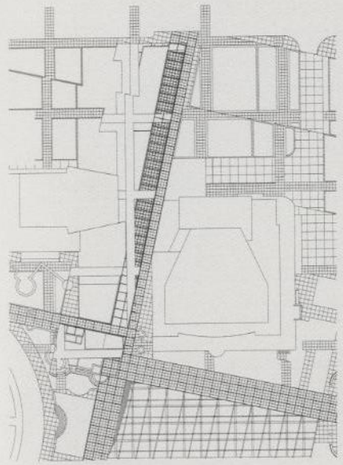
Design/Completion 1983/1989
Columbus, Ohio
The Ohio State University, State of Ohio
140,000 square feet

Instead of selecting any of the obvious building sites on the campus, a site was created by locating the Center between several proposed sites and existing buildings. This can be described as a non-building, an archaeological earthwork whose essential elements are scaffolding and landscaping.

The scaffolding consists of two intersecting three-dimensional gridded corridors which link existing buildings with the new galleries and arts facilities. One part of scaffolding is aligned with the Columbus street grid, the other with the campus grid, so the project both physically and symbolically links the campus with the city beyond. The Center acts as a symbol of art as process and idea.

1

1 View from the south
2 Site plan
3 Ground level plan

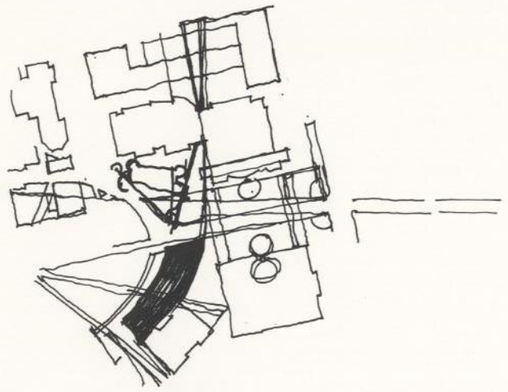


2

3

4 View from the south-east
5 Conceptual sketch
6 Section through lobby and offices, view from the south
7 Section through upper lobby and moat, view from the south
8 Scaffolding, detail view from the south-east
9 Scaffolding, detail view from the south

4



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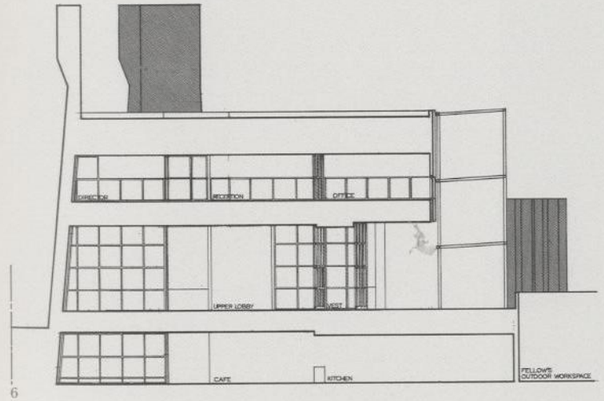

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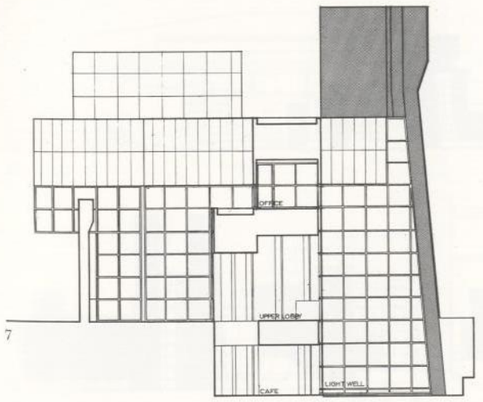

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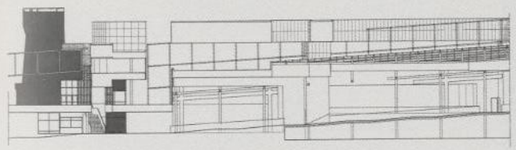
10 Lobby
11 Section through gallery ramp, view from the east
12 Section through gallery ramp, view from the west
13 West elevation
14 South elevation



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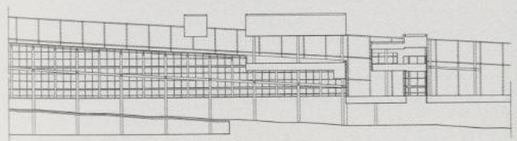

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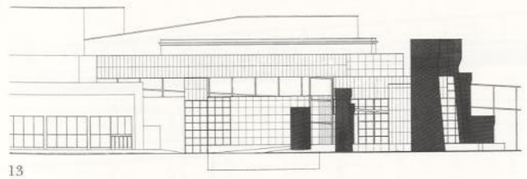

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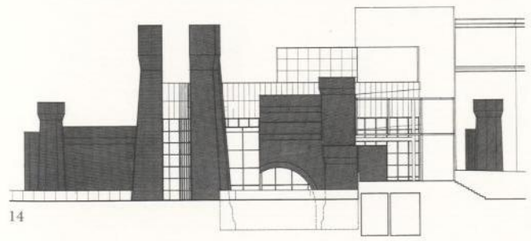

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15 Detail view
16 Section through lobby, view from the east
17 Section through gallery ramp, view from the west
18 Section through gallery ramp, view from the east
19 Gallery, view from the north
20 Black-box theater

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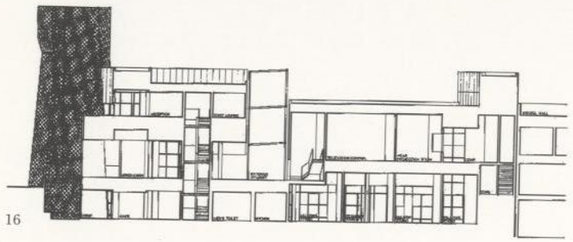

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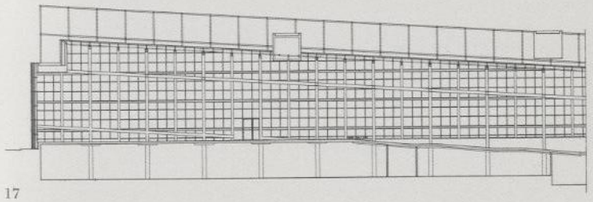

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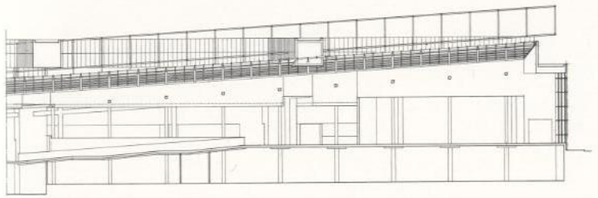

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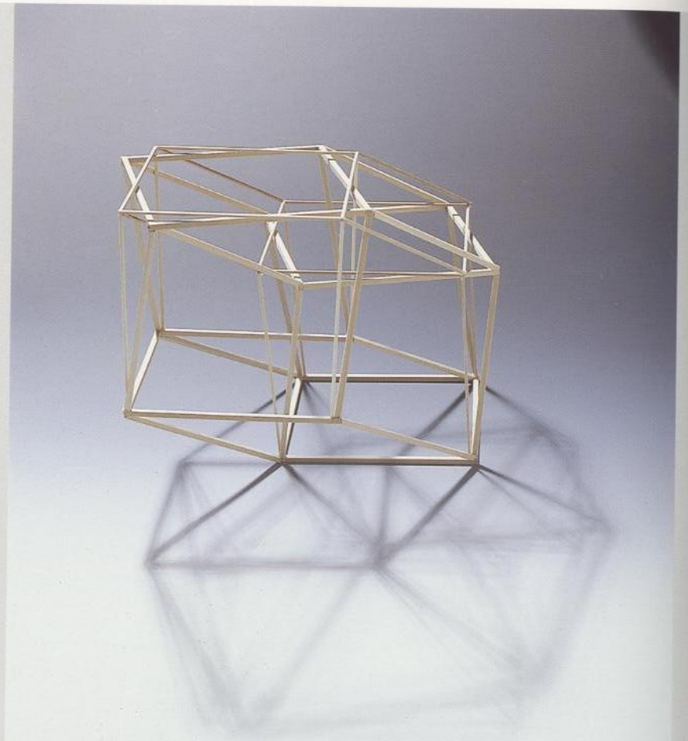
19 20

Carnegie Mellon Research Institute

Design 1988
Pittsburgh, Pennsylvania
Carnegie Mellon University
85,000 square feet

Eisenman Architects was selected to develop a master plan for the Pittsburgh Technology Center and design a new facility for the Carnegie Mellon Research Institute. The design had to address the "knowledge revolution," and represent Pittsburgh's revitalization as the first post-industrial city.

The fundamental structure for this development is the "Boolean cube," a geometric model for computer processing. Each building is made up of pairs of cubes. Each pair contains two solid cubes and two frame cubes corresponding to office and laboratory modules. Each pair can be seen as containing the inverse of the other as solid and void.



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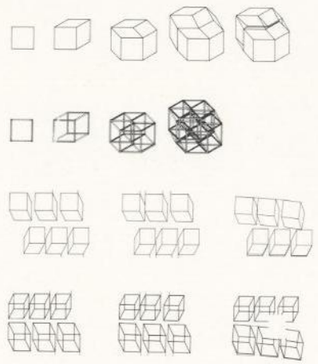

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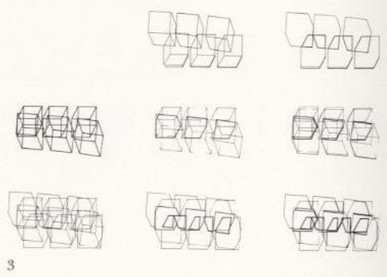
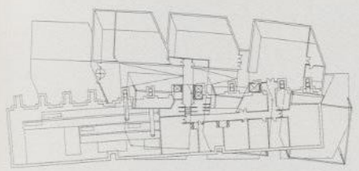


3

1 Study model, Boolean cube
2–3 Concept diagrams
4 Second level plan
5 Third level plan
6 Fourth level plan
7 Sixth level plan
8 Seventh level plan
9 Roof level plan



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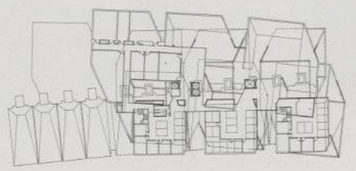

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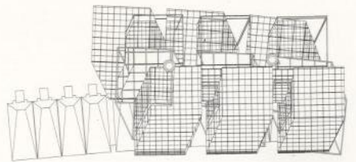

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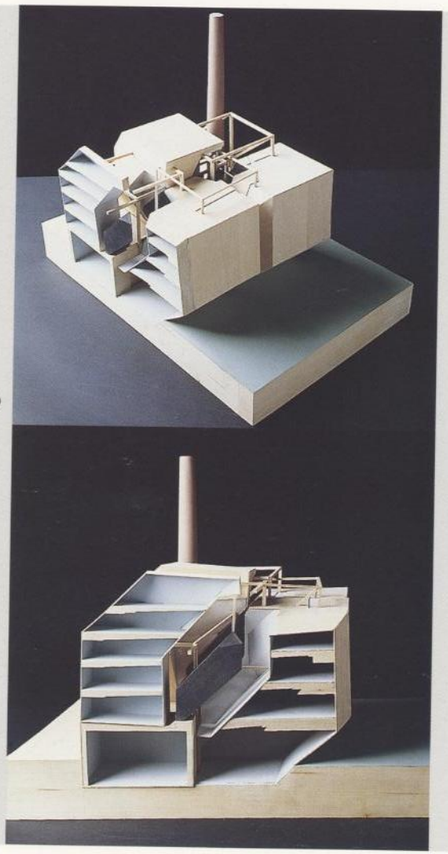
10–11 Study model
12 North elevation
13 East elevation
14 Interior perspective
15 Site model, view from the east
16 Transverse section, view from the east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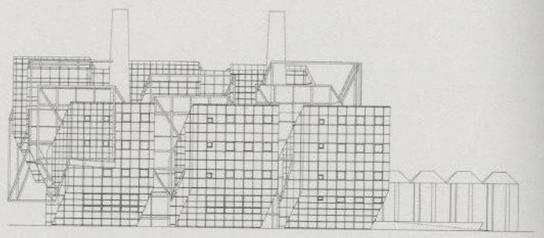
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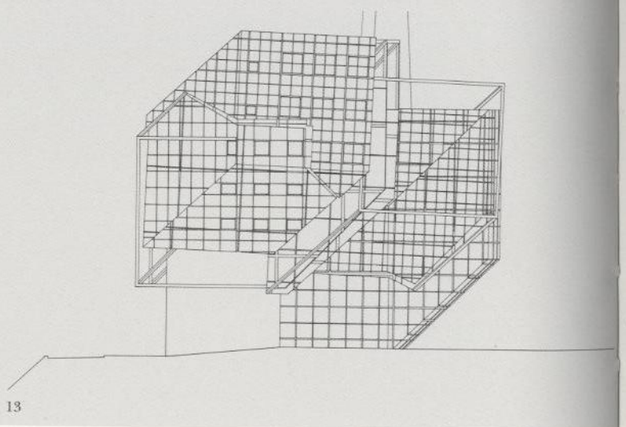
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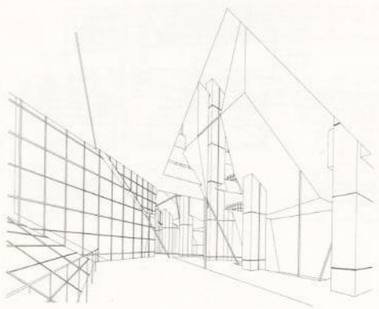
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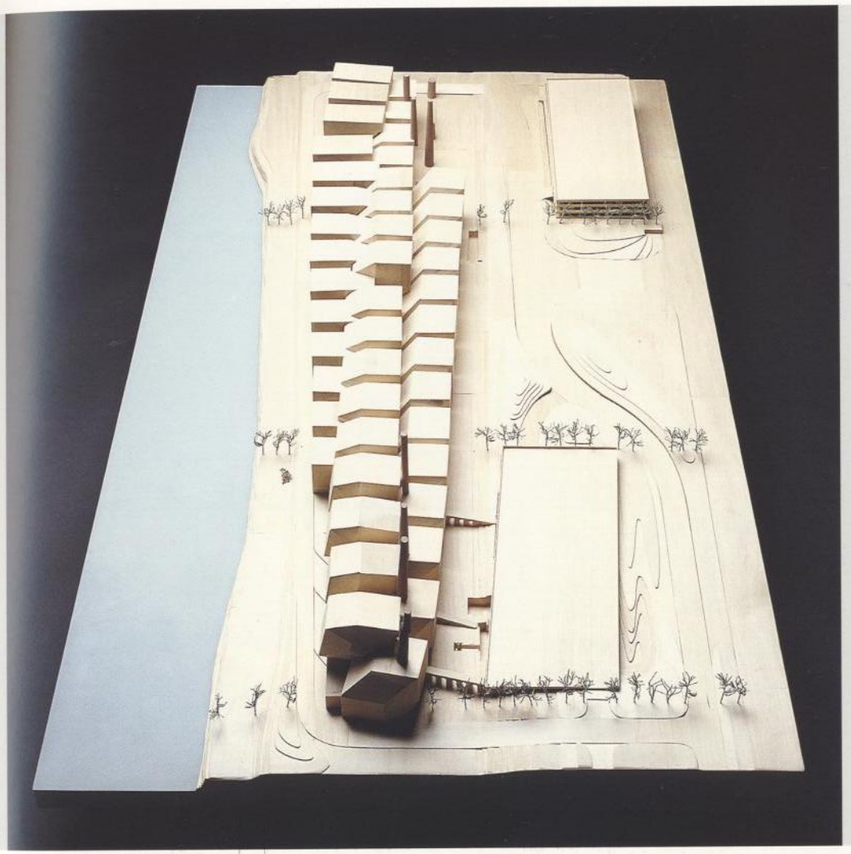
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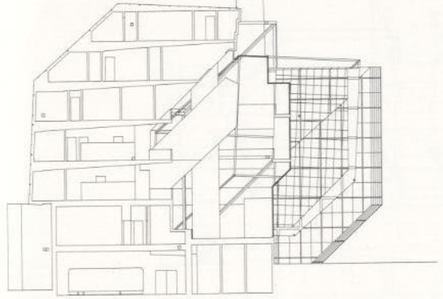
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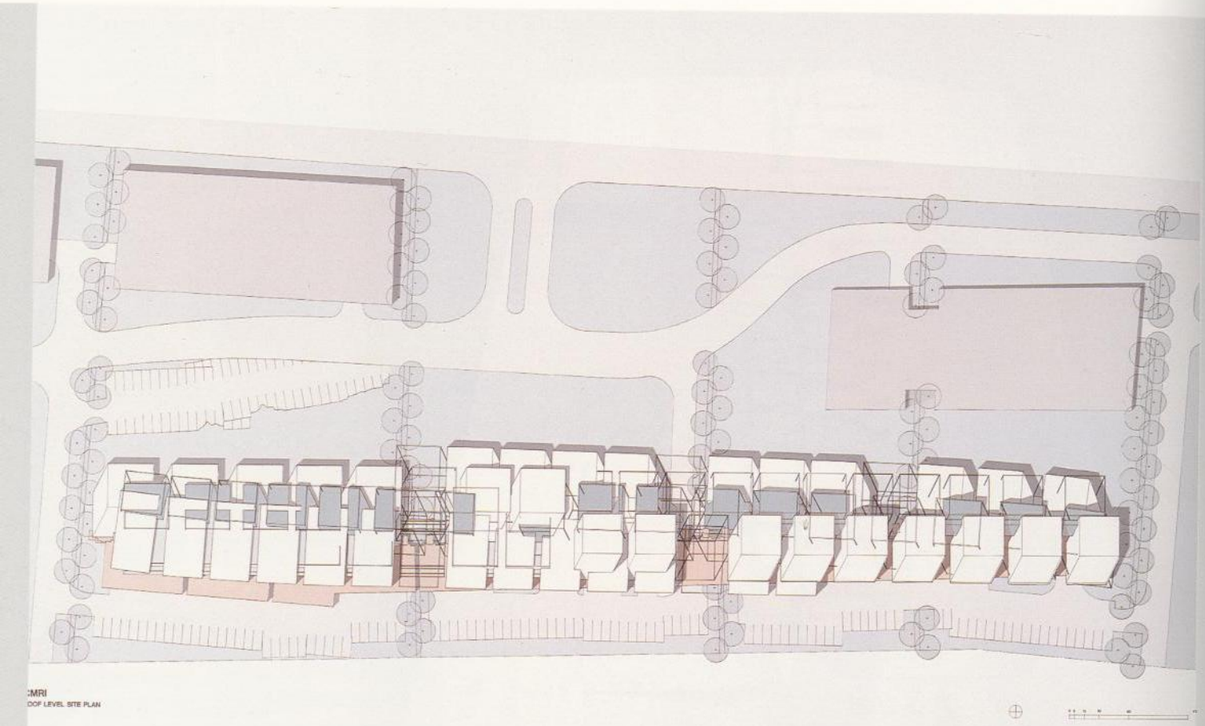
17 Site plan
18 Longitudinal section, view from the north
19 Roof plan
20 Longitudinal section, view from the south



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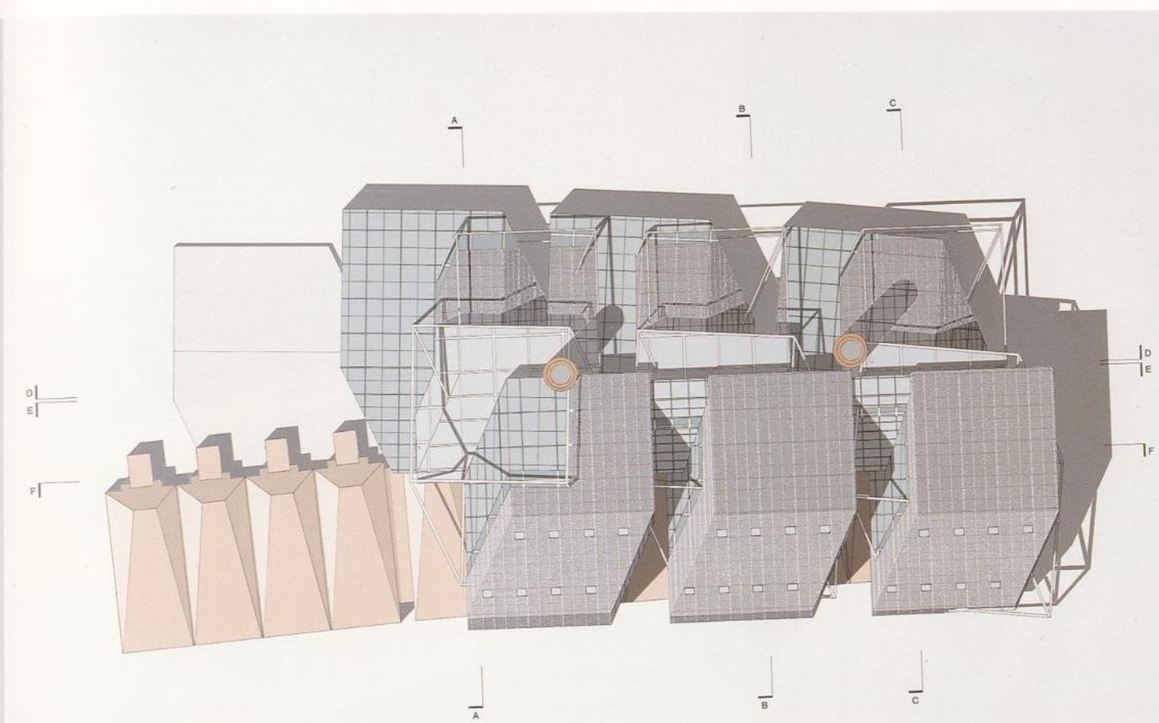

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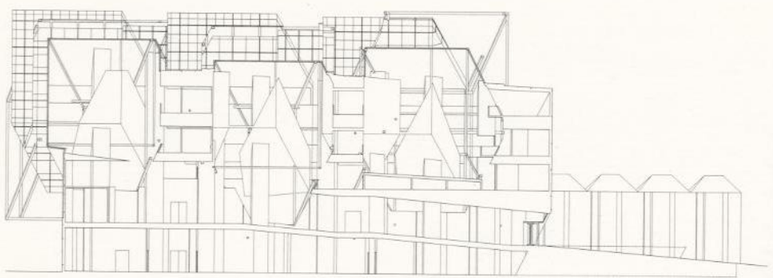

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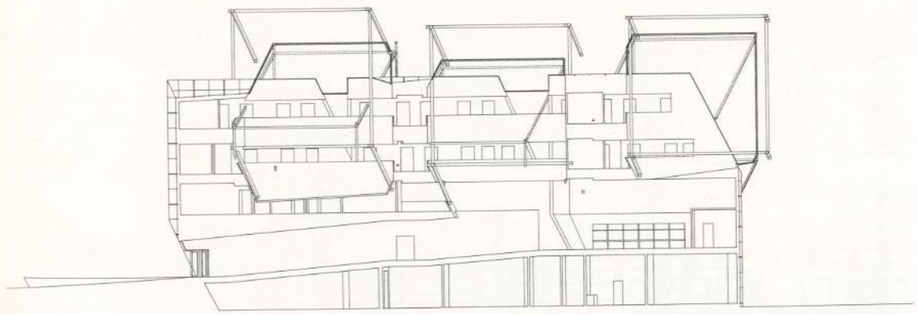
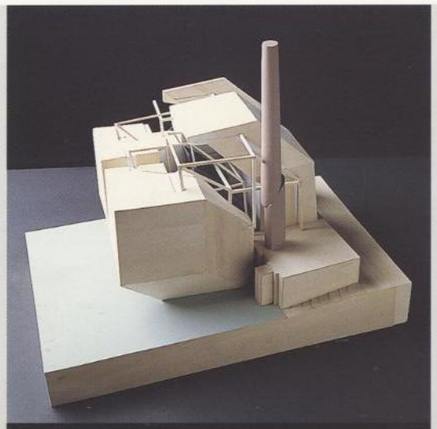


20

21 Study model
22 Presentation model (office building), view from the south-west
23 Site plan
24 Study model
25 Presentation model (office building), view from the north-west
26 Presentation model (office building), view from the north-east
27 Study model



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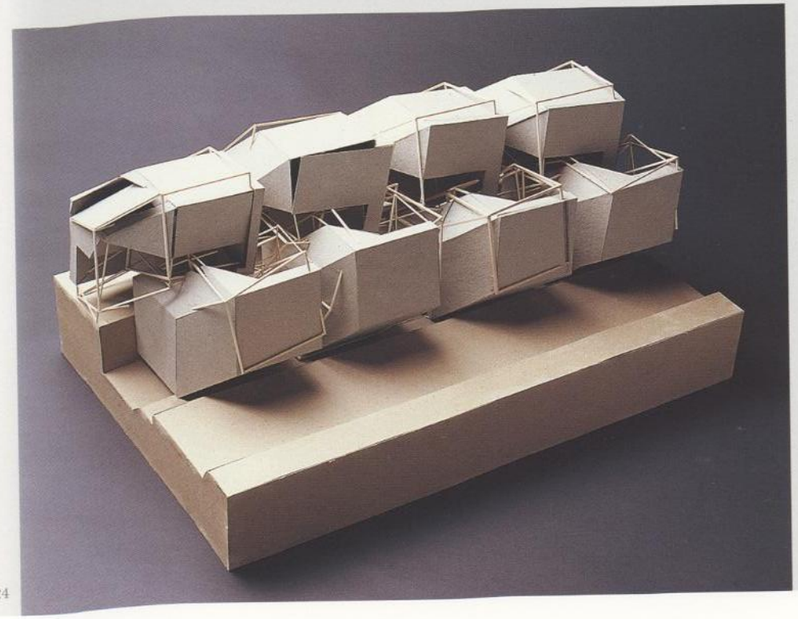

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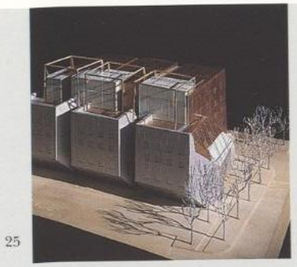

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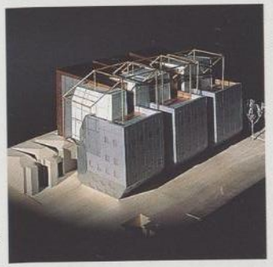

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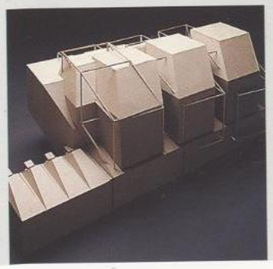

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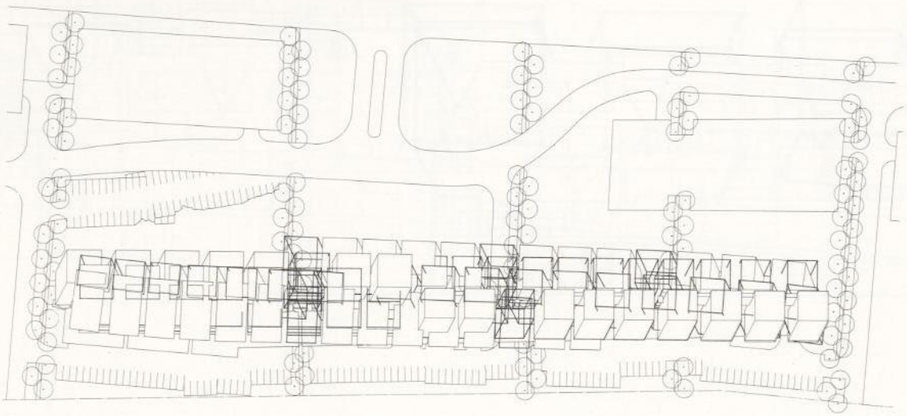
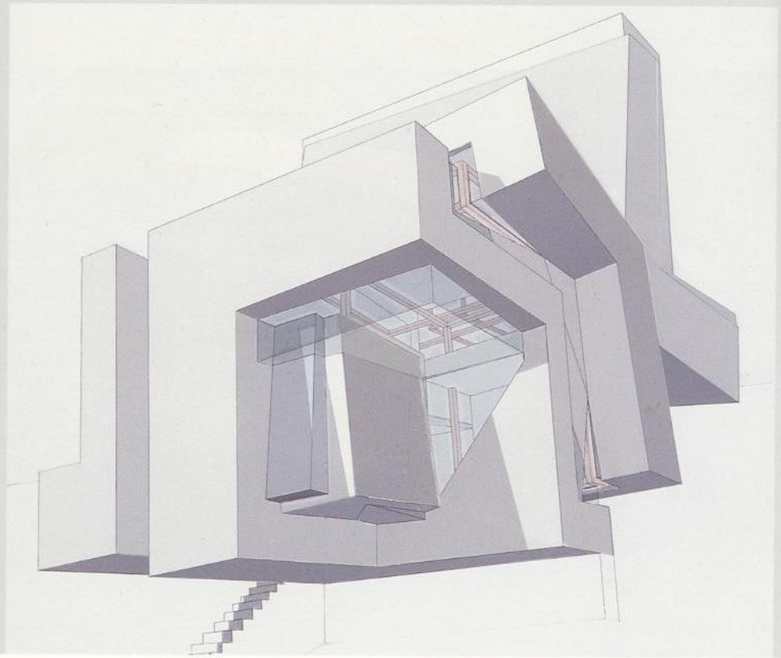


23

Guardiola House

Design 1988
Cadiz, Spain
Mr Javier Guardiola Sr
1,200 square feet

This house can be seen as the manifestation of a receptacle in which traces of logic and irrationality are intrinsic components of the object/place. It exists between the natural and the rational, between logic and chaos; the arabesque. It breaks the notion of figure/frame, because it is figure and frame simultaneously. Its tangential el-shapes penetrate three planes, always interweaving. These fluctuating readings resonate in the material of this house which, unlike a traditional structure of outside and inside, neither contains nor is contained. It is as if it were constructed of a substance which constantly changes shape.



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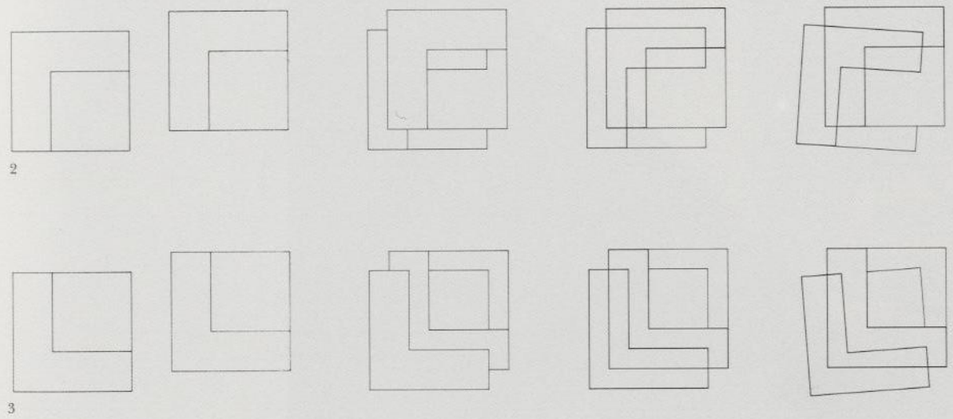
1 Perspective view from the south-east
2 Concept diagrams, plan
3 Concept diagrams, elevation
4 Concept diagrams, plan
5 Concept diagrams, elevation



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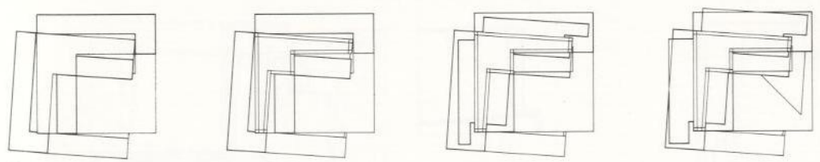

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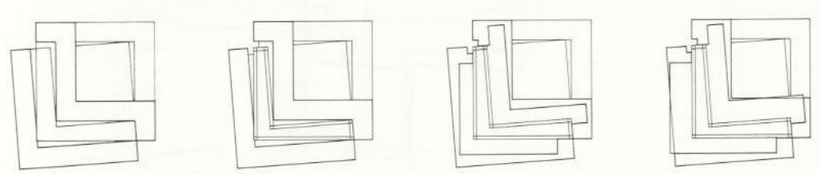
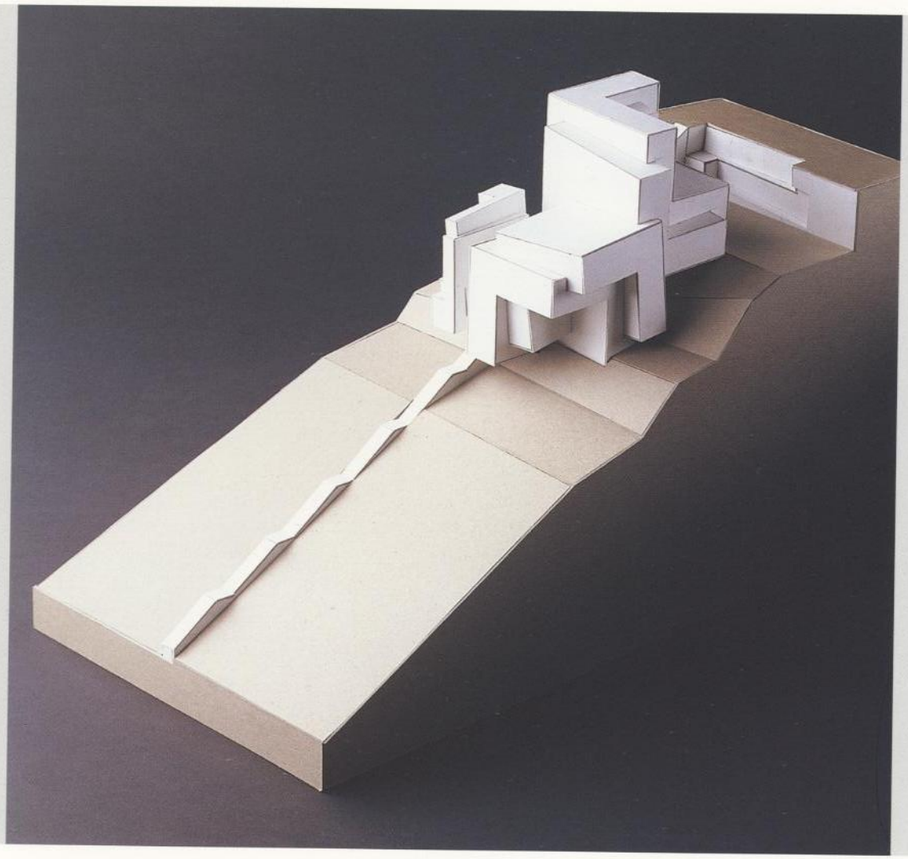


5

GRIDDINGS SCALINGS FOLDINGS STRACINGS

6 Study model, view from the south-east
7 Section BB
8 Section AA
9 West elevation
10 East elevation
11 Structural model, view from the south-east
12 Structural model, view from the east



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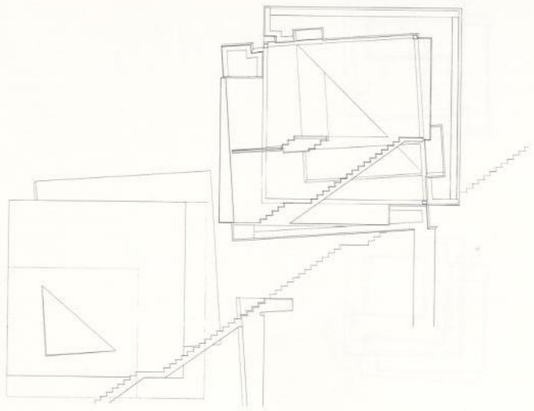

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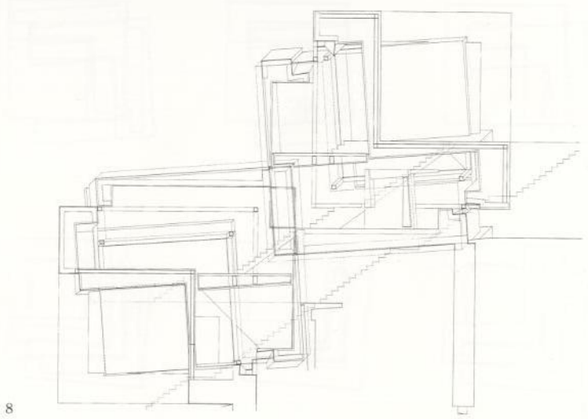

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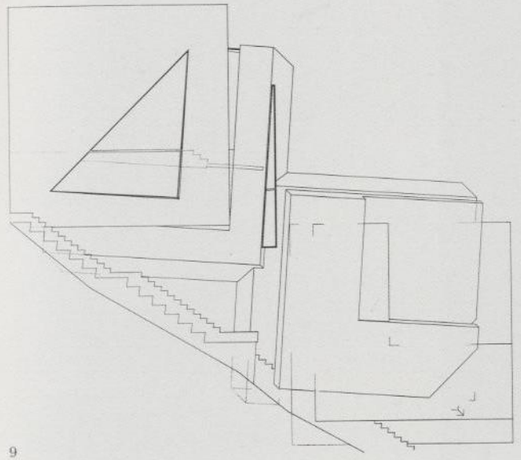

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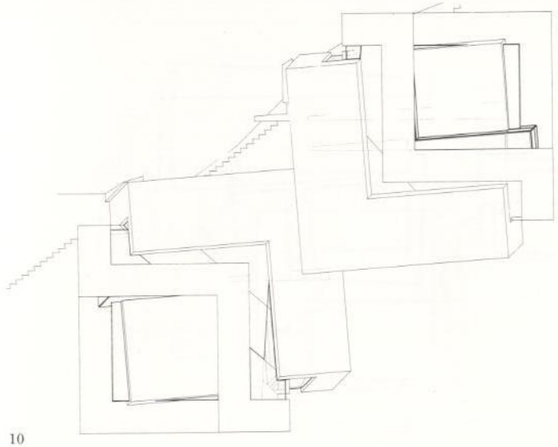

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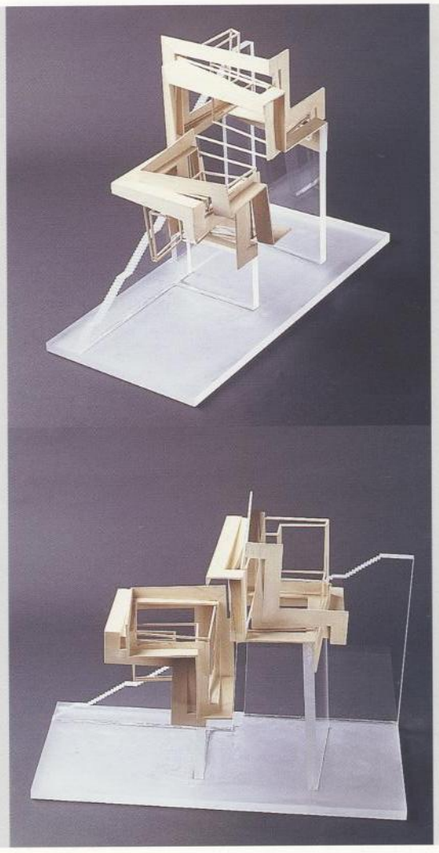

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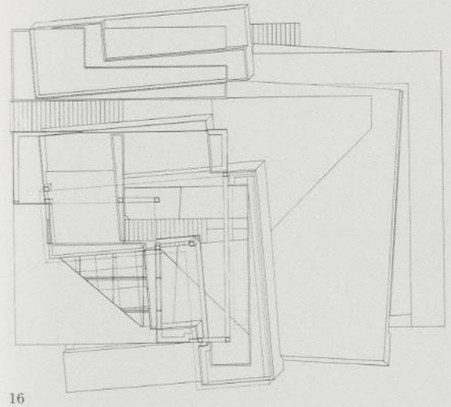
GRIDDINGS SCALINGS FOLDINGS STRACINGS

13 Study model, view from the south
14 Intermediate level plan
15 Upper level plan
16 Section EE
17 Section DD
18 Study model, view from the south-east
19 Study model, view from the north-west

13



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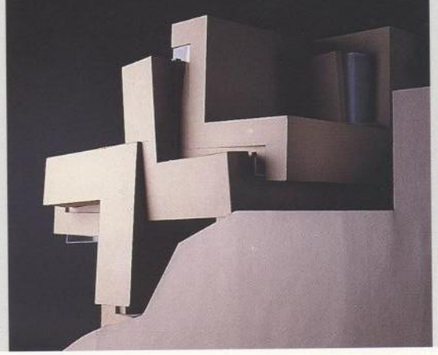

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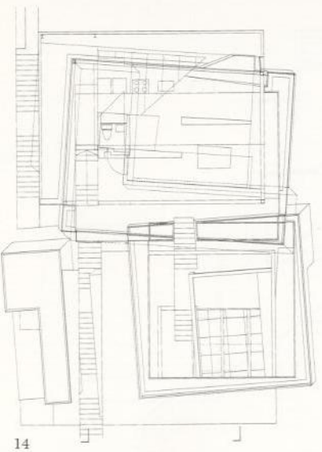

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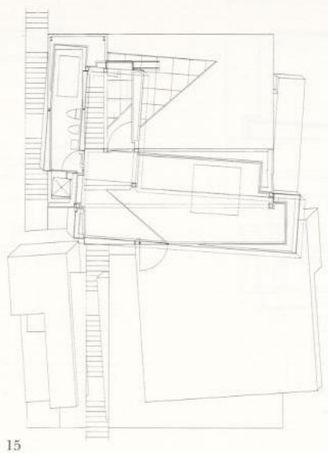

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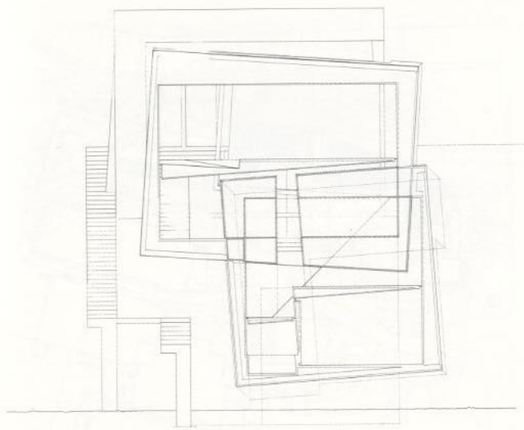


17

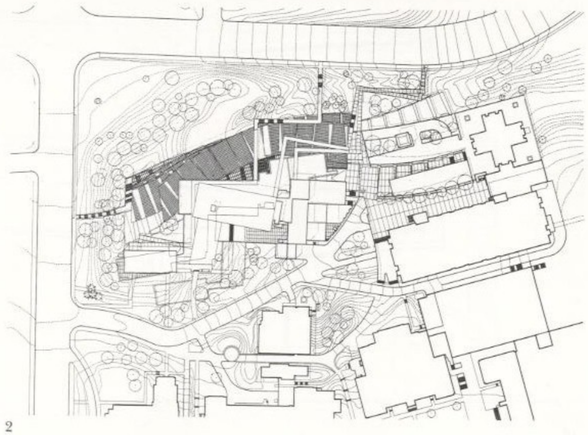
Aronoff Center for Design and Art

Design/Completion 1988/present
Cincinnati, Ohio
University of Cincinnati
273,000 square feet

Design disciplines must assume a more important role in our media-dominated age of information than ever before. The Aronoff Center for Design and Art is programmed to be a model for this kind of leadership. For this project, we had to reconceptualize what a building has to be in order to house such inventive, contemporary activity.

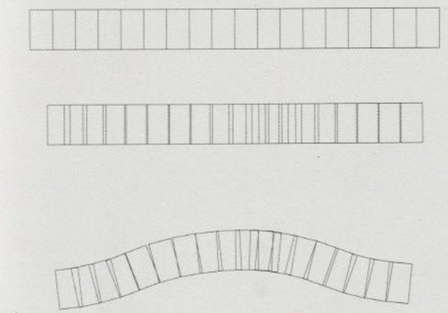
The vocabulary of the building derives from the curves of the land forms and the chevron forms of the existing building; the dynamic relationship between these two forms organizes the space between them. We worked with the students, faculty, administrators, and friends of the College so that the building was an evolutionary process of work which everyone can say "was created by us."

1



2

1 Presentation model, aerial view
2 Site plan
3–4 Concept diagrams, curved line
5 400-level floor plan
6 600-level floor plan



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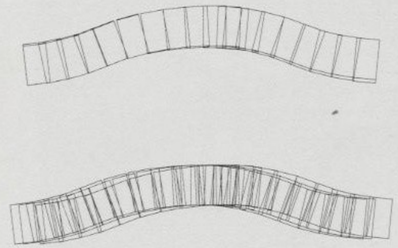

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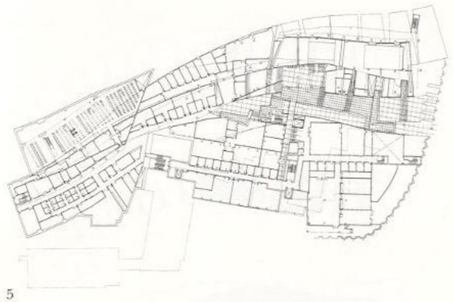

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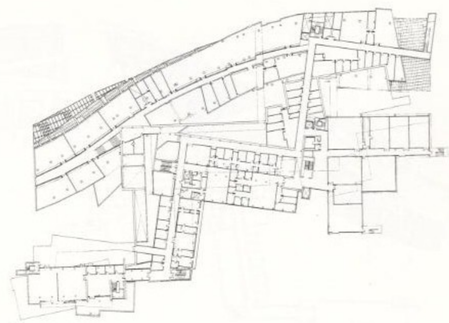
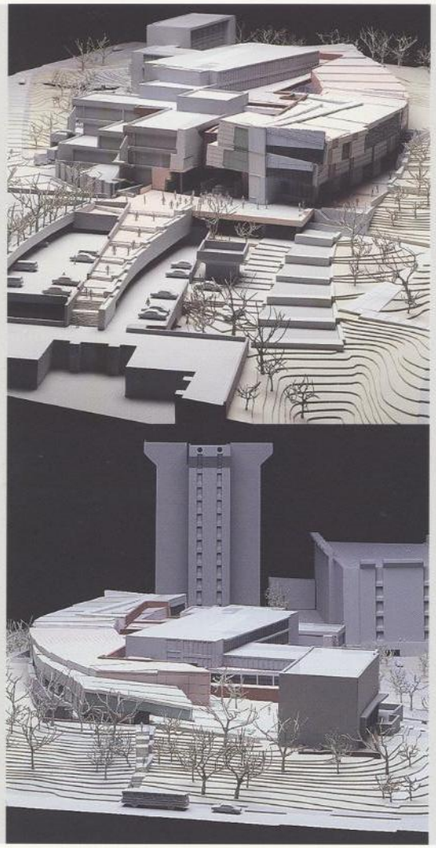
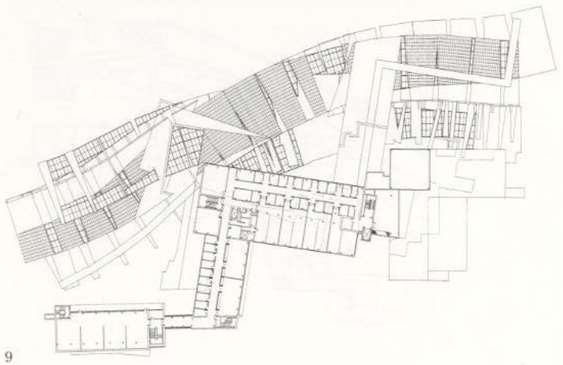


6

TRACINGS FOLDINGS SCALINGS GRIDDINGS

7 Presentation model, east view
8 Presentation model, west view
9 700-level floor plan
10 Concept diagram, tiled curve
11 Concept diagram, tiled curve trace
12 Nine-segment model, east view
13 Nine-segment model, east sectional view





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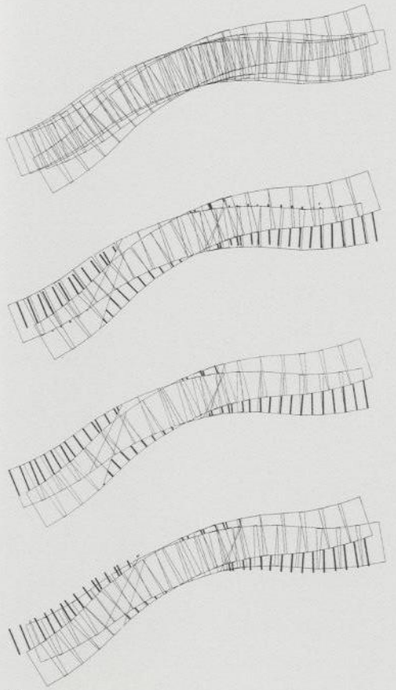

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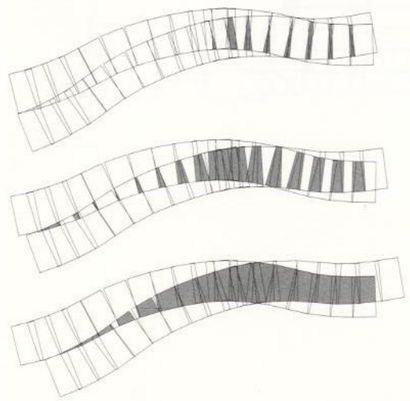

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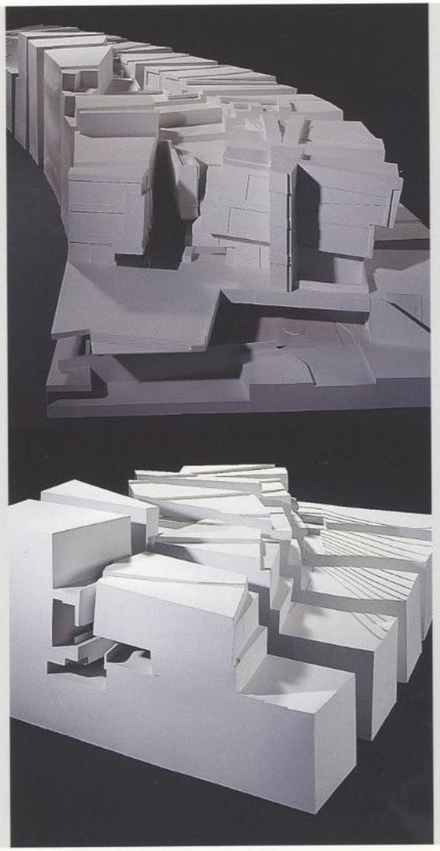

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14 East entrance
15 College Hall, east view
16 Concept diagrams, composite curves and chevrons
17 Concept diagrams, chevron trace and imprint
18 Transverse section
19 Nine-segment model, east view
20 Nine-segment model, auditorium section

16

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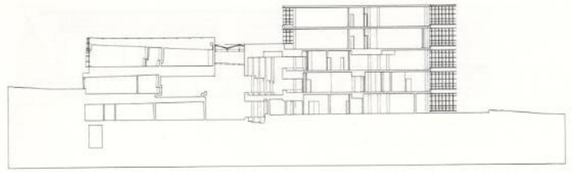

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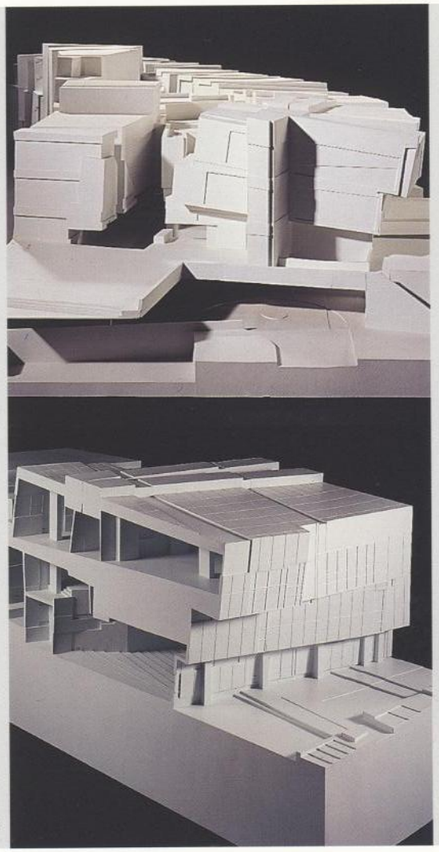

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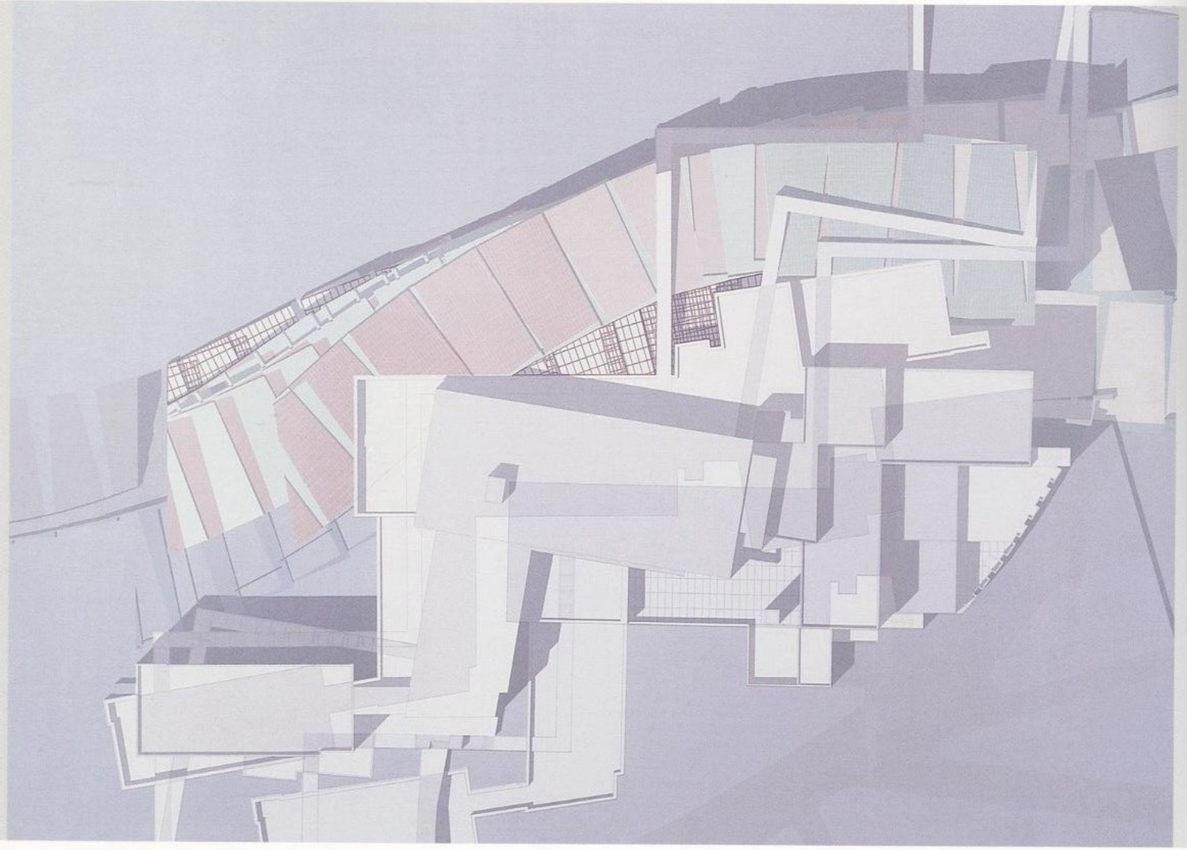
21 Roof plan
22–27 Transverse sections
28 Nine-segment model, auditorium section, east view
29 Nine-segment model, auditorium section



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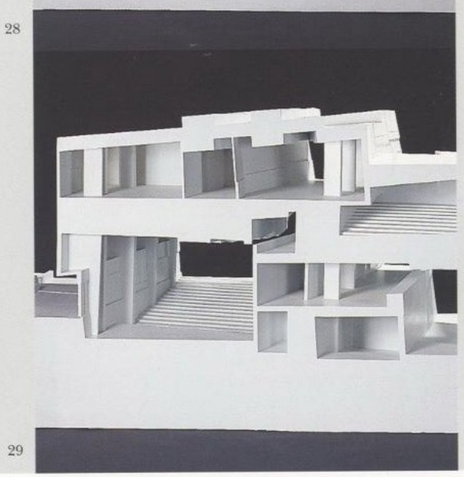

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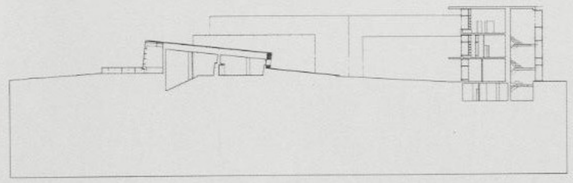

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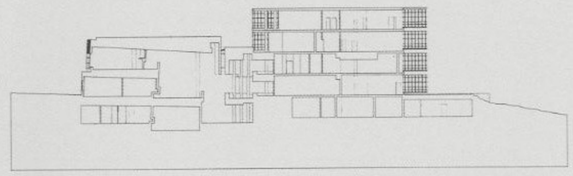

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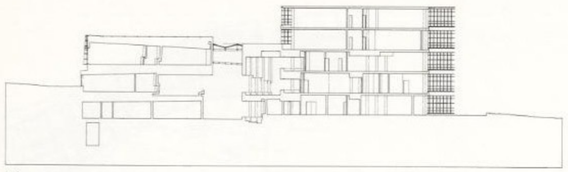

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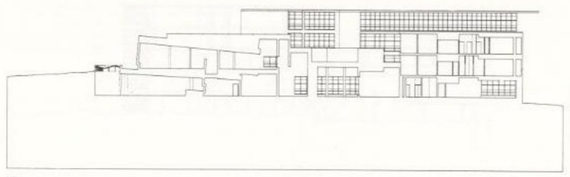

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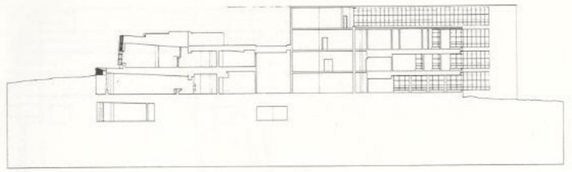

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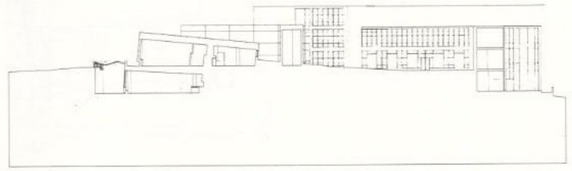


27

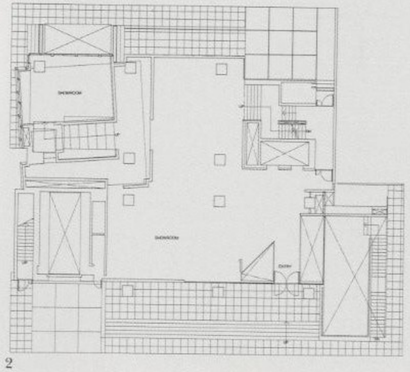
Koizumi Sangyo Office Building

Design/Completion 1988/1990
Tokyo, Japan
Koizumi Sangyo Corporation
43,000 square feet

In the West, the concept of place (*topos*) has always been pre-eminent. Less important, but latent or repressed in this topos, has been the concept of *atopia*, or no place. Tokyo can be seen as embodying a concept of atopia lying with topos. This project proposes that this "lying within" can be seen as another order, another potential structure. These ideas have always been a part of Japanese thought: the Japanese word *ma* stands for the notion of "the space between," and *ku* for "no place." In this project, the idea was not to build the place, but to build a place between. The project deals with the idea of imprint—the former presence of place—and trace—the absence of place—as the major components of any space.

1

1 View from the east
2 Ground level plan
3 Showroom, ground level plan
4 View of exhibition gallery from the north-east
5 View of showroom from the west



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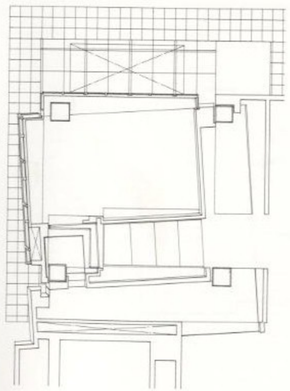

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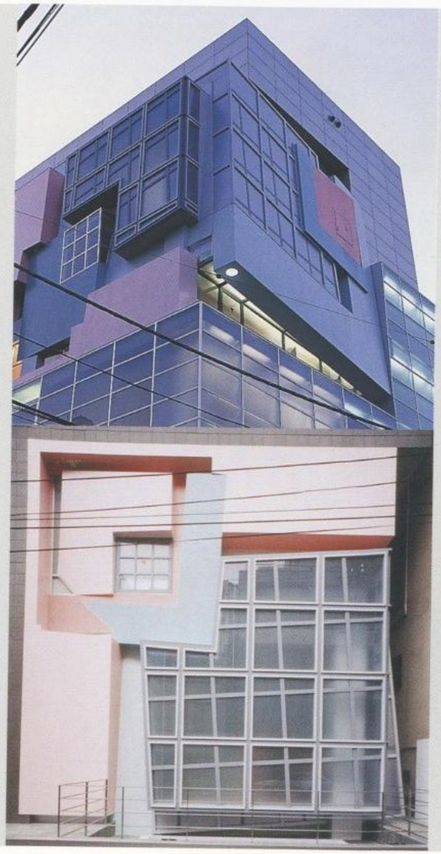

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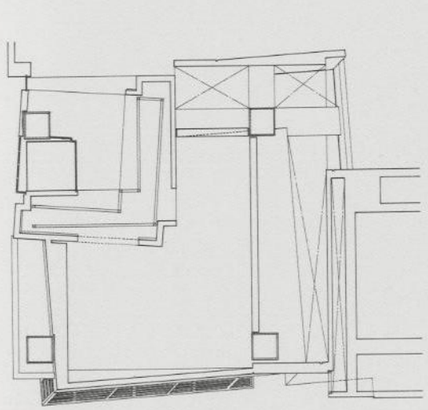
6 View from the north-east
7 Showroom, third level plan
8 Fifth level plan
9 Facade detail
10 View of exhibition gallery from the north-east



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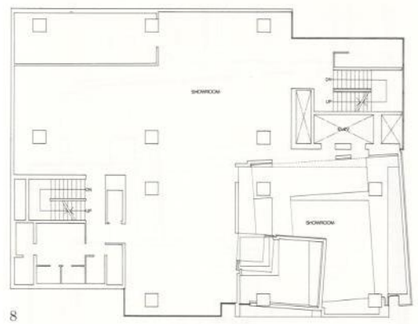

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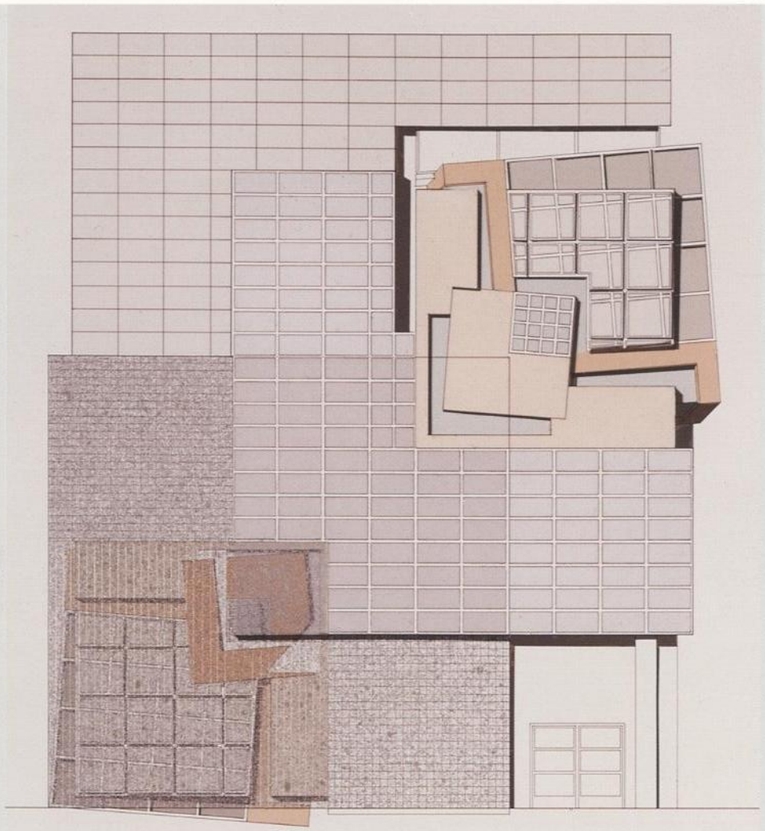
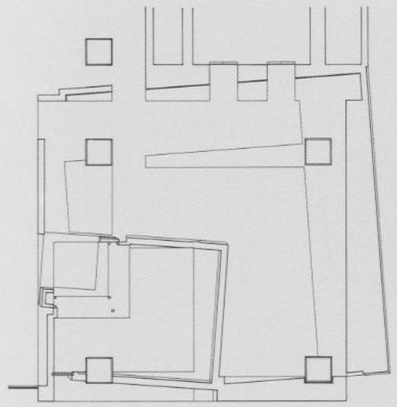
11 East elevation
12 Exhibition gallery, fifth level plan
13 Exhibition gallery, sixth level plan
14–16 Interior details





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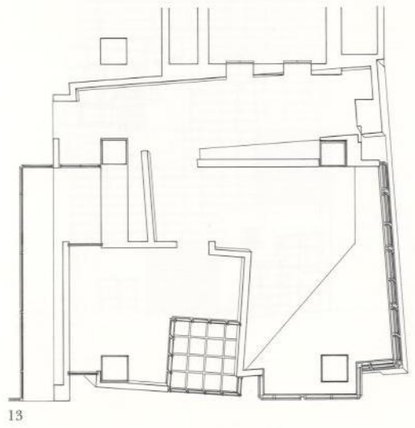

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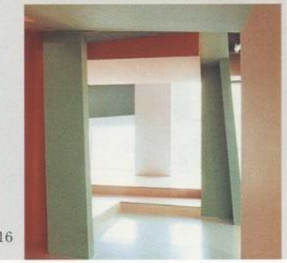

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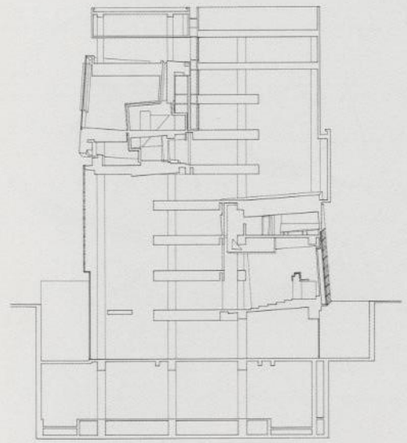

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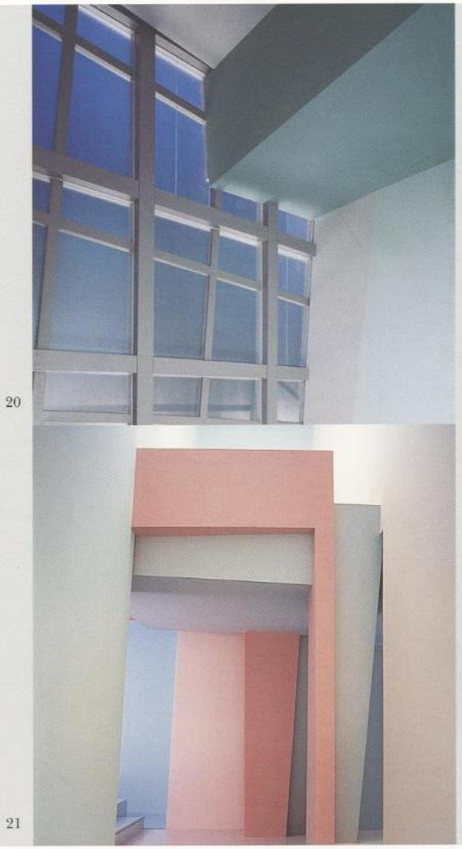

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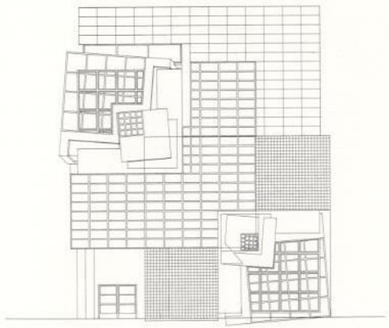


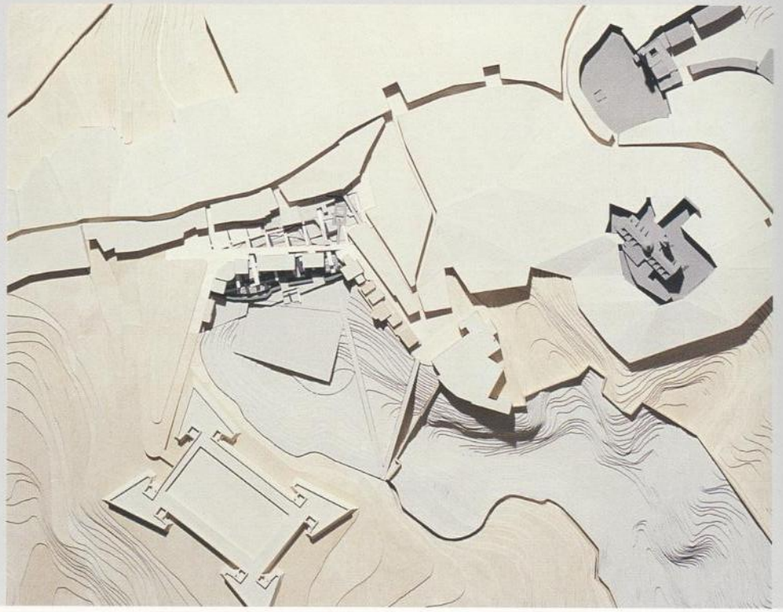
19

Siena Bank Master Plan

Design 1988
Siena, Italy
Monte Paschi Bank/Siena Chamber of Commerce
60,000 square feet

The program for the Siena Bank Competition required the design of an office building, parking garage, and bus terminal, while unifying two adjacent piazzas on an elevated site in the center of this historic hill town. We examined the site for traces of political and geographical histories, looking for similarities in form which might lead to a different understanding and interpretation of the town and its past.

By moving the old city wall down and moving the line of the oval up to the level of the piazza, a link was created between the levels of the city, allowing the upper level to display the full range of its archaeological nature.



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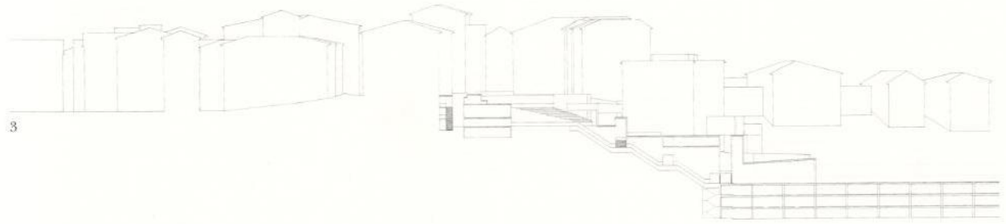
1 Presentation massing model
2 Massing plan
3 Site section EE

2



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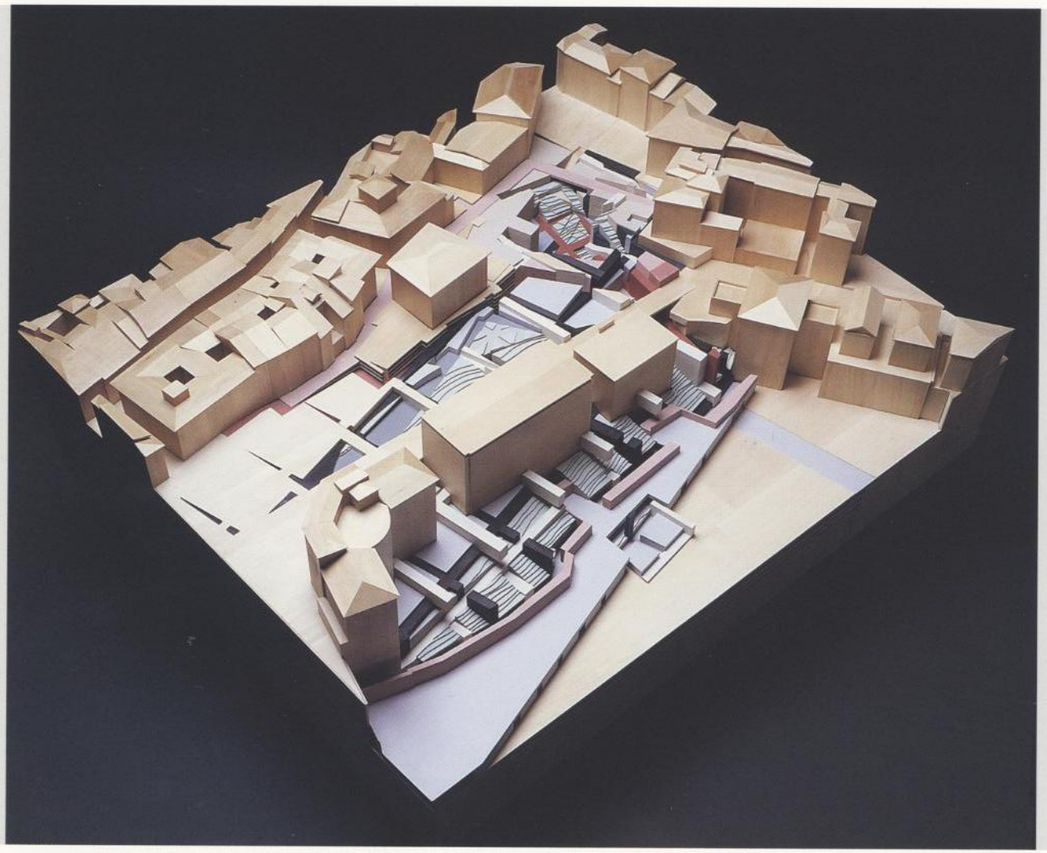
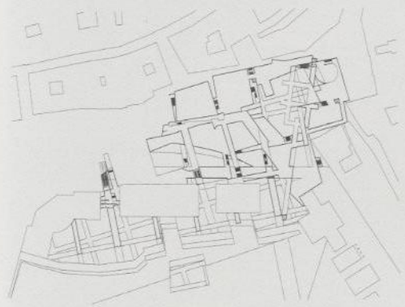


4 Presentation building model, view from the north-west
5 331 elevation level plan
6 Site section FF
7 331 elevation level plan
8 Roof level plan



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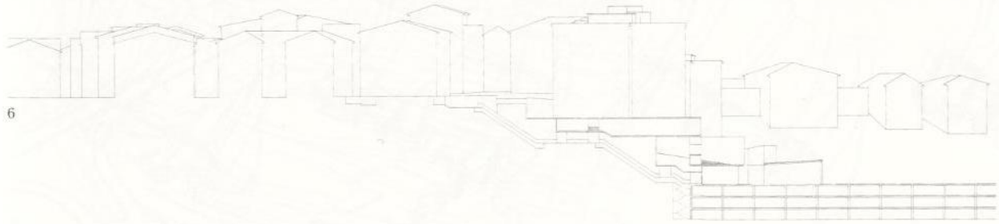

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8

TRACINGS FOLDINGS SCALINGS TRACINGS FOLDINGS SCALINGS GRIDDINGS

Greater Columbus Convention Center

Design/Completion 1989/1993
Columbus, Ohio
Greater Columbus Convention Center Authority
530,000 square feet

The design for the Greater Columbus Convention Center is simultaneously suggestive of the railyards that once occupied the site, nearby highway ribbons, and overlays of delicate fiber optic cables that represent the information age. It reflects High Street's traditionally narrow structures with articulated facades that have been extruded away from the street.

The design also solves one of the most persistent problems in convention center design—diagrammatic clarity. Differences in forms clearly distinguish the various exhibition spaces and parts of the concourse. The strengths of the scheme are accomplished without relying on unsatisfying quotations from Columbus's past, or images typically found in "generic" convention halls.

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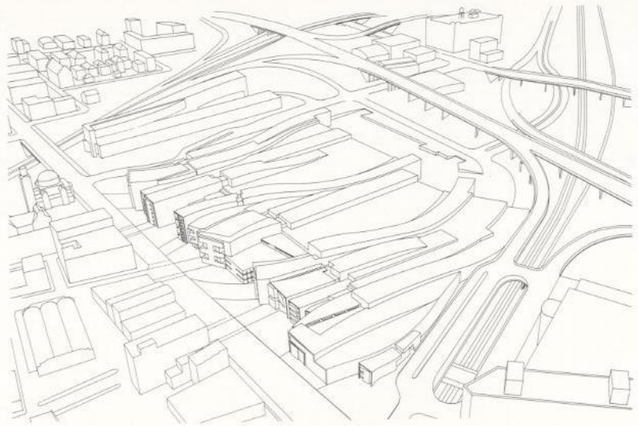
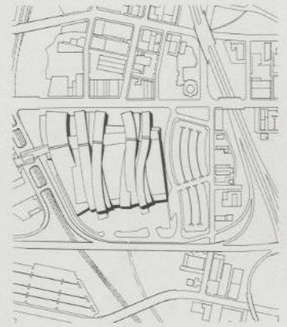


2

1 Aerial view from the south-west
2 Competition perspective, view from the south-west
3 West facade, view from the north
4 Site plan
5 Functional diagram, circulation concourse
6 Functional diagram, meeting rooms and ballroom
7 Functional diagram, concourse and prefunction
8 Functional diagram, administration and service

3



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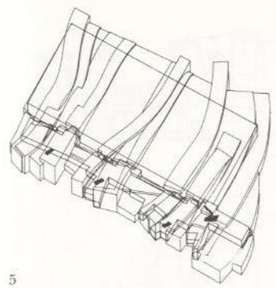

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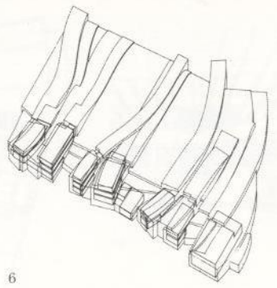

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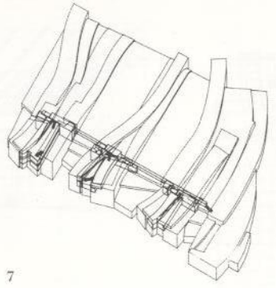

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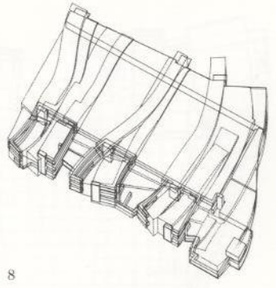

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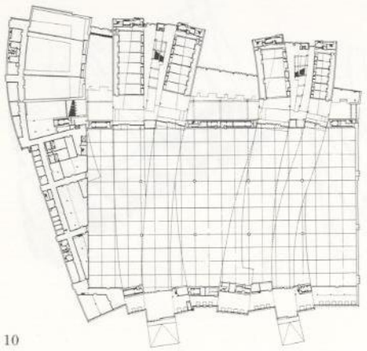
9 East facade, view from the north-east
10 Ground level plan
11 Mezzanine level plan
12 Aerial view from the south
13 Competition perspective, concourse
14 Competition perspective, exhibit hall



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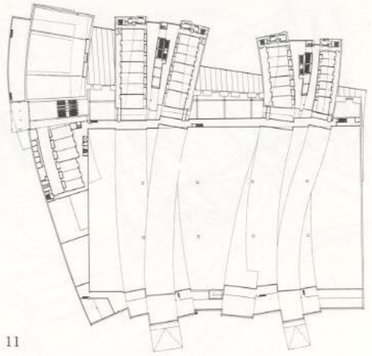

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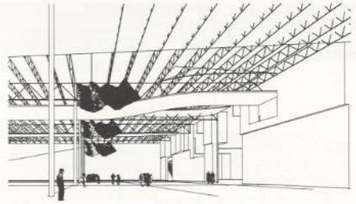

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15 Aerial view from the north
16 West elevation
17 East elevation
18 Concourse, view from the north
19 Concourse, view from the south
20 Prefunction, view from the east
21 Competition west elevation
22 Competition east elevation
23 North elevation
24 South elevation


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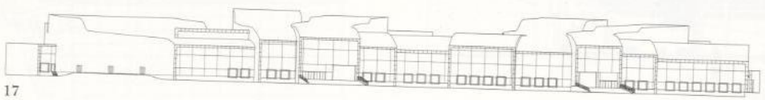
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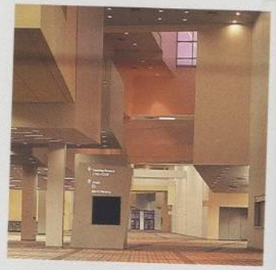
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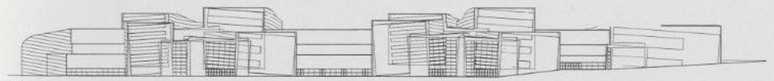
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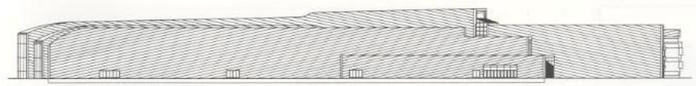
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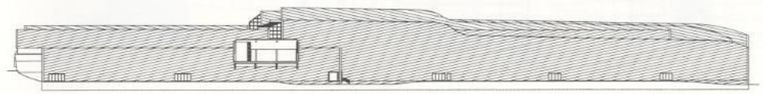
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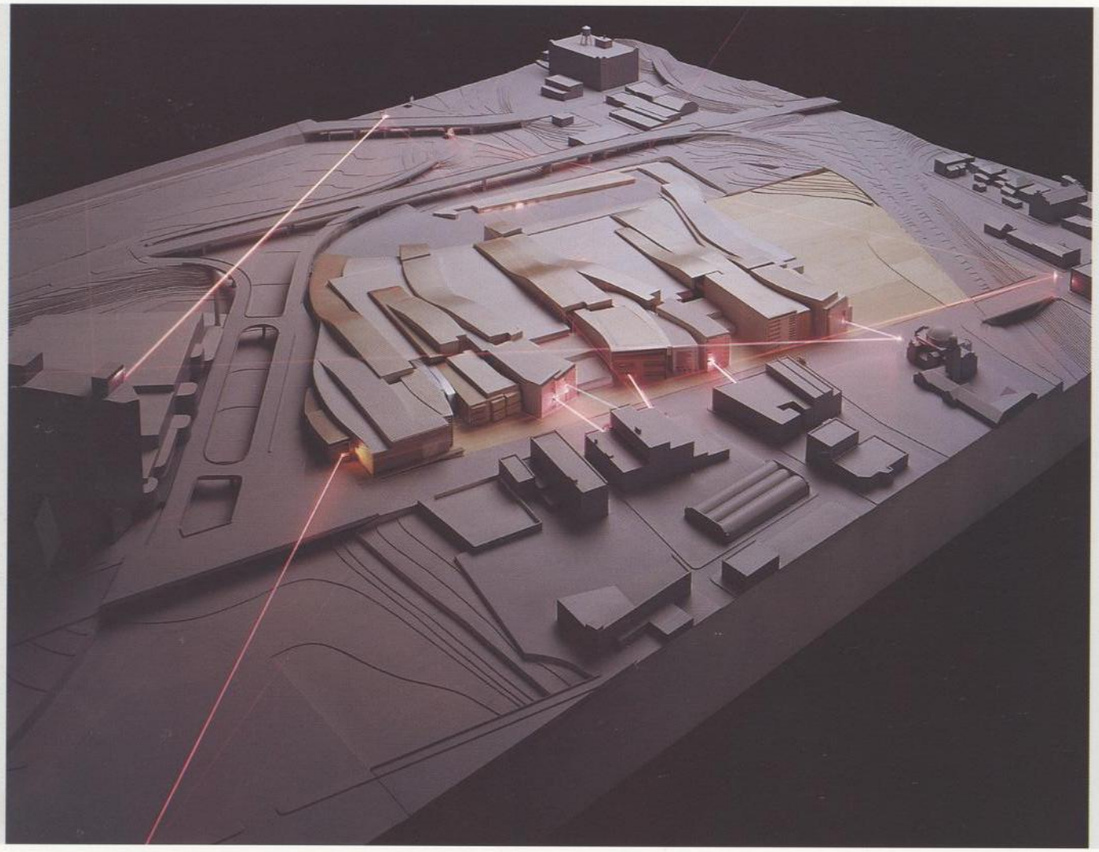
25 Competition model
26 West elevation, north segment
27 West elevation, south segment
28 Ballroom
29 Mezzanine prefunction, view from the west



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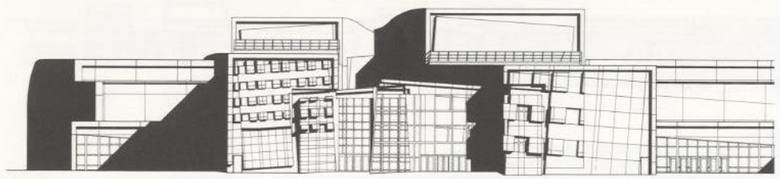

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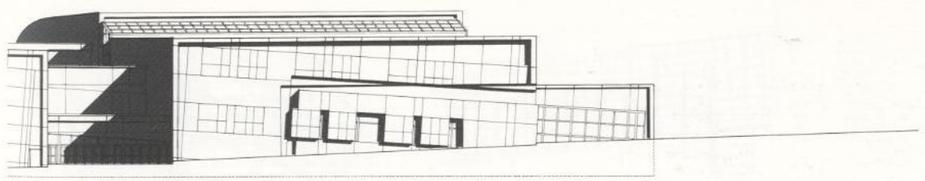

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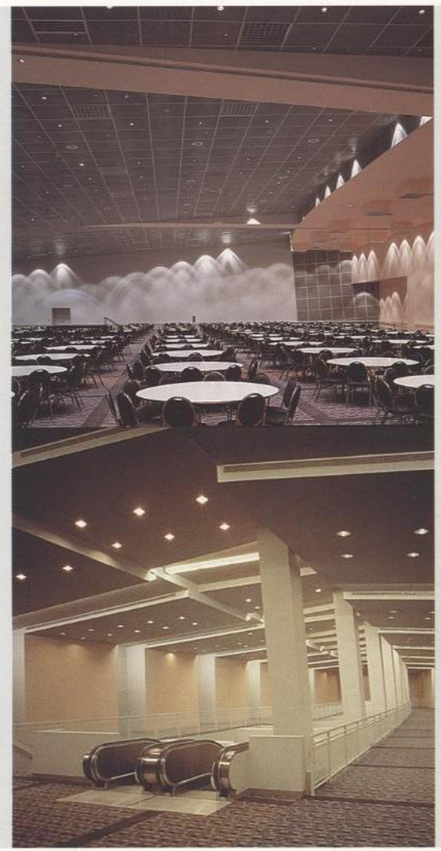

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Banyoles Olympic Hotel

Design 1989
Banyoles, Spain
Consorci Pel Desenvolupament de la Vila Olimpica
82,000 square feet

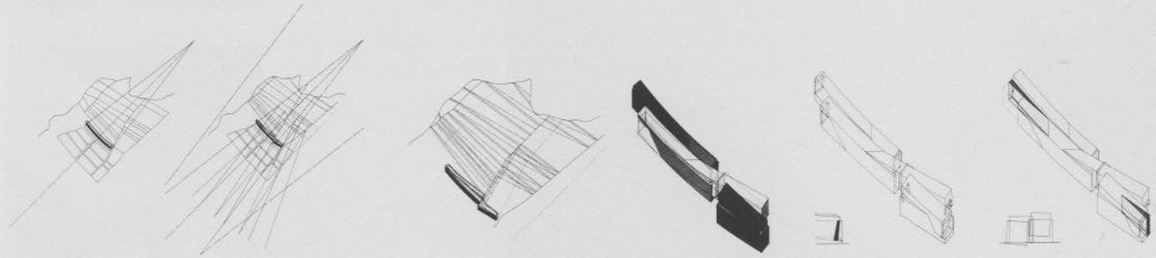
In our project for a hotel at the site of the 1992 Olympic rowing events in Banyoles, the building is no longer a primary form—a single metaphysical enclosure. Instead, there are exponential torsions and phase shifts which characterize the line. This produces a building of richness and complexity, while at the same time preserving the simple autonomy and replication of bedroom units. It is also a building which is also part landscape.

Equally the "interior" space of the building is no longer merely the static lobby-corridor-room stacking of the traditional hotel. Instead, there is a sliding and a slipping found in the possibility of the form of the line which creates another condition of interior/exterior space.

1

2

1 Presentation site model, aerial view
2 Site plan
3 Concept diagram, base bar and landscape registration
4 Concept diagram, rowing displacement and bar tilt
5 Concept diagram, imprint and overlap
6–7 Longitudinal section, partial



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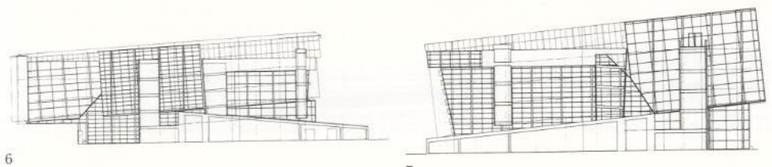
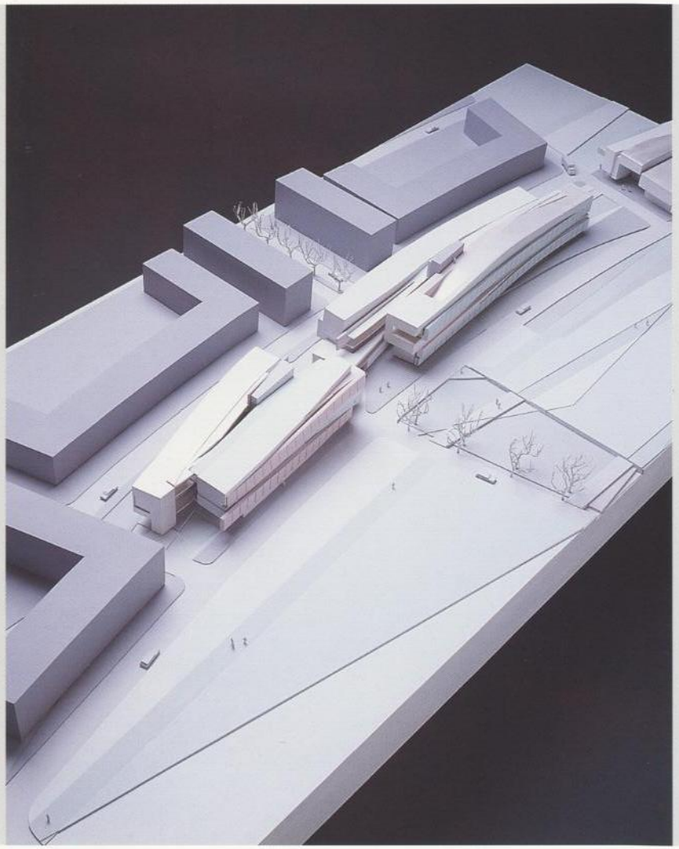


6 7

8 Presentation building model, view from the north-east
9 Presentation building model, view from the south-east
10–11 Presentation building model, view from the east
12 North elevation
13 South elevation



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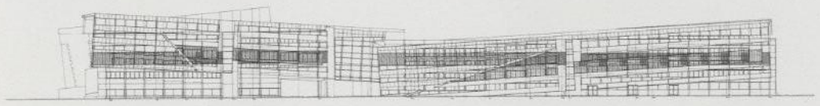

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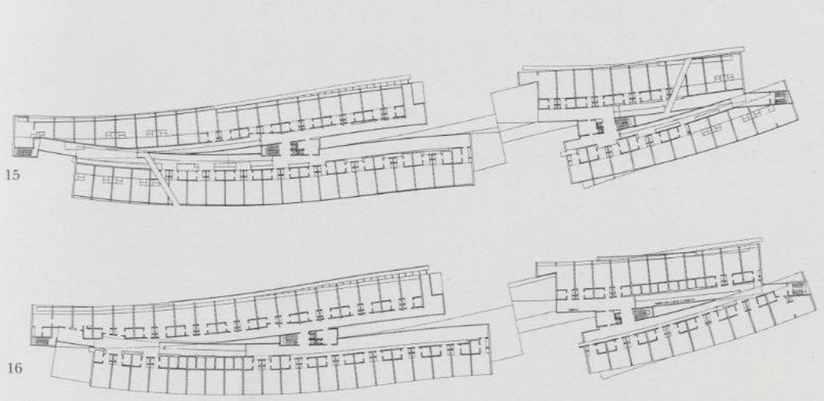
14 Presentation building model, view from the west
15 Second level plan
16 Fourth level plan
17 Fifth level plan
18 Roof level plan



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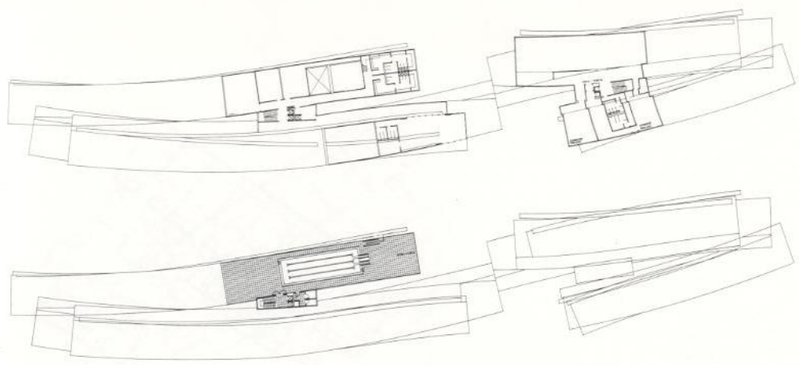

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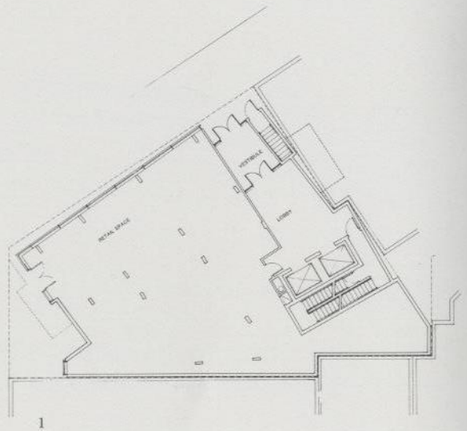
18

Cooper Union Student Housing

Design 1989
New York, New York
The Cooper Union
50,000 square feet

This project breaks down traditional aspects of classical monumentality and replaces them with a freer, richer, more playful massing which has no defined frame, no single axis, and no conformity of material to shape or form to function.

The Cooper Union is the "home" for students and the portal through which they venture into the life of the city. Thus, our project addresses both symbolic and functional aspects. It begins with private units for two people, then facilities for four to six people, and then loft-style duplex living areas for 16 to 32 students. The organization provides for both community and privacy, flexibility and order, breaking down the scale of a large building into recognizable human units.



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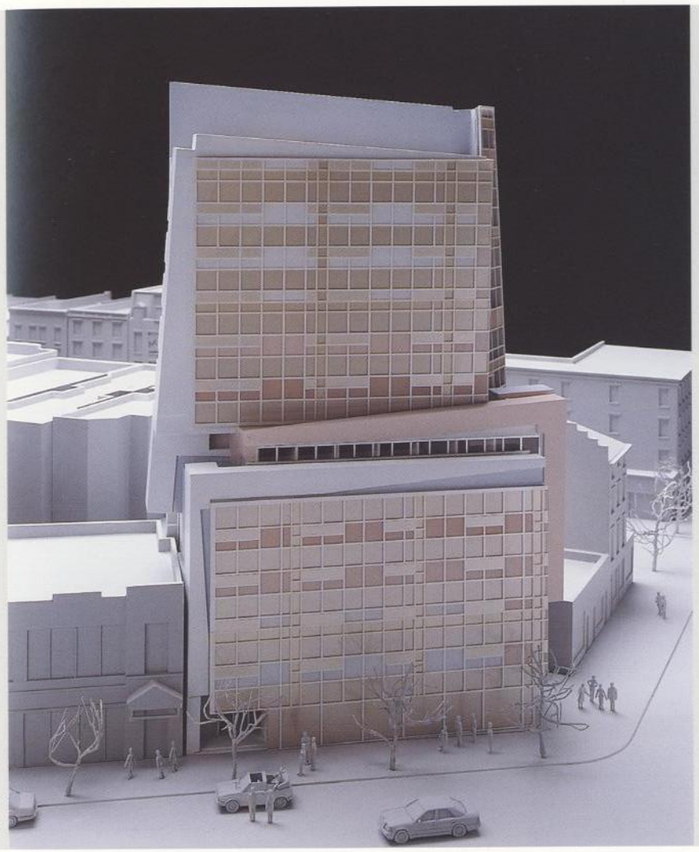
1 Ground level plan
2 Third level plan
3 Presentation model, view from the north
4 Eighth–tenth level plan
5 Roof level plan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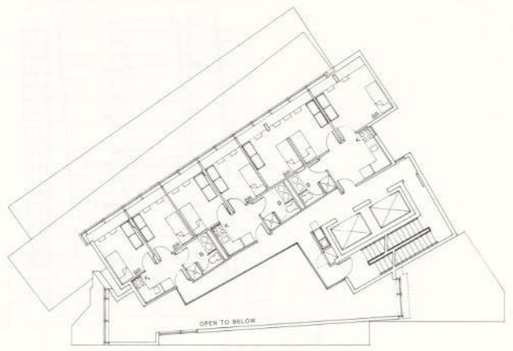

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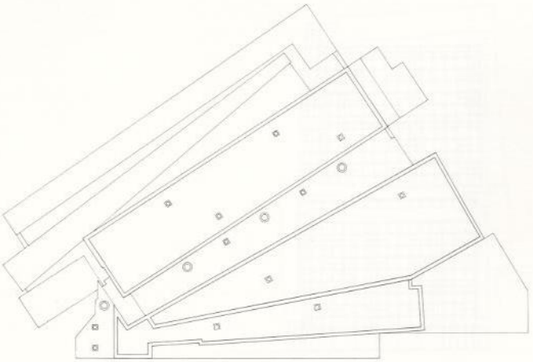
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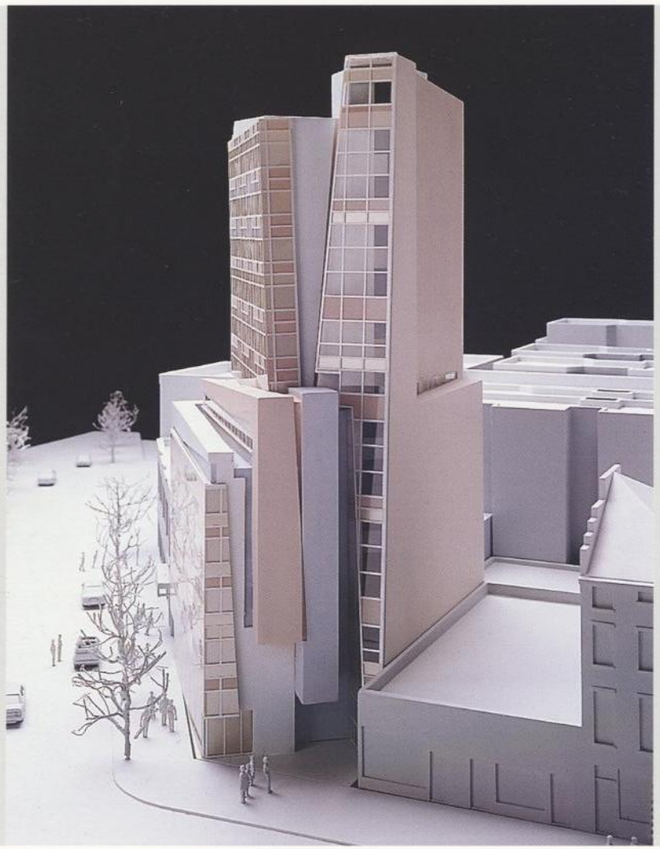
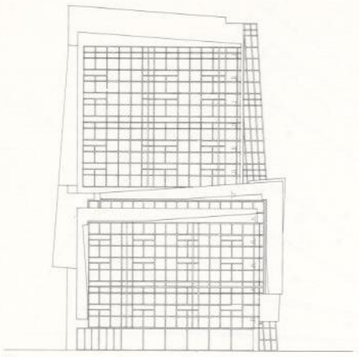
6 Presentation model, view from the west
7 North elevation
8 South elevation
9 Section BB
10 East elevation
11 Presentation model, view from the east
12 Presentation model, view from the south





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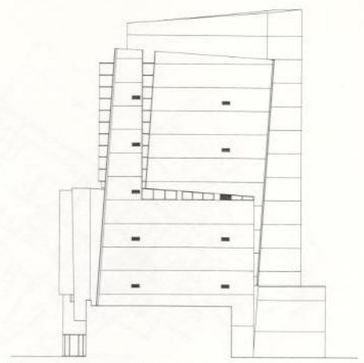

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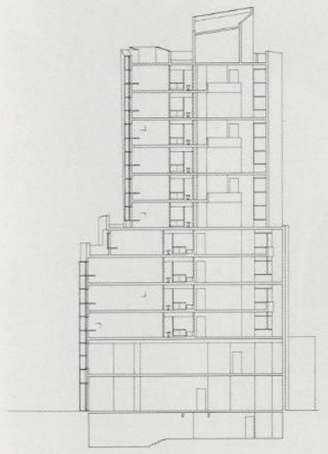

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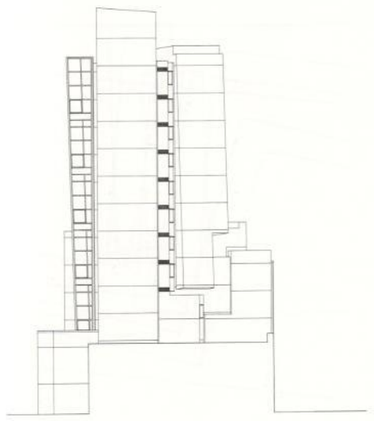

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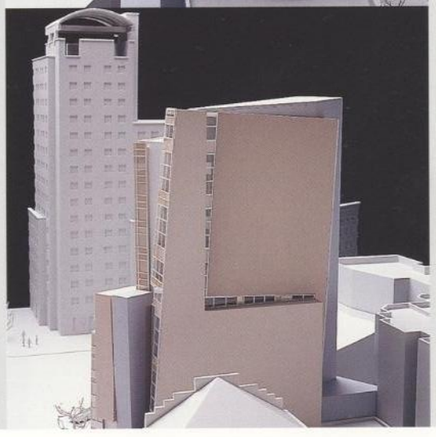

12

Groningen Music-Video Pavilion

Design/Completion 1990
Groningen, The Netherlands
Groningen City Festival
2,000 square feet

As part of the 1990 Groningen City Festival, Eisenman Architects was commissioned to build one of several satellites to the municipal museum. Our project is based on the idea that the new video technology is revolutionizing the notion of the moving image. The structure of our pavilion is based on an analysis of the way a video image is produced on a picture screen. Visitors to our pavilion follow a path which is analogous to that of a scanning beam's path on a video screen. Thus, the visitors become part of the medium itself, passing in front of viewing screens and continually crossing through images, shifting position to form images in different ways, and running interference. The project alludes to the traditional auditorium in its sloping floors.

1

1 View from the south-east
2 Concept diagram, scanning beam
3 Concept diagram, trace
4 Concept diagram, retrace
5 Concept diagram, scanning beam
6 Concept diagram, trace
7 Concept diagram, retrace

2

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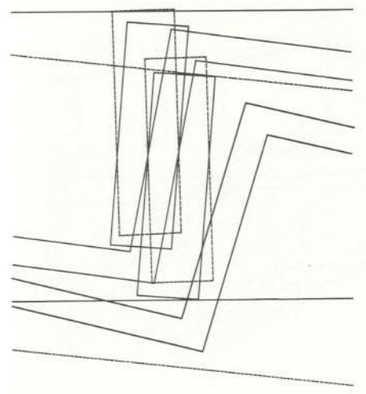

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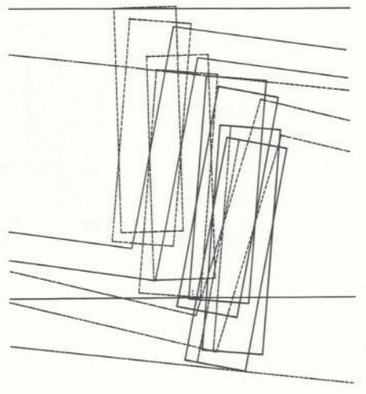

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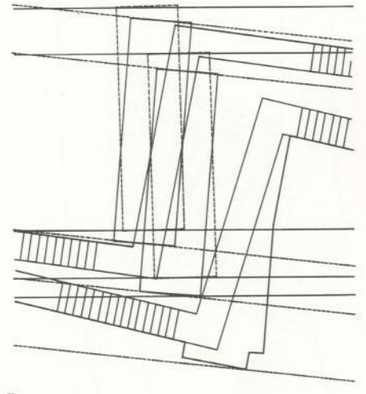

7

FOLDINGS STRAGINGS

SCALINGS GRIDDINGS

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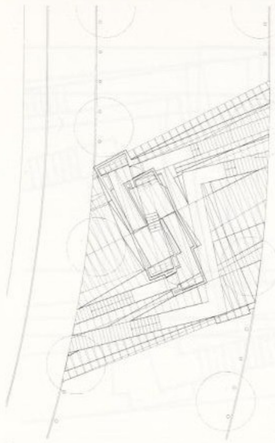

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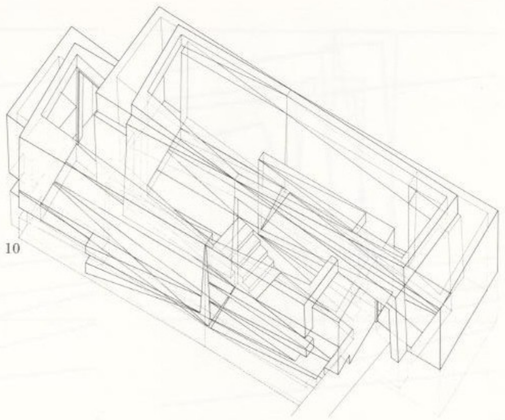

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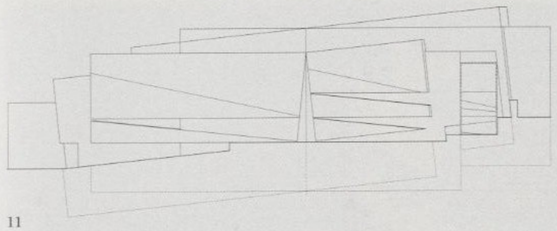

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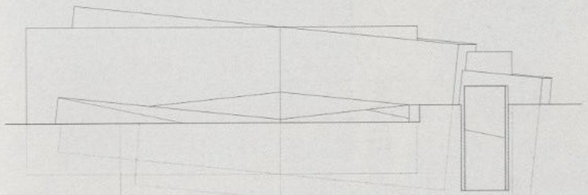

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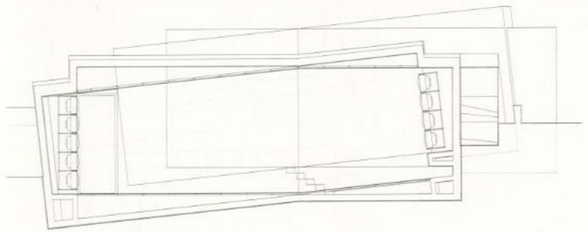

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Nunotani Office Building

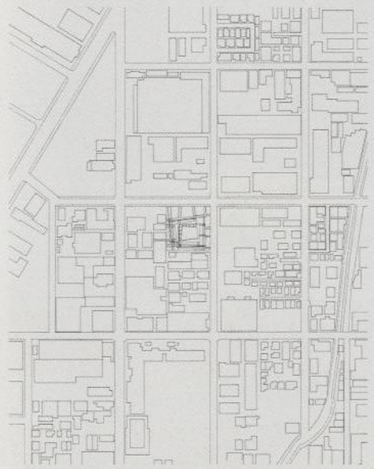
Design/Completion 1990/1992
Tokyo, Japan
Nunotani Company Ltd
40,000 square feet

The land mass of Japan is constantly subjected to earthquake activity, and the Nunotani building is seen as a metaphoric record of these continuous waves of movement. Simultaneous to this analogy, the project represents an attempt to rethink the symbolism of the vertical office building, first by producing a building that is not metaphorically skeletal or striated, but rather made up of a shell of vertically compressed and translated plates; and second, by producing an image somewhere between an erect and a "limp" condition.

The building consists of studio and office spaces, a multimedia presentation room, library, cafeteria, CAD workrooms and traditional Japanese resting rooms.

1

1 Exterior, view from the north-east
2 Site plan
3 Roof plan
4 Exterior, view from the east
5 Exterior, view from the south



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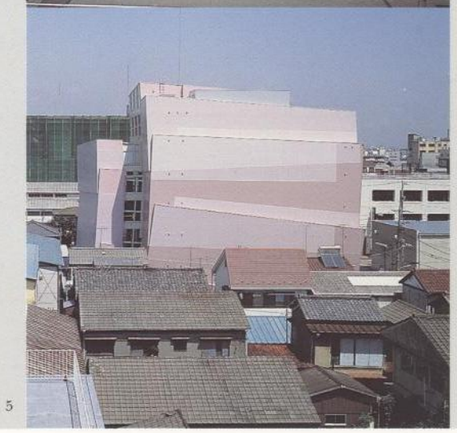

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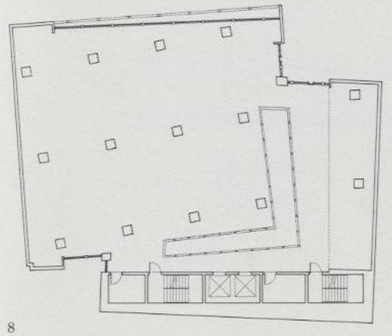
6 Exterior night view from the north-east
7 Section AA
8 Third level plan
9 Fifth level plan
10 Interior, view of atrium
11 Interior, upper level

7



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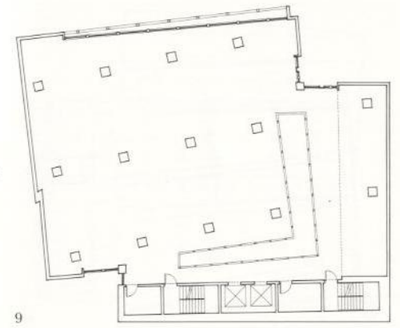

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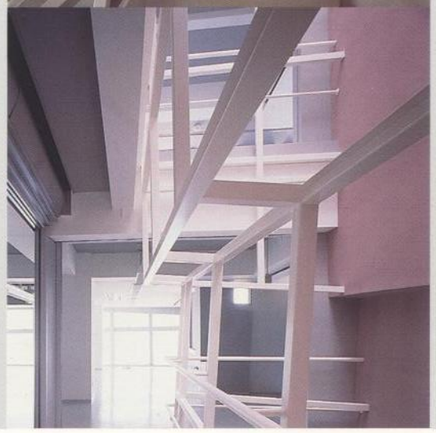
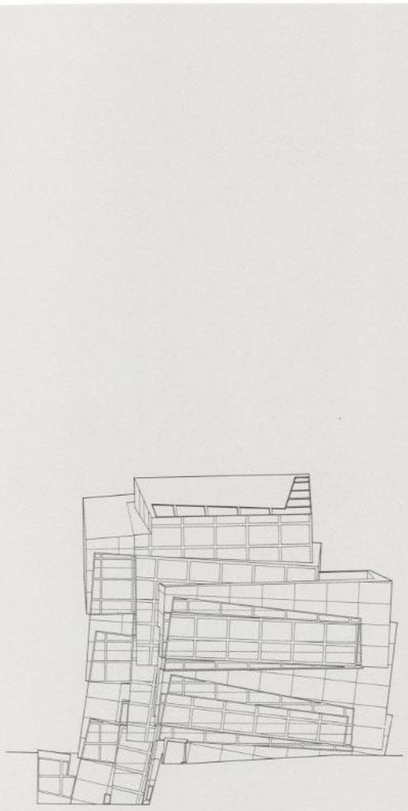


11

GRIDDINGS SCALINGS FOLDINGS

12 Exterior, view from the east
13 North elevation
14 South elevation
15–17 Interior, entry level gallery



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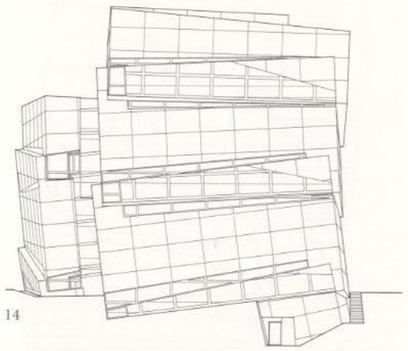

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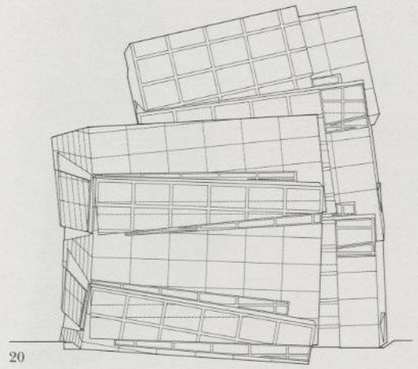
18 Exterior, view from the south-west
19 Interior, view of lobby
20 West elevation
21 East elevation
22 Exterior, view of the east facade from the north-east
23 Interior, view of atrium



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GRIDDINGS SCALINGS FOLDINGS TRACINGS

Atocha 123 Hotel

Design 1990
Madrid, Spain
Sociedad Belga de los Pinares de el Paular
47,000 square feet

This 92-room, four-star hotel was designed for the corner of Atocha and Alameda streets in downtown Madrid. With depths and heights established by zoning requirements, a series of diagrams was developed to derive the building form. First, bars were laid out parallel to Atocha, with a depth of one room, a height of two and a half floors, and separated by the width of a corridor. Second, bars of the same depth, height, and separation were repeated parallel to Alameda. Third, the bars parallel to Alameda were spread exponentially along the site until parallel to Prado, and the bars parallel to Atocha spread perpendicular to Prado. These manipulations produced a building form that responds to the richness of its urban environment.

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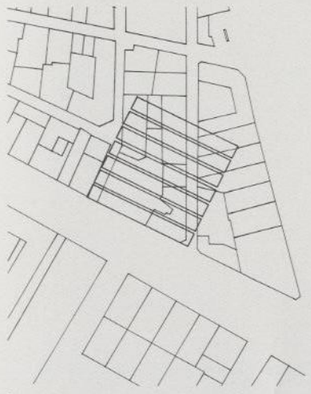

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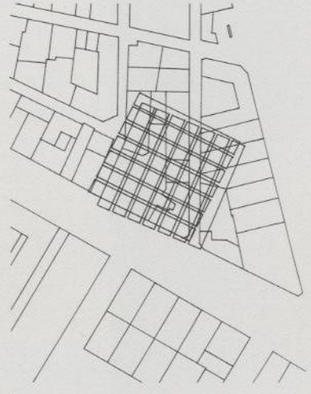

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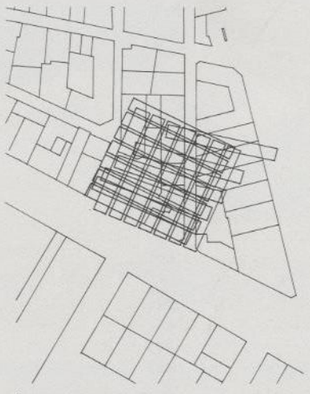

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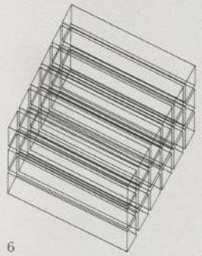

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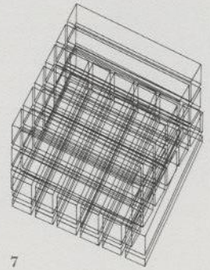

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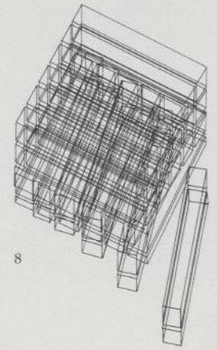

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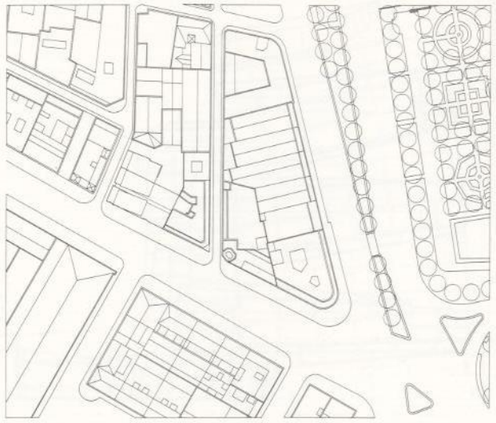

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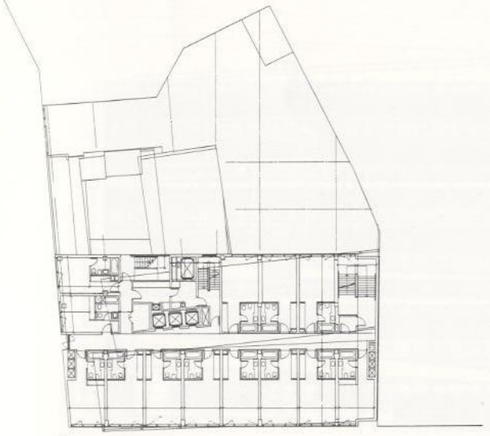

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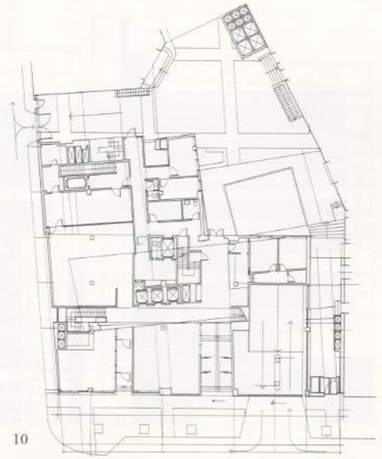

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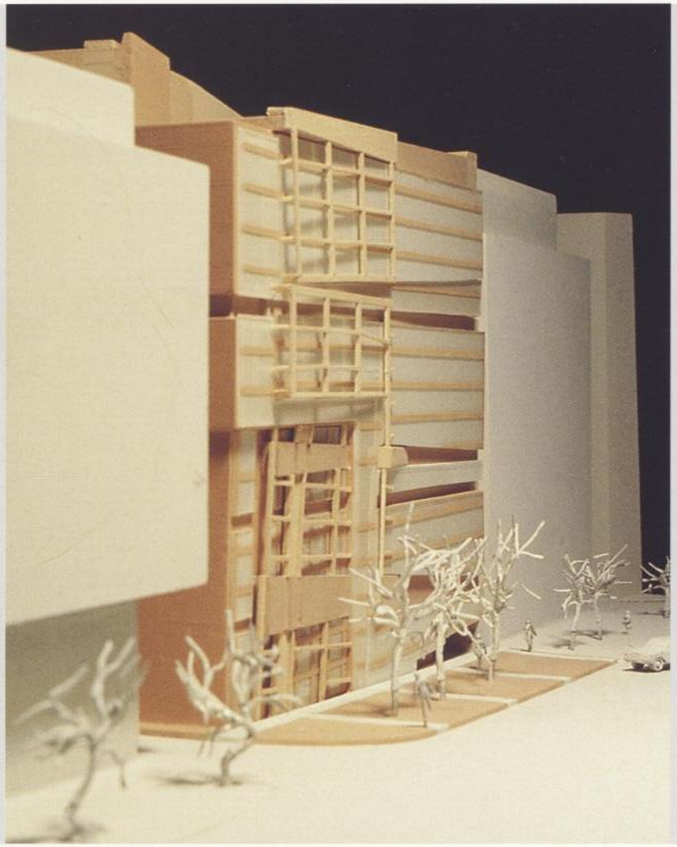
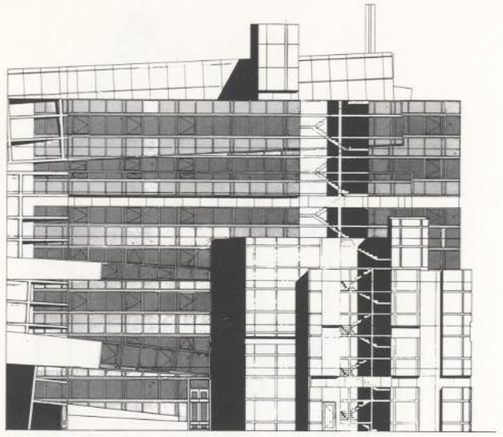
11 Presentation model, Atocha elevation
12 Courtyard elevation
13 Alameda (west) elevation
14 Atocha (south) elevation
15 Presentation model, view from the north-east
16 Presentation model, plan view
17 Presentation model, view from the north

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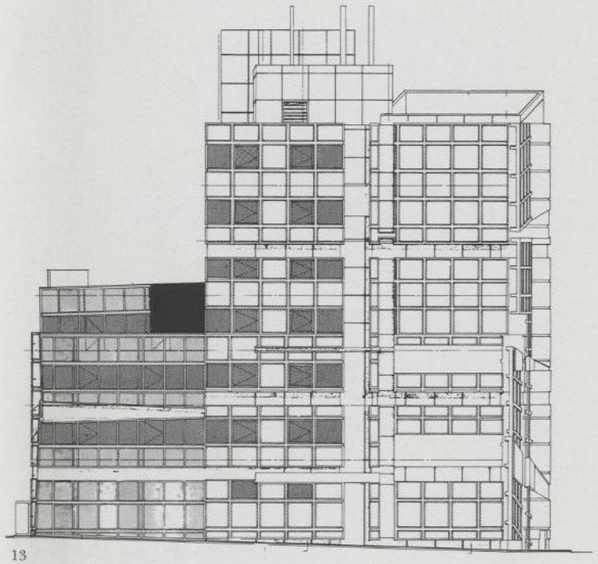
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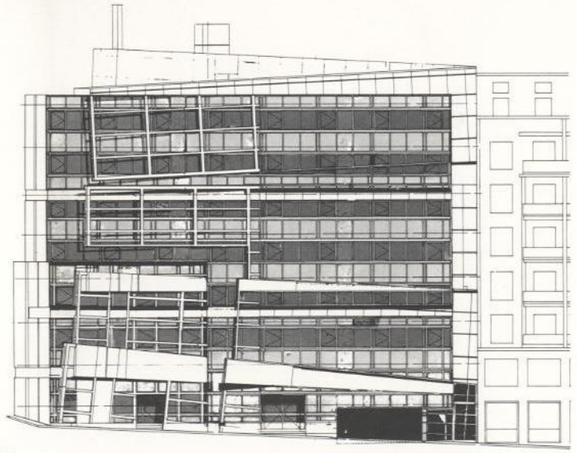
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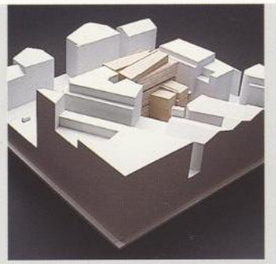
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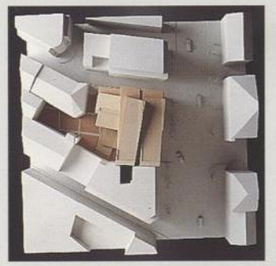
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17

FOLDINGS

STRACINGS

SCALINGS

GRIDDINGS

Selected and Current Works

GRIDDINGS SCALINGS FOLDINGS TRACINGS

Rebstockpark Master Plan

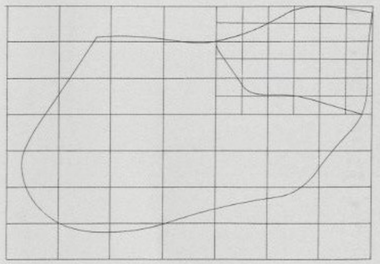
Design 1990
Frankfurt, Germany
Advanta Management, AG/Dieter Bock
5,000,000 square feet

The Rebstockpark Master Plan reassesses the idea of a static urbanism; the temporal dimension of the present becomes an important aspect of the past and the future. This reading might reveal other conditions which may have always been immanent in the urban fabric.

Framed by a segment of the Mercator grid, the Rebstockpark Master Plan floats within a rectilinear container to obscure the residual position it occupies along Frankfurt's third green belt. By compressing the large grid segment onto the site perimeter and similarly compressing the small-scale grid onto the close site, contingent readings emerge as the two site figures fold and unfold, each relative to its expanded position.

1

1 Site plan
2 Concept diagram, superposition of net
3 Concept diagram, transformation of net
4 Concept diagram, folded net
5 Concept diagram, typological fabric
6 Concept diagram, building typology
7 Concept diagram, folded typology



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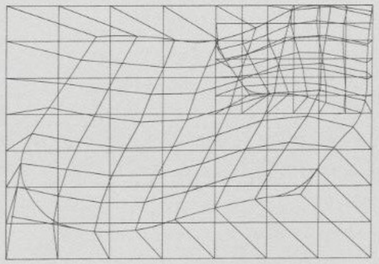

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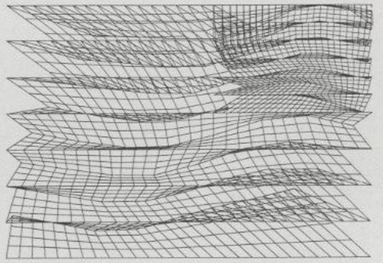

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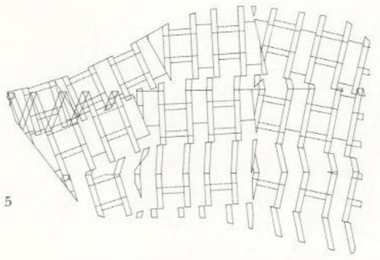

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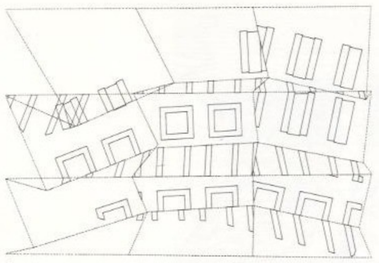

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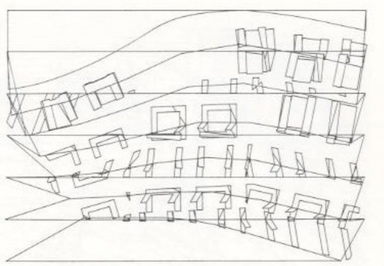
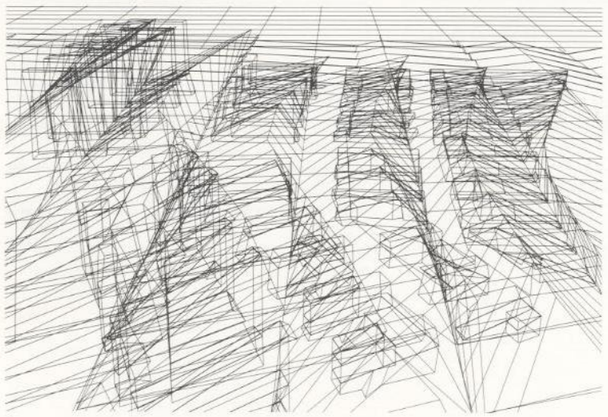


7

8 Presentation model, view from the south-east
9 Concept diagram, folded wire frame
10 Site plan with large-fold net overlay
11 Building plans with large-fold net overlay
12–13 Site perspectives

8



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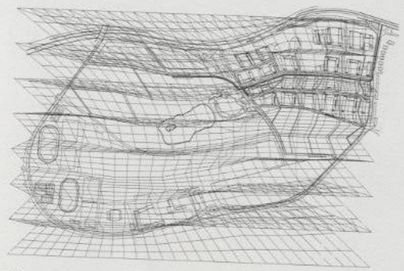

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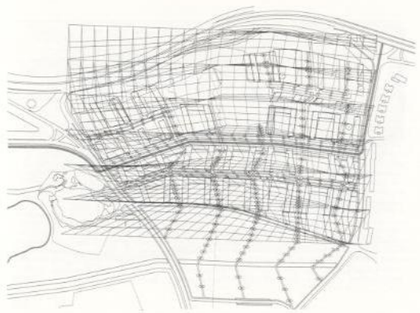

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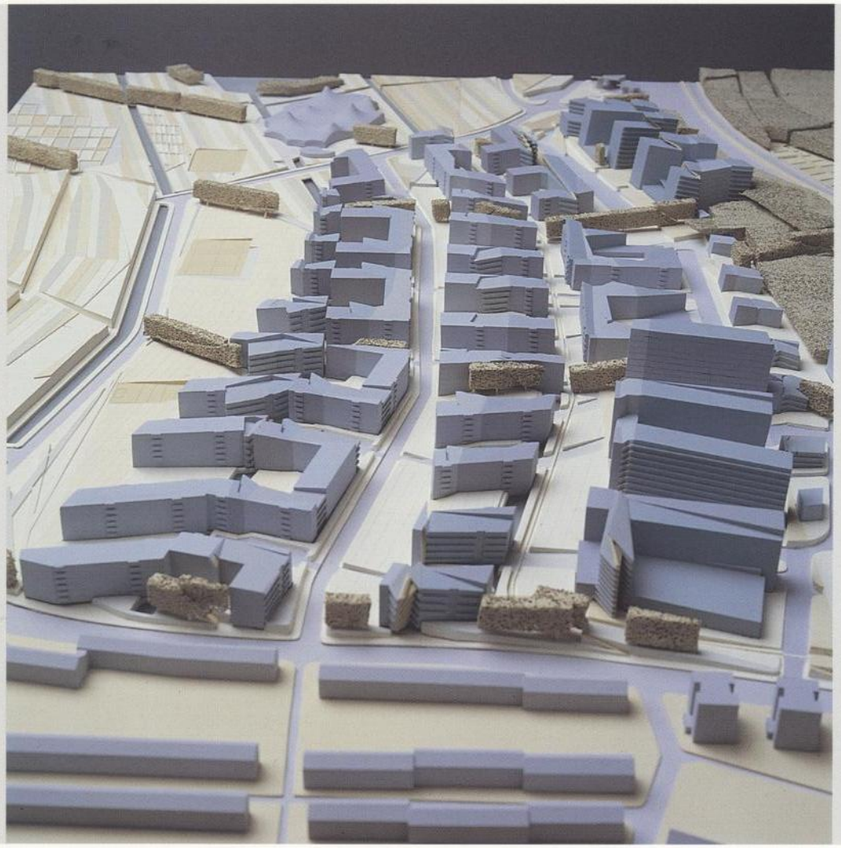
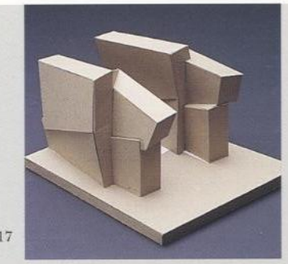
14 Presentation model, view from the east
15 Technical site plan with building footprint
16 Site plan with base and deformed grid
17–19 Diagrammatic building model





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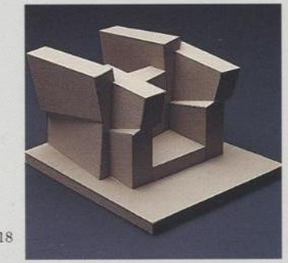

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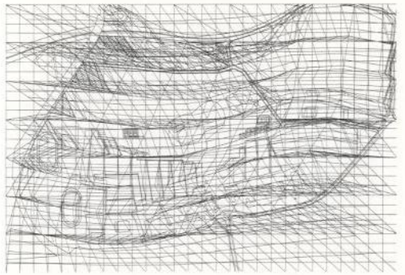


16

FOLDINGS

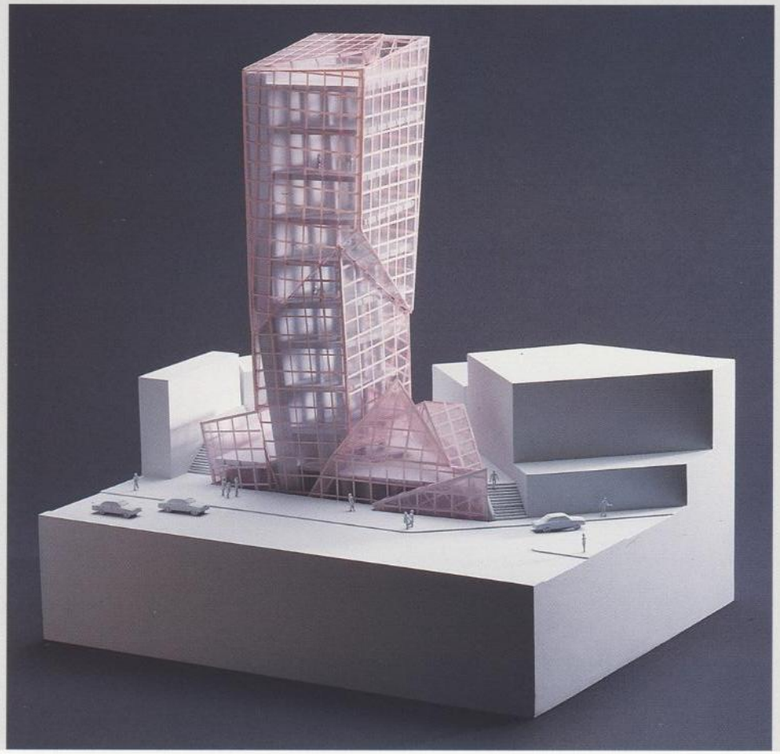
SCALINGS

GRIDDINGS

Alteka Office Building

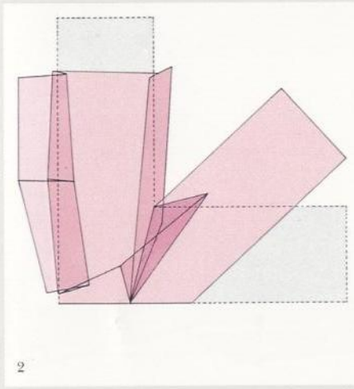
Design 1991
Tokyo, Japan
Alteka Corporation
30,000 square feet

A paradigmatic city of accumulation, juxtaposition, and compression, Tokyo is an index of contingent, tentative relations and new, complex urban realities. Our project suggests another relationship to the city. Caught between the traditional city fabric and the Jigamae, the site suggests a building defined by fluctuation, where the object takes place in a continuum of variation. Thus, the building does not correspond to a spatial mold, but to a temporal modulation that implies a continual variation of the matter and a perpetual development of the form. The typological el frees its folds from their subordination to the finite body, emerging from the context to fold and unfold.



1

1 Presentation model, view from the south-east
2 Concept diagram, infolding section
3 Concept diagram, infolding section
4 Concept diagram, unfolding section
5 Concept diagram, unfolding plan
6 Concept diagram, envelope plan
7 Concept diagram, envelope plan



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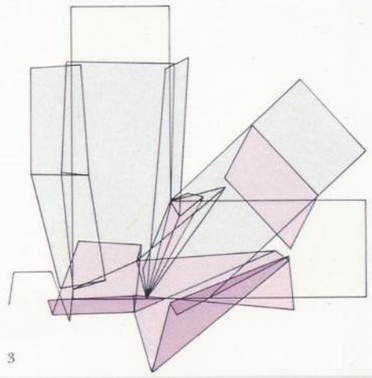

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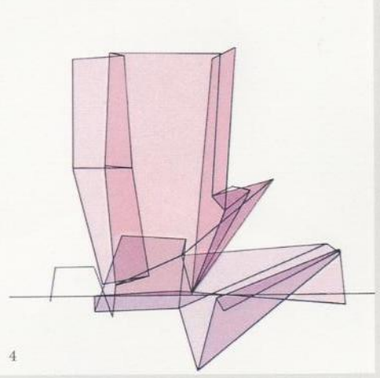

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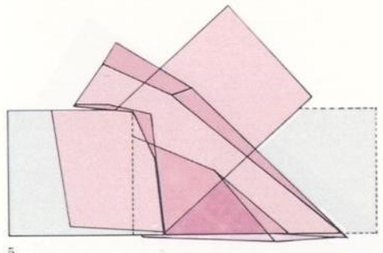

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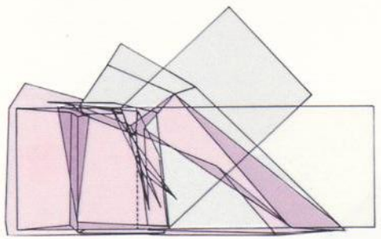

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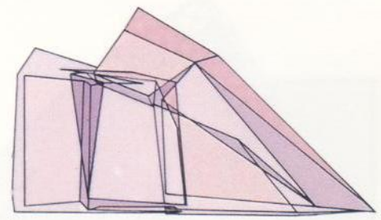

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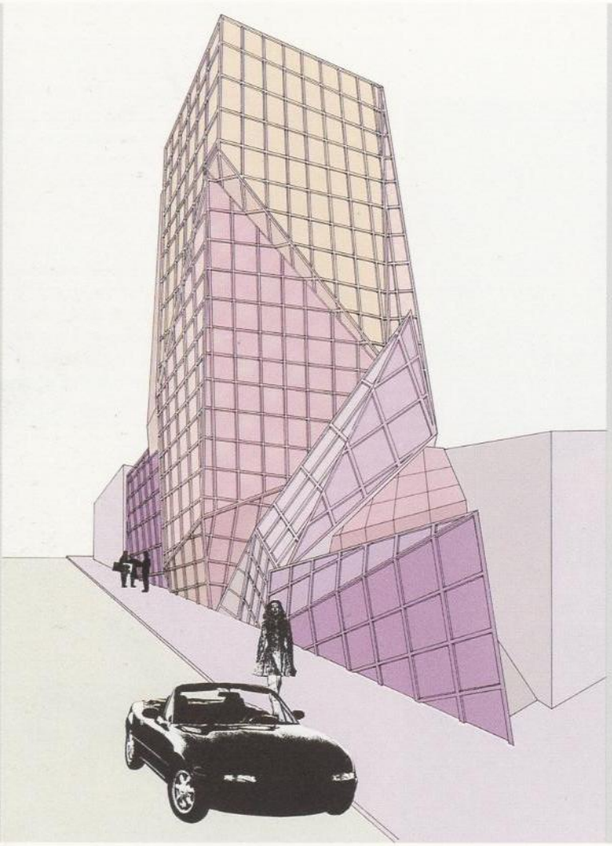
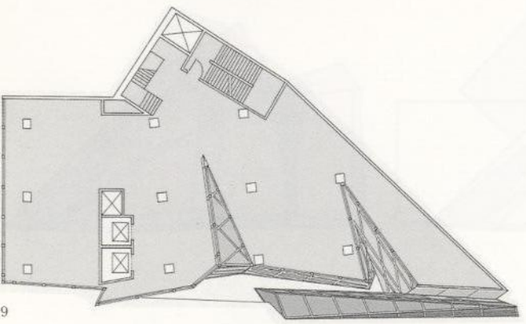
8 Perspective, view from the south-east
9 Second level plan
10 Fourth level plan
11 Eighth–tenth level plan
12 Presentation model, view from the north
13 Presentation model, view from the west





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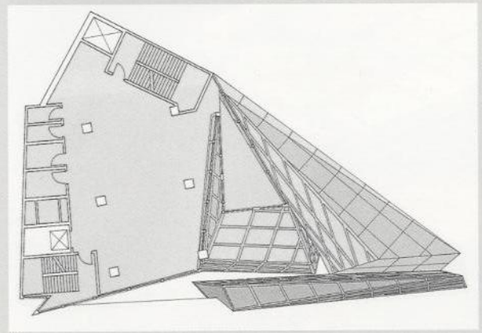

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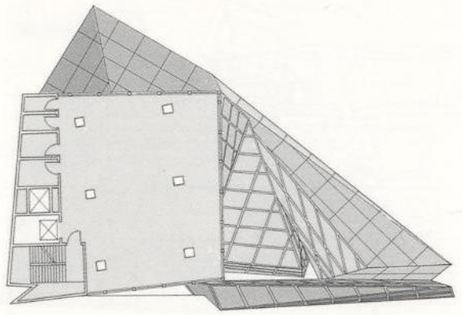

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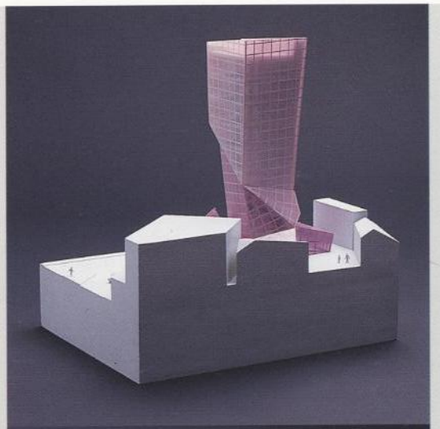

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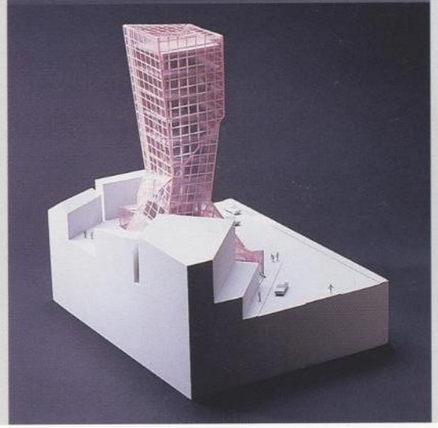


13

FOLDINGS

TRACINGS

SCALINGS

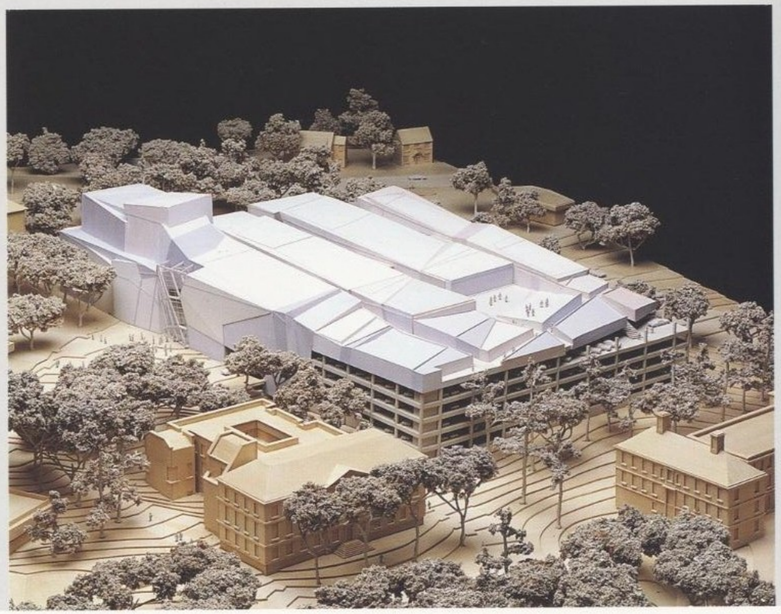
GRIDDINGS

Emory Center for the Arts

Design 1991
Atlanta, Georgia
Emory University
160,000 square feet

The Center for the Arts at Emory University accommodates four major performance spaces (a 1,100-seat music hall, and a recital hall, studio theater, and cinema each seating 200), and is designed to be a national and international center for scholarship and performance in the fields of theater, music, and film.

The four performance halls are linked by an expansive, multi-level lobby traversing the length of the building and functioning as a link between the campus boundary and a new open-air amphitheater. Academic spaces are located to the east of the lobby over the parking garage, and rehearsal and support space is provided adjacent to the performance halls.



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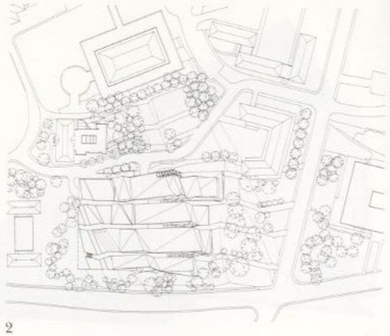
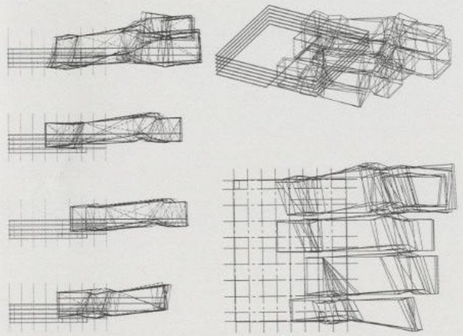


2

1 Presentation model, view from the north-west
2 Site plan
3 Concept diagram
4 945 level plan
5 977 level plan
6 964 level plan



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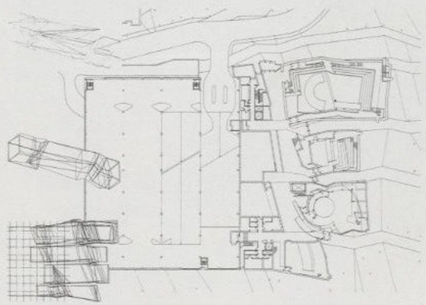

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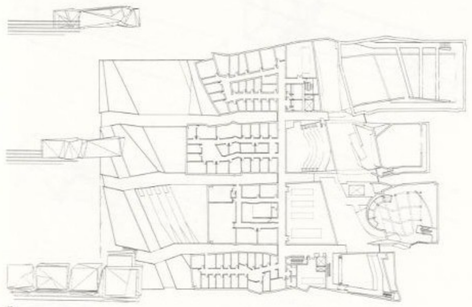

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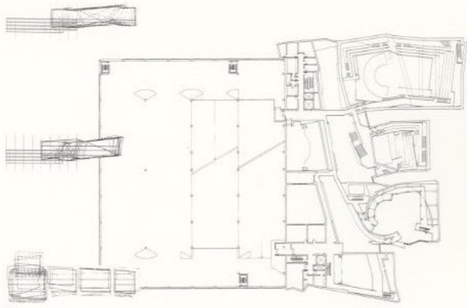
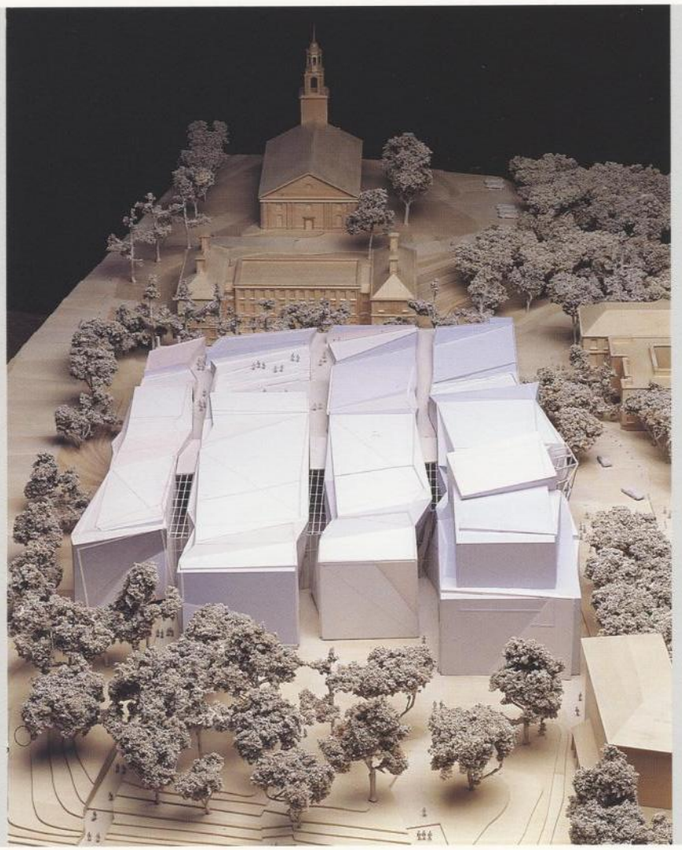
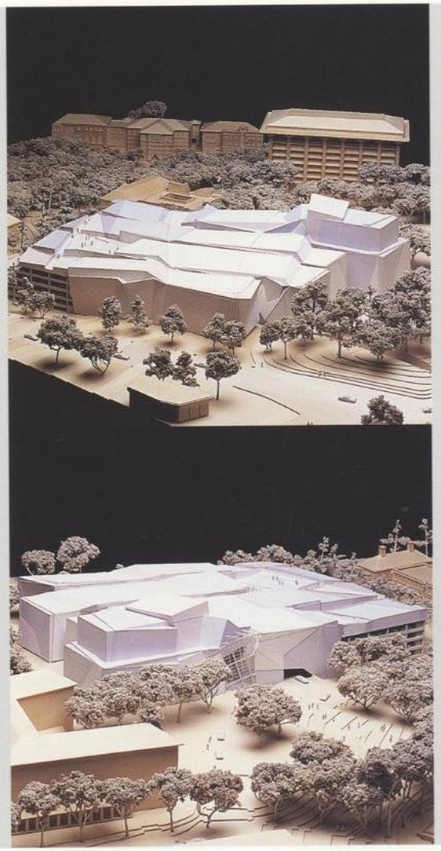


6

FOLDINGS STRACINGS SCALINGS GRIDDINGS

7 Presentation model, view from the east
8 Presentation model, view from the south-east
9 Presentation model, view from the north-east
10 Concept diagrams





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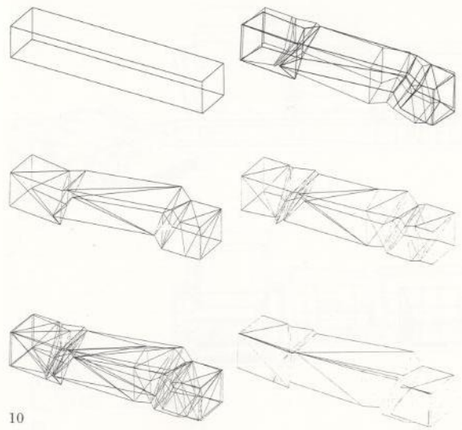
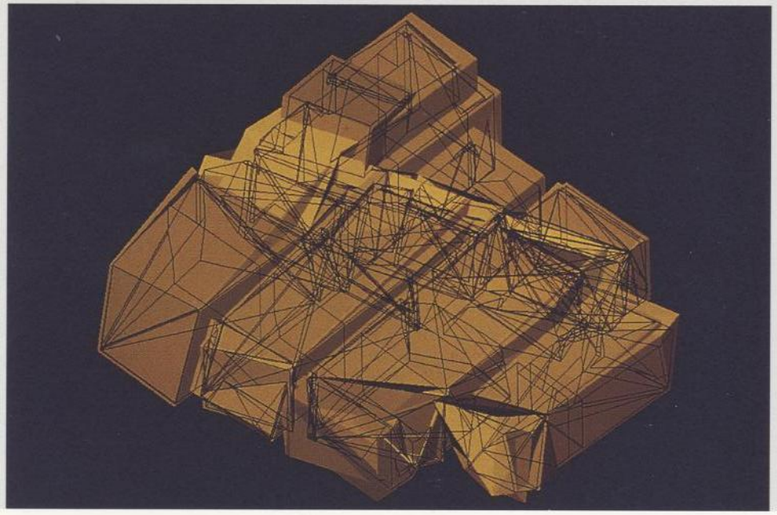
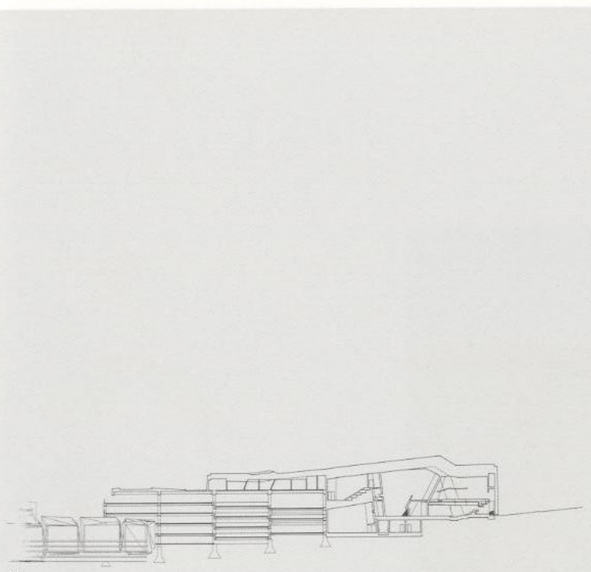


10

11 Computer-generated study model
12 Bar X section, view from the south
13 Bar W section, view from the south
14 Lobby section, view from the west
15 Performance spaces section, view from the west
16 Bar W study model
17 Computer-generated Bar W study model





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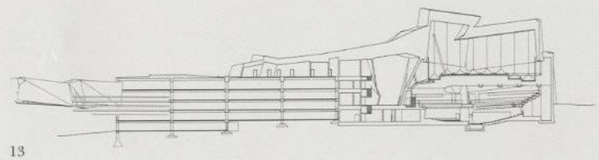

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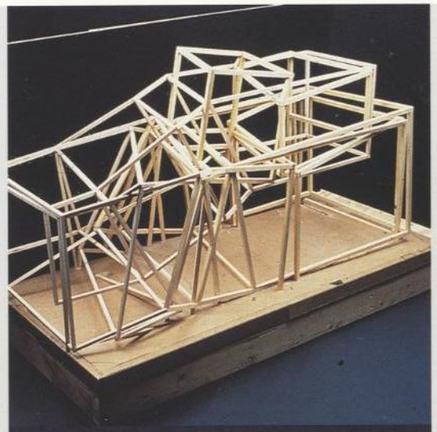

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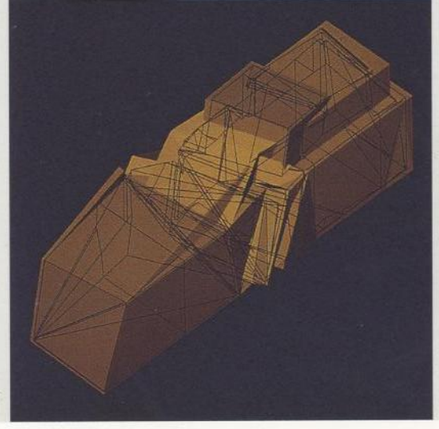

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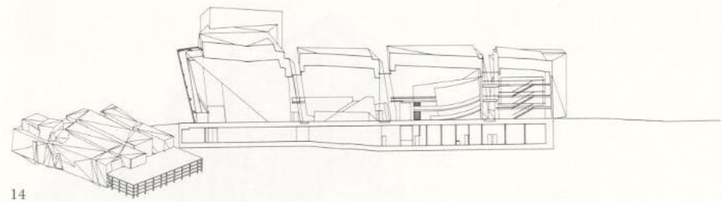

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15

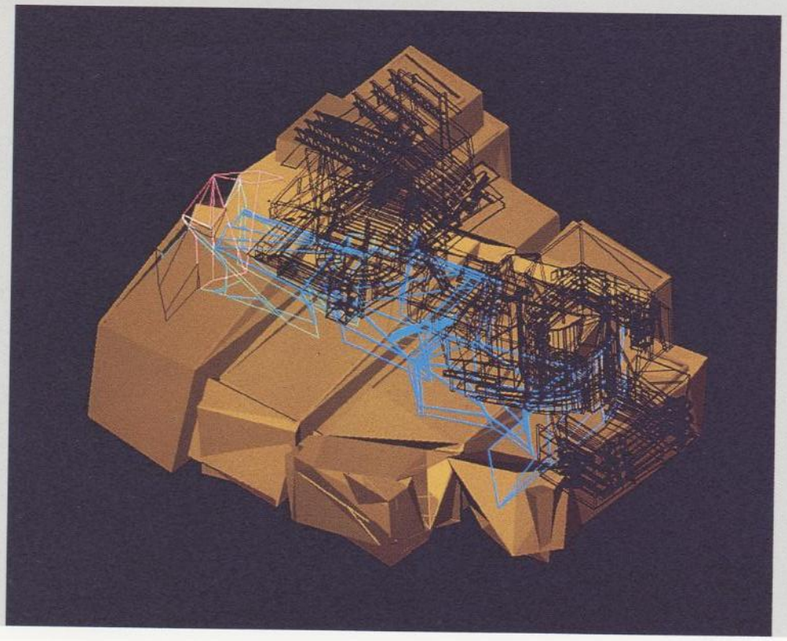
FOLDINGS

TRACINGS

SCALINGS

GRIDDINGS

18 Computer-generated study model
19 Theater section, view from the south
20 Cinema section, view from the south
21 Isometric of music hall structural framing
22 Computer-generated study models



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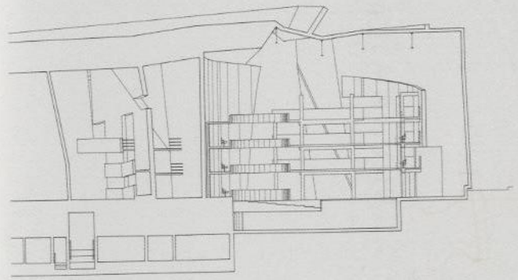

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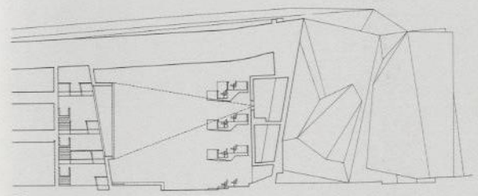

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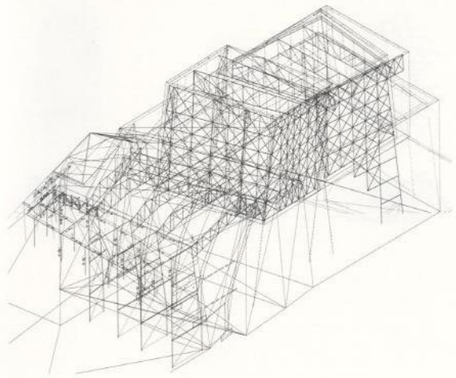

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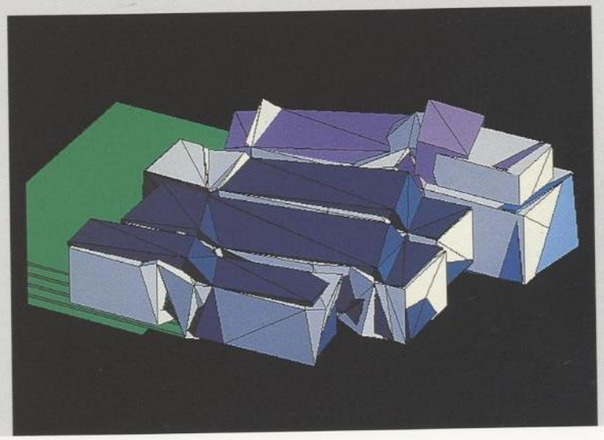
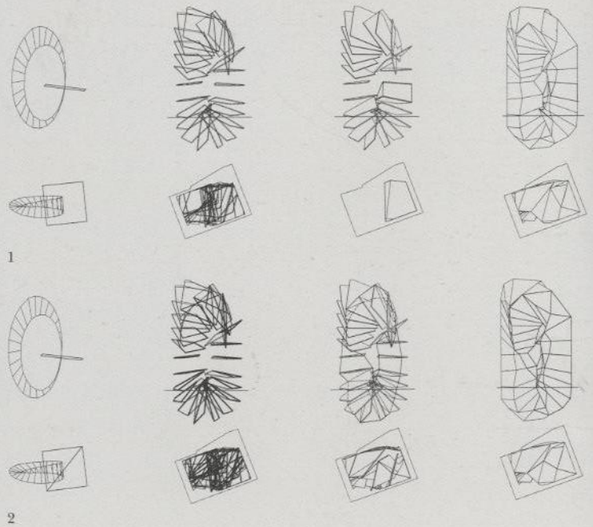


22

Max Reinhardt Haus

Design 1992
Berlin, Germany
Advanta Management, AG/Dieter Bock
1,000,000 square feet

The dominant character of the Max Reinhardt Haus is both symbolic and recreational. Named for the famous German theatrical entrepreneur, it occupies the site of his former *schauspielhaus*. Its symbolism is intended to be forward rather than backward-looking, combining the best of what is German with a symbolic vision of the future. Its program is representative of Reinhardt's energy and vision: a present-day media center. Almost by definition, the building has to assume a "prismatic" character; that is to say, it needs to fold into itself—but also open itself out to—an infinite, always fragmentary, and constantly changing array of metropolitan references and relationships.



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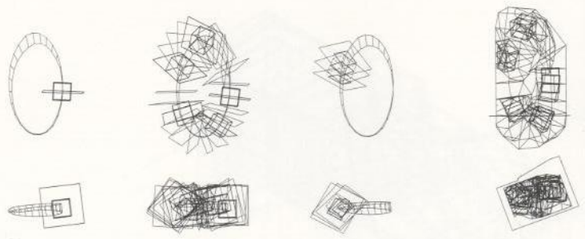

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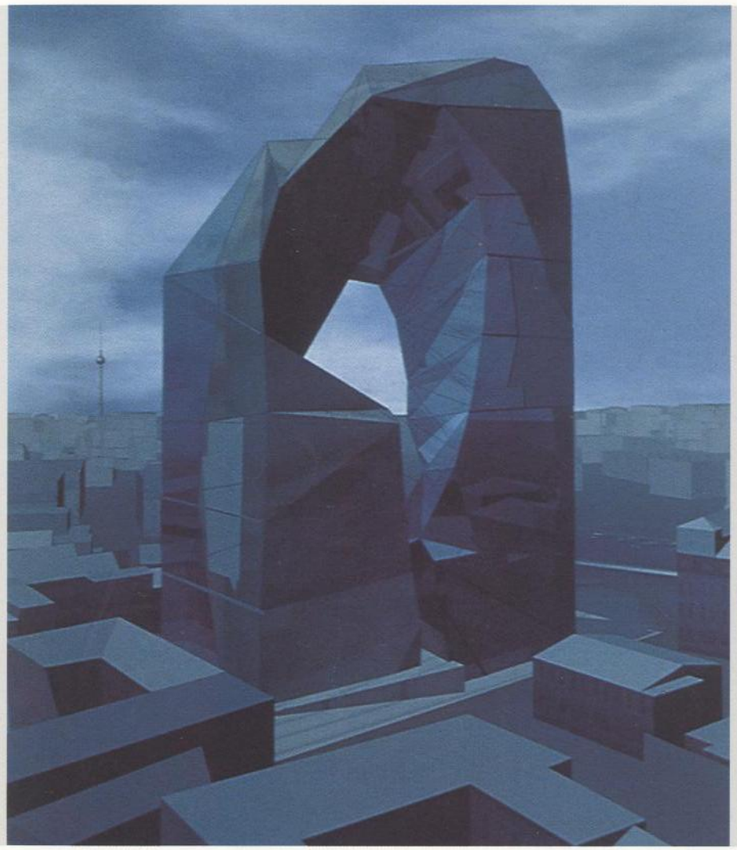
1–3 Concept diagrams
4 Presentation rendering, view from the west



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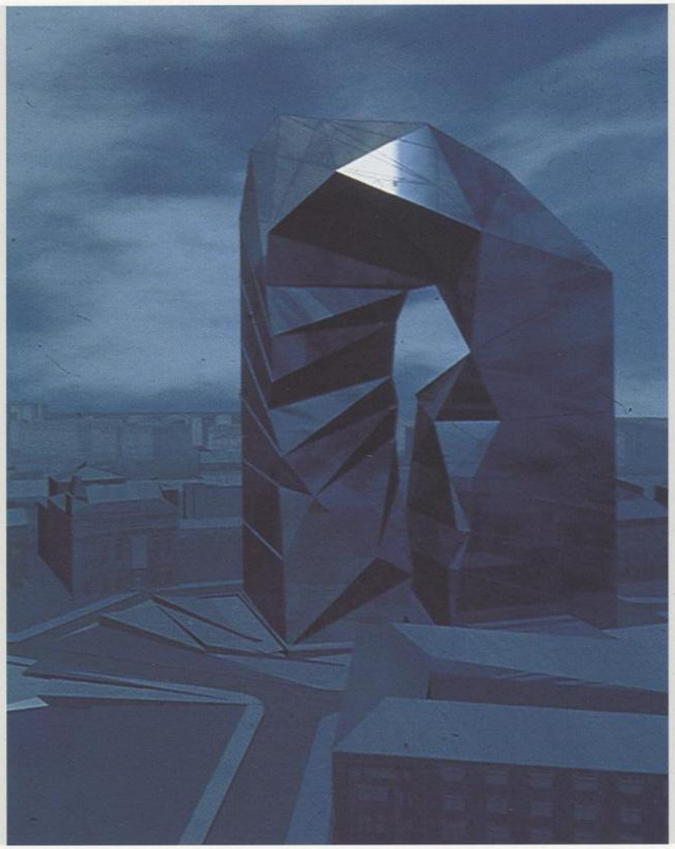
5 Presentation rendering, view from the east
6 Site plan
7 Axonometric, view from the east
8 Ground level plan
9 Second basement level plan
10 Section A
11 East elevation



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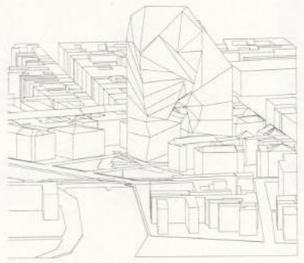

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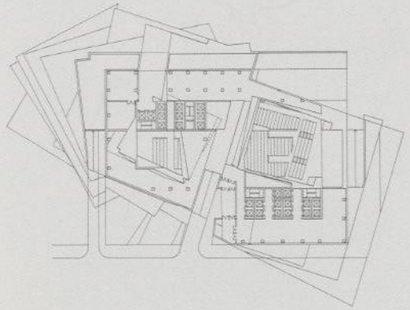

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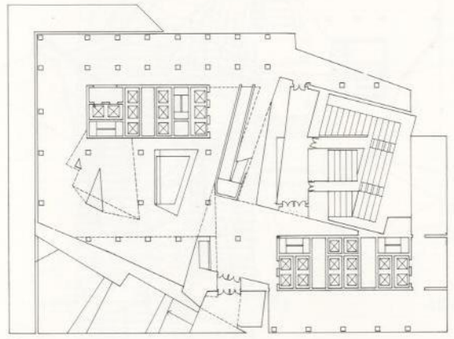

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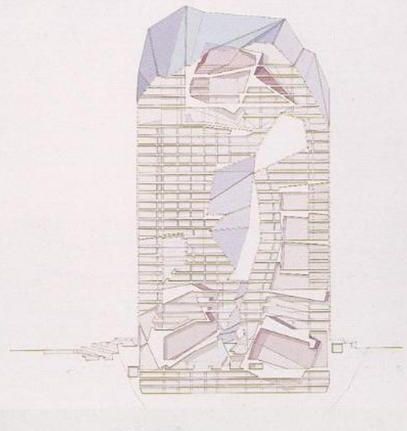

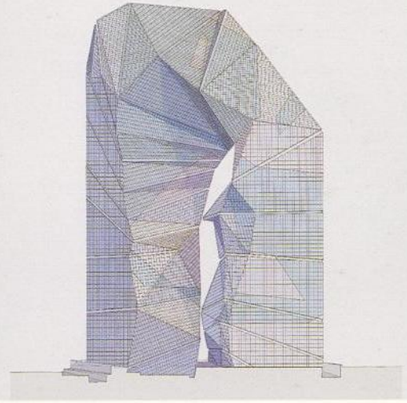

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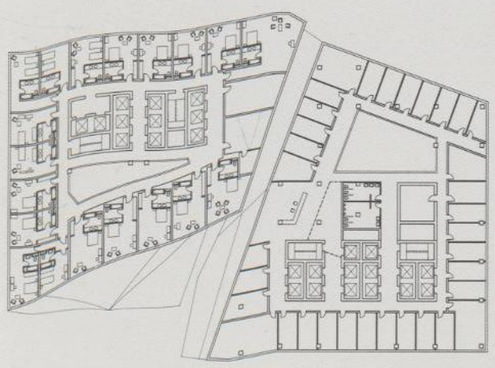
12 Eighth level plan
13 Twenty-sixth level plan
14 Thirteenth level plan
15 Twenty-ninth level plan
16 Site model, view from the west
17 Section B



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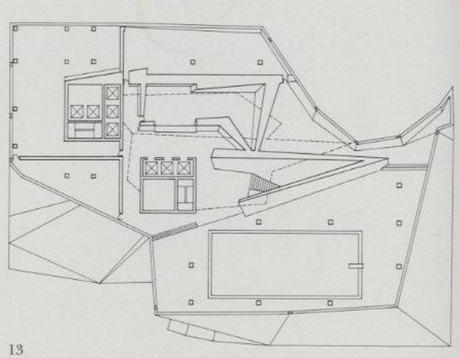

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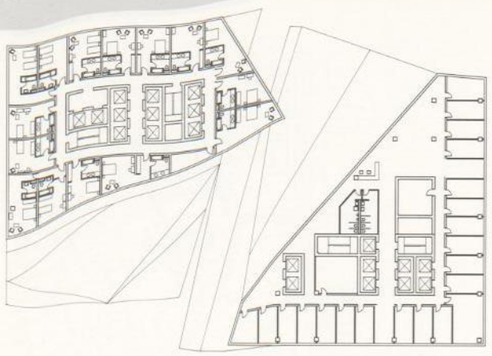

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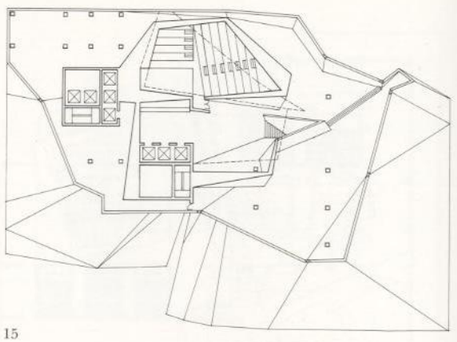

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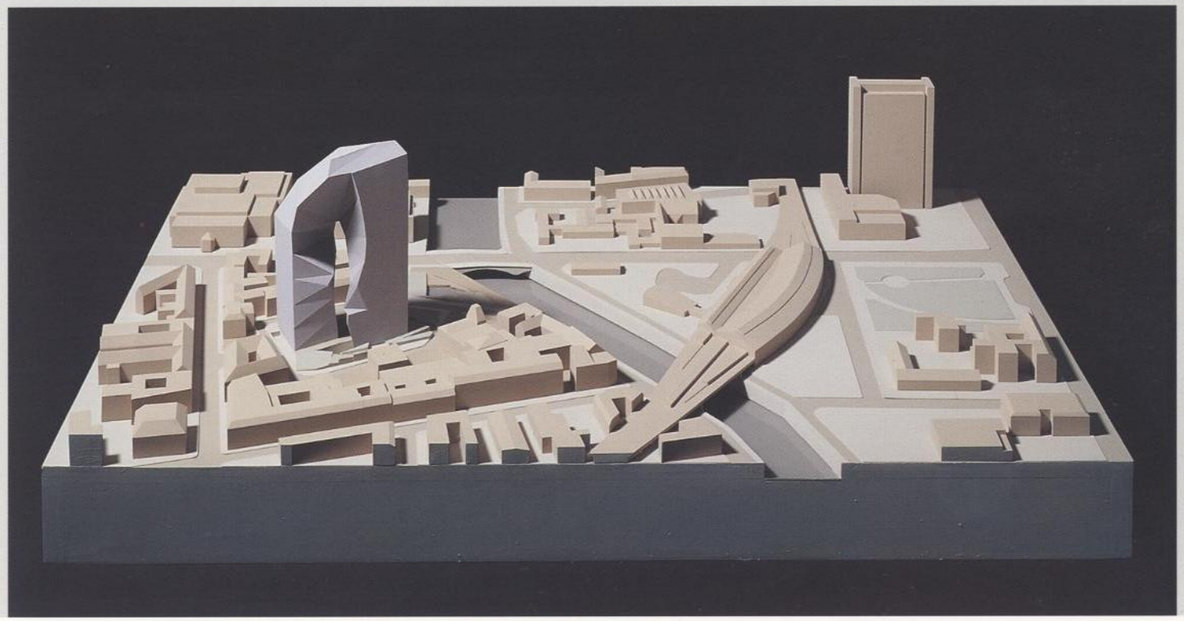

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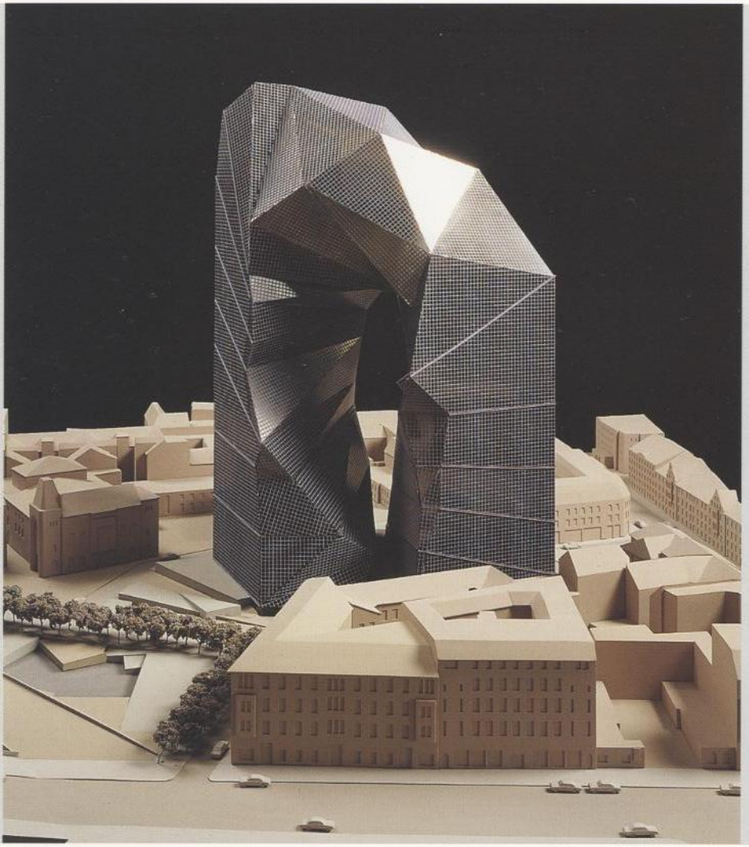

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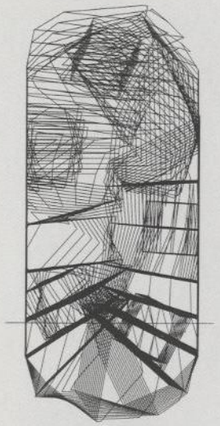

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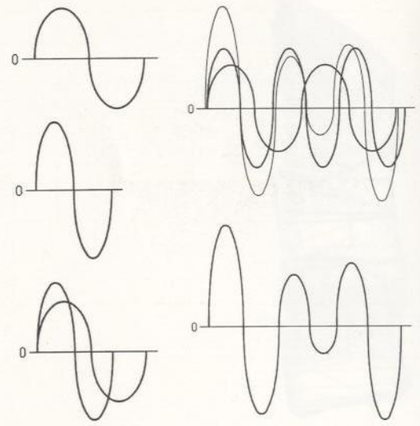
Nordliches Derendorf Master Plan

Design 1992
Dusseldorf, Germany
City of Dusseldorf Planning Department
5,800,000 square feet

Our proposal recognizes the fact that we are living in an electronic era, which has replaced the mechanical one. In the movement from the era of utility to the era of information, electronic information systems become one of the new limitations to urban growth.

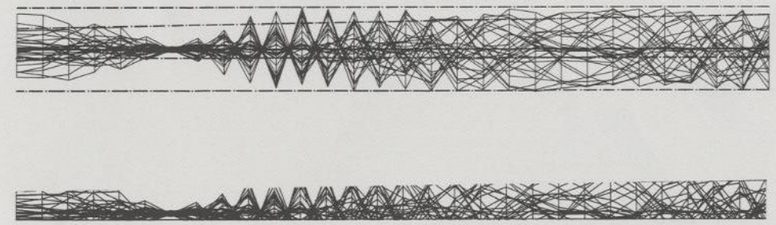
In Dusseldorf, one of these new limits is the system of radar and radio. The proximity of the airport's flight path causes certain height restrictions to be mapped onto this project. This mapping derives from the intersection of the radar and radio patterns, which produces an interference pattern that becomes the form-generator on the site.

1



2

1 Presentation model, aerial view
2 Concept diagram, wave and interference
3 Concept diagram, vertical topographical section
4 Concept diagram, interference
5 Concept diagram, superposition of radar



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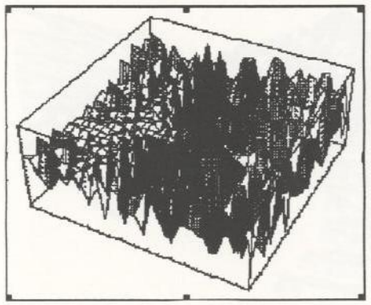

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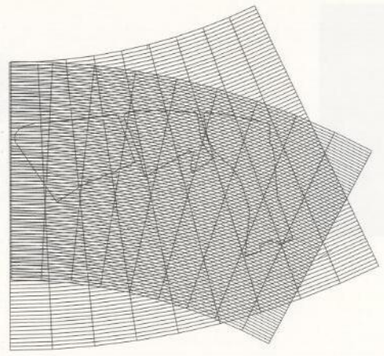

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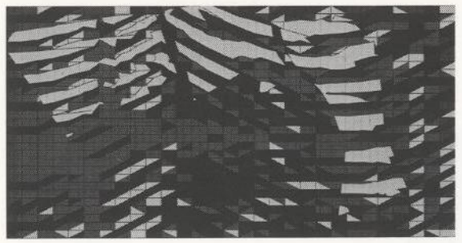
FOLDINGS TRACINGS SCALINGS GRIDDINGS

6 Presentation model, view from the east
7 Concept diagram, interference field
8 Concept diagram, topological interference
9 Concept diagram, wave formation
10 Concept diagram, isometric of interference
11 Concept diagram, overlap of wave and interference
12 Site plan
13 Presentation model, view from the east
14 Presentation model, view from the south



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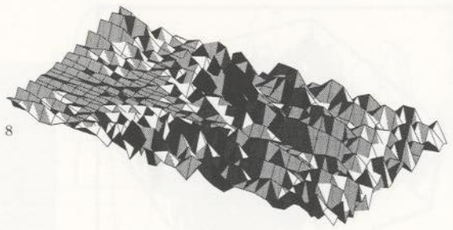

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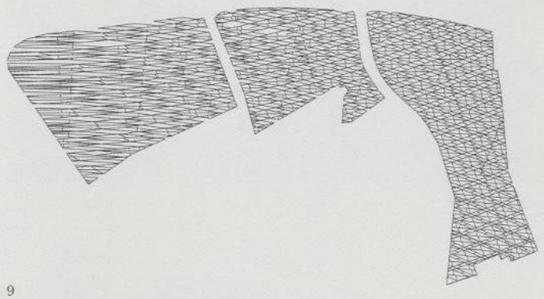

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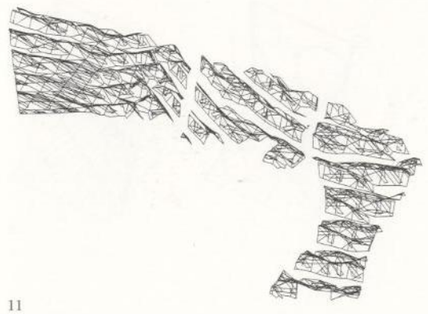

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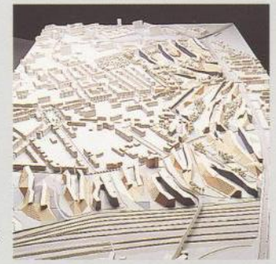

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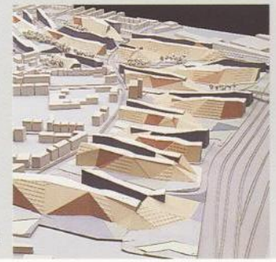

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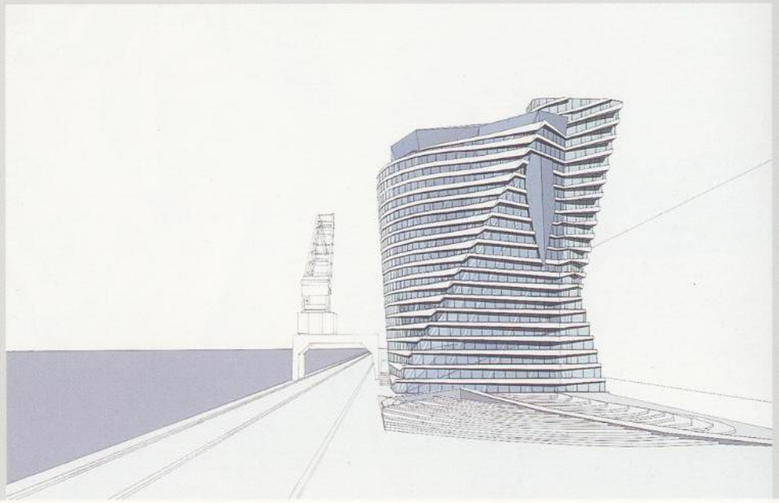
GRIDDINGS SCALINGS FOLDINGS

Haus Immendorff

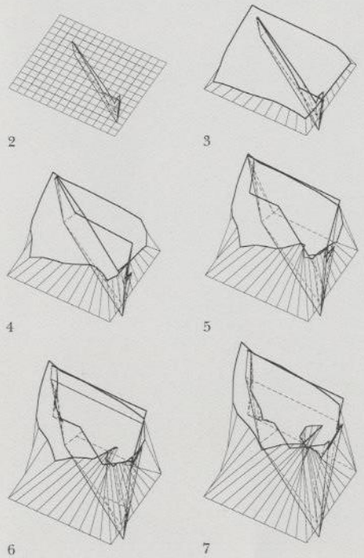
Design 1993
Dusseldorf, Germany
Professor Jorg Immendorff
13,300 square feet

This project for a cafe, private club, studio and office space for a painter is located on Dusseldorf's waterfront. The building's twisting form derives from an analysis of soliton waves which form non-linear interactions. Solitons undergo constant change and generate singular aqueous forms that alternately dissipate and regenerate as they move through the water. Haus Immendorff is composed of inner and outer volumes whose oblique surfaces intersect each other as they twist vertically, forming a vortex-like cone rising to the top of the building. The exterior volume is a stepped glass "skin" of bands of glass windows alternating with louvers set back at various widths from the glass. The inner volume is a solid wall with glazed cuts, to be used as a paint surface.



1

1 Perspective, view from the west
2–9 Concept diagrams
10 Study model
11 Computer-generated study



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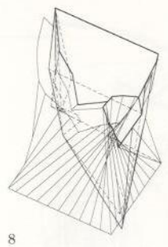

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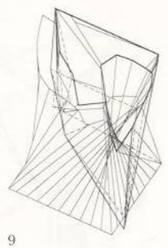

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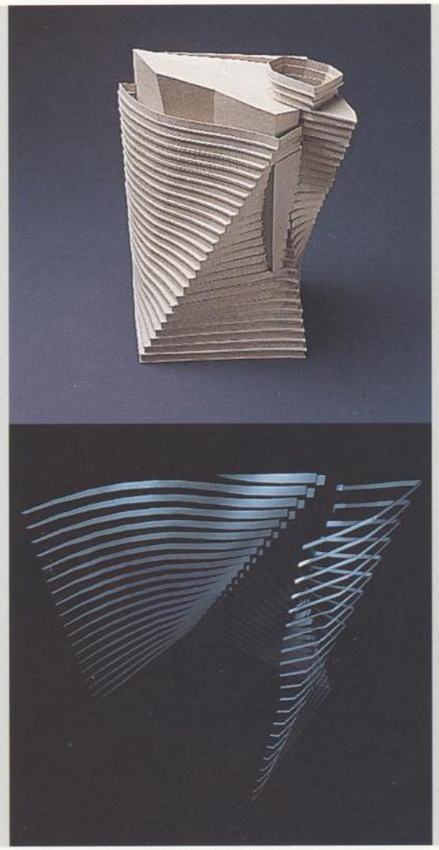

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11

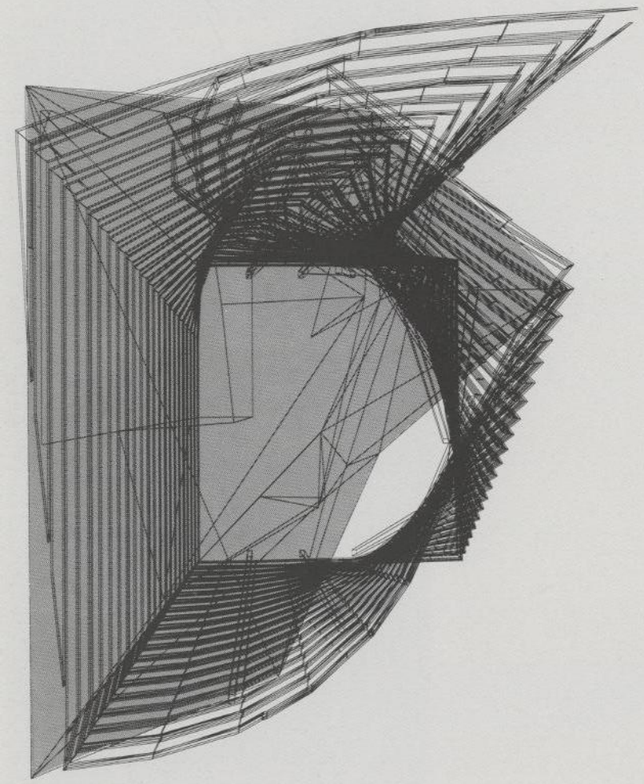
FOLDINGS

TRACINGS

SCALINGS

GRIDDINGS

12 Wire frame diagram, view from above
13 Second level plan
14 Third level plan
15 Wire frame diagram, axonometric view
16 Fourth level plan
17 Fifth level plan



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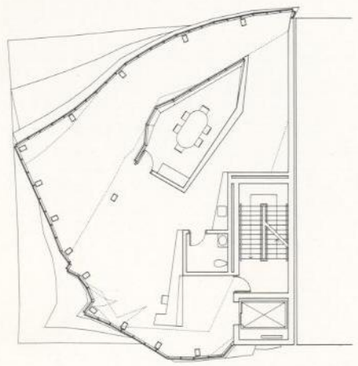

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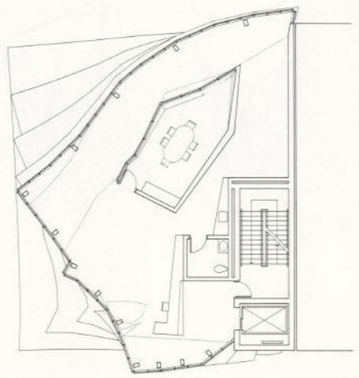

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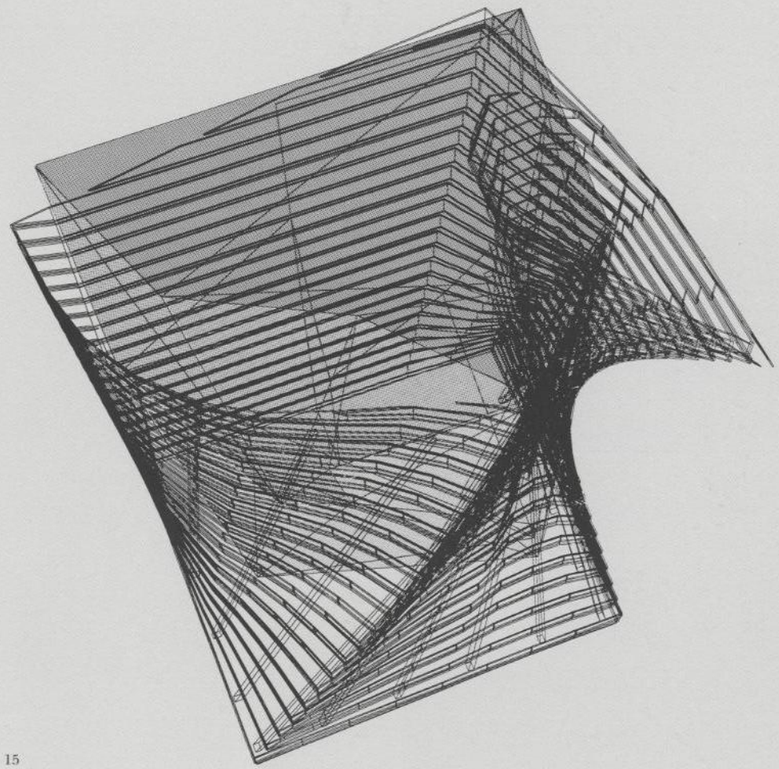

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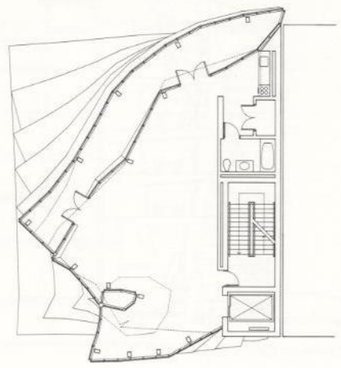

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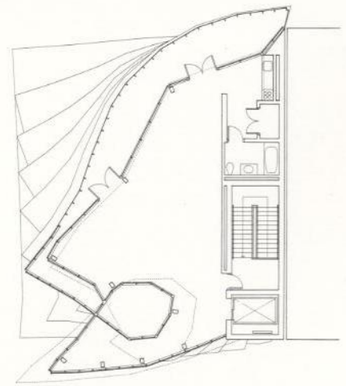

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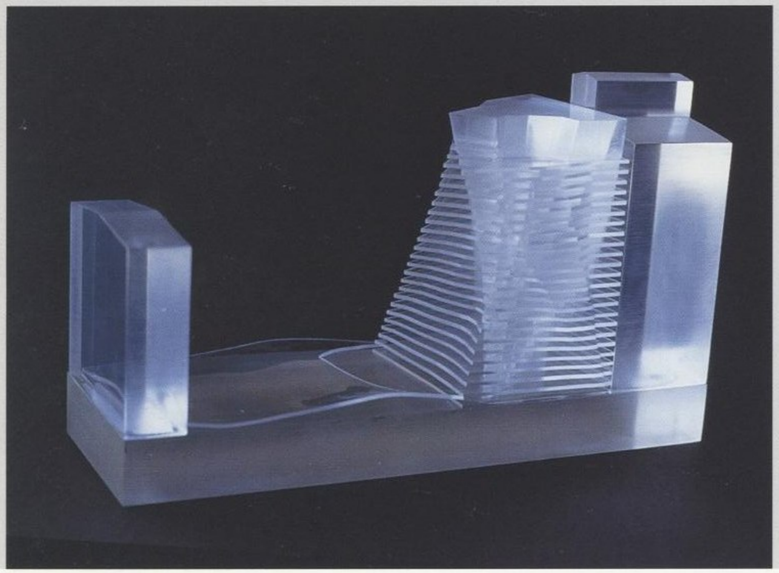
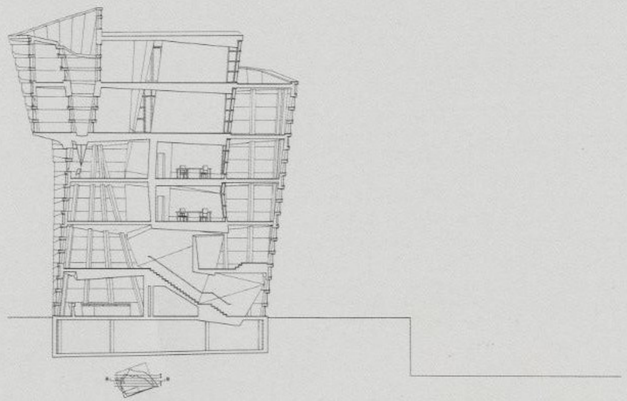
18 Study model
19 Section BB
20 Section AA
21 Study model
22 Study model, view from the west
23 Study model, view of the gallery wall





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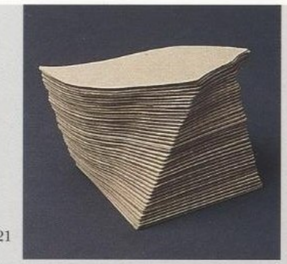

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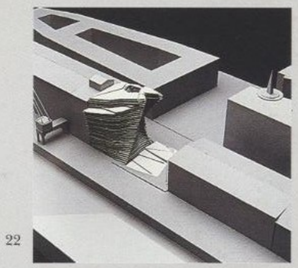

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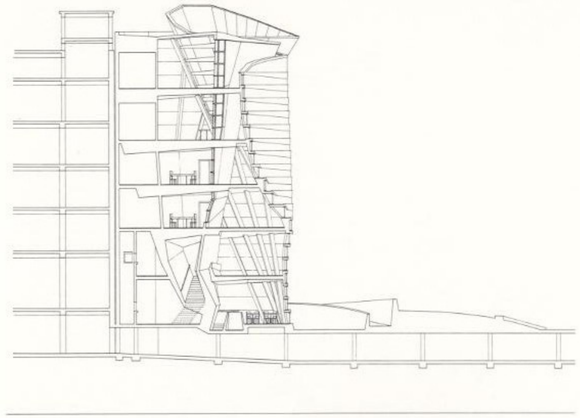

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Biographies

Peter Eisenman, FAIA

Peter Eisenman is an architect and educator. In 1980, after many years of teaching, writing, and producing respected theoretical work, he established his professional practice to focus exclusively on building. He has designed a wide range of prototypical projects including large-scale housing and urban design projects, innovative facilities for educational institutions, and a series of inventive private houses.

Among his built projects, the Wexner Center for the Visual Arts and Fine Arts Library at the Ohio State University in Columbus, completed in 1989, met with international acclaim, and received a 1993 National Honor Award from the American Institute of Architects. His project for social housing at Checkpoint Charlie at the Berlin Wall was honored by the West German Government, being featured on a postage stamp commemorating the 750th anniversary of the City of Berlin. He has built two office buildings in Tokyo: the Nunotani Corporation building, and the Koizumi Sangyo Corporation headquarters building, which received a 1991 National Honor Award from the American Institute of Architects.

In March 1993, opening ceremonies were held for the Greater Columbus Convention Center in Ohio, and construction had begun on the Aronoff Center for Design and Art at the University of Cincinnati. At present Peter Eisenman is working on the Center for the Arts at Emory University in Atlanta, Georgia; the master plan for Rebstockpark in Frankfurt, Germany; the high-rise Max Reinhardt Haus in Berlin; and an artist's cafe-studio in Dusseldorf.

In 1985, Peter Eisenman received a Stone Lion (First Prize) for his Romeo and Juliet Castles project at the Third International Architectural Biennale in Venice. He was one of two architects to represent the United States at the Fifth International Exhibition of Architecture of the Venice Biennale in 1991, and his projects are exhibited at museums and galleries around the world. Eisenman is the founder and former director of the Institute for Architecture and Urban Studies, an international think-tank for architectural criticism.

He has received numerous awards, including a Guggenheim Fellowship, the Brunner Award of the American Academy of Arts and Letters, and a grant from the National Endowment for the Arts.

His academic involvement has included teaching at Cambridge University, Princeton University, Yale University, and the Ohio State University. From 1982 to 1985 he was the Arthur Rotch Professor of Architecture at Harvard University, and in Fall 1993 he was the Eliot Noyes Visiting Design Critic at Harvard. Currently he is the first Irwin S. Chanin Distinguished Professor of Architecture at the Cooper Union in New York City.

Peter Eisenman is the author of several books, including *House X* (Rizzoli), *Fin d'Ou T HouS* (The Architectural Association), *Moving Arrows, Eros and Other Errors* (The Architectural Association), *Houses of Cards* (Oxford University Press) and *The Wexner Center for the Visual Arts* (Rizzoli). In addition, he was the editor of *Oppositions* journal and Oppositions Books, and he has published numerous essays and articles on his architectural theories in international magazines and journals.

Peter Eisenman received a Bachelor of Architecture degree from Cornell University, a Master of Architecture degree from Columbia University, MA and PhD degrees from the University of Cambridge, and an honorary Doctor of Fine Arts degree from the University of Illinois, Chicago.

George Kewin, AIA

George Kewin has recently led project teams for numerous international projects and competitions in Germany, including the Rebstockpark Master Plan, a five million square foot housing and commercial development in Frankfurt, Germany, which was the winning entry in an international competition in 1990. He was the Associate Principal-in-Charge for Eisenman Architects' entries in the Bahnhofsbereich Friedrichstrasse competition in Berlin, and the Nordliches Derendorf competition for a large-scale urban development in Dusseldorf. In addition, he was the Associate Principal-in-Charge for the Nunotani Office Building in Tokyo and the four-star Atocha 123 Hotel in Madrid. He is currently directing completion of comprehensive design and legal guidelines for the Rebstockpark Master Plan, and overseeing design development for a six-story cafe-bar and artists' studio space on the Dusseldorf Harbor in Germany.

Before joining Eisenman Architects in 1984, he was associated with Richard Meier and Partners, where he was project architect for the Des Moines Art Center Museum; and with the firm of Edward L. Barnes, where he was the project designer for the IBM Gallery of Art and Science and Equitable Tower in Manhattan.

George Kewin received his Master of Architecture degree from Harvard University, and his BA from the University of California at Berkeley. He has taught at the Graduate School of Architecture at the Ohio State University and served as a visiting critic at various other schools.

Richard N. Rosson, AIA

Richard Rosson is currently directing work on the Emory University Arts Center in Atlanta, Georgia, a $36 million, 126,000 square foot instructional and performance facility for the Department of Theater and Film Studies and the Department of Music. In addition, he is coordinating the work of Eisenman Architects' office on the Aronoff Center for Design and Art at the University of Cincinnati as the project enters the construction administration phase.

He was Project Manager for the fast-track design and construction of the $65 million, 530,000 square foot Convention Center in Columbus, Ohio, completed in March 1993, and also for a master plan of the Pittsburgh Technology Center, a 500,000 square foot laboratory and office park on the Monongahela River, for Carnegie Mellon University. He also oversaw the design of two buildings at the Center.

Since joining Eisenman Architects in 1985, he has been involved in various aspects of many projects, including the design and construction of a 350,000 square foot headquarters office building in Washington, DC and the renovation of the Harvard Club in New York City.

Formerly with Gresham Smith and Partners in Nashville, Richard Rosson served as Project Architect for hospitals and office buildings in the south-eastern United States and in Saudi Arabia.

Project Credits

House I
Architect: Peter Eisenman
Design Assistants: Russell Swanson, Robinson O. Brown
Drawings: Russell Swanson, Thomas Pritchard, Gregory A. Gale
Contractor: Bard Construction Co.

House II
Architect: Peter Eisenman
Design Assistants: Gregory A. Gale, Robinson O. Brown
Drawings: Gregory A. Gale, Judith Turner, Christopher Chimera
Structural Engineer: Geiger-Berger
Contractor: Dutton Smith

House III
Architect: Peter Eisenman
Structural Engineer: Geiger-Berger
Mechanical Engineer: George Langer
Contractor: Joseph Maloney

House IV
Architect: Peter Eisenman
Design Assistant: Rodney Knox
Drawings: Ellen Cheng Koutsoftas

House VI
Architect: Peter Eisenman
Design Assistants: Randall Korman, Rodney Knox
Drawings: Read Furguson, Caroline Sidnam, Wliliam Jackson
Model: Mark Mascheroni
Structural Engineer: Robert Silman & Associates
Contractors: Arthur B. Deacon & Sons, Robert Finney

House X
Architect: Peter Eisenman
Associate Architect: Leland Taliaferro
Assistants: Mark Cigolle, Livio Dimitriu, John Nambu, Anthony Perrgola, Noel Quesada
Structural: Robert Silman Associates (Ding Carbonell)
Mechanical: Arthur Spaet & Associates (Arthur Fox)
Landscape: Nicholas Quennell
Cost: Stephen H. Falk
Model: Anthony Pergola
Axonometric Model: Sam Anderson
Photography: Dick Frank

Cannaregio Town Square
Architect: Peter Eisenman
Project Team: David Buege, John Nambu, Joan Ockman
Models: Sam Anderson, Andrew Bartle
Model Photos: Dick Frank

House El even Odd
Architect: Peter Eisenman
Assistants: Mark Mascheroni, Caroline Hancock, Tom Haworth
Collages: Walter Chatham, David Buege, Cary Liu
Models: Tom Hut, John Leeper, Jim Uyeki, John Regan
Coordinator: Eleanor Earle, Judy Geib
Structural Engineer: Robert Silman
Robert Silman Associates
Mechanical Engineer: Marvin Mass, Cosentini Associates
Photography: Dick Frank

Madison Components Plant
Architect: Peter Eisenman

IBA Social Housing
Competition Phase
Architect: Eisenman/Robertson Architects
Partner-in-Charge: Peter Eisenman
Project Architects: Thomas Hut, Thomas Leeser
Drawings: Michelle Andrew
Renderings: Brian Burr
Models: Sam Anderson, John Leeper, Vera Marjanovic
Project Realization Phase
Architects: Eisenman/Robertson Architects; Groetzebach, Plessow & Ehlers
Partners-in-Charge: Peter Eisenman, Dietmar Groetzebach, Gunther Plessow
Associates-in-Charge: Thomas Leeser, Wilfried Hartman
Project Team: Audrey Matlock, Doug Oliver, Frank Chirico
Photos: Reinhard Goerner

Travelers Financial Center
Architect: Eisenman/Robertson Architects; Trott & Bean Architects
Partners-in-Charge: Peter Eisenman, Arthur Baker, Richard Trott
Associates-in-Charge: Richard Morris, Faruk Yorgancioughu, Michael Burkey
Project Architects: Thomas Leeser, Peter Thaler, Ross Woolley
Project Team: Andrea Brown, Wes Jones, Mark Mascheroni, Joanne Rivkin, Scott Sickeler
Structural Engineer: Office of Irwin Cantor
Mechanical Engineer: Cosentini Associates
General Contractor: Turner Construction Company
Model Photographs: Dick Frank
Building Photographs: Wolfgang Hoyt/ESTO

Firehouse for Engine Company 233 and Ladder Company 176
Architect: Eisenman/Robertson Architects
Partner-in-Charge: Peter Eisenman
SeniorArchitect: Arthur Baker
Project Architect: Ross Woolley
Project Team: David Winslow, Mark Wamble
Structural Engineer: Robert Silman
Mechanical Engineer: John Altieri
General Contractor: Bedell Associates

Fuller/Toms Loft
Architects: Peter Eisenman & Faruk Yorgancioglu
Assistants: Richard & Candy Harder, Glen Hamilton
Collaborators: Ragip Erdem, David Winslow, James Brown
Engineering Consultants: John Altieri Associates

Romeo and Juliet Castles
Architect: Eisenman/Robertson Architects
Partner-in-Charge: Peter Eisenman
Project Architects: Thomas Leeser, Renato Rlzzi, Peter Thaler
Drawings: Raleigh Perkins, Susan Knauer, Edward Carroll, Alexis Moser, Carlene Ramus, Joseph Rosa
Graphics: Charles Crawford, James Brown, Leslie Ryan
Models: Hiroshi Maruyama, Raleigh Perkins, Christine Chang, Donna Cohen, Guillaume Ehrman, Rajip Erdem, Mara Graham, Kimberley Hoyt, Marina Kieser, Jonathan Marvel, Michel Mossessian, David Murphee, Fabio Nonis, Peter Robson, Adam Silver, Wolfgang Tschapeller, Charles Barclay, Michael Casey
Model Photos: Dick Frank

Tokyo Opera House
Architects: Eisenman/Robertson Architects; Richard Trott & Partners
Partners-in-Charge: Peter Eisenman, Richard Trott
Project Architects: Thomas Leeser, Hiroshi Maruyama, Benjamin Gianni
Project Team: Manou Ernster, David Goth, Christian Kohl, Mark Schendal, Joseph Tanney, Harvey Burns, David Fratianne, Thomas Lanzelotti, Kevin Miller, Sheri O'Reilly, David Mancino, David Efaw, David Shultis, Kathleen Sullivan, James Samuelson
Model Photographs: Dick Frank

Biocentrum
Architect: Eisenman Architects
Partner-in-Charge: Peter Eisenman
Associate-in-Charge: Thomas Leeser
Project Team: Hiroshi Maruyama, David Biagi, Sylvain Boulanger, Ken Doyno, Judy Geib, Holger Kleine, Christian Kohl, Frederic Levrat, Greg Lynn, Carlene Ramus, Wolfgang Rettenmaier, Madison Spencer, Paul Sorum, Sarah Whiting, David Youse
Mechanical Engineer: Jaros, Baum & Bolles; Augustine DiGiacomo
Structural Engineer: Silman Associates, Robert Silman
Landscape Architect: Hanna/Olin Ltd, Laurie Olin
Artist: Michael Heizer
Color Consultant: Robert Slutzky
Photography: Dick Frank Studios

La Villette
Architects: Eisenman/Robertson Architects; Jacques Derrida, with Renato Rizzi
Architects-in-Charge: Peter Eisenman, Jacques Derrida
Project Architects: Thomas Leeser, Renato Rizzi
Project Team: Franco Alloca, Paola Marzatico, Hiroshi Maruyama, Manou Ernster
Model Photos: Dick Frank

University Art Museum
Architect: Eisenman/Robertson Architects
Partner-in-Charge: Peter Eisenman
Associate-in-Charge: Thomas Leeser
Project Architects: Hiroshi Maruyama, Graeme Morland
Project Team: Michael Duncan, Manou Ernster, Judy Geib, Fabio Ghersi, Frances Hsu, Christian Kohl, Paola Marzatico, Fabio Nonis, Joe Tanney, Mark Wamble, Sarah Whiting, Gilly Youner
Gold Drawings: Mark Wamble
Landscape Architects: Hanna/Olin, Philadelphia
Model Photos: Michael Moran

Progressive Corporation Office Building
Architects: Eisenman/Robertson Architects
Partner-in-Charge: Peter Eisenman
Associate-in-Charge: Thomas Leeser
Project Architects: Hiroshi Maruyama, Fabio Nonis
Graphics and Exhibition Consultants: Robert Slutzky
Model Photographs: Dick Frank

Wexner Center for the Visual Arts and Fine Arts Library
Architect: Eisenman Architects; Richard Trott & Partners Architects
Partners-in-Charge: Peter Eisenman, Richard Trott
Directing Architects: George Kewin, Michael Burdey
Project Architects: Arthur Baker, Andrew Buchsbaum, Thomas Leeser, Richard Morris, James Rudy, Faruk Yorgancioglu
Project Team: Andrea Brown, Edward Carroll, Robert Choeff, David Clark, Chuck Crawford, Tim Decker, Ellen Dunham, John Durschinger, Frances Hsu, Wes Jones, Jim Linke, Michael McInturf, Hiroshi Maruyama, Mark Mascheroni, Alexis Moser, Harry Ours, Joe Rosa, Scott Sickeler, Madison Spencer, Mark Wamble
Landscape Architect: Hanna Olin Ltd, Laurie Olin
Structural Engineer: Lantz, Jones & Nebraska Inc., Tom Jones
Mechanical Engineer: H.A. Williams & Associates
Lighting Design: Jules Fisher & Paul Marantz Inc.
Civil Engineer: C.F. Bird & P.J. Bull Ltd
Security and Fire: Chapman & Ducibella Inc.
Graphics and Color: Robert Slutzky
Soils Engineer: Dunbar Geotechnical
Audio/Visual: Boyce Nemec
Acoustics: Jaffe Acoustics
Specifications: George Van Neil
Models: Scale Images, Albert Maloof, Gene Servini
Renderings: Brian Burr
Model Photography: Dick Frank, Wolfgang Hoyt
Construction Photographs: James Friedman, Will Shively, D.G. Olshavsky/ARTOG
Final Photographs: Jeff Goldberg/ESTO, D.G. Olshavsky/ARTOG
General Contractor: Dugan and Meyers, Jim Smith, Project Manager
Mechanical Contractor: A.T.F. Mechanical Inc., Bob Weiland, Project Manager
Electrical Contractor: Romanoff Electric, Sib Goeiz, Project Superintendent
Plumbing Contractor: Radico Inc., Frank Czako, Project Manager
Steel Subcontractor: J.T. Edwards, Jack Edwards, President

Carnegie Mellon Research Institute
Architect: Eisenman Architects
Principal-in-Charge: Peter Eisenman
Associate-in-Charge: Richard N. Rosson
Project Team: Lawrence Blough, Kelly Hopkin, Richard Labonte, Greg Lynn, Marisabel Marratt, Mark Wamble, Joe Walter
Project Assistants: Wendy Cox, Simon Hubacher, Kim Tanzer, Nicolas Vaucher, Sarah Whiting, Katinka Zlonicky
Model Photographs: Dick Frank
Landscape Architect: Hanna/Olin Ltd, Laurie Olin
Mechanical Engineer: Jaros, Baum & Bolles, Augustine DiGiacomo
Structural Engineer: Ove Arup & Partners, Guy Nordenson

Guardiola House
Architect: Eisenman Architects
Principal-in-Charge: Peter Eisenman
Associates-in-Charge: George Kewin, Thomas Leeser
Project Architect: Antonio Sanmartin
Project Team: Nuno Mateus, Jan Kleihues, Hiroshi Maruyama
Project Assistants: Begona Fernandez Shaw, Felipe Guardiola, Lise Anne Couture, Luis Rojo, Michael McInturf, Madison Spencer, Simon Hubacher, Maximo Victoria, Frederic Levrat, Anne Marx, Robert Choeff, Julie Shurtz, Dagmar Schimkus
Structural Engineer: Gerardo Rodriguez
Photography: Dick Frank

Aronoff Center for Design and Art
Architect: Eisenman Architects; Lorenz & Williams Inc.
Principal-in-Charge: Peter Eisenman, Richard Roediger
Associates-in-Charge: George Kewin, Richard Rosson, Jerome Flynn
Project Architects: Donna Barry, Greg Lynn, Michael McInturf, Joseph Walter
Project Team: Lawrence Blough, Kelly Hopkin, Edward Mitchell, Astrid Perlbinder, Brad Winkeljohn (EA), Joseph Mitlo, Shari Rotella, Jerome Scott, James Schriefer, Michael Schuyler (LWI)
Project Assistants: Vincent Costa, Reid Freeman, Nazli Gonensay, Martin Houston, Richard Labonte, Corrine Nacinovic, Jean-Gabriel Neukomn, Karen Pollock, Joe Schott, Jim Wilson, Jason Winstanley, Leslie Young (EA)
Construction Manager: Dugan & Meyers Inc, Francis Dugan, Daniel Dugan, Andy Englehart, Steve Klinder
Civil Engineer: United Consultants
Landscape Architect: Hargreaves Associates
Engineering: Lorenz & Williams Inc.
Acoustical Design: Jaffe Acoustics
Lighting Design: Fisher Marantz
Audiovisual Design: Boyce Nemec Designs
Color Consultant: Donald Kaufman Color
Photography: Dick Frank

Koizumi Sangyo Office Building
Architects: Eisenman Architects; K Architects and Associates, Tokyo
Partners-in-Charge: Peter Eisenman, Kojiro Kitayama
Associate-in-Charge: George Kewin
Project Architects: Hiroshi Maruyama (EA), Minoru Fujii (KA)
Project Team: Lawrence Blough, Robert Choeff, Lise Anne Couture, Begona Fernandez Shaw, Frederic Levrat, Dagmar Schimkus, Julie Shurtz, Mark Wamble (EA), Itaru Miyakawa, Tamihiro Motozawa, Hiroyuki Kubodera, Kazuhiro Isimaru, Susumu Arasaki, Yujiro Yamasaki (KA)

Siena Bank Master Plan
Architects: Eisenman Architects;
with Renat Rizzi
Project Architect: Thomas Leeser
Photographer: Dick Frank Studi

Greater Columbus Convention Center
Architects: Eisenman Architects;
Richard Trott and Partners Architects Inc.
Principals-in-Charge: Peter Eisenman,
Richard Trott, Jean Gordon
Associates-in-Charge: Richard Rosson,
Michael Burkey
Project Managers: Tracy Aronoff,
Philip Babb, Thomas Ingledue, Jerome Scott
Project Architects: Mark Wamble,
Thomas Leeser
Project Team: Madison Spenser,
Richard Labonte, Kathleen Meyer,
Dean Maltz, David Trautman,
Lewis Jacobsen, Joe Walter, Nuno Mateus
(EA); Jerry Kehlmeier, David Goth,
Lu Schubert, Kristina Ennis, Tim Decker,
John Meegan, Dave Reltenwald,
Blaide Lewis, James Dean, George Van Neil,
Carol Hummel, Chun Shin, Karen McCoy,
Al Brook (RTPA)
Project Assistants: Yvhang Kong,
John Durschinger, John Curran,
Chiara Scortecci, Ilkka Tarkkanen, Jon Malis,
Andres Viditz-Ward, Giovanni Rivolta,
Francesca Acerboni, Jason Winstanley,
John Juryj, Daniel Perez,
Andres Blanco (EA)
Engineers: Lorenz & Williams Inc.
Principal-in Charge: Richard Roediger
Project Managers: Timothy McCrate
(Structural), John Putnam (Mechanical),
Jack Kolb (Mechanical), Timothy Raberding
(Electrical), Thomas Fischer (Construction
Administration)
Civil Engineer: Moody/Nolan Ltd,
Howard Nolan
Code Consultant: Oregon Group Architects,
Jane Voisard
Roofing: Simpson, Gumperts & Heger Inc,
Kevin Cash
Graphic Design: Mayer/Reed, Michael Reed
Lighting: Jules Fisher & Paul Marantz Inc,
Richard Renfro
Acoustics: Jaffe Acoustics Inc., Mark Holden
Construction Manager:
Turner/Smoot/Zunt, Joel Sloan,
Project Manager
Photography: Dick Frank Studio,
ARTOG/D.G. Olshavsky,
Jeff Goldberg/ESTO

Banyoles Olympic Hotel
Architect: Eisenman Architects
Principal-in-Charge: Peter Eisenman
Associate-in-Charge: George Kewin
Project Designers: Begona Fernandez-Shaw,
Nuno Mateus
Project Team: Ed Mitchell, Anne Peters,
Weiland Vajen
Project Assistants: Lawrence Blough,
John Durschinger, Kelly Hopkin,
Martin Houston, Yuhang Kong,
Richard Labonte, Mari Marratt,
Tom Popoff, Henry Urbach, Joe Walter,
Mark Wamble, Leslie Young
Structural Engineer:
"Static" Ingenieria De Construccion,
Gerardo Rodriguez
Model Photographs: Dick Frank

Cooper Union Housing
Architects: Eisenman Architects;
Thomas Leeser
Principal-in-Charge: Peter Eisenman
Associate-in-Charge: George Kewin
Project Designer: Nuno Mateus
Project Team: Ed Mitchell, Joe Walter,
John Durschinger, Yuhang Kong,
Tom Popoff, Wieland Vajen
Project Assistants: Andreas Blanco,
Lawrence Blough, Reid Freeman,
Begona Fernandez-Shaw, Kelly Hopkin,
Jake Malis, Mari Marratt, Tony Pergola,
Astrid Perlbinder, Anne Peters,
Inigo Rodriguez-San Pedro, Leslie Smith,
Madison Spencer, Ilkka Tarkkanen,
Mark Wamble, Jim Wilson
Structural Consultants:
Severud Associates Consulting Engineers
PC Mechanical, Plumbing, Electrical
Consultants: Jaros, Baum & Bolles
Consulting Engineers
Zoning Consultant: Michael Parley
Code Consultant: Super Structures
Model Photography: Dick Frank

Groningen Music-Video Pavilion
Architect: Eisenman Architects
Principal-in-Charge: Peter Eisenman
Associate-in-Charge: George Kewin
Project Architect: Jorg Gleiter
Project Team: Andrea Stipa,
Anton Viditz-Ward, Reid Freeman

Nunotani Office Building
Architect: Eisenman Architects
Principal-in-Charge: Peter Eisenman
Associate-in-Charge: George Kewin
Project Architects: Mark Wamble,
Tracy Aronoff
Project Team: David Trautman, John Curran
Project Assistants: Thor Thors,
Hans-Georg Berndsen, Karen Pollock,
David Johnson, Evan Yassy,
Gregory Merryweather, Andrea Stipa,
Jason Winstanley, Andre Kikoski
Construction Manager and Contractor:
The Zenitaka Corporation;
Yoshimichi Hama, Director Manager,
Yoshiteru Kagikawa, Director,
Keiichi Kuwana, Deputy Manager
Model Photography: Dick Frank Studio
Building Photography:
Shigeo Ogawa/Shinkenchiku

Atocha 123 Hotel
Architects: Eisenman Architects;
The Austin Company, SA
Principals-in-Charge: Peter Eisenman,
F.E. "Brownie" Higgs
Associate-in-Charge: George Kewin
Project Managers: David Koons,
Jesus Salgado Marques, Luis Guerrero
Project Architects: Gregory Luhan,
Jorg Gleiter, John Curran, Nuno Mateus,
Mark Searls (EA), Antonio de la Morena,
M. Magdalena Velez,
Ramon Jose Farinas (AC)
Project Team: Tracy Aronoff, Mary Marratt,
Andrea Stipa, Joe Walter, Jason Winstanley,
Donald Skinner, John Maze, Tom Gilman,
Andrew Burmeister
Project Assistants: Donna Barry,
Rosa-Maria Colina, Brooks Critchfield,
Angelo Directo, Winka Dubbledam,
John Durschinger, Martin Felsen,
Brad Gildea, Christophe Guinard,
Jan Hinrichs, Brad Khouri, Andre Kikoski,
Robert Kim, Justin Korhammer,
Alexander Levi, Luc Leveque,
Frederic Levrat, James McCrery,
Gregory Merryweather, David Moore,
Maureen Murphy-Ochsner, Karim Musfy,
Alex Nussbaumer, Karen Pollock,
Stefania Rinaldi, Raquel Sendra,
Jody Sheldon, Marc Stotzer,
Masahiro Suzuki, David Swanson,
Thor Thors
Structural Engineer: The Austin Company,
SA, Fernando De La Frost,
Fernando Yandela Terrosa
Contractor: The Austin Company SA
Photography: Dick Frank

Rebstockpark Master Plan
Architect: Eisenman Architects
Consulting Architect:
Albert Speer & Partner GmbH
Landscape Architect: Hanna/Olin Ltd
Consulting Landscape Architect:
Boedeker, Wagenfeld, Niemeyer & Partners
Traffic Planning:
Durth Roos Consulting GmbH
Principals-in-Charge: Peter Eisenman,
Albert Speer, Laurie Olin
Associates-in-Charge:
George Kewin, Gerhard Brand
Project Managers: Norbert Holthausen,
Michael Denkel, Shirley Kressel,
Karina Aicher
Project Architects: Joachim Bothe,
Jorg Gleiter, Nuno Mateus, Mark Wamble,
Matthew White
Project Team: Pornchai Boonsom,
Brad Gildea, Judith Haase,
Justin Korhammer, Luc Levesque,
Gregory Merryweather, Steven Meyer,
Karim Musfy, Andrea Stipa, Marc Stotzer,
Jason Winstanley, Corinna Wydler
Project Assistants: Donna Barry,
Rosa-Maria Colina, John Curran,
John Durschinger, Michael Eastwood,
Carolina Garcia, Nazli Gononsay,
John Juryj, Andre Kikoski, Stephano Libardi,
Greg Lynn, James McCrery, Edward Mitchell,
Jean Nukomn, Karen Pollock, Jon Stephens
Models: Eisenman Architects
Photography: Dick Frank Studios

Alteka Office Building
Architect: Eisenman Architects
Principal-in-Charge: Peter Eisenman
Associate-in-Charge: Richard Rosson
Project Architect: Mark Wamble
Project Team: Gregory Merryweather,
Nazli Gononsay
Project Assistants: Mina Mei-Szu Chow,
Rosa-Maria Colina, Cornelius Deckert,
Robert Kim, Maria Laurent, Frederic Levrat,
Pierre-Olivier Milanini, Hadrian Predock,
Jason Winstanley
Photography: Dick Frank

Emory Center for the Arts
Architect: Eisenman Architects
Principal-in-Charge: Peter Eisenman
Associate-in-Charge: Richard Rosson
Project Manager: Tracy Aronoff
Project Architects: Selim Koder,
Frederic Levrat, Mark Searls
Project Team: Philip Babb,
James Gettinger, Brad Gildea,
Timothy Hyde, Richard Labonte, Ingel Liou,
Gregory Luhan, James Luhur,
James McCrery, Maureen Murphy-Ochsner,
Lindy Roy, David Schatzle, Joseph Walter
Project Assistants: Ted Arleo, Donna Barry,
Federico Beulcke, Sergio Bregante,
Marc Breitler, Winka Dubbeldam,
Daniel Dubowitz, John Durschinger,
David Eisenmann, Abigail Feinerman,
Ralf Feldmeier, Martin Felsen,
Sigrid Geerlings, Robert Holton,
Keelan Kaiser, Patrick Keane, James Keen,
Brad Khouri, Rolando Kraeher, Joseph Lau,
Maria Laurent, Vincent LeFeuvre,
Claudine Lutolf, John Maze, Mark McCarthy,
Steven Meyer, Julien Monfort, David Moore,
Yayoi Ogo, Debbie Park, Axel Rauenbusch,
Ali Reza Razavi, Mirko Reinecke, Tilo Ries,
Stefania Rinaldi, David Ruzicka, Setu Shah,
Tod Slaboden, Giovanni Soleti,
Lucas Steiner, Helene Van gen Hassend,
Marcus Wallner, Benjamin Wayne,
Lois Weinthal, Erin Vali, Irina Verona
Landscape Architect: Hanna/Olin Ltd,
Laurie Olin, Chris Allen, Cora Olgyay
Structural Engineer:
Stanley D. Lindsey & Associates Inc.,
Stanley Lindsey, Tommy Hagood
Mechanical & Electrical Engineer:
Nottingham, Brook & Pennington Inc.,
Charles Pennington, Neil Wych
Acoustical Consultant:
Kirkegaard & Associates Inc.,
Larry Kirkegaard, David Eplee, Brian Cline
Theater and Lighting Design: Theatre
Projects Consultants Inc., Richard Pilbrow,
Robert Long, Peter Lucking, Ben Boltin
Cost Analysis: Donnell Consultants Inc.,
Stewart Donnell, Athol Joffe
Photography: Dick Frank

Max Reinhardt Haus
Architect: Eisenman Architects
Principal-in-Charge: Peter Eisenman
Associate-in-Charge: George Kewin
Project Architects: Edward Mitchell,
Lindy Roy, Richard Labonte
Project Team: Armand Biglari, Brad Gildea,
Norbert Holthausen, Gregory Luhan,
Stefania Rinaldi, David Schatzle,
Jon Stephens
Project Assistants: Federico Beulske,
Mark Bretler, Andrew Burmeister,
Robert Holten, Patrick Keane, Brad Khouri,
Joseph Lau, Vincent LeFeuvre,
Fabian Lemmel, John Maze, Steven Meyer,
Debbie Park, Silke Potting, Benjamin Wade
Landscape Architect: Hanna/Olin Ltd,
Laurie Olin, Shirley Kressel,
Matthew W. White
Color Consultant: Donald Kaufman Color
Structural Engineer: Severud Associates,
Edward M. Messina, Edward DiPaolo
Mechanical Engineer: Jaros, Baum & Bolles,
Augustine A. DiGiacomo,
Kenneth J. Zuar
Wind & Shadow Studies: Spacetec
Datengewinnung, Freiburg, Germany
Cost Estimating: Donnell Consultants Inc.,
Stewart Donnell
Computer Images: Edward Keller
Photography: Dick Frank

Nordliches Derendorf Master Plan
Urban Designers: Eisenman Architects;
Hanna/Olin Landscape Architects
Principals-in-Charge: Peter Eisenman,
Laurie Olin
Associates-in-Charge: George Kewin,
Shirley Kressel
Project Architects: Winka Dubbledam,
Norbert Holthausen, Donna Barry,
Matthew White
Project Team: Edgar Cozzio,
James Gettinger, Brad Gildea, Jorg Lesser,
Jon Stephens, James McCrery
Project Assistants: Barbera Aderbeauer,
Armand Biglari, Frederico Buelcke,
Andy Burmeister, John Durschinger,
Martin Felsen, Patrick Keane, Brad Khouri,
Selim Koder, Fabian Lemmel,
Frederic Levrat, Gregory Luhan,
Maureen Murphy-Ochsner, Stephania
Rinaldi, Lindy Roy, David Schatzle (EA),
Bobbie Huffman, David Rubin,
Howard Supnik, Karen Skafte (HO)
Traffic Planning: Durth Roos Consulting,
Hans-Joachim Fischer
Color Consultants: Donald Kaufman Color,
Donald Kaufman, Taffy Dahl
Computer Modeling: Mathematica Program,
Seamus Moran, Physicist
Photography: Dick Frank, Brian Connelly

Haus Immendorff
Architect: Eisenman Architects
Principal-in-Charge: Peter Eisenman
Associate-in-Charge: George Kewin
Project Architect: Lindy Roy
Project Team: David Schatzle,
Patrick Keane, James Luhur
Project Assistants: Barbara Adabauer,
Ted Arleo, Marc Bretler,
Andrew Burmeister, Chi Yi Chang,
Winka Dubbeldam, David Eisenmann,
Abigail Feinerman, Annette Kahler,
Fabian Lemmel, Jung Kue Liou,
Gregory Luhan, Max Muller,
Mirko Reinecke, Tilo Ries, Lucas Steiner
Construction Manager:
Phillip Holzmann HOG
Structural Engineer:
Severud Associates Consulting Engineers,
PC Mechanical, Plumbing, Electrical
Engineer: Jaros, Baum & Bolles
Photography: Dick Frank