

ARCH 465 | Contemporary Architecture and Theory
2021-2022 Spring Term | Lecture Report

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Report 02 | About Eisenmann's Approach

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INTRODUCTION

In this report, the second lecture of ARCH 465: Contemporary Architecture and Theory will be investigated. This lecture starts with the explanation of the term autonomy of architecture, meaning that the state of architecture where it is free from any constraints and the historical background of this concept and its traces from paintings and overall art itself. The lecture focuses mostly on the thoughts of Peter Eisenman, a well-known proponent of this notion. Eisenman's structures are merely physical manifestations of his beliefs. The lecture focuses mostly on the thoughts of Peter Eisenman, a well-known proponent of this notion.

Eisenman's structures are merely physical manifestations of his beliefs. He utilized his architecture as a self-contained language. This paper will go into the subject by referencing Le Corbusier and Peter Eisenman. The aim of this report is to take a closer look at their works and show their connection to abstract art.

FROM THE WORKS OF LE CORBUSIER

Firstly, "Still Life" by Le Corbusier is considered to be a successful illustration of astonishing transparency, which is the cornerstone of the notion of Autonomous Architecture in certain ways. It can be observed that these objects are piled in the artwork. Although none of the items are translucent, one can tell which is on the front

and which is on the back by glancing at the picture. This layered arrangement is employed in Le Corbusier's buildings, such as Villa Stein. The connections of the planes may be discerned by glancing at the facade. This tiered method may also be seen in Le Corbusier's floor layouts. By constructing interpenetrating volumes, it can be stated that this method results in a deeper spatial experience. Despite the fact that Le Corbusier's clients were occasionally critical of his work ie. Villa Savoye, he always considered the user in his designs. Peter Eisenmann, for example, did not consider the user aspect at all in his constructions. Thus, this is one of the

main differences between these two important people.

ABOUT PETER EISENMANN'S WORK

Layers and interpenetrations abound in Peter Eisenmann's work, as they do in Le Corbusier's. Their techniques, however, are vastly different. "Post-Functionalism" is how Peter Eisenmann describes his approach. This is referred to as "trivialization of Functionalism." He fundamentally defies all architectural limitations, beginning with function. This may be seen in the beams that serve no structural use or the columns that are positioned in key positions, making the building more difficult to live in. It was not his

purpose to create a house that was difficult to live in; he entirely ignored the user element. Some might find this approach rather explorational and art-centered rather than design, a profession that centers around the user. The design process is essentially the development of some volumes by the manipulation of an initial volume through some methodical motions. The relationships of the linear, planar, and volumetric elements are the only things that count in Eisenmann's design. The name he used, "Cardboard Architecture," is a wonderful way to describe his work. As a result, his works lack specific features like as construction materials, place, user, function,

and so on. They appear to be highly abstract, created on a studio workstation using cardboards as a conceptual exercise. Eisenmann's paintings achieve this degree of abstraction admirably. After reading his work, the Cardboard Architecture, it can be still confusing, and can raise the question why he names these works as houses. A house is a place to live, and he certainly does not contemplate living in his creations. Nevertheless, conceptual and abstract works are not being opposed to, but when they're erected as a house out of reinforced concrete, it is conveying another portrait on mind. As paintings, they cannot be simply replaced or deleted beyond this stage. They also have a

substantial
environmental impact.

CONCLUSION

Even if Le Corbusier's works are rather abstract and have an obvious link with his own abstract artworks, they are nevertheless functional and add to the building's spatial character. Corbusier's works cannot be regarded fully abstract. Peter Eisenmann increased the level of abstraction by one step. His dwellings are wholly abstract works of art, but they appear to be architectural sculptures. As a result, those works

may be referred to as "Architectural Sculptures." It is a type of art, but because large reinforced concrete artworks cause significant environmental harm, it is not the most ethical thing to construct such structures.

REFERENCES

Eisenman, P. Peter (1967) *Cardboard Architecture: House I*

Eisenman, P., & Harrison, A. L. (2008). *Ten canonical buildings 1950-2000*. New York: Rizzoli.

