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Moving Autonomy

The Intelligibility of Space in Architectural and Philosophical Thoughts

บทคัดย่อ

ขบวนการทางความคิดรูปแบบต่าง ๆ มีความเชื่อมโยงกันคล้ายกับความ
สัมพันธ์ของความรู้ในศาสตร์ต่าง ๆ สถาปัตยกรรมศาสตร์และปรัชญาได้รับอิทธิพล
จากกันและกันตลอดจนมีการถ่ายทอดแนวคิดและข้อความรู้ต่าง ๆ ระหว่างกันมา
โดยตลอดตั้งแต่จุดเริ่มต้นของศาสตร์ทั้งสองความเกี่ยวข้องนี้มีทั้งในด้านหัวข้อและ
เนื้อหาเฉพาะเช่นที่ว่างเวลาการรับรู้การมองเห็นรวมทั้งส่วนที่เป็นศาสตร์และศิลป์ที่
เกี่ยวข้องต่าง ๆ ตลอดจนในด้านวิธีการ การได้มาของความคิดหรือที่เรียกว่าขบวนการ
ทางความคิดที่ทั้งสองแขนงมีคุณภาพที่สลับซับซ้อนเปรียบได้กับเป็นงานศิลปะ
หรือการสร้างสรรค์ขบวนการทางความคิด

วิธีการคิดทางสถาปัตยกรรมและทางปรัชญานั้นมีความเป็นวิทยาศาสตร์ใน
แง่ที่ทั้งสองศาสตร์ใช้วิธีการพิสูจน์สมมติฐานด้วยการสังเกตการณ์ และในขณะ
เดียวกันวิธีการคิดทางสถาปัตยกรรมและปรัชญาก็เป็น "ศิลปะ" ในการคิดเช่นกัน
เนื่องจากทั้งสองศาสตร์มุ่งค้นหาแนวทางใหม่ ๆ ทางความคิดเพื่อสร้างความเข้าใจที่
ถูกต้องและลึกซึ้งขึ้นกว่าความคิดเดิม

บทความนี้มีจุดมุ่งหมายที่จะแสดงให้เห็นถึงความคล้ายคลึงทางขบวนการ
ทางความคิดในแง่มุมดังกล่าวของสถาปัตยกรรมศาสตร์และปรัชญาโดยมีจุดเน้น
ของการพิจารณาที่สอดคล้องกับด้านขบวนการทาง ความคิด โดยจะพิจารณาคุณสมบัติ
Intelligibility ของที่ว่างเป็นหลักโดยจะแสดงให้เห็นถึงความสัมพันธ์ที่เป็นระบบ
ระหว่าง ที่ว่าง เวลา ความทรงจำ การรับรู้การมองเห็น การเคลื่อนไหว และวัตถุ

บทความนี้จะแสดงให้เห็นถึงความเชื่อมโยงกันทางทฤษฎีและแสดงให้เห็นถึง
ขั้นตอนการคิดใช้เหตุผลขั้นสูงที่เป็นเหมือน "ศิลปะ" ในการคิด โดยสื่อและใช้สื่อ
ของการเขียน การสร้างภาพที่สะท้อนความคิด เช่น diagram และการสร้างงาน
สถาปัตยกรรมโดยจะใช้ตัวอย่างจากงานเขียนทางปรัชญาของเฮนรีเบิร์กสันและงาน
เขียนและงานออกแบบสถาปัตยกรรมของปีเตอร์ไอเซนมาน ผลงานของทั้งสองท่านมี
อิทธิพลทางความคิดอย่างสูงต่อวงการสถาปัตยกรรมและปรัชญาในปัจจุบันซึ่งขบวนการ
ทางความคิดนี้เป็นขบวนการที่เป็นสากลที่อยู่นอกเหนือการพิจารณาเปรียบเทียบ
ระหว่างสังคมและวัฒนธรรมของท้องที่ใดท้องที่หนึ่ง (regionalism) บทความนี้
จะแสดงให้เห็นว่า การสร้าง Intelligibility เป็นหนึ่งในแนวทางหลักในขบวนการ
ทางความคิดของทั้งสถาปัตยกรรมศาสตร์และปรัชญา โดยที่มีการใช้ความคิดรวบยอด
(Intuition) ที่ได้พัฒนาจนเป็นระบบความคิดเป็นองค์ประกอบสำคัญในการสร้างสรรค์
และ เข้าใจแง่มุมต่าง ๆ ของผลงานทางสถาปัตยกรรมและปรัชญา

Abstract

The thinking process of different fields is aligned in the same way as theories of different sciences are related. Architecture and philosophy have been borrowing ideas and situations from each other since their beginnings. They are related not only in subjects such as space, time, perception and other human arts and sciences but they also share one of the strongest intellectual traits of the thinking process or the art of thinking. It is suggested that in their nature and procedure philosophical and architectural thinking are scientific, in the way that they prove hypotheses with observations. They are also artistic, in the way that they invent new directions of thought. The article explores the similarities between the intellectual approach and reasoning in philosophy and architecture through the subject of 'intelligibility' which portrays a systematic relationship between space, time, memory, perception, movement and object. This article discusses relationship between theories as well as sequentially showing how the 'art' of thinking is created through writings, reflections of reality and buildings specifically through works of influential thinkers in architecture and philosophy: Peter Eisenman and Henri Bergson. This article suggests that, regardless of and beyond socio-cultural aspects of regionalism, intelligibility is the core of the architectural and philosophical process of thinking while systematic intuition is a crucial element in creating and understanding various aspects of architecture and philosophy.

Keywords: intelligibility, space, design, memory, dynamism, movement

INTRODUCTION

The intelligibility of space leads to the capability of being autonomous from objecthood and vice versa. With the idea of making space and its envelope become more intelligible and sensitive to existing of each other is a question that needs both science and philosophy to answer it. Understanding of the intrinsic value of space, such as time, memory, movement, and the extrinsic elements of space, such as body, frame, sequence, as well as those of objects has to be central to architecture. Therefore, theory that emphasises the independent act of making and being of architecture has to be central in achieving intelligibility of space. The question of how to achieve a better built environment, in terms of synchronisation with people and the identity of the built environment as object with a place in culture and civilisation, would be answered with uncertainty and anxiety if the answer was not delivered with a careful investigation into the nature of space and object.

In relation to space, this article will consider the approach of Henri Bergson, whose philosophical works emphasise aspects of memory, space, time, movement, and perception. Bergsons philosophy tries to explain the nature of these basic elements of environment and the way these elements work alongside the others. In Bergsons Matter and Memory, there is an attempt to explain unexplored body mechanism in movement and perception in relation to images, using intuition and scientific information. Gilles Deleuze influenced by Bergson's philosophy wrote *'Intuition is neither a feeling, an inspiration, nor a disorderly sympathy, but a fully developed method, one of the most fully developed methods in philosophy. It has its strict rules, constituting that which Bergson calls 'precision' in philosophy'*
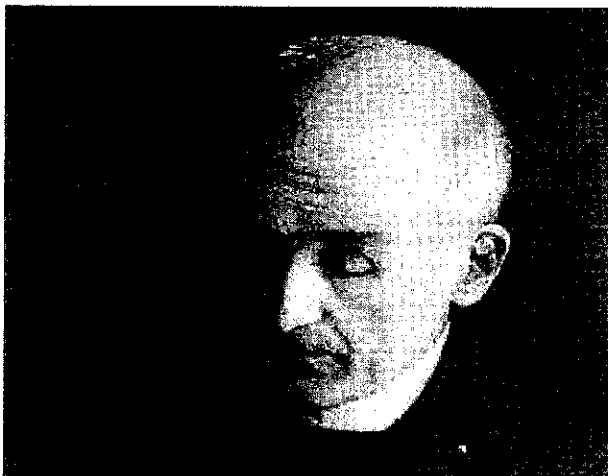

Figure 1. Henri Bergson

Figure 2. Peter Eisenman

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[1] With Bergson's intuition, the internal world of matter, in space, is explained back to the built world.In relation to object, Peter Eisenman, who may be said to be one of the most controversial and provocative theorists of the contemporary architecture scene, has been active in theoretical writing on architecture since 1963. His theoretical discourse always deals with the problems and possibilities of form and these forms are derived from his acts upon the internal factors of architecture of which he calls the metaphysic of architecture, *'that is shelter, aesthetics, structure, and meaning.'*

[2] Eisenman approaches his writings the same way as he approaches architecture which *"...does not simply develop as a meta language on (or about) a certain traditional authority of discourse in architecture. This may be characterised as another treatment of the word, of another 'poetic' if you like, which participates with full legitimacy in the invention of architecture without submitting it to the order of discourse"*

[3] Bergson's representation and argument is not intended to be obviously powerful as he believes in the act of intuition which seems to be very rich in his philosophy and his writing. However, interesting and new ideas and perceptions are the main considerations since they may be useful in explaining the act of spatial experiment in architecture and the 'total environment'. The same observations apply to Eisenman's methodologies of which, in terms of analysis and process, it can be said are full of idiosyncrasy, though in the form of concrete logic, and intuition. Logically then we may need to ask questions about the very specific point of what is an experimental and new, or at least different, interpretation of space when applied to architecture.

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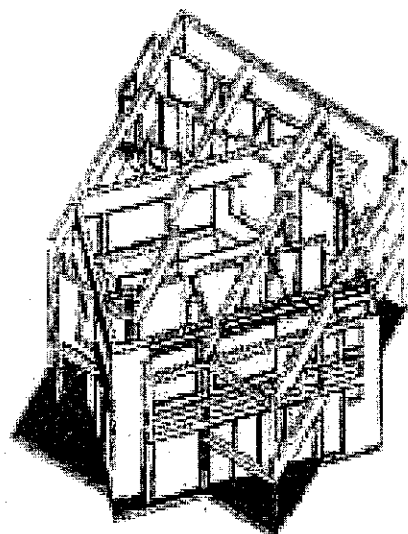

Figure 3. House by Eisenman

There are some difficulties in Bergson's and Eisenman's ideas about the efficiency of representation both in writing and in making/designing space and movement as well as their metaphysic qualities. Eisenman's, for the most part, builds architecture as another form of representation while Bergson's is stuck with words which are his only tool to describe the elusive matter of experience. Although Bergson uses some diagrams they seem insufficient for his ideas. The problem of philosophy is in its state of instrumentality (its limitation to provide concrete proof) while in architecture the problem is the problem of blankness of instrument (the meaninglessness of mere shells).

Bergson interestingly defines his philosophical attempt in the introduction of 'Matter and Memory' as "...if philosophy had been content to leave matter half way between the place to which Descartes had driven it and that to which Berkeley drew it back – to leave it, in fact, where it is seen by common sense." [4] He makes his points through an extensive search and finds reference in the sciences of psychology and physics. He uses this information in an innovative interpretation or, as it may be seen, the 'hopeful' science which is the intrinsic consideration that is always critical in the making of architecture and environment. Bergson attempts to reside halfway between science and philosophy. This puts him in a paradoxical position of having a weak and strong relation to knowledge. [5] In parallel, architecture has one foot in science and another in philosophy, the art of intentional act [6]; architecture is always a 'hopeful' science in a way that it must speak for 'the better' in a concrete way.

Eisenman seems to believe the same, he wrote "Architecture is based on a dialectic between what is real and what is virtual. Architecture is the synthesis or transcendent state that arises out of that dialectic." [7] After all, Eisenman keeps dislocating his theory, but the paradox of reality and virtuality of architecture seems to have a secured place in his conjecture and rebuttal of architecture and architectural theory.

In relation to the approach towards ideas, whether in language or other media such as architecture, the questions about the ways and how readers read the ideas need to be defined. What is reading? Is it the act of give and take or the interaction of ideas? And then: What is text, context? Is it representation of information or the mean for the evolution of ideas? The answer is likely to be both as Bergson and Eisenman show in their works but according to the nature of their practice as visionary types the answer is likely to lean towards the latter. The reading of their works is then a response to this point.

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The material used in this discussion are mostly from Bergson and Eisenman since this is the most direct way to access their ideas and also because the discussion would focus on a specific issue. In the case of Bergson, mainly material from his 'Matter and Memory' will be used as this is considered by many to be his masterpiece. [8] In the discussion of Eisenman a whole range of writings will be used but with an emphasis on major works from different periods of his practice, starting from 'Towards an Understanding of Form in Architecture' in 1963 until 'M Emory Games' in 1995.

ON INTELLIGIBILITY

Questions of space and object in relation to its ability to stand up for something/something else is always central to our intuition. We impose the question of intelligibility onto everything we know and ask whether this thing has any meaning apart from what we have given to it or would it be possible for something to have its own independent life? This question is even stronger in our built environment and perhaps is second only after the question we ask from our body. Why intelligibility? The answer maybe within us; why do we have to be consciously intelligible? The following discussion will be in the area of the intentional act of building which Eisenman has been intelligibly questioning while having reference to the philosophy which Bergson intuitively explores the body and its philosophical intelligence regarding space and object.

One method of maintaining independence is to keep moving, Eisenman certainly believes in 'dislocation' from both the existing value of architecture and from his. Henri Bergson also believes in using intuition and common sense in the search for an independence of thought in philosophy. All through his book [9], Bergson's way of representing texts and consequently ideas, shows multi-layer ideas which sometimes dislocate the ideas in the main body of text. This technique is used in Eisenman's House X, an essay which offers the reader interaction of ideas from two sources, voice and architect. It is the text as self-referential sign, as self-critique, speaking for itself. Thus the message could be less subjective.

Figure 4. Kiesler's experiment with object, body and space

Eisenman's writing, not his theory, may have been tailored to a specific group of readers in each project as well as for changes in culture and society. For example, the house series is very analytical, then in the period of 'Cities of Artificial Excavation' [10] Eisenman's writing becomes quite fictional in terms of written structure and language showing that "Good theory should...be about the concepts we are invited to take for granted by the language we use to discuss thing." [11] During the Deconstruction period, Eisenman's writing was tuned for philosophical readers, especially in the speculative school of French philosophy, and apparently took an inspiration from Derrida's. After the Deconstruction period, Eisenman turned to science, stately, a hopeful science (which may have been the legacy of Bergson's philosophy through the works of Gilles Deleuze), in the discourse of metaphysic science as those of Deleuze, the fold, and other emerging science such as the Catastrophe theory by Rene Thom. His idea in this period is moving towards 'artificial culture and intelligence'.

Concerning the topic of intelligibility, it seems that many have agreed that the experience of the moving body is the crucial instrument in gaining an understanding of space and time. "The passage from the simple space to a configuration of space is also the passage from the visible to the intelligible.' '...because people move in lines, and need to understand lines in order to know where they can go, this means that the space structure is easily intelligible from the point of view of movement." [12] Experience, according to Bergson, has its centre at the body's capability for memory and perception; he continues in the first chapter of Matter and Memory "The body is a centre of action; it receives and returns movements." then "...to perceive means above all to know." in which he continues "In fact, there is no perception which is not full of memories." and it is Eisenman who continues "It was realized that perception (the sensible) and conception (the intelligible), how the object was seen and how it was interpreted, were two distinct relationships between man and the object, which in architecture had always been conflated." [13] The answer to Intelligibility is now clear in that it is the interaction of perception, Bergson's theory of memories, and conception, Eisenman's definition. Interaction means not only the acts but also evolution as Bergson develops his point in chapter two
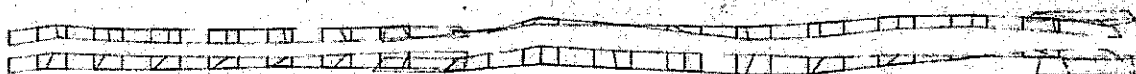

Figure 5. Capturing movement (Suvanajata, 1994)
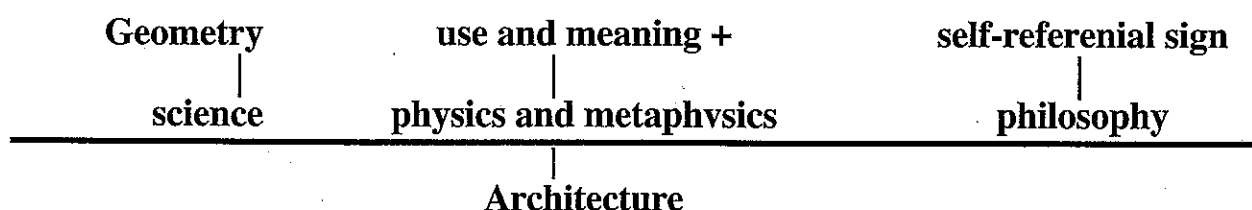
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of Matter and Memory "...we go from the perception to the memories and from the memories to the idea."

Achieving intelligibility in objects and thought is the goal for both Bergson's and Eisenman's theories; the former is for human and the latter is for architecture, in a general sense the built environment for human. It is seen from this point of discus sion that their theories are very close at a deep level of consciousness though they are not seen to be very obviously related in terms of the history and ideas that they are influenced by and those that they later influenced [14] with the exception of figures such as Gilles Deleuze for Bergson and Greg Lynn for Eisenman [15]. Eisenman's theory is very popular among emerging architects, though the interest seems to lie in just Eisenman's matter rather than in his approach to the intelligibility of object and space, Bergson's philosophy is "one of the most important and widely read philosophers of the first decades of the twentieth century, ...is reduced to the status of a footnote in histories of philosophy, making a brief appearance in studies of 'vitalism' or 'irrationalism". [16] But to Kolakowski "Today's philosophers, both in their research and in their teaching are almost entirely indifferent to his legacy." [17] Though it is seen to be even more unrelated; the similarity in ideas of Bergson and Eisenman exists in their search for the 'other' quality of the body–object/space relationship.

In 'Aspect of Modernism', Eisenman wrote "The presence of an intentional sign may be the most important quality which distinguishes architecture fro geometry, distinguishes an intention to be something more than a notation of a physical presence from the facts of literal existence." [18] In this essay, he proposes the idea of a self–referential sign using Le Corbusier's Maison Dom–ino design as the object of his decomposition process. If architecture will be experienced according to its intentional sign, an equation of relations of concept and intelligibility can be as:

Conception = understanding + perception = experience intelligibility

This reflects the nature of architecture as a kind of invention which has to have its own intelligence that resulting from the design process of systematic intuition or as Bergson's intuition system that ask for precision in philosophy. This suggests the act of being intelligible of architecture which can be analysed as the synchronisation of:

Geometry	use and meaning +	self-referenial sign
science	physics and metaphysics	philosophy

Architecture

The problem of representation lies in what we ask from geometry in architecture whether it should speak for itself or whether it should be an object that stands for other meanings is one of the preoccupations of Eisenman. Partly seen as the reaction against Post-Modernism [19], in his architecture Eisenman rejects what he calls the 'value-laden' object and the way to escape this is through the process of dislocation. As seen from the above equation, geometry gets its self-referential quality from the philosophical angle, to be architecture it needs the further qualifications of use and meaning provided through physics and metaphysics. This is where Bergson's philosophy comes between science and philosophy and moves towards philosophical intelligence. Dealing with perception, which he believes to be the instrument of knowledge, Bergson elaborates the point of realising spatial experience through the consideration of matter and how we perceive it in space. Bergson uses realism's view of matter for his argument "It is true that between this matter and this perception, scientific realism can find no point of contact, because it develops matter into homogeneous changes in space, while it contracts perception into unextended sensations within consciousness." But still architecture has to be represented in a kind of geometry; the solution to the paradox of mere form and self-referential sign must be in the literal use of architectonic elements to deal with the sources of intelligibility which lie in our perception and movement. Architecture needs to be here and there to verify the concept.

House X [20] is the ultimate test of plain geometry in the environment of architectonic elements that leads to the occupiable form [21]. The concept of dislocation was still employed but with the higher version of achieving an autonomous state of spatial occupation in form not merely to dislocate or alienate internal properties of object. It is the great architectural morality for the reason of which it tries to offer further understanding of matter and space to the occupants, in other words, it offers intelligibility through the intelligible process. The idea of endless variations is stopped because of the concept of occupiable form. In fact, the number of variations is not important; since some are non-sense, the ability to produce only the new and unique one, as architectural form (probably prefer the non value-laden form), is much more important and it requires philosophy and a specific theory of architecture. It is a system that is capable of suggesting back to our experience.
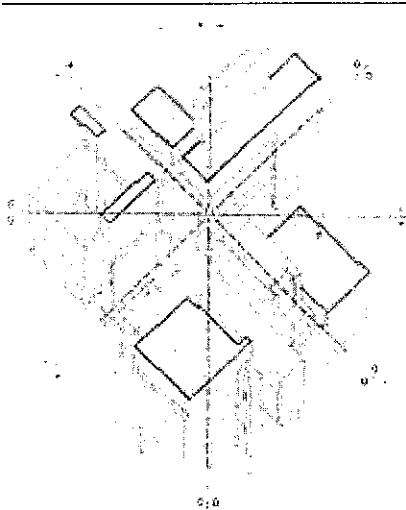
Figure 6. House X (Peter Eisenman, 1982

Bergson is interested in the 'other' idea of intelligibility when he cites an example from a real case "In a case study by Wilbrand, the patient could describe with her eyes shut the town she lived in and, in an imagination, walk through its streets; yet once on the street, she felt like a complete stranger; she recognized nothing and could not find her way." As an individual reads the built environment, memory becomes a mental diagram that moves one's perception but this is not enough for the process of recognition as Bergson believes. The ability to relate experience to recognition of images is in some degrees would be referred to as the intelligibility also that of parts to the whole [22]. To look in more detail design involves the question of form and its ability to communicate which both Bergson and Eisenman are aware of; in messages and time for Bergson and in decidability for Eisenman.

For Bergson, the two states of images are pure memory and perception. The difference between the two is in the images' degree of intensity which he describes as 'strong states' and 'weak states' as he wrote: "...the distinction between strong states and weak states, of which the first are supposed to be set up by us as perceptions of the present, and the second (why, no man knows) as representations of the past." For Eisenman, on the contrary to general sense (another way of adding to it), proposed the undecidability. "I think it is an interesting possibility for architecture to introduce the idea of undecidability. ...Decidability means that one plus one equals two. Decidability means that form follows function. That form follows structure, etc. ...In order to have undecidability you have to have more or less than one plus one equals two." [23] Weak message has multiple meanings thus are open to a variety of memory and reading into the field of potentiality [24].

As has been discussed, Bergson and Eisenman share the same interest in the search for and understanding of intelligibility of object and space though through different media. Bergson refers to body while Eisenman refers to architecture. The specific areas of discussion and interest, for both Bergson and Eisenman, that seem to be the major contributors to ideas of intelligibility are: The Parts and the Whole, Dislocation/Unmaking, and Self-reference/ Self-existing which will be discussed further in the next sections.

THE PARTS AND THE WHOLE

"To understand architectural form we must introduce the notion of movement and postulate that an experience of architecture is the sum of a large number of experiences, each one of them apprehended visually, (as well

as through other senses), but accumulated over a much longer time span than is required for the initial appreciation of a pictorial work, and building up into a conceptual, not a perceptual whole. Since this whole is conceptual it must have a clarity of concept; and therefore its argument must be intellectually as well as visually comprehensible." [25] wrote Eisenman in the opening essay of his theoretical career published soon after receiving his Doctoral degree. The Parts and the Whole concept is seen as one of the most important considerations towards understanding the intelligibility of things, especially in the area of the built environment [26]. Eisenman's argument about the experience one has in architecture is along much in the same line as proposed by Bergson.

The importance of parts is inherited in their configurations that would accumulate into the big picture while having body moving through space. Thus the shape or configuration or Eisenman's term as pictorial work that has to be carefully laid out into a kind of storyboard or framework specially designed for an appreciation of a conceptual whole needs to be analysed in detail. This quality should not be reduced into a simpler version of mere rectangular or other plain geometry of singular reading. On this idea of the relation between the parts and the whole, Bergson's legacy seems to be closely related to Eisenman's idea, Bergson wrote, as mentioned before in this essay: "A place could be absolutely distinguished from another place only by its quality or by its relation to the totality of space: so that space would become, on this hypothesis, either composed of heterogeneous parts or finite. But to finite space we should give another space as boundary, and beneath heterogeneous parts of space we should imagine an homogeneous as its foundation: in both cases it is to homogeneous and indefinite space that we should necessarily return." It is this homogeneous and indefinite space or the whole that will carry the conceptual value of one's reading of

Figure 7. Man fuses with possibilities

a certain experience. Heterogeneous parts thus become the idea of a series of configurational readings that through the accumulation process of sensation in movement construct a three or even four dimensional experience of space [27] and its envelope.

Eisenman uses an example to pinpoint his argument concerning the relationship of parts and whole, in his analysis of Guiliani Frigerio's Apartment block designed by Guiseppe Terragni he analyses "..., there is another, more disturbing

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oscillation which is not resolved by recourse to a formal polarity of symmetry/ asymmetry or plane/volume. It is indicated by the eccentric or imcomplete bay system. Reading from left to right across the top, there is a BABABABB reading, where an A bay on the right which is slightly narrower than two B bays. It is the extra B bay on the right which is the important signal for an other form of reading." [28] Eisenman's analysis is very interesting from the angle of 'the other' process and this clearly shows how the idea of parts and whole seems to be answered similarly and have a close objective in both Bergson and Eisenman. Bergson continues asking "...if we could assemble all the states of consciousness, past, present, and possible, of all conscious beings, we should still only have gathered a very small part of material reality, because images outrun perception on every side. ...in order thus to discover between perception and reality the relation of the part to the whole, it is necessary to leave to perception its true office, which is to prepare actions." and then came along Eisenman trying to answer "It is only our will to see order as a transformation of a type form that causes us to see the whole or the pieces as a series of fragments. Instead these fragments suggest suspended 'difference' – that the compositional process which controls them rather than being at the periphery of the classical may be at the center of some other order." [29]

DISLOCATION/UNMAKING

"The impotence of speculative reason, as Kant has demonstrated it, is perhaps at bottom only the impotence of an intellect enslaved to certain necessities of bodily life, and concerned with a matter which man has had to disorganised for the satisfaction of his wants. Our knowledge of things would thus no longer be relative to the fundamental structure of our mind, but only to its superficial and acquired habits, to the contingent from which it derives from our bodily functions and from our lower needs. The relativity of knowledge may not, then, be definitive. By unmaking that which these needs have made, we may restore to intuition its original purity and so recover contact with the real." Remarks made by Bergson in the 'Description of the Method' section in Matter and Memory suggest the idea of unmaking/ dislocation from the value–laden, a term frequently used by Eisenman, conception in order to look back to what actually interacts with us through our sources of knowledge. Eisenman's famous dislocation methodology, clearly his major preoccupation, is one way of answering the question. What is new? What is intelligible new? Consider Eisenman's idea "An argument can be made that every stylistic innovation in architecture is, to some extent at least, a dislocation in the metaphysic of architecture...

However, this argument takes for granted an error that has exerted great power over the arts in general and architecture in particular in the last century: the belief that whatever is new is necessarily a dislocation. [30] Although it is true that what is dislocating usually appears to be new, the converse is not necessary the case." [31]

The idea of newness is considered in respect to our knowledge, perception and memory. In this sense then, what Eisenman asks from his idea of 'dislocation' is in tune with Bergson's idea of 'unmaking'. Also one should not misunderstand the idea of dislocation with that of alienation. The difference between 'dislocation' and 'alienation' is that dislocation has a sense of 'moving away from something' to 'something else'. The points of departure and destination are clear and act upon each other theoretically, philosophical, scientifically etc. In contrast 'alienation' has a certain effect which does not particularly stress any essence of former or 'normal' situation. Alienation satisfies or dissatisfies a psychological state of being. 'Alienation' then is about and in the context of situation, while 'dislocation' is about and in the context of theory.

To discuss further, examples from both are required. First, Bergson's idea of unmaking is his point of departure for investigating the body using intuition and common sense. Also, as he addresses his intermediate position between realism and idealism he suggests dislocation from the known. The relationship between form and the other forms that it may give birth to or are given its existence from could be benefit through the idea of dislocation as some kind of dualism or if you like, oscillation, repeating dislocation. Bergson believes in the act of examination without any preconceived idea of which he seems to use the idea of dislocation/unmaking in his analysis as he wrote "...it would be well to ask whether the facts, when examined without any preconceived idea, really suggest an hypothesis of this kind. That there is a close connexion between a state of consciousness and the brain we do not dispute. But there is also a close connexion between a coat and the nail on which it hangs, for, if the nail is pulled out, the coat falls to the ground. Shall we say, then, that the shape of the nail gives us the shape of the coat, or in any way corresponds to it?"

Compare to Eisenman's idea "...a cube can be read either as a volume or as an assemblage of planes, and thus as solid or as void." [32] This process of dislocation/unmaking encourages other possibilities to become detached from the field of preconception and leads back to one's conception. Object and space should be independent from their preconception and they should be able to generate their own messages besides those that may have been

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assigned to them. This is clearly also the point which Eisenman has been advocating since he started his career. In designing the Contemporary Arts Centre and Regional National Music Conservatory in France in 1994, he describes his approach to design as "Rather than ask what form a contemporary cultural center should take, we asked how a contemporary cultural center should be given form." [33]

The idea of dislocation was used extensively in the design of the House series, from House I to the most advanced development of the methodology in House X in which the idea of dislocation is dislocated, from something else to nothingness. "The center expresses both the functional core (either as a place or a route) and conceptual unity of the house. Here the center is no longer place nor route, it is essentially nothing." [34], it is the dislocation from the whole idea of anthropocentrism that places the importance at the centre of the house. The process is certainly intelligible but does this lead to intelligibility? The answer so far has been positive and is promising because when there is a change that leads to the new, unknown or undecided, the possibilities are acclaimed. Architecture itself is the act of change, of dislocating by its nature; seen as the built environment, it is the development of place and the denial of place. As the process of House X suggests, the idea of dislocation may reflect other views of living that drive one to reinvestigate the point where one stands and then to the larger scale such as: Does this dislocation of living means that the social concept of architecture is rehabilitated into other forms that mirror the contemporary situation, or presentness, of its time? Is it cultural sensitive? or just a simple question, Are there any other possible ways? It challenges intelligence. Intelligibility is the act of change.
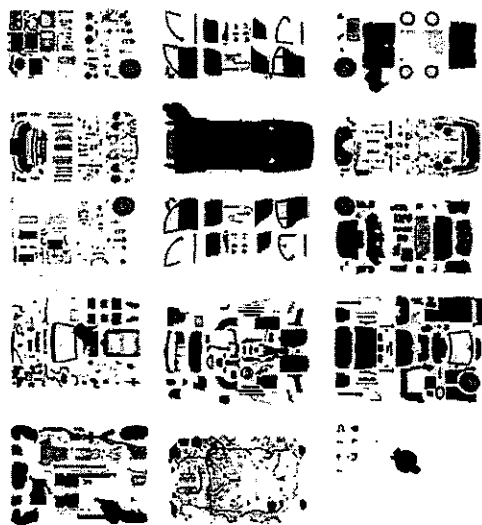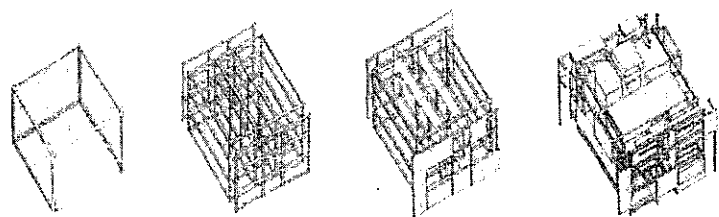

Figure 9. Transformation of geometry of house (Eisenman, 1980)

Figure 8. BMW parts

It is Bergson who investigates in detail the ability of intelligence and the mechanism of perception and memory. To Bergson "...in order to reflect upon a perception the image which we have received from it, we must be able to reproduce it, i.e. to reconstruct it by an effort of synthesis." It is through the process of unmaking, reproduction and reconstruction, that one understands an image thus the dislocation/unmaking of meaning or ideas in object or space would generate the dislocation/unmaking on the process of reproduction and reconstruction of one's perception and appear to be new. This double effect on both perception and conception free both the subject and object from preoccupations of each other.

SELF-REFERENCE/SELF-EXISTANCE

The idea of self-reference/self-existance is a central idea for Eisenman and a basic concept for Bergson since Bergson's position in investigating the body and its conceptual interface with space and object, perception and memory, is built on a system of intuition and common sense. This system shows the ability of an object to be referred according to its own context, its histories, its forms, its meanings etc. Bergson discusses the idea early in the introduction as his framework in later chapters, "...the object is entirely different from that which is perceived in it, it has neither the colour ascribe of to it by the eye, nor the resistance found in it by the hand. The colour, the resistance, are, for him, in the object: they are not states of our mind; they are part and parcel of an existence really independent of our own. For common sense, then, the object exists in itself, and, on the other hand, the object is, in itself, pictorial, as we perceive it: image it is, but a self-existing image."

The condition of the object that has its own reference of being complies with the idea of intelligibility in matter. The idea of 'becoming' and 'being' is different in each context and needs some sort of system of logic to verify the process. In the House X project, it is Eisenman's effort to bring logic into an abstract system of pure geometry using the concept of 'marking', 'X' as either the starting point or the end. The object with the quality of generating systematic movement in space and in the object itself then offers the quality of a self-referential sign. Though the object is said to be preselective in some points, Eisenman tends to leave it to the concept of 'dislocation' and the interaction of the "abstract", pure, geometry, and the metaphysics of space, memory, perception and movement which can be appreciated as 'experience'. By 'dislocation', used with the basic elements of the referred and the reference, he said "This is because of the fact that the

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southern two quadrants are located on the site above the two north quadrants, they can be perceived from the exterior on the northeast and northwest to act as a datum plane for these two quadrants." [35]

Self-reference/Self-existance is the interaction between "message" and "meaning". The idea is related to an attempt to represent reality of which Eisenman wrote "The moderns attempt...wherein meaning and value reside outside the world of an archi tecture "as is", in which representation is about its own meaning rather than being a message of another previous meaning." [36] The development of the idea of the self-referential object is the shifting of (18th century):

meaning → message to (Modern) message (value-laden) → (object's own) meaning (self-referential object)

This idea can be taken back to meaning message again but in some other contexts of thought. The idea of becoming independent from messages that already mean something and acquire the immediate meaning as-is would characterise the intelligibility of the object in the sense that it is becoming as a 'being'.

Bergson and Eisenman use the same metaphor about language to argue on the capability of reading and recognition in objects. Bergson wrote "I listen to two people speaking a language which is unknown to me. Do I therefore hear them talk?" while Eisenman wrote "We can read French without understanding French. ...Reading in this context is not concerned with decoding for meaning or for poetic content but rather fro indication." [37] It is argued that it is only necessary to know that an object is able to be read since as Eisenman said "...Architecture will look like architecture. As writing will always look like writing, or meaningful speech will sound like meaningful speech. For example, if you hear somebody speak French, you can tell whether they speak nonsense or not even you do not speak French because you understand a grammatical western structure." [38]
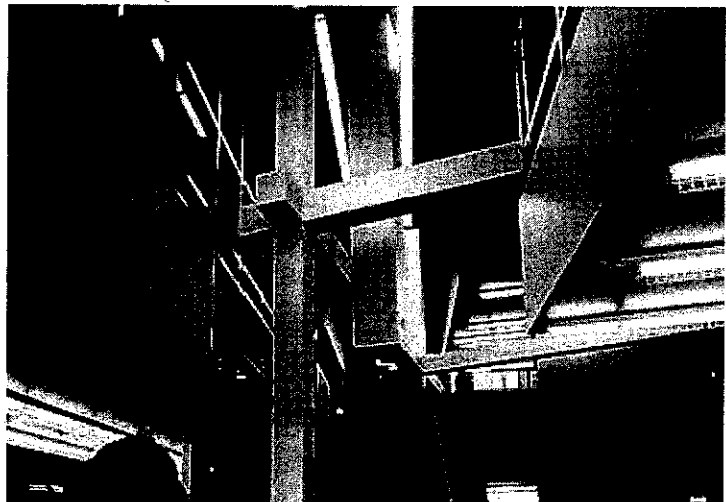

Figure 10. Wexner Art Centre

The process of recognition and intelligibility deals with decidability which maybe seen as a version of intuition. Architecture becomes more like text in the sense that it can be understood through the system of self-referential sign with specific syntax. It is then not about the question of looking good or bad or the colour or touch; an object and space are independent from its basic requirement. So, it is what is 'becoming', to one's own understanding, that is important; it is what Bergson calls 'virtual object'. "...the centrifugal action lies in an 'apperceptive stimulation', the nature of which can only be defined in general manner, and which appears to correspond to what is commonly called the fixing of the attention, we maintain that this centrifugal action bears in each case a distinct form, the very form of that 'virtual object' which tends to actualize its self by successive stages."

CONCLUSION

What Eisenman proposed in his examples of words, such as c-a-t and a-c-t, is about the negation of the preoccupied value of sign in architecture. He wrote "..., it (the idea of new metaphor) has to do with the idea that the internal process itself can generate a kind of non-representational figuration in the object...to convey the idea that what one is seeing, the material object, is a text rather than a series of image references to other objects or values." [39] This is the idea that Eisenman later discussed in 'Architecture and the Problem of the Rhetoric Figure' (1987) in which he said that architecture should be as transparent to the value-laden elements as possible;
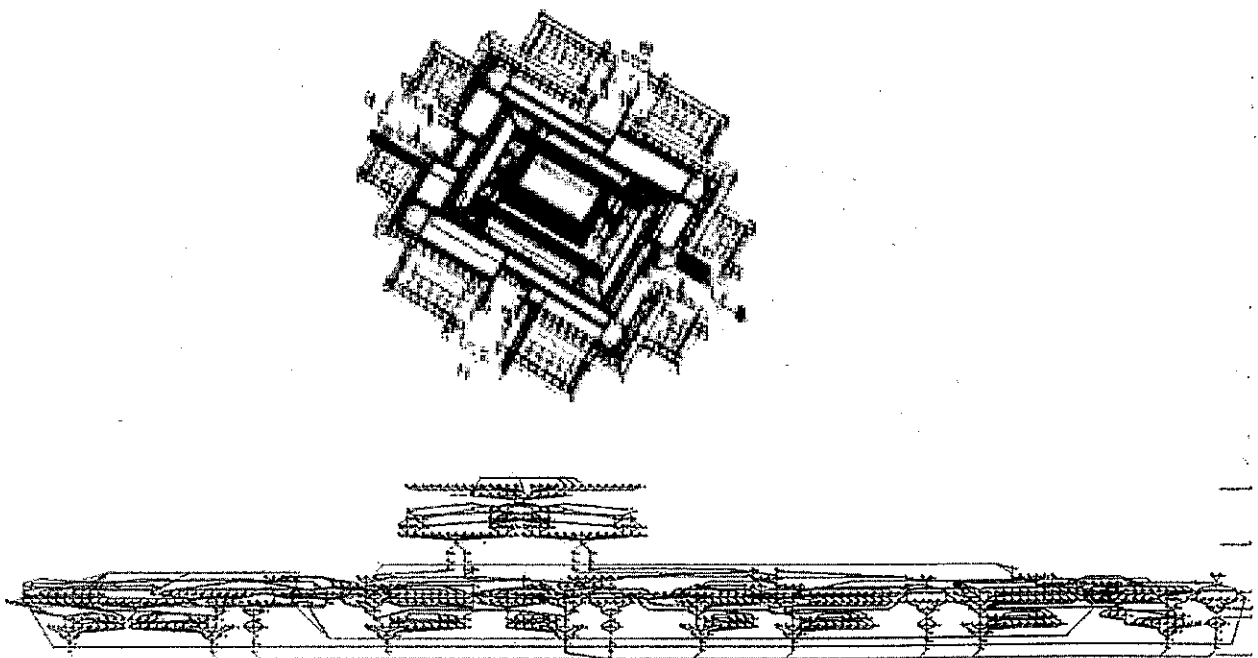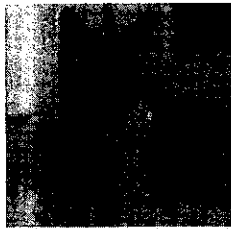

Figure 11. The analysis of Phrachetupon temple, Bangkok

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C – A – T   -?   **-?**

Figure 12. To be or not to be

like the text which is capable of transparent transformation, i.e., c–a–t or a–c–t then cactis (cat is + act is) etc.

It is through the idea of language which can be either opaque or transparent that Eisenman conceived his idea. Bergson's view on the capability of language suggests the quality of language and common sense as "...by language, which always translates movement and duration in terms of space. But common sense and language have a right to do so are even bound to do so, for, since they always regard the becoming as a thing to be made use of, they have no more concern with the interior organisation of movement than a workman has with the molecular structure of his tools." Thus the new 'object' must have the capacity to reveal itself first of all as a text, as a reading event." [40] To be freed from perception of value–laden image and object, one needs to approach architecture 'as–is' and be open to what architecture as a text has to offer to one's experience; that is to analytically appreciate object and space in their immanence, as an object and space, as 'as–is' not 'what–is'.

For Bergson, "We have here two radically different conceptions of the intellectual process. According to the first, things happen mechanically, and by a merely accidental series of successive additions. At each moment of an attentive perception, for example, new elements sent up from a deeper stratum of the mind might join the earlier elements, without creating thereby a general disturbance and without bringing about a transformation of the whole system. In the second, on the contrary, an act of attention implies such a solidarity between the mind and its object, whole and entire, so many new circuits which envelop the first and have nothing in common between them but the perceived object." Object and space working together is the place where ideas are realised into built environment which then becomes both relative and absolute in the same time.

The need to answer the questions put against architecture by contemporary situations is that of Eisenman's idea "...our social, economic and technological environment has become so overwhelmingly distended

that no significant order can be perceived by the individual. ..., a general priority system must be proposed, and it will be argued here that such a system must necessarily give preference to absolute over temporal ends." [41] It is seen as necessary to consider the parts in relation to the whole, the dislocation and the unmaking process, and develop the state of self-reference/self-existance in object and space. The 'other system' that is not dependent on our intuition is needed as it will help creating the intelligibility that keeps moving with our needs and our changing architecture.

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[2] Architecture and the Problem of the Rhetorical Figure; Peter Eisenman; Architecture and Urbanism, July 1987

[3] Why Peter Eisenman Write Such Good Books'; Jacques Derrida; Architecture and Urbanism, August 1988

[4] Matter and Memory; Henri Bergson, N.M. Paul and W.S. Palmer (trans); George Allen & Unwin Ltd., London, 1911

[5] The idea of theory as the 'in between' science and philosophy is dis cussed with a diagram in 'Space is the Machine'; Bill Hillier; Cambridge University Press, London, 1996

[6] Architecture as intentional act is discussed in Bill Hillier's "Space is the Machine' and in Peter Eisenman's 'Aspects of Modernism: Maison Dom-ino and the Self-Referential Sign'; Oppositions 15/16, New York,1980

[7] House VI; Peter Eisenman; Progressive Architecture, June 1977

[8] Gilles Deleuze wrote "And in this masterpiece, Matter and Memory, Bergson draws, from a scientific conception of the brain to which him self made important contribu tions, the requirements of a new metaphysic of memory. For Bergson, science is never 'reductionist' but, on the contrary, demands a metaphysics – without which it would remain abstract, deprived of meaning or intuition" from Bergsonism; Gilles Deleuze; Zone Books, New York, 1988

[9] Matter and Memory; Henri Bergson, N.M. Paul and W.S. Palmer (trans); George Allen and Unwin Ltd., London, 1911

[10] It was during the late 70s to the late 80s when Eisenman was working on the Cannaregio, Romeo and Juliet, Wexner Centre, and the early Chora L Work projects for instance. Cities of Artificial Excavation, edited by Jean-Francois Bedard; Rizzoli, New York, 1994

[11] Quote from Prof. Bill Hillier's lecture at Advanced Architectural Studies Unit, The Bartlett, University College London, 1997

[12] Space is the Machine; Bill Hillier; Cambridge University Press, Cambridge, 1996

[13] 'Misreading Peter Eisenman', Houses of Cards; Peter Eisenman; Oxford University Press, New York, 1987

[14] Bergson was influenced in general by science and metaphysics as he mentions the works of Berkeley and Descartes, also by psychology and bology. Bergson also men tions Kant on the topics of space and time. Eisenman is interested in science and lan guage, Chomsky's theory, but he appears to use the ideas, from both science and language, as an early scheme in approaching architecture and not for the whole conception.

Eisenman was clearly influenced by Le Corbusier and Guiseppe Terragni during his early period which is very important in the later formation of his ideas. On the subject of Le Corbusier's and Terragni's influences, it is very interesting to see that in Eisenman's major works such as the house series and the Wexner Centre are very closely related in terms of process and the conception of ideas. Eisenman was briefly interested in psycho analysis in 'The Futility of Object' in 1984 and in 'Architec ture and the Problem of the Rhetoric Figure' in 1987; both essays are very important in Eisenman's theoretical discourse though under the shade of Modern ism.

[15] Greg Lynn, in his lecture at the Architectural Association in London on 13 January 1997, mentioned his interest in Bergson's philosophy though he had been inter ested in Deleuzian and D'arcy Thompson since he became active in contemporary architectural scene around 1990; he worked with Eisenman in New York before establishing his own practice.

[16] Introduction by Hugh Tomlinson and Barbara Habberjam in Bergsonism; Gilles Deleuze; Zone Books, New York, 1988

[17] Bergson; Kolakowski; Oxford University Press, Oxford, 1985

[18] 'Aspect of Modernism: Maison Dom-ino and the Self-referential Sign; Peter Eisenman; Op position 15/16, 1980

[19] 'Postscript: The Graves of Modernism'; Peter Eisenman; Oppositions 12, 1978

[20] The creative process in House X project is very interesting and stands out from other projects. The project itself deserves another in depth discussion.

[21] From the discussion with George Kewin, principle in charge of Eisenman Architects, in 1994. The concern with the notion of occupiable form is one of the most im portant in their theory of which would act as another layer of framework in the making of architecture.

[22] 'A system's intelligibility is defined as the correlation between global integration and local control. Intuitively this means that the large scale structure of a system is intelligible to the people moving about in it to the extent that the information they receive about the space they are in; the local connectivity and control also allows them to comprehend the structure of the whole. This seems to capture the way people can learn about large patterns from their experience of small parts, or fail to do so when the correlation is weak.' From Space Syntax: A different urban perspec tive; the Unit for Advanced Architectural Studies, The Bartlett, University College London, AJ30, November.

[23] 'Chora and Weak Form', an interview with Peter Eisenman by Hajime Yatsuka; Japan Architect, December, 1990

[24] '...a sense of tension or a compression in a particular space that is not created through the juxtaposition of real walls, but is instead in our conception of their potential location.' From 'House VI'; Peter Eisenman; Progressive Architecture, June, 1977

[25] 'Towards an Understanding of Form in Architecture'; Peter Eisenman; Architectural Design, October, 1963

[26] The topic is also mentioned and discussed in 'Space is the Machine'; Bill Hillier; Cambridge University Press, Cambridge, 1996, especially in its implication and application in urban design. The Parts and the Whole concept was one of the influences in the projects that the author has worked on since 1993 at Pratt Institute, New York and at the Bartlett, London in 1996 and is an ongoing research.

[27] Memory, sense of time, as another dimension added to space and object and with the concept of dynamism, movement in time, would have added another dimension.

[28] 'The Futility of Object: Decomposition and the Process of Difference'; Peter Eisenman; Harvard Architectural Review, Winter, 1984

[29] 'The Futility of Object: Decomposition and the Process of Difference'; Peter Eisenman; Harvard Architectural Review, Winter, 1984

[30] Eisenman refers to other book: "See for example, Harold Rosenberg's Tradition of the New, New York: McGraw Hill, 1965. The implicit idea of an ideological i.e. institutional shift which is present in dislocation is not necessarily present in the change of styles."

[31] 'Misreading Peter Eisenman', Houses of Cards; Peter Eisenman; Oxford University Press, New York, 1987

[32] 'House X'; Peter Eisenman; Architecture and Urbanism, January, 1980

[33] 'Eisenman Architects: Contemporary Arts Center and Regional National Music Conservatory Competition. Tours, France, 1994', AnyPlace; Peter Eisenman, AnyOne Corporation, New York, 1995

[34] 'House X'; Peter Eisenman; Architecture and Unrbanism, January, 1980

[35] 'House X'; Peter Eisenman; Architecture and Unrbanism, January, 1980

[36] 'The End of Classical: The End of the Beginning, the End of the End', Perspecta 21; Peter Eisenman, 1984

[37] 'The End of Classical: The End of the Beginning, the End of the End', Perspecta 21; Peter Eisenman, 1984

[38] 'Chora and Weak Form', an interview with Peter Eisenman by Hajime Yatsuka; Japan Architect, December, 1990

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1992–1994	Master of Architecture with Outstanding Merit Award (Thesis: Process of Design: The Visibility of Abstraction), Pratt Institute, New York, USA
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Work Experiences

2003–present	Principal, De-Sign Science Ltd., Bangkok, London
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1995–1996	Architect, Dan Wongprasart Architects Ltd., Bangkok
1994–1995	Assistant Designer, Giorgio Armani (Interior design), Levine Design (jewellery design), Agnes Dense (sculpture), New York
1991–1992	Junior Architect, South East Asia Technology Ltd., Bangkok

Conferences, Exhibitions & Awards

2004	'Isaan Dead Space Society' presented at Silpakorn National Archit tural Conference with City+Architecture Lab, Silpakorn University, Bangkok
2003–2004	'Best Design – Best Seller' Awards on three bookshop designs for 'The Book Club' franchise.

2003	'Understanding Research for Design' presented at Faculty of Architecture, Thammasart University, Bangkok
2002	'Relations in Architectural Space' presented at National Architectural Conference, Faculty of Architecture, Chulalongkorn University, Bangkok
2000	White Elephant' rank awarded from Royal Secretary, King Bhumipol Adulyadej
1996	'Contemporary Design Culture in Thailand' presented at Faculty of Architecture, King Mongkut's Institute of Technology Ladkrabang, Bangkok
1996	'Outstanding Merit Award', Graduate School of Architecture, Pratt Institute, New York
1993	'Regeneration of Times Square' at Annual Architectural Projects Exhibition, Pratt Institute, New York, USA
1991	'Art Exhibition and Development Centre' at Annual Architectural Student Projects Exhibition, Association of Siamese Architects, Bangkok
1991	First prize 'Bangkok in the next decade', National design competition, Association of Siamese Architects, Bangkok (co-designer)

Professional & Academic Engagements

2005	Juror on a National Design Competition 'Missing Spirit', Association of Siamese Architects
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2002–2004	Design and supervise the Master degree 'Architectural Technology' programme, Faculty of Architecture, King Mongkut's Institute of Technology Ladkrabang
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Specialisations

'Relational Syntax' Design and Analytical Technique in architecture

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Design and Regeneration of architectural and urban identities

Research strategies for architectural and urban design

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