

# Five Architects Eisenman Graves Gwathmey Hejduk Meier

**Peter Eisenman, Stephen Dobney**

**Five Architects** Museum of Modern Art (New York, N.Y.), 1975 *Five Architects*, originally published in 1975, grew out of a meeting of the CASE group (Conference of Architects for the Study of the Environment) held at the Museum of Modern Art in 1969. The purpose of this gathering was to exhibit and criticize the work of five architects -- Eisenman, Graves, Gwathmey, Hejduk, and Meier -- who constituted a New York school, and who are now among the most influential architects working today. The buildings shown here have more diversity than one might expect from a school, but share certain properties of form, scale, and treatment of material. Collectively, their work makes a modest claim: it is only architecture, not the salvation of man and the redemption of the earth. Providing complete drawings and photographic documentation, this collection also includes a comparative critique by Kenneth Frampton, an Introduction by Colin Rowe that suggests a still broader context for the work as a whole, and two short texts in which individual positions are outlined. Now back in print, *Five Architects* serves as a reference to the early work of some of America's most important architects and provides us with a glimpse back at the direction of architecture as they saw it over twenty years ago.

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Five Architects: Eisenman, Graves, Gwathmey, Hejduk, Meier, 1975

**Project of Crisis** Marco Biraghi, 2013-08-30 An examination of the influential Italian architectural historian Manfredo Tafuri's historical construction of contemporary architecture. The influential Italian architectural historian Manfredo Tafuri (1935-1994) invoked the productive possibilities of crisis, writing that history is a project of crisis (*progetto di crisi*). In this entry in the *Writing Architecture* series, Marco Biraghi explores Tafuri's multifaceted and often knotty oeuvre, using the historian's concept of a project of crisis as a lens through which to examine his historical construction of contemporary architecture. Mindful of Tafuri's statement that there is no such thing as criticism, only history, Biraghi carefully maps the influences on Tafuri's writing—Walter Benjamin, Karl Krauss, Massimo Cacciari, and the architect Ludovico Quaroni, among

others—in order to create a portrait of one of the most complex minds in twentieth-century architecture and architectural history. Tracing an arc from Tafuri's first articles in the magazine *Contropiano* to the idea of contradiction at the center of the project of crisis, Biraghi cites Tafuri's writing on some of his contemporaries, including Louis Kahn, Le Corbusier, Robert Venturi, Aldo Rossi, and the Five Architects (Peter Eisenman, Michael Graves, Charles Gwathmey, John Hejduk, and Richard Meier). Tafuri's historical construction of the contemporary, Biraghi explains, is based on the idea that the past is open, providing the present with ever-changing and indeterminate form. There is no contradiction between Tafuri the historian and Tafuri the contemporary critic, only the greatest possible integration. The importance of Tafuri's interpretation of architecture goes beyond mere academic or historiographic interest, Biraghi argues; Tafuri's notion of the project of crisis is fundamentally important in understanding our present-day architectural condition

**Such Places as Memory** John Hejduk, 1998-04-28 The poems of an architect whose affection for urban reality and imagined space is as evident in his writing as in his buildings and drawings. The poems of John Hejduk are almost nonpoetic: still lives of memory, sites of possessed places. They give a physical existence to the words themselves and an autobiographical dimension to the architect. Architect Peter Eisenman likens them to secret agents in an enemy camp. Writing about Hejduk's poems in 1980, Eisenman observed, Walter Benjamin has said that Baudelaire's writings on Paris were often more real than the experience of Paris itself. Both drawing and writing contain a compaction of themes which in their conceptual density deny reduction and exfoliation for a reality of another kind: together they reveal an essence of architecture itself. This is the first comprehensive collection of Hejduk's poems to be published outside an architectural setting.

**Five Architects** Conference of Architects for the Study of the Environment, 1971

**From Idea to Building** Michael Brawne, 1992 Both for architects and for general readers concerned with the effect of the built environment, explores how the design process influences the architectural outcome of a building, and how it fits into the overall artistic and technological state of the society. Draws on recent work in the philosophy of architecture and on case studies, many of them Brawne's own projects. Highly illustrated. Annotation copyright by Book News, Inc., Portland, OR

**Materials and Meaning in Contemporary Japanese Architecture** Dana Buntrock, 2013-09-13 In this beautiful and perceptive book, Dana Buntrock examines, for the first time, how tradition is incorporated into contemporary Japanese architecture. Looking at the work of five architects – Fumihiko Maki, Terunobu Fujimori, Ryoji Suzuki, Kengo Kuma, and Jun Aoki – Buntrock reveals the aims influencing many wonderful works barely known in the West; the sensual side of Japanese architecture borne out of approaches often less concerned with professionalism than with people and place. The buildings described in this book illustrate an architecture that embraces uniqueness, expressing unusual stories in the rough outlines of rammed earth and rust, and demonstrating new paths opening up for architectural practice today. For some, these

examples will offer new insight into expressions of tradition in Japanese architecture; for others, this book offers inspiration for their own efforts to assert the unique heritage of other regions around the world. Compelling, insightful and groundbreaking, this book is essential for everyone studying Japanese architecture and anyone trying to invoke narrative and tradition in contemporary design.

**Sanctuaries. The Last Works of John Hejduk** K. Michael Hays, 2002

**Architecture** Léon Krier, 1998 This polemic is essential reading for anyone concerned with the state and direction of architecture and urban planning today and will provoke wide-ranging discussion.

**John Hejduk, 7 Houses** John Hejduk, 1979

*The Changing of the Avant-garde* Terence Riley, Museum of Modern Art (New York, N.Y.), 2002 Featuring 165 expertly reproduced visionary architectural drawings from The Museum of Modern Art's Howard Gilman Archive, this collection brings together a selection of idealized, fantastic and utopian architectural drawings.

House X Peter Eisenman, 1982 Uses the architectural design of a house to show the principles of structuralism and a possible reaction against traditional functionalism

*Drawing on Architecture* Jordan Kauffman, 2018-06-01 How architectural drawings emerged as aesthetic objects, promoted by a network of galleries, collectors, and institutions, and how this changed the understanding of architecture. Prior to the 1970s, buildings were commonly understood to be the goal of architectural practice; architectural drawings were seen simply as a means to an end. But, just as the boundaries of architecture itself were shifting at the end of the twentieth century, the perception of architectural drawings was also shifting; they began to be seen as autonomous objects outside the process of building. In *Drawing on Architecture*, Jordan Kauffman offers an account of how architectural drawings—promoted by a network of galleries and collectors, exhibitions and events—emerged as aesthetic objects and ultimately attained status as important cultural and historical artifacts, and how this was both emblematic of changes in architecture and a catalyst for these changes. Kauffman traces moments of critical importance to the evolution of the perception of architectural drawings, beginning with exhibitions that featured architectural drawings displayed in ways that did not elucidate buildings but treated them as meaningful objects in their own right. When architectural drawings were seen as having intrinsic value, they became collectible, and Kauffman chronicles early collectors, galleries, and sales. He discusses three key exhibitions at the Leo Castelli Gallery in New York; other galleries around the world that specialized in architectural drawings; the founding of architecture museums that understood and collected drawings as important cultural and historical artifacts; and the effect of the new significance of architectural drawings on architecture and architectural history. *Drawing on* interviews with more than forty people directly involved with the events described and on extensive archival research, Kauffman shows how architectural drawings became the driving force in architectural debate in an era of

change.

*Diller Scofidio + Renfro* Edward Dimendberg, 2013-03-20 In *Diller Scofidio + Renfro: Architecture after Images*, Edward Dimendberg offers the first comprehensive treatment of one of the most imaginative contemporary design studios. Since founding their practice in 1979, Elizabeth Diller and Ricardo Scofidio have integrated architecture, urban design, media art, and the performing arts in a dazzling array of projects, which include performances, art installations, and books, in addition to buildings and public spaces. At the center of this work is a fascination with vision and a commitment to questioning the certainty and security long associated with architecture. Dimendberg provides an extensive overview of these concerns and the history of the studio, revealing how principals Elizabeth Diller, Ricardo Scofidio, and Charles Renfro continue to expand the definition of architecture, question the nature of space and vision in contemporary culture, and produce work that is endlessly surprising and rewarding, from New York's High Line to *Blur*, an artificial cloud, and *Facsimile*, a video screen that moves around a building facade. Dimendberg also explores the relation of work by DS+R to that by earlier modernists such as Marcel Duchamp and John Hejduk. He reveals how the fascination of the architects with evolving forms of media, technology, and building materials has produced works that unsettle distinctions among architecture and other media. Based on interviews with the architects, their clients, and collaborators as well as unprecedented access to unpublished documents, sketchbook entries, and archival records, *Diller Scofidio + Renfro* is the most thorough consideration of DS+R in any language. Illustrated with many previously unpublished renderings in addition to photos from significant contemporary photographers, this book is an essential study of one of the most significant and creative architecture and design studios working today.

Richard Meier, Architect Richard Meier, 1991 A sequel and companion to *Richard Meier, architect* (Rizzoli, 1984), this substantial new volume resumes the documentation of the numerous and varied works created since 1984 by one of America's most important architects and a winner of the Pritzker Prize for Architecture. Meier's crisp, dynamic, and elegant designs stand forth in all their purity in this illustrated volume designed by Massimo Vignelli. Included are his Museum for the Decorative Arts and the Museum of Ethnology, both in Frankfurt; the Getty Center, Los Angeles; The Hauge City Hall and Central Library; the Canal+ Headquarters, Paris; and several private houses. Twenty-eight projects in all are presented, as well as a chapter devoted to Meier's object designs.--Back flap of cover.

**The Fractal Dimension of Architecture** Michael J. Ostwald, Josephine Vaughan, 2016-09-01 Fractal analysis is a method for measuring, analysing and comparing the formal or geometric properties of complex objects. In this book it is used to investigate eighty-five buildings that have been designed by some of the twentieth-century's most respected and celebrated architects. Including designs by Le Corbusier, Eileen Gray, Frank Lloyd Wright, Robert Venturi, Frank Gehry, Peter Eisenman, Richard Meier and Kazuyo Sejima amongst others, this book uses mathematics to analyse arguments and

theories about some of the world's most famous designs. Starting with 625 reconstructed architectural plans and elevations, and including more than 200 specially prepared views of famous buildings, this book presents the results of the largest mathematical study ever undertaken into architectural design and the largest single application of fractal analysis presented in any field. The data derived from this study is used to test three overarching hypotheses about social, stylistic and personal trends in design, along with five celebrated arguments about twentieth-century architecture. Through this process the book offers a unique mathematical insight into the history and theory of design.

**Eisenman Architects** Peter Eisenman, Stephen Dobney, 1995

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