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Difference and Contradiction of Critique Methods to Produce Styles of Modulation in Architecture: (Architect Peter Eisenman as Example)

Abstract- Rapid changes and developments have brought contemporary intellectual theories and different and diverse ties to highlight the different and multiple concepts contribute to the definition of any philosophy and intellect, which are frequent and mutant methods and demonstrations of the same values and origins which in turn describe the state of existence, continuity, permanence and human communication, the most important concepts are Difference and contradiction as the basis of everything, and without them there is no existence or knowledge. most contemporary studies focused on the different critical methods linked to the semantics and meanings that express architecture on the one hand, and methods of expression, invocation and illustration on the other hand, and both are contribute in the formation and creation of architecture and enrich its architectural output, despite the wide presentation of the concepts of difference and contradiction but these propositions only addressing each notion separately without knowing their relationship as critical methods and trends shaping the contemporary architecture and achieving communication with community structure, So the problem of research has determined with (lack of comprehensive knowledge study describes the most important applied mechanisms to concepts of difference and contradiction as critical methods contribute to the production of continuous civilized building formation patterns of interaction between the designer objective and the receiver subjective), In order to address this problem, a conceptual framework was built for the methods of difference and contradiction, and the election a number of architectural projects of "Eisenman" which shows difference and contradiction as a clear critical trends and methods as applied mechanisms or strategies produce emerged architecture formation patterns of outreach architectural output among clones of what is happening globally or immersed in cloning for local references, and then described and evaluated them in accordance with indicators drawn from the conceptual framework of the concepts of difference and contradiction that place and give the more plausible explanation, presenting a number of recommendations to depend on as critical methodology contribute in production of patterns forming architecture, its recognition swinging between what is subjective accompanies sensory perception and what is that accompanies mental perception, and as sentimental mechanism for networking events, harmony and pleasure and thrill in physical output.

Keywords- difference, contradiction, modulation patterns, criticism methods of architectural, architect Peter Eisenman.

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1. Introduction

Difference and contradiction are critical methods that achieve the capability of communication in architecture through making specific indicator into one or more significant indicator give meaning refers to vision derived from thought, the difference is the product of passing through several operations and alternative conversation interaction between one or more parties (a designer-and recipient-and the context), the difference does not

result, evolve, form, develop and change unless going through stages that putting it into interfering positions of the previous tropology. In hindsight there remains a prisoner of the qualitative messaging (self-thematic) into the operational framework, indicated from its going back and forth between a point and another, while the contradiction manifests mystical source of motion, root vitality and principle of evolution, it indicates that things in their movement reveal contradictions and conflicting borders are

mutually conditional, that linked to each other by looping its mediations forming the unit of phenomenon or subject, and for the purpose of performing their privileged roles that it must focus on these concepts to achieve the communicative space-time attribute based on cultural and intellectual inventory of human which include collection of reflective properties of the architectural product, so the search seeks to (build comprehensive cognitive theoretical framework for the concepts of difference and contradiction as critical methods and the invocation of their applied mechanisms in the production of patterns formation a continuous civilized architecture with content belongs to its past, reflects its present and corresponds to its future thought and existence); This requires the following:

- Definition of the concepts of difference and contradiction as critical methods cultural make values and physical condition inherent in the architectural product and commensurate with the times and ensure the physical and spiritual needs without losing the connection with the heritage and the past and possible future foresight.
- Building a comprehensive knowledge theory defines goals of these two concepts and their designed dimensions and their impact in bringing about direct integration between idea and its output process, and then their impact in shaping contemporary architecture (emotionally and mentally).
- Application of theoretical framework on projects, elected as a case study, right down to the conclusions and recommendations.

2. Concept of Difference

Language: the difference as a source, disagree, dispute is: anti, distributorship was violating and contrary, contrary to orders and disagreed, did not agree, all I did was be or become even contrary, disagreed.[1]. The difference and Dispute in language: against the agreement, which is wider than the opposite, Al-Asfahani said: "The dispute

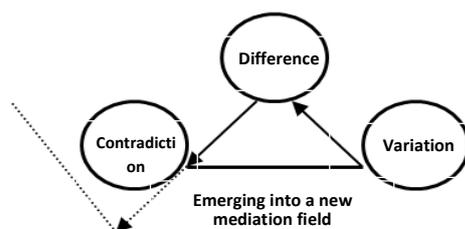


Figure 1: Illustrates Aspects of Differences
Bv researchers

is more general than the opposite, because all two opposites are different, not all different are opposites [2]. Thus, the difference is intended to contrast and conflict, is not intended to simply asymmetry, it is against the agreement. In addition, conventional: is the variance of opinion due to the different methods and results of infuriating disparity or variance of cognitive disabilities [3].

- Deep reading of cognitive thought explains that the difference is the origin and the first, It always was the motive of human history and a key to development, and writing the different requires consideration as a self-crisis and an identity problem as long as the identity is only aware of the conflict with the other, the other party is a particular self-crisis which is a crisis to be different [4].

- The difference is a kind of incorporation and root of regeneration, change, innovation, distinction, manifestation of evolution and variation, it is original and the first, difference allows discrimination, arising on Numerology, define the existence in the world as the homeland of the difference, but nonetheless, knowledge is possible only if the constant is submitted. It cannot recognize the variable only in its relationship with other variables or other variables and this relationship that gives consistency that makes perception possible [5], and others have addressed the concept of difference from them:

- Heidegger is the one who has worked on a collection of philosophical concepts of existential depth related to the issues of object, time, language and differences, since he wanted to shake western and cultural components and move them aside on rational basis and that he observe that the history of western metaphysics has gone and needs to make a process of thought inversion, so the object could that takes a realistic sense, and this thought was the end of a particular type of philosophy and opening or building to another type of thought takes difference its central concern, According to Heidecker's thought, metaphysics which includes being and continuity of presence come to find non-original forms of the time, thus the invitation to thinking in the difference of being and the object require to speak of inherent existence requires object which falls within the claim out of the dominance of metaphysics and uncontrollable and freedom from the mind centralization, and this trend the thought seeks or aims to release the object from rationalization, and detection the false to access the first shape or shapes of existence [6]. Heidegger is considered the first to bring to light that the variation is one of the basic pillars of human-related presence, so that the individual can take real meaning and reveals the fallacy to reach

the first forms of that existence, he distinguished between the matching matter (the similar) and corresponding matter (the identical), and he acknowledged that they are not the same thing, the similar is the same as the identical as the latter, all difference is collapsing within, while the similar, differences reveal and hide themselves differently, the presence according to him is present in words and hidden in the context.

- "Stace" Sectioned the difference into three aspects (diversification, similarity and contradictory, positive and negative) diversification is through the analogy of his idea of a triangle, which states that the first limit (side) is direct and the difference is in its first stage and is considered a direct difference. It means the simple identity which has not yet revealed its differences. It is the simple existence that is united with itself. The second limit (side) in the triangle is mediation and calling it nothingness after if the first limit (side) is existence, which divides itself out of itself and achieves differentiation and division. In the third limit (side), the difference and mediation are merged in a new union to form the, which in turn absorbs the differences and gives us a new direction, a new saying. Then this direct in turn exit and emerged again, so the difference keep going.

As for similarity and difference, there is a similarity between the two as the similarity existing through the external comparison. The attribute of the first is similar to the second. It is not part of its own existence, but it is external to it, and such an external relation is a relationship of (similarity and difference).

Either positive / negative or (contrast) which means that the thing is seen to have its special last thing which is against it, so the difference in first stage (diversity) but now it is in the last stage and it is qualitative difference is that light and darkness, north and south, cold and hot, This type of difference in which the two extremes are fully mediated by each other, which are completely depends on each other entirely, and this difference is the opposite [7].

The difference is diversity, similarity, variation and contrast, it is the self-differentiation within the particular relationship of self to self, the basis according to Hegel is unit where positive and negative join and that's the difference.

- The difference led to the idea of the absence of a center because it can not be touched and has no spatial property, and was not fixed locally and in its absence, everything turns into speech and opens on the horizon of the future [8], So he agrees with Heidegger In the liberation from the centrality of the mind, but he contradicts with Hegel in his idea of

attendance(presence), and thus invalidates the beginning of Hegel's existence, identity, presence or center, he considers these subjects are all a manifestation of differences and the results of it, and Derrida introduced the concept of impact as an alternative to the signal (sosior), And his idea of impact as a theoretical conception, the creative experimentation seeks to invent it and then neutralize it, the effect is not originally the thing but it is what is outside the thing, and does not meet the impact and the thing together, so the effect is the subsequent effectiveness comes after the occurrence of the text not before it. The effect is a technical term that replaces the purpose and target of the literary text and achieves aesthetic function in the taste and interaction with the text, namely, the functions of relations and their implications, which result from all possible relationships [9]. He emphasized the repetitive theory, in which he eliminates the limits between text and another, and this theory is based on the principle of citation and then overlapping texts as each text is always subject to transfer to another context at another time, each text is a collection of parts of the texts that carry its old and acquired history, the chip (small portion) of an old work when finds its way into a contemporary text that looks like a source, a reference, or an archetype, The text is not final or closed formations, but it carries traces raised earlier texts, it carries cultural ashes, there is no text but there is among the context of the text the different network for the texture of the effects infinitely indicate raised differences traces [10].

- While Al-Khafaji is aware that there is no ego without the other, which is different from it, this binary structure is the one that blows up the communication and is in itself the essence of the difference. There is no place for the language outside the discourse or speech without the ground of difference that stands on it. So there is no communication outside the field of difference. Achieving communication can only be performed through the bridge of difference. The difference distinguishes between the event and the chronological event in terms of its belonging to its type, but different in terms of its special event and its uniqueness [11].

- The difference in the thought of "Dr. Abbas": is the basis of intellectual communication, as the latter arises from the breach of the previous deliberative systems and each communication contains a difference "and not necessarily involve any difference on the communication, Through the presence of the illusions of architecture, the architect faces history in isolation to create the architecture of difference based on his personal memory and on what he stores of false images of

history and his personal suggestions for the sequence of events by giving priority to the image stored in memory of the original, so the aim of difference will be achieved [12].

- "Al-Imam" mentioned that the difference in architectural form is related to its local and total transformations (preserving and demolishing transformations), and since the transformations of the shape that create the difference are made on the system of that form. Therefore, the preserving transformations are the ones that keep the pattern on a position whose source can be identified, (In terms of direct recognition of the shift and its degree of convergence with the basic form), as follows:

* Direct transformation: The pattern is adapted to one or more of the following adaptations (adaptation by the transformations, which remains the form within the gender in which it began, adapting by modifying the non-original properties of the form, ie preserving the original properties without modification or alteration).

* Indirect transformation: the transformations that occur on the pattern or type, and represent the situational state in which the form is, this transformation keep this shift to the total properties of proximity, and only change those situational properties, and in the case of convergence with the basic form is on two types (close and non-close transformation). Therefore, the properties that maintain them give a classification of the transformations (transitional, analogous, and rotational transformation).

* The demolishing transformations: that affect the structure of the form. The transformation is defined as a change that has touched the shape and state of the form. Demolition is a characteristic acquired by the transformed form when it loses its ability to retain its structure. It occurred when certain effects bring the modification into a degree make difficult to recognize the basic form and then it is located within the changing. These changes are made in the light of a number of actions that take place on the elements and relationships of the form structure (adding more elements to the level of structure, changing the pattern of relationships between elements, using the axioms of describing the relationship, distribution outside the limits), As pointed out based on the theory of Murdouk that change includes (diversification, invention and experimentation) [13].

I. The corresponding concepts of difference are as follows

1. Change and change: change is the fact that the thing was not before, it is the transfer of the thing from one side to another. Change is a subjective

feature of the phenomenon outside of any act intended for the individual or the community.

While change is an intentional act that requires consciousness, and it is due to objective knowledge in analyzing the need, or the unique mood that calls for excellence only [14].

2. Displacement: in Arabic language is any image that violates rules of grammar or one of its principles. This displacement is not continuous unless it is governed by a law that makes it different from the unreasonable [15], and displacement in architecture: - is the separation between the sign and the meaning to obtain the possibilities of many meanings, which is the separation of one-to-one relationship among man, form, meaning, content and symbolism so that different meanings can be reached [16].

The relationship between displacement and difference can be found through the following ideas:-

- Displacement is a continuous transformation on the model, and the changes continue because there are no permanent solutions. If the temporary experimental solution is dominant for a certain period, the subsequent problems will lead to the creation of different new patterns [17].

- The idea of displacement is a violation of the laws in force in order to achieve the creative difference, and the displacement shakes the architectural structure to reveal its structural weakness and puts it under pressure and opens its boundaries to a new vision, which becomes different and outside the constraints of conflicting traditions [18].

- The difference is the displacement by which language or any general reference system with a historical advantage becomes a structure of differences [19].

The displacement generates movement within the space. It is exceptional in relation to its static state. The displacement of the place provides an opportunity to generate other places, which in turn are a set of containments for notoriously separate unstable inclusions tend toward movement. Movement and displacement are a source of renewal and creativity in shaping the architectural form.

3. Transformation: it is a process of change in the form that reaches the maximum limits in response to a number of dynamic internal and external effects to be affected in the nature of the system, which is the form, provided the preservation of the structure and otherwise it is a change [20].

II. Capabilities of the difference

1. (Fluency): it is the ability to produce as many creative ideas. And this ability is measured by counting the number of ideas submitted by the

individual about a particular subject at a fixed time unit compared with peer performance and include a number of types including:

- Fluent shapes (Figural Fluency):(fluent score): as the individual gives a drawing of a circle and being asked to perform simple additions to form multiple and true formats.

- Fluency of words (Word Fluency): it is an individual's ability to generate words that end or begin with a particular letter, character or a specific section or provide a certain words on certain rhythm as words are considered as alphabetical configurations.

- Fluency of meanings and ideas (Ideational Fluency), it is the individual's ability to give as many of the ideas associated with a certain position and aware of it.

- Expressive fluency (Expressional Fluency), it is the individual's ability to quickly formulate ideas or issuing multiple ideas at a specific position, provided that these ideas attributed with wealth, diversity, abundance, scarcity and difference.

- Dilapidation fluency (Association Fluency) it is reflected in an individual's ability to generate a large number of words where certain conditions in terms of meaning and sometimes specifying the time [21].

2. Flexibility: it is the ability to change the mental state as the situation change, which called diverging thought. And the opposite is rigidity which uphold the position or opinion or prejudice. We can specify two types of flexibility capacities:

- (Spontaneous Flexibility): it is the individual speed in issuing as many diverse ideas and problem related or a spectacular position and according to this ability the person tends to power automatic initiative positions and not just respond.

- Adaptive flexibility: an individual's ability to change the destination of mind in dealing with the problem and confront them, and thus he adapted to the conditions of problem and along with the photos you take or show the problem within.

3. Originality: the unusual production which never produced before. An original idea, if not subject to common ideas and characterized by excellence, contrast and divergence [22].

4. Sensitivity of Problems: Ability to perceive weaknesses or deficiencies in the interesting position, the creative person can see a lot of problems in one position, he is aware of the deficiencies and shortcomings because of his unusual vision to the problem [23].

5. Perception of details: difference ability includes to provide details for multiple limited things, and expand summarized idea or detail vague topic, and richness or prosperity in detail the meanings and ideas intended by the designer in architecture.

6. Maintaining Direction: ensures the ability of the individual to continue thinking about the problem for a long time until he reaches new solutions [24]. The difference is one of the critical approaches adopted by the architectural critic in the formation of architecture. The structural critic analyzes the text or the building into a group of small structures and then explores new relationships by restructuring these surface structures and discovering their new transformations. And the task of the structural critic is to test the language of architectural writing, to see its coherence, its logical and symbolic organization, and its strength or weakness, regardless of the truth that claims to reflect or expose in its writings. and this is different from the phenomenal critic who gives a diagnosis of the relationship between natural and unnatural phenomena (the synthetic which made by man: architecture), And This is the interaction among the grouping communities and the natural environment, the perceiving subject with space relations such as sky line and the ground and connection inside with outside, perceiving the inner space as visible, tangible and existential dimensions survey, looking for characteristic of objects or their personality, to make sense of the environment in which a person lives and feels the sense of belonging to them and the sense of being there. The difference is on the basis of the critical school or the followed critical method (structural, apparent, deconstructive ...), The criticism is based on the difference in the signals, as each symbol seems to be composed of infinite differences, and the meaning always comes from the result of the division of language signals and cuttings, one of the critical methods that produces patterns of modulation in architecture according to the difference of diversity and contrast of antagonism.

3. Concept of Contradiction

- Contradiction concept refers to opposing and combining elements that really form the thing or topic, and these elements interfere in any relationship, which contain two opposite to one another, the structure is only thing set relationships constitute contradictions. The concept is not limited to the opposing sides in the thing on the link or relationship inbetween, but rises to the level of the unity, anything is « unity of contradictions » and that unity is the source of internal movement and development of thing [25].

- The contradiction is to say something exist and not exist simultaneously in one sense. Which is to say the meeting of two contradictory qualities in one person. Which is to say that something is honest and lying (true and false) together. Aristotle

said: «it is impossible to say that there is a trait and not in one person, at one time, in one sense». If a violation of the principles of this definition is found in any phrase, it must be judged that there is a contradiction in it [26].

- In his book "Complexity and Contradiction in Architecture," Venturi tried to discuss what he called "the vitality of chaos" in the environment. He said: "We demand in architecture that increasing richness in the sense of abundance, multitude and momentum in details, ambiguity and obscurity over unity and purity, and the contradiction and complexity upon harmony and simplicity." He combated Modernity by providing complex architectural solutions from the history of architecture, not only from the history of the environment in which the building belongs, but from the entire cosmopolitan architectural history, was designed to imitate the architecture of the present city and its bustle and to be part of its current context with all its mess and noise. He said in his book as an architect "I must not be ruled by habit, but by deep awareness of the past and advances, and me, As an artist, I write honestly what I want from architecture: complexity and contradiction, and then I strongly disagree with the famous old saying of "Meiz van Deru," (Little means a lot) the stunning contrasting argument (Less is more). In his thesis, he argues that much is impossible to come from a little, and criticizing the extra simplicity that characterized the work of some modernist classical architects such as "Adolf Loos and Meiz van Deru," saying that the excessive simplicity is only a formative obstacle, and that the little is very boring, Their pure style produced a way that overlooked many of the elements of enriching architectural output. He then spoke about contemporary architectural practices in the postmodern culture. He preached the birth of new theoretical concepts that contradict previous architectural approaches and their structural applications.

- Venturi concludes that all the previous architectural achievements adopt a pure monopolistic differentiation. Therefore, most of these treatments and design solutions were characterized by a great deal of disconnection, alienation and separation from the complex and contradictory details of life problems. He went on to ask that some complexity and contradiction might solve problem of architecture related to reality. In this book, Venturi tries to test some aspects of architectural activity such as the two contradictory attributes (complexity and contradiction) in design practice, and leads to contradictory convictions to the modernists who

have devoted simplicity and model unity as the approach of architectural design [27].

Contradiction and complexity According to "Venturi" is one of the critique methods that achieve creative and innovative architecture favors the distorted items on the frank, and the hybrids on the exclusive, Vague on clear ... etc, and adoption of irregular and dynamic vitality and change against stability and clear unity, and the containment is not the exclusion, and richness and plurality of meaning on its clarity.

- And "Sanaa Satia , AL-Dujaily" describe the concept of complexity within the urban environment in general and the place in particular is based on the style of contradiction and difference, which is highlighted by observable differences, measurement and speed of movement. Differences indicate material differences, movement sensation, sound, smells and air movement, Temperature and texture, as well as temporary social and temporal differences, the scale indicates the time and agility to executable transitions between places, while the measure and the speed of movement refer to observable transitions among places. The concept of contradiction and difference is one of the critical methods that make attraction, pay attention, excitement, fun and thrill to the recipient when his movement in place at the level of the charts and on the level of horizontal blocks and elements [28].

- The existence of the relationship of antagonism and confrontation, and the presence of contradictory or opposite elements associated with the element of surprise and shock is a condition for the achievement of visual enrichment. The visual contradiction according to Venturi means the situation in which the objects tend to be counter to each other and mean the object which is composed of contradictory elements and indicates the existence of two kinds of contradictions, The contradictory contradiction and the conditioned contradiction. These contradictions are linked to the element of shock and within the concept of the formal contradiction which is related to the exceptions that represent the departure from the system, which causes the surprise to the recipient. The moral contradiction includes the phenomenon of multiplicity of readings (Dual function), which represents versatility, and thus the contradiction of moral linked to the plurality of readings and use, the contradiction has a major role in attracting the attention of the recipient, as the contrast in forms in terms of size, style and colors, or the sudden appearance of the forms that enrich the scene in general and working to raise the attention of the recipient towards them [29].

I. Mechanisms of rooting contradiction as a critical method produces patterns of architecture

- Integration: which include recipient relationship with virtual images, realism, and integrate the rooting elements with formal patterns either historical or contemporary.
- Metaphor: which are on several levels of formal metaphor using direct elements and repurpose indirectly and intellectual metaphor (stripping thought) strip elements of intellectual values and rethrow, borrow indirectly (stripping elements and turn them into an architectural forms).
- Resettlement: which includes the resettlement of spirituality and symbolism in architecture, localization of dynamic values (which is variable depending on the relationships between heritage and elements).
- Rewriting context: a relationship with custom output format, change the functional standards, change visual image.
- The pointing mechanism: which includes two types of intellectual marking, Formal marking.
- The manipulate scale mechanism: (diversity, development) [30].
- Modulation: which includes (modification possible in formation pattern, pivoting intrinsic characteristics with dithering morphometric, phenotypic characteristics modulation with intrinsic properties).
- Overlay: overlay (style properties, characteristics of surface infrastructure associated with phenotypic, the characteristics of the intrinsic deep structures that are related to (the axial property, the central property, the opening to the inside and the outward, the properties of the spatial gradient, the symbolism and the monument) [31].

II. Contradiction strategies as a critical method produces patterns forming architecture

- Combination: Visual pleasure to the inconsistency shown by contrasting elements and gathered opposing buildings and that give a sort of suspense and more than seeing it individually.
- Continuity and Visual sequence: where the contradiction is in the light of the strategy of serial vision, which is through the concept of moving from place to place based on the world of the sense of discovery and the formation of a kind of drama associated with the factor of experience generated by the movement.
- Space division: depending on the formation of horizons or any linear extension generates pleasure through revelation by scenes that lead to get the kind of focus in space which is here and there.

- The Shift in perception of elements: include vertical shifts of Visual element, horizontal shifts of visual element, additions and reduction of the visual element, the element appears to be shorter horizontally, the element appears to be shorter vertically, the rotation of the elements and its apparent movement in the formation of the building [32].

* This shows that the inconsistency may be one person, or be contradictory between the two currents for example stream modernity contrasts with Postmodernism as modernity calls for honesty, simplicity and common spaces characteristics and meanings in all quarters and abstract non-selective distinct parts linked to the aesthetics of the machine and have explicit reasoning on streams of movement and culture, calls for the creation of a reductionist and interrupted context about the past, the representation of the history of industrial incentives and in turn contradicts the postmodern architecture of the plurality of meanings and shapes The rich and diverse ideas and decoration and floristry and return to the past and metaphor, and historical and cultural values are respected, as should be Visual and sensory communication, diversity and complexity and the many details and promote a sense of place.

* The relationship of contradiction with criticism is the contradiction of exchange ideas and opinions and statements on a particular person noted two methods for dealing with references: the first-stress major principles of references and adopted as new solutions, and the second contrasted markedly with the need to establish prior knowledge for understanding new architectural message, there are two formulae to deal (adaptation) or (contradiction)), or between different streams (as in the stream of modernity and postmodernism and deconstruction, for example on it is Mono in modernity, multi postmodern and deconstructionist Contradictional) or Between two people (such as the lokerbozih pure abstract style contrasted with venturi style which emphasizes the contradiction and complexity and variation), Or the same current there might be a contradiction (such as stream of modernity can be as self-sufficient in imposing his visions on society and objective fact that solutions come from problems with the reality of society after World War I) and within stream beyond horrific story as it develops new realism level contradict and new rationality back to traditions (considering new realism to history as a repository for formal photos and merges traditions of architecture with other traditions are derived from sources outside the field of architecture, while the

new rationality tend her gaze to the history As a continuum of products derived through the rules and principles of architecture) and the contradiction is either virtual or substantial self-thematic inconsistency, is one method of cash that produces your patterns in architecture through a number of strategies and the aforementioned mechanisms.

* Therefore, the contradiction and difference are the terms and methods and styles that the critic and designer depend on in the formation of contemporary architecture, which creates innovation, renewal, pleasure, suspense and fluency of different types and flexibility and originality, sensitivity to the problems, and to understand the details and maintain the direction), the difference is the intellectual approach and design style of change to communicate, exit from the circle of directness in the formal and intellectual level, which consists of two surface structures, virtual superficial and deep substantial and based on the synthesis and contrast among the contradictions, the ambiguity become characteristic of its mission. While the contradiction indicates that the more abundant the information provided by the work, the more ambiguous work has become, the contradiction motivates the critic to adopt different critical methods and different visions and flexible for the purpose of developing a more acceptable interpretation.

❖ To solve the research problem of (the lack of a comprehensive knowledge study showing the most important mechanisms of the application of the concepts of difference and contradiction as critical methods contribute to the production of patterns of formation of urban continuity, interaction between the designer selfhood and the objectivity of the recipient). A number of studies, researches and experiments will be reviewed that dealt with the concepts of difference and contradiction as critical methods that release freedom, creativity and fluency in the formation of contemporary architecture, including:

1 .Study "deconstruction a student guide, Academy Editions," "Broadbent, 1991".[33]

This study emphasizes the differences and contradictions as critical methods that contribute to the production of patterns of formation in architecture by addressing the postmodern architectural approach, which is based on the involved and represented by post-structural philosophy, and focuses on the description of Derrida's ideas in disassembly. Through the discussion of the nature and characteristics of the product and the process of creation, on the other

hand, relied on the description of major projects designed within this orientations. The study described the architectural output as using the abstract geometry only in terms of what it carries in its origins and treating it in terms of how these shapes appear. This movement has invested multiple forms of the same origin such as the point, the line, and the level, which is one of the basics of the various Albauhous applications in their use for the complete configuration, which forms the square, circle and triangle due to its classical usage. In the case of its description of the output properties, the study pointed out that this movement looks to match overlapping or indistinguishable systems in such a way implemented in non-viable systems of discrimination sought as destructive interference of such systems, In a manner that can be distinguished or applied in non-discriminatory systems that have been sought to be considered as destructive overlaps, The general description of the architectural work is characterized by deviations, contradictions, differences, overlaps and distortions. This use attributes to the influence of the movement on post-structural theories and its exploitation of the laws deriving from Gomsky's language theory, which is represented by the laws that are generated and the converted laws that convert from proof to negation, Without any meanings, and follow the footsteps of Gomsky, who wanted to give an intellectual dimension to the subject of the inability of the architecture itself to provide. The study also pointed out that there are a number of ways of thinking that are used in the creation of architectural output, with emphasis on the compositional aspect, including (the utilitarian design: the difference and contradiction in the derivation of the form is through the experimental tests of the original model (prototype) in the trial and error method, Modular design: derivation of the shape is one of the previous gradations from the simple to the complex, and the subsequent stage is the treatment of these patterns by the flow, modulation, variation, contrast and conversion for the purpose of matching the image with the object. The design by similarity: the shape is derived from the formal similarity with a different review, Structural design: derivation of architectural output is through a set of rules, similar to those rules in the linguistic structure), (p81). It follows from this that differences and contradictions are critical methods that contribute to the production of patterns of generation and formation of contemporary architectural output in light of the mechanisms of displacement, transformation, installation, similar,

transformation, switching patterns, collection and overlap.

II. Study (On Reading Architecture), Candelsonas, 1980, [34]

This study examined the architecture as a system of expressing meaning, and focus on work of the architects Graves and Eisenman. The study has described the meaning in architecture with two fundamental directions:

Compositional direction:-is the major and minor elements and relationships which in turn structured the configuration.

Semantic orientation:-is an interpretive side, which contains ideas that are reflected in architectural images.

These orientations (compositional and semantic) along with the dealing gathered norms associated with the signal which based on the code to transfer the meaning. (246 P), the study revealed that compositional change of shape is a source for creating new forms so that the relationship between items depends on an intricate system of conflicts and contradictions which are pulled from previous systems, and the relationship among them generate the deep structure of the form, and the processes that show the shape appear to lurk in the deep structure that appear in several forms and critical readings in reorganizing the elements, so they reflect the generation process and formation of the shape.

The study focused on the importance of difference and contradiction with regard to some of the vocabulary associated with differences and contradictions in the structure of the patterns as described by Graves's works where depends on the semantic field of the signal, which include:

- The elements are grouped by quotation, and the assembly is in the light of the selection of items and the transformation by alterations and changing the scale to enhance the design idea.
- The use of contradictions and conflicts to determine variation in pluralism, where Graves uses a method of reversing the structural relationship among elements and configurations is to show the structural aspects of the semantic direction. (p.255)

This study revealed that it had emphasized the concepts of difference and contradiction as criticism methods in the formation of architecture as a system of expressing meaning through reverse compositional relationship among components and configurations and reassemble the items through quotes, according to two trends: (semantic: the suggestive side which includes ideas reflected in architectural images, and compositional: which relates to the main and

secondary elements and their relations, which in turn structured the configuration).

III. (Architecture, form, space & order), "Ching,1996," [35]

This study confirmed the concepts of difference and contradiction as criticism methods that produce patterns of formation in architecture in light of the number of transformations that occur on the output or the architectural form thereof (dimensional transformations that occur as a result of change one or more dimensions of the original form, Or the pieces of a part of the shape, and the transformations in addition to the addition of a shape to the base shape, and the movement of movement which includes the movement of the elements of the primary to generate the basic forms), as the process of transformation in the form of the effect of the form of interference that occur among forms such as what happens among similar forms or the process of overlap is more like what is known as a collision among forms, and the collision relationship is a pattern of relations that takes place among forms because of the absence of the identity of the shape, where the collision relationship determines the degree of preservation of the identity of the initial form and represents the degree of independence of the interrelated forms, The formation of product or architectural form according to the methods of difference and contradiction is in the light of (the conflict and the total overlap so that one of the forms to destroy the identity and privacy of the other form and produce a different new one, one of the formal form containing of the other form with size and manipulation of the scale, displacement and transformation in offset and modulation in forms, separating Figures and linked to a third element resets one effect over the other), the difference and contradiction are one of the methods that transform from a separate form into a non-independent form (the loss of Figure identity), or partial retention of identity, ie, a shift from an independent form to another partially independent form, The relationship that governs any of these possibilities is the relationship of convergence, especially those that govern the retention of identity, and it is an overlapping relationship, which are partial and total levels, as the first factor in the loss of form identity and the second requires participation, the transformation of various types is one of the mechanisms confirmed by this study, and in turn produces a styles formation in architecture, according to the stylistic difference and contradiction of criticism, which is governed by convergence and overlap relationship and at the micro and macro levels, which in turn or shift

output format from independent to non-independent or partially independent part.

IV: Typology and design Method (Alan Colquhoun.1967),[36]:

The study discusses the importance of style in the design process according to the concepts of difference and contradiction, and rejects the role of modernity that rejects the stereotype in its role in the generation and formation of contemporary forms. Where the shape came in modern architecture as a result of the needs and practical demands and techniques that are ready to work. (P.248) The study discusses the subject of intuition or axiom within the same view of the Italian thinker "Tomas Maldonado," he suggests that the area of intuition or pure axiom based on the knowledge of previous solutions of the problems associated with them, and that the process of creative creation represents the adaptation of forms derived from the previous needs in past or from previous intellectual and aesthetic trends with the special needs of the present. (P.251)

In this study, Maldonado asserts that, in cases where no marked effectiveness in the architectural program can be categorized, it is necessary to use different and contradictory architectural forms, but warns against the danger of using them when the techniques become visible, because he believes that under the solid and practical appearance of contrasting patterns, This aesthetic energy can be expressed and edited by transformations and differences. He understands the architectural products (based on the ideas of Barthes and Strauss) as categorized on the basis of layers of meaning and of urban and cultural expression, and that difference and contradiction are tools for discovering this sense, therefore turning to difference and contradiction in the architecture style is necessary to determine the development of forms and their formation in contemporary architecture. The Colquhoun study also posits a theory based on the notion that forms have content, and this expressive content reaches us directly through the use of critical methods (difference and contradiction).

Cambrich contradicted the previous theory and explained his opinion that the forms (such as those found in Kandinsky's drawings) are of little substance unless attributed to a system of meanings, unless the traditional meanings are rooted in them. It emphasizes that an evaluation system should take into account previous forms and original patterns, if we wanted to achieve a creative process in all cases and this means that the design of Colquhoun opinion is based on functional and expressive and by employing the

methods of critical difference and contradiction. The Colquhoun In his study of the theory of reductionism, reduction, or decreasing, the form is reduced to a kind of essence. Traditional forms and patterns are given a new form by excluding the familiar and iconological elements ideologically and employing them in a different and contradictory manner. The difference and contradiction in the architectural styles are critical methods adopted by architects and critics if they wanted to renew awareness and perception of the meanings borne by those patterns and thus contribute to the formation of contemporary architecture.

5. The Fundamentalist and Stripped Classicism, " Charles Jen.," 1988, [37]

This study confirmed the two styles differences and contradictions through independent architecture theory, original styles (archetypes) and new rationalists reinstated archetypes configuration responsibilities and new synthetic truth to work again, back to the initial basic core assets of architecture to make them free from social and linguistic matters, focusing on formalism to assemble original architectural patterns and uncover how important stylistic differences and contradictions are in these styles !, the study discussed methods or mechanisms of variation and inconsistency in style at the new rationalists removing surfaces for decoration and they can maintain configuration, add new methods to use such as presence and absence and fundamental heritage contradictions (form/no form), (formal/informal), (Modern/classic), relying on rhetorical contradictions of architect (Botta) that considers ways to highlight differences and contradictions about the original style that they adopt. (P. 308), it is clear from this study for the view Jencks that personalized theme investment original styles in architecture and emphasize the difference and contradiction through the reference to some formulas like (peeling, amplification, and changing standards between urban fabric and single building, presence and absence, and rhetorical inconsistencies, couples, constantly changing systems, rethinking, and matching invested patterns).

This study confirms that production patterns forming architecture is through utilizing difference and contradiction formulas as criticism methods contribute to it, and these formulas are (similar to the pattern of the city with the shift in standards, the structural aspects of the relations or elements of the pattern invested as a formula for the difference and contradiction, and overcome past patterns invested (collage), in addition to

using certain mechanisms and specific treatments like (such as peeling, amplification, and upsetting the scales between the urban fabric and the individual building, presence and absence, rhetorical contradictions, binaries, permanent systems of change and rethinking .) It is clear from the foregoing that the difference and contrast are criticism methods that contribute

to the formation of contemporary architecture and to make the uniqueness and highlight any element of the composition (architectural or urban) and highlight it within its location to be more attractive to attention, the element is more striking on the recipient within the neighborhood, The conclusions of these two concepts are as in the Table 1 that shows:

Table 1: Differences and contradictions of methods of architecture (researchers)

Possible dimensions values	Secondary changes	Primary changes
The difference between the number of things is not a special type of Association, each relies on the other and may not .mediated and stay straight	variety	Difference and contradiction aspects
Relationship between different things real antibodies relationship by comparing the external comparison	Similarity and differences	
The thing is seen to him so and who is against him. .Differentiation of self-self-relationship	Positive &negative	
For major and minor elements and relationships that structure configuration	Composit level	Stages of achieving difference and contradiction
Hypnotherapy side which contains ideas that are reflected in architectural images	Symbolic level	
Blowing up communication	Visuals	Features of Difference and contradiction
Proliferation and regeneration of meaning		
Serendipity and surprise		
pleasure and excitement		
Exoticism and unfamiliarity		
Beauty and grandeur		
Intuition and imagination		
Show potential in shaping contemporary architecture		
Strategy of creating innovative verification		
Cognitive, expressive, sense of place, harmony and rhythm in place, additions and variations, the elements used, size and scale, continuity and movement to Visual theme in place, .aesthetic values, adaptation, integration		
Break the rules and norms relating to references (original (style) and away from the models (difference	Mechanism of rags and formation	Mechanism of contradiction and difference
.Connection receiver default images and reality	Merging mechanism	
Merging genuine elements with contemporary and traditional forms	Mechanism of :metaphor	
.Borrow direct items using formal and repurpose indirectly		
Borrow indirectly) stripping elements and turn them into an .) architectural forms	Displacement and modulation	
Concealment, misrepresentation, confusion, alienation, other		
Modification possible in your style, pivoting intrinsic characteristics with dithering morphometric, phenotypic characteristics modulation with intrinsic properties	resettlement mechanism	
Localize spirituality and symbolism in architecture		
Localization of dynamic values) are variable depending on .the relationships between heritage and elements	Rewriting context mechanism	
Tradition and its relation with final form		
Changing employment criteria		
Change the Visual image	Inclusion mechanism	
Inclusion with adding peculiar partial thought		
.Add a similar idea		
Various thoughts		
variation	The manipulate scale mechanism	
development		

Intellectual indication	The pointing :mechanism			
Form indication				
Change that is characteristic of a phenomenon outside of any individual or negligent act of the community	And change: who is doing the point requires awareness, be related either objective knowledge in analyzing the need or situation transparent Serendipity to excellence according to the standards of	The corresponding concepts of difference and contradiction critique methods		
variation				
Cultural metaphor				
Invention				
experimenting				
And displacement represents a breach of the rules in order to achieve a creative difference in circulation	Types of contradictions and differences methods reviews			
Transformation is a change in the shape up to the maximum limits in response to a .number of internal and external (dynamic effects				
Preserving adoptive Contradiction				
Revolutionary Contradiction				
Form Contradiction				
Intellectual Contradiction	Strategies of difference and contradiction critique methods			
Displacement and modulations, formal transformations, compositional level modulation, pivoting on the elements or relationships and laws overlap and congruence, collection, compilation, continuity and Visual sequence, space Division, Peel, amplification, heart scales between urban fabric and building vocabulary, attendance and absenteeism, rhetorical Contradictions, diodes, and permanent systems change, rethink, similar style city with shift in scale, skip past patterns, a shift in investor perception elements: (vertical transformations of the Visual element, horizontal shifts of Visual element, additions and shorthand for a visual element, it seems shorter element horizontally, it looks shorter element vertically, Rotate and movement elements and inherent in the .composition of the building				
Fluency of picturesque			fluency	Capabilities of the contradiction and difference critique methods in shaping contemporary architecture
Fluency of words and forms				
Fluency of meanings and thoughts				
Expression fluency				
Fluently dilapidation				
Automatic flexibility	flexibility			
Adaptive flexibility				
Unusual production which one never	Originality			
Stay away from using repeated ideas and solutions to traditional problems				
Excellence and the Contradiction and variation				
Perceive weaknesses or deficiencies in the interesting position	Sensitivity of Problems			
Provide details for multiple things limited	Perception of details			
Expand summary idea				
Mysterious subject detail				
Rich and rich in detail the meanings and ideas intended by the designer				
Continuing to think about the problem for a long time until you reach new solutions	Maintaining Direction			

4. Study process

Three international projects were chosen for the purpose of Eisenman in order to test the hypothesis of the research, which is: (the methods of critical difference and contradiction produce modulation patterns in a culturally continuous architecture that investigates the interaction between the designer's self and the objectivity of the recipient), since most of his designs and projects are based on the concepts of difference It is based on a number of

mechanisms that contribute to achieving this, including displacement, difference, contradiction, beauty and significance as important strategies in the design of most of its buildings and in line with contemporary architectural trends.

The researcher used the analytical descriptive method for all the selected architectural projects as derived from the vocabulary of the theoretical framework (Table 1). The analysis included a general description of the projects and the

measurement of the effect of difference and contradiction as monetary methods that produce patterns of architecture in the individual and variable values mentioned above. And then find out how effective it is in each of the architectural projects chosen for the architect “Eisenman”.

The first model/House project (Guardiola house, Santa Mario):

Eisenman believes that the history of architecture from classical to modernism is dominated by what Heideger and Derrida described as the metaphysics of attendance and the occurrence of three main interruptions:

- The era of concentration on religion before the fifteenth century is represented by the classical era.
- The era of Concentration on Man, represented by the Renaissance.
- The era of concentration on technology and the emergence of Modernism at the end of the 19th century and the beginning of the twentieth century. This house was located on a plot of land above the Gulf of Cadiz, in Santa Maria del Mar, Spain,

where the architecture takes a basic geometric shape, the cube, and then moves it around and inside it (relying on movement and overlap). In his conceptual drawings of this project, the designer rotated the cubes in each direction, converted them, and decomposed them, creating gaps, which gradually accumulated their effects forming a so-called collapse or The fracture is more than disassembled, since the overlay of fingerprints generated many Possible relationships between the rigid and hollow, movement and sequence, and the phenomenon of attendance and absence, The three models of the project attest to the absence of signs that traditionally indicate that the structure is a house. On the contrary, the imbalance, ambiguity and complexity of spaces, which are neither internal nor external, reveal a conflict between functional projections of spaces and form independence, the sense of confusion, the fragmented perception of space and in a way that contains the individual does not enhance the privacy of individuals, As a Figure (2) in the Appendix1. [38]& [39].

Table 2: General form for project description – project code (p1) [Researchers]

Project name	Guardiola house, Santa Mario
location	Kadiks gulf , santa maria , del mar, Spain
purpose	Formation of contemporary product plays a key role and contradiction as criticism methods looking at the meaning of the place and how it was affected and change according to the changing concept of the world to become the world's leading projects
The technique used	The project between the rational and natural logic-chaos or differences and contradictions
Approved tool	prototype Structure (letter L)
Approved politics	Depends on moving the original structure (original style) movements and different offsets to bring multiple perspectives that move resulted in effects (Traces) and indicate the topic structure in one of the situations and shows the color effect and article format and structure to the first position but appears as a set of meanings and decentralization.
Apparent type	Is the dominant styles of difference and contradiction and displacement and movement in the compositional elements and relationships and the semantic structure configuration and gives him the plurality of images, shapes, enhances the feeling of confusion and chaos at the receiver.

Table 3: Analysis project-project code (p1) [Researchers]

The aspects of difference and contradiction	Single project adopted diversification among a number of things that are not themselves a special type of Association, each relies on the other and may not mediated directly left, it repeating the original style (L) forms, and offsets and different modifications, when comparing these offsets and foreign comparison forms appear so similar and clear violation alone.
Stages and levels of attainment difference and contradiction	Compositional level appears in the project design in the light of the movement and the overlap and intersect at the level of the elements and relationships which in turn structured composition, semantic level is in the light of the enhanced image aspects and phonology
Characteristics of difference and contradiction	The project features visual attributes blow through networking and fun and thrill of intuition and imagination and strategy of creation that satisfy creative, while sensory attributes achieved throughof motion and continuity of Visual elements and additions and variations that are dynamic and change.

The mechanisms for difference and contradiction	Strengthened in the light of the rules and norms relating to references (original style) and away from the models (difference), and integrate the elements with contemporary formal patterns they create for receiving a bunch of pictures and virtual reality, and also hired him metaphor using direct elements and repurpose indirectly, displacement and resettlement of variable dynamic values by inclusion mechanism ties the diphthong set of ideas.
The corresponding concepts of difference and contradiction	This project promotes the concept of displacement as a corresponding concepts of difference and contradiction, since the overlay elements generated many possible relationships between walls and hollows, movement and relay, and the phenomenon of presence and absence, the structure does not reflect the House and does not reflect the feeling of and individual privacy as most living areas suffer from vacuum, vague and non-transparent walls conceal a great view of the Bay, the Earth looks like a float in the air and pinning, causing confusion about what is and what is the ceiling.
Strategies of difference and contradiction	This project builds on the overlay and overlap of the original style (L) and rotate and movement elements underlying phenomenon, which in turn make up the configuration or product architect disturb the traditional relationship between the Dal and connotation between form and meaning it never does not allow text single meaning but everything means more than just one thing.
Capabilities of the contradiction and difference in shaping contemporary architecture	When looking for project notes fluency and originality by using familiar items and using them in an unfamiliar style and avoids repetitive thoughts and the traditional solutions, featuring the formation of Contradiction and contradiction and differences, excellence and innovation.

I. The second model/draft city of culture – Spain (Spain-2011):

Eisenman believes that architecture has been within the last five centuries, including the era of modernity under the influence of the delusions of the three, namely (Representation: embodied in the tradition of meaning, and the illusion of logic: embodied in the organization of the concept of truth, and the illusion of history: embodied in the retrieval of the concept of immortality of the concept of change), Eisenman insisted that modern architecture is an extension of classical architecture through the above three concepts and reached the production of classical architecture adopted in The production of patterns of formation on the methods of difference and critical contradiction, which appear in the light of the use of a number of ideologies including (replacing knowledge, permanent systems change, the state of presence and absence, imbalance, confusion, unnatural, displacement of the meanings of the function but without erasing, contradiction the creation of a virtual space between the time of the story and the real time). These ideologies were embodied in the design of the City of Culture project, which is a new cultural center with a number of museums, libraries and halls, in the province of Galicia, in northwestern Spain. Is a monumental architectural landmark for the new century? As an attempt to host the best cultural expressions in Galicia, Spain, Europe, Latin America and the world, this new and

comprehensive “city” will contribute to the challenges of the information and knowledge society. Site.

Its unique buildings, connected with streets and courtyards equipped with state-of-the-art technology, are an area of excellence for reflection, discussion and action directed towards the future of Galicia and its internationalization (ie making it competitive at the global, regional and local levels).

The concept of this project is a new peak in Monte Gias, consisting of a rocky crust resembling an archaeological site divided by natural scallop-like shapes, which is the traditional symbol of compostela. The design of the project reflects the concept of displacement and overlap between the blocks in a manner that achieves conceptual uniqueness and exceptional harmony. As a Figure (3) in the Appendix1 [40].

Table 4: General form for project description – project icon (p2) [Researchers]

Project name	(The City of Culture of Galicia)
Project site	In Santiago de Compostela, Galicia, Spain.
The goal of the project	Show the potential of the concepts of difference and contradiction as criticism methods contribute to the production of patterns forming product meets contemporary dropout from the past but relate to different and contradictory shapes, and the values that represent the shapes, the shape is on but abstract, looking for logic and history of assets rationally and in conformity with Zeitgeist, is the formation of conceptual and harmonious exclusivity.
Technique used	Overlap and overlap of three sets of site and reflect the use of variation and inconsistency of critique methods host and explore the best forms of cultural expression in Galicia and Spain which in turn contribute to meeting the challenges of the information society and knowledge, constitutes an area of excellence and uniqueness and compete at local, regional and global levels
Approved tool	1. The old street layout of medieval Santiago area. 2. Developing modern Cartesian grid on the medieval streets, paths, 3. Also adopted soil topography.
Policy	Dismantle horizontal geometry lines, thereby generating topographic surface respond to old and new degrees in the matrix at one time is unprecedented.
Apparent pattern	It is strange, representation and integration between the old and new personalities reflect the zeitgeist and promotes harmony and uniqueness, conceptual interpretation of these forms have different and contradictory cash methods contribute to the production of new patterns for generating and shaping the outcomes of importance and fame bring out meanings of work to check if express update times using innovative and unusual treatments reflect unconventional acts and explore and write down the meanings of

Table 5: Analysis project-project code (p2) [Researchers]

The aspects of difference and contradiction	Use the design architect for this project alone, positive and negative, which seen him so and who is against it, the very particular relationship differentiation of self and similar shows and ticket and diversification and inconsistency at other times, the recipient understand shapes born different and contradictory cash methods produce new patterns to form architectural projects.
Stages and levels of attainment difference and contradiction	That movement and overlap and overlap in three blocks in the major and minor components that furthered the architectural composition structured compositional level, resulting in multiple architectural images are in turn invoke the semantic level, suggestive potential methods of exchange difference and contradiction that sings the offspring and gain new beauty concept formation patterns and the concept of significance in architecture, reflecting the human beat on knowledge.
Characteristics of difference and contradiction	project features and deployment and renewal of meaning, and shows the fun and thrill of beauty and creativity in shaping policy outputs and thereby strengthen the Visual characteristics of the offspring, in addition to the displacement and differences and contradictions in the elements used and continuity and movement to Visual theme within the place and integration between the old and the new sensory attributes achieved for architectural project team.
The mechanisms for difference and contradiction	Curved shapes and shifted to the project show different and contradictory cash methods throughof the reliance on borrowing and integration mechanism using direct elements and repurpose an indirect method, and then integrate the elements with formal patterns which integrates history with contemporary, interior design project interface has a set of ideas and the diphthong shows include intellectual and other strange parts, this recalls the architecture of the present situation and not outward, as for the dominance of certain elements in the project and highlight returns to spiritual values and settlement mechanism more symbolic manipulation mechanism and scale changes. In that context, accommodating architectural product Visual images.
The corresponding concepts of difference and contradiction	Embodied in the project concept of displacement and transformation as the corresponding concepts of difference and contradiction, as overlay blocks and with different formats and use Windows and doorways with unfamiliar accents make vague and mysterious meaning as it becomes possible to manufacture and create meaning and many patterns form without that job symbolizes reflect necessarily any relationship between form and function, shifted and mutated architecture works to achieve different creative.
Types of contradictions and differences reviews	The project shows rely on the concept of complementarity between the contradictions between its revolutionary tendencies conditioner napkin and highlights the importance and dominance of the formal elements of moral and intellectual phenomenon inherent in human perception, able to detail and provide multiple details for limited things.

Strategies of difference and contradiction	This project depends on strategy and offset modulation for major and minor elements and overlap and congruence in three blocks, in addition to relying on the disappearance of some elements and shown within the phenomena of attendance and absences, switching to perceive some elements horizontally or vertically and disturb the traditional relationship between the Dal and connotation between form and meaning, and offsets the time and place of the linear and symbolic representation, time is either linear or my throat, where either stable or kinesthetic, separates the former meaning shape and strip him of his dominance and significant when still Figure can be read as text.
Capabilities of the contradiction and difference in shaping contemporary architecture	That difference and contradiction as criticism methods used in the project contribute to give fluent pictorial forms and meanings and ideas fluently and fluency in addition to slamming the expressive fluency, shapes that look for receiver movement and changing dynamics creates automatic flexibility and originality to an unfamiliar product is unprecedented and so details of feature rich and rich in detail the meanings and ideas intended by the designer, the difference and contradiction as criticism methods play a positive role in producing new patterns of contemporary composition.

II. Model III/Art Museum project in Columbus Ohio (Wexner Center-1985)

The architect Eisenman designed the Wexner Center for the Arts, a center at the Ohio State University “Multi-disciplinary, a global laboratory to explore, develop and improve contemporary art.” Through exhibitions, examinations and presentations by resident artists and educational programs, the Wexner Center has become a forum to test the established and emerging ideas of artists, To participate in various cultural experiences that enhance the understanding of the art of our time, the Wexner Center was opened in November 1989, in honor of the father of the founder of the limited brands Leslie Weixner, who was a major donor to the Center.

The Wixner Center is a public laboratory and exhibition, but not a museum, because it does not collect art. However, when the center was built, it replaced the University Fine Arts Fair, as well as the core role of the center. It plays a secondary role in the visual arts, media and performing arts. Is

available to university students and scholars to study. It balances Wexner's commitment to the tradition of innovation and reaffirms the educational mission of the College of Education, Research and Community Service.

Eizenman wanted to leave the history of the place reflected and integrated or merged with the structures of the large bricks, inspired by the construction of old weapons that were burned in the late nineteenth century and completely destroyed in 1959.

Eisenman is based on Figures from the old Arsenal and leads a series of pieces, using geometric shapes as a decoration, although the project is governed by the orthogonal grid system, and some columns do not touch the ground, which contrasts with the role to be done, this is the The best way for the architecture to play with the classic symbol of the column, the architectural principle of deconstruction, is the modification and distortion and re-employment of familiar elements in an unusual manner previously, As a Figure (4) in the Appendix1 [41].

Table 6: Public form for project description – projecticon (p3) [Researchers]

Project name	Art Museum project in Columbus Ohio –waxner project
Project site	Ohio -USA
The porpuse of the project	Using the difference and contradiction architect as criticism methods produce patterns for contemporary architecture defies art, architecture to serve art or become his background, but on the contrary, also focuses on the use of items and classic columns and employed an unusual style and another classic based on certain ideologies confusion and imbalance and permanent systems change and contradiction and difference, and this in turn creates the product features and dynamic displacement and significance and beauty.
Technique used	The origin of capsizes between abstraction and figuration, abstraction-composition is built between two buildings located cut Eisenman link.
Approved tool	The new movement axis melt both geometries in society.
policy	Shatters the traditional concept of network grid planning and metaphysical attend reintroduce time into space while the network used here multiplied and repeated and turn out to be difficult to identify its vector provides stable axis. The beginnings of the vulnerability of the urban environment and context, the Ohio County was the graphic link networks goal together, got a gap in the network grid put Eisenman crack in the project and gardens referred to cracking and distortion of one of

	<p>the walls is a sign of the times that cannot be covered or repaired an old warehouse effect remains at the site represented the absent presence.</p> <p>Primary display space is the involvement of networks of bright light that does not allow hanging art on it and clearly seen as cut columns prevents vision and some of the same columns are broken which makes the viewer think and rethink the relationship between painting and display space.</p>
Apparent pattern	<p>Notice the contrast and variation in the composition of the elements and their relationships in a surprising coincidence and surprise and confusion and imbalance it loses architectural product order and stability, and swinging between abstraction and figuration, and when viewed reads multiple readings sings and enrich ideas and meanings intended by the designer, producing new patterns of architectural composition that difference and contradiction are cash methods</p>

Table 7 analysis project-project code (p3) [Researchers]

The aspects of difference and contradiction	<p>designer Notched differences and contradictions of critique methods in this project through a single violation and kindred and highlighting diversity using geometric shapes as decoration (such as different diatom service box and shifted from their position, and the apparent contradiction in using shapes and flip to natural imbalance and confusion and a sense of movement and change constantly).</p>
Stages and levels of attainment difference and contradiction	<p>This project enhances compositional and semantic level by using a major and minor elements and overlap them to an unfamiliar style which in turn pose and generate wealth and richness and diversity in the perception of the meanings and ideas of realism and virtualization, see non-integrated Tower formally gives different expressions and contradictory overtones for the recipient and this produces a new style inspirations form architecture.</p>
Characteristics of difference and contradiction	<p>The numerous and overlapping elements and relations creates visual attributes of the given product familiar strangeness and coincidence and surprise and greatness and beauty and lead to the trilogy (trapping, cheerfulness, durability), bone handle fake values characterized , immaterial and beautiful natural works to restrict these values and this leads to the most complex architectural space by indeterminism holds dual terminology creation such as rationality is irrational, and contain features sensory cognitive characteristics of offspring given expressive movement and permanent change in the regulations and forms and elements used.</p>
The mechanisms for difference and contradiction	<p>The project relies on recruiting the offset and modulation in pattern formation and core characteristics and morphometric through hide, misrepresent, and confuse and Westernize elements used, as he emphasized the metaphor mechanism integrates form using your elements (such as the box, column, Tower body.) and in the light of intellectual abstraction elements of intellectual values and rethrow, as this project showed him rags and formation to break the rules and traditional norms.</p>
The corresponding concepts of difference and contradiction critiques	<p>The corresponding concepts of difference and contradiction methods can explore reviews and events in your style of contemporary product used in this project is the concept of displacement and transformation and change that destroy the traditional concept of network grid planning and metaphysical attend reintroduce time into space, the network used here multiplied and repeated and turn out to be difficult to define an axis pivot provides stable and directivity.</p>
Types of contradictions and differences methods reviews	<p>Designer product based on the method of contradiction and difference happens through revolutionary make origin capsizes between abstraction and figuration arises between building blocks are cut Eisenman link, and also interferes the contradiction and graphic material difference with essential moral formation of architectural production.</p>
Strategies of difference and contradiction of methods of critique	<p>This architecture designed the project through of the reliance on a number of strategies (formal transformations in the elements and relationships that structure configuration, offset and modulation, collection, compilation, and peel and amplification phenomenon in user Tower, in addition to relying on rhetorical contradictions and strategy highlighting the phenomena of attendance and absence of representation and formation of yield, looks shorter element horizontally or vertically and apparently immobile or latent.</p>
Capabilities of the contradiction and difference of methods in shaping contemporary architecture	<p>Enhances project ideas and meanings and fluently fluently expressive words and shapes, the project consists of unfamiliar elements move away from traditional ideas snippets and achieve differentiation and irony and differences in perception of detail and sensitivity to issues of criticism methods, differences and contradictions contribute to production patterns to form an architectural creativity and uniqueness</p>

5- Conclusions

I. Conclusions on theoretical framework:

- that of difference and contradiction as criticism methods multiple aspects of diversification among a number of things that has no special kind of association and keep straight, and similar if the relationship between different things real opposites relationship through external comparison, positive and negative (contradiction) which is seen as having so special other form that is against it and very particular relationship can be differentiated with self by self.
- There are levels to realize the difference and contradiction, namely, the compositional level of the main and secondary elements and their relationships, which in turn are the structure of the composition, and the semantic level that includes the ideas reflected in the architectural images.
- For the difference and contradiction have visual features explode communication and achieve spread and renewal for meaning, coincidence, surprise, fun and excitement so you create the exoticism, non-familiarity, intuition, imagination, greatness and beauty, and the underlying potential (physical and spiritual) will appear in shaping the architecture. there are also sensory features characterized by both the differences and contradictions as critical methods enhances the sense of place, harmony and rhythm within the place, the additions, the differences, the continuity, the size, the scale and the movement of the visible subject within space.
- The theoretical framework has produced that there are mechanisms for achieving the difference and contradiction as critical methods such as the mechanism of breach and formation which is characterized by breaking the rules and breaking the prevailing norms in relation to the references (original patterns as a fixed origin) and departure from forms (being different from them), the integration mechanism that is achieved in the light of the merging of the original elements with historical or contemporary formalistic patterns thereby creating a number of virtual and realistic images that related to the recipient. the metaphor mechanism that may be either a formality metaphor using direct elements and its indirect employment or intellectual metaphor that is stripped and repose elements of their own intellectual values, and most contemporary products may depend on the mechanism of displacement and alteration through the concealment or distortion or the disturbance or alienation of certain elements and their relationships or (modification of possible in the pattern of formation, alteration of the intrinsic properties with persistence of the underlying properties, modification of morphological properties with the persistence of intrinsic properties), the settlement mechanism is to settle the spiritual and symbolic values of architecture and changing dynamic values by relations between the inherited and the elements, and the reformulation of the context, which in turn changes the functional standards and the perceived visual image, and the Inclusion is one that means adding a strange intellectual or similar idea or a set of ideas and elements, a mechanism for manipulating the scale that is achieved in the light of diversity and develop and vary by heights, miniaturization or indexation, and the notation that occurs within the architectural products through intellectual notation and formal notation).
- There are concepts that are synonymous with difference and contradiction as critical methods (self-change, change, displacement, transformation), the change that is the subjective attribute of the phenomenon outside any act intended for the individual or the society, and the change is a causal action based on the thought rule that secures the prevailing norms of culture and that the advantage of change is one of the advantages of creative output, and when this change in the system leads to change the perception of the recipient. In this way, it achieves creativity in the output, where Venturi states that the effective system is the result of changes and differences of the previous systems, enriching the meaning and bringing vitality to the architecture and the difference is the change, and the displacement, which is a breach of the laws in order to achieve the creative difference. Reveals its structural weakness and puts it under pressure and opens its boundaries to a new vision, its structure becomes different and outside the constraints of conflicting traditions, and transformation, which represents a process of change in the form that reaches its maximum limits in response to a number of internal and external dynamic effects.
- Difference and contradiction is either a conservative conditioner that preserves the elements, relationships and structures that structure the composition synthetically or a revolutionary slash that destroys all the elements and relationships that form the architectural output semantically and synthetically.
- There are strategies that produce new patterns of architectural formation that achieve difference and contrast as critical methods (displacement and transformations, formal transformations, structural modification, modification of elements or relationships and laws, overlap and congruence, collection and assembly, continuity and visual sequence, (Vertical transformations of the visual element, horizontal transformations of the visual element, addition and reduction of the visual

element, the element appears to be shorter horizontally, the element appears to be shorter vertically, the rotation of the elements and its apparent movement in the formation of the building).

- Deference and contradiction as critical methods not only explore and produce new patterns in the formation of architectural products, but gain the output originality and fluency expressive and fragmented and fluent forms, ideas and meanings, in addition, they make the product flexible automatically or adaptive can separate the ambiguous topic and away from the recurrent ideas and traditional solutions to problems and multiple details of limited things, as well as these critical methods contribute to the individual constantly thinking about the problem for a longer period of time until new solutions are reached.
- Difference and contradiction are intellectual trends and critical methods of design change to communicate, and that the displacement is mechanism of these methods, we dislodge architecture to disagree with the traditions of the creative and continuous architectural output.
- Originality and creativity of the output comes from being different and contradictory and unpredictable in some way, giving direct or indirect evidence about the original former invested style in architectural design.

II. Practical study conclusions:

- All architectural projects designer elected of "Eisenman" depend on difference and contradiction as critical methods explore design possibilities inherent produces and works to stimulate and motivate his mind to override the virtual sense of the term and reach the real meanings that are its real need which in turn creates fun and thrill.
- The elected projects for the architect (Eisenman) show the contrast in the nature of the transformation of the intrinsic characteristics for overlapping the patterns invested in each product of his contemporary products, the first project shows use the modulation mechanism in the pattern of modulation and morphological characteristics with the stability of intrinsic characteristics, while the second project depends on the modulation of the possibility in the pattern of composition and integration between the modification of intrinsic characteristics with stability of the appearance characteristics and modification the physical characteristics with stability of the intrinsic characteristics, then then product will shows with different images and shapes and mutants, the third project emphasizes on the modification in pattern

of morphology and modification both of intrinsic and visual characteristics.

- Some of the chosen architectural projects of the architect (Eisenman) for the architecture are characterized by their similarity with the original archetypes, with modifications and treatments of the original pattern, by modifying the properties of the pattern, by adapting the structural aspects of the pattern, by modifying the elements and relationships, and by combining the formal patterns invested in adjacent or congruent, and overlapping.
- The reliance on the two modes of difference and critical contrast in architectural projects can produce patterns to form a creative architecture of continuous civilization and content belonging to its past and reflects its present and corresponds to the future of thought and existence.

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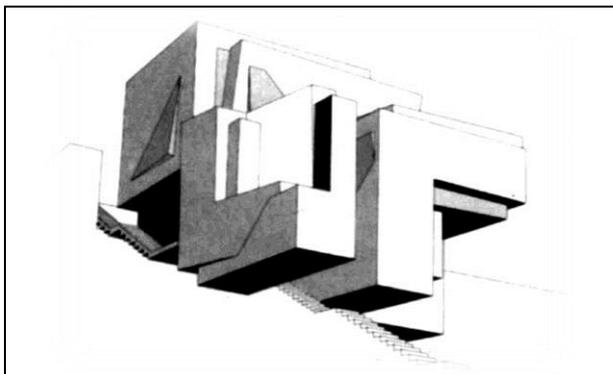
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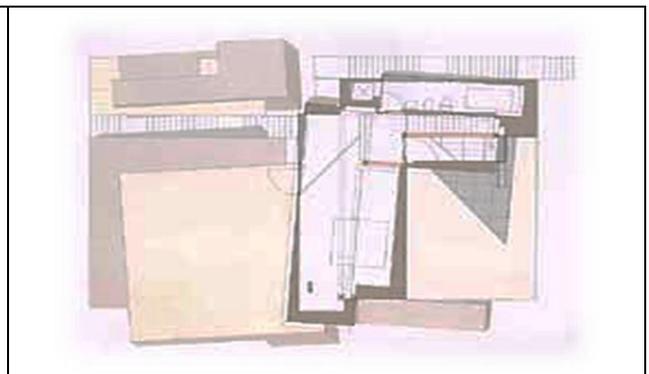
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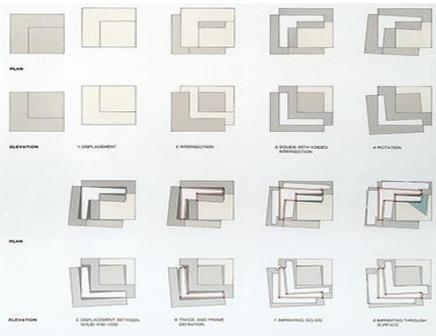
Appendix -1-



(B) Repeating the original style but different offsets and contradictory movements structure exterior and



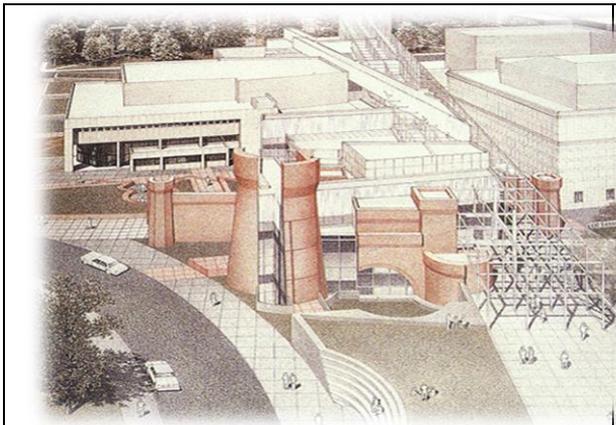
(A) Note the movement and displacement and the intersect and overlap in use pattern or structure (L)

<p>breathes vitality and dynamism and change, it reflects the in-between concept and works to break.</p>	<p>difference and contradiction of methods critique show through this displacement and modification at the level of compositional elements and semantic.</p>
	
<p>(C) these forms and charts illustrating detecting patterns form a contemporary product depending on the style difference and contradiction monetarist through using some mechanisms as overlay and manipulating elements and their relationships and norms and the intersect, offset and modulation, show the receiver forms, chaotic creates fun and suspense and irony of excellence and originality, fluency and lack of familiarity gives and avoids using repeated ideas and traditional solutions when formation.</p> <p style="text-align: center;">Guardiola house, Santa Mario, google. image</p> <p style="text-align: center;">Form (2) House project Guardiola house, Santa Mario</p>	

	
<p>(B) Shows a horizontal geometry lines dismantled, thus generating topographic surface respond to old and new Express update times and shows strange the unfamiliar and peel and change and constant movement, gaining fluency, flexibility and product originality.</p>	<p>(A) Draft showing transformation and modulation and displacement compositional level and semantic, show the receiver optical characteristics and sensory images and multiple different and contradictory reveal new patterns and achieve excellence and innovation and thus exemplify the tradition was broken into its constituent base.</p>
	
<p>(C) describes similar aspects and forms and diversification and contradiction and contrast in the use and composition of elements which reinforce body suggestive and symbolic side through resettlement of spiritual values and symbolic blow to communicate and renewed meaning and reveal new patterns of composition creates this grandeur and beauty, intuition and imagination to photo realistic architectural and other multiple virtual</p>	

invoke potential in the form of architecture, criticism methods (difference and contradiction) is one way to detect patterns of formation in contemporary architecture. ([A Cidade da Cultura, google, image](#))

Form (3) city of culture project – Spain (Spain-2011)



B-Note movement and change and transformations of form elements used, allows multiple readings interpreted receiver output methods and meanings of new patterns and contribute to shaping the contemporary.

A- multitude of different and contradictory elements shows on semantic and structured project shows pictures and different expressions on surrounding creates confusion and instability and imbalance regarding wallatabiai.



C-shape variation and dependence show Contradiction in this building in terms of adoption absence and attendance mechanism movement it seems integrated Tower but move the viewer will see all things fall apart and fall off, the lines don't meet and break walls and vertical, oblique becomes transformed into elements thus, if not the dominant value is proposed and the level of structure, but authentic, replaces replace hierarchy in case of doubt. ([Wexner Center for the Arts, google, image](#))

Form (4) Art Museum in Columbus Ohio (Wexner Center-1985)

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