

DIFFERENCE, REPETITION, AND HERZOG & DE MEURON ¹

FARK, TEKRAR VE HERZOG & DE MEURON

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Öz: Amaç: Bu çalışma, mimari yüzeylerin katmanlı bir okumasını yapmak üzere fark ve tekrar kavramlarını incelemektedir. **Yöntem:** Çalışma, söylemsel oluşum geliştirmek amacıyla, kuramsal ve analitik bir araştırma yöntemi izlemektedir. Çalışmanın nitel verileri, çağdaş mimarlık literatüründen elde edilmiştir. **Kapsam ve kısıtlar:** İsviçreli çağdaş mimarlık ofisi Herzog & de Meuron kapsamında, fark aracılığıyla oluşan tekrarın, yüzeylerin kendi dinamikleri içinden doğan çoklu katmanlar oluşturduğu tartışılmaktadır. **Bulgular:** Herzog & de Meuron'un yapılarında, dülemsel örüntülerden üç boyutlu rölyeflere uzanan çeşitlilikteki yüzey etkileri, katlama, ekleme, çıkarma ve çeşitleme gibi yöntemlerle üretilmektedir. Bu çalışmada incelenen yapılar, ipek baskı, damgalama ve kesip yapıştırma gibi teknikler kullanılarak, mimari malzemelerin çok çeşitli özelliklerini ortaya çıkardığı için, dövme, örtü, fotografik görsel gibi kavramlarla nitelendirilmektedir. **Sonuç:** Bu yazı, Gilles Deleuze'un fark ve tekrar yaklaşımından yola çıkarak, Herzog & de Meuron'un bu kavramları, taklit etme, aynısını yapma ve kopyalama anlamında değil, test etme, yeniden keşfetme ve dönüştürme kapsamında kullandığını belirtmektedir. Yazıda incelenen yapılar, tekrar eden bir örüntüyü temsil etmekten çok, malzeme, teknik, hacim ve kütlelerin gizli kalmış güçlerini ortaya çıkarmakta ve onları deneysel olarak kullanmaktadır.

Anahtar Kelimeler: Herzog & de Meuron, Gilles Deleuze, Yüzey, Fark, Tekrar

Abstract:Aim: This paper investigates how the notions of difference and repetition propose a layered reading of architectural surfaces. **Method:** The paper aims at developing a discursive formation, and uses a theoretical and analytical research methodology. The qualitative data of the study is mainly obtained from literature on contemporary architecture. **Scope:** With a focus on the Swiss architectural office Herzog & de Meuron, the paper argues that their buildings produce multiple layers of repetition by means of difference that arises from within the surface. **Results:** In the architectural works of Herzog & de Meuron, surface effects as diverse as flat patterns and three-dimensional reliefs produce difference and repetition using manipulations such as cut-out, fold, addition, subtraction, variation, and iteration. As this paper shows, Herzog & de Meuron's architecture is referred as tattoo, veil, and photographic image, since they reveal a wide range of characteristics of architectural materials and methods, such as silk-screening, imprinting, and cutting-out. **Conclusion:** Drawing from the theories of Gilles Deleuze, this paper states that Herzog & de Meuron use difference and repetition to experiment, reinvent, and transform, rather than to imitate, replicate, and copy. More than representing a repetitive pattern, they reveal and experiment with the hidden forces of materials, techniques, volumes, and masses.

Key Words: Herzog & de Meuron, Gilles Deleuze, Surface, Difference, Repetition

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INTRODUCTION

This paper investigates how the notions of difference and repetition propose a layered reading of architectural surfaces. With a focus on the Swiss architectural office Herzog & de Meuron, it argues that their buildings produce multiple layers of repetition by means of difference that arises from within the surface. In their architectural works, surface effects as diverse as flat patterns and three-dimensional reliefs produce difference and repetition using manipulations such as cut-out, fold, addition, subtraction, variation, and iteration. In doing so, the paper refers to the theories of Gilles Deleuze to evaluate architectural surfaces not merely as an effect of imitation and replication, but mostly as an affect of reinvention and transformation, which reveal a wide range of characteristics of architectural materials.

Speculations on the concepts of difference and repetition began as early as the Ancient philosophy.¹ In *Topics*, one of his works on logic written approximately in 350 BCE, Aristotle addresses difference as relational and

oppositional. He argues that two things differ as long as they have something in common, such as categories, genres and species; therefore, we cannot have a difference between two forms that are too far apart from each other (Aristotle, 1984d:102a). Deleuze takes up and develops the notions of difference and repetition in his 1968 book, *Difference and Repetition*, by detaching difference from Aristotle's point of view. For him, difference is in and of itself, rather than being dependent and in relation to other elements, whereas repetition is an active force producing difference, rather than being finite. The act of repetition means behaving in a certain manner, but in relation to something unique, which makes it differentiate from generality and resemblance (Deleuze, 1994:1). He identifies two models of repetition: The first one is based on representation, which consists of superficial resemblances, copying something as same as its original or identical model. The second one, on the other hand, argues that the repetition of a pattern derives from difference, rather than sameness (Deleuze, 1994:19-28). The representational model is a static end of a work, whereas the latter is a dynamic evolution of a bodily movement. As he notes:

The first repetition is repetition of the Same, explained by the identity of the concept or representation; the second includes difference, and includes itself in the alterity of the

¹ On the other hand, Deleuze (1994:xv) highlights that the history of philosophy has always taken these terms as negative: "The majority of philosophers had subordinated difference to identity or to the Same, to the Similar, to the Opposed or to the Analogous: they had introduced difference into the identity of the concept, they had put difference in the concept itself, thereby reaching a conceptual difference, but not a concept of difference."



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Idea, in the heterogeneity of an ‘a-presentation’. One is conjectural, the other categorical. One is static, the other dynamic. One is repetition in the effect, the other in the cause. One is extensive, the other intensive. One is ordinary, the other distinctive and singular. One is developed and explicated, the other enveloped and in need of interpretation. One is revolving, the other evolving. One involves equality, commensurability and symmetry; the other is grounded in inequality, incommensurability and dissymmetry. One is a ‘bare’ repetition, the other a covered repetition, which forms itself in covering itself, in masking and disguising itself. One concerns accuracy, the other has authenticity as its criterion (Deleuze, 1994:24).

Resonating with the Deleuzian approach, Lefebvre uses the notion of rhythm as a tool to investigate repetition and difference. He argues that the repetition of movements, gestures, actions, and situations produces difference by constituting material, nonmaterial, temporal, and spatial rhythms (Lefebvre, 2004:7-15). As he points out, “...there is no identical absolute repetition, indefinitely. Whence the relation between repetition and difference. When it concerns the everyday, rites, ceremonies, fêtes, rules and laws, there is always something new and unforeseen that introduces itself into the repetitive: difference.” (Lefebvre, 2004:6).

Drawing from Deleuze and Lefebvre, this paper argues that the surfaces of Herzog & de Meuron’s buildings reflect more than a representation of a superficial repetition of a pattern. With each project, they redefine the building surface by various performances such as attaching, perforating, folding, crumpling, cutting-out, and silk-screen printing. Difference and repetition are generated by a repetitive pattern that barely changes the previous element. A reading of Herzog & de Meuron, for example, illustrates their approach of obtaining difference out of repetition in their surface articulations. It analyses the surface patterns of the Ricola Storage Building in Laufen (1986-87) as a spatial element, since the cladding panels are visually interpreted as an agent of otherness and change. Creating a rhythm and a texture, repetition in this case becomes a generative method of making (Manolopoulou, 2009:407-417). Another article sees repetition as a tool in their architecture to produce and express spatial relations of differential intensities (Zaera-Polo, 1994b:31). Elsewhere, it is argued that the surface effects of their buildings derive from atmospheric qualities, rather than geometric forms and proportions. Intensities are produced through manipulations, such as blush, shadow, highlight, aura, and air (Kipnis, 2002:431). Accordingly, their architecture lies at the intersection of divergent materials (bricks, concrete, stone, wood, metals, glass,



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and so on), different techniques (screen-printing of words and images), and various senses (vision, smell, and touch) with an intention to extend and redefine the realm of architecture (Zaera-Polo, 1994a:22). According to Deleuze (1994:20), repetition lies at the core of invention and renewal by being an act of transforming context, questioning tradition, and revealing the hidden forces of difference that produces works. Being virtual and transcendental forces, a dynamic sense of repetition is invoked through the material and immaterial elements in Herzog & de Meuron's architecture.

READING the TATTOOED SURFACE

“There is nothing outside of the text,” writes the deconstructivist philosopher Jacques Derrida (1967:158), in his seminal work *Of Grammatology*. As he points out, in a text, the detachment of a sign from its referent leads to frivolousness. In the case of Herzog & de Meuron, architectural surfaces convey meaning much like texts, merging sensational expressions and physical materials. Pattern emerges from within the physical substrate and work with it as a coalesced whole with a concern that the dissociation of the sign and the material leads to frivolousness. According to Alejandro Zaera-Polo (1994b:31), repetition in Herzog & de Meuron's works differs from the technique of serialisation in the industrial production, and relates more

to instinctive and emotive aspects, such as the rhythm of tam-tam or tattoo motifs. In the Deleuzian sense of repetition, invention and creativity emerge through such intuitions and potentialities, rather than a figurative and quantitative iteration. The power of the original is not lost like a replicated or copied image or motif, since the original one has the virtual power of all potential repetitions: “Repetition interiorizes and thereby reverses itself: ... Monet's first water lily ... repeats all the others” (Deleuze, 1994:1).

Herzog & de Meuron's Eberswalde Library is a case in point, as it merges difference and repetition with perception and sensation. The library was built between 1997 and 1999 as an extension to the Eberswalde Senior Technical School in Germany. The three-storied rectangular building was completely covered with horizontal bands of glass and prefabricated concrete panels (Figure 1). On each band, a single image is repeated continuously, which was selected from the newspaper photograph archives of the German photographer Thomas Ruff (Figure 2). The shift in the perception of the building is created through “repetition as real movement, in opposition to representation which is a false movement of the abstract” (Deleuze, 1994:23). Texture and material perception change with the repetitive singular images: Glass panels look like concrete, whereas concrete blocks look

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like glass (Herzog and de Meuron, 1996b). Graphical elements alter the natural character of materials, as they place permanent marks on the plainness of concrete and the smoothness of glass. Ruff's newspaper photographs have been embedded throughout the surfaces with an intention to experiment with the physicality of concrete and glass through the interplay of materiality and pattern. The body of the building thus became inseparable from the pictorial surface (Hürzeler, 2001:214). The pattern composition seems figurative at

first due to the apparent use of images; yet, the overall repetitive application turns the building into a unified and abstract volume. Generating a single rhythm on each of the four facades, repeated images are inherent to physical materials in the dematerialization of form (Diniz Moreira, 2008:17-21). The repetitive pattern composes "... the photographic skin of the building, which reads like a book turned inside out, or a newsreel rendered in a continual loop of cube ..., oddly static and full of movement at once" (Schneider, 2001:226).



Figure 1. Herzog & de Meuron, Eberswalde Library, 1999, Eberswalde, Germany (Copyright: Groundhopping Merseburg, 2012)



Figure 2. Façade detail of the Eberswalde Library (Copyright: Sarah le Clerc, 2008)

Creating a new surficial layer to be read, represented, and displayed, the Eberswalde Library has been referred as a tattooed building many times. An article addresses the use of serial-printed images onto glass or concrete as tracings or tattoos (Curtis, 2003:37). In another analysis, the library has been referred as, “A simple cube of concrete and glass panels ... tattooed from top to bottom with a pattern of images - like the body of a Papuan” (Mack, 2000:8). Historically, tattoo has been a common social denominator in many

primitive cultures.² As a body decoration, it represents identity and expresses the surface of the body, which it covers. It was further investigated by nineteenth-century architectural theorists, particularly the British architect Owen Jones, the German architect Gottfried Semper, and the Austrian art historian

² Tattoo is defined as the permanent embedment of coloured motifs on a naturally unmarked body. Etymologically, it consists of the syllable “ta”, which means to tattoo, or to mark in the Tahitian language (Skeat, 2013:632). Canales and Herscher (2005:238-239) further point to the simultaneous research on tattoo in Kant’s aesthetic theory as free beauty and in Captain Cook’s expeditions to the South Pacific.



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Alois Riegl. Jones (1910:13) illustrates the tattooed face of an indigenous in New Zealand to point to the urge of creation, the act of stamping on the earth the impress of individuality, as man's earliest ambition, obtained by tattooing human face and body. Semper (2004:97-98) notes that the shapes of tattoos in certain tribes coincide with the bone structure and muscle tissue underneath. Riegl (1992:76-79), on the contrary, argues that the spiral lines of tattoos, or *moko*, especially in the case of the Maori tribe, have no relationship with the structure of human body.³ As a social function, tattoo attracts attention and admiration much like an eye-catching mark on a building in an urban context (Leatherbarrow and Mostafavi, 2002:95). It makes the gaze linger on the surface with an attempt to decipher and read the repeated images.

Ruff remarks that he sees images independently of words, rather than grasping them as illustrations of texts. In doing so, he handles a picture as a picture *per se* and not as information: "Without a context, it is suspended in a vacuum" (Ruff, 2001:163). Returning to Derrida's claim of the frivolity of the detachment of the sign from its referent, Ruff's endeavor can be seen as a search for potentialities by separating illustrations from their

texts. Much like a tattoo, this detachment allows passers-by to interpret the surfaces from various points of view. When looked closely, one can observe the identically reproduced photographs on the walls of the Eberswalde Library. Yet, from a distance, one loses the sense of singular images in favour of having a holistic view of the volume. The photographs become engraved patterns to be read throughout the surfaces. Materials become complex elements by means of surface articulations, while the repetitive patterns render the building scale ambiguous.

PRINTING the CUT-OUT PATTERNS

In the Eberswalde Library, the use of serial multiplication on the newspaper pictures with halftone effects makes them blurry and ambiguous. Thus, for Ruff (2001:163), the building was a photomontage. It is referred as "a frieze upon frieze of pictures" (Hürzeler, 2001:214). The fuzziness of the pictures is created by silk-screening, and adding a technical grain to the natural grain of the concrete with an intention to achieve difference through repetition, much like the works of the Pop Artist Andy Warhol.⁴ As the architect and

³ The argument on tattoo coincides with Riegl's idea of *kunstwollen*, as well as his theory of abstraction and stylization in art and architectural design.

⁴ Silk-screen is a printing process that Herzog & de Meuron has been very enthusiastic about using. The inscription of a material into another one, much like the eighteenth-century technique of lithography, or stone writing, has been one of their primal interests (Ursprung, 2001:256). For example, the SUVA Office and Apartment in Basel (1988-1993), Ricola



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critic Raphael Moneo (2004:391) also notes, “The insistent repetition of a figure, though also replete with architectural resonances, recalls an artist like Warhol and his search for artistic expression in a mass culture.”

Herzog & de Meuron do not hide their interest in Warhol and his repetitive silkscreen printings while designing their buildings (Ursprung, 2001:245). Warhol probes the significance of iconography in modern culture and politics by means of a profusion of images. Depersonalizing figures through multiplication, he turns individuals into mere stereotypes of icons (Dyer, 2004:34). For him, repetition expresses superficiality, transforming corporeal figures into immaterial surface images. His repetitive images, like the photographs on the surfaces of the Eberswalde Library, are grainy, deformed, and defective, which are not identical but look like one another. His reduced image quality and resolution detach images from their initial referents intentionally as celebrity photographs and newspaper articles (Collins, 2012:150).

Warhol’s prints made by a series of silk-screening processes redefine everyday real-

ity, banality, meaninglessness, and nothingness as aesthetic signs. What he intended by these deformed works was to destroy the reality of images and transform specific topics into spectacle (Shaviro, 1993:209). As pure and immaterial images, his figures become representations of commercialised essences. Developed through multiplicity, they reflect the infinite monotony of standardisation and consumption (Indiana, 2010:150-151; Mirzoeff, 2009:281). As Deleuze (1994:286-287) argues, difference does not derive from a superficial repetition of external parts, but from an internal power, a concept, such as Warhol’s idea of draining meaning, which differentiates each repetition. Art thus does not imitate, but repeats and simulates, reversing copies into simulacra. As he notes:

The more our daily life appears standardised, stereotyped and subjected to an accelerated reproduction of objects of consumption, the more art must be injected into it in order to extract from it that little difference which plays simultaneously between other levels of repetition... (Deleuze, 1994:293).

With a similar intention in mind, the silk-screen method becomes a tool of mass-production for Warhol, not for re-presenting but for re-packaging to be re-consumed as art (Collins, 2012:136-137). Through the serial printing of photographic images, Herzog & de Meuron demonstrate that architecture is

Industrial Building, Eberswalde Library, Cottbus Library (2001-2004), as well as their unbuilt projects, the Greek-Orthodox Church in Zurich (1989), Sandoz Laboratory in Basel (1993), and Jussieu Campus Library in Paris (1993) have silk-screened surfaces with an emphasis of difference and repetition.

constantly changing according to the viewed perspective (Hürzeler, 2001:207). Furthermore, their use of silk-screen printing on glass metaphorically constructs a layered effect by transmitting messages and meanings through images, instead of merely allowing sunlight and transparency (Moueix, 2001:138). A study associates their silk-screened surfaces with commercialisation and advertisement; particularly the leaf motif in the Ricola Industrial Building, which covers the front glass façade and promotes Ricola by being related to the brand's confections (Pimlott, 2004:16). Built in the Mulhouse-Brunstatt city of France in 1993, the building is covered by translucent polycarbonate panels with a repetitive motif on the front facade and the lower part of the canopy (Figure 3). The motif originally belongs to a photograph taken by the German photographer Karl Blossfeldt in the 1920s. The architects transform the context of the image into a flat pattern, cut-out and imprinted on the polycarbonate facades with an attempt to create screen-printed panels and turn the façade into a layered surface (Figure 4).



Figure 3. Herzog & de Meuron, Ricola Industrial Building, 1993, Mulhouse-Brunstatt, France (Copyright: Jpmm, 1999)

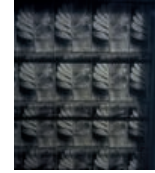


Figure 4. Façade detail of the Ricola Industrial Building (Copyright: Jpmm, 1999)

In its direct sense, this surface manipulation is achieved in painting with the cut-out technique, which is created by cutting a coloured paper out and then pasting it onto another paper. Referred as “drawing with scissors” and “drawing in colour”, paper cut-outs were widely used by the twentieth-century French Avant-Garde artist Henri Matisse (Fourcade, 1977:49). With a pair of scissors and pre-coloured paper, he handled the issues of form and space, outline and colour by means of cut-outs (Néret, 2002:9-10). Probing the relations of figure and ground, positive and negative spaces, he intended to design sculptures or thin reliefs by his cut-out patterns, rather than flat images. His leaf motifs in particular are interpreted as expressive, rather than representational or merely decorative (Neff, 1977:27). Physically, Matisse's use of singular images differs from Herzog & de Meuron's, since the repetition of photographs in both Ricola and Eberswalde composes a pattern that dissolves the huge sizes of the buildings. The ambiguity of surface and space bestow the buildings a serial effect, rather



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than rendering each motif visible individually (Pimlott, 2004:16-18). Unlike Matisse's cut-out reliefs, Herzog & de Meuron's facades are perceived as two-dimensional flat surfaces, on which serial patterns are embedded. On the other hand, when read through the Deleuzian concepts of difference and repetition, both have the intention of producing impulsive, creative, and expressive surfaces.

As Moneo (2004:391) elaborates, the building performs as a laboratory to test the inclusion of image and iconography in architecture within the context of industrial serialisation.⁵ The silk-screened surfaces are perceived as superficial flat images by means of replication, repetition, and difference. Reincorporating iconography and publicity, the building can be interpreted in two ways: as either a contemporary "decorated shed" in the sense of Robert Venturi & Denise Scott Brown or a pure visual effect obtained through "Warholised" surfaces.⁶ Achieving difference

through the deformation of repetition, the surfaces of the Ricola building drain meaning and become superficial in Warholian sense, as there is no critical discourse beyond what is seen.

SURFACE AS TEXTILE

Further evaluations of the Ricola Industrial Building express close associations with textile. Architecture and textile has a close relationship, which dates back to ancient ages. Semper (2004:248-250), in particular, notes that the origin and essence of building is textile, and the act of weaving with natural materials is one of the oldest techniques of constructing a wall. In relation to advanced digital technology, novel materials, and aesthetic trends, architecture and clothing have continued to affect each other (Yayla and Yazıcı, 2014:82). Using the terminology of textile and clothing, the patterned surfaces of Ricola are described as being "edged like a draped veil," which seem to flow from top to ground, as if they are a kind of "Warholian wallpaper," (Kipnis, 2002:432). This thorough repetition down to the length of the building is also interpreted as an abstract image, "like a fresco or curtain that veils the building creating different effects according to the light levels." (Zaera-Polo, 2001:181). Another analysis claims that the "imprinted

⁵ An icon is defined as an image interpreted differently by each viewer (Collins, 2012:125).

⁶ Venturi and Scott Brown coined the terms "duck" and "decorated shed" to categorise architectural typologies. Duck is the symbol *per se*, which submerges and distorts space, structure, and program by a symbolic building form, whereas the decorated shed is a rectangular box with applied decorations on its facades, through which space and structure communicate (Venturi, Scott Brown and Izenour, 1996:87). Venturi and Scott Brown's concepts as an outline of postmodern architecture were later produced as a book, *Learning from Las Vegas: The forgotten symbolism of architectural*

form, which can be seen as the first opposition to modernist ideology (Aras, 2015:101).



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surfaces have a textile-like character” (Wang, 1998:118). Elsewhere, it is stated that the repeated panels made a curtain wall, but also reflected the image of a curtain, since the architects intended to express the non-tectonic essence and non-load bearing function of the wall (Manolopoulou, 2009:412). Herzog & de Meuron (1996a) also explain that the translucent printed panels on the facade and under the roof recalled textiles, much like “the lining of a dress or the inner padding of a box.” Additionally, they address the effect of textile in their Cottbus Library by associating it with white veil printed on the glazed surfaces of the building (Herzog and de Meuron, 2005).

Apart from these buildings, textile associations of their buildings continue with the veil-like surface patterns of a commercial and apartment building in Basel (1984-1993), Auf dem Wolf Signal Box in Basel (1988-1995), the Caixa Forum in Madrid (2003-2007), De Young Museum in San Francisco (2005), and the newly-built Elbphilharmonie in Hamburg. De Young Museum, for exam-

ple, is entirely covered with a patterned copper surface, which was created by embossing and puncturing in different sizes, while also corresponding to lighting and ventilation requirements of interior spaces (Figure 5). The semi-transparent surface allows the silhouettes of people in the building to be seen from outside. Moreover, the surface patterns of the Signal Box create a distinctive perception of veil using copper with a different technique (Figure 6). The building is thoroughly wrapped with narrow copper strips twisted at certain points to let the daylight in. Similar to De Young Museum, the patterned surface disguises the building structure and floor divisions, while it is said to bring back “subliminal memories of veils, window blinds, electric copper coils.” (Curtis, 2003:41). The veil effect creates a certain texture through difference within repetitive patterns. Figurative motif is dissolved into a texture, while the building turns into a field and leaves its representational nature (Zaera-Polo, 1994b:36; Zaera-Polo, 2001:180-181).



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Figure 5. Herzog & de Meuron, De Young Museum, 2005, San Francisco, USA (Copyright: Adam Kuban, 2008)



Figure 6. Herzog & de Meuron, Auf dem Wolf Signal Box, 1995, Basel (Copyright: Pedro Varela, 2007)



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Representation, for Deleuze (1994:55-56), fails to capture the essence of difference, since it lacks any depth and perspective. The prefix “re-“ in the word supports the idea of sameness, which diminishes the importance of difference. Movement, on the contrary, is achieved through difference and repetition, which refers to “a plurality of centres, a superposition of perspectives, a tangle of points of view, a coexistence of moments which essentially distort representation.” In the case of Herzog & de Meuron, although a repetitive pattern looks the same as its previous iteration, the level of difference is deeper than this sameness, as Deleuze suggested. Using various materials in unconventional ways, they experiment at the intersection of the wall and textile effect. As they elaborate:

We have a very precise way of putting decorative features to use. We print or engrave them onto glass, concrete or stone, thus reviving the traditional nature of these materials; in fact, we make new materials out of them, and these all resemble one another owing to our collage technique. They become one single material. Paradoxically, this serves to highlight their different types of matter. Applying decorative features to materials can sometimes bestow a sort of textile nature on them, rendering them highly sensuous and this helps us fuse interior and exterior spaces (Lucan and Marchand, 2001:137).

Through difference and repetition, veil as a textile effect is created as an envelope that covers the structural system from all sides. Semi-transparency produced by either a perforated metal surface or silk-screened glass panels, hides and reveals the interior spaces at the same time. It renders the relationship between in and out ambiguous, much like a veil. Reinforcing the effect of abstraction, it symbolically deconstructs the reality of materials and accentuates the visibility of surfaces, making the buildings continuously be gazed at, read, displayed, and photographed.

CONCLUSION

Through the architecture of Herzog & de Meuron, this paper shows that difference and repetition generate multiple layers that arise from within the surface. Being referred as a tattoo, veil, photographic image, and so on, their buildings reveal a wide range of characteristics of architectural materials – such as concrete, glass, metal, polycarbonate – and techniques – such as silk-screening, imprinting, cutting-out. The architects use difference and repetition to experiment, reinvent, and transform, rather than to imitate, replicate, and copy in a superficial, formal, and figural way. More than representing a repetitive pattern, they intend to reveal and experiment with the potentialities of materials, techniques, and masses. For example, when observed closely, one can notice that repetitive images on the



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building surfaces differ slightly with each application, pointing to the Deleuzian depth of the level of difference. Accordingly, for Deleuze, real repetition is to reactivate all the forces of creation that produced the original, allowing intuitions and potentialities to take over, instead of a formal iteration. Surface is driven by the motive of generating the outer layer of the building, abstract or concrete, dynamic or static, with an intention to experiment with materiality as a layer mediating between architecture and environment.

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