

The Function of the Concepts Figurative and Figural in *Machine of Architecture* Peter Eisenman

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Abstract

In our lecture, we focus on the terms *figurative* and *figural* as defined by Francois Lyotard and Gilles Deleuze in his book on Francis Bacon. We examine these terms' roles in Peter Eisenman's architectural thinking and design. Eisenman became interested in the reflection of Deleuze's philosophy after he collaborated with Jacques Derrida. There are various aspects of Deleuze's influence on Eisenman to be explored. The first utilizes Deleuze's term *fold*. The second considers Eisenman's version of a diagram elaborated in dialogue with Deleuze's term *diagram*. Moreover, finally, the third points towards Deleuze's terms mentioned above, *figurative* and *figural* and their role in Eisenman's construction of the term and project of the *interstitial space*. Our lecture traces Eisenman's understanding of *figurative* and *figural* and asks how interstitiality has become an argument in the problematization of both heterogenous and affirmative aspects of architecture in critical architectural thinking.

Keywords: figurative, figural, diagram, interstitiality, affective space

Introduction: On the pre-history of the terms and author's strategies

Peter Eisenman began his career researching the formal basis of modern architecture.¹

The key terms: generic and specific form revealed that alongside the formal and structuralist approach, Noam Chomsky's concept of generative grammar

and his deep and surface structure resonated in Eisenman's thinking. He also made use of it three years later when reflecting on the assumptions and possibilities of conceptual architecture.² From the early 1970s to the second half of the 1980s, his design work is represented by a series of houses. There, already, one can trace the features characteristic of his current work. First: every design is not

¹ See: EISENMAN, P.: *The Formal Basis of Modern Architecture*. Baden 2006. This began with his dissertation under the supervision of Colin Rowe, defended in 1963 but largely unpublished until 2006. A fragment was published under the title "Towards an Understanding of Form in Architecture" in the journal *Architectural Design* in October 1963, pp. 457–478. This was republished in the first volume of Eisenman's texts. See: EISENMAN, P.: *Eisenman Inside/Outside. Selected Writing 1963–1988*. New Haven – London 2004, pp. 2–10. The reciprocal and variable relationships between the inherent possibilities of ideal geometric solids and the demands of terrain, context, and functional program, concentrated in the requirements of a specific form, became both an analytical instrumentarium for the investigation of previously constru-

cted modern architecture, but also the subsequently revised and tested procedures of Eisenman's own creations.

² The text was published in 1970 under the title "Notes on Conceptual Architecture. Towards the Definition." In: *Design Quarterly*, no. 78–79, pp. 1–5. Eisenman also included it in the first volume of his selected texts. Eisenman 2004 (see in note 1), pp. 10–28. For EISENMAN, a key problem in thinking about the possibilities of conceptual architecture at that time was how to incorporate architecture, which is inherently material, technical and functional on the one hand, and aesthetic and semantic on the other, into a system of syntactic relations that could problematize the surface structures enumerated above.

only a testing of theoretical assumptions obtained by one's own analyses, but also a constant attempt to define architecture within a relatively closed set of elements, e.g. a square or a cube within which Eisenman set wall or post and beam (architrave) systems and bar or plane division elements. Second: each house designed or built is subject to retrospective revision, and represents a specific process of differentiation and repetition, and the entire series is eventually critically assessed. Third: breakthrough situations occur within the series in which the upshot of some parts of the series results in a fundamental alteration in changed conditions and starting points. Eisenman did not simply create these changes; rather, they depend precisely on the results of the critical revision of a given part of the series. For example, by using the square as a starting point (both historical and present), the possibilities of the division of space and the structural system are first examined. At a certain stage, however, the square begins to do strange things: it simulates an internal polemic within itself, thus affecting itself in return. First by rotating and shifting, and later by the mutual interpenetration of other square shapes, Eisenman's famous L-forms emerge. In comparison to the so-called strong forms, of which the square or cube is a key representative, the L-forms represent the so-called weak forms, i.e., using the intrinsic properties of the square to call the square into question.

Although the architect is already at this period planning the related pre-conditions and options, the outcomes of the design process are not entirely or exclusively dependent on his a priori notion. Rather, a largely autonomous process of syntactic relationships determines the outcome; and this process can be expressed in diagrams.³ Eisenman, the architect, then assesses these processes and rethinks the starting points. He even tests the first part of the series (*Houses I–VI*) collectively and interdisciplinarily.⁴ Eisenman would eventually

describe the whole series in his own words as an attempt to legitimize the metaphysics of architecture. He drew its structure from a text by Jacques Derrida about Bernard Tschumi's Parc de la Vilette project.⁵ In accord with his writings, Eisenman begins to see architecture – in contrast to other arts that he closely observes, especially in the French and American scene – as a resistant hierarchical structure that represents functions, meanings and aesthetic norms, which are ordered by the Cartesian grid and the rules of Euclidean geometry as well as the monocular perspective.

As an expression of stasis, the aforementioned resistance is concentrated in two concepts: first in presence, which embodies not only the physical and material given actualities of architecture, but also spatial emptiness and its classical and Cartesian geometrization and construction; and second in origin, which denotes both the internal causes of the genesis (e.g., the aforementioned ideal version of the square) as well as its external determinations: the distribution of functions, the program, the scale, and the diverse kinds of expected representation.

Eisenman began to think in Derridean terms about practices that would problematize such a construct of the metaphysics of architecture, and so not only presence enters into his architecture, but also the past and future (possible and unbuilt states of architecture) linked by artificial excavations or palimpsesting of urban and architectural designs linked by superimpositions and superpositions. Simultaneously with his work with scaling, self-similarity and fractality – of the square, for example –, Eisenman questions the a priori starting point or origin of architecture. Functions and programs cease to function as determining factors, but turn into modes of unconventional occupations of spaces that emerge from non-a priori syntactic arrangements involving chance. Thus, the design process becomes more and more autonomous,

³ We would like to note that Felix Guattari, in his text "On Machine", names Chomsky's syntagmatic generative model of linguistics among the abstract machines. See: GUATTARI, F.: On Machine. In: *Journal of Philosophy and the Visual Arts (JPVA), Complexity*, 1995, no. 6, p. 8–12 [Andrew Benjamin ed.].

⁴ The results are presented in the book *Houses of Cards*. See EISENMAN, P.: *Houses of Cards*. New York 1987. Rosalind Krauss and Manfredo Tafuri were the evaluators there along with Eisenman.

⁵ See: DERRIDA, J.: *Psyché. Invention de l'autre*. Paris 1987, pp. 477–493.

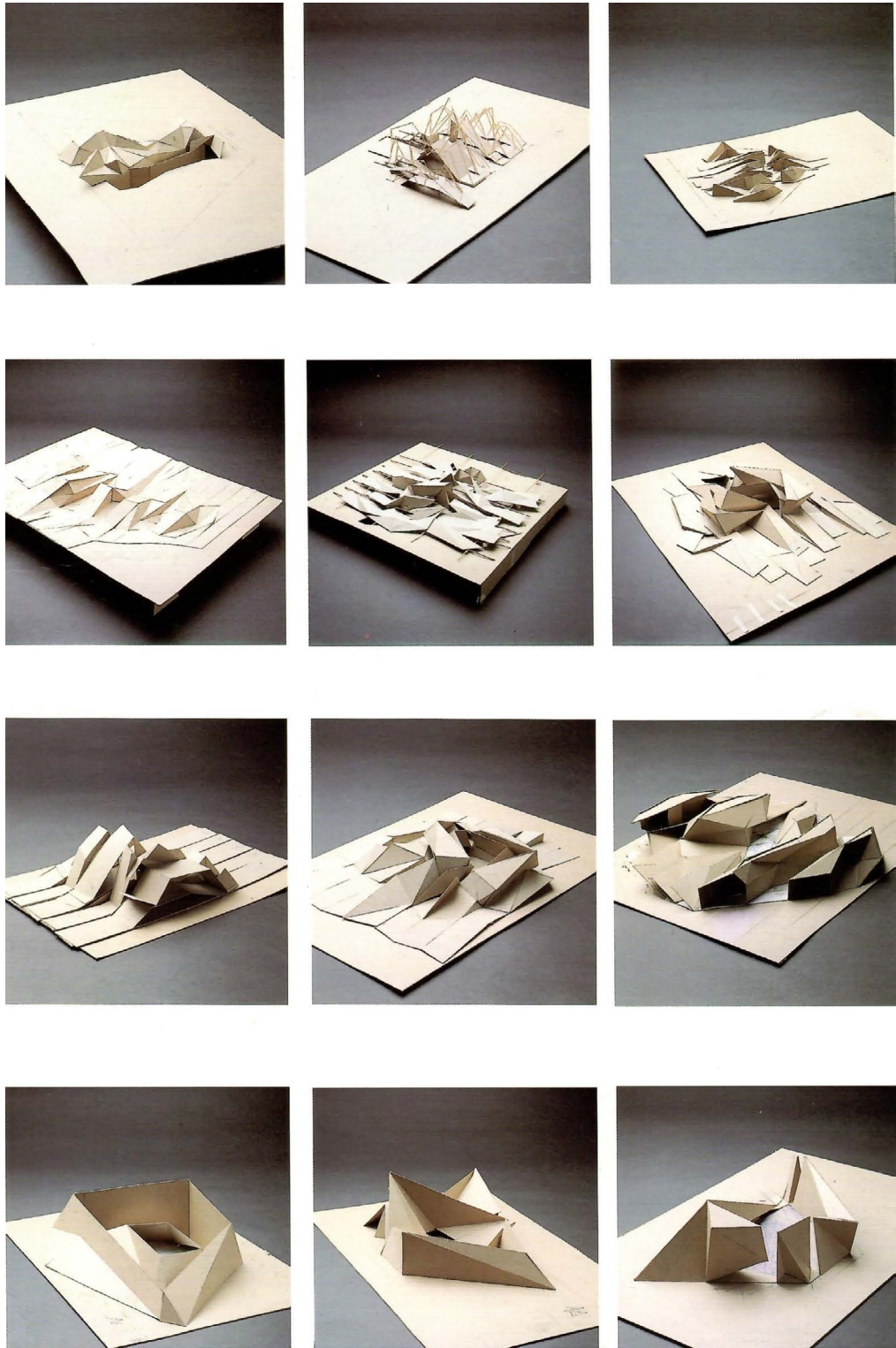


Fig. 1: Peter Eisenman: Church for the Year 2000, diagrammatic models of the design phases, 1997. © Eisenman Architects: Church for the Year 2000. In: Peter Eisenman 1990–1997, El Croquis, No. 83, 1997.

and the problematization of rational arrangements (grids, typologies, standardizations and typifications) heads quite logically towards event architecture or ongoing/happening presentness as opposed to simple here-and-now presentness. This is evident in Eisenman's interest in concept of aura; and his discussion of it with Derrida⁶ is, with the exception of one joint design, a real result of destabilizing the metaphysics of architecture, including the revision of Eisenman's own work.⁷ At the same time, aura also becomes prerequisite for a new way of thinking about the architect as author, and about space not only as a physically demarcated emptiness but also as a singular arrangement with its own spacetime (*kairos*), as opposed to a four-dimensional spacetime metric (*chronos*). In fact, Eisenman's interest in coming to terms with Deleuzian philosophy, or with the Deleuzian- Guattarian version of it, and exploring its possibilities, takes shape within this context.

Folds, affective spaces and diagrams as results of discussions with Deleuze about his and Guattari's philosophical propositions

Eisenman's first texts that signal a reflection on the Deleuzian-Guattarian double-stranded way of

thinking appeared in the early 1990s and are characterized by his interest in the notions of affect and affective space, as well as the fold.⁸ During that time, Eisenman created architectural works that exploit the new spatial possibilities of the fold.⁹ Finally, in the late 1990s, *Diagram Diaries*¹⁰ was published, in which Eisenman attempts to retrospectively interpret his own work as diagrammatic, and in doing so also recapitulates his first dealings with the *figurative* and the *figural*. Through the notion of *affect* he concretizes his idea of the aura of architecture, through the notion of fold he reinterprets its event nature, and finally through the notion of diagram Eisenman definitively opens up his own autonomous model of architecture and architectural design, which he had already critically called into question with the palimpsest form of design, i.e., design form based on artificial excavations at selected building sites. The notions of affect, fold, event and diagram are among the key concepts of Deleuzian-Guattarian philosophy. In Eisenman's thought, however, they signify neither a clear departure from Derrida nor a clear adherence to Deleuze and Guattari (D&G), as might be suggested by quotations, mottoes and paragraphs from the architect's texts of the period. Derridean readings will not be abandoned by Eisen-

⁶ These discussions took place in partially published correspondence and in a series of public debates in 1988. Their record can be found in the book *Chora L Works*. See: DERRIDA, J. – EISENMAN, P.: *Chora L Works*. Eds.: KIPNIS, J. – LEESER, T. New York 1997.

⁷ Eisenman re-evaluates the results of the work from this period as a part of a collective in his book *Cities of Artificial Excavation*. EISENMAN, P.: *Cities of Artificial Excavation: The Work of Peter Eisenman 1978–1988*. Montreal – New York 1994.

⁸ We will mention only a few that are related to our topic: EISENMAN, P.: The Author's Affect. Passion and the Moment of Architecture. In: *Anyone*. Ed. DAVIDSON, C. New York 1991, pp. 200–211. Re-published in: EISENMAN, P.: *Written into the Void. Selected Writings 1990–2004*. New Haven – London 2007, pp. 6–11; EISENMAN, P.: *Unfolding Events. Frankfurt Rebstockpark and Possibility of a New Urbanism*. Berlin 1991. Re-published in: EISENMAN 2007, pp. 12–18; EISENMAN, P.: The Affects of Singularity. In: *Architectural Design*, 100, 1992, no. 62, pp. 42–45, re-published in: EISENMAN 2007, pp. 20–24; and EISENMAN, P.: Vision Unfolding: Architecture in the Age of Electronic Media. In: *Domus*, 1992, no. 734, pp. 17–24. Re-published in: EISENMAN 2007, pp. 34–41.

⁹ Among the first to be mentioned are the Alteka Office Building in Tokyo from 1991 and the Max Reinhard House in Berlin from 1992.

¹⁰ See EISENMAN, P. *Diagram Diaries*. London 1999. Here, in discussion with Deleuze, Eisenman lays out his own understanding of diagrams in architecture, and specified his own procedures. He distinguishes between diagrams of anteriority, exteriority and interiority. He understands anteriority as the accumulation of solutions to architectural problems, and exteriority as the mapping the movements and diagrams from extra-architectural fields (geography, topography and topology of place, texts of a diverse nature, mathematical calculations and models, scientific ideas about the world also expressed in mathematical equations, for example, the behavior of a liquid crystal or the theory of catastrophes, as well as in codes, for example, the genetic ones, and so on). And he understands diagrams of interiority as the currently used tools of architecture from grids to scripts; however, Eisenman mainly presents his own: rasters, cubes, L-shapes, grids and beams/bars. Moreover, in Eisenman's understanding interiority is not synonymous with autonomy, but, as in the case of aura, an expression of transgression, interiorization and discovery.

man, and so he will seek to understand D&G in both his own and Derridean ways.

Eisenman defines the concept of affect negatively: according to which it refers neither to subjective sensation nor expression. Eisenman proceeds consequentially, as his design procedures are based on the desubjectification of the author. Affect thus emerges within the architectural space being formed, such that problematizing syntactic changes, which we have already presented in part as a critique of the metaphysics of architecture, are inscribed therein. As a result, the effective space is transformed into affective space. How does this happen though? After all, problematization itself can still be a matter of authorial intention. And indeed, it cannot be separated from Eisenman's reflections and methodological procedures. Thus, a differentiating counter-movement must enter into the authorial process, which is, in the Derridean sense, a process of differentiation (from Latin *differo*, in English difference) as well as deferment, delay or drift (from Latin *fero*, in English deferral). This postpones both presence and origin, and differentiates established internal and external practices. Structures turn into texts and designs turns into inscriptions that accepts a single kind of sign, indexes, as approximations towards Derridean traces. Presence becomes both the present past and the present future – in both positive and negative senses (the plan, the wall and the empty physically demarcated space depicted as *pochê*), acquiring the character of permanent transgression and excess. Eisenman calls this process excessive present¹¹ or presentness; he also used this term as a synonym for aura, gradually replacing the term aura with it.

The author, who has the form of authorial strategies, is caught unaware; his dialogue with the forming work turns into a dialogue with the other or alien, thus also takes on a characteristic state of passivity and openness to change that materializes in the form of an amalgam of affects and percepts. From both the position of the author and the position of the recipient or user, Eisenman describes this process not entirely accurately through the notion of the *gaze* and at the same time the *regard of an other*. The author



Fig. 2: Peter Eisenman: Church for the Year 2000, wooden model of a building, 1997. © Eisenman Architects: Church for the Year 2000. In: Peter Eisenman 1990–1997, *El Croquis*, No. 83, 1997.

in the form of authorial intentions is caught unaware by the author in the form of authorial procedures; he is literally surrounded or embraced by them (a state *within*). This in fact represents passive intransitivity as well as a transfer into non-physical spatio-temporal contexts such as walls and ceilings – somewhere here, affective or even architectural space is born. It is precisely this surrounding or immersion (into the state of *within*) what makes Eisenman convinced that even in a time of mechanical and electronic reproducibility of both artistic and architectural work, the aura of architecture does not lose its relevance and cannot be extinguished. This of course not only has theoretical implications (for example, that such a space cannot be described by classical geometry,

¹¹ EISENMAN 2004 (see in note 1), p. 11.

¹² There, the author himself describes three forms of the event

from Leibniz to Whitehead. He makes the same point in his *Negotiations 1972–1990*. See DELEUZE, G.: *Rokovania 1972–1990*. Bratislava 1998 (orig. published 1990), pp. 177ff.

but only by forms of non-classical geometries of hypercomplex solids and surfaces); it also dramatically changes the classical possibilities of representing architecture in plans, elevations and sections. Finally, it also sheds new light on the understanding of architecture as a spatial expression of the *Zeitgeist* or the spirit of the present. If it is still possible to speak of spirit at all, then we must speak of it only in a metaphorical sense: as a differentiation process not of the present, but of presentness.

The fold in Eisenman's thought, like that of Deleuze in his book of the same name, is associated with an event.¹² In Deleuze's understanding, the fold is neither a concept nor a universality, but a singularity, which confirms its eventful nature. In Eisenman's thought, on the other hand, it is not simply a particular instrument of design, but is always used in an individualized form in diverse situations: at one time it is in a situation where a refracted metric curve is multiplied into the form of a continuous deflection, at another time it is a generating principle, a course of catastrophes or the dynamics of a liquid crystal.¹³ In all the cases listed, as an intermediary member between Eisenman's strong forms (for example, in the design of Max Reinhardt House, squares rotate along the Moebius strip and this encounter not only forms a complex form and surface, but has implications for the plan and section of this house, while in the case of the design of the Alteka Tower, it is the L-shapes in the plan and section that are infected by the graphs of the so-called butterfly catastrophe, which again creates a complex process of penetrations and interferences). In Eisenman's thinking, the fold and the event are communicating vessels, unthinkable in isolation or even in separation. The eventful nature of the fold thus understandably reopens – as in thinking about affective space and aura – the question of the temporality of architecture versus its traditional stasis. In addition to the singular time (*kairos*), Deleuze refers to *temps mort* – the periods when nothing happens regarding an event,¹⁴ i.e., the time of an unsustainable situation *just before* and often *just after* an

event, i.e., a certain helplessness once in an everyday and the second time in a completely new situation. Eisenman, as described above, already brought time into play with his palimpsest architecture, of which the fold projects can be understood as a more open and at the same time more complex variant. In the first version, the palimpsests were purely architectural and urban (both built and unbuilt projects and historical city plans with original plotting); in the second version, interior, anterior and exterior layers and forces all come into play. It is still about differentiating layerings, inscriptions and write-ins – even in the Derridean sense, as will be demonstrated in Eisenman's understanding of the diagram. But the fold in Deleuze's understanding is primarily an inflection, a transformation of striated space (metrics and classical geometry) into smooth space (anexactness, hypercomplexity, topology, non-classical geometries), a folding of the inside into the outside, a transformation of depths into surfaces.

Deleuze's frequent question is: why then should we prefer surfaces and objects to *fields* and *objectiles*?¹⁵ Eisenman reframed this question in the familiar polarity of Gestalt thinking: figure versus ground. He even reminds us that in the history of architecture two modes of design have prevailed: *contextual* and *isolationist*. The first is based on the conviction that newly emerging works should build on the latent possibilities of their surroundings. This has resulted in various forms of adaptation to contexts and the de facto suppression of the figure. The isolationist approach, on the other hand, ignorantly regards context as *tabula rasa* and stubbornly imagines that always, even in the historic cores of cities, buildings go up as if on greenfield land. The result is that the figure is strengthened and the background excluded. In both cases, we can observe hierarchizing practices with a high degree of exclusivity, constantly at work within the model of a Derridean-Eisenmanian metaphysics of architecture. Eisenman thus sought not only a different reading of this polarity, but also a mediating element that would not aim at some kind of artificial synthesis, but would preserve its

¹³ We mean Eisenman's design of the Center for the Arts at Emory University in Atlanta as well as his design for the Alteka Tower (Alteka Office Building), both from 1991, but above all his design for the Max Reinhardt House from 1992.

¹⁴ DELEUZE 1998 (see in note 12), p. 178.

¹⁵ *Objectile* is the name of Bernard Cache's architectural office, as well as a term describing an object unfolding in time.

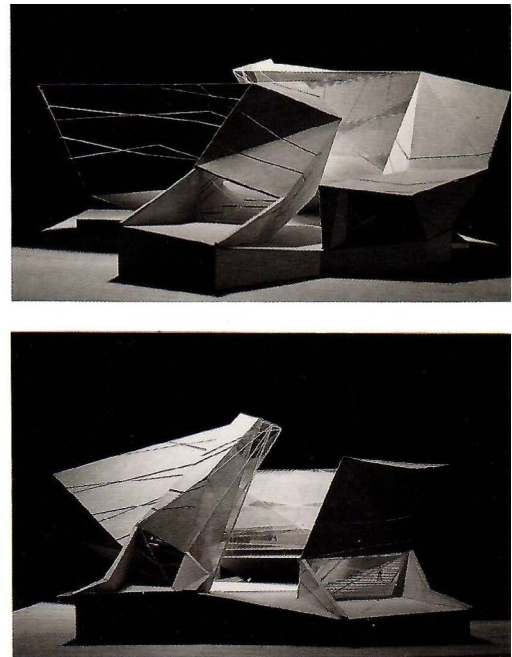
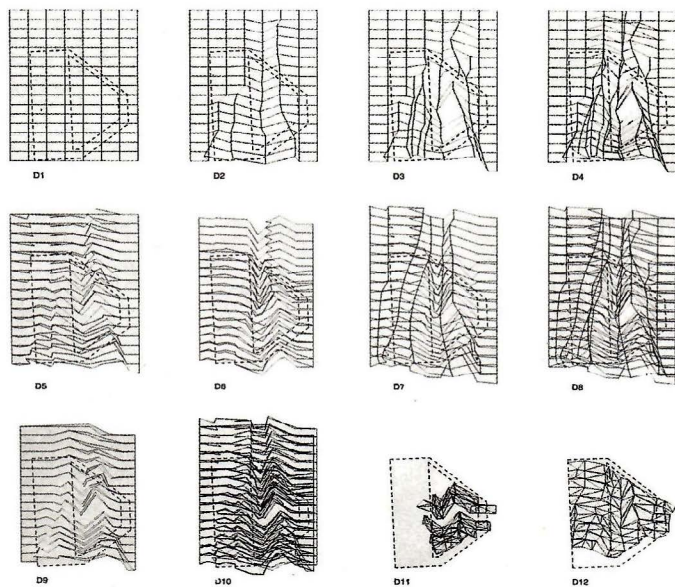


Fig. 3: Peter Eisenman: *Church for the Year 2000*, diagrams of the design process based on a liquid crystal phases + wooden model, 1997. © Eisenman Architects: *Church for the Year 2000*. In: Peter Eisenman 1990–1997, *El Croquis*, No. 83, 1997.

dissonant character while intervening upon both of its constituent parts. In the early 1990s, it seemed to Eisenman that the fold could fulfill this very role.

The architectural machine and its deterritorialization of the figurative and reterritorialization of interstitiality as a concretization of affective spatiality and machinic design practices

What has emerged so far from our attempt to reconstruct the prerequisites, circumstances, and reasons why Eisenman incorporated the Deleuzian triad of the *figurative*, the *figural*, and the *abstract* into his thought, which is understandably not comprehensive and tied to a single interpretation of his work and his responses to artistic problems, as well as to current and continuing problems in the visual arts?

It is that even Eisenman, in his critical responses, felt the need to rethink the architecturality or auraticity of architecture, as well as the related nature of architectural affective space as an event. And here he encountered two major general architectural difficulties. First, might temporality and eventness of architecture be reconciled, and would this take the form of a continuous inflection with its spatiality and internal articulation given by the distribution of functions? And second, is it possible to cope with the dualism of contextualism and isolationism, expressed by the hierarchical relations between the figure and the ground? The first hypothesis brought about the fold.

In the mid-1990s, Eisenman publishes a series of texts dealing with the problem of the figural and the interstitial and their associated zones of undecidability, as well as with machinic practices

¹⁶ See, above all: Processes of Interstitiality: Notes on Zaera-Polo's Idea of the Machinic. In: EISENMAN, P.: Peter Eisenman 1990–1997. In: *El Croquis*, 1997, no. 83. Eds. LEVENE, R. C. – CECILIA, F. M. Madrid 1997, pp. 21–35. Included in EISENMAN 2004 (see in note 1), pp. 50–72; EISEN-

MAN, P.: Zones of Undecidability: The Interstitial Figure. In: *Anybody*. New York – Cambridge 1997, pp. 240–247 and Zones of Undecidability: Processes of the Interstitial. In: *Anybody*. New York – Cambridge 1998, pp. 28–35, included in EISENMAN 2004.

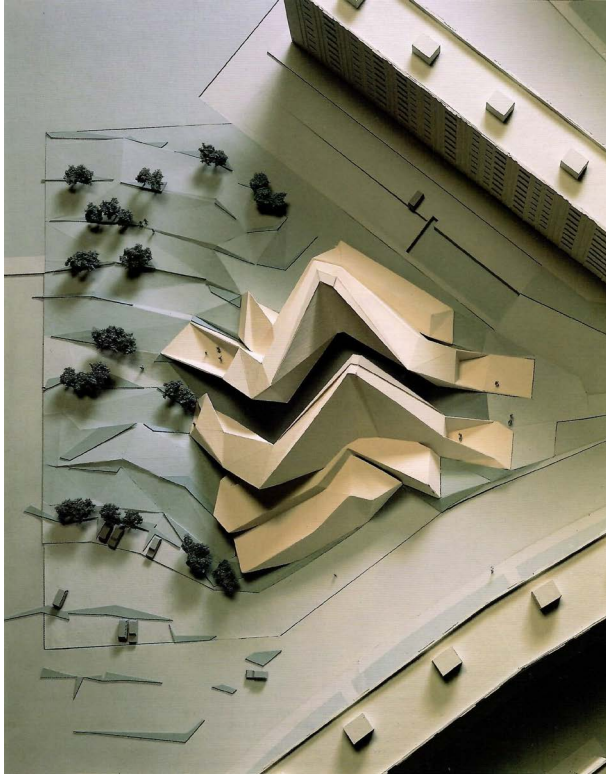


Fig. 4: Peter Eisenman: *Church for the Year 2000*, wooden model in urban context, 1997. © Eisenman Architects: *Church for the Year 2000*. In: *Peter Eisenman 1990–1997*, *El Croquis*, No. 83, 1997.

in architecture.¹⁶ Here too, alongside Deleuze, we feel Derrida's presence precisely in the notion of undecidability. From the perspective of his nomadic thought, Deleuze believes that what we perceive in the paintings of the painter Francis Bacon as figures, things and animals against an indeterminate background is the result of the action of manifold forces. Just as the futurists Balla and Boccioni once depicted the car as if in a wind tunnel, or the figure as if space confines it while it dissolves or expands into space, Bacon, according to Deleuze, attempts to find an intermediate state between the figure (for example, in Velasquez's painted portrait of Pope Innocent X) and the figural in such a way that the force fields of the ground and the figure interact with each other. Their mutual interference does not

result in something informal or formless, but quite the opposite: the original calmly seated figure of the Pope is distorted and emanates his latent or more precisely virtual state of mind. These deformations, however, are not an expression of the painter or of stylistic conventions, but of the painting's internal force fields, which undoubtedly took Bacon himself by surprise, since he painted several versions of this encounter. For Deleuze, Bacon is the exemplum through which he seeks to see all figurative paintings. Similarly, Eisenman understands the *figural* as something to be sought and extracted from the figurative, and in which to find an intermediate state between the figurative and the abstract. Eisenman again draws attention to the form of the representation of figures or volumes and the emptiness in between, which, based on the country of origin and affiliation of the academies of architecture, we call *poché*. These types of representation¹⁷ canonized a single form of the relationship between the figure and the ground in architecture and, moreover, legitimized one of the pillars of the architectural metaphysics of presence. Eisenman is equally familiar with the historical forms of projects that attempted to problematize the canon of *poché* in the history of architecture. He cites Piranesi's famous *Campo Marzio Roma* as an example.

According to Eisenman, Piranesi attacked the figure-ground (F-G) polarity in the mid- eighteenth century by multiplying figures and displacing the background, thus replacing the F-G relation with the F-F relation. This suggests that the exchange of hierarchies could be replaced by equality, but at the cost of omitting one pole of the polarity. According to Eisenman, however, he drew attention to problem of interstitiality and at the same time actualized it.

Eisenman's first architectural project to critically examine the previous solutions of interstitiality was his design proposal for the *Church of the Year 2000* competition called by the Vatican for the city of Rome. Eisenman selected two diagrams as a starting point. The first, classical and analytical, registered the functional and spatial relations of several types of pilgrimage churches together with the topography of the Trastevere settlement area; the second, ex-

¹⁷ Areas of an architectural plan or section that are filled in, often by cross-hatching or solid black, to show wall or floor

thicknesses and all other solid areas that intersect the plane of the section cut.



Fig. 5: Peter Eisenman: *Church for the Year 2000*, wooden model, 1997. © Eisenman Architects: *Church for the Year 2000*. In: Peter Eisenman 1990-1997, *El Croquis*, No. 83, 1997.

ternal and scientific, took into account the ordering phases of liquid crystal, which, based on stimuli, will sometimes function as a solid while at other times a liquid. The superposition of these two diagrams, representing *figurativity* and the oscillation between the states of *figuration* and *figurality*, generated a new configuration of the three-part plan: a central nave with an open ceiling and two collateral aisles. Liquid crystal replaced stained glass, and what seemed exterior functioned as an enveloping interiority supported by a polymusical liturgy, what might have represented an inner stopping point transformed into an act of endless pilgrimage, and what is usually defined as the center was medially transmitted (projected) outside the center. The initiating moment of the design – the oscillation between the two states of liquid crystal – permeated the whole area of the

pilgrimage church: solid walls were transformed into media screens, the interior into the exterior, the surroundings of the church were connected to its spaces and interspaces. It is impossible to decide what is figure and what is ground, and such figural undecidability problematize both functional and spatial relations. Spaces within spaces emerge as presuppositions of a non-metaphysical aura. The affective presentness space opened up the possibilities of a new interstitiality.

This is how we might describe the second form of *figurality* in Eisenman's design work and thought. The first is the fold and the second interstitiality. In a discussion with the architect Alejandro Zaera-Polo, Eisenman referred to the processes leading to this form of *figurality* as machinic. He did not refer to mechanical or organic machines, nor to any kind

of machinic or machinist architecture in the sense of architectural styles or directions, but rather to diagrammatic machines capable of immanent autopoieticity, as Felix Guattari wrote about it in his short text “On Machine”¹⁸ and then, with Deleuze, in *A Thousand Plateaus*.¹⁹ Eisenman himself can also be understood as a machine, or as he puts it, multiple machines, striving for a machinic architecture that

pursues lines of escape from architectural figurativity and shapes new forms of figurality – his other names might be the fold and the interstitial.

However, Eisenman is never entirely a machine; in much the same sense that Deleuze and Guattari call themselves magicians, he is also a Derridean tracer who loves diagrams and abstract machines, as well as Freud’s mystic writing-pads.

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Résumé

This paper attempts to understand how Deleuzian terms *figurative*, *figural* and *abstract* interrelate to Peter Eisenman’s machinic diagrammatic thinking procedures formulated to problematize sustaining and sustaining sedimented patterns, e.g., relations of a figure and a ground. To understand it, we had to briefly reconstruct the stages and phases of Eisenman’s architectural thinking and its various processes.

In the introductory part named *On the pre-history of the terms and author’s strategies*, we observe Eisenman’s approach to Derrida’s critique of metaphysics of architecture as well as the architect’s formulation of strategies questioning essential geometrical objects/bodies, functions and scales, physical and non-physical elements in processes of superimposing and palimpsesting his architectural designs.

In the following part, named *Folds, affective spaces and diagrams*...we focus on the first phase of Eisenman’s discussion with Deleuzian-Guattarian think-

ing, resulting in the precision of diagrammatic architecture as a generative strategy based on Derridean differing thinking. In a parallel, Eisenman thinks of new connections between contextual and isolationist approaches to the figure-and-ground problem. He formulates a strategy of figure multiplication accompanied by processes of de-hierarchization.

In the final part, entitled *The architectural machine and its Deterritorialization of the Figurative and Reterritorialization of Interstitiality as a Concretization of affective spatiality and machinic design practices*, the term *figural* comes into the foreground in various forms of what Eisenman calls *interstitial*. In this context, we read Eisenman’s design proposal for the *Church of the Year 2000* invited competition called by the Vatican for the city of Rome more closely. Eisenman selected two diagrams as his design starting point. The first, classical and analytical, registered the functional and spatial relations of several types of

¹⁸ GUATTARI 1995 (see in note 3).

¹⁹ DELEUZE G. – GUATTARI, F.: *A Thousand Plateaus. Capitalism and Schizophrenia*. Minneapolis 2005 (orig. published 1987).

* See further selected bibliography: BALLANTYNE, A.: *Deleuze and Guattari for Architects*. London – New York 2007; BUTTLER, S.: *Erewhon or Over the Range*. London 1908; DELEUZE, G.: *The Logic of Sens*. London 1990 (1969); DELE-

UZE, G.: *The Fold. Leibniz and Baroque*. London 1993 (1988); DELEUZE, G. – GUATTARI, F.: *What is Philosophy*. New York 1994 (1991); DELEUZE, G.: *Francis Bacon: The Logic of Sensation*. London – New York 2004 (1981); EISENMAN, P.: *Blurred Zones. Investigation of the Interstitial*. Eisenman Architects 1988–1998. New York 2003; LYOTARD, J. F.: *Discourse, Figure*. Minneapolis – London 2011; MASSUMI, B.: (1992) *A User’s Guide to Capitalism and Schizophrenia: Deviations from Deleuze and Guattari*. Cambridge – Massachusetts 1996 (1992); ROWE, C. – KOETTER, F.: *Collage City*. Cambridge – London 1979.

pilgrimage churches together with the topography of the Trastevere settlement area; the second, external and scientific, took into account the ordering phases of liquid crystal, which, based on stimuli, will sometimes function as a solid while at other times a liquid. The superposition of these two diagrams, representing *figuratively* and the oscillation between the states of *figuration* and *figural*, generated a new configuration of the three-part plan: a central nave with an open ceiling and two collateral aisles. Spaces within spaces emerged as presuppositions of a non-metaphysical aura. The effective *presentness* *space* opened up the possibilities of a new interstitial.

For us, this Eisenman's proposal represents a description of the second form of *figural* in his design work and thought. The first is the *fold*, and the second *is interstitial*. In discussion with the architect Alejandro Zaera-Polo, Eisenman referred to the processes leading to this form of *figural* as *machinic*. However, he did not refer to mechanical or organic machines, nor any machinic or machinist architecture in the sense of architectural styles or directions, but rather to diagrammatic machines capable of *immanent autopoietic*, as Felix Guattari wrote about it in his short text "On Machine" and then, with Deleuze, in *A Thousand Plateaus*.

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