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The Museum of Modern Art

To Riva Castleman
From Stuart Wrede
Date October 29, 1987
Re ^{"Deconstructivist Architecture"}
~~"Fractured Modernism"~~ architecture exhibition to be
guest-curated by Philip Johnson

XC: R. Palmer

11/2/88

Philip has indicated he is anxious to do the exhibition as soon as possible due to his age and health. In order not to bunch it up with the Hines III exhibition in December 1988 I am suggesting it open in middle to late June of 1988. However, because of the poster and handicapped exhibitions we cannot devote much department staff time to Philip's exhibition. For it to be feasible for a June 1988 date it would have to be prepared by outside exhibition consultants with only the installation in the galleries involving Museum production staff. Does the Museum have a policy on this?

We had originally planned to do the exhibition in the Philip Johnson Gallery because all other exhibition space was spoken for. However, I see there is an empty slot in June in the medium International Council Gallery, and would seriously like to consider doing the exhibition there in mid-June provided funding, scheduling, etc., make it possible.

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The Museum of Modern Art

file

To Staff noted below
From Richard L. Palmer
Date 12/8/87 *12/19/87*
Re Schedule changes

Please note that the slot in the International Council Medium Gallery from 6/15 to 8/30, 1988 which had been listed as undetermined on the 11/4/87 Exhibition schedule has now been assigned as follows with revised dates:

(DECONSTRUCTIVIST ARCHITECTURE)
Guest Curator: Philip C. Johnson
Press & opening previews: Tuesday, June 21, 1988
Closing: Tuesday, August 30, 1988

Please note also the attached memorandum of 11/24/87 which lists revised dates of future collection gallery reinstallations.

*/ to come
from RP
attached
12/19/87*

R. Castleman

cc: S. Dorn, J. Collins, E. Kies, E. Ricciardelli, L. Addison,
J. Neuner, W. Alonso, P. Barker, E. Shein

S. Wrede

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The Museum of Modern Art

*MAE —
* the 2nd page
to your memo.*

To Curatorial Departments
 From J. Neuner/R. Palmer
 Date 11/24/87 *12/10/87*
 Re Changes in Departmental Gallery Installation Schedules

PAINTING & SCULPTURE (3rd Floor 11 Building & East Wing)

Installation now on view: closes November 29, 1987
 Next installation: December 19, 1987-April 10, 1988
 Curator: Laura Rosenstock
 Spring installation: April 23-October 16, 1988
 Curator: William S. Rubin
 Fall installation: October 29'88-February 5'89
 Next installation: February 18-July 11, 1989

DRAWINGS

Next installation: March 12-July 17, 1988
 Summer installation: as scheduled
 Fall/Winter installation: November 22'88-April 2, 1989
 Spring installation: April 13-August 1, 1989

PRINTS & ILLUSTRATED BOOKS

Installations now on view: CROWN POINT PRESS Nov.19'87-Mar.13'88
 MASTER PRINTS Nov. 19'87-Mar. 8'88
 Spring/Summer installation: March 24-July 26, 1988
 Summer/Fall installation: August 6-November 6, 1988
 Fall/Winter installation: November 17'88-March 26'89
 Spring/Summer installation: April 6-August 8, 1989

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The Museum of Modern Art

To Richard Oldenburg
From Stuart Wrede *S.W.*
Date December 11, 1987
Re Deconstructivist Exhibition

Enclosed is a set of xeroxes of the constructivist paintings and drawings from the collection that Philip would like to use in his exhibition. Would you be willing to ask Bill Rubin if he would be willing to make them available. The exhibition runs from June 21, 1988 to August 30, 1988. If the exhibition travels we would not expect the art to travel.

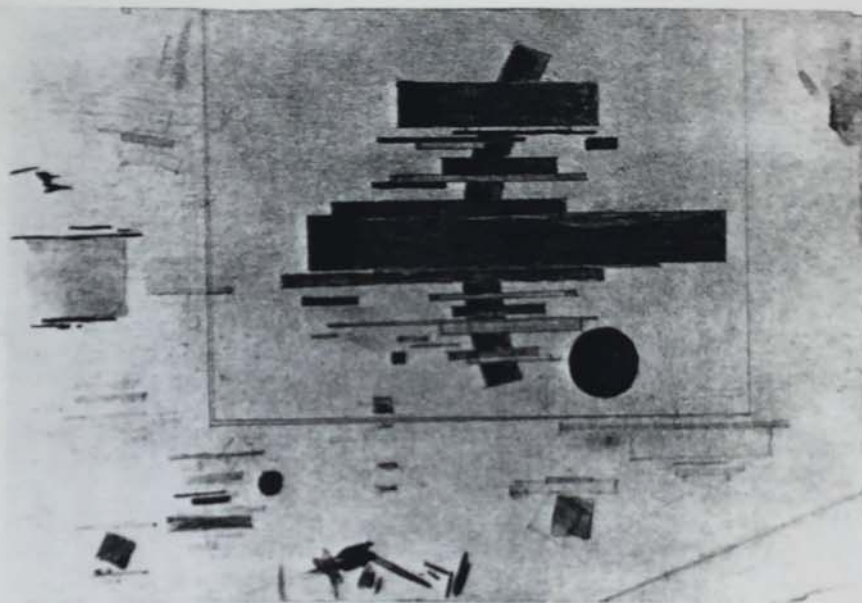
Riva also suggested that I ask you to approach Bill about borrowing a curatorial assistant from his department. The job would involve coordinating the production of the exhibition, working with Graphics, Framing and Production departments, and any outside people like Rasulo (for photo enlargements), and acting as liaison with Philip's team, who will be responsible for all contact with the architects in the exhibition. However, he/she should assist them with official loan forms, etc. The reason for this request, as you know, is that the A & D staff is totally tied up this winter and spring with the poster and handicapped exhibitions. Because both the Graphics department and the Production department can help out considerably with the design and production of the exhibition and can work directly with Philip's team, it should not involve anywhere near full time for the curatorial assistant. Three people in the Painting and Sculpture department have been mentioned as potentially having time to help us. They are Jennifer Wells, Lynn Zelevansky and Marjorie Nathanson.

If you need any other information let me know. I appreciate your help in this matter.

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Chashnik, Ilya
Suprematist Composition. c. 1924
Watercolor and pencil on paper
7 1/4 x 11 1/8" (19.5 x 29 cm)



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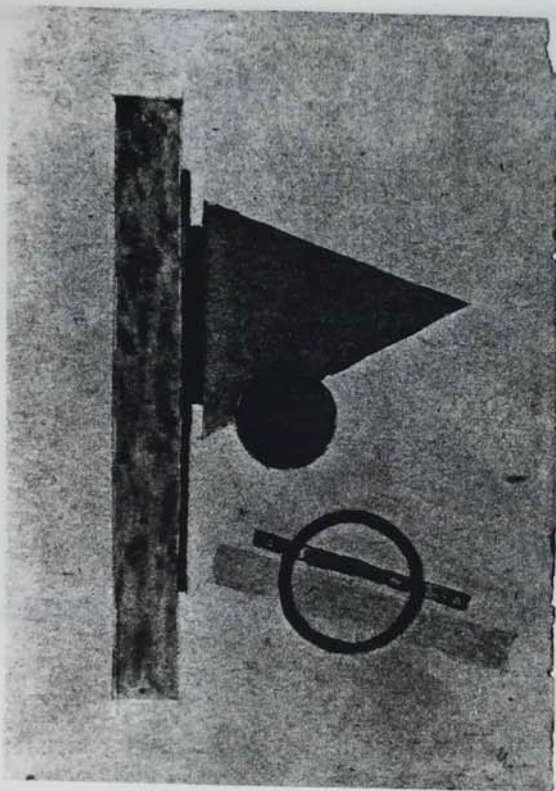
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	MoMA Exhs.	1489.11

Chashnik, Ilya

Suprematist Composition, c. 1924

Watercolor and pencil on paper

5½ × 4" (14 × 10 cm)

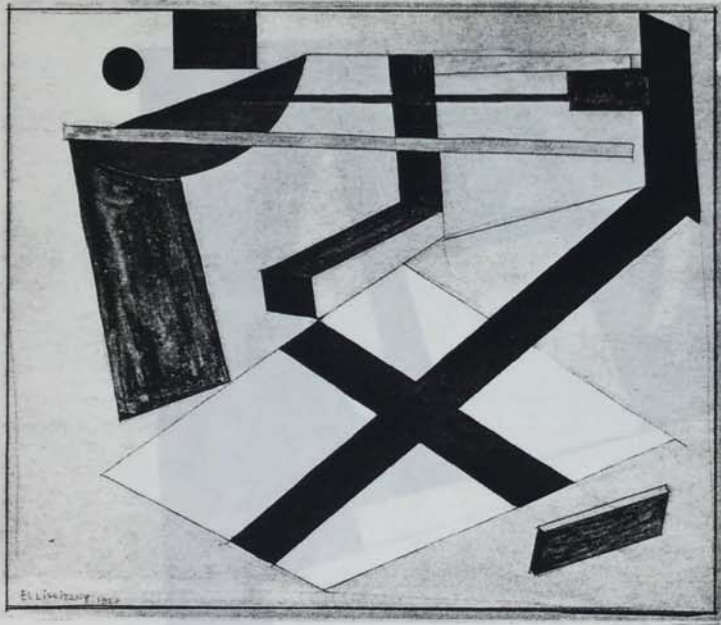


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Linnity

Lissitzky, El (Lazar)
Study for *Pravni 307*, 1920
Gouache, pencil, and ink on brown paper
8 7/8 x 9 7/8" (22 x 25 cm)

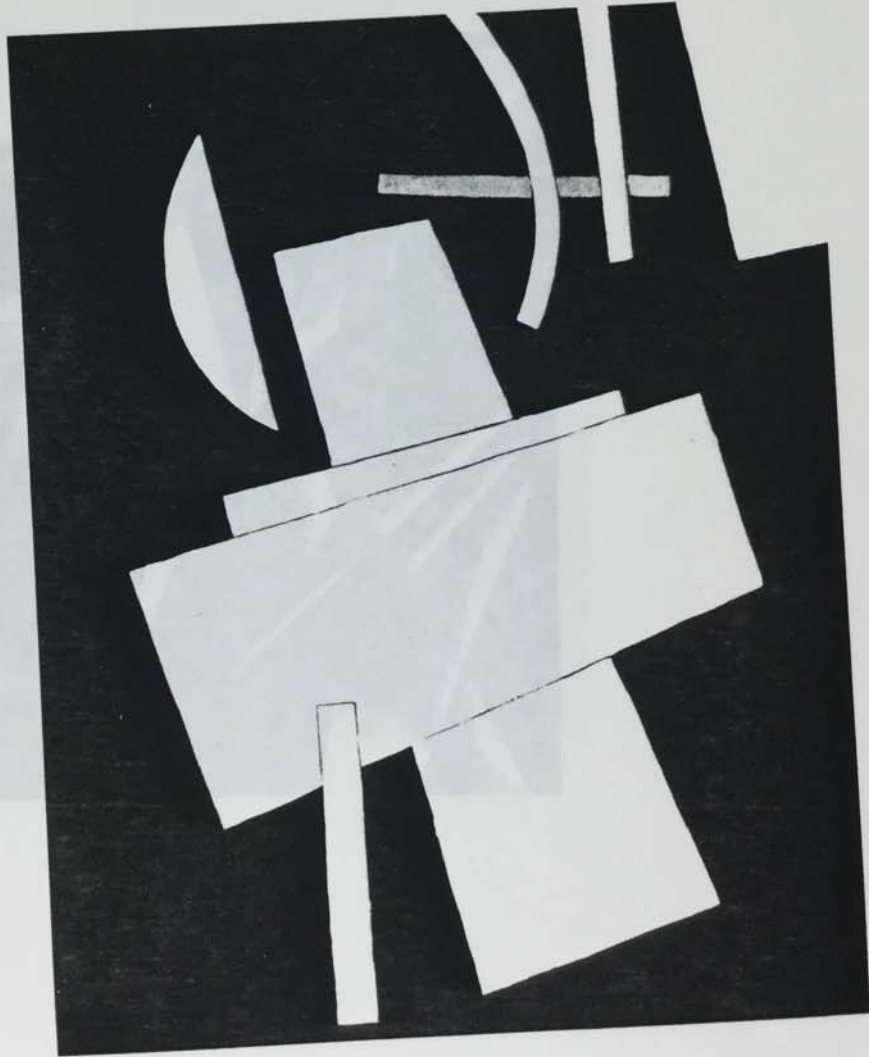


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Popova, Liubov
Untitled. c. 1916-1917
Gouache on cardboard
19½ x 15½" (49.5 x 39.5 cm)

Popova



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Popova, Liubov
Composition, 1920
Mixed media on wrapping paper
13¼ × 9¼" (33.5 × 25 cm)



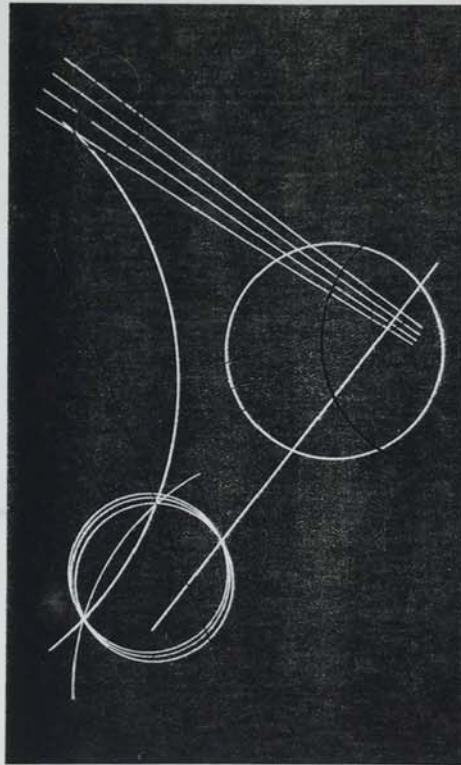
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Jul 20

Rodchenko, Aleksandr
Line Construction, 1920
Colored ink on paper
14 3/4 x 9"

Rodchenko



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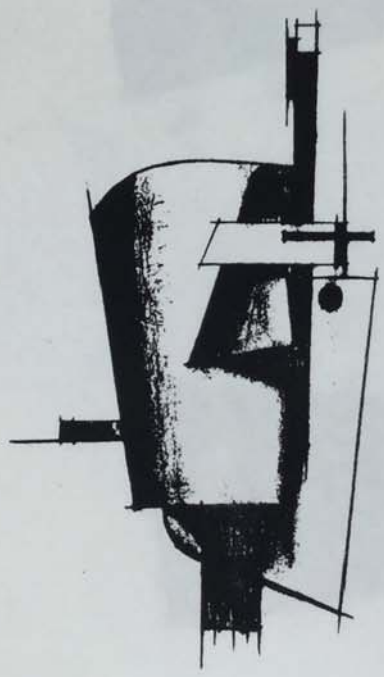
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	MoMA Exhs.	1489.11

Jat lin

*- 1st P
Calm*



*- UNTAT
(MAY 2000)*

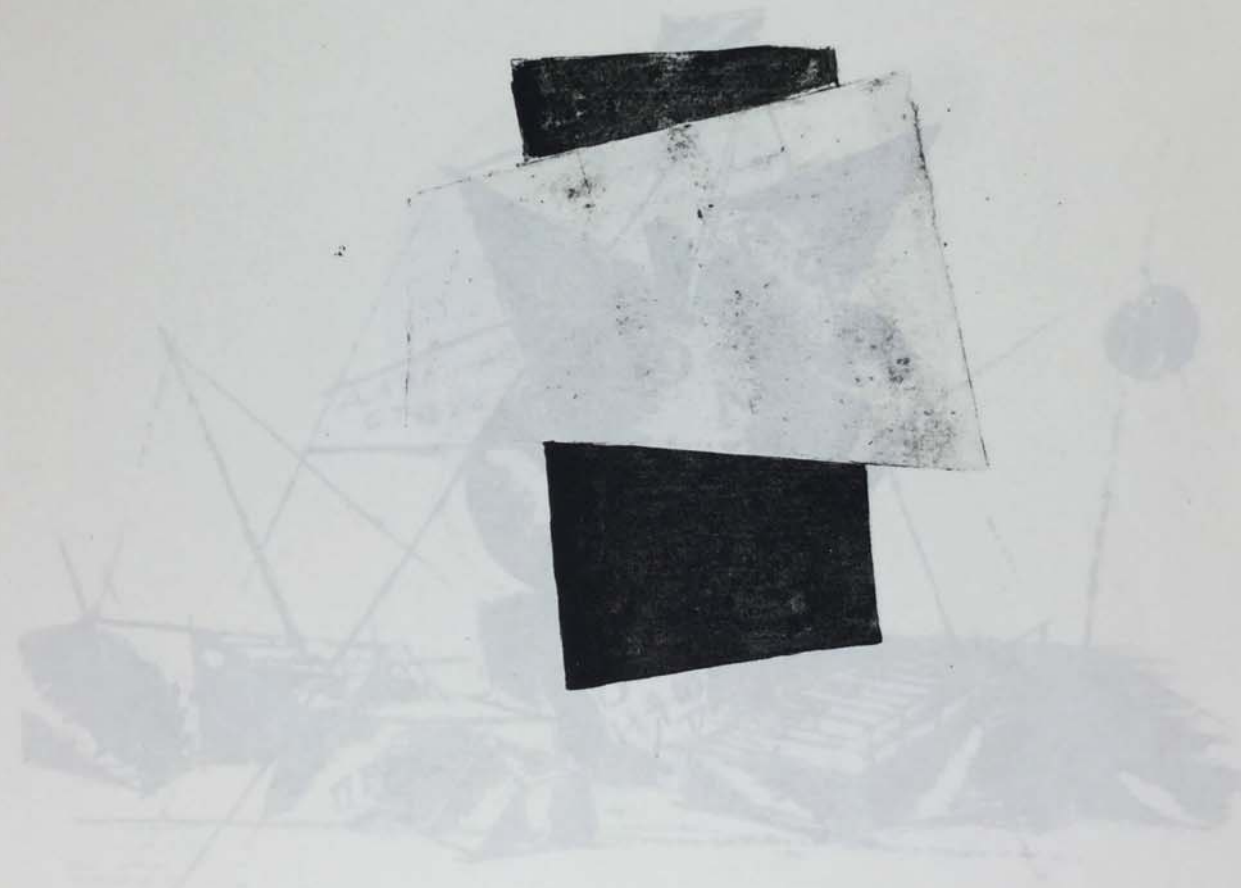


2

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Udaltsova, Nadezhda
Untitled, 1916
Gouache on paper
8 x 8" (20.2 x 20.2 cm)



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Vesnin, Aleksandr

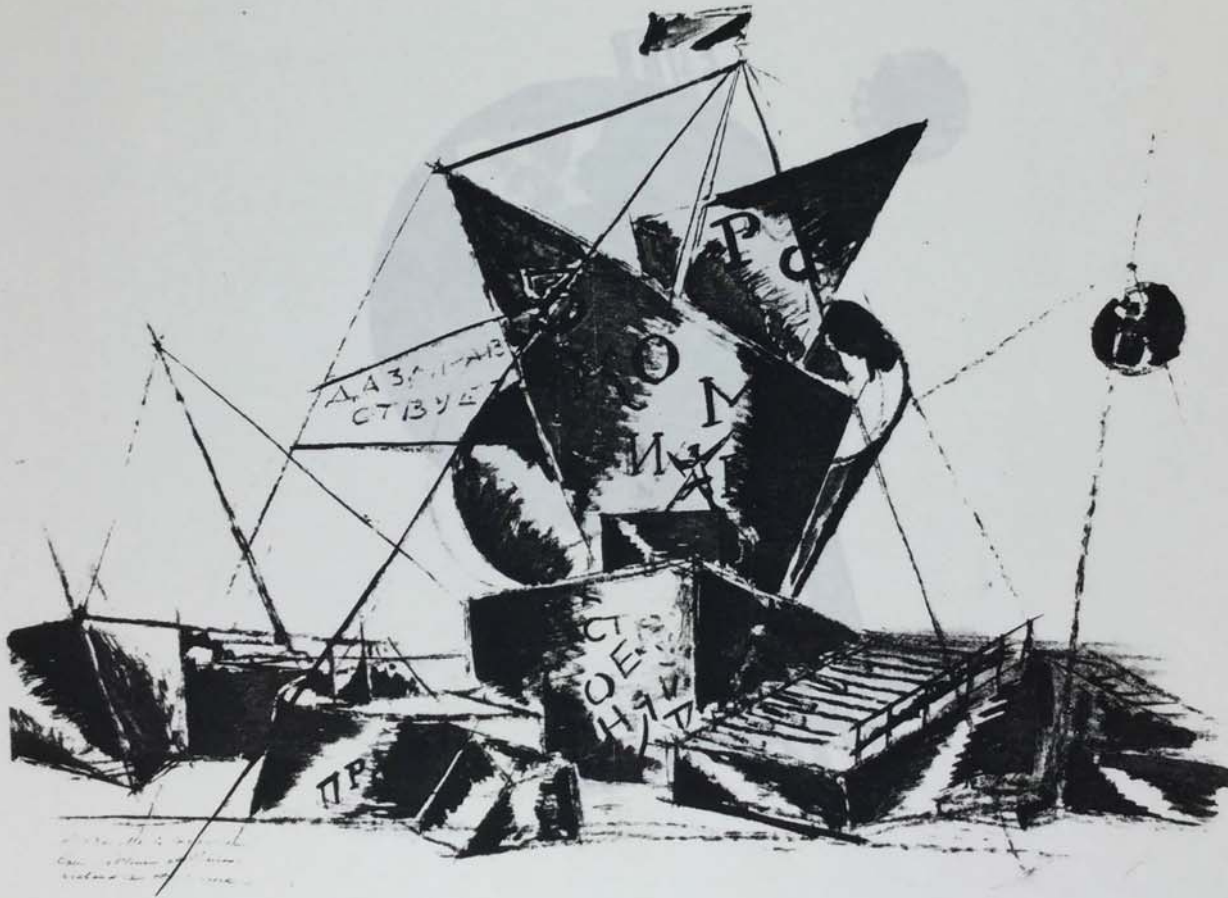
Proposal for a Monument to the Third Congress of
the Communist International, 1921

Gouache

20 3/4 x 27 3/4" (53 x 70.5 cm)

Acquired through the Mrs. Harry Lynde Bradley and the
Katherine S. Dreier Bequests

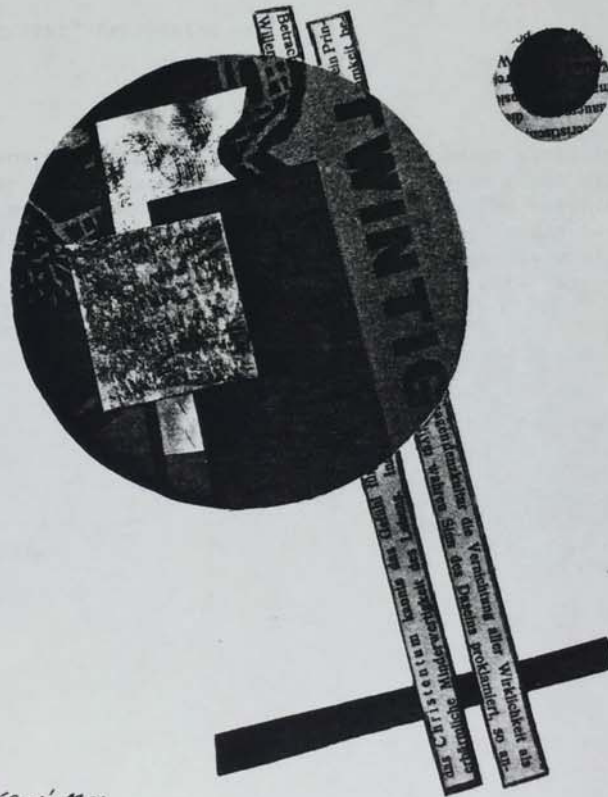
Vesnin



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Kassak, Lajos
Untitled. 1921
Collage and mixed media
8 x 6 1/4" (20 x 16 cm)



Kassak 21

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The Museum of Modern Art

To John Elderfield
From Richard E. Oldenburg *REO*
Date January 4, 1987
Re "Deconstructivist" Exhibition

Philip Johnson wants to include some Constructivist works (paintings and drawings) in the architecture exhibition he is guest-directing this coming summer (June 21 - August 30, 1988). The works would not travel, even if the exhibition does, so the "loan" would be only for this period. Enclosed are xeroxes of the drawings he would like to use. Please let me know if there is any problem with these being available.

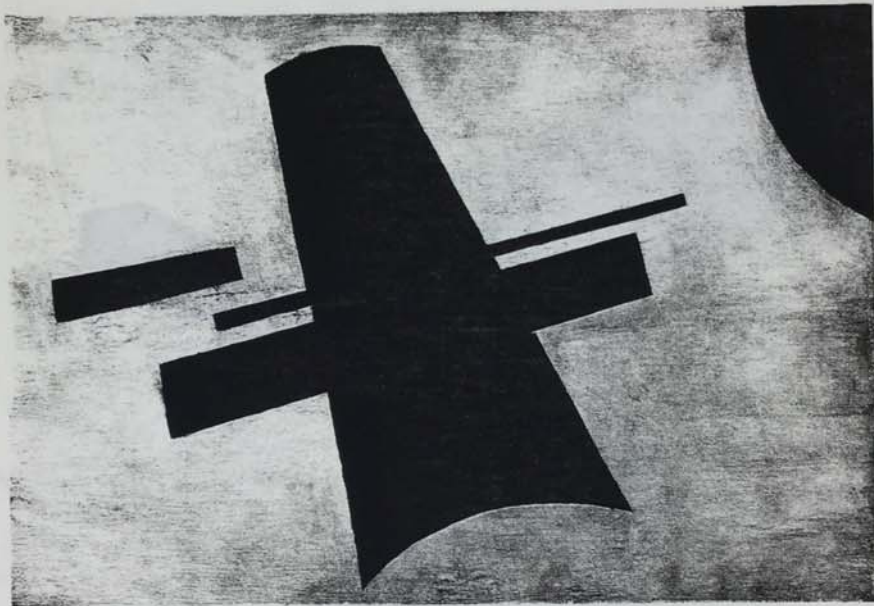
REO/JC

✓ cc: Stuart Wrede

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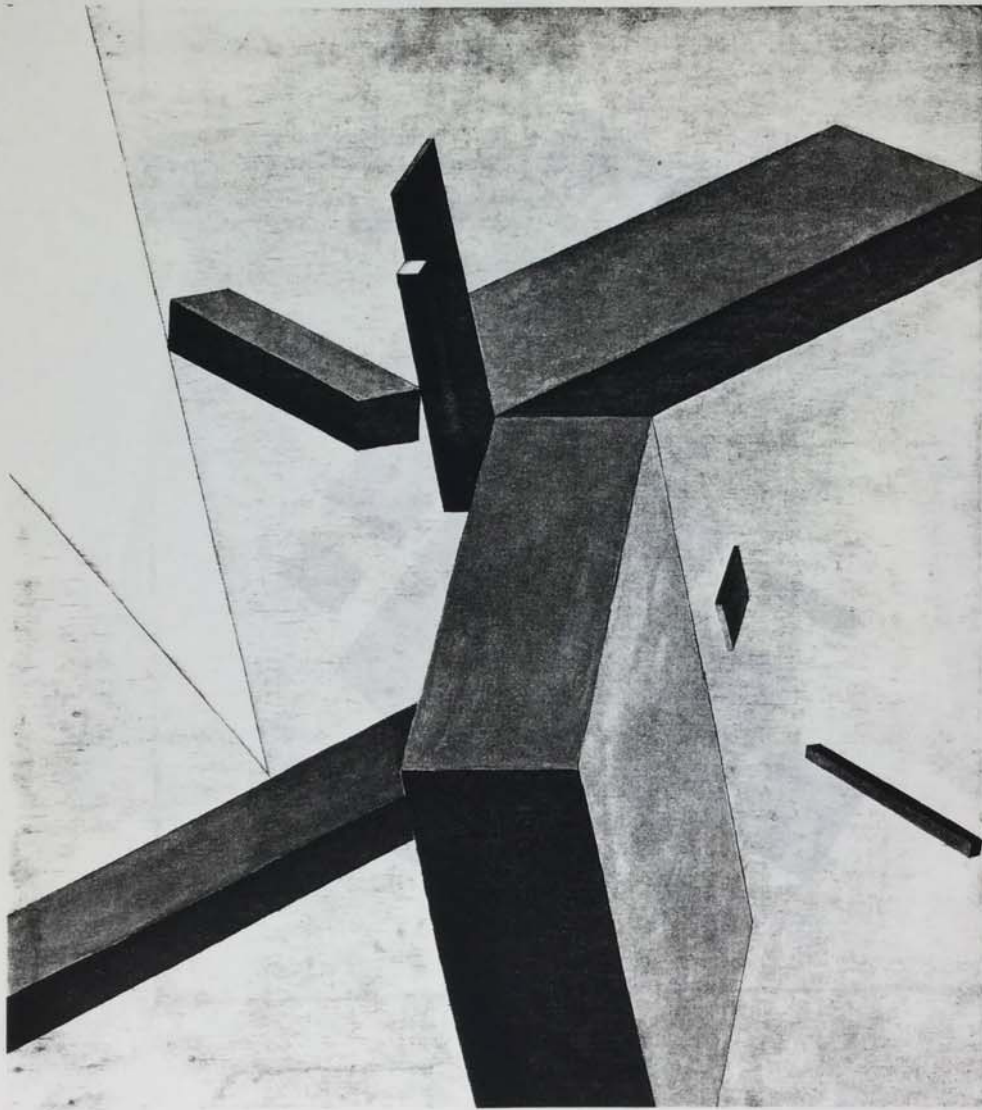
Klun, Ivan
Suprematism. 1916
Oil on wood
10 × 14½" (25.5 × 37 cm)



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Lissitzky, El (Lazar)
Composition, 1922
Oil and tempera on wood
28 x 24 1/4" (71 x 63 cm)



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*Jim
Malev*

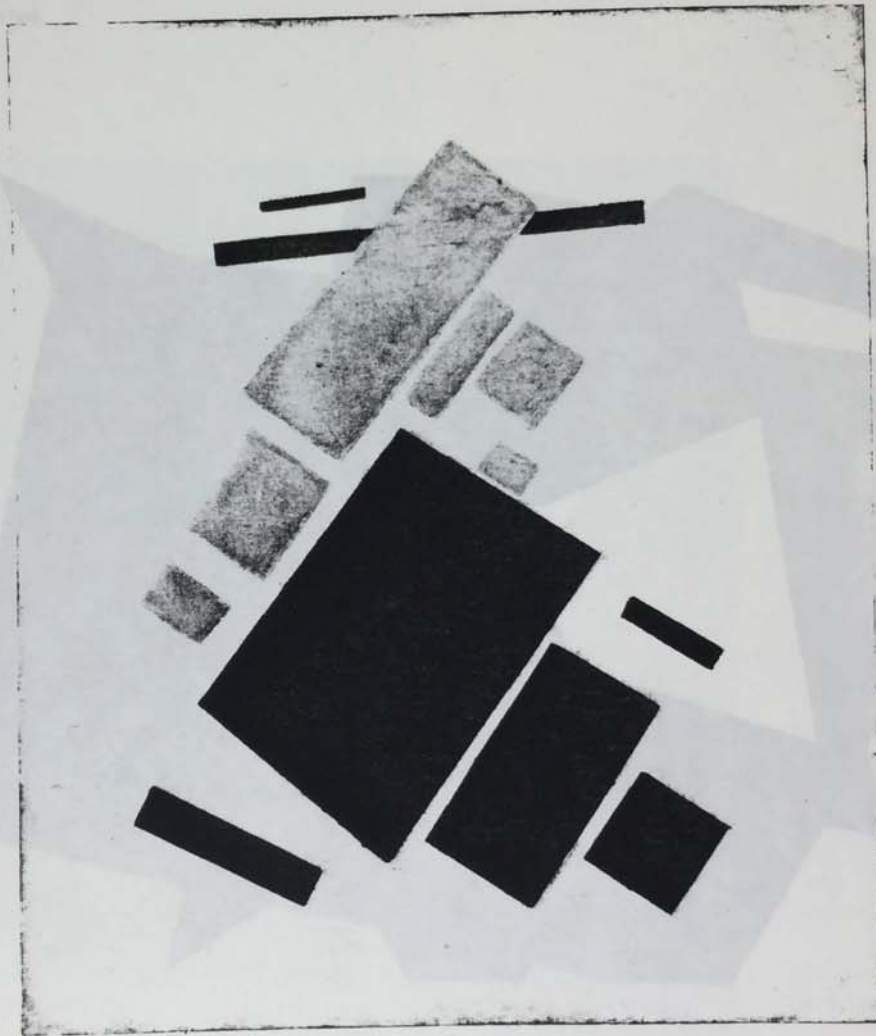
Malevich, Kasimir

Suprematist Composition: Airplane Flying. 1915

Oil on canvas

22 $\frac{7}{8}$ × 19" (58.1 × 48.3 cm)

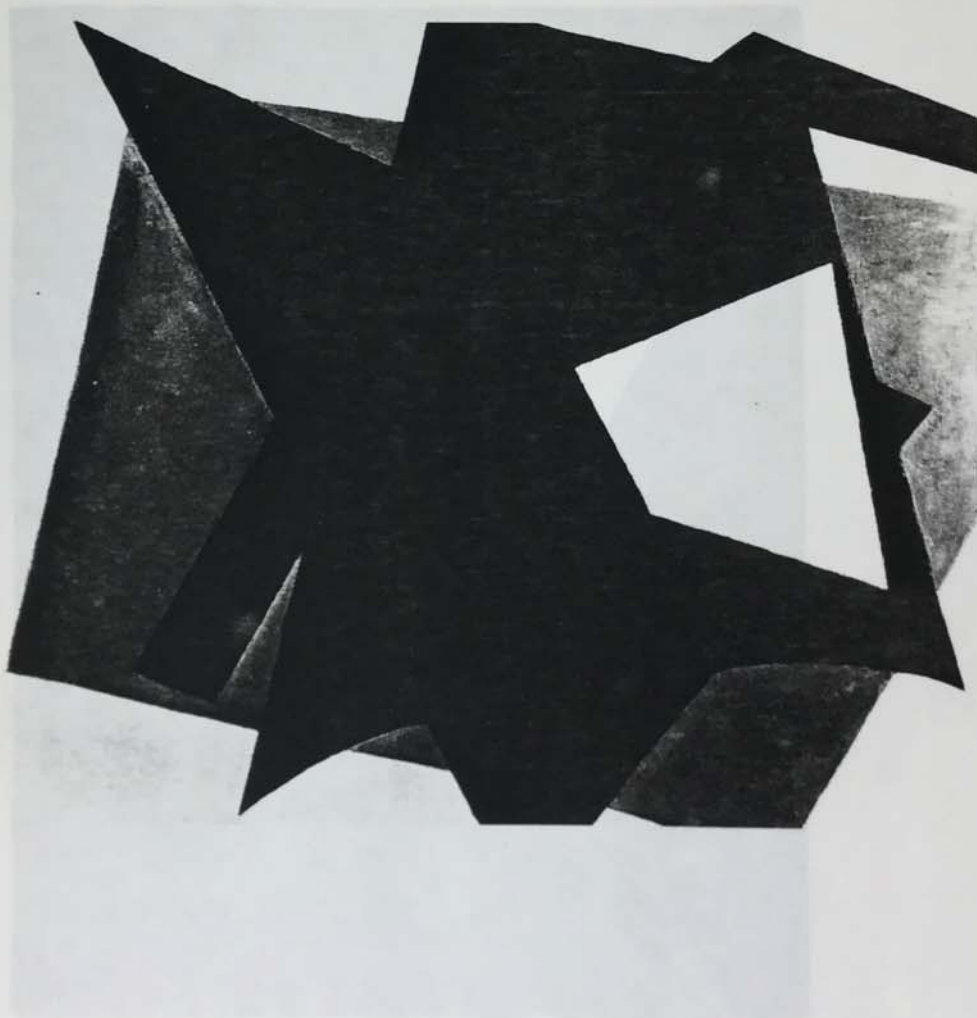
Purchase



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Popova, Liubov
Architectonic Painting. 1917
Oil on canvas
31½ x 38¾" (80 x 98 cm)
Philip Johnson Fund



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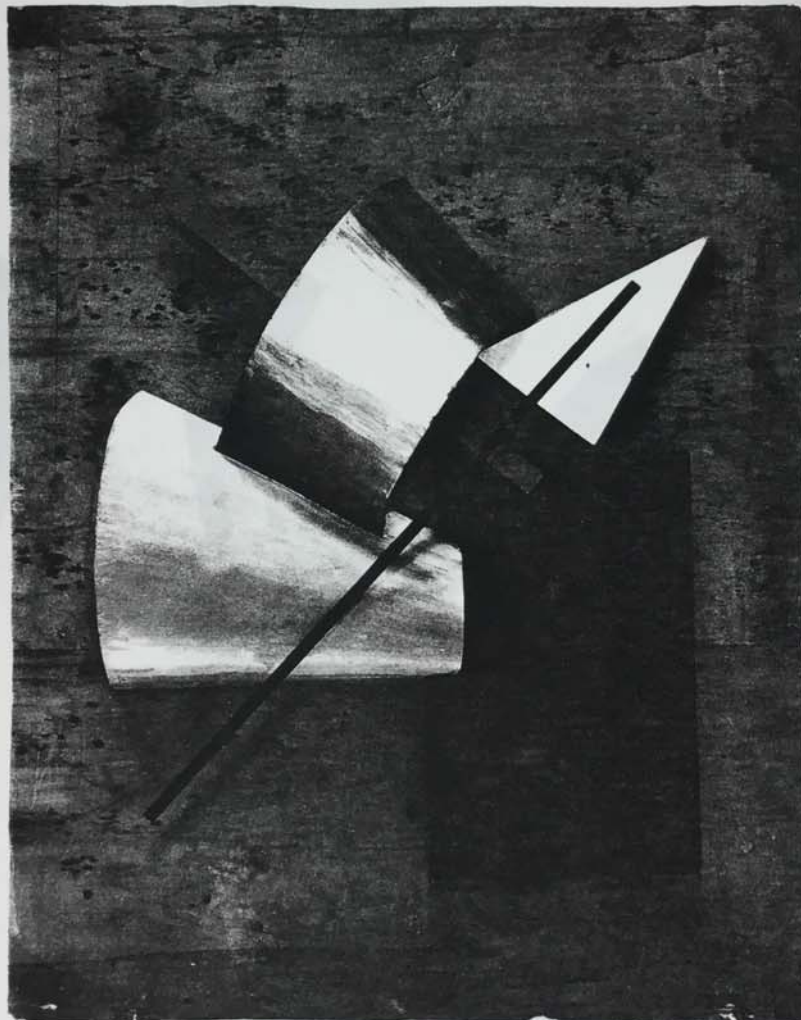
Puni, Ivan

Suprematist Relief-Sculpture. 1920s reconstruction of 1915 original

Painted wood, metal, and cardboard, mounted on panel

19¼ × 15½ × 4" (50 × 39.5 × 10 cm)

Puni



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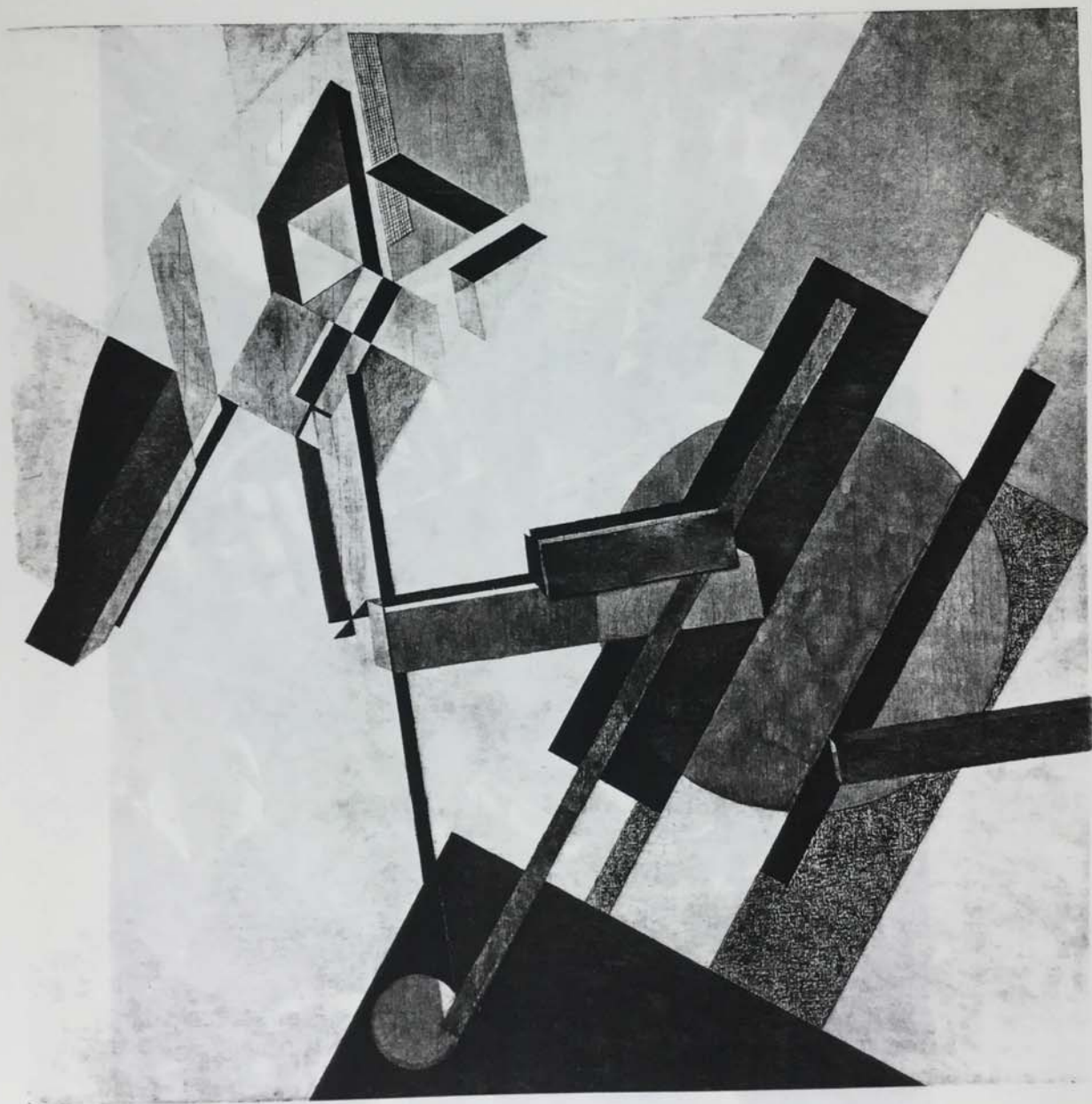
Lissitzky, El (Lazar)

Proun 19D. 1922

Gesso, oil, collage, etc., on plywood

38 $\frac{3}{4}$ " x 38 $\frac{1}{4}$ " (97.5 x 97.2 cm)

Katherine S. Dreier Bequest



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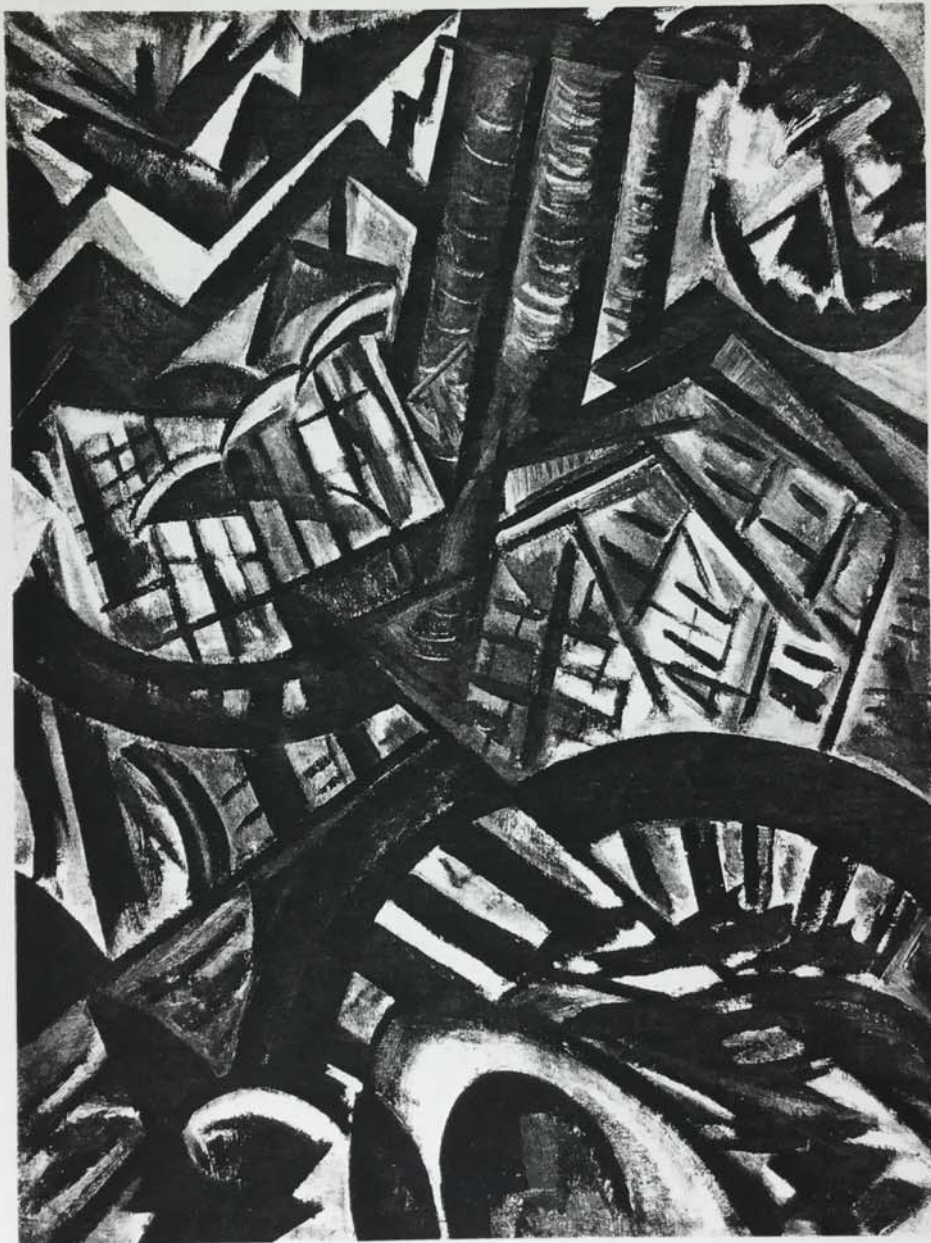
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Rozanova, Olga

The Factory and the Bridge, 1913

Oil on canvas

32 $\frac{1}{4}$ × 24 $\frac{1}{4}$ " (83 × 61.5 cm)



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The Museum of Modern Art

To Cora Rosevear
From Richard E. Oldenburg *REW*
Date January 4, 1988 *1/5/88*
Re "Deconstructivist" Exhibition

You may remember that I mentioned that Philip Johnson wanted to include some Constructivist works (paintings and drawings) in the architecture exhibition he is guest-directing this coming summer (June 21 - August 30, 1988). The works would not travel, even if the exhibition does, so the "loan" would be only for this period. Enclosed are xeroxes of the paintings he would like to use. Please let me know if there is any problem with these being available.

✓ cc: Stuart Wrede

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The Museum of Modern Art

To Dick Oldenburg
From Cora Rosevear
Date 1/19/88
Re "Deconstructivist" Exhibition

cc : Stuart Wrede
Cora Rosevear
Alexandra Muzek
Donna McCombes
Lynne Addison

Dear Dick:

Thank you for your memo of January 4. We will of course be glad to lend the works Philip Johnson has requested for his exhibition scheduled for June 21 - August 30, 1988. All are available and ready to be shown.

For our records, we note them below:

Kliun. Suprematism. 1916
Lissitzky. Proun 19D. 1922
Lissitzky. Composition. 1922
Malevich. Suprematist Composition: Airplane Flying. 1915
Popova. Architectonic Painting. 1917
Puni. Suprematist Relief-Sculpture. 1920s (reconstruction of 1915 original)
Rosanova. The Factory and the Bridge. 1913

C.

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The Museum of Modern Art

To: Cora
From: Alex
Date: 1/12/88
Re: Deconstructivism/Moma A+D loans

Dear Cora:

Following are the works requested by A+D for their forthcoming exhibition:

- 1035.83 Klum. Supermatism, 1916
- 172.53 Lissitsky Proun 19D
- 1039.83 Lissitzky. Composition, 1922
- 248.35 Malevich. Supermatist Composition: Airplane Flying, 1915
- 14.58 Popova. Architectonic Ptg
- 1060.83 Puni Supermatist Relief-Sculp
- 1064.83 Rozanova. The Factory and the Bridge

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The Museum of Modern Art

To Cora Rosevear
From Richard E. Oldenburg *RO*
Date January 4, 1988
Re "Deconstructivist" Exhibition

Wym 10/88 - 11/88

You may remember that I mentioned that Philip Johnson wanted to include some Constructivist works (paintings and drawings) in the architecture exhibition he is guest-directing this coming summer (June 21 - August 30, 1988). The works would not travel, even if the exhibition does, so the "loan" would be only for this period. Enclosed are xeroxes of the paintings he would like to use. Please let me know if there is any problem with these being available.

cc: Stuart Wrede

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To: Stuart Wrede ✓
From: Richard L. Palmer
Date: January 20, 1988
Re: DECONSTRUCTIVIST ARCHITECTURE (CONFIDENTIAL)

Dear Stuart:

As you will see from the attached, Frederieke Taylor called me today to give me info as to whom should be contacted by Hasenkamp to view and then provide us with cost estimates for the importation of the Peter Eisenman models. I am sending my communication by telefax and hope I will have answers to it and my earlier fax of the 11th about the Libeskind models by sometime next week. I don't know why I don't already have an answer to my fax of the 11th--but suspect there may have been a delay in Hasenkamp's gaining access to the "crates" to inspect them.

I feel--since Mark and Frederieke are unfamiliar with MOMA loan and shipping/packing arrangements & how much time they can require--that there shouldn't be an unduly long delay in following up on loan arrangements. Since you said you thought either Mathilda or Chris could do loan letters and forms, were you planning to have one of them go over the list with Frederieke before doing so?

cc: JS, File-memos

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The Museum of Modern Art

cc: S.Wrede, Frederieke Taylor,
L.Addison, E.Ricciardelli,
DECON ARCH-SHIPMENT
" Libeskind L.& L.
RLP PENDING

January 20, 1988

Mr. Klaus Schmidt
Hasenkamp Internationale Transporte
Weinbergstrasse 84-100
5000 Cologne
Federal Republic of Germany

by FAX

Richard L. Palmer
Coordinator of Exhibitions
212-708-9656/9657

Dear Klaus:

Thanks for your interim response to my telefax of January 11. I am awaiting Mr. Pawlitzki's response, although I understand from Ms. Frederieke Taylor (who is working with Philip Johnson and Mark Wigley on the organization of the exhibition) that someone from your Berlin office has already looked at the Libeskind models at the Gallery Aedes.

As noted previously, we also expect to import two models by Peter Eisenman for the same exhibition:

Models of: Frankfurt, Bio Centrum 1987

1 model, 5 x 8 x 1' (dimensions approximate)

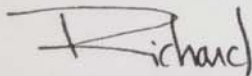
1 model, 3 x 2 x 1' (dimensions approximate)

These models are under the jurisdiction of the person noted below, through whom arrangements may be made to inspect them:

Frau Meckbach
Staatsbauamt
Frankfurt Am Main
Senckenberg Anlage 31-33
Telephone: 069-798-2891

Frau Meckbach knows from Ms. Taylor that someone from Hasenkamp will call her on this matter. While the models were originally packed for their shipment from the U. S. to Germany, we are unsure if the original cases have been retained. Could you check on this please? If the cases exist and are suitable for reuse, could you provide estimates for collection and air shipment to New York. If the cases were not retained or must be replaced, please also provide an estimate for packing. As I noted in my fax of the 11th, if feasible, we would hope to bring both these Eisenman models in with those by Libeskind. We haven't completed loan arrangements for either group of models as yet, so it may be some weeks before we could authorize you to begin this job.

In hope of a speedy response and with best regards,



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The Museum of Modern Art

To Sue Dorn, **Stuart Wrede**, Jeanne Collins cc: James Snyder

From Priscilla C. Barker PCB

Date February 1, 1988 2/1/88

Re Deconstructivist Architecture Exhibition

I had lunch today with Ken Hubbard of Gerald Hines. We discussed the Deconstructivist exhibition, number III in the Hines series, which opens on June 21. Ken reported that since Hines has two exhibitions which open this year and there is room in their budget for only one celebration, they had to choose between the two. They have selected the one organized by Philip Johnson, with whom they have a close relationship. They would like to have a reception -- probably Daka because they have limited funds for entertaining. (They usually build such entertainment costs into the budget of a Hines building that opens the same year -- but have none scheduled for 1988.) He mentioned the possibility of sharing the opening with Burgee - Johnson (?).

Ken's secretary will call to set up an appointment with Sue Dorn, Stuart Wrede, Jeanne Collins, Pat Harris (handles publicity for Gerald Hines) and me.

PCB/ak

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The Museum of Modern Art

cc: PJ
FT
MW

4/13

To Staff Concerned
From John L. Wielk JW
Date 4/12/88 4/13/88
Re Credit Lines for DECONSTRUCTIVIST ARCHITECTURE

The credit lines for DECONSTRUCTIVIST ARCHITECTURE should read as follows:

For the title wall at the entrance to the exhibition:

This exhibition is part of the Gerald D. Hines Interests Architecture Program at The Museum of Modern Art, New York.

For printed materials (invitations, press materials, etc.):

The exhibition is part of the Gerald D. Hines Interests Architecture Program at The Museum of Modern Art, New York.

For the exhibition catalogue:

This book and the exhibition which it accompanies are part of the Gerald D. Hines Interests Architecture Program at The Museum of Modern Art, New York.

cc: Richard Oldenburg
Priscilla Barker
Harriet Bee
Riva Castleman
Jeanne Collins
Sue Dorn
Ashby Meek
Richard Palmer
James Snyder
James Wageman
✓Stuart Wrede

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The Museum of Modern Art

Page # 1

FRAMING INSTRUCTIONS/RECORD SHEET

EXHIBITION/PURPOSE loan to Deconstructivist Architecture MoMA 6-21--8-30,1988 Account # 76116-2525 Project Order # 18082

Earliest date work can be available to frame shop: April 19, 1988 date work must be completed _____

Museum or Loan #	Artist/Title/Date	Mat Specifications	Type of Framing Glazing Specifications	Disposition of original frame material
~ 47.70	Alexander Rodchenko. Belomorsk Canal. 1933 ✓			Clean overmat. insert into 22x28 walnut frame from storage
~ 48.70	" " Rehearsal, Belomorsk Canal. 1933 ✓			same as above
~ 51.70	" " Chauffer. 1933 ✓			same as above
~ 220.70	" " Untitled. 1928 (RR station) ✓			Clean overmat. insert into 17x14 walnut frame from storage
~ 221.70	" " Untitled. 1928 (street) ✓			same as above
~ 222.70	" " Untitled. 1928 (bridge) ✓			Replace overmat (cream). insert into 17x14 walnut frame from storage
~ 1.71	" " Moscow. 1931 (lumber) ✓			insert into 16x20 walnut frame from storage
147.86	" " Sergej Tretjakov. 1928			insert into 20x16 walnut frame from storage
~ 148.86	" " Nicolai Aseev. 1928 ✓			insert into 17x14 walnut frame from storage
~ 149.86	" " Untitled. 1928 (worker in dark jacket) ✓			insert into 20x16 walnut frame from storage
~ 150.86	" " Untitled. 1928 (worker in white jacket)			same as above
222.8	Lissitzky Untitled			ONE MORE PICTURE TO COMP ≈ 17 3/4" x 14 5/8"
Susan Kismaric	Photography			x 626

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The Museum of Modern Art

Page # _____

FRAMING INSTRUCTIONS/RECORD SHEET

EXHIBITION/PURPOSE LOAN TO Deconstructivist Architecture MoMA 6-21--8-30-88 Account # 76116-2525 Project Order # 18082

Earliest date work can be available to frame shop: April 19, 1988 date work must be completed _____

Museum or Loan #	Artist/Title/Date	Mat Specifications	Type of Framing Glazing	Framing Specifications	Disposition of original frame material
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55.70	Alexander Rodchenko. Assembling for a Demonstration				Mat and overmat (cream) 28x22. Hinge print at top in two places. Use double thickness on top mat. Insert into walnut frame from storage
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RODCHENKO -
 56.70 *AT THE TELEPHONE - IN GALLERY - FRAMED*

54.70 *RODCHENKO*
V.V. Mayakowski - IN GALLERY - FRAMED

Susan Kismaric Photography x626

Issued by: Staff member _____ Department _____

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The Museum of Modern Art

To: Bill Alonso and Eleanor Belich
From: Lynne Addison
Date: 13 June 1988 6/13/88
Re: DECONSTRUCTIVIST ARCHITECTURE; Installation

As you know, this exhibition will be installed starting on Tuesday 14 June at 9:30 AM. Please see that four (4) preparators begin delivering the objects at that time. Once all models, etc. are delivered, it is my understanding that only two preparators will be needed, (unless, of course some of the models need more for safe handling).

I will be in the SC to help identify the models which will go to the floor and those which will not be used.

In addition, the collection works should also be delivered at this time, please make sure that enough pads are also delivered for placing the works prior to actual installation.

Concerning the schedule, it is also my understanding that we may be working some overtime in the evenings and that Saturday 18 June will be a definite working day, with Sunday possible.

Thank you.

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The Museum of Modern Art

cc: Stuart Wrede
File

To John Wielk
From Rosette Bakish
Date August 25, 1988
Re Booklets for DECONSTRUCTIVIST ARCHITECTURE

Dear John:

Here are booklets for the above exhibition for the following:

The German Government
Gerald D. Hines
Philip Johnson
8/26 given → Mark Wigley
9/15 given → Frederieke Taylor

I am giving the ones for Philip Johnson, Mark Wigley and Frederieke Taylor to Stuart Wrede so that he can send from his office.

Rosette

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4/15/88

MATERIAL FROM MOMA COLLECTION FOR DECONSTRUCTIVIST ARCHITECTURE

	<u>TOTAL</u>	<u>TO BE FRAMED OR VITRINE</u>
Drawings	25	1 (Rodchenko Book)
Photographs	15	13 <i>existing frames</i>
Prints	26	21
Posters	3	3 <i>part of poster show</i>
Paintings and Sculpture	16	1 (Klutsis Box)
TOTAL	85	39

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4/88

BLOW-UPS FOR DECONSTRUCTIVIST ARCHITECTURE EXHIBITION

(standard size: 20 X 30)

<u>ARCHITECT</u>	<u>SMALL</u> 20" x 30"	<u>DOUBLE</u> 40" x 60"
Gehry	1 <i>study of ghy/phase</i>	
Libeskind	3 <i>plans & section</i>	1 <i>plan</i>
Koolhaas	8 <i>axs.</i>	
Eisenman	P 12 <i>plans</i>	
Hadid	3 <i>renderings</i>	2
Coop Himmelblau	12 <i>sections & plans</i>	1
Tschumi	4 <i>elevations & perspectives</i>	
<hr/>		
TOTAL	43	4

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4/15/88

ARCHITECT'S ORIGINALS FOR DECONSTRUCTIVIST ARCHITECTURE

<u>ARCHITECT</u>	<u>MODEL</u>	<u>VITRINES/PEDESTALS</u>	<u>DRAWINGS/FRAMES</u>
Gehry	2	2 V. 2 P.	
Libeskind	5	2 P.	
Koolhaas	3	2 V. 2 P.	1 (triptych) <i>no frame</i>
Eisenman	4	2 P.	2 (core board) <i>no frame</i>
Hadid	2	1 V. 1 P.	16 (small) <i>already framed</i> ✓ "Exploded Isometric" (41 X 81) ✓ "Elements of the Void" (22 X 15)
Coop Himmelblau	7	1 V. 2 P. 1 shelf <i>(4 models)</i>	
Tschumi	1	1 P. 1 V.	✓ 12 (from box set) 3
TOTAL	24	12 P. 7 V. 1 shelf	31 4

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Provisional Outline

Constructivist Architecture: Exhibition Material
January 12, 1988

Room I (Front Room)

21 + Items from MOMA Collection
MOMA Wall Labels

Rozanova	The Factory and the Bridge, 1913 (Oil on Canvas)	32 3/4 x 24 1/4"
Chashnik	Suprematist Composition c 1924	7 3/4 x 11 1/2"
Chashnik	Suprematist Composition c 1924	5 1/2 x 4"
Kliun	Suprematism 1916	10 x 14 1/2"
Lissitsky	Study For Proun 30T 1920	8 5/8 x 9 7/8"
Lissitsky	Composition 1922	28 x 24 3/4"
Malevich	Suprematist Composition: Airplane Flying 1915	22 7/8 x 19"
Popova	Untitled c 1916-1917	19 1/2 x 15 1/2"
Popova	Architectonic Painting 1917	31 1/2 x 38 5/8"
Popova	Composition 1920	13 1/4 x 9 3/4"
Puni	Suprematist Relief-Sculpture 1920	19 3/4 x 15 1/2 x 4"
Rodchenko	Line Construction 1920	14 3/4 x 9"
Tatlin	Counter-Relief c 1914-1915	12 1/2 x 9 1/2"
Udaltsova	Untitled 1916	8 x 8"
Vesnin	Proposal for a Monument to the Third Congress of the Communist International 1921	20 3/4 x 27 3/4"
Kassak	Untitled 1921	8 x 6 1/4"
Lissitsky	Proun 19D 1922	38 3/8 x 38 1/4"

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Room I

2

?Tatlin	Study for a Counter Relief 1914-1915	49.4 x 34.2 cm.
?Malevich	Study for the Pilot House	12 1/4 x 17 3/8"
?Rodchenko	Composition 1918, Gouach	13 x 6 3/8"
Rodchenko	Composition 1919 (More research to be done)	12 1/4 9"

Ball Bearing Photo, B&W, 3x5

Spring House Photo, B&W, 3x5

2 Columns of Text, Large Type

Frank Stella Photo, B&W, 1 1/2 x 2 Ft.
(or original)

Kenny Price Photo, B&W, 1 1/2 x 2 Ft.
(or original)

Michael Heizer Photo, B&W, 1 1/2 x 2 Ft.
(or original)

Large Type, Running Text

4-10 Blow-ups of Russian Constructivist Material

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Room II

3

Rem Koolhaas: 1 Project

Rotterdam Project - 1982

- 1 Model of Tower - 8 x 8 x 80cm.
- 1 Model of Housing Project - 20 x 80 x 8.5cm 80cm High
- 6 B&W Enlargements *1x2 ft*
- 1 Triptych (original) 121.5 x 71.8cm.

Tschumi: 1 Project

La Villette Project

- 6-8 Prints,
- 1 Ft. x 1 Ft., to be provided by Tschumi
- ? Model

Frank Gehry: 2 Projects:

Gehry House & Renovation (1977-87)

- 1 Model - 2.5 x 5 ft.
- 1 Axonometric - 2 x 3 - B&W Enlargement
- 2 B&W Enlargements
- 3 Drawings--B&W Photographs

Familian House

- 1 B&W Reduction of Plan

3 Prints, 1/2 x 1, B&W Prints
1-2 Prints, approx. 1 x 2 ft. = 6 ft.

John W. Healy 1 Project

The Park

3 Prints, 1/2 x 1, 1 1/2 x 2
1 Model, small, 30 x 20"

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Room III

4

Peter Eisenman: 1 Project

Frankfurt, Bio Centrum 1987

1 Model, 5 x 8 Ft.
 1 Model, 3 x 2 Ft.
 1 Working Model, 3 x 4 Ft.

- owned by Frankfurt

4 Large Drawings (3x2), Originals,
 Mounted, Unframed

2 B&W Enlargements, to be mounted

Coop Himmelblau: 4 Projects

Skyscraper Project, Hamburg

3 B&W Enlargements
 1 Model, 40 x 20"

Atelier Baumann

1 B&W Enlargement, 3 x 3
 1 Model, 14" x 14" x 14"

Attic Conversion, Vienna (1983-)

1 Model, 1 x 2 Ft.
 2 B&W Enlargements, 1 1/2 x 2 Ft.

Vienna Apartment Bldg. (1983-)

3 Panels, 1/2 x 2, B&W Photo
 3-4 Models, approx. 1 x 2 Ft. x *6x2*

Zaha M. Hadid: 1 Project

The Peak

5 Panels, B&W Photos, 1 1/2 x 2
 1 Model, small, 30 x 20"

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The Museum of Modern Art

Room III

5

Libeskind: 1 Project

Berlin: City Edge Competition

*- owned by Germany
- has been declassified*

1 Blowup, B&W, 4' x 8

3 Panels, 1 1/2 x 2

Model E: 122 x 64 x 20 cm. (cloud prop)

Model A: 270 x 144 x 40 cm. (site model)

Model G: 250 x 105 wall x 62 cm. (hanging model)

We had thought we were going to see a number of the proposed exhibitions and in fact all that was available was a 20 page price with the description of the exhibit. That's not so clear that we wanted to get a better sense of what the exhibition would be, as we could determine whether the exhibition's budget could accommodate the costs of shipping and unshipping of the models which are so large, or if additional funding would have to be secured for them.

We then went through the checklist and estimates of model budgets were provided to find Jerry could work up with preliminary estimates and giving cost estimates since this presumably will be the largest production item. One each of the largest Libeskind and Gropius models may be shown without vitrines (their size makes vitrines a problem). Jerry will also provide a pedestal sketch for PCJ and he to review.

Regarding models, Mark advised that Herta and Paul Amirani, one of whose models are with us, would attend the opening of the show in New York. Libeskind's price is very expensive and it's not clear that Libeskind had already seen the budget estimates. It's a question of whether he would be able to see the models and if not whether he would be able to see the models in the museum. In any case, it seems that there are the possibility of having the models, as Libeskind thought earlier in the week. The Libeskind models are currently with the opening of Frankfurt, and the models. PCJ will be very much interested in the costs of shipping the Gropius models to New York as well as if could afford the models they were shown and the Libeskind model will have to return to Germany. It would be all of the Libeskind and Gropius models would have to return to Germany.

The shipping of a box containing the models was done by the PCJ and PT will they would be able to find out if the Libeskind and Gropius models would be available for a longer period, since they are not a large amount of shipping if they would be included in it.

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Coursesp. Memos

The Museum of Modern Art

To James Snyder
 From Richard L. Palmer
 Date 1/15/88 *1/18/88 Dick*
 Re DECONSTRUCTIVIST ARCHITECTURE

Attached is a copy of the revised Provisional Outline which Mark Wigley and Frederieke Taylor gave us at our meeting in Philip Johnson's office this morning. There are a number of changes, primarily in Rooms I and II, as you will note if you check against the earlier list.

We had thought we were going to see a mockup of the projected installation but in fact all that was available was a 2D floor plan with little cutouts of the models. Stuart made it clear that we wanted to get a better handle on production/installation costs etc. so we could determine whether the exhibition's budget could accommodate the costs of packing and shipment of the models which are in Europe, or if additional funding would have to be secured for them.

We then went through the checklist and estimates of model heights were provided so that Jerry could come up with preliminary pedestal and vitrine cost estimates since this presumably will be the largest production item. One each of the largest Libeskind and Eisenman models may be shown without vitrines (their size makes vitrines a problem). Jerry will also provide a pedestal sketch for PCJ and MW to review.

Regarding models, Mark believed that Himmelblau, Gehry, Hadid and Tschumi--most of whose models are quite small--would assume responsibility for getting them to New York. (Frederieke didn't seem equally sure of this.) Frederieke had heard that Hasenkamp had already gone to the Gallery in Berlin to look at the Libeskind models so RLP said that should mean he would have estimates from Hasenkamp by sometime next week; Libeskind will be in Berlin next week but it was unclear as to whether he would speak directly to Hasenkamp re packing/shipment. In any case, it seems these models are the property of Berlin (not the architect, as Frederieke thought earlier in the week). The Eisenman models are apparently also the property of Frankfurt, not the architect. RLP said he could secure estimates for the costs of shipping the Eisenman models to New York as soon as FT could advise him where they were stored and how Hasenkamp could gain access to them. FT assumed that all of the Libeskind and Eisenman models would have to return to Germany.

The question of a tour following the MOMA show came up and MW and FT said they would attempt to find out if the Libeskind and Eisenman models might be available for a longer period; since they are key, a tour would not be feasible if they could not be included in it.

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Corresp. memos

The Museum of Modern Art

To James Snyder
 From Richard L. Palmer
 Date 1/15/88 *1/18/88 Dick*
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The Museum of Modern Art

Since it seemed clear there would be relatively few formal loan request letters/forms, Stuart said they could be handled by either Mathilda or Chris in his office; RLP said this should be coordinated with the person assigned to the show in the Registrar's office who would need to provide the name of the foreign agent etc.

MW and FT did not feel it would be feasible for them any of the details of coordination between the various museum departments etc., so Stuart said he would again pursue the possibility of having a Curatorial Assistant from another Department assigned to work on the show.

cc: S. Wrede ✓
R. Palmer

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7/27/89

The Museum of Modern Art

26 July 1989

TO: Mary Lea Bandy, ~~Stuart Wrede~~, and Kirk Varnedoe
FROM: Jeanne Collins

Michael Blackwood wanted each of you to know that he had sent the museum a copy of his recent film entitled "Deconstructivist Architects." The 3/4" videocassette is available in Public Information if you would like to borrow it.

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NOV 10 1987

Los Angeles, November 3, 1987

Philip Johnson
John Burgee Architects
885 Third Avenue
New York, N.Y. 10022

Dear Mr. Johnson,

I cannot tell you how much I enjoyed your evening at the Century Association last week. Maybe it was just the chance to grandstand, but the whole event made my investigations seem to come one step closer to reality. (soA ME)

I was particularly impressed by Mark Wrigley's insights (his article already forebode his clarity) and by John Burgee's right words at the right time. I do hope that you will convene us again, this time to look at the real work.

I am adding a few images to my xerox assemblage, including several by Rem Koolhaas, and hope to send you a package by the beginning of next week. I am hard at work hunting and gathering, and hope that I can count on your support in my applications for research funds for "Violated Perfection."

I also wanted to thank you for the dinner last Tuesday night, and for the chance to try to clarify my ideas to you. I hope that we will have a chance to speak again soon. Please give all my best to David.

Best wishes,



Aaron Betsky
623 1/2 South Detroit Street
Los Angeles, CA 90036

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1

VIOLATED PERFECTION:
THE ARCHITECTURAL FRAGMENTATION OF MODERNISM

The following is a proposal for a volume of the above title to be assembled by Aaron Betsky, Paul Florian and Stephen Wierzbowski. It is based on an exhibition proposal of the same name proposed by Florian, Wierzbowski and Laurel Bradley in 1985.

Premise

This book will present the work of those designers for whom the fragmentary representation of otherwise invisible technologies takes precedence over the definition and composition of space and its delimitations. Within a historical context, this work is often referred to as "neo-constructivist." Its practitioners sometimes call their work "high tech with dirty hands." In places as diverse and far apart as Los Angeles and Tokyo, or London and Vienna, young designers appear to have set off bombs in the temples of accepted architecture, leaving us with sharp shards of once functional architectural elements. These often chaotic images both promise us the utopia of Modernism and violate its purity by a perverse fascination in its unresolved fissures. These young architects are willing to confront the perfect project of Modernism with its unfinished and violent character. Posing as half robots and half creators, they profess the inevitability of technological armageddon and, rather than creating an architectural fortress against such a death of humanism, become architectural guerillas, often refusing to build.

These designs, diverse as they might appear, all share a common ideology and imagery. The work recognizes that those social, economic and physical forces which define our lives, whether they be systems of communications, cultural images or corporate organizations, are becoming increasingly abstract, omnivalent and cliched. Whatever is made in a critical manner must seek to cut through or blow up the imprisoning and inherited conventions by which we order our spaces, the grid of the city, the pavement hiding the telephone lines, the white canvas, the conventions of mass media, or the romantic myths by which we live. It will be an architecture made up of environmental control mechanisms,

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electronic gateways, splices, and disjunctive intersections of images, all trailing the accreted debris of historical and cultural associations. This work wishes us to see the technology in which and by which we live. It does not offer an alternative. It is technomorphic.

The work to be presented in this volume will thus all be formed by fragments of technology. Its composition will emphasize incompleteness and scalelessness. Most importantly, questions of specific function, site, or design canons are secondary in the making and judging of this work. Moreover, the definition of these designs will include all those artifacts which seek to both create a perspective within an abstract set of technological systems, and to articulate a public realm within such systems. Whether such objects might be built or unbuilt, two- or three-dimensional, solid or inhabitable, is also of only secondary consideration.

From a cultural perspective, these designers can be seen as attempting to offer a built critique of processes of modernization, not by proposing ameliorative or utopian structures, but by assembling artifacts which allow us to recognize and participate in a necessarily incomplete project of blowing and digging up historical and social imperatives. They are jacks-of-all-trades tinkering at the underbelly of our corporate society.

Precedents

Technomorphic architecture traces its roots to both mechanomorphic and technologically utopian movements: it seeks to fulfill the promise of the Vkhutem and the Bauhaus, of Rodchenko and Gropius, to make an architecture which represents processes of modernization and aids them in their triumph over the social and artistic status quo. It also stands in the tradition of any art which seeks to expose and even celebrate the hidden forces of modernization, whether in the sleek forms of Romantic Modernism or in the ironic depths of Dadaism.

Though this volume will discuss such early twentieth-century sources, attention will be focussed on a diverse group of

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more recent influences. These include the work of the British "High Tech" movement (Archigram, Rogers and Foster); the influence of French theories of post-structuralism and de-construction (most importantly Jean-Francois Lyotard, but also Foucault, Derrida, and Baudrillard); the appropriation of systems (Eisenman) and forms (Gehry) of technology from outside of architecture; the influence of novel methods of composition developed in electronic mass media (Venturi, Stirling); and attempts to create a poetics of response (a witness) to technology using architectural methods (Hejduk). Some of these architects are now leading makers in the technomorphic mode, others reject much of current practise.

Survey

The main body of the text will consist of a survey of the work of those designers who have produced work fitting the description above. The work will be divided into three sections:

1. Blow-Up

The most immediate reaction to the manifest destiny of a destructive moderism is to either blow up its pretentions or to unearth its assumptions. These designs represent the results of a guerilla warfare against the architecture of power and absence and is produced by such architects as:

Robert Mangurian
Daniel Libeskind
Zaha Hadid
Peter Wilson
Coop Himmelblau
Peter Eisenman

2. The Bachelor Machines

These architects make artifacts which are fragments of the web of technology visibile only in the distorted mirrors of our physical context. These incomplete orders and gestural tools allow us to cut into the context of the absence of form. Examples will include work by:

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Morphosis
Himmel Bonner
Tod Williams
Gustav Peichl
Eric Owen Moss
Steven Holl
Shin Takamatsu

3. Apocalyptic Now

The deracination of imagery and form, the invisibility of static systems of coherence and the violent perfection of our environment is choreographed by some makers into a dance macabre. Alternatively, the emanations of our mass culture can be redesigned to hover enigmatically and reveal the strangeness of their structure. The celebration of the possibility of un-making, or destroying, is turned into seductive mythologies and fragmentary compositions filled with promises of anti-humanistic technological beauty by such designers as

Craig Hodgetts
Helmut Jahn
Bernard Tschumi
Lebbeus Woods
Peter Cook
Emilio Ambasz

These lists are of necessity incomplete, and several architects overlap one or more categories. Moreover, each section will be introduced by comparisons to the production of imaginative imagery in other media, such as film, television and fiction writing, which will help to explain the work of the designers discussed in terms of broader and more accessible cultural developments.

Projects

The final section of this final will include a dozen projects, commissioned for this volume, which will seek to

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create models for violated perfection. Each designer will be asked to create an architectural artifact with no mandated function, site, or scale. The object or image must represent the ability of architecture to articulate one or more aspects of the technologies which define our world and must, in its compositions, make a critical response to or a perspective within those conditions.

Hiromi Fuji, Coop Himmelblau, Zaha Hadid, Peter Eisenman, SITE, Krueck & Olsen and Eric Owen Moss have already agreed to participate in the earlier version of this project, organized by Paul Florian and Stephen Wierzbowski. These seven should be complemented or replaced by Daniel Libeskind, Morphosis, Robert Mangurian, Bernard Tschumi, Toyo Ito, Peter Wilson and Shin Takamatsu. Alternatives will be selected in case any of those already participating or still to be invited cannot contribute. Each model or image should be represented on a full color double spread page to be designed by the contributor.

Format

The volume would thus consists of the following elements:

- Premise: a manifesto-like introduction, 1500 words, no illustrations
- Precedents: a historical essay of no more than 15,000 words, 4 pages of footnotes and no more than 75 illustrations
- Survey: an assemblage of current work, with a text of approximately 35,000 words and between 150 and 200 illustrations
- Projects: a 24-page full-color section

A short introduction or afterword might also be included.

Aaron Betsky
October, 1987

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NOV 17 1987

TYPED VERSION OF LETTER FROM MICHAEL W. BEYE

Dear Mr. Johnson,

I would again like to thank you personally that you were so kind to receive us in your New York office. The very detailed information about your work, given to me by Gerald Hines, made me even more curious to talk to you. Since you were so very interested in the new "burning architecture", I am sending you a little book about the "Lineares Haus" by Haus-Rucker-Co, that has just been finished - close to our faculty building.

I do look forward to meeting you again.

Sincerely yours,

Michael Beyé

P.S. Professor Behmisch will send you some slides of his own "High-Solar-Project"!

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MICHAEL W. BEYE

NOV 16 1987

6080 GROSS-GERAU
WALTHER-RATHENAU-STR. 42
TELEFON (0 61 52) 34 31

Octobre, 30th 1987

Dear Mr. Johnson,

I would again like to thank you personally that you were so kind to receive us in your New York office. The very detailed informations about your work, given to me by Gerald Hines, made me even more curious to talk to you. Since you

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were so very interested in
the new "burning architecture",
I am sending you a little
book about the "Lineare Haus"
by HausRuckerCo, that has just
been finished - close to our
faculty building.

I do look forward to meeting
you again

Sincerely yours

Michael Jupp

P.S.: Professor Behnisch will send you some
slides of his own "High-Solar-Projekt"!

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John Burgee Architects
Mr. Philip Johnson
885 Third Avenue
New York
10022 - 4802
USA

Professor Günter Behnisch

Fachgebiet für Entwerfen,
Baukonstruktion
und Industriebaukunde
Institut für Baunormung
Technische Hochschule
Darmstadt

Petersenstraße 15
6100 Darmstadt
Telefon (06151) 16 21 37

DEC - 1 1987

10. November 1987 Be/du

Dear Mr. Johnson,

I would like to thank you personally that you so kindly received our students of the TH Darmstadt.

I have been told, that you were so interested in COOP HIMMELBLAU and also in Hysolar-Project at the Stuttgart University. I am sending some slides that were made just a week ago.

I am looking forward to meeting you perhaps in the USA.

Sincerely yours

Günter Behnisch

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■ PETER JAY ZWEIG • ARCHITECTS

NOV 10 1987

November 4, 1987

Philip Johnson, FAIA
885 Third Ave
Suite 300
New York, New York 10022

Dear Philip;

I can't thank you enough for including me in your "roundtable" discussion. Your pursuit of an idea is quite remarkable: The 3½ hour intensity was invigorating. Please don't misinterpret my shyness in the face of such distinguished company.

I truly wanted you to catch the implication of my diagram. I believe it is important to clarify what you are seeing in historical terms, in light of a theoretical vision. Although the outward appearance of the work selected resembles a constructivist view of architecture (the use of the diagonal, etc.), it is my contention that the classical, figurative", room with contained corners, is being conceptually fused with the modernist notion of "destroying the box".



It is this interplay, this frame of reference, that allows such diverse architects as Himmelblau, Eisenman (Frankfurt), Morphosis, or Gehry (Loyola or his own house), to be linked on a purely architectonic armature. I call this concept SIMPLE SIMILTANEITY: It is a state whereby, more than one reality can exist side by side, simultanieously. I believe Frank Stella is pursing this idea with his SHARD pieces.

I disagree with Erins notion of "Explosions" and an "architecture that burns". I feel the rationales or aesthetic of an MTV and Star Wars generation is not the basis of this architectural phenomena. I think that this idea is rather, a regional variation of an L.A. culture attuned to the fashions of the

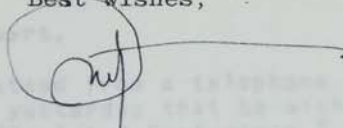
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■ Page 2

media. I believe the concept of SIMPLE SIMULTANEITY is a historical baroque, an idea that extends the modernist premise: It is a relaxation of the rigors of minimalism, and as Mark indicated, a reflection of the appropriateness of the title VIOLATED PERFECTION.

Thank you again for inviting me. This is a great "moment in time" for me, and if I can help you in anyway, please let me know. Till the next round-table rolls around.

Best wishes,


Peter Jay Zweig,
Architect

PJZ/ldw

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DEC - 3 1987

Space

VIA FEDERAL EXPRESS

Los Angeles, November 25, 1987

Stuart Wrede
The Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

Dear Stuart,

I understand from a telephone conversation with Philip Johnson yesterday that he wishes to use my copyrighted title, "Violated Perfection," as a subtitle for an exhibition at The Museum of Modern Art, entitled "Deconstructive Architecture: Violated Perfection."

I would be glad to give permission to use this title to The Museum of Modern Art pursuant to my discussion with Mr. Johnson that proper credit be given, but I would request that you send me a written request to that effect.

I hope that this matter can be cleared up expeditiously, and look forward to seeing the exhibition.

Best wishes,


Aaron Betsky
623 1/2 South Detroit Street
Los Angeles, CA 90036
(213) 938-6826

cc: Philip Johnson

11/25

MR. JOHNSON -

I HOPE THIS IS WILL DO.

BEST,

Aaron

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DEC 10 1987



Gerald D. Hines Interests 53rd At Third 885 Third Avenue New York, New York 10022-4802 Area Code 212, 230-2300

Kenneth W. Hubbard
Executive Vice President

December 9, 1987

Mr. Philip Johnson
John Burgee Architects
885 Third Avenue
New York, NY 10022-4802

re: Deconstructivist

Dear Philip:

Some further word contrasts occurred to me after our meeting. No bias was intended to be reflected:

complacent	disquieting
regular	irregular
contextual	non-contextual
pleasing or predictable	disconcerting
conforming	non-conforming

Sincerely,

Ken/emb

Kenneth W. Hubbard

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Critical work today can only be done in the realm of building. Theorists are forced out of the realm of theory, practitioners are forced out of the realm of sleepwalking practice. Both meet in the realm of building and engage with objects. This should not be understood as a rejection of theory. On the contrary, this is an ideological show. Rather, the traditional status of theory has changed. No longer is it some abstract realm of defence that surrounds objects, protecting them from examination by mystifying them. The object itself becomes theoretical. Consequently, this work is not presented in its usual theoretical context. Each architect's theoretical shield is removed, precisely out of respect for the theoretical load carried by the objects.

7. AESTHETICS/FUNCTION

Traditional political categories have been displaced. It no longer makes any sense to differentiate between aesthetics and social responsibility. In the modern period social responsibility was understood as concern for functional program but the modernists were as much, if not more, concerned with an aesthetic of function. Just because the deconstructivists abandon that aesthetic does not mean their work is not functional. Each of the projects is highly functional.

In recent years the modern understanding of social responsibility as functional program has been developed into the postmodern concern for context. Contextualism has been used as an excuse for mediocrity, for a dumb servility to the familiar. Since deconstructivism locates the unfamiliar within the familiar, it displaces the context rather than obeys it. The projects do not ignore the context. Each makes a very specific intervention. Each presents the something unfamiliar into the familiar context.

8. OTHER TRENDS

This work is not simply part of the pluralism of postmodern architecture which is a pluralism of games with representation. This work undermines such games by undermining our traditional thinking about structure.

There is a parallel and equally import generation of work which also investigates structure rather than representation but does so in a way that does not call structure into question: Hedrick, Reisser, Morphosis, Abraham, Diller and Scofidio...etc. This work is not so much disturbing as poetic. It explores new resonances of structure, rather than dangers within it. It constitutes modern constructivism. Like deconstructivist architecture, it interrogates structure but (perhaps because it doesn't employ torture) it concludes that structure is innocent.

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1. NEITHER MODERN NOR POSTMODERN

It abandons the postmodernist's classical understanding of architecture as a system of representations. But equally it abandons the modernist's concern with the representation of function, the aesthetic of function. To do this, it returns to the rejection of representation by the constructivists, to the pre-revolutionary investigations of non-utilitarian structure. Investigations which degenerated with the post-revolutionary concern with function and developed into the logic of the machine. The collisions between elements of the early work were transformed into the assemblages of harmoniously interacting elements that constitute the machine. The dream of the machine is a dream of unity, of perfection. It is a classical dream, the traditional dream of architects.

2. DECONSTRUCTIVISM IS A TWISTING OF CONSTRUCTIVISM.

This works disturbs that dream by twisting constructivism—exploiting those works (the lean, the angles etc) that the constructivists saw as most removed from architecture (the non-utilitarian studies, the theatrical fantasies...). Where early constructivism produced an angular geometry through the collision of perfect figures (cube, bar, block, plane, sphere...etc), this geometry is now produced within such figures. Each project disturbs one of the canonic figures of modernism. Perfection is violated. But this is not an external violence. The figures are disturbed from within. The disturbance seems to belong to the figure. It is as if some kind of parasite has infected the figure and distorted it (as in Himmelblau's loft).

3. DEFORMATION RATHER THAN DEMOLITION

But the base figure is not destroyed. This is an architecture of disruption, dislocation, deviation, twisting, rupture, torture, shear, warping, deflection, fissure, tearing...etc. rather than one of demolition, dismantling, decay, disintegration, sliding, fragmentation...etc. The work is subversive rather than destructive. What is unsettling about such work is precisely that the base figure survives this torture. Indeed, it appears to be all the stronger for it. Perhaps it is even produced by it. It is not clear which came first, the figure or the parasite. All the traditional relationships, like that between structure and ornament, are confused. This produces a sense of unease, of disquiet. It is as if perfection has a darker side, harbouring within it some monster.

Because it is subversive rather than revolutionary, it is not an avant-garde. It is not a rhetoric of the new. Rather, it is that of the unfamiliar within the old. Like the modern avant-garde, it

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All of these projects are aimed at building

1. DECONSTRUCTION

There is one thing about deconstruction. Deconstruction is not the demolition of traditional ways of thinking. Rather, it is a way of thinking that is very different from traditional ways of thinking. It is a way of thinking that is very different from traditional ways of thinking. It is a way of thinking that is very different from traditional ways of thinking.

In fact, many architects today thought that to seek a post-structuralist architecture meant making architecture behave like a piece of writing. It isn't. They attempt to discuss the work of deconstruction as if it is understood that all that is required is a rather simple vocabulary with the object. Just as the deconstructive theorists find the master within every work of art, they find the master within every work of architecture. They find the master within every work of architecture. They find the master within every work of architecture.

The deconstructionist has traditionally been seen as the destroyer. Deconstructive architecture can be seen as the destroyer of architecture. But the deconstructionist is not a destroyer. The deconstructionist is not a destroyer. The deconstructionist is not a destroyer.

2. POST-STRUCTURALISM

In fact, many deconstructive architects share the same view of the post-structuralist. The deconstructionist is not a destroyer. The deconstructionist is not a destroyer. The deconstructionist is not a destroyer.

But within the architecture is not directly related to the post-structuralist. The deconstructionist is not a destroyer. The deconstructionist is not a destroyer. The deconstructionist is not a destroyer.

3. DECONSTRUCTION

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not from the margins. Rather, it occupies and subverts the centre.

4. DECONSTRUCTION

This is why this work echoes deconstruction. Deconstruction is not the demolition of traditional ways of thinking. Rather, it locates within the tradition the very things the tradition attempts to exclude. It locates the darker side harboured within the seemingly pure structures of theory. Deconstruction is not destructive. It is affirmative. Deconstructivist architecture is also affirmative.

In recent years architects have thought that to make a deconstructive architecture meant making architecture behave like a piece of writing, a text. They attempted to dissimulate the object. But now it is understood that all that is required is a rather simple encounter with the object. Just as the deconstructive theorist finds the monster within apparently perfect theoretical structures, the deconstructive architect looks for the monsters within apparently perfect built structures, the ideal shapes that have always been the model of perfection for both philosopher and architect.

The darker side has traditionally been seen as the grotesque. Deconstructivist architecture can be seen as the contemporary grotesque. But the grotesque is no longer simply an ornament, a representation attached to the structure. Now it is a property of the structure itself.

5. ART AND ARCHITECTURE

In this way, deconstructivist architecture shares the concern with the grotesque - where the familiar slides into the unfamiliar - evident in recent works by Cindy Sherman, David Salle...etc. But while it shares their sensibility, it does not share their aesthetics. The aesthetic is shared with works by Heizer, Stella, Price...etc.

But still, the architecture is not directly influenced by the art. Rather, it responds to the art from its own territory. Much recent art has intruded on that territory but has not disturbed architecture because it did not grapple with the question of building. The most important characteristic of this architecture, and what makes it look completely different from the art whose sensibility it shares, is that it operates in the realm of building.

6. THEORY/PRACTICE

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attempts to be disturbing, alienating, but not from the outside.

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PJ

The Museum of Modern Art

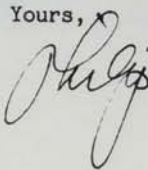
January 6, 1988

Mr. Robert A.M. Stern
211 West 61st Street
5th Floor
New York, New York 10023

Dear Bob:

Thanks for taking the trouble to show me your Embassy project in Berlin. You can hardly have missed my excitement at seeing it. It is amazing to me how the directions seem to be coagulating. However, we have decided to show only projects by seven architects whose work is more in line with our strict interpretation of "Deconstructivist Architecture".

You and I will have many an interesting discussion about all these things and I, already, can hardly wait for the next show. Keep up the good work.

Yours,


PJ:jk

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March 14, 1987

Mr. Peter Eisenman
DDR Eisenman/Robertson
40 West 25th Street
New York, N.Y. 10010

Dear Peter:

I am so pleased that you will be one of the participating architects in the exhibition I am organizing for the Museum of Modern Art. "Deconstructivist Architecture" is scheduled to open June 25, 1988 and will be up through August. Frederieke Taylor, and Mark Wigley, who is also writing the catalogue essay, are assisting me with the exhibition.

As we will be exhibiting the Bio-Centrum project for Frankfurt, I would appreciate it, if you would not publish it in any American sources until after the opening of the show.

Please contact us at my office, (212) 751-7440, if you have any questions. I look forward to working with you on this very exciting project.

Yours,

PJ:jk

cc: Stuart Wrede

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December 14, 1987

Zaha Hadid
Studio 9
10 Bowling Green Lane
London EC1
ENGLAND

Dear Zaha:

I am so pleased that you will be one of the participating architects in the exhibition I am organizing for the Museum of Modern Art. "Deconstructivist Architecture" is scheduled to open June 25, 1988 and will be up through August. Frederieke Taylor, and Mark Wigley, who is also writing the catalogue essay, are assisting me with the exhibition.

We are considering the following projects for inclusion in the exhibition: The Peak, La Villette, Ku-damm and the West Hollywood Competition. I would like to ask you not to publish the material on the West Hollywood Competition in any American sources until after the opening of the show.

Please contact us at my office, (212) 751-7440, if you have any questions. I look forward to working with you on this very exciting project.

Yours,

PJ:jk

cc: Stuart Wrede

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December 14, 1987

Wolf D. Prix
Coop Himmelblau
2497 Armacost Avenue
West Los Angeles, California 90064

Dear Wolf:

I am so pleased that Coop Himmelblau will be participating in the exhibition I am organizing for the Museum of Modern Art. "Deconstructivist Architecture" is scheduled to open June 25, 1988 and will be up through August. Frederieke Taylor, and Mark Wigley, who is also writing the catalogue essay, are assisting me with the exhibition.

We are now considering the following projects for inclusion in this show: The Skyline Project, Atelier Bauman, The Attic Conversion, The Red Angel, The Open House, and The Vienna Apartment Building.

I would like to ask you not to publish the material on these projects in any American sources until after the opening of the exhibition.

Please contact us at my office, (212) 751-7440, if you have any questions. I look forward to working with you on this very exciting project.

Yours

PJ: jk

cc: Stuart Wrede

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December 14, 1987

Senator George Witwer
Wuerttembergische
Str. 6
1000 Berlin 31
WEST GERMANY

Dear Herr Bau Senator:

I am organizing an exhibition of recent work by five architects for the Museum of Modern Art in New York.

The exhibition, entitled "Deconstructivist Architecture", will open June 25, 1988. One of the key figures in the exhibition will be Daniel Libeskind, and particularly his City-Edge project for the city of Berlin.

I would like to ask you for your cooperation in releasing the four large models for this project that are now in Berlin, so that they may be included in our exhibition in New York.

Thank you for your assistance in this matter.

Yours,

PJ: jk

cc: Daniel Libeskind
Stuart Wrede

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December 14, 1987

Mr. Frank Gehry
Frank Gehry & Associates
11 Brooks Avenue
Venice, CA 90291

Dear Frank:

I am so pleased that you will be one of the participating architects in the exhibition I am organizing for the Museum of Modern Art. "Deconstructivist Architecture" is scheduled to open June 25, 1988 and will be up through August. Frederieke Taylor, and Mark Wigley, who is also writing the catalogue essay, are assisting me with the exhibition.

We are considering the the Familian House and the Gehry House and its renovation for inclusion in the exhibition. I would appreciate it if you would not publish any material on these projects in any American sources until after the opening of the show.

Please contact us at my office, (212) 751-7440, if you have any questions. I look forward to working with you on this very exciting project.

Yours,

PJ:jk

cc: Stuart Wrede

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December 14, 1987

Mr. Daniel Libeskind
Via Benedetto Tutti Marcello 46
20124 Milano Italy

Dear Daniel:

I am so pleased that you will be one of the participating architects in the exhibition I am organizing for the Museum of Modern Art. "Deconstructivist Architecture" is scheduled to open June 25, 1988 and will be up through August. Frederieke Taylor, and Mark Wigley, who is also writing the catalogue essay, are assisting me with the exhibition.

As we will be exhibiting your City-Edge project for Berlin, I would like to ask you not to publish it in any American sources until after the opening of the show.

Please contact us at my office, (212) 751-7440, if you have any questions. I look forward to working with you on this very exciting project.

Yours,

Philip Johnson

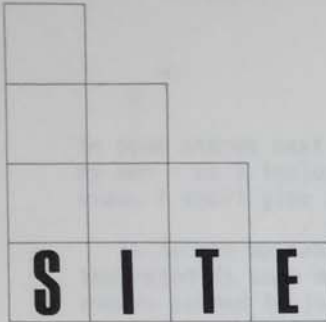
PJ:jk

cc: Stuart Wrede

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PJ



DEC 17 1987

Dec. 15, 1987

Mr. Philip Johnson
John Burgee Assoc.
885 Third Ave.
New York, N.Y. 10022

Dear Philip,

A very disturbing bit of news came to my attention - hopefully it's not true. In your role as curator of this forthcoming exhibition on "de-construction" at MOMA, rumor has it that you have excluded the work of SITE. Given the fact that my firm has been involved with virtually every aspect of de-constructionist ideas and narrative architecture for over fifteen years, I must strongly protest this alleged omission. I feel it would be historically irresponsible and intellectually unconscionable.

I personally regret that we have not had a dialogue over the years. I have tried to open one up on a number of occasions, without success. I think, if we had discussed ideas with some regularity (as you have with other architects and artists) you might have opened up to non-formalist and narrative concepts in architecture more readily.

Surely, however, as a major influence on the architecture of our time and one of the few true iconoclasts left around, you cannot seriously allow this exhibition to focus only on the current blend of neo-constructivist formalism as representing the full spectrum of activity today which falls under that rather loose term of de-construction. The result of such a narrow scope would leave the public impression that old guard formalists from the IAUS days were putting on pressure. Not ecumenical, not fair, and not Philip Johnson.

My reason for calling your attention to this potential oversight is two-fold. First, my feelings will be hurt. Second, your show will be too restrictive. As a reader of Foucault and Derrida, I know that you are aware that their messages concerning de-construction (unlike the erroneous current translations into formalist architecture) were about social and psychological concepts. Even referring back to the original Russian Constructivists - unlike all of the fashionable fractured walls and rotated axes of today - their work was about the creation of forms and spaces to reflect the social and political climate of their time.

At least before SITE is omitted from your show, I would like to ask that you familiarize yourself with the full range of our firm's work - hopefully setting aside those persistent Best Products buildings on which media attention seems endlessly arrested. Also, apropos your exhibition's theme, I hope you will read the last chapter of my recently published book "De-architecture" which will be

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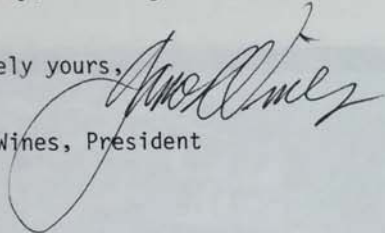
S I T E

in book stores next week. I would have enclosed a copy; but I have yet to receive my own - so I included a brief description. If this research does not alter your view, I shall give up trying to communicate and quietly withdraw my protest.

It is not my habit to write letters like this because they are invariably interpreted as some manner of sour grapes. Somehow this situation and its attendant rumors seemed to justify the effort.

Anyway, have a good Christmas holiday.

Sincerely yours,


James Wines, President
SITE

JW/jc

cc to Stuart Wrede

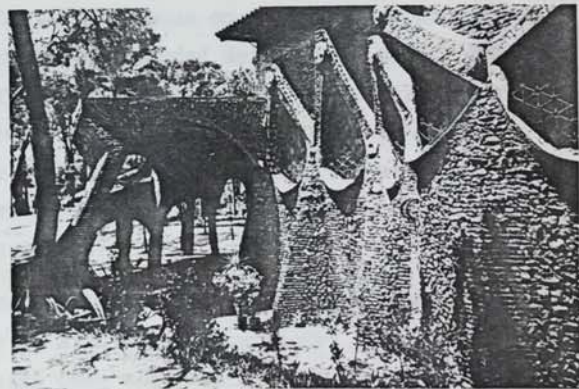
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De-Architecture

James Wines

208 pages 8½" x 11"
300 black-and-white illustrations
LC 87-45446
Hardcover:
ISBN 0-8478-0861-0 \$40.00
Paper:
ISBN 0-8478-0862-9 \$25.00
November



DE-ARCHITECTURE is a book of theory, opinion, and critical history on the subject of architecture as a public art. While it is a reflection of the philosophy of the architectural group SITE and its co-founder, James Wines, this publication is primarily a study of the gap in communication between buildings and their users in this century; with some proposals for change in the 1980s and beyond.

The thesis of DE-ARCHITECTURE sees the ultimate function of architecture as the creation of a public dialogue. This important role for buildings has been seriously eroded

-continued

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DE-ARCHITECTURE - book description

page 2

during the last three decades by the pervasive influence of orthodox Modernist Design and, more recently, by the Post-modernist appropriation of decorative and Classical motifs (or, a camouflaged version of the same formalist restraints). As a way of exploring alternatives to both directions, this book traces the problems of communication back to the fundamental differences between architecture as art, versus as design. In its advocacy of architecture as art, the text maintains that the relevance of buildings now depends upon their degree of response to an age of information and how effectively they draw upon social and psychological references in the contemporary world. DE-ARCHITECTURE proposes that, instead of perpetuating the conventions of abstractionism and historicism, architecture's true public role is to deliver urgent topical messages by means of narrative content - recalling the building arts' richly iconographic function in society before the Twentieth Century.

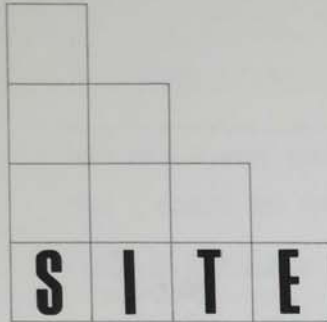
The publication's series of essays and three hundred illustrations examine diverse sources of imagery in architecture, showing how buildings today can embrace such concepts as society's "collective unconscious" and the notion of a "mutable, evolutionary, and provisional symbolism;" as well as reflect the presence of the metaphysical, metaphorical, cosmological, and ritualistic in art. DE-ARCHITECTURE reviews the legacy of communication throughout history, concluding with a focus on contemporary architects and environmental artists who, in various ways, have expanded definitions during the past ten years. These include architects Gaetano Pesce, Eric Moss, Frederick Fisher, Morphosis, Gianni Pettena, Frank Gehry, Emilio Ambasz, Michele de Lucchi, John Hejduk, Laszlo Rajk, Coop Himmelblau, Peter Cook, Ugo la Pietra, Jean Nouvel, and artists Robert Smithson, Alice Aycock, Dennis Oppenheim, Nancy Holt, Vito Acconci, Douglas Davis, Siah Armajani, Gordon Matta-Clark, and others.

This book provides a frame of reference for questioning the nature and practice of architecture as we approach the 1990's. More an attitude than a theory, the term "de-architecture" originated because, as Picasso once observed, "Art is a series of destructions," and the notion of subtracting from an institutionalized set of assumptions in order to seek new definitions seemed to be an appropriate route to follow. DE-ARCHITECTURE is the premise for a fusion of the arts and a disassembling of academic hypotheses in architecture, with the objective of establishing more flexible interpretations of this essential public art.

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PJ



JAN 21 1988

Jan. 19, 1988

Mr. Philip Johnson
c/o John Burgee Architects
885 Third Ave.
New York, N.Y. 10022

Dear Philip,

Many thanks for your call. The fact that you took the time to telephone further reinforced my admiration of you as a major force in architecture, critical opinion in the arts, and as a person.

I still disagree with the omission of SITE from the De-construction show; but would certainly feel somewhat appeased if MOMA would also decide to stage an exhibition of the narrative side of de-construction to counterbalance the formalist bias of your event.

What is indeed intriguing is to see my book so frequently stacked next to Eisenman's in stores and to realize that, although we often draw from the same past references, how differently we interpret the concepts related to de-construction. There are other voices, as you know I am sure, that claim any application of these ideas to architecture is pure nonsense, since de-construction is a linguistic tool most appropriately applied to literary criticism - or a dis-assembling of structuralist traditions in philosophy and literature. At any rate, it would seem to me that such polemic would function as the essence of vitality in any exhibition; or, as you suggest, in another exhibition with a less constructivist and/or formalist persuasion. Unfortunately, given the recent history of MOMA shows, polemical premises have been in short supply and it is unlikely there will be anything like your exhibition in the foreseeable future. You must admit, the impact of your name attached to any cultural event has the effect of making it seem definitive in the public eye. Everyone who should rightfully be in your show, but has been excluded, is, by implication, the loser. By making such contributors to de-construction as Matta-Clark, De Lucchi, Morphosis, Pettena, Kuramoto, La Pietra, Nouvel, SITE, and many others seem peripheral is a disservice to the cause of history.

Thank you again for your call. Much appreciated. I do hope, as you indicated, that SITE and others will be consulted for ideas and included in the catalogue with appropriate credits.

Sincerely yours,

James Wines, President

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1261 Park Avenue Apt. 11 New York, N. Y. 10029

FEB - 8 1988

JAMES WARD

1261 Park Avenue Apartment 11, New York, New York 10029 (212) 467-7026

M.A. HISTORY OF ART AND ARCHITECTURE INSTITUTE OF FINE ARTS NEW YORK UNIVERSITY 1984

Teaching Experience

2-3-88 Architecture and The Sources I--the Nineteenth Century; American Painting 1890-1900; Modern--19th Century British Painting; Modern Architecture and The Sources II--the Twentieth Century; American Architecture 1900-1950; Modern--The New York School. BRUNY COLLEGE, HARTFORD

Philip Johnson Architecture in New York City; Art Through the Ages Johnson-Burgee Architects 885 Third Avenue New York, N. Y. 10022 NEW YORK UNIVERSITY, ALABAMA UNIVERSITY

Participant for Michael Graves COLLEGE COLLECTIONS, NEW YORK CITY

Dear Mr. Johnson:

DAVIDSON PUBLISHING CO., NEW YORK CITY

I am a free-lance architectural historian who would like to volunteer my services as a researcher for the production of your forthcoming exhibition on deconstructivist architecture.

I have published on R. Buckminster Fuller, Le Corbusier, and lesser-known architects of New York. I wrote my dissertation under the late Professor Henry-Russell Hitchcock of the Institute of Fine Arts. Although it concerned the International Style, I would love to participate on a show about architecture that embodies the most significant development since 1922.

"Smart, Fast, Scholar, Balzacstein, Tennessee." in Facilities Encyclopedia of Architecture. New York: Maxwell, 1982.

"Reflections of a Port City: New York's Domestic Architecture, Sculpture, and Decorations." Excerpt 19, no. 2 (Winter 1987): 30-34.

"Escape From Oblivion: New York Memorials to Those Who Died in the Vietnam War." Excerpt 18, no. 2 (Fall, 1986): 30-34.

"Les Terrasses." The Architectural Record 107, no. 1007 (March, 1985): 34-35.

"Waterfront Superior: Hollywood Presents New York's Superior Architecture." Excerpt 16 February 1987).

Grants Institute of Fine Arts Fellowship 1979-1980

New York State Council on the Arts 1982-1983

Personal Interests

Chess, social dancing, cinema, sports, military vehicle history (see also Who's Who on the East. 23rd ed. Milwaukee: Margolis, 1986).

encl.: resume

Professional References

Nancy (Susan) Winchell, New York City

Michael Palmer, Hartford, Connecticut

John Gray Rabinovitch, New York City

Sincerely,
James Ward
James Ward

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The Museum of Modern Art

JAMES WARD

1261 Park Avenue Apartment 11, New York, New York 10029

(212) 427-7236

PH.D. MODERN ART AND ARCHITECTURE INSTITUTE OF FINE ARTS NEW YORK UNIVERSITY 1984

Teaching Experience

Modern Architecture and Its Sources I--the Nineteenth Century; American Painting 1695-1984; Seminar--19th Century British Painting; Modern Architecture and Its Sources II--the Twentieth Century; American Architecture 1609-1984; Seminar--The New York School
TRINITY COLLEGE, HARTFORD

Exploring Architecture In New York City; Art Through the Ages
NEW YORK UNIVERSITY, ADELPHI UNIVERSITY

Related Experience

Publicist for Michael Graves

COLLEGE CONNECTIONS, NEW YORK CITY

Writer and Editor

GARLAND PUBLISHING CO, NEW YORK CITY

Publications

Architects In Practice New York City 1900-1940. New York: Committee for the Preservation of Architectural Records, 1986.

The Artifacts of R. Buckminster Fuller: A Comprehensive Collection of His Designs and Drawings. 4 vols. New York: Garland Publishing Co., 1985.

"Hermes Amongst the Muses: The Struggle of Commerce and Artistic Tradition In Architectural Practice--New York City 1900-1940." In Architects In Practice.

Le Corbusier's Villa 'Les Terrasses' and the International Style. [Forthcoming.]

"Nénot, Paul, Scholer, Selmersheim, Tessenow." In Macmillan Encyclopedia of Architects. New York: Macmillan, 1982.

"Reflections of a Port City: New York's Oceanic Architecture, Public Sculpture, and Decorations." Seaport 19, no. 2 (Summer, 1985): 28-34.

"Rescue From Oblivion: New York Memorials to Those Who Went Down in the Titanic." Seaport 18, no. 2 (Fall, 1984): 40-44.

"Les Terrasses." The Architectural Review 157, no. 1057 (March, 1985): 64-69.

"Waterfront Euphoria: Hollywood Presents New York's Seaport Architecture." Seaport (16 February 1987).

Grants

Institute of Fine Arts Fellowships 1977-1983

New York State Council on the Arts 1982-1983

Personal Interests

Comedy, social dancing, cinema, sports, modern vehicle history
(see also Who's Who In the East. 21st ed. Wilmette: Marquis, 1986).

Professional References

Henry-Russell Hitchcock, New York City

Michael Mahoney, Hartford, Connecticut

Catha Grace Rambusch, New York City

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PJ

The Museum of Modern Art

February 22, 1988

Department of
Architecture and Design

Mr. Stanley Tigerman
Director
School of Architecture
University of Illinois at Chicago
Box 4348
Chicago, IL 60680

Dear Stanley:

Dick Oldenburg has passed your letter regarding the DECONSTRUCTIVIST ARCHITECTURE exhibition on to me. I have discussed the matter with Philip, who I gather will be happy to mention Paul Florian and Stephen Wierzbowski in his acknowledgements as having proposed an exhibition of similar intent, for the University of Chicago. I would, however, like to point out that the exhibition Philip is doing here is considerably different from the proposal that came to us via Aaron Betsky. A not dissimilar idea had also been contemplated in the Department for a future exhibition before the subject came up in discussion with Philip and long before the proposal of Messrs. Florian, Wierzbowski, and Betsky arrived.

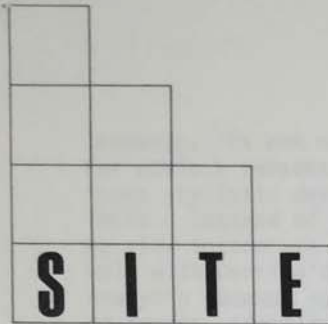
One of these days I hope to get to Chicago to see all the new work that is going on there. In the meantime, if you are in New York I hope you will stop by for a visit.

Best regards,

Stuart Wrede
Acting Director

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PJ

MAR 29 1988

March 25, 1988

Mr. Philip Johnson
c/o John Burgee Architects
885 Third Ave.
New York, N.Y. 10022

Dear Philip,

Thank you for your phone call and for reading me the section of Mark Wigley's essay concerning deconstruction that touches on the work of SITE. I appreciate your effort; but, quite frankly, I think the only reason you called is because you, as well, sensed the presence of some pretty flabby intellectualism. To say Mr. Wigley missed the point of SITE's and Matta-Clark's work is an understatement. He committed the cardinal sin of all criticism - to assume that the superficial appearance of an object is, in fact, its meaning; that fragmented and dematerialized sections of buildings refer specifically to demolition and ruins alone. On superficial reading, obviously they do; but, consistent with any analysis of language, the surface imagery must be read assignification that invites interpretation and not as the content. As I mentioned to you on the phone, to assume that SITE's and Matta-Clark's work is strictly about crumbling buildings is as stupid as interpreting Giacometti's dematerialized figures as nothing more than an artist's rendition of skinny, war-torn, people.

Let me explain a bit further. The main problem with this entire exhibition, as we discussed, is the use of deconstruction, which is a form of literary criticism, in order to defend a philosophically disparate group of formalist architects whose work is derived from De Stijl and Russian Constructivism. I must agree with most of my literary world and philosopher friends who feel that dragging the term "deconstruction" into architecture is probably an absurdity to begin with. By stretching the application of the word, it can perhaps be used as a model for critical methodology. Deconstruction, in literary analysis refers to a way of reading directed toward new interpretations of traditional narrative and the uses of language. Derrida describes this way of reading as one that "... must always aim at a certain relationship, unperceived by the writer, between what he commands and what he does not command of the patterns of the language he uses. This relationship is not a certain quantitative distribution of the shadow and light, of weakness or of force, but a signifying structure that the critical reading should produce." In my own book, DE-ARCHITECTURE, (which I shall assume that Mr. Wigley has never read), I substitute my title term as "... a way of dissecting, shattering, dissolving, inverting, and transforming certain fixed prejudices about buildings, in the interest of discovering revelations among the fragments." De-architecture proposes that the search for expanded meanings and new definitions of architecture lie in its capacity to use its own archetypal

-continued

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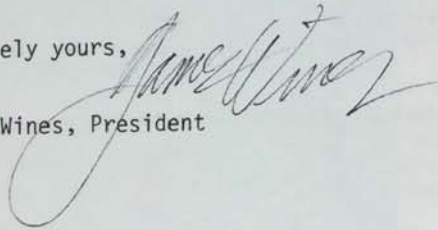
language, its own methods and processes, as a source of analysis and criticism. For obvious reasons, this "archetypal language" cannot be interpreted as strictly those stylistic devices derived from a selection of Modernist/constructivist architects. Instead of perpetuating those traditions (or adding borrowed historicism), my view interprets architecture as the critique of architecture. This aligns quite well with Derrida's notions of "archetexts" as the source of his deconstructive analysis because such texts embody reflex identifications in literature. It stands to reason, therefore, if one is trying to apply deconstruction to architecture, one must identify similar archetypes or the analytical process will not be fruitful. For example, Gordon Matta-Clark's split house in New Jersey was readable as the source of critique in architecture to the degree that the archetypal ingredients were present. Indeed, the house was torn apart; but this act or its resulting image were hardly the point of the work's underlying implications. Matta-Clark's purpose, like Derrida's, was to discover revelations among the fragments. In the case of "Splitting," the processes of demolition became the source of critical dialogue. As I point out in my book, in this Matta-Clark project, architectural meaning was altered by using demolition as preservation. "While being acted upon by the artist, the building gained significance as art, shifting the emphasis from occupancy to cultural merit. Architecture gained new meaning according to the extent of its elimination." This kind of critique clearly falls into an aspect of deconstructionist dialogue that should be celebrated in your exhibition.

My feeling is that, if the Wigley text goes to print as written, the author will ultimately look foolish in the critical community and your eminent name will be permanently attached to some very questionable analysis.

When we first spoke on the phone some months ago, there was plenty of time for research and personal interviews to help shape an intelligent essay on deconstructionist applications to architecture. Now you tell me it is too late for changes and you are willing to endorse the absurdity that you read to me in yesterday's conversation. I am very disappointed in you and disheartened as a person in the building arts who has contributed significantly to this dialogue for twenty years.

Sincerely yours,

James Wines, President
SITE



P.S. On re-reading this letter, I feel you should make it available to Stuart Wrede and others involved in your exhibition. Who knows, it might prove useful. It seems to me a good summary of the problem.

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THE
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AT
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School of Architecture (M C 030)
College of Architecture, Art, and Urban Planning
Box 4348, Chicago, Illinois 60680
(312) 996-3335

xc: Philip Johnson
James Snyder
Richard Palmer

See her original

john nichols gallery



bausman gill

reiser umemoto

ukz

83 grand street
new york, new york 10012
telephone: 212 226.1243

16 december 1987
through
23 january, 1988

reception: monday december twenty-first
six o'clock until nine o'clock

co-curators applied for grants from the NEA, the Graham Foundation and the State of Illinois. When the exhibit failed to garner grants the curators asked Aaron Betsky to propose the exhibit idea and lists to appropriate institutions, including the Museum of Modern Art, in the spring of 1987.

Although I realize that ideas on the subject abound, and that the curators at MoMA are no longer using "Violated Perfection" to identify the exhibit, I feel that the history of contact between Gallery 400, Aaron Betsky and Philip Johnson, together with the use of our list of exhibitors, provide sufficient grounds for acknowledgement.

I enclosed an article from The Village Voice which is, in my estimation, accurate, and other pertinent documents.

I hope you will honor this modest and typical academic request.

I look forward to hearing from you.

Sincerely,

Stanley Tigerman, FAIA
Director, School of Architecture
University of Illinois at Chicago

✓cc: Stuart Wrede. MoMA

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(312) 996-3335

xc: Philip Johnson
James Snyder
Richard Palmer

See her original

1125188

January 20, 1988

Mr. Richard Oldenberg
Director
Museum of Modern Art
11 West 53rd Street
New York, NY 10019

Dear Richard Oldenberg:

As I understand that the Museum of Modern Art will install a temporary exhibit provisionally entitled "The Deconstructivists" in June of 1988, I am writing to request that the museum credit the University of Illinois at Chicago and its staff as originators of the exhibit concept.

In 1984 adjunct professors Paul Florian and Stephen Wierzbowski developed an exhibit entitled "Violated Perfection: The Meaning of the Architectural Fragment" as one of a series of exhibits for the University's Gallery 400. After approaching a group of internationally known architects as sponsors (including Philip Johnson) and compiling a list of invited exhibitors, the co-curators applied for grants from the NEA, the Graham Foundation and the State of Illinois. When the exhibit failed to garner grants the curators asked Aaron Betsky to propose the exhibit idea and lists to appropriate institutions, including the Museum of Modern Art, in the spring of 1987.

Although I realize that ideas on the subject abound, and that the curators at MoMA are no longer using "Violated Perfection" to identify the exhibit, I feel that the history of contact between Gallery 400, Aaron Betsky and Philip Johnson, together with the use of our list of exhibitors, provide sufficient grounds for acknowledgement.

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I hope you will honor this modest and typical academic request.

I look forward to hearing from you.

Sincerely,

Stanley Tigerman, FAIA
Director, School of Architecture
University of Illinois at Chicago

✓cc: Stuart Wrede. MoMA

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David A. Kester 46 Willow Street Brooklyn New York 11201 (718) 855-9059

To: Phillip Johnson
Johnson Burgee Architects
885 3rd Avenue
New York, N.Y. 10022

APR 26 1988

Dear Phillip:

APR -6 1988

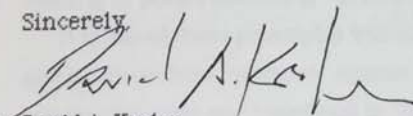
Enclosed is *Precis 6 "The Culture of Fragments"*. I was a senior editor of this journal, based on researching and developing linkages between poststructuralist philosophy and architecture. I recently opened a design office with a partner, and we are struggling to incorporate the philosophy developed in *Precis 6* into the few projects we have.

I am well aware of your interests in philosophy and art. I believe you will find *Precis 6* interesting in this regard. Of particular note, for instance, is an interview we conducted with Jacques Derrida, before Peter Eisenman had met him. We essentially introduced Derrida to the very architects that had so inspired us to produce *Precis 6*. We showed Derrida pictures of Eisenman's projects, Tschumi's Parc du La Villette (on which I worked in 1983), and Koolhaas' entry to the same competition. We showed him Daniel Libeskind's "Chamber Works" and Zaha Hadid's work on the Hong Kong Peak. Derrida was like an innocent, yet curious student, asking us who these men were and what exactly architecture hoped to achieve.

Of course, the recent collaborations of Derrida with Tschumi and Eisenman have pleased us tremendously, in a sense validating our researches into the connections between philosophy and architecture.

In any case, I hope you enjoy *Precis 6*, and I would welcome the opportunity to speak with you at length about some of the ideas it presents. Enclosed also is an article I am publishing in the Pratt Journal, entitled "The Structure in Poststructuralism-Metaphoric Violence and its Effect on Architecture".

Sincerely,



David A. Kester

April 4, 1988

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Deconstruction of Architecture

The Structure in Poststructuralism
(Metaphoric violence and its effect on architecture)

By David A. Kesler

One aspect of architecture in its highest form is the spatial concretization of an epoch's philosophical advancements. Throughout the history of philosophy and architecture we can equate new concepts of structure with innovation.

Architecture has traditionally assumed the role of acclimating and anchoring man to his environment. Yet the origin of architecture is not simply in the provision of shelter. Architecture begins where shelter is given. Architecture has fallen far behind the other arts in its capacity to induce change and create meaning. Architectural metaphors that reconcile the complexities of high technology and our built surroundings are typically rare and confined to no more than a few heroic works.

We live in a world where religion can no longer dictate without question. Violent instability is perhaps the single most prevalent condition of world culture. We are experiencing epochal changes in all the arts. Metaphoric violence suggests an integration of worldwide instability into all aspects of architectural form-making. An architecture shattered by violence is a discipline opened up to the ferment of late 20th century culture, and to the boldest imaginings of future times. Architecture must reassert its position at the forefront of human knowledge.

Poststructural philosophy, introduced into this country in the late 70's, has, at best, triggered a new research into the realm of ideas as generators for architectural form. At worst, deconstruction is used as a label to classify formal languages based on assymetries, non-Euclidean geometries, and destabilized compositions.

The following statement outlines principles of architecture influenced by a reading of poststructural, or "deconstructionist" philosophy.

It is hoped these principles will illuminate the "structure" in poststructuralism, and illustrate how "violence" against orthodox systems of architectural form-making can be liberative and beneficial in the continued advancement of the art.

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Derrida and the question of structure

Perhaps the best defense of the necessity of structure in poststructural philosophy is through Derrida himself. In the second to last chapter of Jacques Derrida's "Writing and Difference" the question of an a priori structure is addressed: ("Structure, Sign, and Play, pp. 278, 292, 293). On page 278, the impossibility of thought without some form of a so-called a priori structure is confirmed.

"It would be easy enough to show that the concept of structure and even the word "structure" itself are as old as the episteme- that is as old as western science and western philosophy- and their roots thrust deep into the soil of ordinary language...Nevertheless...structure...has always been neutralized.. and this by a process of giving it a center or of refering it to a point of presence, a fixed origin. The function of this center was not only to reorient, balance and reorganize the structure- one cannot in fact conceive of an unorganized structure- *but above all to make sure that the organising principle of the structure would limit what we might call the play of structure.* By orienting and organizing the coherence of the system, the center of the structure permits the play of its elements inside the total form. *And even today the notion of any structure lacking any center represents the unthinkable itself.*

"There are thus two interpretations of interpretation, of sign, of play. The one seeks to decipher, dreams of deciphering a truth or origin which escapes play and the order of the sign, and *which lives the necessity of interpretation as an exile.* The other, which is *no longer turned towards the origin, affirms play and tries to pass beyond man and humanism,* the name of man being the name of that being who, throughout the history of metaphysics or of ontotheology, in other words, throughout his entire history- has dreamed of full presence, the reassuring foundation, the origin and the end of play. The second interpretation of interpretation, to which Nietzsche pointed the way, does not seek in ethnography, as Levi-Strauss does, the "inspiration of a new humanism".

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"There are more than enough indications today to suggest we might perceive that these two interpretations of interpretation-*which are absolutely irreconcilable even if we live them simultaneously and reconcile them in an obscure economy*- together share the field which we will call, in such a problematic fashion, the social sciences.

"For my part, although these two interpretations must acknowledge and accentuate their difference and define their irreducibility, I do not believe that today there is any question of choosing- in the first place because here we are in a region (let us here say, provisionally, a region of historicity) where the category of choice seems particularly trivial; and in the second, because we must first try to conceive of a common ground, and the *difference* of this irreducible difference. Here there is a kind of question, let us still call it historical, whose conception, formation, gestation, and labor we are only catching a glimpse of today. I employ these words, I admit, with a glance towards the operations of childbearing- but also with a glance towards those who, in a society from which I do not exclude myself, turn their eyes away when faced by the as yet unnameable which is proclaiming itself and which can do so, as is necessary whenever a birth is in the offing, only under the species of the nonspecies, in the formless, mute, infant, and terrifying form of monstrosity."

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Nietzsche's concept of structure

Nietzsche's primary importance to philosophy is his contribution to ethics and his criticism of religion. He invented no new technical theories in ontology or epistemology; his primary contribution is in ethics, and secondarily as an acute historical critic (See Bertrand Russell's "History of Western Philosophy" Simon & Schuster 1945, 1972). Nietzsche's philosophy was of fundamental importance to Derrida's innovations, so it is important to note Nietzsche's concepts of history and structure here.

Nietzsche divided history into a number of key categories. In the Pamphlet "*On the Advantage and Disadvantage of History for Life*" (1980- Hackett Publishing Company), Nietzsche explicates his concepts of history and demonstrates the importance of "structure" or methodology to overcome history. In essence, he demonstrates the importance of knowledge, of a profound understanding of history and structure, before one can attempt its erasure through new constructions.

Nietzsche's three categories of history (page 14 of the pamphlet) are **monumental, antiquarian, and critical history**. Monumental history belongs to the active and powerful man:

"That the great moments in the struggle of individuals form a chain, that in them the high points of humanity are linked throughout the millenia, that what is highest in such a moment if the distant past be for me still alive, bright and great- this is the fundamental thought of the faith in humanity which is expressed in the demand for a monumental history."

The negative component of this view, however, is the degree to which it misses the interstices of history; perhaps the far more important details that make up the epochs of man.

Antiquarian history belongs "to the preserving and revering soul". The negative component here is the degree to which the antiquarian lives in the past, in a nostalgia for a dead culture, inauthentic and void of vision for our time.

The Critical historian is the man who sees the totality of history and consistently searches through time for an eternal return of the hidden meanings, the unseen characteristics, those properties of time that have continually required a critical mind to decipher and understand.

In Nietzsche's "Thus Spoke Zarathustra" the modalities of the critical historian are explained in the chapter "Of the Three Metamorphoses" (page 54 in The Penguin Classics paperback edition, 1969).

"I name you three metamorphoses of the spirit: how the spirit shall become a camel, and the camel a lion, and the lion at last a child."

The camel, says Nietzsche, takes on the weight of history. It represents a spirit whose knowledge of what man has learned is vast.

The lion "wants to capture freedom and be lord in its own desert". The Lion wants to tear through the weight of history, slaughtering the camel, leaving its entrails in the desert sun.

The child, concludes Nietzsche, can only exist after the camel and the lion are spent.

"The child is innocence and forgetfulness, a new beginning, a sport, a self-propelling wheel, a first motion, a sacred Yes."

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The following ten principles are derived from an appreciation of the writings of Nietzsche and Derrida. One of the many ways in which the thought of these two philosophers is related is in the search for a **structure whose center would remain dynamic**. The metaphor of this desired structure is that of a circle whose diameter is infinitely expanding, whose outer limit may be approached but never reached. It is the model of our universe and our reality.

Fundamental to the understanding of these principles is the concept of the "Other¹", or the non-normative.

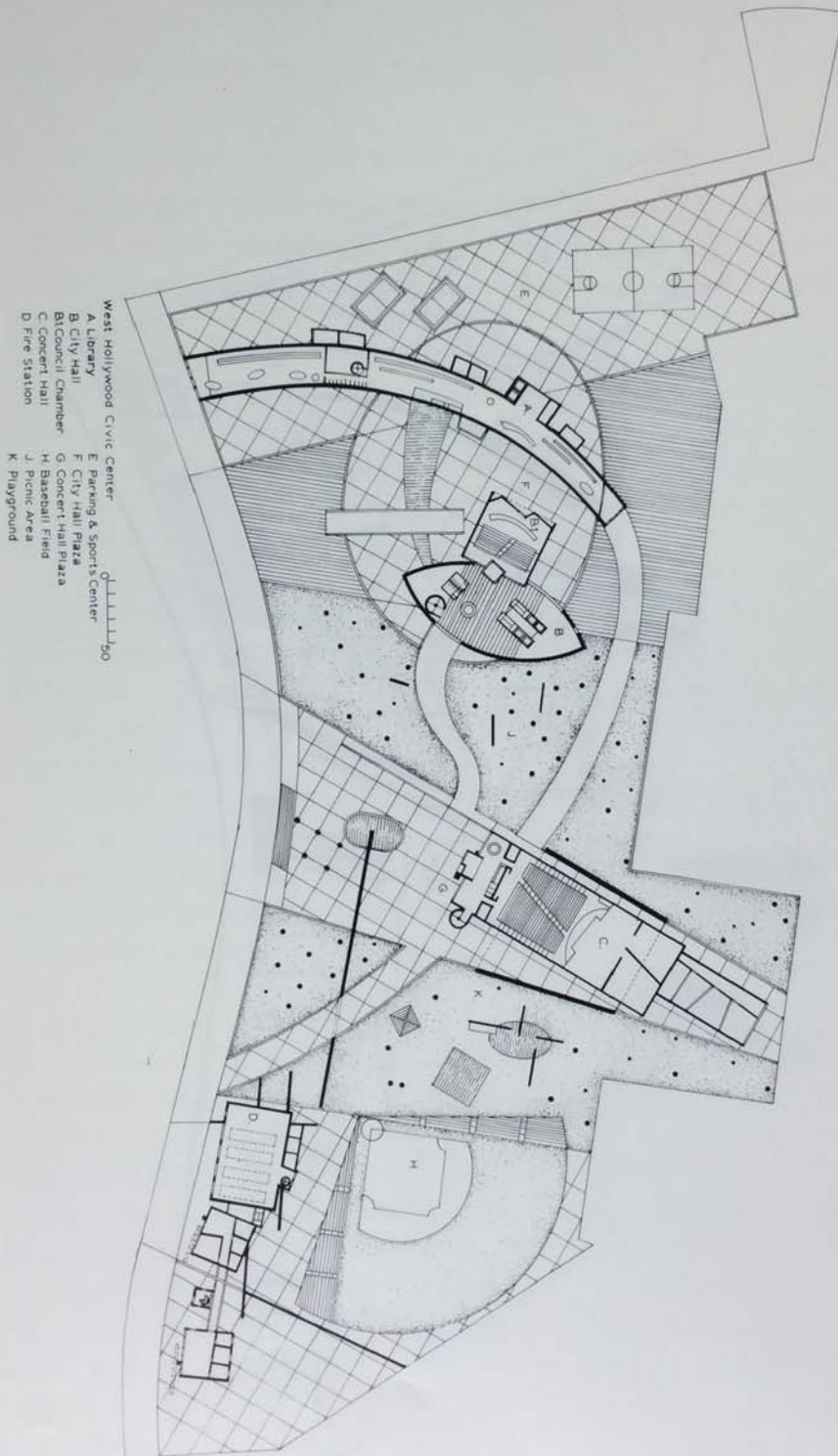
As discussed in the editorial statement of *Precis 6* (By Gianmarco Vergani, Peter Shinoda, and David Kessler) the concept of "otherness" is the unifying metaphor of the postmodern" and is "the expression of the movement of difference, which liberates discourse from the monistic closure of universal modernism. **It then proceeds to problematize difference when it completely denies the idea of structure. In this connection it speculates on possible new concepts of order suggesting the notion of 'structured complexity'- a structure of difference- as the basis for the postmodern episteme.**

"Derrida has clarified the position of the other in poststructuralist thought. Derrida's position "calls upon ... a non-violent relationship to the infinite, as infinitely other, to the Other- as the only one capable of opening the space of transcendence and of liberating metaphysics" (*Writing and Difference*:83).

It is the production of an architecture infused with the concept of the "other" that forms the basis of the principles listed below. By no means is the following a complete list, nor will it seem necessarily "correct" to scholars of poststructuralist thought. The ideas below should rather be understood as poetic statements inspired by readings in poststructuralism.

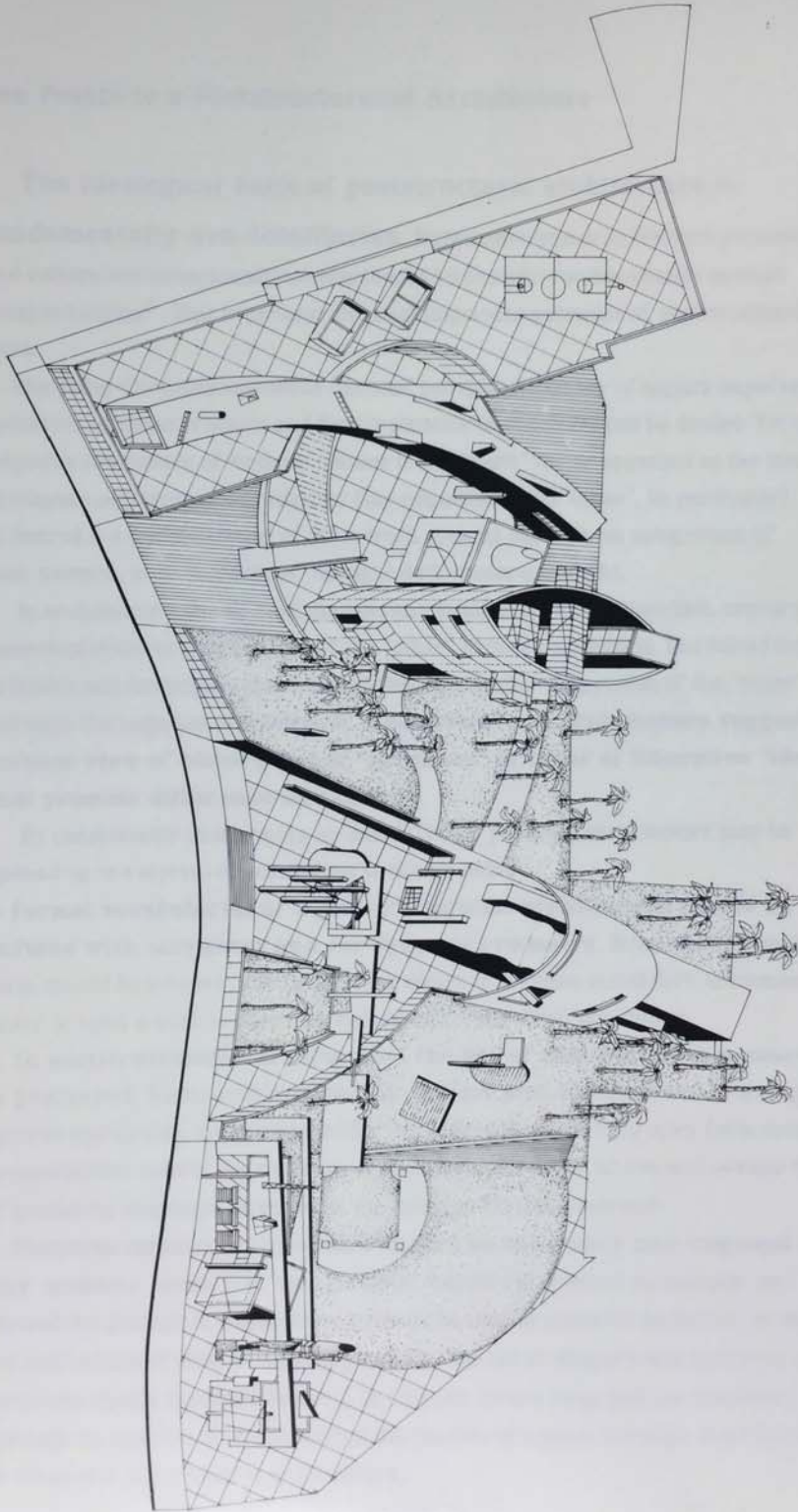
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Ten Points to a Poststructuralist Architecture

1. The ideological basis of poststructural architecture is

fundamentally non-totalitarian. Hegemonic trends in Western philosophy and culture are intentionally contaminated by thought fundamentally against accepted norms⁴. This is perhaps the most important potential of poststructural work.

The Judeo-Christian culture of the west provides a number of highly important initiatives in terms of ethics and family structures which cannot be denied. Yet the negative component of western culture is the "truth" factor apparent in the more intolerant segments of its religions (the negation of the "Other", in particular). What is desired is a destabilization of these truth systems through an integration of non-western, non-"normative" thought with western thought.

In architecture we can read the current dominance of pre-twentieth century historical styles as a suppression of the "other" through nostalgia. The stilted forms of orthodox late modernism may be described as a similar suppression of the "other" through the negation of difference. **A poststructural architecture suggests a critical view of history and of "presence" in favor of liberative "ideas" that promote difference and change.**

By consistently challenging so-called "truth" patterns, architecture may be opened up to a myriad of possibilities as shown below.

2. Formal vocabularies of a poststructuralist architecture should be

infused with asymmetry and /or dynamic symmetry. Bilaterally symmetrical form should be avoided. The underlying desire is to create instability, to counter unity, to open a work to potential, rather than close down possibility.

3. In poststructuralist architecture the use of non-Euclidean geometries is preferred. Forms such as rhomboids, ellipses, arcs, and fragments of triangles, squares and circles, are privileged for the degree to which they open form-making to possibilities outside the rigidities of Euclidean postulates. Above and beyond the use of geometric language, however, is the "idea" as formal generator.

4. Poststructuralist architecture should be absolutely non-regional in any mimetic sense (i.e. "shingle style", california redwood vernacular, etc).

Instead the geology of a specific site should be used as potential metaphor, as well as the exploration of ideas in a given program. The use of allegory and narrative to structure objects should be favored. In addition formal ideas may be discovered through an analysis of the history of the peoples of a place, through their literature or other arts, not limited to architecture.

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5. The use of "ready-mades" should be incorporated into architecture.

That is, the use of modern artifacts (discarded machines etc.), reused to evoke the mythic qualities of specific object. Now that machines are "artifacts" they have become raw material, and can teach us things about form impossible to discern from simple geometric permutation.

6. Science fiction literature should be used to enrich the creative

process. For example, the use of space exploration as a metaphor for buildings which defy gravity through cantilever, and/or appear "technological"- based on some rational of machine produced elements. In addition "surreal" and fantasy literatures should be utilized for the degree to which imagination is open to possibility.

7. The introduction of the hallucinogenic or surreal through the use of scale shifts to disturb and disorient the viewer (and through other methods) should be used to assist in developing allegorical content. Again, if the subversion of the "comfortable" is desired, then a warping of surfaces and a disturbance of the senses is suggested.

8. The pavillionization of a given program into coherent individual elements, reassembled through allegory, is a fundamental feature of

poststructuralist architecture. By breaking a program into its constituent elements, the possibilities for dynamic expression and the introduction of "difference" into a project is increased.

9. In poststructural architecture building components should be isolated and clarified through innovative detailing. Windows, doors, and stairs, for instance, should be considered as the "sensory points" of a building interrelated with the idea behind a given project. Glazing, for instance, should be used as an interstitial element between structure, or in contradistinction to structure. Again, through the subversion of typical architectural solutions, formal possibilities are dramatically increased.

10. Poststructural architecture should be imbued with the concept of interdisciplinarity. Architecture can no longer exist as autonomous from the other intellectual disciplines. What can occur to form when we think of architecture as frozen music, for instance?

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Conclusion

The achievement of Structured Difference.

There are many more architectural principles that may be derived from an understanding of Derrida's writings. Some of these additional principles are briefly explained in the architectural works shown below.

Ultimately an architectural composition is desired that explicates the ideas of structured difference. Through the use and understanding of a combination of the above principles the beginnings of a "poststructuralist architecture" may be attempted. Indeed, the above ideas are applicable to virtually all architectural programs, including urban design and "new town" development. Through the uses of allegory and "site" research, the design of new towns, for instance, could evolve into forms infinite in possibility.

In every generation architects have tried to create ideologies that would "save" architecture (and therefore all of mankind) through a clear manifestation of the will of an epoch. Poststructuralist architecture may be the first "ideology" without utopian desires. After the holocaust and the creation of nuclear weaponry, mankind is aware of its fallibility, of its infinite capability for self-destruction. An architecture that responds to the anxiety of a self-conscious humanity is inherently anti-utopian. In lieu of a perfect world, poststructuralist architecture offers a rusted, shattered reality, embodying the hope of man in technology to raise him from the ashes. From these contradictions will arise the great architecture of the 21st century and beyond.

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Projects

Included with this essay are two projects which illustrate the concepts outlined above.

1. **The West Hollywood Civic Center Design Competition:** (By David Kesler, Peter Shinoda and Tim Schollaert- 1987)

The competition brief called for a new city hall, firestation, library and theater. The unstable geology of the city of Los Angeles is celebrated through the creation of "fault lines" which divide the site into seven "parterres" or Plazas. The program is pavilionized into four distinct buildings which sit within or cross over the seven Plazas. Each of the Plazas contain programs which relate to the buildings that intersect with them.

The City Hall and Library, for instance, sit in a below-grade City Hall Plaza. Monumentality of the City Hall and Library are increased as the visitor must ascend to enter the buildings.

The Theater sits in a Theater Plaza, which contains spaces for outdoor performance. The Theater is surrounded by a Children's Playground and a Picnic Area. The Fire Station sits astride the Baseball Diamond, linking these two emblems of civic involvement and pride.

Radically different forms were created for each of the buildings to create a play of difference and to allow for their easy remembrance in the minds of visitors and citizens.

Each of the buildings are conceived of as single "spaces", within which the individual program elements float, creating a counterpoint with the enclosing volume.

In the Library, for instance, stair towers, offices, and skylights intersect with the long, curved form, conceived of as a bridge over the City Hall Plaza. The City Hall, in the form of an open mouth, is intersected by office "bars", elevator and stair towers.

The Theater is conceived of as a hollowed out hill or an inside-out amphitheater which is then filled with the main theater and ancillary services. Outdoor performance may then take place on the roof of the theater, protected by the Theater Shell. The Fire Station is broken into individual program elements and arranged within the conceptual fragments of walls of a building which never existed.

2. **Two-Cube House (Le Plaisir Du Texte).** (Designed by David Kesler - 1985)

Program : The explication, through the medium of two dwellings, of the

Four Points towards a Poststructuralist architecture.

- A. Multiplicity of scale;** (via proportional systems, scalar diversity, and ornament). This refers to a variety of possibilities, from the smallest decoration, to the largest massing problems. In this example, scalar diversity is addressed by:
- a) producing a small house and its altered, larger double-- its replicant.
(Websters New World Dictionary: *Epilicite*, as in music: a tone repeated one or more octaves higher or lower.)
 - b) each individual element is then scaled downward, beginning with the large frame, and continuing into stairs, skylights, windows, and landscape elements.

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The Museum of Modern Art

COPY

PJ

July 6, 1988

Department of
Architecture and Design

Mr. Thom Mayne/Mr. Michael Rotondi
MORPHOSIS
1718 22nd Street
Santa Monica, California 90404

Dear Mr. Mayne and Mr. Rotondi:

Returned herewith are the photographic material(s) you kindly lent to Philip Johnson and/or Mark Wigley in reference to the "Deconstructivist Architecture" exhibition at The Museum of Modern Art.

Thank you very much for giving us the opportunity to review this work.

Sincerely yours,

Debbie Taylor

Debbie Taylor
Production Assistant

Enc.

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The Museum of Modern Art

January 6, 1988

Mr. Thom Mayne
Mr. Michael Rotondi
Morphosis
1718 22nd Street
Santa Monica, California 90404

Dear Thom and Michael:

I have been looking through your stuff with the greatest of interest. You boys have spearheaded a marvelous wave of architecture on the Coast. I envy you the opportunity which we seem to lack here.

The show we have gotten together, however, doesn't quite seem to be in the same direction. My hope is that we can organize a more specific one later to "include you in".

Thank you for sending in the samples of work that we asked for. Do you ever get East?

Yours hopefully,



PJ:jk

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The Museum of Modern Art

COPY

PJ

July 6, 1988

Department of
Architecture and Design

Mr. Wes Jones
Holt Hinshaw Pfau Jones Architecture
New Tivoli
480 Green Street
San Francisco, California 94133

Dear Mr. Jones:

Returned herewith are the photographic material(s) you kindly lent to Philip Johnson and/or Mark Wigley in reference to the "Deconstructivist Architecture" exhibition at The Museum of Modern Art.

Thank you very much for giving us the opportunity to review this work.

Sincerely yours,

Debbie Taylor

Debbie Taylor
Production Assistant

Enc.

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The Museum of Modern Art

January 6, 1988

Mr. Wes Jones
New Tivoli
480 Green Street
San Francisco, CA 94133

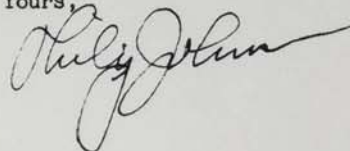
Dear Wes Jones:

Thank you for sending all your material so promptly. It is an accomplishment indeed. I so envy the West Coast at being so far ahead of us.

As far as the present show is concerned, we have decided to restrict ourselves to projects by seven architects. We have kept the West Coast more or less intact for the future.

Please don't lose touch with us. May I keep the material for further study?

Yours,



PJ:jk

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Holt Hinshaw Pfau Jones

Architecture

Wes Jones

New Tivoli
480 Green Street
San Francisco
CA 94133

Telephone
415 392 0204

3 November 1987

Philip Johnson
885 3rd Avenue
New York,
New York 10022-4802

NOV - 4 1987

RE: "CONSTRUCTIVIST" SHOW

Dear Sir:

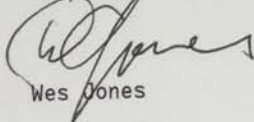
Thank you for the invitation to send you the enclosed. I appreciate the obvious honor this represents. Peter Eisenman suggested that I Federal Express this material instead of Faxing it. You will note that there is more here than you requested; I hope that this does not inconvenience you and that you will understand that this opportunity suggests I err on the side of excess.

Currently on display at Columbia (Avery Hall) in New York is a three-piece installation by us that you could check out as well, if you have the time.

Thank you for any consideration you may give this submission. Regardless of our success in this matter, I would like to applaud the idea of this show: it might be (shared) hubris to think that it is as timely as the International Style show was in its time, but I could see it so without ludicrous effort.

Again, Thank you.

Respectfully,



Wes Jones

WJ:11
johnson.N3

Encl.

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The Museum of Modern Art

COPY

PJ

Department of
Architecture and Design

July 6, 1988

Mr. Jesse Reiser
Reiser/Umemoto Design Associates
2 Adrian Avenue Apt. 33A
New York, New York 10463

Dear Mr. Reiser:

Returned herewith are the photographic material(s) you kindly lent to Philip Johnson and/or Mark Wigley in reference to the "Deconstructivist Architecture" exhibition at The Museum of Modern Art.

Thank you very much for giving us the opportunity to review this work.

Sincerely yours,

Debbie Taylor

Debbie Taylor
Production Assistant

Enc.

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REISER AND UMEMOTO DESIGN ASSOCIATES 28 S. WASHINGTON AVE., DOBBS FERRY, N.Y. 10522 914-699-0986
212-562-1247

JAN 20 1988

JAN 15 1988

DEAR MR JOHNSON,

I AM FLATTERED BY THE INTEREST YOU HAVE EXPRESSED IN MY WORK. I CONSIDER IT TRULY AN HONOR - ALL THE MORE SO WHEN I THINK THAT SUCH PRAISE IS USUALLY RESERVED FOR THOSE MORE ESTABLISHED IN THEIR CAREERS.

MARK WIGLEY TOLD ME OF THE NATURE OF THE FORTHCOMING EXHIBITION BEFORE I RECEIVED YOUR LETTER. YOU MAY, OF COURSE, KEEP THE PORTFOLIO FOR FUTURE CONSIDERATION.

I TAKE THIS OPPORTUNITY TO ENCLOSE AN INVITATION TO OUR CURRENT SHOW AT THE JOHN NICHOLS GALLERY. I REALIZE THAT IT IS RATHER LATE TO SEND THIS TO YOU BUT PERHAPS YOU WILL FIND THE TIME TO PAY A VISIT BEFORE IT CLOSSES. THE SHOW CONTAINS THE BUILT PROJECT "MÉTIER À AUBES" WHICH WAS INCLUDED IN THE PORTFOLIO BUT ONLY IN DRAWING FORM.

ONCE AGAIN, THANK YOU FOR YOUR MOST ENCOURAGING LETTER.

SINCERELY,



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The Museum of Modern Art

January 6, 1988

Mr. Jesse Reiser
Reiser/Umemoto Studio
2 Adrian Avenue Apt. 33A
New York, N.Y. 10463

Dear Mr. Reiser:

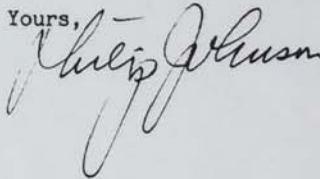
I was delighted to see your works which I had not been conscious of before. I am very impressed.

Unfortunately, for our exhibition, we feel that your work is on a line different from ours--a more poetic but less disquieting one than ours.

What I am hoping is that we can have other shows depicting other directions in contemporary thought in the near future.

You are surely one of the leaders.

Yours,



PJ:jk

P.S. May we keep the portfolio of your work for the future?

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PJ

The Museum of Modern Art

COPY

Department of
Architecture and Design

July 6, 1988

Mr. Hiromi Fujii
27-502 Tsukudo-Hachiman, Shinjuku-ku
Tokyo, JAPAN

Dear Mr. Fujii:

Returned herewith are the photographic material(s) you kindly lent to Philip Johnson and/or Mark Wigley in reference to the "Deconstructivist Architecture" exhibition at The Museum of Modern Art.

Thank you very much for giving us the opportunity to review this work.

Sincerely yours,

Debbie Taylor

Debbie Taylor
Production Assistant

Enc.

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The Museum of Modern Art

January 6, 1988

Mr. Hiromi Fujii
27-502 Tsukudo-Hachiman, Shinjuku-ku
Tokyo, Japan

Dear Mr. Fujii:

We are all fascinated by your building for The Ushimado International Art Festival Center. It has a great many characteristics that we are looking for in our next exhibition, "Deconstructivist Architecture".

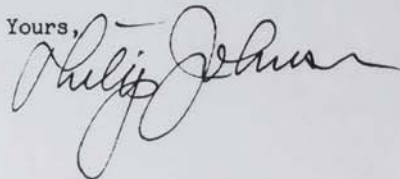
The disintegration of your building and the process of reassembling it is typical of the "disquiet" that we all feel in today's world. We are not going to be able to use it in our exhibition, however, since the work in Japan is so different from the constructivist work in the West which has the forms of the Russian constructivist movement of the 1920's as the model.

I am sure you recognize the vast difference in world views in the West from yours in the East. What I hope we can do is to delve much deeper into the Japanese story at a later exhibition.

The point of our exhibition is not, of course, to show the future of the course of architecture but merely to point out one of the directions in our pluralistic society that is of interest to us here and at this moment.

I am hoping that we can keep your material for our consideration in the future.

Yours,



PJ:jk

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FRANKLIN, S. A.

PASEO DE LA CASTELLANA, 155 (2.º D)
28046 MADRID (ESPAÑA)
TELEF. 571-4084
FAX: 571-0196

June 22, 1988

Mr. Philip Johnson
Johnson and Burgee, Architects
855 Third Avenue
New York, New York 10021
U. S. A.

JUL -6 1988

Dear Philip Johnson:

Thank you very much for the meeting we had with you and James Lewis about the Port America project on May 11. Joaquin Vaquero-Turcios and I, are greatly encouraged by your support of the Christopher Columbus Memorial Monument as a part of the Port America project. The site that you have chosen in the crescent of the bay would seem quite perfect for it. Joaquin is now waiting for the topographical plans from James Lewis Enterprises Ltd. he will then study the revisions that you suggested.

Meanwhile, he and I would like very much to have a catalogue of the MOMA DE CONSTRUCTIVISM ARCHETECTURAL EXHIBITION organized by you. Could you advise me where I could write to have them sent to my APO address? (Peggy Donovan, Box 3009-APO NY 09283-5370) Autographed please!

We hope that by the fall, the necessary permits will be received by Port America to continue plans for the Monument. Again, I repeat, we greatly appreciate your enthusiasm and encouragement.

Joaquin joins me in sending our best regards,

Peggy Donovan

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**actualidad
gráfica**



Pujol, investido presidente por tercera vez

Se reanudó ayer en Barcelona el Pleno del Parlamento de Cataluña con las intervenciones de los portavoces de los distintos partidos representados en la Cámara, a los que respondió Jordi Pujol. Terminado el debate se procedió a la votación, en la que Pujol fue investido, por tercera vez consecutiva, presidente de la Generalidad. En la imagen aparece, momentos antes de la sesión, observando en el hemiciclo una cámara de TV3. (Sección Nacional)



Reagan se despidió de los «siete grandes»

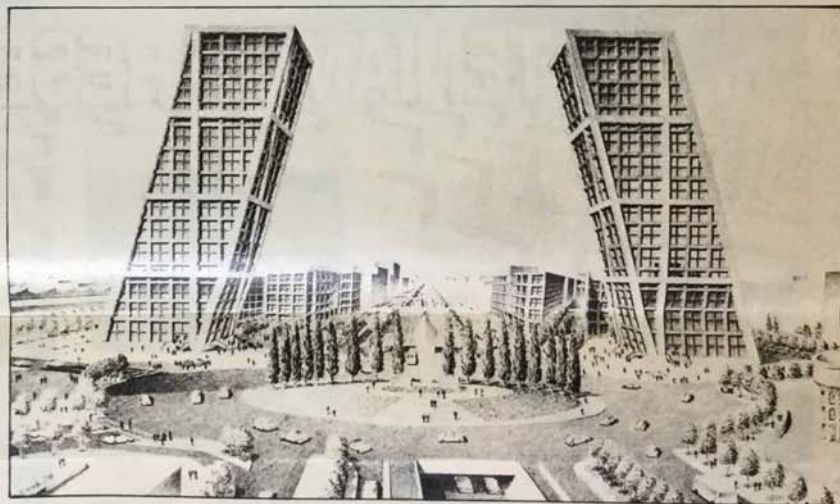
El presidente Reagan ayuda a sentarse a Margaret Thatcher durante la rueda de Prensa que celebraron en Toronto tras la cumbre de los «siete grandes». El primer mandatario norteamericano se despidió de los otros seis dirigentes, ya que este año deberá dejar la Casa Blanca. Preguntada si recogería la antorcha que deja Reagan, Thatcher respondió: «Seguiremos adelante trabajando en equipo.» («ABC, Diario de Economía»)

Spanish newspaper:

A B C June 23, '88

Un proyecto para el futuro de la plaza de Castilla

Este dibujo reproduce el proyecto realizado por el arquitecto norteamericano John Burgee para la inmobiliaria Prima, del grupo KIO, que sera presentado al Ayuntamiento y que prevé para la plaza de Castilla la construcción de dos torres inclinadas a modo de pórtico y un paso subterráneo que tendría una salida hacia el paseo de la Castellana y otra hacia la calle Agustín de Foxá



ABC
Portfolio

(Información en «ABC, Diario de Economía», pág. 86)

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FLORIAN·WIERZBOWSKI

432 North Clark Street • Chicago, Illinois 60610 • 312-670-2081

Philip Johnson
MUSEUM OF MODERN ART
11 West 53rd Street
New York, New York

July 1, 1988

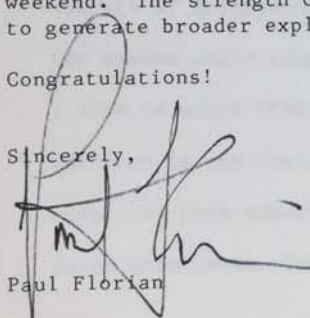
Dear Mr. Johnson,

I am writing to thank you and Mark Wigley for inviting Stephen Wierzbowski and myself to the opening of Deconstructivist Architecture, and for mentioning us in your catalogue essay.

Although we could not attend, I did visit the installation the following weekend. The strength of the work speaks for itself and the exhibition is sure to generate broader exploration.

Congratulations!

Sincerely,


Paul Florian

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331 East 116 Street
New York City, 10029
New York
July 26, 1988

Curator
De Constructivist Architecture
MOMA
11 West 53 Street
New York City, 10019
New York

Dear Curator:

As an artist who greatly admires the the avant-garde artists of Russia I greatly enjoyed your exhibit. I was very happy with the one room filled with artworks of my favorite artists . I also enjoyed the exhibit of architecture, some of which are wonderful art works. I hope the museum would consider having more of the art works on display permanently. I have to admit when I saw what was on displayed in your exhibit I ran upstairs to see what the museum put on display to take the place of the ones that went downstairs. I was very happy to learn of the work of these architects. Thank you for an enlight^{en}ing exhibit.

Best Wishes,

Lois Evans

Lois Evans

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The Museum of Modern Art

CONFIDENTIAL

To Richard Palmer
From James Snyder
Date June 25, 1988
Re Philip Johnson Contribution to DECONSTRUCTIVIST ARCHITECTURE

cc: Richard Oldenburg
James Gara
Stuart Wrede ✓

Philip has indicated that, in funding his share of DECONSTRUCTIVIST ARCHITECTURE, he would prefer to pay costs which can be billed directly as expenses rather than to do so as a contribution to the Museum.

I indicated that you would first need to estimate what the total costs will be and that we could then determine which expenses might be handled in this manner.

Could you please try to make a final estimate for the exhibition in the next several days, so that I can advise Philip formally and confirm his commitment?

Many thanks.

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JOHN BURGEE ARCHITECTS

The Museum of Modern Art

xc: R. Palmer

11/13/88

12/29/87

December 23, 1987

Philip Johnson
Design Consultant

Partners
John Burgee
Raj P. Abuja

Associates
John Manley
Stephen Achilles
Thomas Bellingham
K. Jeffries Sydnes
Laurie Levinson

Mr. Paul G. A. Florian
Florian Wierzbowski
432 North Clark Street
Chicago, Illinois 60610

Dear Paul Florian

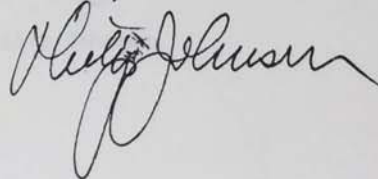
Thank you very much for your word about "Violated Perfection". Unfortunately, the Museum of Modern Art has refused to use the words for some obscure bureaucratic reasons so it will not be in the title of our show.

The actual title will be "Deconstructivist Architecture" and will have a lot of our friends in it.

It seems to me that you and Betsky have a head start on us and being individuals can perhaps best us in many ways.

I hope Aaron gets going with his book. The more things we can get going on this subject the better.

Yours,



PJ:jk

cc: Aaron Betsky
Stuart Wrede

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The Museum of Modern Art

xc: R. Palmer
1/13/88

12/14/87
December 14, 1987

Mr. Daniel Libeskind
Via Benedetto Tutti Marcello 46
20124 Milano Italy

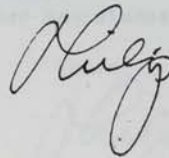
Dear Daniel:

I am so pleased that you will be one of the participating architects in the exhibition I am organizing for the Museum of Modern Art. "Deconstructivist Architecture" is scheduled to open June 25, 1988 and will be up through August. Frederieke Taylor, and Mark Wigley, who is also writing the catalogue essay, are assisting me with the exhibition.

As we will be exhibiting your City-Edge project for Berlin, I would like to ask you not to publish it in any American sources until after the opening of the show.

Please contact us at my office, (212) 751-7440, if you have any questions. I look forward to working with you on this very exciting project.

Yours,



Philip Johnson

PJ:jk

cc: Stuart Wrede

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The Museum of Modern Art

XC: R. Palmer
1/13/88

12/14/87
December 14, 1987

Senator George Witwer
Wuerttembergische
Str. 6
1000 Berlin 31
WEST GERMANY

Dear Herr Bau Senator:

I am organizing an exhibition of recent work by five architects for the Museum of Modern Art in New York.

The exhibition, entitled "Deconstructivist Architecture", will open June 25, 1988. One of the key figures in the exhibition will be Daniel Libeskind, and particularly his City-Edge project for the city of Berlin.

I would like to ask you for your cooperation in releasing the four large models for this project that are now in Berlin, so that they may be included in our exhibition in New York.

Thank you for your assistance in this matter.

Yours,



PJ:jk

cc: Daniel Libeskind
Stuart Wrede

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The Museum of Modern Art

XC: R. Palmer
1/13/88

11/6/87
December 14, 1987

Zaha Hadid
Studio 9
10 Bowling Green Lane
London EC1
ENGLAND

Dear Zaha:

I am so pleased that you will be one of the participating architects in the exhibition I am organizing for the Museum of Modern Art. "Deconstructivist Architecture" is scheduled to open June 25, 1988 and will be up through August. Frederieke Taylor, and Mark Wigley, who is also writing the catalogue essay, are assisting me with the exhibition.

We are considering the following projects for inclusion in the exhibition: The Peak, La Villette, Ku-damm and the West Hollywood Competition. I would like to ask you not to publish the material on the West Hollywood Competition in any American sources until after the opening of the show.

Please contact us at my office, (212) 751-7440, if you have any questions. I look forward to working with you on this very exciting project.

Yours,



PJ:jk

cc: Stuart Wrede

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The Museum of Modern Art

12/16/87
March 14, 1987

XC: R. Palmer

1/13/88

Mr. Peter Eisenman
DDR Eisenman/Robertson
40 West 25th Street
New York, N.Y. 10010

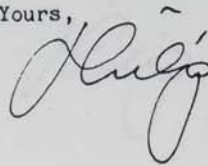
Dear Peter:

I am so pleased that you will be one of the participating architects in the exhibition I am organizing for the Museum of Modern Art. "Deconstructivist Architecture" is scheduled to open June 25, 1988 and will be up through August. Frederieke Taylor, and Mark Wigley, who is also writing the catalogue essay, are assisting me with the exhibition.

As we will be exhibiting the Bio-Centrum project for Frankfurt, I would appreciate it, if you would not publish it in any American sources until after the opening of the show.

Please contact us at my office, (212) 751-7440, if you have any questions. I look forward to working with you on this very exciting project.

Yours,



PJ:jk

cc: Stuart Wrede

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The Museum of Modern Art

xc: R. Palmer

12/16/87

1/13/88

December 14, 1987

Mr. Bernard Tschumi
227 West 17th Street
New York, N.Y. 10011

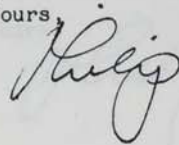
Dear Bernard:

I am so pleased that you will be one of the participating architects in the exhibition I am organizing for the Museum of Modern Art. "Deconstructivist Architecture" is scheduled to open June 25, 1988 and will be up through August. Frederieke Taylor, and Mark Wigley, who is also writing the catalogue essay, are assisting me with the exhibition.

We are including the La Villette project in the exhibition and I understand that you will provide us with the black and white material for the show and the catalogue.

Please contact us at my office, (212) 751-7440, if you have any questions. I look forward to working with you on this very exciting project.

Yours,



PJ:jk

cc: Stuart Wrede

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.11

The Museum of Modern Art

File

*XC: R. Palmer
11/13/88*

12/16/87

December 14, 1987

Mr. Frank Gehry
Frank Gehry & Associates
11 Brooks Avenue
Venice, CA 90291

Dear Frank:

I am so pleased that you will be one of the participating architects in the exhibition I am organizing for the Museum of Modern Art. "Deconstructivist Architecture" is scheduled to open June 25, 1988 and will be up through August. Frederieke Taylor, and Mark Wigley, who is also writing the catalogue essay, are assisting me with the exhibition.

We are considering the the Familian House and the Gehry House and its renovation for inclusion in the exhibition. I would appreciate it if you would not publish any material on these projects in any American sources until after the opening of the show.

Please contact us at my office, (212) 751-7440, if you have any questions. I look forward to working with you on this very exciting project.

Yours,

Philip

PJ:jk

cc: Stuart Wrede

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The Museum of Modern Art

XC: R. Palmen
1/13/88

12/16/87

December 14, 1987

Mr. Peter Eisenman
Wolf D. Prix
Coop Himmelblau
2497 Armacost Avenue
West Los Angeles, California 90064

Dear Wolf:

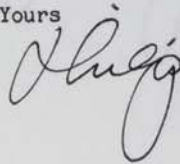
I am so pleased that Coop Himmelblau will be participating in the exhibition I am organizing for the Museum of Modern Art. "Deconstructivist Architecture" is scheduled to open June 25, 1988 and will be up through August. Frederieke Taylor, and Mark Wigley, who is also writing the catalogue essay, are assisting me with the exhibition.

We are now considering the following projects for inclusion in this show: The Skyline Project, Atelier Bauman, The Attic Conversion, The Red Angel, The Open House, and The Vienna Apartment Building.

I would like to ask you not to publish the material on these projects in any American sources until after the opening of the exhibition.

Please contact us at my office, (212) 751-7440, if you have any questions. I look forward to working with you on this very exciting project.

Yours



PJ:jk

cc: Stuart Wrede

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The Museum of Modern Art

12/16/87

XC: R. Palmer

1/13/88

March 14, 1987

Mr. Peter Eisenman
DDR Eisenman/Robertson
40 West 25th Street
New York, N.Y. 10010

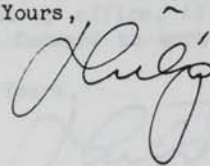
Dear Peter:

I am so pleased that you will be one of the participating architects in the exhibition I am organizing for the Museum of Modern Art. "Deconstructivist Architecture" is scheduled to open June 25, 1988 and will be up through August. Frederieke Taylor, and Mark Wigley, who is also writing the catalogue essay, are assisting me with the exhibition.

As we will be exhibiting the Bio-Centrum project for Frankfurt, I would appreciate it, if you would not publish it in any American sources until after the opening of the show.

Please contact us at my office, (212) 751-7440, if you have any questions. I look forward to working with you on this very exciting project.

Yours,



PJ:jk

cc: Stuart Wrede

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The Museum of Modern Art

XC: R. Palmer

12/16/87

11/31/88

December 14, 1987

Zaha Hadid
Studio 9
10 Bowling Green Lane
London EC1
ENGLAND

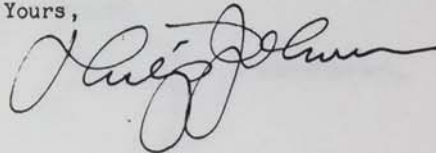
Dear Zaha:

I am so pleased that you will be one of the participating architects in the exhibition I am organizing for the Museum of Modern Art. "Deconstructivist Architecture" is scheduled to open June 25, 1988 and will be up through August. Frederieke Taylor, and Mark Wigley, who is also writing the catalogue essay, are assisting me with the exhibition.

We are considering the following projects for inclusion in the exhibition: The Peak, La Villette, Ku-damm and the West Hollywood Competition. I would like to ask you not to publish the material on the West Hollywood Competition in any American sources until after the opening of the show.

Please contact us at my office, (212) 751-7440, if you have any questions. I look forward to working with you on this very exciting project.

Yours,



PJ:jk

cc: Stuart Wrede

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The Museum of Modern Art

XC: R. Palmer
1/13/88

12/16/87

December 14, 1987

Senator George Witwer
Wuerttembergische
Str. 6
1000 Berlin 31
WEST GERMANY

Dear Herr Bau Senator:

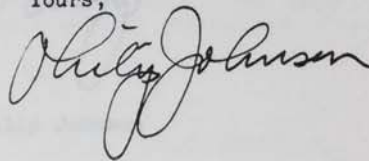
I am organizing an exhibition of recent work by five architects for the Museum of Modern Art in New York.

The exhibition, entitled "Deconstructivist Architecture", will open June 25, 1988. One of the key figures in the exhibition will be Daniel Libeskind, and particularly his City-Edge project for the city of Berlin.

I would like to ask you for your cooperation in releasing the four large models for this project that are now in Berlin, so that they may be included in our exhibition in New York.

Thank you for your assistance in this matter.

Yours,



PJ:jk

cc: Daniel Libeskind
Stuart Wrede

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.11

JOHN FUNGEE ARCHITECTS

The Museum of Modern Art

xc: R. Palmer

11/3/88

12/16/87
December 14, 1987

Mr. Daniel Libeskind
Via Benedetto Tutti Marcello 46
20124 Milano Italy

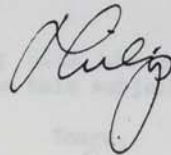
Dear Daniel:

I am so pleased that you will be one of the participating architects in the exhibition I am organizing for the Museum of Modern Art. "Deconstructivist Architecture" is scheduled to open June 25, 1988 and will be up through August. Frederieke Taylor, and Mark Wigley, who is also writing the catalogue essay, are assisting me with the exhibition.

As we will be exhibiting your City-Edge project for Berlin, I would like to ask you not to publish it in any American sources until after the opening of the show.

Please contact us at my office, (212) 751-7440, if you have any questions. I look forward to working with you on this very exciting project.

Yours,



Philip Johnson

PJ:jk

cc: Stuart Wrede

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JOHN BURGEE ARCHITECTS

The Museum of Modern Art

xc: R. Palmer
11/3/88

12/29/87

December 23, 1987

Philip Johnson
Design Consultant

Partners
John Burgee
Raj P. Abuja

Associates
John Manley
Stephen Achilles
Thomas Bellingham
K. Jeffries Sydnes
Laurie Levinson

Mr. Paul G. A. Florian
Florian Wierzbowski
432 North Clark Street
Chicago, Illinois 60610

Dear Paul Florian

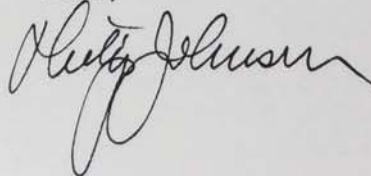
Thank you very much for your word about "Violated Perfection". Unfortunately, the Museum of Modern Art has refused to use the words for some obscure bureaucratic reasons so it will not be in the title of our show.

The actual title will be "Deconstructivist Architecture" and will have a lot of our friends in it.

It seems to me that you and Betsky have a head start on us and being individuals can perhaps best us in many ways.

I hope Aaron gets going with his book. The more things we can get going on this subject the better.

Yours,



PJ:jk

cc: Aaron Betsky
Stuart Wrede

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The Museum of Modern Art

cc: R. Palmer
1/13/88

12/16/87

December 14, 1987

Mr. Bernard Tschumi
227 West 17th Street
New York, N.Y. 10011

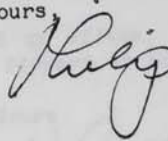
Dear Bernard:

I am so pleased that you will be one of the participating architects in the exhibition I am organizing for the Museum of Modern Art. "Deconstructivist Architecture" is scheduled to open June 25, 1988 and will be up through August. Frederieke Taylor, and Mark Wigley, who is also writing the catalogue essay, are assisting me with the exhibition.

We are including the La Villette project in the exhibition and I understand that you will provide us with the black and white material for the show and the catalogue.

Please contact us at my office, (212) 751-7440, if you have any questions. I look forward to working with you on this very exciting project.

Yours,



PJ:jk

cc: Stuart Wrede

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The Museum of Modern Art

XC: R. Palmer
1/13/88

12/14/87
December 14, 1987

Wolf D. Prix
Coop Himmelblau
2497 Armacost Avenue
West Los Angeles, California 90064

Dear Wolf:

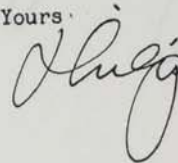
I am so pleased that Coop Himmelblau will be participating in the exhibition I am organizing for the Museum of Modern Art. "Deconstructivist Architecture" is scheduled to open June 25, 1988 and will be up through August. Frederieke Taylor, and Mark Wigley, who is also writing the catalogue essay, are assisting me with the exhibition.

We are now considering the following projects for inclusion in this show: The Skyline Project, Atelier Bauman, The Attic Conversion, The Red Angel, The Open House, and The Vienna Apartment Building.

I would like to ask you not to publish the material on these projects in any American sources until after the opening of the exhibition.

Please contact us at my office, (212) 751-7440, if you have any questions. I look forward to working with you on this very exciting project.

Yours



PJ:jk

cc: Stuart Wrede

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The Museum of Modern Art
The Museum of Modern Art

file

XC: R. Palmer
11/3/88

12/16/87

December 14, 1987

Mr. Frank Gehry
Frank Gehry & Associates
11 Brooks Avenue
Venice, CA 90291

Dear Frank:

I am so pleased that you will be one of the participating architects in the exhibition I am organizing for the Museum of Modern Art. "Deconstructivist Architecture" is scheduled to open June 25, 1988 and will be up through August. Frederieke Taylor, and Mark Wigley, who is also writing the catalogue essay, are assisting me with the exhibition.

We are considering the the Familian House and the Gehry House and its renovation for inclusion in the exhibition. I would appreciate it if you would not publish any material on these projects in any American sources until after the opening of the show.

Please contact us at my office, (212) 751-7440, if you have any questions. I look forward to working with you on this very exciting project.

Yours,

Philip

PJ:jk

cc: Stuart Wrede

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	MoMA Exhs.	1489.11

The Museum of Modern Art

To Stuart Wrede
From Richard L. Palmer
Date 6/10/88 6/13/88 Dick
Re DECONSTRUCTIVIST ARCHITECTURE

Dear Stuart:

Attached is a copy of the project order/installation expense sheet for DECONSTRUCTIVIST ARCHITECTURE. The total of \$21,325. (which I believe is unlikely to change much) is about \$6,000. over the last expense projection I made on 5/3.

Although we've received virtually no bills for packing, incoming shipment etc., I doubt any of them will be less than we projected. This installation cost increase probably means therefore that we are headed towards an overall deficit of at least \$15,000. (of which PCJ has presumably agreed to cover ca. \$7,500.)

cc: J. Snyder, J. Gara, RLP BUDGET, DECON ARCH-Budget

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	MoMA Exhs.	1489.11

S. Wrede
R. Palmer

Title DECONSTRUCTIVIST ARCHITECTURE Location G.F. W.W. MEDIUM SECTION
 Director Philip Johnson Dates June 15 - Aug 30, 88 Account # 2525
 JUN. © 1988

	Labor	Material	General Description of Work
Carpentry PO# 20462 76111- 2525	5,772.00	980.00	3 men, 13 days S.T. Pedistals / platforms 6752.
Painting PO# 20463 76112- 2525	2,460.00	400.00	3 men, 4 days Walls 2 men, 2 days Pedestals 2860.
Electrical PO# 20464 76113- 2525	1,692.00	240.00	2 men, 6 days 40 low voltage 40 PAR 38 1932.
Installation PO# 20465 76114- 2525	1,790.00	-0-	2 men, 4 days S.T. 4 men, 1 day S.T. 2 men, 1 day O.T.
Framing PO# 20466 76116-	1,392.	859.	 2251
Porters PO# 20467 75152- 2525	600.00		
Security PO# 20456 71622- 2525 D.O. 20448	250.00 300.00 34.40		334. Guard for D. Kaufman.

Purchase Order
 # 4,806.00 Clear Plexi Vitriines
 #
 #
 #
 #

Total \$18,990.00 #21,325.

ESTIMATE AS OF JANUARY 1988
 All pedistal and vitrine sizes, app

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	MoMA Exhs.	1489.11

6/13/88
S. Wiede
R. Palmer

Title DECONSTRUCTIVIST ARCHITECTURE Location G.F. W.W. MEDIUM SECTION
 Director Philip Johnson Dates June 15 - Aug 30, 88 Account # 2525
 JUN. 8 1988

	Labor	Material	General Description of Work
Carpentry PO# 20462 76111-2525	5,772.00	980.00	3 men, 13 days S.T. Pedistals / platforms 6752.
Painting PO# 20463 76112-2525	2,460.00	400.00	3 men, 4 days Walls 2 men, 2 days Pedestals 2860.
Electrical PO# 20464 76113-2525	1,692.00	240.00	2 men, 6 days 40 low voltage 40 PAR 38 1932.
Installation PO# 20465 76114-2525	1,790.00	-0-	2 men, 4 days S.T. 4 men, 1 day S.T. 2 men, 1 day O.T.
Framing PO# 20466 76116-	1,392.	859.	2251
Porters PO# 20467 75152-2525	600.00		
Security PO# 20456 71622-2525 P.O. 20448	250.00 300.00 34.40		334. Guard for D. Kaufman.

Purchase Order
 # 4,806.00 Clear Plexi Vitrines
 #
 #
 #
 #

Total \$18,990.00 #21,325.

ESTIMATE AS OF JANUARY 1988
 All pedistal and vitrine sizes, approx.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.11

ARCHITECT'S LIST

Wolf D. Prix
Helmut Swiczinsky
Coop Himmelblau
A-1010 Wien
Seilerstatte 16/11 a
AUSTRIA

Wolf Prix (213) 479-0333 (CA)
Helmut Swiczinsky 011-43-1-512-0264 (Austria)

Asst: Robert Hahn

Peter Eisenman
Eisenman Robertson Architects
40 W. 25th Street, 10th Fl.
NYC 10010

Asst: Thomas Leaser (212) 645-1400
Eisenman-(212) 243-9246 (home)

Frank O. Gehry
Frank O. Gehry Associates
~~11 Brooks Avenue~~ 1520-B Cloverfield
Venice, Ca 90291 SANTA MONICA, CA 90404

Asst: Miriam/Greg Walsh (213) ~~392-9771~~ ⁸²⁸⁻⁶⁰⁸⁸ (office)

(Ms.) Zaha Hadid
Studio 9
10 Bowling Green Lane
London EC1
ENGLAND

011-441-253-5147 (office)
011-441-589-9771 (home)

Asst: Nicky Cousins

Marie Ann -
For your
future reference...
Thanks for
everything!
Debbie

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.11

Rem Koolhaas
Office for Metropolitan Architecture
Boompjes 55 Rotterdam 3011XB
THE NETHERLANDS 411/216
011-31-10-~~4130495~~ (office)
011-31-10-4130495 (home)

Asst: Donald Van Dansik

Daniel Libeskind
Via Benedetto Marcello 46
20124 Milano
ITALY

wife: Nina 011-39-2-278-128

Ask for:
"Bud"
Young
or Kate
Linker

Bernard Tschumi Architects
227 W. 17th Street, 6th Fl.
NYC 10011
(212) 807-6340

280-3473 - Columbia University
280-3414 " "

freight elevator:
239 W. 17

*
These
people
will
have to
be
called in
to
dismantle
the Hadid steel model
when show closes

Model maker: Hadid steel model

Charles Rade: (914) 783-9412
254-8154

Ursula Kyle: (212) 254-8154

Michael Heizer: 431-8236

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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LIST OF TELEPHONE NUMBERS FOR
DECONSTRUCTIVIST ARCHITECTURE EXHIBITION

- Colon Consultant - Donald Kaufman Color - 89 June St. NYC 10014
 Emily Kies 212 708 9798 243-2766
 Jerry Nasser 425
- MOMA
 712-959 (model) asst: Stuart Wrede 212-708-9547 (Office) 4th Fl.
 Maryann Evans 718-436-3260 (Home)
 Jim Wageman/TAMARA 212-708-9706 - 4th Fl.
 Tim McDonough 212-708-9741
 Dick Palmer 212-708-9656
 Jim Leggio 212-708-9448
 Francis Keech 212-708-9816
 (rights) Susan Setton 708-9745
- MOMA LIBRARY 708-9433 - 6th Fl.
 Lyne Addison 708-655
 Collins 757-3487 - 747 203-966-0565
- Philip Johnson
 Mark Wigley
 c/o Princeton University
 212-334-9578 (Home)
 609-452-3747 (Princeton/B)
 609-924-4291 (Princeton/H)
- Frederieke Taylor 212-289-1542
- Coop Himmelblau Wolf Prix 213-479-0333 (CA)
 Helmut Swicziosky 011-43-1-512-0284 (Vienna) ←
 011-43-1-513-4754-21 (FAX)
- Peter Eisenman Thomas Leiser 212-645-1400 (Office) ←
 212-243-9246 (Home)
 212-645-0726 (FAX)
- Frank Gehry (Miriam/Greg Walsh) 213-392-9771 (Office) ←
 Susan Nardulli 213-453-4354 (Home)
 213-399-3646 (FAX) 828-2098
- Zaha Hadid 011-441-253-5147 (Office) ←
 Nicky Cousins 686-0300 011-441-589-9774 (Home)
 011-441-251-2543 (FAX)
 308-2548 (N.Y) 486-2539
- Rem Koolhaas (Donald) 011-31-10-4111216 (Office) ←
 011-31-10-4130495 (Home)
 011-31-10-4114-195 (FAX) -
 011-44-1-328-2675 (London)
 011-31-20-125246 (Petra)
 614-292-5567 - Dept. of Arch.
 011-39-2-278-128 ← (2791)
 (267-9941)
- Daniel Libeskind (Nina) 212-807-7734 FAX
 212-807-6340 ←
- Bernard Tschumi 011-331-46071616 (B)
 011-331-45989629 (H)
- Ursula Kyle 254-8154
 966-5454
 Prostelch 925-3994
 Debbie Taylor 0100 35 627
 Fed Express #
 Emily Phillips (716) 965-2195

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The Museum of Modern Art

To Stuart Wrede
From Richard L. Palmer
Date 5/11/88
Re DECONSTRUCTIVIST ARCHITECTURE - Pending matters CONFIDENTIAL

Dear Stuart:

I still haven't seen any confirmations from the architect/lenders of the following:

- 1) Himmelblau - that it will only be our responsibility to deliver the architect's models to a local NYC entity (Protech?) following our closing.

I did see Mr. Prix's confirmation that all costs related to the MAK model will be covered by "his" sponsor. Lynne Addison expects to speak to the proposed courier again fairly soon and will attempt to learn if she will be receiving an expense advance from Kunsttrans or if she expects us to provide one. Lynne will also determine if the courier is making her own hotel arrangements or expects us to do so.

- 2) Hadid - that it will only be our responsibility to deliver the architect's loans to a local NYC entity (Protech?) following our closing.
- 3) Koolhaas - Fredereike had said she understood the Koolhaas models were going on to Japan after our showing, not back to Holland. I asked that we have written confirmation of this and that it be made clear that the Japanese entity would be responsible for all charges once the models left our premises. (The signed Koolhaas loan form for the large model--there appear to be no forms for the small models--indicates it is to be returned to Holland after New York!!)

Could you please help get these matters straightened out? Also, have you already talked to PCJ about the exhibition's overall financial situation, and did you bring up the question of tour showing enquiries?

cc: J. Snyder, L. Addison, DECON ARCH-memos to SW, RLP PENDING

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"DECONSTRUCTIVIST ARCHITECTURE"

FRAMING & ENLARGEMENT
STATUS REPORT AS OF 4/18/88

Architect Libeskind

Pl #	Caption	F#	Nature of Original	Copy Neg on file	Need Enlargmt	Need Framing
23	CITY EDGE, BERLIN Site plan	74	2-part photo stat		✓	NO
24	Site Plan in context	73A	photo stat	N/A	✓	NO
28	Composite of sections	77	8 x 10 B/w photo		✓	NO
29	Sections and exploded axonometric of structure and circulation	78	photo stat		✓	NO
41	Arch elevation of building and tower in context	63A	oversize photo-stat	4 x 18 Line Neg.	✓	NO
42	Arch elevation	64	12 x 17 photo-stat		✓	NO
43	Proposed view from tower site	64A	12 x 17 photo-stat		✓	NO
44	Arch elevation of building and tower in context	70	oversize photo-stat	4 x 18 Line Neg.	✓	NO
45	Arch elevation of tower	72	4 x 5 color transparency photo-stat	4 x 5 slw copy NEG	✓	NO

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"DECONSTRUCTIVIST ARCHITECTURE"

FRAMING & ENLARGEMENT
STATUS REPORT AS OF 4/18/88

Architect Koolhaas

Pl #	Caption	F#	Nature of Original	Copy Neg on file	Need Enlargmt	Need Framing
35	APARTMENT BUILDING AND OBSERVATION TOWER Axonometric from city side	59	17"x12" xerox-stat		✓	NO
36	Isometric triptych: "Rotterdam Summation"	60	silkscreen 48"x87"	N/A	NO	already framed
39	Axonometric from city side	63	12"x17" xerox-stat		✓	NO
40	Axonometric from river side	68	12"x17" xerox-stat		✓	NO
41	West elevation of building and tower in context	63A	oversize xerox-stat	12" x 18" Line Neg.	✓	NO
42	East elevation	64	12"x17" xerox-stat		✓	NO
43	Perspective from river side	64A	12"x17" xerox-stat		✓	NO
44	Axonometric of building and tower in context	70	oversize xerox-stat	12" x 18" Line Neg.	✓	NO
45	Axonometric of tower	72	4x5 color transparency (ret'd. to Koolhaas 2-24-88)	4x5" B/W COPY NEG.	✓	NO
60		13	8x10 PhotoStat		✓	NO
61		60	4x5 transparency	4x5" B/W COPY NEG.	✓	NO
63		14	oversize transparency	8x8" Line Neg.	✓	NO

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"DECONSTRUCTIVIST ARCHITECTURE"

FRAMING & ENLARGEMENT
STATUS REPORT AS OF 4/18/88

Architect Eisenman

Pl #	Caption	F#	Nature of Original	Copy Neg on file	Need Enlargmt	Need Framing
47	BIOCENTER/FRANKFURT UNIV. Exploded Axonometric: basic units, spine, and mass	2	oversize line drawing on mylar	12"x10" Line Neg.	✓	NO
51	Michael Heizer: Study for model for Dragged Mass No.3	5B	collage drawing	8"x10" B/w Neg.	✓	NO
52	Michael Heizer: Study for model for Dragged Mass No.3	5A	collage drawing	8"x10" B/w Neg.	✓	NO
53	Michael Heizer: Study for model for Dragged Mass No.3	5	collage drawing	8"x10" B/w Neg.	✓	NO
54	Site plan	1	8x10 Photo stat		✓	NO
56	Basement	12	8x10 Photo stat		✓	NO
57	Roof	10	8x10 Photo stat		✓	NO
58	Second floor	10B	8x10 Photo stat		✓	NO
59	Ground floor	11	8x10 Photo stat		✓	NO
60	Sub-subbasement	13	8x10 Photo stat		✓	NO
61	Elevation	6C	color 4x5 transparency	4"x5" B/W COPY NEG.	✓	NO
63	Perspective of spine	14	oversize line drawing	12"x18" Line Neg.	✓	NO
	EXTRA FLOOR PLAN ???					

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"DECONSTRUCTIVIST ARCHITECTURE"

FRAMING & ENLARGEMENT
STATUS REPORT AS OF 4/18/88

Architect Hadid (1.)

Pl #	Caption	F#	Nature of Original	Copy Neg on file	Need Enlargmt	Need Framing
64	THE PEAK, HONG KONG Site plan	40	drawing	8" x 10" Line Neg. and 12" x 18" Line Neg.	✓	NO
65	First (lowest) beam	41	drawing (to come)	8" x 10" B/w Neg.	NO	already framed ✓
66	Second beam, resting on first beam	42	drawing (to come)	8 x 10 B/w Neg.	NO	already framed ✓
*NOT IN CATALOG		43	drawing (to come)	8 x 10 B/w Neg.	NO	already framed ✓
67	Club deck, roof of second beam	44	drawing (to come)	8 x 10 B/w Neg.	NO	already framed ✓
68	Lower layer of void	45	drawing (to come)	8 x 10 B/w Neg.	NO	already framed ✓
69	Upper layer of void, showing car ramp	46	drawing (to come)	8 x 10 B/w Neg.	NO	already framed ✓
70	Elements suspended in void	47	drawing (to come)	8 x 10 B/w Neg.	NO	already framed ✓
71	Third beam, above void	48	drawing (to come)	8 x 10 B/w Neg.	NO	already framed ✓
72	Deck between third and fourth beams	49	drawing (to come)	8 x 10 B/w Neg.	NO	already framed ✓
73	Fourth beam	51	drawing (to come)	8 x 10 B/w Neg.	NO	already framed ✓
74	Deck on roof of fourth beam	50	drawing (to come)	8 x 10 B/w Neg.	NO	already framed ✓

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Architect Hadid (2.)

Pl #	Caption	F#	Nature of Original	Copy Neg on file	Need Enlargmt	Need Framing
75	Composite of beams	52	drawing (to come)	8x10 B/w Neg.	NO	already framed ✓
76	Composite of suspended elements within and between beams	52A	drawing (to come)	8x10 B/w Neg.	NO	already framed ✓
77	Composite of floor plans	53	ink on mylar drawing	8x10 Line Neg.	?	?
78 79	Conceptual rendering of floating beams and beams driven into hillside	53A 53B	acrylic & watercolor on paper 41" x 81"	8x10 B/w Neg.	NO	✓
80	Rendering of project in context	58	acrylic & watercolor on paper 50" x 73"	8x10 B/w Neg.	✓	NO
81	Section through elements suspended in void	55	11" x 14" B/w photo		✓	NO
82	Perspective of elements suspended in void	56	acrylic on paper (to come) 15" x 22"	2 1/4" x 2 1/4" B/w Neg.	NO	already framed ✓
92		77			✓	NO
99		76			✓	NO
104		85			✓	NO
105		83			✓	NO
106		86			✓	NO

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Architect Himmelblau

Pl #	Caption	F#	Nature of Original	Copy Neg on file	Need Enlargmt	Need Framing
85	ROOFTOP REMODELING, VIENNA Roof plan	84	8 x 10 Photostat		✓	NO
86	Longitudinal section	85	8 x 10 Photostat		✓	NO
87	Transverse section	86	8 x 10 Photostat		✓	NO
94	APARTMENT BUILDING, VIENNA Longitudinal section	90	8 x 10 Photostat		✓	NO
95	Transverse section	91	8 x 10 Photostat		✓	NO
96	Floor plan (highest level)	99	8 x 10 Photostat		✓	NO
97	Floor plan	98	8 x 10 Photostat		✓	NO
98	Floor plan	97	8 x 10 Photostat		✓	NO
99	Floor plan (lowest level)	96	8 x 10 Photostat		✓	NO
104	SKYLINE, HAMBURG Section	105	oversize blueprint	8" x 10" Line Neg.	✓	NO
105	Site plan	103	oversize blueprint	12" x 18" Line Neg.	✓	NO
106	Composite of site plan and section in axonometric	106	oversize blueprint	12" x 18" Line Neg.	✓	NO

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"DECONSTRUCTIVIST ARCHITECTURE"

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Architect Tschumi (1.)

Pl #	Caption	F#	Nature of Original	Copy Neg on file	Need Enlargmt	Need Framing
107	PARC DE LA VILLETTE, PARIS Axonometric; superimposition of points, lines & surfaces	109	Re-worked plate from "La Case Vide"		NO	✓
108	Sequence of gardens	123	Plate 15 from "La Case Vide"		NO	✓
109	Deviation	114	Plate 16 from "La Case Vide"		NO	✓
110	Promenade	113	Plate 19 from "La Case Vide"		NO	✓
111	Deviation	124	Plate 20 from "La Case Vide"		NO	✓
112	Galleries	111	Plate 12 from "La Case Vide"		NO	✓
113	Deviation	112	Plate 13 from "La Case Vide"		NO	✓
114	Decomposition of cube	115	Plate 6 from "La Case Vide"		NO	✓
115	Recombination	116	Plate 7 from "La Case Vide"		NO	✓
116	Follies; permutations of cube	117	Plate 9 from "La Case Vide"		NO	✓
117	Deviations	118	Re-worked plate from "La Case Vide"		NO	✓
118- 122	Folly N5, deviation	119	Photostat		✓	NO

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The Museum of Modern Art

Correspondence - Memo:

To Stuart Wrede ✓
From Richard L. Palmer *Dick*
Date April 14, 1988 *4/14 2:20 pm*
Re DECONSTRUCTIVIST ARCHITECTURE - Meeting with PCJ and MW

Dear Stuart:

Here is a draft of a memo which you may wish to send to PCJ and MW in advance of the meeting you said you would try to set up next Wednesday. It turned out to be more than a listing of points, so you will probably wish to amend it, or perhaps change it completely.

I am sending copies to Jim Snyder and Jerry Neuner in case they wish to suggest adding other points.

I won't be here after 4:15 this afternoon (until Monday) so please let me know if there is anything you need to discuss with me on this subject right away.

cc: JS, JN, RLP PENDING

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To Philip Johnson, Mark Wigley
From Stuart Wrede
Date April , 1988
Re DECONSTRUCTIVIST ARCHITECTURE - Meeting to discuss content & installation

1) Content of the exhibition

We need to go over the FINAL checklist for the exhibition and reconfirm everything (particularly, original objects-- models & drawings etc.--which are being borrowed from the architects and/or other sources) which you expect to include.

Note: We expect to have estimated costs from our foreign agents for all foreign shipments--
Libeskind & Eisenman models/drwgs. from Germany
Himmelblau models from Vienna
Libeskind models from Italy
Koolhaas models from Rotterdam
Hadid models from England
and from our Los Angeles packer/forwarder for--
Ghery models
in advance of this meeting. Lynne Addison, our Associate Registrar and Richard Palmer, our Coordinator of Exhibitions, advise me that we must provide all of our agents with final authorization to proceed with packing and shipping arrangements within the next week or so if we expect works to be here in time for the exhibition opening!)

We cannot accommodate any changes in the content of the show which would affect our packing/shipment plans after next week.

Graphics

We must also advise our Graphics section of the approximate # of photo enlargements, text labels, etc. which will be required for the exhibition. They will need photographs and edited text by mid-May latest.

2) Installation

Jerry Neuner also needs to know as soon as possible what construction, if any, will be required in the galleries and, more importantly, the number & sizes (and design) of the pedestals and vitrines which will be required for the models.

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3) Budget

As soon as possible after our meeting, Richard Palmer will update projected costs for the exhibition and advise us if an overage is anticipated. We have a total of ca. \$61,000. of Hines funds available for the exhibition proper.