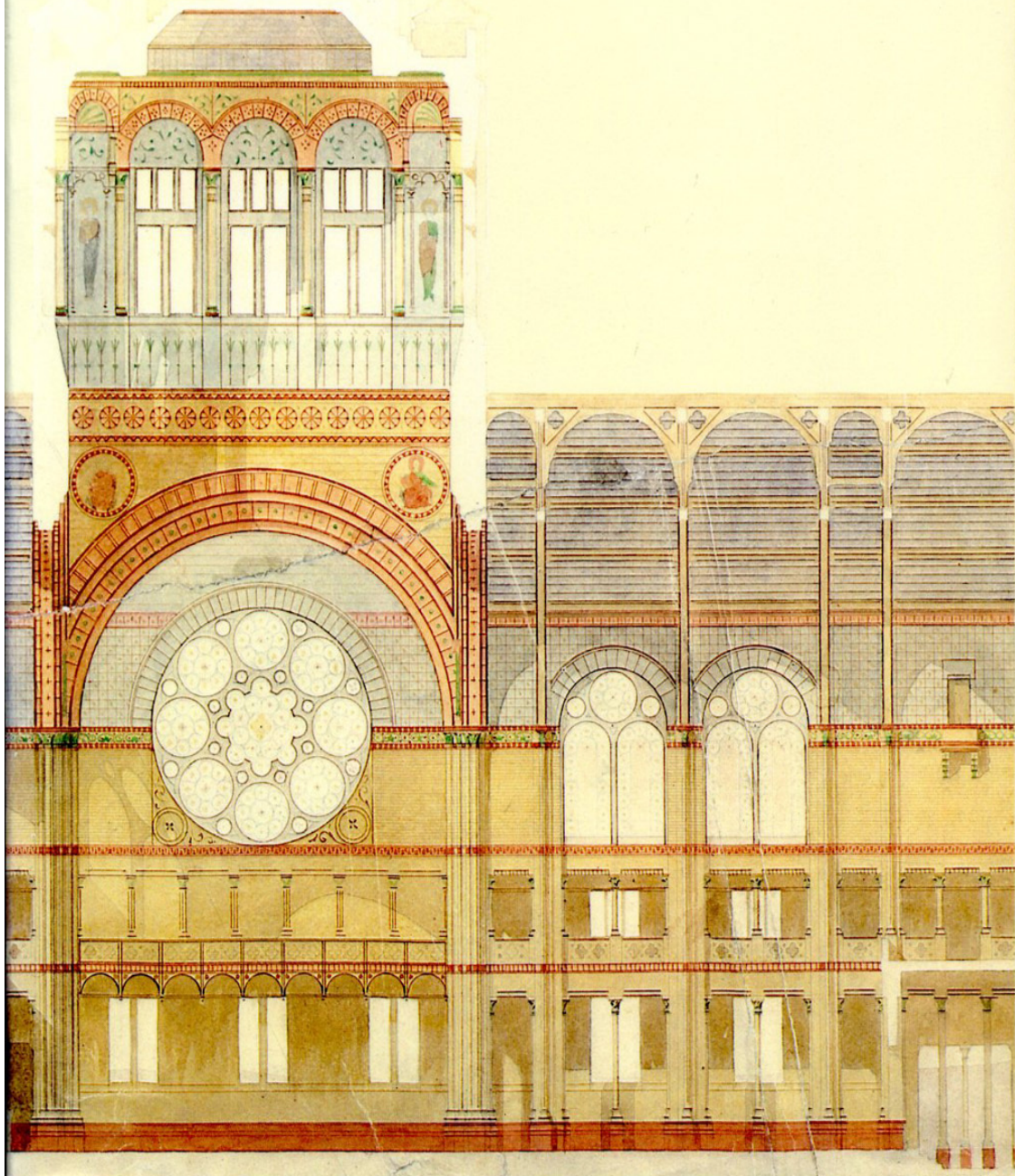


Jeffrey Karl Ochsner, Professor
Department of Architecture
University of Washington

Portfolio submitted in support of nomination for
ACSA Distinguished Professor
September 2011

H. H. Richardson Complete Architectural Works

Jeffrey Karl Ochsner



H. H. Richardson: Complete Architectural Works

Jeffrey Karl Ochsner, 1982

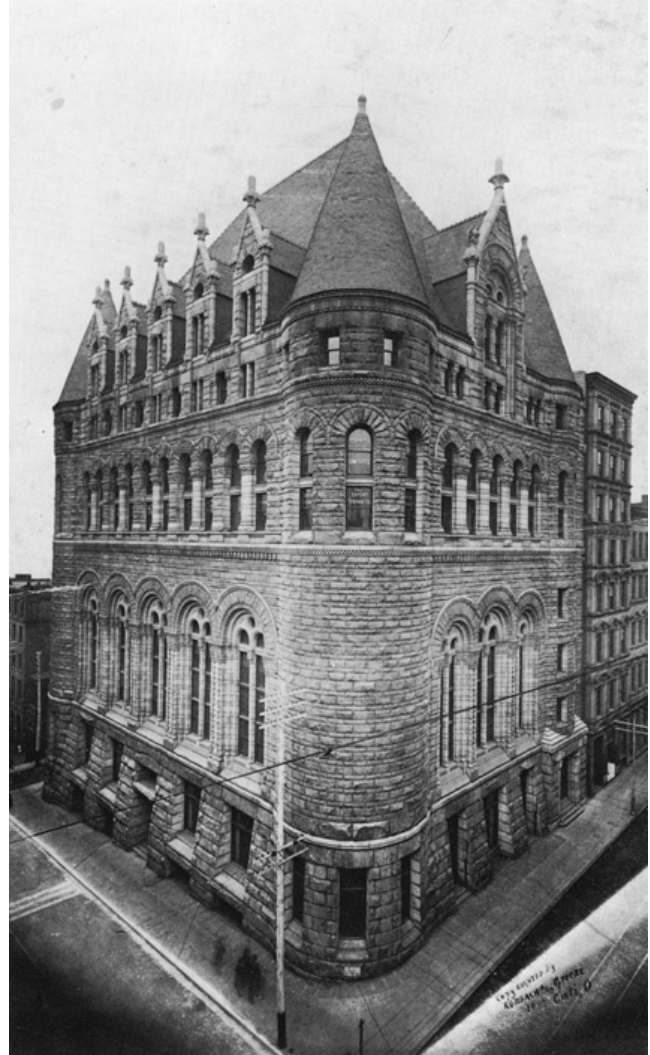
*MIT Press, 1982 (hardcover);
1984 (revised paperback edition;
six printings through 1996)
7-3/8 x 11 inches
480 pp., 386 illus.*

Henry Hobson Richardson (1838-1866) is generally considered to be the greatest American architect of the second half of the nineteenth century. He played a significant role in American architectural history, beginning with the Victorian eclecticism of the 1860s and pointing the way, by the 1880s, to Sullivan and Wright. Yet, before 1982, the literature on Richardson was surprisingly limited.

H. H. Richardson: Complete Architectural Works was the first complete catalog of Richardson's architectural designs. It covers more than 150 projects--about 85 of them built, and the rest never executed--spanning Richardson's twenty-year professional career from 1866 to 1886.

Each project is identified with name, location, and date, and the text describes the circumstances surrounding the commission including the client, the history of design and construction, and, if built, the subsequent status of the work. Most of the entries are illustrated: unbuilt projects with surviving sketches and drawings, buildings with both contemporary and recent views. Each entry also lists selected resources, including references in print, photographs, drawings, and archival material.

As author, Jeffrey Ochsner visited all of the surviving structures and sites of many of those that have been demolished, conducted research in a wide variety of library and museum collections, consulted with scholars such as Henry-Russell Hitchcock, James F. O'Gorman, John Coolidge, and Francis R. Kowsky, wrote the text, selected the illustrations, and worked with the press.



H. H. Richardson, Chamber of Commerce Building, Cincinnati, 1885-88 (destroyed); Boston Athenaeum.

H. H. Richardson: Complete Architectural Works

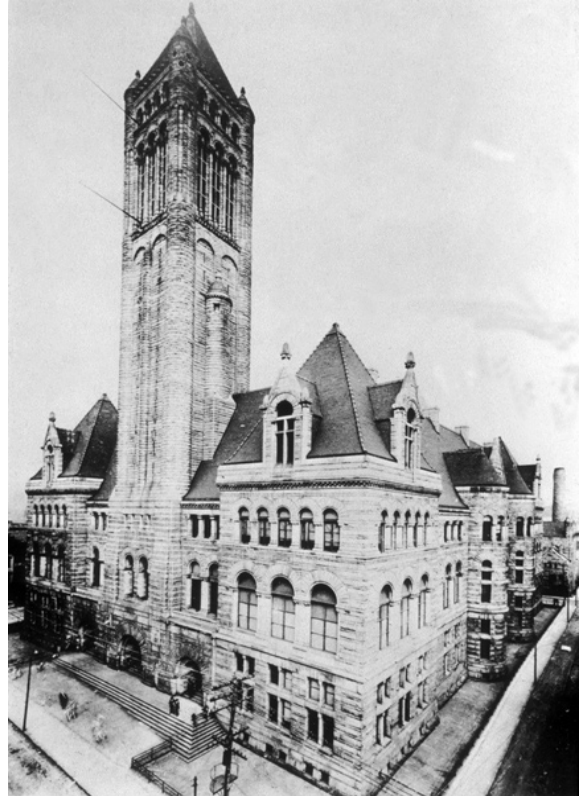
Jeffrey Karl Ochsner, 1982



Gambrill & Richardson, Trinity Church, Boston, 1872-77; under construction (ca. 1876); Society for the Preservation of New England Antiquities.



H. H. Richardson, Marshall Field Wholesale Store, Chicago, 1885-87 (destroyed); Chicago Architectural Photographing Company.



H. H. Richardson, Allegheny County Courthouse, Pittsburgh, 1883-88; Carnegie Library of Pittsburgh.

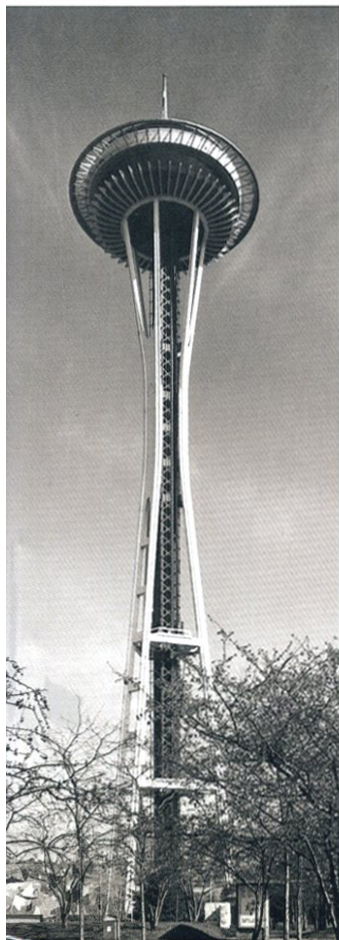
“Now, at last, we have the whole splendid range of Richardson’s work in this admirable book, which is well printed, packed with essential information, and superbly illustrated...”

- Gavin Stamp, *The Architect’s Journal*, December 1982

SHAPING SEATTLE ARCHITECTURE

A Historical Guide to the Architects

Jeffrey Karl Ochsner, *editor*



Shaping Seattle Architecture: A Historical Guide to the Architects

Jeffrey Karl Ochsner (editor/co-author), 1994

*University of Washington Press in association
with Seattle Chapter American Institute of
Architects, 1994 (hardcover and paperback);
1998 (revised paperback edition)
6 x 9 inches
416 pp., 511 illus.*

Conceived as part of the celebration of the 100th anniversary of the American Institute of Architects in Seattle and Washington State, *Shaping Seattle Architecture: A Historical Guide to the Architects* focuses on those whose designs gave physical form to the city and region.

Shaping Seattle Architecture includes forty-five illustrated essays profiling architects and firms who contributed significantly to Seattle's architectural heritage. Among them are Mother Joseph (Esther Pariseault), Elmer Fisher, John Parkinson, Kirtland Cutter, Ellsworth Storey, Andrew Willatsen, Carl F. Gould, Robert C. Reamer, Elizabeth Ayer, Paul Thiry, Paul Kirk, Roland Terry, and Victor Steinbrueck.

Three additional essays address Native American architecture, pattern books and periodicals, and vernacular and popular architecture. Jeffrey Ochsner's Preface discusses the multi-year process that led to the book; his Introduction summarizes the main currents of Seattle's development linking it to regional history and national and international architecture.

Appendixes include sources for further research, addresses of buildings discussed in the text, and a "who's who" type section with listings of more than 80 additional architects and firms.

Jeffrey Ochsner was responsible for conceiving the project, managing the effort to produce it (with a six-member editorial board and twenty-five writers), editing the entire book, and authoring or co-authoring seven essays as well as the Preface and Introduction.



A. H. Albertson architect (Joseph W. Wilson and Paul Richardson, associates), Northern Life Tower (now Seattle Tower), Seattle, 1927-29; University of Washington Libraries, Special Collections Division, Asahel Curtis photo.

Shaping Seattle Architecture: A Historical Guide to the Architects

Jeffrey Karl Ochsner (editor/co-author), 1994



Andrew Willatsen, J. C. Black house, Seattle, 1914 (destroyed); University of Washington Libraries, Special Collections Division, Willatsen collection.



Paul Thiry, Thiry family vacation shelter, Kittitas Valley, Washington, 1956; Art Hupy photo.



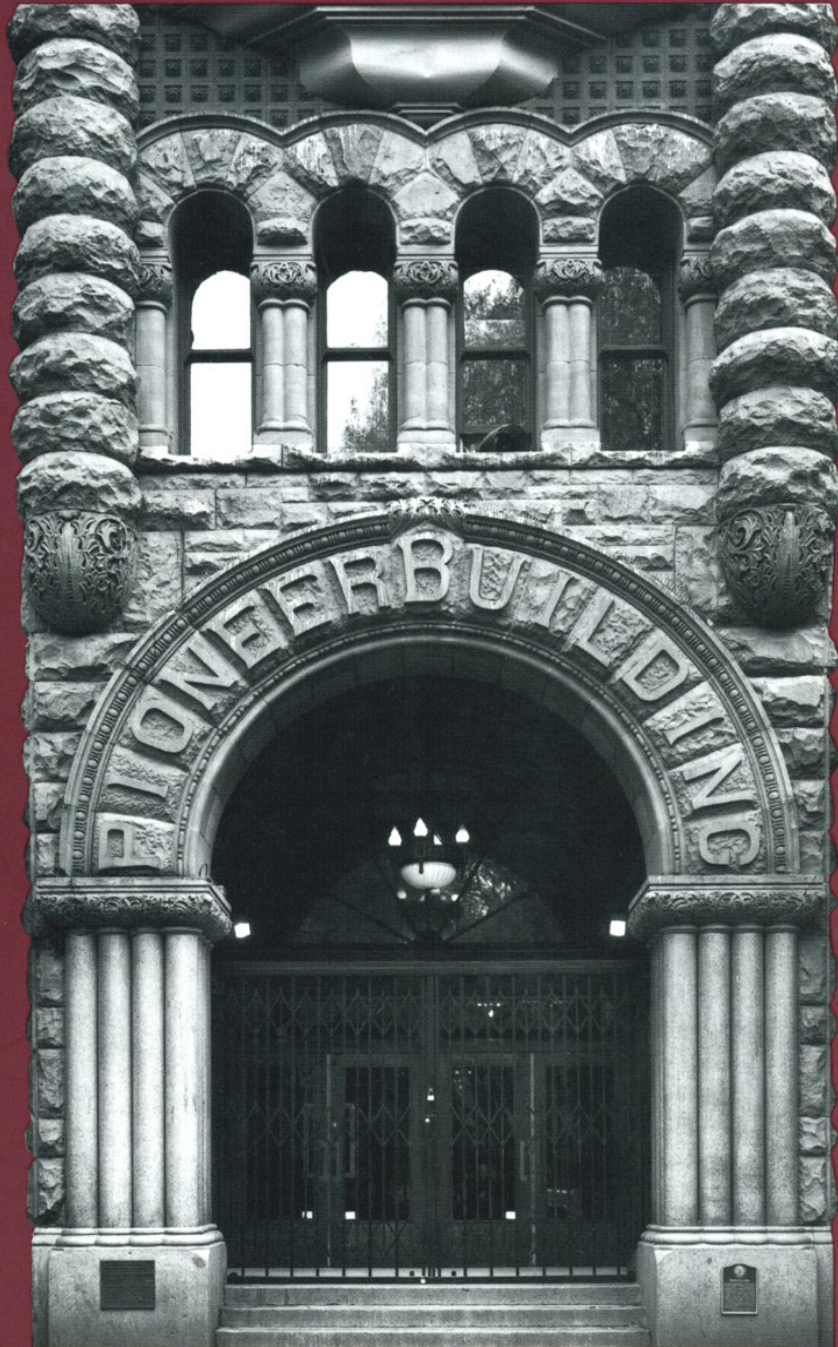
Bebb & Mendel, Hoge Building, Seattle, 1909-11; University of Washington Libraries, Special Collections Division, Asahel Curtis photo.

“Ochsner and his contributors are to be commended for producing a well-researched, well-written and beautiful book.”

- Janet Ore, *Pacific Northwest Quarterly*, Summer 1996

Distant Corner

Seattle Architects and the Legacy of H. H. Richardson



JEFFREY KARL OCHSNER and DENNIS ALAN ANDERSEN

Distant Corner: Seattle Architects and the Legacy of H.H. Richardson

Jeffrey Karl Ochsner and Dennis Alan Andersen, 2003

University of Washington Press, 2003
(hardcover)
7-1/2 x 11 inches
448 pp., 234 illus.

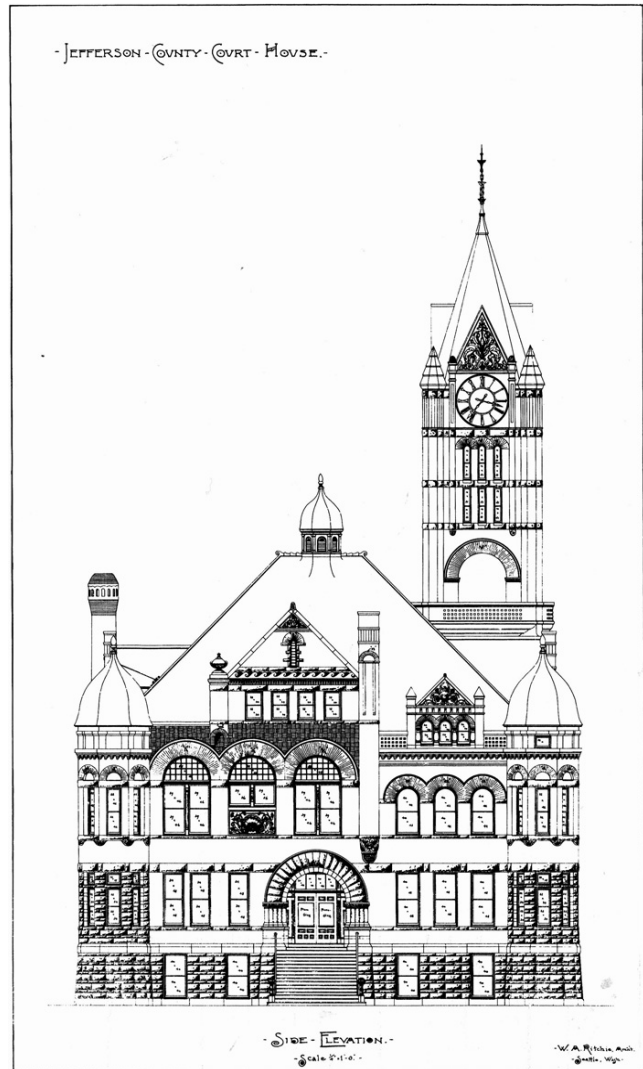
After the Great Seattle Fire of June 6, 1889, destroyed the city's commercial core, Seattle citizens turned their energies to rebuilding. A remarkable number of buildings, most located in the present-day Pioneer Square Historic District, were permitted within a few months and constructed in the next few years.

Seattle's leading post-fire architect, Elmer Fisher, specifically cited the influence of H. H. Richardson and the Romanesque Revival on the new buildings of relatively unadorned masonry, with round-arched openings--an architectural language that conveyed strength and stability without elaborate decorative treatment.

Distant Corner explores the brief but powerful influence of H. H. Richardson on the building of America's cities, and his specific influence on the architects charged with rebuilding Seattle. Early chapters on the pre-fire city, late nineteenth century building technologies, and the rise of Richardson set the context for the succeeding chapters that examine the work of the Seattle's post-fire architects. The book closes with the Panic of 1893, which halted the city's building boom, saw the closing of many architects' offices, and forever ended the influence of the Romanesque Revival in American architecture.

With detailed endnotes, and an appendix listing the major works of the city's leading architects, *Distant Corner* presents a scholarly but accessible case study of the architecture in an American city at the end of the nineteenth century.

As primary author, Jeffrey Ochsner shared in the research, wrote the text, and worked directly with the editor and designer at the press.



Willis A. Ritchie, Jefferson County Courthouse, Port Townsend, Washington, 1890-92; end elevation; drawing in privately held collection.

Funding in support of publication was received from the Graham Foundation for Advanced Studies in the Fine Arts.

Distant Corner: Seattle Architects and the Legacy of H.H. Richardson

Jeffrey Karl Ochsner and Dennis Alan Andersen, 2003



Elmer Fisher, Pioneer Building, Seattle, 1889-91;
University of Washington Libraries, Special Collections Division.

“Due to its thorough scholarship and readability, Ochsner and Andersen’s account is an excellent model for a city’s architectural and urban history at a key moment in its development. This book is a fascinating case-study of an important American city...”

**- Kathleen Curran, H-Net
Reviews (on-line), February
2005**



William Boone/Boone & Willcox, New York Building,
Seattle, 1889-92 (destroyed); University of Washington Libraries, Special Collections Division.



John Parkinson, Seattle National Bank Building (now
Interurban Building), Seattle, 1890-92; University of
Washington Libraries, Special Collections Division.

Lionel N. Price

ARCHITECT, ARTIST, EDUCATOR *From Arts and Crafts to Modern Architecture*



JEFFREY KARL OCHSNER

Lionel H. Pries, Architect, Artist, Educator: From Arts and Crafts to Modern Architecture

Jeffrey Karl Ochsner, 2007

University of Washington Press, 2007
(hardcover)
9 x 12 inches
384 pp., 325 illus. (175 in color)

In their 1982 *Guide to Architecture in Washington State*, Sally Woodbridge and Roger Montgomery described the influence of Lionel H. ("Spike") Pries (1897-1968) on the post-World War II generation of Northwest architects as "profound."

Among Pries's students were architects of national and regional significance such as Minoru Yamasaki, A. Quincy Jones, Paul Kirk, Roland Terry, Victor Steinbrueck, Fred Bassetti, Perry Johanson, Wendell Lovett and many others; virtually all of them cited Pries as the most important mentor in their early architectural careers. Yet before 2007 Lionel Pries's story remained largely unknown.

Lionel H. Pries, Architect, Artist, Educator: From Arts & Crafts to Modern Architecture documents and interprets Lionel Pries's evolution as architect, teacher and artist, and shows how Pries absorbed and synthesized disparate influences and movements in design, including the new architecture he encountered in Mexico, to create his personal interpretation of modernism.

This book presents a vivid portrait of Pries as an inspirational teacher at the University of Washington, who was abruptly fired in 1958 after thirty years of teaching (the basis for the dismissal, Pries's sexual orientation, was concealed at the time).

Lionel H. Pries is a comprehensive, well-illustrated biographical monograph that broadens our understanding of twentieth-century Modernism and of the history of architectural education.

As author, Jeffrey Ochsner was responsible for all aspects of this project.



Lionel H. Pries, *Plazuela de San Francisco--Guanajuato*, 1942; watercolor, 21-1/2 x 17-1/4 inches; courtesy of Robert Winskill.

Funding in support of publication was received from the Graham Foundation for Advanced Studies in the Fine Arts.

Lionel H. Pries, Architect, Artist, Educator: From Arts and Crafts to Modern Architecture

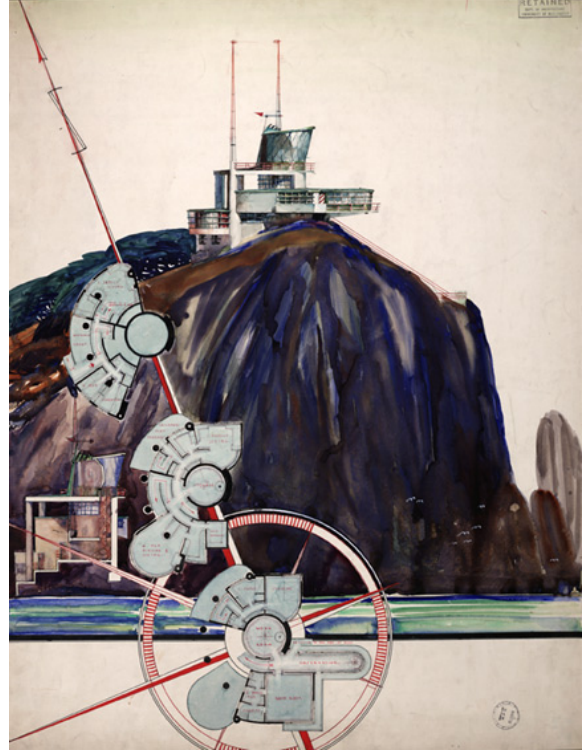
Jeffrey Karl Ochsner, 2007



Barney Grevstad, "Court for a residence," sophomore analytique, fall 1932 or winter 1933 (studio taught by Lionel Pries and Lance Gowen); watercolor on stiff paper, 30 x 40 inches; UW Libraries, Special Collections Division, Architecture Student Archive.



Emmett Wahlman, "Shelter for petroglyphs," junior monochrome wash presentation, fall 1952 (studio taught by Lionel Pries and others); watercolor on stiff paper, 30-3/4 x 40-1/2 inches; UW Libraries, Special Collections Division, Architecture Student Archive.



Roland Terry, "Major New Lighthouse on Rocky Headland at Cape Mendocino, California," sophomore project, spring 1937 (studio taught by Lionel Pries and Lance Gowen); watercolor on stiff paper, 40 x 30-1/4 inches; UW Libraries, Special Collections Division, Architecture Student Archive.

"...a welcome contribution to the history of architecture and architectural education in the United States."

**- Christine O'Malley,
Pacific Northwest Quarterly,
Winter 2008-9**

Lionel H. Pries, Architect, Artist, Educator: From Arts and Crafts to Modern Architecture

Jeffrey Karl Ochsner, 2007



Lionel H. Pries, Richard and Ruth Lea weekend house, Lopez Island, Washington, 1946-47; UW College of Built Environments, Visual Resources Collection.



Lionel H. Pries, Max and Helen Gurvich house, Seattle, 1964-65; photo courtesy of Max and Helen Gurvich.



Lionel H. Pries, Julian and Marajane Barksdale house, Seattle, 1948-49, 1954-55; dining room looking toward living room; photo by Vista Estate Imaging.

“The scholarship, critical judgment, and production values behind this book are exceptionally high.”

**- Christopher Thomas, *Journal of the Society of Architectural Historians*,
June 2009**



Furniture Studio

MATERIALS, CRAFT, AND ARCHITECTURE



Jeffrey Karl Ochsner

Furniture Studio: Materials, Craft, and Architecture

Jeffrey Karl Ochsner, 2012 (forthcoming)

Furniture Studio: Materials, Craft, and Architecture documents and explores the furniture design and fabrication studios offered by the University of Washington Department of Architecture from 1989 to the present.

The furniture program, initiated and led for the first two decades by Andris (“Andy”) Vanags (recently succeeded by Kimo Griggs) has received significant recognition—since 1990 projects by UW students have routinely won awards in competitions, not infrequently beating projects by professional furniture designers. This recognition is remarkable, given that the furniture is designed and built in just ten weeks by architecture students, most of whom have little or no prior experience in furniture design (and some of whom have had little previous experience with power tools and equipment).

Furniture Studio: Materials, Craft, and Architecture addresses much more than just the appearance of the student projects or just these awards. A primary aim of the book is to document the experience of students, whose learning encompasses materials and their appropriate use, discipline and craft, connections and detail, and fundamental understandings of durability, maintainability and permanence.

This book argues that the lessons of a studio focused on designing and making furniture directly address ethics and sustainability, as well as the process of translating design ideas, through the designers’ own hands, into objects in the (real) world.

Furniture Studio brings to light the success of this component of design education and reveals its influence in preparing architects to address the challenges of a sustainable future.

As author, Jeffrey Ochsner was responsible for all aspects of this project.



Markus Kolb, chest of drawers; eastern maple; 53 x 31 x 19.5 inches; Architecture 504, winter quarter 1996; photo by John Stamets.

Furniture Studio: Materials, Craft, and Architecture

Jeffrey Karl Ochsner, 2012 (forthcoming)



Andy Vanags explaining use of the jointer, Architecture 504 furniture studio, winter quarter 2009; photo by Ernie Pulford.



Shop Manager Penny Maulden assisting Carl Servais with his maple frame for console table, Architecture 504 furniture studio, winter quarter 2002; photo by Paula A. Patterson.



Catharine Killian presenting her bench at the Architecture 402 furniture studio final review, spring quarter 2010; reviewers from left to right: Bob Spangler, Kimo Griggs, Chris Armes, Andy Vanags, Bill Suhr; photo by Caroline Davis.

Furniture Studio: Materials, Craft, and Architecture

Jeffrey Karl Ochsner, 2012 (forthcoming)



Billy Stauffer, lounging chair; Oregon black walnut, leather; 37 x 27 x 25 inches; Architecture 504 furniture studio, winter quarter 2004; photo by John Stamets.



Trevor Schaaf, console table; steel, eastern maple; 36 x 54 x 13 inches; Architecture 504 furniture studio, winter quarter 1998; photo by John Stamets.



Sara Wise, dining table; wenge, steel; 29.5 x 96 x 42 inches; Architecture 504 furniture studio, winter quarter 2005; photo by John Stamets.



Jeffrey Frechette, lounging chair; ash, steel, and leather; 43 x 62 x 25 inches; Architecture 402 furniture studio, spring quarter 1996; photo by John Stamets.

A Space of Loss: The Vietnam Veterans Memorial

JEFFREY KARL OCHSNER, *University of Washington*

Few published essays have explored the way in which the Vietnam Veterans Memorial actually communicates with visitors. This article explores the memorial as a "linking object," as conceived by psychoanalyst Yank Vukobratovic, and as a "space of absence," as defined by Richard Elin, and shows how these two ways of understanding the memorial are interconnected. A particularly innovative aspect of the memorial is the way it engenders awareness of both surface (emphasized by the inscribed names) and space (experienced as "virtual space") resulting from the reflectivity of the granite, which gives it an apparent "virtual" depth. The reflective surface brings one "into" the "space" of the wall and allows simultaneous perception of the names of the dead, the reflections of other visitors, and the reflection of oneself. The complex interactive process wherein the interaction and ambiguity of the reflections catch the viewer, engender projective fantasy, and the cause of the presence of the names) simultaneously structure it, fosters a proximity to and an identification with the dead, and the simultaneous experience of connection and separation.

THE VIETNAM VETERANS MEMORIAL, ONE of the most controversial architectural designs of the recent past, has become the most visited of all memorials in Washington, D.C. Its broad appeal raises significant questions and challenges current understandings of human interaction with architectural works. Although the memorial has been widely discussed in print, few publications have touched on precisely how this memorial actually engages the visitor. Why does it engender active response? How can its ability to touch us be understood? Equally important, will the memorial continue to touch future generations in the same way? Will the Vietnam Veterans Memorial mean anything after a century or more has passed and the Vietnam War has become a distant memory? The history of the creation of the Vietnam Veterans Memorial has been well recounted elsewhere.¹ This article focuses instead on the memorial as we find it today.

Journal of Architectural Education, pp. 156-171
© 1997 ACAA, Inc.

and explores ways in which the response it engenders may be understood. As a result, this article departs somewhat from traditional approaches to architectural analysis that isolate interpretation from response. Indeed, I argue that the Vietnam Veterans Memorial is essentially incomplete without human participation; it cannot be fully understood without addressing the issues raised by human interaction.² In this regard, I will argue, the Vietnam Veterans Memorial is a powerful case of a "space of absence," defined by Richard Elin as a void in which we have the simultaneous experience of both the absence and the presence of the dead.³ Although this article is limited to the Vietnam Veterans Memorial, some aspects of my analysis may be generalized in a preliminary way to address the specific character of the "space of absence" and some of the architectural issues that such a space may raise.

The success of the Vietnam Veterans Memorial seems quite remarkable given the controversy that surrounded its design and construction. Although just three and a half years elapsed between the April 27, 1979, formation of a group to support the creation of the memorial and the November 13, 1982, dedication ceremony for the completed structure, the design competition, the selection of the design, and its aftermath generated heated public debate.⁴ From the date of its dedication, however, that debate has essentially ceased.⁵ Since then, discussion has centered on what the Vietnam Veterans Memorial means or on how it works (Figure 1).

Surprisingly, the continuing discussion concerning the memorial has been carried out almost exclusively in non-architectural journals. Although a few articles have discussed and interpreted the controversy over the design as a reflection of unresolved differences over the Vietnam War, most have focused directly on activities

and issues connected to the memorial itself. The level of popular response to this memorial, which seems to unlike conventional memorials, has clearly challenged expectations.⁶ As a result, an extensive scholarly discourse has developed in a variety of academic journals. Among the issues discussed have been whether the Vietnam Veterans Memorial is appropriate as a monument, how it makes use of rhetorical devices, and whether it makes a political statement.⁷ Articles have also discussed the character of our responses to the memorial, as well as the rituals that take place there and what role the memorial may be playing in the construction of a history of the Vietnam War.⁸

Beyond the academic discourse, the Vietnam Veterans Memorial has also inspired a considerable popular literature. In addition to the accounts of its creation, several picture books and even children's books have been published about the memorial.⁹ Articles and books have documented and discussed the objects people have left behind.¹⁰ One of the arguments in the early debate over the memorial focused on its apparently high degree of abstraction and whether such a design could serve as an appropriate memorial. The level of popular response seems clearly to answer this objection. As Arthur Danto noted, though the memorial is nonfigurative, it is nonetheless deeply representational, an aspect that was missed by critics of the design, who had seen it only in formalist or minimalist terms.¹¹ In fact, recent analyses have emphasized the commemorative and textual character of the memorial, yet even in these discussions, exactly why this memorial evokes such a powerful response has not been fully explained.

Notably, many recent discussions have paid only limited attention to the figural sculptures that were added to the Vietnam Veterans Memorial as a result of the controversy over its design.¹² My analysis

follows this approach because I have found that interaction with these sculptures is largely peripheral to the fundamental experience of the Vietnam Veterans Memorial. However, at the close of this article I briefly address some questions raised by these added elements.

The Vietnam Veterans Memorial and Commemoration

The phenomenon of death remains a mystery. As living beings, for whom knowledge of anything is experienced only through the prism of life itself, the end of life is imperceptible. Whatever may exist after death is fundamentally inaccessible to us. It is only within the known world, the world of the living, that we can address death.¹³

Our experience of death is one of sudden and complete loss.¹⁴ For us, death is more than simply the absence of life—it is the absence of the whole person, of all of the myriad characteristics that went together to form the personality and to shape the extraordinary range of interactions that the deceased had with us over the course of his or her life.

Our reaction to the loss that results from death is one of disbelief and also of pain. That we cannot accept the reality of death (our disbelief) is not surprising given our inability to conceptualize it.¹⁵ That we feel pain associated with loss is related not only to our inability to conceive of death, but also to our recognition that the person who died had a direct connection to the shape of our own inner life of feeling. To the degree that our inner life of feeling has been shaped by the other, the shape of that life of feeling will be challenged and the loss will be felt.¹⁶

One response to the experience of incomprehensible loss is to create something permanent in the belief that it will survive.



1. Vietnam Veterans Memorial, Washington, D.C. Maya Ying Lin, designer (Casper Leroy Architects, architects of record; dedication, November 13, 1982. Photo by National Park Service.)

In providing a permanent memorial (a monument) we seek to anchor our experience in space and time.¹⁷ We wish to keep the dead truly alive in memory—alive as life is lived and felt, not just in action, but in human interaction. The difficulty is that memories fade with time. We seek to create objects of remembrance—a permanent public record in the form of monuments and memorials—that will serve as symbols of those who have gone before (or the events in which they participated) so that they may remain alive in the memory of the living.

The creation of permanent objects of remembrance draws on one of our most fundamental experiences as human beings. It has long been recognized that one of the important stages of personality development is marked by the recognition of object constancy. For the infant, the unseen object (or person) is not just not present, but is essentially experienced as nonexistent. The recognition of object constancy is a sign of intellectual and emotional growth.¹⁸ The primal experience of loss connected with the disappearance of the other (initially the parent, usually the mother) is buried deep in human consciousness, and the feelings evoked by the loss of the other at death connect to these deeply buried feelings.

Symbolization is for each of us an essential component of the life of emotion; it

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is because we can make the associations that constitute symbolization that symbols can, in turn, evoke emotions.¹⁹ It is because we can associate the name of the deceased with his or her life and with his or her interaction with us that the name can serve to evoke our internal feelings connected with the deceased. Symbolization is an essential component of memory.²⁰ In particular, a symbolic site provides a place where a death can be mourned—that is, where we might recognize our loss, experience the resulting pain, and begin to heal.

In marking a death, the permanent marker we make can be considered an "intentional monument," as defined by Alois Riegl in the essay, "The Modern Cult of Monuments," published in 1903.²¹ Written as a preface to preservation legislation for the Austro-Hungarian Empire, Riegl's essay was an early attempt to identify the nature of aged structures (all of which he categorized as monuments) and to identify their roles in culture. Riegl's analytical structure differentiated among various kinds of historical monuments and provided a basis for consideration of valid approaches toward the preservation of each type.

Riegl's initial category was that of "intentional monuments." These, he wrote, were "erected for the specific purpose of keeping single human deeds or events (or a combination thereof) alive in the minds of future generations."²² According to Riegl, the intentional monument has "intentional commemorative value," which he described as the attempt "to preserve a moment in the consciousness of later generations, and therefore to remain alive and present in perpetuity."²³

The brief for the design competition indicated that the Vietnam Veterans Memorial was to take no position on the war but was to list the names of the 57,692 dead and missing.²⁴ As a result of the controversy



2. One of the two inscriptions at the apex of the Vietnam Veterans Memorial. (Photo by Christopher Lark, Lark LSE, circa 1982.)

over the winning design, two inscriptions were added at the apex of the monument. After the date 1955, the first inscription reads, "NO HONOR OF THE MEN AND WOMEN OF THE ARMED FORCES OF THE UNITED STATES WHO SERVED IN THE VIETNAM WAR, THE NAMES OF THOSE WHO GAVE THEIR LIVES AND OF THOSE REMAINING MISSING ARE INSCRIBED IN THE ORDER THAT THEY WERE TAKEN FROM US." After the date 1975, the second inscription reads, "OUR NATION HONORS THE COURAGE, SACRIFICE AND DEVOTION TO DUTY AND COUNTRY OF ITS VIETNAM VETERANS. THIS MEMORIAL WAS BUILT WITH PRIVATE CONTRIBUTIONS FROM THE AMERICAN PEOPLE, NOVEMBER 11, 1982." These inscriptions precisely describe the institutional commemorative purpose of the memorial as it was conceived (Figure 2).

Clearly, the Vietnam Veterans Memorial has significance for those who fought in the war, for those who are related to people who fought in the war, and for those who lived through it. Indeed, the Vietnam War is still recent enough that personal remembrance must play a significant role in one's response. At least one source of the power of the Vietnam Veterans Memorial



3. View from the Vietnam Veterans Memorial toward the Lincoln Memorial. (Photo by Jennifer Rothbarer.)



4. Reflection of the Washington Monument in the surface of the Vietnam Veterans Memorial. (Photo by Christopher Lark, Lark LSE.)

today derives from this direct association with those for whom the Vietnam War was one of the defining events of their lives. The memorial is compelling because it connects directly to personal loss and pain associated with the war. As described earlier, the Vietnam Veterans Memorial is an object of remembrance—a permanent marker that assures us that these individuals will be remembered even as time passes.

The fundamental issue underlying this connection is the role of symbolization as a part of the healing process.²⁵ The war in Vietnam divided American society, and those divisions remained even when the war came to an end. Given the mixed feelings of Americans about the war, and the pain these engendered, the most common response was, in effect, denial. Many found it difficult to talk about the war. Veterans returned home with little fanfare, and there was initially little recognition of their sacrifices; they were even reviled. The dead, when their bodies could be recovered, were buried

quietly and mourned privately. The acceptance of even the facts of the war, whatever one believed about them, was missing. However, the construction of the Vietnam Veterans Memorial, with the inscribed names of the dead and missing, seemed to change all this. Creating this public record of the names meant that they were inscribed in the "text of symbolic tradition." This symbolization meant that these individuals and their sacrifices would not be forgotten; no longer denied, they would become part of the nation's memory.²⁶ That they were inscribed in the setting of the Washington Mall in the nation's capital indicated that these deaths had not only been recognized, but in being recognized were also accepted, and the trauma of their deaths began to be integrated into our historical memory.²⁷

Because the Washington Mall is the setting for many of the nation's most symbolically significant buildings and monuments, the site of the Vietnam Veterans Memorial already carried a greater "charge"

than almost any other possible setting.²⁸ The specific site of the memorial, a two-acre section of the Constitution Gardens in the northwest corner of the Mall, was selected for its proximity to the Lincoln Memorial, which was seen as a symbol of national reconciliation following the Civil War. The Vietnam Veterans Memorial responds directly to this setting; its eastern arm points directly at the Washington Monument, and its western arm points directly at the Lincoln Memorial. These two alignments yielded the broad V-shaped form of the Vietnam Veterans Memorial and, in a sense, allowed the incorporation of those other structures in the design. In turn, this context raises the significance of the record of the names on the memorial. This is not only a site for private grief; it is also a site for shared public mourning (Figures 3 and 4).²⁹

By recording the names of the dead (and missing) in a significant public place, the Washington Mall, we confirmed that those deaths would not be forgotten. The

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Other Publications

Jeffrey Karl Ochsner, 1980-present

Since about 1980, Jeffrey Ochsner has published articles addressing architecture and architectural history in a variety of architectural journals and other venues. Some examples are listed below.

JAE

"Behind the Mask: A Psychoanalytic Perspective on Design Studio," *JAE: Journal of Architectural Education* 53 (May 2000): 194-206.

"A Space of Loss: The Vietnam Veterans Memorial," *JAE: Journal of Architectural Education* 50 (February 1997): 156-171.

"Understanding the Holocaust through the United States Holocaust Memorial Museum." *JAE: Journal of Architectural Education* 48 (May 1995): 240-249.

JSAH

"The East Elevation of the Sherman House, Newport, Rhode Island." *Journal of the Society of Architectural Historians* 52 (March 1993): 88-90 (co-authored with Thomas Hubka).

"H. H. Richardson: The Design of the William Watts Sherman House." *Journal of the Society of Architectural Historians* 51 (June 1992): 121-145 (co-authored with Thomas Hubka).

"Adler & Sullivan's Seattle Opera House Project." *Journal of the Society of Architectural Historians* 48 (September 1989): 223-231 (co-authored with Dennis Alan Andersen).

"The Architecture of the Boston & Albany Railroad." *Journal of the Society of Architectural Historians* 47 (June 1988): 109-131.

"H. H. Richardson's Frank William Andrews House." *Journal of the Society of Architectural Historians* 43 (March 1984): 20-32.

PNQ

"Rainier Vista from the AYP to the University of Washington." *Pacific Northwest Quarterly* 100 (Summer 2009): 55-69.

"Victor Steinbrueck finds his Voice: From The Argus to Seattle Cityscape." *Pacific Northwest Quarterly* 99 (Summer 2008): 122-133.

"Modern or Traditional? Lionel H. Pries and Architectural Education at the University of Washington, 1928-1942." *Pacific Northwest Quarterly* 96 (Summer 2005): 132-150.

"Meeting the Danger of Fire: Design and Construction in Seattle after 1889." *Pacific Northwest Quarterly* 93 (Summer 2002): 115-126 (co-authored with Dennis Alan Andersen).

"In Search of Regional Expression: The Washington State Building at the World's Columbian Exposition, Chicago, 1893." *Pacific Northwest Quarterly* 86 (October 1995): 165-177.

Selected Invited Essays

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