
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."

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

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

Eisenman as Director students can learn far faculty led research de do design work themse on analysis, and how repeatedly on the works George Steiner to give chitecture.

Michael Graves take cites the John Hancock example, "Now everyone out. That kind of thing e not ultimately the culprit the building. A piece of the limits of technology have the largest window spending money on false