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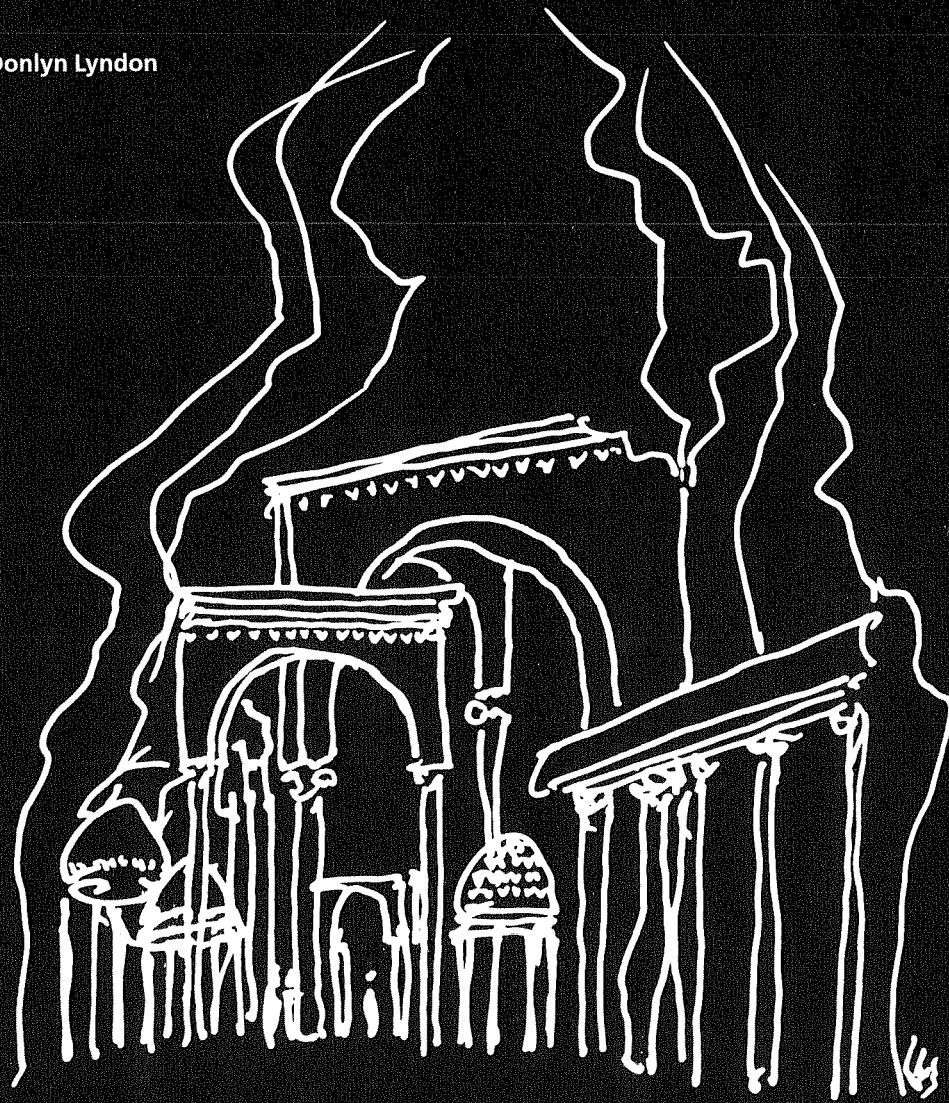
Lyndon, Donlyn

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Donlyn Lyndon



Geode. (Charles W. Moore)

Two images that haunt us are geodes and chocolate sundaes.

*Geodes are magic stones: rough on the outside, but crystalline within,
with sparkling facets around a tiny cavern that the imagination endows
with breathtaking dimensions. It has been honored in Russian Easter eggs
and in such buildings as the Alhambra in Granada —*

rough on the outside, crystalline on the inside.

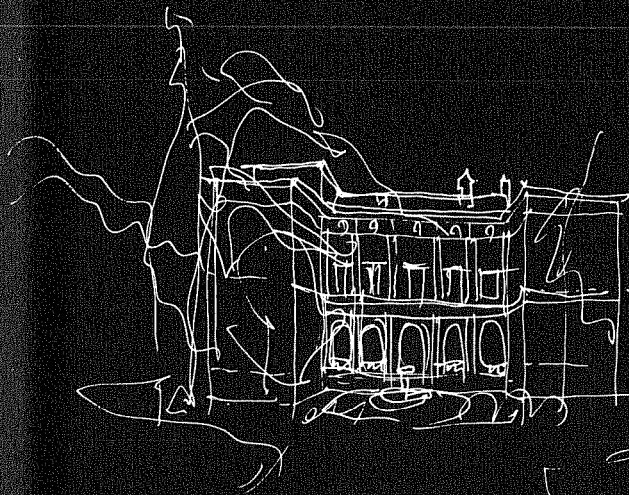
*Geodes remind us that the inside of a building doesn't have to be at all
like the outside, and that the littlest structure can shelter infinities
of space and light. Chocolate sundaes suggest overspilling abundance... .*

— Donlyn Lyndon and Charles W. Moore, *Chambers for a Memory Palace*

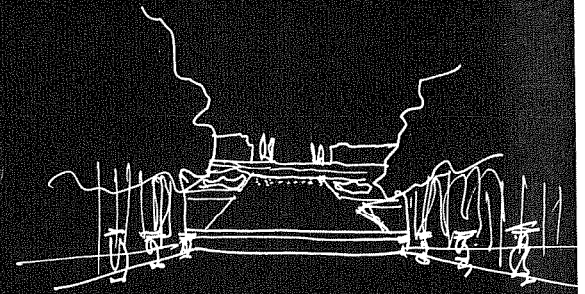
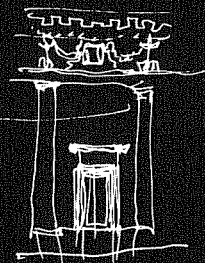
Images, and Why They Motivate

In the last Chapter of *Chambers for a Memory Palace*, Charles Moore and I took on the question of what drives us; what are the threads that keep our peripatetic minds and bodies intact? We only touched on it, of course, no Freudian, Jungian or even new wave Californian analysis was involved; nor did we take the idea very far, except by example. Nevertheless, I think it's important that we took as our final theme "Images that Motivate," both because it touches on our deeper purposes, and because it deals in "images" that motivate; not theories, or formulas, or performance objectives; not even rates of return, long-term capital gains or exit strategies.

Images from Donlyn Lyndon and Charles W. Moore, *Chambers For a Memory Palace*. (Cambridge, Mass.: The MIT Press, 1994). Reprinted with permission.



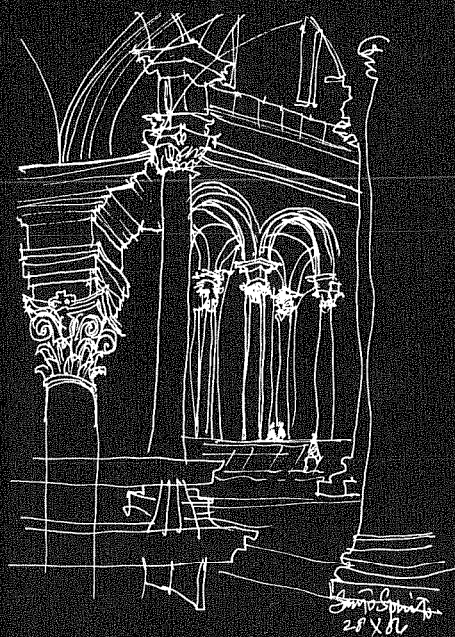
Villa Farnesina, Rome, Italy



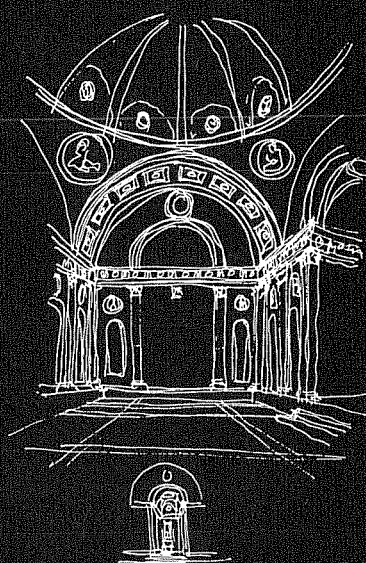
Versailles, France.

Sketches by Donlyn Lyndon.

Images — ambiguous but provocative visions that embody relationships — are clusters of attributes gathered together in a form that can be recognized and named, and which may yet hold mysterious speculative implications. Image, unlike formula, is open to speculation, as well as to distortion and reinterpretation. It accommodates and depends on the vagaries and enthusiasms of the human spirit. Images can motivate precisely because they enable us to wish for things whole, to bring together relationships that are not easily joined. Often they bring with them overtones and nuances that elude rational editing, sometimes they bear comment that would not conventionally pass muster.



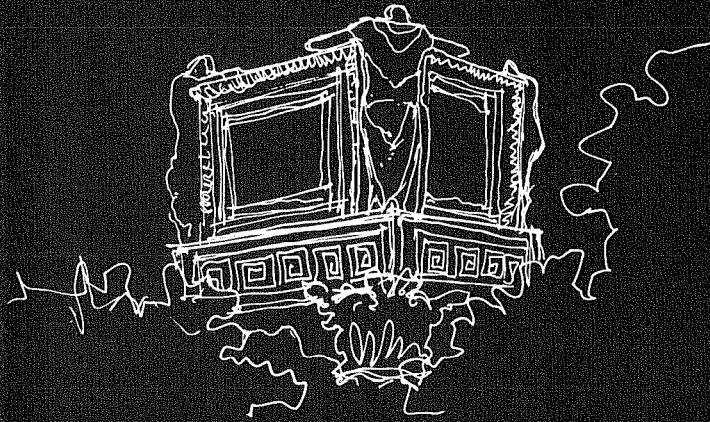
Santo Spirito, Florence, Italy.



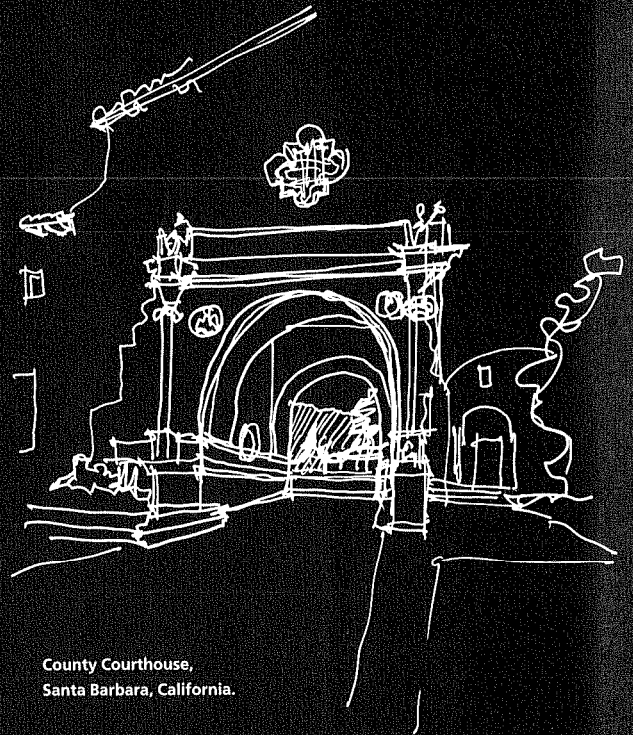
Pazzi Chapel, Florence, Italy.

Images can be traded, exploited, degraded — as the purveyors of our world know all too well. They can be deceiving as well as motivating; phantoms that beckon false pursuits as well as guides to productive exploration. Images must be handled with care, lest they become cartoons, consumable substitutes for genuine thought.

Nevertheless, images beckon, and at some point in the process of making places they will emerge, perhaps in multiples, to rally our interest. If we're lucky, images will become the basis for shared intentions, a device for bringing many people together around the thing that is to be done. They will provide the



Palace of Fine Arts,
San Francisco, California.



County Courthouse,
Santa Barbara, California.

validating reference for client, architect and builder alike; the basis for a community of action.

For architects an image has the virtue of being an embodied set of relationships, it can be used quite directly to begin the act of ordering. “To begin” is the operative phrase here — nothing leads more quickly to the superficial qualities of cartoon than the direct translation of image into building without the modification and elaboration that more extensive information, the fusion of disparate elements and the acts of building bring to the place. Buildings mean something genuine when they reveal that ours is only a part of the story.

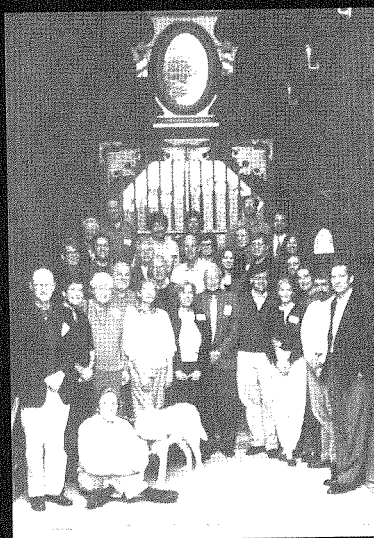
Housewarmings for the Chambers: Examples from Charles W. Moore's Colleagues and Collaborators

In *Chambers for a Memory Palace*, Charles and I laid out a set of phrases that we thought could hold many of our ideas about the making of places. We called each of these phrases and their explanations "chambers" then wrote letters to each other describing buildings and gardens that could serve as examples. We chose to write about them in a way that would suggest that they be added to—"housewarmings for the chambers," we called them. We meant our letters as provocation to the readers to find examples of their own. We loved the places we chose to talk about, but did not want to suggest that the organizing ideas applied only to the examples we described.

The articles that follow are adapted from presentations made at "Images that Motivate," a conference that was held last spring at the Charles W. Moore Foundation and the University of Texas, Austin. That weekend, a group of Charles's friends, partners, co-authors and collaborators were asked to add letters to these chambers—stuffing the mailbox, as it were, with works and musings of their own. Each was asked to use one of the organizing chambers in *Chambers for a Memory Palace* as a basis for talking about some current work, showing how it might be related to the lessons proffered by the book.

The meetings were, of course, also an extraordinary testimony to the impact that Charles had on all of us (and so very many others). In the following essays, we each acknowledge that in some way we have been set on the path towards our present work by contact with Charles's spirit, and by all that he presented to us, in his work, with his collections, through his words and travels, and by his life.

— Donlyn Lyndon



Participants at "Images that Motivate: The Living Legacy of Charles W. Moore," a conference held April 10-12, 1997, in Austin, Texas. (Courtesy Charles W. Moore Foundation)