

11 INSTITUTIONALIZING POSTMODERNISM: RECONCEIVING THE JOURNAL AND THE EXHIBITION AT THE INSTITUTE FOR ARCHITECTURE AND URBAN STUDIES IN 1976

KIM FÖRSTER

Making its mark as the international centre for debate, the New York-based Institute for Architecture and Urban Studies (IAUS) (founded in 1967 and closed in 1985), which liked to see itself along the lines of avant-garde schools of architecture such as the Architectural Association in London or Cooper Union in New York, throughout its short-lived career of eighteen years thought of itself as one of the last refuges of modernist architecture. It did so with an overarching sense of mission, not only aesthetically but at times also socially, as exemplified by the urban research and design projects of its early years. Yet the IAUS underwent a rapid evolution, eventually contributing to the institutionalization of postmodernism in North America and abroad. With a strong focus on influencing (and eventually commodifying) education and culture, the IAUS, if considered in the expanded field of cultural production, serves as a case to verify the belief in architecture and authorship as mediated through modern formats of expression, the avant-garde journal and exhibition. Drawing from cultural and discursive analysis, collective biography and institutional critique, I argue that

the Institute's fellows, when seen as cultural producers – e.g. journal editors and exhibition curators – were able to produce new values and meanings, as they as a group were able to create new social and institutional networks as symbolic and economic systems.¹

In architecture history, the story of the IAUS as an incubator for architecture theory has been repeatedly reiterated, as it has been primarily remembered for its publications, notably the journal *Oppositions*, and *Oppositions Books*.² However, the founding narratives of the Institute, especially its organizational set-up, might have explained the rise of postmodernism as new cultural logic in New York's highly networked architecture circles; from the very outset, it had already established a strong affiliation with the Museum of Modern Art. In a short time the IAUS, as a new kind of extra-academic organization, thrived under the direction of the young Peter Eisenman, to draw upon different networks of people and institutions, their labour and knowledge. Officially charted as an educational facility that held status as a non-profit association from its very beginning, the IAUS at the start offered graduate and postgraduate students practical experience as they were given the chance to work on real projects. In this endeavour to revalorize the discipline, Eisenman closely collaborated with Cornell University's school of architecture and others. With funds from the Graham Foundation, he succeeded in forming a group of peers around him, at one point including Emilio Ambasz, Kenneth Frampton, Joseph Rykwert, Anthony Vidler, Stanford Anderson, Mario Gandelsonas and Diana Agrest. This development led to the acquisition of major urban planning and design projects on behalf of public authorities, e.g. the lucrative Streets project for the US Department for Housing and Urban Development, which financed its representative premises. This first phase of publicly funded projects ended in 1973, shortly after the IAUS had been commissioned by the New York State Urban Development Corporation to realize a new housing prototype that Frampton had designed, which was communicated to the general public in an extraordinary exhibition on low-rise alternatives at the MoMA.³

Evidently, in the mid-1970s, the IAUS increasingly invested in cultural production. The Institute's fellows, acting as guest-editors for single magazine issues, as coordinators of conferences or travelling exhibitions, and through their lectures series, engaged in the renewed debate on architecture's autonomy. In their personal research, next to the Institute's common projects, they drew upon theories borrowed from postmodern philosophy and literary studies, linguistics and semiotics.⁴ Acknowledging the disciplinary function and historical relevance of architecture books and avant-garde journals the Institute's direction began to invest in publications and other media. *Oppositions*, launched in 1973 and envisioned as 'a journal of criticism and ideas', soon became the flagship of the Institute, allowing the intellectually ambitious fellows and hand-selected external authors to make a name for themselves as a new generation of historians, theorists and critics, in the end distancing themselves from traditional modes of the

profession. Individual contributions promoted architecture as a work of art, while others even now called for sociopolitical relevance. They returned to the modern masters and their heroic masterpieces, considering them as either predecessors or role models, ruminating and remixing their ideas and methods.⁵ Thereafter, and due to available cultural funding for the arts and humanities, the IAUS became both the originator and venue of discursive events, in multiple ways mediating postmodernism, less artistic style than cultural phenomenon in architecture.⁶

Towards a sociology of architecture as cultural production

When, in 1973, the new US government under President Richard Nixon issued a moratorium on federal subsidy programmes for public housing, the IAUS's work changed drastically as a result of this conservative backlash in American politics and society. Given the new political and socio-economic conditions and constraints of New York's financial and fiscal crisis that followed, and bereft of a possibility to actually build, the IAUS needed to reinvent and reposition itself to even survive. The creativity of the Institute's fellows and the flexibility of its organizational structure were key in succeeding: first as an alternative architecture school, then as an event and exhibition space popular with the local architecture and art scene and supported by professionals, and finally as a internal publishing house. While architects in New York found themselves in a precarious situation, the Institute, because of the manifold activities of its fellows stressing immaterial over material labour, acted as a powerful agent for a particular kind of postmodernism. It mediated grand narratives for writing the history of architectural modernism, while putting forward new postmodern theory.

In addition to the French school of institutional critique, I will mainly refer here to contemporary social theories of society and culture, to gain insights into the processes of position-taking by journals and exhibitions, and, above all, degrees of institutionalization.⁷ In particular, I rely on Pierre Bourdieu, applying the analysis and terminology that he developed with regard to the sociology of art and literature in terms of networks of cultural production and the market of symbolic goods, valorizing the individual producer and his or her work.⁸ The notion of 'immaterial labour' as developed in the context of the Italian 'Operaismo' to some degree is insightful here, too, as the fellows produced new symbols, affects and relations among them and with externals.⁹ Although it successfully defied institutionalization, i.e. to turn into a 'real' institution, a reading of the IAUS as a constituent part of the reforming educational system and developing publishing landscape in North America shows that it operated, in Bourdieu's words, as an 'agent of production and diffusion,' a self-appointed institution of consecration

and legitimization, comparable to established authorities such as the ‘academies’ and the ‘museums’, and traditionally the ‘reviews’ and ‘galleries’. A closer look at two of the Institute’s cultural productions of 1976, the publishing of its journal and the organization of a group show in the style of Paris’s *salon des refusés*, provides insights into how Eisenman interpreted his role as ‘publisher’ and architectural ‘impresario’ highlighting the change happening at and through the Institute.¹⁰

The IAUS, in an era when cultural logic took hold, made use of both the journal and the exhibition as instruments for distinction and difference; yet, as they linked these classical sub-fields of restricted production to the diversifying publishing and art markets, both media can also be revisited and re-read as elements of a globalizing and successively economized architecture culture. In what follows, I will focus on two formats developed at the IAUS in the academic year 1976–7, which found a place in architecture history and might best be explained by developments in the market for scholarly publications and by transformations in the landscape of museums and galleries: first, *Oppositions*, which in 1976, since it was taken up by MIT Press as professional publisher, became academically legitimized; second, the group show *Idea as Model* which went on display at the end of 1976 and was originally conceived as an exhibition of conceptual, or – to put it another way – neo-avant-garde architecture.¹¹ Subsequently, at the IAUS and in the field of architecture in general, both the journal and the exhibition took on a new meaning and significance in terms of how architecture, knowledge and power relate.

Publishing: Ideas or criticism

Oppositions, as stated by its founding editors Peter Eisenman, Kenneth Frampton and Mario Gandelsonas in the early editorials, was branded by unique discursive constructions. With its striking retro-modern graphic design, the journal proceeded to become the Institute’s major and long-term contribution to architecture history.¹² Yet, the assertion of *Oppositions* as medium for the production, reproduction and dissemination of architecture knowledge was made possible by the contract between the IAUS and MIT Press. After some negotiations, both partners signed an agreement in April 1976 from which they both benefited.

Taking account of the group of subscribers, students, institutions and architects that the IAUS brought into the contract, the deal with MIT Press ensured professional production, advertisements and worldwide distribution for their journal. Moreover, the IAUS was able to build upon an excellent international reputation as the theoretical and historiographical texts, published in the journal, were now consecrated by an academic publisher. Roger Conover, on the other hand, who had just started as Head of the Architecture Division at MIT Press in 1976, gained – through the IAUS – instant access to potential authors in New York’s self-reflecting architectural circles. What is more, the formation of the

contract entailed more professional editorial work managed by Julia Bloomfield, and copy-editing with the addition of Joan Ockman. To meet the contractual agreements of four issues per year, the original editorial team, with Eisenman, Frampton and Gandelonas somehow engaged otherwise, was supplemented by Anthony Vidler, who worked on an issue on Parisian urbanism. Other textual work, e.g. translations and proofreading, however, was mainly accomplished by students, interns and graduates of the IAUS, as there was still hardly any budget.

An initial step towards professionalizing the journal was *Oppositions* 5 (Figure 11.1), with an increased print run of 3,000 and price of \$6.¹³ The ‘Italian

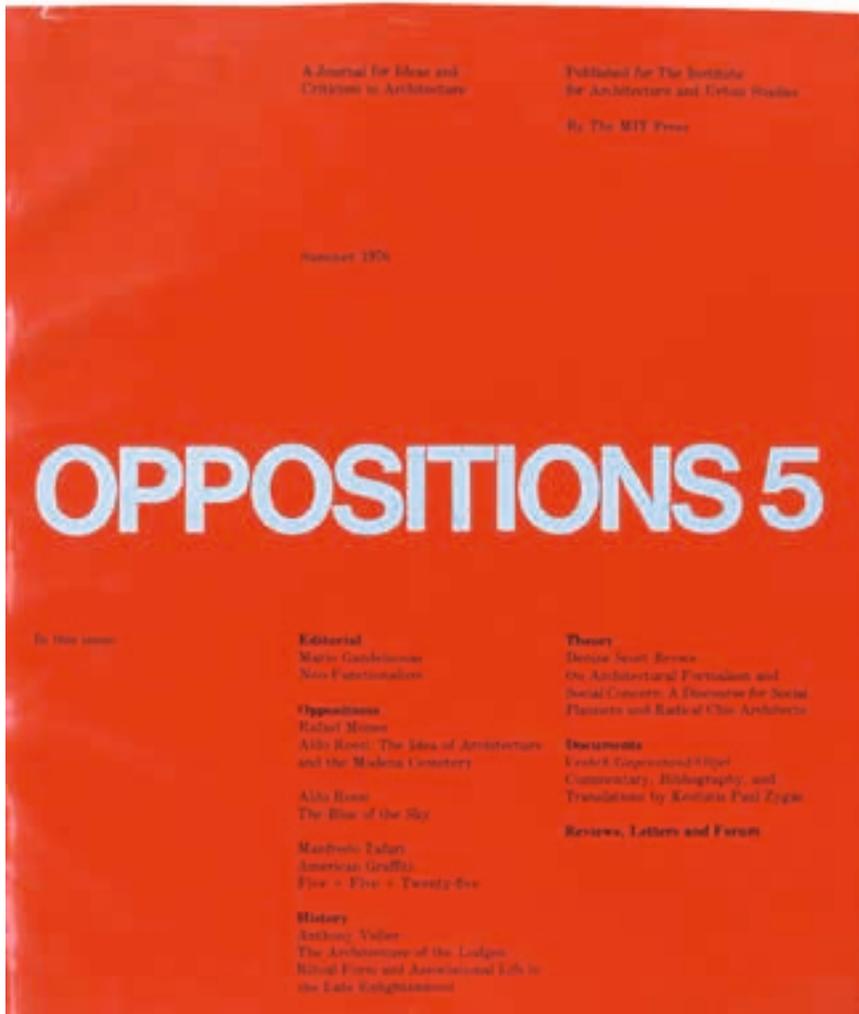


FIGURE 11.1 Cover of *Oppositions* 5, the ‘Italian Issue’, published in October 1976 by MIT Press. Source: private library.

Issue', as the editors branded it, hit the market in October 1976 and served as evidence of their interests and ambitions to internationalize American architecture culture and to intellectualize it. This first publication with MIT Press clearly underlined the new claim for future issues: to push not only the North American debate, but also engage in a transatlantic dialogue, with contributions primarily by Spanish and Italian authors.¹⁴ Already in the 'Oppositions' section, the issue included outstanding contributions:¹⁵ first, a pioneering review by Rafael Moneo on Aldo Rossi's San Cataldo Cemetery in Modena, Italy, which was formative and representative of the postmodern condition as the postmodern sensibility, valorized by architectural drawings and exclusively printed on a black glossy paper; and second, a recent criticism by Manfredo Tafuri of projects of each of the 'New York Five', with which the Marxist historian and critic took up his linguistic-semiotic reading of postmodern language games in European and American architecture, introduced by a heroic collage of the protagonists, as a farewell to the 'Whites'.¹⁶ With hindsight, *Oppositions*, then committed to the pressures of a regular production and meeting the sales figures, was a truly postmodern publication. Anything but a small magazine, yet precarious in terms of production and employment, the journal turned out to be epoch-making and should be read within a complex economy of attention. The fifth issue already attested to two editorial and textual strategies that became characteristic of the journalistic and editorial practice at the IAUS: Eisenman as editor jumped on trends already established abroad, e.g. embracing the work of Rossi, who was not well known in America by then, but whose fictional drawings of the analogous city were exhibited twice at the IAUS, after 1976 again in 1979, coining the architect's reception abroad;¹⁷ and yet *Oppositions* incorporated critical, quite crucial voices in contemporary debate, e.g. the essays of Tafuri, who became the author most frequently published in the journal.¹⁸

When the release of *Oppositions 5* was celebrated at the Institute in October 1976, this testified to a profound change in the institutional self-conception and identity. The 'Forum', as the journal's invitation-only release party, designed as a scholarly panel discussion, was misleadingly called, was once again dedicated to Aldo Rossi, kicking off a genuine media-hype, and the Italian architect subsequently became a regular at the IAUS. A documentation and review of the event was published in the next issue, mixing in-house criticism with glamorous photographs of the cocktail party that followed the discussion. Thus, with the MIT deal, both the publications and events at the IAUS started to serve a more and more diversified public, and highlighted the IAUS's image as meeting point of the international architecture intelligentsia. Once again, the Institute as educational and cultural space took advantage from the fact that all of its activities were connected to one another, and often understood as the commitment to architecture as a discipline. Cross-financed by its recently introduced educational programmes (Undergraduate

Program, Internship Program, Program in Preservation and Adaptive Re-Use, and High-School Program), the IAUS organized public programmes (as well as release parties and panel discussions also lectures, workshops, screenings, exhibitions, openings, conferences, receptions, etc.) and submitted to the cultural imperative of what Bourdieu had theorized as ‘the market of a symbolic economy’, based on a competitive logic.¹⁹ While the Institute and its fellows nearly monopolized the discussion in New York and beyond with a new kind of contemporary intellectual and artistic practice, *Oppositions* became the medium for international dissemination, building up reputation, prominence and fame for single editors and authors.

A significant feature of this transition from modernism to postmodernism in architecture culture – in discursive, institutional, economic and political terms – has been the operationalization of architecture history and theory re-evaluating the role of the discipline and profession in relation to society. In North America, somewhat differently than in Europe, this shift was rhetorically underlined by the assertion of an ‘autonomy’ and ‘criticality’ of architecture, demonstrated impressively in the editorials published in *Oppositions* 4–7. Written individually, these texts are to be read as personal manifestos: Frampton’s ‘On Heidegger’ followed by Gandelsona’s ‘Neo-Functionalism’, Eisenman’s ‘Post-Functionalism’ and, finally, Vidler’s ‘A Third Typology’.²⁰ All of them were powerfully eloquent polemics, which resorted to very different kinds of reflections whether they were based on the approaches of the Frankfurt School or French Theory, German philosophy or CIAM ideology, structuralism or post-structuralism, meditating about the underlying conditions and meanings, histories and theories, concepts and methods, built projects and textual references of contemporary practice. Together, these editorials, written in accordance with the dichotomous principle of juxtaposition and of internal competition among the editors, represented the IAUS’s voice. However, they formed a self-sufficient, even self-serving discussion round. As the editors had almost all gained a foothold in the academy, they utilized the pages of *Oppositions* to display their sophistication, and present themselves as architectural equivalents of the 1970s generation of New York intellectuals.²¹ The individual editorials, then, in terms of linguistic interference and theoretical terminology, are only one example of how the IAUS attracted attention – its acronym increasingly used as a new brand – through the management of architecture knowledge, i.e. administering the handling and control of information. Although the editors had repeatedly stated to the contrary, the IAUS presented itself as a prime proponent of postmodernist thought and practice by introducing newly constructed criteria and conditions for the perception and appreciation of contemporary architecture and by suggesting poetic, at times reduced and misguided, readings of history and theory, that despite their stilted jargon and clumsy translations were appropriated and operationalized to eventually in the 1980s form the basis for iconic, sculptural projects.

Exhibiting: Models, rather than ideas

The second cultural product under examination is the exhibition *Idea as Model*, which was on display at the Institute from 16 December 1976 to 14 January 1977.²² According to the initial call for contributions, the event, more than others promoting the postmodernization and concurrent de-realization of architecture, aimed at emphasizing the intrinsic logic of architectural models vis-à-vis the representational mode of drawings, as the original idea was to publicly display models' conceptual pluralities and communicative qualities.²³ The IAUS's second group show, conceived by Peter Eisenman and organized by Andrew MacNair, contained design, working and execution models of varying qualities. Eisenman had invited his peers, i.e. the Institute's practising fellows, former members of the illustrious group Five Architects, and other New York architects to compare their conceptual strengths.²⁴ *Idea as Model* perfected strategies of cultural variety, applied at the Institute: since 1974, the lecture series simply titled 'Architecture' programmatically integrated history, theory and design and opened architecture up to the arts, while the new Director of Development, Frederieke Taylor, approached architectural offices as potential sponsors.

Turning former collaborative efforts rhetorically into competitive rivalry, *Idea as Model* was at least based on the shared belief that the architectural model, usually an instrument of design and communication, could be seen as a medium in its own right. However, due to the special exhibition format, primarily made by producers for producers, this obvious manifestation of the new generation of New York-based architects as a self-contained circle reproduced the dichotomy of bourgeois vs. avant-garde art. As a group production, *Idea as Model* ensured that all exhibiting architects came together in a seemingly objective contest for legitimacy. At this juncture, the IAUS, with the exhibition, responded to recent productions at the MoMA, which had previously held two crucial exhibitions: *Architectural Studies and Projects* (13 March to 15 May 1975), a small exhibition presented in the penthouse cafeteria of the MoMA,²⁵ and *The Architecture of the École des Beaux-Arts* (October 1975 to January 1976), curated by Arthur Drexler and presented in the main galleries.²⁶ The particularity of *Architectural Studies and Projects*, organized by Emilio Ambasz together with Barbara Jakobson for the Art Lending Service, a project of the Junior Council, was that it presented fifty brand-new architectural drawings which were acquired for the collection directly from the drafting table, more specifically utopian, dystopian, as well as sculptural projects (Eisenman was represented with a set of transformations of House VI, then under construction). A new aspect was that all drawings had immediately been transformed into commodities, as they were for sale.²⁷ *The Architecture of the École des Beaux-Arts*, an exhibition from which the IAUS explicitly distanced itself, became prominent since it united elements of high and low, bourgeois and mass culture, representing a major turning point in the policy of the museum that

until then in the New York scene was affectionately referred to as ‘The Modern’.²⁸ For this, the MoMA in cooperation with scholars from leading institutions presented original large-format drawings from the most influential art school in Paris, exhibiting the dominant ideas of nineteenth-century French academicism that once had influenced American architecture, and again stood in as reference projects for a postmodern neo-classical practice.

Against this twofold background – both the developments in the exhibition circuit and the art market – the claim for an artistic and intellectual autonomy, on which *Idea as Model* was based, needs to be redefined, or at least differentiated. The IAUS promoted the architectural model as a work of art, thus encouraging the merger of the field of architecture and the art world, accepting the two-faced reality of this special production: the idea that the model inevitably acquired the double status as symbolic object and cultural commodity. This prevailing of the cultural-as-commercial value of the model is evident from the poster design for *Idea as Model*, executed by Michael Graves and his students at Princeton University. (Figure 11.2) The hand-made 3D design of pastel colours and different materials, branded by the IAUS as it was mounted on their printed template, was immediately turned into a collector’s item produced in a limited edition. Still, even though the architectural models on display at the Institute were meant to confirm the absolute autonomy of architects, the exhibition, driven by peer pressure, clearly missed its goal of establishing criteria for a new kind of model-making.²⁹ Most contributions to *Idea as Model* were conceptually not convincing at all, and even Eisenman flunked, as he presented a colour-coded plexiglas model of House II, produced by some of his interns, that was done in retrospect.

The IAUS, in order to promote a certain reading of *Idea as Model* and to have a say in the afterlife of the group show and a lasting legacy in architecture and art history, ultimately published an exhibition catalogue. Originally scheduled for publication in 1977, the catalogue – an architecture book in its own right rather than accompanying documentation – took almost five years until it was finally published in 1981, not by MIT Press but by commercial publisher Rizzoli International. (Figure 11.3)³⁰ Next to Peter Eisenman’s introduction to the topic and an essay on the history of architectural models written by Christian Hubert, the catalogue reproduced photographs of twenty-two models stemming from the exhibition, and also of a set of new models that were commissioned from most of the architects who had participated. Still, within the period of five years between the exhibition and its publication, not only had the architecture world changed,³¹ a genuine market for architectural drawings and models had developed in New York, dominated by a few key figures, collectors, dealers, gallerists and producers, and exhibited in places such as Leo Castelli Gallery and Max Protetch Gallery.³² Without doubt, some of the Institute’s fellows not only anticipated this development but promoted it and profited from it. Eisenman, for instance, contributed a model of House X to the inaugural show at Max Protetch in 1978 and then the IAUS as

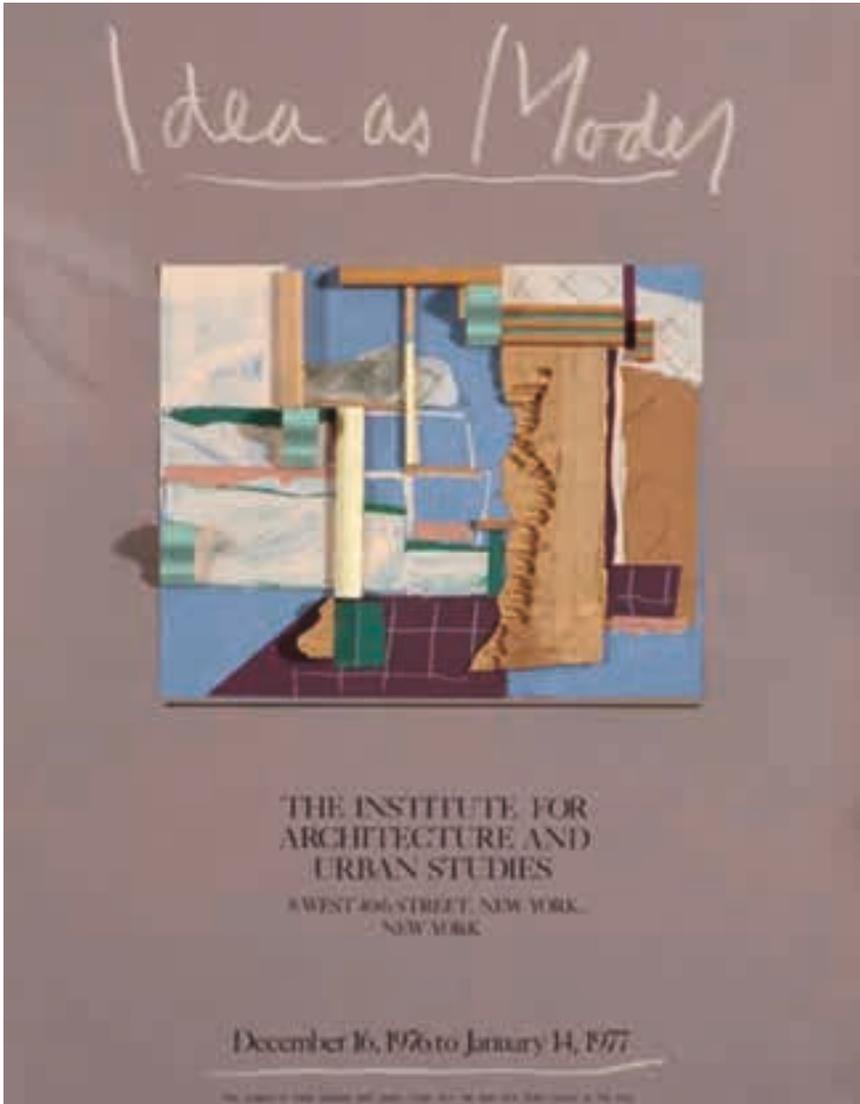


FIGURE 11.2 Poster for 'Idea as Model' exhibition at the IAUS, designed by Michael Graves and students from Princeton University, winter 1976-77. Source: Museum für Gestaltung Zürich, Plakatsammlung, ZHdK.

it further professionalized its exhibition programme with New York State Council on the Arts (NYSCA) and National Endowment for the Arts (NEA) funds and collaborated with the commercial architecture gallery on monographic exhibitions such as those on Aldo Rossi (1979), John Hejduk (1980), Massimo Scolari (1980) and later Rem Koolhaas' Office for Metropolitan Architecture (1983). While a culture of architecture exhibitions developed in New York – in institutions such as

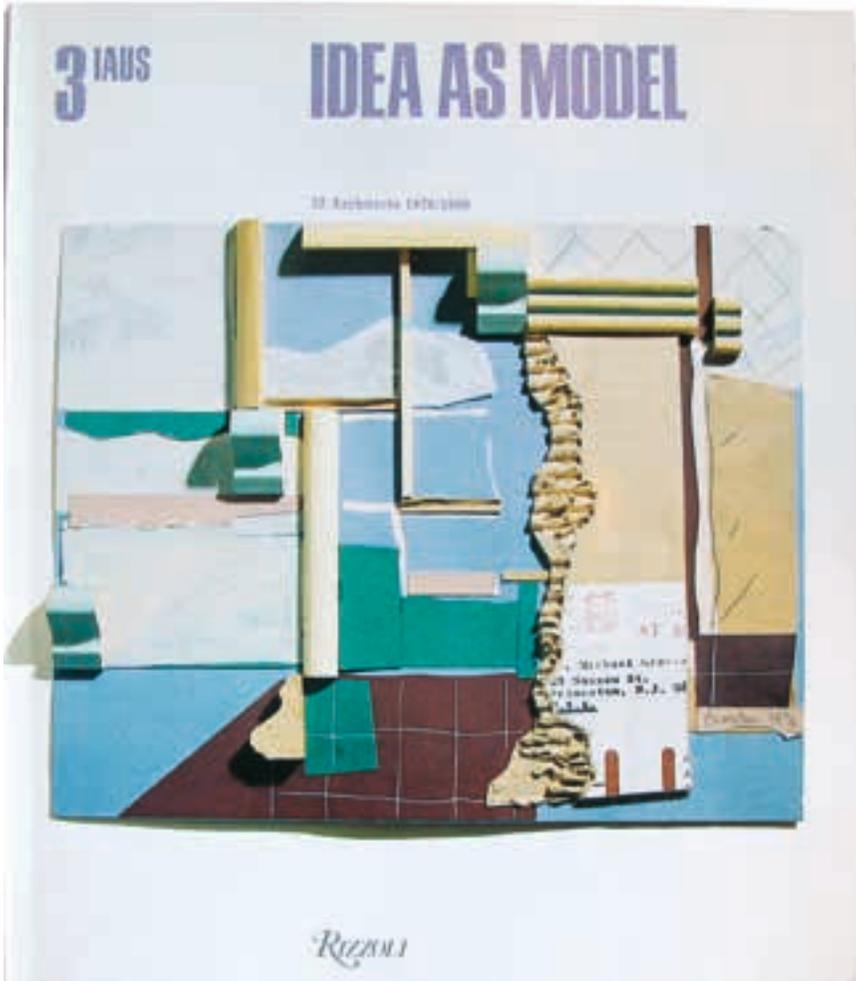


FIGURE 11.3 Cover of IAUS exhibition catalogue *Idea as Model*. 22 Architects 1976/80, published in 1981 by Rizzoli International. Source: private library.

the Cooper Hewitt-Museum (1976), the recently opened Drawing Center (1977), and the Architecture Room at P.S.1 (1978) – the IAUS prospered as an event space.³³ Thus, it would be presumptuous to see *Idea as Model* as a disinterested venture; there are distinct reasons to analyse and criticize it as instrumental in establishing the architectural model as both a work of art and a material object, the value of which is determined by commodity fetishism. This cultural shift manifested itself once more as Peter Eisenman, who in his publications presented himself as an artist-architect, far from being independent and unconnected even sold one out of three copies of the House II model to Heinrich Klotz at the Deutsches Architekturmuseum (DAM) in Frankfurt, Germany.³⁴ The New York architecture

scene, not least through the legitimizing powers of the IAUS, became the field of work for many cultural producers (alongside architects, critics, theorists and historians there were curators, publishers, etc.). Apart from their arguable failure or co-option, the alleged avant-garde of postmodern architecture was complicit in commercial exploitation by applying artistic and intellectual, curatorial and editorial practices that transformed all kinds of architectural objects into assets, whether part of real estate portfolios or art collections.

The profound transformation of architecture culture

The IAUS, partly public forum, partly elitist salon, in the mid-1970s changed profoundly within a short period of time: it transformed in terms of its strategies, finances, structure, organization, programming and output, while accumulating and concentrating symbolic as well as economic capital. This came to light when the IAUS in 1977, celebrating its 10th anniversary, reached its peak of creativity and power. That year, the IAUS was granted a cultural institution grant from National Endowment for the Humanities (NEH) for 'Open Plan', a follow-up to 'Architecture' as a programme in continuing education, which was highlighted in *The New York Times* as one of the architectural events of that year. Instrumentalizing a reorientation towards the humanities, sociology and anthropology to attract larger funding, the Institute's fellows modified, differentiated and diversified the product range of publications, adding the architectural tabloid *Skyline*, the *IAUS Exhibition Catalogues* and the *Oppositions Books* series to the portfolio. For a moment, the IAUS had commodified all its cultural products and productions, promoting lecture tours, travelling exhibitions, exhibition catalogues and slide shows as teaching and learning materials, extending its sphere of influence on a North American scale.

Without doubt, despite a more professionalized cultural production at the Institute, both *Oppositions* and *Idea as Model* were proof that the IAUS was far from assuming the dimension of a mass culture. However, if we could agree not to consider restricted productions in the architecture field such as journals or exhibitions simply as works of art in their own right, detached from their contexts of production and diffusion, then the focus is completely on other issues with regard to the institutionalization of postmodernism. This discussion of the postmodern media in architecture – as part of a multi-level paradigm shift, conditioned and constrained by profound changes in society, politics and economy and seen against the backdrop of the development of the books and journals sector, the transformation of museums and galleries, and the activities of the art market, private collectors and art dealers – finds itself dealing with the effects of inter-collective and intra-collective positions. These sociocultural positionings with

journals and exhibitions are considered as discursive constructions of individual and collective biographies that have reproduced traditional concepts of avant-garde art and architecture as well as notions of author and text.

Eventually, the IAUS before it collapsed had moved towards becoming a player in neoliberal globalization. By the early 1980s, the development of its product range displayed how the responsibility that came with the growing budget had made the professionalization and bureaucratization of administration, programming and product development inevitable. Then again, once the provision of government support was cut and alternative funding such as philanthropy became the main source of financing, the IAUS as a cultural elite built more and more bridges with the architectural establishment and developers who were involved as members of the architects' circle to increase the level of cultural sponsoring – this was displayed in its Board of Trustees. Here, the courting of Philip Johnson including features in *Skyline*, *Oppositions*, the exhibitions programme and the catalogue series is just one, if not the most telling, example. This postmodernization of architecture culture also meant that the IAUS, promoting single authorship and individual works of art, supported the emergence of a celebrity culture in the field of architecture, applying a mixture of gossip and media hype, marketing and public relations, to make worldwide stars of architects and scholars.

Notes

- 1 The IAUS can be seen as a paradigmatic example of those 'well-defined cultural spaces, entrusted with the task of pleasurable entertaining a highly selected public' that Manfredo Tafuri referred to in his analysis of the New York architecture scene, published in 1976. See: Manfredo Tafuri, 'Les cendres de Jefferson', *L'Architecture d'aujourd'hui* 186 (August/September 1976), 53. In the French original, Tafuri refers to 'production' instead of 'space': 'une production spécialement destinée à la culture qui a pour rôle de divertir agréablement un public sélectionné', 53–58. The text was later published in an English translation as 'The Ashes of Jefferson', in Manfredo Tafuri, *The Sphere and Labyrinth: Avant-Gardes and Architecture from Piranesi to the 1970s* (Cambridge, MA: MIT Press, 1987), 291–303.
- 2 In recent years, there have been first attempts to write a comprehensive history of the IAUS primarily by authors, who as the Institute's fellows once in some way or other have been involved in its operations, see: Suzanne Frank, *IAUS. An Insider's Memoir (with 27 Other Insider's Accounts)* (New York: self published, 2010); see also the documentary film *The Making of an Avant-garde* (2012, director: Diana Agrest). Also, architectural historians and theorists, next to other fellows, have published on single episodes, products and productions of the IAUS. In my institutional critique of cultural production in the field of architecture with the IAUS as a case, which I researched in the course of my doctoral dissertation at ETH Zurich, I dealt with its operations throughout its life as a research and project office, architecture school, event and exhibition space, and publishing and editorial practice.

- 3 See: The Museum of Modern Art, ed., *Another Chance for Housing, Low-Rise Alternatives*, Exhibition Catalogue (New York: The Museum of Modern Art, 1973). See also: Suzanne Stephens, 'It's all in the Family', *Architectural Forum* 139 (July–August 1973), 25 and 27; David Morton, 'Low-rise, High-density. UDC/IAUS Publicly Assisted Housing', *Progressive Architecture* 54 (December 1973), 56–63; and Suzanne Stephens, 'Compromised Ideal: Marcus Garvey Park Village, Brooklyn, NY', *Progressive Architecture* 160 (October 1979), 50–53 (topical issue: *Low-rise Housing*). For an account of the interests of the three partners involved and the complexities of getting the low-rise housing project built, see my oral history essay: Kim Förster, 'The Housing Prototype of The Institute for Architecture and Urban Studies. Negotiating Housing and the Social Responsibility of Architects within Cultural Production', *Candide* 5 (March 2012), 57–92.
- 4 For a discussion of postmodern theory, see: Fredric Jameson, 'Postmodernism, or, The Cultural Logic of Late Capitalism', *New Left Review* 146 (July–August 1984), 59–92. A philosophical discussion on postmodernism took place in *New German Critique* 33 (Autumn 1984) (topical issue: *Modernity and Postmodernity*). See also: Peter Bürger, *Ursprung des postmodernen Denkens* (Weilerswist: Velbrück Wissenschaft, 2000).
- 5 A good example here is the spectacular polemic, quite loudly proclaimed debate between the two new schools of formalist and historicist positions, the 'Whites' vs. the 'Grays', which was popularized through publications and the press, as well as in *Oppositions*; see for example: Nadia Watson, 'The Whites vs. the Grays: Re-Examining the 1970s Avant-Gardé', *Fabrications* 5, 1 (July 2005), 55–69; see also: Reinhold Martin, 'Language, c. 1973', in *Utopia's Ghost: Architecture and Postmodernism, Again* (Minneapolis: University of Minnesota Press, 2010), 66. Yet the fact that the debate on the right kind of postmodernism also took place at the Institute is often overlooked. Martin compared the Gray/White debate with a box-fight, as it could have been broadcasted on TV, i.e. it was a media event, where the spectators have to take sides. See: Martin, 'History. The Last War', in *Utopia's Ghost*, 29. However, this analogy was only true to some extent, as the debate, due to the character of its set-up, might be better compared to a wrestling event.
- 6 For a discussion of the medium as a model of perception and knowledge, see: Marshall McLuhan, *Understanding Media: The Extension of Man* (Toronto: The New American Library, 1964). In this sense, the IAUS had epistemological consequences.
- 7 See: George Lapassade, *Gruppen, Organisationen, Institutionen* (Stuttgart: Klett Verlag, 1972).
- 8 See: Pierre Bourdieu, 'The Field of Cultural Production', *Poetics* 12, 4–5 (1983), 311–356 and 'The Market of Symbolic Goods' [originally published as 'Le marché des biens symboliques' in *L'année sociologique* 22 (1971), 49–126], *Poetics* 14, 1–2 (1983), 13–44. However, Bourdieu, theorizing upon the sociology of art, literature and culture, did not focus explicitly on the field of architecture here, although his arguments can be translated to new kinds of practice, in terms of its actors, institutions and politics.
- 9 See: Maurizio Lazzarato, 'Immaterial Labor', in Paolo Virno and Michael Hardt, eds, *Radical Thought in Italy. A Potential Politics* (Minneapolis: University of Minnesota Press, 1996), 133–147.
- 10 Bourdieu's elaborations on the field of cultural production, though, were echoed heavily in the reflections on an autonomous respectively critical practice of those

who have been former Institute's fellows: first, when Peter Eisenman, in a lecture that he delivered as professor of design at the Cooper Union in 1986, defined the characteristics of a critical architecture as based in the fact that 'architecture must be at distance from itself and yet within its boundaries' by dislocating the existing institutions, thus also its own institutions, especially 'the schools' and 'the museum', but also 'the professional societies, the professional journals and the private practitioners'. See: Peter Eisenman, 'A Critical Practice. American Architecture in the Last Decade of the Twentieth Century', in John Hejduk et al., eds, *Education of an Architect, Volume 2* (New York: Rizzoli International, 1988), 190–193. Then, two years later, Joan Ockman in her account of *Oppositions* pointed out Eisenman's 'energetic talents as impresario and publicist'. See: Joan Ockman, 'Resurrecting the Avant-Garde: The History and Programme of Oppositions', in Beatriz Colomina, ed., *ArchitectuReproduction* (New York: Princeton Architectural Press, 1988), 180–199. For an original discussion of the sociology of artistic and literary production, see: Pierre Bourdieu, 'The Market of Symbolic Goods', reprinted in *The Field of Cultural Production. Essays on Art and Literature* (New York: Columbia University Press, 1994), 112–41, especially 121, as well as 112 and 123.

- 11 Manfredo Tafuri, during the 1970s, with several essays pushed a critical study of the neo-avant-garde in architecture on both sides of the Atlantic. See also: Peter Bürger, *Theorie der Avantgarde* (Frankfurt am Main: Suhrkamp, 1974); and Hal Foster, 'What is New About the Neo-Avant-Garde?', *October 70* (Autumn 1994), 5–22.
- 12 The first historiographic account of *Oppositions* already discussed the journal's concept and its publication history, as well as the different positions and roles of its editors and their relations; see: Joan Ockman, 'Resurrecting the Avant-Garde'.
- 13 See: *Oppositions 5* (Summer 1976). Although dated earlier, the issue was released on 26 October 1976.
- 14 See: Poster announcing the content of numbers 5–8 of *Oppositions*, 1975. Source: CCA Montréal, IAUS Fonds, ARCH250449.
- 15 *Oppositions 5* included the following essays: Rafael Moneo, 'Aldo Rossi: The Idea of Architecture and the Modena Cemetery', *Oppositions 5* (Summer 1976), 2–21; Manfredo Tafuri, 'American Graffiti: Five × Five = Twenty Five', *Oppositions 5* (Summer 1976), 35–72.
- 16 See: Tafuri, 'Les cendres de Jefferson'; See also: Reinhold Martin, 'History. The Last War', in *Utopia's Ghost*, 30.
- 17 See: IAUS, eds, *Aldo Rossi in America, 1976–1979*. Catalogue 2 (New York: MIT Press, 1979).
- 18 The five texts by Manfredo Tafuri published in *Oppositions* constituted a large part of his theory of the neo-avant-garde; see: 'L'Architecture dans le Boudoir. The Language of Criticism and the Criticism of Language', *Oppositions 3* (May 1974), 37–62; 'American Graffiti: Five × Five = Twenty Five', *Oppositions 5* (Summer 1976), 35–72; 'The Historical Project', *Oppositions 17* (Summer 1979), 55–75.
- 19 See: Bourdieu, 'The Market of Symbolic Goods'.
- 20 In 1976 and 1977, all four editors published individual editorials in *Oppositions*; see: Kenneth Frampton, 'On Reading Heidegger', *Oppositions 4* (October 1974), unpaginated; Mario Gandelsonas, 'Neo-Functionalism', *Oppositions 5* (Summer

- 1976), unpaginated; Peter Eisenman, 'Post-Functionalism', *Oppositions* 6 (Fall 1976), unpaginated; Anthony Vidler, 'The Third Typology', *Oppositions* 7 (Winter 1976), 1–4.
- 21** Based on Eisenman's networks, the IAUS after 1976 extended the relations to professors at the Istituto Universitario di Architettura di Venezia (IUAV) via *Oppositions*, at a time when the history department there was redesigned under the direction of Manfredo Tafuri into a place of critical historiography. For authors from Europe, a publication of their essays in English through the Institute and MIT Press seemed to have been quite attractive. Alongside Tafuri, *Oppositions* also published Francesco Dal Co, and later also Massimo Cacciari and George Teysot. Two other professors from the so-called Venice School, Massimo Scolari and Giorgio Ciucci, spent some time as visiting fellows at the Institute, having been invited to teach, publish, lecture and exhibit there. However, the IAUS, contrary to plans, did not manage to organize joint research, teaching and publication projects with the IUAV.
- 22** See: IAUS, eds, *Idea as Model. 22 Architects 1976/80*, Catalogue 3 (New York: Rizzoli International, 1981).
- 23** See: Andrew MacNair, letter to Robert Stern, 28 July 1976. Source: Yale University: Robert A.M. Stern Archive.
- 24** Another story is that Soho-based artist Gordon Matta-Clark had been invited, too – a trained architect, who had come to international fame for his splittings, happenings and performances. *Idea as Model* first gained notoriety in the art rather than the architecture world, because of Matta-Clark's contribution to the exhibition titled 'Window Blow-out'. Matta-Clark's exhibit, which actually turned out to be more of a performance piece than an architectural model, was claimed to have stressed the polarization of formalist architecture vs. socially and politically engaged art practice. However, *Idea as Model* has not yet been historicized from an institutional point of view.
- 25** See: MoMA: *Press Release* no. 14: 'Architectural Studies and Projects', 13 March 1975; online: www.moma.org/docs/press_archives/5233/releases/MOMA_1975_0018_14.pdf?2010 [accessed 7 January 2017]. For a contemporary criticism see two reviews of the unusual show which were published in *The New York Times*: Paul Goldberger, 'Architectural Drawings at the Modern', *The New York Times*, 14 March 1975, 24; and: Ada Louise Huxtable, 'Poetic Visions of Design for the Future', *The New York Times*, 27 April 1975, 142. While Goldberger usually formulated popular positions, Huxtable was rather critical of the recent developments.
- 26** See: MoMA: *Press Release* no. 59: 'The Architecture of the Ecole des Beaux-Arts', 8 August 1975; online: www.moma.org/momaorg/shared/pdfs/docs/press_archives/5289/releases/MOMA_1975_0074_59.pdf?2010 [accessed 7 January 2017]; and: The Museum of Modern Art, eds, *The Architecture of the Ecole des Beaux-Arts* (New York: MoMA, 1975).
- 27** See: Barbara Jakobson (interview with Sharon Zane), Museum of Modern Art: Oral History Program, 29 October 1997, 22. See also: Sarah DeYong et al., eds, *The Changing of the Avant-Garde: Visionary Architectural Drawings from the Howard Gilman Collection* (New York: The Museum of Modern Art, 2002).
- 28** For a discussion of how the 'Beaux-Arts'-exhibition fits into the curatorial work of Arthur Drexler at the MoMA, and how he was seen by the Institute's fellows,

see: Felicity Scott, 'When Systems Fail: Arthur Drexler and the Postmodern Turn,' *Perspecta* 35 (2004), 134–153, republished in *Architecture or Techno-Utopia. Politics after Modernism* (Cambridge, MA: MIT Press, 2007), 59–87.

- 29 *Idea as Model* encompassed a total of twenty-four models of varying quality. They had been produced by Institute's fellows (alongside Peter Eisenman also Diana Agrest, Mario Gandelsonas, William Ellis), visiting fellows (Rafael Moneo, Stuart Wrede), architects from New York (Michael Graves, Charles Gwathmey, John Hejduk, Charles Moore, Jaquelin Robertson, Robert Stern) and Europe (O.M. Ungers, Massimo Scolari, Leon Krier).
- 30 See: IAUS, eds, *Idea as Model*.
- 31 See: Richard Pommer, 'The Idea of "Idea as Model"' and 'Post-script to a Post-mortem,' in IAUS, eds, *Idea as Model* (New York: Rizzoli International, 1981), 3–9 and 10–15.
- 32 In 1977, Leo Castelli Gallery showed the exhibition *Architecture I* followed by *Architecture II: Houses for Sale* (1980), and in 1978, Max Protetch Gallery moved from Washington, DC, to New York. Apparently, Eisenman was commissioned to design the gallery interior for the first location of Max Protetch at 37 West 57th Street, a plan which was not realized. For this information I am indebted to Martin Hartung, who is completing a doctorate at the ETH Zurich on the topic of the architectural model and other objects in relation to the art market.
- 33 The IAUS in its monthly tabloid newspaper *Skyline*, published from 1978 to 1980 and again from 1981 to 1983 in a revised version, announced and reviewed a selection of architecture exhibitions in New York.
- 34 Eisenman sold a model of House II, similar to that on display in *Idea as Model*, to Deutsches Architekturmuseum (DAM) in Frankfurt/Main for 3000 DM for the permanent collection; see: Franziska Stein, 'Peter Eisenman: HOUSE II (Falk House),' in Peter Cachola Schmal and Oliver Elser, eds, *Das Architekturmodell. Werkzeug, Fetisch, kleine Utopie* (Zürich: Scheidegger und Spiess, 2012), 250–254. In fact, Eisenman had been visited by Heinrich Klotz, DAM's founding director, in New York, yet he did not agree to provide information on this sale. On Klotz, see: *ARCH+ 216* (May 2014) (topical issue: *The Klotz Tapes. The Making of Postmodernism*).