

House VI  
by Eisenman



seem more reasonable to investigate the nature of what has been called formal universals which are inherent in any form or formal construct. These universals might act in specific cases in such a way to provide references which are understood in the mind, i.e., conceptually, and which take on significance (i.e., in a syntactic as opposed to semantic sense) by virtue of their existence, and their capacity to be described and differentiated from other like structures. These deep structures, when used intentionally in an architecture—for example, in the form of spatial sequences—might give to functional requirements a primary conceptual aspect and further, a potential for new meaning—admittedly, in the present state of such investigations, of a very low order without the presence of an actual code. A more difficult task would be to find a way of giving these conceptual structures the capacity to engender more precise and complex meanings merely through the manipulation of form and space. This would require some form of transformational method—where the universals of the conceptual structure are transformed by some device to a surface structure and thus capable of receiving meaning. Whether it is possible to develop such transformational methods and at the same time to reduce both the existing semantic and cultural context of any architecture to produce a structure for new meaning, without developing a new sign system, seems to be a central problem for a conceptual architecture.

## Editor's Note:

By Mike Harper

I spent the past summer working at the Museum of Modern Art's Institute for Architecture and Urban Studies in New York, on the Departments extra mural studies program, where I had the chance to gain some insights into the theory of "Conceptual Architecture" and wish to relate some of them to the readers of AIM. The first story "Notes on Conceptual Architecture" was borrowed in part from a 1971 article in the Italian Architectural Magazine Casabella, and the article "The I.A.U.S." tells of some of my insight into "The Institute."

Stepping off the elevator at floor 21 on 8 West 40th St., it's hard to see what the excitement is all about. The only immediate visual sign of this being an Architect's kind of place is a large center-hung door painted bright red, and a door plate saying, "The Institute for Architecture and Urban Studies."

Inside it's evident that you're not on Madison Ave. for there are no fancy symbols of affluence and not even a single thing that would attempt to impress anyone.

One quickly learns that this is a place not of objects but one of ideas.

Born as an outcrop of the New City (an Architecture and Urban Design Renewal Exhibition held at the Museum of Modern Art) early in 1967, it was founded by a number of Architects and Planners who participate in this exhibition and who were dissatisfied with the state of architecture and planning education, as they were with the profession. Some of the architects who led the revolt are Chales Gwathmey, John Hedjuk, Michael Graves, Richard Meier, and Peter Eisenman (adjunct professor at U.M.). They're all about the same age and constitute what is sometimes called the New York School.

This group is not the first to challenge the steel-and-glass functionalism spanned by the Bauhaus, but is certainly the most talked about group since Robert Venturi came out in favor of McDonald's Golden Arches in Levittown, U.S.A.

For some years now many scholars have urged architects to stop designing buildings altogether, go into social work, and turn the whole business of design over to computers. In sharp contrast, in 1969, the same year radicals set fire to the Yale School of Art and Architecture, this group was asked to exhibit their work at a meeting of C.A.S.E. (the Conference of Architects for the

# I.A.U.S.

Study of the Environment designed for rich clients was becoming fashionable style and a for functionalism. All five that materials and so natural way and instead their houses with white almost as if it has no reflection to the ground

The group published in 1972 and no sooner had was proclaimed as the Pragmatists, Scully-Ve European idealism, for focuses as a point of departure Fascist Architect Guss students educational network of Terragni's works.

Eisenman as Director students can learn far faculty led research department design work themselves on analysis, and how repeatedly on the works George Steiner to give architecture.

Michael Graves takes cites the John Hancock example, "Now everyone out. That kind of thing cannot ultimately the culprit the building. A piece of the limits of technology, have the largest windows spending money on false the cultural symbol, the

On one hand it's hard houses by such a group I.A.U.S. can cause such

On the other hand

## OPPOSITIONS

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