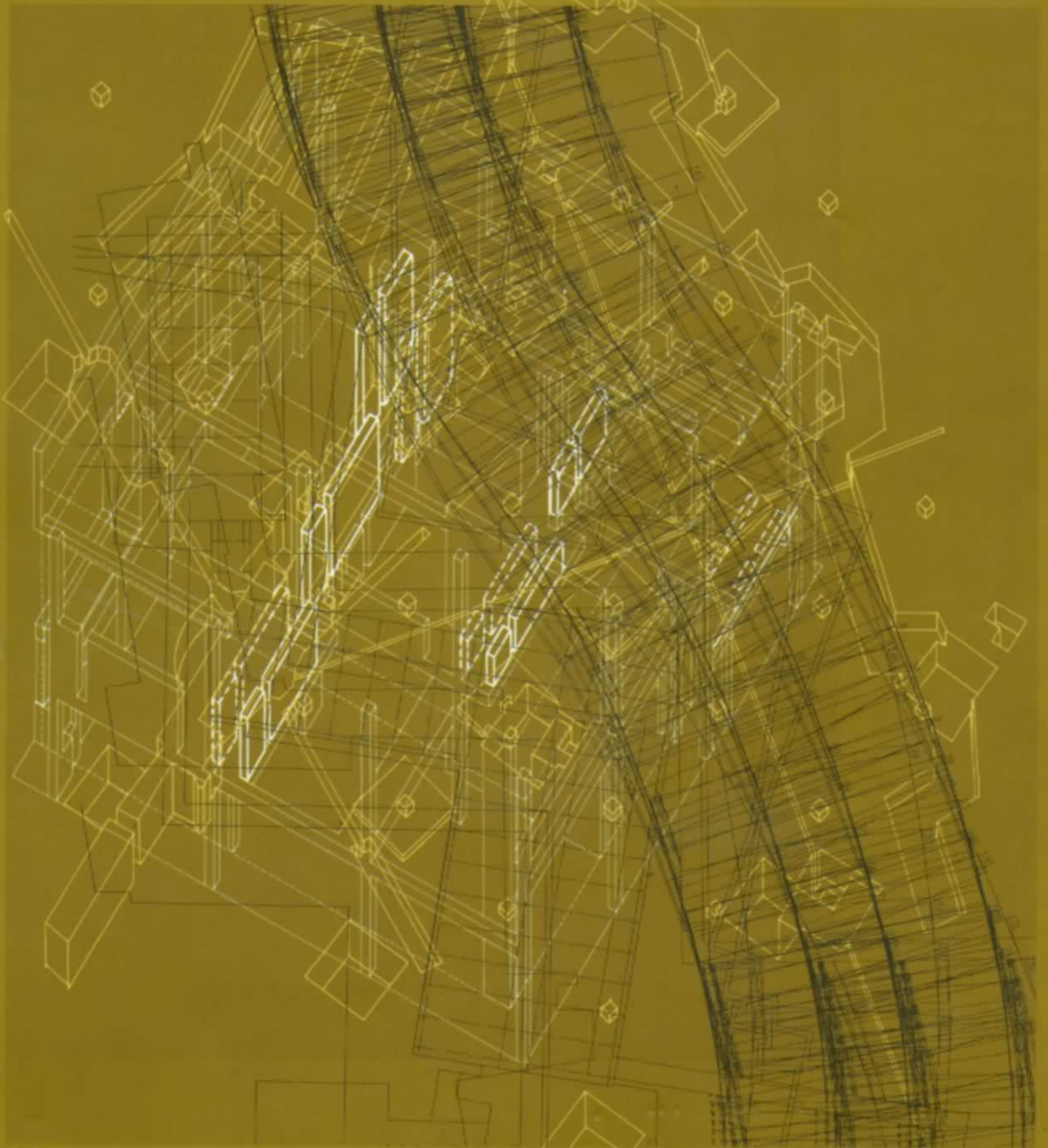


THE MASTER ARCHITECT SERIES

EISENMAN **N**
ARCHITECTS

Selected and Current Works



House I

Design/Completion 1967/1968

Princeton, New Jersey

Mr and Mrs Bernard M. Barenholz

3,000 square feet

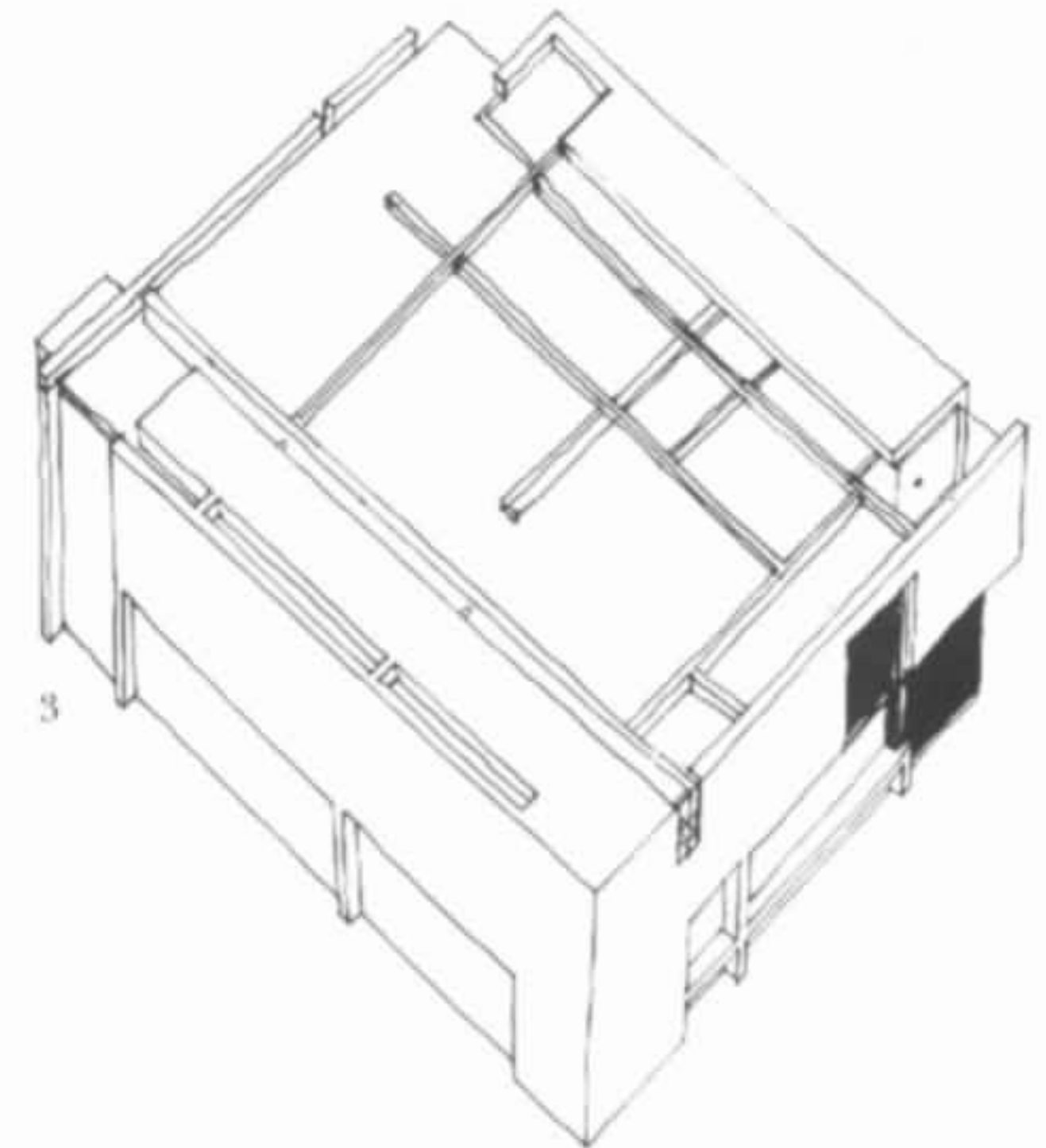
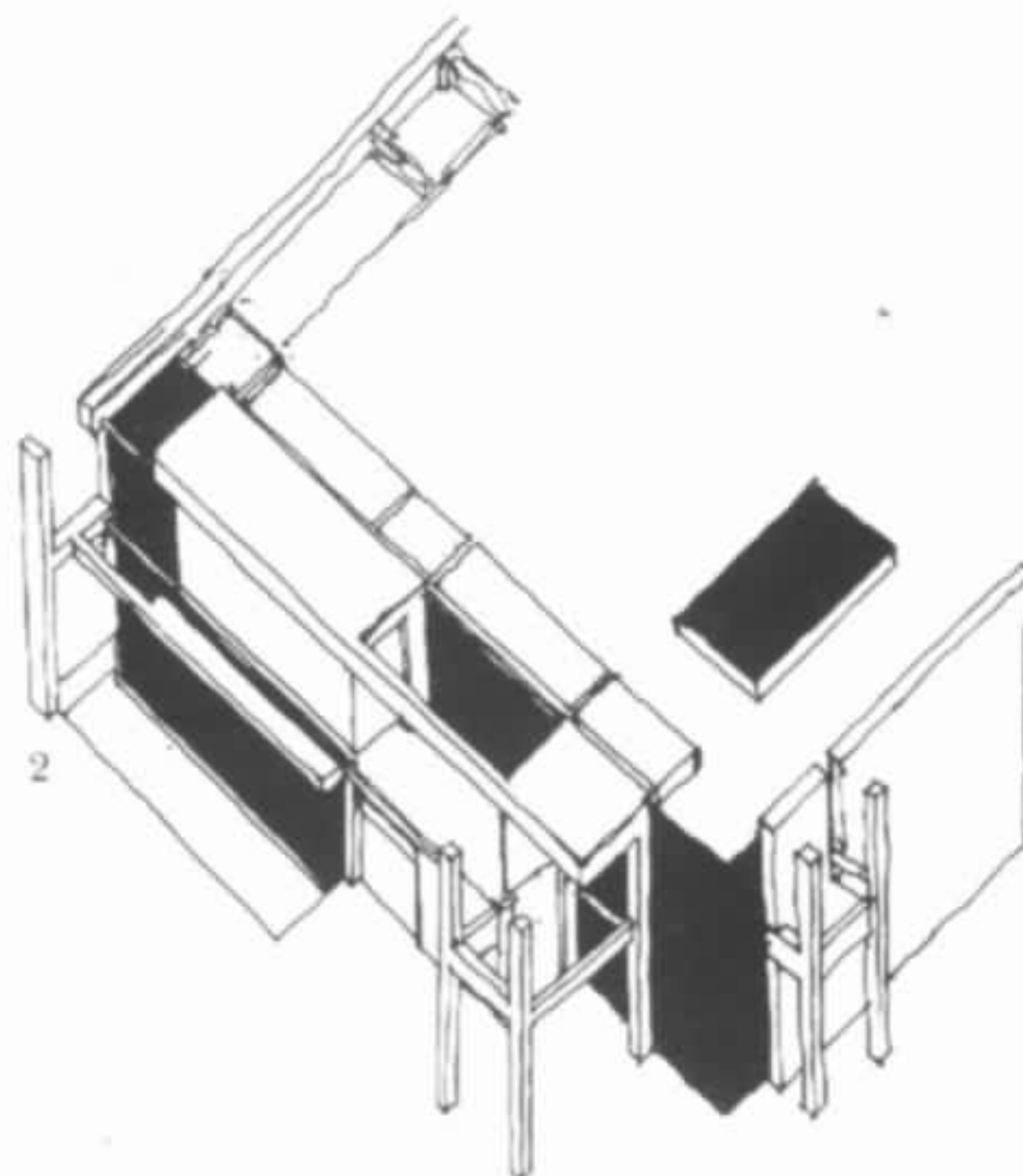
Wood frame

Exterior: painted wood panels

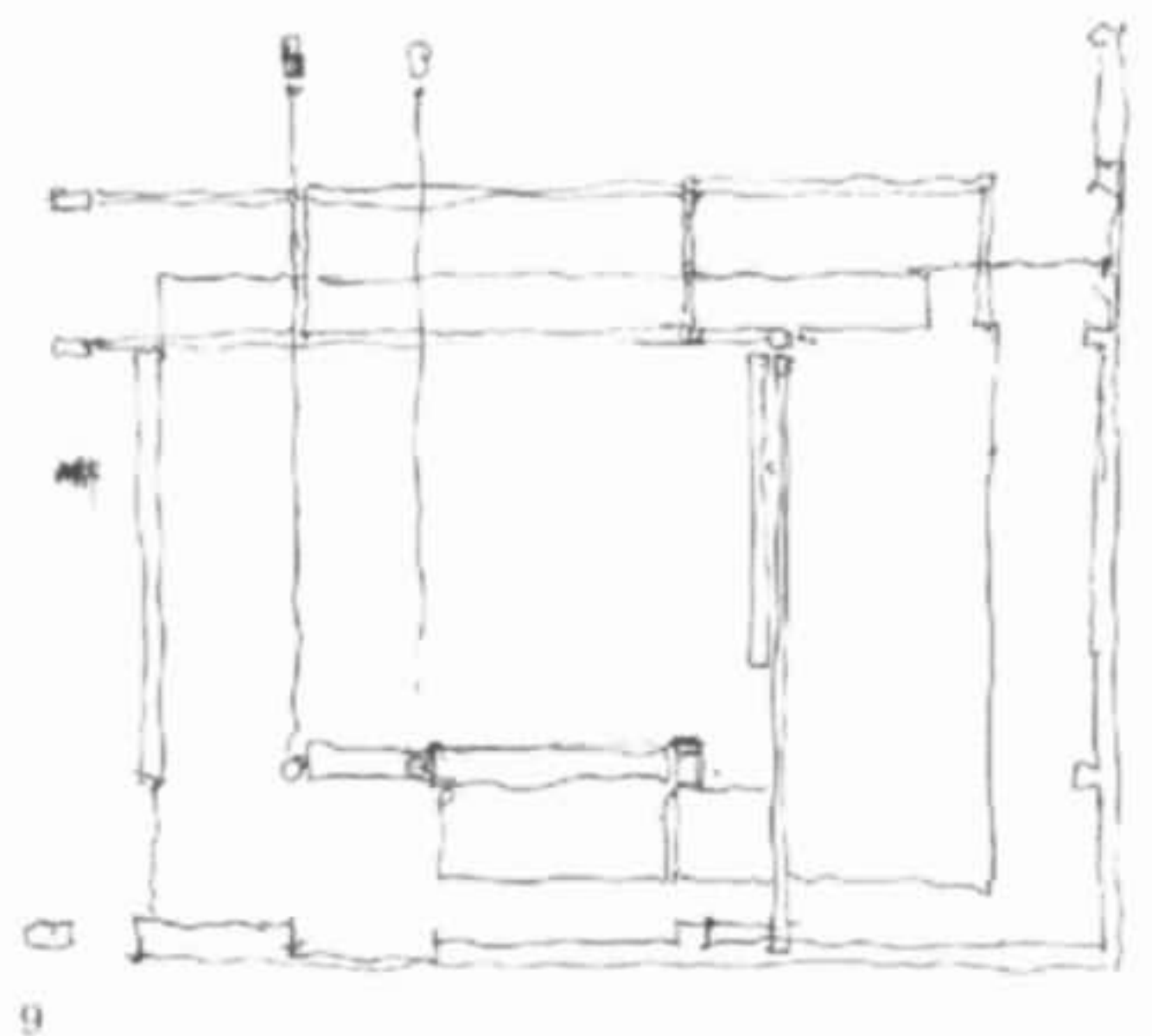
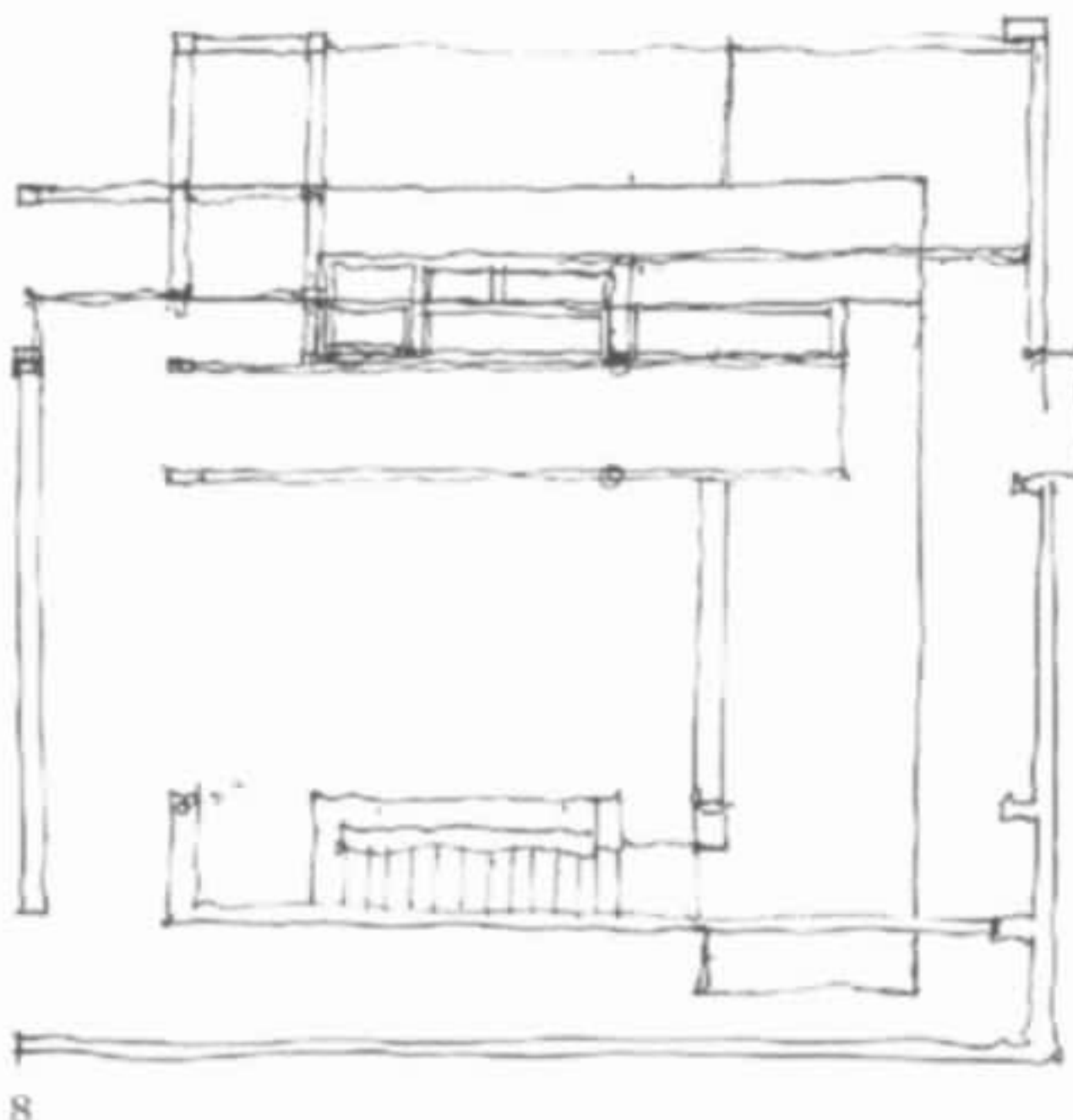
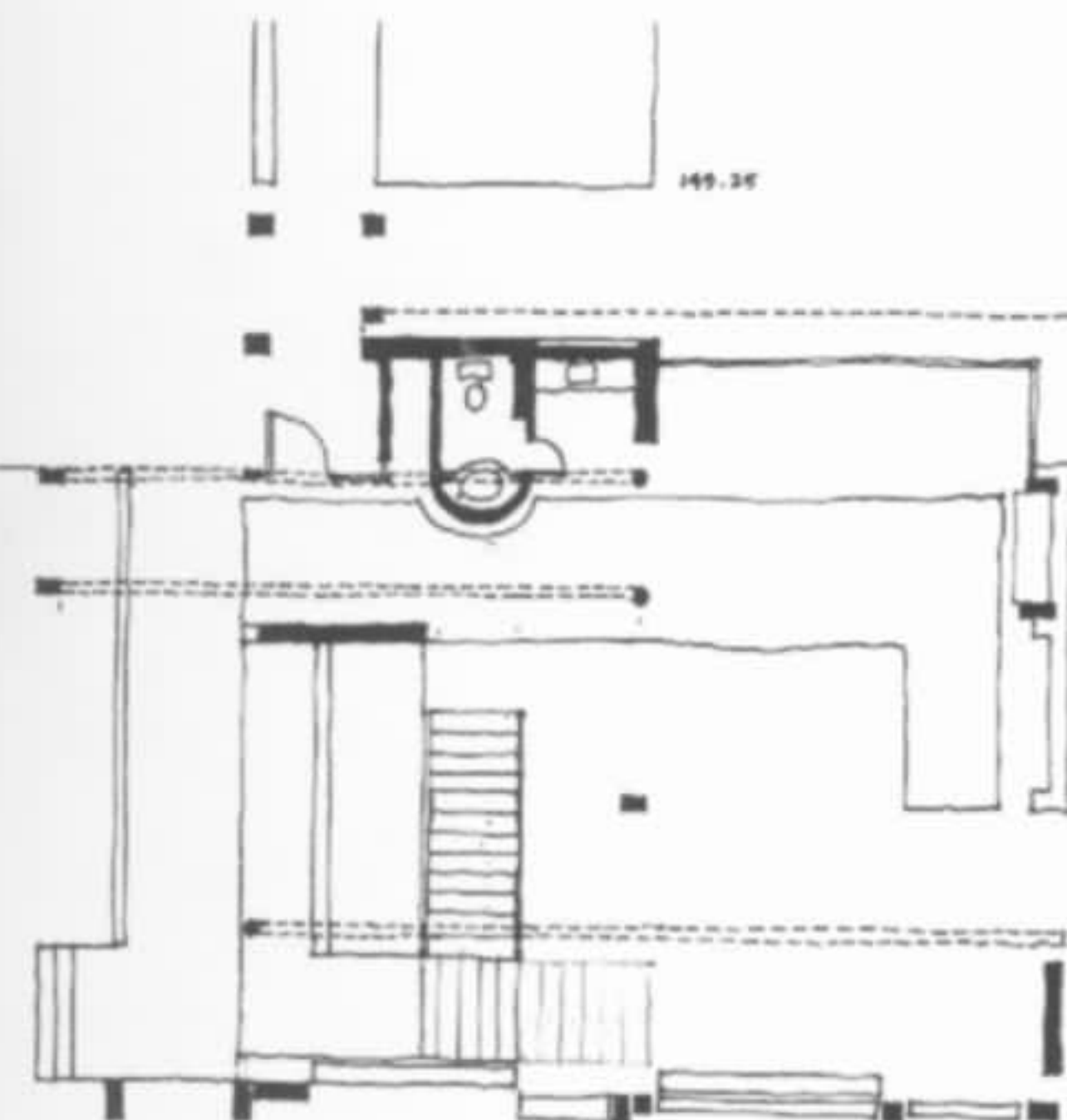
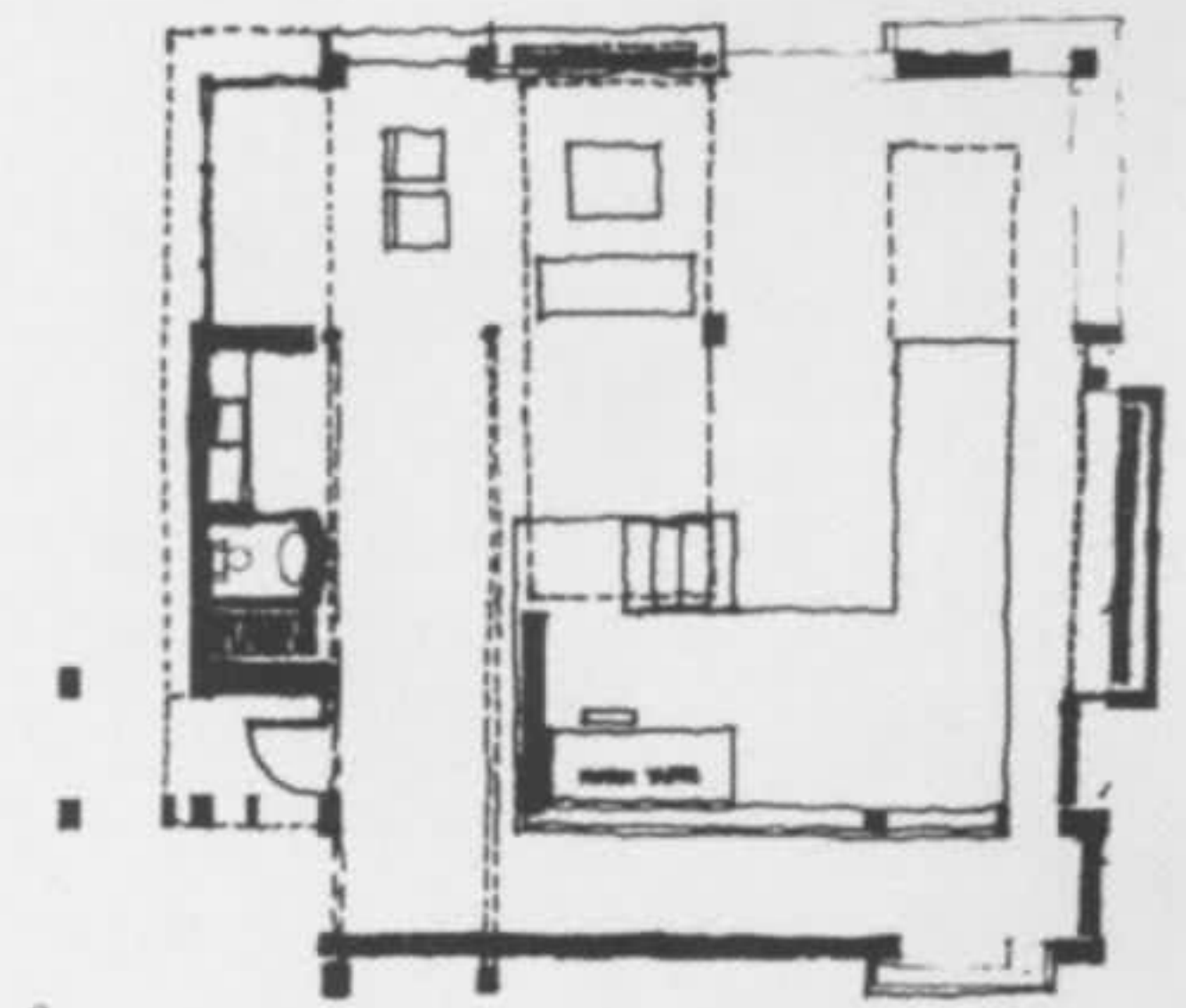
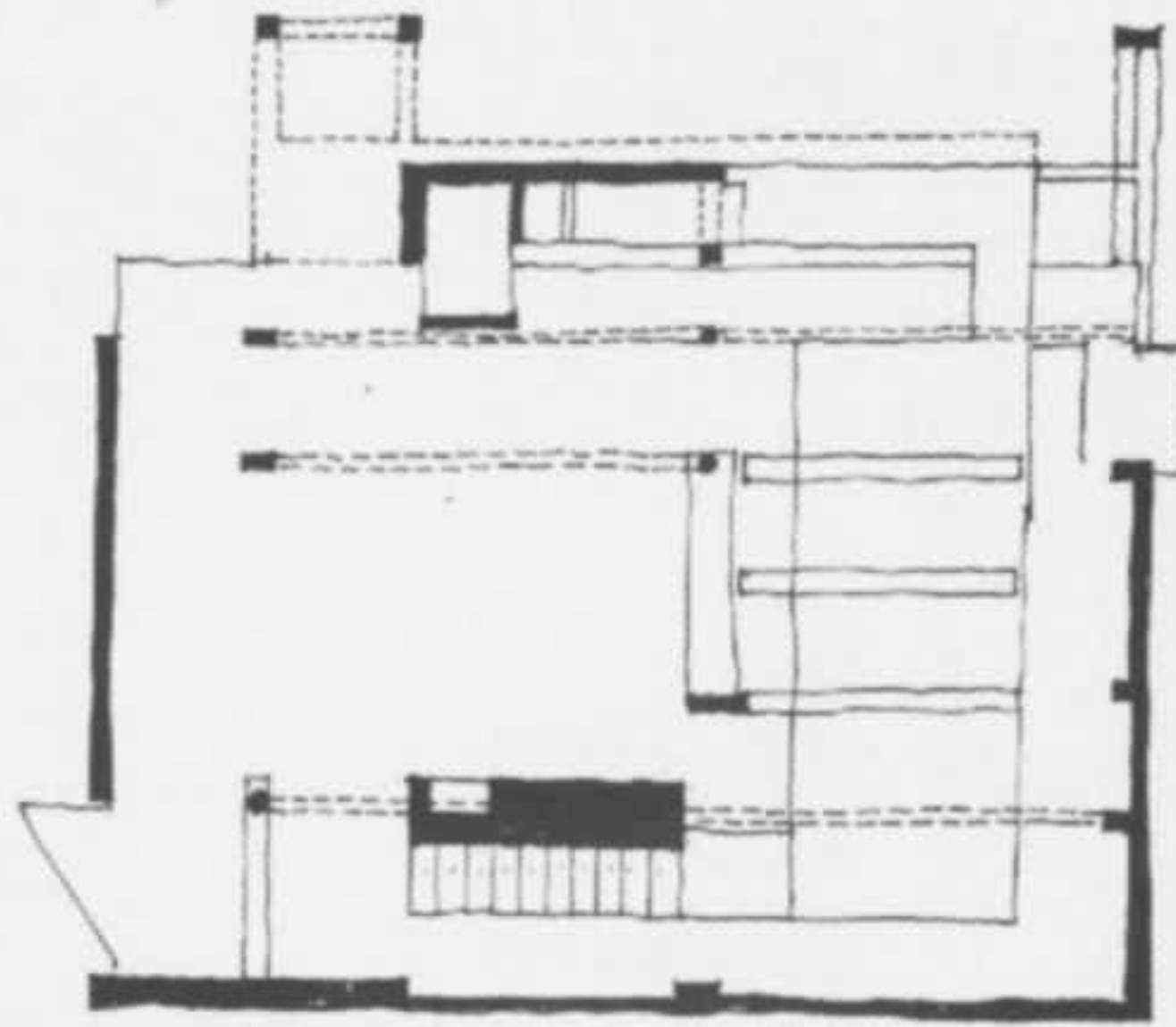
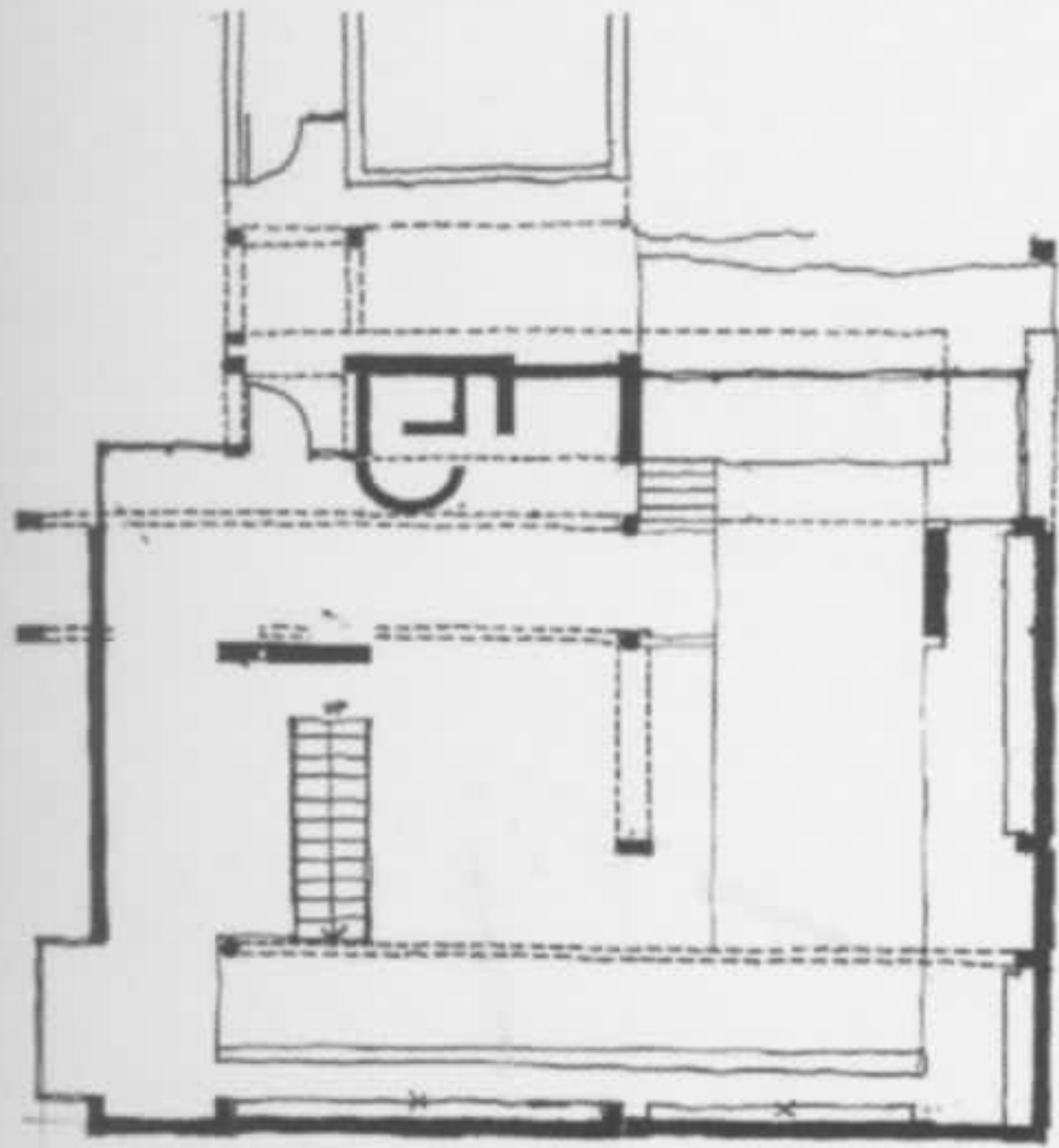
Interior: painted wood and brick panels

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

The design relates the miniature scale of their toys to the normal scale of the individual. This creates a series of transitions from overly large to excessively small, where the individual must stoop to look at the toys. The new house seems to be a large toy next to the existing house.

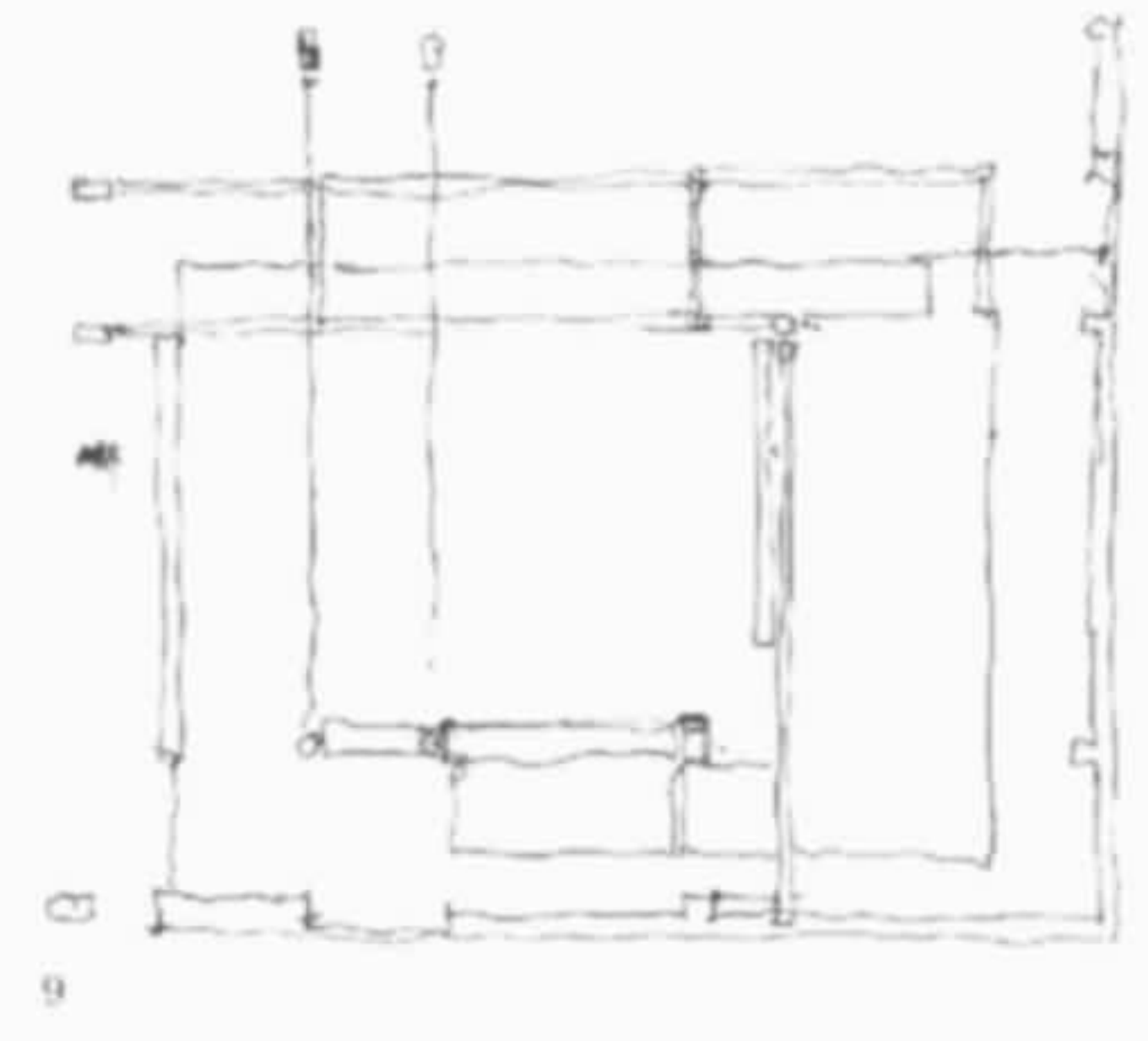
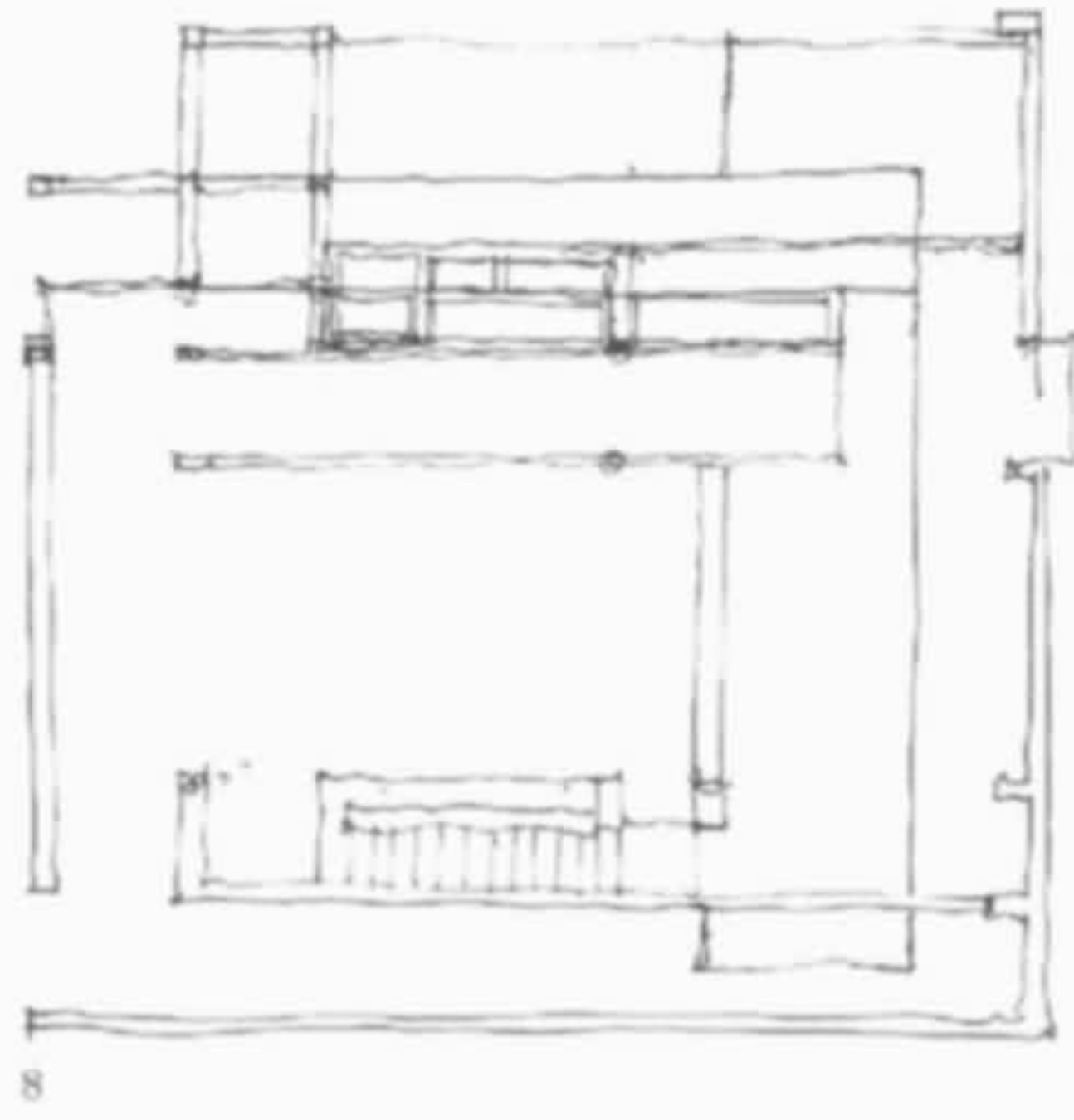
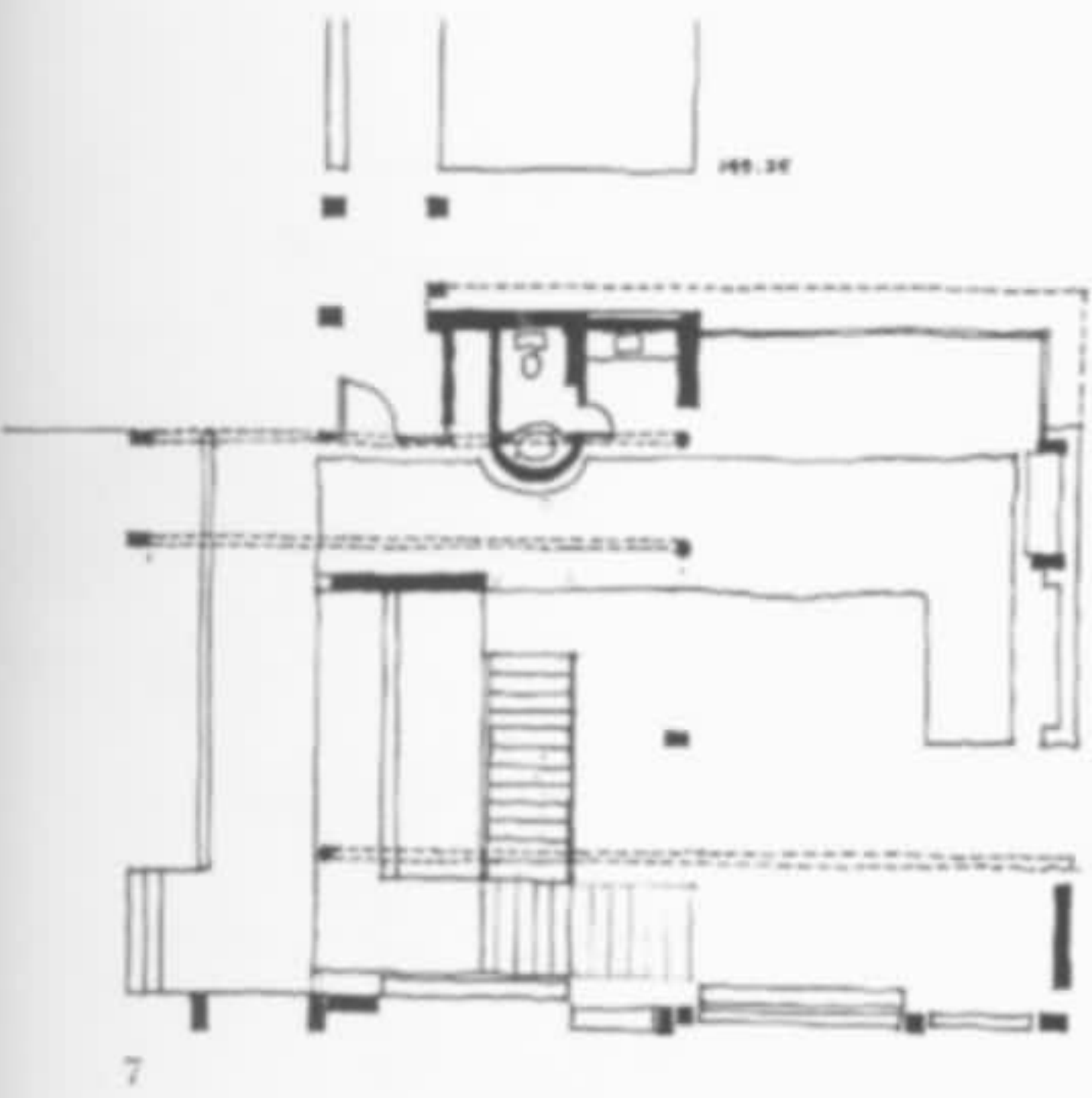
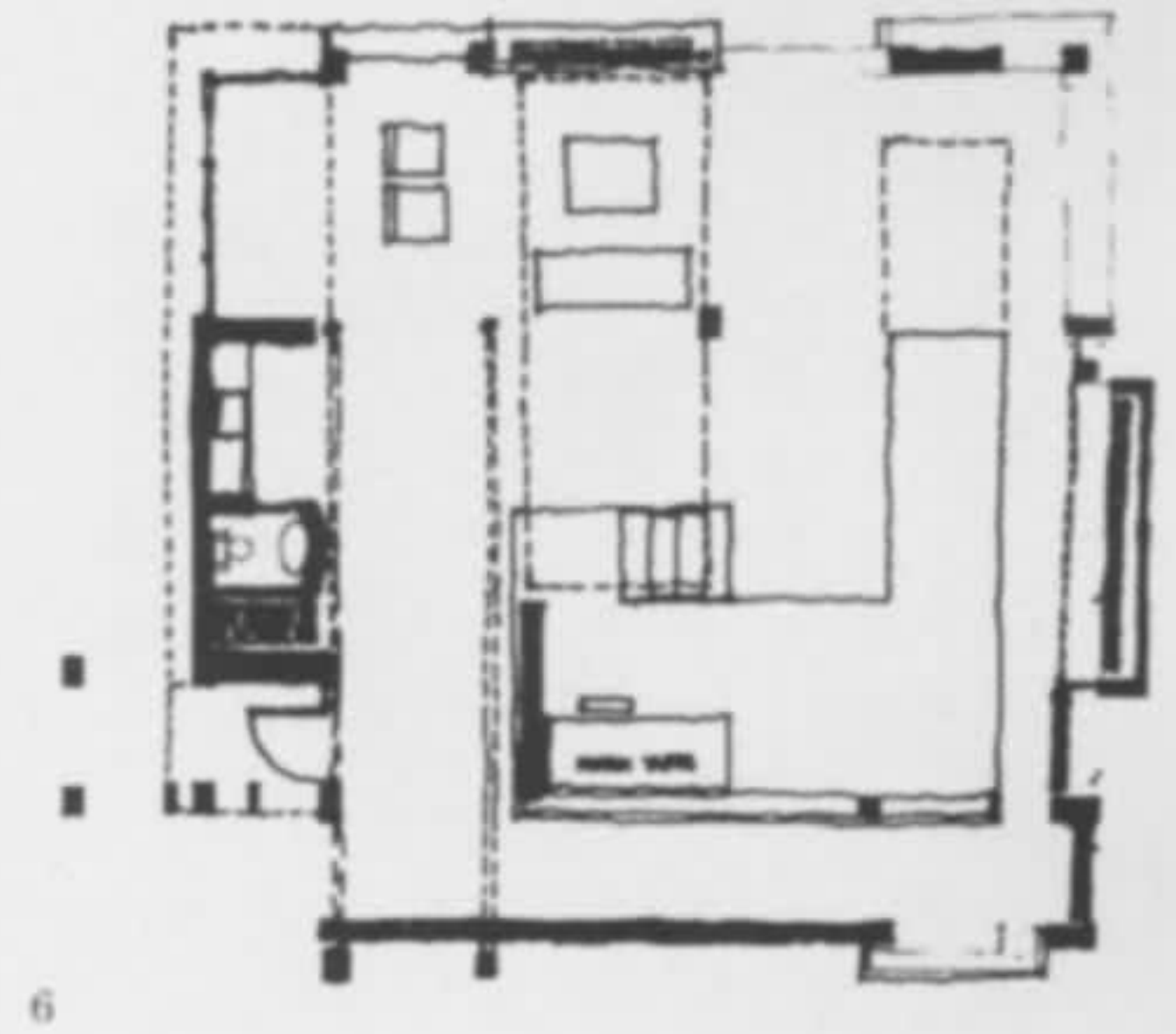
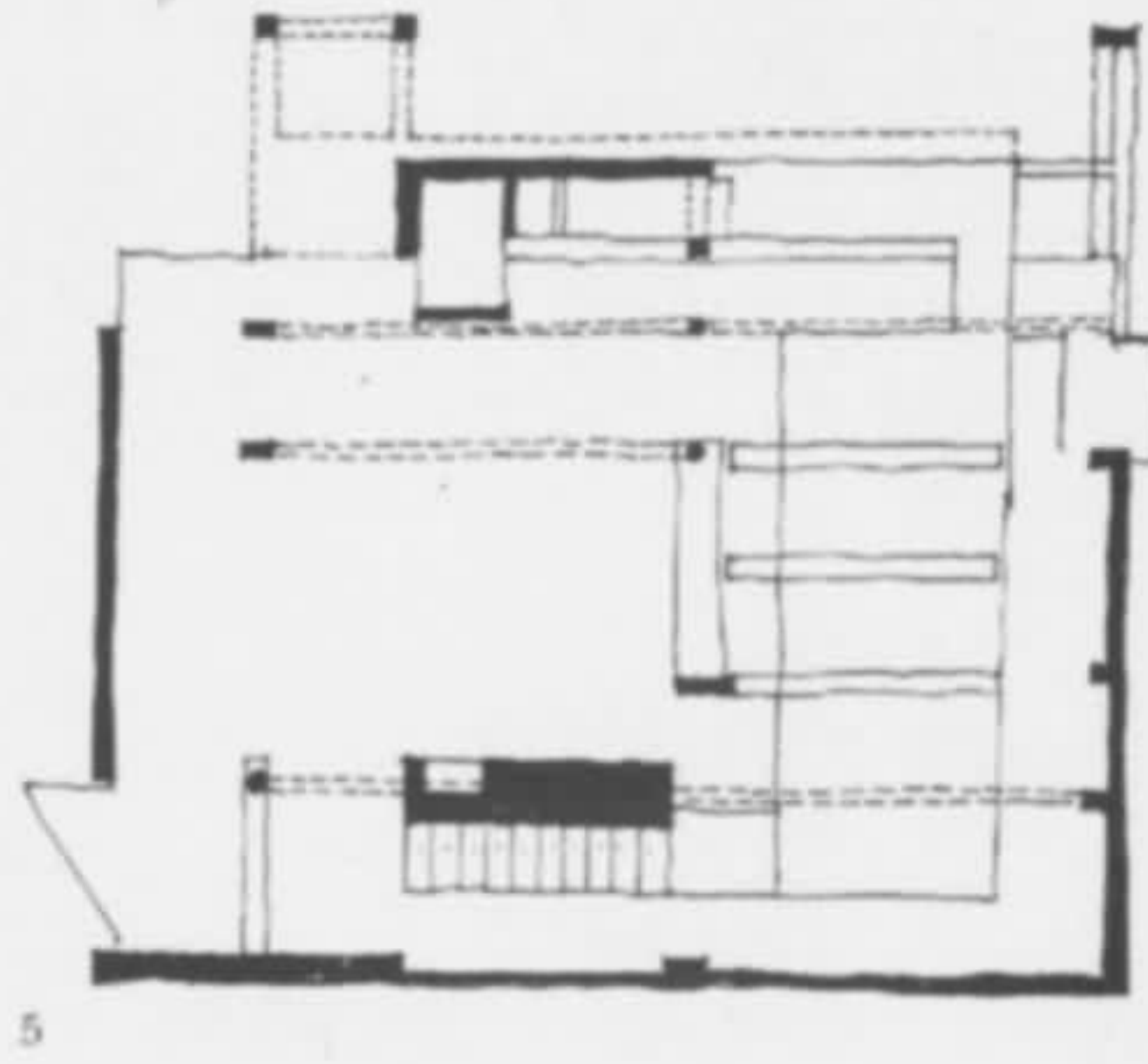
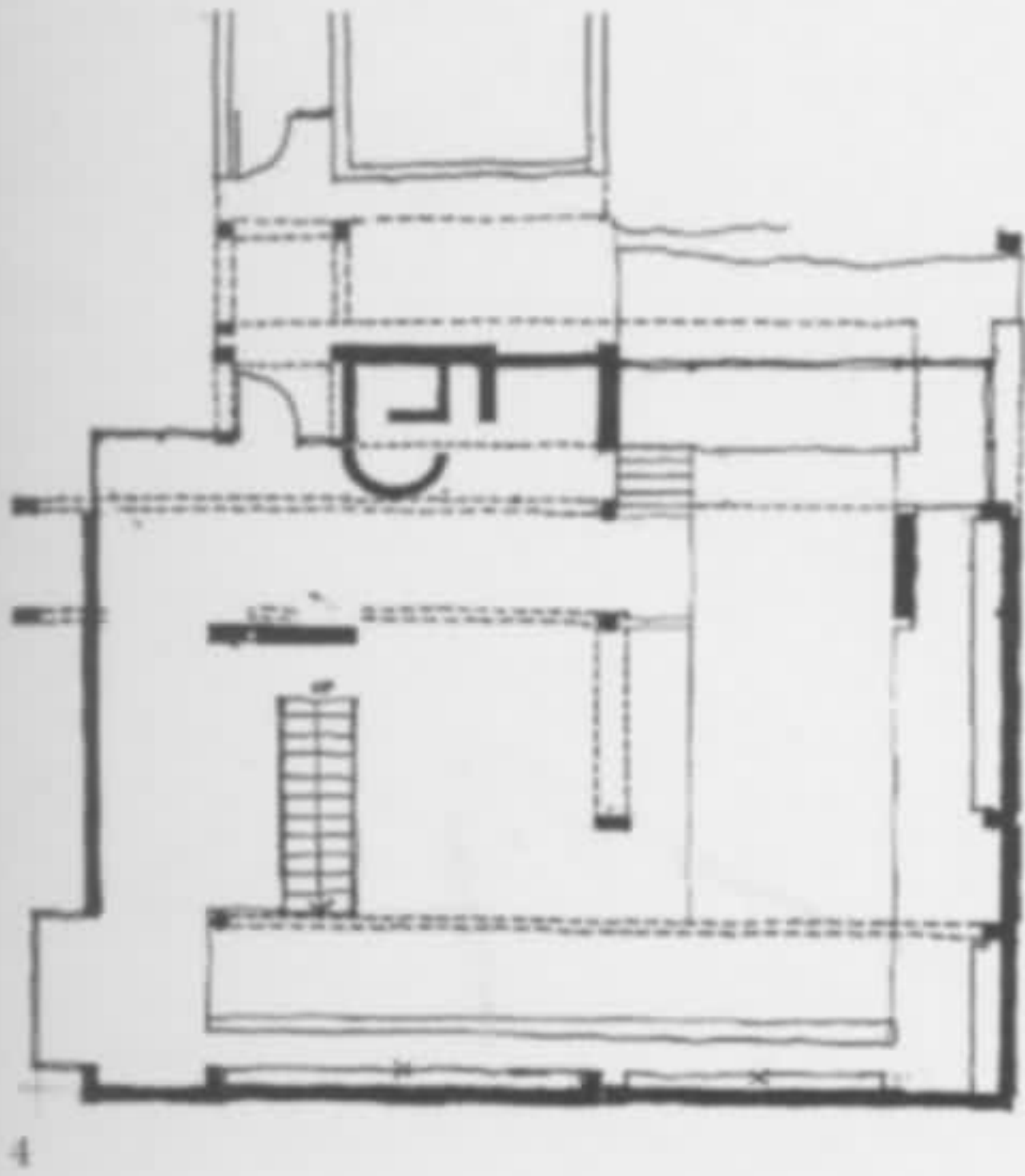


- 1 View from the south-east
- 2 Axonometric study sketch: view from the north-east
- 3 Axonometric study sketch: view from the south-west
- 4-6 Ground level study sketches
- 7-9 Upper level study sketches



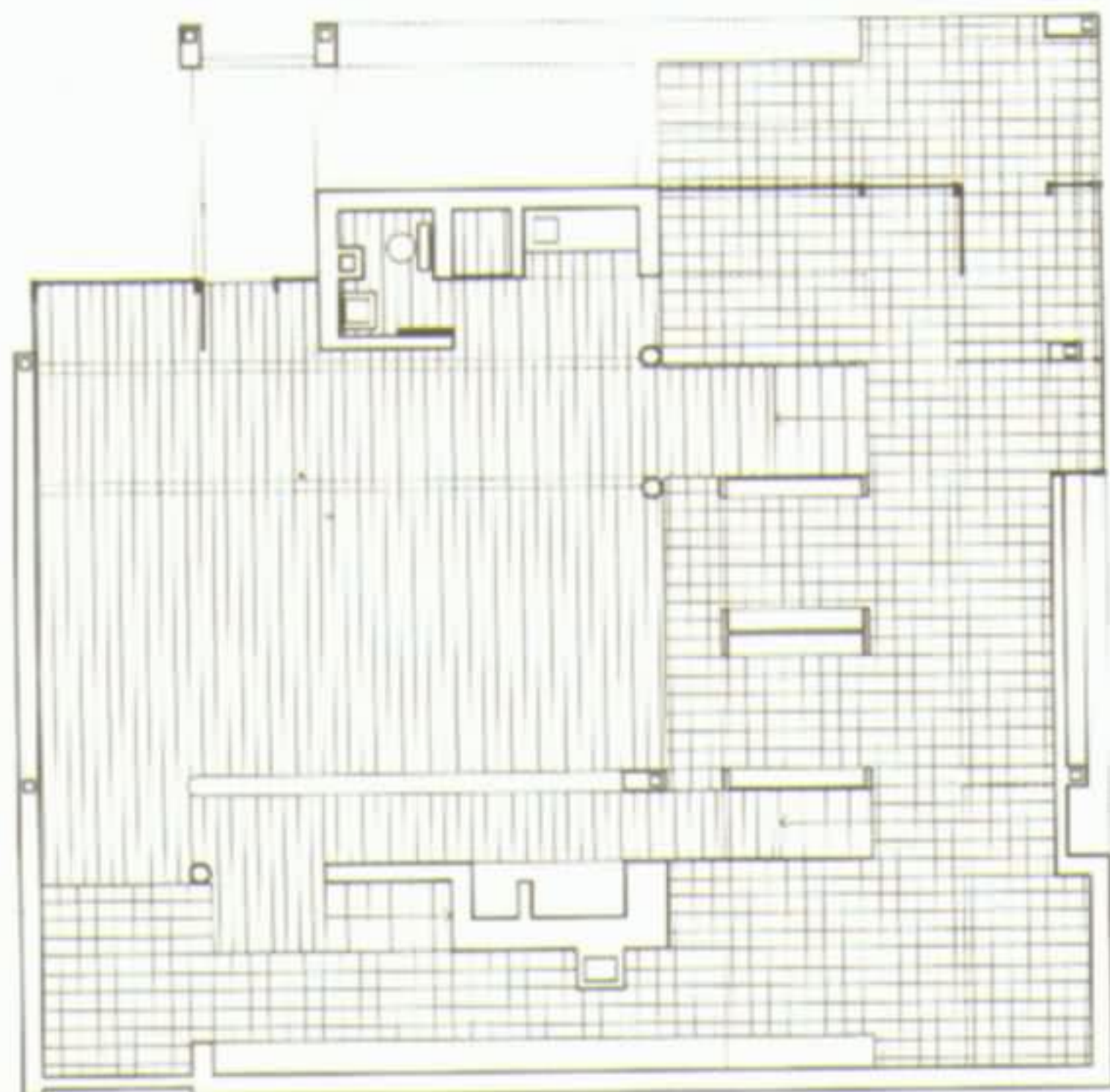
S C A L I N G S T R A C I N G S F O L I O S

- 1 View from the south-east
- 2 Axonometric study sketch: view from the north-east
- 3 Axonometric study sketch: view from the south-west
- 4-6 Ground level study sketches
- 7-9 Upper level study sketches



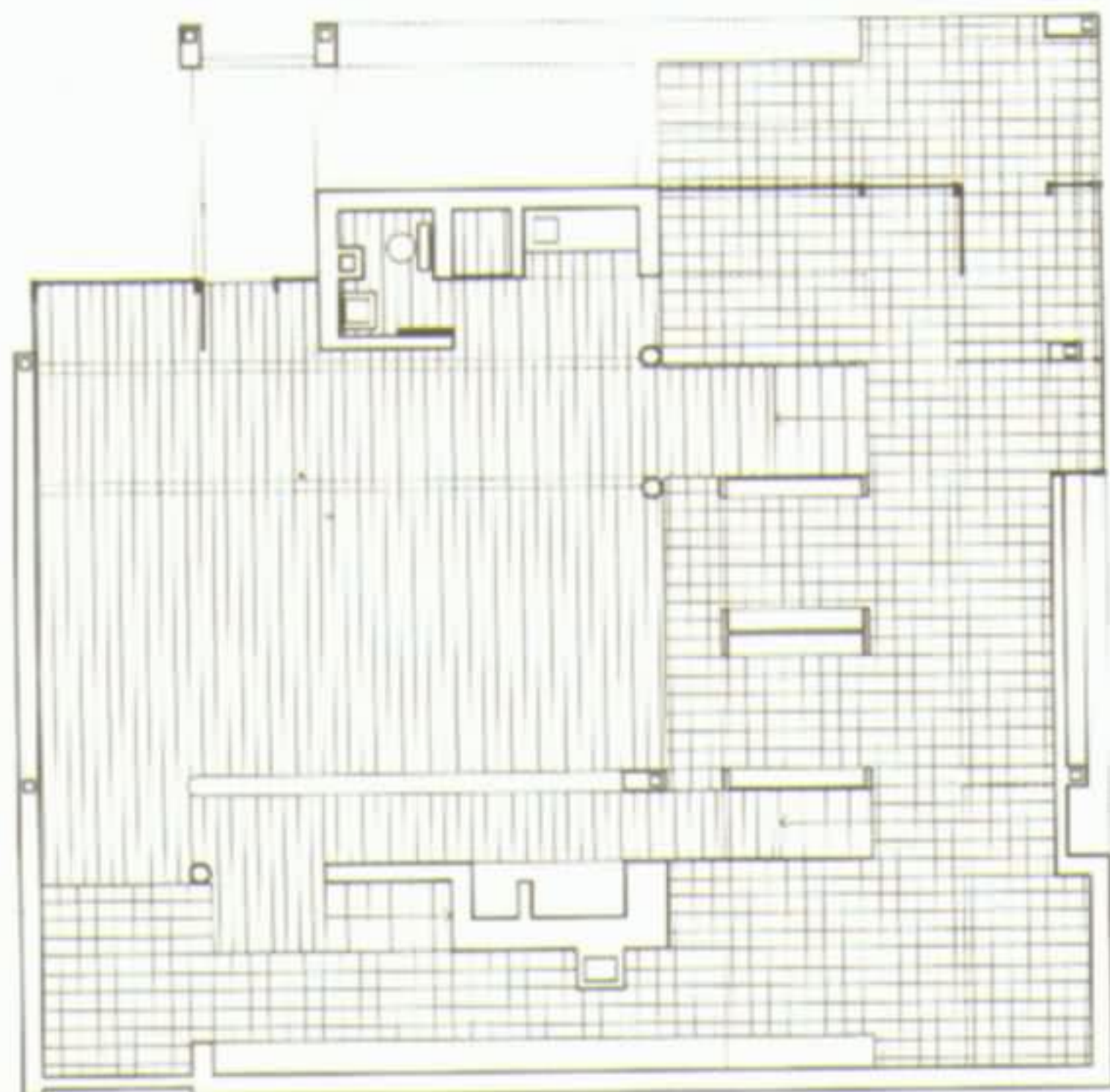


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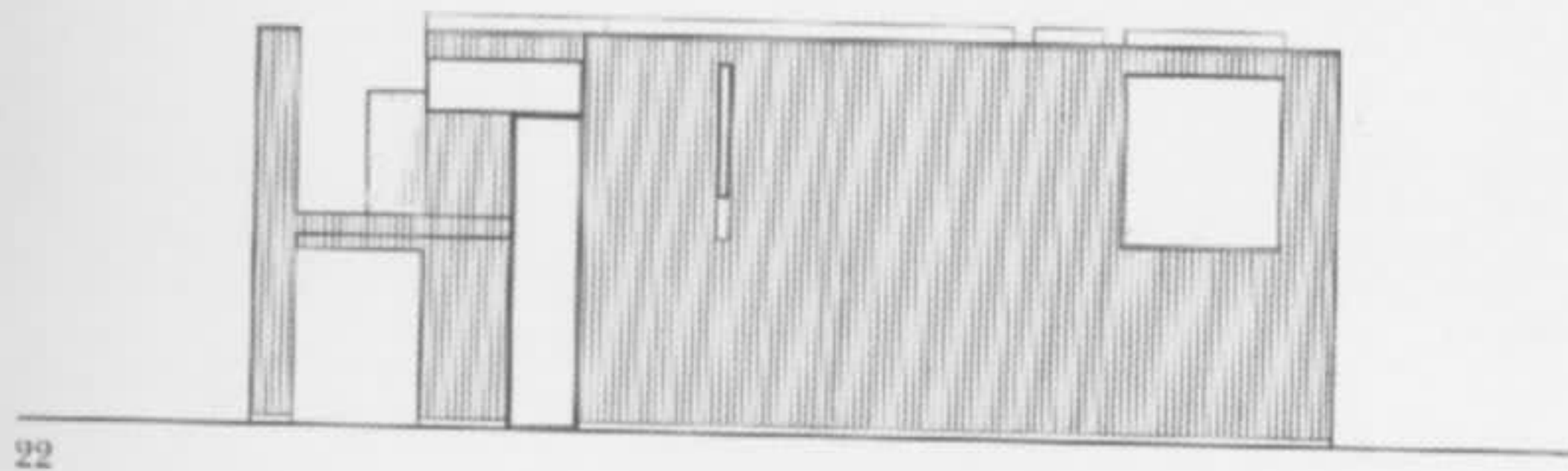




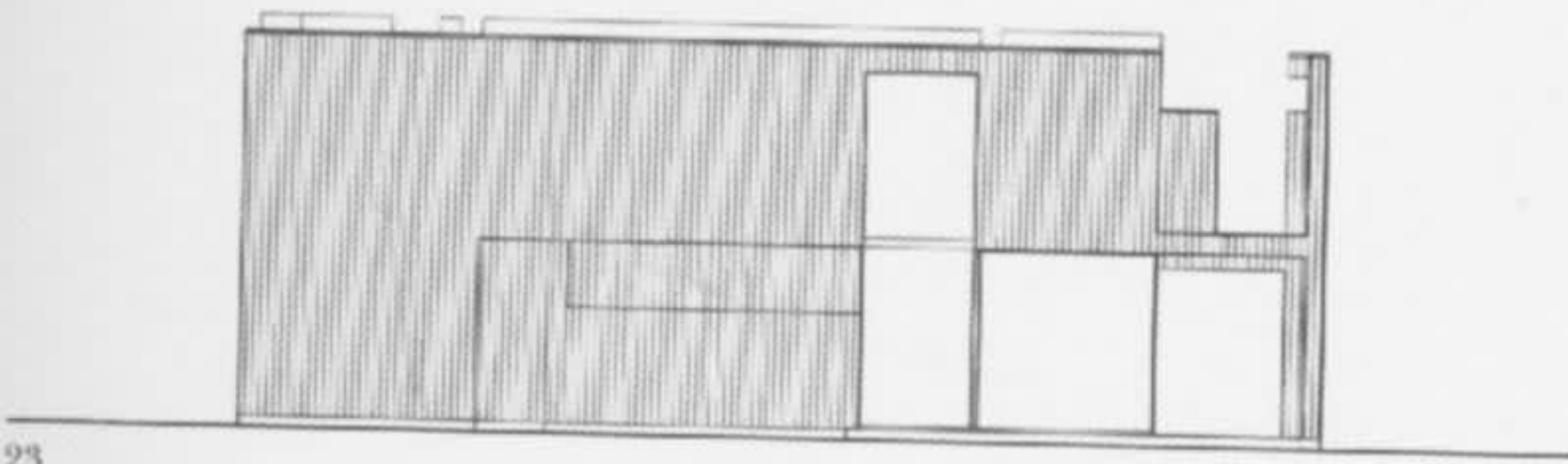
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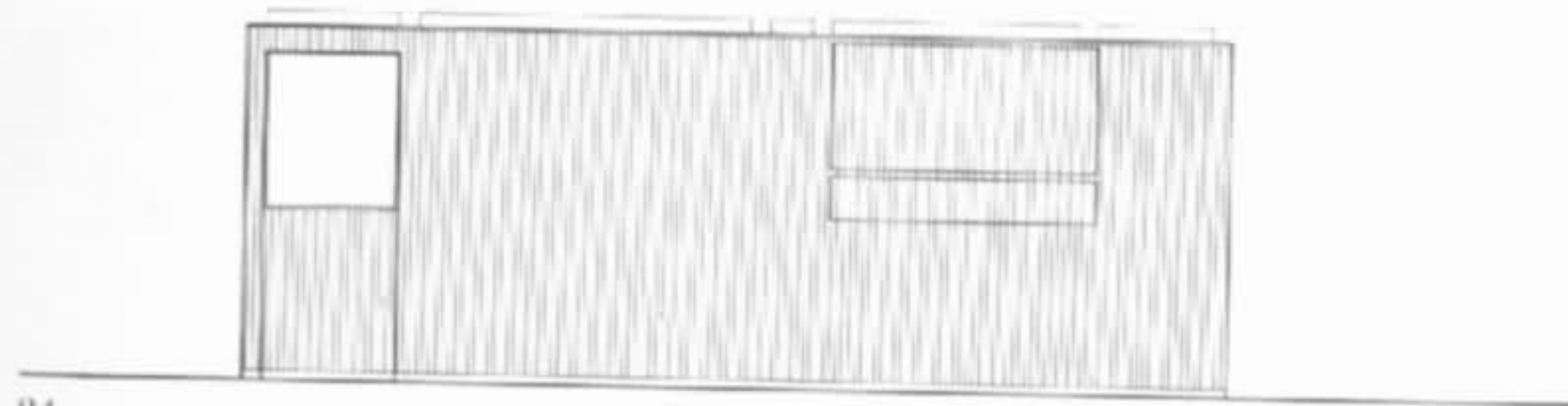
- 16 View from the south-east
- 17 View from the north
- 18 Upper level interior, view from the south-west
- 19 Upper level interior, view from the north-east
- 20 Section, view from the north
- 21 Section, view from the west
- 22 North elevation
- 23 South elevation
- 24 West elevation
- 25 East elevation
- 26 Ground level interior, view from the north
- 27 Upper level interior, view from the west



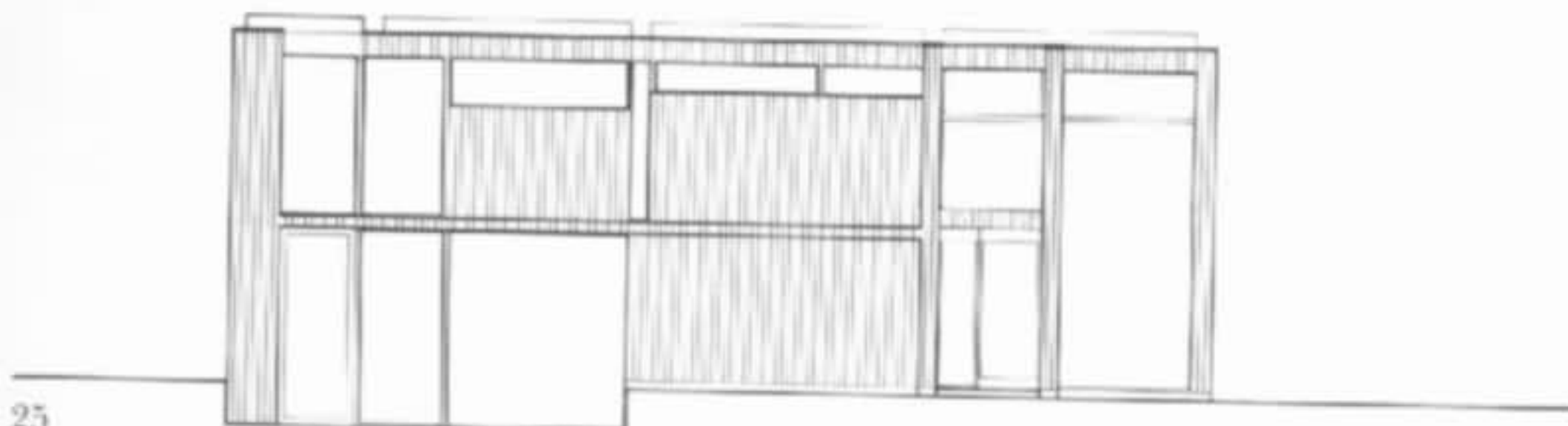
22



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S C A L I N G S
 T R A C I N G S
 F O L I N G S
 R I D D I N G S

Cannaregio Town Square

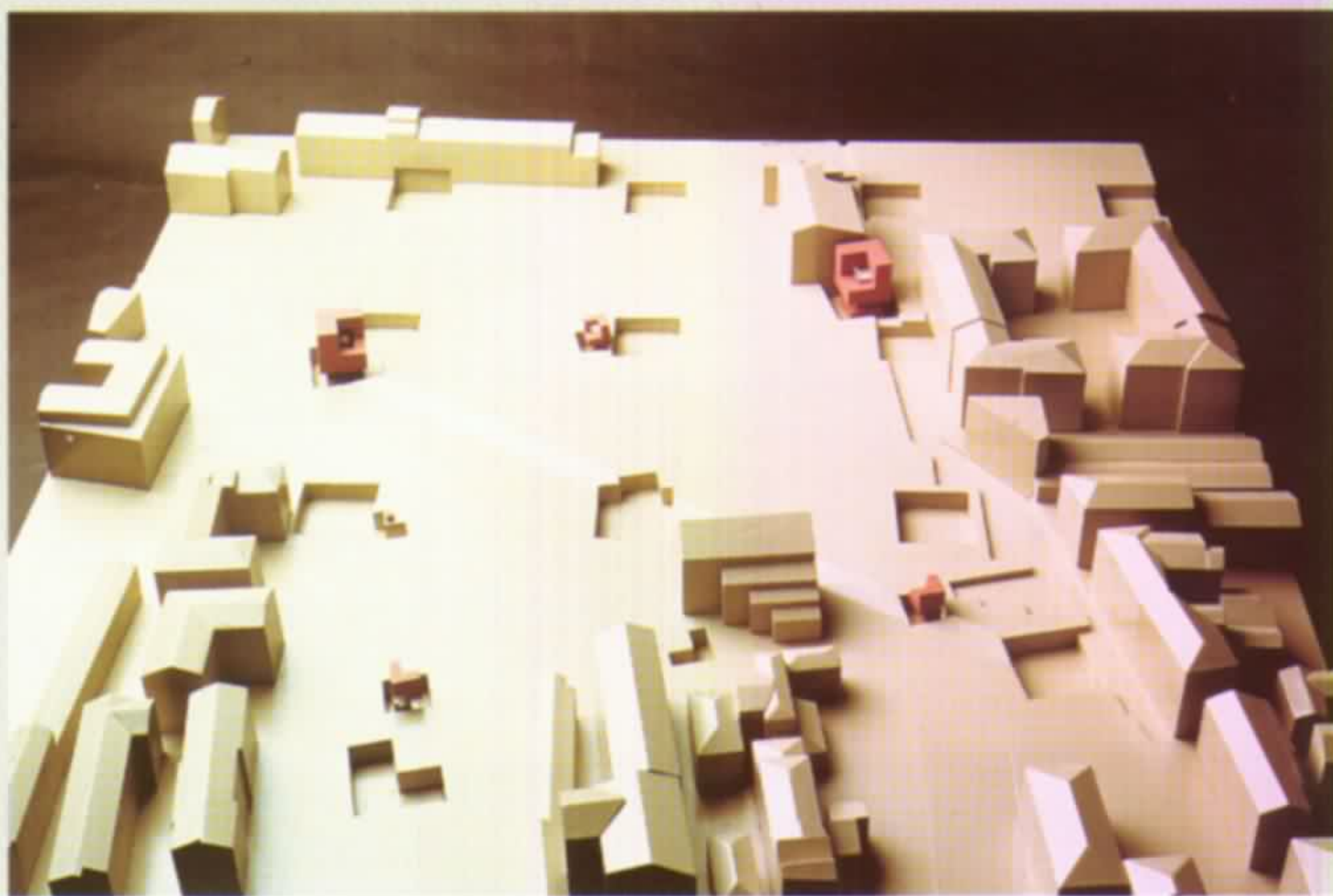
Design 1978

Venice, Italy

Municipal Government of Venice

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

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



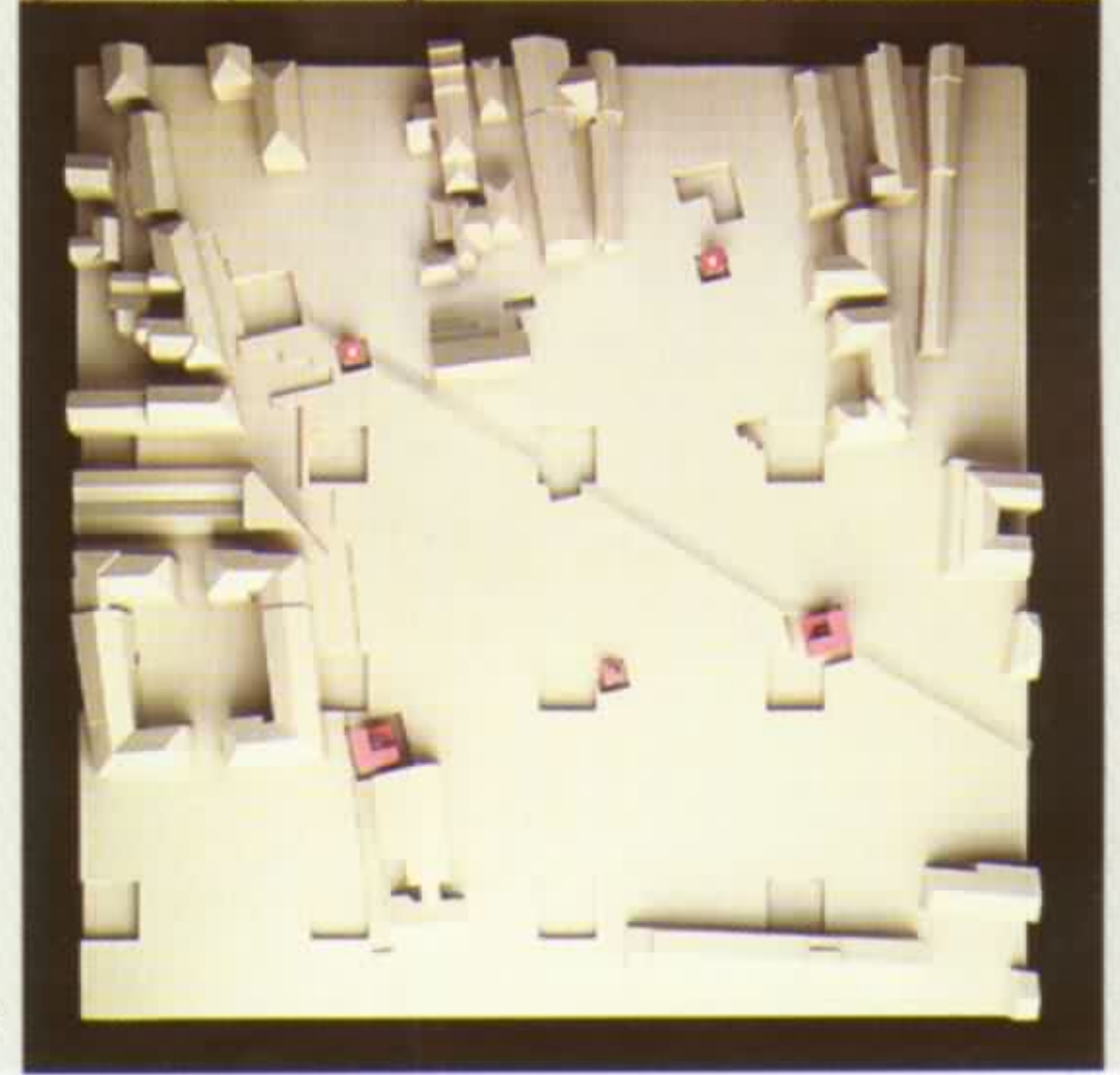
- 1 Presentation model
- 2 Site plan including Cannaregio West and Le Corbusier's Hospital
- 3 Presentation model including Cannaregio
- 4 Presentation model
- 5 Site plan
- 6 Plan
- 7 Site plan



2



3



4



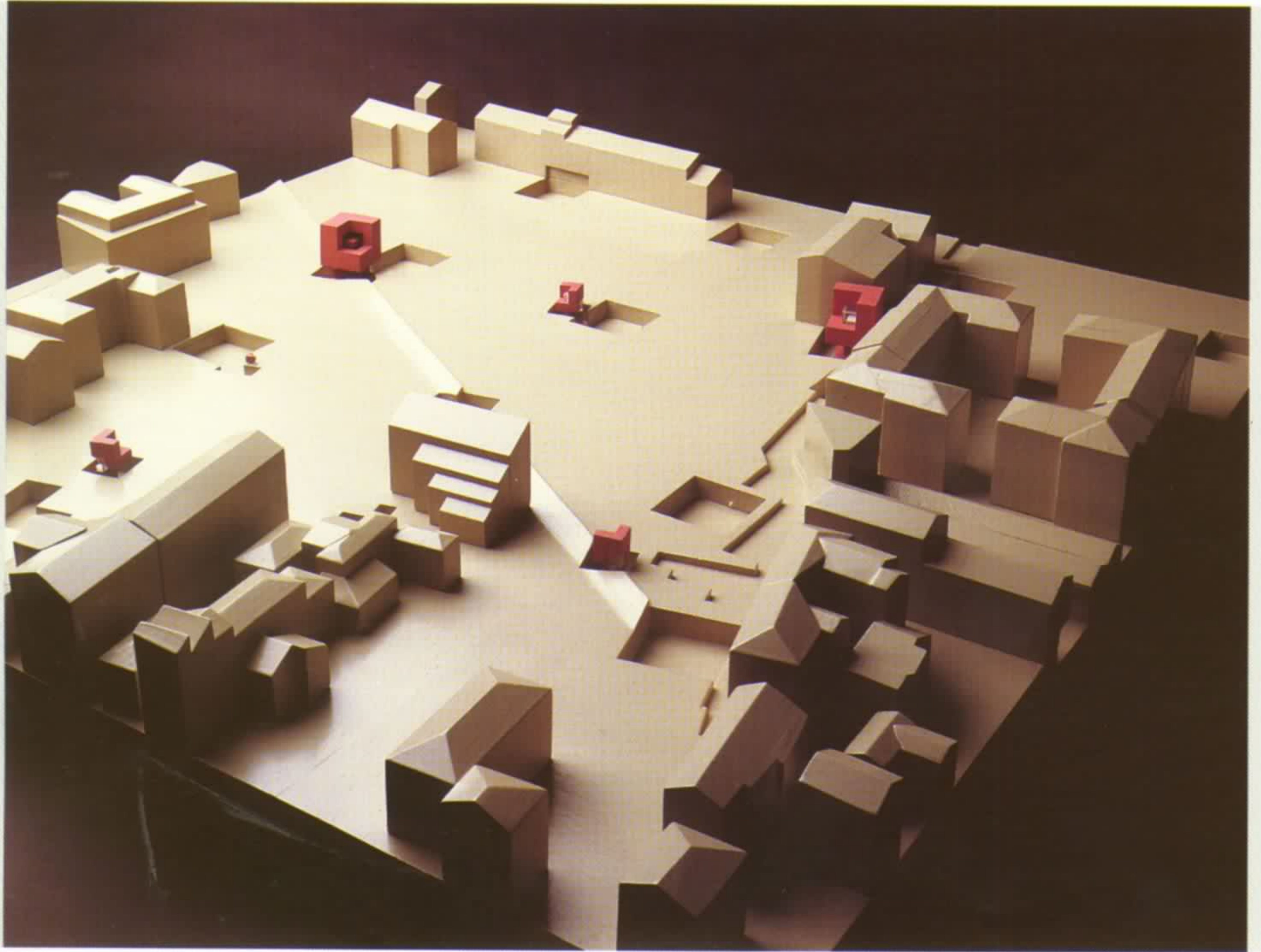
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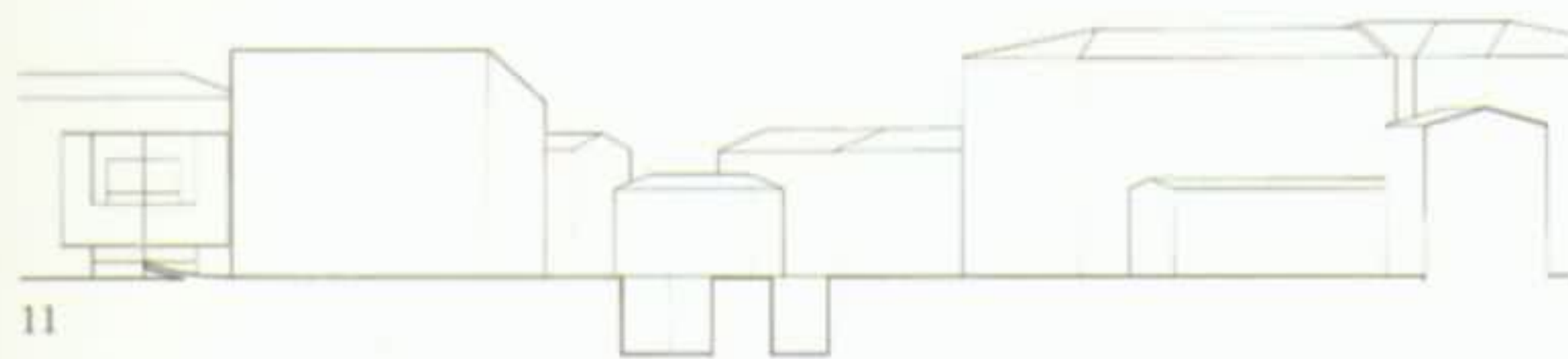
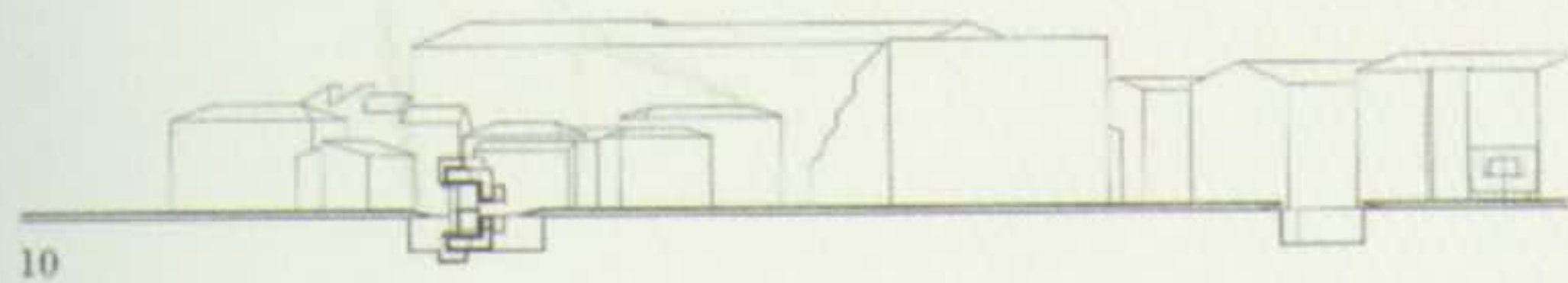
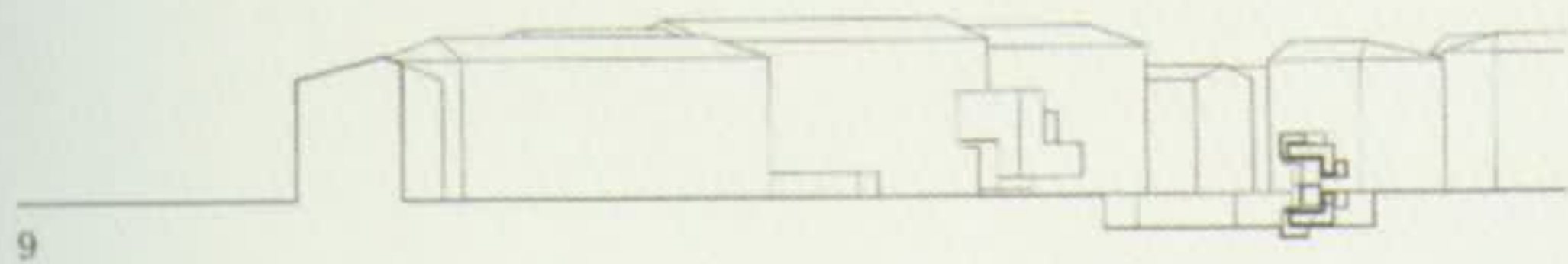
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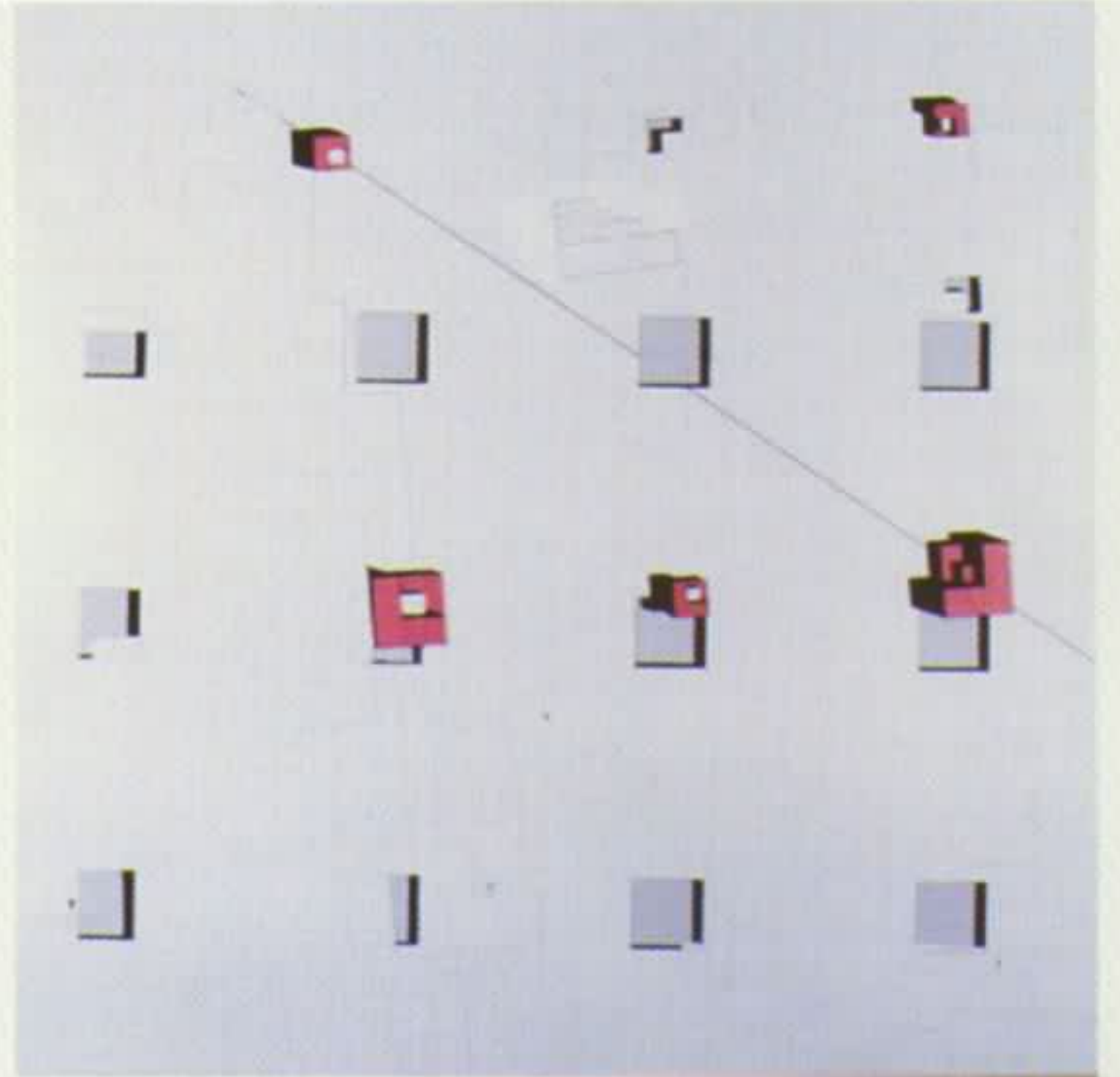
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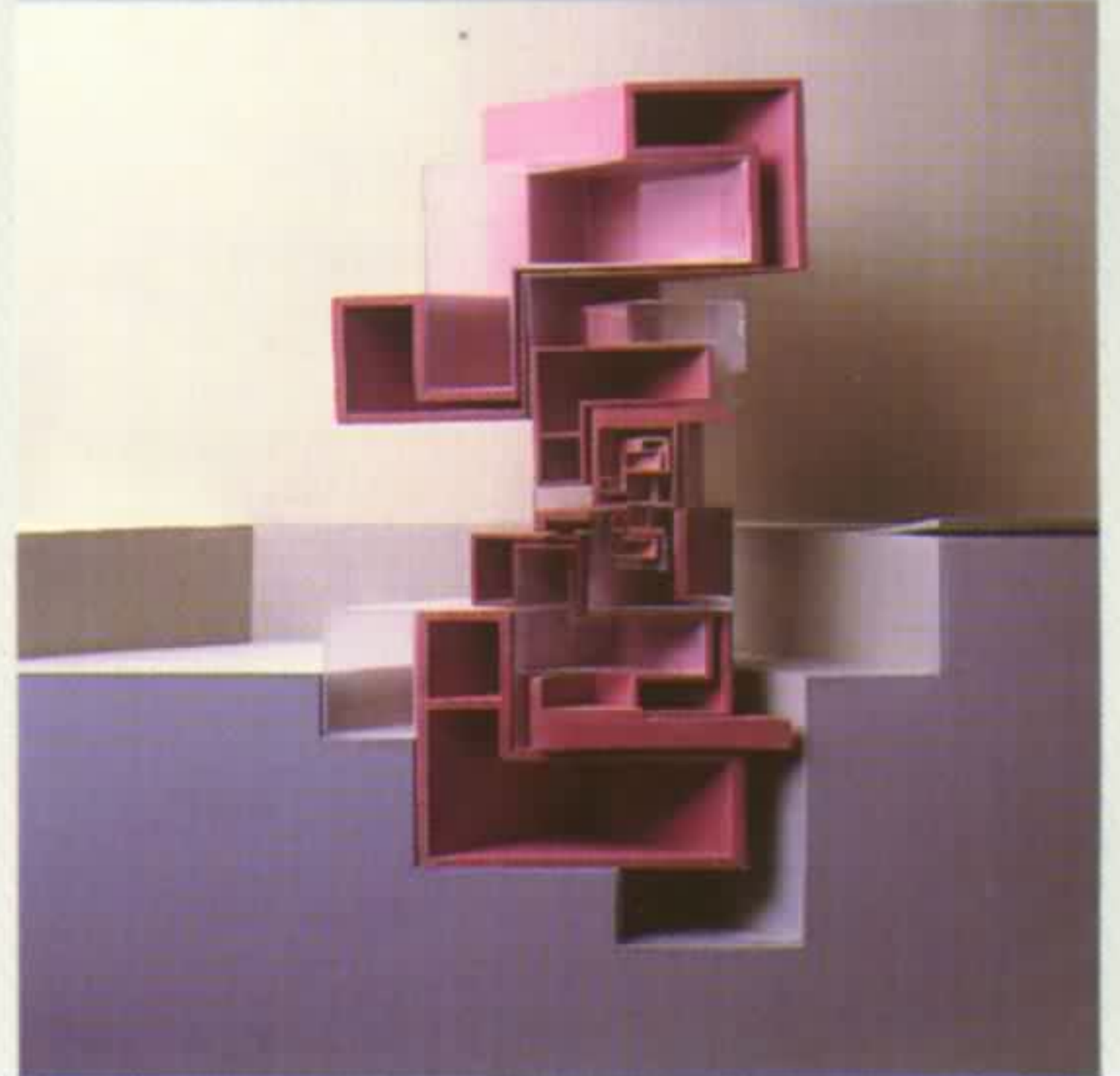
- 8 Presentation model
- 9-12 Site sections
- 13 Site plan
- 14 Section model of EI structure



13



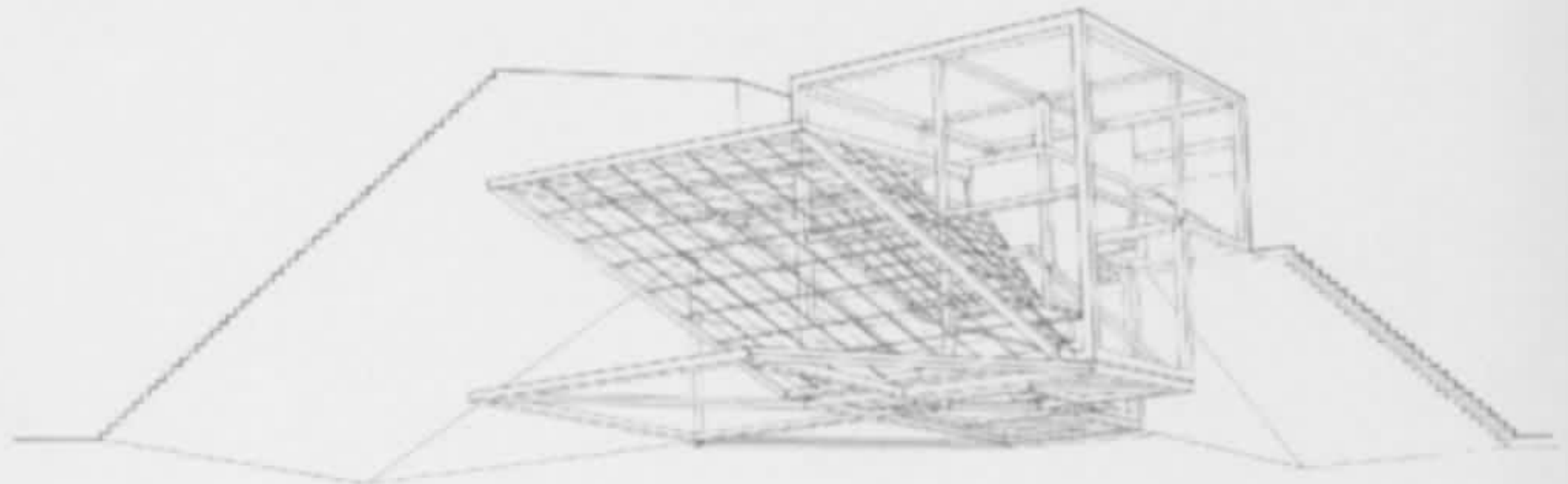
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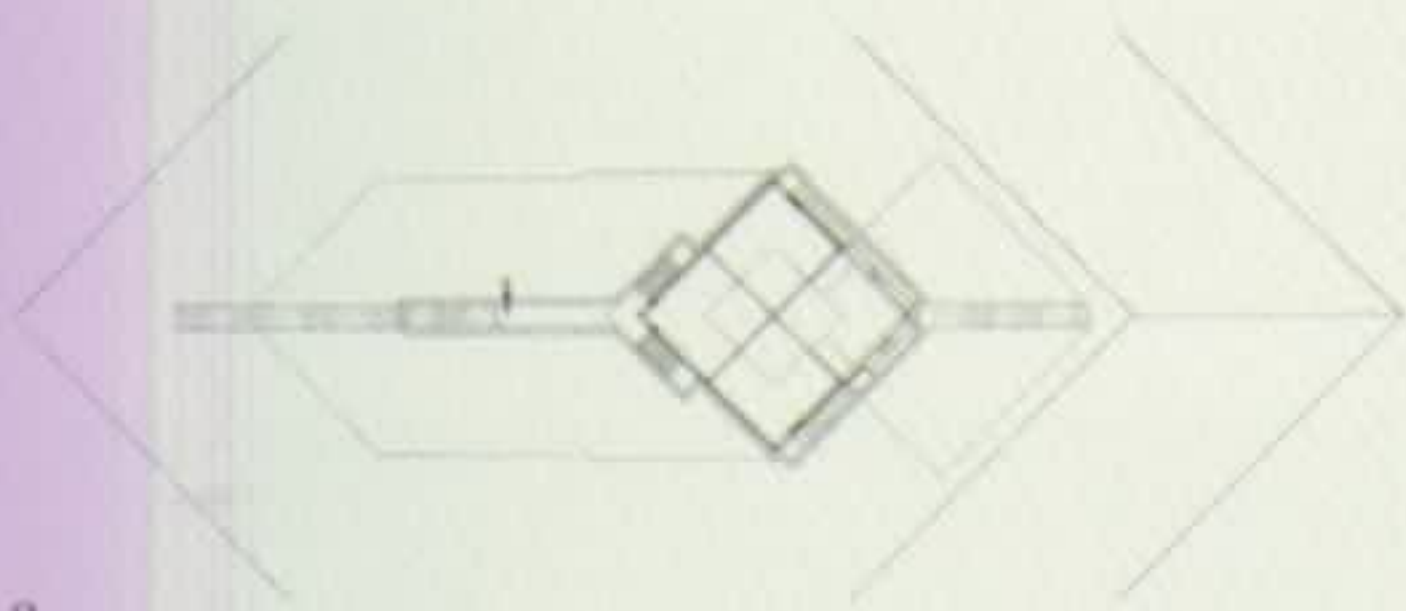
House El Even Odd

Design 1980
Palo Alto, California

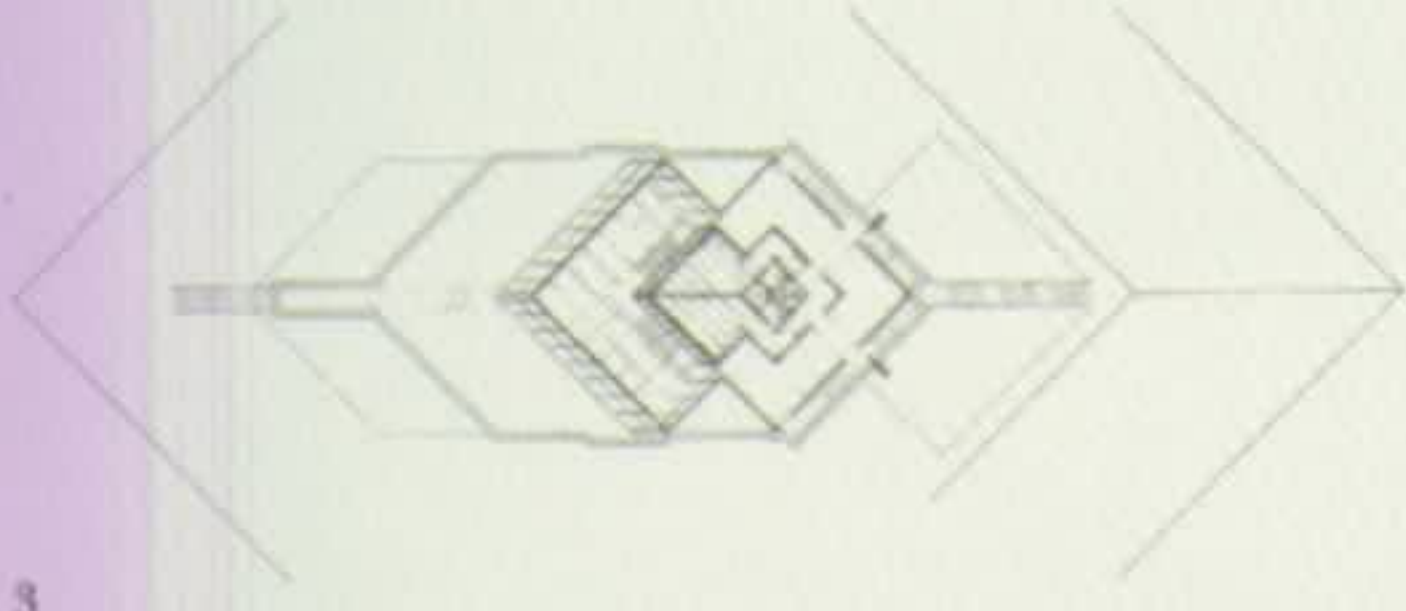
House El Even Odd begins with an el-shaped axonometric object as its initial condition of reality. Two axonometric transformations then take place, allowing it to appear simultaneously as a three-dimensional object, an axonometric projection, and a plan. The object is then turned upside-down and placed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



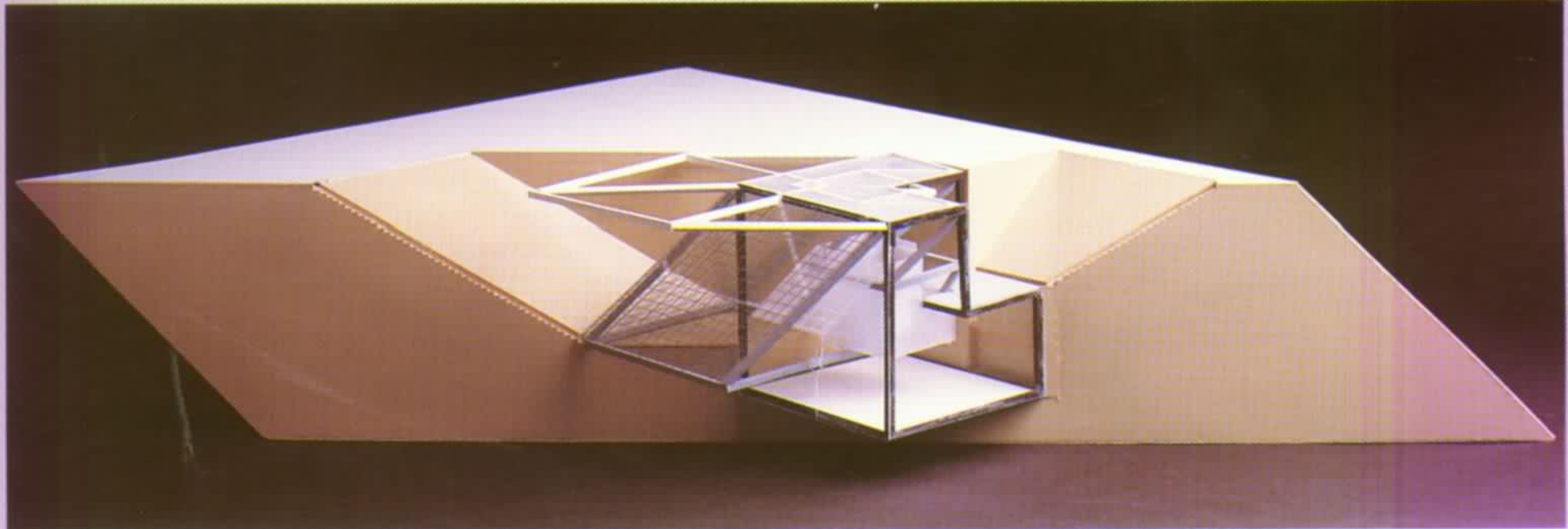
- 1 Axonometric
- 2 First level plan
- 3 Second level plan
- 4 Presentation model
- 5 Third level plan
- 6 Fourth level plan



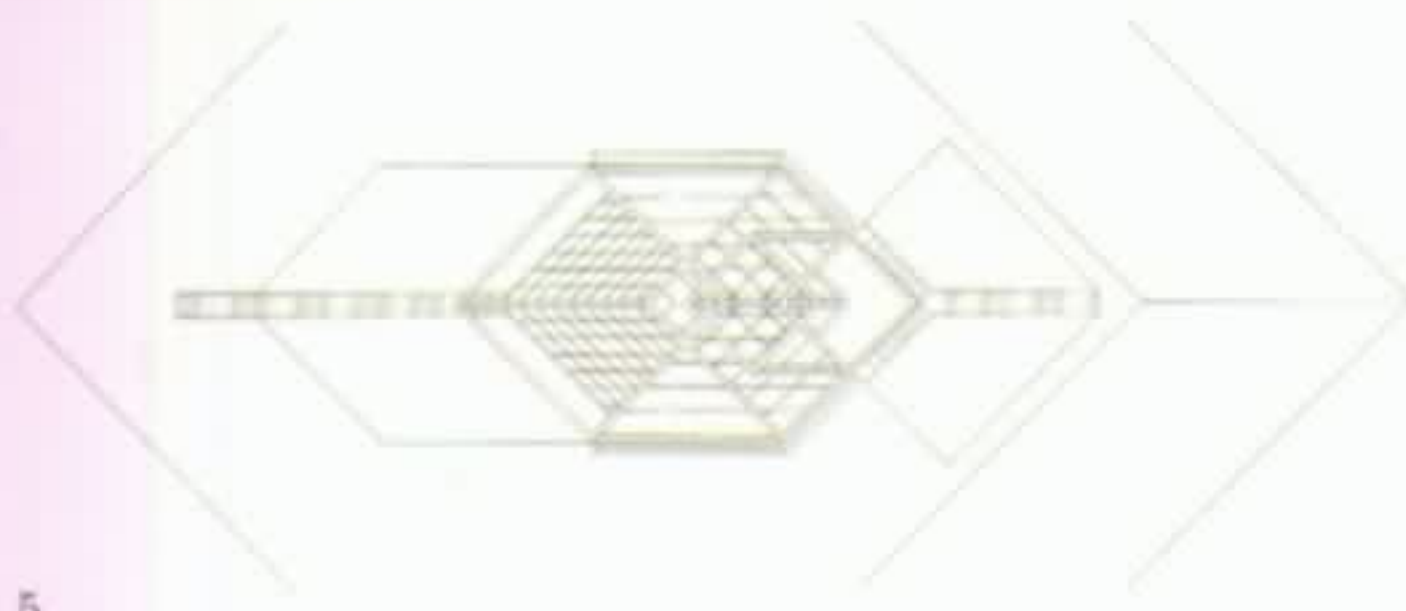
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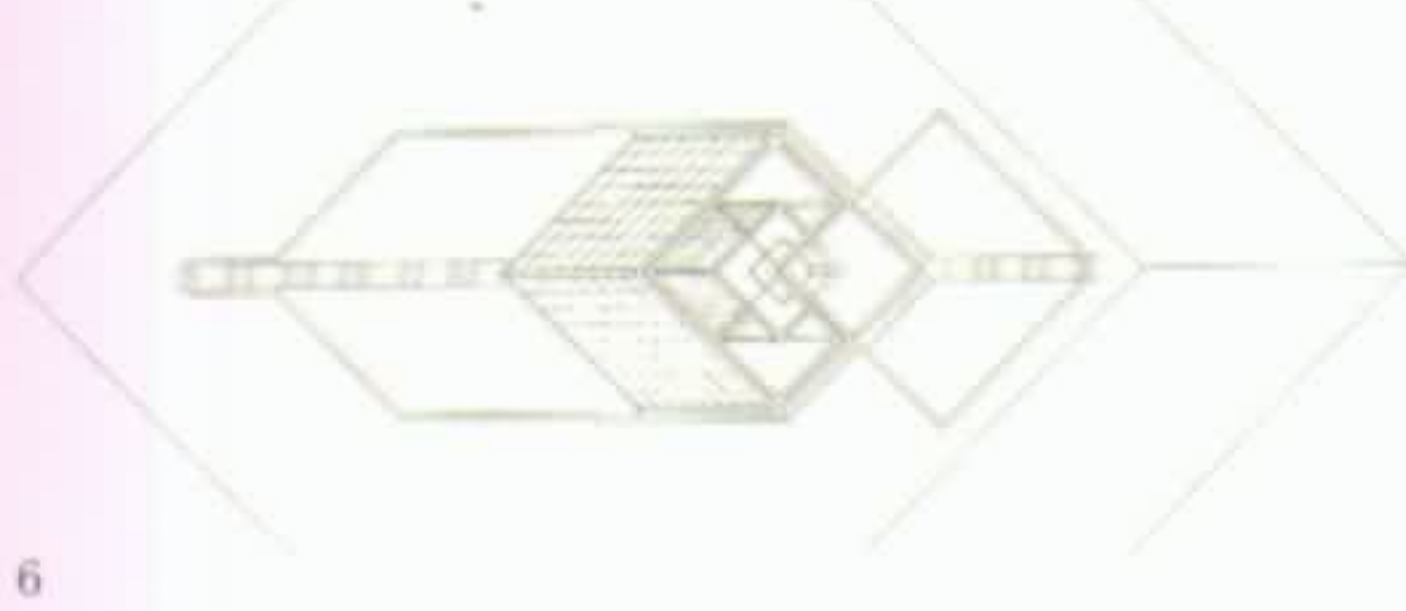
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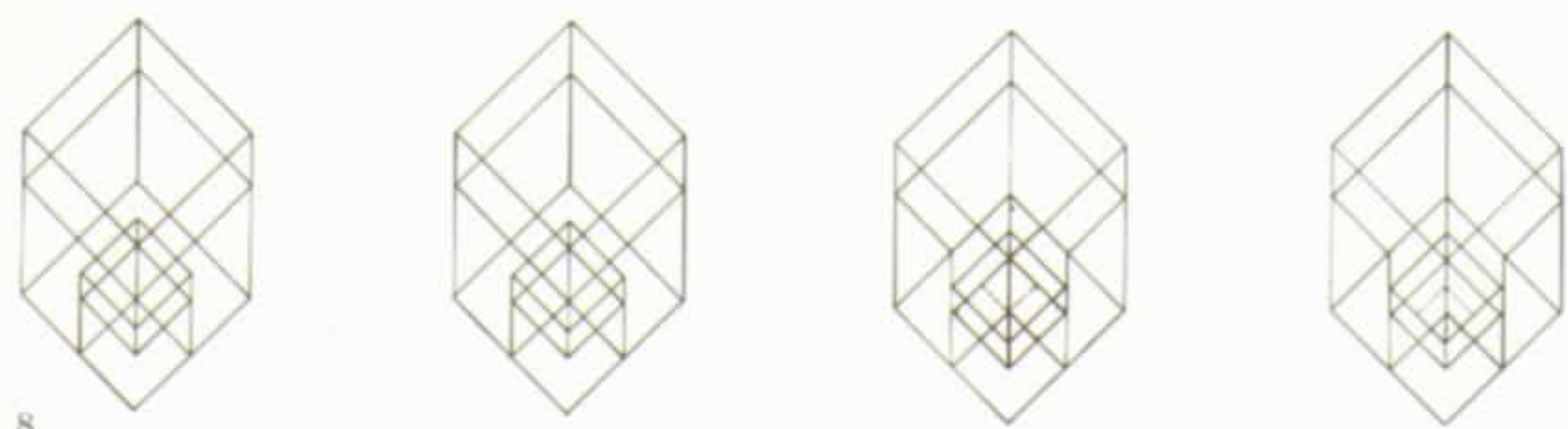
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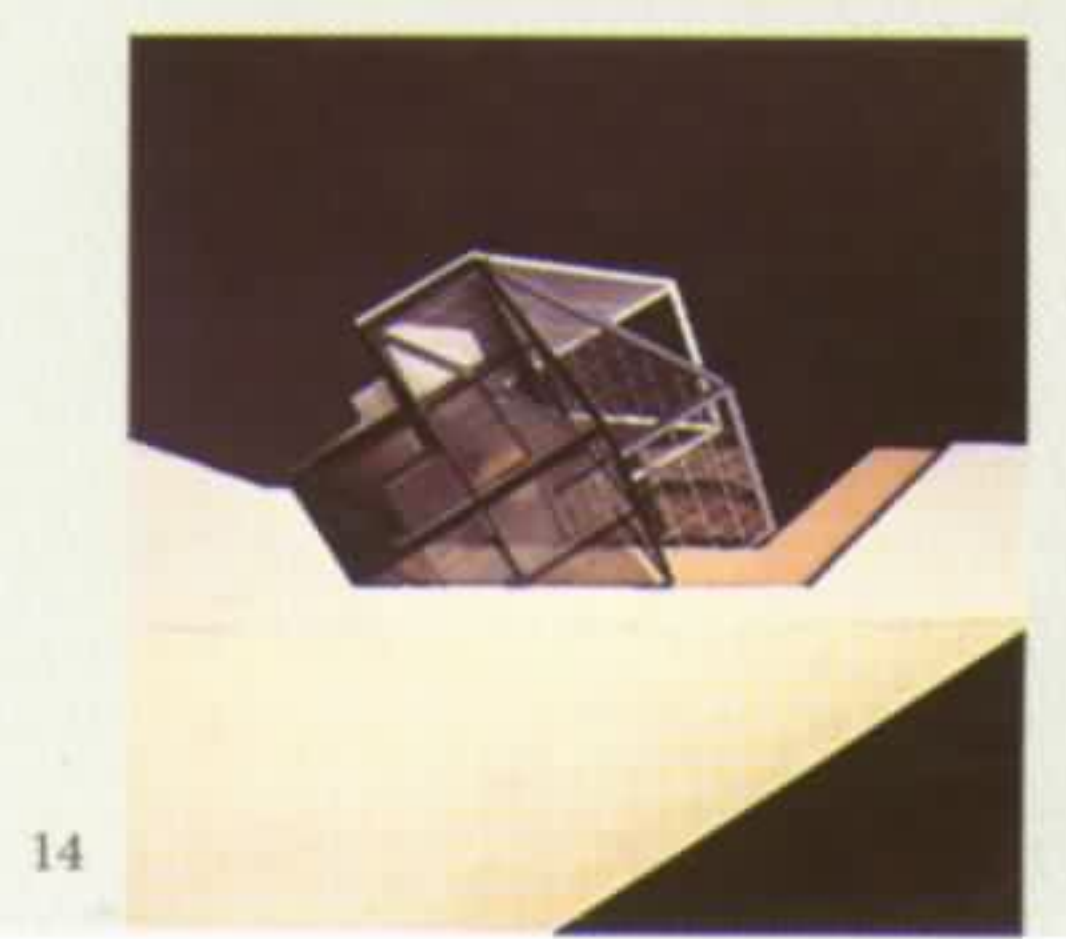
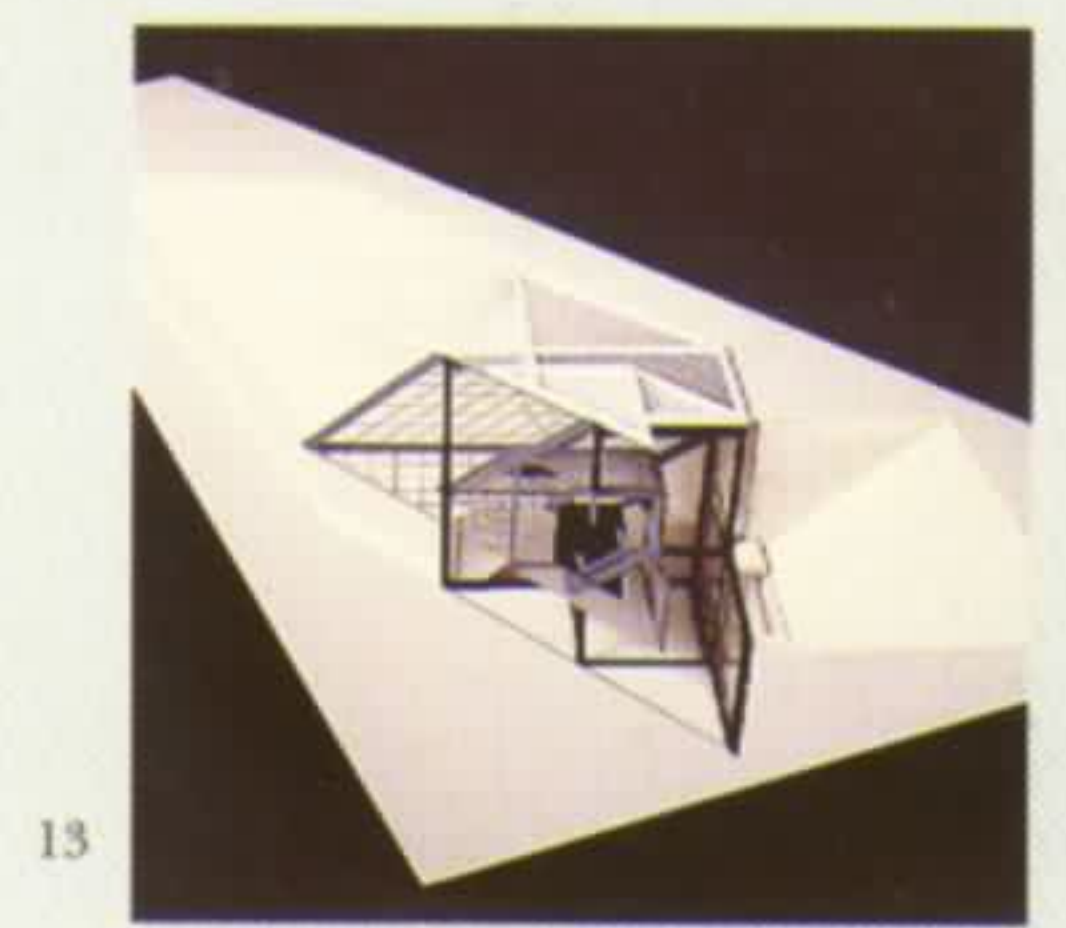
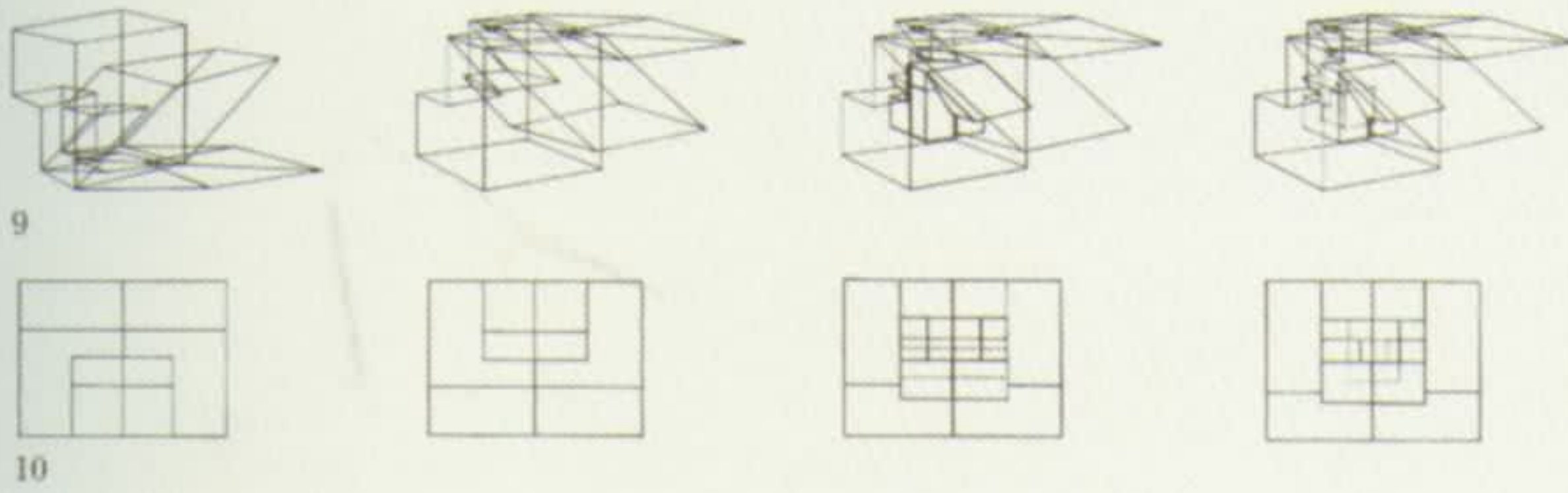
5



6



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



Travelers Financial Center

Design/Completion 1983/1986

Hempstead, New York

Fair Oaks Development/Schottenstein Properties

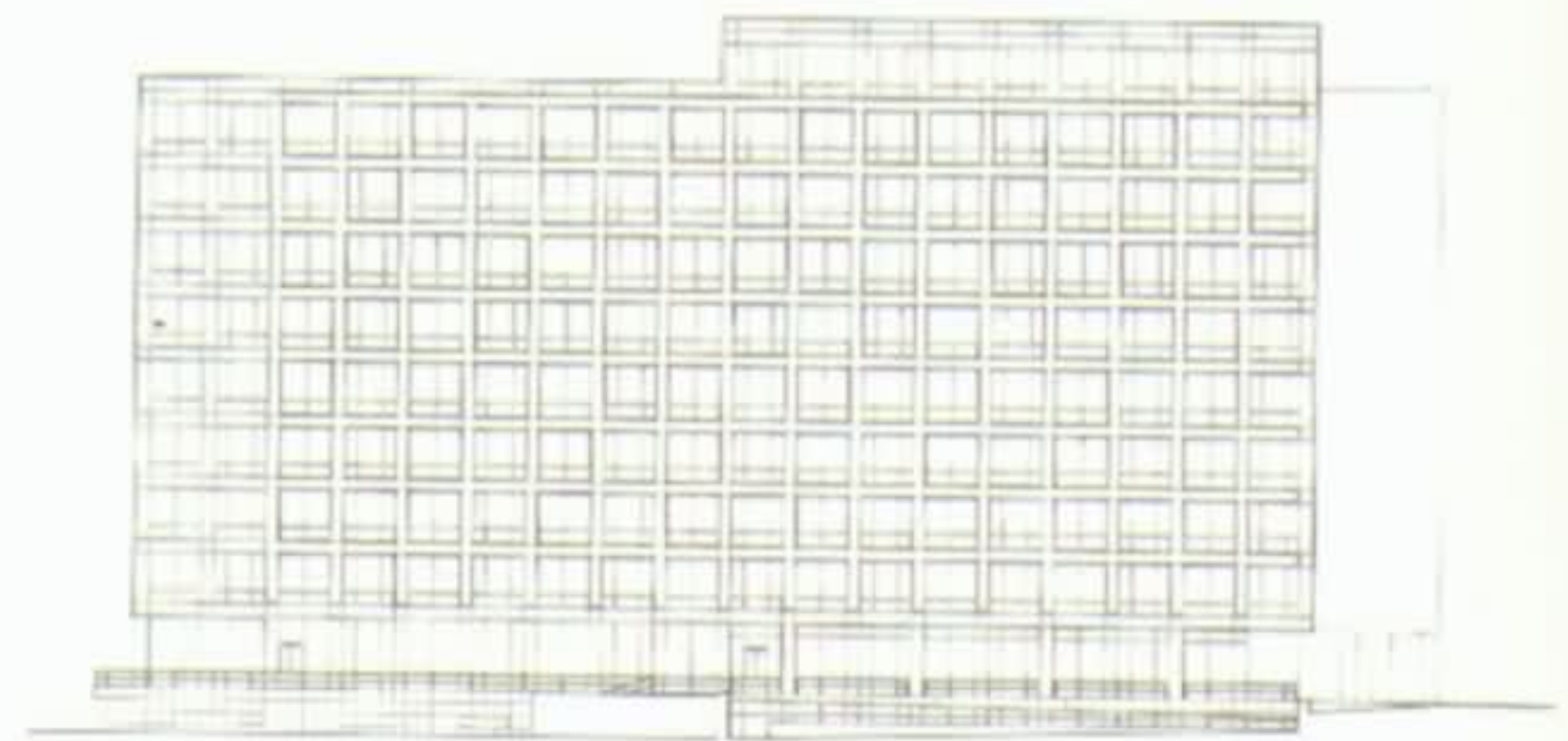
235,000 square feet

Steel frame

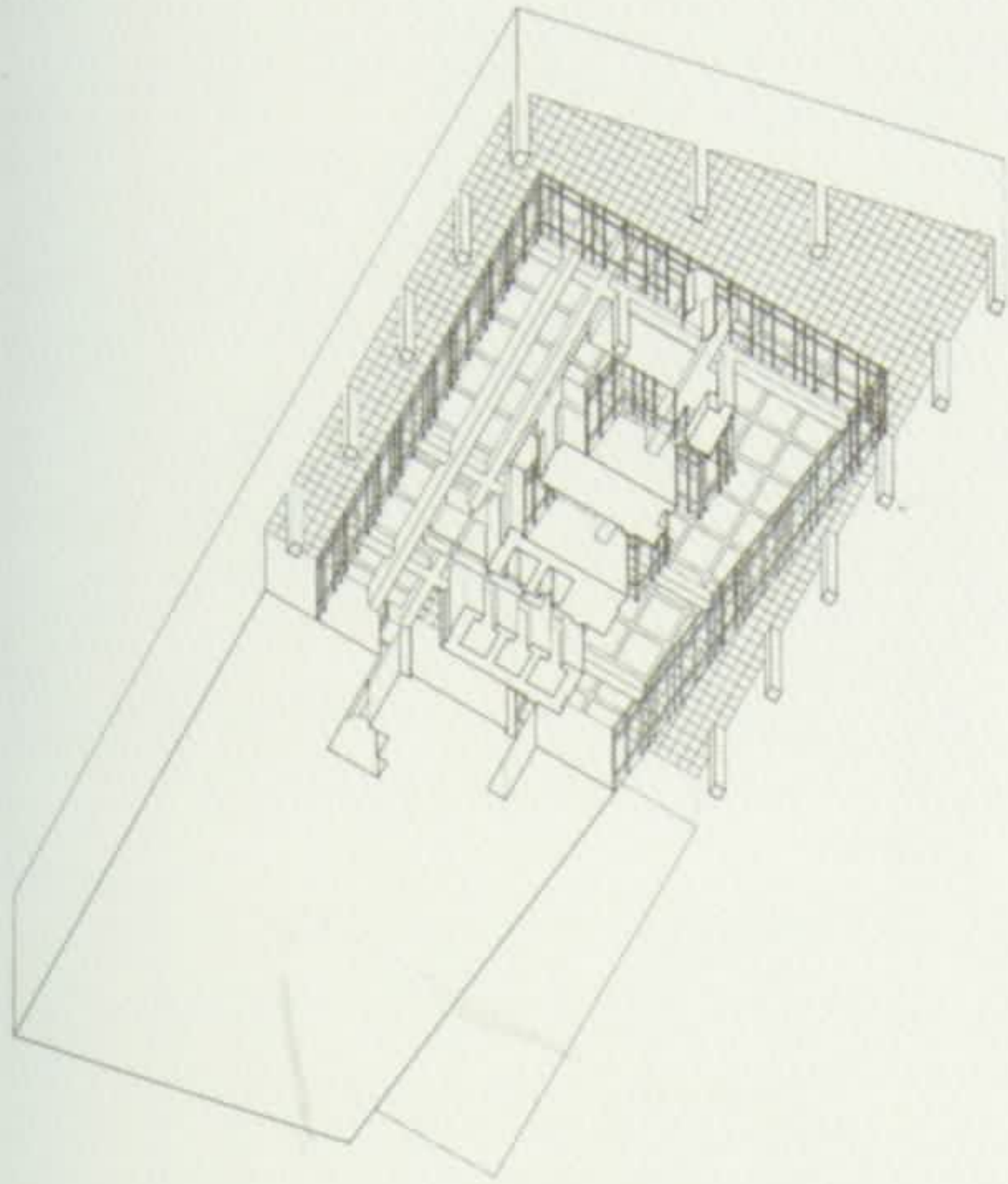
Glass and aluminum curtain wall

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

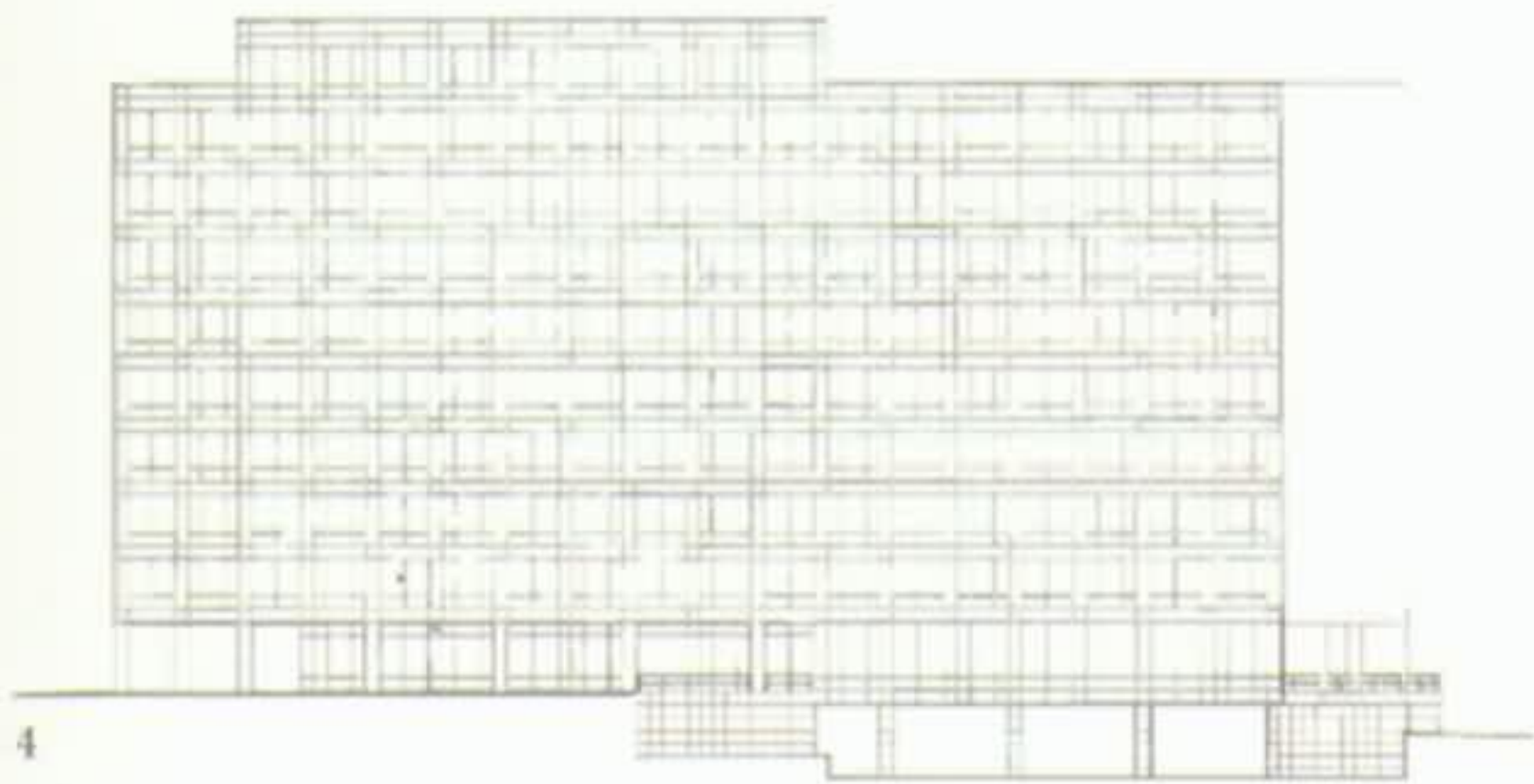
The building demonstrates a plasticity of form and surface not ordinarily associated with curtain-wall office buildings. This "glass box" is effectively broken into several different readings by a number of shifts in the plans and elevations. The two geometries of the site are encapsulated in the small-scale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



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



3



4



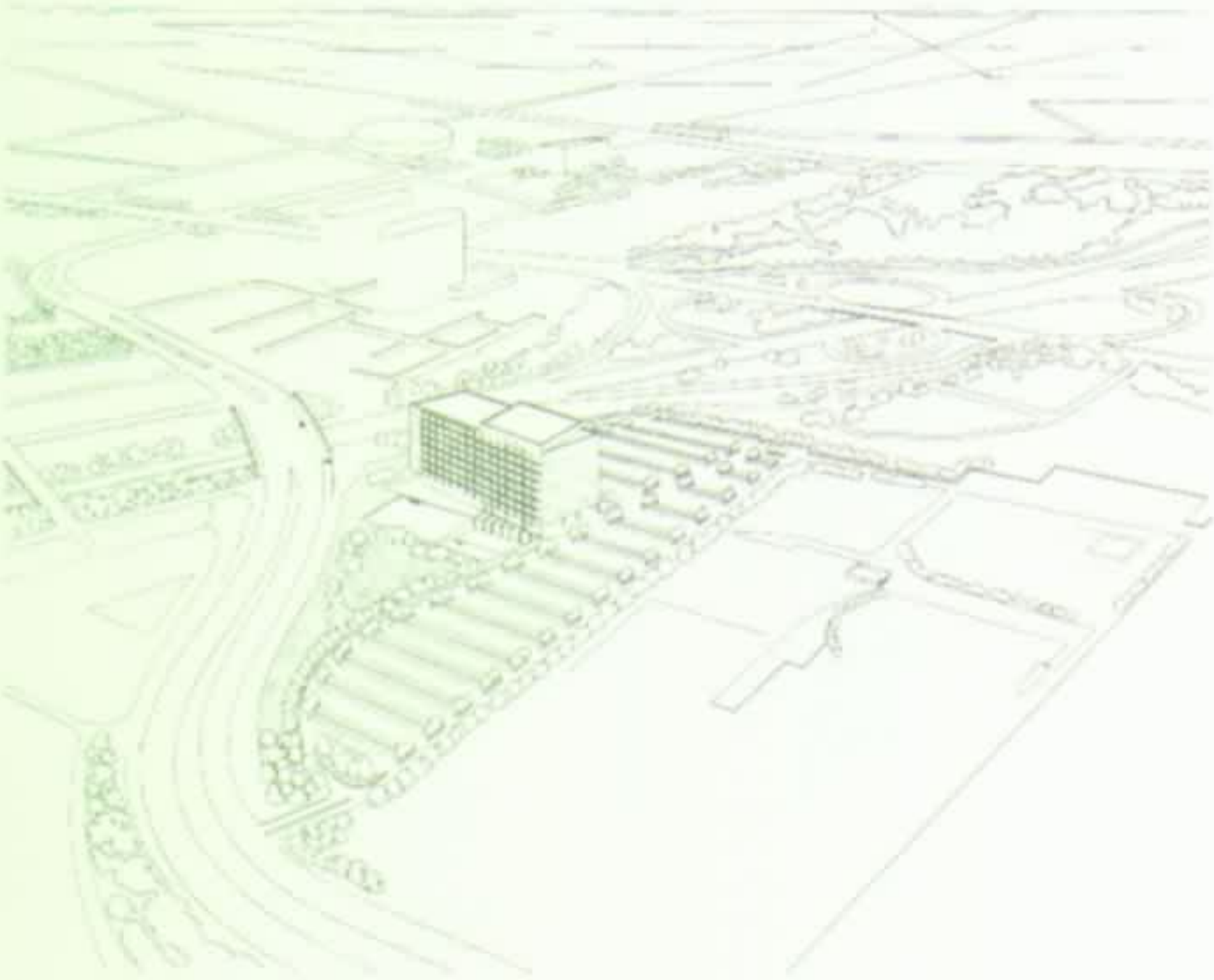
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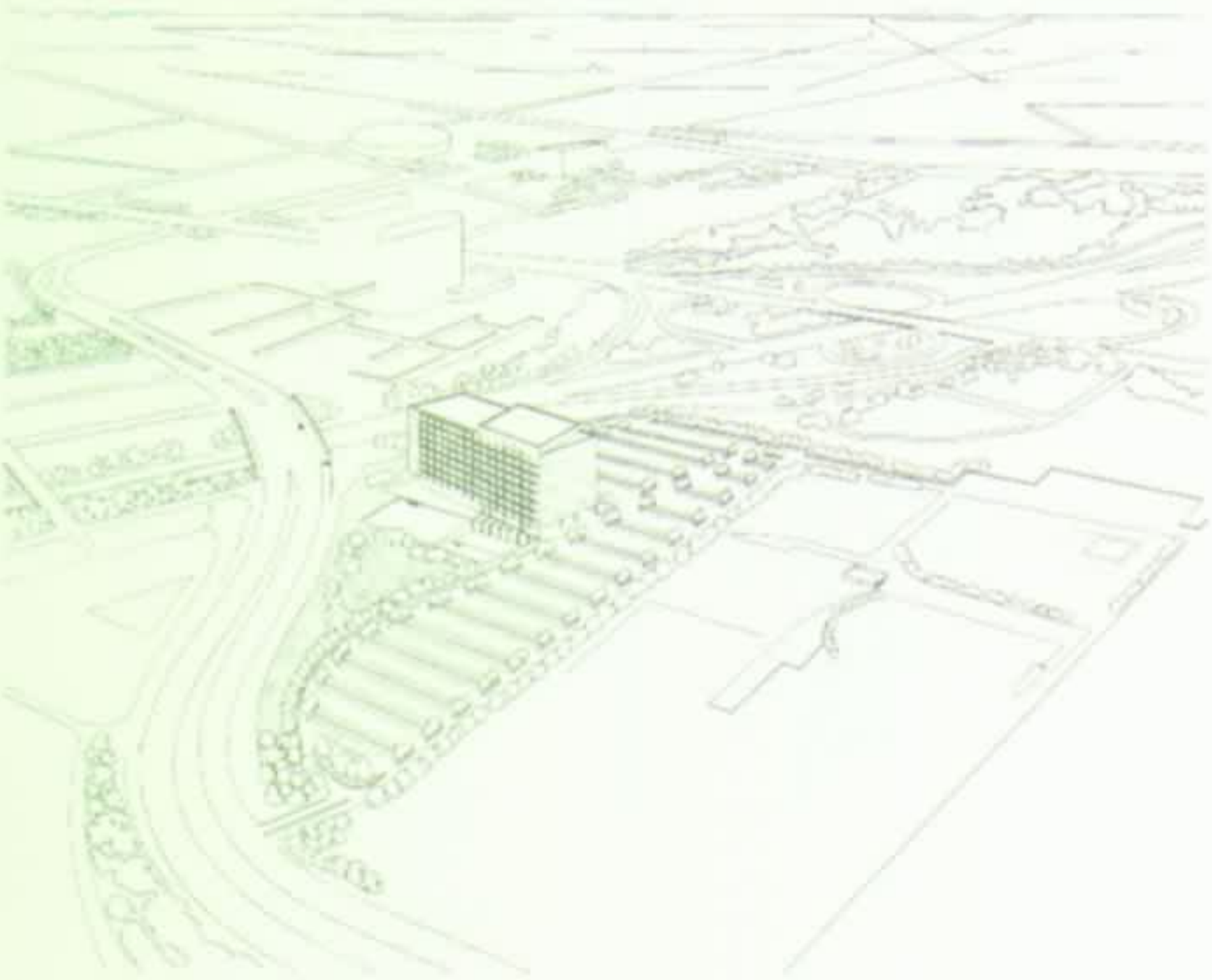


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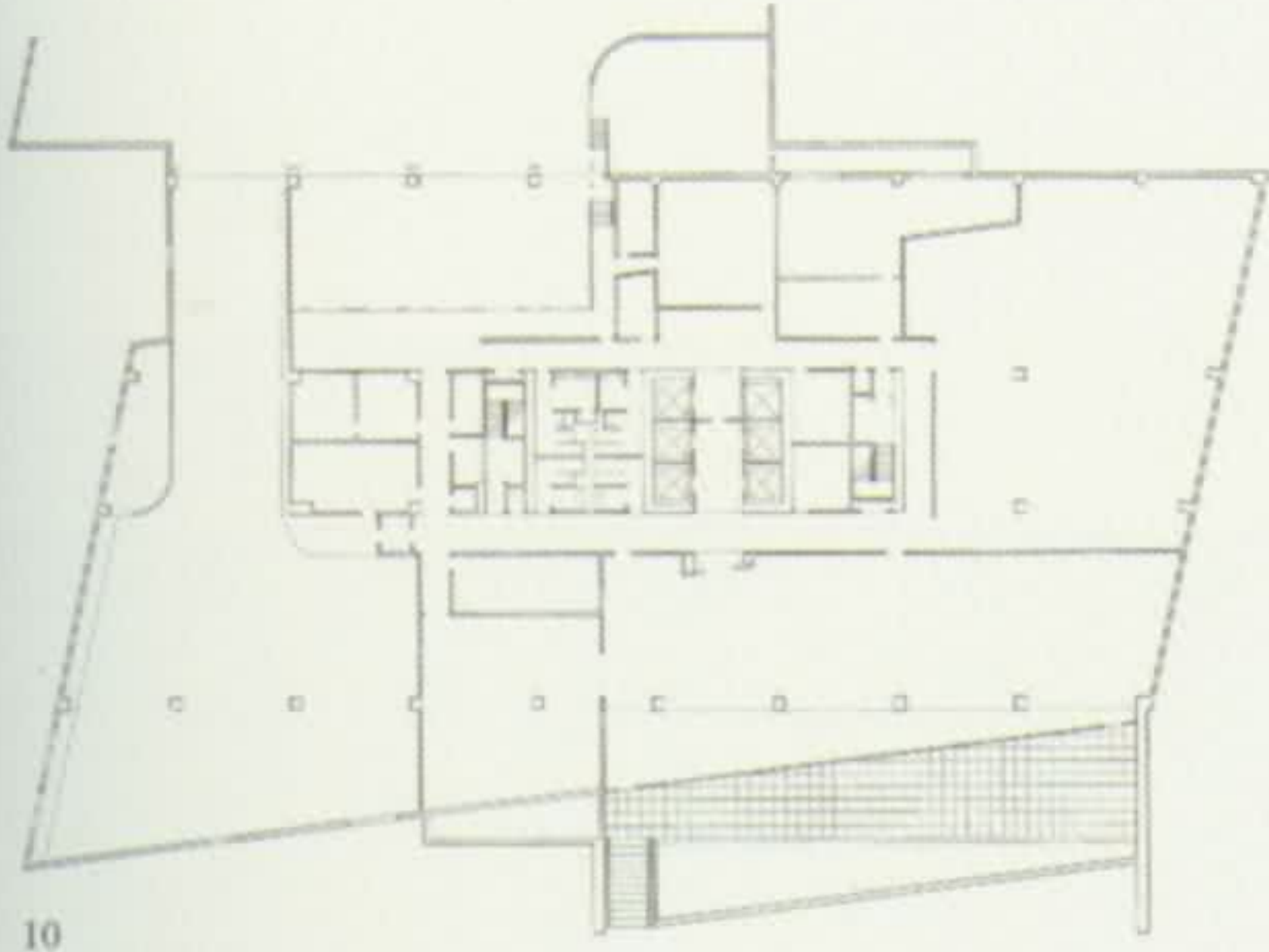




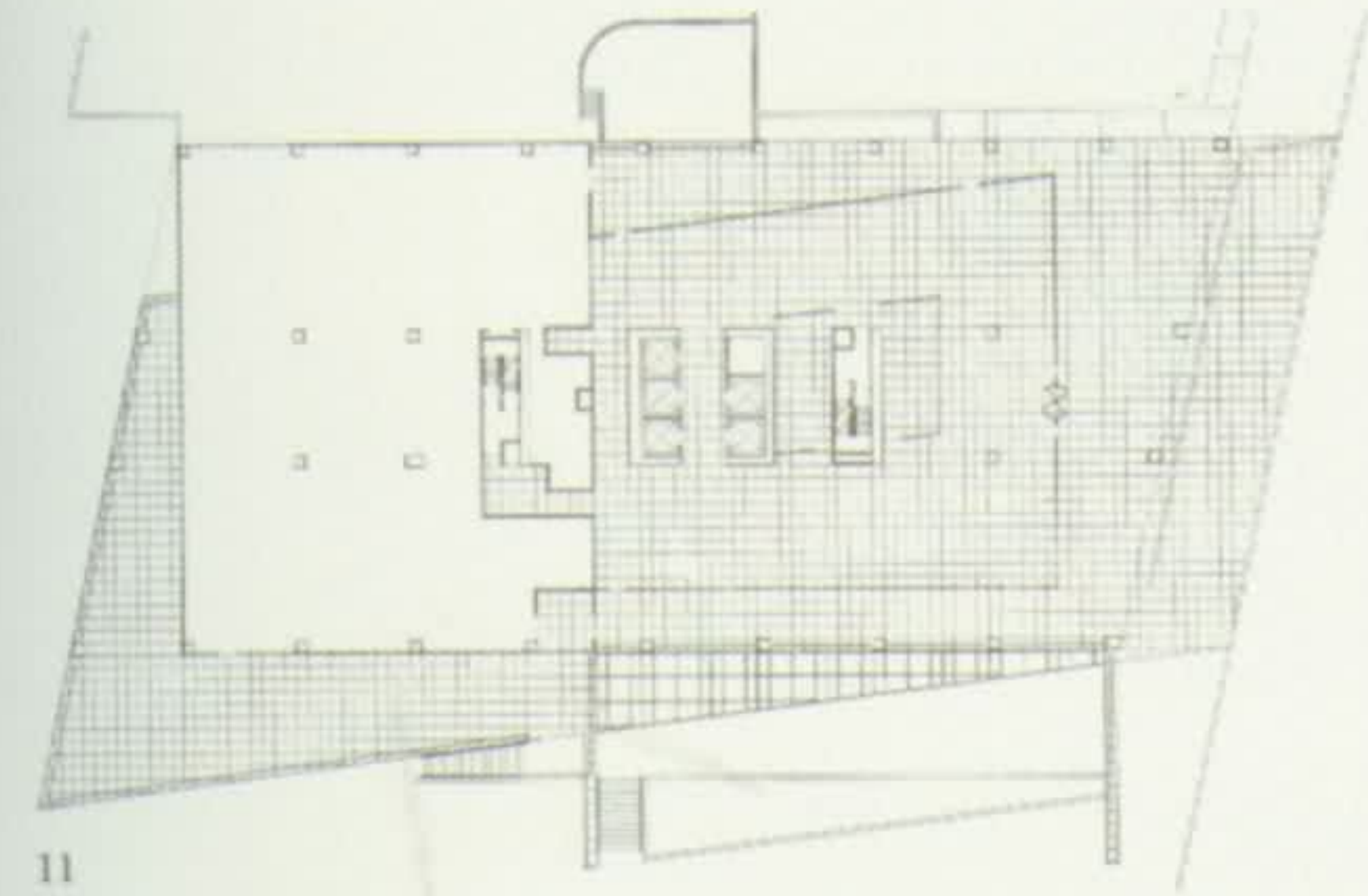
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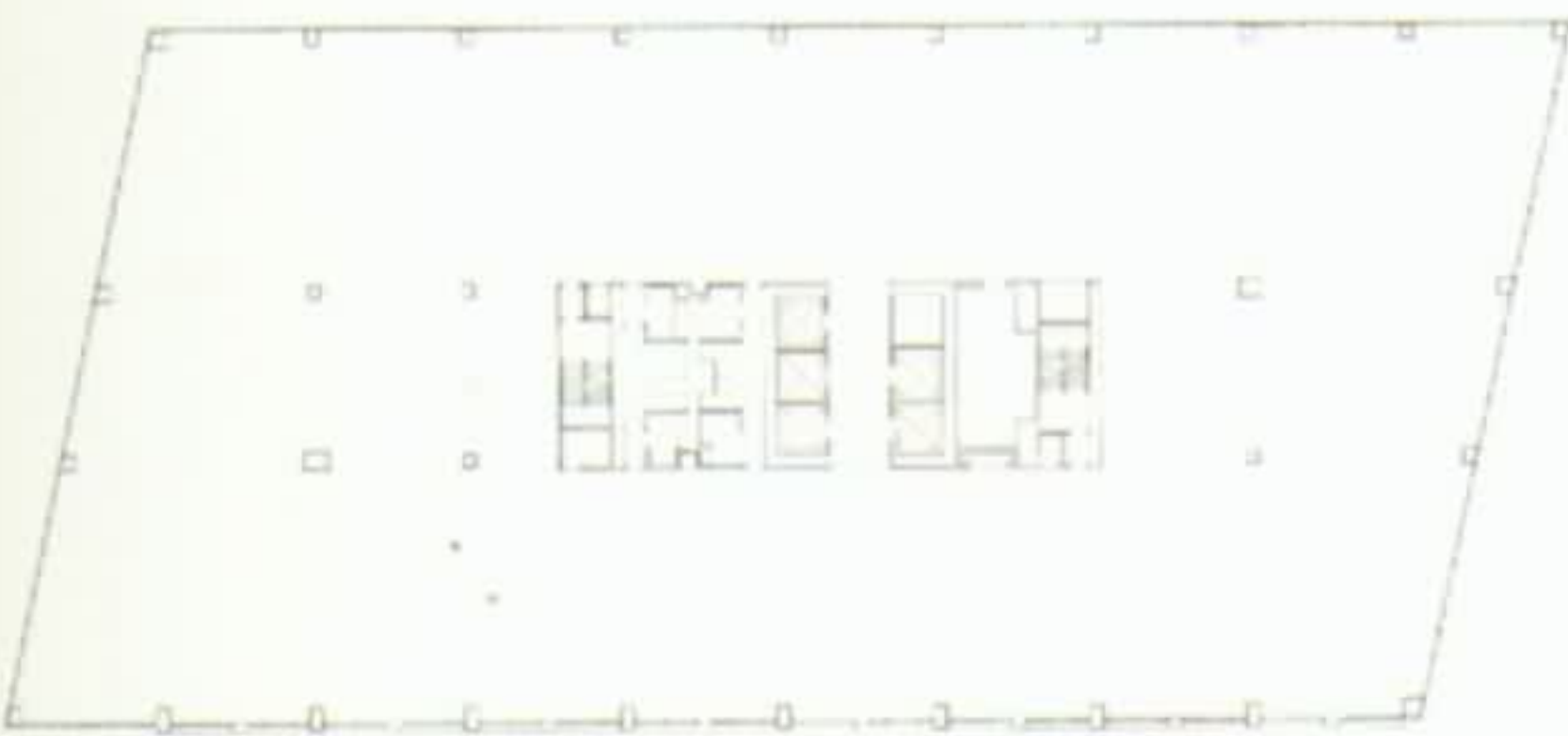
- 8 View from the south-east
- 9 Site perspective
- 10 Lower level plan
- 11 First level plan
- 12 Typical level plan
- 13 Ground level lobby
- 14 Elevator lobby



10



11



12



13



14

Firehouse for Engine Company 233 and Ladder Company 176

Design/Completion 1983/1985

Brooklyn, New York

City of New York

13,500 square feet

Steel frame

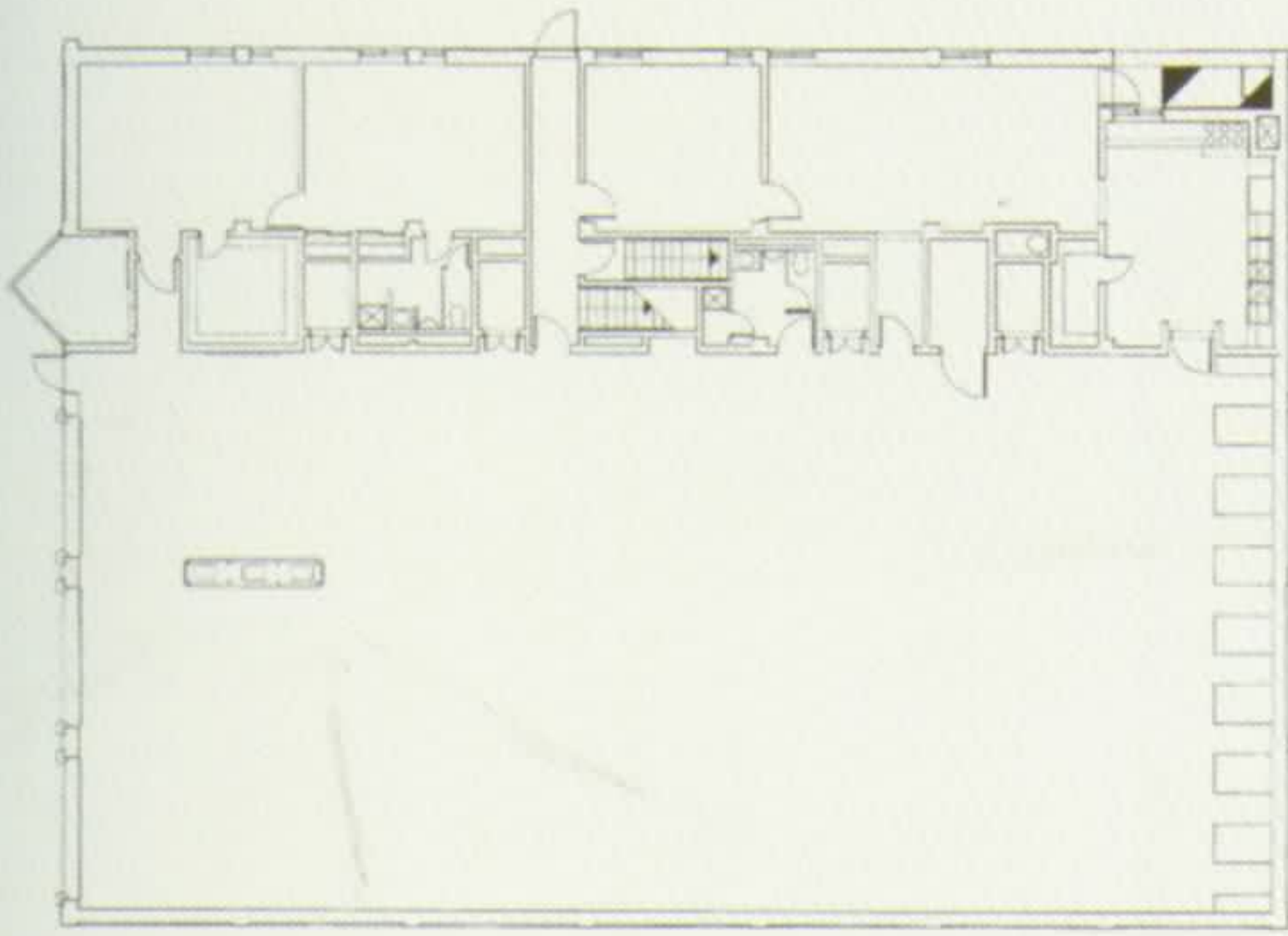
Glazed and non-glazed block and aluminum panels

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

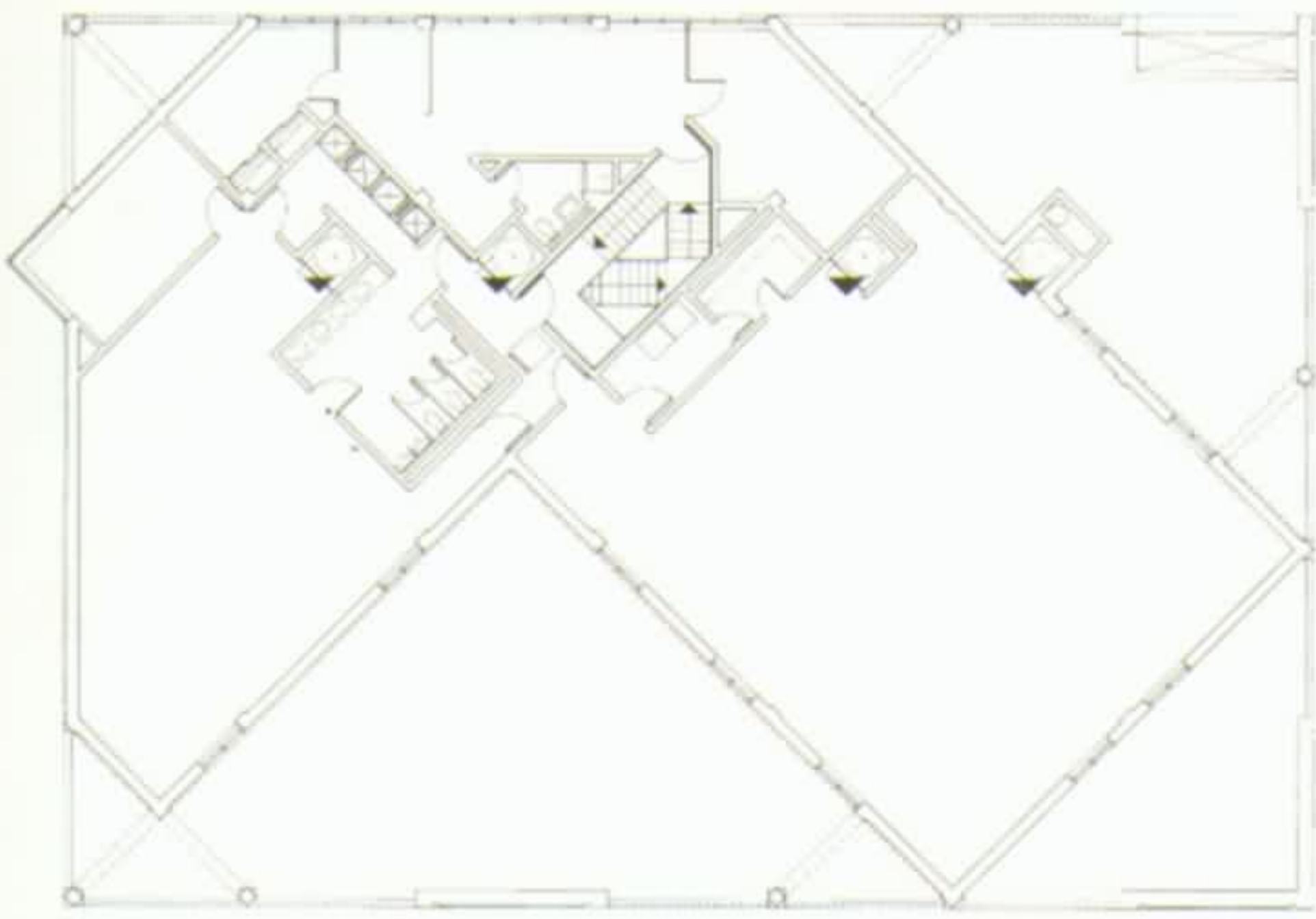
The structural roof beam members of the superimposed grid contain red laser lights that symbolically illuminate the structure at night. In addition, a beacon of red light shines out when the fire engines are on-call.



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



2



3

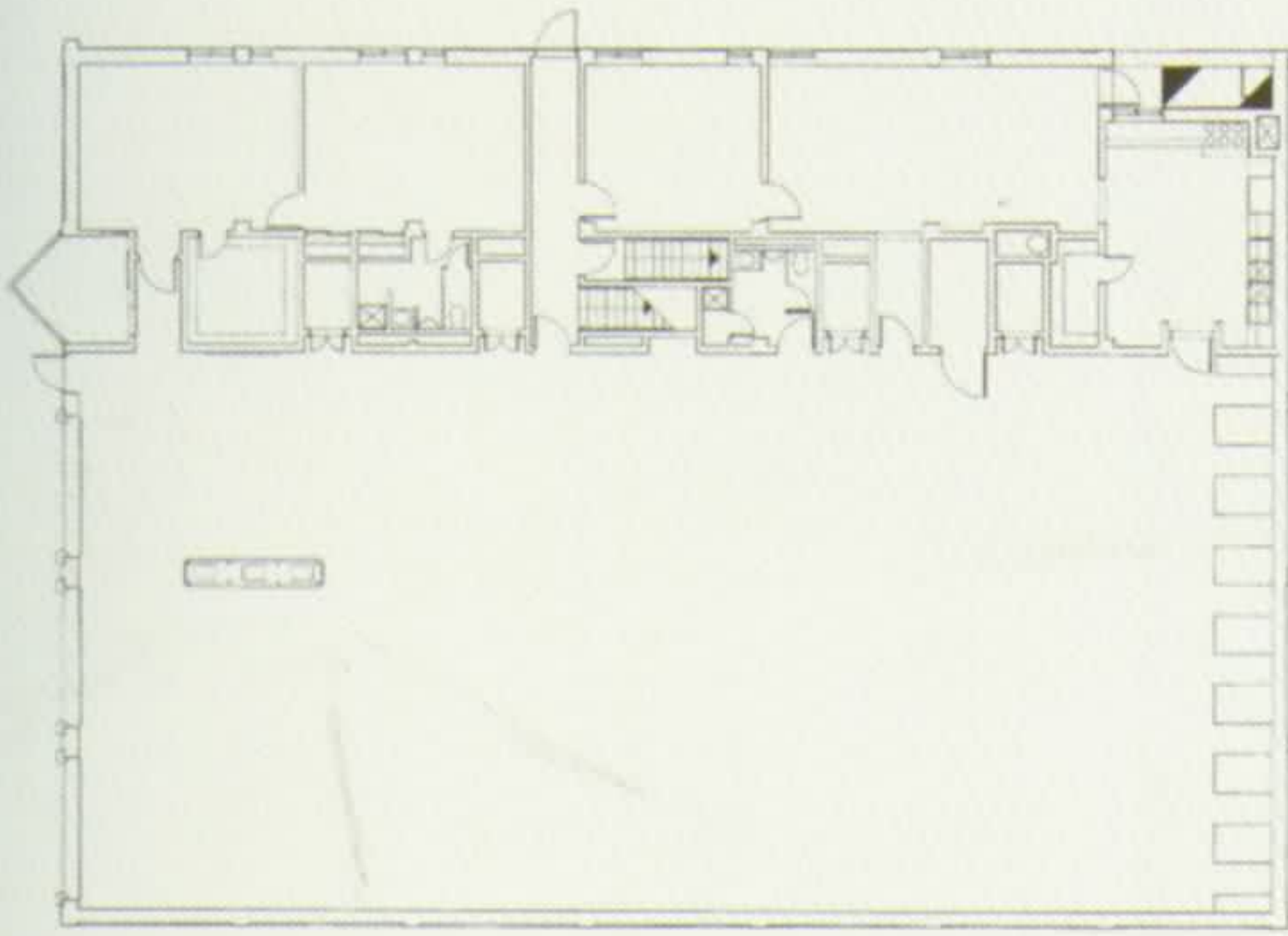


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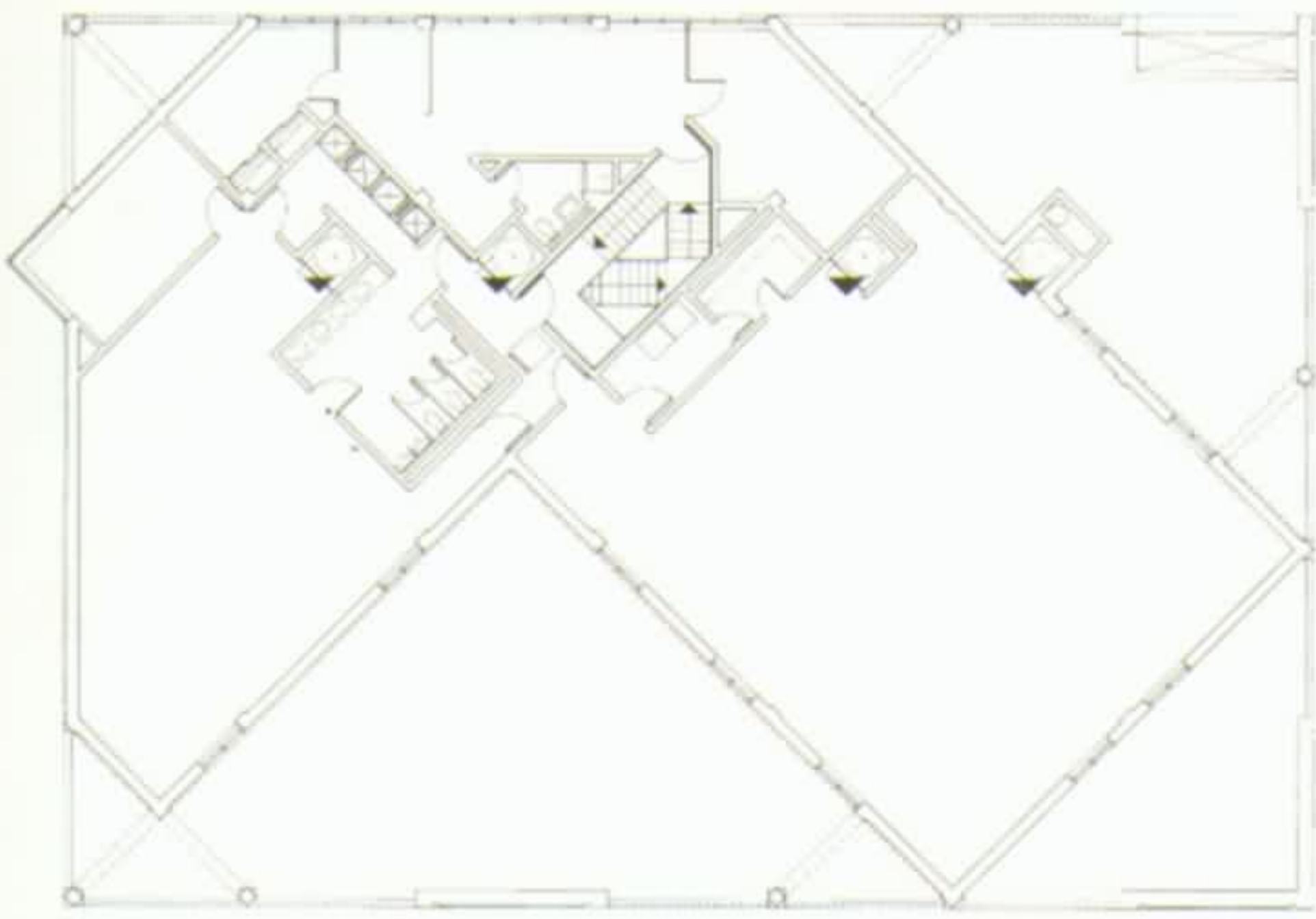


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- 1 View from the west
- 2 First level plan
- 3 Second level plan
- 4 Detail view from the north-west
- 5 Interior view



2



3



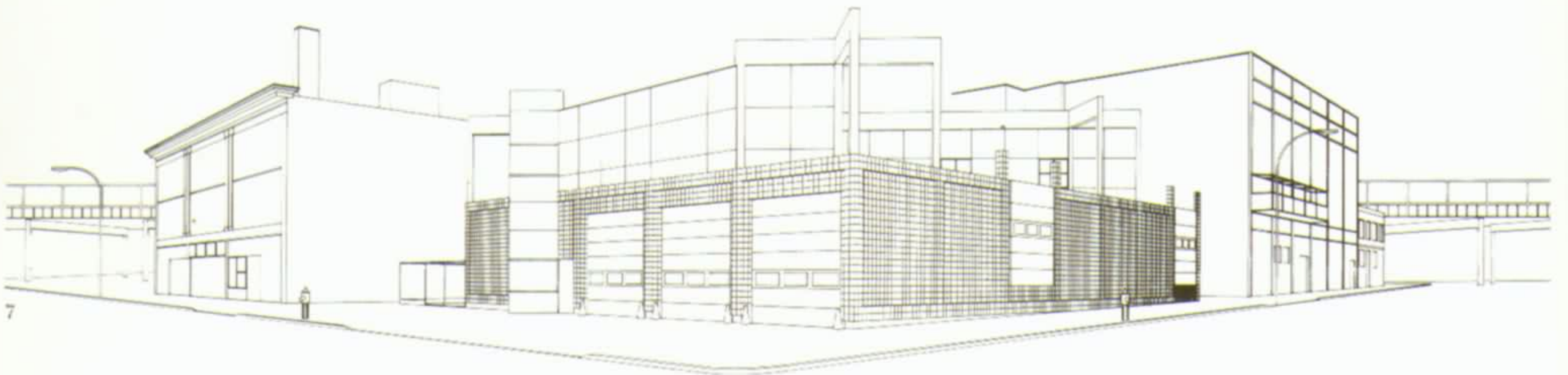
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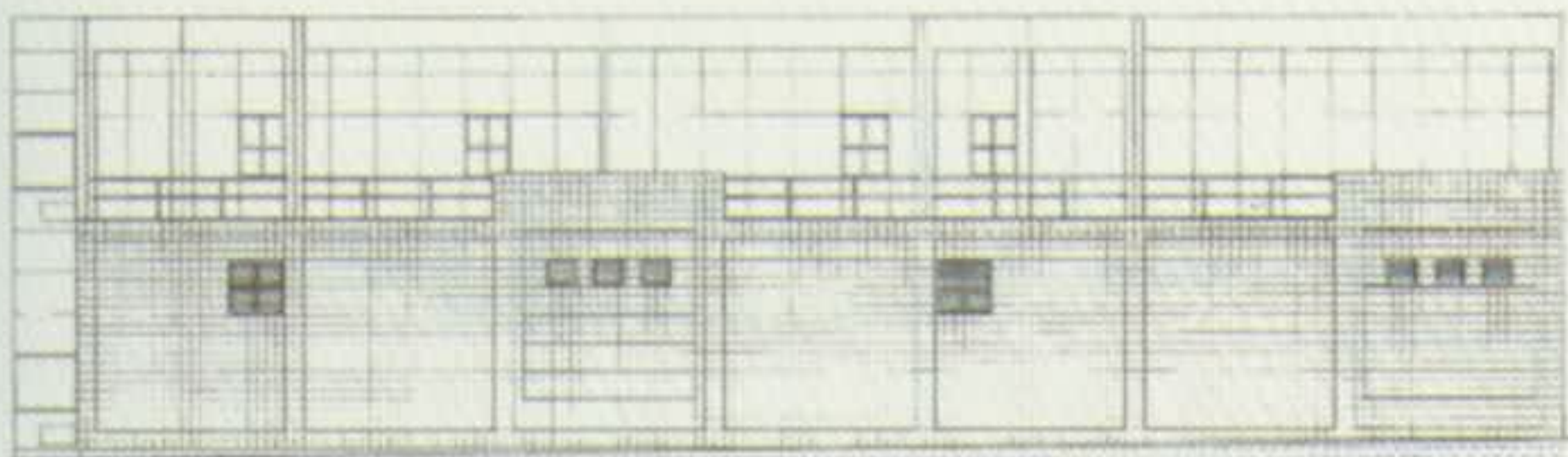


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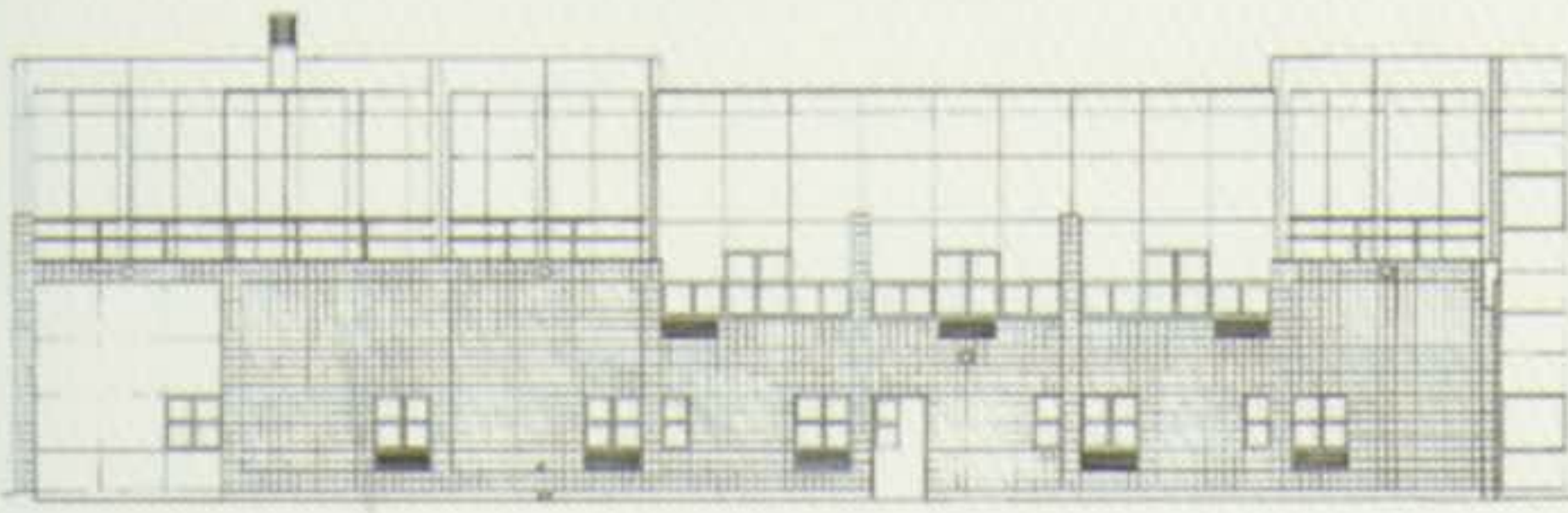


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- 6 Detail view from the west
- 7 Perspective from the south-west
- 8 South elevation
- 9 North elevation
- 10 East elevation
- 11 West elevation
- 12 View from the south
- 13 Roof view from the east



8

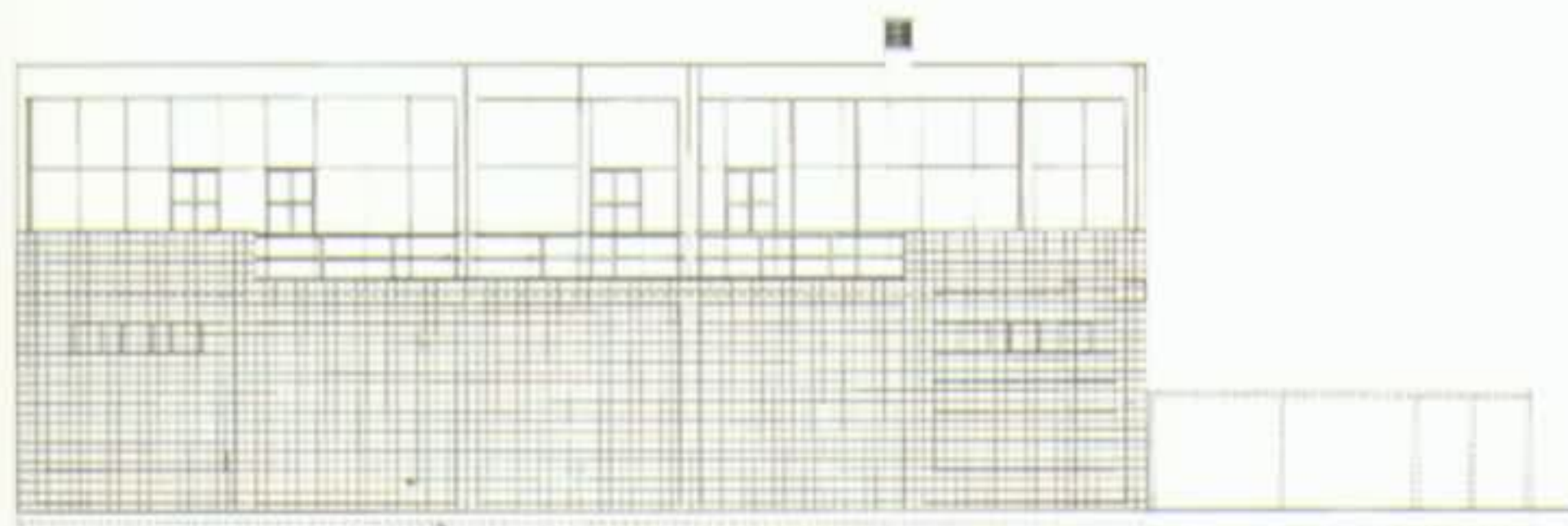


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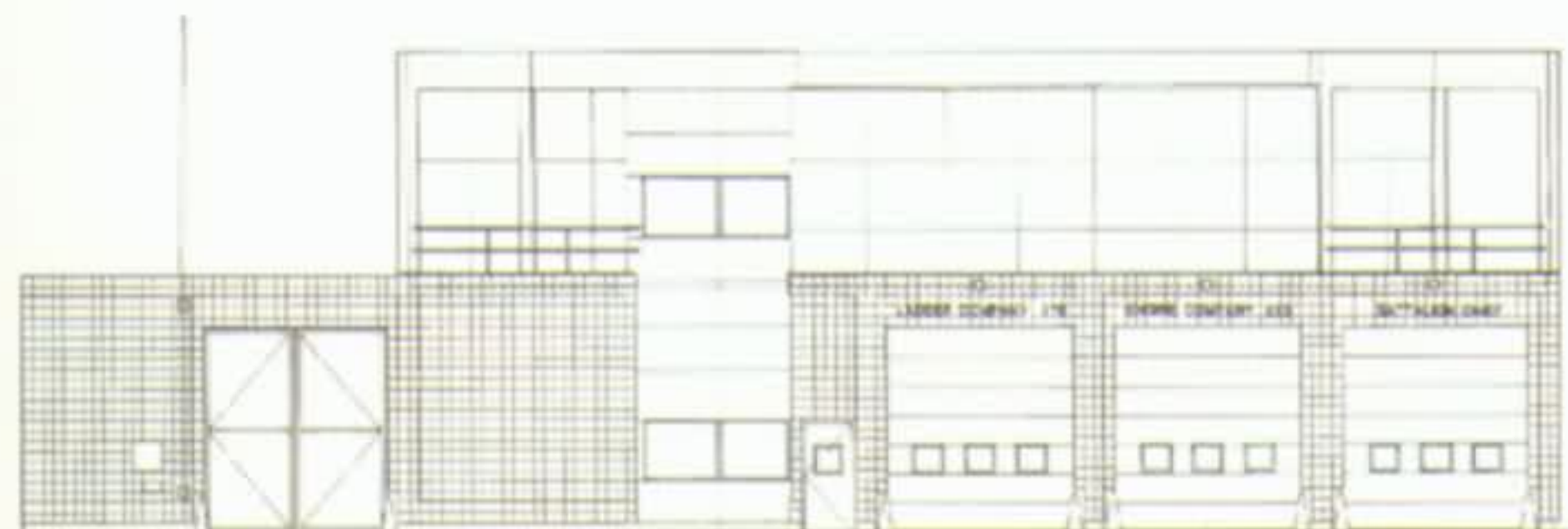
12



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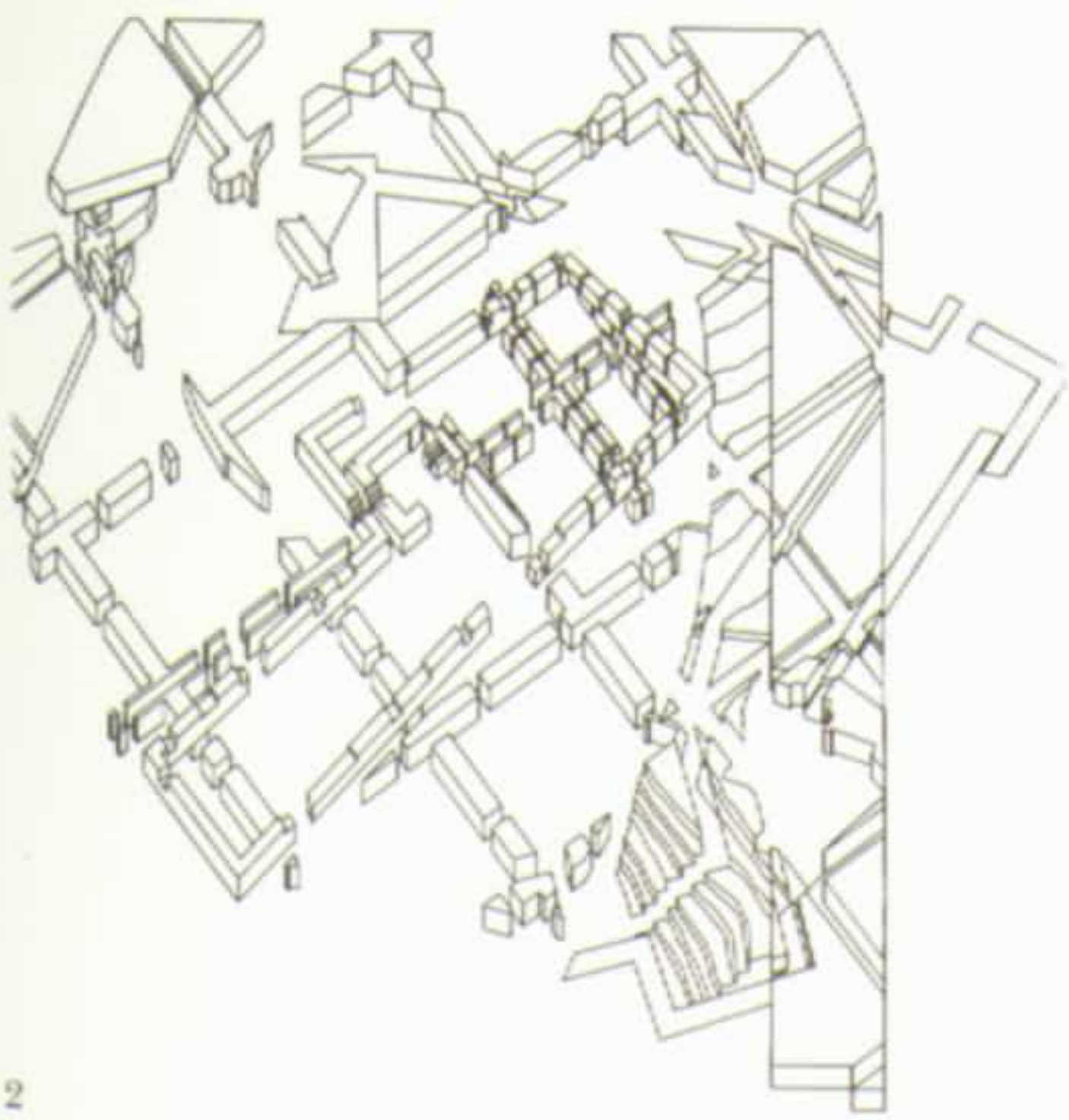
Romeo and Juliet Castles

Design 1985
Verona, Italy

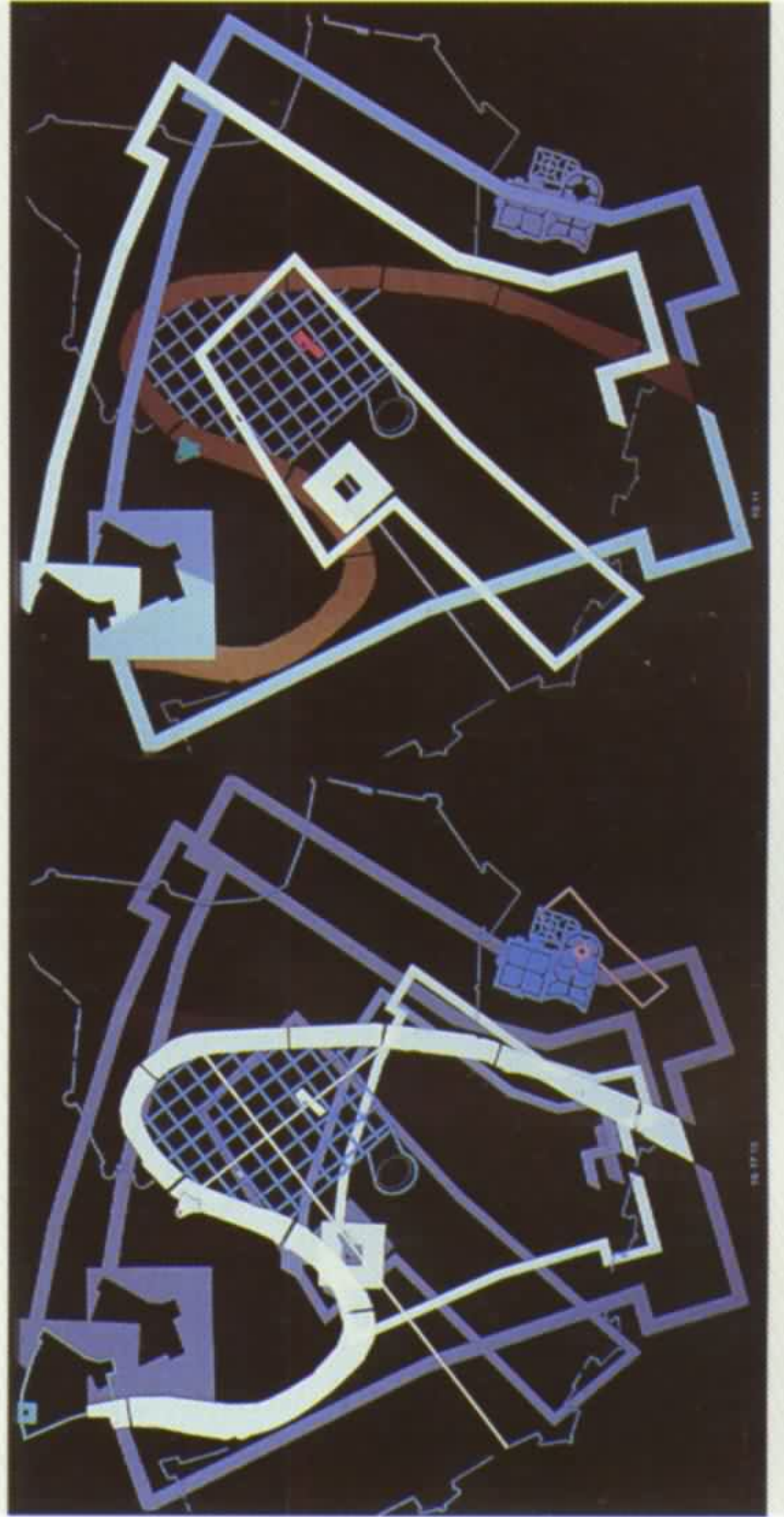
The program for this project was to present the dominant themes of the stories of Romeo and Juliet in architectural form at the site of the two castles. There are three important versions of the story which were taken as the basis of the architectural "program."
Each narrative is characterized by three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



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

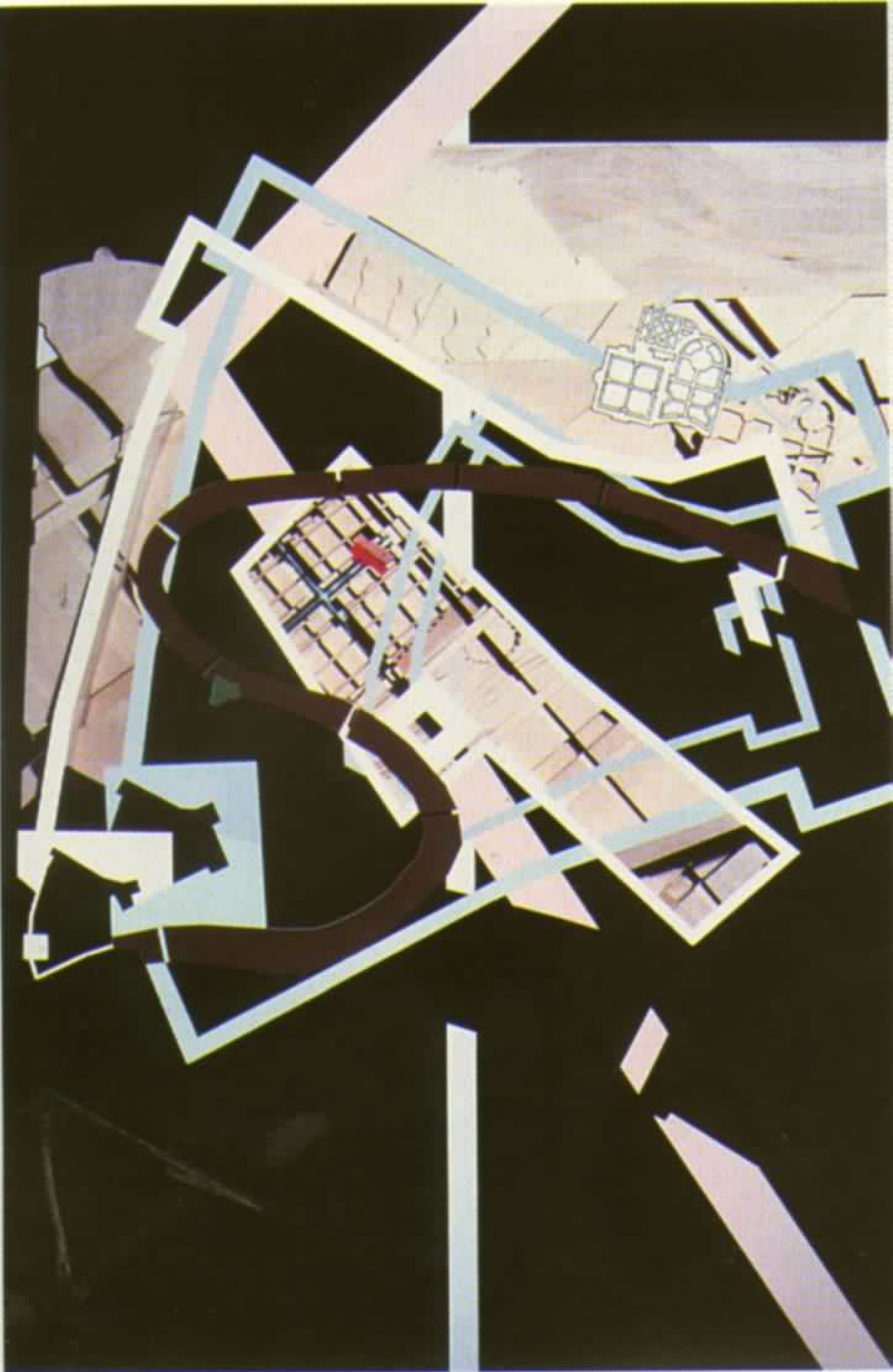


2



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Biocentrum

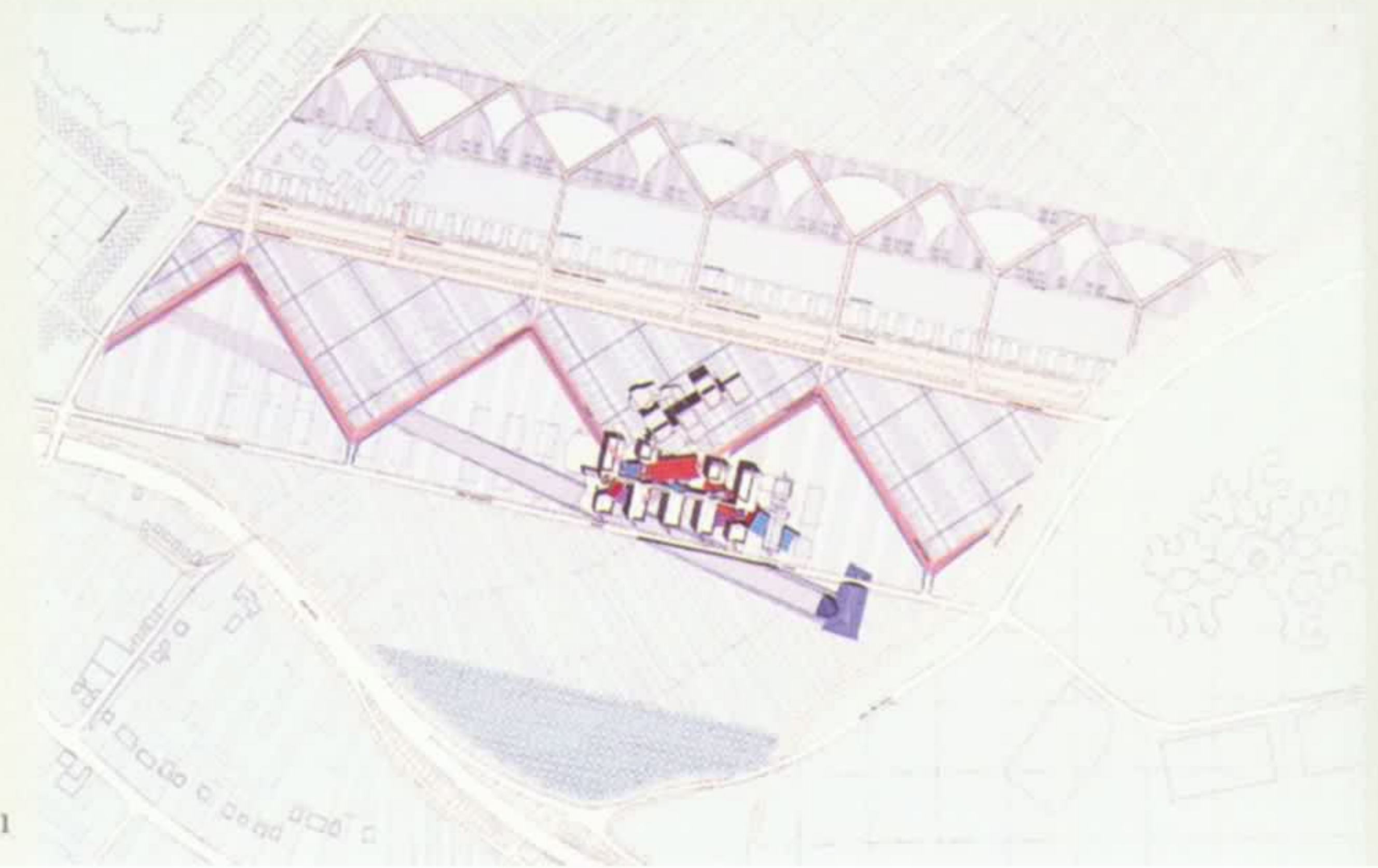
Design 1987

Frankfurt am Main, Germany

J.W. Goethe University

350,000 square feet

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



Biocentrum

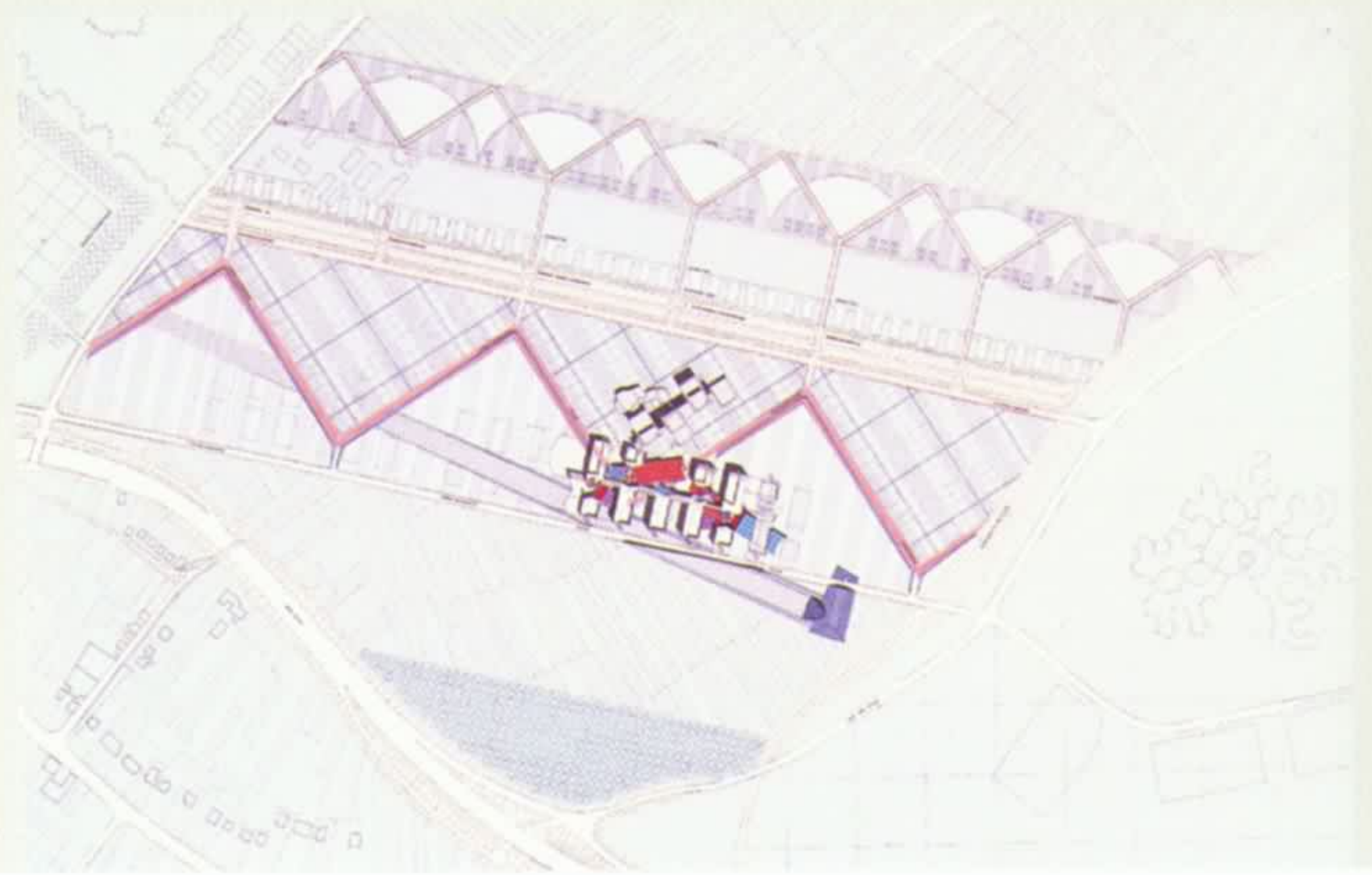
Design 1987

Frankfurt am Main, Germany

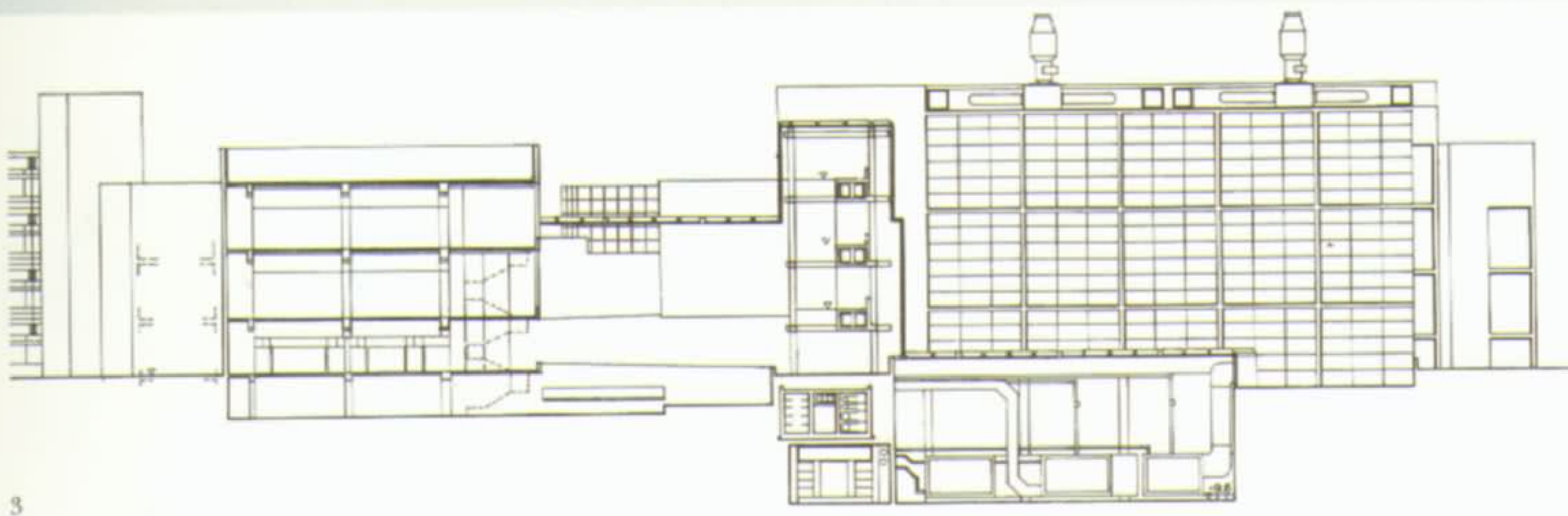
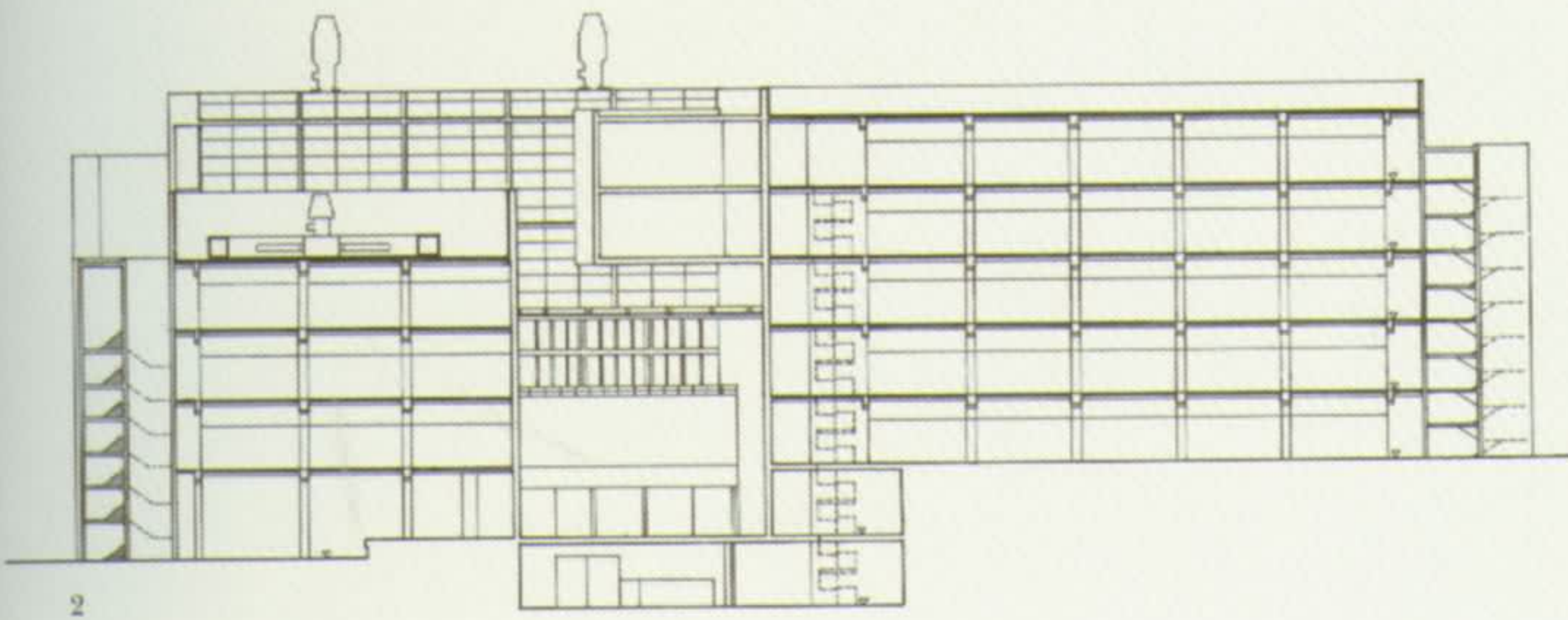
J.W. Goethe University

350,000 square feet

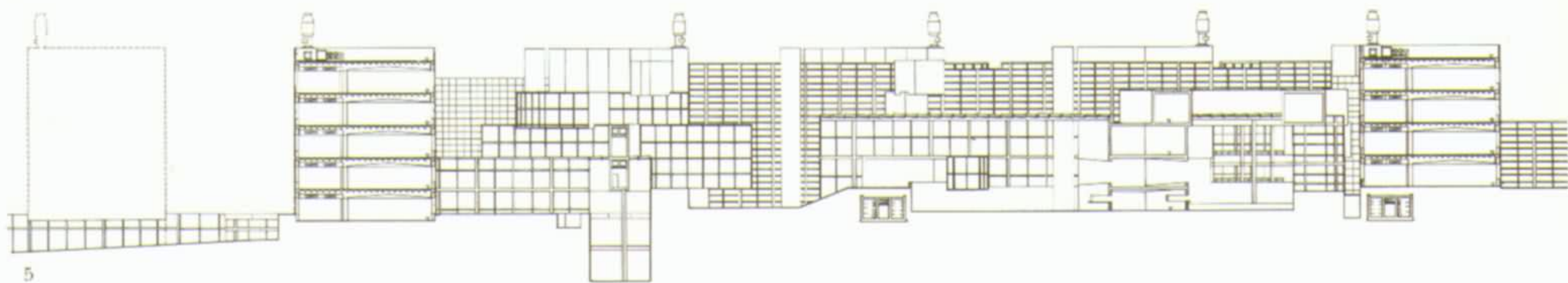
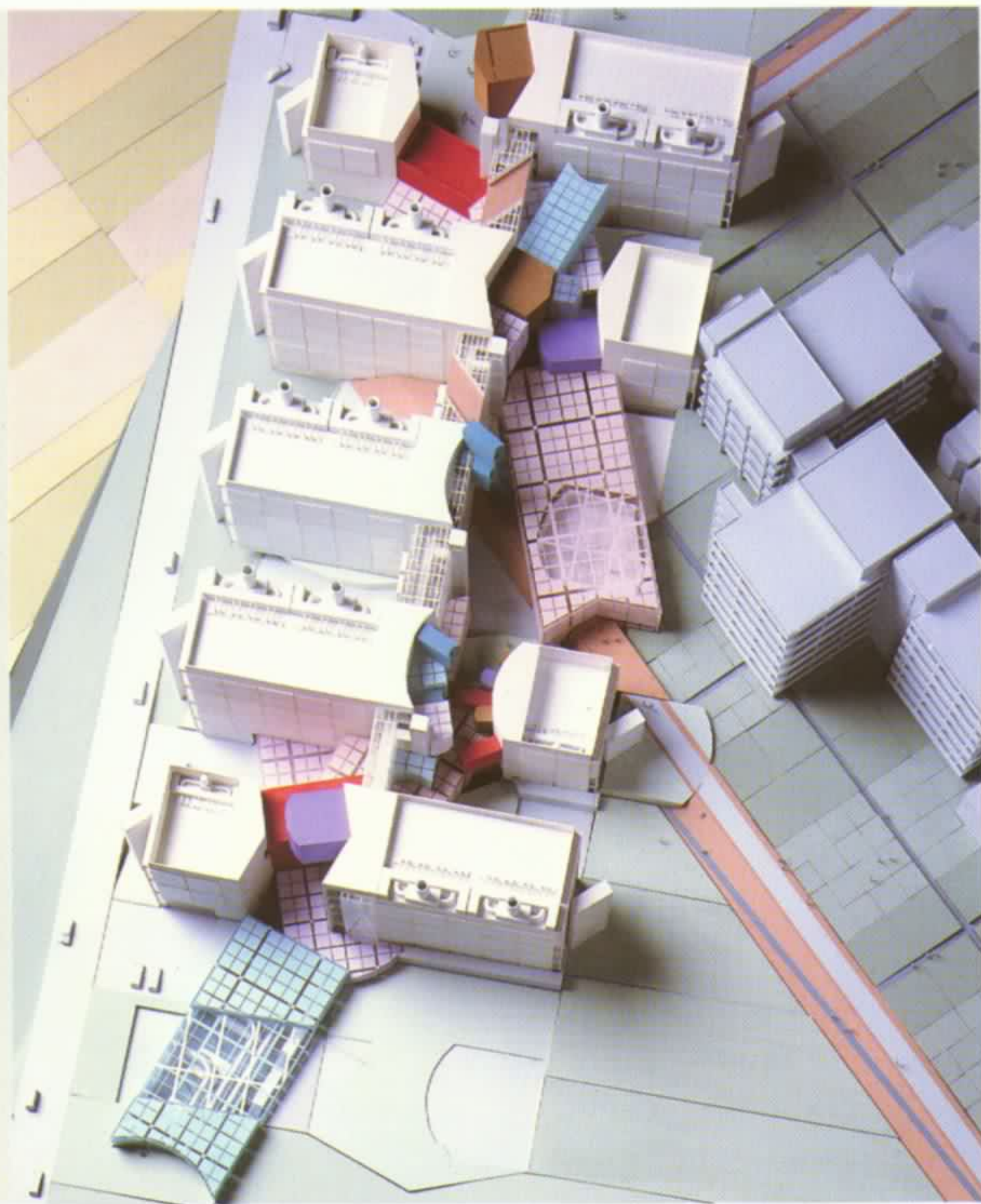
This expansion of existing biotechnology research laboratories and support spaces was approached by considering the foundations of biology as an analogy for development of the scheme. DNA is used as a model of a logical sequence with infinite possibilities for expansion, change, and flexibility. Within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



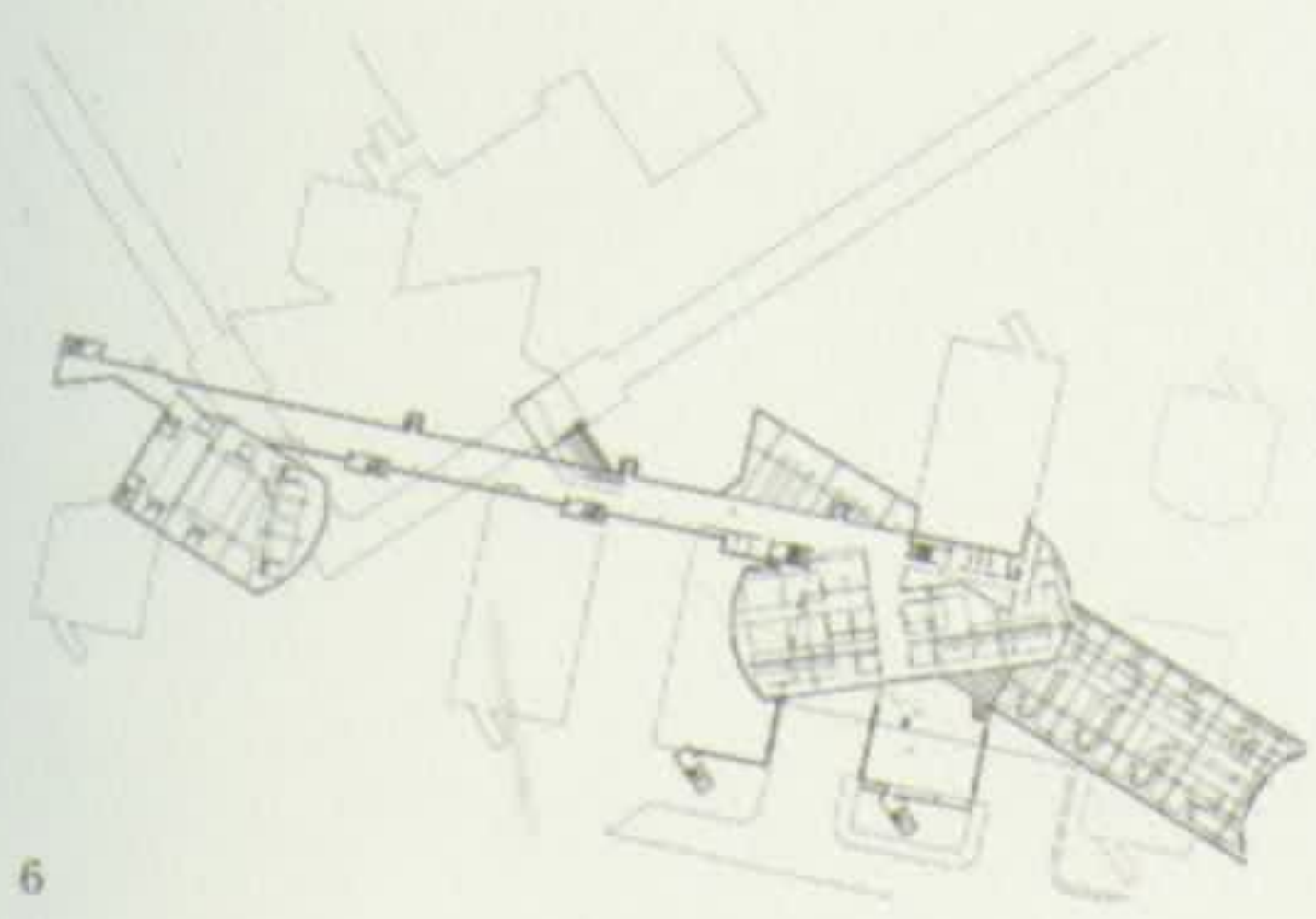
- 1 Site plan
- 2 Section AA
- 3 Section BB



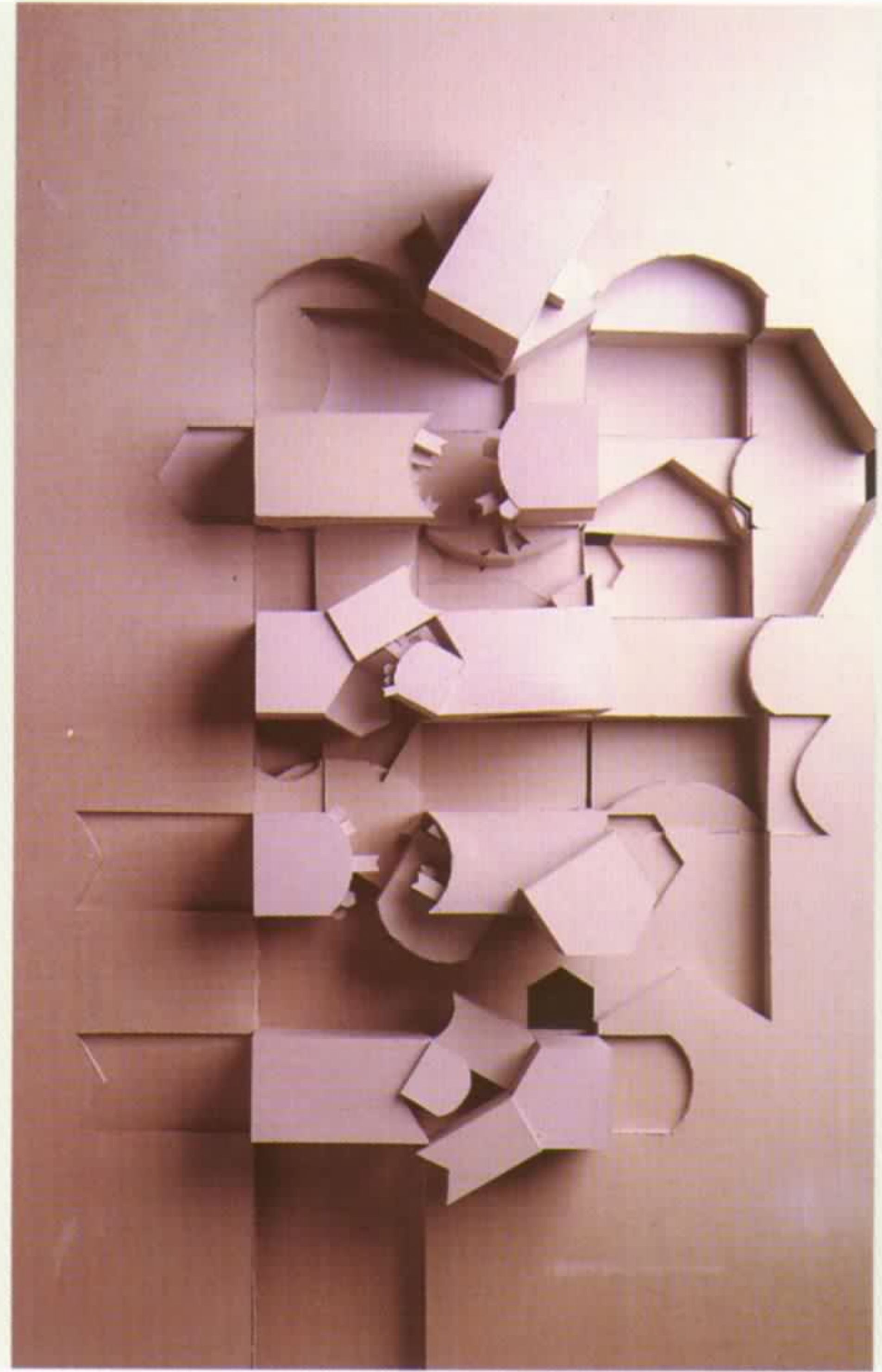
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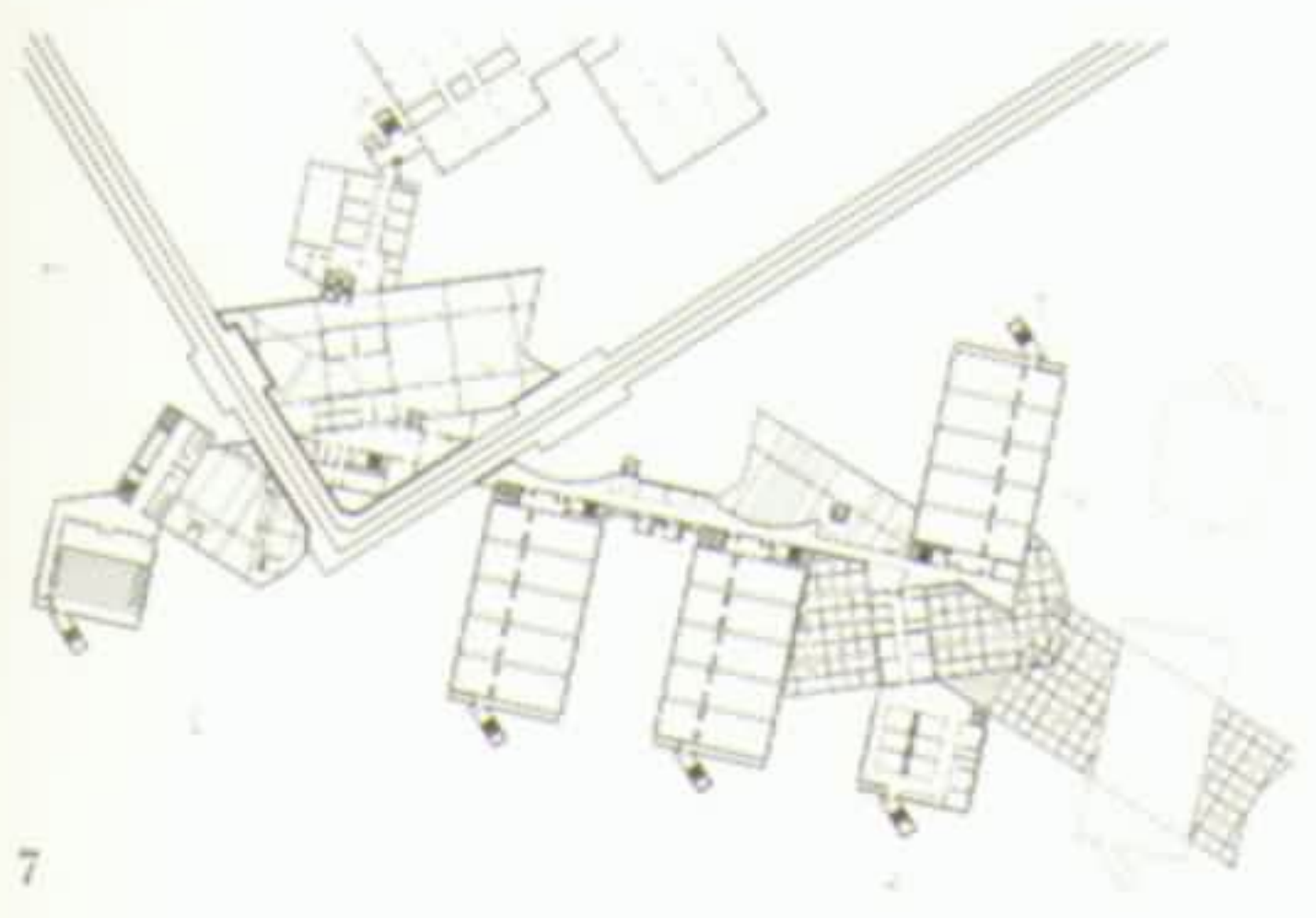
- 4 Presentation model, view from the east
- 5 Section CC
- 6 Second basement level plan
- 7 First basement level plan
- 8 Study model



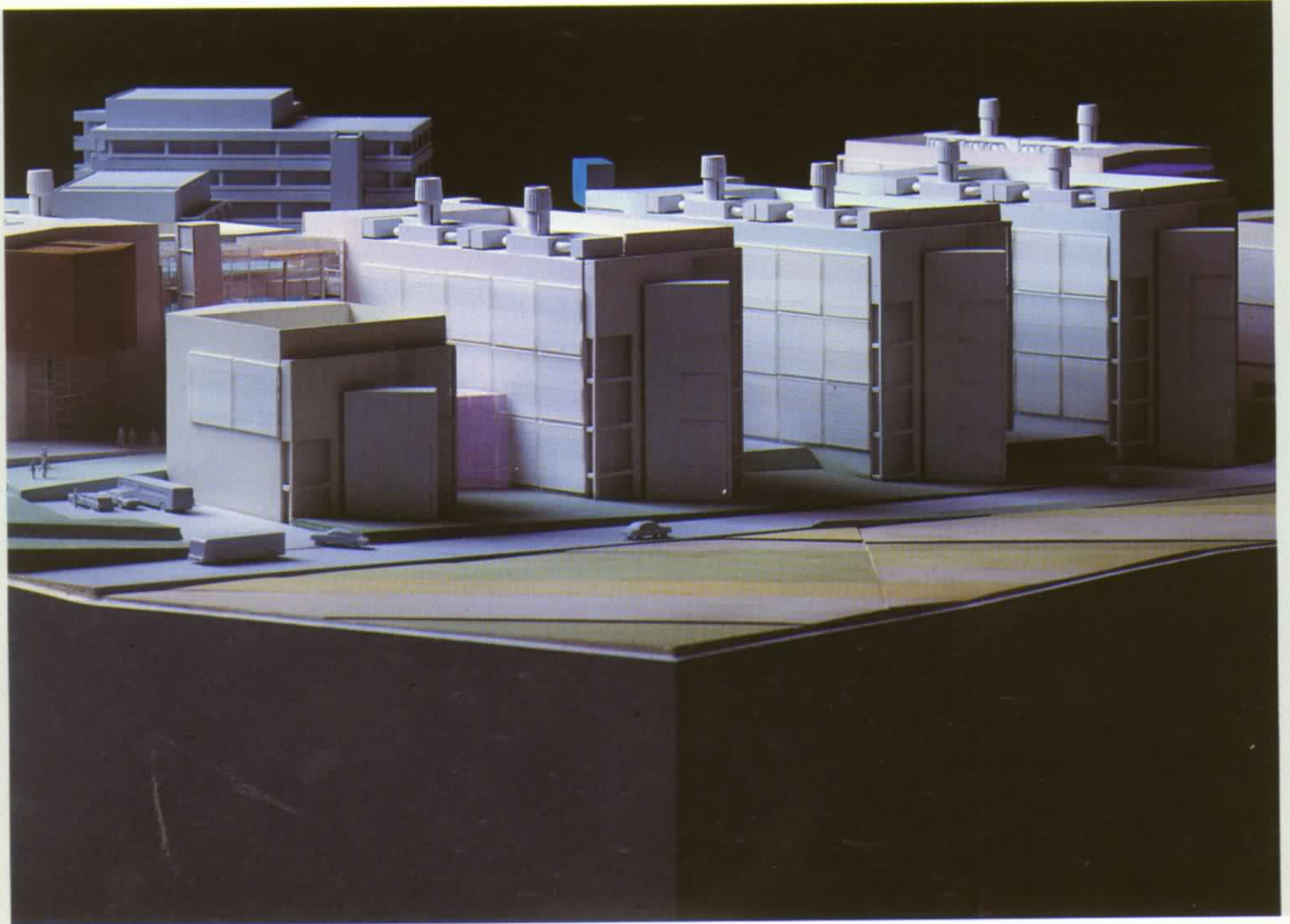
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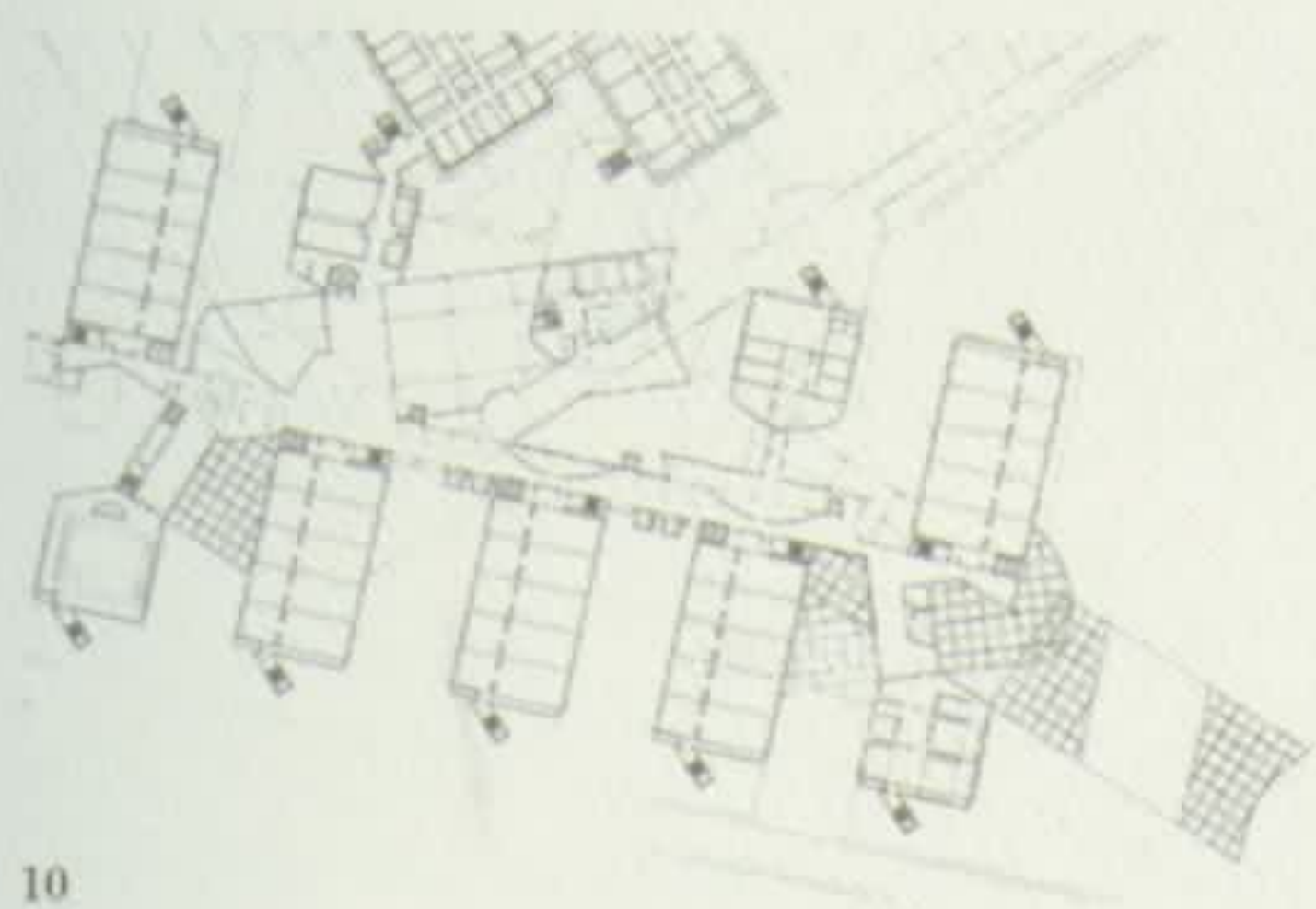
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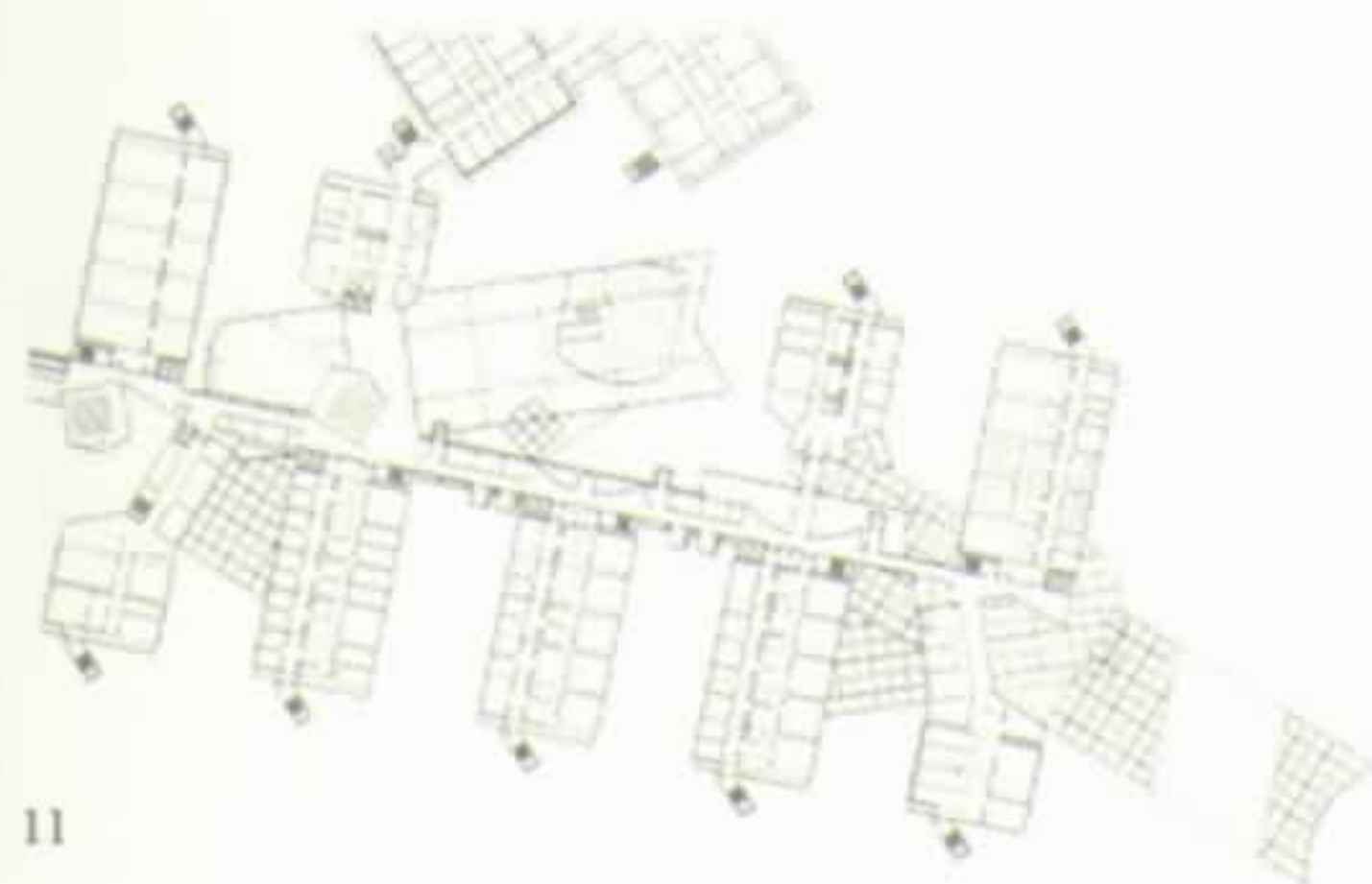
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- 9 Presentation model, view from the south-east
- 10 Ground level plan
- 11 First level plan
- 12 Axonometric, view from the north-east
- 13 Concept diagrams



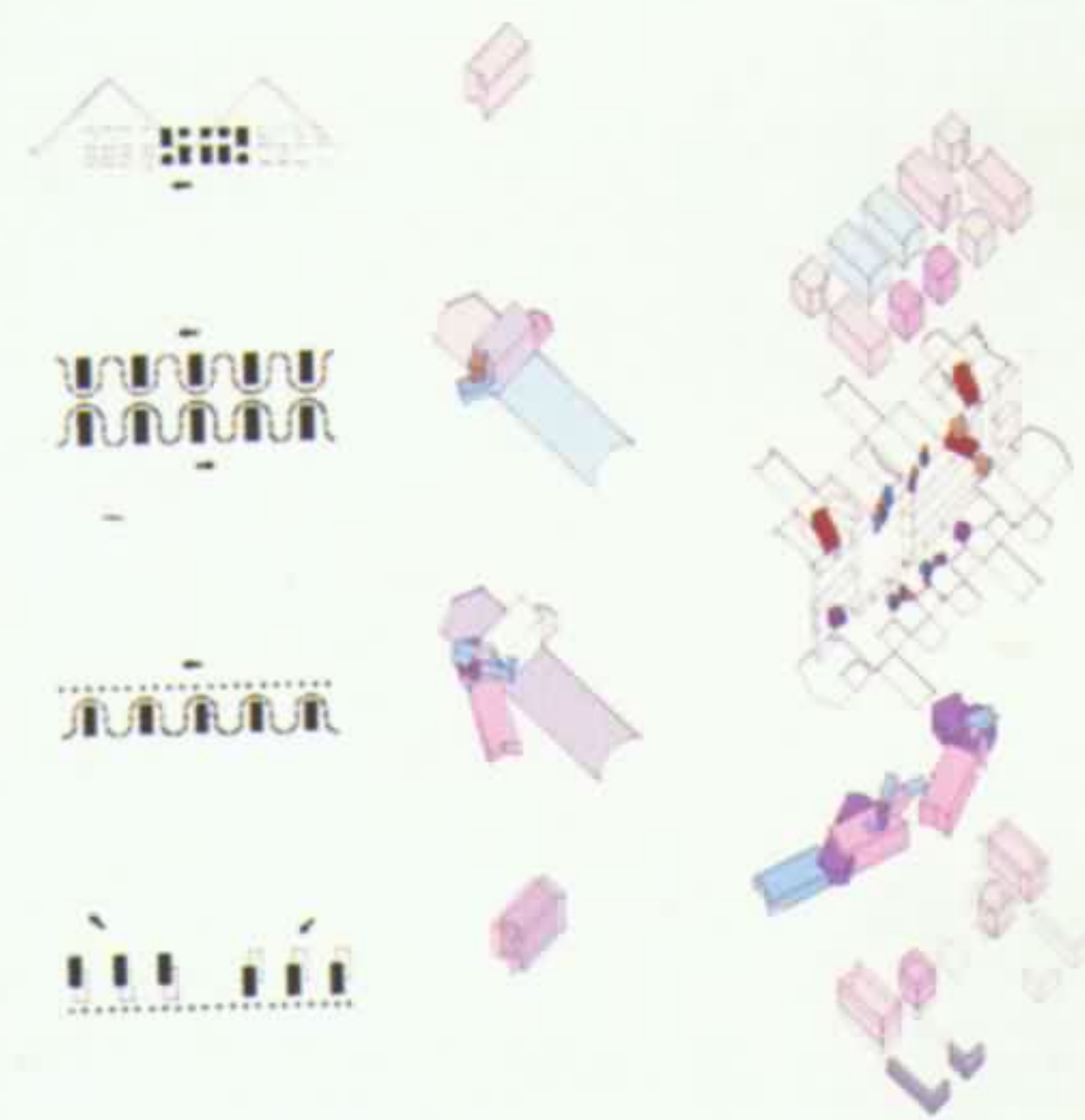
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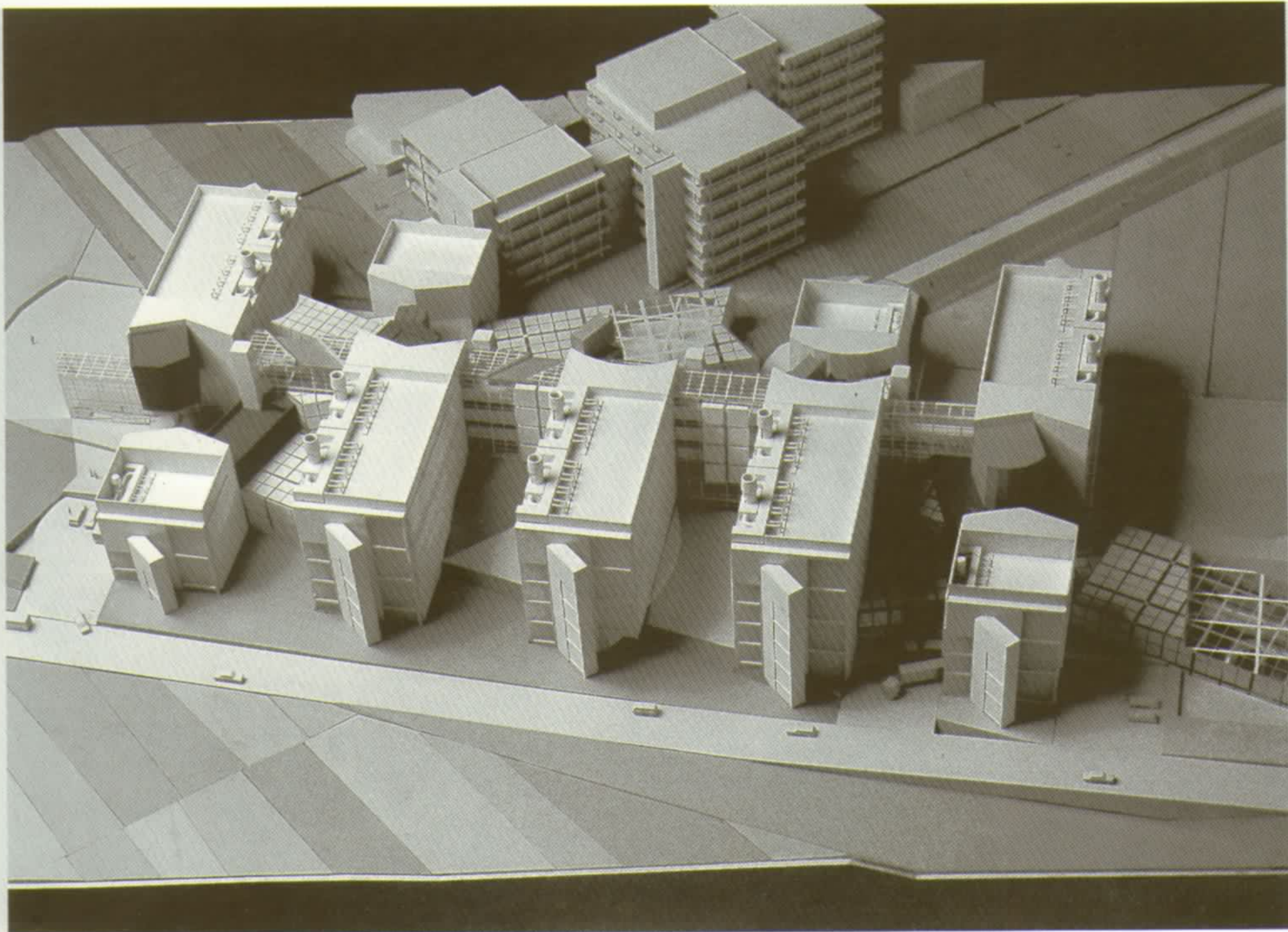


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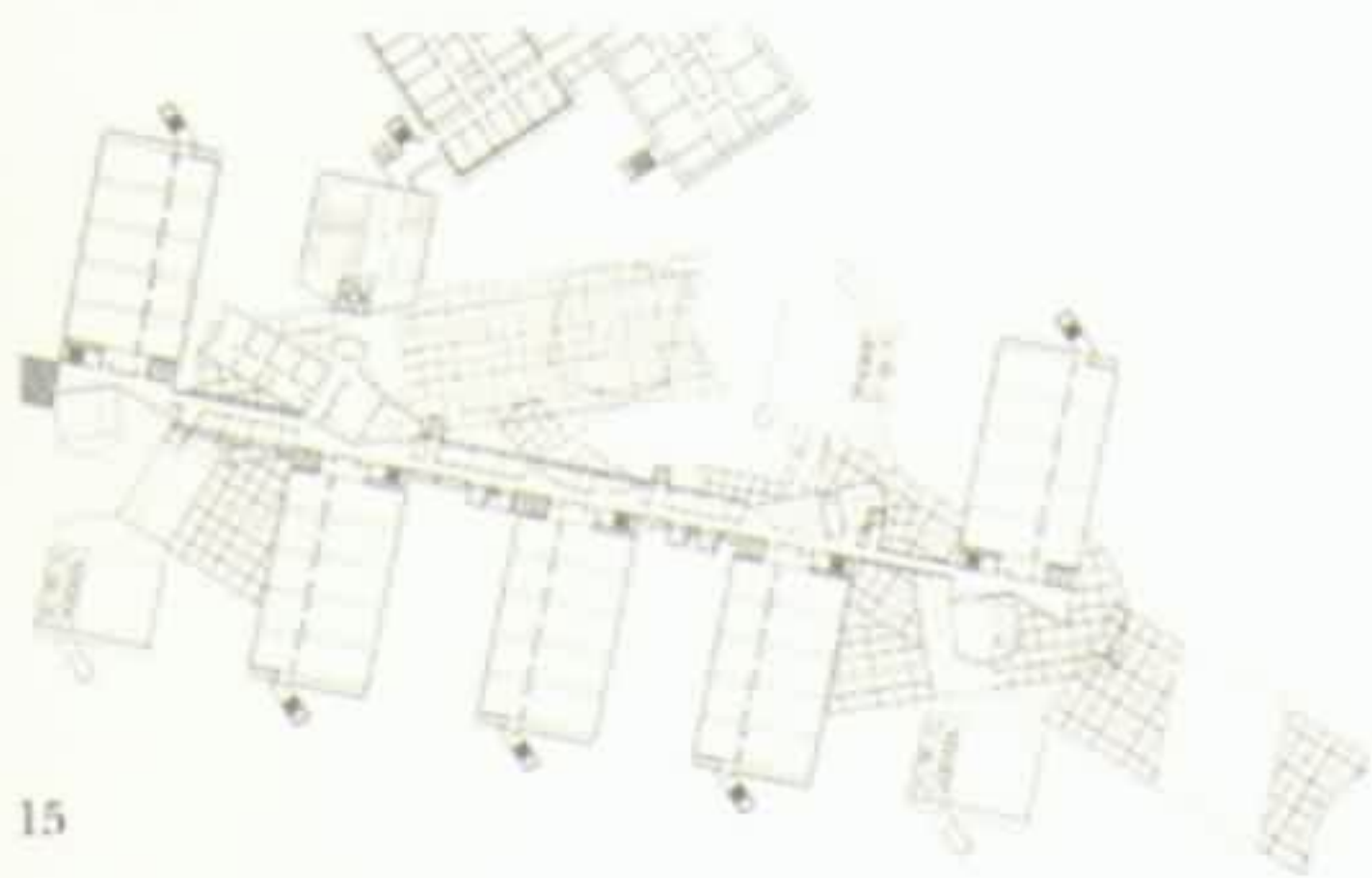


13

S C A L I N G S T R A C T I N G S F O I D I N G S



14

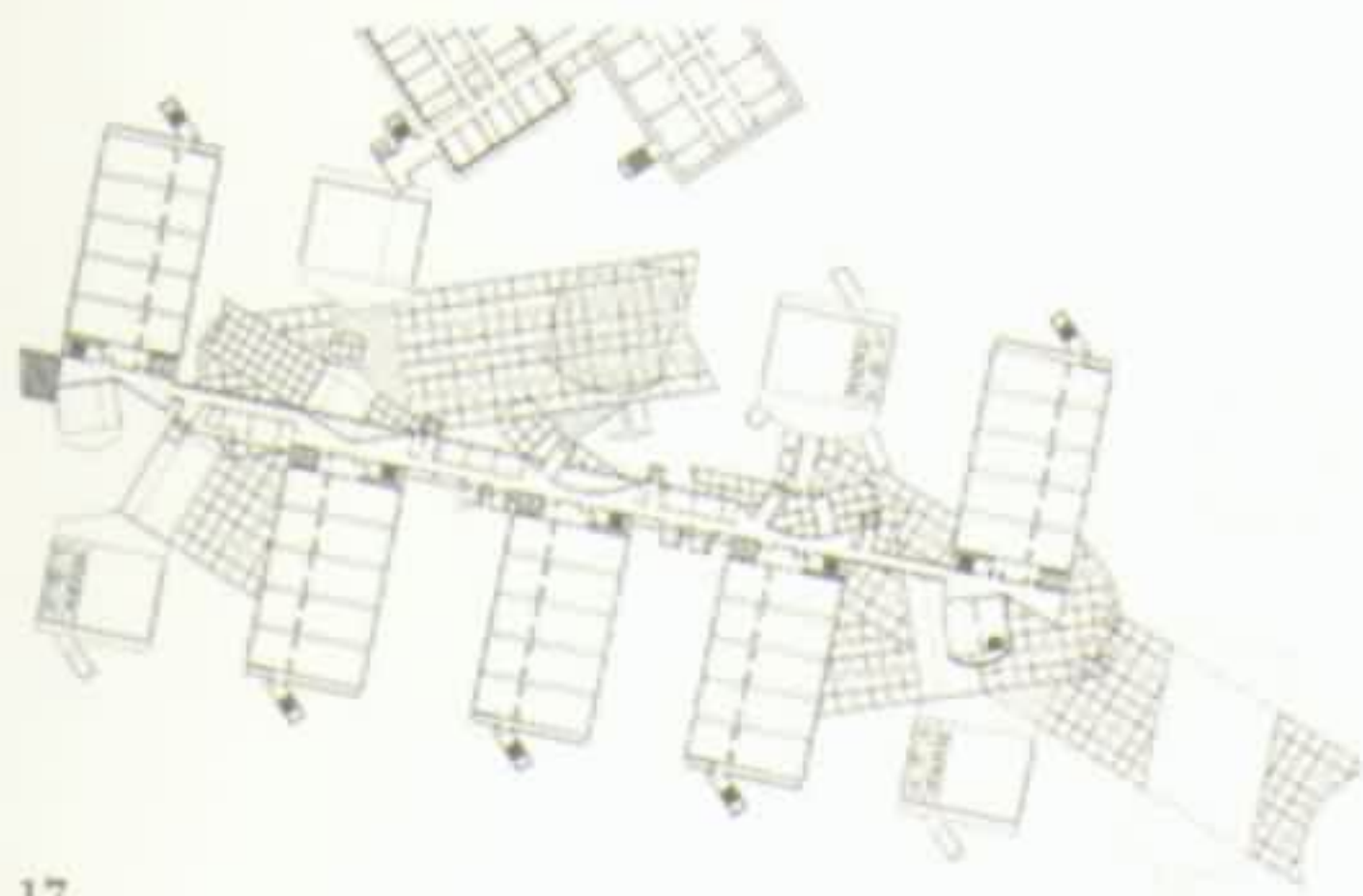


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- 14 Presentation model, view from the south
- 15 Second level plan
- 16 South and north elevations
- 17 Third level plan



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La Villette

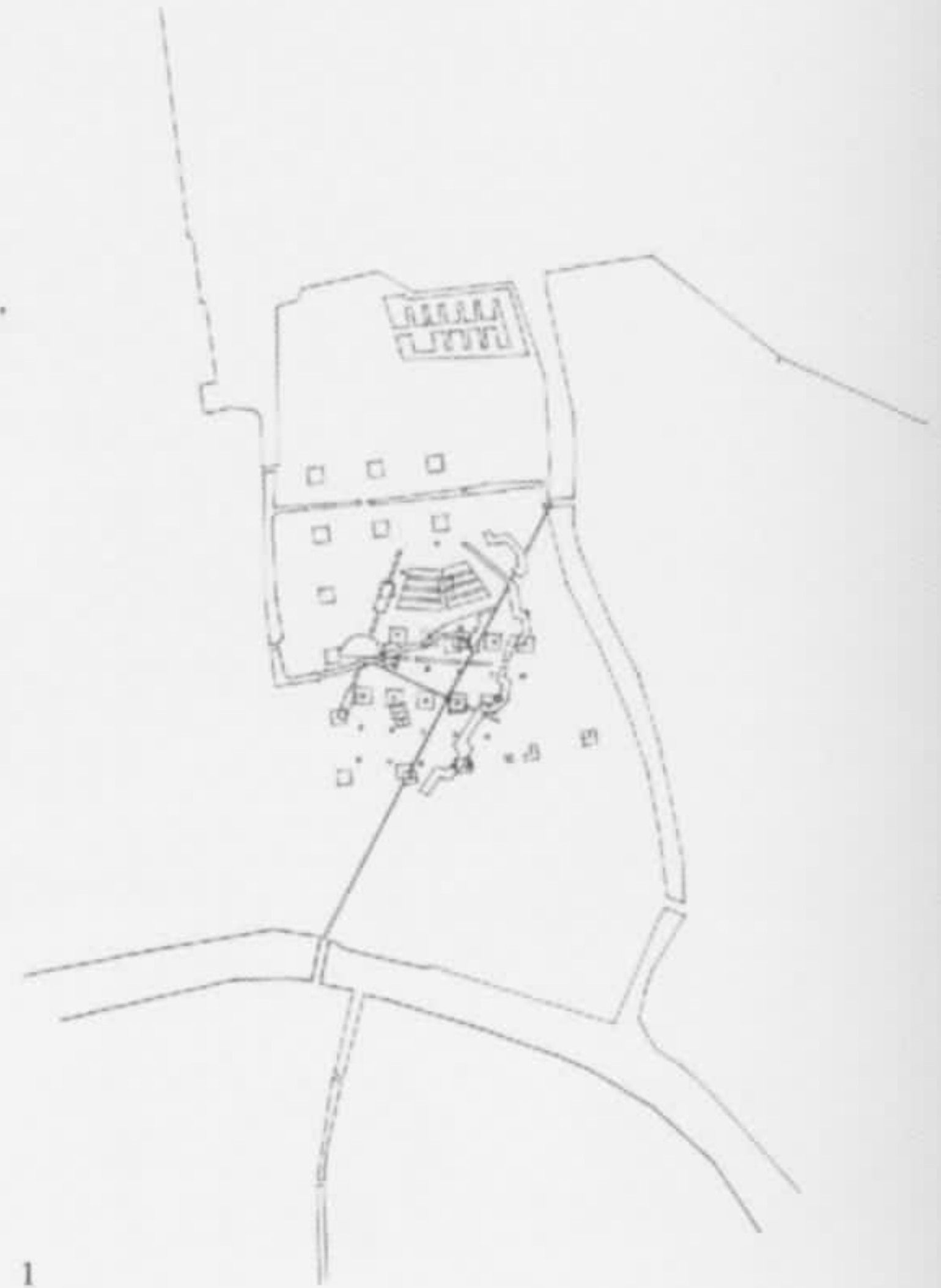
Design 1986

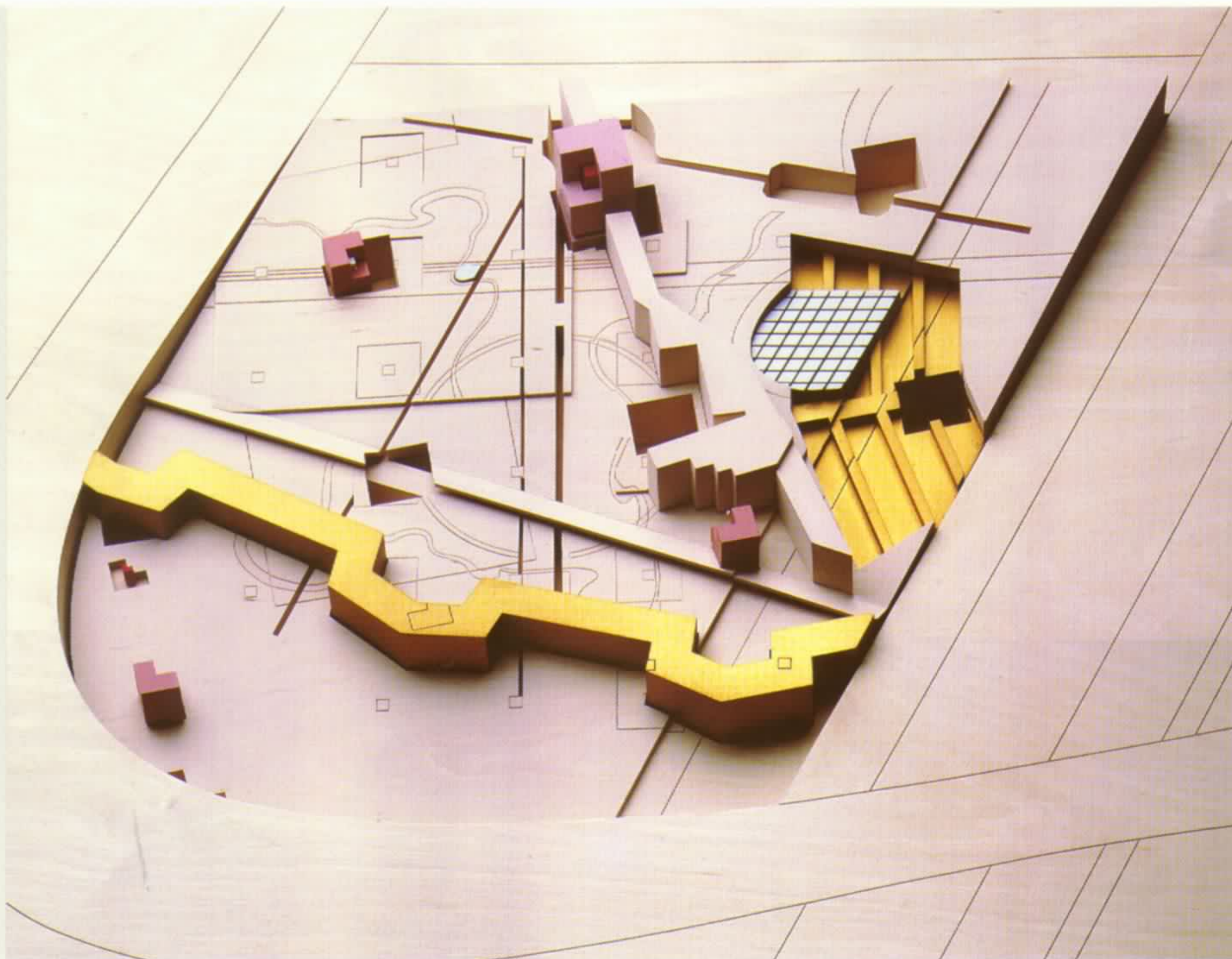
Parc de La Villette, Paris, France

Establishment Public du Parc de la Vilette

4,300 square feet

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





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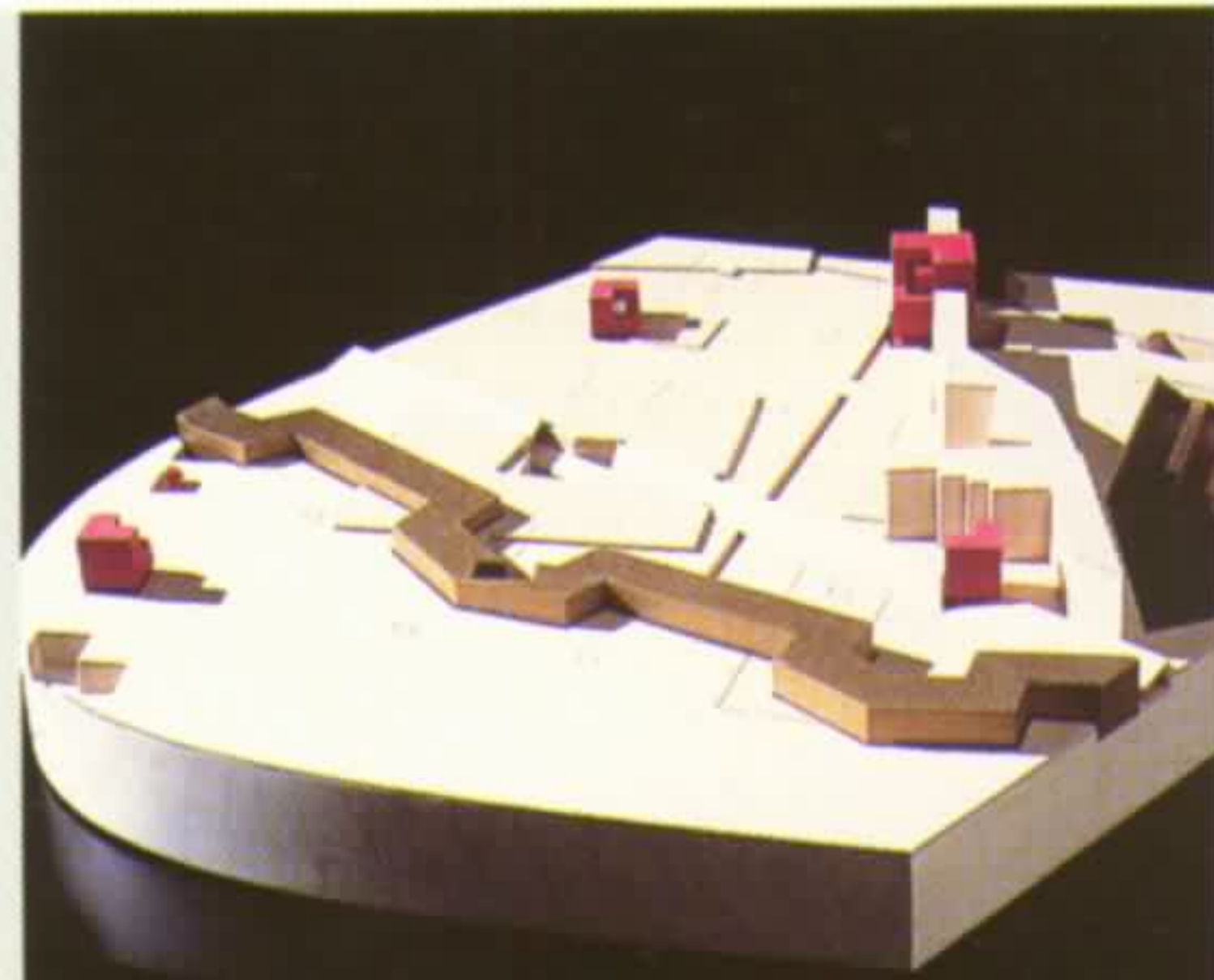
- 5 Presentation model, second scheme
- 6 Section 1, second scheme
- 7 Section 2, second scheme
- 8 Section 3, second scheme
- 9-10 Presentation models, first scheme



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University Art Museum

Design 1986

Long Beach, California

University of California, Long Beach

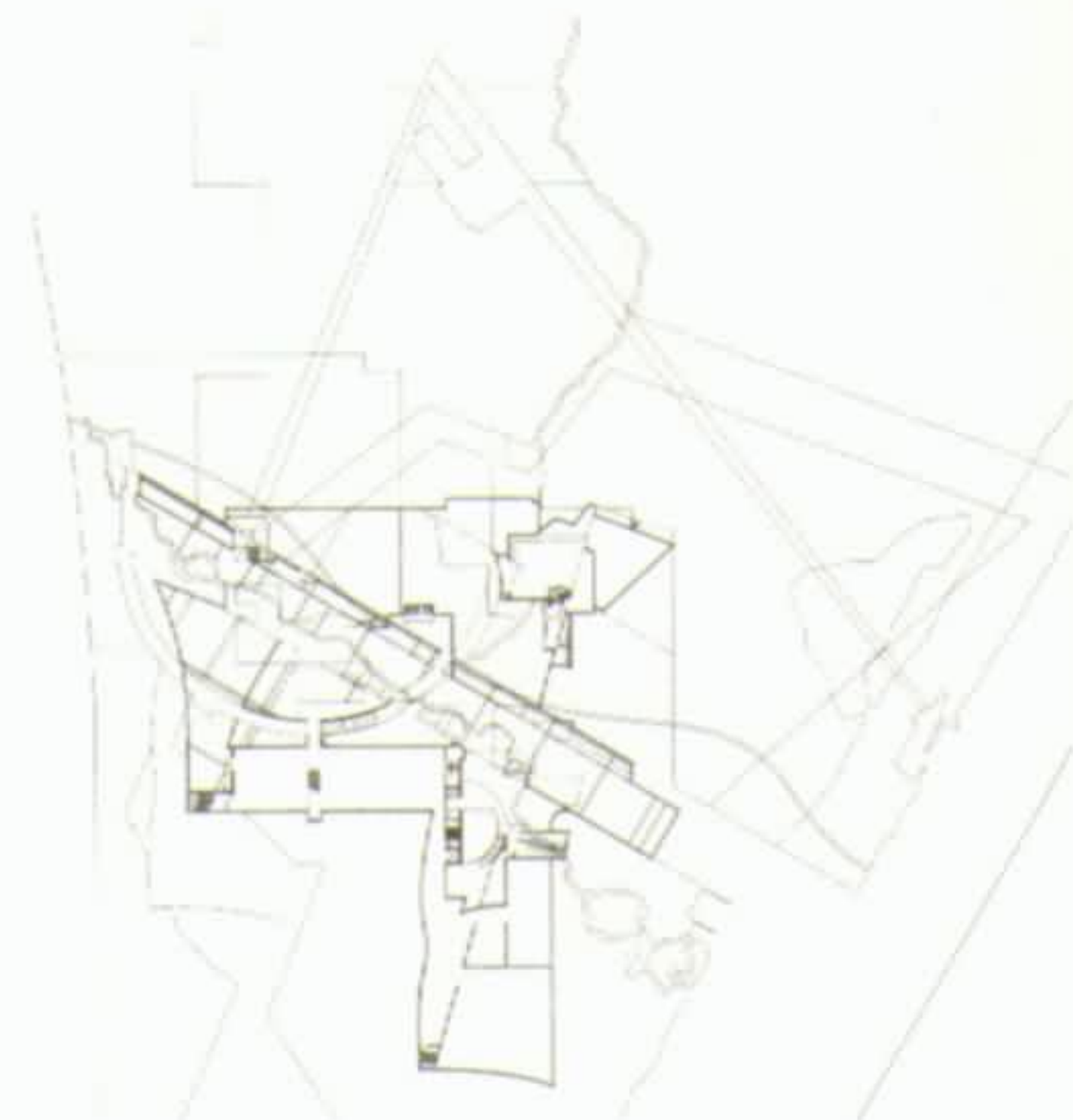
67,500 square feet

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

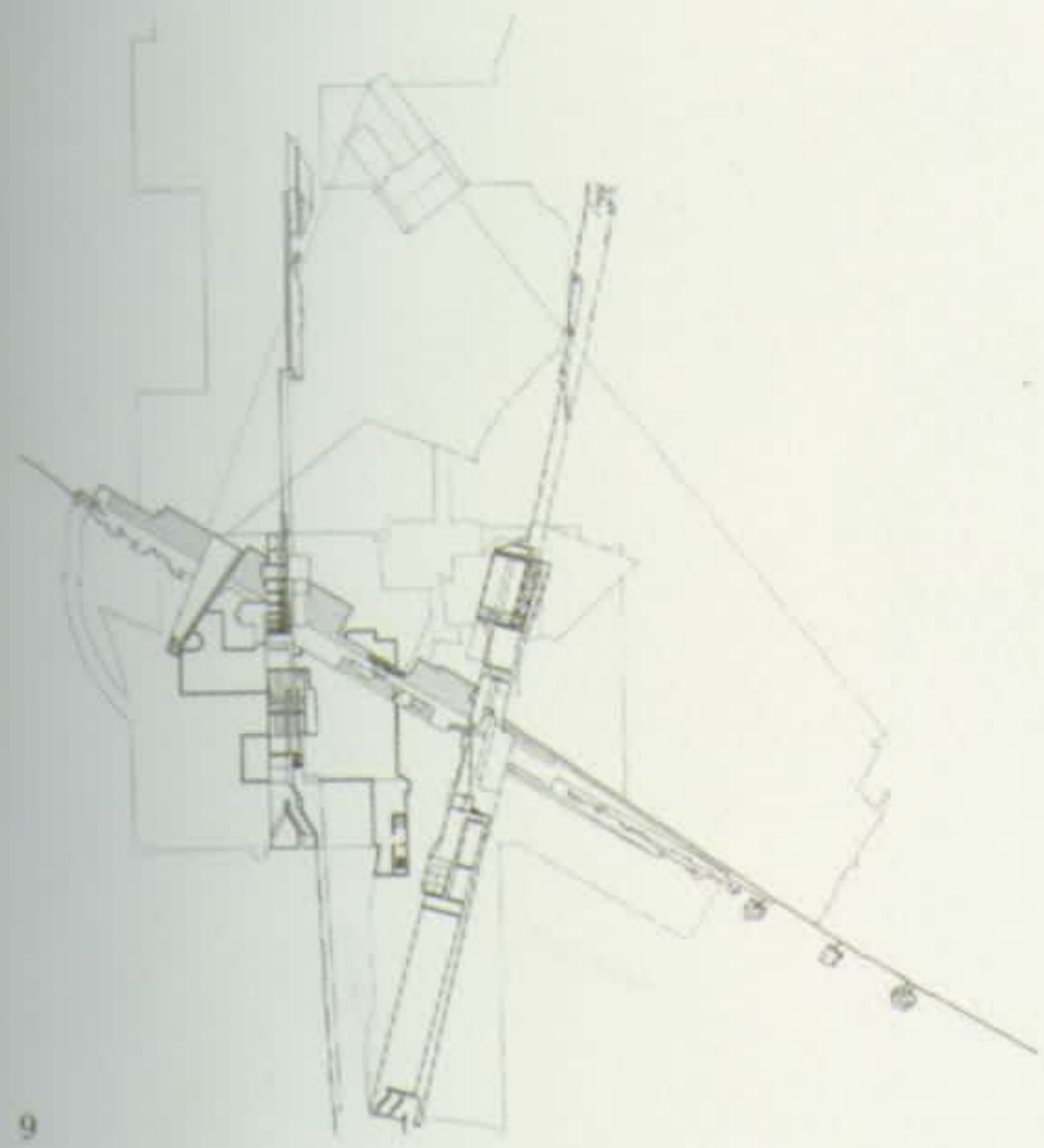
The building consists of four major exhibition spaces: an audiovisual installation gallery, a black-box theater/auditorium, a cafe, a conference space, a library, administrative offices and storage areas, and a series of exterior terraced sculpture courtyards. The arboretum will contain a 2-acre artificial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



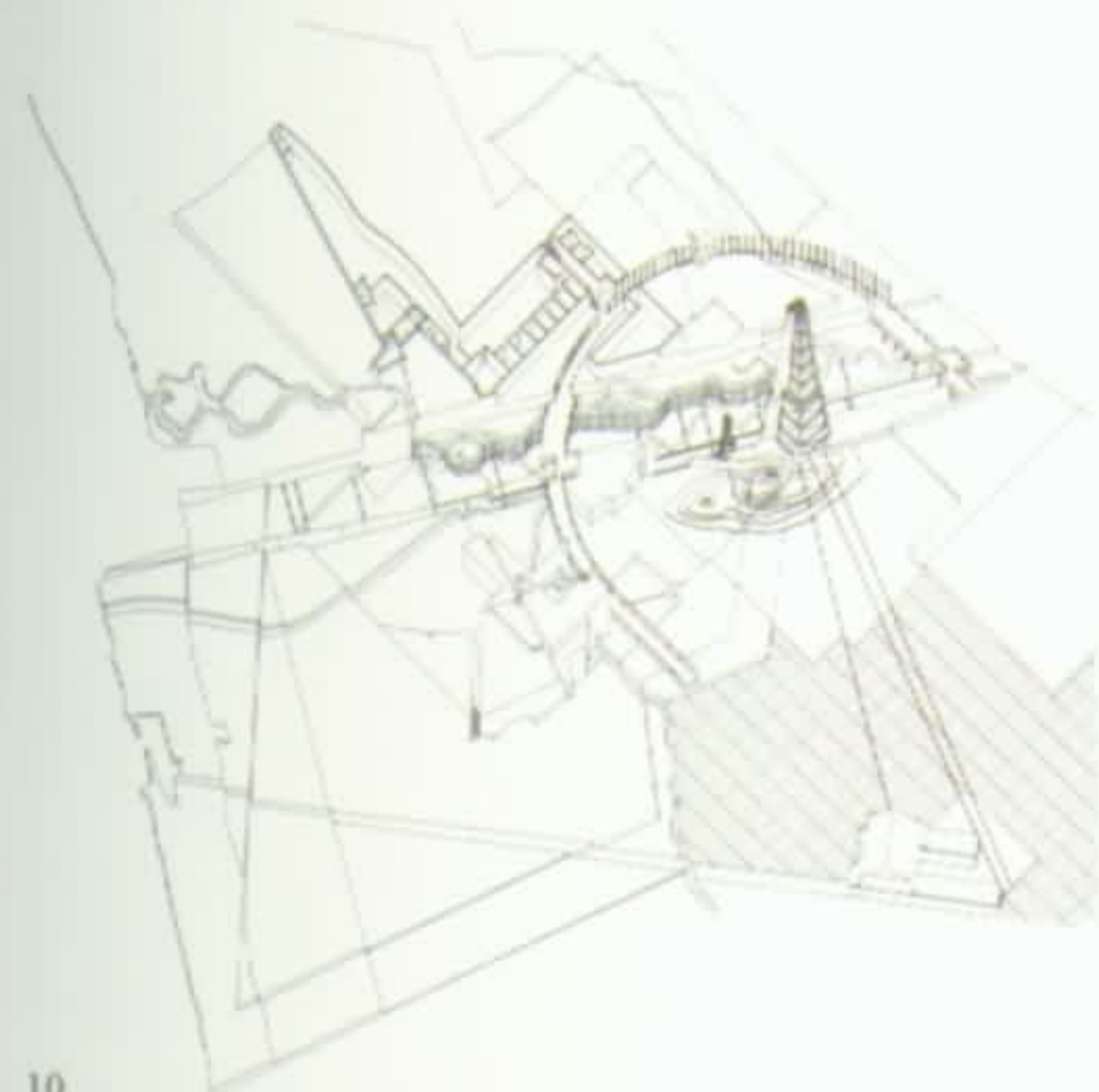
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- 7 Site plan
- 8 Axonometric, view from the north
- 9 Lower level plan
- 10 Axonometric, view from the north
- 11 Presentation model, view from the north-west
- 12 Presentation model, view from the south-west



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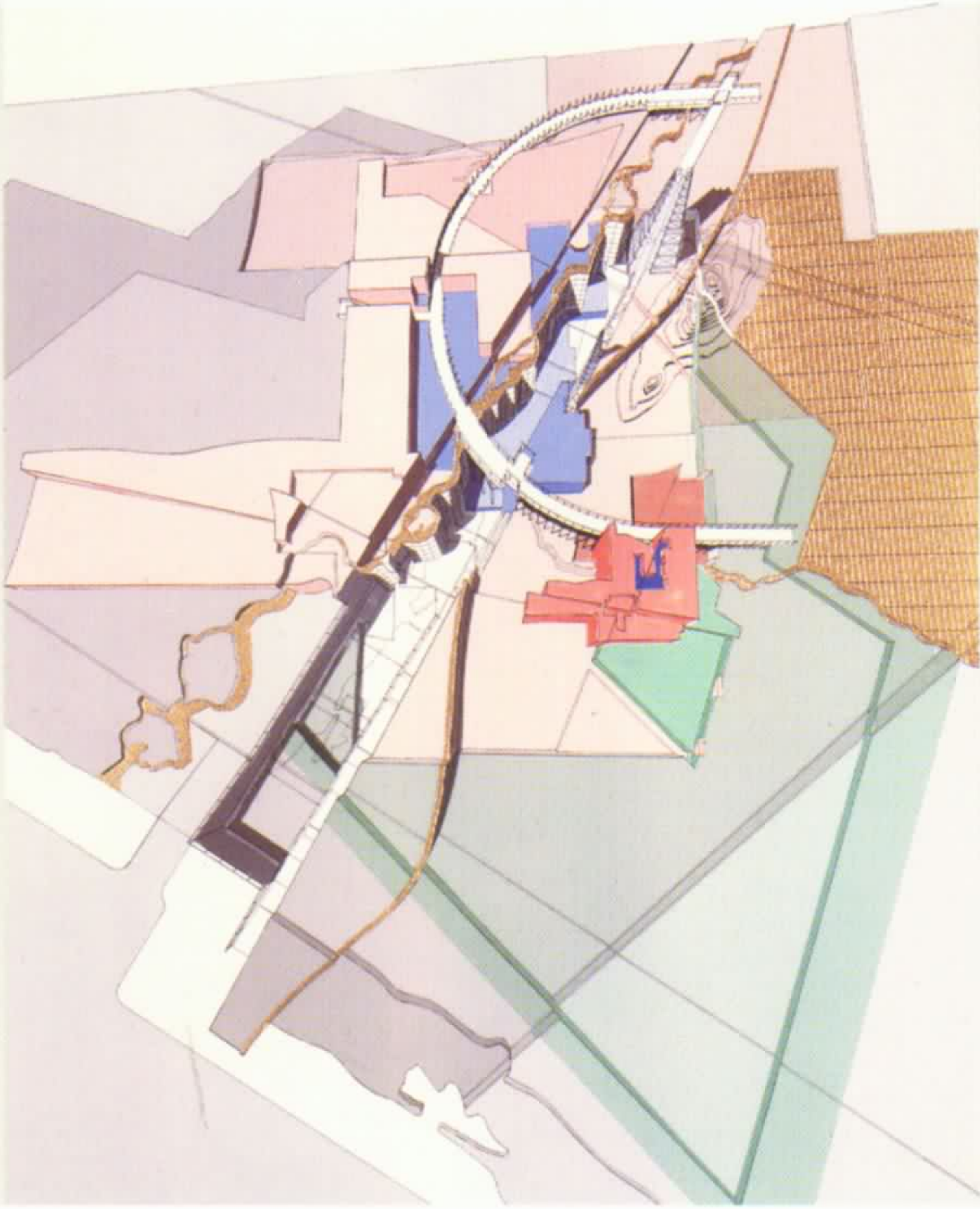
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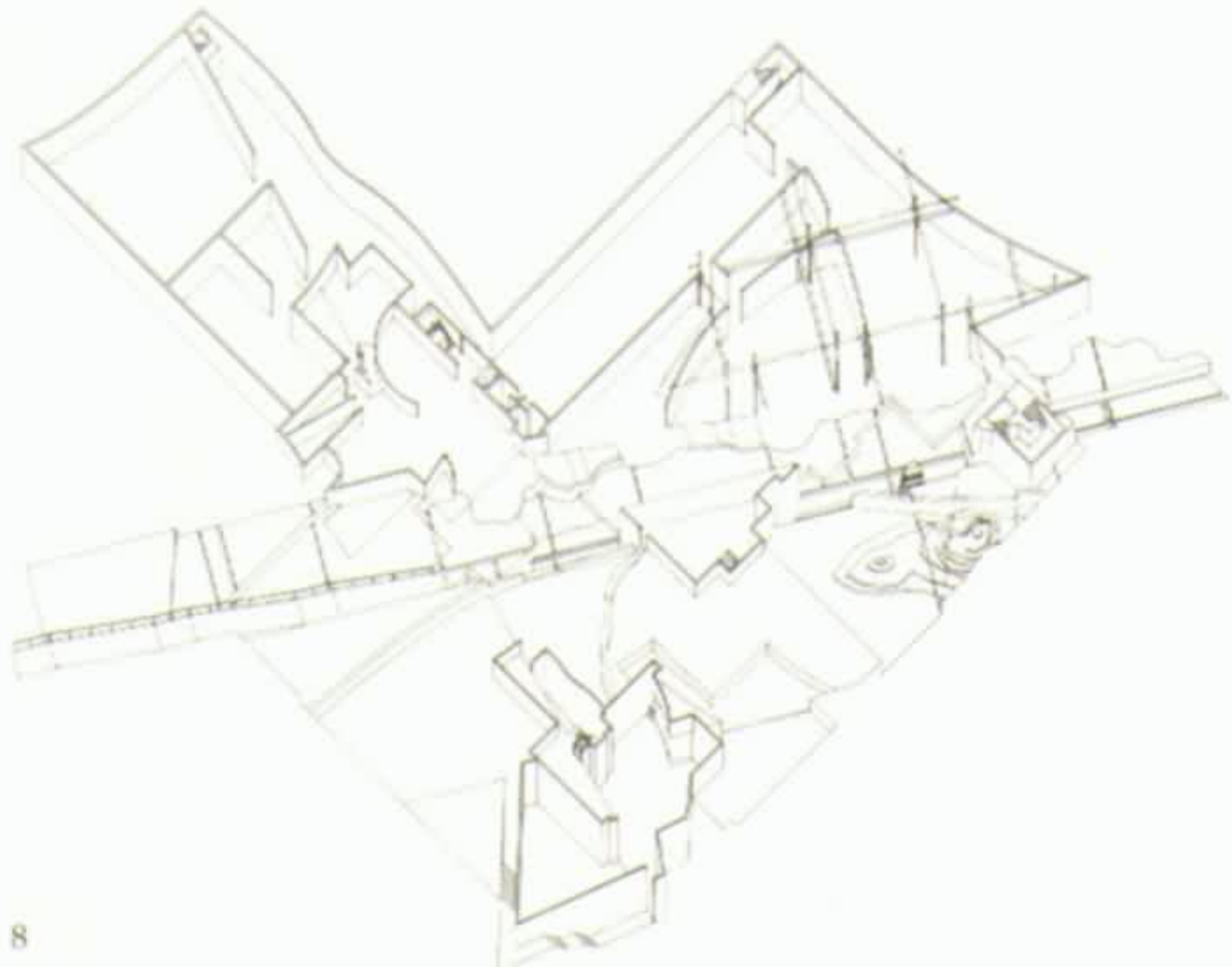
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Wexner Center for the Visual Arts and Fine Arts Library

Design/Completion 1983/1989

Columbus, Ohio

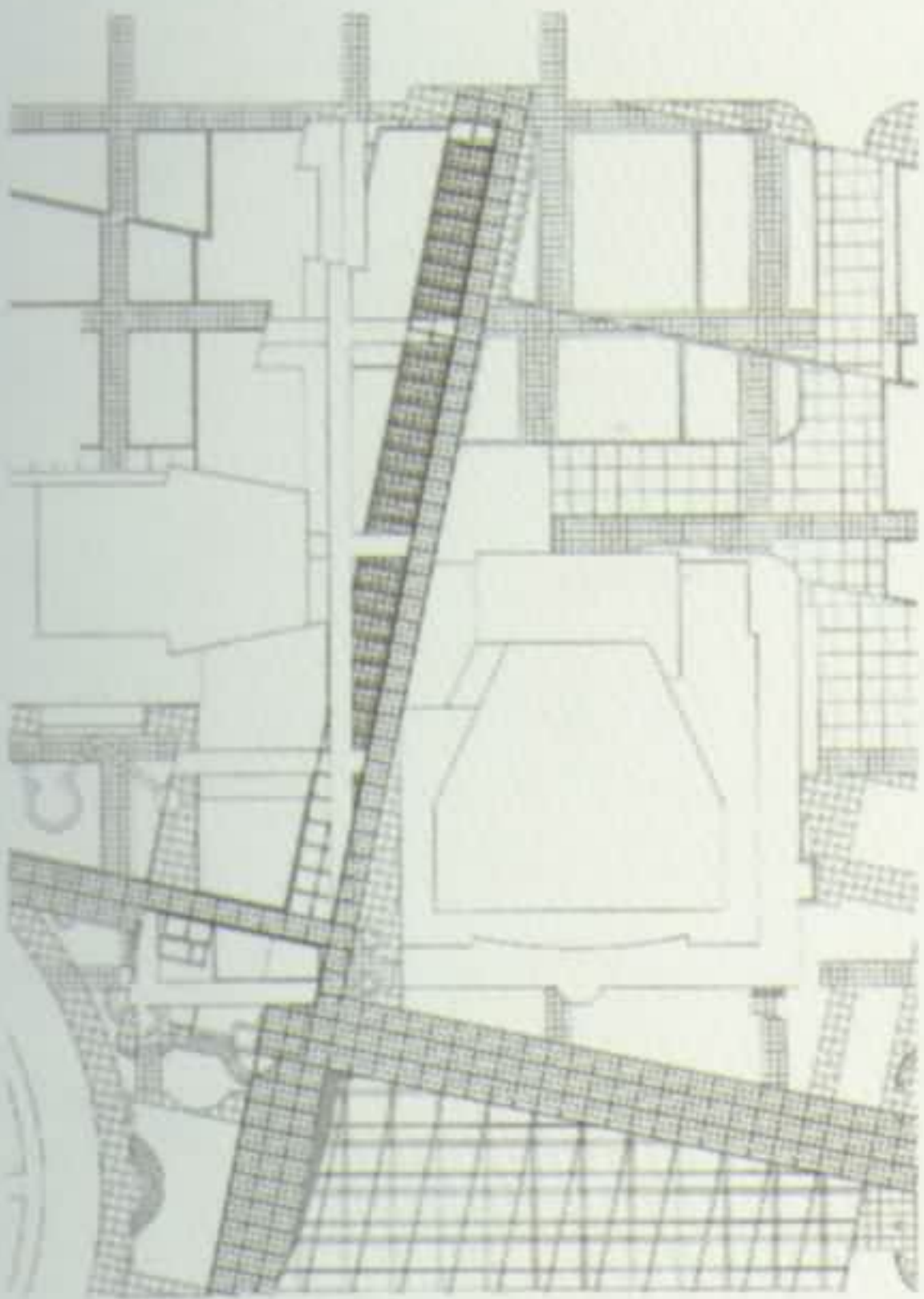
The Ohio State University, State of Ohio

140,000 square feet

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

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





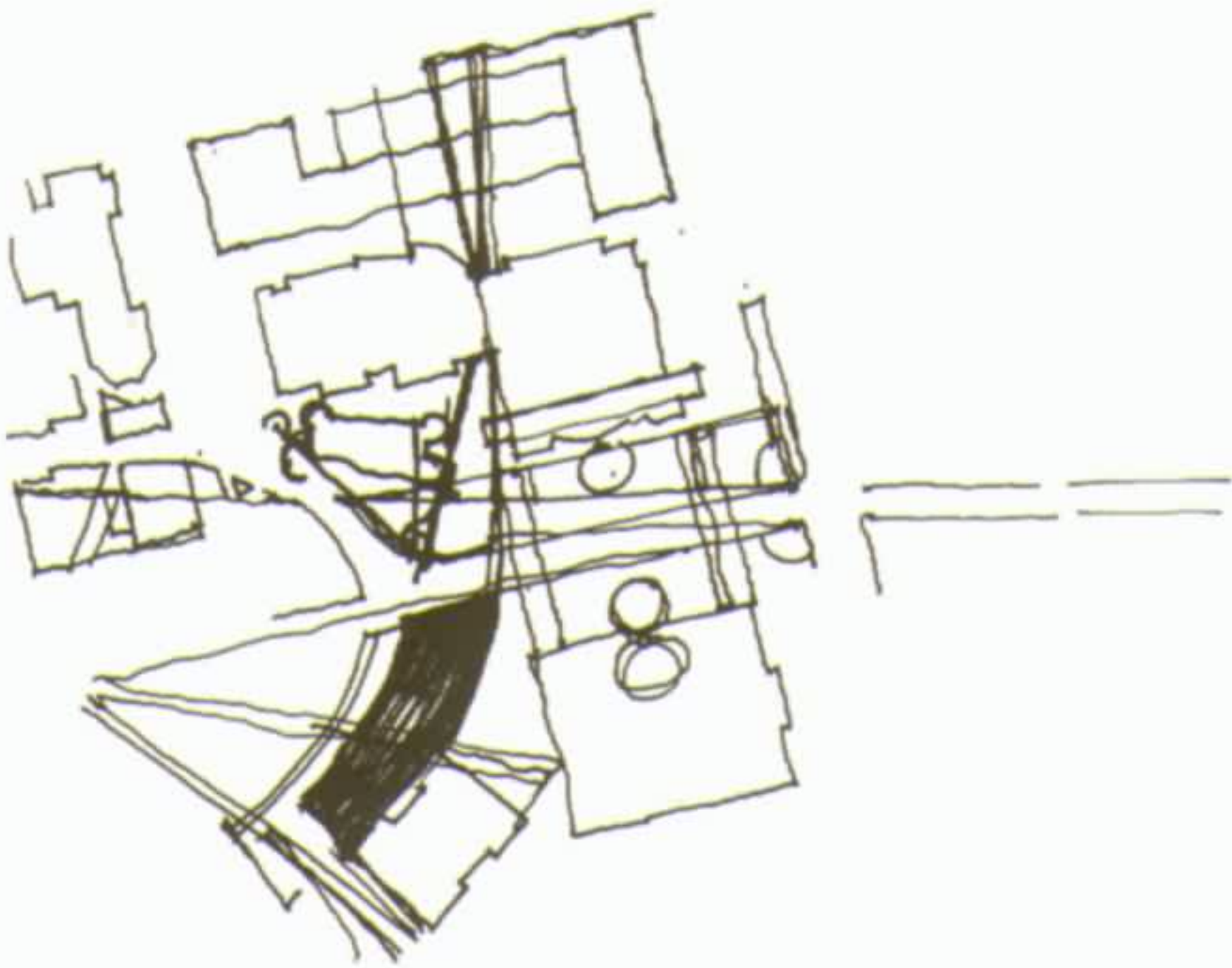
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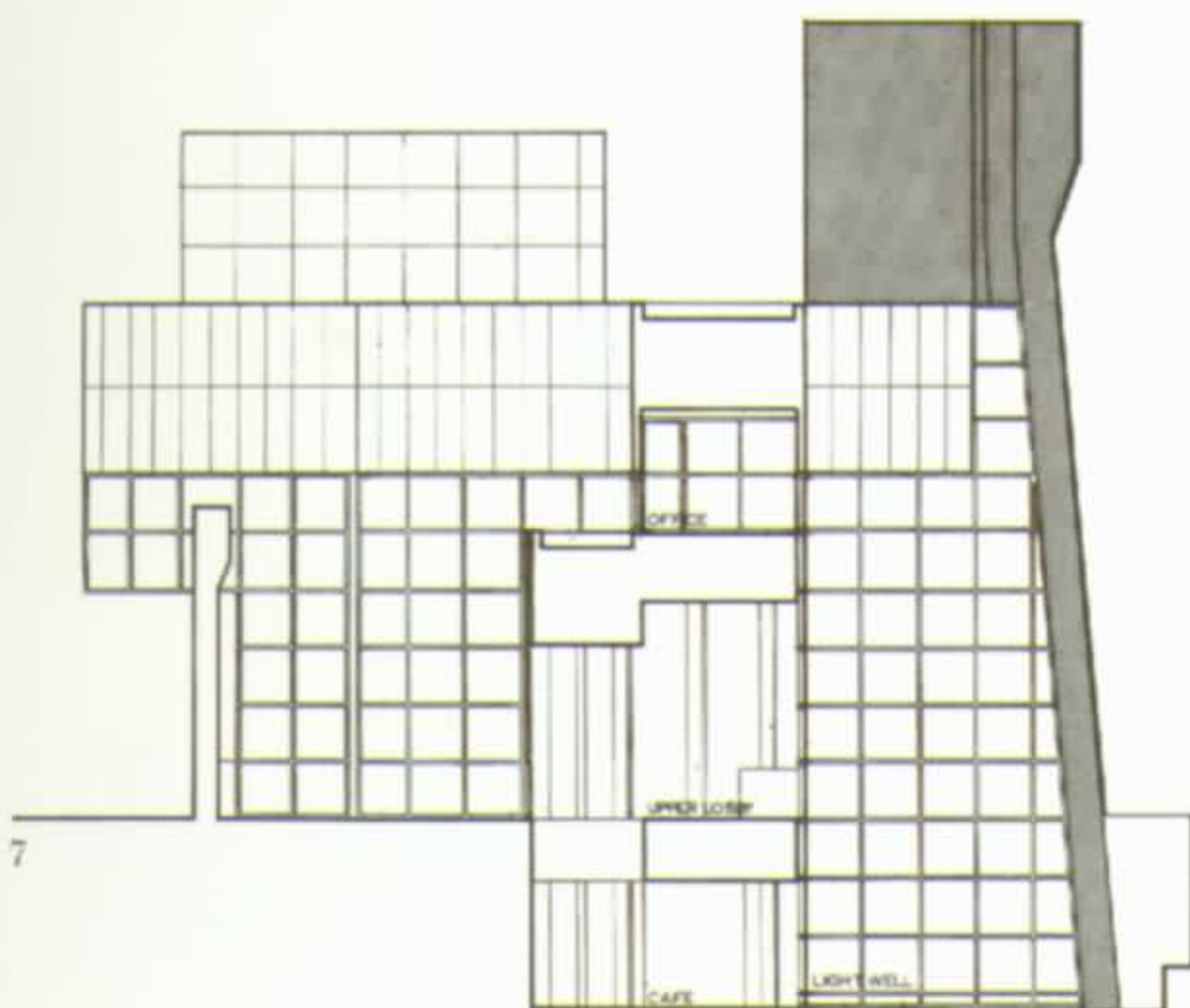
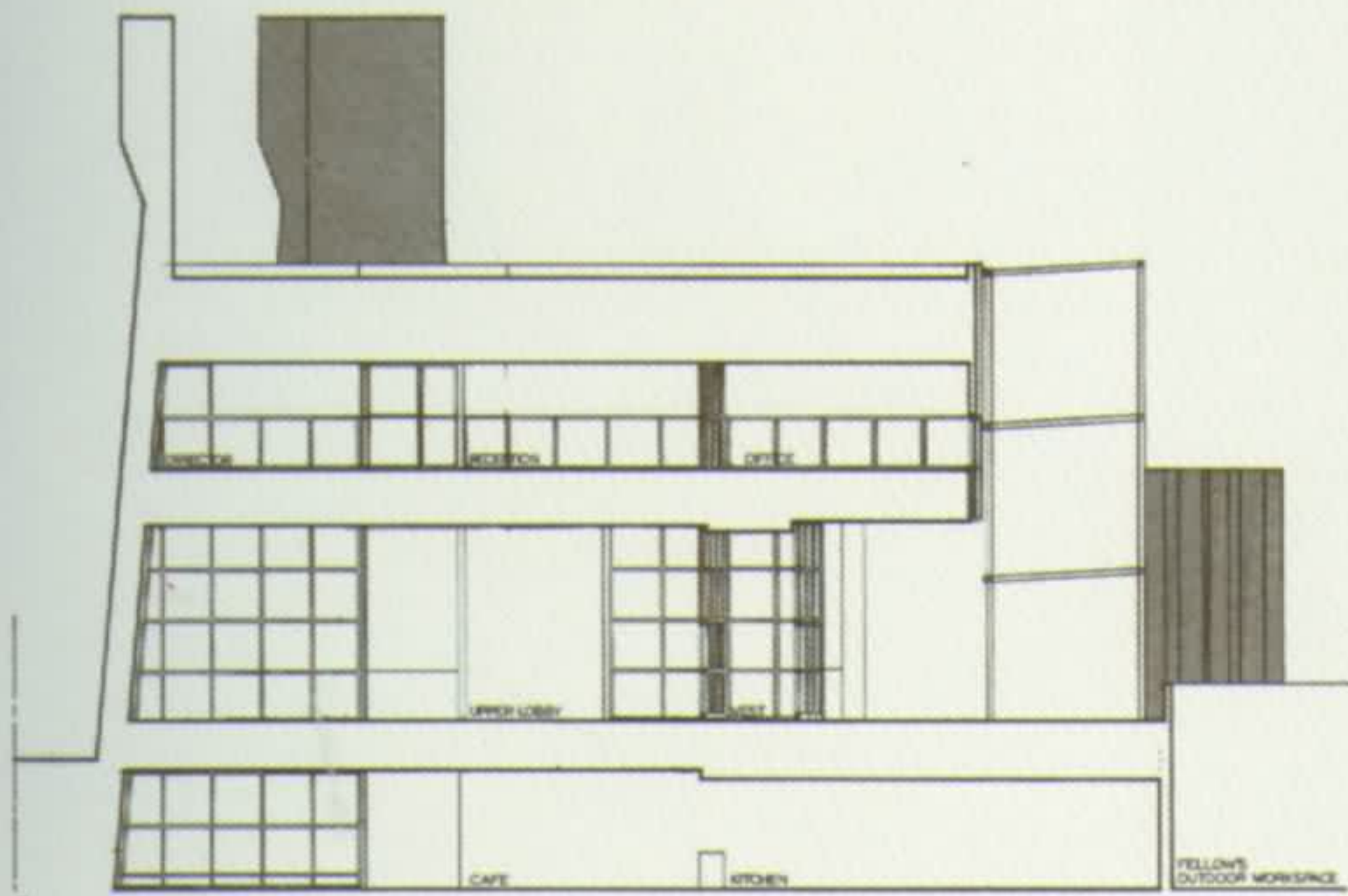
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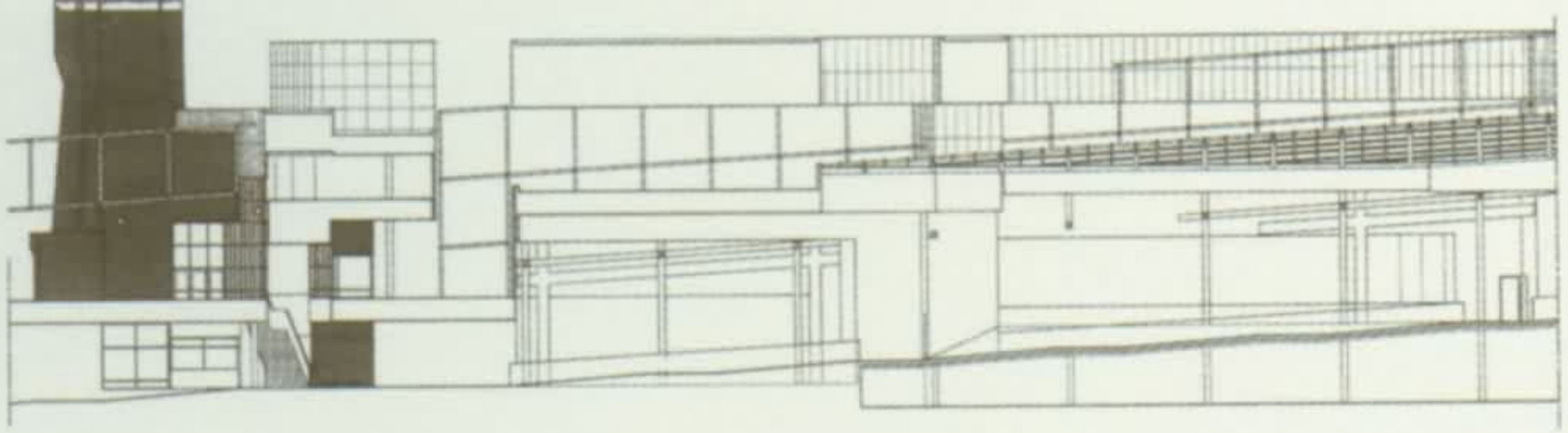
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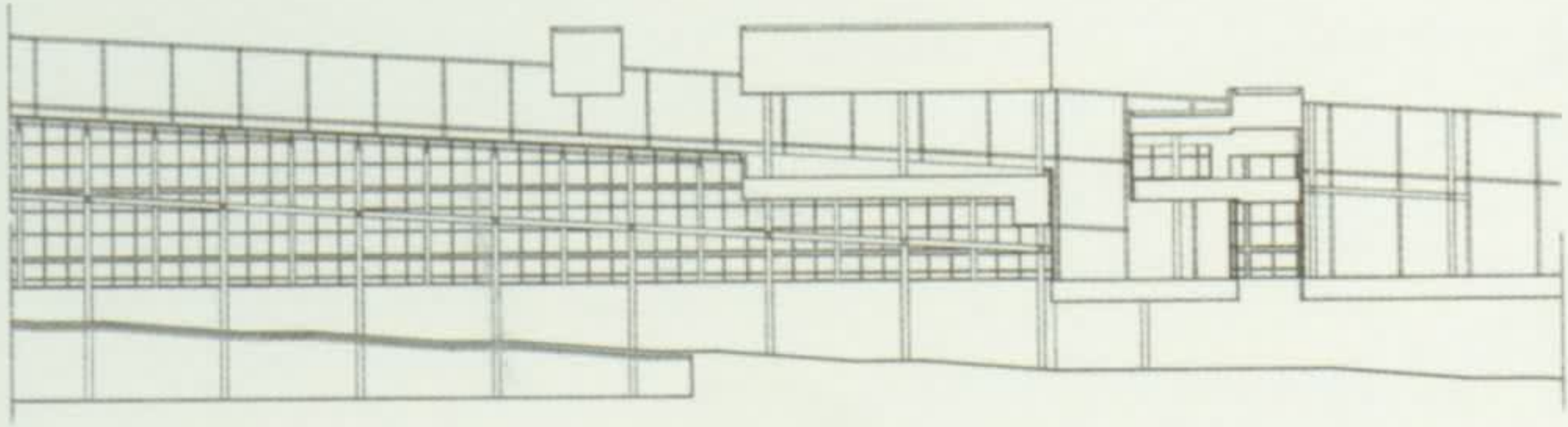
- 4 View from the south-east
- 5 Conceptual sketch
- 6 Section through lobby and offices, view from the south
- 7 Section through upper lobby and moat, view from the south
- 8 Scaffolding, detail view from the south-east
- 9 Scaffolding, detail view from the south



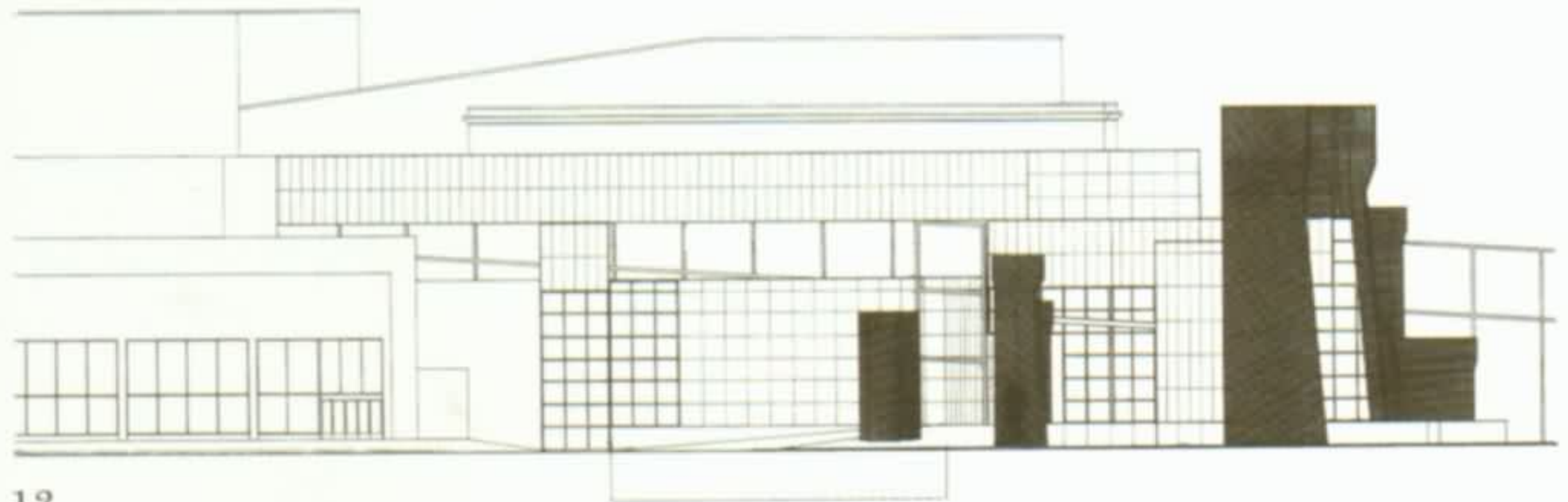




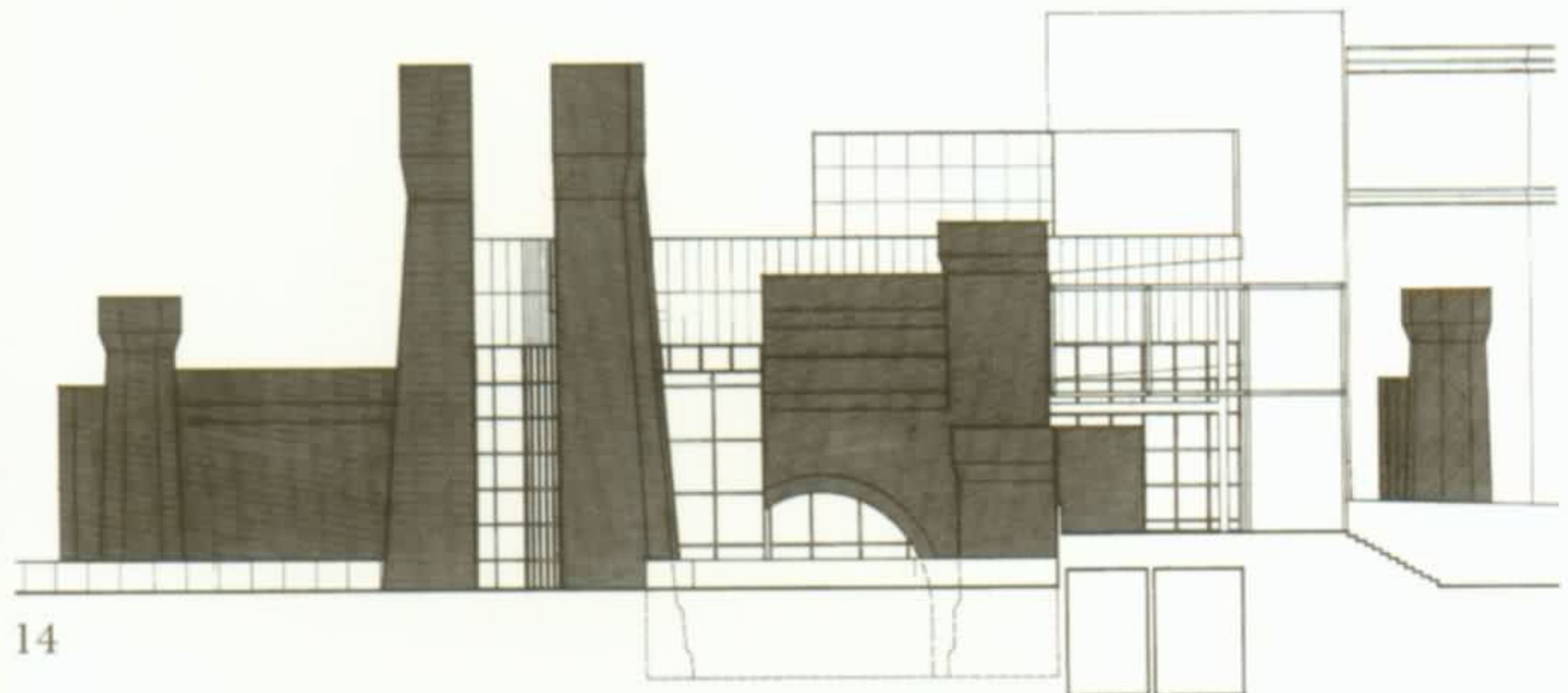
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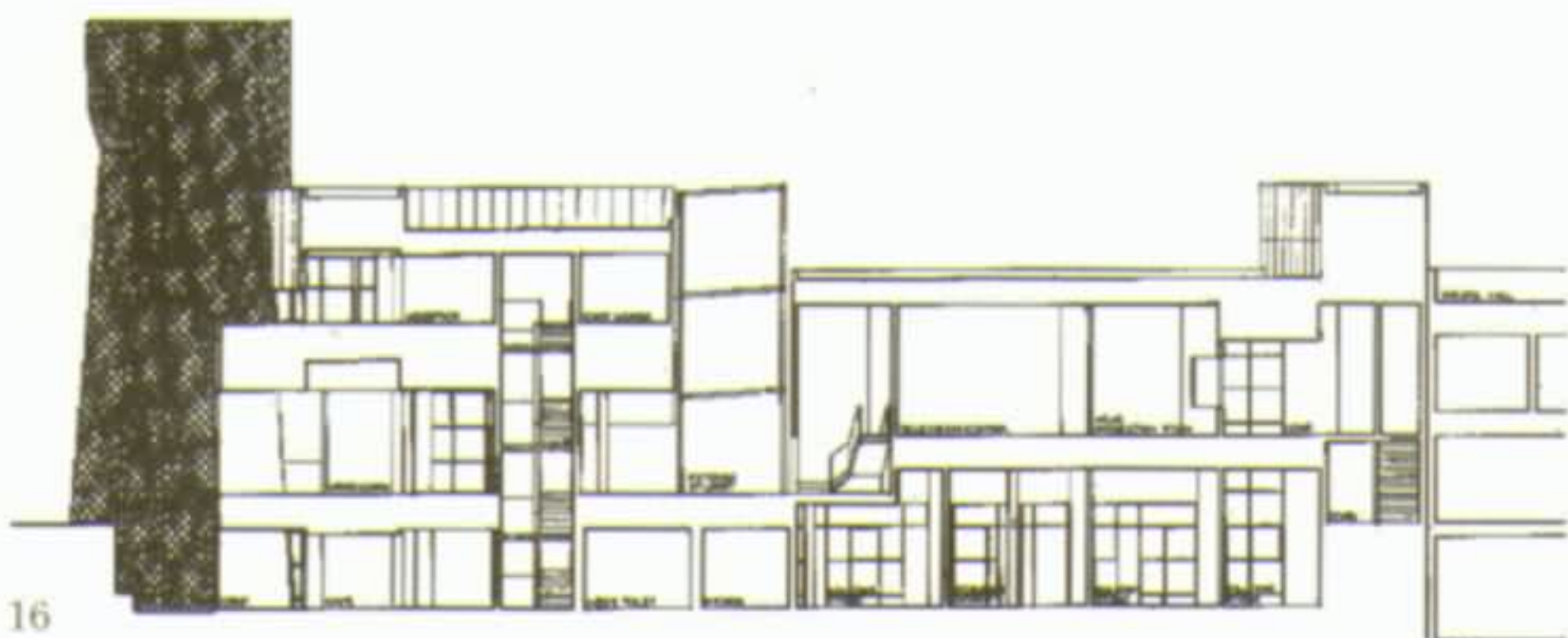
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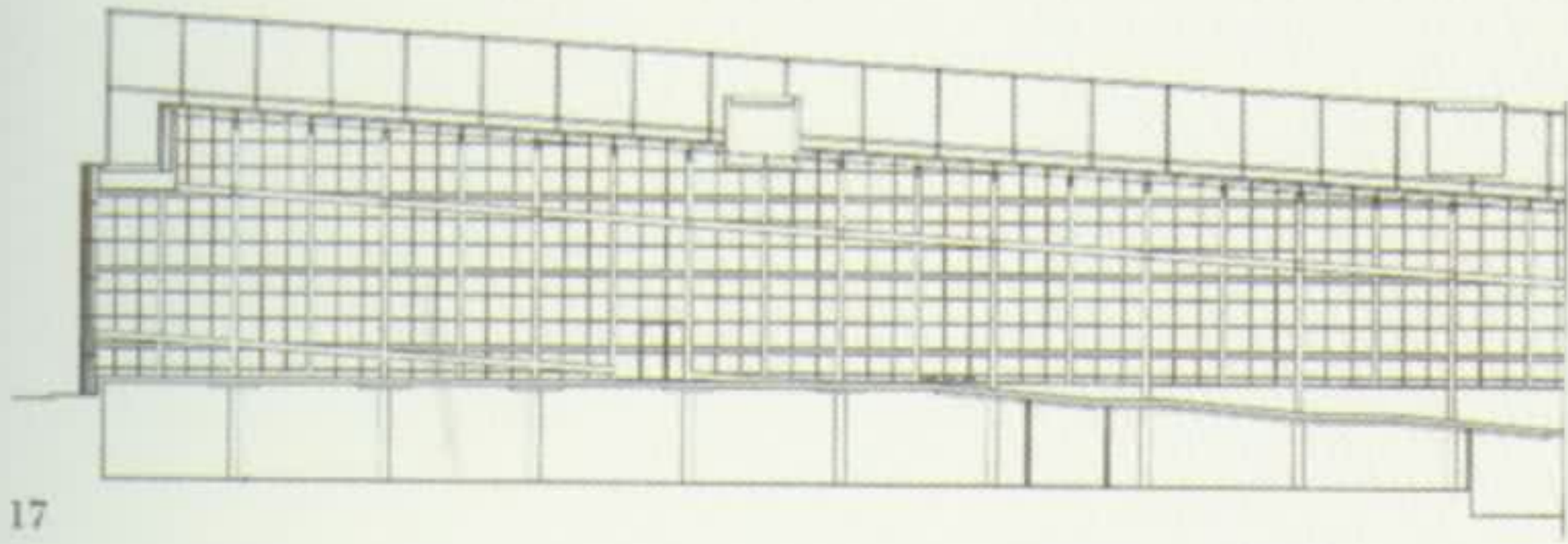


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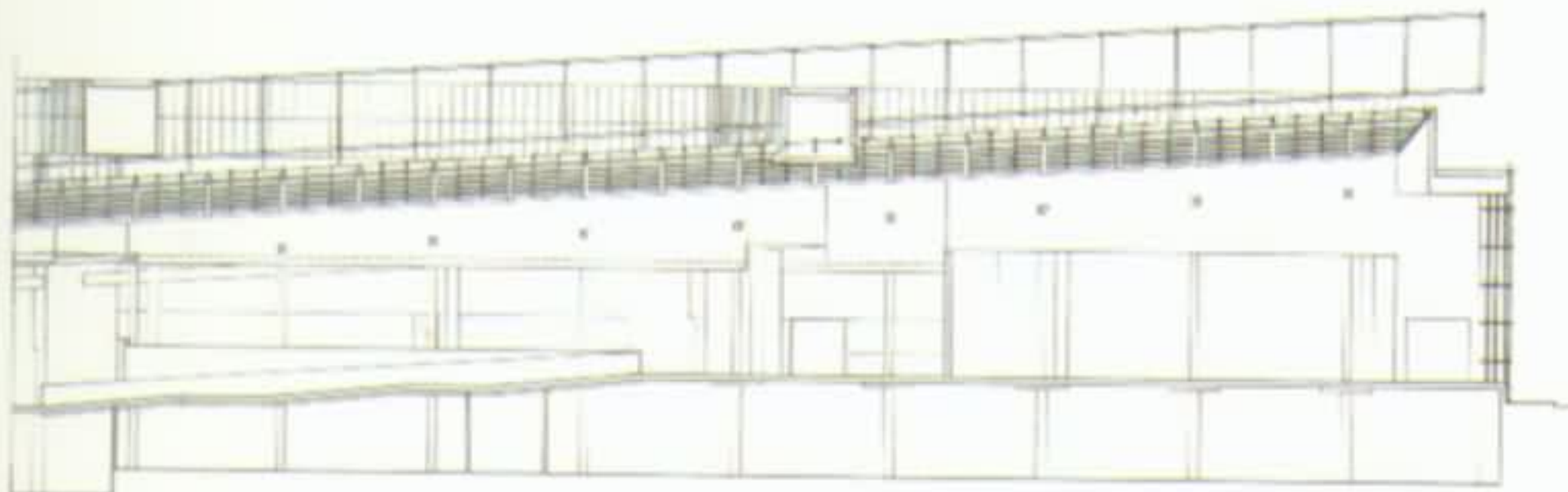


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- 15 Detail view
- 16 Section through lobby, view from the east
- 17 Section through gallery ramp, view from the west
- 18 Section through gallery ramp, view from the east
- 19 Gallery, view from the north
- 20 Black-box theater



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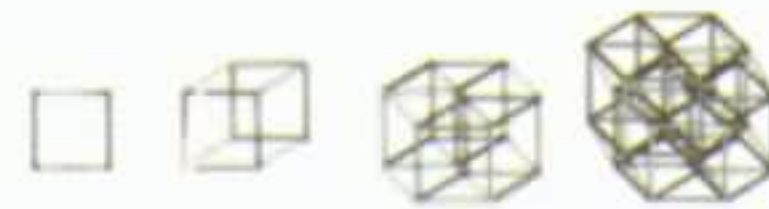
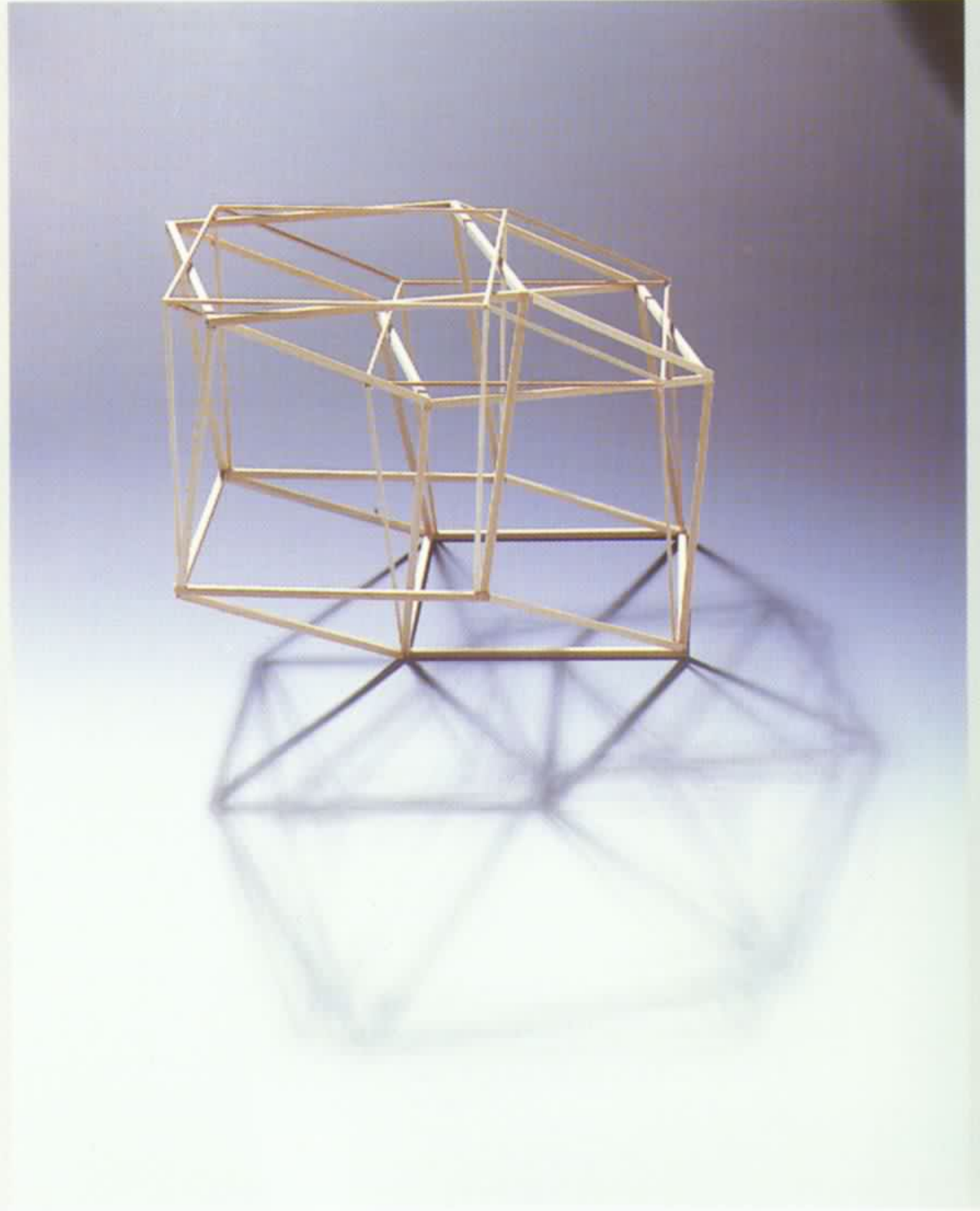
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Carnegie Mellon Research Institute

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

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

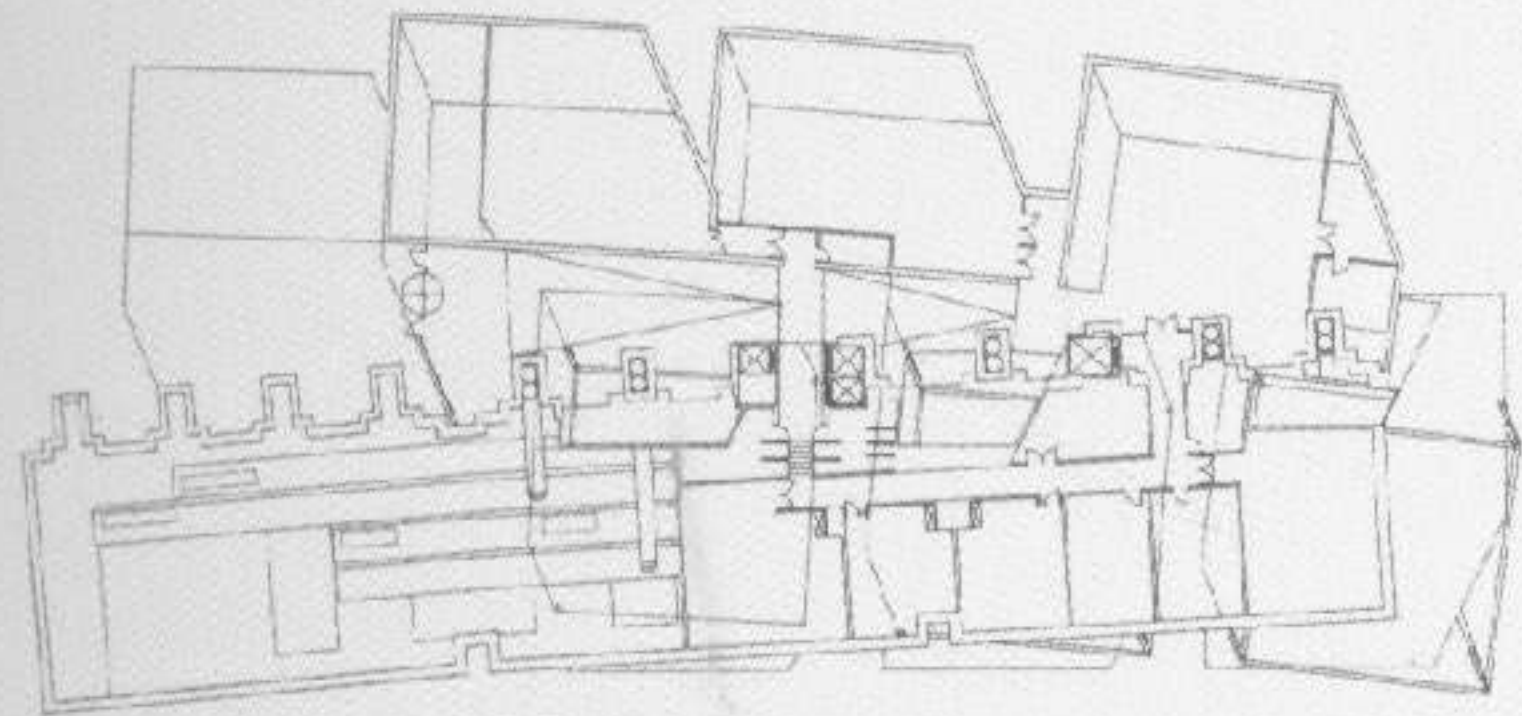
The fundamental structure for this development is the "Boolean cube," a geometric model for computer processing. Each building is made up of pairs of cubes. Each pair contains two solid cubes and two frame cubes corresponding to office and laboratory modules. Each pair can be seen as containing the inverse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



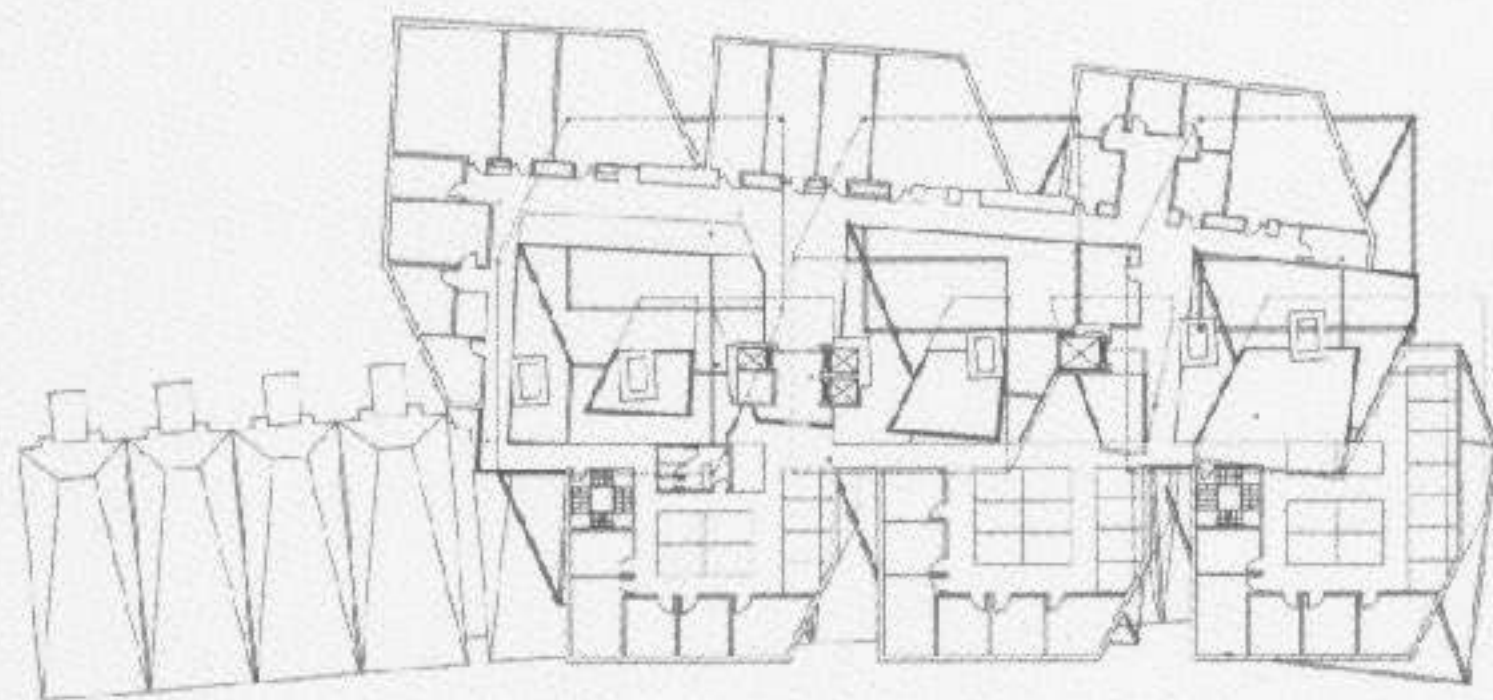
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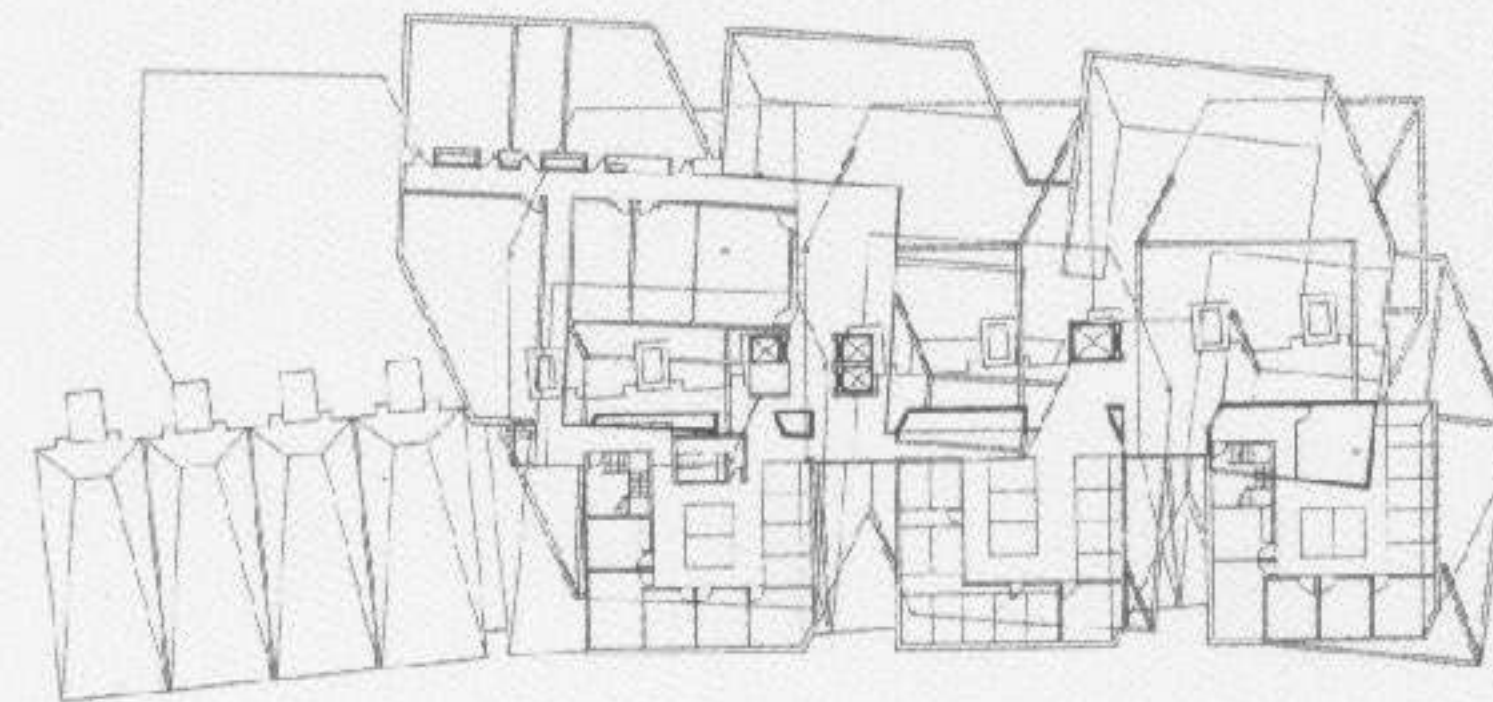
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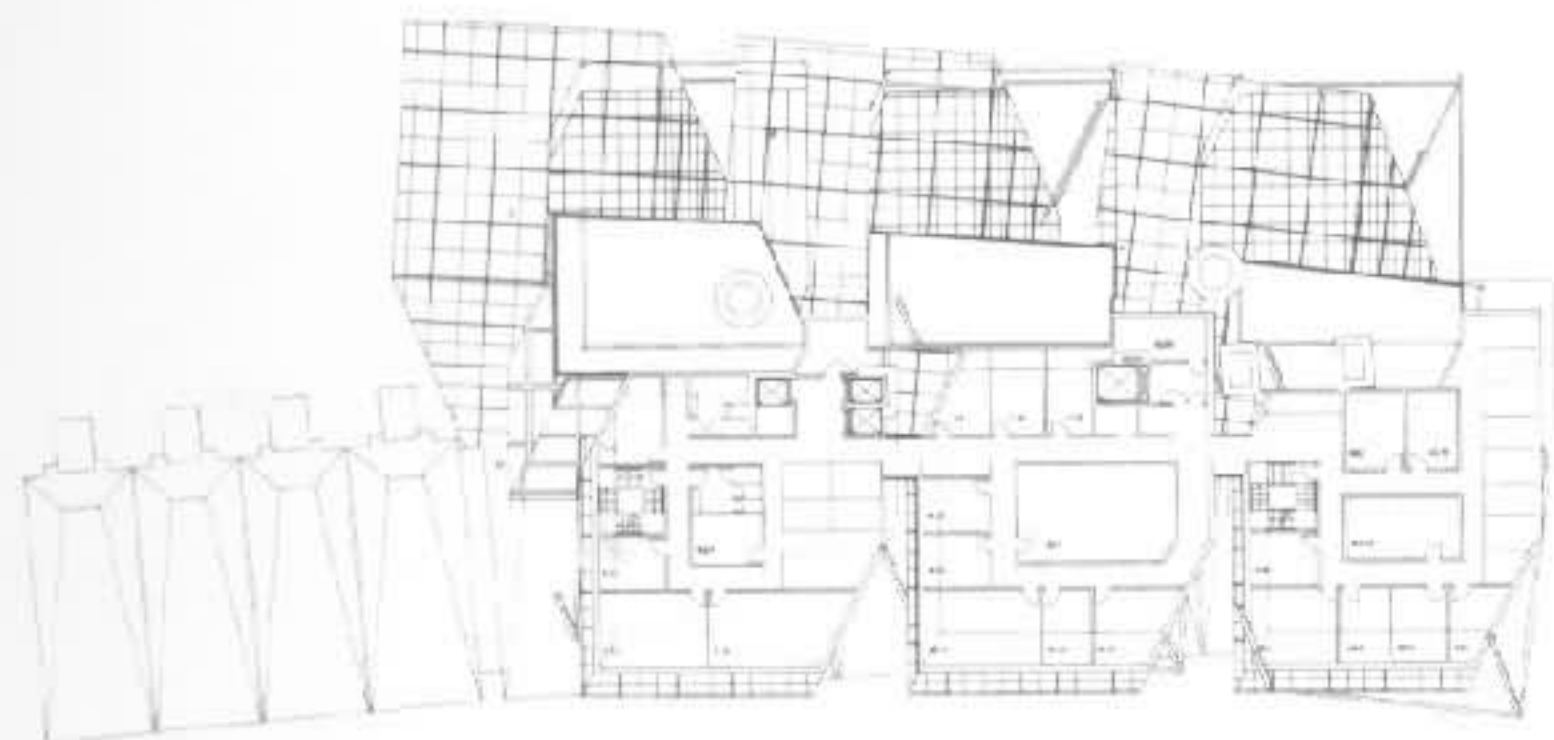
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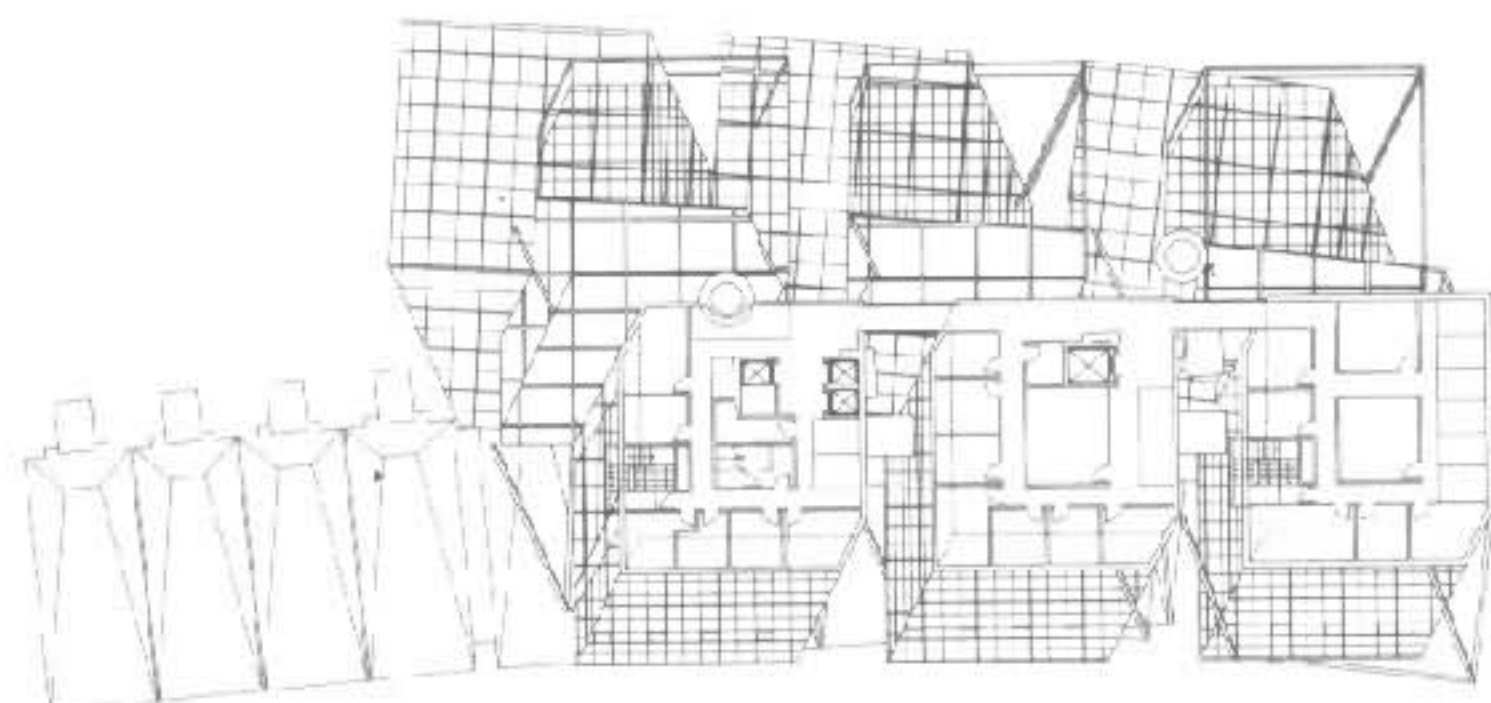
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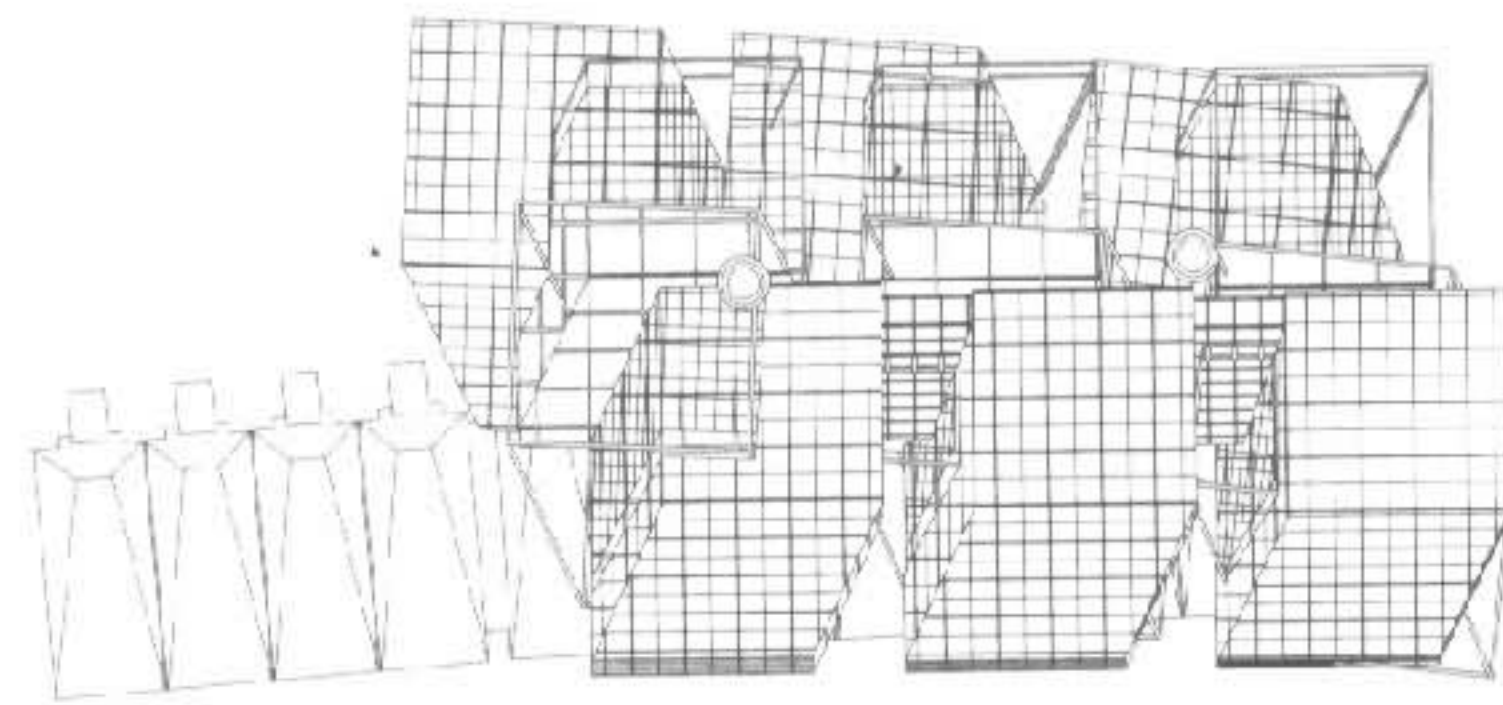
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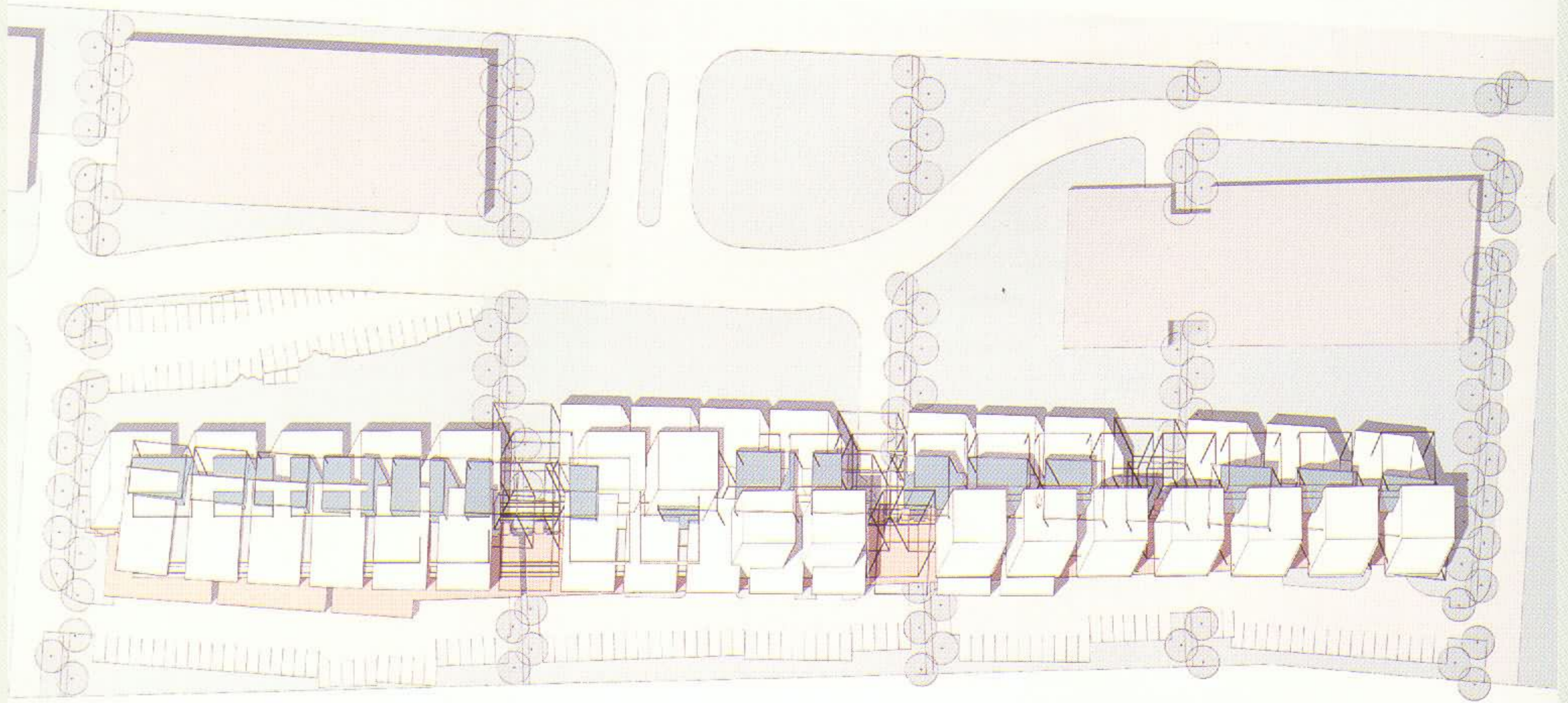
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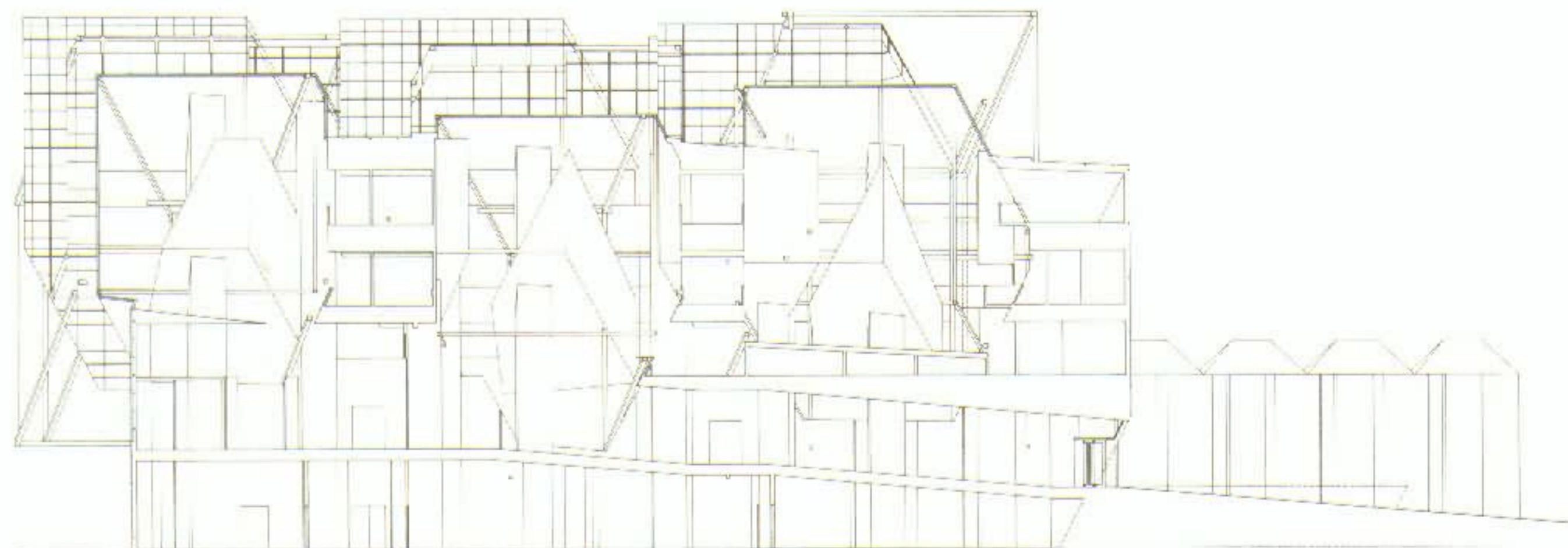
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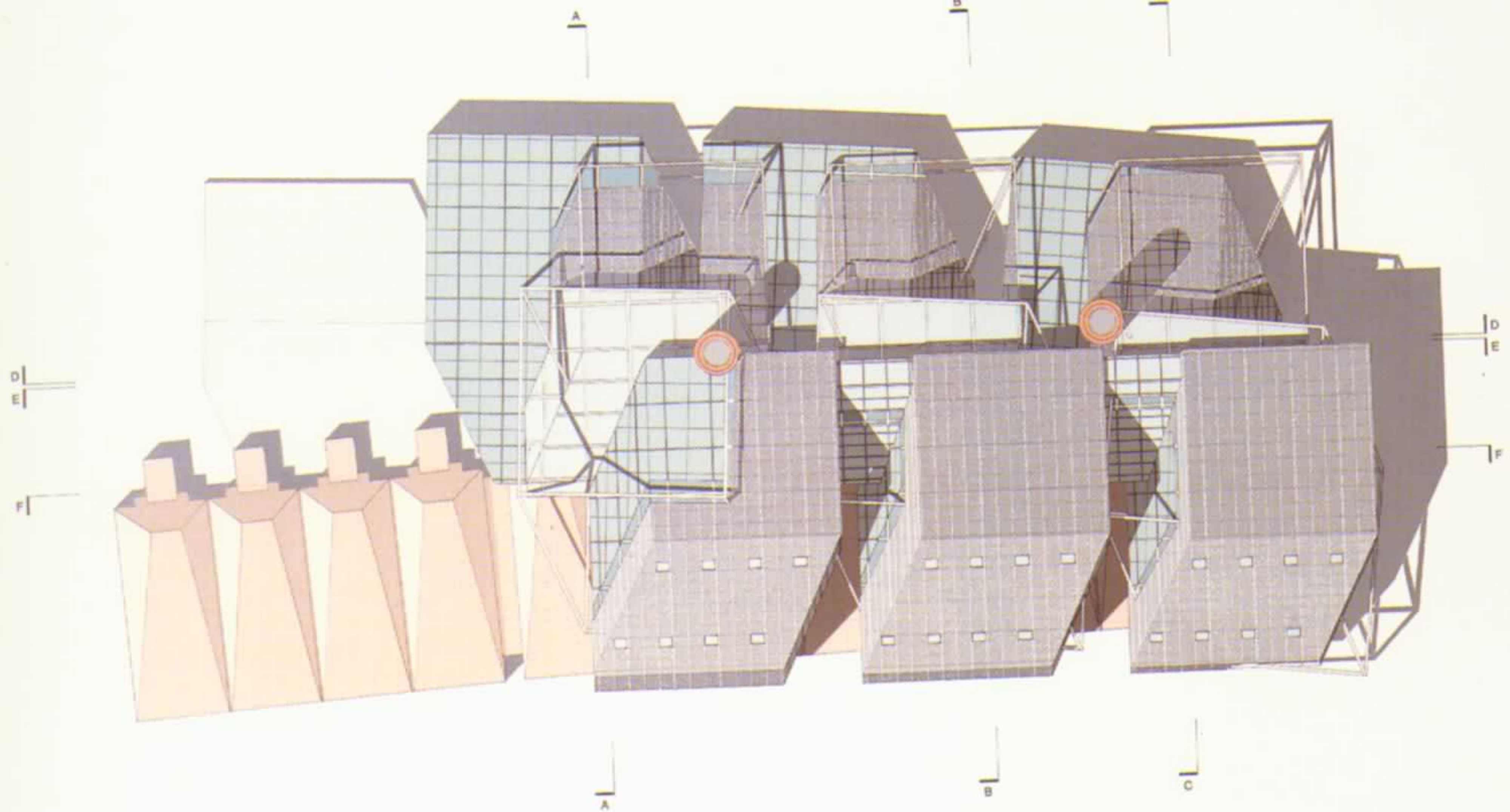


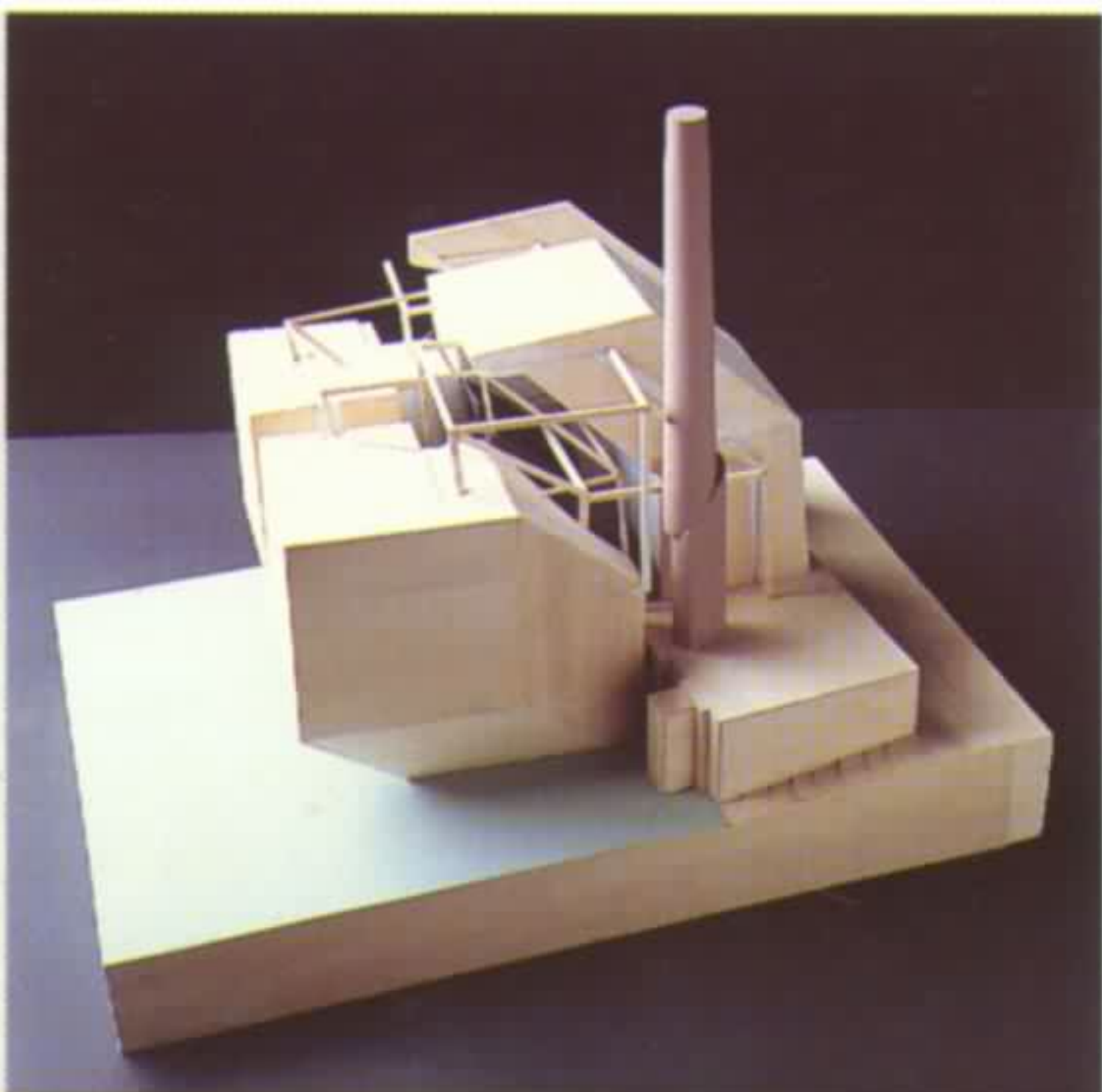
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MRI
COF LEVEL SITE PLAN



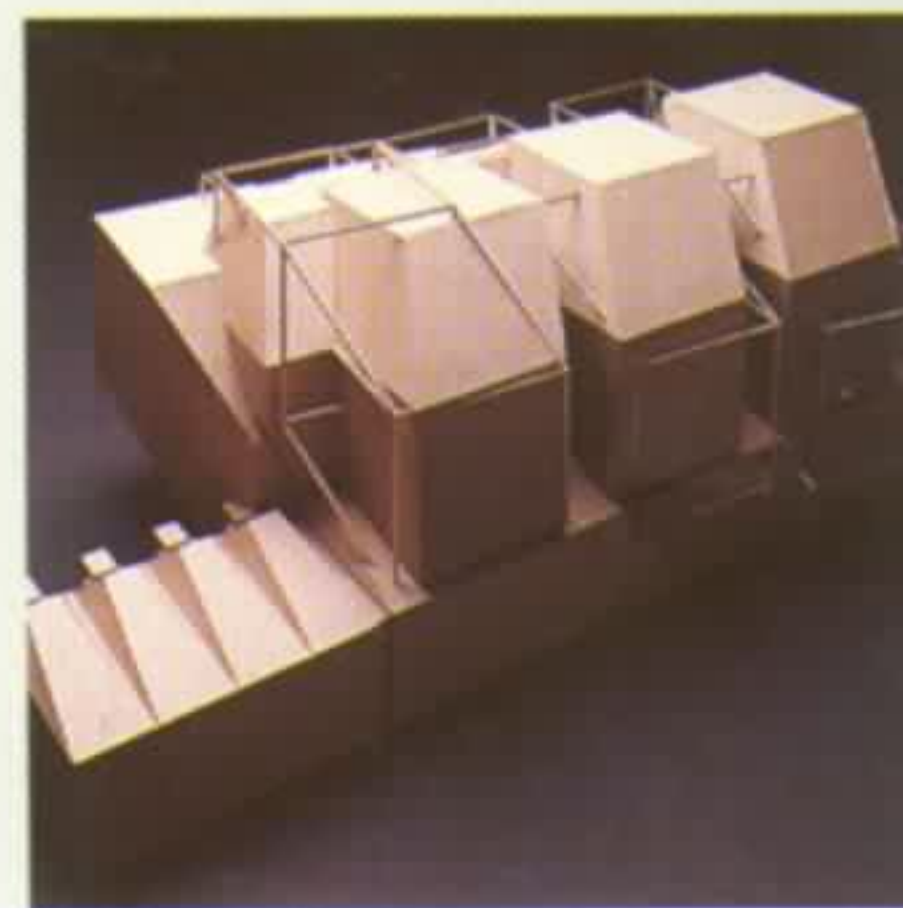
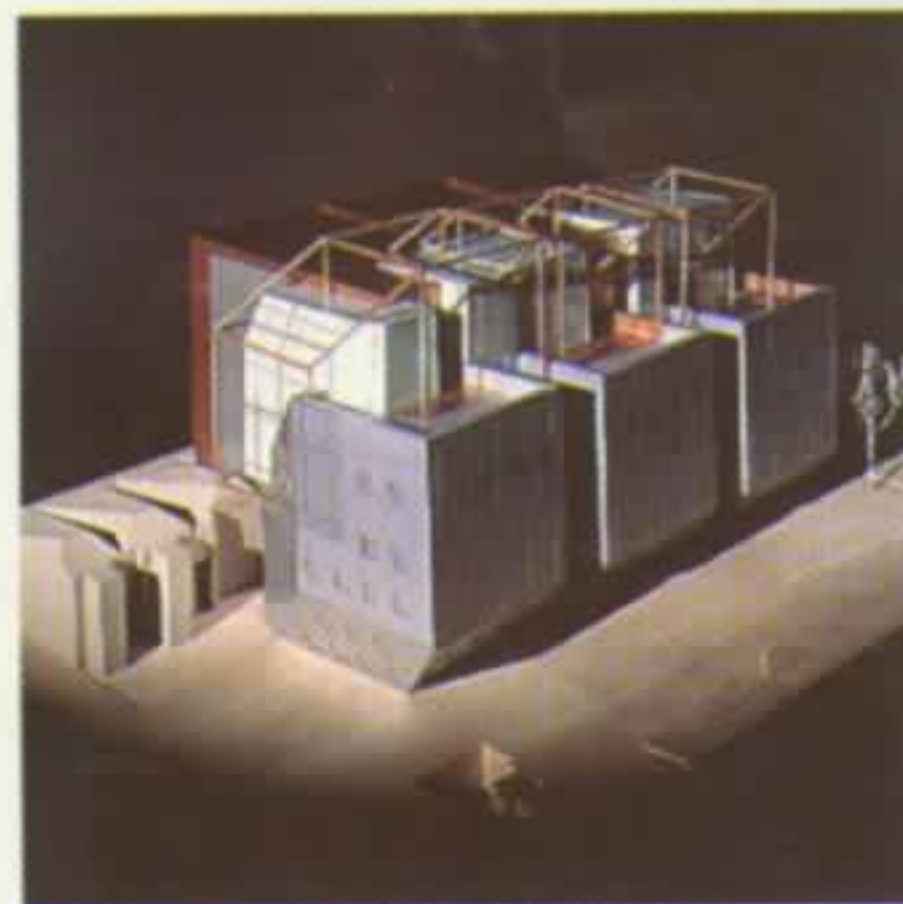
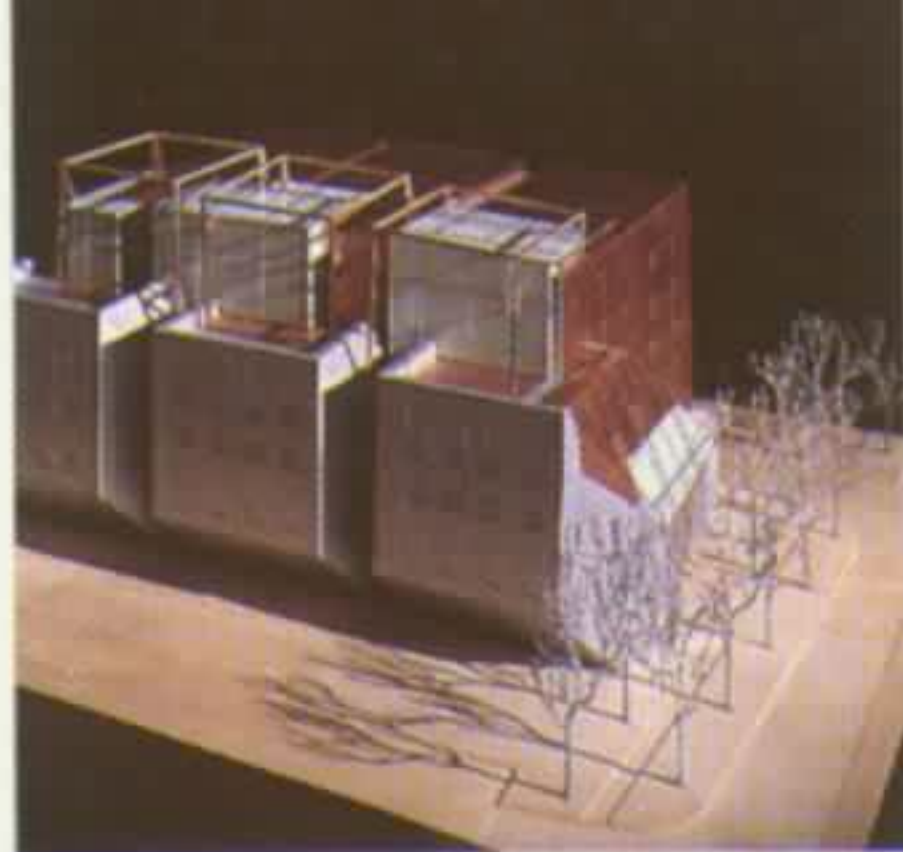
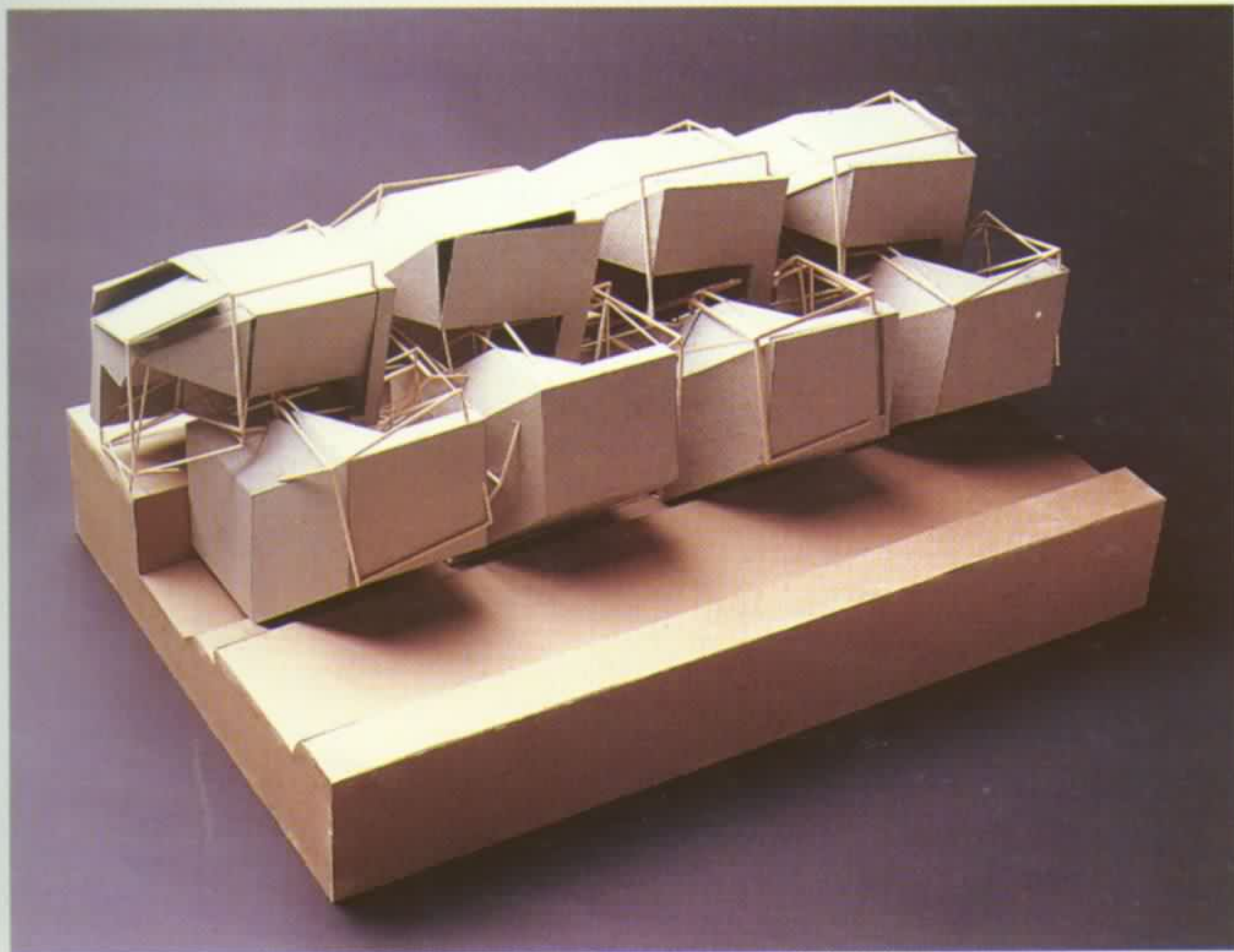




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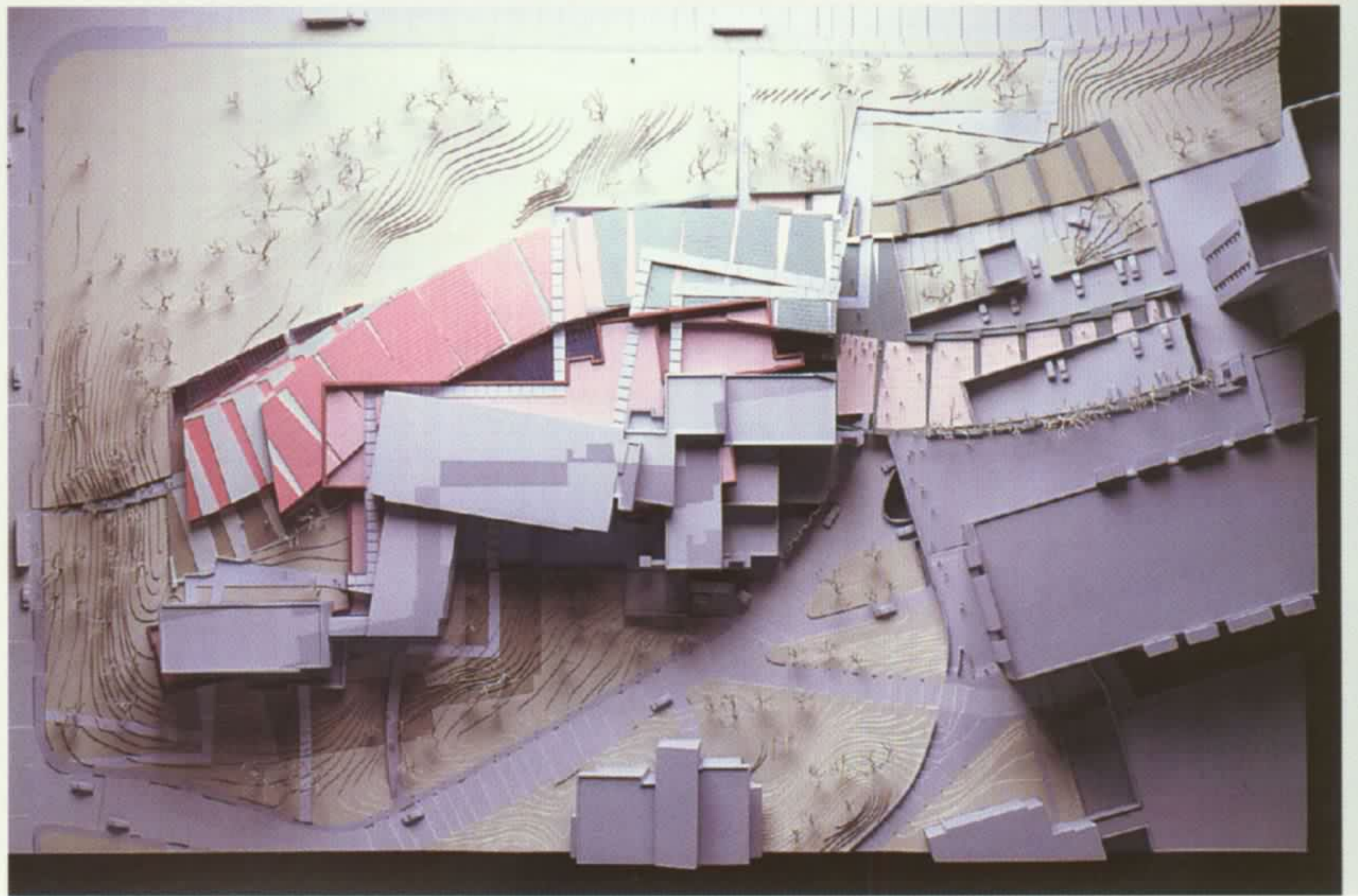


Aronoff Center for Design and Art

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

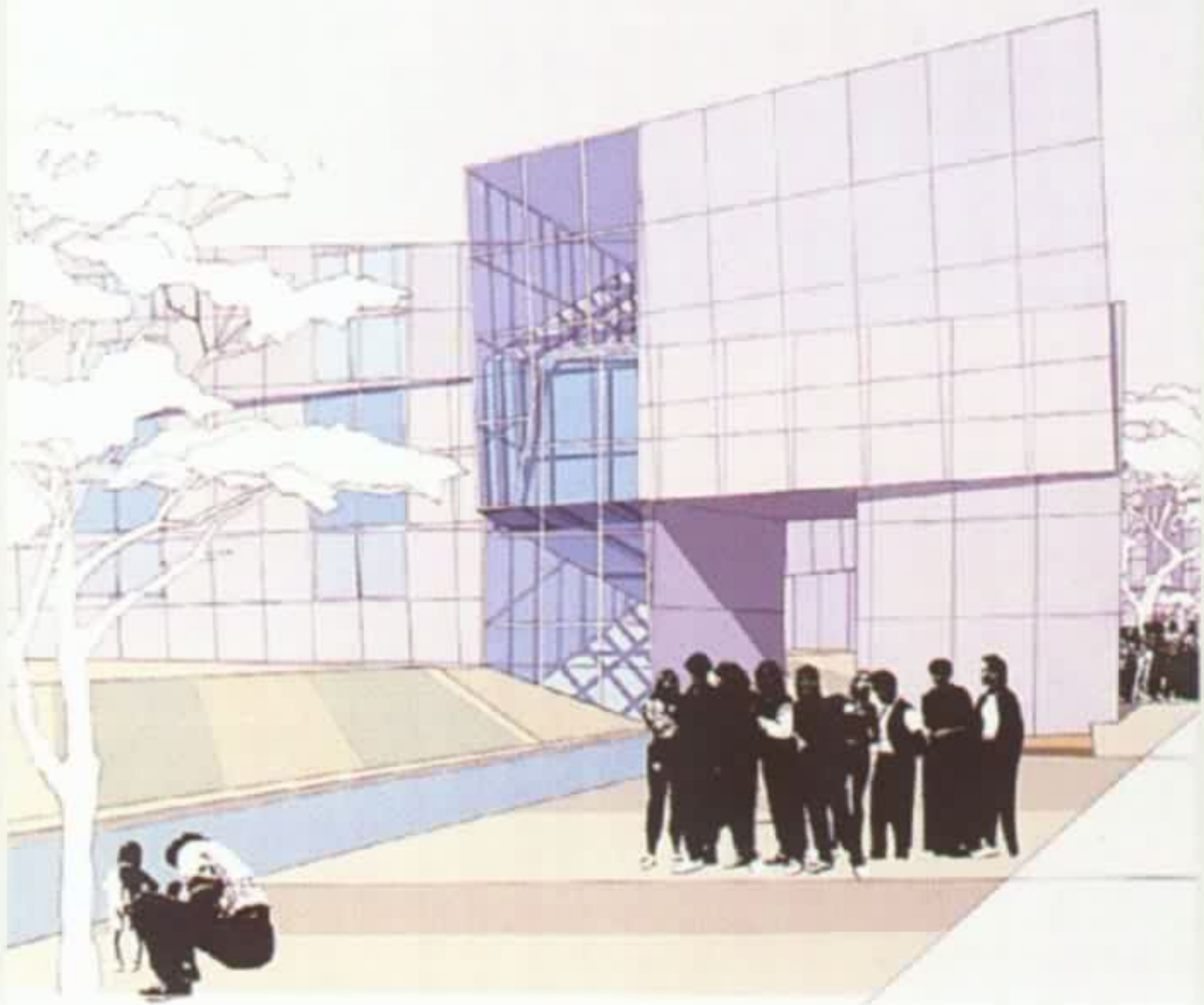
Design disciplines must assume a more important role in our media-dominated age of information than ever before. The Aronoff Center for Design and Art is programmed to be a model for this kind of leadership. For this project, we had to reconceptualize what a building has to be in order to house such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

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

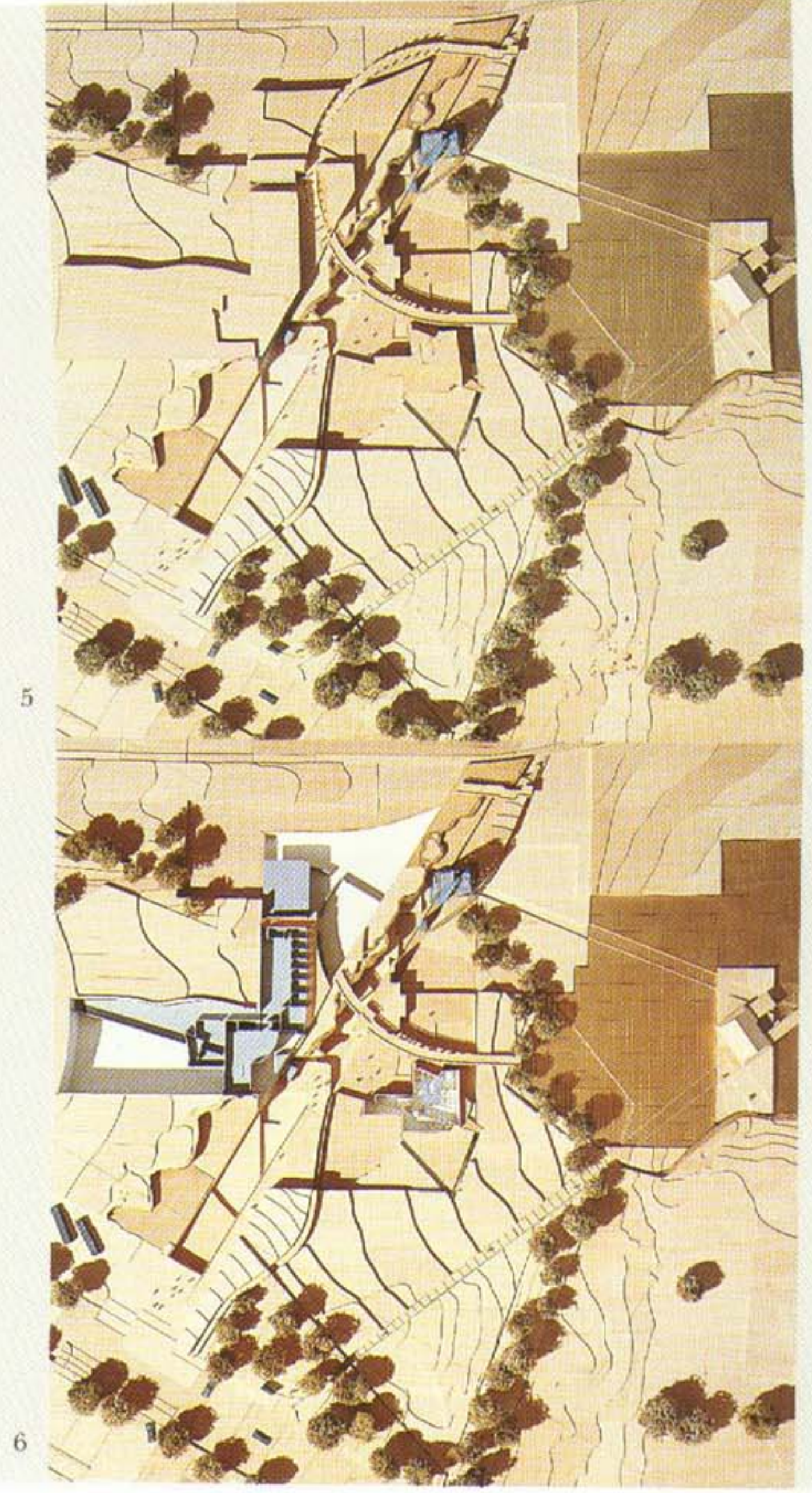
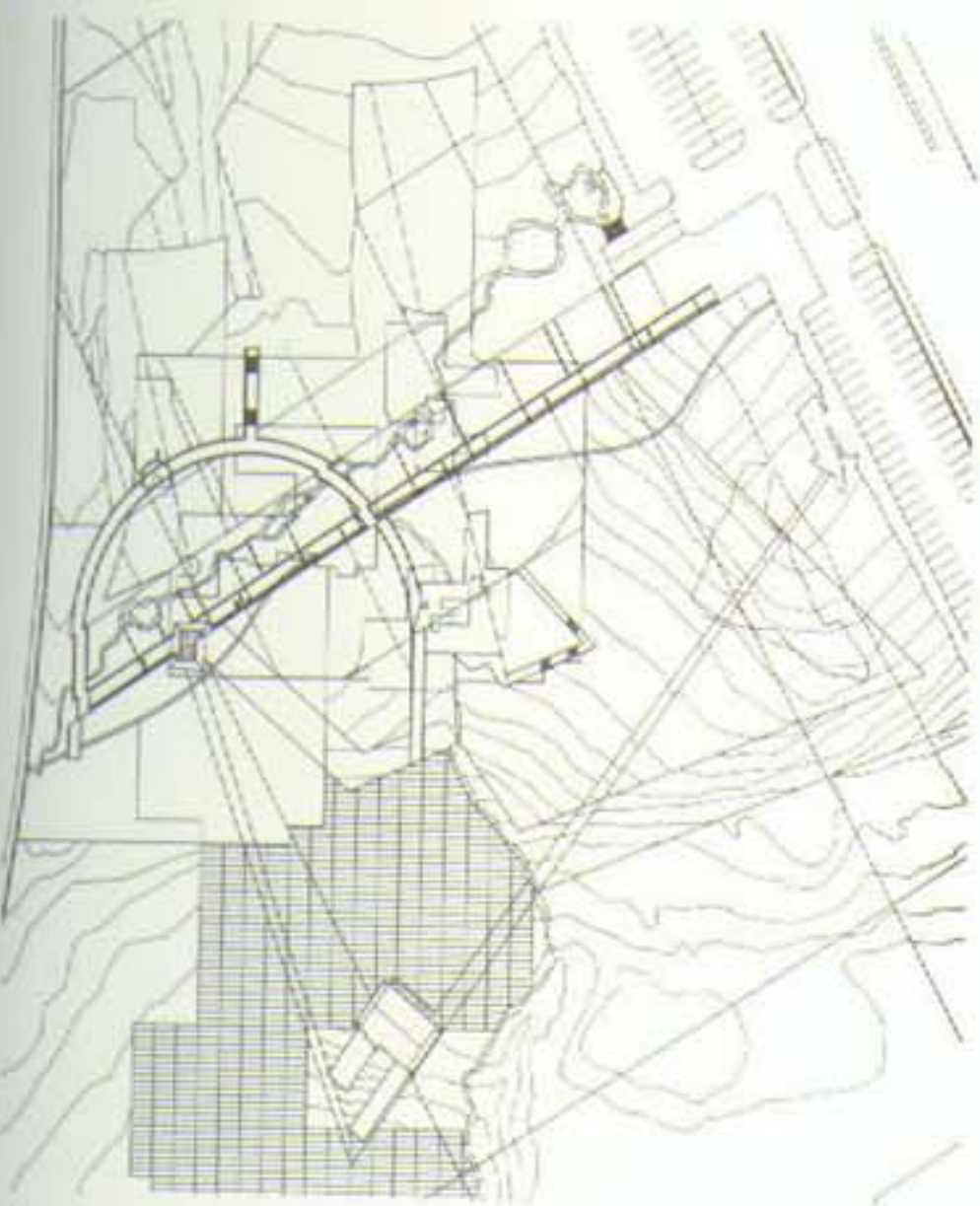
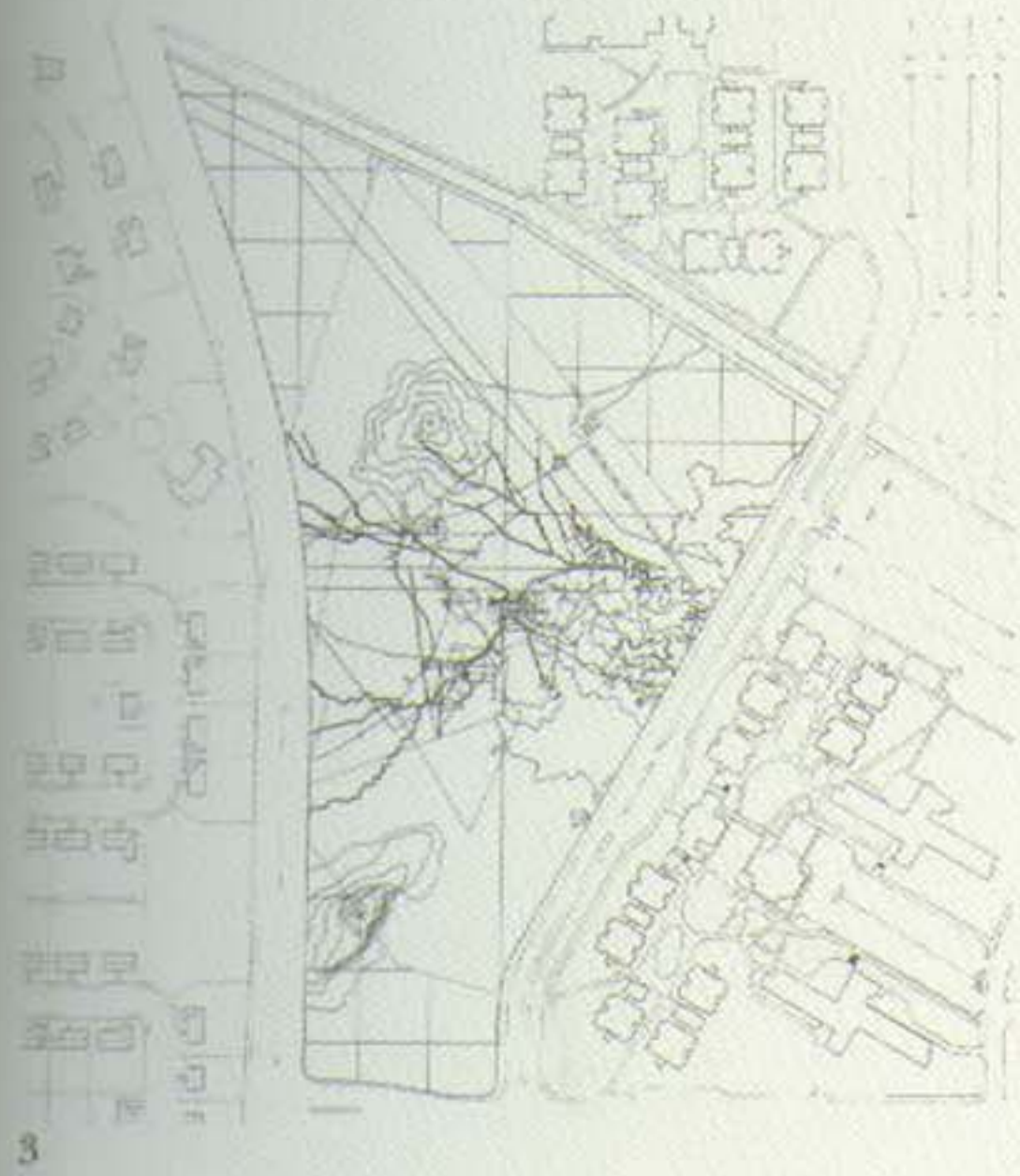


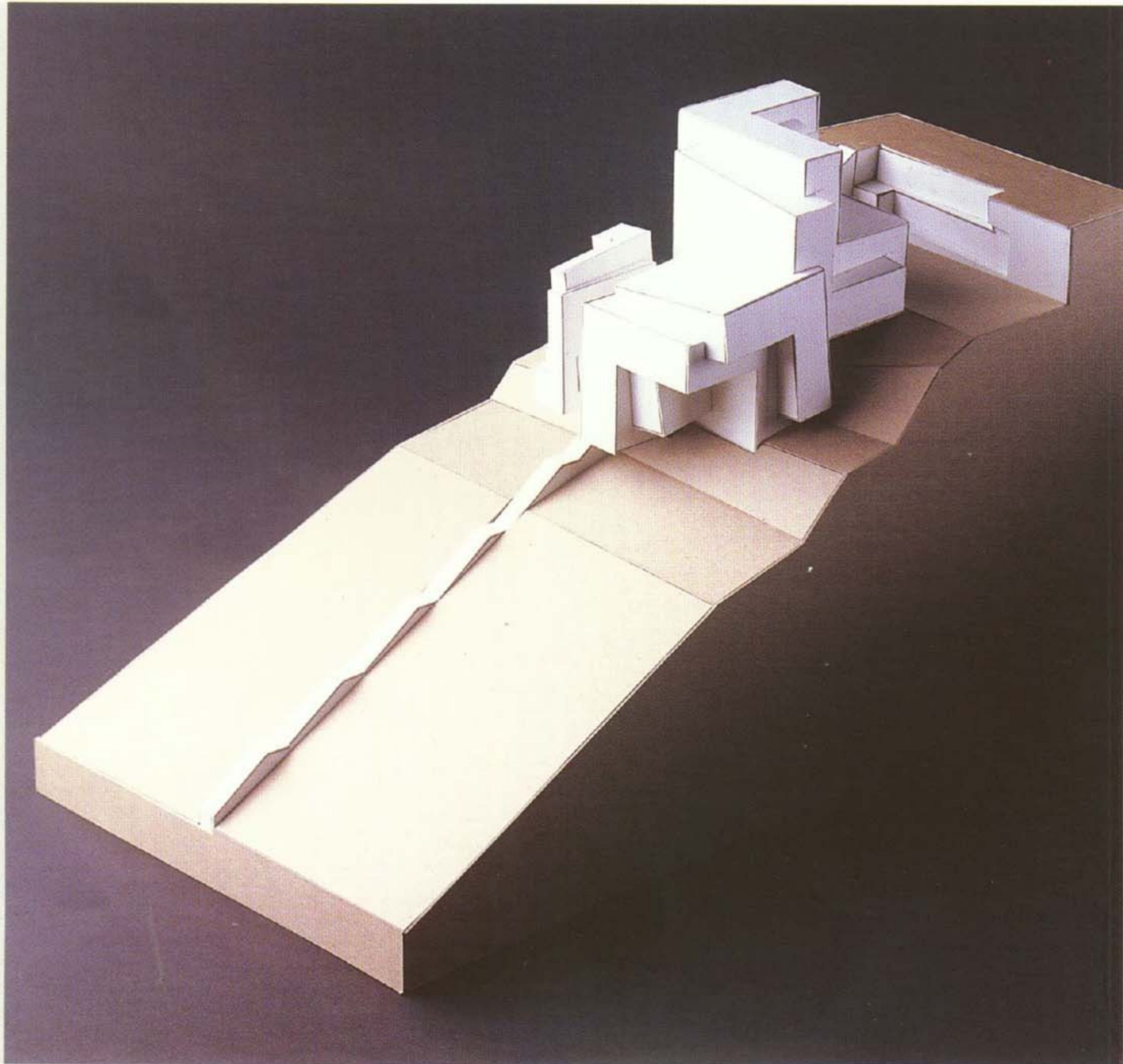




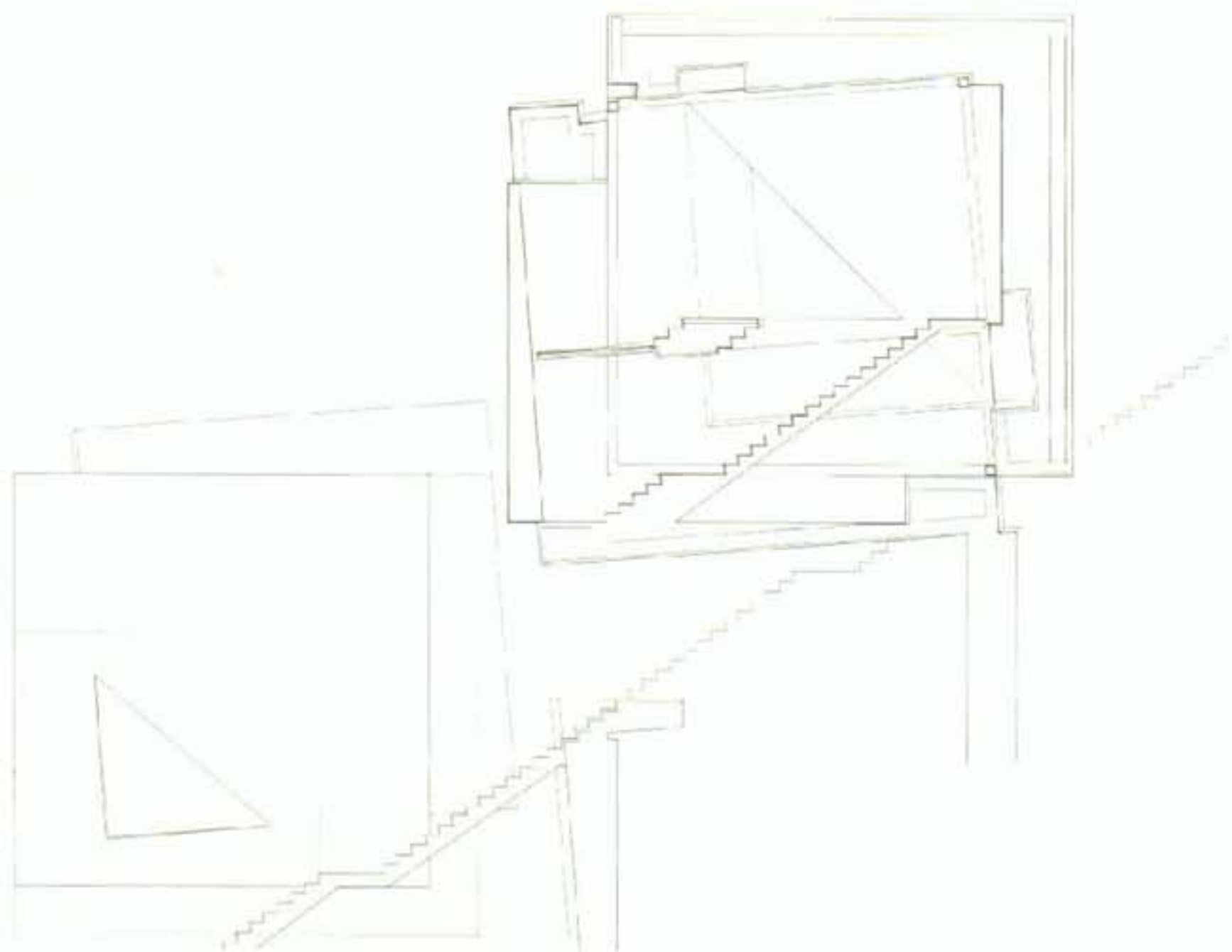


- 1 Presentation model, view from the west
- 2 Ground level plan
- 3 Site plan
- 4 Roof plan
- 5-6 Presentation models, view from above

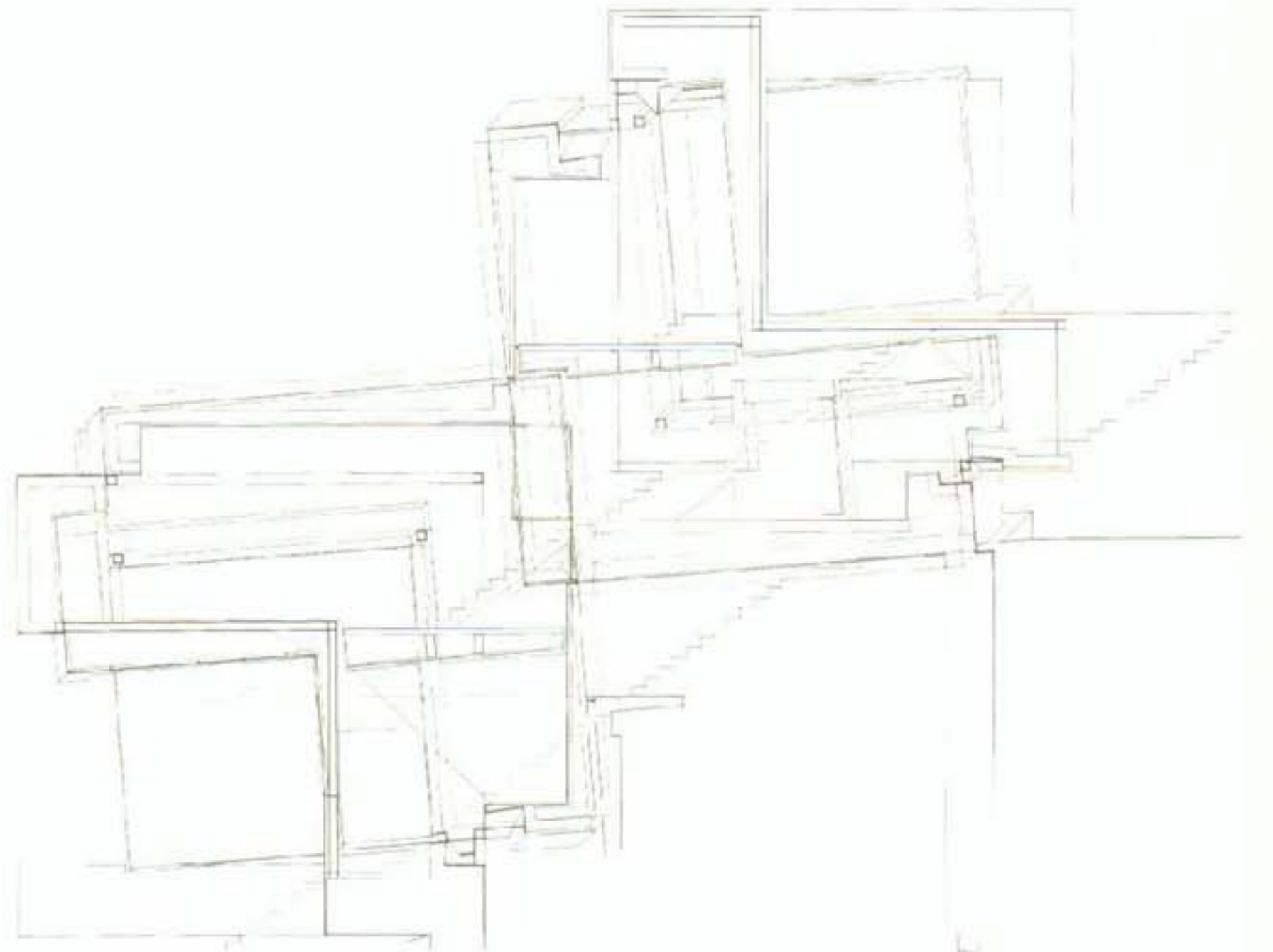




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