



Fiction and Sensation: Peter Eisenman's Artificial Excavations

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ABSTRACT

The poststructuralist architectural theory of the postmodern period deals with the genesis, which is the emergence of the relationships and potentials between the object and its meaning[s]. Peter Eisenman positioned himself as a structuralist until a certain period and later as a poststructuralist when he introduced the concept "artificial excavation" that implies "to consider the layers of physical and cultural archeologies". The concept is considered the main problem of this study. To develop an understanding of this design thinking method, a critical inquiry is aimed through interviews, project documents, and literature reviews. Within the broad framework of the study, the semiotics-related concepts such as text, sub-text, meaning, symbol, signifier, and signified are examined throughout Eisenman's work. The findings suggest that Eisenman's deconstructivist approach might be covered in not two but five periods over fifty years. The breakpoints are indicated chronologically via the projects within the scope of the research, to criticize a unique way of thinking and modeling of architectural theory. On the other hand, evaluated from the morphological perspective, it is determined that artificial excavation operations that stem from the same impulse and aim, fall into two periods. In the second one, the emphasis in the diagrammatic process is placed on syntactic aspects rather than semantics.

Keywords: Peter Eisenman, Semiotics, Poststructuralism, Design Thinking, Artificial Excavation.

INTRODUCTION

Structuralist philosophy in the modern world has been shaped in the light of the principles of linguist Ferdinand de Saussure. According to Saussure, language is a system of signs consisting of two components. These are the signifier [object] and the signified, which are considered as related but separate entities. The signifier, that is the sign of a word, is fixed by its traditional nature. The meaning of the word is, however, relative because it depends not on the sounds that make it up, but on the way the society uses it. If there are no fixed universal meanings, each language is a distinctive and relative way of organizing and conceptualizing the world (Waterman, 1956).

The 1960s can be generalized as the years of awakening for many disciplines, varied from politics to art, in the light of the early 20th-century modernist views, but at the same time against them; 'anti-' trends emerged. In that period, the emerging poststructuralist philosophy rejects the fixed sign system. Jacques Derrida, one of the pioneers of the poststructuralist discourse, in his book *Of Grammatology* (1967) introduces the philosophy of deconstructivism as a semiotic analysis method that is based on Saussure's approach but rejects the differentiation between the sign and its meaning, in search for radical relativity. Derrida terms the concepts of signifier and signified as structure and structured. Caputo (1984) asserts that Derrida aims to destroy the illusion chain we are woven around; to end the fiction, but fundamentally does not think there is anything but fictions, possibilities, changeable principles. For this very reason, he thinks that we should be freed from these (Mugerauer, 1988). This method of liberation is called deconstructivism, which can be summarized as the disruption, fragmentation, and reproduction of the structure by intertwining with the structured. According to Derrida, our associations with the physical and social environment must be restructured in order to look deeply into our historical creation and relationships.



Within the scope of this study, it would be beneficial to reflect from the works of Gilles Deleuze and Felix Guattari, who were as inspiring as Derrida in architectural theory, to develop an understanding of the relationship between language and architecture within the field of poststructuralist philosophy. According to Deleuze and Guattari's (1987) theory, language is not an ideological tool for re-representation of reality, but an active component in shaping them. In this context, the linguistic architecture view acknowledges that there is a text and consisting of many sub-texts in the background of any architectural design. The diagram -which is always present in the essence of architecture- that convey the written script, becomes the representation of design thinking. According to Somol (1994), in the late 20th-century, architectural works produced within a discourse of various concepts such as program, performance, power, language, form, representation are the product of a diagram. In other words, they are an organized but nonlinear interaction of matter and discursive forces.

With their work in the 1988 Deconstructivist Architecture exhibition selection in MOMA, Daniel Libeskind, Frank Gehry, Rem Koolhaas, Zaha Hadid, Bernard Tschumi, Wolf Prix (with his office Coop Himmelb(l)au) and Peter Eisenman initiated the popularization of the architectural paradigm introduced above. It is inevitable that these names, which are prominent with their academic and theorist aspects as well as their practices, change their philosophies and design characteristics over time. Except, Eisenman maintains his method from the 80s, he issues the restructuring of the contexts throughout a diagrammatic analysis at the heart of the design process in all his projects. Even if the projects' final visual representations such as computer-aided drawings and modelings have followed the contemporary general guides over time, the phase of the design idea is represented with a unique semiotic paradigm following the principles of deconstructivism. Contemporarily architectural designs are created with various contents and contexts responding to different demands and needs, Eisenman's concerns grow from a different point. Kipnis's (2017) interpretation that "Eisenman's architecture suggests a prolonged internal struggle with his own impulse toward architecture's humanist tradition" is a determination on the mark. Many interviews with the architect and critical essays about his work still quest the architect's 'language'. The following excerpt from Eisenman Architects' profile description recommends that the office's works should be criticized in terms of the design process rather than any style or typology.

"Eisenman Architects' unique approach to design projects is to consider the layers of physical and cultural archaeologies at each site, not just the obvious contexts and programs of a building. Rather than pursuing a particular building type, Eisenman Architects specializes in a particular problem type: projects with difficult siting, programmatic and/or budgetary constraints, and of strategic importance to their environment." (Url-1)

In this study, accepting the actuality of the design process claimed in the first sentence above, the approach of "consider the layers of physical and cultural archeologies" is taken as the main problem of the research. Eisenman introduced the concept of "artificial excavation" as a result of this approach. In order to develop an understanding of this, a critical inquiry is aimed through literature, interviews, project photographs and text reviews. In the course of a recent interview with Ansari (2013), where he comments on the morphological and methodological processes of his way of design, Eisenman generalizes his work up to the Cannaregio project in Venice as structuralist, and the subsequent as poststructuralist. In order to grasp the reason for this categorization, an examination around the timeline of the aforementioned project gives the broad framework of this research. In order to understand the characteristics of Eisenman's architecture in general, first, his early works are briefly introduced. Afterwards, the study focuses on the architect's role of acting like an archaeologist who removes the layered traces of the project area and makes it visible above ground, with which the design becomes an "artificial excavation". Following the Venice Cannaregio Town Square (1978) project that opened this period, three artificial excavations projects are studied. These are, Berlin IBA Social Housing (1985), Wexner Center for the Arts (1989) and City of Culture of Galicia (2011), which are pointed



out to be determined by Eisenman's changing impulses. This research proceeds in a field built around sensual and emotional concepts such as autonomy, symbolism, meaning, sensation and affect, as well as concepts related to the diagrammatic design process such as grid, shape grammar, articulation, superposition, and folding. The functional details of the case projects are out of the scope of the study.

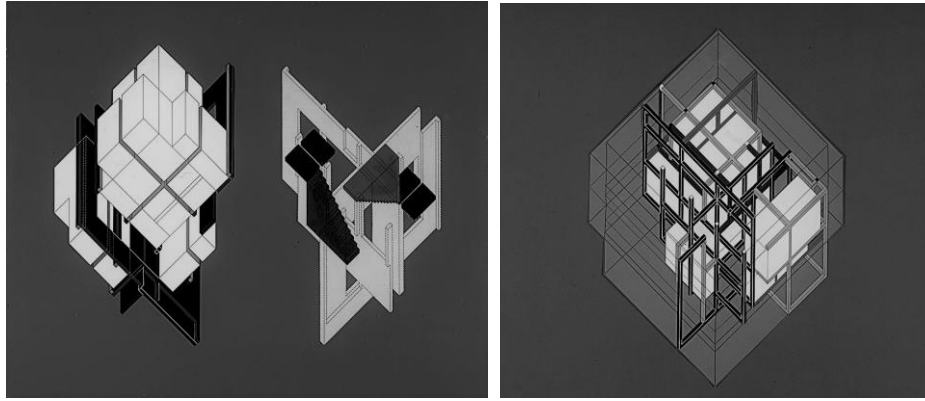
AUTONOMOUS ARCHITECTURE

The academic life of Peter Eisenman begins in the light of Bramante, Michelangelo, Alberti, Palladio, etc. resulting in Colin Rowe's lectures during his Ph.D. studies and tracing those architects for two summers in Italy in the early 1960s. He made use of these names while developing his architectural approach, regarding Walter Benjamin's idea of "the need to re-wake history to understand any paradigm shift" (Eisenman, 2015). In his early works, Eisenman brings his research of modern architecture ideology into a distinct postmodern approach, situated in-between the past and the present. In this approach, the delicate works of some early 20th-century modernists, especially Le Corbusier, are reproduced. Until the early 1970s, The New York Five group, in which Eisenman is involved along with John Hejduk, Michael Graves, Charles Gwathmey and Richard Meier, shared this way of architectural approach that can be summarized as; the rejection of historical symbols and decoration, a transparency that allows duality, and manipulation of space with complex, unconventional geometries.

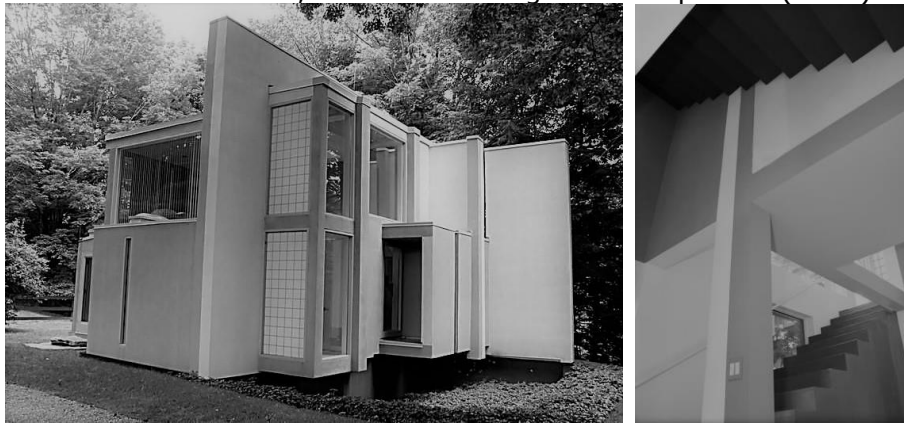
Reading "cardboard architecture" in Eisenman's first architectural practices, the House Series (1969-78), will be enabled by making sense of this naming. In these houses that are designed as sculpted, autonomous objects, the common starting point is 'grid'. Grid is used as an analytical tool but also takes a descriptive role in the deconstruction process of the traditional space composition formed by the framework, planes, and spaces. The regular square grid is the diagram mechanism underlying the dynamism brought about by complex articulation. The transformation of this diagram differs in the context of the text written in each of these six houses, three of which remain in the virtual portfolio, and the other three are built. Within the scope of the study, these projects will not be discussed in detail. However, it is helpful here to quote from the scenario of House VI (1975), which divides the House Series into two periods in itself and perhaps the most discussed in the world of architecture.

"House VI attempted to provide a sensuous and playful environment, full of continuous changing light, shadows, color and textures for a photographer and his wife. The house was to be a studio landscape providing an abstract background for the photography of still life and people. In doing so, the house and its occupants became part of a series of daily 'living portraits'." (Url-2)

The manifesto above embodies in an eccentric way of design. The square grid is disrupted by L-shaped planes that cut the main space of the house horizontally and vertically. These planes determine the four basic spaces of the house without clarifying the boundaries between them. Nonstructural columns, striking use of colors are components that create a strange perception of geometric order (Picture 1, 2). Morphological transformations in tectonics that seem to have not been resolved result in spaces that are difficult to be adapted. In his statement to Ansari (2013), we realize that Eisenman's purpose is exactly this: speculating and managing another life theme in each home; being didactic. To summarize in Eisenman's words, the search for 'meaning' in the House Series is purely architectural, detached from the social or cultural context of the word. At that time, he would not want to build anything other than such houses because he thought that the single-dwelling design provided enough space to perform experiments with non-functionality. This means that rather than creating a functional organization, writing an architectural fiction is more innovative and satisfying for the architect.



Picture 1. House VI, some of the diagrammatic phases (Url-2).



Picture 2. House VI, exterior and interior views (Url-3).

FICTIONS OF HISTORY

In the late 1970s, Colin Rowe and Fred Coetter introduced a figure-ground theory as an urban reader that prioritizes solid and void mass ratio instead of marking the urban area both inside and outside as in the Nolli Map, which is actually the inspiration for these two-dimensional diagrams. Rowe and Coetter's book *Collage City* published in 1978 makes a great impact in the world of urban planning and architectural design. On the same year, Eisenman rejects the method of analysis and synthesis of the architect / city planner described in the book, and declares his own avant-garde design thinking in the public square project in Venice Cannaregio. With his three-dimensional diagrams opposed to fixed black-and-white maps, Eisenman creates a "figure-figure urbanism" where the ground and [architecture] object do not have distinct boundaries.

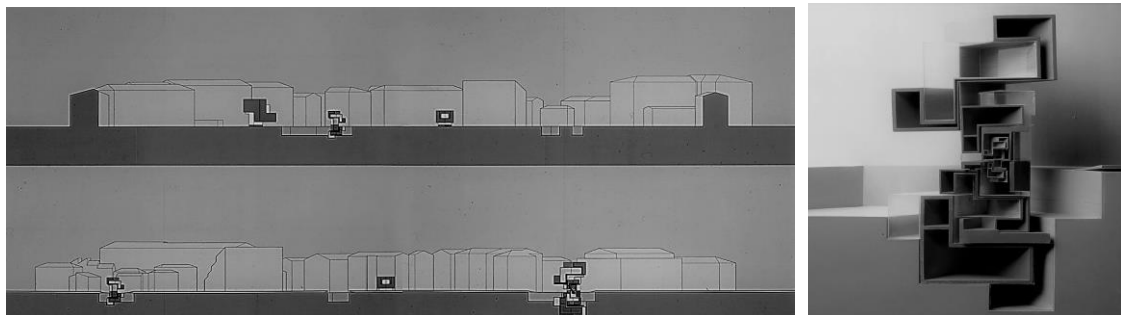
It is noteworthy that, unlike what has been studied so far, these diagrams do not undertake the task of conveying basic architectural information such as functional, solid-void, or figure-ground based organizations. So for Eisenman, it is a period of architectural production in which meaning is preferred over form. He looks at the architecture's relationship with the ground from a different perspective, in which reference to history is not like a conventional narrative citing the history of architecture. Text and sub-texts disappear. In the words of Eisenman (Url-4); "Memory and anti-memory work oppositely but in collusion to produce a suspended object, a frozen fragment of no past and no future, a place." According to him, the idea of disrupting an architectural context should be purely theoretical, perhaps political. He speaks of the possible disruption of our prejudices about what constitutes real space and time in architecture. So that means; as a matter of reality, the structure cannot be disrupted because it always has to stand up. Thus, the question of disruption is in the rhetoric of architecture. Unlike the rhetoric defined by the trope in the field of literature, in architecture, the trope may be a situation that is not structurally necessary or excessive (Eisenman, 2003). It is the quest to turn architecture into a rhetorical communication tool, which distinguishes Eisenman from other postmodern architects who are against concepts such as rationality and simplicity, too. The trope in

these designs should not be confused with simple visual metaphors, such as a public administration building with a neo-classical facade, mimicking the Ancient Greek temple. The relationship between the signifier and the signified is not reduced to the one between the meaning and its representation.

The use of rhetoric, which addresses Eisenman's semantic concerns, is largely made possible by the inspiration from the neo-classical era architect and artist Giovanni Battista Piranesi's reconstruction idea of Rome. In the 18th-century, when there is no scientific objectivity in archeology, Piranesi designs a plan for the Campo Marzio region with his image of Ancient Rome, without historical data. The rarity and fragmentation of the ruins from the Ancient Period present in the region gave him freedom when creating his images. Piranesi suggests that memory fragments can be expanded and interpreted within the limits of the rules of antiquity, similar to the example of new models in the Baroque Period being designed in compliance with the rules of Vitruvius. Allen (1989) describes this process as; a place becoming a fictional present that unfolds from history. Themes around Piranesi spread almost all of his career, Eisenman handles the built environment as a fragmented ground where absent and concrete traces can be articulated. Another important point in Piranesi's Campo Marzio map is that there isn't any distinction between neither the existing and non-existing, nor between solid and void. Eisenman's position for speculating holistic entities from contradictions, his passion for the absent, and the emergence of figure-figure architecture evolves by analogy to the work of Piranesi.

ARTIFICIAL EXCAVATIONS

The attitude explained with its various components above is the role of acting like an archaeologist who digs out the layered traces of a project area and makes it visible above the ground, as Eisenman puts it. In this context, the artificial excavation operation, here again, termed by the architect, first manifests itself in the 1978 proposal to the invited competition opened by the municipality for the Cannaregio district of Venice (Picture 3). Judging by the architect's explanation, the main idea is to construct a fictional Venice instead of copying or reproducing the originality of the existing urban fabric. The starting point is to expand the grid of Le Corbusier's unrealized Venice Hospital proposal from 1964 and transform it into buildings in this project area. The metaphysical landscape contrasts with the urban context and the functions of the three buildings in the square are ambiguous. Changing the perception of scale and solid-void by locating the buildings far apart from each other horizontally in the open space, but nesting the structures densely above and under the ground level vertically makes the spectacular of the project. In Eisenman's words, "The architecture becomes the measure of itself." (Url-5).

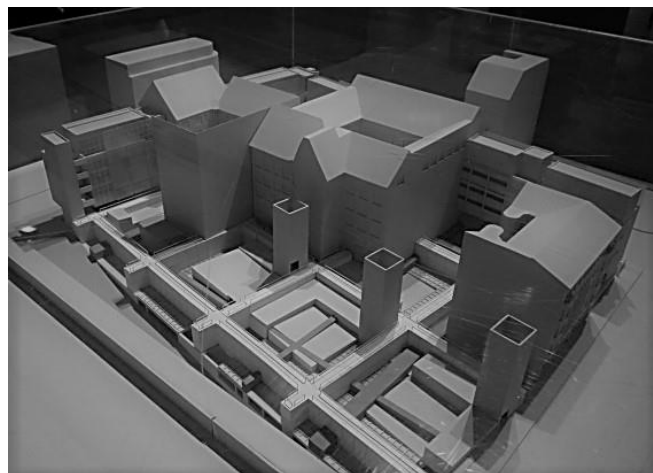


Picture 3. Cannaregio Town Square, section and partial model photo (Url-5).

The first artificial excavation is realized with the design of the residential building Haus am Checkpoint Charlie, a crossing point between West and East in Berlin during the Cold War. In 1979, IBA (*International Bauausstellung* / International Building Exhibition) board, which thought that there were big mistakes in the planning of the city of Berlin after the Second World War, organized the IBA *Altbau* (old building) competition for renewable pre-war buildings and IBA *Neubau* (new building) competition for empty or to be emptied lots. For IBA *Neubau*, the brief is that the designs must give a critical reference to the historical

location (Url-6). While the West German administration preferred to replicate the visual qualities of historical buildings, under the call from IBA, apartments were built in the original styles of architects by Peter Eisenman, Rem Koolhaas, Alvaro Siza, Arata Isozaki, John Hejduk, and many other leading names of the period. IBA Berlin 1987 is one of the milestones where architecture has shown its critical strength. In this context, Eisenman (Ansari, 2013) states that his design was pure architecture, but so much political.

The environmental texture of IBA Social Housing project area, the first major project after single family houses, was not interesting for Eisenman at that time. He states that his message was, "We can no longer walk on the ground of Berlin. (...) The ground of Berlin is tarnished by history. And like we did in Rome and other places, we have to walk on another ground." (Ansari, 2013). To comprehend the architect's materialization of the scenario stemming from contextual metaphors, its diagrammatical process can be summarized as follows: Absent 18th-century city walls, traces from the 19th-century city walls, the rectangular street grid and the vertical lines of the existing buildings in the project area's neighbourhood, and lastly the Berlin Wall form a connection of walls. Representing the present, Mercator Grid is used as the second set of walls and is superimposed between and above the diagram of walls from the past. These artificial or neutral walls begin to erase the physical presence of actual historical walls and make them inaccessible by deeply eroding the ground (Url-4). It is understood that re-writing history in this manner was the basis of Eisenman's figure-figure theory. It should be noted here that the explanation given above belong to the original version of the design, in which different walls and gardens appear as integrated volumes and planes. The competition awaited a design proposal for the whole building plot at first, keeping a few intact buildings. In this direction, Eisenman gives a large part of his new ground of gridal system to public gardens (Picture 4). It can be suggested that this attitude reflects the ideals of a free West Berlin life, as opposed to the enclosed East Block on the other side of the Berlin Wall. The construction area was diminished to one corner parcel afterward. Eisenman tried to accommodate as many open spaces as possible on the rear of the building (Picture 5).



Picture 4. IBA Social Housing, model photo of the original design proposal for the whole building plot (Url-7).



Picture 5. IBA Social Housing, rear and front facades of the realized corner building (Url-4).

When the winner of the competition organized for a museum and library project in Ohio State University campus master plan was completed in 1989, the name Peter Eisenman has become widely respected to advertise the opening of the building itself. So that, Wexner Center for the Arts opens without any work of art, to draw the audience's attention on the architecture (Goldberger, 1989). With the definition of Eisenman, this design is a "non-building" artificial excavation, the main elements of which are the scaffolding and the landscaping. Two intersecting three-dimensional grid corridors form the part of the scaffolding connecting the existing performance hall and the auditorium buildings with new galleries and art facilities. One of the two branches of the scaffolding is aligned to the current grid of the campus and the other is the city of Columbus. Grids also form arts such as window partitions and cornices in facade articulations. Eisenman states that the building connects the campus and the city both physically and symbolically; claims that this emerging central axis connects the academic community to the Columbus people (Eisenman, 1998).

Conflicting to all these explanations, a straight meaning has been given in the design. Perhaps the most striking point of the building for many spectators, the tower in the form of a fragmented bastion leading to the entry is a reference to the demolished armory from the past of the project area. This is a critical point that contrasts with Eisenman's view of the trope in postmodernism: The re- discovery of the place and the passion for new historiography is defeated by the motivation of using historical symbols. On the other hand, the scaffolding structure that also dominates the main facade flows in and out of the building and between the heavy solid parts of it, with a sense of incompleteness. The coexistence of a contemporary element and a conventional form from the history of architecture is interesting (Picture 6). Eisenman, who opposes the existence of concepts related to architecture through contradiction, welcomes the audience with a striking one in this building. Eisenman (1998) claimed that instead of symbolizing the function as a shelter for art, Wexner Center for the Arts should symbolize the ever-changing nature of art and society, and the idea of art as a process and an idea. The commonality with the House Series; although a guide for functional necessities must be followed in Wexner, the desire for architecture to go beyond its function continues.



Picture 6. Wexner Center for the Arts, views from the entry facade and the scaffolding structure flowing inside (Url-8).

In the winner project of the 1999 competition, opened with the expectation of an “open and dynamic design” (Url-9) by the Spanish Ministries, Eisenman gathers the functions in the given program under six buildings that integrate into three pieces. The diagrams that formed the whole are; Santiago's historical city center plan, the shell-shaped symbol of the city, and the schematic version of the pilgrimage network that arrives in the city. These diagrams overlapped by deformation and rotation, compose a three-dimensional form that blurs the boundary between the inside and outside, and the shape and ground. The directly perceived results of the three-dimensional reflections of the gridal organization are the streets that divide this massive hill-like building into three main parts, and the pedestrian trails rising from the enclosing plazas to the roofs of the buildings (Picture 7, 8).



Picture 7. The City of Culture Galicia, interior-external streets and connected plaza (Url-10).



Picture 8. The City of Culture Galicia, main multi-level plaza and buildings (Url-10).

Looking at the design from these aspects, this project can be marked as the turning point in which Eisenman's postsemiotic approach becomes deeper. The signifier is not separated from the signified; thus, architecture becomes an object and its meanings, movements, sensations altogether integrating the physical and metaphysical. On the other hand, one

aspect should be mentioned that suggests that the architect returned to his old semiotic paradigm of the Wexner project almost two decades ago from Galicia. It is the problem of reducing the capacity of perceptual and sensual diversity offered by the design scenario or leaving them in the background, through the use of superficial visual tropes. The initial point of this criticism is the sentence "The forms of the buildings, related but different, seem to roll out of the landscape and echo the shape of the surrounding hills." (Url-11) in the project text given by the architect (Picture 9). A process based on the idea of a 'hill-like building' evokes the intent of creating an intriguing shape for appreciation. Is Eisenman fallen into the contradiction between the content of his design thinking and the [Bilbao] effect that the employer expects from the result; or did he actually has not given up direct associations in his architecture, which he expressed as "(...) causes you to react emotionally, physically, and intellectually. Without representation. (...) means nothing" (Belogolovsky, 2016)?



Picture 9. The City of Culture Galicia in relation to Santiago de Compostela old city and natural landscape (Url-11).

In terms of bringing a two-way perspective to this issue, it would be suitable here to take another standpoint. The large cathedral in Santiago de Compostela city center listed on the UNESCO World Heritage is a transcendental symbol that differs from many other cathedrals in European city centers, as it is the point of destination for the network of Christian pilgrimages. The new cultural center is located at a point with a panoramic view of the old city and the surroundings. The building emulates the mountain hills looking over the city. To grasp the representation method of Eisenman in this context, his approach regarding the artifacts placed in nature clues us in. He treats these as not artificial but new natures, generated by algorithms and digital processes. Eisenman (2007) emphasizes that at a time of advanced computer technologies we no longer need to look at natural forms through plastic, spiral shapes, and complex ratio relationships that enabled Le Corbusier to create the *Modulor* system. So, the object is simply in harmony with the natural environment but in contrast with the built environment. Featuring local stone as main material along with transparent surfaces serves mainly for sustainability, but also appeals to visual and tactile senses familiar from the environment. Thus, the aim here is shaping a sensational contemporary cultural building stemming from both dynamic contradictions and coherent contexts.

Another issue to look into is the superficial trope problem with the towers located independently from the main building. It should be noted here that these Hejduk Towers are not included in Eisenman's original project, therefore it should be issued separately from the above explanations and comments. Hejduk Towers facing the twin towers of the great cathedral from far, give a direct reference to them. The 1992 design of the building is designed by Eisenman's colleague and friend John Hejduk, who shared Eisenman's architectural philosophy to a great extent, as a part of the urban park master plan on the project area at that time. With the permission of the employer municipality, Eisenman includes these buildings to the construction program in memory of Hejduk. In a review through photographs of the realized design, regardless of the text, drawings, and model photos of the project provided by Eisenman Architects, Hejduk Towers seem to be added to

the end of a new unnatural topography of Eisenman, as it was a turnaround to the partially historicism-deconstructivism at Wexner Center for the Arts. Since the spectators communicate with the resulting product, the affect that the towers will share from the whole, will be inevitable and presumably even larger than in Wexner. While the bastion form in the 1989 project is a redesign of an absent sign, the contemporary interpretation of the conventional bell tower in Galicia City of Culture benefits from a direct association of the existing power of a historical symbol that is still active (Picture 10).



Picture 10. Hejduk Towers and Santiago de Compostela Cathedral reciprocally (Url-11).

EPILOG

Claiming that modern architecture can never be modern enough due to its effort to be functional (Eisenman, 1971) Eisenman considers his early works as the real modernity, in a sense. For him, architecture should go beyond function and be autonomous. Instead of embracing the body with its existence, architecture should control it. The first examples of Eisenman's professional practices are independent from any history environmental physical condition, and even partially function. Without any origin, there is a scenario generating a didactic architecture. Put in a manifesto, this approach can be interpreted as 'architecture for architecture's sake'. Accordingly, the House Series fits in a structuralist position -consistent with the architect's explanation- where the same sign may have different meanings, depending on different communities, people, or mode of usage.

After leaving the cardboard architecture operations behind in the late 1970s, with the Cannaregio project Eisenman began exploring 'context'. The architect internalizes the deconstruction paradigm in architectural morphology with a method that deals with history rather than structure. These semiology-based inquiries are manifested by the creation of a new sign, by superposing manifold signifiers from the past and present. Thus, the result denotes a unique object with many sub-signified. Eisenman's view is that his architecture doesn't mean anything but consist of meanings underlines a scenario that should be read carefully. This approach deepens with the IBA Social housing project which is recognized as one of the flagships of the deconstructivist movement in the history of architecture. The first aspect that differs from Cannaregio is that the context created entirely from the realities of the ground/place; the second is the involvement of the body and movement, i.e. action in the design process.

Despite having parallel design methods with the projects Cannaregio and Checkpoint Charlie in Europe, Wexner Center for the Arts in the USA marks a major shift in Eisenman's architecture. It is bigger both in size and publicity hence the American architect seems to be affected by the *Zeitgeist* that nourished the historicist –even *kitsch*- postmodernism in the 80s. Yet, it should be noted that this attitude is temporary. After Wexner, similar projects regarding the cultural environment, size, and function, Greater Columbus Convention Center (1993) and Aronoff Center for Design and Art (1996) seem to proceed on a refined



deconstructivist pursuit without the historicism. When Eisenman's portfolio from the late 90s to the present day is reviewed, the passion of trope in archeology-architecture is faded. It is observed that ground investigations toward the intersection of the landscape and the building, and the existing context are strengthened. Also, when reflecting on the context, the obsession with the 'absence' has vanished. Concepts like sustainability and harmony, characterizations such as, information flow provider and action catalyst enter the dictionary of Eisenman Architects. Shifting the weight from semantic concerns to syntactic problems brings along diversity in projects. The body-space relationship experiments emerged with IBA project became stronger in Wexner via the flow of the scaffolding structure throughout the building; eventually turned out to be the main output of the diagrammatic process in Galicia. An effective experience is aimed by changing the spectator's move in and around the hilltop building, inside, outside, atop, or in a blurred section in between.

The profile description of the architect quoted in introduction formed the hypothesis of this study. As the first evaluation of this study, the accuracy of it is affirmed by his late professional life, which can be specified as the fifth period after the proposed first four determined by in order; House Series, Cannaregio Town Square, IBA Social Housing, and Wexner Center for the Arts. The fifth period is illustrated in this study with Galicia City of Culture. Considering the office's profile description is up to date, that is acceptable for it to belong to a recent approach but not defining a portfolio spreading to more than fifty years. Coming to the second phase of evaluation, the study focused on the part "(...) to consider the layers of physical and cultural archaeologies at each site, not just the obvious contexts and programs of a building" in the profile description, thus investigating this specific design method termed as artificial excavation acknowledging its main research problem. When the poststructuralist attitude that -according to Eisenman- started with the artificial excavation operations is reviewed from the morphological perspective, the projects in this classification fall into two periods. In the first period, Eisenman's design process can be summarized in three stages: During the analysis, he maps the urban landscape, topographical conditions, or the city's symbolic landmarks rhetorically. He transforms the historical grid of the city by implementing it on the Cartesian system. In the process that encompasses these two stages, he disrupts contexts to produce unconventional shape grammars via computer-aided coding; thus revealing the "interstitial" (Eisenman, 2003). In Wexner, just like in Cannaregio and IBA, the superposition operation is run by scaling and positioning. After the mid-1990s, which can be determined as the second morphologic period of artificial excavations, folding is added to the diagram process as a synthesis of the three phases summarized above.

On the other side of all this, how do spectators perceive the architecture without explanatory texts and manifests? Does the body, experiencing only a distorted geometry but not a context, think that this is a random pleasure of the designer? Does [s]he affected by the intended sensation so that [s]he wonders about it while using the building? Perhaps the task that the architect imposes on himself does not require to transmit a clear understanding. Eisenman's distinction between the signifier and the signified in his theory of semiology has disappeared; it has turned into a holistic organization. In notable design examples from his 21st-century works, such as -in its original version- Galicia City of Culture or a more recent Yenikapı Archeology Museum and Archaeo-park project, the scenarios created through the diagrammatic design process establish communication, based on implicit information. Every spectator's experience is unique in the way these informations unfold. Putting with the reference to Deleuze (1994: 206), "abstract machines from which the signifier and the signified stems" may bring diversity, dynamism, and consequently affect along. For Deleuze, the history is always present. It informs our condition with multiple forces. Hereby the uniqueness of the the interstitial assembled from this approach to history is inevitable. This is Eisenman's method of freeing architecture. There are some inconsistencies between the architect's theory and practice due to the employer's request, a colleague's memory, or simply being influenced by the *Zeitgeist*. This study, however, aims to interrogate a unique way of thinking and modeling of architectural production; the possibility of changing signs, disrupting contexts, bending rules. Therefore, the underlined



aspects of the diverse processes and outcomes of the case studies are expected to bring added value to architectural criticism.

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