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Editor, Designer and Photographer
Mary Watkins

Writer
Jacqueline Tasch

Please send correspondence to:
1237 Murphy Hall, Box 951419
Los Angeles, CA 90095-1419
graduatequarterly@gdnet.ucla.edu

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ON THE COVER: (from left to right) Jesse Byock (Professor of Germanic Languages), Davide Zori, Marianna Betti (Archaeology graduate student), Ashley Byock (Northwestern Graduate Student), Asdis Hermonowiz (UCLA undergraduate student), in southwestern Iceland.



Davide Zori (p. 10) in
Eric the Red's house,
with weaponry.



the Hrisbrú site

kind of nail used in ship construction — a clench bolt, analogous to a modern screw-postulating that parts of ships might have been symbolically included in Christian burials as a reference to the old pagan Scandinavian beliefs. The program could help him test his theory. Moreover, ETC connected Davide and his mentor with Jennie Dillon, an MA student in the Architecture Department who is helping with additional projects, including a three-dimensional projection of what one church looked like. “It’s opened up a brand new arm of our study of the Viking world,” Davide says, as the reconstructions help researchers “visualize what the landscape and buildings looked like.”

with getting the best visual effect, whereas the Center’s first goal is the highest possible degree of historical accuracy.

To accomplish this means “finding every existing document” that describes a site, Guban says, and in some cases, working with scholars in different corners of the world. Last summer, he was part of an ETC crew based in Rome, discussing various reconstructions with Italian archaeologists and scholars, editing, fine-tuning, and “making sure that everybody can agree on what actually existed back then.”

Besides supporting his studies and offering travel opportunities, his ETC assignments further Guban’s architectural education. As a professional architect, Guban says, he will be called on “to simplify the visualization of a project and discuss it with clients,” presenting proposals to people who may know little about design. This task is central to ETC assignments, and he has also enhanced his modeling skills.

For Deters, the contribution may end up being more direct. Sullivan’s work was part of a tradition, dating back to the ancient Greeks and Romans, in which proportioning systems, based on geometric shapes and prescribed ratios, was a determining factor in architectural design. That tradition fell out of use in the 20th century but has seen something of a revival recently. For now, Deters isn’t using that tradition directly, but “it has started to influence my way of thinking,” he says.