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fellow architects are clear in their designs.

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Not all buildings in the years 1950 to 2000 describe this moment. The ten buildings here are read, each in their

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incisive book, internationally renowned architect Peter Eisenman, with Elisa Iturbe, proposes a different perspective on form and time in architecture, one that circumvents the temporal constraints on style that require it to be "of the times"—lateness. He focuses on three twentieth-century

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architects who exhibited the qualities of lateness in their designs: Adolf Loos, Aldo Rossi, and John Hejduk. Drawing on the critical theory of Theodor Adorno and his study of Beethoven's final works, Eisenman shows how the architecture of these canonical figures was temporally out of

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sync with conventions and expectations, and how lateness can serve as a form of release from the restraints of the moment. Bringing together architecture, music, and philosophy, and drawing on illuminating examples from the Renaissance and Baroque periods,

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Lateness demonstrates how today's architecture can use the concept of lateness to break free of stylistic limitations, expand architecture's critical capacity, and provide a new mode of analysis.

Essais sur l'architecture par

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l'architecte Eisenman.

This volume gathers a selection of architect Peter Eisenman's later writings. In these texts, he undertakes a variety of tasks, including theoretical analyses, close readings of his own works, and innovative assessments of



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the designs and writings of other architects and critics.

Forty years in the making, "Giuseppe Terragni: Transformations, Decompositions, Critiques" documents and investigates two of Italian rationalist architect Giuseppe

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Terragni's masterworks: the Casa del Fascio (1933-36) and the Casa Giuliani-Frigerio (1939-40), both in Como. This far-reaching study -- illustrated with more than five hundred original architectural diagrams and archival photographs -- employs what Eisenman calls critical and textual

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reading of both buildings. He attempts to broaden the definition of the formal from a narrow aesthetic and compositional view to include first the conceptual and then the textual. It is through this idea of the textual that Eisenman begins to define an idea of the critical in architecture. Eisenman's

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methodology is wholly removed from traditional approaches -- social, historical, aesthetic, functional. Instead, the various articulations and openings on the facades constitute a set of marks, notations that provide the basis for his analysis. In the Casa del Fascio, for example, each of the four

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sequential design schemes records the previous state, encoding the process of transformation in the final building. In the Casa Giuliani-Frigerio it is instead the process of decomposition that generates the facades. Also included in the book are an essay by Terragni and a critique by

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Manfredo Tafuri. In the end, it is the dual protagonists -- the architect and the author -- who together establish a new theoretical and analytical framework.

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## EISENMAN'S 1963 DISSERTATION

Chora L Works documents the unprecedented collaboration, initiated in 1985, between philosopher Jacques Derrida and architect Peter Eisenman on a project for the Parc de la Villette in Paris. Woven into the volume are

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