(Revised Record)

BORN - Year -
Country -

	BORN-YEAR	COUNTRY	BASED IN ~~LIVING/WORKING~~
FRANK GEHRY - Frank O. Gehry and Associates Inc Venice Calif	1929	TORONTO-CANADA	LOS ANGELES CALIF
PETER EISENMAN	April 11 1932	Newark NEW JERSEY	NEW YORK CITY
DANIEL LIBESKIND	MAY 12, 1946	LODZ - POLAND	MILAN
CREDIT : LIBESKIND			
BERNARD TSCHUMI	25 January 1944 Lausanne Switzerland 1944	French-Swiss	New York City U.S. ~~Lived~~ N.Y. City
ZAHA M. HADID	1950	BAGDAD / IRAQ	LONDON
REM KOOLHAAS	1944	Rotterdam ~~Amsterdam~~ HOLLAND	Rotterdam - HOLLAND
REM KOOLHAAS STEFANO de MARTINO KEES CHRISTIAANSE			
COOP HIMMELBLAU	PRIX WOLF - Dec. 13 '42	Vienna, Austria	— Vienna, Austria
	Helmut Jahn - 13-1-'44	Posen - Poland	" "

129 JOB P8799-0006-02 DECONSTRUCTIVIST D1-206
REV:03-21 EXP:03-24 MC SIZ: 97.07

GEHRY

The Gehry house is a renovation, in three stages, of an existing suburban building. The original house is now embedded in several interlocking additions of conflicting structures. It has been severely distorted by those additions. But the force of the house comes from the sense that the additions were not imported to the site but emerged from the inside of the house. It is as if the house had always harbored these twisted shapes within it.

In the first stage (pages oo, oo), forms twist their way out from the inside. A tilted cube, for example, made up of the timber framing of the original house, bursts through the structure, peeling back the layers of the house. As these forms push their way out, they lift off the skin of the building, exposing the structure; they create a second skin which wraps around the front and sides of a new volume, but which peels right off the back wall of the house to stand free, like stage scenery. Having broken through the structure, the forms strain against this second skin, but in the end it stops them from escaping. Consequently, the first stage operates in the gap between the original wall and its displaced skin. This gap is a torturous zone of conflicting geometry in which stable distinctions, between inside and outside, original and addition, structure and facade, are called into question. The original house becomes a strange artifact, trapped and distorted by forms that have emerged from within it.

In the second stage (pages oo, oo), the structure of the rear wall, which is unprotected by the skin, bursts and planks tumble out. The structure almost literally breaks down. In the third stage (pages oo), the backyard fills up with forms that appear to have escaped from the house through the breach in the rear wall, which then closes. These forms are then put under tension by being twisted relative to each other and to the house. The Gehry house becomes an extended essay on the convoluted relationships between the conflict within forms and the conflict between forms.

The Familian house (pages oo–oo) is composed of a cube and a bar. Within the cube, a smaller cube twists and turns. As a result of this internal conflict, the smaller cube breaks up within the larger one, its bottom face remaining as a floor plane suspended within the larger cube while the rest corkscrews its way out through the roof and tilts back. This diagonal twisting within the cube also throws out a bridge, which leaps out horizontally, through the skin, and across the gap between the two forms, bonding them together.

Both the cube and the bar are disturbed, but in different ways. The end wall of the bar is dismembered and slides out to form the balcony, its elements twisting vertically and horizontally in the process. But unlike the breakdown of the small cube, this is not one form subverting another from within. The internal volume of the bar is not disturbed. All the tension is in the walls that define that volume. The walls are placed under sufficient stress that gashes open up. The pure white modernist skin tears, and peels off, exposing an unexpectedly contorted timber frame. Pure form is interrogated in a way that reveals its twisted and splintered structure.

LIBESKIND

The City Edge is an office and residential development for the Tiergarten district of Berlin. It is a colossal bar angled up from the ground so that one end floats ten stories high, looking over the Berlin Wall. The project exploits the logic of that wall, the violent slicing up of territory. The bar is an abstraction of the wall, slicing through the city, breaking fragments off the old city structure. But then it subverts the logic of the wall by lifting itself up and creating a new public street below: it becomes a device for breaking down divisions rather than establishing them.

The wall is further transformed by being broken into pieces, a pile of smaller bars (page oo), which are then twisted against each other. The authority of the wall is undermined by crossing it over itself many times in a way that does not simply define traditional enclosure. By dismembering the wall, the traditional mechanism of enclosure in architecture, the traditional thinking about space, about inside and outside, is broken down.

The symbolic breakdown of the wall effected by introducing the Constructivist motifs of tilted bar and crossed bars sets up a subversion of the walls that define the bar itself. Inside, the bar is a jumble of folded planes, crossed forms, counter-reliefs, spinning movements, and contorted forms (page oo). This apparent chaos actually constructs the walls that define the bar; it is the structure. The internal disorder produces the bar even while splitting it, even as gashes open up along its length.

The apparently neutral surface of the perfect bar is not, therefore, a skin holding in a chaotic world. It is actually constructed, like a quilt, out of fragments of that world. The surface is not a neutral screen which divides the internal contorted geometry of the bar from the external contorted geometry of the city: it is a side effect of their dialogue. Each of the models (pages oo, oo), explores a different aspect of this dialogue. They set up a convoluted geometry between the twisted forms that inhabit the bar and the order of the city that the bar distorts. They obey the logic of the city precisely in order to disturb the city. In this way, the project engages the city while remaining estranged from it.

Text Set:
12/14, 16/18 Garamond No. 3, track 2

Galley 6

C-P8799

170 JOB P8799-0007-04 DECONSTRUCTIVIST D1-206
REV:03-22 EXP:03-24 MC SIZ: 96.05

KOOLHAAS

The Rotterdam project is a high-rise apartment building whose base provides communal facilities and whose top forms a street in the sky along which is a hotel with club, health center, and swimming pool. It is located on a narrow headland between the Maas river and a parallel canal, a kind of no-man's-land cut off from the city and traversed by a major road.

The building is enigmatically poised between being essentially a single slab, a homogeneous monolith, distorted by a number of towers, and being essentially a row of discrete towers, distorted by a slab. From the river, it appears as a row of solid towers against a glass horizon; from the city, as a stone slab with glass towers attached to it (page 00).

The struggle between tower and slab opens up gaps, either as a narrow slit, a complete void, or a huge hole in the volume (page 00). Whenever these gaps appear, whenever the skin is pulled back or the volumes are punctured, a system of floating floor planes is exposed. Throughout, strong horizontal lines act as a datum against which the slab and towers play. Everything shifts, except those lines: each surface, each section, each plan is different. Tension even develops between tower and tower, as well as between the slab and the towers. Each of the towers has a different angle to the slab: some fall backwards, others are contained, others twist away, while the open-steel tower has escaped altogether.

The freestanding tower is produced by taking a section of a bridge on the site and lifting it up to form a tilted tower. In this way, it is an angular Constructivist element that has emerged from the modern city, but at the same time it is the steel frame from within a modernist slab. On the one hand, it is produced by distorting the city, and on the other it distorts the objects within that city.

EISENMAN

This project is a center for advanced biological research for the University of Frankfurt. It is based on a symmetrical distribution of laboratory units along a spine. The spine (page 00), is a single extruded space—a long, transparent bar traversed by bridges—which acts as the central circulation and social space.

The units spread out along this spine are basic modernist blocks, rational units organized by a rational system. Each one is given the form of one of the four basic shapes with which biologists use as a code to describe fundamental biological processes (page 00). The biologists' graphic code takes on architectural form, becoming the very structure of the project. But this intersection of modernist rationality and an arbitrary code, which acts as the basic form, is then progressively distorted to provide the functionally specific social and technical spaces. The distortion is effected by systematically adding further shapes in a way that clashes—new shapes that come out of the same system of four basic shapes that they distort. They are added to the basic form—both as solids in space and as voids cut into the ground—in a way that calls it into question, disturbing both the forms and the spine that organizes them.

The result is a complex dialogue between the basic form and its distortions. A world of clashed forms emerges from within the stable classical structures of modernism. And those multiplying forms clash in ways that create a range of varying relationships: sometimes there is no conflict, as one form passes over or under another; sometimes one form is simply embedded within another; sometimes one form eats into another; sometimes both forms are disturbed and a new form is produced. The project becomes a complex exchange in solid, void, and transparency.

This project also engages the context, by exploiting the angle of an underground service core already on the site. The angle is used to organize the building, but also to disturb it. Below ground, it fractures the very building it services; above ground, it becomes a service road that in turn fractures the building. This leaves the status of both unclear.

The same convoluted relationship exists between the building and Michael Heizer's *Dragged Mass*, a huge, abstracted rock which is dragged through the site, leaving a polished gash. The mass undercuts the building, only to be stopped by an abstracted pile of fill, through which the architect's road cuts. A close collaboration between artist and architect here takes the form of a duel: each operates on the same scale; each scars the other. Art is no longer something that is given a segregated space in an architectural project, nor something absorbed by it. Rather, art and architecture compete on equal terms. Each contributes to the form of the other even while distorting it.

HADID

The Peak was the first-prize winner in a competition for a club for the wealthy in the hills above Hong Kong harbor. The natural topography of these hills is transformed by excavating the site to its lowest level and constructing a set of artificial cliffs out of the excavated rock, which is polished to blur further the distinction between man-made and artificial (page 00). The site is reconfigured into a sequence of immense, abstract, polished granite forms.

Into this artificial topography are thrust four huge bars. The bars have been abstracted from the skyscrapers in the harbor below, brought up the hill (page 00), turned over onto their side, and driven into the side of the hill to form a horizontal skyscraper. The project's force comes from the violent intersection between these linear bars and the volumes of the artificial topography.

The four beams are twisted relative to each other, bringing them into conflict with each other as well as with the artificial landscape. These conflicts distort the internal structure of the bars, fracturing them into apartments. The internal plan of each bar (page 00) carries the traces of its conflict with the other forms.

Text Set:
12/14, 16/18 Garamond No. 3, track 2

Galley 7

C-P8799

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REV:03-22 EXP:03-24 MC SIZ: 101.01

The upper pair of beams is pulled apart, vertically, enough from the lower pair to construct a deep void which is completely isolated from traditional assumptions about building. The usual hierarchies and orthogonal order are missing. Within this newly defined territory, building elements float, pinned only by twisted cocktail sticks (page 00). In the void are suspended entrance decks, a swimming pool, floating platforms, snack bar, and library. These objects break free of the regular geometry of the bars. The gap between the horizontal bars forms an indeterminate space in which everything is angular and joined by long diagonal ramps. A curved car-ramp sweeps up through the void (page 00), and into the carpark within the topmost volume. Inside the other volumes are restaurants, a health club, sauna, and squash courts.

The basic elements of the club occupy both the void and the underground world of the artificial topography extending back into the hillside. The club is stretched between the emptiness of the void and the density of the underground solids, domains normally excluded from modern architecture but found within it by pushing modernism to its limits, forcing it apart. In this way, the pleasure palace, the hedonist resort, is located in the twisted center of modernist purity.

HIMMELBLAU

The rooftop remodeling (pages 00, 00) is a renovation of 4,300 square feet of attic space of a traditional apartment block in Vienna. The stable form has been infected by an unstable biomorphic structure, a skeletal organism which distorts the form that houses it. Yet the new structure is tense and taut, highly sprung, a metallic construction whose apparently chaotic form results from a close analysis of the larger structure it inhabits. Consequently, it is both a wing—a means of flight, a source of lift—and a leading edge—a cutting edge, a blade—which slices through the corner and springs outside. The stable relationship between inside and outside is jeopardized.

The other Vienna project (pages 00, 00) is a fifty-unit apartment building on a main street leading out of the city. It sets in conflict four suspended bars, which are twisted in all dimensions. The internal structure of each bar is disturbed by the conflict with the other bars, and each is distorted. The intersection of the pure bars produces warped spaces, an internal impurity: a contorted interior organized by a system of lifts, stairways, and a ramp which ascends diagonally through the complex. The skin of the bars is cut open and peeled back to expose the twisted structure.

The skyline tower (pages 00, 00) is part of a refurbishment plan for the banks of the Elbe in Hamburg. It is one of a complex of five buildings that straddle the river. It is a thousand-foot-tall tower propped up by huge columns. Suspended above the ground, it frustrates traditional expectations about towers: it is thinner at the base than the top; it leans over precariously. And rather than being a monolith, it is splintering: radical fissures open up, cleaving the building into pieces that slide up and down along sharp lines of shear. This produces a confusion of overlapping eccentric spaces within which the functions are organized.

TSCHUMI

This project is a public park occupying the 125 acres of La Villette in Paris. The park is populated by an array of scattered structures linked by a complex series of axial promenades and meandering walkways. The basic principle of the project is the superimposition of three autonomous ordering systems: points, lines, and planes (page 00). The system of points is established by a grid of ten-meter cubes. The system of lines is a set of classical axes. The system of planes is a set of regular surfaces in the form of pure geometrical figures: circle, square, and triangle. Independently, each system is an idealized structure, a traditional mechanism of order. But when superimposed they sometimes produce distortion (through interference), sometimes reinforcement, and sometimes indifference. The result is a series of ambiguous intersections between systems, a domain of complex events—a domain of play—in which the status both of ideal forms and traditional composition is challenged. Ideals of purity, perfection and order become sources of impurity, imperfection, and disorder.

Each system is distorted by the conflict with other systems but is also distorted within itself. The promenades defined by axes are twisted and broken (page 00). The pure figures of the ground planes are warped. Each of the cubes is decomposed into a number of formal elements which are then variously recombined (page 00). The result is that each point of the grid is marked by a different version of the same object.

In each structure, the cube remains legible. But the dismembered cube is not simply reassembled into a number of new stable forms by rearranging the kit of parts. Instead, the elements are embedded in each other in unstable assemblages: they are placed in conflict with each other and with the cube. The cube has been distorted by elements that were extracted from it. These distorted cubes are then deformed further in order to accommodate different functions (restaurant, arcade, and so on). They become follies in the park: freestanding structures linked by broken promenades that twist through a fractured topography.

The park is an extended essay in the deviation of ideal forms. It gains its force by turning each distortion of an ideal form into a new ideal which is then itself distorted. With each new generation of distortion, the trace of the previous ideal remains, producing a convoluted archeology, a history of successive idealizations and distortions. In this way, the park destablizes pure architectural form.

Text Set:
12/14, 16/18 Garamond No. 3, trac

Galley 8

The Museum of Modern Art

Faxed 4/8/88

COPY

Department of Architecture and Design

April 8, 1988

Ms. Nicky Cousins
ZAHA M. HADID
Studio 9
10 Bowling Green Lane
London EC1
England

Dear Nicky:

As per our telephone conversation today, I am faxing two photograph images to you in order to identify the photographer's credit for our exhibition catalogue. Image #1 was taken from a 4x5" color transparency which is still in our possession, and image #2 was reproduced from a 35mm color slide which we have since returned to your office.

I am also faxing a typeset copy of the documentation page for Zaha's project as it will appear in our catalogue. Please check it for any spelling errors or possible deletions.

You can respond to these inquiries by faxing directly to the Museum of Modern Art as follows:

212-708-9889

To avoid any delays, please also address your fax to my attention in the Dept. of Architecture and Design.

Thank you so much for all of your assistance!

With best regards,

Debbie Taylor

Debbie Taylor
Production Assistant

F54 } Photo by
F58A } Edward Woodman

(as per phonecall w/Zaha Hadid 4/12/88)

'88 04/14 13:44 ☎ 01 251 2543 COMM BUSINESS 01

ZAHA M HADID BSc, AA Dipl

STUDIO 9, 10 BOWLING GREEN LANE, LONDON EC1 01.253 5147

Debbie Taylor
Dept. of Architecture + ~~Design~~
Fax N°: 212-708-9889

Dear Debbie,
Please find Zaha's ammended list of credits. Also the Dimensions of Paintings.

Zaha M. Hadid
Born in Baghdad, Iraq 1950
Based in London, England

The Peak, Hong Kong, Competition, 1982
Awarded first Prize, Hong Kong Peak International Competition 1983.
Senior Designer: Michael Wolfson
Design Team: Jonathan Dunn, Marianne Van der Waals, Nabil Ayoubi, Alistair Standing, Nancy Lee, Wendy Galway.
Structural Engineer: David Thomlinson (ove Arup + Partners)

Dimensions of Paintings. in inches

Exploded Isometric	Acrylic/paper	41 x 81
Overall Isometric	" "	73 x 50
Elements of the Void	" "	22 x 15
Slabs	Acrylic/Canvas	72 x 102

HOME : 2 KYNANCE MEWS, LONDON SW7 01.589 9774

Please note spelling of David Thomlinson's name in your Layout.

The Peak Model photo credits should be Edward Woodman. That is if Zaha has told you she wants to give him a credit.

Yours Sincerely

Zaha M. Hadid
Born in Baghdad, Iraq, 1950
Based in London, England

The Peak. Hong Kong, 1982
Awarded First Prize, Hong Kong Peak International Competition, 1983
Design Team: Michael Wolfson, Jonathan Dunn, Marianne Van der Waals, Nabil Ayoubi, Alistair Standing, Nancy Lee, Wendy Galway
Structural Engineer: David Thomlison (Ove Arup and Partners)

Thomlinson

The Museum of Modern Art

COPY

April 8, 1988

Department of
Architecture and Design

Mr. Bernard Tschumi
Bernard Tschumi Architects
227 West 17th Street
6th Floor
New York, New York 10011

Dear Bernard Tschumi:

As per my telephone conversation with your office earlier today, I am enclosing in this package a xerox copy of the typeset documentation page which will appear with your project in our exhibition catalogue.

We have checked the galleys for mistakes by referring to our records, but I wondered if I could further impose on your time by asking you to double-check for us to find any spelling errors or possible deletions.

As usual, we are always working under the pressure of publishing deadlines, so I'm afraid I have to ask you to please contact me by Monday morning (if possible) with your response or approval of this material.

Thank you very much indeed for your willingness to assist us whenever we need your help!

With best regards,

Debbie Taylor

Debbie Taylor
Production Assistant
(212) 708-9545

Enc.

ok'd. 4/11/88

Bernard Tschumi

Born in Lausanne, Switzerland, 1944
Based in New York, New York

Parc de La Villette. Paris, France. 1982
Awarded First Prize, Parc de La Villette International Competition, 1983
Competition Design. 1982–83
Associate: Luca Merlini
Developed Design. 1983–84
Associate: Colin Fournier
Design Team: Luca Merlini, Alexandra Villeges, Neil Porter, Steven MacAdam
Final Design. 1985
Associate: Jean-François Erhel
Design Team: Alexandra Villegas, Ursula Kurz
Structural Engineer: Peter Rice (Ove Arup and Partners), with Hugh Dutton

Villegas

Dutton's affiliation is to be checked

Frank O. Gehry/Frank O. Gehry and Associates, Inc.

Born 1929 in Toronto, Canada

Base: Venice, California, USA

Gehry House (1978-1988) Santa Monica, California

Stage 1 (1978)

Design Team:

~~Associate:~~ Paul Lubowicki

~~Structural Engineer:~~

Stage 2 (1979)

Design Team:

~~Associate:~~ Paul Lubowicki

Stage 3 (1988)

Design Team:

~~Associate:~~ Susan Narduli

~~Structural Engineer:~~

Familian Residence (1978) Santa Monica, California

Design Team:

~~Associates:~~ John Clagett, C. Gregory Walsh

~~Structural Engineer:~~

Daniel Libeskind

Born 1946 in Lodz, Poland

Base: Milan, Italy

City Edge (1987) Berlin, Germany

Awarded First Prize IBA City Edge Competition, Berlin 1987

~~Design Team~~ Assistants: Donald L. Bates, Meton Gadelha, Thomas Han, Dean Hoffman, Juha Ilonen, Esbjorn Jonsson, Brian Nicholson, Hani Rashid, Berit Restad-Jonsson, Lars Henrik Stahl, Joseph Wong

Structural Engineer: Peter Rice/Ove Arup and Partners

Rem Koolhaas/OMA

Born 1944 in Rotterdam, Holland

Base: Rotterdam, Holland

Rotterdam, BOOMPJES, Building and Tower (1981) Rotterdam, ~~Holland~~ The Netherlands

Design Team:

~~Associates:~~ Stefano de Martino, Kees Christiaanse

Peter Eisenman/Eisenman Robertson Architects

Born 1932 in Newark, New Jersey

Base: New York City, USA

Biology Center for the University of Frankfurt (1987) Frankfurt am Main, Germany

Awarded Special Prize by Land Hessen, 1987

Associate: Thomas Leeser

Artist: Michael Heizer

Design Team: Hiroshi Maruyama, DavidBiagi, Sylvain Boulanger, Ken Doyno, Judy Geib, Holger Kleine, Christian Kohl, Greg Lynn, Carlene Ramus, Wolfgang Rettenmaier, Madison Spencer, Paul Sorum, Sarah Whiting, David Youse

Mechanical Engineer: Augustine DiGiacomo/Jaros, Baum & Bolles

Structural Engineer: Robert Silman/Silman Associates

Landscape Architect: Laurie Olin/Hanna-Olin

Color Consultant: Robert Slutzky

Zaha M. Hadid

Born 1950 in Baghdad, Iraq

Base: London, England

The Peak (1982) Hong Kong, U.K.

Awarded First Prize Hong Kong Peak International Competition, 1983

Design Team: Michael Wolfson, Jonathan Dunn, Marianne Van der Waals, Nabil Ayoubi, Alistair Standing, Nancy Lee, Wendy Galway

Structural Engineer: David ~~Thomlison~~ Thomlinson/Ove Arup and Partners

~~Wolf D. Prix and Helmut Swiczinsky~~/Coop Himmelblau

Wolf D. Prix

Born 1942 in Vienna, Austria

Helmut Swiczinsky

Born 1944 in Poznan, Poland

Base: Vienna, Austria and Los Angeles

Rooftop Remodeling (~~1985~~ 1984) Vienna, Austria

Design Team: Franz Sam, Stefan Krüger, Karin Sam, Katharina Lenz, Max Pauly

Structural Engineer: Oskar Graf

Apartment Building (~~1986~~ 1983) Vienna, Austria

Design Team: Frank Stepper, Fritz Mascher, Franz Sam

~~Baumann Studio (1984) Vienna, Austria~~

~~Associate: Fritz Mascher~~

~~Structural Engineer: Oskar Graf~~

Skyline (1985) Hamburg, Germany

Design Team: Friedrike Brauneck, Michael van Ooyen, Franz Sam, Frank Stepper, Fritz Mascher

Structural Engineer: Oskar Graf

Bernard Tschumi

Born 1944 in Lausanne, Switzerland

Base: New York City, USA

Parc de la Villette (1982) Paris, France

Awarded First Prize Parc de la Villette International Competition, Paris 1983

Competition (1982-83)

Associate: Luca Merlini

Preliminaries (1983-84)

Associate: Colin Fournier

Design Team: Luca Merlini, Alexandra Villegas, Neil Porter, Steve MacAdam

Development ~~and Construction~~ (1985-)

Associate: Jean-François Erhel

Design Team: Alexandra Villegas, Ursula Kurz

Structural Engineer: Peter Rice, with Hugh Dutton

Mark

AS OF 2/16/88

Frank O. Gehry/Frank O. Gehry and Associates, Inc.

Born 1929 in Toronto, Canada

Base: Venice, California, USA

Gehry House (1978-1988) Santa Monica, California

Stage 1 (1978)

Associate: Paul Lubowicki

? Structural Engineer:

Stage 2 (1979)

Associate: Paul Lubowicki

Stage 3 (1988)

Associate: Susan Narduli

? Structural Engineer:

Familian Residence (1978) Santa Monica, California

Associates: John Clagett, C. Gregory Walsh

? Structural Engineer:

* Also find out if Gehry wants to credit any "Design Team" names (as some of the other projects are doing)

Daniel Libeskind

Born 1946 in Lodz, Poland

Base: Milan, Italy

City Edge (1987) Berlin, Germany

Awarded First Prize IBA City Edge Competition, Berlin 1987

~~Design Team:~~ Assistants: Donald L. Bates, Meton Gadelha, Thomas Han, Dean Hoffman, Juha Ilonen, Esbjorn Jonsson, Brian Nicholson, Hani Rashid, Berit Restad-Jonsson, Lars Henrik Stahl, Joseph Wong

Structural Engineer: Peter Rice/Ove Arup and Partners

Rem Koolhaas/OMA

Born 1944 in Rotterdam, Holland

Base: Rotterdam, Holland

Rotterdam Building and Tower (1981) Rotterdam, Holland

Associates: Stefano de Martino, Kees Christiaanse

Peter Eisenman/Eisenman Robertson Architects

Born 1932 in Newark, New Jersey

Base: New York City, USA

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7. Awarded Special Prize by Land Hessen, 1987

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Mechanical Engineer: Augustine DiGiacomo/Jaros, Baum & Bolles

Structural Engineer: Robert Silman/Silman Associates

Landscape Architect: Laurie Olin/Hanna-Olin

Color Consultant: Robert Slutzky

Zaha M. Hadid

Born 1951 in Baghdad, Iraq

Base: London, England

The Peak (1982) Hong Kong, U.K.

Awarded First Prize Hong Kong Peak International Competition, 1983

Design Team: Michael Wolfson, Jonathan Dunn, Marianne Van der Waals, Nabil Ayoubi, Alistair Standing, Nancy Lee, Wendy Galway

Structural Engineer: David Thomlison/Ove Arup and Partners

Wolf D. Prix and Helmut Swiczinsky/Coop Himmelblau

Wolf D. Prix

Born 1942 in Vienna, Austria

Helmut Swiczinsky

Born 1944 in Poznan, Poland

Base: Vienna, Austria

Rooftop Remodeling (1985) Vienna, Austria

Design Team: Franz Sam, Stefan Krüger, Karin Sam, Katharina Lenz, Max Pauly

Structural Engineer: Oskar Graf

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Development ~~and Construction~~ (1985-)

Associate: Jean-François Erhel

Design Team: Alexandra Villegas, Ursula Kurz

Structural Engineer: Peter Rice, with Hugh Dutton

DECONSTRUCTIVIST ARCHITECTURE

Architect's Name

½-line space

Name of Project
Credits

½-line space

Name of Project
(if more than one)
Credits

Descriptive text: Maximum of 41 lines, with a maximum of 42 characters per line

{ Data at top (before descriptive text) should run to no more than 13 lines, counting the ½-line spaces. Maximum line length is 42 characters (same as for descriptive text).

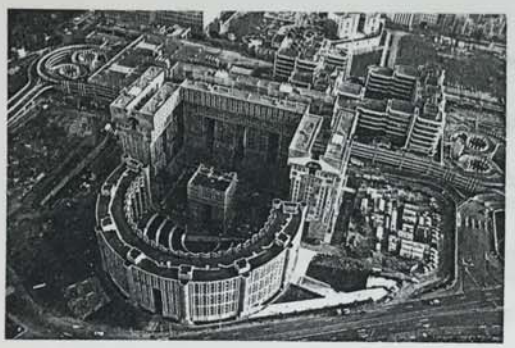
MOMA Cat: BOFILL & KRIER ©1985

Ricardo Bofill Taller de Arquitectura

St. Quentin en Yvelines, near Paris

"Les Arcades du Lac; Le Viaduc," 1971-83

Program: *389 subsidized apartments for sale, underground parking (Les Arcades); 74 subsidized apartments (Le Viaduc)*
Client: *FOYER DU FONCTIONNAIRE ET DE LA FAMILLE, Paris*
Area: *31,200 m2* Number of Floors: *4, Arcades; 5, Viaduc* Floor to Ceiling Height: *2.50 m.*
Price per Square Meter: *Arcades: FF 2189.50—1978; FF 2995.16—1980; Viaduc: FF 2203.39—1978*
Construction System: In situ *concrete tunnel system with factory-cast concrete cladding panels.*
Architectural Team: *Peter Hodgkinson; Xavier Ustosella*
Construction Team: *Ramón Collado, Bernard Tschinsky, José Marí Rocias*
Consultants: *Jean-Pierre Aury, concrete, Yves Serra, engineering*



Marne-la-Vallée, near Paris

"Les Espaces d'Abraxas: Le Palacio, Le Theatre, L'Arc," 1978-82

Program: *Le Palacio: 441 apartments, government subsidized; Le Theatre: 130; L'Arc 20*
Client: *C.N.H. 2000, Le Palacio S.A. D'H.L.M. LES TROIS VALLEES, Le Theatre, L'Arc*
Area: *47,000 m2* Number of Floors: *18, Le Palacio; 10, Le Theatre, L'Arc*
Floor to Ceiling Height: *2.50 m.*
Price per Square Meter: *Le Palacio: FF 3306—1980; Le Theatre, L'Arc: FF 3583—1980*
Construction System: In situ *concrete tunnel system with factory-cast concrete load bearing and cladding panels.*
Architectural Team: *Peter Hodgkinson, Jean-Pierre Carniaux, Xavier Ustosella, Patrick Dillon*
Construction Team: *Ramón Collado, Thierry Rzewski, Hilario Pareja*
Consultants: *Jean-Pierre Aury, concrete, UTEBA, engineering*

Montpellier, France

"Antigone; La Place du Nombre d'Or," 1978-84

Program: *288 apartment units; shops*
Client: *L'HERAULTAISE*
Area: *30,000 m2* Number of Floors: *7* Floor to Ceiling Height: *2.50 m.*
Price per Square Meter: *FF 2470—1982*
Construction System: In situ *concrete tunnel system with* in situ *cladding and attached pre-fabricated concrete panels.*
Architectural Team: *Jean-Pierre Carniaux, Patrick Dillon, Thierry Rzewski, Xavier Grau, José Marí Rocias*
Construction Team: *Ramón Collado, Omar Migliore, Hilario Pareja*
Consultants: *Jean-Pierre Aury, concrete, Yves Serra, engineering*

XIV Arrondissement, Paris

"Les Echelles du Baroque," 1979-85

Program: *272 apartment units; shops*
Client: *S.A.G.I.*
Area: *22,000 m.²* Number of Floors: *7* Floor to Ceiling Height: *2.50 m.*
Price per Square Meter: *FF 4662 1985*
Construction System: In situ *concrete tunnel system with factory-cast concrete load bearing panels.*
Architectural Team: *Patrick Dillon, Patrick Genard, Xavier Ustosella, Thierry Rzewski*
Construction Team: *Ramón Collado, Hilario Pareja*
Consultants: *Jean-Pierre Aury, concrete, Yves Serra, engineering*

J. - Leggio -

Rem Koolhaas
Office for Metropolitan Architecture
Born in Rotterdam, Holland, 1944
Based in Rotterdam, Holland

Rotterdam Building and Tower Rotterdam, Holland, 1982
Associates: Stefano de Martino, Kees Christiaanse

photographer credit should read:

HECTIC PICTURES / HANS WERLEMANN

SHOULD READ

ROTTERDAM, BOOMPJES, Building and Tower.

OFFICE FOR METROPOLITAN ARCHITECTURE

BOOMPJES 65 ROTTERDAM 3011XB FAX 010 - 411 41 95 TEL 010 - 411 12 16

FACSIMILE TRANSMISSION COVER SHEET

TO : MUSEUM OF MODERN ART
TELEFAXNUMBER : 212 7089889
ATTENTION : Deborah Taylor

FROM Donald van Dansik
TELEFAXNUMBER :
CONCERNS : catalogue
DATE : 8-4-1988

Number of pages including this page : 2

COMMENTS :

In case of incomplete transmission, please make direct telephone contact.

Operator's telephone number : 010 - 4 11 12 16

Donald van Dansik

LONDON OFFICE: X - BUILDING, UNIT 12, WAPPING WALL, LONDON E. 1.
ATHENS OFFICE: 1 D SOUTSOU STREET, ATHENS 115 - 28 (01) 6424364

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The Museum of Modern Art

COPY

Faxed 4/8/88

April 8, 1988

Department of Architecture and Design

Mr. Donald Van Dansik
Office for Metropolitan Architecture
BOOMPJES 55
Rotterdam 3011XB
The Netherlands

Dear Donald Van Dansik:

As per our telephone conversation today, I am faxing two photograph images to you in order to identify the photographer's credit for our exhibition catalogue. Image #1 is a black and white 8x10 of the finished model and image #2 is a black and white 8x10 of the study model. Both of these photographs were obtained from your office.

F61 ← #1
F62 ← #2

I am also faxing a typeset copy of the documentation for Mr. Koolhaas' project as it will appear in our catalogue. Would you also be so kind as to check it for any spelling errors or possible deletions?

Please fax the photo credits and your approval of the documentation title page to our fax at the Museum of Modern Art as follows:

212-708-9889

To avoid any delay, please also address your fax to my attention in the Dept. of Architecture and Design.

Thank you so very much for all of your assistance and especially your willingness to respond to my request with such promptness.

Best Regards,

Debbie Taylor

Debbie Taylor
Production Assistant

The Museum of Modern Art

COPY

April 8, 1988

Mr. Thomas Leeser
DDR
Eisenman Robertson Architects
40 West 25th Street
New York, New York 10010

Department of
Architecture and Design

Dear Thomas:

Once again I am pestering you with desperation in my voice... Not meaning to over-dramatize the situation here, what I am really after is your expertise!

I am enclosing in this package a xerox copy of the typeset documentation page for Mr. Eisenman's project as it will appear in our exhibition catalogue. We have already bugged Mark and checked ourselves for any errors, but I wonder if I could impose on you yet another time to double-check for us to find any spelling mistakes or possible deletions??

As usual, we are always working under the pressure of publishing deadlines, so I'm afraid I have to ask you to please contact me by Monday morning (if possible) with your response or approval of this material.

Thank you so very much for always coming to my (our) rescue when we need your help!

With best regards,

Debbie Taylor

Debbie Taylor
Production Assistant
(212) 708-9545

Enc.

11 West 53 Street, New York, N.Y. 10019 Tel. 212 708-9400 Cable: Modernart Telex: 62370 (MOMA UR)

4/11/88
OK'd by T. Leeser
(with changes noted
below)

Peter Eisenman
Eisenman Robertson Architects

Born in Newark, New Jersey, 1932
Based in New York, New York

Biology Center for the University of Frankfurt. Frankfurt am Main, Federal Republic of Germany. 1987
Awarded Special Prize, Biozentrum International Competition, 1987
Associate: Thomas Leeser
Artist: Michael Heizer
Design Team: Hiroshi Maruyama, David Biagi, Sylvain Boulanger, Ken Doyno, Judy Geib, Holger Kleine, Christian Kohl, Greg Lynn, Carlene Ramus, Wolfgang Rettenmaier, Madison Spencer, Paul Sorum, Sarah Whiting, David Youse
Mechanical Engineer: Augustine DiGiacomo (Jaros, Baum and Bolles)
Structural Engineer: Robert Silman (Silman Associates)
Landscape Architect: Laurie Olin (Hanna-Olin)
Color Consultant: Robert Slutzky

using both English & German

Project

Biaggi?

O.K.

OK?

No

drop

accent

over e

132 JOB X8847-0001-09 DECONSTRUCTIVIST D1-206
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As of 4/18/88

Frank O. Gehry

Frank O. Gehry and Associates, Inc.

Born in Toronto, Canada, 1929
Based in Venice, California

Gehry House. Santa Monica, California. 1978–88
First Stage. 1978
Associate: Paul Lubowicki
Second Stage. 1979
Associate: Paul Lubowicki
Third Stage. 1988
Associate: Susan Narduli

Familian House. Santa Monica, California. 1978
Associates: John Clagett, C. Gregory Walsh

Daniel Libeskind

Born in Lodz, Poland, 1946
Based in Milan, Italy

City Edge. Berlin, Federal Republic of Germany. 1987
Awarded First Prize, IBA City Edge Competition. 1987
Assistants: Donald L. Bates, Meton Gadelha, Thomas Han, Dean Hoffman, Juha Ilonen, Esbjorn Jonsson, Brian Nicholson, Hani Rashid, Berit Restad-Jonsson, Lars Henrik Stahl, Joseph Wong
Structural Engineer: Peter Rice (Ove Arup and Partners)

Rem Koolhaas

Office for Metropolitan Architecture

Born in Rotterdam, Holland, 1944
Based in Rotterdam, Holland

Apartment Building and Observation Tower. Rotterdam, Holland. 1982
Associates: Stefano de Martino, Kees Christiaanse

Peter Eisenman

Eisenman Robertson Architects

Born in Newark, New Jersey, 1932
Based in New York, New York

Biocenter for the University of Frankfurt. Frankfurt am Main, Federal Republic of Germany. 1987
Awarded Special Prize, Biocenter International Competition. 1987
Associate: Thomas Leeser
Artist: Michael Heizer
Project Team: Hiroshi Maruyama, David Biagi, Sylvain Boulanger, Ken Doyno, Judy Geib, Holger Kleine, Christian Kohl, Greg Lynn, Carlene Ramus, Wolfgang Rettenmaier, Madison Spencer, Paul Sorum, Sarah Whiting, David Youse
Mechanical Engineer: Augustine DiGiacomo (Jaros, Baum and Bolles)
Structural Engineer: Robert Silman (Silman Associates)
Landscape Architect: Laurie Olin (Hanna-Olin)
Color Consultant: Robert Slutzky

Zaha M. Hadid

Born in Baghdad, Iraq, 1950
Based in London, England

The Peak. Hong Kong. 1982
Awarded First Prize, Hong Kong Peak International Competition. 1983
Senior Designer: Michael Wolfson
Design Team: Jonathan Dunn, Marianne Van der Waals, Nabil Ayoubi, Alistair Standing, Nancy Lee, Wendy Galway
Structural Engineer: David Thomlinson (Ove Arup and Partners)

Coop Himmelblau

Based in Vienna, Austria

Wolf D. Prix
Born in Vienna, Austria, 1942

Helmut Swiczinsky
Born in Poznań, Poland, 1944

Rooftop Remodeling. Vienna, Austria. 1985
Design Team: Franz Sam, Stefan Krüger, Karin Sam, Katharina Lenz, Max Pauly
Structural Engineer: Oskar Graf

Apartment Building. Vienna, Austria. 1986
Design Team: Frank Stepper, Fritz Mascher, Franz Sam

Skyline. Hamburg, Federal Republic of Germany. 1985
Design Team: Friedrike Brauneck, Michael van Ooyen, Franz Sam, Frank Stepper, Fritz Mascher
Structural Engineer: Oskar Graf

Bernard Tschumi

Born in Lausanne, Switzerland, 1944
Based in New York, New York

Parc de La Villette. Paris, France. 1982–85
Awarded First Prize, Parc de La Villette International Competition. 1983
Competition Design. 1982–83
Associate: Luca Merlini
Developed Design. 1983–84
Associate: Colin Fournier
Design Team: Luca Merlini, Alexandra Villegas, Neil Porter, Steve MacAdam
Final Design. 1985
Associate: Jean-François Erhel
Design Team: Alexandra Villegas, Ursula Kurz
Structural Engineer: Peter Rice (Ove Arup and Partners), with Hugh Dutton

Text Set:
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Galley 1

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Frank O. Gehry
Frank O. Gehry and Associates, Inc.

Born in Toronto, Canada, 1929
Based in Venice, California

Gehry House. Santa Monica, California. 1978–88
Stage 1. 1978
Associate: Paul Lubowicki
Stage 2. 1979
Associate. Paul Lubowicki
Stage 3. 1988
Associate: Susan Narduli

Familian House. Santa Monica, California. 1978
Associates: John Clagett, C. Gregory Walsh

Daniel Libeskind

Born in Lodz, Poland, 1946
Based in Milan, Italy
City Edge. Berlin, Federal Republic of Germany. 1987
Awarded First Prize, City Edge Competition, 1987
Assistants: Donald L. Bates, Meton Gadelha, Thomas Han, Dean Hoffman, Juha Ilonen, Esbjorn Jonsson, Brian Nicholson, Hani Rashid, Berit Restad-Jonsson, Lars Henrik Stahl, Joseph Wong
Structural Engineer: Peter Rice (Ove Arup and Partners)

Rem Koolhaas
Office for Metropolitan Architecture

Born in Rotterdam, ~~Holland~~, 1944
Based in Rotterdam, ~~Holland~~

Rotterdam Building and Tower. Rotterdam, ~~Holland~~. 1982
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Eisenman Robertson Architects

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Artist: Michael Heizer
~~Design~~ Team: Hiroshi Maruyama, David Biagi, Sylvain Boulanger, Ken Doyno, Judy Geib, Holger Kleine, Christian Kohl, Greg Lynn, Carlene Ramus, Wolfgang Rettenmaier, Madison Spencer, Paul Sorum, Sarah Whiting, David Youse
Mechanical Engineer: Augustine DiGiacomo (Jaros, Baum and Bolles)
Structural Engineer: Robert Silman (Silman Associates)
Landscape Architect: Laurie Olin (Hanna-Olin)
Color Consultant: Robert Slutzky

Zaha M. Hadid

Born in Baghdad, Iraq, 1950
Based in London, England

The Peak. Hong Kong, 1982
Awarded First Prize, Hong Kong Peak International Competition, 1983
Design Team: Michael Wolfson, Jonathan Dunn, Marianne Van der Waals, Nabil Ayoubi, Alistair Standing, Nancy Lee, Wendy Galway
Structural Engineer: David ~~Thomlison~~ Thomlinson (Ove Arup and Partners)

~~Wolf D. Prix and Helmut Swiczinsky~~ Coop Himmelblau

Wolf D. Prix
Born in Vienna, Austria, 1942
Helmut Swiczinsky
Born in Poznań, Poland, 1944
Based in Vienna, Austria and Los Angeles, Calif.

Rooftop Remodeling. Vienna, Austria. ~~1985~~ 1984
Design Team: Franz Sam, Stefan Krüger, Karin Sam, Katharina Lenz, Max Pauly
Structural Engineer: Oskar Graf

Apartment Building. Vienna, Austria. ~~1986~~ 1983-86(?)
Design Team: Frank Stepper, Fritz Mascher, Franz Sam

Skyline. Hamburg, Federal Republic of Germany. 1985
Design Team: Friedrike Brauneck, Michael van Ooyen, Franz Sam, Frank Stepper, Fritz Mascher
Structural Engineer: Oskar Graf

Bernard Tschumi

Born in Lausanne, Switzerland, 1944
Based in New York, New York

Parc de La Villette. Paris, France. 1982–85
Awarded First Prize, Parc de La Villette International Competition, 1983
Competition Design. 1982–83
Associate: Luca Merlini
Developed Design. 1983–84
Associate: Colin Fournier
Design Team: Luca Merlini, Alexandra Villeges, Neil Porter, Steven MacAdam
Final Design. 1985
Associate: Jean-François Erhel
Design Team: Alexandra Villegas, Ursula Kurz
Structural Engineer: Peter Rice (Ove Arup and Partners), with Hugh Dutton

Text Set:
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Galley 1

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Heavy face Type [DANIEL LIBESKIND]

Born 1946 in Lodz, Poland
Base: Milan, Italy

Heavy face [CITY EDGE (1987)] Berlin, Germany

Awarded First Prize IBA CityEdge Competition, Berlin 1987

Design Team: Donald L. Bates, Meton Gadelha, Thomas Han, Dean Hoffman, Juha Ilonen, Esbjorn Jonsson, Brian Nicholson, Hani Rashid, Berit Restad-Jonsson, Lars Henrik Stahl, Joseph Wong
Engineer: Peter Rice/Arup and Partners

H.F. REM KOOLHAAS/OMA

Born 1944 in Rotterdam, Holland
Base: Rotterdam, Holland

H.F. ROTTERDAM APARTMENT BUILDING WITH TOWER (1981) Rotterdam, Holland

Commissioned 1980 by the City of Rotterdam

Associates: Stefano de Martino, Kees Christiaanse

H.F. PETER EISENMAN / Eisenman Robertson Architects

Born 1932 in Newark, New Jersey
Base: New York City, USA

H.F. BIOLOGY CENTER FOR THE UNIVERSITY OF FRANKFURT (1987) Frankfurt am Main, Germany

Awarded Special Prize _____, _____ 1987

Associate: Thomas Leeser
Artist: Michael Heizer
Design Team: Hiroshi Maruyama, David Biagi, Sylvain Boulanger, Ken Doyno, Judy Geib, Holger Kleinè, Christian Kohl, Greg Lynn, Carlene Ramus, Wolfgang Rettenmaier, Madison Spencer, Paul Sorum, Sarah Whiting, David Youse
Mechanical Engineer: Augustine DiGiacomo/Jaros, Baum & Bolles
Structural Engineer: Robert Silman/Silman Associates
Landscape Architect: Laurie Olin/Hanna-Olin
Color Consultant: Robert Slutzky

H.F. ZAHA M. HADID

Born 1951 in Baghdad, Iraq
Base: London, England

H.F. THE PEAK (1982) Hong Kong, U.K.

Awarded First Prize ~~Peak Architectural Competition, Hong Kong 1983~~ → Hong Kong Peak International Competition, 1982-83

~~Associate:~~ Michael Wolfson

Design Team: Jonathan Dunn, Marianne ~~Vanderwaals~~ Van der Waals, Nabil Ayoubi, Alistair Standing, Nancy Lee, Wendy Galway

Structural Engineer: David ~~Tomlinson~~ Thomlison / Ove Arup and Partners

Heavyface Type [Wolf D. Prix and Helmut Swiczinsky / Coop Himmelblau]

Wolf D. Prix
Born 1942 in Vienna, Austria
Helmut Swiczinsky
Born 1944 in Poznan, Poland
Base: Vienna, Austria

Heavyface [Roof-top Remodeling (1985)] Vienna, Austria

Under construction for completion 1988

Design Team: Franz Sam, Stefan Krüger, Karin Sam, Katharina Lenz, Max Pauly
Engineer: Oskar Graf

Heavyface [Apartment Building (1986)] Vienna, Austria

Design Team: Frank Stepper, Fritz Mascher, Franz Sam

Heavy face [Baumann Studio (1984)] Vienna, Austria

Completion 1985

Associate:
~~Design Team~~ Fritz Mascher
Engineer: Oskar Graf

Heavyface [Skyline (1985)] Hamburg, Germany

Design Team: Friedrike Brauneck, Michael van Ooyen, Franz Sam, Frank Stepper, Fritz Mascher

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H.F. [BERNARD TSCHUMI]

Born 1944 in Lausanne, Switzerland
Base: New York City, USA

H.F. [PARC DE LA VILLETTE (1982)] Paris, France

Awarded First Prize International Competition, 1983

Competition (1982-83)
Associate: Luca Merlini

Preliminaries (1983-84)
Associate: Colin Fournier
Design Team: Luca Merlini, Alexandra Villegas, Neil Porter, Steve MacAdam

Development and Construction (1985-)
Associate: Jean-François Erhel
Design Team: Alexandra Villegas, Ursula Kurz
Structural Engineer: Peter Rice, with Hugh Dutton

HOME : 2 KYNANCE MEWS, LONDON SW7 01 589 9774

JOHN BURGEE ARCHITECTS

February 16, 1988

Philip Johnson
Design Consultant

Partners
John Burgee
Raj P. Ahuja

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

Ms. Susan Nardulli
Frank Gehry & Associates
11 Brooks Avenue
Venice, California 90291

Dear Susan,

Here is the preliminary text for Frank's projects. Should we mention a structural engineer (as we do for the other architects in the catalog) and were others involved, as a "design team"?

Thanks,

Frederieke FT

FT:jk

885 Third Avenue
New York, New York 10022-4802
212 751-7440

HOME : 2 KYNANCE MEWS, LONDON SW7 01 589 9774

Frank O. Gehry/Frank O. Gehry and Associates, Inc.

Born 1929 in Toronto, Canada

Base: Venice, California, USA

Gehry House (1978-1988) Santa Monica, California

Stage 1 (1978)

Associate: Paul Lubowicki

? Structural Engineer:

Stage 2 (1979)

Associate: Paul Lubowicki

Stage 3 (1988)

Associate: Susan Narduli

? Structural Engineer:

Familian Residence (1978) Santa Monica, California

Associates: John Clagett, C. Gregory Walsh

? Structural Engineer:

* Also find out if Gehry wants to credit any "Design Team" members (as some of the other projects are doing)

HOME : 2 KYNANCE MEWS, LONDON SW7 01 589 9774

xerox: AA files 14

Daniel Libeskind

CITY EDGE COMPETITION, BERLIN

FIRST PRIZE

In February 1987 a group of architects were invited to submit planning proposals for a large site in the Tiergarten district of Berlin, along the former Potsdammer railway line. The brief was based on the assumption that proposals would aim to reconstitute the traditional block structure of the city. The scheme, part of the final stage of the IBA building programme, is to incorporate housing, a kindergarten, offices, commercial and light-industrial premises, and some public spaces. The competitors included AA Unit Masters Chris Macdonald and Peter Salter. Daniel Libeskind was unanimously awarded first prize.

Ancient vistas of cities and buildings, like memorable places and names, can be found on maps — the books of the world. Each appears in a different colour on a different background, though any colour can be exchanged for another by a traveller whose destination is not found on the map.

A voyage into the substance of a city and its architecture entails a realignment of arbitrary points, disconnected lines and names out of place along the axis of Universal Hope. Very thin paper — like that of architectural drawings, Bibles, maps, telephone books, money — can be easily cut, crumpled or folded around this indestructible kernel. Then the entire unwieldy construction can be floated on water, like the tattered paper making its odyssey on the Liffey. Finally, the water itself can be adhered to the mind, provided that one does not rely on the glue. In this way Reality, as the substance of things hoped for, becomes a proof of invisible joys — Berlin of open skies.

In exploring the shape of this sky which continually refuses to come into identity or equivalence, one discovers that what has been marked, fixed and measured nevertheless lapses in the dimension of both the indeterminate and the spherical. This space of non-equilibrium — from which freedom eternally departs and towards which it moves without home-coming — constitutes a place in which architecture comes upon itself as beginning at the end.

Assistants: Donald L. Bates, Meton Gadelha, Thomas Han, Dean Hoffman, Juha Ilonen, Esbjorn Jonsson, Brian Nicholson, Berit Restad-Jonsson, Lars Henrik Stahl, Joseph Wong
Consulting Engineer: Peter Rice, Arup and Partners

Hani Rashid

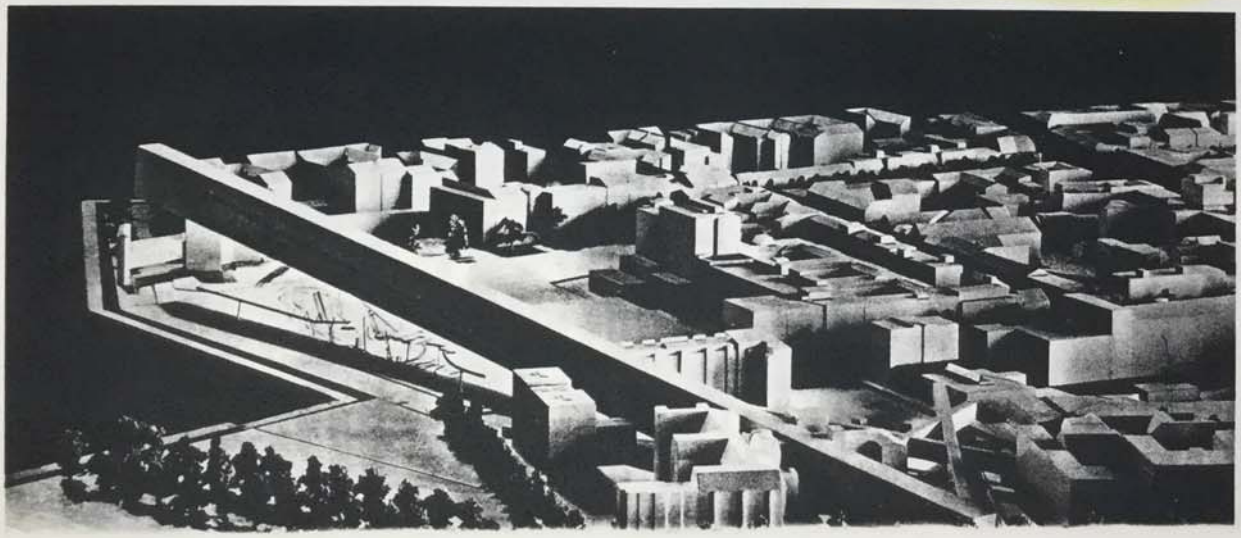

Photo: Uwe Rau

Daniel Libeskind

Born Lodz, Poland 1946
Based Milan, Italy

CITY EDGE COMPETITION, BERLIN 1987

IBA

FIRST PRIZE

In February 1987 a group of architects were invited to submit planning proposals for a large site in the Tiergarten district of Berlin, along the former Potsdammer railway line. The brief was based on the assumption that proposals would aim to reconstitute the traditional block structure of the city. The scheme, part of the final stage of the IBA building programme, is to incorporate housing, a kindergarten, offices, commercial and light-industrial premises, and some public spaces. The competitors included AA Unit Masters Chris Macdonald and Peter Salter. Daniel Libeskind was unanimously awarded first prize.

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Assistants: Donald L. Bates, Meton Gadelha, Thomas Han, Dean Hoffman, Juha Ilonen, Esbjorn Jonsson, Brian Nicholson, Berit Restad-Jonsson, Lars Henrik Stahl, Joseph Wong.
Consulting Engineer: Peter Rice, Arup and Partners

Hani Rashid

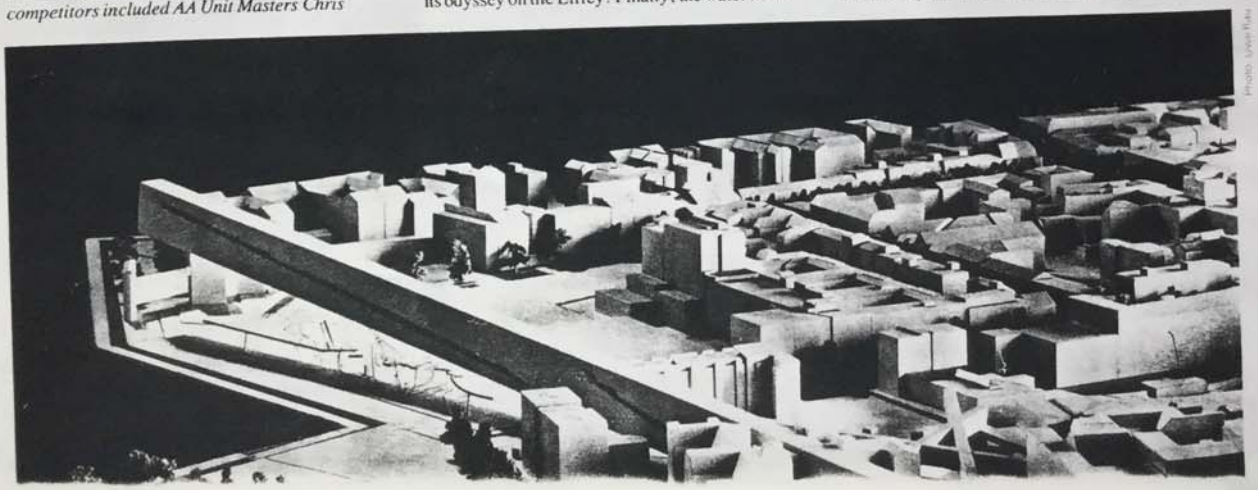

Photo: Lyle Rite

HOME 2 KYNANCE MEWS, LONDON SW7 01 589 9774

模型
27 北東側から見おろす。
28 西側から見おろす。
Model
27 Downward view from the northeast.
28 Downward view from the west.

27

28

Credits
Project:
Biocenter for the University of Frankfurt.
Client:
The University of Frankfurt, Frankfurt Am Main, Germany
Architect:
Eisenman/Robertson Architects

Peter Eisenman and Christopher Glaister (Partners-in-Charge)
Thomas Leeser (associate-in-charge) with Hiroshi Maruyama and Mark Wigley.
Project team:
David Biagi, Kayla Bolasny, Sylvain Boulanger, Karen Burden, Suzan Chang, Ian Connolly, Ken Doyno, Judy Geib, Ben Gianni, Frances Hsu, George Kewin, Holger Kleine, Christian Kohl, Greg Lynn, Carlene Ramus, Wolfgang Rettenmaier, Richard Rosson, Madison Spencer, Paul Sorum, Sarah Whiting, David Youse.
Consultants:
Jaros, Baum & Bolles(mechanical engineers)
Augustine DiGiacomo (partner-in-charge)
Robert Silman Associates Structural Engineers
Robert Silman (partner-in-charge)
Hanna-Olin (landscape architects)
Laurie Olin (partner-in-charge)
Michael Heizer (artist)
Mary Shananhan (assistant)
Robert Slutzky (color consultant)
Dick Frank (photographer)
John Nichols (printmaker)

Eisenman Robertson Architects

フランクフルト大学生物学センター

Biocenter for the University of Frankfurt

西ドイツ, フランクフルト・アム・マイン Frankfurt am Main, West Germany

アイゼンマン ロバートソン・アーキテクツ

Eisenman Robertson Architects

Photos by Dick Frank

私たちがここに提案するのは，西ドイツのフランクフルト・アム・マインにあるフランクフルト大学の生物学センターのプロジェクトである。このセンターは，研究所とその関連施設を含めた既存施設の増築である。

建築計画の内容と敷地条件を考えあわせると，フランクフルト大学のこのセンターの教育上，また科学研究上の目標は次の三つであると考えられた。第一は，この建物を使う人びと相互，および空間相互の交流であり，第二は現在予測できない将来の変化，成長に対する準備であり，第三は敷地を緑地としてできる限り残すことである。これらのことから，これまでの建築についての空間のヒエラルキーは，あまりにも将来の変化を束縛するため，適切ではないと思われた。これらの伝統的な空間のヒエラルキーをよく吟味してみると，従来の建築の規範は解体されるべきだと考えられた。建築の領域から少しはずれたところを捜すことにより，建築と生物学の間にある形態論を見つけることができた。

今日の生物学が科学の伝統を打ち破っているのと同じように，この生物学研究所は建築の伝統を打破するのである。従来の建築の役割は，十分に機能的であること，その機能がよく表現されているということであったが，このプロジェクトでは，生物学的な研究が機能的に行なわれるようにのみ単純に考えたわけではない。むしろ，その生物学的プロセスそのものを分析している。つまり，この建物はまさにそのプロセスそのものから生まれたのである。

これを達成するために，私たちはまず最初に生物学の伝統的なイメージから離れることにした。そして，DNAのプロセスを幾何学的なプロセスとみなし，これを建築的に考えることにした。また同時に，これまでの建築のイメージからも離れることにし，フラクタル幾何学に片寄りがちなユークリッド幾何学を捨て去ることにした。そして，DNAのプロセスにある幾何学とフラクタル幾何学のプロセスとの間に類似性があることを発見した。この類似性は，以前，建築のプロセスと生物学的プロセスとのアナロジーを提起するために使われた。しかし，このプロジェクトに使われたアナロジーは建築的でもなく生物学的でもなく，この二つの中間に位置するものをつくることになった。■

（訳：菊池紳一郎）

Our submission is a project for a biocenter for the University of Frankfurt located in Frankfurt am Main, Germany. This center is an expansion of existing facilities to include laboratories and related spaces.

Our analysis of the building program and the site requirements revealed that the scientific and educational goals of the University of Frankfurt could be satisfied by three criteria: first, the maximum interaction between functional areas and between the people that use them; second, the accommodation of future change and growth that cannot be predicted today; and third, the maintenance of the site, as far as possible, as a green preserve. This means that a traditional architecture of set spatial hierarchies which rigidly constrain future growth needed to be abandoned. To undermine these classical architectural hierarchies, it was necessary to dissolve the traditional autonomy of the discipline of architecture. Blurring the interdisciplinary boundaries allowed us to explore other formal options that may fall between biology and architecture.

As biology today dislocates the traditions of science, so the architecture of our biocenter project dislocates the traditions of architecture. While architecture's role is traditionally seen to be that of accommodating and representing function, this project does not simply accommodate the methods by which research into biological processes is carried out. Rather it articulates those processes themselves. Indeed, it could be said that its architecture is produced by those very processes.

To accomplish this we first departed from the traditional representation of biology by making an architectural reading of the biological concepts of DNA processes by interpreting them in terms of geometrical processes. At the same time, we departed from the traditional representation of architecture by abandoning the classical Euclidean geometry on which the discipline is based in favor of a fractal geometry. What we discovered was that there is a similarity between the processes of fractal geometry and the geometry of DNA processes. This similarity was used to propose an analogy between architectural processes and biological processes. The analogy made possible a project that is neither simply architectural nor simply biological, but one which is suspended between the two.

この計画は1986年に，西ドイツ，ヘッセン州によって催された指名設計競技への応募案である。指名されたのは，いずれも国際的に著名な建築家たちであり，参加報酬は2万4000ドイツマルク，賞金の総額は6万ドイツマルクである。参加者には1000分の1の配置図，500分の1のアクソノメトリック図，200分の1の平面図，立面図および断面図，研究室部分を説明する100分の1のカットアウト・アクソノメトリック図，500分の1の模型，帖算，その他に設計指針，芸術的意図の表明が要求された。

結果は昨年末に発表され，西ドイツのキュンター・ヘーニッシュとオーストリアのウィルヘルム・ホルツバウワーが同率一位，イタリアのヴィットリオ・グレゴッティが二位，アイゼンマンは特別賞を獲得した。■ (Sc)

GEHRY

MUSEUM OF MODERN ART

Frank O. Gehry/Frank O. Gehry and Associates, Inc.
Born 1929 in Toronto, Canada
Base: Venice, California, USA

Gehry House (1978-1988) Santa Monica, California

Stage 1 (1978)
Design Team: Frank O. Gehry & Paul Lubowicki

Stage 2 (1979)
Design Team: Frank O. Gehry & Paul Lubowicki

Stage 3 (1988)
Design Team: Frank O. Gehry & Susan Narduli

Familian Residence (1978) Santa Monica, California
Design Team: Frank O. Gehry, John Clagett, & C. Gregory Walsh

PR\MISC:0222MUSE.SXN

HOME : 2 KYNANCE MEWS, LONDON SW7 01 589 9774

"DECONSTRUCTIVIST ARCHITECTURE"

1. Title of Project

Gehry House - 1 Stage 1
Santa Monica, CA

2. Dates - First Drawing for Project
Completion/Official Submission of Project

1977-1978

3. Credits for Project - As it will appear in catalog

Frank O. Gehry
Assoc. Paul Lubowicki

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"DECONSTRUCTIVIST ARCHITECTURE"

1. Title of Project

Gehry House - 2 stage
Santa Monica, CA

2. Dates - First Drawing for Project
Completion/Official Submission of Project

1978-1979

3. Credits for Project - As it will appear in catalog

Frank O. Gehry
Assoc Paul Lubowicki

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"DECONSTRUCTIVIST ARCHITECTURE"

1. Title of Project

Gehry House - 3
Santa Monica, CA

2. Dates - First Drawing for Project
Completion/Official Submission of Project

1987-1988

3. Credits for Project - As it will appear in catalog

Frank O. Gehry
Susan Narduli

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"DECONSTRUCTIVIST ARCHITECTURE"

1. Title of Project

Familian Residence
Santa Monica, CA

2. Dates - First Drawing for Project
Completion/Official Submission of Project

1978

3. Credits for Project - As it will appear in catalog

Frank O. Gehry
John Clagett
C. Gregory Walsh

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88 02/11 16:12 ☎ 01 251 2543 COMM BUSINESS 01

011-44-1-251-2543

HADID

ZAHA M HADID BSc, AA Dipl

STUDIO 9, 10 BOWLING GREEN LANE, LONDON EC1 01.253 5147

11th February '88

To Fredrika Taylor
Fax No: 212-751-0449

Dear Fredrika,

Zaha is adament that there are no Job titles & the credits are as follows:-
The Hong Kong Peak International Competition 1982-83
Zaha Hadid, Michael Wolfson, Jonathan Dunn, Marianne van der Waals, Nabil Ayoubi, Alistair Standing, Nancy Lee, Wendy Galway
Engineers:- David Thomlison, Ove Arup and Partners

01.00 35 027

Please Fax us back your fed. Express or D.H.L Account N° so that I can send the negitives off this evening.

2/11

Many thanks,

Nicky Courtney

F-
I made necessary changes in our "Divider" page.
D.T.

HOME: 2 KYNANCE MEWS, LONDON SW7 01 589 9774

ZAHA M HADID BSc, AA Dipl

STUDIO 9, 10 BOWLING GREEN LANE, LONDON EC1 01 253 5147

Philip Johnson
c/o John Burgee
885 THird Avenue,
New York 10022
Fax 212 751 0449

23rd December 1987

Dear Mr. Johnson,
Thankyou for your charming letter, we are also very excited about participating in this project. We are happy to comply with your wishes regarding the publication of the West Hollywood Competition, but we would apreciate elucidation ?!

If we can supply you with any futher information just send us a Fax or call us.

I enclose the following list of credits omitted from the last fax.

CREDITS

WEST HOLLYWOOD COMPETITION

Competition Team: Zana Hadid, Michael Wolfson, Veronique Dumont, Jaime Grinberg,Nicola Cousins,

OFFICE BUILDING ON KURFURSTENDAMM 70, BERLIN/CHARLOTTENBERG,1986

Competition Team: Zaha Hadid, Michael Wolfson, B. Steele, P. Smerin,C. Crawford,N. Cousins, D. Gomersall,
Current Work: B. MacKneson, N. Cousins, D. Gomersall.
Structural Engineers: Peter Rice, John Thormton of Ove Arup and Partners.
Glazing Consultant: Hugh Dutton

THE PEAK

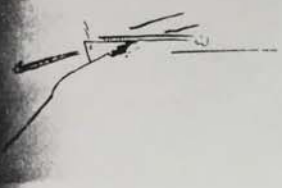
Zaha Hadid, M. Wolfson, J.Dunn, M. Van der Waals, N. Ayoubi, A. Standing, N. Lee, W. Galway,
Engineers: David Thomlison, Ove Arup and Partners

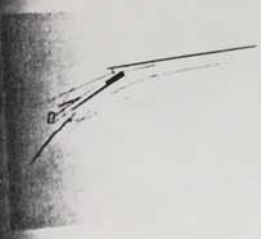
PARC DE LA VILLETTE 1982-3

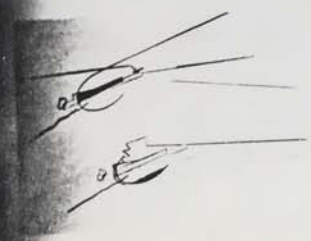
Zaha Hadid, J. Dunn,M. Ver der Waals, M. Wolfson,

HOME 2 KYNANCE MEWS, LONDON SW7 01 589 9774

ZAHA HADID







Preceding Pages: Promoter's penthouse, pool and diving boards. **Opposite Page:** Library looking through to void. **This Page:** Some early sketches from Hadid's notebooks.

rock or firmer ground. Due to excavation of the site there would be large areas of the hillside exposed. These areas would have rock anchors pressure grouted into the bedrock across any apparent faults and plate bolted to the 500 mm thick retaining walls which would be constructed round the exposed hillside. The studio and apartment blocks which form the two base units to the scheme and the podium to the Club area, are to be built in steel frame and poured reinforced concrete. There would be localised thickening of walls where items such as the "long" pool span onto the roof of the apartments.

As has been said, the main club area which occupies the void is made up of a series of platforms and ramps. The road ramp which cuts through this space is supported by concrete columns at an 8 m spacing which, for the most part, is extended down to ground level or to the roof of the 20 apartments. The various platforms etc. to the club are supported principally by the two vertical support structures which also support the end of the penthouses. One being a substantial steel frame lift shaft, the other purely a steel frame support truss with services inside. The lift shaft penetrates the 20 apartments and extends down to ground floor foundations. The two lift shafts centrally located at the back of the club space which link the penthouses also act as supports for the ramps and platforms. All these items suspended in the void are constructed of light weight alloys with aluminium or stone claddings, and are basically spanned between the man-made mountain, the west elevation lift shaft and the two major support frames to the end of the club space. Stressing cables would be used to stabilise any movement in the ramps and platforms.

The swimming pool "beam" at club level is spanned between the roof of the 20 apartments and the man-made mountain and is constructed in steel and reinforced concrete, with the changing cubicles to the club side forming a hollow square beam section, stiffening the whole structure. The bottom penthouse or fourth layer supports the top layer. These lower penthouses span the distance from the upper roof of the man-made mountain to the steel truss and lift shaft to the southern end of the club, described above. The lift shaft to the mid point of the penthouses also acts as support factor, as previously mentioned.

The basic structure of the penthouse is a steel frame concrete "Virendeel" section. The top penthouse is set above the bottom by 2.7 m and is supported by a series of stair lobbies and wall structures onto the roof of the bottom penthouse slab. At the northern end of the site the top penthouse rests on ground with conventional pile foundations set into the hill, which acts as an anchor to the penthouse elements as a whole.

Zaha Hadid

Design Team:

- Zaha Hadid with M Wolfson, J Dunn, N Ayoubi, M Vanderwaals and N Lee
- STRUCTURAL ENGINEER: David Tomlinson

THE PEAK COMPETITION

HONG KONG 1983

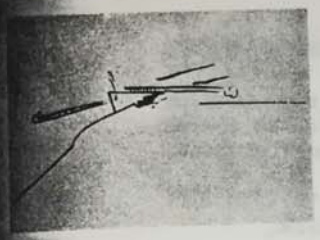
VISION THIS MONTH FOCUSES ON THE PEAK ARCHITECTURAL Competition — Hong Kong's first truly international architectural competition which sought the best design solution for a super luxury residential club on a magnificent site. The competition was a considerable success and attracted design entries from all over the world. The solutions proposed covered a wide spectrum of contemporary architectural thought — ranging from the simplest to the wildest imaginable. And it was one of the "wild" schemes that won the first prize. Critics have described Zaha Hadid's winning design as crazy and unbuildable. Hadid and her supporters, however, claim it surely is buildable. And, apparently, so does the promoter of the competition for he has authorised the architect to go ahead with the project.

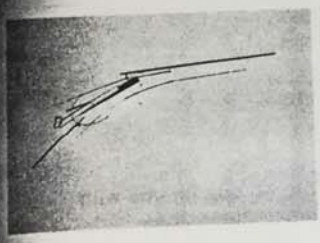
FOCUS not only takes a close look at the winning sheme, but also records a selective cross-section of design entries representing different schools of architectural thought. In order to present the material professionally, VISION invited Jon Prescott, a leading local architect and professional adviser to the competition, to be the Guest Editor of this issue. FOCUS begins with the Jury's Report and ends with Prescott's review of the competition system in the context of the Peak Competition.

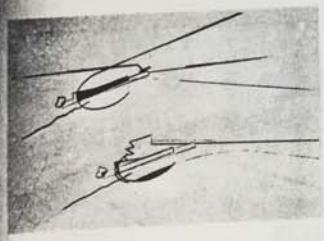
An introduction to Hadid and some of her earlier schemes gives a clear insight into her design philosophy which is basically a translation of the Suprematist and Constructivist philosophies in her own architectural idiom. Hadid's winning entry to the Peak Competition is fully described and illustrated. Second and third prize entries and other selected designs are also recorded briefly.

SURESH SHARMA, Chairman, Editorial Board.

Indoor diving pool in the winning scheme.







Preceding Pages: Promoter's penthouse, pool and diving boards. **Opposite Page:** Library looking through to void. **This Page:** Some early sketches from Hadid's notebooks.

rock or firmer ground. Due to excavation of the site there would be large areas of the hillside exposed. These areas would have rock anchors pressure grouted into the bedrock across any apparent faults and plate bolted to the 500 mm thick retaining walls which would be constructed round the exposed hillside. The studio and apartment blocks which form the two base units to the scheme and the podium to the Club area, are to be built in steel frame and poured reinforced concrete. There would be localised thickening of walls where items such as the "long" pool span onto the roof of the apartments.

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Zaha Hadid

Design Team:

- Zaha Hadid with M Wolfson, J Dunn, N Ayoubi, M Vanderwaals and N Lee
- STRUCTURAL ENGINEER: David Tomlinson

COOP HIMMELBLAU/WOLF D. PRIX, HELMUT SWICZINSKY

Wolf D. Prix, Born in Vienna, Austria, 1942
Helmut Swiczinsky, born in Posen, Poland, 1944
Based in Vienna, Austria

I. ROOFTOP REMODELING, VIENNA 1 (1985)
With
Franz Sam
Stefan Kruger
Karin Sam
Katharina Lenz
Max Pauly
Oskar Graf, Engineer

II. APARTMENT BUILDING, VIENNA 2 (1983)
With
Frank Stepper
Fritz Mascher
Franz Sam

III. E. BAUMANN STUDIO (1984)
With
Fritz Mascher
Oskar Graf, Engineer

IV. SKYLINE HAMBURG (1985)
With
Friedrike Brauneck
Michael van Ooyen
Franz Sam
Frank Stepper
Fritz Mascher

TSCHUMI

"DECONSTRUCTIVIST ARCHITECTURE"

1. Title of Project

PARC DE LA VILLETTE, PARIS

2. Dates - First Drawing for Project
Completion/Official Submission of Project

INTERNATIONAL COMPETITION: 1982
FIRST PHASE COMPLETION: 1987-88

3. Credits for Project - As it will appear in catalog

FIRST PRIZE IN INTERNATIONAL COMPETITION
CREDITS: BERNARD TSCHUMI ARCHITECTS
COMPETITION 1982-83:
BERNARD TSCHUMI, assisted by LUCA MERLINI
PRELIMINARIES 1984
BERNARD TSCHUMI, assisted by COLIN FOURNIER
with Luca Merlini, Alexandra Villegas, Neil Porter, Steve McAdam
PROJECT & CONSTRUCTION 1985→
BERNARD TSCHUMI, assisted by Jean-François Erhel
with Alexandra Villegas, Ursula Kurz
Structural Engineer: Peter Rice, with Hugh Dutton.

Please return to Frederieke Taylor, c/o Philip Johnson, John Burgee Architects, 885 Third Avenue, N.Y, N.Y. 10022-4802.

xerox: La Case Vide
TSCHUMI

CREDITS

Folio

Bernard Tschumi
With Neil Porter, Alexandra Villegas,
And Christian Biecher, George Katodrytis.

Competition

Bernard Tschumi
Luca Merlini
With Alexandra Villegas, Luca Pagnamenta
And Galen Cranz, Phoebe Cutler,
William Wallis, Jon Olsen.

Site planning and preliminaries

Bernard Tschumi
Colin Fournier
With Luca Merlini, Alexandra Villegas, Neil Porter,
Steve MacAdam, Luca Pagnamenta, Jean-Pierre Nourry,
Didier Pasquier, Kathryn Gustafson, Renzo Bader
With Peter Rice, RFR, Henry Bardsley, Setec-TP,
Setec-Bâtiment, Commins-BBM, Kate Linker
And Don Paine, Patrizia Falcone, Patrick Bouchain,
Julia Bourke, Dina Daini, Peter Fleissig, David Kessler,
Veronique Metadier, Marina Merson, Jon Olsen,
Piotr Zaborski, Marie-Line Luquet.

Design development and construction

Bernard Tschumi
Jean-François Erhel
With Alexandra Villegas, Ursula Kurz
With Luca Merlini, Luca Pagnamenta
And Christian Biecher, Jean-Louis Raynaud,
Patrick Winters, Mitsugu Okagawa
With Peter Rice, RFR, Henry Bardsley,
Hugh Dutton, Nadia Petit, Vincent Polsinelli
With Setec-Bâtiment, Pierre Robert, Setec-TP,
Francis Demouy, Jean-Paul Bonroy
And Marie-Line Luquet.

This *Folio* and the accompanying exhibition have been organised at the Architectural Association through the office of the Chairman, Alvin Boyarsky, assisted by Micki Hawkes. We are especially grateful to Neil Porter who has co-ordinated both exhibition and *Folio* in London on Bernard Tschumi's behalf, to Geoff Bennington of the University of Sussex for comments on the translation of Jacques Derrida's text, and to Victoria Boyarsky for editorial work on the conversations between Bernard Tschumi and Alvin Boyarsky.
Folio VIII has been produced within the Architectural Association Communications Unit, co-ordinated by Dennis Crompton. Lay-outs and colour separations: Rob Polley and Annelies Siero. Typesetting: Lisbeth Kjaer, Dominique Murray, Agnès Naveros, Sue Rowe-Leete and Marilyn Sparrow.
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Serge Goldberg
Président de l'établissement public du Parc de La Villette
François Barré
Directeur du Parc
Charles Dupont
Directeur des travaux

LA MAITRISE D'ŒUVRE
Concours International 1982-83
Bernard Tschumi, assisté de Luca Merlini
Avec Alexandra Villegas, Luca Pagnamenta
Et Galen Cranz, Phoebe Cutler, William Wallis, Jon Olsen, Thomas Balsley

Etude de définition et document d'urbanisme général 1983-84
Bernard Tschumi, assisté de Colin Fournier
Avec Luca Merlini, Alexandra Villegas, Neil Porter, Steve MacAdam, Luca Pagnamenta, Jean-Pierre Nourry, Didier Pasquier, Kathryn Gustafson, Renzo Bader
Avec Peter Rice, RFR, Henry Bardsley, SETEC-TP, SETEC-Bâtiment, Commins-BBM, Kate Linker
Et Don Paine, Patrizia Falcone, Patrick Bouchain, Julia Bourke, Dina Daini, Peter Fleissig, David Kessler, Véronique Metadier, Marina Marson, Jon Olsen, Piotr Zaborski, Marie-Line Luquet

Projet et réalisation 1985
Bernard Tschumi assisté de Jean-François Erhel
Avec Alexandra Villegas, Ursula Kurz
Avec Luca Merlini, Christian Biecher, Luca Pagnamenta
Avec, pour les galeries et le pont, Peter Rice, RFR, Henry Bardsley, Hugh Dutton, Nadia Petit
Avec SETEC-Bâtiment, Pierre Robert ; SETEC-TP, Francis Demouy, Jean-Paul Bonroy
Et Jean-Louis Raynaud, Vincent Polsinelli, Patrick Winters, Mitsugu Okagawa, Rawia Muderris, Marie-Line Luquet
Maquettiste : Jacques Fiore

Chronologie des recherches préparatoires ou parallèles au projet du Parc :
1976 *"Joyce's Garden"* : projet théorique d'architecture à partir d'un texte de James Joyce. Exposé au Centre Pompidou en juin 1980.
1976-81 *Les Manhattan Transcripts* : premiers principes des séquences, de la déconstruction et de la combinatoire (Academy Editions/St-Martin's Press, Londres New York 1981).
1979-81 Constructions expérimentales et éphémères intitulées *"20th Century Follies"*, réalisées à New York, Londres et en Hollande.
1985-86 *"La Case Vide"*, ouvrage théorique développant les concepts de La Villette au-delà de leur application concrète. Accompagné d'essais par Jacques Derrida, Anthony Vidler et Alvin Boyarsky (Bernard Tschumi - Folio VIII, Architectural Association, Londres 1986).

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"Concours International pour le Parc de La Villette", *Architecture d'Aujourd'hui* nº 227, 6/83.
"Le footballeur patine sur le Champ de Bataille" par Kenneth Frampton, *Architecture d'Au-*
interview *Crée* nº 197, Paris, 10/
"Parc de La Villette", *Architectural Re* Londres, 10/83.
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"Bernard Tschumi et les "Folies" d *Le Monde Dimanche*, Paris, 20/11/
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Le prix Architecture de la Revue *Architecture* lui a été décerné à Ne janvier 1985 pour le Parc de La Villet Auteur, avec Luca Merlini, du proje retenu au Grand Concours Internat théâtre national de Tokyo en 1986. Nombreuses publications et exposi tionales.
La première phase du Parc de La Vi dont il est le maître d'œuvre généra Concours International de 1982, se 1987. Il y réalise les éléments str Parc, dont, en première phase, au une partie des [illegible] ouvertes