

## **CONDITIONS OF USE FOR THIS PDF**

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

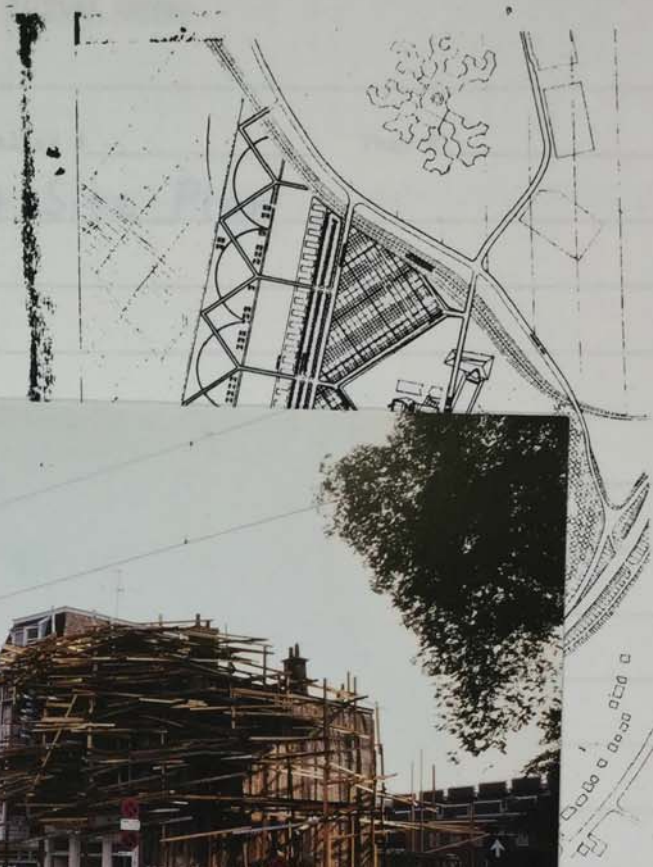
In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

### **NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS**

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

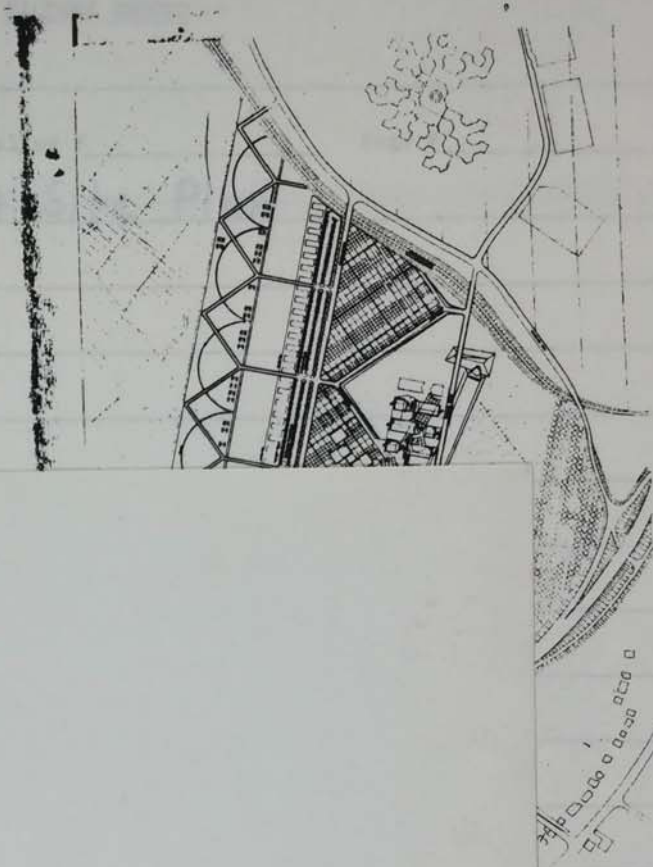
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52



(10)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52



K A W A M A T A  
SPUI PROJECT 1986 Den Haag  
produced : Haag Gemeentemuseum  
Gemeente 's-Gravenhage

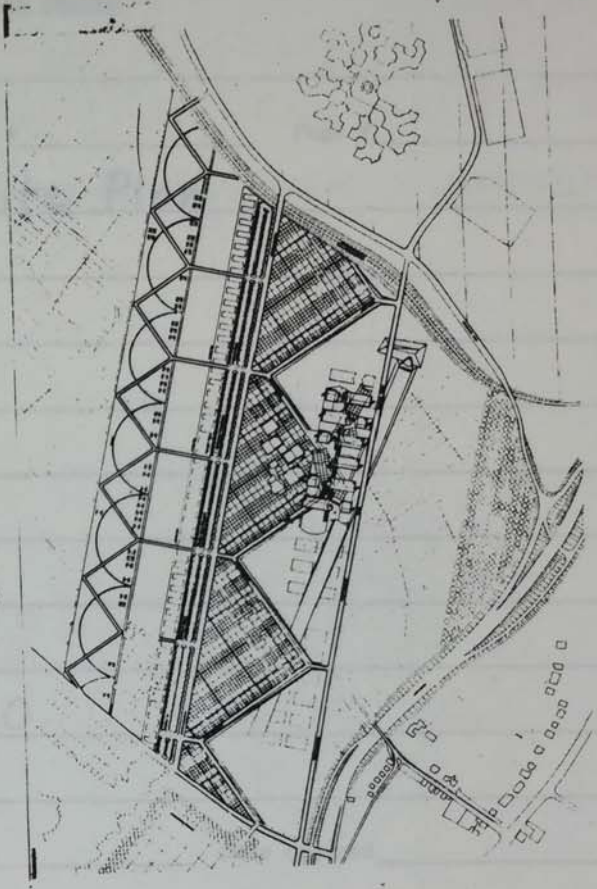
© 1986 On the table, Tokyo

10

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

Eisenman  
Frank Gehry



(Natural)  
ART

(10)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

PICTURE RECORD

Architect/Artist: Eisenman

Figure # 10 Working Galley # \_\_\_\_\_ Page # \_\_\_\_\_

Subject depicted: Frankfurt Site Plan

Site or location: \_\_\_\_\_

Date: \_\_\_\_\_

Nature of object: \_\_\_\_\_

Source: <sup>get</sup> B/W stat from E.O.

\_\_\_\_\_ Date ordered \_\_\_\_\_

Follow-up (if any): \_\_\_\_\_

Date received: \_\_\_\_\_ Date submitted to MOMA: \_\_\_\_\_

Credit line: \_\_\_\_\_

Date Repro permission requested: \_\_\_\_\_ Date received \_\_\_\_\_

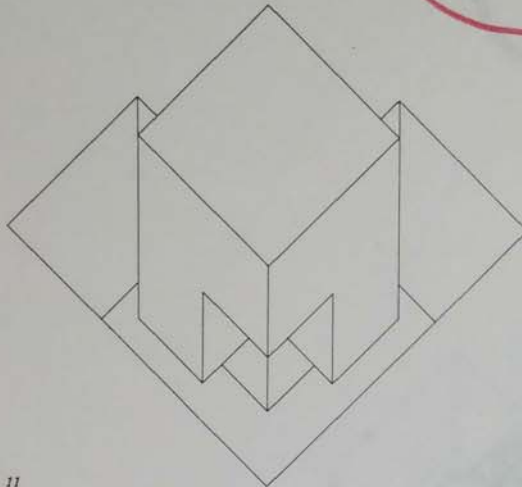
Should original artwork be returned to source? \_\_\_\_\_ Date returned \_\_\_\_\_

Other notes: \_\_\_\_\_

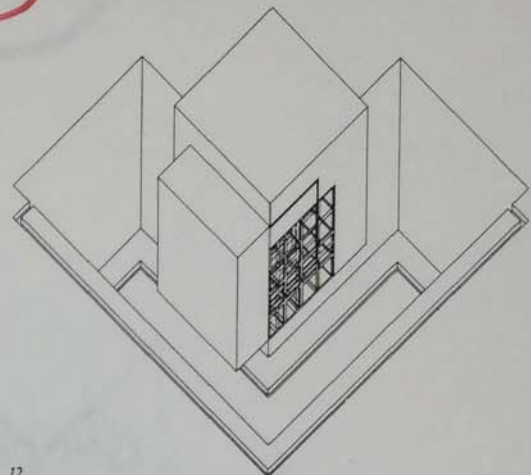
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

T19

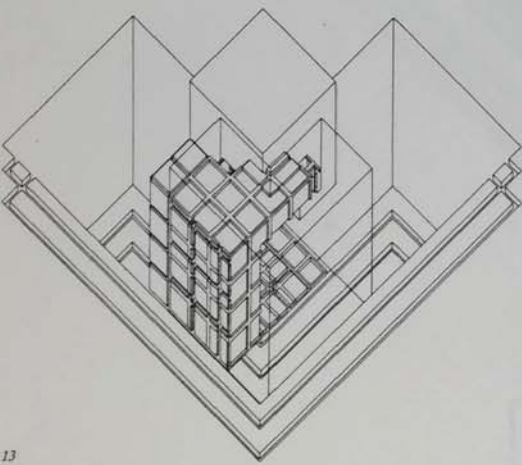
[MMA 18.807] *Libeskind*



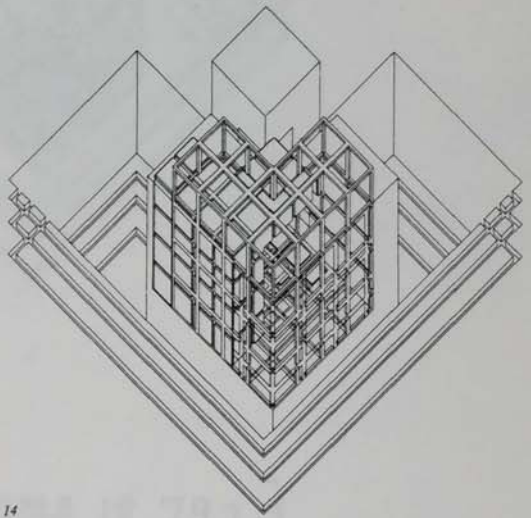
11



12



13



14

DANIEL  
Wor

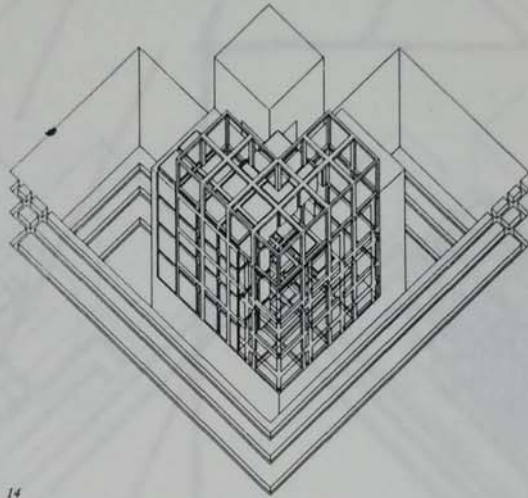
'The rich  
ceives the  
the visible  
to the inv  
Gabriele L  
1925

In early 19  
a series o  
*Theatrum*  
ink lines  
whitewas  
other tex  
some of t  
remained  
in wooder  
concealed  
ations in t  
of the da  
perceived  
perceived  
territories  
ing to vie  
ited in a  
Libeskind  
recognize  
tectural d  
*Chambers*  
curious, h  
I believe  
conjuncti  
*Lessons in*  
Biennale.  
addresses  
dealt with  
Empire, P  
cation of  
or the ray  
form, and  
reflection  
— the plan  
the object  
although t  
the mind r

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

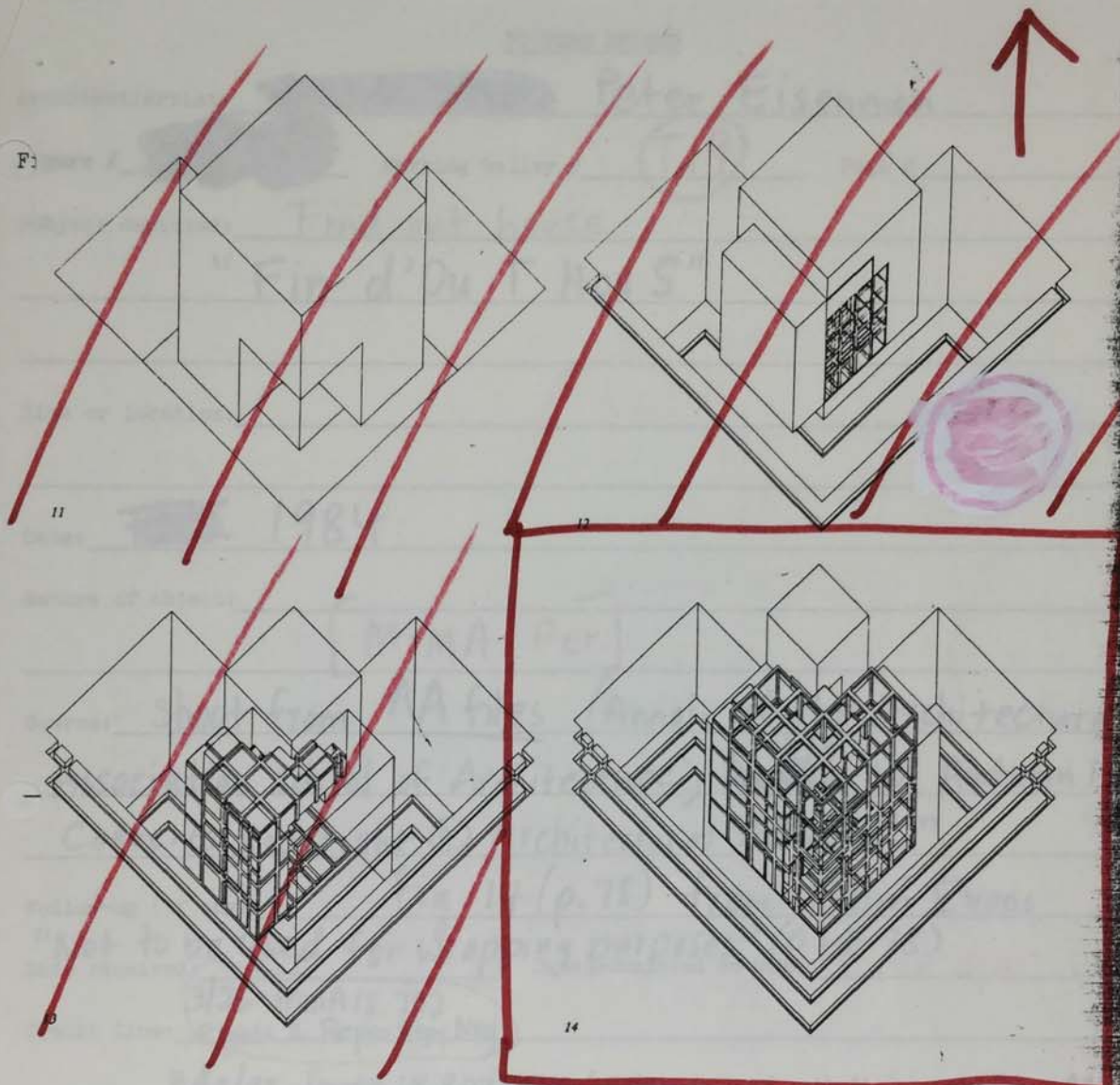
T19



[MMA 18.792]

XEROX AA 5121 10  
1985  
(P. 70)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52



xerox: AA files 10  
1985  
(p. 78)

T19

5

11  
Axonometric drawing  
of the first stage  
in the process of decomposition

12  
Axonometric drawing  
of the second stage  
in the process of decomposition

13  
Axonometric drawing  
of the third stage  
in the process of decomposition

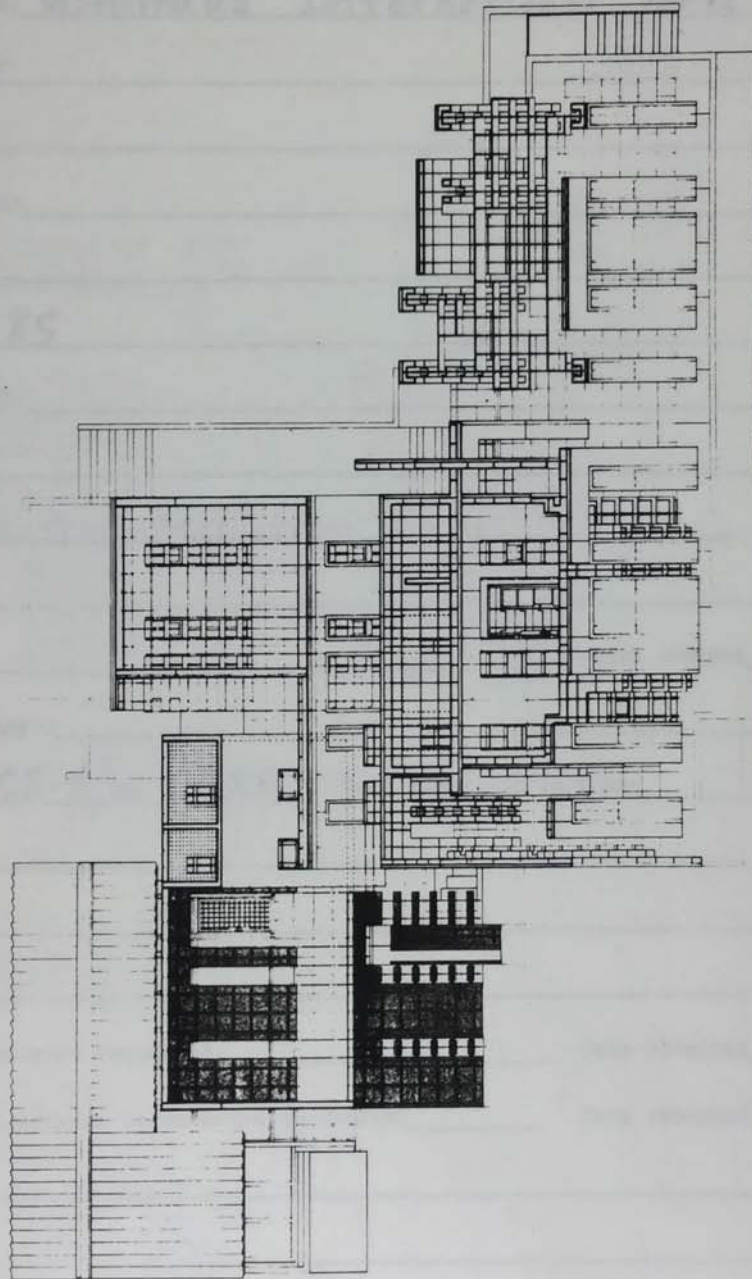
14  
Axonometric drawing  
of the fourth stage  
in the process of decomposition

DAN  
W  
The  
ceives  
the vi  
to the  
Cultr  
1925  
In ear  
a ser  
Theat  
ink li  
white  
other  
some  
applie  
remai  
in wo  
conce  
ations  
of the  
perce  
perce  
territ  
ing to  
ited i  
Libes  
recog  
tectur  
Charr  
curio  
I be  
conju  
Lesso  
Bienn  
addre  
dealt  
Empir  
cator  
or the  
form,  
reflec  
- the  
the o  
althou  
the m  
One  
assem  
boxes  
iscent  
poner  
deriv  
parts  
pende  
transf  
and of  
The  
which  
with  
handl  
reasse  
anoth  
of the  
strol  
the fo  
the re  
by tu  
remai



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

PICTURE RECORD

Architect/Artist: Hiromi Fujii

Figure #      Working Galley #      Page #     

Subject depicted: Ushimado International Arts Festival Center

Site or location:     

Date: 1984-85

Nature of object:     

Source: B/W Print here from Fujii

     Date ordered     

Follow-up (if any):     

Date received: CR-B/W HERE Date submitted to MOMA:     

Credit line:     

Date Repro permission requested:      Date received     

Should original artwork be returned to source?      Date returned     

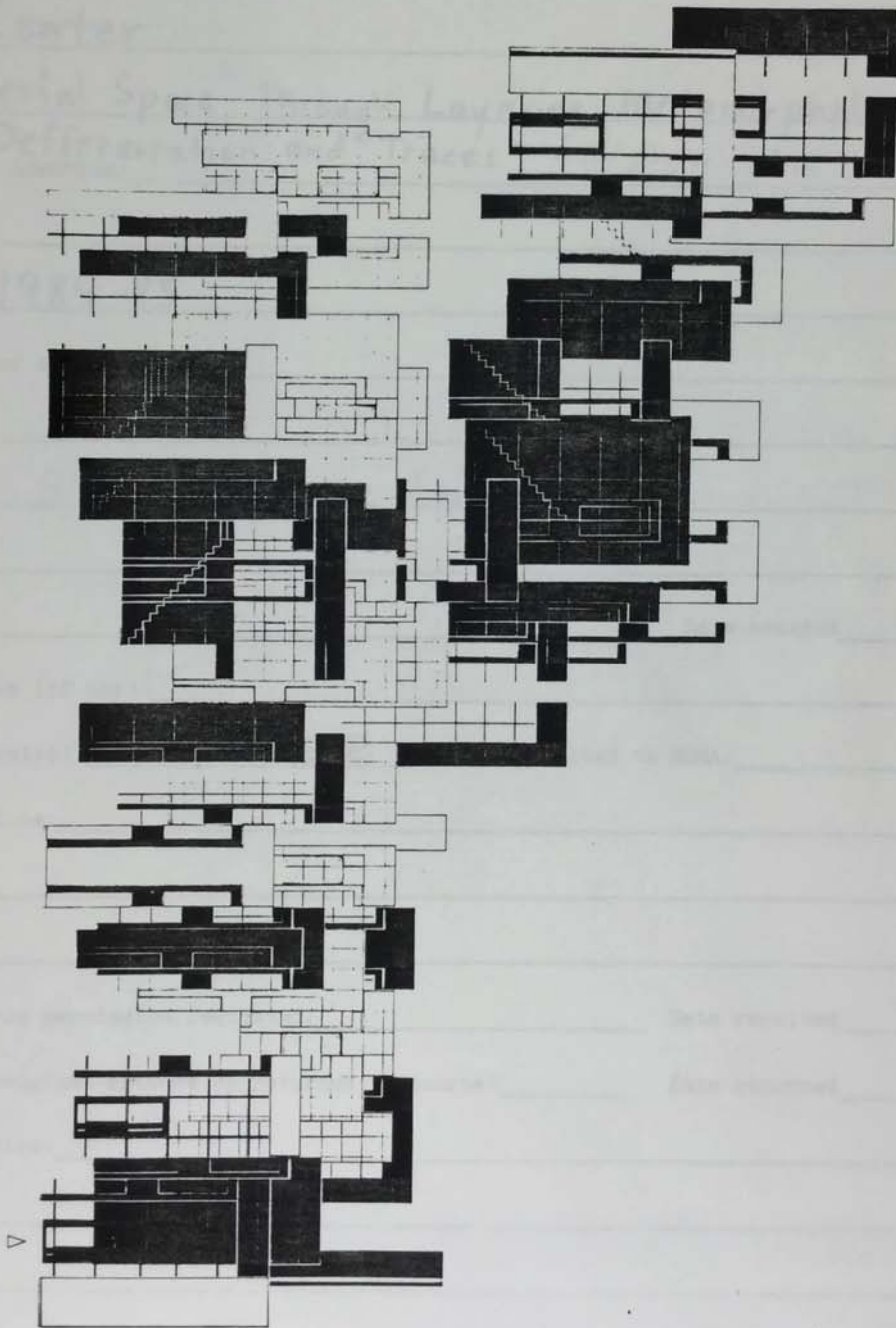
Other notes:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

*Ushimada International Arts Festival Center*

①



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1489.52

PICTURE RECORD

Architect/Artist: Hiromi Fujii

Figure # ~~1~~ Working Galley # \_\_\_\_\_ Page # \_\_\_\_\_

Subject depicted: Ushimado International Arts Festival Center

Site or location: "Serial Space; Through Layering, Metamorphology, Defferentiation and Traces" ← photo label

Date: 1984-85

Nature of object: \_\_\_\_\_

Source: B/W PRINT HERE from Fujii

\_\_\_\_\_ Date ordered \_\_\_\_\_

Follow-up (if any): \_\_\_\_\_

Date received: CR-B/W HERE Date submitted to MOMA: \_\_\_\_\_

Credit line: \_\_\_\_\_

Date Repro permission requested: \_\_\_\_\_ Date received \_\_\_\_\_

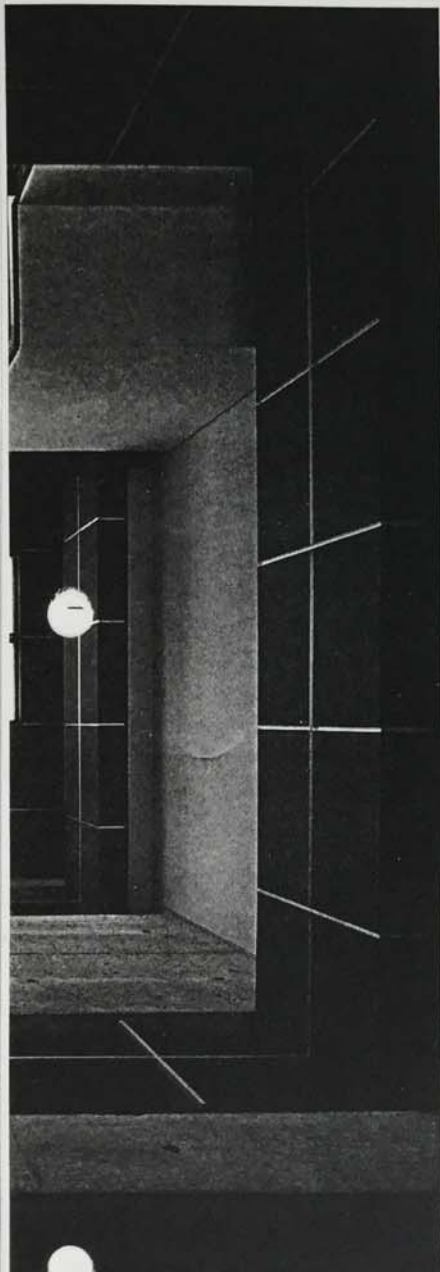
Should original artwork be returned to source? \_\_\_\_\_ Date returned \_\_\_\_\_

Other notes: \_\_\_\_\_

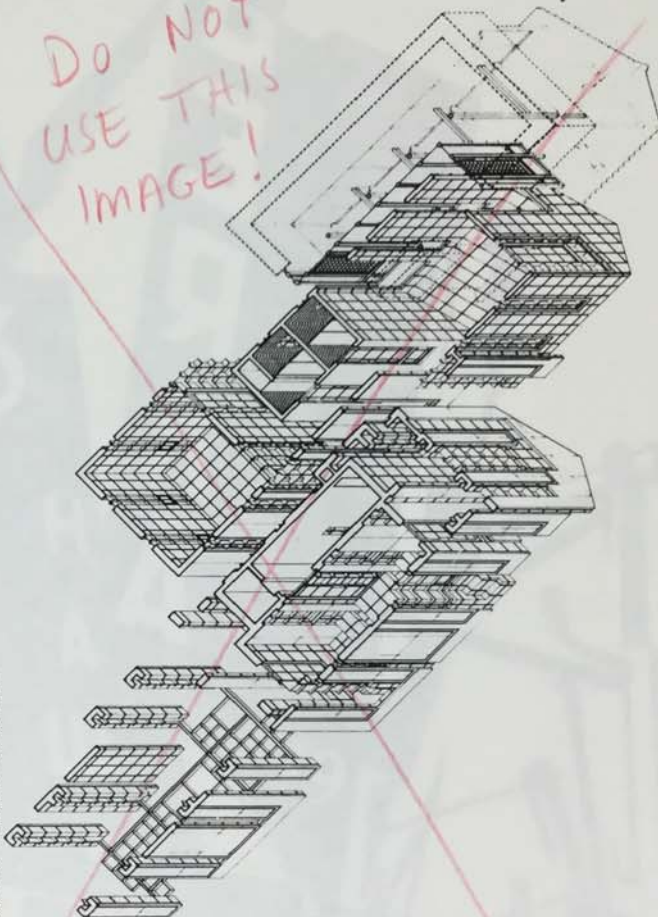
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

FUJII

DO NOT  
USE THIS  
IMAGE!



建築設計事務所 建築設計事務所  
S=1:200



T4

xerox: Kenchiku Bunka  
July 1985



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52



19



from Chapter 1: The Constituents of Constructivism  
section C: The forms and fundamentals of constructivism  
Fig. 208

5

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

## PICTURE RECORD

Architect/Artist:

~~Podchenko~~ <sup>Iakov</sup> Chernikhov

Figure #

 (19)

Working Galley #

Page #

Subject depicted:

A theatrical composition of constructively assembled volumes on the theme of 'Renaissance'

Site or location:

Date:

Nature of object:

Source:

B/W PHOTO HERE - shot from Architectural Design Profile  
(Chernikhov issue)

Date ordered

Follow-up (if any):

✓ Date received: CR-B/W HERE

Date submitted to MOMA:

Credit line:

Date Repro permission requested:

Date received

Should original artwork be returned to source?

Date returned

Other notes:

Reproduced in Architectural Design Profile 55"Chernikhov: Fantasy @ Construction"

by Catherine Cooke

©1984 by AD Editions

Fig. 208 (p.58)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

PICTURE RECORD

Architect/Artist: Aleksandr Rodchenko

Figure # ~~115~~ Working Gallery # T14 Page #

Subject depicted: <sup>Competition</sup> Design for a newspaper kiosk incorporating display screen, projectors, clock, etc.

"Project for a Street Kiosk (Biziaks)" ← as per Milner

Site or location:

Date: 1919

Nature of object: paper, colored Indian ink  
20<sup>5</sup>/<sub>16</sub> x 13<sup>9</sup>/<sub>16</sub>" (51 x 35 cm) (51.7 x 34.5)

Source: \* published in magazine Kino-fot (Cinema photography) in 1922  
not in MOMA Libr. or NYPL  
See: L. Volkov-Lannit, Alexander Rodchenko (Moscow 1968) p. 184

MMA 9864 - COPY NEG (both design & variant) Date ordered

Follow-up (if any): CAPTION: Project for Kiosks. 1919. Left: Future is Our Only Goal  
Right: Away with IMP (Imperialism?)

Date received: 15-Ordered B/w from MOMA Rights & Repro  
Date submitted to MOMA: Source: Unknown, Photo from Archive of Alfred H. Barr, Jr.

Credit line: Shoot from: Alexander Rodtschenko und Warwara Stepanowa, Wilhelm-Lehmbruck-Museum<sup>der Stadt</sup> Duisburg<sup>1982</sup> / Staatliche Kunsthalle Baden-Baden<sup>1983</sup> © Ministerium für Kultur der UdSSR, Moskau<sup>moskau</sup>

Date Repro permission requested: MOMA [R617 x D84] PL: 93 Date received

Should original artwork be returned to source? Date returned

Other notes: Xerox from: Rodchenko by Selim O. Khan-Magomedov [p. 41 - color illus.]

also on p. 162 (fig. 160): Tatlin & the Russian Avant-Garde by John Milner color PL. 93 in: Alexander Rodtschenko und Warwara Stepanowa

Rights & Repro Copy Neg. MMA 18.779

[3-MCZ R6852 83-1020]

BOOK BORROWED FROM M. DABROWSKI BOOKSHELF

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

development which was taking place within formal expression.

ed in this early phase by the researches on symbolize the adoption of precise criteria of concretely a new road of development for Soviet architectural traditionalism. In their search for new mirror different modes of being, such as calm, and so on, the Symbolists exploited all the with great creative freedom.

intense labours of research, was to a large extent the two most important currents of innovation tendencies: Rationalism and Constructivism. The understood that it was impossible to have strictly forms without having first devised a new form, being, be they functional foundations, construction of architectural form whose elaboration in process, remained the most critical.

to analyse the most advanced attainments of this way they assimilated and expressed the even the most gifted, such as Zholtovsky, did tistic construction laid down by Classicism. he new architectural current, such as a trade l other research opened up new roads. In the greatest novelty lay in a dynamism of composition of decorative features (as advocated Ioslov), while preserving the fundamentals of

trends, including Rationalism and Constructivist-fashioned 'grammar' of composition in just

to saw a great surge in experimental laboratory architecture. And it was in just this period tectural compositions and projects. Where did e of transition from Neoclassicism to the new architectural form, the majority of art e to this renewal had first to set aside the no- l, where they had learned to work 'in styles'. t had this experience; the fact that he moved e had already completed the phase of graphical dy to experiment with spatial constructions explains the artistic and compositional originali- the total lack of any stylization according to t from his very first project.

### ural project

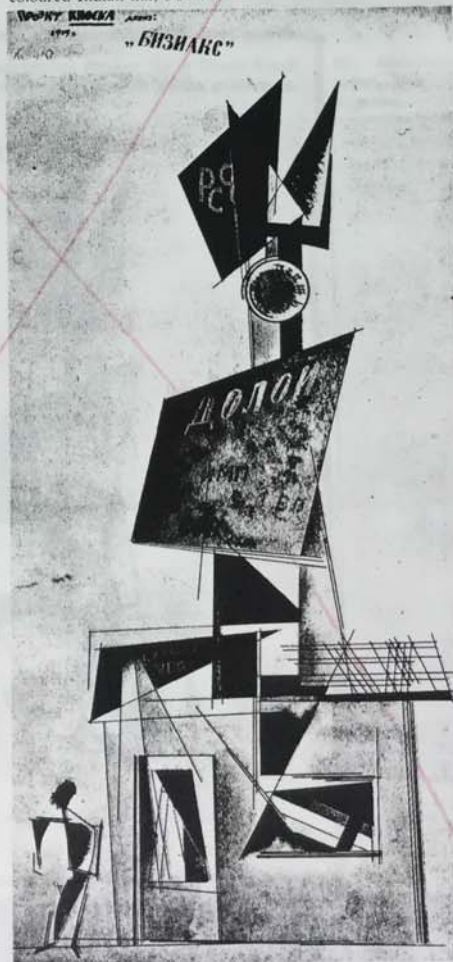
k for the distribution of newspapers and pro- subsection of Artistic Work in the Izo section e awarded to designs by Rodchenko and Krin- different from the ones by Neoclassicists that e tistic Section of Architecture. ants) was one of the earliest projects in which, eticism and stylization, the aesthetico-formal were applied to a new architectural model. involved a composition on three storeys struc-

7 'Flat' symbolic dynamism (composition formed out of flat intersecting surfaces) was applied in the designs for the staging of festivals (N. Altman) and theatrical scenery (A. Vesnin). In the architectural field the most revealing designs and sketches were those by Rodchenko and Krinsky.

T 15



Design for a newspaper kiosk and (above) variant, 1919. Paper, coloured Indian ink, 51 x 35.



Use here

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

xerox: TATLIN & the Russian Avant-Garde  
 by John Milner  
 Fig. 160 (p. 162)

Reference to works by Tatlin's admirer and colleague Rodchenko adds to this analysis. Rodchenko's kiosk designs of 1919-20 (Plate 160) were for informational and propaganda points; their function is comparable with Tatlin's projects in that respect. For the most part they were for much smaller constructions—the always, for Rodchenko's own design for the offices of the Soviet of Work Peasants' Deputies (Plate 161), dated 1920, suggests an enormous scale.

Rodchenko is close to Tatlin in designing projects which appear to be impractical. Unless these works are dismissed as personal fantasies, their coherence must be assessed on a different level. Part of the aim of those inventing new forms of construction after the Revolution was to devise forms in keeping with new ideas of the role of cultural and creative activity within society. The political revolution demanded, if the constructivist view of materialist creative work were to be taken into step with it, an examination of artistic creativity which went beyond its traditional stylistic questions to broader cultural problems. To re-establish the image of the artist as being within this investigation meant to abandon the depiction of the individual in order to depict a social identity. Projects by Rodchenko, and Tatlin's Monument to the Third International, attempt this. These apparently impractical structures become social rather than personal, collective rather than individual. Tatlin

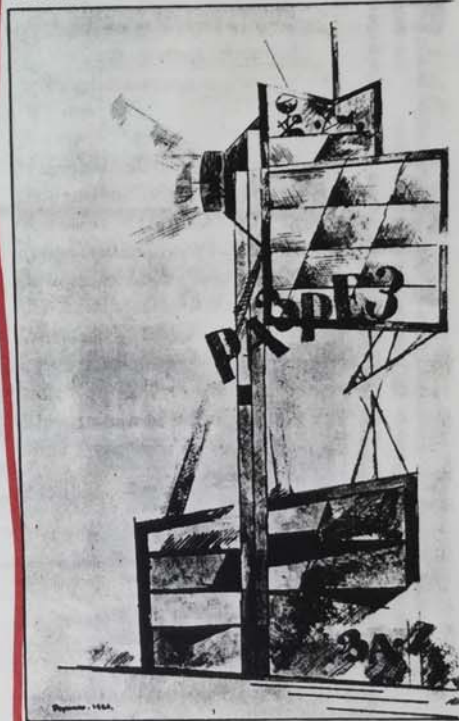
"Competition design for a kiosk, 1919. Elevation."

(A)

160. Alexander Rodchenko: Project for a Street Kiosk (Biziaks), 1919. It incorporates display screen, projectors, clock, etc.

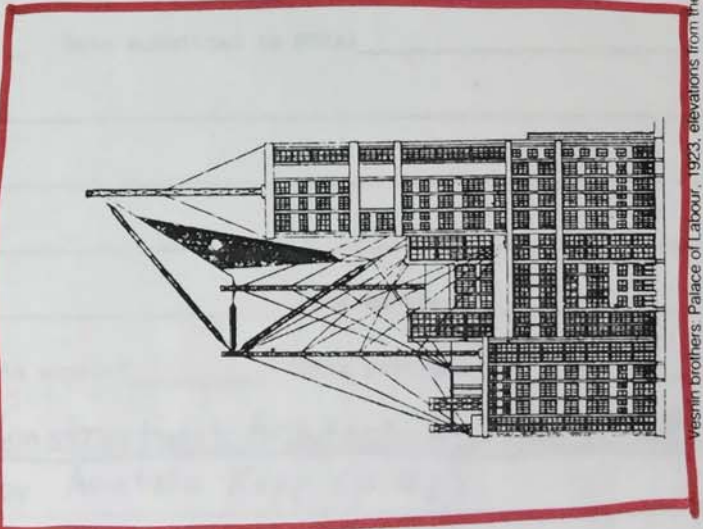
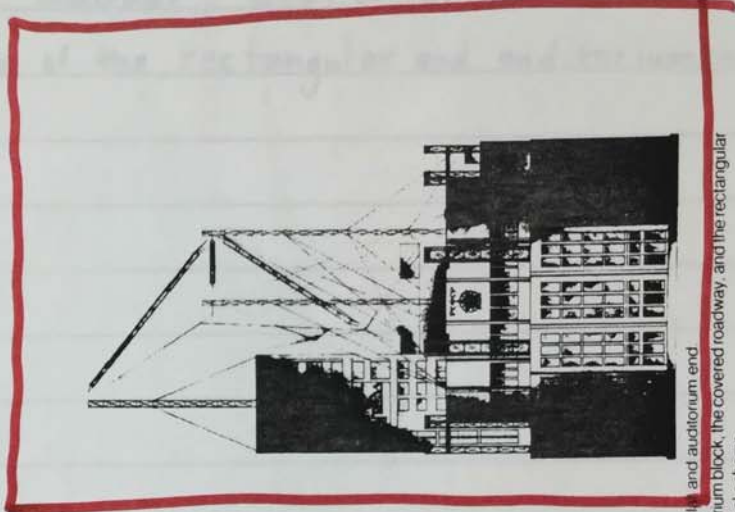


161. Alexander Rodchenko: Sovdep project. Elevation on paper, 26 x 21 cm, inscribed 'section' and 'hall'. Tretyakov Moscow.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

④



Vesnin brothers: Palace of Labour, 1923, elevations from the final scheme  
Vesnin brothers: Palace of Labour, 1923, section of the final scheme showing main block, opposite

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

PICTURE RECORD

Architect/Artist: Vesnin brothers (Alexander, Viktor, Leonid)

Figure # 4 Working Galley # \_\_\_\_\_ Page # \_\_\_\_\_

Subject depicted: Palace of Labour, elevations from the final scheme of the rectangular and auditorium end.

Site or location: Moscow

Date: 1923

Nature of object: \_\_\_\_\_

Source: \_\_\_\_\_

Date ordered \_\_\_\_\_

Follow-up (if any): \_\_\_\_\_

Date received: \_\_\_\_\_ Date submitted to MOMA: \_\_\_\_\_

Credit line: \_\_\_\_\_

Date Repro permission requested: \_\_\_\_\_ Date received \_\_\_\_\_

Should original artwork be returned to source? \_\_\_\_\_ Date returned \_\_\_\_\_

Other notes: xerox from: <sup>\* good repro quality</sup> Constructivist Architecture in the USSR by Anatole Kopp (p. 40)

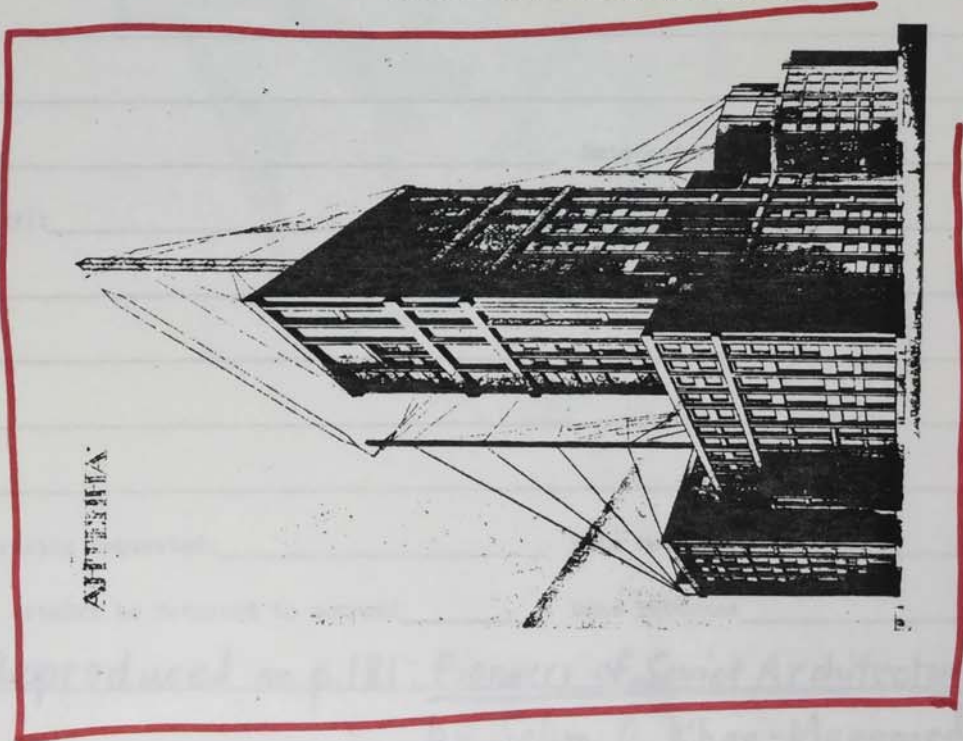
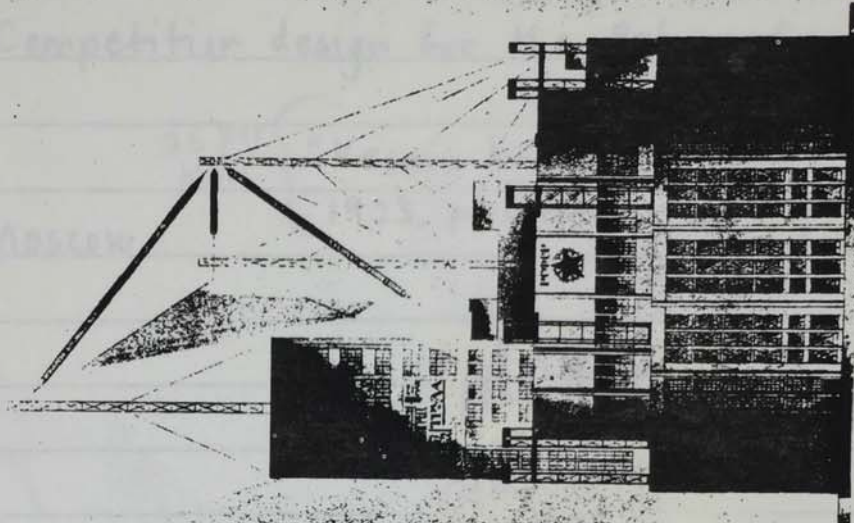
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

Xerox:  
Constructivist Architecture  
in the USSR  
by Anatole Kopp  
(p. 41)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

181



486-87 Vesnin brothers. Competition design for the Palace of Labour, Moscow, 1922-23. Perspective (486). Elevation (487).



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

PICTURE RECORD

Architect/Artist: Vesnin brothers (Alexander, Viktor, Leonid)

Figure # 15 Working Galley # \_\_\_\_\_ Page # \_\_\_\_\_

Subject depicted: Competition design for the Palace of Labour

Site or location: Moscow *as per KOPP* { "Vesnin brothers: Palace of Labour, 1923, perspective view of the final scheme."

Date: 1922-23

Nature of object: \_\_\_\_\_

**MOMA**  
compare two sources

Source: \*

\_\_\_\_\_ Date ordered \_\_\_\_\_

Follow-up (if any): \_\_\_\_\_

Date received: \_\_\_\_\_ Date submitted to MOMA: \_\_\_\_\_

Credit line: \_\_\_\_\_

Date Repro permission requested: \_\_\_\_\_ Date received \_\_\_\_\_

Should original artwork be returned to source? \_\_\_\_\_ Date returned \_\_\_\_\_

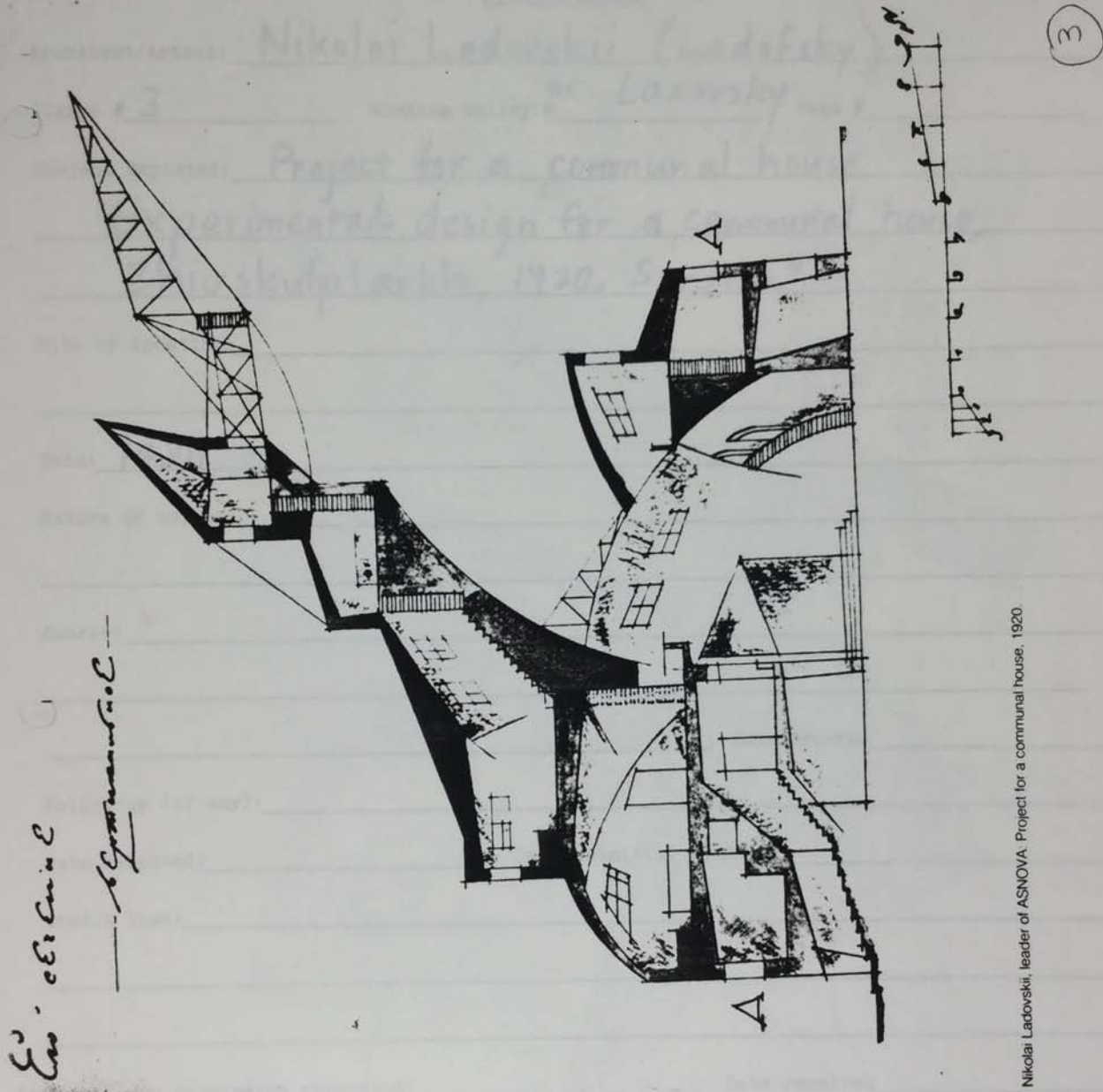
Other notes: Xerox: Reproduced on p. 181: Pioneers of Soviet Architecture

by Selim O. Khan-Magomedov

Fig. 486-87

also on p. 41: *\* good repro quality* Constructivist Architecture in the USSR by Anatole Kopp

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52



Nikolai Ladovskii, leader of ASNOVA. Project for a communal house, 1920.

... a member of that Constructivist works, at disagreement with ... OSA, that he was architecture and that hitecture unless the a formal resemblance movements and their are were to constitute at architecture, which at recession coincide fully

... refore, strictly speak- it, it is impossible to de as Constructivism forces of traditional ks as Constructivism i, like Constructivist ssicists came out on ilism in architecture, sion except their own

... re Working Gi... of Artistic Culture) had in

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1489.52

## PICTURE RECORD

Architect/Artist: Nikolai Ladovskii (Ladofsky)Figure # 3 Working Galley # or Ladovsky Page # \_\_\_\_\_Subject depicted: Project for a communal house  
"Experimental design for a communal house,  
Zhivskulptarkh, 1920. Section."

Site or location: \_\_\_\_\_

Date: 1920

Nature of object: \_\_\_\_\_

Source: \*

Date ordered \_\_\_\_\_

Follow-up (if any): \_\_\_\_\_

Date received: \_\_\_\_\_

Date submitted to MOMA: \_\_\_\_\_

Credit line: \_\_\_\_\_

Date repro permission requested: \_\_\_\_\_

Date received \_\_\_\_\_

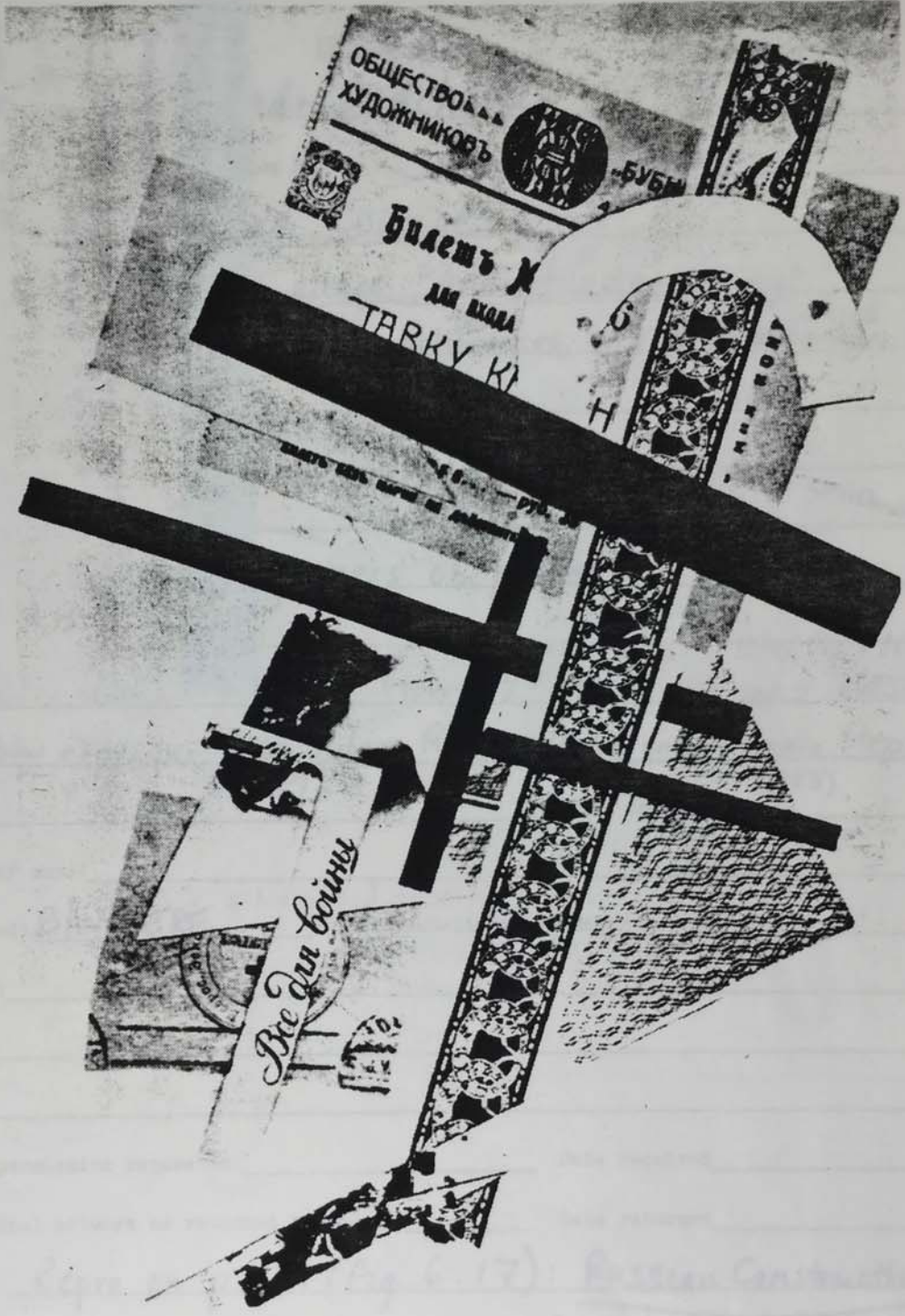
Should original artwork be returned to source? \_\_\_\_\_

Date returned \_\_\_\_\_

Other notes: xerox from: Constructivist Architecture in the USSR\* good quality repro by Anatole Kopp p. 125© 1985 by Anatole Kopp\*Get repro perm from: Academy Editions, 7/8 Holland St., London W8also: on p. 349 (Pl. 892) in Pioneers of Soviet Architecture  
by S. O. Khan-Magomedov

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1489.52

The New York Public Library  
ASTOR, LENOX AND TILDEN FOUNDATIONS

Call number: MCZ + R6852  
 80-1402

Architect/Artist:

Identification Required for Certain Material

Figure # 1

Author or Periodical: Rodchenko & the arts of revolutionary Russia

Subject depicted:

Book Title:

Date/Vol. No.: c1979

Correct and Legible Name and Address Required

Name: Debbie Taylor

Staff use

Address: 72 Franklin St

City: NYC

Zip: 10013

1

g" colored  
 farbiges Papier

Site or location:

School or Business

form 29e

Date: 1919

Rodchenko Archive, Moscow - gleichbedeutend  
 mit der Sammlung der Family Rodchenko

Nature of object:

Various papers on paper

Source:

B/w Here - we shot from Lodder

4x5 B/w Copy Neg. here

[3-MCZ R6852 83-1020]

→ good b/w repro in: Alexander Rodtschenko und Warwara Stepanowa  
PL. 176 (1983)

Date ordered

Follow-up (if any):

Date received:

B/W HERE

\* Not good quality

Date submitted to MOMA:

Credit line:

Date Repro permission requested:

Date received

Should original artwork be returned to source?

Date returned

Other notes:

Repro on p. 199 (Fig. 6.17): Russian Constructivism  
by Christina Lodder

see: L. Volkov-Lannit, Alexander Rodchenko (Moscow 1968)

good color PL. 104 in: German Karginov, Rodchenko (1979)  
 (p.127)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1489.52

PICTURE RECORD

Architect/Artist: Aleksandr Rodchenko

Figure # 1 Working Galley # \_\_\_\_\_ Page # \_\_\_\_\_

Subject depicted: Untitled Collage <sup>all</sup> <sup>everything for</sup> <sup>War</sup>  
Collage "Alles für den Krieg"

Site or location: Collage, schwarzes, und ~~farbiges~~ <sup>black</sup> <sup>colored</sup> farbiges Papier auf Papier

32.5 x 20.5 cm

Rodchenko Archive, Moscow - gleichbedeutend mit der Sammlung der Family Rodchenko

Date: 1919

Nature of object: various papers on paper

Source: B/w Here - we shot from Lodder - 4x5 B/w Copy Neg. here  
[3-MCZ R6852 83-1020]

→ good b/w repro in: Alexander Rodtschenko und Warwara Stepanowa  
PL. 176 (1983)

Follow-up (if any): \_\_\_\_\_

Date received: B/W HERE \* Not good quality Date submitted to MOMA: \_\_\_\_\_

Credit line: \_\_\_\_\_

Date Repro permission requested: \_\_\_\_\_ Date received \_\_\_\_\_

Should original artwork be returned to source? \_\_\_\_\_ Date returned \_\_\_\_\_

Other notes: Repro on p. 199 (Fig. 6.17): Russian Constructivism  
by Christina Lodder

see: L. Volkov-Lannit, Alexander Rodchenko (Moscow 1968)

good color PL. 104 in: German Karginov, Rodchenko (1979)  
(p. 127)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

Suprematist Composition.

23 Malevich. Suprematist Composition.

6



Dropped  
from  
text  
figures

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1489.52

Kasimir Malevich

PICTURE RECORD

Architect/Artist: \_\_\_\_\_

Figure # 6 Working Galley # \_\_\_\_\_ Page # \_\_\_\_\_

Subject depicted: Suprematist Composition

"Suprematism: Yellow and Black" ← as per Camille Gray

Fig. 108

Site or location: \_\_\_\_\_

Date: 1916

Nature of object: Oil on canvas 31 1/4 x 27 3/4" (79.5 x 70.5)

~~Oil on canvas 27 1/2 x 31 1/4" (70.5 x 79.5)~~

Source: MOMA Libr. [M 2443 x D 87] Kasimir Malewitsch  
Dusseldorf: Städtische Kunsthalle (1980)

Plate 20

Date ordered \_\_\_\_\_

Follow-up (if any): \_\_\_\_\_

Date received: \_\_\_\_\_ Date submitted to MOMA: \_\_\_\_\_

Credit line: Russian Museum, Leningrad [ZhB-1687] ← Inv. Nr.

Date Repro permission requested: \_\_\_\_\_ Date received \_\_\_\_\_

Should original artwork be returned to source? \_\_\_\_\_ Date returned \_\_\_\_\_

Other notes: Xerox: Reproduced on p. 30: Pioneers of Soviet Architecture  
Exh. cat. Städtische Kunsthalle, Dusseldorf  
Russische und Sowjetische Kunst (1984) by Selim O. Khan-Magomedov  
color PL. 103 Fig. 23

best quality repro

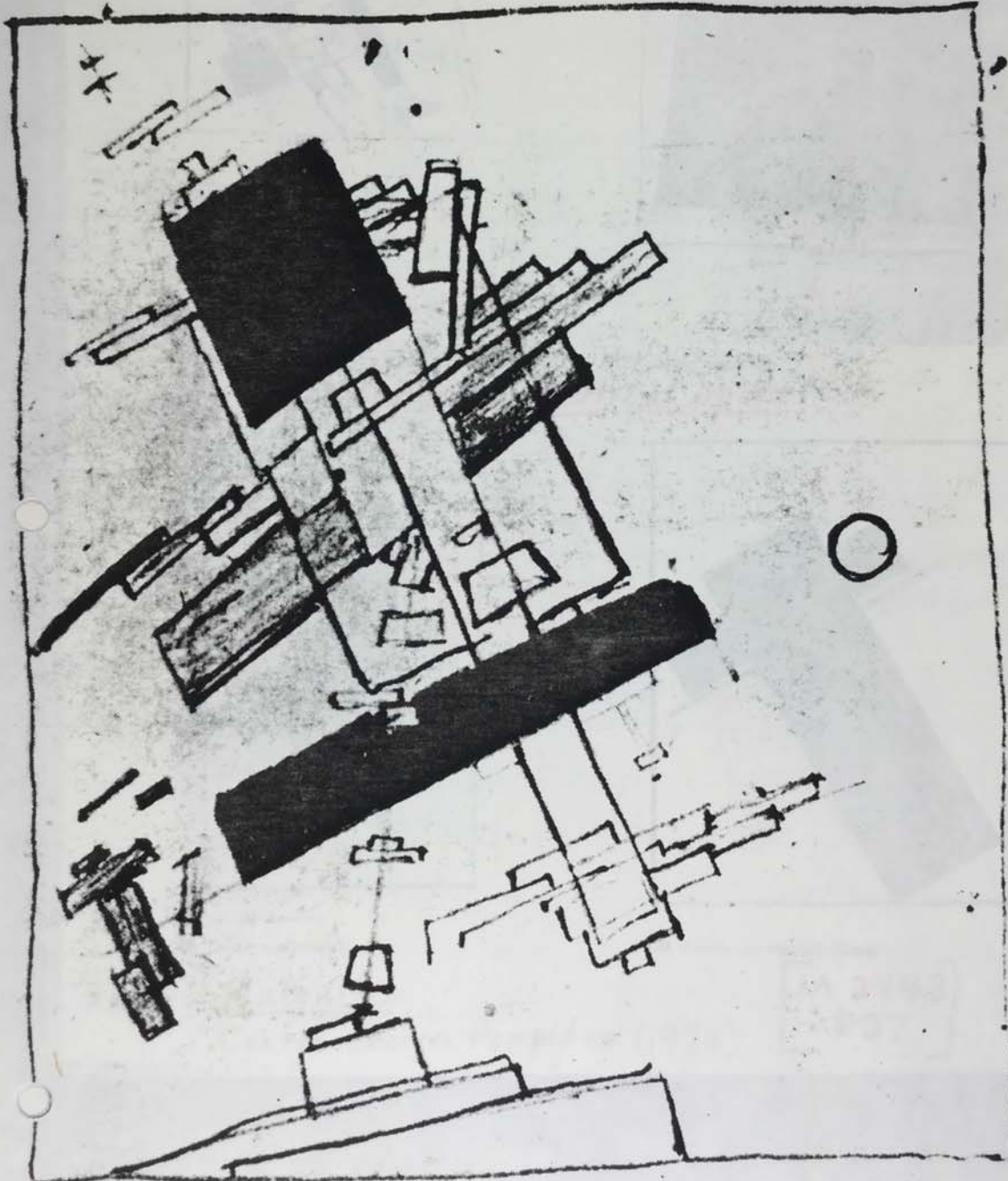
~~Kasimir Malewitsch (1986)~~  
~~PL. 20~~  
~~Exh. cat. Städtische Kunsthalle, Dusseldorf~~

© 1987 Thames & Hudson  
Rizzoli/NY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

TOP →

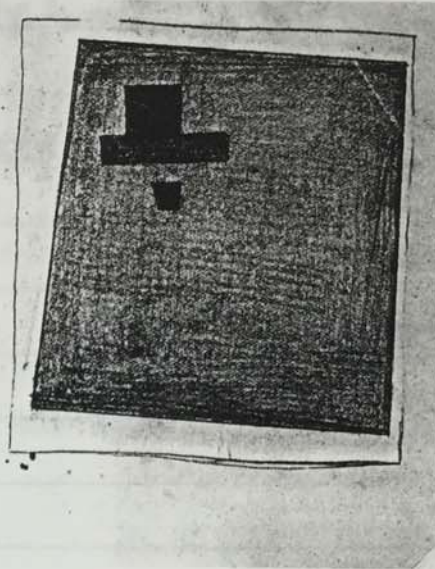
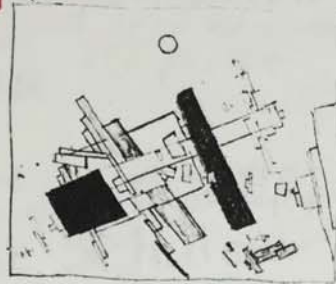


T  
⑦

→

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

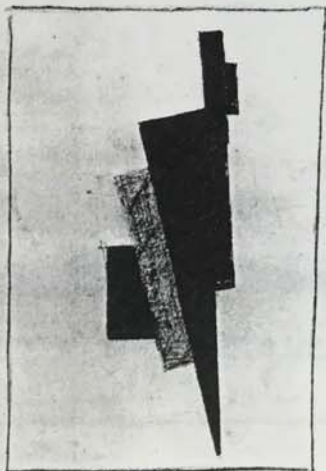
T7



97. Dessin suprématiste

132. Dessin, vers 1922

\* Note size of paper! Vertical image!



64

105. Dessin suprématiste

134. Dessin suprématiste (Croix)

xerox: Malevitch  
Centre Georges Pompidou (1978)

[M 2443  
x P27]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

TURE RECORD

spoke to her 3/16  
and she says she

Malevich

Private Collection

will send us invoice  
and photo

Russia

Smatische (Detail)

ask if she knows where  
Pompidou obtained photograph

Natalie Schuler

Pompidou

apier Pencil on paper  
(cm)

1233  
011-331-4277 - ~~4618~~

Photo by  
Jacques Faujour  
(credit in 1980  
catalog)

book - 4x5 B/w copy neg. here

"Malevitch" 14 Mar-15 May 1978  
national d'art et de Culture  
ges Pompidou / Musée national  
d'art moderne, Paris

Date received: B/W PHOTO HERE

Date submitted to MOMA:

Credit line:

~~Kunst museum, Bata~~  
Photo by Jacques Faujour, Paris, Centre Pompidou

Date Repro permission requested:

Date received

Should original artwork be returned to source?

Date returned

Other notes:

Reproduced on p.14: Malévitch (red soft cover)

Centre Georges Pompidou

catalog/exhibition: mar. 14-May 15, 1978

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

## PICTURE RECORD

Architect/Artist: Kasimir MalevichFigure # T 7 Working Galley # \_\_\_\_\_ Page # \_\_\_\_\_Subject depicted: Dessin suprématiste (Detail)Suprematist Composition  
"Suprematist Drawing"Site or location: crayon sur papier Pencil on paper  
6 9/16" x 4 3/16" (16.6 x 10.6 cm)Date: ca. 1916-17

Nature of object: \_\_\_\_\_

Source: B/W - we shot from book - 4x5 B/W copy neg. here

\*this drawing was exhibited in "Malevitch" 14 Mar-15 May 1978

Cat. No. 97

Centre national d'art et de Culture

Georges Pompidou / Musée national  
d'art moderne, Paris

Follow-up (if any): \_\_\_\_\_

Date received: B/W PHOTO HERE <sup>\*Not good quality</sup> Date submitted to MOMA: \_\_\_\_\_Credit line: ~~Kunsthaus, Bâle~~

Photo by Jacques Faujour, Paris, Centre Pompidou

Date Repro permission requested: \_\_\_\_\_ Date received \_\_\_\_\_

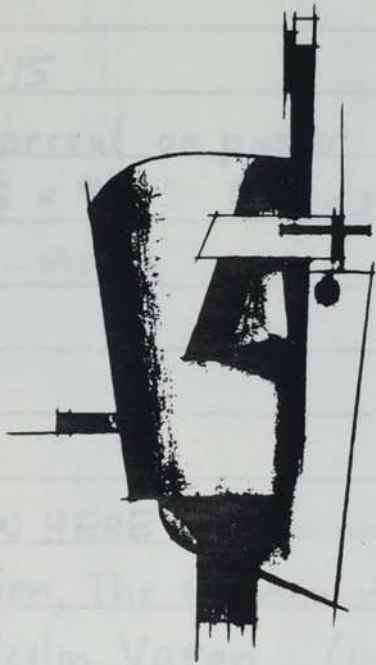
Should original artwork be returned to source? \_\_\_\_\_ Date returned \_\_\_\_\_

Other notes: Reproduced on p. 14: Malévitch (red soft cover)Centre Georges Pompidoucatalog/exhibition: mar. 14-May 15, 1978

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

*Jat lin*

8



①

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

PICTURE RECORD

Architect/Artist: Vladimir Tatlin

Figure # 8 Working Galley # \_\_\_\_\_ Page # \_\_\_\_\_

Subject depicted: counter-~~form~~ Relief

Drawing for a Counter-Relief

Site or location: \_\_\_\_\_

Date: ca. 1914-15

Nature of object: Charcoal on paper  
12 1/2 x 9 1/2" (32 x 24 cm)

Source: B/w here - MOMA

Date ordered \_\_\_\_\_

Follow-up (if any): \_\_\_\_\_

Date received: CR-B/W HERE Date submitted to MOMA: \_\_\_\_\_

Credit line: Collection, The Museum of Modern Art, New York.

Photo by Malcolm Varon (Neg. #218) The Riklis  
Collection of McCrory Corporation (fractional gift). 968.83

Date Repro permission requested: \_\_\_\_\_ Date received \_\_\_\_\_

Should original artwork be returned to source? \_\_\_\_\_ Date returned \_\_\_\_\_

Other notes: Reproduced on p. 103 in Contrasts of Form  
MOMA

by Magdalena Dabrowski

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52



115-116. Anyagkombináció. 1914.  
a) Vas, vakolat, üveg, kátrány.  
Lelőhelye ismeretlen.  
Repr.: Н. Н. Пунин: Татлин (против кубизма). Петроград.  
1921 (115)

115-116. Anyagkombináció. 1914. Kat. IV/50

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

PICTURE RECORD

Architect/Artist: Vladimir Tatlin

Figure # 1 Working Galley # \_\_\_\_\_ Page # \_\_\_\_\_

Subject depicted: Anyagkombináció

Painterly Relief. Collation of Materials

or: Selection of Materials: Iron, Stucco, Glass, Asphalt

Site or location: <sup>Present</sup> Whereabouts unknown, presumed destroyed

Contrasts of Form title: Painterly Relief. Synthetico-static composition. 1914

Date: 1914 Selection of materials. 1914. Iron, plaster, glass, metal  
from: Avant Garde Russe

Nature of object: Iron, plaster, glass, asphalt  
by Andrei Nakov  
 Dimensions unknown  
 (c. 70x50 cm / 27 3/16 x 19 1/16")  
 Destroyed work

Source: Reproduced in Nikolai Punin, Tatlin (Protiv kubizma) 1921  
(Against Cubism)

MMA 16.983 - COPY NEG. Title: Collation of Material Date ordered \_\_\_\_\_

Follow-up (if any): Iron, stucco, glass, asphalt

Date received: \_\_\_\_\_ Date submitted to MOMA: 1968 (p. 41)  
 Source: Vladimir Tatlin. Stockholm: Moderna museet

Credit line: ~~\_\_\_\_\_~~ \* But have MOMA Re-shoot from  
Punin, TATLIN (Protiv kubizma) 1921  
[\* T218 P8] (Reserve)

Date Repro permission requested: \_\_\_\_\_ Date received \_\_\_\_\_

Should original artwork be returned to source? \_\_\_\_\_ Date returned \_\_\_\_\_

Other notes: xerox: Reproduced in TATLIN (silver jacket cover)

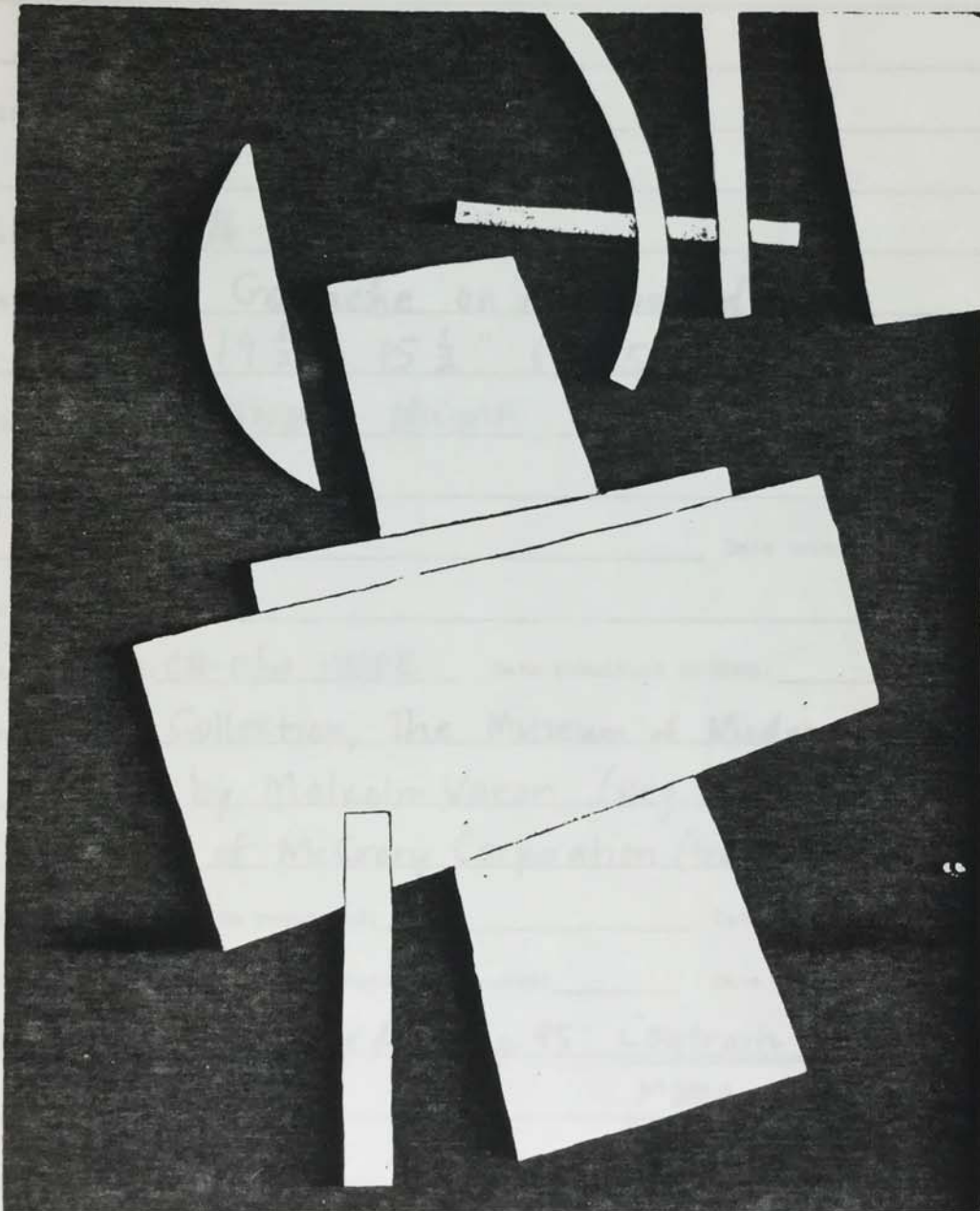
p. 29: Contrasts of Form by Corvina Kiadó  
MOMA fig. 115

also Fig. 89 (p. 92) in: TATLIN & the Russian Avant-Garde (red paperbound)

also: Camilla Gray [MAM] Great Experiment: Russian Art 1962 fig. 125 by John Milner

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

PICTURE RECORD

Architect/Artist: ~~Lyubov~~ Popova

Figure # 1 Lyubov S. Working Galley # \_\_\_\_\_ Page # \_\_\_\_\_

Subject depicted: Untitled

Site or location: \_\_\_\_\_

Date: ca. 1916-17

Nature of object: Gouache on cardboard  
19 1/2 x 15 1/2" (49.5 x 39.5 cm)

Source: B/W HERE - MOMA

\_\_\_\_\_ Date ordered \_\_\_\_\_

Follow-up (if any): \_\_\_\_\_

Date received: CR-B/W HERE Date submitted to MOMA: \_\_\_\_\_

Credit line: Collection, The Museum of Modern Art, New York.  
Photo by Malcolm Varon (Neg. # 208) The Riklis  
Collection of McCrory Corporation (fractional gift). 939.83

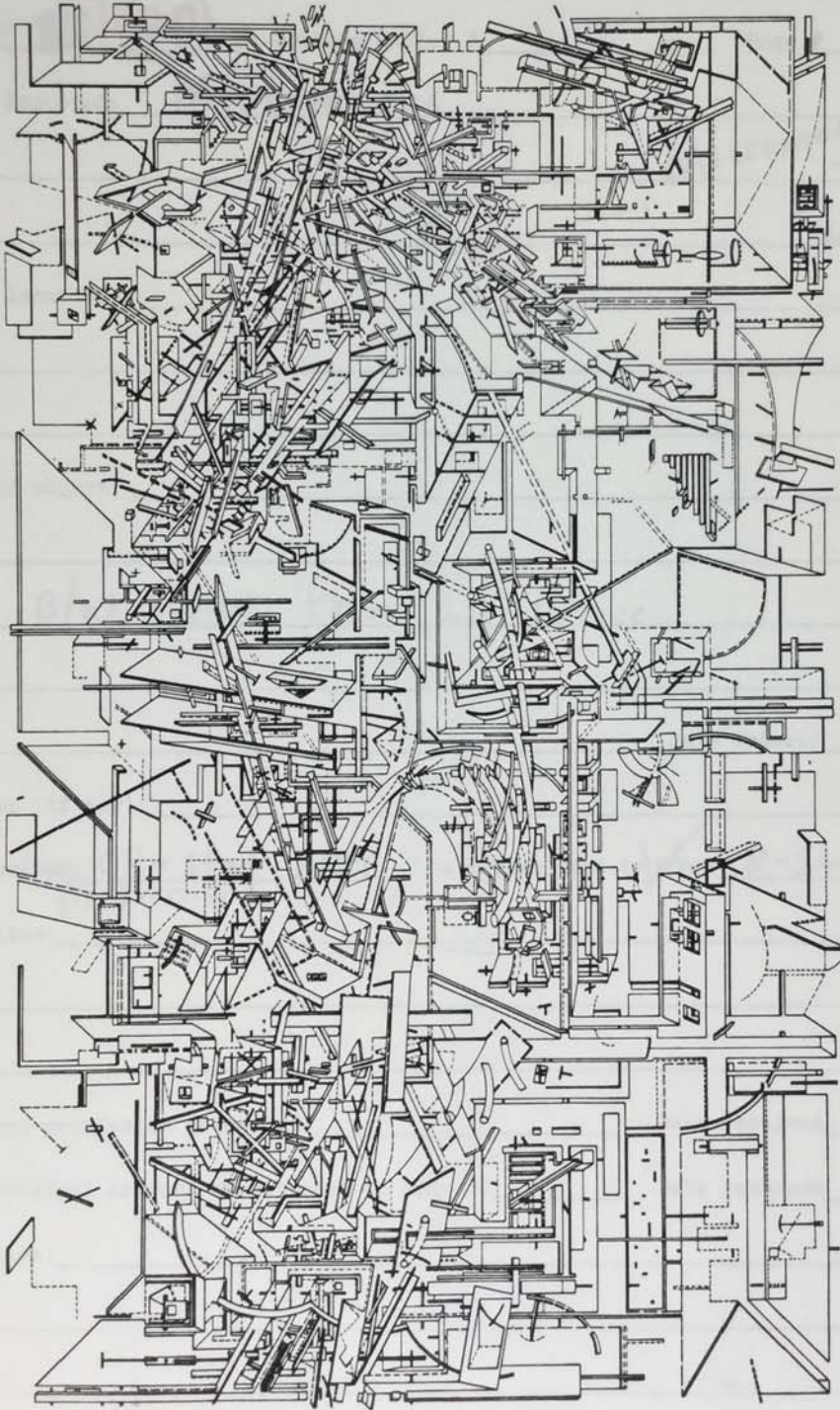
Date Repro permission requested: \_\_\_\_\_ Date received \_\_\_\_\_

Should original artwork be returned to source? \_\_\_\_\_ Date returned \_\_\_\_\_

Other notes: Reproduced on p. 95: Contrasts of Form  
MOMA  
by Magdalena Dabrowski

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52



12



T20



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1489.52

PICTURE RECORD

Architect/Artist: Libeskind

Figure # ~~3~~ T(20) Working Galley # \_\_\_\_\_ Page # \_\_\_\_\_

Subject depicted: Micromegas

*Micromegas, 1979.  
↑ from AA files*

Site or location: \_\_\_\_\_

Date: \_\_\_\_\_

Nature of object: \_\_\_\_\_

Source: B/W STAT from Lib. Office

\_\_\_\_\_ Date ordered \_\_\_\_\_

Follow-up (if any): \_\_\_\_\_

✓ Date received: CR-stat Here Date submitted to MOMA: ✓ CR-stat 3/21/88  
*(in oversize file)*

Credit line: \_\_\_\_\_

Date Repro permission requested: \_\_\_\_\_ Date received \_\_\_\_\_

Should original artwork be returned to source? \_\_\_\_\_ Date returned \_\_\_\_\_

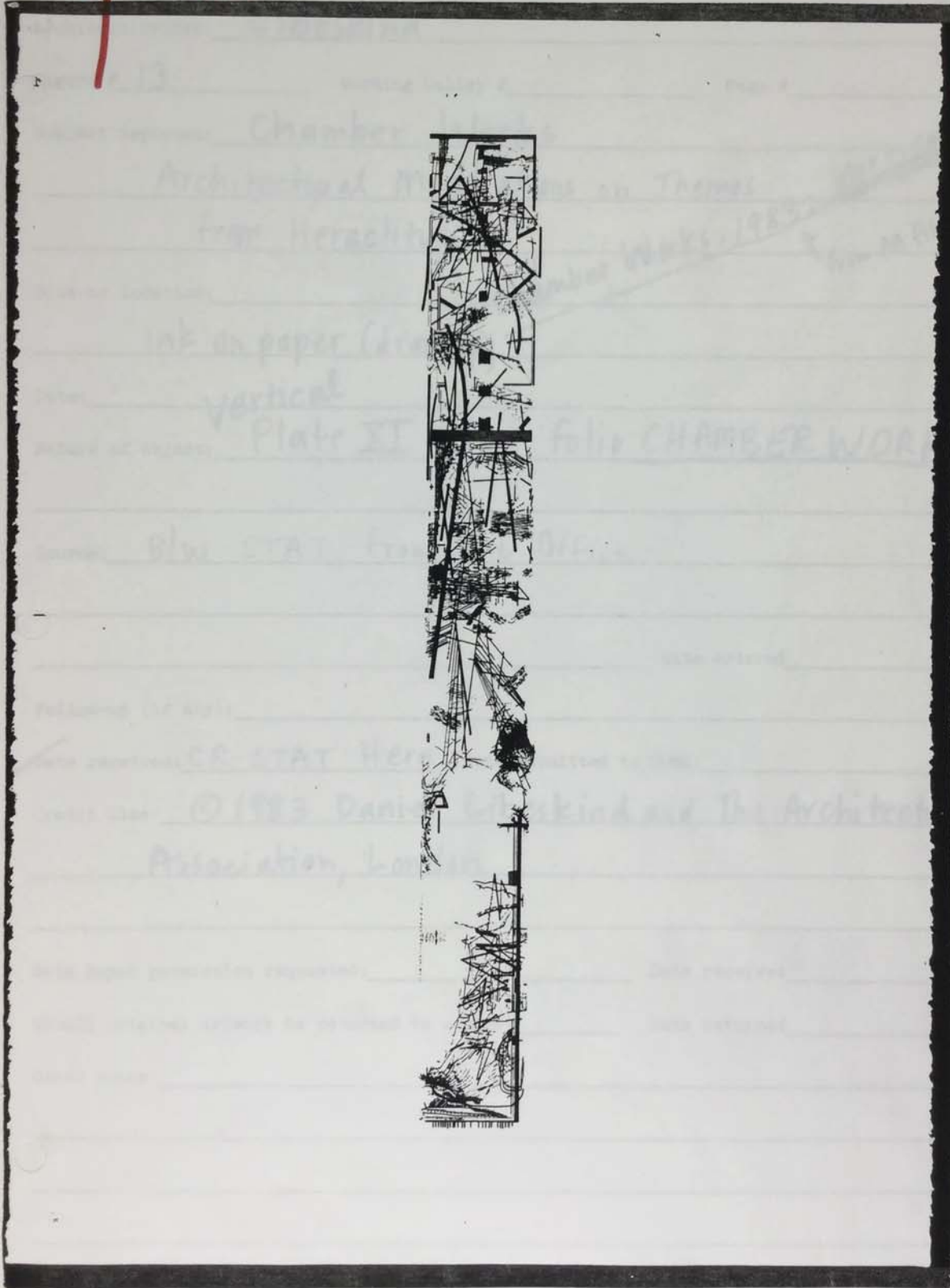
Other notes: \_\_\_\_\_

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

↑ TOP

↑ (B)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

PICTURE RECORD

Architect/Artist: Libeskind

Figure # 13 Working Galley # \_\_\_\_\_ Page # \_\_\_\_\_

Subject depicted: Chamber Works

Architectural Meditations on Themes from Heraclitus

*chamber Works, 1983: Vertical XI  
↑ from AA files*

Site or location: \_\_\_\_\_

ink on paper (drawings)

Date: \_\_\_\_\_

Nature of object: Plate XI from folio CHAMBER WORKS

Source: B/w STAT from Lib. Office

Date ordered \_\_\_\_\_

Follow-up (if any): \_\_\_\_\_

✓ Date received: CR-STAT Here Date submitted to MOMA: \_\_\_\_\_

Credit line: © 1983 Daniel Libeskind and The Architectural Association, London

Date repro permission requested: \_\_\_\_\_ Date received \_\_\_\_\_

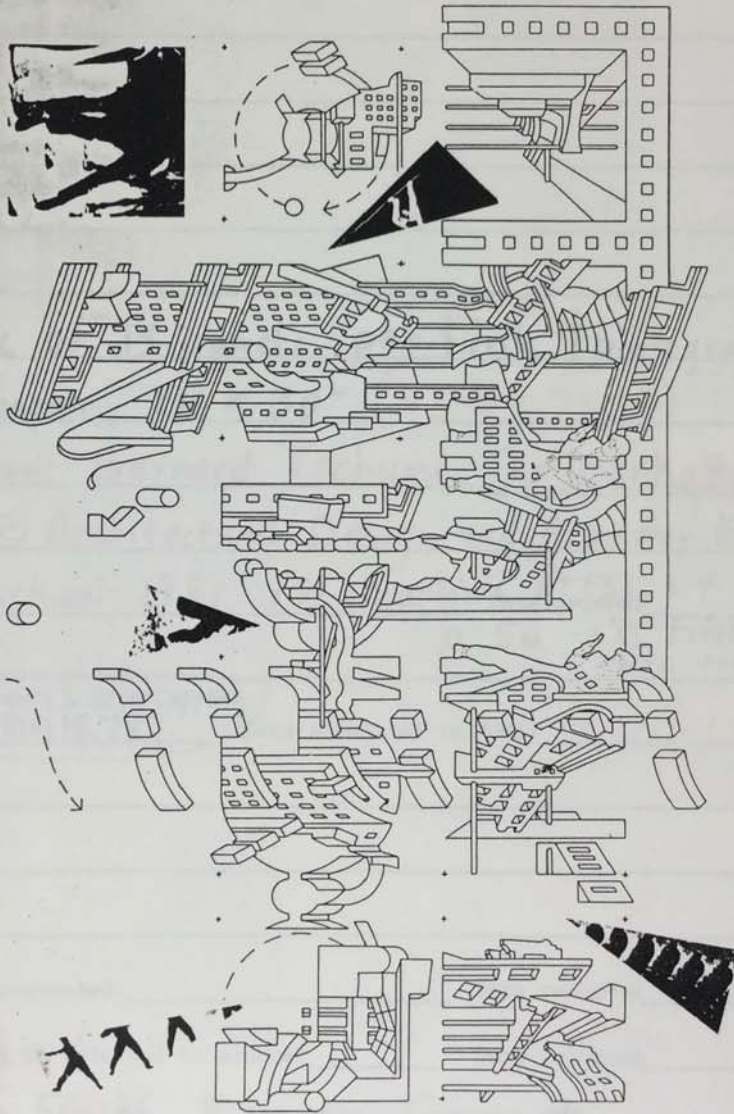
Should original artwork be returned to source? \_\_\_\_\_ Date returned \_\_\_\_\_

Other notes: \_\_\_\_\_

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

F



[MMA 18.782]

T21

G



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1489.52

PICTURE RECORD

Architect/Artist: Tschumi

Figure # ~~21~~ (21) Working Galley # \_\_\_\_\_ Page # \_\_\_\_\_

Subject depicted: Manhattan Transcripts <sup>Part</sup> 4 'The Block'

Site or location: \_\_\_\_\_

Date: \_\_\_\_\_

Nature of object: one of 15 panels, pen & ink & photographs  
on paper, 18 x 30" (45.5 x 76 cm)

Source: Shoot from: Bernard Tschumi, The Manhattan  
Transcripts © Architectural Design and Academy Editions  
and Bernard Tschumi 1981 (St. Martin's Press, NY 1981)  
Date ordered  
p. 56 175 Fifth Ave  
NYC 10010

Follow-up (if any): \_\_\_\_\_  
Date received: 3/25 - MMA 18.782 <sup>Rights & Repro Copy Neg.</sup> Date submitted to MOMA: xerox 3/21

Credit line: \_\_\_\_\_

Date Repro permission requested: \_\_\_\_\_ Date received \_\_\_\_\_

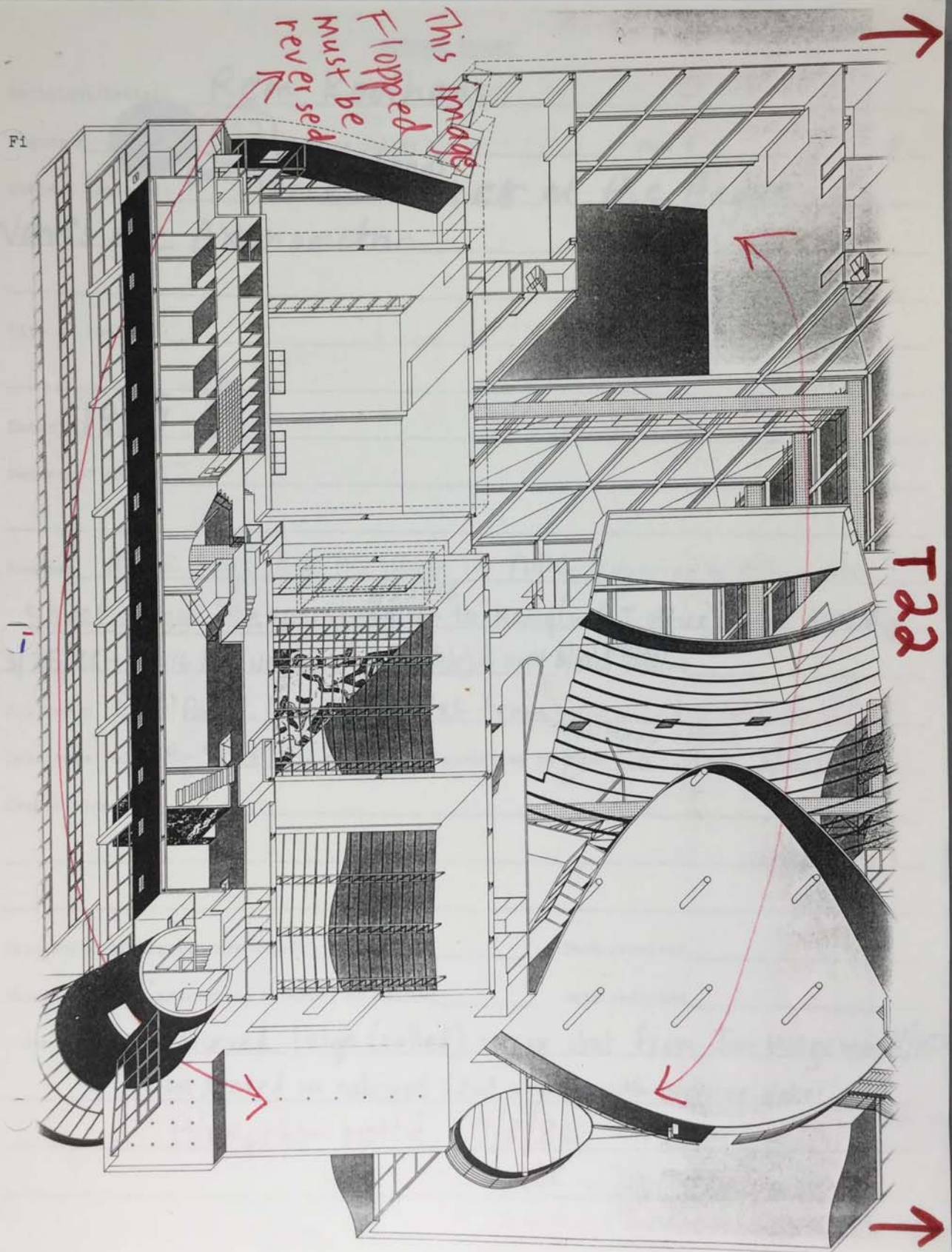
Should original artwork be returned to source? \_\_\_\_\_ Date returned \_\_\_\_\_

Other notes: on p. 56 of Manhattan Transcripts

Architectural Design Part 4 'The Block' exhibited at  
7/8 Holland St. Max Protetch Gallery Dec. 3, 1981 -  
London W8 Jan. 2, 1982

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

PICTURE RECORD

Architect/Artist: Rem Koolhaas

Figure # [blacked out] T22 Working Galley # \_\_\_\_\_ Page # \_\_\_\_\_

Subject depicted: Netherlands  
Dance Theater at the Hague

Worm's eye Axonometric

Site or location: \_\_\_\_\_  
*← guessed by Frederieke T.*

Date: 1985 *← what is correct design date*

Nature of object: \_\_\_\_\_

Source: Mark says look for image in AMC magazine in Koolhaas file

shoot from blueprint <sup>3/22/88</sup> *→ given to Nancy (in P.J. office) to be photo'd*

3/25/88 - 14x16 line Neg here (oversize file) & 11x14 B/W PRINT *← not usable*  
Date ordered

Follow-up (if any) 3/31 Rec'd. large xerox stat from *very bad repro quality!*  
*Koolhaas office*

Date received: CR-Stat 3/31 Date submitted to MOMA: CR-Stat 3/31/88

Credit line: \_\_\_\_\_

Date Repro permission requested: \_\_\_\_\_ Date received \_\_\_\_\_

Should original artwork be returned to source? \_\_\_\_\_ Date returned \_\_\_\_\_

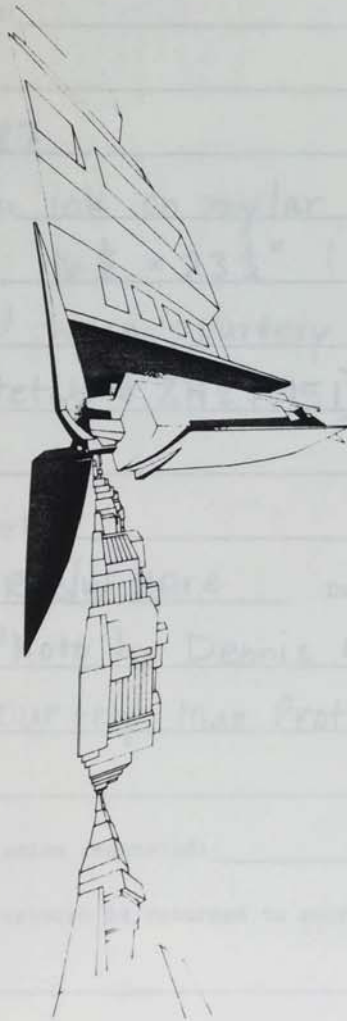
Other notes: Retrieved large (rolled) xerox stat from Jim Wageman 4/15  
(now stored in cabinet (2nd shelf) with oversize materials)

*Blueprint ret'd. 7/8/88*  
*dt*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

Top →



18  
23

18



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

PICTURE RECORD

Architect/Artist: Zaha Hadid

Figure # ~~██████~~ T23 Working Galley # \_\_\_\_\_ Page # \_\_\_\_\_

Subject depicted: ~~Berlin Project~~ "KURFURSTENDAMM 70, BERLIN"  
Rotation sequence (KB 48)

Site or location: \_\_\_\_\_

Date: 1986-87

Nature of object: ink on mylar  
16 1/2 x 23 1/2" (42 x 59.5 cm)

Source: B/W here courtesy Max Protetch Gall. (Getty Museum)  
[Protetch # ZH87.151]  
Negative

Date ordered \_\_\_\_\_

Follow-up (if any): \_\_\_\_\_

✓ Date received: CR-B/W Here Date submitted to MOMA: ✓ CR-B/W 3/21/88

Credit line: Photo by Dennis Cowley  
Courtesy Max Protetch Gallery, New York

Date Repro permission requested: \_\_\_\_\_ Date received \_\_\_\_\_

Should original artwork be returned to source? \_\_\_\_\_ Date returned \_\_\_\_\_

Other notes: \_\_\_\_\_

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

Xerox: p. 98 DAIDALOS 22 (1986)

Auf 2,70 x 20,00 Meter

Zaha Hadid's Projekt für den Kurtfürstendam

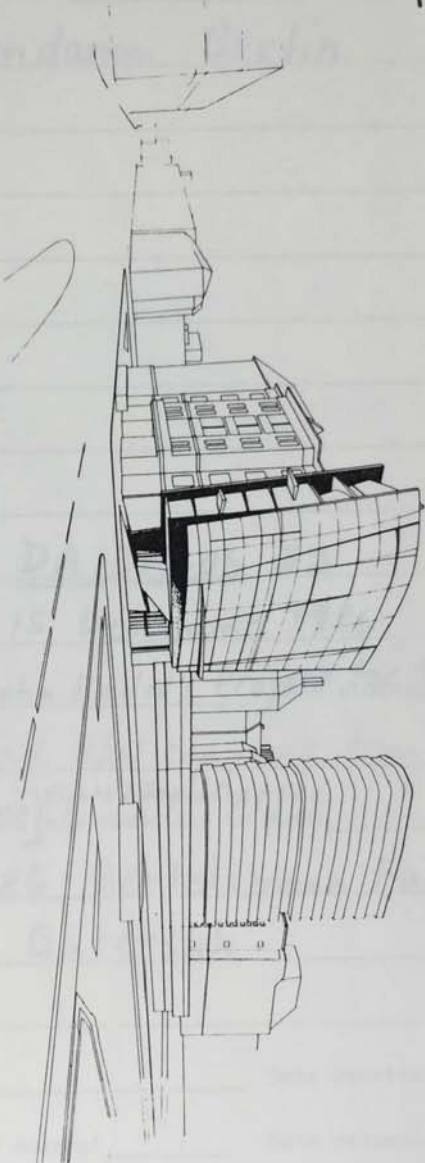
T 23 OPT 101

On 2,70 x 20,00 Meters

Zaha Hadid's Projekt für the Kurtfürstendam

[MMA 18.808]

Stefan Schloth



Unter den Gebäuden, die in der Zeit ihres Entstehens öffentlich bemerkt werden, gibt es selten genug Beispiele, die jene wirklich alarmierende, radikale Qualität besitzen, die über die persönlichen Eigenheiten, Anzughlichkeiten oder stilistischen Marotten ihrer Autoren hinausweisen. In dieser oft interessanten, aber nicht aufregenden Szene wirkt Zaha Hadids Projekt wie die erregende Vorboreschaft einer neuen Zeit und einer neuen architektonischen Ästhetik, in der sich die „Supremacy der reinen Empfindung“ (Malewitsch) mit der Rationalität einer Entwurfsmethode verbindet, bei der Programminhalt und Form in Bildern und grafischen Studien kontrolliert werden. Deren Genauigkeit und ungewöhnliche Perspektiven lassen an Computer-Simulationen denken.

Zaha Hadid hat ein verblüffendes Architekturprojekt für eines der merkwürdigen Restgrundstücke entwickelt, die von übergeordneter Stadtplanung mitunter übrigbleiben: ein Bürohaus auf einem Eck-Reststück von 2,70 m Kurtfürstendam-Länge vor einer 20 m langen und 24 m hohen Giebelwand zu einer 20 m langen und 24 m hohen Giebelwand zu einer 20 m langen und 24 m hohen Giebelwand. Hier aber ist ein vor Dynamik sprühendes Ding

Zaha Hadid mit M. Wolfson, B. B. Steele, Ch. Crawford und P. Smerin: Entwurf für das Grundstück Kurtfürstendam/Lewisshamstraße in Berlin, 1986.

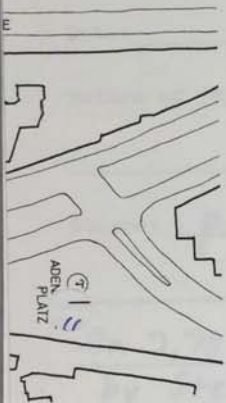
Perspektive und Lageplan 1: 2500.

Schwarze Rasterung zeigt das Grundstück

Zaha Hadid with M. Wolfson, B. B. Steele, Ch. Crawford and P. Smerin: Design project for the Kurtfürstendam/Lewisshamstraße site in Berlin, 1986.

Perspective and site plan 1: 2500.

Black raster shows the site



Among the buildings which attract public notice at the time when they are built, few possess that really alarming and radical quality which points beyond the idiosyncracies, personality or stylistic whims of their authors. In this often rather interesting but not particularly exciting scene, Zaha Hadid's project seems to herald a new age and a new architectural aesthetic. It successfully combines Malewitsch's "Supremacy of pure sensation" with rationality in the design method, in which the programme's content and form are checked by using pictures and graphic studies. Their precision and use of unusual perspectives rival the perfection of computer simulation.

Zaha Hadid has developed an extraordinary architecture-object on one of those odd sites which are sometimes left undeveloped after large-scale road schemes have been carried out. An office block on a residual corner of Kurtfürstendam only 6 feet in length, in front of a gable-end on a sidestreteer 66 feet wide and 80 feet high. Such a task usually only serves as an excuse for architectural follies. Here, however, it has led to the conception of something bubbling with dynamism. It actually functions intelligently, and manages in an ingenious way

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

PICTURE RECORD

Architect/Artist: Zaha Hadid

Figure # T23 *OPTICAL* Working Galley # \_\_\_\_\_ Page # \_\_\_\_\_

Subject depicted: Kurfürstendamm Berlin

Site or location: \_\_\_\_\_

Date: \_\_\_\_\_

Nature of object: \_\_\_\_\_

Source: p. 98 (top illus) of: DAIDALOS 22 } *borrowed from A+D library ret'd. 4/12/88*  
15. December 1986

"On 2,70 x 20,00 meters: Zaha Hadid's Project for the Kurfürstendamm" Date ordered

by Stefan Schroth  
Follow-up (if any): 4/5 - ordered B/W copy neg. from MoMA Rights & Reproduction

Date received: 4/12/88 - [MMA 18.808] Rights & Repro Copy Neg. date submitted to MOMA:

Credit line: Copyright © 1986 Bertelsmann Fachzeitschriften GmbH, Gütersloh

Date repro permission requested: \_\_\_\_\_ Date received \_\_\_\_\_

Should original artwork be returned to source? \_\_\_\_\_ Date returned \_\_\_\_\_

Other notes: Bertelsmann Druck + Dienstleistung

Berlin GmbH & Co. Betriebs-oHG

Schlüterstrasse 42, D-1000 Berlin 15

Publisher: Wilhelm Krümpelmann

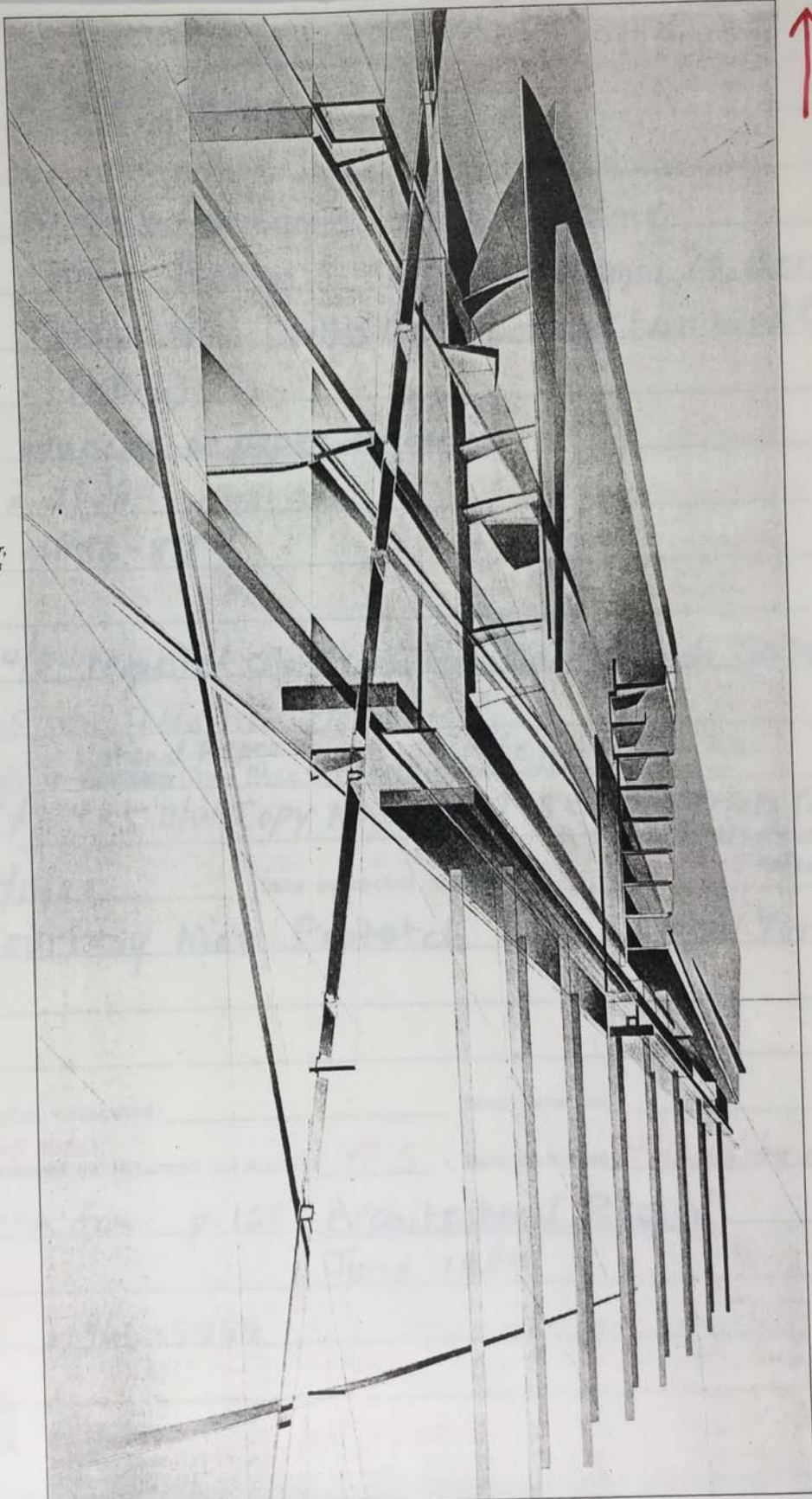
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

Hadid's tiny office building is entered from the street up a pavement-lit ramp to a glass lobby pavilion at the back of the building (far left plan). An angled staircase, which serves to brace structurally the cantilevered office floors above, leads to the first-floor lobby and fire stairs toward the front of the building. Adjacent to this interior circulation zone are grouped the physical services, housed within boomerang-shaped partitions that bulge into the elevator lobbies. Each office floor is a different size and shape, becoming successively larger than the one below as the exterior wall curves away from the corner and tilts outward to the roof (bottom of plans). The space at the perimeter where the curtain wall curves away from the floor slab is filled in with an illuminated, double thickness of glass attached to the exterior wall extrusions, a design concept Hadid has carefully detailed with the help of glazing consultant Hugh Dutton (left detail and section/perspective opposite). Sizable foundation piles transfer the axial loads carried by the corridor walls that, in conjunction with stairs and elevator, support the cantilevered office floors (section opposite page).

Competition team:  
Zaha Hadid, Michael Wolfson,  
Brett Steele, Piers Smerin,  
Charles Crawford, Nicky Cousins,  
and David Gomersall  
Engineers:  
Ove Arup & Partners—Peter Rice,  
and John Thornton  
Glazing consultant:  
Hugh Dutton

T23

OPTION



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

## PICTURE RECORD

DROPPED 4/7/88

Architect/Artist: Zaha HadidFigure # T23 <sup>OPTION</sup> Working Galley # \_\_\_\_\_ Page # \_\_\_\_\_Subject depicted: Kurfürstendamm office building  
West Berlin ["Kurfürstendamm 70, Berlin"]Section Perspective with detail of curtain wallSite or location: (KB 6)ink & gouache on paper on canvasDate: 51 1/2 x 31 1/4"Nature of object: 1986-87Source: ~~\_\_\_\_\_~~ <sup>"Mike"</sup> 4/5 - requested color trans. from Max Protetch Gallery4/5 - Rec'd. 4x5 color TRANS from Protetch4/5 - sent TRANS to ~~\_\_\_\_\_~~ <sup>National Repro</sup> (thru Mike in P.J. office) to be converted to B/W  
Date ordered \_\_\_\_\_4/11/88 - Rec'd. 4x5 B/W Copy Neg. and 2-8x10 B/W Prints (as well as original 4x5 color trans)  
Follow-up (if any): \_\_\_\_\_Date received: 4/11/88 Date submitted to MOMA: xerox 4/5/88Credit line: Courtesy Max Protetch Gallery, New York

Date Repro permission requested: \_\_\_\_\_ Date received \_\_\_\_\_

Should original ~~artwork~~ <sup>4x5 TRAN</sup> be returned to source? YES Date returned 4/12/88 by mailOther notes: xerox from: p. 129 Architectural Record  
June 1987Protetch 966-5454560 Bway  
NYC 10012

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

Zaha Hadid

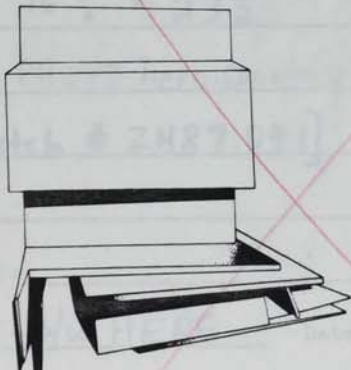
(24)

Berlin Project

"KURFÜRSTENDAMM 10, BERLIN"

Rotation sequence 2 (8342)

1986-87



(24)

(8)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

PICTURE RECORD

Architect/Artist: Zaha Hadid

Figure # ~~23~~ (24) Working Galley # \_\_\_\_\_ Page # \_\_\_\_\_

Subject depicted: Berlin Project  
"KURFURSTENDAMM 70, BERLIN"  
Rotation sequence I (KB42)

Site or location: \_\_\_\_\_

Date: 1986-87

Nature of object: Ink on mylar  
16 1/2 x 23 1/2" (42 x 59.5 cm)

Source: B/W PHOTO here courtesy Max Protetch Gall. (Getty Museum Negative?)  
[Protetch # ZH87.091]

\_\_\_\_\_ Date ordered \_\_\_\_\_

Follow-up (if any): \_\_\_\_\_

Date received: CR-B/W HERE Date submitted to MOMA: \_\_\_\_\_

Credit line: Photo by Dennis Cowley  
Courtesy ~~of~~ Max Protetch Gallery, New York

Date Repro permission requested: \_\_\_\_\_ Date received \_\_\_\_\_

Should original artwork be returned to source? \_\_\_\_\_ Date returned \_\_\_\_\_

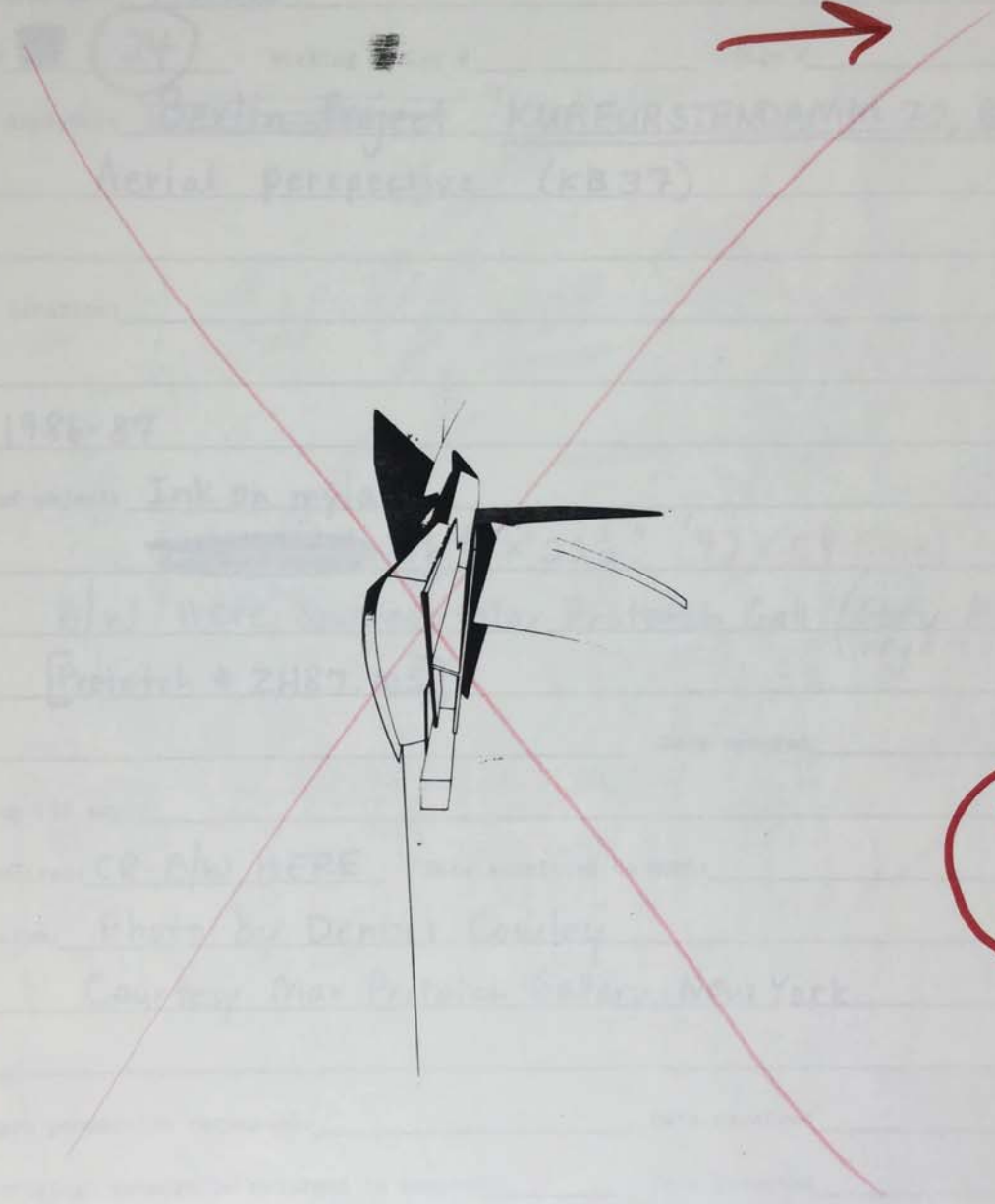
Other notes: \_\_\_\_\_

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

F1



74

81



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

PICTURE RECORD

Architect/Artist: Zaha Hadid

Figure # 24 Working Galley # \_\_\_\_\_ Page # \_\_\_\_\_

Subject depicted: Berlin Project "KURFURSTENDAMM 70, BERLIN"  
Aerial perspective (KB37)

Site or location: \_\_\_\_\_

Date: 1986-87

Nature of object: Ink on mylar  
~~25 1/2 x 16 1/2~~ 16 1/2 x 23 1/2" (42 x 59.5 cm)

Source: B/w Here courtesy Max Protetch Gall. (Getty Museum negative)  
[Protetch # ZH87.105]

Date ordered \_\_\_\_\_

Follow-up (if any): \_\_\_\_\_

Date received: CR-B/W HERE Date submitted to MOMA: \_\_\_\_\_

✓ Credit line: Photo by Dennis Cowley  
Courtesy Max Protetch Gallery, New York

Date Repro permission requested: \_\_\_\_\_ Date received \_\_\_\_\_

Should original artwork be returned to source? \_\_\_\_\_ Date returned \_\_\_\_\_

Other notes: \_\_\_\_\_

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

↑  
TOP



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

PICTURE RECORD

Architect/Artist: Hadid

Figure # 10 Working Galley # \_\_\_\_\_ Page # \_\_\_\_\_

Subject depicted: drawing of Hong Kong  
"Slabs" ← as per Hadid book

Site or location: \_\_\_\_\_

Date: \_\_\_\_\_

Nature of object: \_\_\_\_\_

Source: xerox from GA Hadid book (p.68-69)

\_\_\_\_\_ Date ordered \_\_\_\_\_

Follow-up (if any): \_\_\_\_\_

Date received: \_\_\_\_\_ Date submitted to MOMA: \_\_\_\_\_

Credit line: \_\_\_\_\_

Date Repro permission requested: \_\_\_\_\_ Date received \_\_\_\_\_

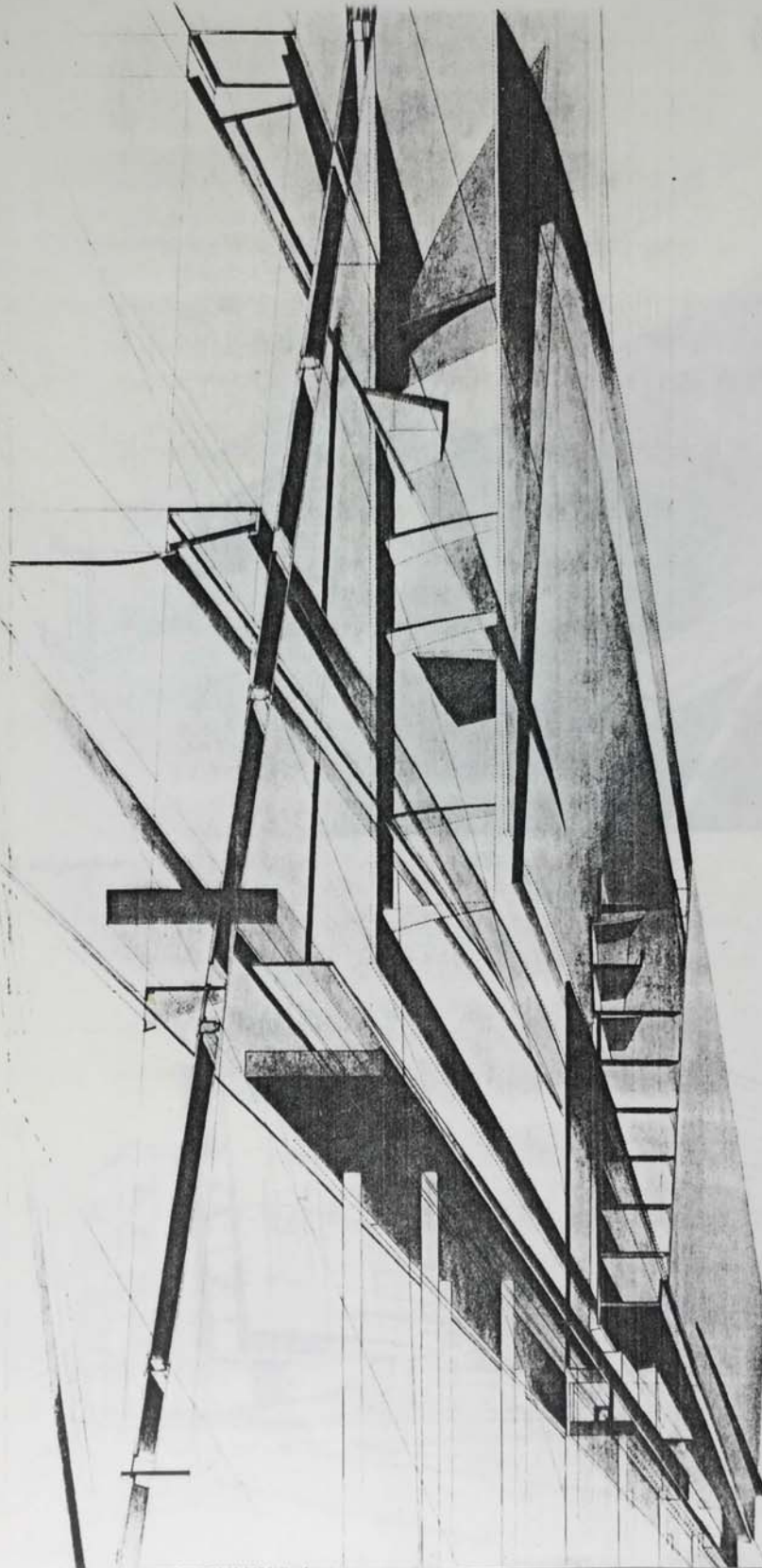
Should original artwork be returned to source? \_\_\_\_\_ Date returned \_\_\_\_\_

Other notes: \_\_\_\_\_

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

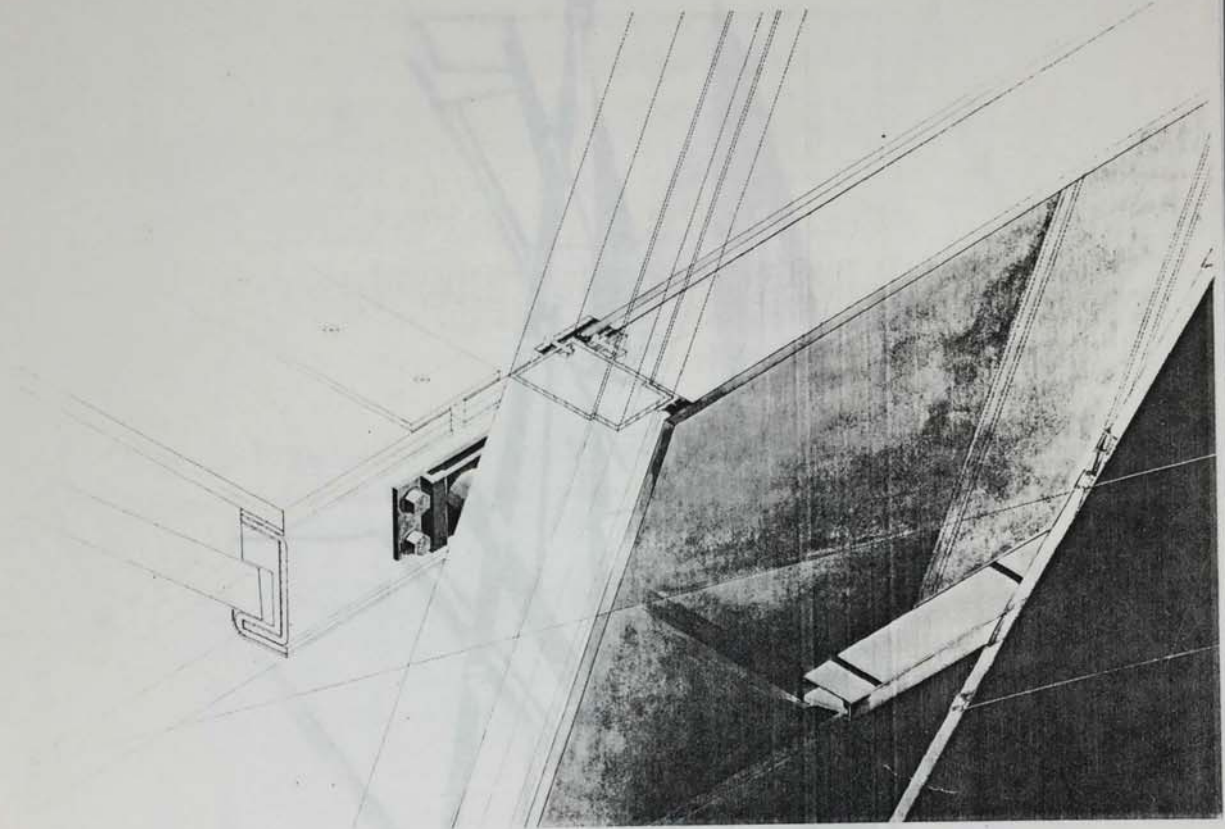
AA FILES 12.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

AA FILES 12.



*Detail of the curtain wall and glass floor*



*The major facade, showing the transparent curtain wall*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

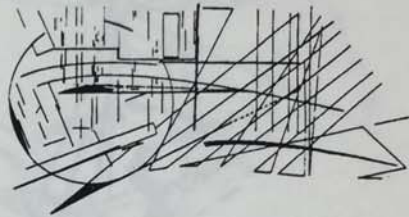
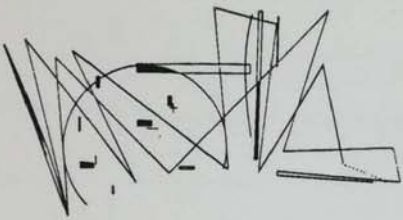
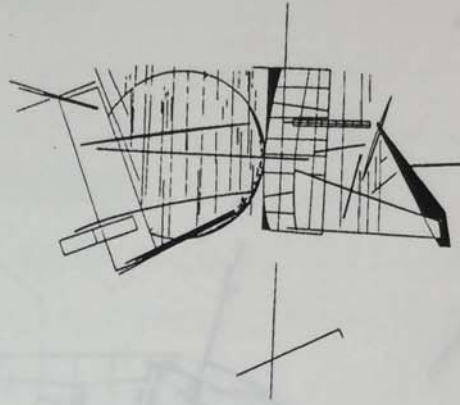
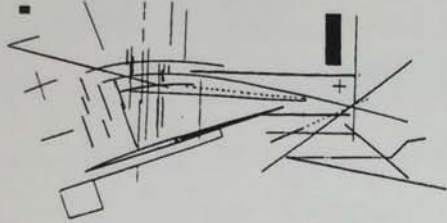
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52



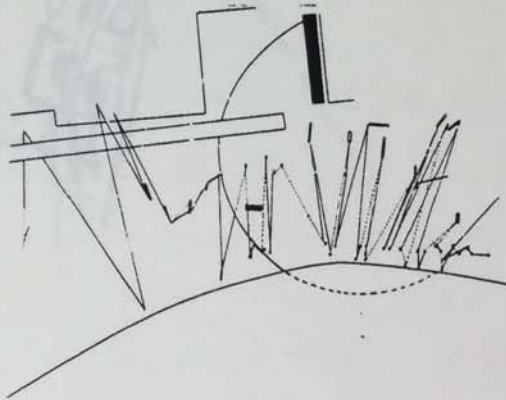
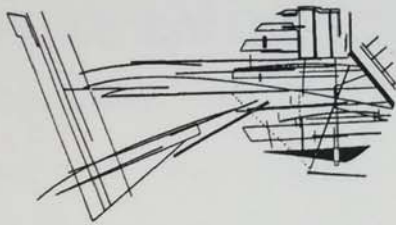
Paul W. 10/12

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52



ZAHA M. HAQID & LONDON

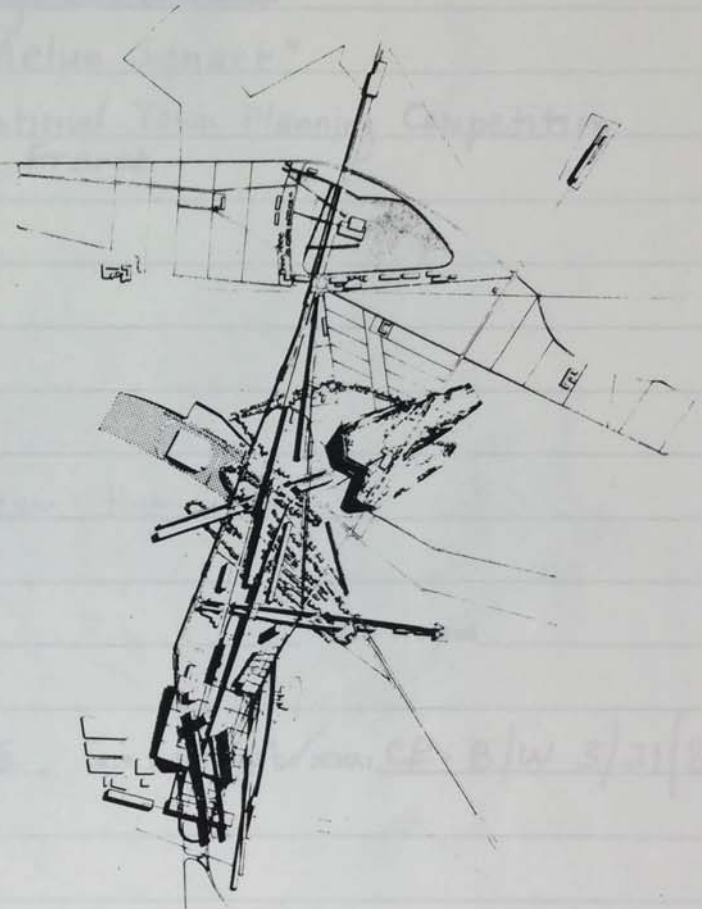


ZAHA M. HAQID & LONDON

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

*[Faint handwritten notes and bleed-through from the reverse side of the page, including the words "Coop", "Himmelblau", "The Heart of Melun", "Prize International", "of Melun-Seine", "B/w Paris", and "CA-b/w HERE".]*



T24

10



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

PICTURE RECORD

Architect/Artist: <sup>Coop</sup> Himmelblau

Figure # ~~\_\_\_\_\_~~ Working Galley # (T24) Page # \_\_\_\_\_

Subject depicted: ~~Hamburg Site Plan~~  
"The Heart of Melun Senart"

1st Prize International Town Planning Competition  
of Melun-Senart, France  
Site or location: \_\_\_\_\_

Date: 1987

Nature of object: \_\_\_\_\_

Source: B/W PRINT from Him. Office

\_\_\_\_\_ Date ordered \_\_\_\_\_

Follow-up (if any): \_\_\_\_\_

✓ Date received: CR-B/W HERE Date submitted to MOMA: ✓ CR-B/W 3/21/88

Credit line: \_\_\_\_\_

Date repro permission requested: \_\_\_\_\_ Date received \_\_\_\_\_

Should original artwork be returned to source? \_\_\_\_\_ Date returned \_\_\_\_\_

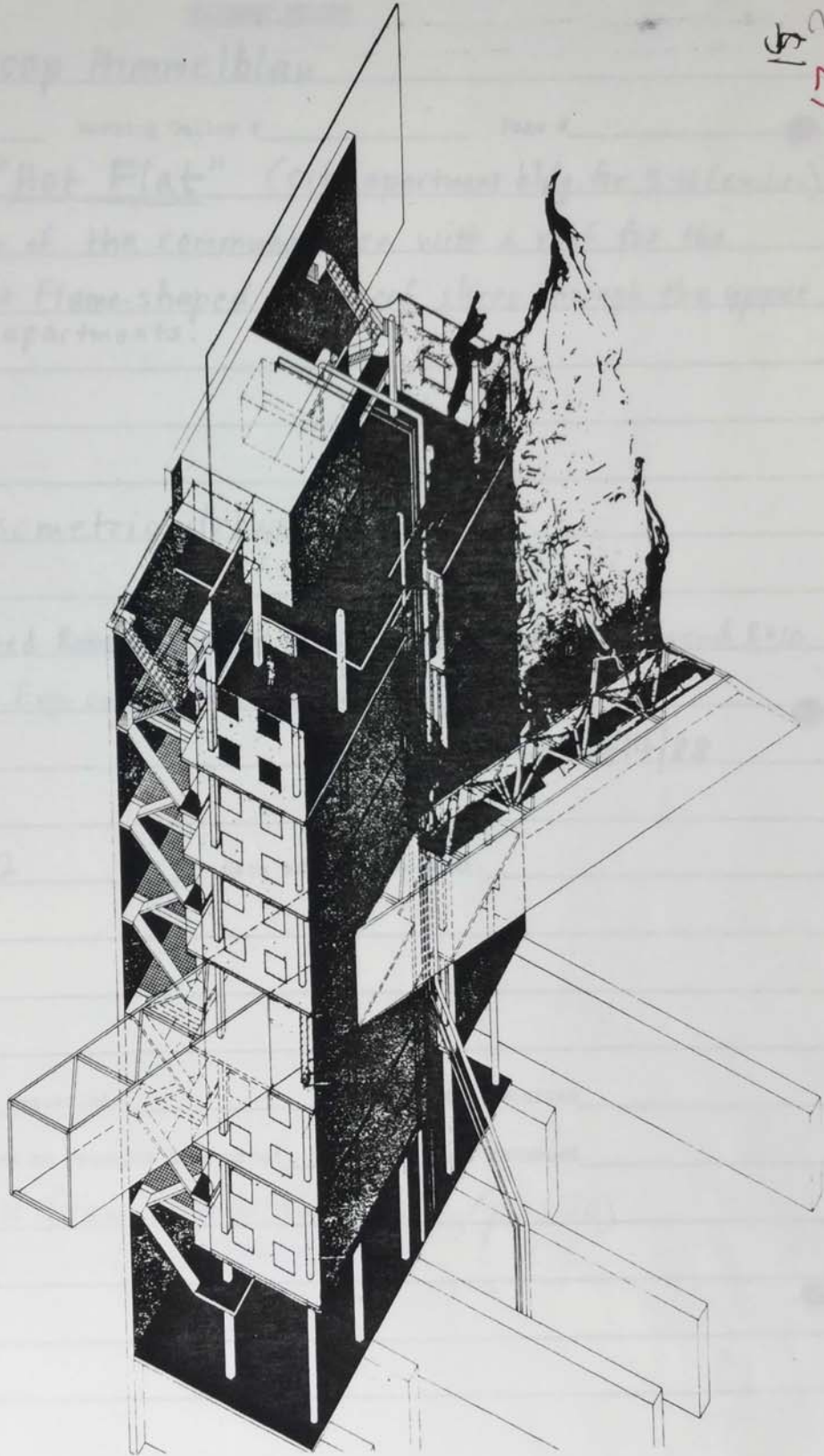
Other notes: \_\_\_\_\_

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

The expansion of the communal area with a roof for the courtyard. The flame-shaped glass roof slices through the upper stories of the apartments.

Erweiterung des Gemeinschaftsgeschoßes mit Hofüberdachung. Das flammenförmige Glasdach durchschneidet in den oberen Geschossen die Wohnungen.



15?  
17

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

## PICTURE RECORD

Architect/Artist: Coop HimmelblauFigure # 17A Working Galley # \_\_\_\_\_ Page # \_\_\_\_\_Subject depicted: "Hot Flat" (city apartment bldg. for 5-10 families)

The expansion of the communal area with a roof for the courtyard. The flame-shaped glass roof slices through the upper stories of the apartments.

Site or location: \_\_\_\_\_

Date: 1978-Nature of object: Isometric drawing

Source: 3/14 - phoned Robert Hahn in H.O. to request B/w (will send 8x10 B/w by Fed. Exp. on 3/17 to P.J. office)

Date ordered 3/14/88

Follow-up (if any): \_\_\_\_\_

Date received: 3/22 Date submitted to MOMA: \_\_\_\_\_

Credit line: \_\_\_\_\_

Date Repro permission requested: \_\_\_\_\_ Date received \_\_\_\_\_

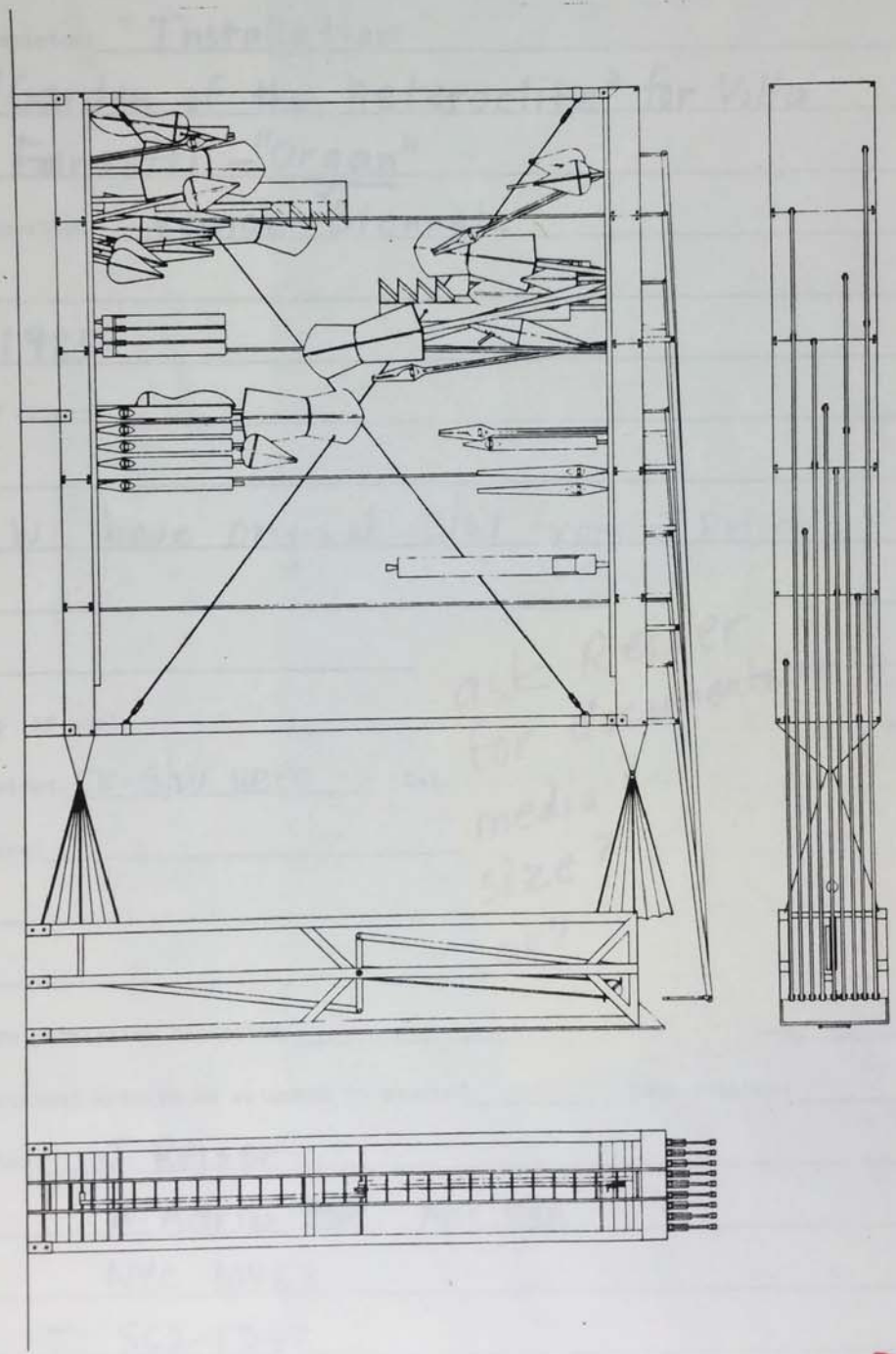
Should original artwork be returned to source? \_\_\_\_\_ Date returned \_\_\_\_\_

Other notes: xerox from Himmelblau BK (p. 120)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

F3



19



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

PICTURE RECORD

Architect/Artist: Jesse Reiser

Figure # 19 Working Galley # \_\_\_\_\_ Page # \_\_\_\_\_

Subject depicted: "Installation"

'Garden of the Heteroclite' for Villa  
Farsetti - "Organ"

Site or location: Venice Biennale

Date: 1985

Nature of object: \_\_\_\_\_

Source: We have original B/w from J. Reiser

Follow-up (if any): \_\_\_\_\_

Date received: CR-B/w Here Date \_\_\_\_\_

Credit line: \_\_\_\_\_

Date Repro permission requested: \_\_\_\_\_

Should original artwork be returned to source? \_\_\_\_\_ Date returned \_\_\_\_\_

Other notes: J. Reiser

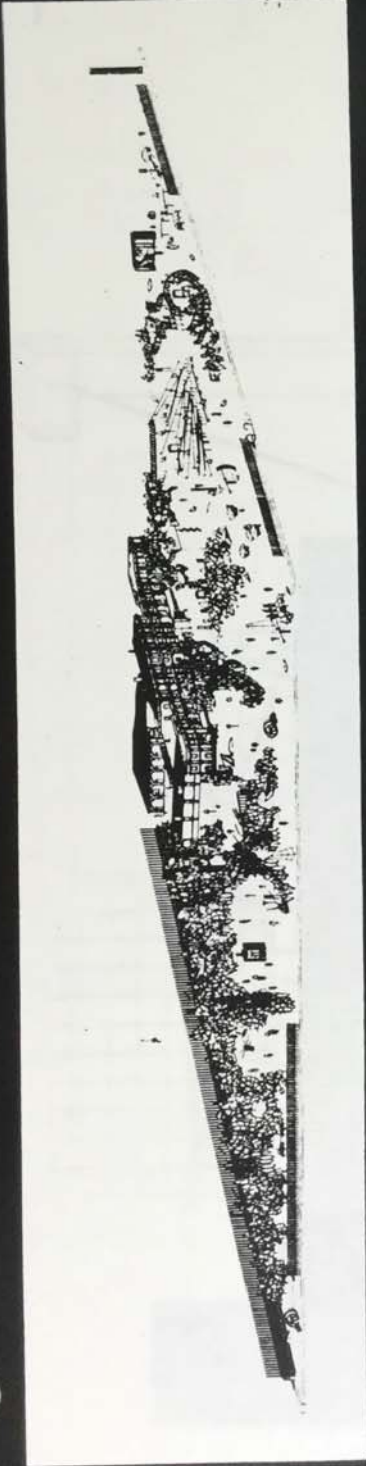
2 Adrian Ave. Apt. 33A

NYC 10463

T: 562-1247

ask Reiser  
for documentation:  
media?  
size?  
coll?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

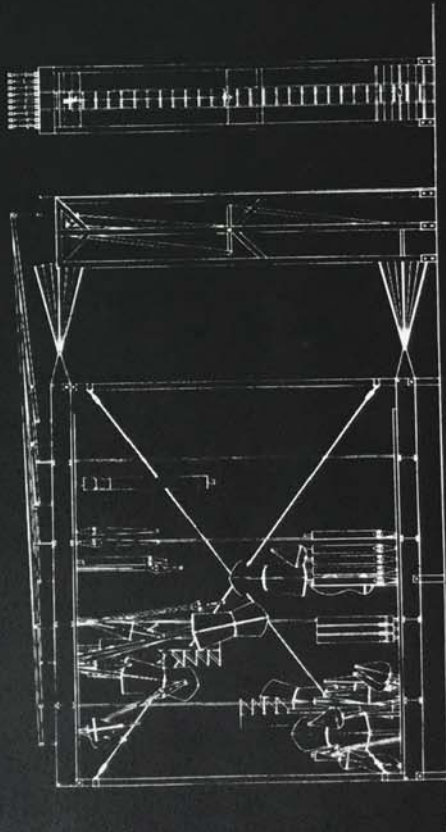


Villa Farseggi 'Garden of the Heteroclitite'

**Villa Farseggi 'Garden of the Heteroclitite'**

Located in the Veneto in a state of neglect, the gardens of the Villa Farseggi were chosen as one of the project sites for the 1985 Venice Biennale. Originally boasting of one of the most famous gardens in the region. The villa now sits on an empty plot of ground, bordered on all sides by a canal which follows the centuriations laid down by the Romans in antiquity, and effectively isolating the site from its surrounds.

The program, essentially open, called for a new design of the once extensive garden. In the new proposal, the idea of an historical reconstruction or a utopian scheme, was discarded in favor of a mechanical garden for the yearly Venetian rite of Carnival. Upon entering the site by way of the entrance gate, the revelers, obeying the laws of Dionysian abandon, interact with a series of architectural/mechanical constructions (thaumata) reenacting the inevitable temporal sequence engendered by the Phallic rite. Thus the garden is divided into three major zones corresponding to the sequence: 1) The Agon [Contest] 2) The Marriage 3) The Komos [Triumphal Procession]



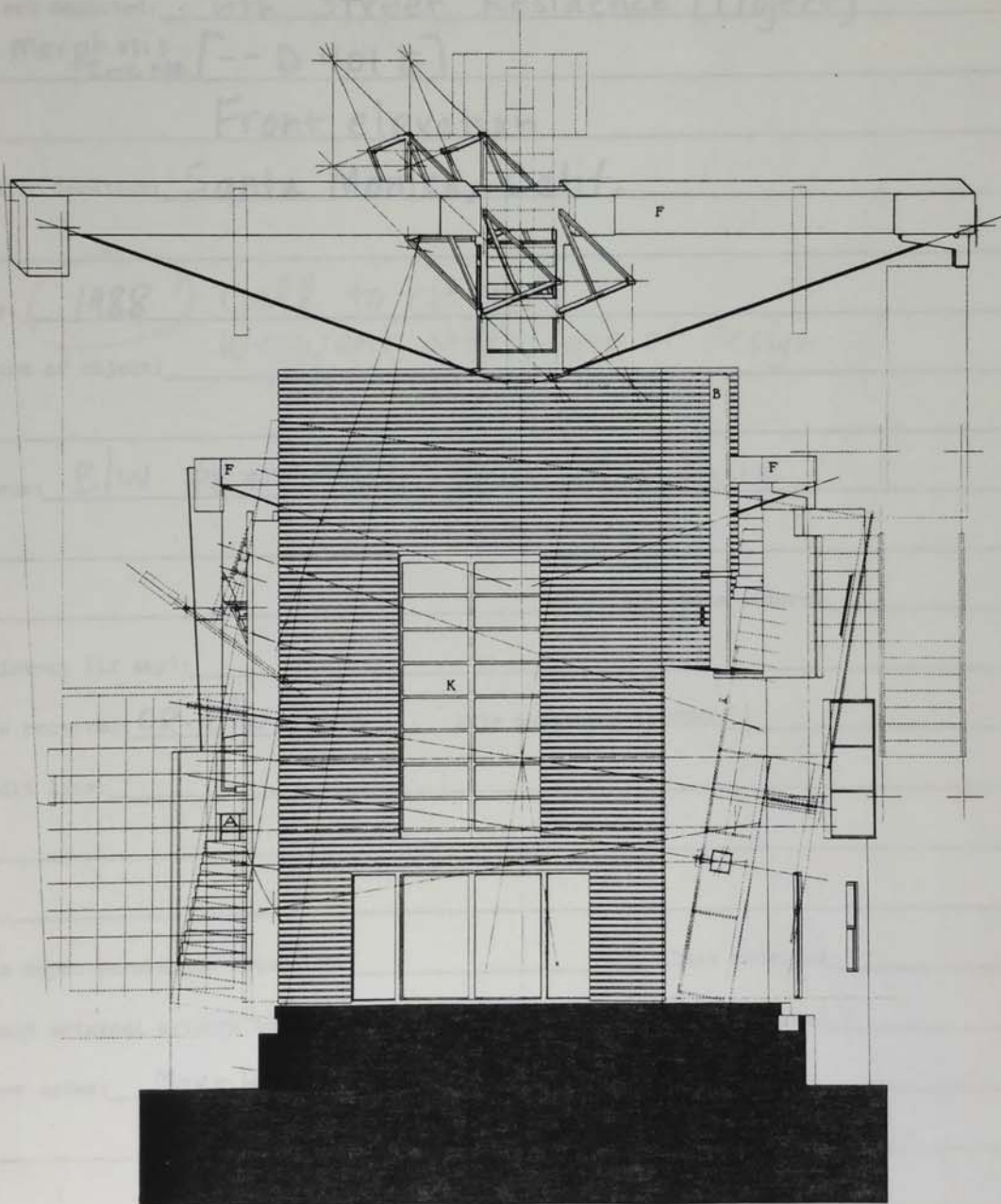
'Organ'

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52



F1



611453-2247

(19)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

PICTURE RECORD

Architect/Artist: Morphosis (Thom Mayne and Michael Rotondi)

Figure # 19 Working Galley # \_\_\_\_\_ Page # \_\_\_\_\_

Subject depicted: 6th Street Residence (Project)

Morphosis  
Inv. No. [-- D 401 E]

Front elevation

Site or location: Santa Monica, Calif.

Date: 1988 *call to ck this*

Nature of object: *We want start date of design*

Source: B/W PRINT here from Morphosis

\_\_\_\_\_ Date ordered \_\_\_\_\_

Follow-up (if any): \_\_\_\_\_

Date received: CR-B/w Here Date submitted to MOMA: \_\_\_\_\_

Credit line: \_\_\_\_\_

Date Repro permission requested: \_\_\_\_\_ Date received \_\_\_\_\_

Should original artwork be returned to source? \_\_\_\_\_ Date returned \_\_\_\_\_

Other notes: Morphosis

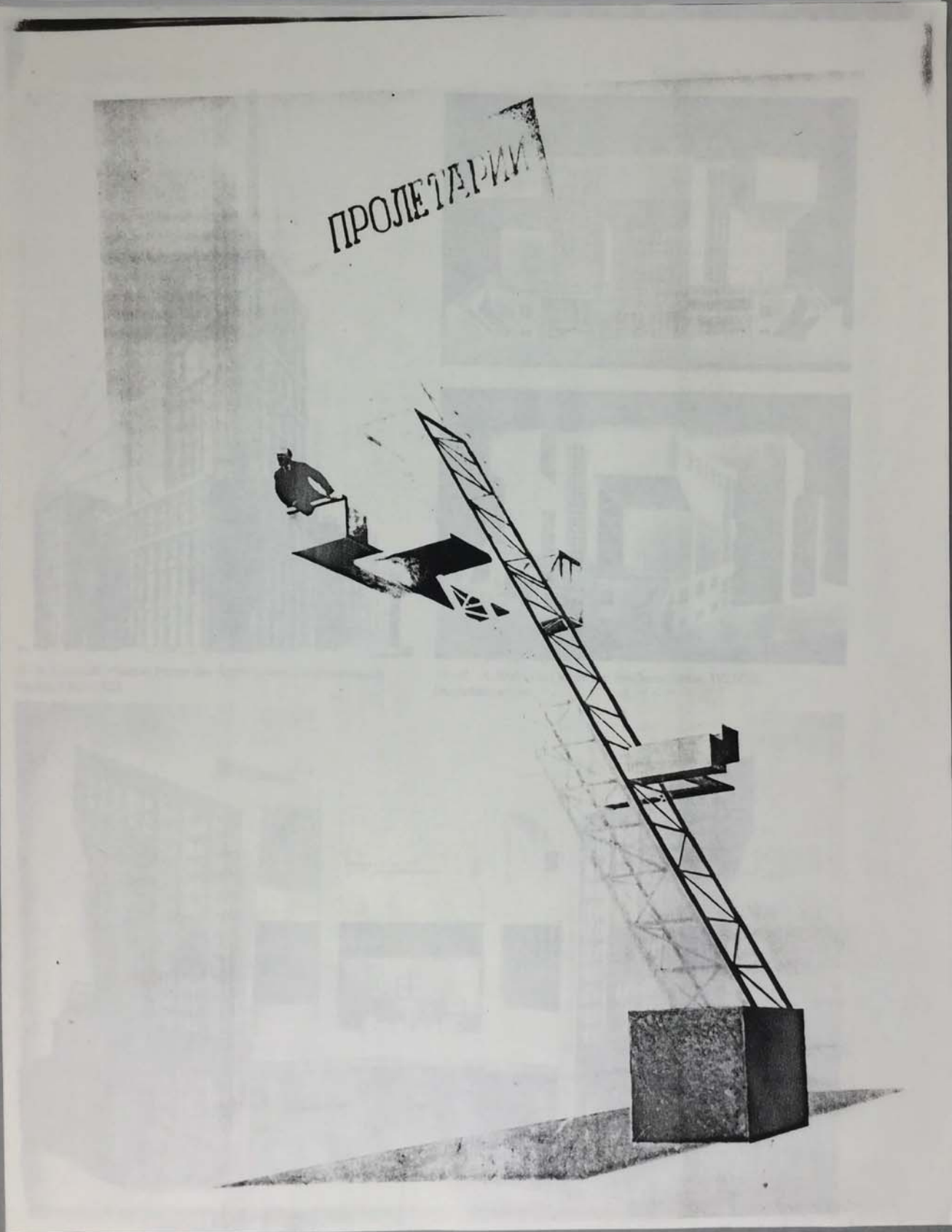
1718 22nd St.

Santa Monica, CA. 90404

(213) 453-2247

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

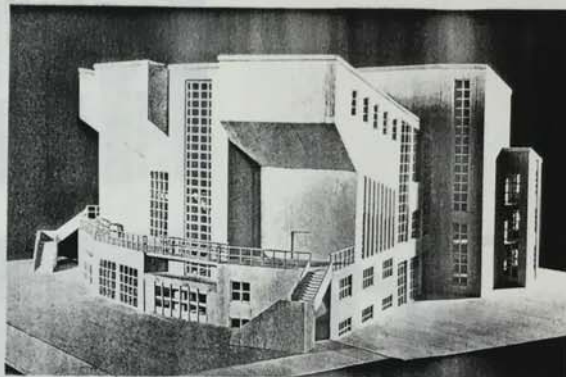
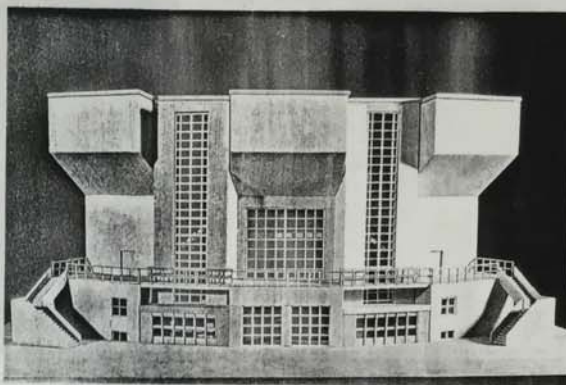
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52



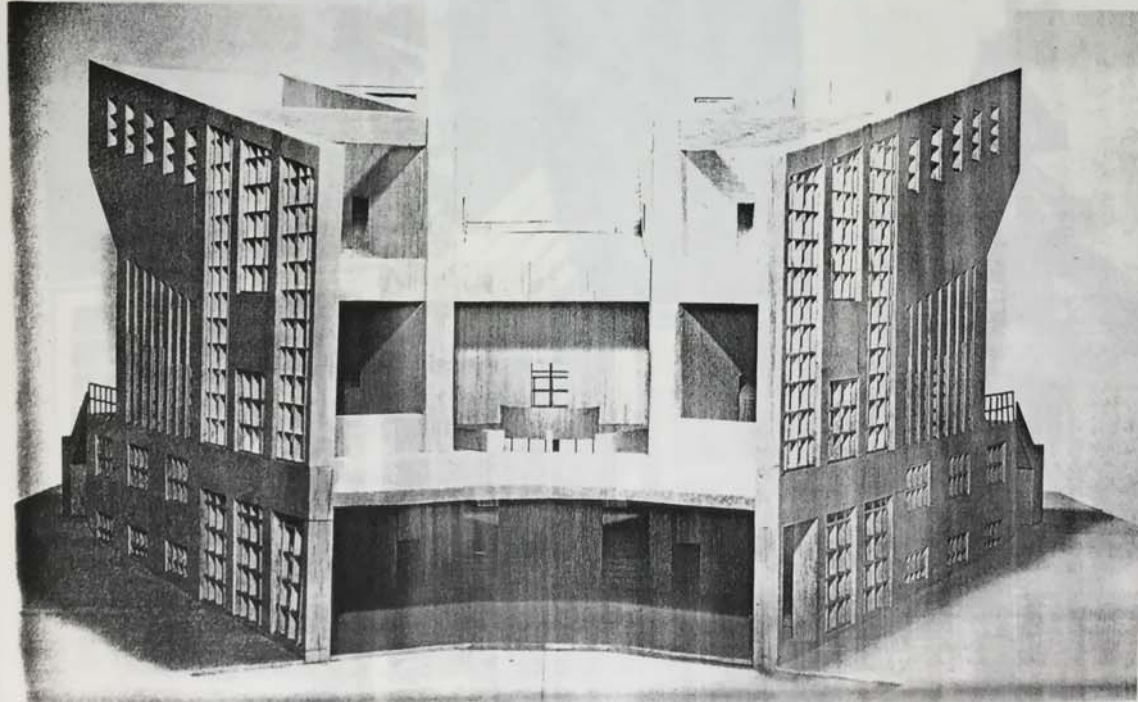
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52



15 A., L. und W. Wesnin, Palast der Arbeit (Wettbewerbsentwurf) Moskau, 1922-1923

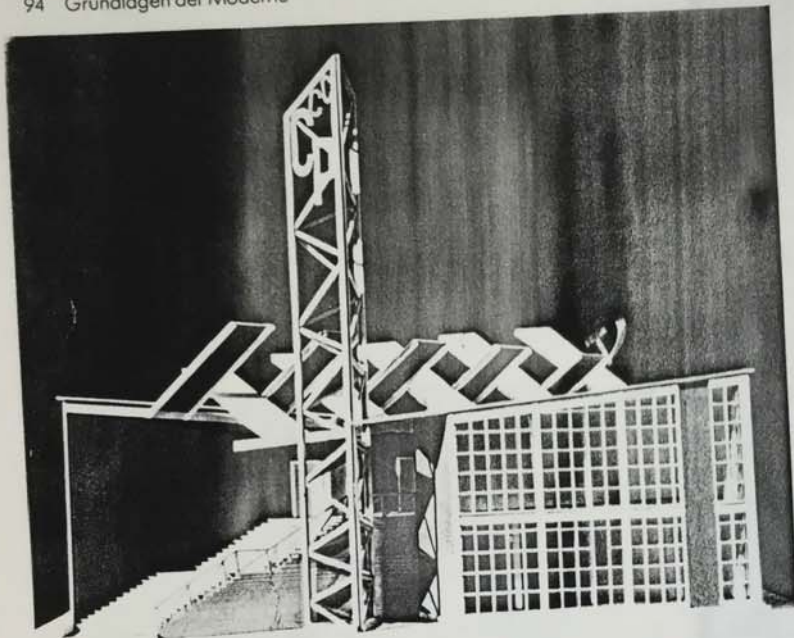


16-18 K. Melnikow, Club der Straßenarbeiter, 1927/28, Modellansichten

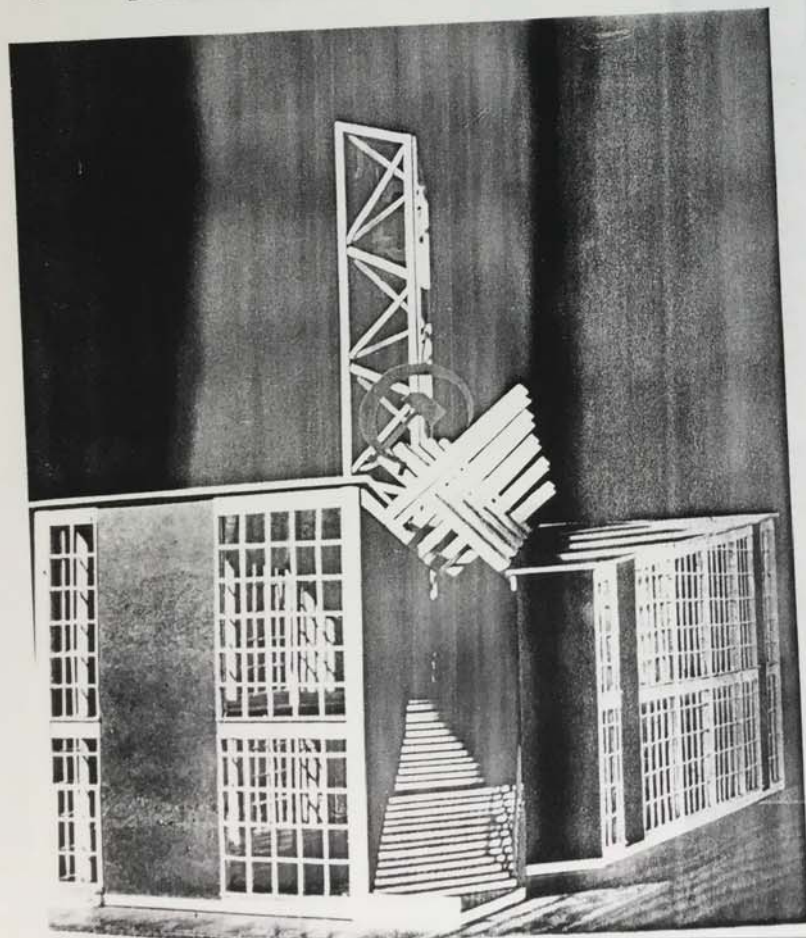


The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

94 Grundlagen der Moderne



19/20 K. Melnikow, Pavillon für die Weltausstellung, Paris, 1928, Modellansichten (Modellbau: Lehrstuhl Prof. Kurrent, TU München)



21 A. Exter und B. Gladkov, Pavillon »Nachrichten des ZIK« auf der altrussischen Landwirtschafts- und Handwerksgewerbeausstellung, Moskau, 1923

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52

1C AM 011 0514



value:

Computer  
Word Processor  
Folding Chairs  
Video Monitor  
Video Cassette Player  
Xerox Machine  
Professional Audio Recorder

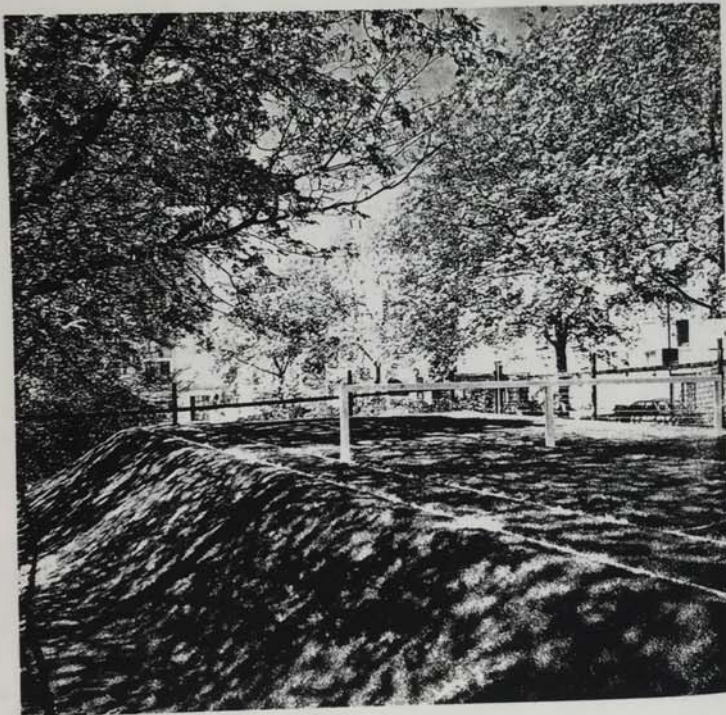
Name \_\_\_\_\_ Telephone \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Please call (212) 431-5795 for any information regarding your contribution. Thank You.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52



Lavier, Komposition grün und weiß, 1967

und Luft zu gehen. Sie lösen die Starre des Unveränderlichen auf, lassen es in Phantasie übergehen und erlösen das Auge vorübergehend von Bausünden oder verhelfen einer durch Zäune verborgenen Kriegswunde zu ungeahnter Metamorphose.

Wird hier auf fernöstlich verwehende Weise vermurkster Raum ins Luftige erweitert, so schafft das riesige liegende Haus aus rostigem Cortenstahl, das **Richard**

**Serra** (1939) längs der linken Rathausflanke in die Wilhelmsstraße zwängt und bis zum ersten Stockwerk hochführt, eine geradezu mittelalterliche Enge. Serra schließt den Rathausvorplatz symbolisch gegen das Verfließen nach hinten zu den Parkplätzen hin ab. Seine auf Grundformen basierende Skulptur, die zusammendrückt und wieder entläßt, hat etwas von einem Sperrriegel. Ein Schmied und Schlosser für Riesen ist da am Werk, in den Dimensionen des Amerikaners arbeitend, doch mit dem Eisen-  
gespür seiner katalanischen Ahnen.

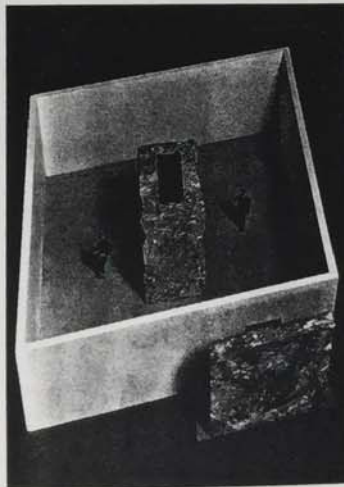
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52



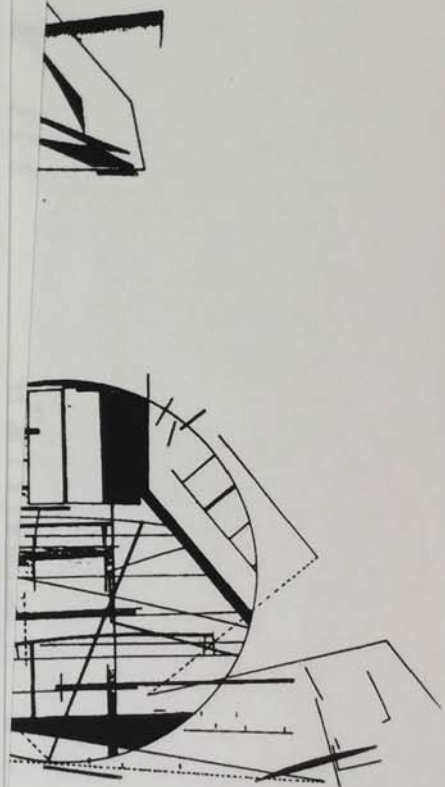
Kawamata, Projekt „Zerstörte Kirche“, 1987

Auf die Parkfläche dahinter, gegen die Serra gerade die urbane Zone abriegelt, hat sich tollkühn **Ulrich Rückriem** (1938) gewagt. Er setzt auf den anonymen Beton, der das Wort „Platz“ mißbräuchlich usurpiert, ein Haus für seinen Stein.

Wenn Serra und Rückriem plastisch opponieren, so leistet **John Cage** (1912) verbal Widerstand und man darf sich fragen, welche Opposition auf die Dauer wirksamer ist. Der fünfundsiebzigjährige Cage, auf Freiheit im uramerikanischen Sinne und natürlichen Lebensrhythmus fernöstlicher Provenienz eingeschworen, ist der Komponist des Aleatorischen, der Geräusche und akustischen Zufallsergebnisse aufgreift und für sich wirken läßt oder zu Hörcollagen mischt, dabei auch klassische Instrumente wie das Klavier

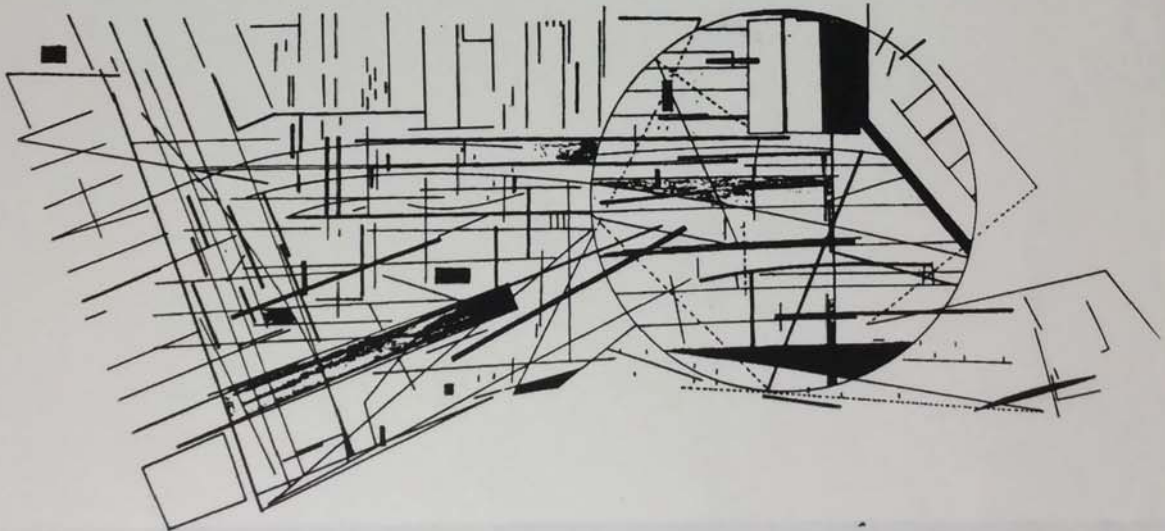
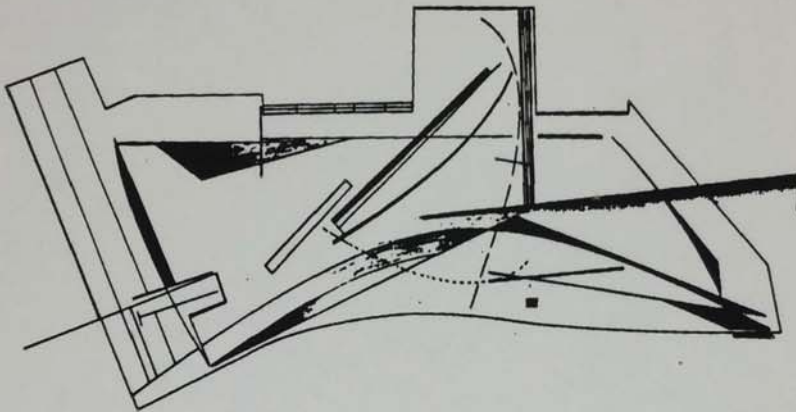


Rückriem, Museum des Steins, 1987



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1489.52



07 12-89 13151