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Faire corps Avec le médium Groningen architecture et vidéo

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EISENMAN

COLUMBIA LECTURE N° 2

FAIRE CORPS

AVEC LE MÉDIUM
GRONINGEN ARCHITECTURE ET VIDÉO

Notre projet est basé sur l'idée que la nouvelle technologie vidéo, nourrie par le développement de l'industrie de la vidéo domestique, révolutionne la notion de l'image mouvante, ou, plus précisément, la perception du monde. Les notions traditionnelles de temps et d'espace sont devenues obsolètes, un fait qui affectera certainement aussi la définition spatiale temporelle de l'architecture. Notre pavillon marque la tentative de redéfinir la relation traditionnelle entre espace tridimensionnel et temps architectural à travers le contraste immédiat de l'expérience du temps et de l'espace dans les vidéos.

Speaking of mediated form, I want to show this project first because this is a tv pavillion that we were asked to do this summer in Groningen, Holland. It is a pavillion for showing tv. If one follows the notion that one was looking for an indexical structure rather than an iconinc structure, therefore one was trying to produce a structure not so much that would function as a tv pavillion, or look like a tv pavillion, but have some sort of indexical relationship which I thought of as I began to fiddle around with my tv — what began to make my tv go out of focus — in other words, I could start to take the horizontal and vertical control and get a blurring of the actual image, and I began to take photographs of these blurred images and find out what their structures were like. This diagram at the top of the page has something to do with the structure of the blurred image of the media. One was looking for what was the arbitrary, but necessary structure for a condition of media which was no longer functioning in a strong form way. We wanted to find a way to produce a pavillion which did not allow one to see the tv, because you can always go home and watch a tv. What is the point of having a tv pavillion ? The point is to find out the relationship between icon and index, between the mediated object and the possible indexical object, where the indexical objects stood in the way of watching. In our pavillion, the tv, the image, was always interrupted or repeated in a certain way — upside-down or on its side,

but never was in any kind of way facilitated by the experience of the pavillion. So you began to realize that l'une aux autres — premières et secondes traces — recouvertes par une troisième figure d'échelle plus importante et en zig-zag qui correspond à la trace verticale invisible. Notre projet se fonde exclusivement sur ce patron, et met l'accent sur les points supposed to be an object ; it was supposed to be something sunken in the ground. All of these lines were (ou lignes) d'interférences créées par les trois figures de base.

merely a condition of the object which were than supposed to be something that started from the surface of the earth and went into the earth. In other words, it had no objecthood. We were worried about the possibility that, the minute it had an objecthood, it would be read not in this cartographic way as a series of lines. This way. Lorsque la synchronisation verticale n'est pas assurée, l'image commence à bouger vers le haut ou le bas exposant was the site plan. Unfortunately two things mediated against us : one was that we were next to the water, and « les lignes noires » (non bombardées par le faisceau). Une perte de synchronisation horizontale et autre part entraîne un bris we could not go very far down before we hit water. It did not matter to me that this thing could be floating diagonal de l'image. Le pavillon assume une telle déviance de précision ; il est lui-même hors-synchronisation. in the water, or was half under water. Not at all. But it obviously mattered to the organizers of this exhibition.

And also they wanted — being strong-form junkies — an object. They said, « No, EISENMAN, you cannot have a cartographic trace on the surface of the ground. » So we had to raise this thing. So despite what we wanted to do, we made an object out of it. We wanted to have it as the trace of an object and in fact, they made object.

qu'aucune orientation statique pour le spectateur, le projet fait allusion à la tradition en utilisant des planchers inclinés qui ont dans ce cas-ci pour finalité d'accentuer la tendance générale du projet par une dramatisation de l'expérience du mouvement... pour briser la dialectique sujet/objet et faire corps avec le médium.

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Adaptation/traduction Luc LÉVESQUE



