

NOTES ON CONCEPTUAL ARCHITECTURE:
Towards a Definition

Peter D. Eisenman

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1. For an example of the use of the term architecture or 'environment' as an over-simplified metaphor, see Benedikt, Michael, "Sculpture as Architecture: New York Letter, 1966-67," ed. by Battcock, Gregory, *Minimal Art: A Critical Anthology*, E. P. Dutton and Co., Inc., New York, 1968.
2. For an example of such a text, see Panofsky, Erwin, *Idea, A Concept in Art Theory*, University of South Carolina Press, Columbia, S.C., 1968.
3. For example, it is debatable in terms of a conceptual art whether there has been much change in the last fifty years, if one were to, say, compare the work of Mondrian with, say, a Sol Lewitt.
4. See Karshan, Donald, "The Seventies: Post-Object Art," insert in catalogue, *Conceptual Art and Conceptual Aspects*, Karshan, Donald, The New York Cultural Center, New York, 1970.
5. Lippard, Lucy R. and Chandler, John, "Thus the difficulty of abstract conceptual art lies not in the idea but in finding the means of expressing that idea so that it is immediately apparent to the spectator" can be considered similar in intention. "The Dematerialization of Art," *Art International*, Volume XII, No. 2, February, 1968.

EISENMAN 1

LECTURE

APRIL 12

SYLVIA LAVIN

University of California, Los Angeles

**THE FUTURE OF THE
IMMEDIATE PAST**

Sylvia Lavin is a leading figure in contemporary architectural history, theory, and criticism. Lavin, a professor of architecture, was chair of the Department of Architecture and Urban Design in the UCLA School of the Arts and Architecture from 1996 to 2006. She served as the UCLA fellow at the Getty Research Institute in 2004-05 she has taught or lectured at most of the major programs of architecture around the world, including Columbia, the Berlage, Harvard, Princeton, the Hochschule fur Angewandte Kunst, Yale, and the Architectural Association. Her writings have been published in *Assemblage*, *Domus*, *Daidalos*, *Progressive Architecture*, *Grey Room*, *Perspecta*, and *A+U*. She frequently serves as a jury member for international competitions and consults with institutions such as the Canadian Center for Architecture, the Getty Center, the Whitney Museum of American Art, and the Society of Architectural Historians. Lavin is the author of *Quatremere de Quincy and the Invention of a Modern Language of Architecture*, *Form Follows Libido: Architecture and Richard Neutra in a Psychoanalytic Culture*, *Crib Sheets*, and is working on a new book *A Flash in the Pan and other Forms of Architectural Contemporaneity*. Education: PH.D. AND M.A. (Columbia); B.A. (Barnard).

**6:30 P.M.
ART+ARCHITECTURE
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