

# CASE and MIT

## Engagement

The 1960s are widely recognized as the time when the practice and pedagogy stemming from the Modern Movement declined, some might say came to be exhausted within a quiescence stemming from their own success. Positions that recognized this phenomenon and posed alternatives appeared. Two of the most prominent of these emerged in the thought, and then widely read books, of Aldo Rossi and Robert Venturi.<sup>1</sup>

In the early 1960s there appeared in the major East Coast schools of architecture a number of young architects who were schooled just ahead of the Rossi and Venturi successes, but who also reflected this discomfort with a diminished modernism in practice and pedagogy. In 1964 they created an organization, seeking to gain collective strength in criticism of the existing situation and, still more, to construct new positions in architectural practice and teaching. The organization took the name Conference of Architects for the Study of the Environment/CASE. Prominent among those architects involved in this questioning, listed with their academic appointment dates, were: Henry (Hank) Millon, MIT 1960;<sup>2</sup> Michael McKinnell, Columbia, 1960, Harvard 1966; Thomas R. (Tim) Vreeland, UPenn 1955; Jaquelin (Jaque) T. Robertson, Yale 1962, Columbia 1963; Richard Weinstein, Columbia; Michael Graves, Princeton 1962; Peter Eisenman, Princeton 1963; Stanford (Stan) Anderson, MIT 1963; John Hejduk, Cooper Union 1964;<sup>3</sup> Kenneth (Ken) Frampton, Princeton, 1964. Colin Rowe was ten to fifteen years older than other members, the mentor of Peter Eisenman at Cambridge, but now returned to the U.S. with a 1962 appointment at Cornell. Three architects who came to be founding members of CASE were dominantly in practice, but also with academic ties: Robert (Bob) Kliment, Philadelphia and Penn; Richard (Dick [!]) Meier, New York and Cooper Union 1963; Giovanni (Gio) Pasanella, New York and Yale 1964, Columbia 1965.

### Abbreviations in the notes:

cc: typed carbon copy  
 Ditto: multiple copies by typed "spirit master" in Ditto process  
 Mimeo: multiple copies by typed stencil in Mimeograph process  
 SA files: files of Stanford Anderson, MIT  
 Tfx: heat sensitive copy

paper; 3M Thermofax process  
 Xc: photocopy, initially (and here) by Xerox process  
 All referenced documents are on typewriter, unless otherwise noted.

<sup>1</sup> Aldo Rossi, *L'architettura della città* (Padua: Marsilio, 1966), in English as *The Architecture of the City* (Oppositions Books, Cambridge, MA: The MIT Press, 1982); Robert Venturi, *Complexity and Contradiction* (New York: Museum of Modern Art, 1966).

<sup>2</sup> See facing page.  
<sup>3</sup> Surprisingly, never a member of CASE, though he was a participant in CASE 4 (May 1966).



Brief notes on the educational backgrounds and later careers of each of these architects/professors are:

**Colin Rowe** (1920

Rotherham, England—1999  
Arlington, VA); BArch  
University of Liverpool,  
1938-42 and 1944-45; R.E.  
Paratroops, 1942-44; MA  
Warburg Institute, London,  
1946-48, with Professor  
Rudolf Wittkower; Yale 1951-  
52, no degree. Teaching,  
Liverpool, 1948-51; University  
of Texas Austin, asst.prof.,  
1953-56; Cooper Union,  
1956-57; Cornell, 1957-58;  
Cambridge 1958-62. Cornell  
University, 1962 till his  
retirement in 1990. (Rowe  
vita, undated, 2pp, cc, SAfiles)

**Thomas R. (Tim) Vreeland**

(b. 1925, Albany, NY), BA  
Yale, 1950; BArch Yale 1954;  
apprentice, Louis Kahn  
1954-55 and 1956-60; taught  
at Penn, 1955-65; chair of  
Architecture, University of  
New Mexico, 1965; first chair  
of March I Program UCLA,  
1968; research architect,  
American Academy Rome,  
1974-75. (Vreeland vita,  
undated, 2pp, annotated Ditto  
and original, SAfiles)

**Henry A. Millon** (b. 1927,  
Altoona, PA), BA, BS, BArch  
Tulane 1947, 1949, 1953,  
Navy 1946; MA, MArch,  
PhD Harvard, 1954, 1955,  
1964; Fulbright Rome, 1957;

American Academy in Rome  
1958-60. Millon was Director,  
American Academy in Rome,  
1974-77, and first Dean of the  
Center for Advanced Study  
in the Visual Arts, National  
Gallery, Washington, 1980-  
2000. (Millon vita, Feb. 1965,  
2pp, cc, SAfiles)

**John Hejduk** (b. 1929, New  
York —2000, New York);

BArch Cooper Union, 1950;  
Cooper, 1964; continuous  
practice, New York from 1965;  
Dean, Cooper Union, 1972-  
2000.

**Giovanni Pasanella** (b. 1931,

New York), BArch, Cooper  
Union; March, Yale; office  
of Edward Larrabee Barnes,  
1959-64; architectural critic,  
Kentucky 1963, Yale 1964;  
adjunct prof., Columbia, 1965-  
87; own practice, 1964-76;  
Pasanella and Klein from 1976.

**Peter Eisenman** (b. 1932,

East Orange, NJ), BArch  
Cornell 1955; office of Percy  
Goodman 1957-58 and The  
Architects Collaborative 1959;  
MArch, Columbia 1960; MA  
and PhD (with Colin Rowe),  
Cambridge University 1963,  
founding of the Institute  
of Architecture and Urban  
Studies, New York, 1967,  
continuous practice in New  
York; teaching appointments  
at Cooper Union, Harvard,  
Princeton and Yale.

**Richard Weinstein** (b. 1932),

BA, psychology, Brown; MA  
clinical psychology, Columbia;  
MA Arch Penn; Rome Prize;  
Director, Office of Lower  
Manhattan Planning and  
Development under Mayor  
Lindsay, 1968-74; Dean  
UCLA-Graduate School of  
Architecture and Urban  
Planning, 1985-94.

**Robert Kliment** (b. 1933,

Czechoslovakia); before end  
of war registered with British  
Commission for Refugees  
(as was his brother Stefan  
[b. 1930]; Ruston Academy,  
Havana, class of 1950; BA and  
MArch, Yale; Fulbright to Italy;  
taught Penn and Columbia;  
Kliment/Halsband from 1972.  
Jaquelin T. Robertson (b.  
1933, Richmond, VA), BA  
Yale 1955; Rhodes Scholar  
Oxford; MArch Yale 1961.  
Robertson was co-founder  
of the New York City Urban  
Design Group, the first  
Director of the Mayor's Office  
of Midtown Planning and  
Development, and a City  
Planning Commissioner. In  
1975, he spent three years  
in Iran, directing the planning  
and design of the country's  
new capitol center Shahestan  
Pahlavi. Dean, University of  
Virginia, 1980-88; partner  
in Eisenman/Robertson,  
1980-87; partner in Cooper/  
Robertson from 1988.

**Stanford Anderson** (b.

1934, Redwood Falls, MN);  
BA University of Minnesota  
1957; assistant clerk of the  
works, Concordia Senior  
College and Eero Saarinen,  
1956; MA(arch) University  
of California, Berkeley 1958;  
Columbia University, 1959-  
61 (PhD 1968); Fulbright  
Fellow, Munich 1961-62;  
design teacher Architectural  
Association London, 1962-  
63. MIT professor from 1963  
(Anderson vita, 2pp, original,  
SAfiles).

**Michael Graves** (b. 1934,

Indianapolis, IN), BArch.,  
University of Cincinnati,  
1958; M.Arch, Harvard, 1959;  
American Academy in Rome  
1960-62; continuous practice,  
Princeton, from 1964.

**Richard Meier** (b. 1934,

Newark, NJ); BArch Cornell,  
1957; European travel; New  
York offices, including Marcel  
Breuer 1960-63 [painted,  
shared studio w/ Frank  
Stella]; own practice, 1963ff;  
instructor Cooper Union 1962-  
73. (Meier vita, cover letter  
April 1965, 2pp, Xc, SAfiles)

**Michael McKinnell** (b. 1935),

Manchester BA 1958; MS,  
Columbia 1960. Continuous  
architectural practice in  
Boston; professor at Harvard  
1966ff; MIT, 1996-2000

I was the Executive Secretary of CASE and thus have the CASE files, modest as they are. Peter Eisenman often urges that I write an account of CASE; I would welcome that task, but it could only be done fully with extensive research and interviews. What follows will be the first considered account of the history of CASE, but one must recognize both that it is only a draft of what would be possible and that, in keeping with the objectives of this volume, it gives emphasis to MIT.

### MIT Architecture—Early 1960s

To understand how MIT came into CASE and what reciprocal effects they had, it is necessary to consider the ground that was laid at MIT. Hank Millon and I were trained in architecture, then in history, and now had appointments primarily as architectural historians at MIT. Nonetheless, we also taught in the studios and our students were in the professional programs of the Department of Architecture. We found it natural to be engaged participants in the activities of the young architect/educators who were to form CASE, yet the intellectual and design positions at MIT and in the wider association were not always complementary.

Hank and I enjoyed the full support of the respected and indeed beloved Head of the Department of Architecture, Lawrence B. Anderson, from 1965 Dean of the School of Architecture and Planning.<sup>4</sup> Hank, already in his first years at MIT, earned the respect of the Department and Institute administrations. He was a forceful voice in the development of new energies in history and the arts.<sup>5</sup> We had cordial relations with the rest of the faculty, and truly warm relations with a subtle design professor, Imre Halasz. However, genuine embrace of our role as historians was as tepid with the design faculty as is characteristic in schools of architecture.

Maurice Smith dominated the architectural design faculty.<sup>6</sup> Several factors contributed to his effective role in the school. Smith held strong positions about architecture and design that he strenuously sought to impart to his students. MIT was still a five-year undergraduate professional program, with a first year devoted to the MIT core program, particularly in mathematics and the sciences. One design professor directed the studio

<sup>4</sup> <http://tech.mit.edu/V114/N20/anderson.20n.html>, accessed June 17, 2010. Stanford Anderson, "Lawrence B. Anderson," *Dizionario dell'Architettura del XX Secolo* (6 vols; Turin: Umberto Allemandi, 2000-2001), vol. 1.

<sup>5</sup> Millon was influential in the appointment of Minor

White in 1966 and Ricky Leacock in 1969 and thus the creation of dynamic programs in photography and film, all within MIT Architecture.

<sup>6</sup> Maurice Smith (b. New Zealand, 1926), MIT lecturer 1958-1961; professorial appointments 1961-1993, continued to 1997. Stanford Anderson, "Maurice Smith,"

*Dizionario dell'Architettura del XX Secolo* (6 vols; Turin: Umberto Allemandi, 2000-2001).

<sup>7</sup> Stanford Anderson, "William Wilson Wurster," *Dictionary of Art*, rev. ed. (London: Grove, 2008).

<sup>8</sup> Marcus Whiffen, ed., *The History, Theory and Criticism of Architecture* (Cambridge,

MA: MIT Press, 1966). Published lectures were those of Peter Collins (McGill), Bruno Zevi (University of Rome), Serge Chermayeff (Yale), Sibyl Moholy-Nagy (Pratt), Stephen W. Jacobs (Cornell), Stanford Anderson (MIT), and Reyner Banham (*Architectural Review*, London). I first gave my



program in each of the next three years, while more individual initiative appeared in the final year. Smith was careful to hold control of level I design. For a full year he shaped the thought and work of all the beginning students, starting with about forty students. Smith also adamantly extended his ideas into faculty deliberations and the continuing experience of students.

None of the studio faculty could be as dismissive of history and historians as Maurice. But as so often with Maurice, such outbursts were the prickly cover of a man who was much more subtle and deeply informed than he sought to show—also in those aspects of history that engaged him. And also more personable. As energetic and ambitious as he was, Maurice could not teach an entire year of design for forty students alone. The surprising fact is that for several years Hank Millon and I served as slightly glorified assistants to Maurice in his studio (at our own volition, beyond our teaching assignments in history that we also voluntarily expanded). These times with Maurice were for me important learning experiences in architecture and design pedagogy. However, as we shall see, the MIT design program did not provide a fruitful base for our relations with the wider community of young architects—or vice versa.

In the post-war years, MIT created the School of Architecture and Planning with William W. Wurster<sup>7</sup> as Dean and Lawrence B. Anderson as Department Head. This accommodated the formation of the Department of City Planning with its increasingly wide range of disciplinary offerings. The School of Humanities and Social Studies was formed, with John Ely Burchard, formerly of the Department of Architecture, as Dean. This was part of Institute initiatives to increase the role of humanities within the education of scientists and engineers. There were more general energies to humanize MIT—the dormitory that was to be known as Baker House, the selection of Alvar Aalto for its design, and the careful tending of its execution by Wurster, are all part of the commitments of that time.

Anderson (known to all as “Andy”) was a proponent of a larger and stronger role for history in architectural education. The appointment of Hank in 1960 and of me in 1963 altered what had been mainly visiting professor contracts at MIT (including such luminaries as Henry-Russell Hitchcock, John McAndrew, and Dean Joseph Hudnut of Harvard, who generously taught history for a year while MIT awaited my arrival—and then also generously donated his extensive set of well-chosen lantern slides).

### **Cranbrook Teachers’ Seminar 1964**

Andy served as General Chair of the Steering Committee for the 1964 AIA/ACSA Cranbrook Teachers’ Seminar. Each year this established series of week-long summer seminars addressed a theme of particular interest within architectural education. Andy steered the 1964 topic to concerns reflected in a resulting publication, *The History, Theory and Criticism of Architecture*.<sup>8</sup> Hank chaired the Program Committee and succeeded in attracting virtually



all the leading established figures in the teaching of history in schools of architecture—and two notable European professors. Buford Pickens of Washington University chaired the meetings. Among the speakers at what proved to be contentious but ground-breaking exchanges, were those included in the ensuing publication: Reyner Banham (University of London), Serge Chermayeff (Yale), Peter Collins (McGill), Stephen Jacobs (Cornell), Sibyl Moholy-Nagy (Pratt Institute), Bruno Zevi (University of Rome), and Stan Anderson. Other participants included George Collins (Columbia), Millon, Colin Rowe, and Marcus Whiffen (University of New Mexico). Among the design professors present were Lawrence Anderson, Walter Creese and Donlyn Lyndon (University of Oregon), Eisenman, and Vreeland.

The European professors were crucial to the vitality of the meetings, and the most polemical. Banham arrived with a supply of the latest *Archigram*. Zevi, recently made Director of the school in Rome, campaigned that the historians present should go back and take over direction of their schools: “. . . recognize right away that our problem is not how to teach history of architecture, theory of architecture or architectural criticism, but how to teach architecture based on the historical-critical method.” There were no immediate take-overs. It was 1991 before I became the first instance, at least in the modernist tradition, of a historian as head of department—and then thought of myself as in the tradition of Andy rather than Zevi.

Hank Millon recently recalled the Cranbrook meeting, with reliance on its published record:

Serge Chermayeff of Yale [whom both Hank and I admired and loved], thought little of history, theory and criticism, greeted participants with “I don’t like much what you do, I don’t like very much how you do it, and I don’t believe that what you are doing serves any good.”

Sibyl Moholy-Nagy found it “extraordinary that architectural history has suddenly become the object of intense controversy”... and that ... “the elimination ... of history in architecture schools a generation ago has ... not been replaced by [some other] workable method.”

Stan Anderson’s pithy contribution argued “anti traditionalism has been ... a characteristic of modern architects ... the conclusion to be drawn from the tradition-bound character ... of contemporary architects is ... that we ... should use those traditions more eloquently or free ourselves from them, as we see fit.” For Stan, “criticism ... is the only way we have of detecting our mistakes, and of learning from them in a systematic way; we learn from the proposal testing, and reformulation or rejection, of simple and apparently inadequate hypotheses ... [S]tudies of projects could prove highly instructive concerning ... which [of] these conjectures may be valid.” Anderson, youngest of the group,



had the only seminar paper selected for publication by Bruno Zevi in *L'Architettura*.

Reyner Banham, from *The Architectural Review*, London, held: "It is impossible to discuss [a] building without discussing what it is for ... history cannot proceed in the absence of such particulars as the designated function of the building." Further, he continued, "The inability of creating a general theory of criticism ... has led to this feeling that architectural theory has become vacuous and irrelevant." "At the University College in London, we ... decided we could get along without theory because we could find nothing particularly solid or interesting in the category normally labeled 'theory'." Banham concluded, "Part of being an architect and/or architectural critic is that you are dealing ... with visual symbols ... for personal reasons, irrespective of the functions that the building has to serve, and are the reasons why it was built."

Bruno Zevi, just appointed, was not one to pass up an opportunity to extol the pending transformation of the school of architecture in Rome, nor to promulgate his program for a new 'scientific' relationship between history and design. During the seminar, he drafted a manifesto defining, in eight paragraphs, the deficiencies of current curricula and the projected goals of a renovated teaching program for schools of architecture. The manifesto/declaration, when presented to the Cranbrook participants, was not endorsed because many thought that the proposal would need to be discussed not only back at home in their schools of architecture, but also by the board of directors of the Association of Collegiate Schools of Architecture.

Nonetheless, Zevi, that September, published in *L'Architettura*, the entire text of the manifesto together with a commentary discussing how differently proposed curricular reforms are handled in Italy and the U.S. Zevi earlier published a report on the seminar in his 5 July 1964 weekly column 'Cronache', a series devoted to architecture in the popular Italian weekly *L'Espresso*.

paper, "Architecture and Tradition that isn't 'Trad, Dad,'" a polemic with Reyner Banham, in February 1963 as an Architectural Association lecture in London, with Ernst Gombrich in the chair and giving a first short lecture. Banham, then at the height of his London esteem, Sir John Summerson, Arthur Koestler,

Cedric Price, Royston Landau, Alan Colquhoun, Alvin Boyarsky, and a good part of the London architectural scene attended. Also published in *Architectural Association Journal* 80, no. 892 (London, May 1965): 325-333, and as "Polemica con Reyner Banham: architettura e tradizione vera," *L'Architettura*

10, no. 12 (April 1965), 828-831. This "polemic against Banham," in the American context of the time, could also be seen as a polemic against Christopher Alexander, *Notes on the Synthesis of Form* (Cambridge, MA: Harvard University Press, 1964)—though for different reasons.

It was at Cranbrook 1964 that Colin Rowe and I met and discovered our parallel intellectual paths through Karl Popper and Rudolf Wittkower.



The article pointed out the retardataire nature of architecture schools in the U. S. that still distinguished between history, theory and criticism, [although] from the first day of the Cranbrook seminar the academic origin of those distinctions had been denounced. For Zevi, "Only in the ambience of an ideology and of a poetic classicism ... can history be interpreted as a collection of 'objective' facts and phenomenological prominence, from which theory has the task to extract universally valid principles, such as proportion, rhythm, and harmony, etc. Any distinction between history, and criticism derives from an analogous preconception: objective history should maintain a [protective] moat separating the present from corruption by contemporary controversies."<sup>9</sup>

It is amusing to consider the dust jacket for the MIT Press book, a Maurice Smith design that conveyed his doubts about the historical enterprise. The title of the volume appears as an ill-conceived structure of children's lettered building blocks. Placed precariously above that



Maurice Smith designed cover for the *The History, Theory, and Criticism of Architecture*, publication of the papers from the AIA/ACSA Cranbrook Teachers' Seminar, 1964.

<sup>9</sup> The occasion for this summary was Millon's presentation about the beginnings of the MIT HTC PhD program in a conference "Geschichte und Theorie im Architekturunterricht zu Ehren von Henry A. Millon und Stanford Anderson," Bibliothek Werner Oechslin,

Einsiedeln, Switzerland, 20-22 November 2009. Typescript.

<sup>10</sup> MIT embraced changes to make design and the arts more effective in the environment. Wayne Andersen built the collection of sculpture installed on the campus; he had a lead role in moving the "Infinite Corridor" from memorial spaces connected by hallways painted in Navy gray

to a more active and colorful environment. Muriel Cooper, who in 1963 had designed the subtle MIT Press logo while in private practice, came to MIT in 1966 to head what became a staff of three talented graphic designers. The Office of Publications, later Design Services, filled the halls with brilliant posters



construction are larger blocks with the names of the editor and authors. The names of the historian authors are parallel to one another at an ascending angle; at a descending angle is the name of the contrarian architect author, Serge Chermayeff.

### Humanizing MIT: History and the Arts

MIT's increasing program in the humanities and concern "to humanize MIT" yielded a professorial position in the history of art and the appointment of Wayne Vesti Andersen in the fall of 1964.<sup>10</sup> In addition to dynamic teaching, Wayne astutely conducted MIT's contemporary art exhibition program at the Hayden Gallery (predecessor of today's List Gallery). Wayne also founded the MIT Friends of Art, its successor being still a valuable resource for the arts at MIT. Several instructors on term appointments supported teaching in art history, followed by the regular appointment of Rosalind Krauss in 1967 and later Judith Wechsler. Under Hank Millon's leadership, the MIT historians won the right to an undergraduate major in the history of art and architecture (1966) and, finally, the PhD program in History, Theory, and Criticism of Art, Architecture, and Environmental Form in May 1975. Advanced studies under the rubric of HTC had begun earlier. Well before the formalization of the PhD program, our HTC program won the approbation of our young colleagues at other East Coast schools—to the extent that they saw HTC as the strength of MIT Architecture.

### Preliminaries to CASE—Princeton

Peter Eisenman, already the consummate entrepreneur he has proven to be over a long career, conceived the idea of a programmatic association of young architects. In September 1964, Peter called to tell me of his scheme, projecting that the group could "assess the situation and make a possible statement" about the condition of architecture and architectural education, and transmit their thought by the founding of a critical magazine. Other participants could be Colin Rowe, Michael Graves, Jaque Robertson—"and [Vincent] Scully?" He had secured funds through Princeton's President Robert F. Goheen and set a meeting on November 13-15. My letter to Eisenman on the following day accepted the invitation and included: "Hank [Millon] is very much interested in joining us. He is a vigilant critic and thus will be a most welcome check."<sup>11</sup>

while bringing excellence to much of MIT's literature and letterheads. Under the Headship of Donlyn Lyndon, Cooper became a professor in Architecture where she created the Visible Language Workshop that continued into her time at the MIT Media Lab. See Janet Abrams, "Muriel Cooper's Visible

Wisdom" <http://www.aiga.org/content.cfm/medalist-murielcooper>, accessed June 12, 2010.

<sup>11</sup> SA's notes of a telephone call from Peter Eisenman, September 24, 1964, and SA letter to Eisenman, September 25 (1 page). cc, SAfiles.



PRINCETON UNIVERSITY  
 PRINCETON · NEW JERSEY  
 SCHOOL OF ARCHITECTURE

October 15, 1964

Mr. Stanford Anderson  
 Department of Architecture  
 Massachusetts Institute of Technology  
 Cambridge, Massachusetts

Dear Mr. Anderson:

During the past several years the problems inherent in the present situation in American architecture have become increasingly acute. Recently a number of us have agreed that there is lack of critical apparatus for discussion of issues crucial to the development of a future architecture. It was felt that it is time for us, the young architects and teachers of this country, to take an active role beyond our own personal attitudes and interests as a new and positive force in this future architecture.

To initiate a discussion of these issues we should like you to join us at Princeton University on the weekend of November 13 - 15. This meeting, while providing an obvious stimulation for its participants, must be convened with the hope of reaching beyond any limited objective to perhaps a re-formulation and a re-establishment of principles concerning a future architecture.

Should you be willing to join us, we should like you to think about the following questions as a beginning for our discussion:

- a. For what reasons have you chosen to come?
- b. What value can such a group have and what can it effectively hope to accomplish?

The response to our initial inquiry has been enthusiastically in favor of the need and importance of such a meeting, and we anticipate not only a profitable session but an active and creative role in the future architecture of this country.

Sincerely,

*Peter Eisenman*

Peter Eisenman

*Michael Graves*

Michael Graves

*Thomas Vreeland*

Thomas Vreeland



The October formal invitation letter, signed by Eisenman, Graves and Vreeland, is to the left.<sup>12</sup>

Those attending the first Princeton meeting were: Eisenman and Michael Graves, joined by Colin Rowe (Cornell), Michael McKinnell (Harvard), Henry Millon and Stanford Anderson (MIT), Kenneth Frampton (Architectural Design, London), Robert Kliment and Tim Vreeland (UPenn), Richard Meier (in practice, New York), Gio Pasanella and Jacquelin Robertson (Yale), and two established figures: Vincent Scully (Yale) and Robert Venturi (Philadelphia).<sup>13</sup>

Eisenman's particular interest was that this group be a vehicle for a critical journal—thus also his special interest in Frampton's participation. There was considerable excitement that Frampton, on his first trip to the US, flew by helicopter from JFK to Princeton in order to make a timely entrance to the meetings. Personal communications from Eisenman indicate that the tape recordings of the 1964 Princeton meeting (and the subsequent 1965 meeting) are missing. My notes are far from complete, and those contain snippets that are no longer intelligible to me. I can, however, give some flavor of the discussions.<sup>14</sup>

Eisenman launched the first session on Saturday morning, the tenor of which mirrored the invitation letter. Frampton recalled that the Modern Movement idealized a new age. Built form was to be a realization of the program and of a new way of life, but with the advent of Fascism there was the closing of the Bauhaus. Advent of Stalinism, the closing of Constructivism. Moving to the present, and citing Aldo van Eyck, Frampton observed: while architecture had served prince and priest, prince and priest are now dis-established. "We need an architecture of mass."

Colin Rowe restrained some of the rhetoric, immediately revealing one of the tensions that would enliven and eventually divide the group. Complaining of the messianic complex of architects, Rowe suggested that disunity may be the more productive state of being. Observing that the public is afraid of being seen as philistine, Rowe rather argued that the public *should* offer opposition. If I interpret my notes correctly, Meier felt that what Rowe saw as messianic, was courage on the part of the architect.

**Invitation letter, Peter Eisenman, Michael Graves, Thomas Vreeland to Stanford Anderson, dated October 15, 1964.**

**12** The formal letter of invitation to the first Princeton meeting is on letterhead of the School of Architecture of Princeton University, dated October 15, 1964, and signed by Eisenman, Graves and Vreeland. Original, SAfiles.

**13** As listed on the "Program November 13-15, 1964," distributed at the meeting. Ditto, SAfiles.

**14** SA handwritten notes, simply labeled "Princeton I," from the sessions of November 14, 1964 (6pp). SAfiles.



Venturi argued that the artist is a maker-doer, as opposed to a speculator; what the architect needs is a chance to build. Vreeland, in the spirit of Venturi, argued that there is no lack of good ideas and design; the problem is a lack of opportunity. An architect grows and learns by doing. The absence of any real impact by young architects on practice is owing to the absence of graduated planes of opportunity and achievement. Vreeland searched for a strategy, perhaps the grouping of young architects to compete with big offices. In any case, we should sell ourselves: we are stronger together than singly, also in the political arena. Millon endorsed the Philadelphia [Venturi, Vreeland] concern about getting jobs. He warned that we are an incredibly self-conscious generation, and that it is possible to justify anything—we should concentrate on the thing produced. The first session ended with reflections on whether this “conference” should continue—continue in relation to a magazine; continue as a Team 10-type of activity? I wish my notes told me why the last line reads: “Architects as puritanical dilettantes.”

Vincent Scully dominated the second session. He first defended the architect against the planner. Only the architect sees the whole in physical terms. Apparently Scully employed rhetorical emphasis, as my notes read: “whole whole whole.” Planners furnish statistics that are only tools; planners are cooks. The second theme concerned function, illustrated by the refutation of Reyner Banham’s view of modern architects talking function, but designing esthetically. Scully regretted the general devaluation of the past, contrasting the value of the urbanism of the past. Finally, asserting a belief in intellectual possibilities, Scully welcomed intellectual dialogue. Millon followed; my notes are simply: “past-present continuity—anti-Utopian—teaching method.” We can hope the tapes appear, but perhaps I wrote nothing more because I knew Millon’s critique of Scully’s enthusiastic mining of history. On the same distinctive yellow legal pad paper and in the same ink as my Princeton notes, are some of my thoughts, but these are better taken up in my ensuing correspondence with Frampton.

As the meeting ended on a Sunday morning, those attending were asked to consider whether it would be fruitful to continue meeting.<sup>15</sup> Venturi rhetorically enquired whether participation would lead to architectural commissions, and then demurred.<sup>16</sup> The general decision, however, was to carry on, with the prospect of another Princeton meeting in the spring.

**15** I do not find notes for the Sunday morning meeting, but Venturi’s position is strong in my memory.

**16** On June 18, 1965, Anderson communicated a letter of withdrawal by Robert Venturi.

**17** SA notes on Jaque Robertson’s comments at the opening of CASE Symposium

II [CASE 4, MIT’s Endicott House, May 6, 1966]. Original, SAfiles.

**18** SA letter to Kenneth Frampton at the *Architectural Design* offices in London, November 23, 1964 (1 page). cc, SAfiles.

**19** See fn. 8.

**20** SA enclosure to letter to Frampton, “Planks for

consideration at the Princeton meeting in February 1965,” November 23, 1964 (1 page). cc, SAfiles.

**21** Frampton to SA from London, December 4, 1964 (1 page). Original letter, SAfiles. I responded on December 15, 1964, concurring, and adding: “Hank [Millon], Roy Landau and I were in Philadelphia for

three days. We saw Vreeland, Venturi, [Ronaldo] Giurgola, Kliment, [Louis] Kahn and their offices and work. It was a very engaging experience—raising more questions than it answered. I hope we can talk about it when we next meet in Princeton.” (1 page) cc, SAfiles.



A flash forward to a flashback: At the beginning of the first session of what came to be termed CASE 4 in 1966, with new members and guests present, Jaque Robertson gave his reading of the events of the first meeting at Princeton in 1964.<sup>17</sup> He recognized various motivations played out then that still scattered the energies of CASE: Scully looked for a new image; Venturi (and with him the practice-oriented McKinnell and Vreeland) sought work; Eisenman wanted a manifesto; while Jaque and Pasanella represented an “opportunistic realism.” That position and Jaque’s direct responsibilities in New York city planning led him to some observations: Architects are thought of as inessential in society, are brought in after the policy decisions have been made. How then, could architects get into policy-making positions? In New York, the election of Mayor Lindsay provided an opening. His readiness to hire amateurs allowed the formation of a group of young architects working for Lindsay: Jaque himself, Pasanella, and others who were about to take the floor and set the tone for the conference, Jonathan Barnett, Richard Weinstein, and Myles Weintraub. More of that later.

### Princeton II—1965

Frampton, who was to join the Princeton faculty in the spring term of 1965, was charged with preparing the second Princeton meeting, including planks for a possible platform for the group. I wrote to him in London on November 23, 1964, sending two planks.<sup>18</sup> I noted that the first plank was a position I had taken at the first meeting [in accord with my Popperian positions<sup>19</sup>], the second plank a reaction to Scully’s position at the first meeting:

#### *Design Method*

We acknowledge that to understand architecture generally, or to participate in architectural design, is to engage in some form of speculation (theory, idea, form, shape, etc.). One cannot stipulate the role of rationality in the formation of such speculations; rational control of the design process comes in the testing of speculation against the conditions that it has to satisfy.

Consequently, two critical tasks of this group are:

1. To clarify and understand this creative activity of speculation and testing.
2. To increase our knowledge about man and environment in order that the testing of our speculations can be increasingly acute.

#### *History*

Increasing historical sophistication has encouraged a relativistic attitude toward prototypical forms. In opposition to such relativism, we emphasize that our study of history intends to provide a greater understanding of architectural forms within their historical situation—not to provide a catalog of forms for uncritical usage.<sup>20</sup>



Frampton's response of December 4, 1964, reads in part:

To my mind you [and Hank Millon] form a kernel, which together with Colin Rowe and Jack Robertson—has the greatest capacity for pursuing—many of the arguments raised in the November meeting. I find that I am personally preoccupied as to how this group can become effective.

I see the magazine—(which I prefer at this stage to see as a single publication) as the vehicle for most effective action. I strongly question the value of a manifesto, primarily because it is not the correct vehicle for closely reasoned argument. I firmly believe that at this time, only closely reasoned argument has value.<sup>21</sup>

Frampton's thoughts are a remarkable early manifestation, while he was still in London, of a tension between Ken and Eisenman, the man who had made particular efforts to involve Ken in the nascent organization and in the faculty of Princeton.

Sometime prior to March 3, 1965, Frampton and I met while he was staying at The Brattle Inn in Cambridge. Topics of discussion: In the planned April meeting, hold an Editorial Meeting to make a statement of editorial policy ("or at least what not"); membership for Donlyn Lyndon and Oscar Newman; and a concern that polemics around "Think and Do" is divisive—must do both.<sup>22</sup>

In March 1965, Frampton sent a letter of invitation to the second Princeton meeting.<sup>23</sup> He notes that he is sending to all invitees "a copy of the statement which we jointly compiled in Boston," with some modifications. The enclosure reads:

**Princeton Conference, April 1965**  
**Statement**

**22** SA notes on Brattle Inn, Cambridge, note paper. Not dated, no specification of those present; partially explained by letter of Frampton to Anderson (with enclosure) on March 3, 1965 (1 note page). Original, SAfiles. The enclosure would suggest that at least Millon was also at the Brattle Inn meeting.

**23** Frampton to SA from Princeton, March 3, 1965 (1 page). Original letter, w/ enclosure [see next note], SAfiles.  
**24** Statement on a general concern for the second meeting in Princeton in April 1965, distributed by Frampton on March 3, 1965. Anderson, Eisenman, Frampton, Graves

and Millon as signatories (1 page). Ditto, SAfiles.

**25** Frampton to SA from Princeton, March 29, 1965 (1 page). Original letter, w/Ditto enclosure (1 page), SAfiles.

**26** Robert A.M. Stern records Scully's dissatisfaction with his experience of the first Princeton meeting: pretentious talk that was not

his way of thinking about architecture. See George Dodds, "Interview with Robert A.M. Stern," *Journal of Architectural Education* 59, no. 3 (January 2006), 62.

**27** Robertson to Anderson, in a letter deserving attention below, regrets having missed the April 1965 meeting due to an operation. June 6, 1965



It is apparent that the last conference revealed a fundamental difference of opinion between various participants as to the value of discourse in relation to design activity.

The second conference should devote itself to an examination of this difference and direct its attention to an apparent conflict that is thought to exist between critical discourse and the actual process of designing and building.

Design and criticism are mutually interdependent activities in the creation of architecture and an agreement on their interdependence is fundamental to establishing a basis on which to continue the activities of the conference.

You are therefore asked to consider what advantages or disadvantages would accrue, if the group were to be exclusively composed of those who would not criticize without building nor build without criticizing.

Stanford Anderson, Peter Eisenman, Kenneth Frampton,  
Michael Graves, Henry Millon<sup>24</sup>

Late in March, Frampton sent the program for the second Princeton conference.<sup>25</sup> It was simply a calendar of the sessions, but included a list of those who would attend that included their academic appointments: Anderson, Assistant Professor of Architecture, MIT; Eisenman, Assistant Professor of Architecture, Princeton; Frampton, Visiting Lecturer, Princeton; Graves, Assistant Professor of Architecture, Princeton; Kliment, Instructor in Architecture, University of Pennsylvania; Meier, Visiting Critic, Cooper Union; Millon, Assistant Professor of Architecture, MIT; Pasanella, Visiting Critic, Yale; Robertson, Visiting Critic, Yale; Rowe, Associate Professor of Architecture, Cornell; Vreeland, Assistant Professor of Architecture, University of Pennsylvania [Venturi having withdrawn; Scully choosing not to attend].<sup>26</sup>

(2pp). Original handwritten letter, SAfiles.

**28** Anderson notes of April 2, 1965 (1 page). Original, SAfiles.

**29** Emilio Ambasz, then a student at Princeton, tended the meetings, including making the tape recordings.

**30** Anderson notes of April 3, 1965 (2 pp). Original, SAfiles.

Proposed names for the magazine beyond those in the text: *predicament, attend, examination, operational studies in architecture, work, consideration, attention, build, situation, condition, draw, elucidation, place, scaffold, vector, issue, and issue 5: operational studies concerning built environment.*

[I have no idea what the "5" was about.]

**31** Edited typescript of a programmatic statement for a possible journal. Author presumed to be Eisenman or, still more likely, Frampton. Lightly edited by Anderson and Millon, so apparently receiving some sanction from them. Original typescript, SAfiles.

**32** Anderson notes of April 4, 1965 (3 pp). Originals, SAfiles.

**33** From my role as "Executive Secretary" of CASE, and the organizer of the third and fourth meetings at MIT, Eisenman encouraged me repeatedly, and I have intended to write a proper account of CASE and related events. This, however, would



These individuals, except for Robertson,<sup>27</sup> met on the weekend of April 2-4, 1965, again at the Walter Lowrie House on the Princeton University campus. The reception dinner of Friday was followed by informal discussion over drinks, resulting in a rather haphazard list of "Central Issues of Architecture:" "suburban sprawl (non-architect building); architects' role; seat of power (insecurity of ruling class); criticism and analysis of buildings; ethnic, racial economic issues; social responsibility or social guilt; technological innovation; mass housing; mobility; change; parallel disciplines; research with other fields." And a final note: "Relation of formal solicitations to architecture . . . The Genius, the Prima Donna, and Practice."<sup>28</sup>

The Friday evening gathering would not have been recorded and the tapes of the Saturday and Sunday sessions are lost.<sup>29</sup> My notes for the Saturday meetings are sparse, but do allow some observations. Millon proposed that the "group exists to provide an orderly way to educate itself—end our isolation from other disciplines." Eisenman and Frampton held a concerted interest that the group should be the source of a magazine. Vreeland urged that there be sub-groups for projects other than the magazine. Such groups would be a first stage for its members and invited specialists to prepare a collective session. Vreeland suggested groups on the following: entering competitions; education (with an interest in architectural composition from Guadet on; discover when history became dominant because of a belief in change); industry; study of forms (iconographic notion to morphological choice to composition; use form, growth form, additive form).

At the end of the meetings, I boxed three headings and characterized them as "SA's summing up of intent of group and magazine:"

Architectural History Magazine	Hypothesis, organize thought
How do you get into content that permits one to hypothesize?	
Architecture	multitude of theories, hypotheses, etc.
How to judge them?	
Can't without a better understanding of context	
Define context—architect	
Exclusive definition <sup>30</sup>	

be a sizable research project. Eisenman's records are now at the Canadian Centre for Architecture in Montreal, but there would need to be a search at several institutions, in private archives, and of course interviews with the protagonists. This essay is only a sketch of such a study and mainly oriented to the

MIT contribution. **34** Anderson's files for CASE include a folder for each of these groups. The one for the journal, which was referred to as CASE, is labeled "Frampton," and is noted below. Since study group activity was meant to be dispersed, it is not too surprising that most of the

study group folders are empty or contain some random bits placed there by Anderson. "Politics and Architecture" contains one interesting letter, Robertson to Anderson, June 6, 1965, referenced more fully below. Robertson referred to the group as "Architecture and the Political Structure. Activity under "Creative

"SA's summing up of intent of group and magazine," Notes, Stanford Anderson, dated April 3, 1965.

Titles:  
Princeton  
Attend  
Examination

Funny

Operational  
Studies in  
Architecture

opus

+

work

consideration  
consideration  
attention  
build  
architectonics  
situation  
condition  
education  
draw

EDUCATION

elucidation  
mucking around

issue 5

operational studies concerning built environment

take issue!

operational studies concerning man-made environment

Sat. 3 Apr '65

SA's swimming-up  
of intent / group  
+ mag.

# PRINCETON

self-schemas  
anti Popperian

And that Mag.

Hypothesis  
organize thought

How do you get into context  
that permits one to hypothesize

Architecture — multitude of theories  
hypothesis, etc.

How to judge them?

Can't without a better  
understanding of context

Define context — architect

Exclusive definition

place  
scaffold  
vector  
issue

The entire left margin of my note sheet is a list of possible names for the magazine: some predictable (architectonics; opus); one obscure but clever (eduction); moments of exasperation (fanny; mucking around); last (though not resolved), take issue!; and an explanatory line that came closest to revealing the intent: "operational studies concerning man-made environment."

With my notes of the second Princeton meeting is a draft of the program for the magazine. It is hurriedly typed on ordinary notepaper (different from the note pads provided in the meetings). Given its content and that the person had access to other paper supplies and a typewriter, it is probably by the Princetonians who were most concerned with the topic: Eisenman or Frampton, and more likely the latter. Identifiable editing marks indicate it was reviewed by Millon and me (though not necessarily agreed). It reads:

This Journal has the initial intent to examine issues felt by its contributors to be central to architecture. These examinations may result in the exclusion from consideration of certain views and the focusing of attention on others felt to be relevant. The long-range intent is to approach a working definition of the context of architecture or a formulation of some synthetic position in architecture.

We have neither a clearly defined direction nor goal. We have a program for the examination of architectural ideas but we do not know yet where it will lead nor what conclusions may be eventually reached. At present the following issues, although subject to change, elimination, or addition, are felt to be central issues we wish to examine in greater detail.<sup>31</sup>

The "central issues" are not explored here and the list from Friday evening is not very helpful. This text does, however, explain the term that appeared above, "exclusive definition." Issues in the study and practice of architecture and urbanism are so numerous and conflicted that one cannot attend to all of them. Further, positive assertion of issues may prove inadequate as further work may reveal issues one values still more. Perhaps one

Process" is recorded in the preparation and conduct of CASE 3. There is some relevant material by Anderson in the "History" file, but it would bear on the teaching of history at MIT rather than a CASE position. "Psychology of Architecture" contained an interesting letter from Rowe, June 18, 1965, that promised,

but then did not deliver, a description of the group. **35** Information from *American Architects Directory*, 3rd ed. (R.R. Bowker LLC, 1970), available online. **36** Curricula vitae of the original participants in CASE, from 1965, are: Anderson (2 pp, undated), Meier (2 pp, cover letter of 19 April), Millon

(2 pp, Feb. 1965), Pasanella (1 page, undated), Rowe (2 pp, undated), Vreeland (1 page undated; and a longer vita with handwritten additions, 1 page, undated). All typed; variously original, cc, Ditto, or xc, SAfiles. SA had sent congratulations to Vreeland for his selection as Chair of the Department of

Architecture at the University of New Mexico. Vreeland responded with thanks and the thought that CASE and its associations would mean even more to him in his new location and responsibilities. Vreeland in Philadelphia to Anderson, April 21, 1965 (1 page). Original, SAfiles. Shortly thereafter, I wrote



could control the field best by stating what one would not take up for consideration. And echo Rowe: "disunity may be productive."

The Sunday session was very busy. My note sheets are unordered, but the following were the topics.<sup>32</sup> Having determined the group should continue, there was the question of a name. A "group name" that eventually became "Conference of ...," began as "Union Committee of ..." or "Council on ...". Gender challenged as was the group, so were potential names: "Council on Man and man-made environment;" "... Man and his (built) environment;" "... Man and his buildings;" and "... Man and his formed environment." All of these were criticized as being "object-oriented" and rejected. "Council [or whatever] on Man and what he builds" won attention, so MWHB was tried out. Millon and I resisted the more object-oriented or formalist variants. Collectively, we came to the final name (that never won affection), "Conference of Architects for the Study of the Environment/CASE." The group then explored the structure of CASE. There should be a "Central Committee" (later Executive Committee). Curiously, the Executive Committee became all those from the first Princeton meeting who remained active. I was given the position of "General Secretary" of CASE (a self-mocking of the position of Giedion in CIAM), but immediately reduced to "Executive Secretary."<sup>33</sup> [In the event, executive decisions involved mainly Eisenman, Anderson and Frampton, with others entering as specific programs might demand.] Eisenman and Frampton, an "Ad hoc Committee on By-laws," would report to the Executive Committee. As the lead advocates for a journal, they also sought an editorial committee. This, and Vreeland's original advocacy, set off an overly ambitious range of "CASE Study Groups," each one to be chaired by a member who argued for that concern. (asterisk indicating the chair of the group):<sup>34</sup>

**Journal:** Frampton\*, Millon, Rowe, Eisenman, Anderson

**Politics of Architecture:** Robertson\*, Pasanella\*

**Psychology of Architecture:** Rowe\*

**Creative Process:** Millon\*, Anderson\*

**Education:** Vreeland\*, Kliment, Millon, Frampton, Meier

**Mass:** Meier\*, Graves\*, Frampton

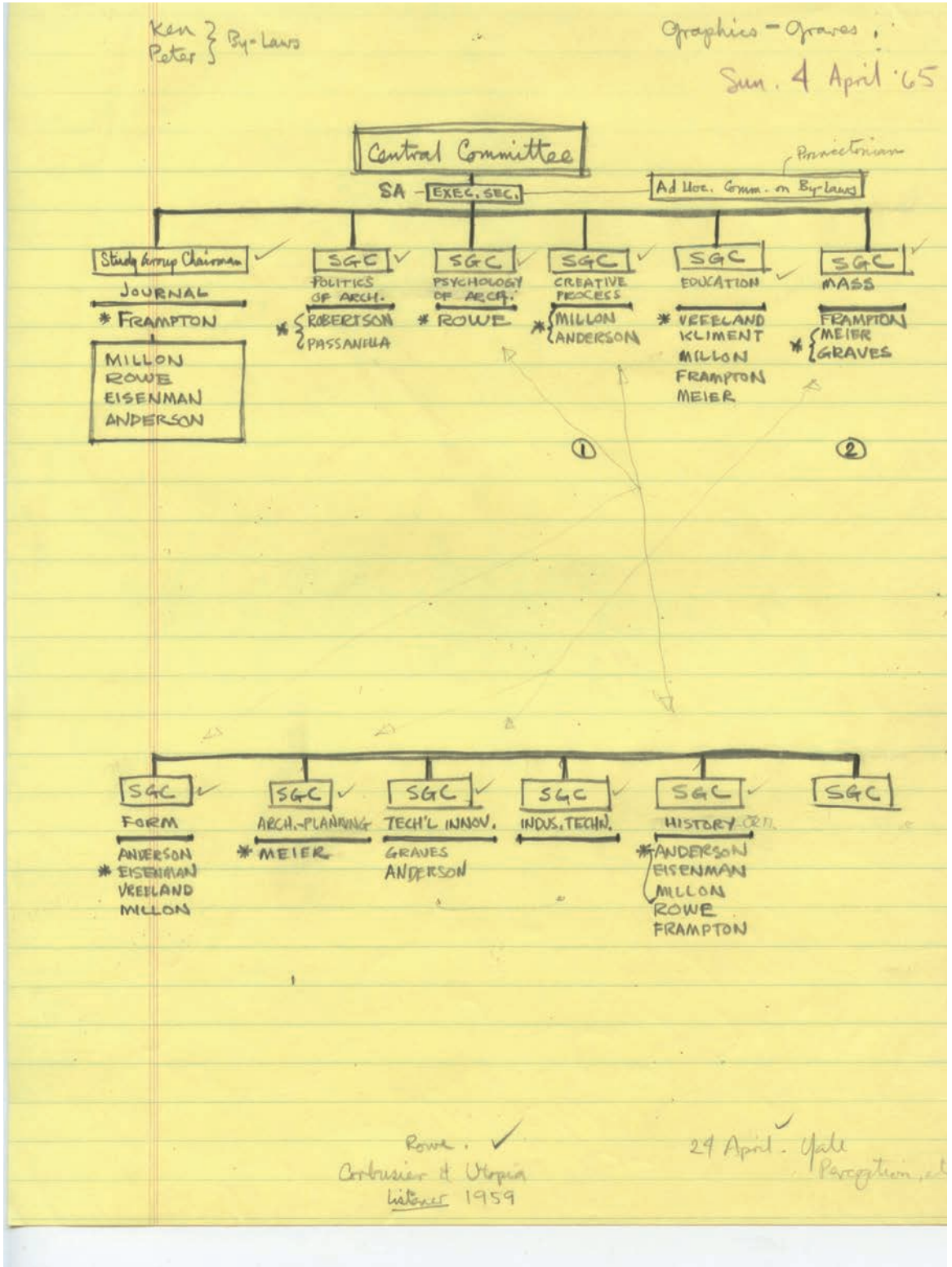
Vreeland asking him to give thought and criticism to a position taken by an MIT student, Jeffrey Gutcheon, who sought "to enlarge and deepen the critical realm which teacher and student share." Anderson to Vreeland in Philadelphia, May 11, 1965 (1 page). cc, SAfiles; the attached statement by

Gutcheon is not in the file.  
**37** 1. Cover letter Stanford Anderson to all those who attended the first Princeton meeting inviting that they continue in what was now called Conference of Architects for the Study of the Environment (CASE), but stressing the importance of declaring one way or the

other (1 page). This and the following documents are all dated simply "April 1965," are in Mimeograph for mass distribution, and exist in files of Stanford Anderson.  
2. Information sheet "Points made at the end of the first Princeton Meeting, November 15, 1964" (1 page).  
3. "FOUNDATION

STATEMENT, first version. CONFERENCE OF ARCHITECTS FOR THE STUDY OF THE ENVIRONMENT (CASE): "The following is a statement concerning the origins, program, structure, and preliminary budget estimate of an organization recently formed with the intention of







Form: Eisenman\*, Anderson, Vreeland, Millon  
 Architecture-Planning: Meier\*  
 Technological Innovation: no chair, Graves, Anderson  
 Industrial Technology: no names  
 History: Anderson\*, Millon\*, Eisenman, Rowe, Frampton  
 Not as a committee, but Graves would handle graphics for CASE.

From the beginning, the intention of the movers was that the group remain small enough to foster discussion, perhaps twenty people. The Study Group ambitions clearly called for new people and for some with interest in the vacant or under-populated groups. Millon nominated Ervin Galantay (Columbia), Oscar Newman (Washington University), Anthony Jackson (Nova Scotia), Tom Bosworth (RISD), and Donlyn Lyndon (Oregon); Vreeland named David Crane (Philadelphia); Eisenman suggested Sim van der Ryn (Berkeley), Lee Hodgden (Cornell), Tom Holzbog [Yale BArch '60; Harvard MAUD], and John Copelin [Yale BArch '60; sometime a critic at Pratt and Yale '69],<sup>35</sup> Anderson nominated Joseph Schiffer (MIT), Raymond Studer (RISD), and François Vigier (Harvard).

It was decided that the MIT participants would seek MIT funding for meetings in the following year. Among other things, I was asked to solicit *curricula vitae* from the members.<sup>36</sup> Finally, Peter reminded us of his original impetus: the existence of a void in architecture and architectural thought. The group was formed out of that concern. Division of interests among the members was already tangible. While Eisenman and others preferred a more programmatic address of architecture in the name of the group, Millon and I influenced the use of the word "environment." The proliferation of study groups revealed differences and scattered energies.

### Organizing CASE—1965

I took up my duties in earnest. In April 1965, I distributed a letter and three documents.<sup>37</sup> The first of these documents was "Points made at the end of the first Princeton Meeting, November 15, 1964." At least more coherent than my notes from the meeting, it reads:

Central Committee organization, Notes, Stanford Anderson, dated April 4th, 1965.

carrying out studies relevant to architecture" (11 pp).  
 4. Note to members of CASE: "A PROPOSAL FOR ENLISTING A LIMITED NUMBER OF NEW MEMBERS IN CASE" (2 pp).  
 5. "Official Form: NOMINATIONSTO MEMBERSHIP IN CASE" (1 page).

**38** See previous fn., item 2.

**39** See fn. 37, item 3.

**40** Meier to Anderson, personal note congratulating on "outstanding work . . . on the foundation statement, undated, but with CASE membership nomination required by May 1, 1965. Original handwritten note on professional letterhead, SAfiles.

**41** SAfiles includes a folder "CASE Membership" that includes the nomination sheets returned by Anderson, Graves (with information for Eisenman and Rowe), Meier, Millon, Pasanella (with a handwritten note endorsing Weinstein).



1. Magazine
2. Architect's role vis à vis the public and power structure—critique of the practicing architect's role
3. Reduction of the mystical aspects of the creative perceptual process to a minimum so as to establish architecture as a rigorous intellectual discipline
4. Architect's responsibility for the entire physical environment
5. Investigation of principles of the beginning of the modern movement—positive critique of the principles of the Bauhaus. Function as opposed to form.
6. Organization of the group as a forum for the exposure of ideas.
7. Role of utopian ideas. The image issue—a generator of ideas and as a necessary first step. Need the generator be a utopian scheme ... can a changeful or change-allowing image be a Utopian scheme? [elision in the original]
8. Study of history to provide a greater understanding of architectural forms within their historical situation. Relationship to practice and to education of architect.<sup>38</sup>

The most important of the three distributed documents was the "Foundation Statement,"<sup>39</sup> which begins with a rather elusive "Program." The immediately following section "Areas of Study" is more helpful. A list of "central issues" is provided in the accompanying scans. The remaining sections of the "Foundation Statement" are: "Conferences, a Magazine, and Teaching," a "Skeletal History of the Formation of CASE," the "Structure of CASE," "Study Groups" (similar to that given above; including "Magazine"), and a "Budget of CASE" (\$13,000/yr for two conferences and preparation of the magazine, plus a possible \$2000/yr allowance for the editor).<sup>40</sup>

The final April 1965 documents were "A Proposal for Enlisting a Limited Number of New Members in CASE" and a nomination form, with the intention to select three members to head unmanned study groups and general members to bring the group to eighteen. In May I recorded the nominations of new members.<sup>41</sup> The request for nominations had gone to all original participants in CASE. On May 18 I wrote to all participants—thanking for nominations or seeking clarification on membership, as appropriate.<sup>42</sup> Nominations were reported to the

**42** On May 18, 1965, SA wrote Eisenman, Frampton, Graves, Meier, Millon, Pasanella, and Rowe, thanking them for their nominations and requesting other information to assist development of CASE. On May 18, 1965, SA wrote Kliment, Robertson, and Vreeland that he believed

they had interest in CASE, but, not having received nominations from them, would they please confirm their membership. On May 18, 1965, SA wrote McKinnell, Scully, and Venturi, regretting having had no response to an earlier letter with the CASE "foundation statement," and asking them

to respond as to whether they did or did not wish to participate in CASE. All these May 18 letters (1 page) are present in SAfiles as cc. Vreeland responded on May 20 1965 with a three-page handwritten letter, telling of his heavy burdens in Philadelphia and Albuquerque

since his agreement to chair the school at New Mexico; confirming that his "association with CASE means more to me than ever before; congratulating SA on organization; making late nominations [that did get on the ballot]; and questioning that Stanley Tigerman had been nominated. Original on

FOUNDATION STATEMENT, first version

CASE APRIL 1965

The following is a statement concerning the origins, program, structure, and preliminary budget estimate of an organization recently formed with the intention of carrying out studies relevant to architecture.

CONFERENCE OF ARCHITECTS FOR THE STUDY OF THE ENVIRONMENT (CASE)

PROGRAM OF CASE

The Conference of Architects for the Study of the Environment (CASE) has been established to provide a forum, the initial intent of which is to examine issues which its members feel to be central to architecture. These examinations may result in the exclusion from consideration of certain views and the focusing of attention on other issues which are felt to be relevant. The long range intent is to approach a working definition of the context of architecture and, if possible, to formulate a truly contributive position in architecture.

AREAS OF STUDY

The areas of study outlined below begin with an overt outward look to the city, to mass problems, industry, technology, and to other disciplines and the political structure. None of these will be viewed statically, as objects independent of man. We shall be looking for opportunities and tools, for limiting conditions, and for much else given to us by our environment; but we shall also be looking to see what the architect can offer to the situation and what his effect on the environment can be. It is this awareness of involvement in events, in growth and change, that forces us to examine our profession and our methods as much as the arena in which we perform.

yellow pad (3 pp), SAfiles. In a personal communication McKinnell declined. "Members of CASE Summer 1965" shows eleven of the original members, not McKinnell, Scully, or Venturi (1 page). Typed original, SAfiles. McKinnell, nevertheless was later involved; consider him a "fellow traveler" who came to

count in membership again. Venturi wrote to decline: "I have, very reluctantly for some reasons, and perhaps wrongly, decided not to join the group" (May 21, 1965; 1 page). Original, SAfiles. Venturi promised a fuller account of his reasons. SA responded with regret at his decision, but a hope to

receive the promised longer letter (SA to Venturi, June 14, 1965; 1 page). cc SAfiles. A longer letter was not received. Lila H. Calhoun, secretary to Scully, wrote of his heavy engagements then and in the foreseeable future (June 2, 1965; 1 page). Original, SAfiles.

Foundation Statement, for the Conference of Architects for the Study of the Environment (CASE), April 1965.

Consequently, our areas of study go on to include motivations, creativity, form, history, criticism, and education.

An extant profusion of directions and goals in architecture has not contributed to a clarification of the situation. Consequently, rather than an explicit direction or goal, we offer a program for the examination of problems in architecture. At present, the following list of issues, although subject to reformulation, deletions and additions, are felt by the members of CASE to be central issues which we wish to examine in detail:

The City and Mass Phenomena: All problems concerning dense, mobile and expanding populations, including their needs in housing, transportation, etc. Ethnic, racial, economic problems.

Industrial Techniques and Construction: Materials, products, fabrication, construction. Here also would be considered those problems of structure which relate to materials and technique.

Technological Innovation: Theories, processes and techniques operative outside (though not necessarily exclusively outside) the actual construction process; for example, computer techniques and application, cybernetics, structural theory, etc.

Architecture and Other Disciplines: Division of responsibility, teamwork, joint research, etc.

Architecture and Political Structure: Who is or should be asking what questions, setting what problems? How can the architect influence these questions and problems; how can he arrange to play his part in answering them?

Foundation Statement, for the Conference of  
Architects for the Study of the Environment (CASE),  
April 1965.



Psychology of the Architect: Motivations, social responsibility and guilt, utopia and utopian images.

Creativity: Theories of creativity, experimental research, experimental commentaries and hypotheses advanced by artists and architects, etc.

Form: Abstract considerations of the elements, the logic, the comprehension and effects of visual form. The relation of formal considerations to the limitations posed by structure, construction, and function. Studies in perception. "Image."

History and Criticism: Rational reconstruction of the design of known buildings and complexes; contextual study of formal types as exemplified in known buildings and complexes; analysis and critique of earlier "movements"; the influence of varying attitudes toward history; historiography; methods and criteria of criticism.

Education and Architecture: All the members of CASE are vitally concerned with architectural education; it appears last in this list, not at all as a ranking of importance, but as an indication that we hope some of our other studies will provide better criteria for recommendations in architectural education. Attention will be given not only to professional education but also to the need for visual education from primary school through adult education.



membership, and, on May 28, 1965, I distributed information on the nominees and a ballot.<sup>43</sup> On June 2 Meier, following a telephone conversation with Eisenman, wrote to me urging that the election be postponed till the fall meeting. His substantive reason was: "The issue, whether real or imaginary, of voting blocks in order to secure membership for some nominees could have repercussions of causing splits within the group."<sup>44</sup> It was a curious argument as three of the surviving twelve members were from Princeton (Eisenman, Frampton and Graves); Graves had submitted a single nomination form for Eisenman, Rowe and himself; and Meier was close to the Princeton group (and a cousin of Eisenman). If there was a potential for block voting, this group had "met the enemy, and it was ... ."

In June I reported the voting, and also wrote a conciliatory letter to Meier.<sup>45</sup> Eleven of the fourteen people at the first Princeton meeting voted. For chair of the Study Group on Industrial Techniques and Construction, Ezra Ehrenkrantz (Stanford) was preferred over Joseph Schiffer (MIT) and Stanley Tigerman (Chicago). For chair of the Study Group on Technological Innovation, Sim van der Ryn (Berkeley) over James Jarrett (New Mexico) and Raymond Studer (RISD). For chair of the Study Group on Architecture and Other Disciplines, François Vigier (Harvard) over Robert Slutzky (Pratt) and Lee Hodgden (Cornell). The election to general membership included the names above. Weighted rank order voting (four votes per member) yielded this ranking: Anthony Eardley (Princeton), Robert Slutzky (Pratt), Christopher Alexander (Berkeley), Carlos Vallhonrat (Pennsylvania). These four and the three winners in the Study Group voting were to be invited to membership. As any of the above might decline, one would continue with the rank-order voting: Lee Hodgden (Cornell), Richard Weinstein (Columbia), Donlyn Lyndon (chair, Oregon), Ervin Galantay (Columbia), David Crane (planner, Philadelphia, and Penn), Oscar Newman (Washington University), Tom Bosworth (RISD). Others nominated were: John Belle (Cornell in New York), Imre Halasz (MIT), Anthony Jackson (Nova Scotia Technical College), and Frederick Stahl (in practice, Boston).

This membership activity occurred simultaneously with explorations of a CASE magazine. Frampton took the lead, engaging primarily Anderson, Eisenman, Millon, and Rowe. With a letter of May 5, 1965, Frampton sent a "program of action for the magazine" based on a

**43** The record of nominations for new CASE members produced these documents distributed to all CASE members (all Mimeo, SAfiles): "CASE. Report on Nominations for Membership," 19 May 1965 (1 page). This was soon displaced by an expanded ballot list.

"CASE. Ballot. Membership in CASE," 28 May 1965 (1 page). There were separate votes for small numbers of candidates to be invited as directors of specific "Study Groups." These names, and many more were all considered for election to general membership. "Information Sheet on

Nominees for Membership in CASE," 28 May 1965 (2 pp). Distributed with the ballot. **44** Meier to Anderson, urging postponement of election of new members, June 2, 1965 (2 pp). Original handwritten letter, SAfiles. **45** The details of the voting for new membership were communicated to the

members of CASE, 18 June 1965 (4 pp). Mimeo, SAfiles. SA to Meier, letter concerning the vote on CASE members, June 18, 1965 (1 page). cc, SAfiles. The files also contains a folder with the anonymously submitted ballots and a tally sheet. Originals.



May 1 meeting of the above group, save Rowe, at the Oxford Grill (Walter Gropius's favorite lunch place) in Cambridge—and calling for a meeting at the Princeton Club in New York on May 9. From my notes of a telephone call on May 7, we urged on ourselves statements of the “present situation in architecture and its relation to the environment” to serve as guides to the main activity of the magazine—and amplification of an outward-oriented attitude. So begins a file of about fifty pages.<sup>46</sup> Yet a few key points should appear here.

On May 21, Frampton wrote to Anderson of his satisfaction with an editorial policy he had compiled from multiple sources, but now Eisenman and Graves wanted to edit it prior to further distribution. A week later, Frampton sent the “Editorial Statement (CASE) New York, May 9, 1965” that Peter, Michael, and he had compiled. On June 3, I wrote Ken that Hank and I had concerns under consideration. In mid-June, Rowe wrote to me with a devastating critique: “I am not very impressed by the editorial statement that was put out from Princeton. It doesn't know whether it wishes to be a continuous piece of writing or an old fashioned nineteen twentyish manifesto. *It* also has a sentimental activist vitalistic tone.” In July, I submitted to Princeton an “Ithaca/Boston [Rowe, Millon, Anderson]” version of the Editorial Statement. Nothing more was heard until Frampton, in December, resignedly wrote a letter quoted below. *CASE Magazine* was dead.

In June, a rare spark from a Study Group, “Architecture and Politics,” came from Robertson. After some apologies for delay, he wrote:

Gio [Pasanella] and I have done a good deal of talking along lines which will eventually—we expect—bear fruit, and are now in the process of setting up a program which might possibly be used as a “white paper” in N.Y.'s coming mayoralty race.<sup>47</sup> How this begins to fit in with the facts of political life will be interesting for inclusion under our study group: “Architecture and the Political Structure.” How theoretical, even practical, programs of national importance are introduced, propagandized, and, hopefully, implemented? We don't know, and with all the good intentions, even good ideas, we're useless until we find out. I think the fact of our shocking impotence

**46** See folder “Frampton,” May-December 1965, SAfiles.

**47** John Lindsay was to be elected Mayor of New York in 1966. Robertson and Weinstein both received influential planning positions under Lindsay.

**48** Robertson to Anderson, search for national policy on architecture and planning, June 6, 1965 (2pp). Original handwritten letter, SAfiles.

**49** Particularly from the Edgar Kaufmann Foundation. In September, and again in October, Vreeland had also enquired about the next meeting. This in a letter congratulating Anderson on an “. . . excellent paper and one which helped resolve some things for me who am personally torn between a

love of history and a futurist élan to get on with things.” Vreeland from Albuquerque to Anderson, September 22, 1965 (1 page); also October 25, 1965 (1 page). Originals, SAfiles. From Vreeland's account, the “paper” was probably Anderson's “Architecture and Tradition;” see fn. 8.



107 CAYUGA HEIGHTS ROAD, ITHACA, NEW YORK 14850.

June 18 1965.

Dear Stan:

Since you keep on telling me that you have never received a letter from me and since I am now creating a precedent I am visited by immediate inhibitions about what to say. But I will begin by saying that, the semester being over, I have at last discovered the time and energy to transfer attention to all the papers which you keep on sending to me.

\*\*\*\*\*

It was at this stage that I got your phone call—a coincidence which should probably be communicated to the Society for Psychical Research and which seems, for the moment, to make the rest of this letter unnecessary.

However to go point by point:

- i. I am immensely impressed by all the work which you have done and I do feel a little ashamed and guilty about not having said so before now. I agree with your foundation statement and cant think of anything which I would wish to change—except of course the name CASE.
- ii. I have no proposals to put in place of CASE. SEMINAR sounds just dreary and CECA —or whatever it is—doesnt sound any better. One surely wishes for a title without naively activist overtones.
- iii. I enclose a curriculum vitae.
- iv. I shall try to append a description of the study group: Psychology of the architect.

Meanwhile I am not very impressed by the editorial statement that was put out from Princeton. It doesnt know whether it wishes to be a continuous piece of writing or an old fashioned nineteen twentyish manifesto. It also has a sentimental activist vitalistic tone. It uses the word 'total'—'total environment', 'total architecture', etc—God knows how many times. What is meant by 'total arch.' ?

Letter, Colin Rowe to Stanford Anderson, dated June 18, 1965.

enclosures listed on the transmittal page (but not in this file) were: Foundation Statement [clearly identifiable]; Editorial Policy Statement [which one?; probably the final Millon/Rowe/Anderson one, though I don't find that this or the Princeton version received general agreement]; first draft of one of the

papers to be presented at the Creativity and Perception Conference [probably, but not surely Anderson's paper on Perception and Norberg-Schulz].

**52** Letter, SA to members of CASE, announcing MIT funding for two CASE meetings in 1965-66; SA's deferral of new invitations

to membership; renewed request that Study Groups offer revisions to the Foundation Statement. November 30, 1965 (2 pp). Mimeo, SA files. This was followed up with a letter, SA to members of CASE, confirming the MIT meeting on January 21-23 1966, January 3, 1966 (1

Also one just cannot say things like this:

"We intend that this magazine should attempt to stem the flood; to this task we, and our contributors will bring all the rigor that we can muster. We shall be critical, analytical, philosophical, dialectical, polemical and political. Architecture is essentially organization, the laying waste must stop and a total architecture must begin"

"stem the flood"—a political meeting c. 1910; "all the rigor that we can muster"—both ungrammatical and boyscouty and therefore tacitly disimplying any possibility of rigor; etc. etc.

Or am I being too captious ?

June 22 1965.

It seems that though there isnt as yet available a study group statement, and since I have again been delayed, I had better send this as is. The study group will follow in quite a short time. But, honestly, I think that already there is a note of too great sobriety and liberalistic tolerance about our group. Can something not be done about it ? We should talk about it while you around in these parts.

Coli

page). Mimeo, SAfiles. Also as a cover letter for:

1) "Preliminary Schedule.

CASE SYMPOSIUM:  
PERCEPTION/CREATIVITY,"  
[January 3, 1966] (2pp).

Mimeo, SAfiles. And, presumably, though not specifically mentioned:

2) CASE "Preliminary Reading List for CASE Symposium:

Perception/Creativity," not dated (1 page).

Mimeo, SAfiles.

**53** The CASE invitation packet of January 3, 1966; all SAfiles:

1) Standard, but individualized letter from SA to invitees (1 page); also as a cover letter to the items below. I do not find a list of the persons to whom

this letter was sent. It should be the seven who were "elected" in 1965. Others can be inferred from those who were not participants, but attended the January 21-23 MIT meeting, see fn. 63. Some of these letters are in the SAfiles: Vallhonrat, with notation of a telephone call where he regrets and asks

to be invited in the spring; van der Ryn, with notation of tentative yes at a personal meeting with Anderson in Washington, January 10, 1966.

2) CASE "Foundation Statement" of April 1965. See fn 37, item 3.

3) "Preliminary Schedule. CASE SYMPOSIUM:

at this time is too obvious to belabor. Whether we can change this fact—or rather whether architects really ever do begin seriously to attack the problem head on i.e. influencing an “architectural policy” at the national level—is up for grabs. Its not enough, this chance that Jack Kennedy just happened to know “Rose-Bowl” Warnecke, because the Senate is still paying—and through their nose and our pocket books—for Sam Rayburn buildings; and still thinking that architecture is just not a serious planning concern. Somewhere along the line, the architectural “white paper” must become a political reality. We hope to find out a few ways towards this reality—as a CASE project.

Best regards, Jaque<sup>48</sup>

On October 18, Meier wrote a testy letter beginning: “What is going on?” and complaining (wrongly) that my June 18 letter projected a November CASE meeting. Though Meier and others had praised the Foundation Statement, there were also requests that members revise the Statement as it referred to their Study Groups. Meier now required a revised Statement if he were to seek funding for CASE.<sup>49</sup>

To be fair to Meier, I don’t find that I communicated with the CASE members collectively in mid-1965, perhaps due to the magazine fiasco and the preparation of substantive CASE meetings at MIT. Hank and I envisioned a CASE Symposium on creativity.<sup>50</sup> In the fall of 1965, we were teaching a theory seminar planned to assist us in the development of that symposium and our papers for it. Yet it is the case that we did not request and secure funds from MIT until November.<sup>51</sup>

In the event, as noted in a letter of November 30, 1965,<sup>52</sup> in the absence of funding, a magazine, or at least a meeting schedule, I chose not to make any invitations to membership. I also noted that, though external funding had not been won, MIT now agreed to support two CASE meetings in 1966. Hank Millon and I had identified participants for a first MIT meeting on January 21-23, 1966. I would now invite those “elected” to come as visitors at the January meeting, with confirmation of membership later as we might decide.

PERCEPTION/CREATIVITY” and “Preliminary Reading List,” see preceding note.

**54** The program handout for CASE 3 was headed “CASE. Schedule. CASE Symposium: Perception/Creativity” (2pp). Mimeo, SAfiles. Events ran from Friday evening January 21 to Sunday mid-day at MIT’s Endicott House in Dedham,

Massachusetts—followed by a CASE Executive Committee meeting and ending in a blizzard.

**55** Tape recordings of CASE Symposium I are in SAfiles. My notes from the lectures and discussion offer little (8 pp). Originals, SAfiles.

**56** Christian Norberg-Schulz, *Intentions in Architecture*

(Oslo: Universitetsforlaget, 1963; Cambridge, MA: The MIT Press, 1966).

**57** Now (2010) an emeritus professor in Brain and Cognitive Sciences at MIT. His MIT website shows him still to be involved in “study of the developing visual system.”

**58** 1981 Nobel laureate in Physiology or Medecine; in

2010, Emeritus professor of Neurobiology at Harvard.

**59** (1928-1997). Founder, 1960, with Robert S. Cohen of the Boston Colloquium for Philosophy and History of Science; was a professor of philosophy at Baruch College, New York and the Graduate Center of CUNY.

**60** (2010), remains a



At the start of the new year, I sent to those architects who had been elected in the 1965 voting an invitation letter, the CASE "Foundation Statement," and a preliminary schedule of the January MIT meeting.<sup>53</sup> Invitations also went to individuals whom Millon and I knew to be interested in the theme of the meeting.

### CASE 3/CASE Symposium I—MIT 1966

MIT sponsored CASE 3 held at MIT's Endicott House in Dedham, Massachusetts, January 21-23, 1966. Also known as CASE Symposium I: "Perception/Creativity," the organizers were Anderson and Millon.<sup>54</sup> Friday evening was arrival at the suburban location, dinner, and a CASE Executive Committee meeting while the guests conversed over drinks, shortly joined by all.

As the first CASE symposium, Hank and I sought to embody the program of "ending the isolation from other disciplines;" to break the usual discourse of professors of architecture by setting topics that could draw on distinguished academics in philosophy, psychology, medical science, and computation.<sup>55</sup> I introduced the Saturday morning "Perception" session with a critique of Christian Norberg-Schulz's *Intentions in Architecture*.<sup>56</sup> Two papers presented advanced research in perception: "Psychology of Perception," by Richard Held (Psychology, MIT)<sup>57</sup> and "Neurophysiology of Visual Perception," by David H. Hubel (Harvard Medical School).<sup>58</sup>

Millon chaired the Saturday afternoon "Creativity" session composed of two papers, "Mathematical Models and the Design Process" by Murray Milne (Architecture, University of Oregon) and "Epistemological and Aesthetic Issues in Perception" by Marx Wartofsky (Philosophy, Boston University and Research Associate, Department of Psychology at Harvard).<sup>59</sup> Though the speakers were distinguished, articulate and included a future Nobel laureate, CASE members were largely passive and found the symposium not to be a model for future events.

Other notable invitees participated in the discussion: James Ackerman (Fine Arts, Harvard), Wayne V. Andersen (Architecture, MIT), Whitman Richards (Psychology, MIT),<sup>60</sup> and Bernard

**50** Early in 1965, Dr. Edward Lurie of Wayne State University chaired a seminar on creativity at the Wenner-Gren Foundation for Anthropological Research. Anderson wrote to Lurie requesting information about the seminar. One paragraph notes that Millon and Anderson would use their

fall 1965 graduate seminar "Theory of Architecture" to prepare for the projected CASE symposium. Anderson to Lurie, April 14, 1965 (1 page). SAfiles. The file has no record of a response; however, as Millon was taking the "creativity" role, it is possible that a response went to him.

**51** Our tardiness is probably explained by the fact that both Eisenman and Meier were attempting (or were meant to attempt) to secure funds from external sources, possibly the Graham Foundation or the Edgar Kaufmann Foundation. Perhaps it was the referenced letters from Vreeland and Meier, that finally brought

Millon and Anderson to request MIT funding. See the unsigned, undated transmittal page with a brief account and a list of the enclosures: covering letter providing background information and request for "support similar to that provided by Princeton University last year." (November 5, 1965; 2pp). cc, SAfiles. The other



Kaplan (Psychology, Clark University).<sup>61</sup> Three discussion sessions on Saturday evening and Sunday morning ended with one under the initiative of David Stea of Brown University.<sup>62</sup> Ten of the remaining eleven CASE members from the original Princeton group took part (Rowe missing). Of those considered for membership, the following attended: Thomas Bosworth (RISD), Anthony Eardley (Princeton), Donlyn Lyndon (Chair, Architecture, Oregon), Oscar Newman (Washington University), Sim van der Ryn (Berkeley), Robert Slutzky (Pratt), and Raymond Studer (RISD).<sup>63</sup> On the experience of CASE 3, four were invited to membership: Eardley, Lyndon, Newman, and Slutzky.<sup>64</sup> Shortly after the Symposium, I sent a cover letter to the external academics asking them to criticize and supplement a bibliography I had prepared.<sup>65</sup>

In February, Carroll Bowen, Director of The MIT Press, gave preliminary agreement to publish CASE Studies, a series of volumes stemming from CASE symposia and other initiatives. Bowen had been given the CASE Foundation Statement and a table of contents for a volume titled Perception and Architecture.<sup>66</sup>

On February 4, in letters of appreciation to speakers in the January symposium, I included this note: “*Architectural Forum* has expressed interest in becoming our public voice but I think we shall refuse this because of their limitations on our editorial policy. However, another arrangement is progressing and I hope that you will be willing to help us realize that publication.”<sup>67</sup> Later in February I wrote the CASE membership under a heading “Publication Plans for CASE in cooperation with M.I.T. Press.”<sup>68</sup> Under the agreement with Bowen there was the prospect for a volume, “Perception and Architecture,” based on the January CASE meeting. Bowen welcomed “. . . providing new stimulus to the fields of architecture and architectural education,” and offered preliminary conditions of a remarkably open and generous nature. I attached a “Preliminary Table of Contents” previously submitted to MIT Press.<sup>69</sup>

professor in Brain and Cognitive Sciences, MIT, with studies in computational approaches to perception.

**61** (1925-2008) had a lifelong fruitful interdisciplinary career at Clark.

**62** The CASE 3 file holds a document: David Stea, “Proposal for a University Course” (5pp, including a

bibliography). The content of the document has Stea changing the title of the course from “The Psychology of Environmental Design” to “Behavior and Design.” Internal evidence dates the document to Spring 1965, but it is uncertain whether or not the document was distributed at CASE 3. Mimeo, SAfiles.

**63** For attendance at CASE 3, see “CASE—CASE Symposium I: Perception/Creativity—List of Participants” (4 pp and a one-page supplement). Mimeograph copies distributed at the Symposium; SAfiles. CASE members present at CASE 3 were Anderson, Eisenman,

Frampton, Graves, Kliment, McKinnell, Meier, Millon, Rowe and Vreeland. Of the guests, Eardley, Lyndon, Newman, and Slutzky later became members of CASE. **64** Typed sheet, “Architects Invited to Membership in CASE—Feburay 1966 (1 page). cc, SAfiles. **65** Cover letter, SA to

PERCEPTION AND ARCHITECTURE

Edited by Stanford Anderson

## Introduction

I. Perception of Space: Architects' Contributions (Emphasis should be on the types of spatial experience architects have sought or achieved; names of specific architects are given to illustrate the matter under discussion.)

1. The "Organic" Space of Frank Lloyd Wright  
(Three authors under consideration)
2. Ideal Space Realized (Peter Behrens and Ludwig Mies van der Rohe)  
Stanford Anderson, M.I.T.
3. Space Definition through Pure Formal Elements (de Stijl)  
(Two authors under consideration)
4. Physical and Phenomenal Definition of Space in Art and Architecture  
(Walter Gropius and Le Corbusier)  
Colin Rowe, Cornell University, and Robert Slutzky, Pratt Institute
5. Extensive and Intensive Space  
Henry Millon, M.I.T.
6. Theoretical Formulations of the Relationship between Perception and  
the Man-Controlled Environment  
Norberg-Schulz's Intentions in Architecture: A Critique  
S. Anderson, M.I.T.
7. Perception and the Development of Urban Design  
Oscar Newman, Washington University
8. The Development of a Science of Human Ecology  
Robert W. Kates, Clark University
9. Philosophical Considerations Relating to Perception and the Arts
10. Perception: Epistemological and Aesthetic Problems  
Marx Wartofsky, Boston University
11. Phenomenological Consideration of the Experience of the Environment  
(Currently in consultation with a particular author)

Professors Ackerman, Held, Hubel, Kaplan, Newman, Richards, Stea, Slutzky, Studer, Wartofsky, and also to Joseph Agassi (Philosophy, Boston University), supplying two copies of a bibliography relating to the themes of CASE Symposium I, and asking that one be returned with criticism and additions.

February 23, 1966 (1 page). Mimeo w/recipients written in; SAfiles. "Bibliography on Perception and Architecture, compiled by S. Anderson, M.I.T.," [February 1966] (13 pp). Mimeo, SAfiles. **66** SA note on MIT Press agreement to publish *CASE Studies*, February 4, 1966 (2 pp); Table of contents for

a *CASE Study: Perception and Architecture* (1 typed page). Originals, SAfiles. There are also various notes contemplating the series and possible volumes. **67** SA letters to speakers in the first CASE symposium, 4 February 1966. cc, SAfiles. **68** Letter by Anderson, no addressee but sent to the

CASE membership, February 23, 1966, with the heading "*Publication Plans for CASE in cooperation with M.I.T. Press*" (2pp). Mimeo, SAfiles. **69** Document: "CASE Study 1—PERCEPTION AND ARCHITECTURE—Edited by Stanford Anderson, M.I.T.—Preliminary Table of Contents," 23.II.66 (2pp). Mimeo mass



12. Some Insights into Current Studies of Perception  
Neurophysiological Research on Visual Perception

David Hubel, Harvard Medical School

13. Psychological Studies of Space Perception

Richard Held, M.I.T.

14. Plans and the Experience of the Environment

George A. Miller, Harvard University (not yet contacted)

Topical Bibliography

### CASE 4/CASE Symposium II—MIT 1966

On January 24, 1966, I wrote to Meier and Graves, discussing shared responsibilities for their Case Symposium II to be held at MIT's Endicott House in May.<sup>70</sup> The letter included a list of the "CASE Executive Committee" (the remaining twelve persons from the fourteen at the first Princeton meeting; McKinnell again included; Robertson now addressed at the Edward Larrabee Barnes office; Vreeland now Chair, University of New Mexico) and a long list now unequivocally titled "CASE: Invited Members:" Christopher Alexander (Berkeley), Thomas Bosworth (RISD), Anthony Eardley (Princeton), Ezra Ehrenkrantz (with a note that he had not responded to the last invitation), Donlyn Lyndon (Oregon), Oscar Newman (Washington University), Sim van der Ryn (Berkeley), Robert Slutzky (Pratt), Raymond Studer (RISD), Carlos Vallhonrat (Penn), and Francois Vigier (Harvard).

Late in January, I sent an invitation letter for CASE 4 (6-8 May 1966) to all CASE members and prospective members from CASE 3 (Bosworth, Eardley, Lyndon, Newman, Slutzky, and Studer).<sup>71</sup> Meier and Graves proposed a program on "the general theme of mass urban phenomena." In preparation for CASE 4/CASE Symposium II, Graves and Meier wrote to the CASE membership on March 14, 1966.<sup>72</sup> The proposed topic had been "Mass Phenomena as Related to Architecture," but they now expressed concern that such a topic would largely necessitate non-CASE presenters and thus put the members of CASE in a passive role as at Symposium I. "We therefore propose to structure the May conference around criticism of urban projects by CASE members. By this process an attempt will be made to determine a framework or rational base for such criticism. We propose as the

mailing, SAfiles.

**70** SA to Meier at his New York office and Graves at Princeton, January 24, 1966 (4 pp). cc, SAfiles.

**71** Letter, SA to CASE members and prospective members, announcing CASE Symposium II, January 26, 1966 (1 page). Mimeo, SAfiles, with an attached

note that the letter went to "all regular members + Bosworth, Eardley, Lyndon, Slutzky, Studer, Newman." Shortly followed by some housekeeping for members of CASE: "Memo on: Attendance at CASE Symposia—Membership—New Members—Foundation Support—Symposia

Topics," February 24, 1966, signed Stanford Anderson, Executive Secretary of CASE (2pp). Mimeo, SAfiles. Of significance, Eardley, Lyndon, Newman and Slutzky, after their exposure at CASE Symposium I, had been invited to membership, and accepted. Dick Meier was negotiating with the Graham

Foundation for support of CASE in the next year.

**72** Graves and Meier to CASE members about plans for CASE 4, March 14, 1966 (1 page), and a "Preliminary Schedule for CASE 4" (1 page). Ditto, SAfiles.

**73** Letter by SA, no addressee but sent to the CASE membership, 7 April



topic for the next conference, 'A Critical Approach to Urban Form'." The accompanying 'Preliminary Schedule' was twice revised as discussed below.

A letter to the membership on April 7 rehearsed the CASE Study Groups, while also asking members to rethink the list.<sup>73</sup> The list is similar to that of a year earlier at Princeton II (*italic* indicates the chair; **bold** indicates a change):

Journal: *Frampton*, Millon, Rowe, Eisenman, Anderson

**Architecture and Other Disciplines: Newman, Meier**

Politics of Architecture, now: **Architecture and Political Structure:**

*Robertson*, Pasanella

Psychology of Architecture: Rowe, **Slutzky**

Creative Process, now **Creativity: Millon**, Anderson

Education **of the Architect: Vreeland, Eardley**, Kliment, Millon, Frampton, Meier

Mass, now **City and Mass Phenomena: Meier, Graves**, Frampton

Form: *Eisenman*, Anderson, Vreeland, Millon, **Eardley, Slutzky**

~~Architecture-Planning: Meier~~

Technological Innovation: *no chair*, Graves, Anderson

Industrial Technology, **Industrial Techniques and Construction:** no names

History **and Criticism: Anderson, Millon**, Eisenman, Rowe, Frampton, **Eardley,**

**Slutzky**

Note: Lyndon's name does not appear here, but does in a contemporaneous list of members. By June 1966, Vallhonrat and Weinstein are also added, yielding eighteen members.<sup>74</sup>

CASE 4/CASE Symposium II was also sponsored by MIT and held at Endicott House, May 6-8, 1966.<sup>75</sup> Graves and Meier sent a revised "Preliminary Schedule" on April 19, 1966, that is best discussed in the light of the actual program, "CASE Symposium: A Critical Approach to Urban Form."<sup>76</sup>

1966, with the opening line "I am pleased to confirm . . ." and containing a list of "CASE Study Groups" and the individuals in each group (2pp). Mimeo, SAfiles. A copy of the list is marked "Revised 11 May '66" and with the addition of Lyndon to the Study Groups for Technological Innovation,

Creativity, and Education of the Architect. Revisions in SA's hand, SAfiles.  
**74** Enclosure to the 7 April 1966 SA letter: "Members of CASE: Mailing List April, 1966 (italics indicate new membership at that time): Anderson and Millon (MIT); Anthony Eardley, Eisenman, Frampton, and

Graves (Princeton); Kliment (University of Pennsylvania); Donlyn Lyndon (University of Oregon); McKinnell (Harvard); Meier (Cooper Union); Oscar Newman (Washington University); Pasanella, Robertson (Columbia); Rowe (Cornell); Robert Slutzky (Pratt Institute); Vreeland (University of New Mexico). Sixteen

members. (1 page). Mimeo, SAfiles. A copy revised in hand, June 1966, adding Vallhonrat and Weinstein. Eighteen members (1 page). SAfiles.  
**75** After the second MIT/Endicott House meeting I sent a letter to Dean Lawrence B. Anderson of MIT, giving a brief account



## PRELIMINARY SCHEDULE

## CASE SYMPOSIUM: A CRITICAL APPROACH TO URBAN FORM

Endicott House - M.I.T.  
80 Haven Street  
Dedham, Massachusetts  
Telephone: 326-5151; M.I.T. extension 4898

## Friday 6 May 1966

If you are arriving in Boston and need transportation to Endicott House, please meet at Stanford Anderson's office #7-346, MIT, School of Architecture at 5:00 p.m. Cars will leave for Dedham at 6:00 p.m.

## Friday 6 May 1966 Endicott House

6:30 p.m.	Cocktails
7:30 p.m.	Dinner
9:00 p.m. (promptly)	First Session chaired by Richard Meier Introduction: The Crisis - And All of That: Colin Rowe Politics and Architecture
10:45 p.m.	Jonathan Barnett Richard Weinstein Myles Weintraub

## Saturday 7 May 1966

8:30 a.m.	Breakfast
9:30 a.m. (promptly)	Second Session chaired by Michael Graves Center City Urban Renewal Area, Camden, New Jersey, Thomas Vreeland Architectural Paper (topic undetermined) - Alvin Boyarsky
12:30 p.m.	Lunch
2:00 p.m.	Third Session chaired by Richard Meier Linear City: The Jersey Corridor Project Anthony Eardley Peter Eisenman Michael Graves Chardigarh: The Heavenly City of the Twentieth Century Theoreticians John Hejduk Akron, Ohio Charles Moore
6:30 p.m.	Cocktails
7:00 p.m.	Dinner
8:30 p.m.	Fourth Session chaired by Michael Graves The Think-Belt by Cedric Price Presented by Stanford Anderson Program for Liverpool Colin St. John Wilson Hoboken, New Jersey Richard Meier Robert Slutzky

## Sunday 8 May 1966

8:30 a.m.	Breakfast
9:30 a.m.	Business Meeting of the Executive Committee of CASE
11:00 a.m.	Discussion Session
12:00 noon	Lunch



The first session, beginning at 9pm on Friday evening, chaired by Meier, consisted of two contributions that first appeared in the second preliminary schedule:

**Introduction: The Crisis—And All of That – Colin Rowe.**

**Politics and Architecture—Jonathan Barnett, Richard Weinstein and Myles Weintraub**  
[all of New York]

The opening session thus returned to issues “peripheral to architecture,” but delivered by members or “fellow travelers” of CASE. A contribution that had appeared on both prior schedules disappeared: “Programming Urban Redevelopment” by Oscar Newman. Saturday was given over to the critique of urban projects, with alternating sessions chaired by Graves and Meier. A topic that appeared on the first preliminary schedule but not continued was “New York,” by Robertson and Pasanella. A contribution on both preliminary schedules but not on the actual program was an undetermined topic to be presented by Geoffrey Copcutt, then a visiting critic at Carnegie Institute of Technology. Sunday was a CASE business meeting followed by discussion and a departure lunch.

My notes allow some insight into the Friday night schedule, though beginning with a mystery.<sup>77</sup> Rowe was to give the first presentation, and my records show him in attendance (though not certainly on the first evening).

In their “Politics and Architecture” presentation, Barnett, Weintraub and Weinstein gave an enlightened and balanced account of how city administrators, citizens (neighborhoods), and architects should work together such that architect and client are on equal footing, “breaking the autocracy of the developer—and of certain professionals.” Weinstein in particular looked to the potential of universities playing a role in this mix, even at the level of dissertations.

Eisenman presented the Eisenman/Graves/Eardley design: “Linear City: The Jersey Corridor Project.” Beginning from a consideration of theories of urban form, Eisenman observed that the radial form-family developed from two or more approximately equal axes, while for the linear form-family there is a single dominant axis with no preferential

**Preliminary Schedule: CASE Symposium: A Critical Approach to Urban Form, May 6, 1966.**

of the two meetings, the development of CASE, and expressed our gratitude to him and MIT for their support. June 14, 1966 (2 pp). cc, SAfiles.

**76** From Graves and Meier, “Preliminary Schedule for CASE 4 Symposium,” April 19, 1966 (1 page). Ditto, SAfiles. Then Graves and

Meier, “CASE Symposium: A Critical Approach to Urban Form” (still also captioned “Preliminary Schedule”), distributed in Dedham, May 6, 1966 (1 page). Ditto, SAfiles.

**77** My notes from the lectures and discussion are very limited, but do give some insight into the Friday night session and Eisenman’s

discussion of “The Linear City.” (5 pp). Originals, SAfiles. **78** The ¼” reel-to-reel tape made at this symposium is disappointingly brief, containing only the discussion of the presentation of the Linear City project and Anderson’s presentation of the “Potteries Think-Belt.” In the first case, Eisenman et



point. He argued that high-speed ground transport encourages radially with nodes. His group's commitment to the line denied point-to-point transportation. They rather took up a GM-conceived "electronic taxi-train" with a four-track graduated speed system, allowing them to consider various intervals from 250 yards to two miles. No center, no downtown; everything to be as homogeneous as possible. (Idealizing the Jersey reality?)<sup>78</sup>

From what was a substantive conference, this is all that my notes allow, but one other feature of the meetings is in my memory and on a tape recording. From my time teaching at the Architectural Association (1962-63), I retained a friendship with Cedric Price. Though he could not attend our symposium, he did send me a sizable set of large ozalid prints to enable a presentation of his "Potteries Think-Belt." Built on ingenious social commitments, with technology that was also ingenious but not cutting-edge, and with a low-key approach to architectural and urban form, Cedric's project had an indifferent reception.<sup>79</sup>

All original members of CASE were in attendance (except Millon who was in Rome), plus new members Lyndon, Newman, and Slutzky. Invited participants were Jonathan Barnett, Architectural Record, New York; Alvin Boyarsky, then at University of Illinois Chicago; John Hejduk, Cooper Union; Charles Moore, Dean at Yale; Richard Weinstein, Columbia; Myles Weintraub, New York; and Colin St. John Wilson, Cambridge University. Geoffrey Copcutt did not attend. Invited guests were Carlos Vallhonrat, University of Pennsylvania; Sim van der Ryn, Berkeley; and François Vigier, Harvard. Not attending: Christopher Alexander, Berkeley; and John Entenza of the Graham Foundation, Chicago.<sup>80</sup> From the experience of this event, members agreed that Vallhonrat would be a welcome member of CASE. He was invited and immediately accepted.<sup>81</sup>

### Consternation among the CASE members - 1966

Shortly after the May 1966 meetings, I wrote to Graves and Meier (with copies to Eardley, Eisenman, Robertson, and Slutzky as "program chairmen for 1966-67") thanking them for organizing CASE Symposium II while also offering criticism intended to assist in more successful meetings in the future.<sup>82</sup> I was particularly irritated by Sandy Wilson's presentation of his Liverpool project and still more by the organizers allowing the discussion

al. are seriously challenged, but it ends with Eisenman's appreciation of receiving for the first time sustained, critical feedback—and reads in this a confirmation of the value of CASE. Magnetic tape now on CD, SAfiles.

<sup>79</sup>The recording of Anderson's presentation (see previous note) shows only slight interruptions; toward the end he responds to a skeptical question with an informed defense/explication of Price's project. CD, SAfiles. Large ozalid prints of the Think Belt drawings, SAfiles.

<sup>80</sup>This information relies on a "List of Participants" prepared by Graves and Meier and distributed at the symposium, with marks for attendance by Anderson, May 1966 (2 pp). Ditto w/marks, SAfiles. Graves had written to John Entenza of the Graham Foundation, hoping to enlist his interest in CASE and

inviting him to the May 6-8 meeting. His letter of April 22, 1966 had as attachments: "Foundation Statement, April 1965; Publication Plans, February 1966; and Program and Participants for CASE 4 Symposium." Tfx of letter, SAfiles. Conveyed to SA by Graves, with a cover letter, on May 23, 1966. Original, SAfiles.



of Wilson's work to consume three hours—diminishing or eliminating attention to much else. I did assess that this meeting had been

... more enjoyable and personally rewarding than the first conference [that I had co-organized]. However, I think we should remain concerned to find a format that is both rewarding for those present and gives us something to communicate to others ... we should be careful that CASE doesn't become only a forum for criticism of projects that are so particularly ours that we lose any reason to communicate our findings. Similarly, in the proposal for our next meeting—competing designs to a set problem—I think the problem must be very carefully chosen so as to avoid becoming our own little prolongation of school projects. I suspect that the problem will have to be sufficiently general that people will find that they want to explore some possibility and not that they just have to do another design for good old CASE.

I think that we must actively seek to keep CASE interesting to others, interesting to people with different concerns, and engaging for every member of CASE. We must start having policy-making meetings in which all points of view are represented [which had been inhibited by the scheduling of the May meeting].

From this letter, one recalls that a Sunday-morning decision made in too little time with too few people present had been that the next conference should be built around an idea of Eisenman and the Princeton group: that CASE would assign a problem with the resultant designs by members of CASE forming the material for the next CASE symposium. More negative reactions were to come.

The May meeting and/or the above letter stimulated a number of responses. A letter from Lyndon expressed similar concerns about the conduct of the May meeting and, characteristically, continued with constructive propositions [particularly, I take it, about the ambitions of "study groups"], one of which was:

**81** SA to Carlos Vallhonrat, inviting membership in CASE, May 11, 1966 (1 page). cc, SAfiles. Note of telephonic response from Vallhonrat, May 13, 1966. SAfiles.

**82** SA to Graves and Meier, with copies to Eardley, Eisenman, Robertson, and Slutzky, conveying concerns about the nature of future meetings of CASE (undated, but early May 1966; 2 pp). cc, SAfiles.



a new category might have to do with USE or FIT: how do you predict what will take place, how make judgments of value about conflicting use requirements and how do you evaluate a building's fit: in other words, where and when does form impinge on function, how do we know whether it will, whether it has, or whether it matters. Perhaps some of the above could fall within the technology blanket.<sup>83</sup>

Concern about "wild shooting and [the need to] permit more accurate focusing on problems" came from Vreeland, who also reported that Robertson would write on behalf of Weinstein, Vreeland and himself on a program for "our next conference . . . better than that suggested (and tentatively approved) by the Executive Committee meeting."<sup>84</sup> Kliment called Anderson on May 17, 1966, objecting both to a proposal that CASE tailor its interests to funding sources and to required design projects for the substance of CASE meetings. He expressed great interest in the issues raised by Robertson et al. at the May meeting.<sup>85</sup> Tim Vreeland penned a very revealing two-page letter on his Albuquerque professional office stationery:

Tuesday May 17

Dear Stan,

I got your letter this morning [undated May 1966 letter]. I agree with you but I think you're much too charitable. In my opinion the conference was poorly organized, poorly run and very uneven. I am naturally angry because I think I was made a fool of. When Dick Meier suggested that I present the Camden project I pointed out to him that it was a very ordinary urban renewal project with practically no theoretic content. I said I would prefer to present the Tel Aviv town plan, which has plenty of it. I stupidly allowed myself to be talked into it and I very much regret it.

To tell the truth, for the first time I feel discouraged about CASE. Don Lyndon has suggested forming a CASE West and maybe that's what we need.

<sup>83</sup> Lyndon to Anderson, with reflections on CASE 4 and future efforts (May 10, 1966; 2 pp). Original, SAfiles. I don't recall this as a cause of CASE 5 that I organized at MIT in 1968, but perhaps it did provide some impetus.

<sup>84</sup> Vreeland to Anderson, with reflections on CASE 4 and future efforts (May 11, 1966; 1 page). Original, SAfiles.

<sup>85</sup> Anderson's penned notes on a telephone conversation with Robert Kliment (May 17, 1966; 1 page). Original SAfiles.



I got suffocated listening to the pontificating about Corbusier. God knows, I love him as much as anyone, but he doesn't happen to be a member of CASE and I joined what I hoped to be a group of young, vital architects with current ideas of their own. I enjoyed your presentation [of Price's Think Belt] best and the New York group next, because they each seemed relevant, essentially new information, etc. In fact, the Think Belt is really what I took away with me. I keep applying it out here and here it really fits. I would love some day to make a presentation of the West (really what the West means to me or how I see it) to the group sometime. I am working on some ideas (with JB Jackson) which intrigue me. But enough of my ramblings. You are quite right about the Executive Sessions. They are a disgrace.

Don't judge me too harshly by the Camden Project. Urban renewal is to planning what remodeling is to architecture. Look sometime at the Tel Aviv plan. It was reproduced in *Perspecta* 9/10 and a Sept. or Oct. issue of *Arts and Architecture* (last year). It contains some good ideas, ones which I'd be willing to go to bat for.

Best regards, Tim <sup>86</sup>

Jaque Robertson called me in early June. In the previous week he had spoken with Eisenman, resisting "both proposals" by the Princeton group for next year. [Romaldo] Giurgola [now Dean at Columbia] ". . . might carry CASE next year. New York group would organize one or two meetings on their project." It was noted that Tim, Donlyn, Peter, and Stan would soon meet at Cranbrook: "We should discuss alternative programs for next year."<sup>87</sup>

Charles Moore, chair of the Program Committee for the June 1966 AIA/ACSA Cranbrook Seminar, invited me to the Committee for a program he had drafted:

With the architect's assumption of responsibility for the whole environment has come, often in panic, his realization that our time-honored intuitive

<sup>86</sup> Vreeland to Anderson, from Albuquerque, NM, handwritten letter on office stationery (May 17, 1966; 2 pp). Original, SAfiles.

<sup>87</sup> Pencil note of telephone call from Robertson to SA, June 3, 1966. Original, SAfiles. Anderson delivered a paper that had first been read at the Architectural Association in March 1966: "Problem-Solving and Problem-Worrying" (17pp). Typescript, SAfiles.



methods of identifying and structuring environmental problems, of recognizing and selecting viable solutions, and then of profiting from the experience gained are often inadequate to cope with the increasingly complex problems we face. With this realization comes the suspicion that even our simpler problems are too often stereotypes, insensitive to the people and places they serve. Suggestions for a methodology and searches for a theory of design are developing which employ with increasing sophistication the new tools and techniques of mathematics and the physical and social sciences. Reactions to these suggestions and searches are developing as well, galvanized by the fear that the computer will usurp the domain of the creator and that science will stifle life.

In choosing participants, Moore did not seek a "confrontation," but rather people representing the stated range of concerns who would entertain new ideas and learn from one another. The final program was weighted to practicing architects, among them Bruce Graham, Kevin Roche, Aldo van Eyck, John Andrews, Joseph Esherick, and Lyndon. On the "scientific" side: Christopher Alexander, Sim van der Ryn, Robert Sommer, Bruce Archer, Murray Milne, and Bernard Spring. Assigned the keynote role on Sunday evening, I gave a paper titled "Problem-Solving and Problem-Worrying."<sup>88</sup>

The first four meetings of CASE were private, held in institutional conference houses rather than in the schools. This was a matter of self-criticism and elicited some action stemming from discussions at Cranbrook. While there, as communicated in a letter from Anderson to CASE members on June 30, Eisenman, Lyndon, Vreeland and Anderson identified:

... two general needs ... CASE should find some activities that open it to interested people outside the membership. Another need is to find some problems which are of common concern to all members ... one that seemed indisputable was our common involvement in architectural education ... It was at this point that Donlyn Lyndon conceived of an activity that would contribute to the resolution of both the needs ...

<sup>88</sup> The paper had first been read at the Architectural Association in March 1966 (17pp). Typescript, SAfiles, which also contain other information on Cranbrook 1966.



## CASE as a Traveling Zoo

Donlyn's proposal was that CASE should descend en masse on a school of architecture, stay for a week, enter into all aspects of teaching at the school, and at the same time actively discover and explore the common interests of the members of CASE." I observed that ". . . this proposal would make CASE active in the larger architectural community, it would exploit our common interest in education, and it would give us an active and more extended time in which the members of CASE could establish other common programs of activity.<sup>89</sup>

On June 21, 1966, Eisenman wrote to Anderson from San Francisco, recalling "our strange week at Cranbrook," but primarily to report on his visit with John Entenza of the Graham Foundation in Chicago. Eisenman's report is upbeat, that Entenza welcomed the initiative represented by CASE, and was particularly willing to support Lyndon's idea of CASE Teach-Ins, beginning with such a week-long event at the University of Oregon. Eisenman had a call in to Lyndon to get him moving in Eugene. He further suggested that he and I draft a Teach-In proposal to reach Entenza in the first week of August and he would prepare a monetary request. I should also inform the CASE membership of these developments.<sup>90</sup> Shortly, Lyndon called reporting initial academic and financial commitments by Oregon for an event in early 1967, and requested information on one's own contribution flowing from on-going work.<sup>91</sup>

In the letter of June 30 referenced above, I reported on discussions at a sparsely attended session at the end of the May meeting in Dedham. Propositions made then found little resonance, but there was considerable interest to explore further the implications of the work of the New York group (Robertson, Pasanella, Weinstein, Barnett and Weintraub) as it was presented in May—and that Columbia might sponsor such a CASE meeting. There followed the account of the Cranbrook discussions and the concept of CASE Teach-Ins. At Cranbrook, the idea of the "Zoo" was attractive, but in recognition of its high cost, it was deferred in favor of the Columbia program. Nonetheless, I could go on to new

**89** Letter by SA to the CASE membership, June 30, 1966, with a report of recent events and, importantly, confirmed news of the University of Oregon "CASE Teach-In" to be held early in 1967 (5pp). Mimeo, SAfiles. Lyndon thanks for the June 30 letter, July 6, 1966. Original, SAfiles.

**90** Handwritten letter, Eisenman to Anderson, initiating plans for a CASE Teach-In as had been suggested by Lyndon during joint conversations at the June AIA/ACSA Cranbrook Seminar, June 21, 1966 (2 pp). Original, SAfiles.

**91** Record of telephone call, Lyndon to Anderson, on initiation of the Oregon Teach-In, June 28, 1966 (1 page). SAfiles.



prospects: that Eisenman went from Cranbrook to Chicago where, in discussions at the Graham Foundation, John Entenza “was especially interested in the idea of CASE making a contribution to, and impact upon some schools of architecture each year. Entenza offered support if CASE members were indeed interested and if the visited school would “contribute a good part of the total costs.”

Lyndon then arranged with Dean Walter Creese and the University of Oregon that they would receive CASE for a week of teaching and meetings and would contribute to the expenses. Lyndon’s proposal: “The teaching should relate to the principal talents and interests of each participating member. There could be special seminars and lectures or participation in on-going courses. Juries could be scheduled during the week. Perhaps a sketch problem(s) could be given. Or students might have completed a design project and then be subject to a review and one-week re-work under ‘CASE guidance.’ There might be guidance on thesis problems.”<sup>92</sup>

The letter ended with instructions that members work out their participation directly with Lyndon.<sup>93</sup> The prospect of the Columbia meeting on the New York urban issues was renewed together with the related news that Richard Weinstein had been invited to membership.<sup>94</sup>

### Princeton/AIA Education Report and MIT Response—1965-66

Sometime in the 1965-66 academic year, Dean Robert Geddes of Princeton and his colleague, MIT alumnus, Bernard Spring, presented at MIT their AIA-funded study of the future of architectural education.<sup>95</sup> The reaction around the table of our Wednesday-lunch faculty meeting was that the Princeton study was far too mechanical not only in its details, but in its general theoretical position. Dean Anderson sponsored my preparation of a conference placing environmental decisions in a different epistemological and social position. My preparation went as far as travel to London and Paris. In London, in the year of Twigg, I visited Karl Popper, Imre Lakatos, Royston Landau and Cedric Price. The male-only Architectural Association Members Room I had known only three years earlier had been liberated. The biggest surprise was mini-skirts, then still unknown in the US—pre-pantyhose. Architectural Association girls (the term of the time and, to be ethnically correct, I should

<sup>92</sup> See n. 93.

<sup>93</sup> In fulfillment of this request: letter of Anderson to Lyndon, suggesting a specific contribution stemming from the “Future” conference he was organizing for October 1966 as well as readiness to participate in all ways Lyndon would find useful, July 11, 1966. cc, SAfiles.

<sup>94</sup> In a letter of July 11, 1966, Pasanella reported that Columbia “seems willing and able to participate,” and that the New York group might pursue various options: “From a seminar for the professions to an open meeting for the general public”—to receive more thought. Pasanella also enclosed a copy of a

letter to Lyndon of the same date, declining participation at the Oregon Teach-In due to conflict with his academic schedule. Original and cc, respectively, SAfiles.

<sup>95</sup> Robert Geddes and Bernard Spring, co-directors, *A Study of Education for Environmental Design: Final Report*, sponsored by the American Institute of Architects (Princeton, NJ: Princeton University Press, 1967). Also one of the featured presentations at Cranbrook 1966.



say “birds”) now sat in the collapsed cushions of the Chesterfields of the Members Room, their exposed knees well above their hips and the hardware to support their stockings on display—at least. In Paris I engaged two noted futurologists, later participants in the conference, Bertrand de Jouvenel and, in the French government, Bernard Cazes. Paris was already experiencing what would later come to New York, Boston, and other American cities. The streets of Paris were politically active and de Gaulle whooshed by in a stream of black Citroen Déesses.

The conference “Inventing the Future Environment: Possible Futures and Their Relations to the Man-Controlled Environment” occurred at MIT’s Endicott House in October 1966 with a number of notables from government, think-tanks, and academia.<sup>96</sup> President Johnson’s Great Society program yielded a cabinet-level position for urban affairs in the founding of the Department of Housing and Urban Development (HUD) in 1965, with Robert C. Weaver as the first Secretary. In 1964 Dr. Leonard Duhl edited an influential book, *The Urban Condition: People and Policy in the Metropolis*. As Duhl joined the conference, he had become a special assistant to Weaver and influential in the establishment of HUD’s Model Cities Program in 1966 (and later the founder of the Healthy Cities Movement). Numerous respected academics represented the fields of economics, engineering, history, social psychology, political science, and operations research. Paul Davidoff of CUNY represented the activist side of these concerns. Popperian and post-Popper thought appeared in Ian Jarvie (York University—“Utopian Thinking and the Architect”) and a paper by Paul Feyerabend (Berkeley—“Outline of a Pluralistic Theory of Knowledge and Action”). Cedric Price made a final response, standing in for other architect discussants; Melvin Charney (Université de Montréal) contributed to the publication. Perhaps in despair of CASE members’ passive reaction to broadened intellectual concerns, I had constructed an elaborate conference with no CASE participation other than Millon and myself.

### 1966-67 Oregon Teach-In—1967

Lyndon invited all members of CASE to Eugene to realize, through lectures, seminars, and studio crits, the “Teach-In” program he had conceived and now organized.<sup>97</sup> In late December 1966, Lyndon wrote to CASE, explaining several unsuccessful attempts at

<sup>96</sup> Stanford Anderson, ed., *Planning for Diversity and Choice: Possible Futures and Their Relations to the Man-Controlled Environment* (Cambridge, MA: The MIT Press, 1968. In German as *Die Zukunft der menschlichen Umwelt* (Freiburg i. B.: Rombach, 1971).

<sup>97</sup> The process of nominations and votes resulted in a “Members of CASE: Mailing List” in January, 1967 (2pp). Mimeo, SAfiles; probably distributed in anticipation of the Oregon Teach-In. The list: Anderson and Millon (MIT; Millon on leave at the American Academy in Rome); Eisenman,

Frampton and Graves (Princeton); Kliment, Pasanella, and Robertson (Columbia); Lyndon (University of Oregon; now the incoming Head, MIT); McKinnell (Harvard); Meier (Cooper Union); Newman (Washington University); Rowe (Cornell), Vreeland (University of New Mexico); [Pasanella, the least

active member, intentionally omitted?] Plus the new members, Anthony Eardley (Princeton); Robert Slutzky (Pratt Institute); Carlos Vallhonrat (University of Pennsylvania). [Seemingly an error that Richard Weinstein is not listed.]



external funding, including that with Entenza and the Graham Foundation. The Oregon Teach-In would proceed on the two-third funding committed by the University, but the budget had to be trimmed. He sought firm decisions on participation in the Teach-In—or not. Enclosed was a “tentative schedule” running from Monday January 30, 1967, through Friday February 3, with suggestions of lecture and seminar content for all members of CASE, except Pasanella.<sup>98</sup> Lyndon wrote again on January 20 addressing CASE “Teach-In” Participants, which now included faculty from Oregon and elsewhere. He offered a preliminary description of the on-going studio projects that CASE members would encounter in criticism sessions. The attached schedule dated January 19 showed the limited number of CASE members actually participating.<sup>99</sup>

Lyndon chaired the Oregon Teach-In. According to the “CASE Schedule” distributed at the event,<sup>100</sup> lectures were given by Anderson and Millon, Graves, and non-CASE members John Fisher (Berkeley), William Liskam (visitor, Oregon), Robert Frasca (Wolfe Zimmer Architects, Portland; later a principal in a succeeding and successful firm), John Hill (Kentucky, about to become Dean, Maryland), Larson [uncertain; probably C. Theodore Larson (Michigan)], and a School-organized lecture by David Rinehart (soon thereafter Oregon). Seminars were chaired by Anderson, Newman, and Vreeland (twice); Newman; Vreeland, Murray Milne (Oregon, then Yale) and Fisher; Eardley and Graves; Millon, Newman and Eardley; Millon; Vreeland; Hill; Dora Wiebenson (History of Art and Architecture, Oregon), and Fisher.<sup>101</sup> I distributed a “preliminary report” on my “Possible Futures” conference of the preceding fall.<sup>102</sup>

Everyone took part in studio reviews. One can observe that the event was carried as much by non-members of CASE as by CASE, but this could also be interpreted as a success in moving away from the closed circle of the earlier CASE meetings.<sup>103</sup> The event schedule called for a final “CASE/Faculty teach-in summary, late on Friday evening. A slip of paper records themes I drew from several commentators:

**John Fischer: Conflicts in simultaneous scheduling [of the School and CASE]**

**Mike Pease (Oregon; recent Berkeley graduate under Moore): Issues come out**

**98** Lyndon to CASE members, preparations for Oregon Teach-In, December 27, 1966 (2 pp), and attached preliminary schedule for January 30 to February 3, 1967 (1 page). Ditto, SAfiles. Lyndon copied SA on his funding application to John Entenza, the Graham Foundation, Chicago, August

12, 1966 from Sea Ranch. Letter (2 pp); Schedule (2 pp); Budget (1 page). The budget was \$9,465, with \$3,300 committed by the University. cc, SAfiles. Lyndon also copied SA on his application to William Shaw, Executive Director of The Foundation for Environmental Design in Carmel, California,

October 12, 1966, from the University of Oregon. Letter (2 pp), Budget (1 page), Schedule (tentative) (2 pp), list of members of CASE (18; 1 page). The budget here is the same \$9,465, but the University increased its share to \$4,800. The list of members shows that, at this time, Lyndon

had confirmed participation from all but three of the members: Eardley, Rowe, and Vallhornrat. cc, SAfiles. For information, Lyndon also sent to Shaw a copy of the preliminary schedule of CASE Symposium II of May 1966 (2 pp) Tfx, and a copy of SA's “Foundation Statement,” with that heading removed (11



over boards and in reviews; so design sections are worthwhile

Hill: More design involvement. Visitors help structure problems

Milne: Specified time for design [reserving time for student design work]

Dolores Hayden (BA, Mt. Holyoke College, 1966): [Calls for] demonstration of reality of alternatives

Graves: Send a bibliography ahead; important for communication

Unidentified person: Completely change structure of week in order to examine alternatives

Eardley: No. Change of school [schedule] would ruin the test. Value of multiplicity of weeks.

Pease: Problem situations as alternative to theory.<sup>104</sup>

At the Teach-In there was ample time for the CASE members to reflect on the state of the organization and make plans for the future.<sup>105</sup> A program on urban issues, conducted by the New York group around Robertson, and taking place at Columbia, was still on the table, possibly in the fall of 1967. Still that spring Vreeland proposed developing a CASE Symposium on "Exploration of Study Media [Employed] in the Design Process," at Columbia University or Washington University in Saint Louis—the latter reflecting the presence of Oscar Newman in the discussions.

Newman himself proposed a symposium on issues of urbanism to be held at Washington University in the spring of 1968. He mentioned participation by Leonard Duhl and George Rockrise. We can reconstruct from this that Newman was concerned to build relations to new urban initiatives at the Federal level. Duhl was noted above as a special assistant to Secretary Weaver of HUD; Rockrise, a San Francisco architect, was also an advisor to Weaver.

In February, on behalf of CASE, I sent thanks to Dean Creese for the academic and economic generosity, and the hospitality shown to us by Creese, Lyndon and the School.<sup>106</sup> Dean Creese responded, with this last paragraph:

pp). Tfx and Ditto, all SAfiles. Shaw's letter to Lyndon declining support (November 15, 1966; 1 page). Tfx, SAfiles. Lyndon's polite reply to Shaw (November 30, 1966; 1 page). cc, SAfiles.  
**99** Lyndon to CASE members, preparations for Oregon Teach-In, January 20, 1967 (2 pp), and attached

"Revised Schedule (tentative) dated January 19 (1 page). Ditto, SAfiles. Another "CASE Schedule (tentative)," dated January 27, apparently came to me in the mail. My copy has a secretary's note to call Lyndon, and then a number of revisions written in by me (2 pp). Ditto w/SA notes, SAfiles.

**100** "School of Architecture and Allied Arts, University of Oregon, Eugene, Oregon—CASE Schedule," undated, but for the event running from Monday, January 30, 1967, to Friday, February 3 (2 pp). Also distributed: "Published Material in AAA Library, related to C.A.S.E. Members and other visitors," with

entries for Anderson, Eardley, Graves, Millon, Newman, Vreeland, John Hill, and Murray Milne (2 pp). Ditto, SAfiles.

**101** My notes from the Oregon Teach-In are few and obscure. Somewhat penetrable are scraps from the seminar where I participated with Oscar Newman and



It was wonderful to have you and your colleagues here, and I am delighted to learn that it may have been of some benefit to the organization as well. Certainly the School gained much because the students talked about it for a long time afterward.<sup>107</sup>

### MoMA Exhibition “The New City” and MIT—1966-67

Peter Eisenman recently (fall 2009) told me of a visit to the Princeton School of Architecture by Arthur Drexler, Curator of Architecture at the Museum of Modern Art, apparently in 1965. Eisenman and Graves took the opportunity to show Drexler the model of their Linear City project. Drexler became very excited, saying that he had wanted to do an exhibition on urbanism, but didn't know that young architects were exploring such matters. Eisenman convinced Drexler that he could put together teams of young architects to develop and exhibit urban designs. The Museum secured funds for faculty members of four schools of architecture to work for most of the year 1966 to develop projects for four areas of Harlem, to be exhibited at MoMA in January 1967 as “The New City.” Work for the New City exhibition was never billed as a CASE project, but the initiative and the participants stemmed from CASE. Organization of the four university teams was entrusted to Eisenman, who designated the responsible parties as Graves and himself for Princeton, Colin Rowe for Cornell, Jaque Robertson and Richard Weinstein for Columbia, and Stanford Anderson for MIT, each school to develop its own team.<sup>108</sup> Hank Millon, as the other MIT CASE member joined our team, but to name the third MIT participant requires prior discussion.

As implausible as it seems in hindsight, Drexler and Eisenman decided on projects for the radical transformation of Harlem as the content of the exhibition! Surely none of the participants were completely naïve about this venture, but I think it is fair to say that MIT as a school was more prepared to confront the issues of such a project. In Boston, this was the time of resistance to the Southwest Expressway (an interstate highway intended to cut through much of the southern and central part of the city, never executed), the issues of “Tent City” (a squatter community occupying a development site until the matter was resolved with the construction of low-income housing), and other citizen activism.

Tim Vreeland. No notes on my contribution and almost nothing from Vreeland. Newman seems to have concluded his position, feeling alienated from the Eisenman world, with this: “People want something different from what architects think they should want.” (3pp) SAfiles. This puts me in mind of one

of the most enlightening and intellectually enjoyable events that I experienced at the Institute for Architecture and Urban Studies. Eisenman and Newman engaged aggressively in a debate that they both thoroughly enjoyed in mutual respect. (I don't recall the date, but not later than 1972.)

**102** Preliminary report “Planning for Fullness, A Conference on Possible Futures and Their Relations to the Man-Controlled Environment (MIT, October, 1966)” (14pp). Ditto, SAfiles. See fn. 96.

**103** Lyndon recalls that Eisenman “boycotted [the Teach-In] as not being sufficiently pure CASE” (personal communication June 20, 2010). The total absence of New York members supports this claim. Since Lyndon's preliminary programs featured all CASE members, the objection

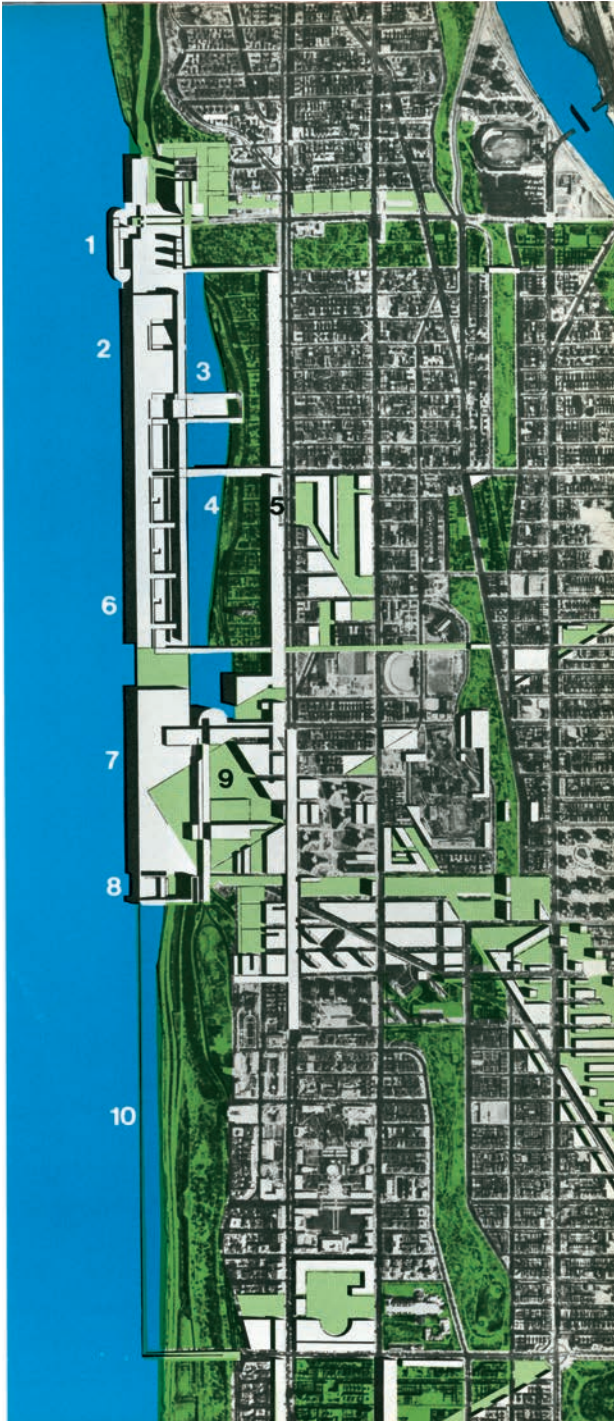


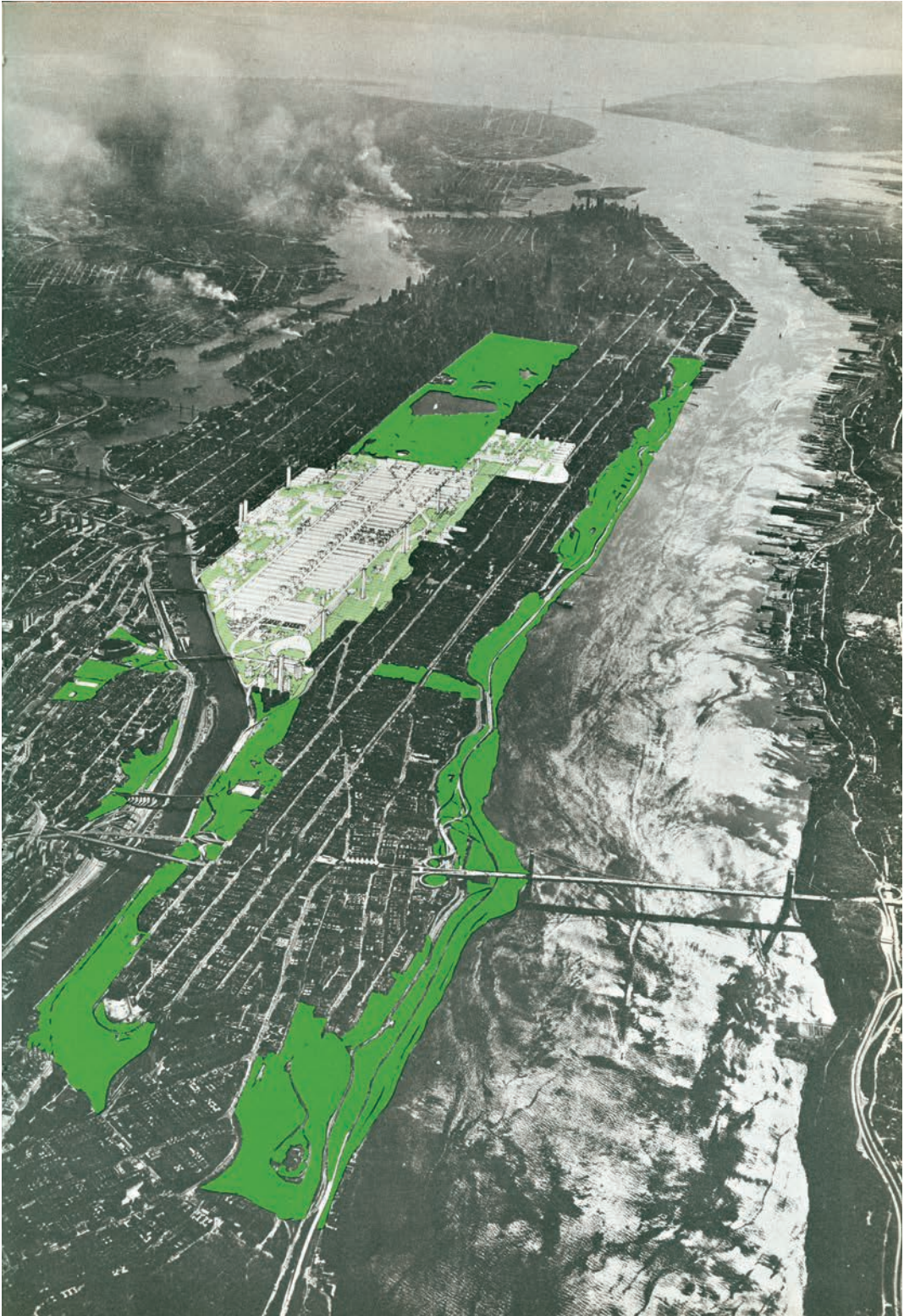
“The New City: Architecture and Urban Renewal,”  
Exhibition at MOMA, 1966-67. Four project areas,  
west to east: Princeton, Cornell, Columbia, MIT.  
Each team concentrated on a different problem:  
west to east, waterfront renewal, modification of  
existing grid plan, housing without relocation, new  
land.





“The New City” Exhibition at MOMA, 1966-67. *left to right*: Princeton University. Site Plan, focusing on waterfront renewal; Columbia University, Site Plan for housing without relocation; and Cornell University, Corridor park zone. From *The New City: Architecture and Urban Renewal* (New York: MOMA, 1967), 37, 31, 29.





Robert Goodman was a new member of the MIT faculty in 1966, appointed by Lawrence Anderson for interests that also made him controversial: his early commitment to advocacy planning and the concomitant interest in the conditions of the dispossessed. Every day, Bob studied local newspapers and other sources reporting on the problems of marginalized groups or communities in Boston and Cambridge. He was active in their organizations. These commitments were also seen in a larger context, the development of the theory and practice of advocacy planning in association with such notables as Paul Davidoff, who coined the term in 1965, and Max Bond, leader of The Architects Renewal Committee of Harlem (ARCH), founded late in 1964.<sup>109</sup>

Contrary to the impetus of the Eisenman/Drexler program, I asked Bob to join the MIT group. He of course saw his participation as anomalous and likely embarrassing to him. How could someone of his orientation participate in what promised to be an esthetically driven, form-oriented imposition on the environment of some of the least favored communities of New York? I convinced Bob that the MIT team should and could confront those issues, and all the better as what promised to be a clearly contrasting approach came from a respected venue. He agreed.

We were assigned to make a proposition for the transformation (betterment) of East Harlem which had two housing environments: over-crowded and deteriorated brownstone row houses and degraded high-rise public housing with unused, often dangerous, green areas. The brownstones had the architectural and urban qualities that continue to make them successful throughout much of New York, but here suffered under conditions of poverty and population density. The high-rise housing was misconceived urbanistically and suffered even greater social problems.

Our principal was that the viable blocks of nineteenth-century housing in East Harlem, fully occupied by people of low- to low/middle-income, should not be disturbed until there was a possible choice of alternative accommodation. New housing would allow localized movement from the existing houses and provide general improvement to a more extensive area.

could not have been about exclusion, but rather the nature of the event. I don't recall this as a matter of concern at the event.

**104** SA's penned notes from the final session of the Teach-In (February 3, 1967). Original, SAfiles.

**105** SA's notes on plans for CASE while at the Oregon

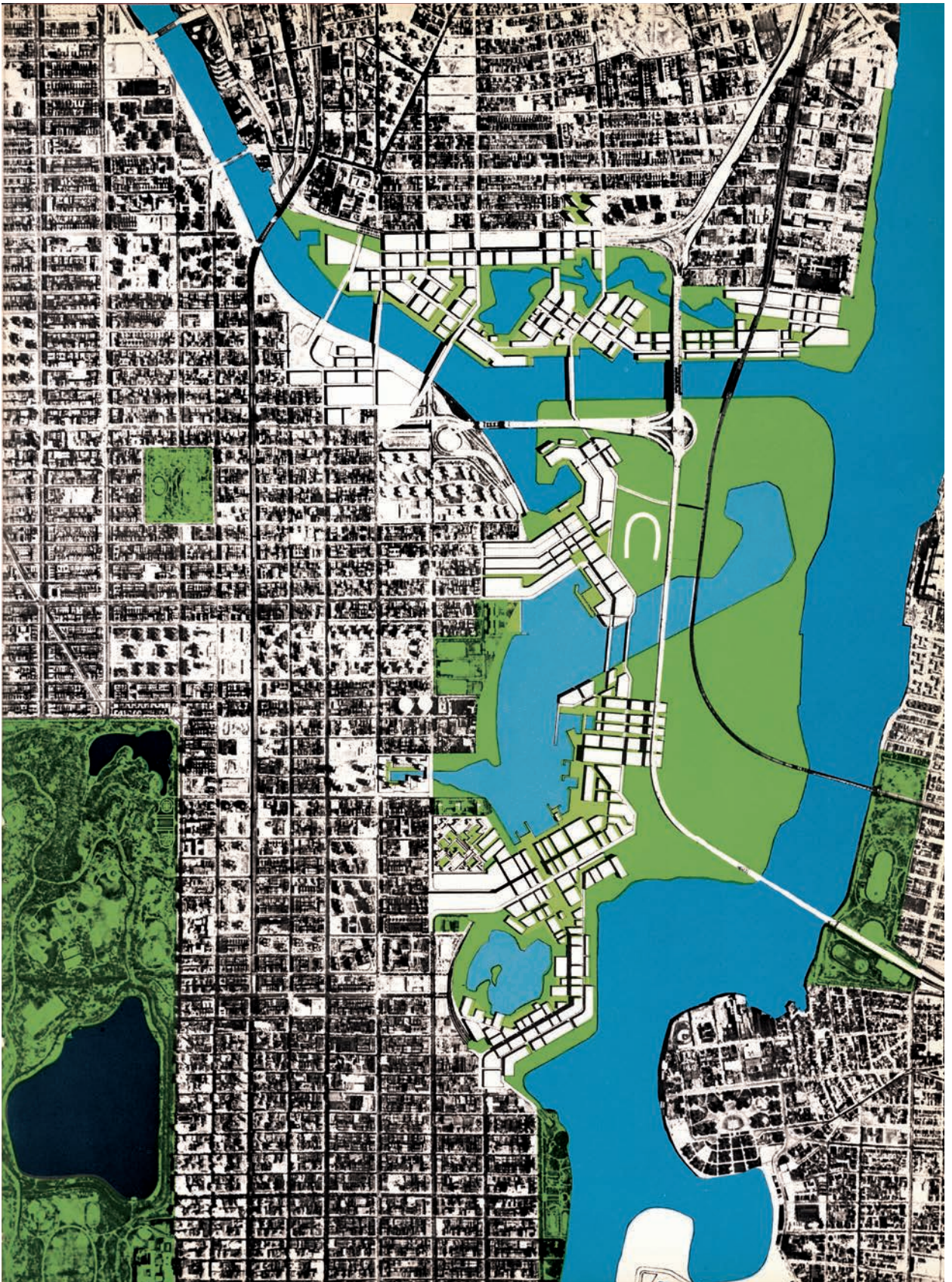
Teach-In (1 page). SAfiles.

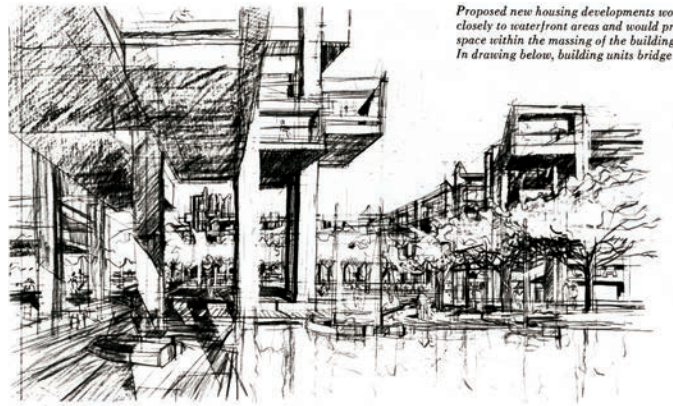
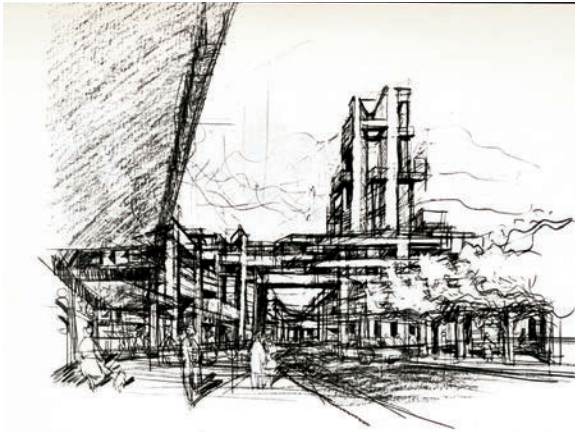
**106** SA to Dean Walter Creese, University of Oregon, February 20, 1967 (1 page). cc, SAfiles. Apparently CASE members enjoyed the event, perhaps too much: I find a slip of paper in my records that has simply "CASE—Concern About Self and Enjoyment."

**107** Dean Walter Creese to SA at MIT, March 10, 1967 (1 page). Original, SAfiles.

**108** Colin Rowe included a piece, "The New City: Architecture and Urban Renewal," in his *As I Was Saying: Recollections and Miscellaneous Essays* (3 vols., Cambridge, MA: The MIT Press, 1996), III: 87-96.

"The New City" Exhibition at MOMA, 1966-67. *left*, MIT proposal, site plan. The MIT project proposed to extend land fill operations to a consistent plan to link Randall's and Ward's Islands to Manhattan Island. From MOMA, *New City*, 43.





Proposed new housing developments would be closely to waterfront areas and would pre-empt space within the massing of the buildings. In drawing below, building units bridge a

“The New City” Exhibition at MOMA, 1966-67. Sketches from MIT proposal. From MOMA, *New City*, 44.

The four teams met regularly at MoMA during 1966. We were friends and the meetings were constructive, but the divergence of the MIT team was evident. Late in the year, Drexler toured the four universities to view the work, especially the large models. In his elegant manner and attire, he was appalled to find us working in an unkempt, ancient temporary building (the famous Building 20, World War II home of the Research Laboratory for Electronics, hailed by its scientists and engineers for its nurturing of major innovations).<sup>110</sup> With the model in an advanced state and the opening not far off, Drexler was discrete in his comments, but no doubt disappointed that he did not find a dominating formal proposition.<sup>111</sup>

The basic character of the four projects for Harlem is amply clear from the collective urban plan published on the cover of the exhibition catalog, *The New City: Architecture and Urban Renewal* (see illustration on page 627).<sup>112</sup> The Princeton team took the western edge of Harlem on the Hudson River, producing an orderly megastructure, principally a “two-building structure, built over the river and extending thirty blocks in a straight line.”<sup>113</sup> Dominant motivation was the provision of parks, metropolitan institutions, and research facilities that might link the universities at either end of the project (Columbia and City College of New York). The Cornell team radically reshaped the whole of central Harlem, from Central Park to the Harlem River at the north. Rowe employed his figure/ground

It is surprising to me that he says it was his idea rather than Eisenman’s that MIT be included in the enterprise. In any case, he is wrong to assert that “MIT received the very detached job of Riker’s Island [a prison island that did not figure in the project at all].” In so doing, Rowe misconceives the MIT intent

and project as shown in the exhibition catalog and the text below.

**109** Robert Goodman (b. 1936, New York); BArch, MIT 1960; his commitments resulted in *After the Planners* (New York: Simon and Schuster, 1971); professor Hampshire College.

**110** Lawrence Anderson secured this coveted space for us.

**111** The large model was handsomely done by MIT Architecture students. John Terry took the lead with Arthur Stern and Steve Leff. Richard Tremaglio contributed to the representation of the proposed mixed-use

development.

**112** *The New City: Architecture and Urban Renewal* (New York: Museum of Modern Art, 1967).

**113** Princeton team, *The New City*, 36.

**114** The development of Rowe’s urbanistic program appeared in Colin Rowe and Fred Koetter, *Collage City*



urbanism to reform the already competing urban morphologies of dense row house blocks and towers in open areas.<sup>114</sup> He envisioned that the area would be “an uptown magnet displaying urban qualities scarcely attainable in midtown.”<sup>115</sup> The Columbia team, directly involved in city planning projects under Mayor Lindsay, designed a tautly organized vaulted structure over the elevated railroad tracks extending thirty-seven blocks north from Park Avenue at 97th Street. Though also a bold architectural megastructure, they conceived the project as mitigating conditions engendered by the elevated train and providing new housing and communal facilities serving the existing community.<sup>116</sup>

The plan on the cover of the “New City” catalog reveals that the MIT team completely re-conceived the assignment to transform the area east of the elevated tracks.<sup>117</sup> We touched nothing of the old fabric of East Harlem. New housing would be realized in three ways: by street-oriented, mid-rise housing to infill the public housing superblocks; by land reclamation at the East River facilitating integrated and positive use of Randall’s and Ward’s Islands; and by redevelopment of the nearby devastated South Bronx. Mixed-use development but mainly new housing in these areas could provide homes for people of East Harlem who wanted new housing nearby. The existing housing resource in East Harlem could then be rehabilitated for a population of lower density.

As I noted for Boston, urban strife was significant in American cities. But apparently January 1967 was not 1968. The “New City” exhibition with its proposed radical surgery on Harlem went off more peaceably than one can now imagine.<sup>118</sup> In an astute study of the exhibition in its context and of the reactions to it, Suzanne Frank reveals that most critics, even those who were generally negative, noted the MIT project as a welcome exception to the show.<sup>119</sup> Wolf von Eckardt wrote in the *Washington Post*:

The project is remarkable for its clarity and simplicity as well as the convincing way in which the new street pattern meshes with the existing one. ... The beauty of this scheme is, of course, that it would provide Harlem with new housing and new opportunities of all kinds without demolishing a single building or displacing a single family.<sup>120</sup>

(Cambridge, MA: The MIT Press, 1978).

**115** Cornell team, *The New City*, 24.

**116** Columbia team, *The New City*, 30.

**117** Or, still better, the similar image on p. 23 of the catalog.

**118** The “New City” exhibition was shown at the Museum of Modern

Art, New York, from January 23 to mid-March 1968. The final credited team members were: Columbia—Robertson, Weinstein, Pasanella, Jonathan Barnett and Myles Weintraub; Cornell—Colin Rowe, Thomas Schumacher, Jerry Wells and Alfred Koetter; MIT—Anderson, Goodman and Millon; Princeton—

Eisenman and Graves. Arthur Drexler, Curator.

**119** Suzanne Frank, “Harlem and the 1967 ‘New City’ Exhibition,” *Journal of Planning History*, 11, 3 (August 2012), 210-225. Frank offers some MIT details that I would state otherwise, and there seems no better place to do this than here: On p.

216, Frank says MIT hired Goodman to determine “what residents of East Harlem would want.” Goodman was hired before there was any notion of the “New City;” none of us received any directives from MIT. On p. 217, Frank rightly sees Goodman as the team member engaged in advocacy



A few years later, Arthur Drexler was quite probably looking back on this with some consternation when, writing a preface to the *Five Architects* book, thus praising the work of Eisenman, Graves, and others, he rehearsed the other side of the argument (with a caveat seeking to retain its social conscience):

An alternative to political romance is to be an architect, for those who actually have the necessary talent for architecture. The young men represented here have that talent (along with a social conscience and a considerable awareness of what is going on in the world around them) and their work makes a modest claim: it is only [author's emphasis] architecture, not the salvation of man and the redemption of the earth. For those who like architecture that is no mean thing.<sup>121</sup>

### Eisenman, New York, and IAUS—1967-68

On the occasion of a May 1967 AIA/ACSA meeting in New York, CASE held an informal meeting.<sup>122</sup> In June I reported on the meeting in a letter to CASE members: “. . . our meeting rambled from the [Columbia] Mens' Faculty Club to the pop-up Bini dome to the monuments of Pei to the cocktails of Vreeland,<sup>123</sup> with a constantly changing group of participants,” and continued: “Those members who had been at the Oregon “Teach-In” were very enthusiastic about the experience and about the continuation of CASE.” It was anticipated that Columbia University would “. . . arrange meeting places for two sessions next year. One of those meetings will be the deferred session on the political and social role of the architect under the direction of Robertson, Weinstein, and Pasanella. The other meeting will be on architectural education, chaired by Kliment and Vreeland.” Anderson was to poll inactive members, ascertaining their level of interest, in order that new members might be invited with the intent of maintaining a “small but totally active membership.” In the time of the development of the New City exhibition and the CASE Teach-In, Peter Eisenman, in consultation with Arthur Drexler, Philip Johnson and other notable figures in New York, conceived, and in 1967 brought into being, the Institute for Architecture and Urban Studies in New York City. An institutional “History” by the Institute acknowledges that the New City exhibition was a direct precursor of IAUS:

planning, but suggests that the MIT design was in the hands of Goodman who in turn was under the influence of Maurice Smith. The MIT design was a collective effort, including students. All participants except Goodman had significant relations with Smith, but Smith would want to assure us that the MIT

project does not reflect his thought.

**120** Wolf von Eckardt, “Museum Shows 4 Novel Approaches to Urban Renewal,” a *Washington Post* review, here transcribed from its reprint in the *Long Island Press* (February 12, 1967). The most prominent review was by Ada Louis Huxtable,

“Planning the New City: Modern Museum Exhibits Projects That Link Esthetics and Sociology,” *New York Times* (January 24, 1967), 39, 45.

**121** Arthur Drexler, Preface, *Five Architects: Eisenman Graves Gwathmey Hejduk Meier* (New York: Wittenborn, 1972), 1; 2nd ed., New York:

Oxford University Press, 1975.

**122** Invitation letter, SA to CASE members, 3 May 1967 (1 page). Mimeo, SAfiles. Present on 16 May were: Anderson, Eardley, Graves, Meier, Robertson, Vallhonrat, Vreeland, and Weinstein. Eisenman was ill, and Frampton and Millon were in Europe.



Many of the young architects who formed the core of the initial Fellowship had already been independently engaged in seeking alternatives to traditional forms of architectural education and practice. The exhibition "The New City: Architecture and Urban Renewal" at the Museum of Modern Art, a natural consolidation of these efforts, led to the formation of the Institute [1967].<sup>124</sup>

IAUS was a highly significant phenomenon; its story is becoming a major research project.<sup>125</sup> The current essay cannot be even a full account of the earlier and lesser organization CASE. Nevertheless, it is appropriate to see the roots of IAUS in CASE. Eisenman was the great entrepreneur of all, but he and his capacities had found room to grow and mature in the activities of CASE. Influential members of IAUS, at least in its early years, were notably members of CASE.

On November 15, 1967, I wrote to the members of CASE (with Lyndon now at MIT as Head of Architecture) that Eisenman invited a meeting of CASE at the IAUS premises at 5 East 47th Street in January.<sup>126</sup>

As you will have heard, Peter is the Director of the IAUS; Colin Rowe is also at the Institute. Meeting there will give us an opportunity to learn about the goals and the first projects of the Institute ... Our intention is ... to devote this meeting to spontaneous discussion by CASE members on two issues:

Education of architects/environmental designers

Purpose and organization of CASE in the light of our various meetings, the Oregon Teach-In, and the founding of IAUS.

The CASE meeting at IAUS took place on January 12-13, 1968, with Eisenman and Rowe as hosts. Attending were Eardley, Graves, Meier, Slutzky, Anderson, and, briefly, Kliment. In May I sent a memo informing all CASE members of the January meeting and more.<sup>127</sup> The January discussions recognized that Princeton and MIT could not be asked for further support and that funding from Columbia would not be forthcoming. However,

**123** Letter SA to CASE members: "Re: Peripatetic CASE Meeting in New York, 16 May 1967 and plans for the 1967-1968 school year," June 8, 1967 (1 page). Mimeo, SAfiles. "[Dante] Bini first gained world recognition in 1967 when he used a gigantic balloon and a robot to build a 50-foot tall concrete 'Binishell'

dome at Columbia University in less than two hours." Available online at [http://articles.sfgate.com/2005-02-20/living/17361725\\_1\\_balloon-dome-concrete](http://articles.sfgate.com/2005-02-20/living/17361725_1_balloon-dome-concrete), accessed June 27, 2010. Pei's University Plaza at New York University, and finally a visit to the office of Diana Vreeland, editor of *Vogue*,

mother of Tim.  
**124** "History" in the brochure *IAUS: The Institute for Architecture and Urban Studies* (New York: IAUS, 1979), [4].  
**125** The IAUS archive is at the Canadian Center for Architecture, Montreal; Sylvia Lavin, "IAUS" [a time-line from 1967 to 2000], Log

13/14 (Fall 2008), 154-58; Lucia Allais, "The Real and the Theoretical, 1968," *Perspecta* 42 (2010), 27-41. Suzanne Frank, who was a member of the "Streets Team" at IAUS in the early 1970s has a book on IAUS in process. Kim Förster is engaged in a dissertation on the topic under the direction



there was at least one sub-group of CASE—the Princeton–New York members—that had four advantages:

a basic interest in an organization such as CASE  
 a large, but nevertheless somewhat shared field of interest  
 geographical proximity  
 an available meeting place—the Institute [IAUS]  
 ... the only further step possible ... was the constitution of CASE  
 groups on a regional basis.

My message went on to note that the Princeton/New York group had been meeting regularly as CASE/New York. Members were those noted above plus Robertson, Weinstein and Pasanella, with Newman to join as he moved from St. Louis to New York University. Richard Meier served as Executive Secretary from his professional office at 56 East 53rd Street. “The theme of their deliberations is A National Planning Policy for 1972.” The message continued with encouragement that regional CASE groups be formed at the initiative of: Anderson for Boston, Vallhonrat for Philadelphia, Vreeland for Los Angeles (new chair at UCLA), with new initiatives elsewhere welcome. Don Lyndon’s on-going remarkable recovery from a life-threatening automobile accident in Boston was recorded. It was in the late fall of 1968 or early in 1969 that I introduced my MIT colleague Rosalind Krauss to the IAUS circle in an informal meeting at the Institute when I presented Jim Stirling’s Cambridge History Faculty building with slides from my visit in the preceding summer. She was immediately recognized as a remarkable intellect and, breaking the all-male world, came to be engaged in the IAUS ambit, including the eventual launch of *October* from IAUS and MIT Press in 1976.

### **MIT/Boston, CASE 5—1968-69**

In the fall of 1968, I led a group of MIT students in a workshop programmed to conceive and build an exhibition in MIT’s Hayden Gallery (predecessor to the List Gallery). The project involved not only selection and development of exhibition materials, but also a multi-level construction that viewers traversed—the design resulting from a competition among workshop students. Significant parts of the construction were in experimental structural members of fiberglass-reinforced polyester that I identified and secured from the Koppers Company. The exhibition was a major effort, with inevitable all-nighter construction for several days preceding the opening. Students in the workshop worked regularly for weeks, and faculty and other students joined in the late stages of construction. Maurice Smith crafted a crucial short connecting stair on the last night. There was considerable enthusiasm for the exhibition and its implausibly “Merzbau” space (van Doesburg and I.K. Bonset reunited?), including the stimulation of dance performances by a troupe from Boston University.



*following pages*, “Form and Use in Architecture” Workshop led by Stanford Anderson in MIT’s Hayden Gallery, 1968-69.

*right*, Photograph by Boston newspaper during student construction of the exhibition, the photographer having enlisted women students to cheer up the potential reader.

*following page*, Multi-level structure of the exhibition at an advanced stage, “Form and Use,” 1968-69



of Laurent Stalder at the gta Institute of the ETH in Zurich. See also fn. 141.

**126** Letter SA to all CASE members, announcing the invitation that CASE meet at Peter Eisenman’s new Institute for Architecture and Urban Studies in New York on January 12-14, 1968; 15 November 1967 (1 page).

Mimeo, SAfiles. Vallhonrat to Anderson, promising to attend at least in part, November 27, 1967 (1 page); Vallhonrat to Anderson, regretting being unable to attend, January 17, 1968 (1 page). Originals, SAfiles.

**127** Memo, SA to all CASE members, beginning: “Finally, an up-date on the situation of CASE,” 10 May 1968 (2 pp). Mimeo; SAfiles.











“Form and Use in Architecture” Workshop led by Stanford Anderson in MIT’s Hayden Gallery, 1968-69.

*clockwise*, The exhibition space, during an intermission of the CASE 5 sessions, March 1969; design model of the exhibition construction; the exhibition space employed by a dance troupe from Boston University.



Titled “Form and Use in Architecture,” the exhibition ran from January 28 to early March 1969. It sought to do justice to the discipline of architecture by including, for example, an extended slide sequence on the elements of plastic construction as conceived in the de Stijl movement, supplemented by two models of Gerrit Rietveld’s Schröder House and furniture by Rietveld. Equally, there was attention to the shaping of form by attention to use—in industrial works as seen by Bernd and Hilla Becher, vernacular architecture, and even such humble objects as the traditional carpenter’s tools. The ethos and the objects of Dürer’s “Melancholia” were invoked. An unstated sub-text on my part was the desire to merge aspects of my thought and that of Maurice Smith within a larger arena. My essay “Form and Use in Architecture” was distributed free at the exhibition in photocopy, thus having some underground circulation, though never published.<sup>128</sup>

As the exhibition came to a close, I organized a CASE/Boston or CASE 5 meeting that gave me the freedom to draw both on CASE colleagues and on other voices in a program that was consciously tangential to the core of CASE. It can also be seen as the last general meeting of CASE, since members were in the audience even if not on the program—and, more importantly, because the unity of CASE was strained. The program developed in the Hayden Gallery space, surrounded by the “Form and Use” exhibition. The participants swerved from established CASE precedent, but there were non-Boston CASE members both among the speakers and in the audience. The simply typed, mimeographed program for the event included this program information:

**Sunday 9 March 1969:** cocktails in the Gallery followed by dinner  
**Monday morning:** Invited guests only for viewing and discussion of the exhibition  
**Monday afternoon:** Presentations on some of the exhibition themes, listing only the examples of William Kleinsasser [Oregon] on the Mercer, Pennsylvania, buildings; Melvin Charney [Montreal] on grain elevators; and Konrad Wachsmann [USC] on the Becher exhibition of industrial buildings.  
**Monday afternoon and Tuesday morning:** Architects presenting their own work, including that of Joseph Esherick [Berkeley], Wilmot Gilland [Oregon], Thomas

<sup>128</sup> Stanford Anderson, “Form and Use in Architecture, Hayden Gallery, Massachusetts Institute of Technology” (19pp, photocopied, Cambridge, MA: MIT Architecture, 1969). Xc, SA files. The first three pages, reduced: “An understanding of the confluence of form and meaning—such as can

be isolated in works of painting and sculpture—is often obscured by the sheer usefulness of buildings. . . . “However, there is also a positive aspect of the complexity and practicality of architecture. The built environment presents in material form an unusually insistent critical exchange

between the intellectual realm of form/idea/model and the empirical realm of fact/circumstance. In architecture, other criteria than those of internal formal consistency must be used to test the adequacy of form. Conversely, patterns of use contribute to the architectural formulation of larger, new and changing

organizations of built form and human activity. “Thus, in the study of architecture, it is unreasonable to be antagonistic toward either issues of form or those of human activity. . . . “[Eero Saarinen’s] Kresge Auditorium [at MIT] is a striking example of form-



R. Vreeland [UCLA], Michael Graves [Princeton], Delbert Highlands [Carnegie Mellon]

*Tuesday afternoon:* Selected chairmen setting seminar themes with the involvement of both visitors and MIT faculty and students.<sup>129</sup>

Esherick provided a model in my time at Berkeley and he held the rarely offered esteem of Maurice Smith. From among the members of CASE, I invested the greatest hope in the architectural prospects of Michael Graves. Michael often spoke of the importance of elevations in the experience of architecture—something that I interpreted as sequences of external and internal elevations, breaking the dominance of the plan in so much of architectural discourse. This was still the year of his Hanselmann house; I did not foresee the postmodern turn.

I have not found a list of attendees at CASE 5.<sup>130</sup> Personal friendships were not lost, but the New York-area members, and perhaps others of CASE were not pleased with the content or presentation of the exhibition.

### IAUS and the “Streets Project”—1970-72

While the MIT design for “New City” and my “Form and Use” exhibit may have drawn a line between my CASE colleagues and me, that difference may have opened a door as well. Eisenman, needing funding for his new Institute, conceived of funded research on streets as key elements of the physical and social city. Around the beginning of 1970, IAUS won support for a two-year research and design project within the Model Cities Program of the Federal Department of Housing and Urban Development (HUD). While his Institute needed such funding, research on this topic was not attractive to Eisenman personally. That winter/spring I was on my first MIT sabbatical in London. As a trans-Atlantic telephone call was still a matter of excitement, I was all the more surprised when Eisenman called to inform me of the IAUS Streets Project and ask me to be its co-director starting in September 1970. Taking a leave from MIT, I moved to New York and took up the project with my new colleague William Ellis. The study was to result in a book and, in the later stages, also the design for a demonstration project of housing that generated a positive

use disparities . . . Such buildings are often said to be ‘formalistic,’ meaning something like ‘self-consciously and arbitrarily formed.’ That is true, but such references also oversimplify the problem. The weakness of ‘formalistic’ buildings is not that they have been consciously formed, but

rather that the formal conception is in some way inadequate . . . usually in that it is incapable of adjustment to the complexities of the problem. . . . it is not problematic that the original form may have been arbitrary. It is, rather, unfortunate that the mutual adjustment of form and use did not, or could

not, continue to a satisfactory conclusion. . . . “[Another] common source of form-use disparities: . . . Modern architects often willingly prostrated themselves before the historically determined fictive deity ‘The Spirit of the Time.’ The compulsion to make this spirit manifest . . . led to the endorsement of

such motifs as simple total shapes, flat roofs, so-called modern materials . . . , or the repetition of identical elements at regular intervals. The experience of modernism teaches that these motifs quickly became ends in themselves, masters rather than servants. The motifs selected for their presumed



street environment (that came to be for Binghamton, New York; not executed). Our team was made up of architects, sociologists, political scientists, and historians. An early product of Eisenman with the “streets team” and others was a special double-issue of *Casabella* exhibiting the new Institute to the European architectural community.<sup>131</sup>

While HUD encouraged studies that would result in a handbook on streets, a reference work that might establish standards, the IAUS team approached the issues socially and culturally. Our studies were inter-disciplinary and across cultures. The edited work of the original team came together slowly; as the contractual period ended, Anthony Vidler, who had become the lead historian at the Princeton School of Architecture in 1965, agreed to contribute a key essay to the book that appeared from MIT Press as *On Streets*.<sup>132</sup>

### CASE 8: “Pictorial and Literal Space” and “Five Architects”—1971

During the time of the streets project, Eisenman instigated a CASE/New York meeting at the Museum of Modern Art on May 21-22, 1971. The topic was “Pictorial and Literal Space: Architecture and Painting,” reflecting the renowned article on literal and phenomenal space by Rowe and Slutzky,<sup>133</sup> but now moving on with other voices in architecture and art. The program speaks for itself.<sup>134</sup>

#### Invited attendees:

New York CASE as in the letterhead.

Anderson and surely others, but no list is available to me.<sup>135</sup>

It was this CASE-New York meeting, held at the invitation of the Department of Architecture and Design of the Museum of Modern Art, that generated special attention to Eisenman, Graves, Meier, and now Hejduk and Gwathmey, leading to the effective polemic of the book *Five Architects*. Arthur Drexler’s wrote the preface to the book.<sup>136</sup> Frampton contributed a “Criticism,” and Rowe’s “Introduction” may have been more than desired.

It would be reaching beyond the scope of this paper to mention the “Grays” reaction to *Five Architects*, were it not that members of CASE are found there too.<sup>137</sup> A polemical

appropriateness to the time become coercive of actual, even distinctively new, conditions.”

**129** Program for “CASE/ Boston Seminar terminating the exhibition ‘Form and Use in Architecture,’” Hayden Gallery, MIT, 9-11 March 1969. The main heading on the sheet is “MASSACHUSETTS

INSTITUTE OF TECHNOLOGY — Department of Architecture” (1 page). Mimeo, SAfiles.

The reel-to-reel tape in my possession is surprisingly incomplete, but does have the presentations of Charney, Kleinsasser and Gilland.

**130** Known CASE attendees: Anderson, Graves, Lyndon, Millon [?], Vreeland. Confirmed

non-attendance: Vallhonrat (Telegram to Anderson, March 9, 1969, SAfiles).

**131** Special number on the Institute for Architecture and Urban Studies, “The City as an Artifact,” *Casabella* (Milan), no. 359-360 (December 1971), in English and Italian.

**132** Stanford Anderson, ed., *On Streets* (Cambridge, MA:

Program, CASE 8, May 21/22, 1971.

# CASE 8

CONFERENCE OF ARCHITECTS FOR THE STUDY OF THE ENVIRONMENT

PROGRAM CASE 8

MAY 21/22 1971

THE MUSEUM OF MODERN ART  
TRUSTEES ROOM

## NEW YORK CASE

eardley  
eisenman  
frampton  
graves  
hejduk  
meier  
slutzky

### PICTORIAL AND LITERAL SPACE: ARCHITECTURE AND PAINTING

#### FRIDAY, MAY 21: PICTORIAL AND LITERAL SPACE: ARCHITECTURE

4.00 p.m. Presentation and Criticism

Architects:

Peter D. Eisenman  
William Ellis  
Michael Graves  
Charles Gwathmey  
John Hejduk  
Richard Meier

Critics:

Emilio Ambasz  
George Baird  
Allen Greenberg  
Ludwig Glaeser  
Lee Hodgden  
William LaRiche  
Susana Torre  
Anthony Vidler

7.00 p.m. Cocktails and Dinner

9.00 p.m. Discussion

#### SATURDAY, MAY 22: PICTORIAL AND LITERAL SPACE: PAINTING

10.00 a.m. Presentation and Discussion

Painters:

Robert Slutzky  
Frank Stella

Critics:

Rosalind Krauss  
Sheldon Nodelman

1.00 p.m. Business Meeting

group of papers termed “Five on Five” appeared in *Architectural Forum* in 1973, with essays by Alan Greenberg, Aldo Giurgola, Charles Moore, Robertson, and Robert Stern. It is completely plausible, as Graves has claimed, that he (and no doubt Eisenman) stimulated the *Forum* critique.<sup>138</sup> In 1974, Vreeland, chair at UCLA, set off the “non-color code” when he organized an event, “The Whites and the Grays,” with the latter represented by Robertson and Vreeland’s UCLA colleagues Charles Moore and Weinstein.<sup>139</sup> Activities of these kinds are evidence of the diversity of interests that were recognized early in the existence of CASE and inhibited an on-going collective effort.

### Conference on Architectural Education, IAUS/MoMA—1971

Sponsored by the Museum of Modern Art and The Architectural League, Eisenman organized in the name of IAUS a Conference on Architectural Education on November 12–13, 1971. CASE was no longer invoked, even as CASE/New York. A morning and an evening session each featured those presenting a position with response by two critics.<sup>140</sup> The newly named Dean of the MIT School of Architecture and Planning, William L. Porter, attended.

### Oppositions—1973–1984

In 1973, the Institute for Architecture and Urban Studies launched the journal *Oppositions: A Journal for Ideas and Criticism in Architecture*, with Eisenman, Frampton and Mario Gandelsonas as editors and MIT Press as the publisher. Authors of the first issue were Rowe, Eisenman, Frampton, Vidler, and Diana Agrest and Gandelsonas. Former members of CASE continued to be published in *Oppositions*, but I would agree with Nadia Watson that the journal was directed to a development of the architectural discipline broadened both by the diverse positions of its editors and a much wider range of authors.<sup>141</sup> *Oppositions* held the central place in architectural discourse in America throughout its run, extending to what Joan Ockman termed “the ‘inauthentic’” no. 26 in Spring 1984. *Oppositions* cannot be studied here; fortunately it has been described, criticized, documented, and will continue to attract attention.<sup>142</sup>

The MIT Press, 1978); also in Spanish as *Calles: Problemas de estructura y diseño* (Barcelona: Gustavo Gili, 1981), and Italian as *Strade* (Bari: Dedalo, 1982). Vidler’s essay is now the title essay of his *The Scenes of the Street and Other Essays* (New York: Monacelli Press, 2011)  
**133** Colin Rowe and Robert

Slutzky, “Transparency: Literal and Phenomenal” [1963], in Rowe, *The Mathematics of the Ideal Villa and Other Essays* (Cambridge, MA: The MIT Press, 1976), 159–183.  
**134** New York CASE, CASE 8, Program: “Pictorial and Literal Space: Architecture and Painting,” May 21–22, 1971, Museum of Modern

Art (1 page). I don’t know which events may have been reckoned as CASE 6 and 7. Xc, SAfiles.  
**135** Eisenman to Anderson at IAUS, invitation to attend CASE 8, specifying limited numbers, April 29, 1971, with accompanying program (see preceding note) (1 page). Xc letter, with original signature,

[Schedule for IAUS Conference on Architectural Education, November 12, 2971.](#)

## The Institute for Architecture and Urban Studies

Eight West Fortieth Street, New York, New York 10018. Telephone 212 947-0765

### SCHEDULE

A CONFERENCE ON ARCHITECTURAL EDUCATION TO BE HELD IN THE AUDITORIUM OF THE MUSEUM OF MODERN ART, 11 WEST 53RD STREET, NEW YORK CITY, ON FRIDAY AND SATURDAY, NOVEMBER 12 AND 13, 1971.

#### Friday 12th November, 1971

9.30 a.m. Registration

10.00 a.m. Welcoming remark: Arthur Drexler, Director of the Department of Architecture and Design, The Museum of Modern Art.

Introduction: Arthur Rosenblatt: President of The Architectural League

Conference Structure: Peter Eisenman, Director of The Institute for Architecture and Urban Studies

<u>Session One:</u>	Moderator:	Stanford Anderson
	Critics:	Lionel March Joseph Rykwert
	Panelists:	Emilio Ambasz <i>No</i> Jonathan Barnett <i>CCNY</i> Peter Eisenman <i>(Cooper)</i> Robert Gutman <i>8 (Princeton)</i> Denise Scott Brown Matthias Ungers <i>(Cornell)</i>

12.00 noon Luncheon for panelists and participants of the conference, at the Institute for Architecture and Urban Studies.

8.00 p.m.	<u>Session Two:</u>	Moderator:	Robert Gutman <i>(Princeton)</i>
		Critics:	George Baird <i>(Princeton)</i> Martin Pawley
		Panelists:	Stanford Anderson <i>(MIT)</i> Kenneth Frampton <i>(Princeton)</i> Herbert Gans <i>(Columbia)</i> Colin Rowe <i>(Cornell)</i> Anthony Vidler <i>(Princeton)</i>

#### Saturday 13th November, 1971

9.00 a.m. Session Three: Moderator: Jonathan Barnett

Program to be determined by panelists and participants of the conference. Program to be announced Friday evening at Session Two.

### MIT Architecture—mid-1960s-1970s

Considering MIT's Department of Architecture again, now in the mid-60s, Maurice Smith was still the guru of the architectural design program. New issues were intruding, however. Recall Bob Goodman's appointment in 1966; his political commitments found centrality in the social and academic turmoil that deeply engaged faculty and students of the department in the ensuing years. By 1972 Goodman had not been continued; while urban political conditions were still intense, that agenda waned in the department as it did in society at large.

1966 was also the moment of a quite different initiative. Lawrence Anderson promoted a freshly minted MIT MArch graduate to the faculty, Nicholas Negroponte.<sup>143</sup> Negroponte excelled as a student, also with a special capacity in graphics. His initial appointment was to teach drawing and graphics, but within a year he created the Architecture Machine Group, conducting research in human-computer interactions. An extraordinary entrepreneur, he succeeded in pursuing his own teaching and research agenda, culminating in the creation, in association with Jerome Wiesner, of the Media Lab in 1985. By the early 1990s the Media Lab reached a size and an independent agenda that resulted in its independence from the Department, though still within the School of Architecture and Planning (in the early Wiesner/Negroponte years, the "within" was nominal). The success of Negroponte's enterprise being increasingly independent, the architectural design program entered the 1990s relatively unmarked, with only an elementary grasp on computation.

In the HTC component of the department, as noted, Hank Millon, with the active and crucial collaboration of Wayne Andersen, Rosalind Krauss, Judith Wechsler and Stanford Anderson, led the multi-year effort to win a Ph.D. program for HTC. Ros resigned from MIT for a position in Art History at Princeton already in 1972. The original HTC PhD proposal dates from December 1972, with yet years of review to come. In the spring of 1975, Hank was on sabbatical leave when we submitted the final HTC PhD Proposal. Werner Oechslin and Manfredo Tafuri were visitors in place of Hank. There followed an additional three years of leave while Hank served as Director of the American Academy in Rome. I had the opportunity to present our final HTC PhD Proposal at a meeting of the MIT Committee on Graduate School Policy in February 1975. HTC had strong support over the years from Deans Lawrence

SAfiles.

**136** See fn. 120.

**137** Nadia Watson, "The Whites vs the Grays: Re-examining the 1970s avant-garde," *Fabrications* 15, no. 1 (July 2005): 55-69; emphasizes the relations of these two not closely defined groups and their participation in a general advocacy of

an intellectually engaged architectural field. Watson is wholly wrong when she asserts (p. 60): "Stern supported the early CASE meetings of the 1960s." Stern was still a Yale architectural student at the time of the Princeton meetings leading to CASE and was not involved subsequently. At that time

I remembered him as the undergraduate who reshelved books in Columbia's art history library in 1960.

**138** Michael Graves, "The Pleasures of Architecture Conference' [Sydney, RAIA] 1980: The Interviews," *Transition* 1, no. 4 (1980), 7.

**139** Available online at [http://www.arts.ucla.edu/magazine/2006s/architecture\\_01.html](http://www.arts.ucla.edu/magazine/2006s/architecture_01.html);

accessed June 15, 2010.

**140** The Saturday session was to be discussion stimulated by the event. The program and copies of all the papers, in mimeograph, SA files, plus other original documents. My paper was titled "The Ineffectiveness of



Anderson and William Porter and from Heads of Department Donlyn Lyndon and the newly appointed John Habraken. The CGSP voted that the Proposal be sent to the full faculty for ratification and the process was completed that spring. In the fall of 1974, Hong-Bin Kang of South Korea, a recent MArch II graduate from Harvard, took the risk to enroll in graduate studies in HTC in the hope that the PhD degree would be realized. Kang was studying under me, so as the program was authorized I already had a student in progress.

As our PhD program began formally in the fall of 1975, Ros was gone and Hank was on leave. The senior positions in history of art and architecture, respectively, were Wayne Andersen and Stanford Anderson. Judith Wechsler (associate professor) and Whitney Chadwick (assistant) were the others in art history. Günther Nitschke visited one term each year, teaching Japanese architecture. Dolores Hayden and Donald Preziosi were on three-year appointments in anticipation of Millon's return in 1978. Renaissance historian David Friedman was appointed in 1978. After Hank's appointment in 1980 as the first Dean of the Center for Advanced Visual Studies at the National Gallery in Washington, he continued to teach one seminar each year until 2000.

Given a certain privilege of history of architecture within a Department of Architecture, Wayne suggested that I serve as the director of the HTC program, a charge that I held until 1991 when I became Head of the Department of Architecture. The excellent and devoted teaching of the HTC faculty was supported by equally committed visitors — in the early years, Giorgio Ciucci, Mardges Bacon, Sam Bass Warner, Nan Arghyros, Hong-Bin Kang, Lawrence Speck, Werner Oechslin, Mark Roskill, and Martin Steinmann. Over the years we also drew strength from good relations and cooperation with Harvard and other Boston-area institutions.

The honor of the first PhD program for architectural history within a professional school of architecture is closely shared by MIT and Princeton. MIT was unique, and remains so, in our incorporation of history of art. Princeton's program was somewhat smaller but better funded. We were competitors but friendly, engaged ones as Anthony Vidler, with his shared IAUS ties, headed the Princeton program. It was years before Columbia, Harvard, and finally Yale emulated the MIT and Princeton programs. The absence of

Architectural Education (27pp + 2pp notes)."

**141** Watson, "The Whites vs the Grays."

**142** Respectively, by Joan Ockman, "Resurrecting the Avant-Garde: The History and Program of Oppositions," in *Architectureproduction*, ed. Beatriz Colomina (New York: Princeton Architectural Press,

1988), 180-199; Vincent P. Pecora, "Towers of Babel," in *Out of Site: A Social Criticism of Architecture*, ed. Diane Ghirardo (Seattle: Bay Press, 1991), 46-76;

and K. Michael Hays, ed., *Oppositions Reader* (New York: Princeton Architectural Press, 1998). See also Mitchell Schwarzer, "History

and Theory in Periodicals: Assembling *Oppositions*," *Journal of the Society of Architectural Historians* 58, no. 3 (September 1999): 342-349.

**143** Nicholas Negroponte (b. 1943, New York City); MArch, MIT 1966; MIT faculty 1966-present. I presented and commented on the work of Negroponte's Architecture

Machine Group in Royston Landau, guest editor, *Architectural Design* (London), XXXIX, 9 (September 1969), 509-514. In 1976, I tended his MIT tenure case.



such programs at those prominent institutions facilitated that our East Coast colleagues could affirm the excellence of the MIT program. The same colleagues had architectural design commitments quite different from those of MIT Architecture, and thus assumed the attitude that the MIT HTC PhD program was the strength of the department. Right or wrong, such opinion, both genuinely positive and comparatively so, assisted us in attracting students and visitors. It should not go unnoticed that HTC also offered a closely related, yet differently oriented two-year masters program that has been of mutual benefit to those students and the institution.

### Assessing CASE

Since 1984, my friend the artist Batuz continuously nurtures the association of artists, poets, academics, and politicians that he created, the Société Imaginaire.<sup>144</sup> It waxes and wanes, but his energy and devotion are constants. One member of the Société fondly termed it an association of “gleichgesinnte Andersdenkende”—a gathering of people of diverse persuasions sharing the same sensibility (“like-minded contrarians,” perhaps). Within a smaller, though still broad scope, that expression might also describe the first years of CASE.

Yet as early as January 1968, Eisenman viewed CASE as one of his “mistakes”: “[While] a talking group like CASE [is] a pleasant social amenity . . . For a long time I have considered CASE a rather ugly child, ill-formed and without direction.”<sup>145</sup> In December 1965, Frampton had already articulated what must have been clear to everyone in CASE: concerted efforts are frustrated as “everyone is so busy, and secondly an area of true agreement from which it is possible to work proves very hard to establish.”<sup>146</sup> There was no Batuz to devote himself, selflessly, to the continuation of the group—and not evident that such an effort would have succeeded. Rather, a semblance of continuity appears in the creation of an Institute with an identified leader: IAUS and Eisenman.

Ken’s formulation points to the strategic fault of CASE. The rehearsal of my files allows a summary of the tactical steps of the group. In 1964-65 Eisenman devised the game and with Princeton’s support chose the team and began play. In 1965-66 Anderson and MIT took the baton and attempted an academic and, then with the New York group, a political

<sup>144</sup> Available online at <http://www.batuz.com/si.html>, accessed June 20, 2010.

<sup>145</sup> Eisenman to Vreeland, January 9, 1968; quoted in Allais, “The Real and the Theoretical, 1968,” 33 and fn. 58. See fn. 124.

<sup>146</sup> Frampton to Anderson, December 20, 1965; see fn. 48. See also Robertson at fn. 17.



intent—a melding of these intents appearing in Anderson’s “Possible Futures” conference of October 1966. Though the New York group was broadly supported in their avowed interest to carry the political orientation further, with Columbia as a base, the baton was dropped. Early 1966 also brought the interest of MIT Press in a publication program, but with marked differences among the protagonists, the project collapsed. Yet 1966 into 1967 can also be seen as the most active period of CASE, first under the flag of MoMA-New City and then with Lyndon’s initiative resulting in the Oregon Teach-In. This was also the time in which Eisenman founded IAUS.

With the failure of the Graham Foundation’s initial interest in CASE Teach-Ins, that promising 1967 program was not repeated. Lack of funding in general, IAUS as the necessary focus of Eisenman’s energies, and diverse orientations of members resulted in two regional variants of CASE. My MIT “Form and Use Exhibition” and the related CASE/Boston meeting of early 1968 were only divisive for the larger group. These were the months, stretching into years, of intense “1968” activities, especially notable at Columbia but also strong at MIT—events that absorbed both time and psyche.<sup>147</sup> CASE/New York with its most notable event being CASE 8 “Pictorial and Literal,” yielded the “Five Architects” and still more reason for individual rather than collective activity.

In the early 1960s, the East Coast schools of architecture appointed promising but as yet unproven faculty members that Eisenman drew together. No doubt such appointments are a constant in these noted universities, but this was a propitious moment to imagine and perhaps even affect desirable change. Each of these young architects established a record—diverse records—of some note. Those accomplishments are owing to individual strengths and particular opportunities. But is it implausible to recognize that a few years of association in CASE, through the mid- to late-’60s made some contribution? Frampton would have thrived in London, no doubt, but it was CASE that brought him to America, to a first tenuous appointment at Princeton, and then to his prominent New York-based career. It was CASE that gave Eisenman a ready instrument to induce Arthur Drexler to trust him with the organization of the “New City” exhibition. On the word of the protagonists, that exhibition was influential in the founding of IAUS. Eisenman’s dominant interest in forming

**147** Self-imposed extra teaching and my activities as described here kept me from work on my dissertation. Despite the simultaneous development of the “Form and Use” exhibition, my attentions did turn to the dissertation in late 1967 and early 1968. The long-planned final defense at Columbia

was in May, when the entire campus was closed due to student occupation of buildings, notably Architecture’s Avery Hall. My defense was held in the home of one of my advisors, George Collins. Following the tradition of the candidate being sent out of the room while the professors and

external reviewers deliberated, I was sent to the bedroom, where I received word of my success while sitting on the conjugal bed with Mrs. Collins (Christiane Craseman Collins, herself a scholar of modern architecture and planning).



CASE, the ambition that CASE Magazine be a critical voice in architectural culture, for which he recruited Frampton, was realized in *Oppositions*, with Eisenman and Frampton as two of the three editors. CASE served as a vehicle for the symposium on "Pictorial and Literal Space" that resulted in New York's "Five Architects" and a new thrust in their careers. When at MIT I received a new PhD program to direct, and was shortly the only senior professor in the program, my recent work at IAUS and my on-going association with IAUS and colleagues such as Eisenman and Vidler assisted in building the program.<sup>148</sup> People giving shape to history of architecture programs have been Anderson at MIT; Vidler at Princeton and later at UCLA; Frampton at Columbia; and Michael Hays, a graduate of the MIT program and associated with Eisenman, at Harvard.

Am I then revealing the existence of an elite cabal? No, it was the diversity of capacities, positions and opportunities that first killed CASE and then broadcast these energies both geographically and in different fields. In education alone, principal administrative positions went to Millon at the American Academy in Rome and then the Center for Advanced Study of the Visual Arts at the National Gallery in Washington; Vallhonrat at Penn; Lyndon at MIT and then Berkeley; Vreeland at New Mexico and then UCLA; Eardley at Kentucky and then Toronto; Weinstein later at UCLA; Anderson at MIT; Vidler at Cooper Union; Eisenman in one aspect of IAUS. In architectural design, diverse accomplishments are the rule: the work of Meier, McKinnell, Eisenman, Graves, Lyndon, Kliment and Halsband, Robertson, Vreeland, and Newman may be readily distinguished, to say the least.

I am returned to what must dominantly be seen as the particular accomplishments of these individuals, but they also, at early stages of their careers, engaged in a few years of shared concerns for a fuller and more critical understanding of architecture and its environment that they carried into diverse realms.

**148** The constancy of those relations is evidenced in the 1979 IAUS brochure: my continuing position as an IAUS Fellow; attention to my edited book *On Streets*; work by my MIT Independent Activity Period students in Paris appearing among few illustrations of work; MIT Press effectively the publisher of IAUS; MIT and myself as sponsors of *Oppositions*. See *IAUS: The Institute for Architecture and Urban Studies* (New York: IAUS, 1979).



“Form and Use in Architecture” Workshop led by  
Stanford Anderson in MIT’s Hayden Gallery, 1968-69.

