

# GOLD

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## GOLD IN THREE PROJECTS BY PETER EISENMAN

*This paper undertakes an analysis of the role and function of gold in a series of architectural projects developed between 1978-1986 by Peter Eisenman (1932). While other projects by Eisenman are discussed, the paper focuses on the Cannaregio (Venice, 1978), Romeo and Juliet (Verona, 1985) and University Art Museum (Long Beach, 1986) projects. As Eisenman has claimed, this period coincides with a swerve in his practice and conceptual biases. The analysis thus not only interrogates gold's formal, spatial and theoretical aspects and its various manifestations in a limited number of projects but also interrogates the characteristics of this hinge time in Eisenman's larger practice. A number of interconnected themes bracket the analysis with gold considered variously as metaphor given architectural translation in the devices of scaling, registration and superposition; as generative tool, the golden section providing Eisenman an armature to register and control plan dispositions; as artificial ground, signalling a cut and an edge; and as marking the disappearance of a golden time in Eisenman's relation to certain architectural conditions. The trope of gold's alchemical properties, and architecture's potential fluidity, links the three case studies. The first part of the paper introduces the topic, generative questions, and underlying proposition. The second undertakes an analysis of the three projects. The final part returns to the opening questions, provides a comparative summary of findings, and outlines two further lines of research. Published and unpublished project materials by Eisenman and his contemporaneous writings provide primary source material for the research. The paper references relevant secondary writings, including those of Aureli, Balfour, Bédard, Bois, Hays, and Lynn. The paper makes a contribution to scholarship on the work of Eisenman at a particularly charged period of his career, adds to general studies on modernist architectural composition, and addresses the major conference theme and the subtheme of gold's alchemical properties.*

## Introduction

Gold appears perhaps for the first time in Eisenman's published projects with the 1978 drawings and model for Cannaregio West Town Square, Venice. Used more or less intensely in subsequent years, gold plays a distinctive role in his Romeo and Juliet project presented at the Third International Exhibition of Architecture of the Venice Biennale, 1985. It disappears about a decade after Cannaregio with the 1986 proposal for the University of California at Long Beach Art Museum. There it occupies what might be characterised as a background as opposed to a figural role, though that difference if it is one will have to be tested. The only overt reference found in his writings to the choice of gold is in *Three Texts for Venice*, published in 1980 alongside drawings and model photos of Cannaregio.<sup>1</sup> Essays and interviews contemporaneous to the drawings and models do however provide a further articulation of thematic concerns and thus provide additional material on gold's role in the three projects beyond the evidence contained in project documents.

Eisenman alludes to gold's allegorical and alchemical properties in the Cannaregio text. The gold in Cannaregio, he writes, is "the gold of Venice... [symbolising] the mysticism of the alchemist... Giordano Bruno was an alchemist. He practiced the art of memory."<sup>2</sup> For Eisenman, gold signals a potential blurring of a figure versus ground, hierarchical reading. It can thus be used as an index for interpreting the formal and conceptual preoccupations in his work from this period and its engagement with post-structuralism in a general sense. Reference to the alchemical arts of Bruno can be taken as a mirror of the process of superpositioning forces and forms, a form generative process not to be simply rendered in stable, whole shapes. The alchemical affinities of gold call for an unstable and ambiguous condition, certain alchemical properties resulting in a fusing together and thus blending of things. Gold's fluidity, its potential to be liquid and solid, can be seen as a trope for certain post-structuralist operations so much in the air at that time. This blurring can thus be taken as a rubric linking the three case studies in the analysis that follows.

The interrogation of Cannaregio, Romeo and Juliet, and Long Beach is underpinned by a number of questions. What formal and spatial function does gold play in each project? More generally, which conceptual strategies and architectural questions are at work in each project and what are the differences? Are there end-game traits at work in Long Beach that prefigure gold's final immanent use?

Alongside these questions there is an overarching proposition about Eisenman's own trajectory that claims a relation between the appearance and unfolding of gold and a swerve in his architectural practice. A change in formal and conceptual preoccupations can be located in these years and the paper sets out to isolate - in a preliminary manner - elements of that change.

## 2 Analysis

### 2.1 Cannaregio

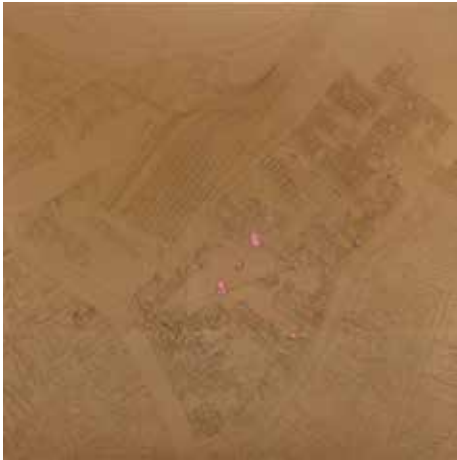


FIGURE 1 Peter Eisenman, Submission to the International Seminar of Design for Cannaregio West, Venice: axonometric, 1978, black ink with transparent colored adhesive film on acetate over gold cardboard, 99.4 x 99.4 cm. DR1991:0017:093. Peter Eisenman fonds, Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montréal.

The Cannaregio project was undertaken as a contribution to a design seminar organised by the city of Venice and the Istituto Universitario di Architettura di Venezia.<sup>3</sup> Seminar participants – Eisenman, John Hejduk, Bernhard Hoesli, Rafael Moneo, Oswald Mathias Ungers – were invited to explore new urban strategies for historic city centres. The seminar invitation came at the end of the more than decade-long House I (1967) to House 11a (1978) series. In *Diagram Diaries*, a retrospective survey of the first thirty years of his practice, Eisenman suggests four devices are associated with the Cannaregio project: gridding, nesting, scaling, superposition.<sup>4</sup> Some of these devices will find further use in other projects. In Cannaregio, the grid's supposed autonomy and neutrality is expunged by Eisenman's turn to the burdened grid of Le Corbusier's Venice Hospital proposed for an adjacent site, extending it across the project site. Process drawings investigate topological twists to accommodate existing conditions, an approach abandoned in the developed scheme and perhaps an early sign of what is let go from previous concerns.

Analysis of project documents reveals that gold is used in at least three distinct ways in Cannaregio. It demarcates, first, an architectural strategy of excavation. Eisenman introduces a channel along an alignment between two bridges bounding the site. Section drawings reveal gold's use along this topological axis of symmetry to mark a cut or fold in the ground plane. (Fig. 2)

A second use is in the golden section, deployed in study phases as a mapping strategy for migrating Le Corbusier's design for the unbuilt Venice Hospital onto the project site in a modified manner.<sup>5</sup> The Venice Hospital was proposed for an area abutting the Cannaregio project site and has a formal and diagrammatic function at all phases of Cannaregio's development. Within the voids that mark intersection points of the golden section grid, Eisenman then superpositions variously scaled and overlapping versions of House 11a as a literal scaling operation.

Third, gold is a rendering strategy for the presentation model and drawings. (Fig. 1) Other than the various versions of House 11a, which are pink, the entire final site plan is rendered gold. The ambition of Eisenman is to contest, with architectural means, what he characterises as static polarities in Western metaphysics, in this case figure/ground dichotomies. K. Michael Hays provides a helpfully succinct description of Eisenman's ambitions for disciplinary self-reflection, which supports this interpretation. Eisenman's efforts in Cannaregio and other project, writes Hays, produce direct criticisms of underlying presumptions, "presumptions about the determinant structure of the site, about architecture's mimetic and representational functions, and about the ideological innocence of form."<sup>6</sup>

In an interview published in 1986, Eisenman claims that Cannaregio signalled shifts in his work in several regards and two at least are evident.<sup>7</sup> The first concerns scale. With Cannaregio, Eisenman began to work on large-scale projects and he intentionally deployed the device of scaling among others as a means to destabilise what he claims are architecture's metaphysics as suggested above. The latter for Eisenman is found in values of presence, hierarchy, and origins. Scaling up and down and the operation of folding into itself of House 11a becomes in this logic a means for questioning these values and thus, according to Eisenman, opening up architecture to other possibilities.



FIGURE 2 Peter Eisenman, Submission for the International Seminar of Design for Cannaregio West, Venice: Sections, 1978, pen and black ink and coloured transfer film on acetate over coated paper, 99.7 x 99.3 cm. DR1991:0017:092. Peter Eisenman fonds, Collection Centre Canadien d'Architecture/ Canadian Centre for Architecture, Montréal.

A second shift relates to site and is expressed in ground manipulations including fictive archaeologies that are histories real but absent or immanent and thus potential. Eisenman notes that Cannaregio was his “first real site plan.”<sup>8</sup> This emergent awareness of, and concern with, site and traces real and fictional – absent from the Houses series which were conceived as groundless up to the late House X - becomes perhaps the signal characteristic of the decade’s long investigation. The impact of this shift is clear in subsequent projects and in *Romeo and Juliet* in particular.

## 2.2 Romeo and Juliet



FIGURE 3 Peter Eisenman. *Romeo and Juliet*. Reproduced by permission, Peter Eisenman, *Moving Arrows, Eros, and Other Errors: An Architecture of Absence* (London: Architectural Association, 1986), plates 10-15 © Architectural Association.

Eisenman’s submission to the 1985 Venice Biennale, *Romeo and Juliet*, is another of the so-called archaeological projects as Greg Lynn, amongst others, has characterised them.<sup>9</sup> Following the 1985 display of drawings and models, Eisenman reworked the project as a boxed series of acetate plates published by the Architectural Association (AA) with an accompanying text in which he claims a wide ambition for the project. “Here architecture does not close or unify, but rather opens and disperses, fragments and destabilises, not only as a condition of its own being but as an exploration of its resonance with the always changing conception of nature and human endeavour.”<sup>10</sup> This continues the alchemical themes of transmutability announced in *Cannaregio*.

In *Moving Arrows, Eros, and Other Errors* gold is used in four plates: Plate 30, as the river scaled up in an axonometric view; Plate 23, where gold demarcates the full-length S of the river at the scale of the site in part axonometric; Plate 21, as partial plan of the river with the cardo-decumanus superposed and over scaled; Plate 11, as the river in small scale with grid and walls and other elements in green and red. The gold of Cannaregio's site model as a single material provides monolithic legibility but one with no depth, thus rendering fluid figure/ground readings. This is countered by the thin, insubstantial acetate layers in *Moving Arrows* while contrasted with the palpable substance of the presentation model. Here there are only layers and a single stable ground is never reached. (Fig. 3)

From these uses in the AA publication, three architectural devices can be aligned with Eisenman's gold preoccupation. The first as noted is that of superposition. *Romeo and Juliet* provides a particularly dense demonstration of superposition at work and the AA publication is a literal display of its potential. The operation of superposition is clearly a major discovery by Eisenman in this period as evidenced by the design development sketches now held by the Canadian Centre for Architecture. (Fig. 4)

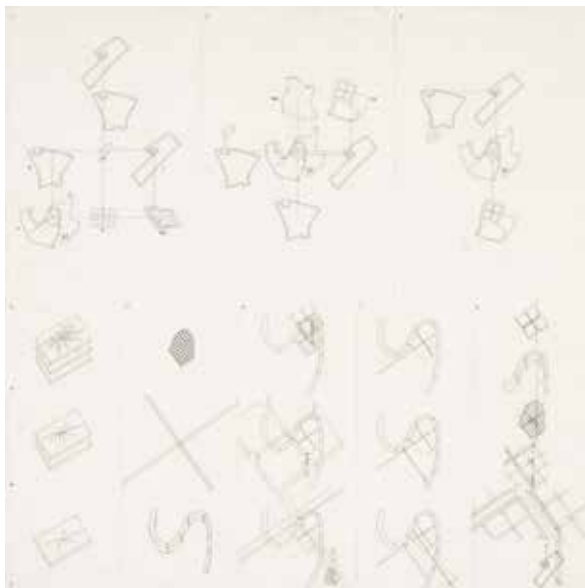


FIGURE 4 Eisenman/Robertson Architects, Design development drawings for the project *Moving Arrows, Eros, and Other Errors, Romeo + Juliet*, 1985, ink and graphite on film, 61.3 x 92.1 cm. DR1994:0148:143. Peter Eisenman fonds, Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montréal.

A second device is that of scaling, itself characterised according to Eisenman by three aspects: discontinuity, recursivity, and self-similarity.<sup>11</sup> Eisenman claims that scaling is a process different from traditional processes relying on or imbedding principles of presence and origin and he names these three aspects "destabilising agents".<sup>12</sup> Each of these agents targets conditions of an aesthetic of presence and origin and thus confirms the ongoing line of investigation begun in Cannaregio: discontinuity "confronts the metaphysics of presence"; recursivity "confronts origin"; and self-similarity confronts "representation and the [ideal of the] aesthetic object".<sup>13</sup> Different from Cannaregio, however, the impact of scaling emerges across the site itself as opposed to discrete structures on the site, thus extending the critical operation to the entire built realm, both real and virtual. Scaling is one of several strategies tested in *Romeo and Juliet* as a means to introduce the idea of discontinuity into the city and architecture more specifically. In this it continues the alchemical operations of Giordano Bruno alluded to above. Different from superimposition and transference understood as one over the other, a transference which preserves properties, superposed figures see their properties transformed, thus critically working on the ideal of a single origin.<sup>14</sup>

A third device is that of registration and here there are three registration references: the cardo and decumanus of Verona, the old Roman Grid, and the Adige River. Colour is used in *Moving Arrows* to mark these three entities or conditions.<sup>15</sup> Hays's interpretation of the consequence of the various registrations leads him to the idea of phase shifts,<sup>16</sup> perhaps the single most distinctive move in *Romeo and Juliet* with complex two-dimensionality supplanting the volumetric obsessions of the Houses. The golden age is shaken and a rhetoric of absence, of ends, of the end of the end is seen to occupy a place in Eisenman's writing and architectural concerns.<sup>17</sup>

An interview contemporaneous with the project's development and publication returns to the transformative role of this project in his practice, a sub focus of this paper as announced in the introduction. Eisenman emphasises Romeo and Juliet's shift-making role: "Romeo and Juliet marks a breaking point again like Cannaregio marked a breaking point. I think Romeo and Juliet is a break project."<sup>18</sup> To reinforce this, consider the spatial and visual outcome of intertwining grids and figures, which lead to unreadability as a sign of the swerve underway in his practice. This requires a suspension of all the metaphorical tags that distract from what's really going on architecturally in Romeo and Juliet. If one focuses on gold and its alchemical properties one sees that it is a matter primarily of surfaces – more so in Long Beach as will be seen – less in Cannaregio, which does cut the surface – and a certain modernist trajectory of work on the surface in architecture. As Yve-Alain Bois says succinctly: "despite all the historico-geological mythology", the Eisenman projects, which are aligned with the city of artificial excavation, should be seen for what they are, "a surface strategy in which grids are a means of producing events."<sup>19</sup>

If Bois provides helpful and synthetic observations, there is more going on architecturally if one takes account of layers that are not strictly orthogonal grids. And gold can be used to highlight or distinguish such figures. For while there are grids at work it seems that even more than those moiré effects which Bois emphasises, it is the idea and the device of the figure – partial or otherwise – that is of particular interest here not only in relation to what it adds about gold's impact but importantly in terms of Eisenman's future preoccupations.

The interpretation of what might be called a deliberate unreadability, perhaps reaching a crescendo in Long Beach as suggested in the next section, could be countered by another, that of a non-amorphous structure in the overall field. This notion of a non-amorphous structure, of a structural order that belies a reading of composition's absence, is consistent with Eisenman's rhetoric of an other order that is non hierarchical and non anthropomorphic and it can be used to suggested the issues at stake. Richard Serra proposes the notion of non-amorphous field structure when describing the "absolutely controlled" paint handling of Pollock in an interview with Eisenman right in the middle of this period.<sup>20</sup> The interview is dotted with references to the meta text descriptions that Eisenman uses in project texts and essays of the time, including cuts and contextualism relevant to Romeo and Juliet and the project for Long Beach.

### 2.3 Long Beach



FIGURE 5 Eisenman/Robertson Architects, Hiroshi Maruyama, draughtsman, University Art Museum, California State University, Long Beach: roof plan relief, 1986, tinted and layered adhesive film and gold paint on white museum board, 80 x 75.5 cm. DR1987:0859:001. Peter Eisenman fonds, Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montréal

If Cannaregio sets up the trope of gold as an allegory for experimenting upon architecture's mutability, and Romeo and Juliet embraces the site as fiction and uses gold to signal its most emphatic state, the project for Long Beach pushes certain operations to an extreme. In 1985 Eisenman received from the California State University at Long Beach the commission to design a 6,300 square metre (67,500 square feet) art museum to be located within an existing 9.3 hectare (23 acre) arboretum adjacent to the main campus entrance. Eisenman was occupied with various phases of the project over the course of 1986.<sup>21</sup>

Long Beach provides a logical complement or variation to the other case study projects, not to say a conclusion. While it does serve as the last consistent use of gold in a figurative and actively diagrammatic way it is hard to ever claim an end in Eisenman. Long Beach rather provides another instance of Eisenman's exploration of the formal and theoretical concerns, which he was investigating in Romeo and Juliet and which had been immanent if not yet foregrounded in Cannaregio.

Start with the site plan. If Cannaregio was Eisenman's "first real site plan" as discussed above,<sup>22</sup> then it may be productive to compare the site plan strategies of Long Beach to Cannaregio as a start to taking the measure of gold and its different uses. In Long Beach, following a strategy explored for the first time in Venice, Eisenman begins with duplication and appropriation of fictional histories and the superposition of features real and allegorical onto a site. These histories concern land division, previous uses, and urban plans related to the specific Long Beach site. As Bédard and Balfour document comprehensively, and a longer study should consider in detail, nearly a decade after that first site plan in Cannaregio, Eisenman's form generation procedures are fully in motion.<sup>23</sup>

Used with no apparent order in early design development phases, gold designates water in the final presentation materials for Long Beach. Here gold marks a former river bed (extruded into the museum building) and irrigation fields in a transfigured and re-scaled Jeffersonian grid. (Fig. 5) A first analysis of gold's use is that it marks, as in Romeo and Juliet, non-architectural figures. In Long Beach a topological axis of symmetry is again, like in Cannaregio, a gold line, one traced as a gully or fault in the ground plane. It is a line that connects nothing, however, inscribed in an operation more akin to grafting or binding than the superimpositions of Venice and Verona. The grid has been now fully abandoned and there is a less a reliance on scaling despite what Eisenman claims in *Diagram Diaries*. Returning to those alchemical properties announced in 1978, Eisenman characterises Long Beach as part of a larger post-structuralist project on the discipline, which endeavours to disrupt architecture's metaphysical realm with history now called on to occupy the place of fiction. He writes: "The University Art Museum of the California State University at Long Beach does not symbolize the sheltering of art. In its stead, the program is the invention of a fiction about the building's own history."<sup>24</sup>

As with other projects, there is a strategy of superposition that follows a story, in this instance a story about a two-hundred year condition that records a past Gold Rush (1849), a recent present (1949, the year of the university's founding), and an imagined future (2049). These phases are crossed by a series of superimposed layers. In a 1986 essay on the project, the 2049 state is labelled with four key layers: river + coastline + channel + fault line, all tokens of the disposition and generative strategies being tested.<sup>25</sup> In this regard, and to temporarily conclude the analysis of Long Beach, perhaps the substantive difference of gold's use from earlier projects is that it occupies both a ground and a figurative position in Long Beach. The irrigation fields to the top of presentation sheets function as a grid or field even if the orthogonal grid's edges are emphatically shaped or given a figural outline. The architectural manipulation thus denies any simple grid reading as compared for example to the underlying regular grid on Cannaregio. In a certain sense it is a field that functions as an event, this latter concept having an ongoing and increasing role in Eisenman's subsequent work.

### 3. Conclusion

In this brief analysis of gold in three projects by Peter Eisenman a number of interconnected themes have been identified and answers however provisional found to the opening questions. As regards gold's formal and spatial functions, it has been shown that it functions as a metaphor given architectural translation in the devices of scaling, registration, and superposition. This is especially evident in Romeo and Juliet. Gold is a generative tool, the golden section providing Eisenman an armature to register and control plan dispositions and form transformations in Cannaregio. Gold is used to signal an artificial ground, marking a cut or an edge in that first site plan of Cannaregio, for example,



where Eisenman is surprised to find a project axis that is not a path but exactly some form of cut or gully. This ground condition is further deployed in Verona and returns again in Long Beach but differently translated, the museum volume rendered in gold and tracing the highly irregular line of a former river bed. Finally, and accompanying project specific devices and strategies, the roughly decade-long period covered by these projects is marked by the disappearance of a golden time in Eisenman's relation to certain architectural conditions. Focusing only on the strictly formal/spatial or architectonic aspects it was the end of the Houses series and all that it implied or left unsaid. It is marked by the end of the object – still not fully reconciled today nearly four decades later – the end of space's permutability, and a loss of faith in an otherwise stable x, y, and z coordinate system to create volumes different from a counter-composition mode. These are all possible interpretations that deserve further expansion and pursuit.

As regards the litany of architectural questions in evidence, recent commentators provide suggestions useful to a synthetic view. In an effort to understand what is at stake in Eisenman's Wexner Center for the Visual Arts, Ohio State (1980-1986), for example, Rafael Moneo introduces a distinction between an architectural phenomenon and a building's impact. For Moneo, due in part to the dominance of partial grids and lattice structures at Ohio State, "architecture emerges as an architectural phenomenon without assuming the condition of a building."<sup>26</sup> This endless deferral to reaching "the condition of a building" - whole, stable, with a sensible origin, remaining ever an architectural phenomenon – is perhaps an overarching ambition of Eisenman in the three projects considered. All three projects employ gold and other devices to install what Balfour, in a close reading of process sketches from Long Beach, calls a "significant disturbance",<sup>27</sup> echoing Eisenman's 'destabilising agents' as discussed above. There is a strategy of superposition, for instance, which Balfour uses to differentiate a simple layering of stable and hierarchical relationships, one which favours a condition in which no one layer or figure dominates, each reinforcing a shared instability. Registration is then used to control and revise endlessly the project into a state of 'significant disturbance'. This idea of 'significant disturbance' is one way to organise potential impacts on architectural knowledge for Eisenman, such a state creating the conditions of possibility for the new, the unforeseen, and the potential to appear. In this it returns one to that allegory of gold's fluidity, its capacity to be both solid and liquid that opened the analysis.

Bois provides a complementary interpretation, which is useful in relation to the final opening question, that of Long Beach's end game traits. In the course of a discussion about the difficulty in conceptualising events in Eisenman's archaeological projects, Bois notes: "Perhaps it has to do with our inveterate difficulty in perceiving architectural events, while a long practice of cities leaves us better aware of the sudden, silent jolt of a ghost."<sup>28</sup> This distinction of city over event provides another clue to the shift in focus as can be seen in Eisenman's sudden sensitivity to any site's traces – real and fictional, past and present - revealing complexities previously unavailable to him and yet by 1986-87 with Long Beach now a constant in this thinking and practice.

As a provisional summary of the role and function of gold in these three Eisenman projects, Table 1 suggests major strategies and traits and proposes relevant 'significant disturbances' echoing Balfour and perhaps the silent jolt of Bois. For Long Beach, the discipline-level disturbance is perhaps located in the idea of figure (Fig. 5); for Romeo and Juliet, phase shifts may be the most valuable single trait (Fig. 4); for Cannaregio, the beginning of gold's fascination, the disturbance is surely manifest in the device of an unstable ground (Fig 2.).

		<i>Cannaregio</i>	<i>Romeo and Juliet</i>	<i>Long Beach Art Museum</i>
Conceptual Strategies	Scaling		○	
	Memory	○		○
	Alchemical properties	○		
Significant disturbance		<u>Site</u> Unstable ground	<u>Fiction</u> Phase shifts	<u>Figure</u> Partial figuration
Formal-Spatial Devices	Geometry	○		
	Registration		○	○
	Superposition	○		○

Table 1. Provisional set out of architectural aspects examined in three projects by Peter Eisenman: Cannaregio Town Square (Venice, 1978), Romeo and Juliet (Verona, 1985), University of California at Long Beach Art Museum (Long Beach, 1986).

In terms of further lines of research, two can be highlighted if only to show the particularly deep potential among the many questions that could be considered from this period in Eisenman's work. The first is the question of the architectural figure. The idea of the figure, and those of the partial figure and the operation of partial figuration which appear later, continue today to be present in Eisenman's teaching and practice.<sup>29</sup> While an extended explanation of the figure has not been found, some questions provide a first bracketing of how to approach it. Gold travels from background to figure to ambiguous figure: is this one approach to understanding the figure in Eisenman? Is the partial figure another term that breaks from the dialectic figure/ground, or figure/figure? Which kinds of manipulation are required to change for example the grid from matrix to figure? Greg Lynn provides a taxonomy of variations on this problem, which should be considered in future investigation, the architectural figure in Eisenman displayed in figure/ground couples, figure/figure relations, residual figures, and figural intervals.<sup>30</sup> To these, alluded to in his recent seminars and studios at the Yale School of Architecture, can be added the partial figure and, from Eisenman's *City of Culture of Galicia*, a strategy of partial figuration.

A second line of research alluded to here concerns the *el* and its relation to an ongoing effort to write the history of twentieth-century architectural space concepts. The *el* seems to appear fully in Eisenman's practice in Cannaregio. Or perhaps accepting as accurate the respective project histories, the *el* is already used in House X from 1975, appears in a developed way at the same time as Cannaregio in House 11a, and more obsessively in House *El Even Odd* and the *Guardiola House* (1988) at the other end of the period. Like many elements and operations, there is overlap and repetition of forms and strategies. Questions that might accompany investigation into the *el*: what role does it have in the histories of space concepts in the 20th century? Is it more on the side of modernist or neo-plasticist sensibilities and which are the characteristics or qualities that differentiate it if so? Another related aspect of this line of research is that of projection. In House *El Even Odd*, for example, architectural projection is part of the investigation if not the main research protagonist in the project. The beautiful and rich sets of architectural drawings – not diagrams despite the book title – that he publishes in *Diagram Diaries*<sup>31</sup> have yet to be fully interrogated in relation for instance to histories of architectural projection or in terms of the architectural issues rendered visible. Such investigations will be saved for a subsequent study.

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Figure 3 © Architectural Association, London, 2016.

Table 1 © Michael Jasper, 2016.

### Endnotes

- 1 Peter Eisenman, "Tre testi per Venezia/Three Texts for Venice", *Domus* 611 (November 1980): 9-11.
- 2 Eisenman, "Three Texts for Venice", 9.

- 3 Jean-François Bédard, "Project History", in *Cities of Artificial Excavation. The Work of Peter Eisenman, 1978-1988*, ed. Jean-François Bédard (Montréal: Centre Canadien d'Architecture/Canadian Centre for Architecture; New York: Rizzoli International Publications, 1994): 54.
- 4 Peter Eisenman, *Diagram Diaries* (London: Thames and Hudson, 1999), 168-9.
- 5 See, for example, diagonal axis studies DR1991:0017:065, Peter Eisenman Fonds Collection, Centre Canadien d'Architecture/Canadian Centre for Architecture, Montréal.
- 6 See K. Michael Hays, "From Structure to Site to Text. Eisenman's Trajectory", in *Thinking the Present. Recent American Architecture*, eds. K. Michael Hays and Carol Burns (New York: Princeton Architectural Press, 1990): 61-71.
- 7 Peter Eisenman, "Interview with Lynne Breslin", *Space Design* 258 (March 1986): 63-65, 63.
- 8 Eisenman, "Interview with Lynne Breslin": 63.
- 9 Greg Lynn, "Architecture versus Sculpture", in *Peter Eisenman. Barfuss auf weiss glühenden mauern/Peter Eisenman. Barefoot on White-Hot Walls*, ed. Peter Noever (Wien/Vienna: Hatje Cantz Verlag, 2004): 160-7.
- 10 Peter Eisenman, *Moving Arrows, Eros, and Other Errors: An Architecture of Absence* (London: Architectural Association, 1986), plate 9.
- 11 Eisenman, *Moving Arrows*, pl. 5.
- 12 Eisenman, *Moving Arrows*, pl. 4.
- 13 Eisenman, *Moving Arrows*, pl. 4.
- 14 This is discussed in part by Eisenman in his "Interview with Breslin", 65. See also Peter Eisenman, "The City as Memory and Immanence", *Zone 1* (1986): 440-1 on scaling as transferal.
- 15 Eisenman, *Moving Arrows*, pl. 13.
- 16 K. Michael Hays, *Architecture's Desire. Reading the Late Avant-Garde* (Cambridge, Mass: The MIT Press, 2010), 66.
- 17 A longer study will unpack this relation, the breadth of which can be suggested by a review of select Eisenman titles published in this period: *Representations of Doubt* (1982); *The End of the Classical, The End of the Beginning, the End of the End* (1984); *The Futility of Objects* (1984); *The City as Memory and Immanence* (1986).
- 18 Eisenman, "Interview with Lynne Breslin", 64.
- 19 Yve-Alain Bois, "Surfaces", in *Cities of Artificial Excavation. The Work of Peter Eisenman, 1978-1988*, ed. Jean-François Bédard (Montréal: Centre Canadien d'Architecture/Canadian Centre for Architecture; New York: Rizzoli International Publications): 42.
- 20 Richard Serra and Peter Eisenman, "Interview", *Skyline 2* (April 1983): 16.
- 21 Bédard, *Cities of Artificial Excavation*, 134-6. See also Alan Balfour, "Documents of a Creative Process", in *Cities of Artificial Excavation*, 169-185, esp. 169.
- 22 Eisenman, "Interview with Breslin", 63.
- 23 Balfour, "Documents", 171.
- 24 Peter Eisenman, "University Campus, Long Beach California Museum. The Museum Rediscovered", *Lotus International* 50 (1986): 129.
- 25 Eisenman, "University Campus", 134.
- 26 Rafael Moneo, "Unexpected Coincidences", *El Croquis* 41 (October-December 1989): 57.
- 27 Balfour, "Documents of a Creative Process", 176.
- 28 Bois, "Surfaces", 44.
- 29 On the latter, see, for example, the 2012 advanced studio on the partial figure given at Yale: Peter Eisenman, Venice Project III: Figure/Disfigure, Unit 1104a, unpublished studio outline (New Haven: Yale School of Architecture).
- 30 Lynn, "Architecture versus Sculpture", 162-5.
- 31 Eisenman, *Diagram Diaries*, 110-11. Explanatory labels are attached to the reproduction of the drawings in Pier Vittorio Aureli, Marco Biraghi and Franco Purini, *Peter Eisenman. Tutte Le Opere* (Milan: Electa, 2007), 103.