Disclaimer: this lecture may express some political views of the lecturer
Giuseppe Terragni: Transformations, Decompositions, Critiques
by Peter Eisenman (1963-2003)

Exodus or the Voluntary Prisoners of Architecture by OMA with Madelon Vriesendorp (1972)
Five Architects with an introduction by Colin Rowe (1975)

1969 CASE (Conference of Architects for the Study of the Environment) at MOMA
The social program of modern architecture is contemporarily irrelevant.

Maison Domino, Le Corbusier, 1914
City for Three Million Inhabitants, Le Corbusier, 1922
MASS PROLIFERATION + CHEAP STANDARDISATION

DEVALUATION OF THE IDEAL (distanced from a social vision & “better” future)

Colin Rowe stated this would: make “the scene ripe for a cheap politician”
Declaration of Independence in 1776, John Trumbell, 1814
Architecture or Revolution, Le Corbusier
Typical Chicago bungalow, 1910s

Emil Bach House, Frank Lloyd Wright, 1915
How can we see Eisenman and Koolhaas fitting into Rowe’s Modernism?

2 interpretations which are inherently political in terms of architectural language
EISENMAN is a LIBERTARIAN ANARCHIST

KOOLHAAS is a RADICAL REFORMIST (OR REVISIONIST)
1962 - MA at Cambridge
1963 - PhD at Cambridge, includes analysis of Casa Guiliani-Frigerio
1972 - OMA designs Exodus
1975 - Rowe writes introduction to *Five Architects*
1977 - Tafuri commissioned to write an introduction to book
2003 - Eisenman’s book is finally published

Casa del Fascio, Terragni, 1936

Casa Guiliani-Frigerio, Terragni, 1943
Casa del Fascio, location in Como, Italy
Libertarianism is a political ideology that maximises individual liberty and political freedom (anarchy is an extreme version of libertarianism)
EISENMAN STATES that to recognise Terragni’s work solely through its affiliation with the state [Fascism] is...

“to obscure the critical differences between his [Terragni’s] work and other work that fits more easily within those categories.”

therefore, Eisenman, by displacing Terragni’s work from its political context necessities an action of ARCHITECTURAL ANARCHY
House of Fascism with the bell tower  
Casa del Fascio with no required bell tower
collage of Casa del Fascio, Peter Eisenman
an architecture of ORIGIN HIERARCHY SEQUENCE PROGRESSION CONTINUINITY

an architecture of DISJUNCTION FRAGMENTATION ALTERATION SLIPPAGE OSCILLATION
slippage of entry in Casa del Fascio causes oscillation of main staircase and alter
House X series, Eisenman
The Berlin Wall as Architecture, Koolhaas, 1971
The Berlin Wall as Architecture, Koolhaas, 1971
The Berlin Wall as Architecture, Koolhaas, 1971
1 - VISIONARY AND IMPLEMENTABLE
2 - POLITICALLY SURREAL AND COMMONSENSICAL

Exodus or the Voluntary Prisoners of Architecture, OMA, 1972
3 - PURITANICAL AND LUXURIOUS
4 - REVOLUTIONARY AND EVOLUTIONIST

Exodus or the Voluntary Prisoners of Architecture, OMA, 1972