### **Appendix**

# Introduction:



Figure 1.1 - Best Products stores by SITE in chronological order:

First Row: Peeling Project, Richmond, VA 1971-72; Indeterminate Façade, Houston, TX 1974-75; Notch Project, Sacramento, CA 1976-77

Second Row: Tilt Showroom, Towson, MD 1976-78; Best Anti-Sign, Ashland, VA 1978-79; Terrarium Showroom, Hialeah, FL 1978-79

Third Row: Cutler Ridge Showroom, Miami, Fl 1978-79; Forest Building, Richmond, VA 1978-80; Inside-Outside Showroom, Milwaukee, WI 1983-84.

Images courtesy of Smithsonian Magazine

## Chapter 1:



Figure 2.1 - Life of Christ – Detail of woodcuts series, James Wines 1954. Image coutesy of James Wines.



Figure 2.2 – James Wines in sculpture class at Syracuse, 1955. Image coutesy of James Wines.



Figure 2.3 – James Wines' atelier at the American Academy in Rome, 1957 - Image coutesy of the Fototecha of the American Academy in Rome.



Figure 2.4 — Patriarchs by James Wines, 1957 - Image coutesy of the Fototecha of the American Academy in Rome.



Figure 2.5 – Bust of Giovanni Martirano by James Wines, 1957 - Image coutesy of the Fototecha of the American Academy in Rome.



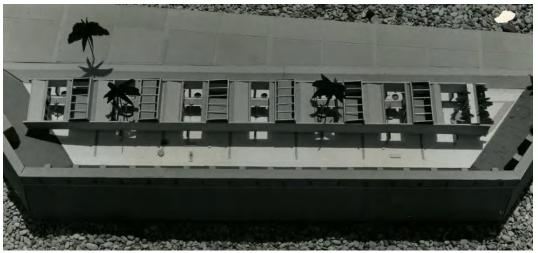


Figure 2.6 – Model made by Venturi at the American Academy in Rome, 1956 - Image coutesy of the Fototecha of the American Academy in Rome.



Figure 2.7 – Boy with Birds, James Wines, 1958. Image courtesy of University of Illinois at Urbana-Champaign



Figure 2.8 – Untitled (Crabs), James Wines, circa 1960. Image courtesy of the Richard Norton Gallery.



Figure 2.9 – Bronze sculpture from early in James Wines' career on his shelf in his apartment. Image by author.



Figure 2.10 – Ritual Tower 1, 1959. Image courtesy of the Cleavland Musuem of Art



Figure 2.11 - Rendering for the Baghdad University, Walter Gropius and The Architects' Collaborative. (Note: Sculpture not by Wines) Image coutesy of Mina Marefat and Frances Loed Library, Harvard Design School.

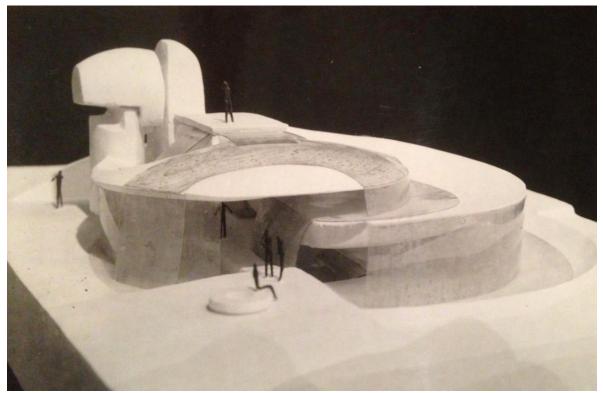


Figure 2.12 – Model of proposed sculpture for Baghdad University, Wines. Image courtesy of James Wines.

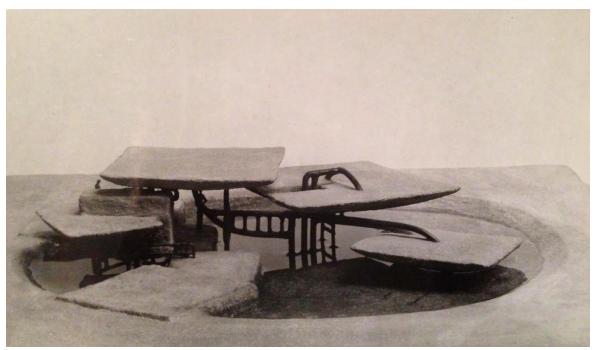


Figure 2.13 – Model of proposed sculpture for Baghdad University, Wines. Image courtesy of James Wines.

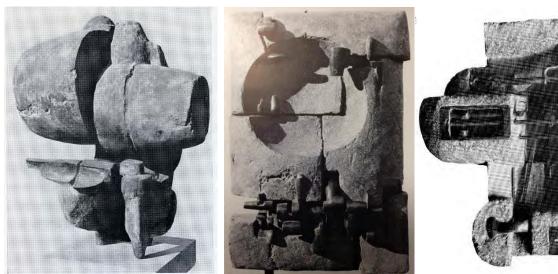


Figure 2.14 – Arizon 1 – 1960 Figure 2.15 – Fontier Wall – 1961 Images from of the Otto Gerson Gallery exhibition catalogue 1962.

Figure 2.16 – Rig II - 1962





Figure 2.17 – Xenos - 1962 Figure 2.18 - Capsule -1962 Images from of the Otto Gerson Gallery exhibition catalogue, 1962.

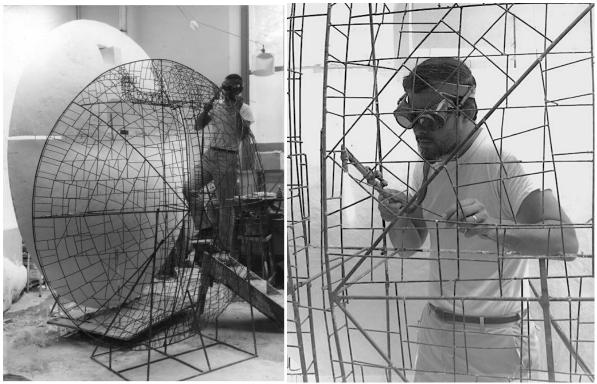


Figure 2.19 - James Wines working on outdoor sculptures for Hoffmann-La Roche at his studio in Rome, 1962. Image courtesy of James Wines.



Figure 2.20 - Wines' studio in Rome circa 1962. Image courtesy of James Wines.



Figure 2.21 - Wines' studio in Rome circa 1962. Image courtesy of James Wines.



Figure 2.22 - Suspended Disc - 1963 Photos courtesy of James Wines



Figure 2.23 - Shazam, 1954.



Figure 2.24 - James Wines, studio on Greene Street, circa 1967 Photo Courtesy of James Wines



Figure 2.25 - Opening credits for *Jason and the Argonauts*, James Wines 1963. Image from Columbia Picture.

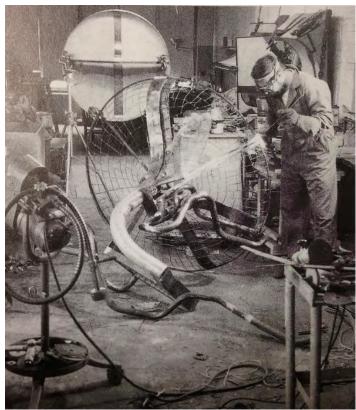


Figure 2.26 - Wines' studio on Broome Street. Image from Site, 1989.



Figure 2.27 - Art of This Century Gallery, Frederick John Kiesler 1942. Image coutesy of the Telegraph.co.uk.



Figure 2.28 - The Endless House, Frederick John Kiesler. Image coutesy of Boiteaoutils.com.



Figure 2.29 – The Arch as a Rainbow of Shells, bronze, Friedrich Kiesler 1960. Image from *Frederick Kiesler*, 1989.

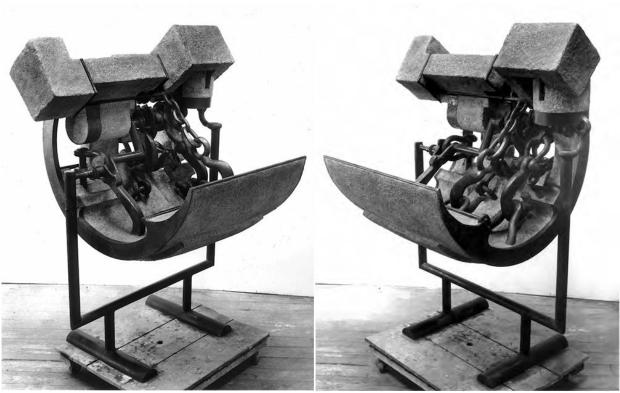


Figure 2.30 - Nautilus 11, James Wines, 1964. Photo courtesy of James Wines

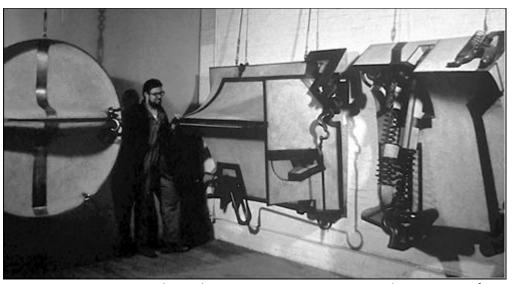


Figure 2.31 - James Wines in his studio on Broome Street, circa 1965. Photo courtesy of James Wines



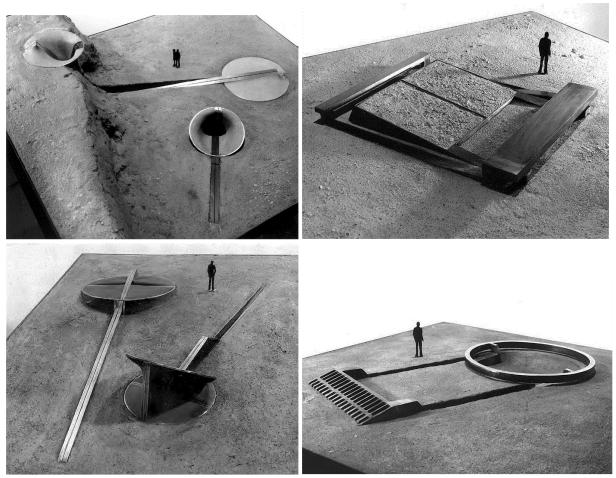
Figure 2.32 Untitled (Disc) circa 1966. Image courtesy of arcadja.com



Figure 2.33 - Watercolor of set design for *The Rape of Lucretia,* James Wines, 1964. Image courtesy of the Walker Art Center.



Figure 2.34 - Three Bronze Discs, James Wines, University of Wisconsin-Milwaukee 1967. Image courtesy of the University of Wisconsin-Milwaukee.



Figures 2.35 – 2.38 - Study models for environmental art pieces, James Wines. Circa 1967. Images courtesy of James Wines.

### Chapter 2:



Figure 3.1 – Founding Members of SITE; Dana Draper, Marc Mannheimer, Cynthia Eardley and Judith Schwartz, James Wines, and Nancy Goldring (Alison Sky not pictured). Photo produced for promotional materials for SITE Lecture Services. Image courtesy of Cynthia Eardley.

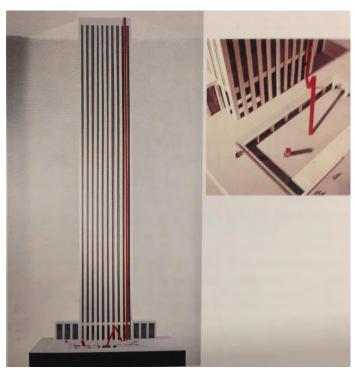


Figure 3.2 - Proposed sculptural addition fo General Motors Building, Dana Draper 1970. Image from Site, 1989.



Figure 3.3 - Glass Bridge for Falled Leaf Lake, NV, Cynthia Eardley. Image Courtesy of Cynthia Eardley.

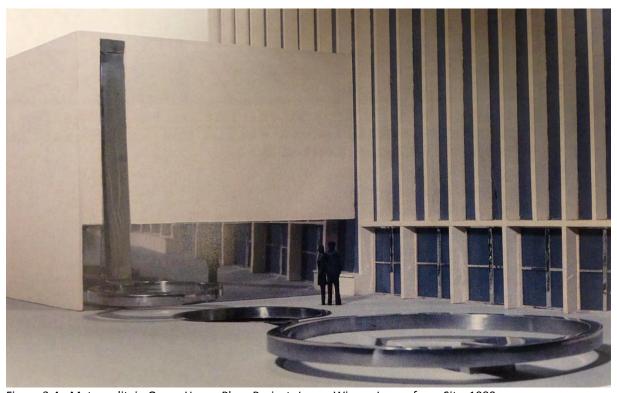


Figure 3.4 - Metropolitain Opera House Plaza Project, James Wines. Image from *Site*, 1989.

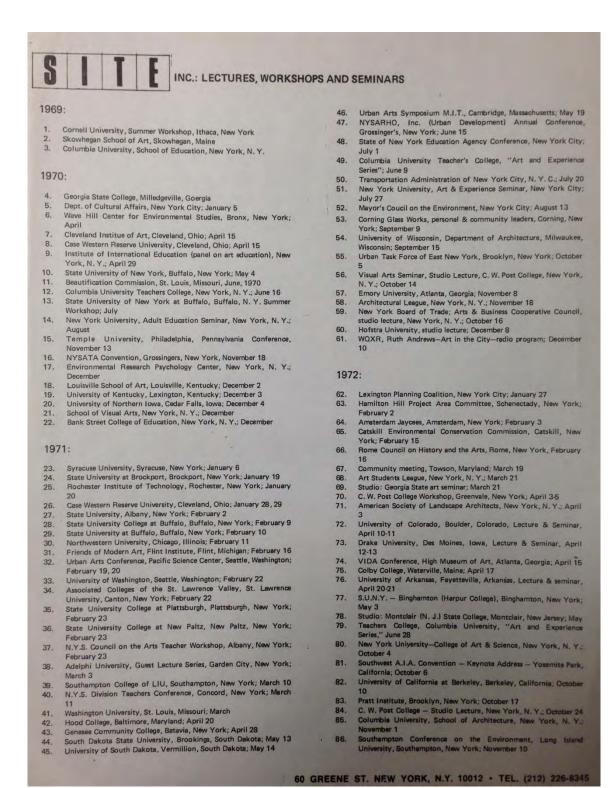


Figure 3.5 - List of SITE lectures from 1969 to 1972. Image courtesy of Nancy Goldring.

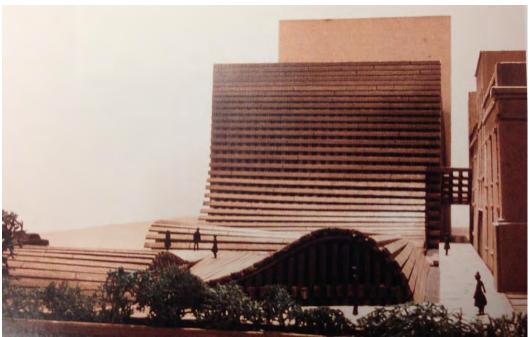


Figure 3.6 – Model for Binghamton Dock Proposal, SITE 1972. Image from *SITE*, 1989.

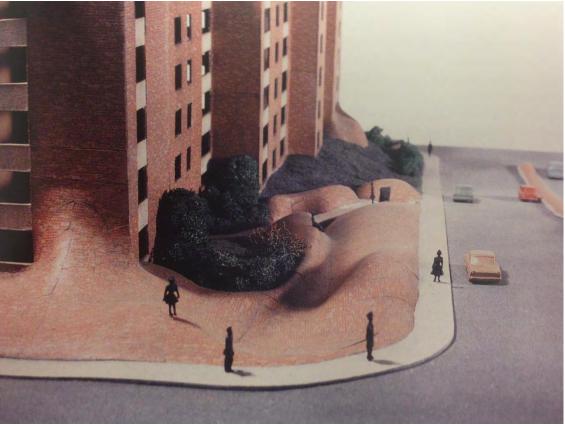


Figure 3.7 – Model for Peekskill Melt Project, SITE 1971. Image from *SITE*, 2005.

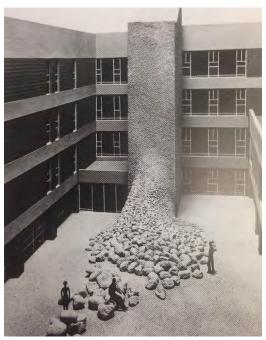


Figure 3.8 – Courtyard Project Intermdiate School 25, SITE 1973. Image from SITE, 2005.

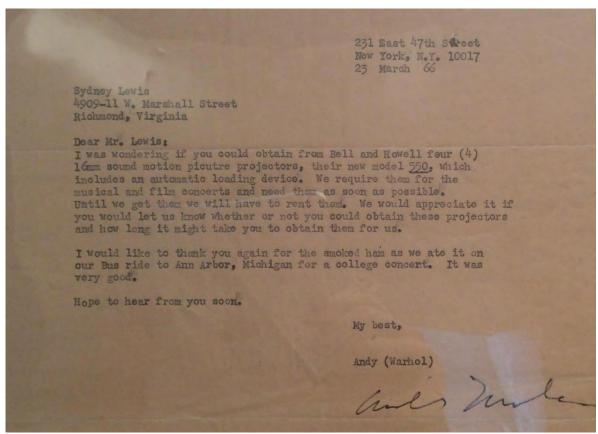


Figure 3.9 - Letter from Andy Warhol to Sydney Lewis asking for video equipment, 1966. Image courtesy of the Sydney and Frances Lewis Archives.

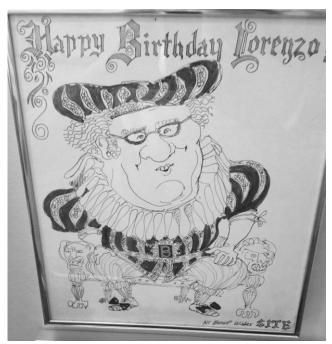


Figure 3.10 - Caricature of Sydney Lewis as Lorenzo de Medici, James Wines. Image courtesy of the Sydney and Frances Lewis Archives.

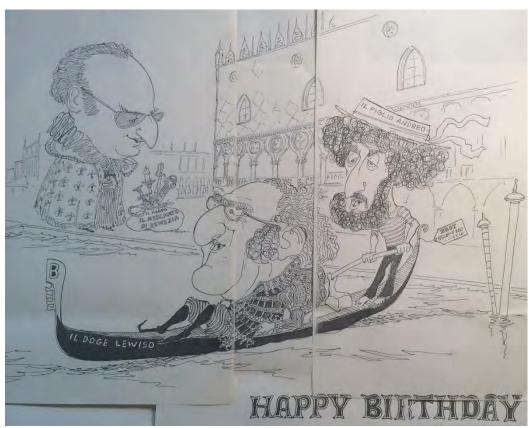


Figure 3.11 - Caricature of Sydney and Andy Lewis in Venice, James Wines. Image courtesy of the Sydney and Frances Lewis Archives.



Figure 3.12 - Proposals for SITE's first Best Products project. Images form SITE, Identity in Design, 2005.



Figure 3.13 – Model for the Floating Roof design, Cynthia Eardley. Image courtesy of Cynthia Eardley.

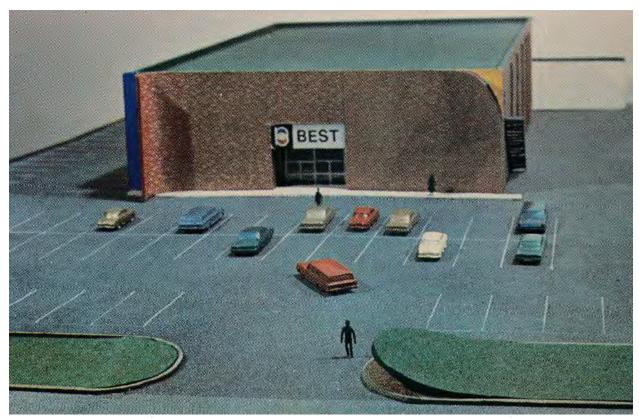


Figure 3.14 – Final Model for the Peeling Project including curling median. Image courtesy of Cynthia Eardley.

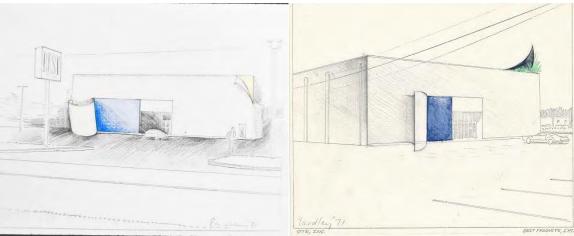


Figure 3.15 – Alternate designs for Peeling Project with vegetation by Cynthia Eardley. Image courtesy of Cynthia Eardley.

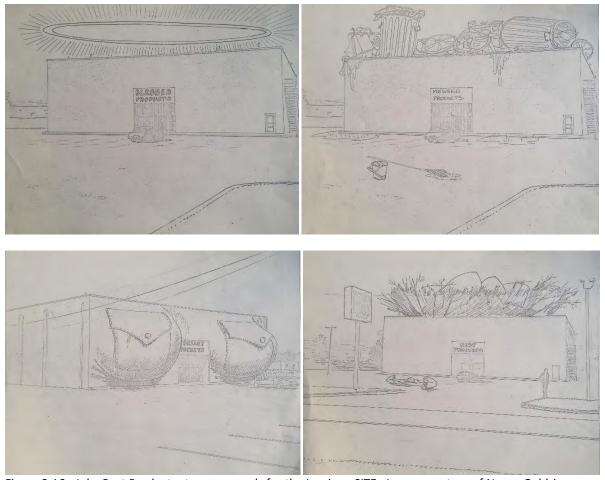
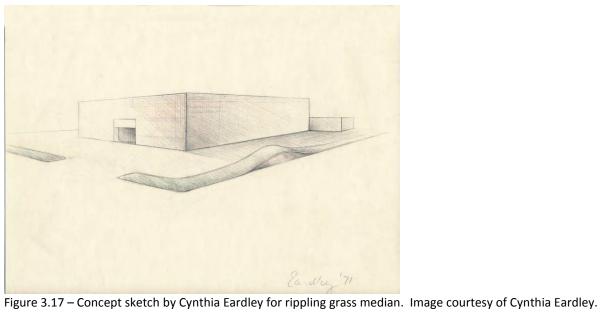


Figure 3.16 - Joke Best Products store proposals for the Lewises, SITE. Image courtesy of Nancy Goldring.



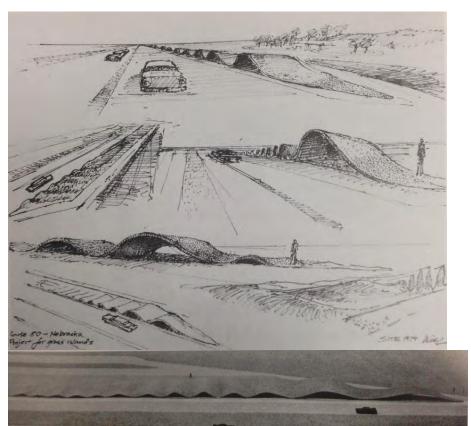
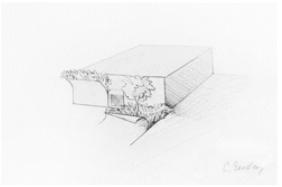


Figure 3.18 - Platte River Rest Stop, Nebraska, USA 1974. Image from *Unbuilt America*.



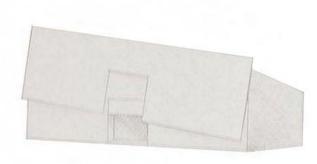


Figure 3.19 – Peeling facade with plants, Eardley 1970. Images courtesy of Cynthia Eardley.

Figure 3.20 – Tilted Facade, Eardley 1970.



Figure 3.21 – The Notch Project (1976-1977). Image courtesy of Need Supply Co.



Figure 3.22 – The Tilt Showroom (1976-1978). Image from SITE. New York.



Figure 3.23 – The Tilt Showroom under construction (1976-1978). Image from *SITE*, 1980.



Figure 3.24 – Best Anti-Sign Building (1978-1979). Image from failedarchitecture.com.



Figure 3.25 – Original proposal for the Terrarium Showroom. Image from MoMA..



Figure 3.26 – Hialeah Showroom (1978-1979). Image from SITE. New York.



Figure 3.27 – Cutler Ridge (1978-1979). Image from SITE, New York.



Figure 3.28 – The Forest Building (1978-1980). Image from SITE, New York.

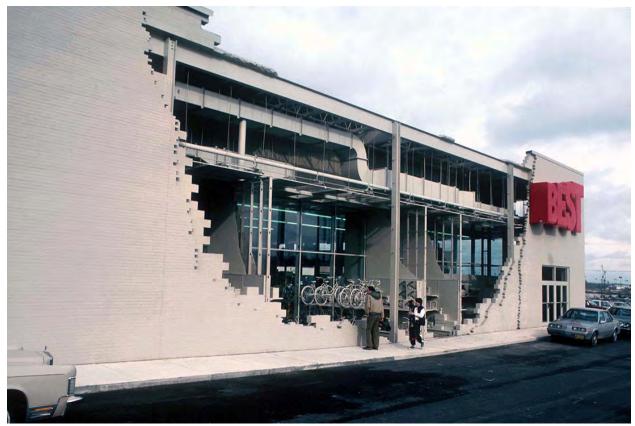


Figure 3.29 – Inside/Outside showroom (1983-1984) Image from SITE, New York.

### Chapter 3:



Figure 4.1 – Dayton's and Donaldson's department stores on opposite sides of the Gruen's Southdale Center. Image from Wall, *Victor Gruen*, 2005.



Figure 4.2 - Advertisement for mass produced open web warren trusses. Image from *Architectural Record*, 1958.



Figure 4.3 – Growth in number of Walmart Stores in the United States. Data from *Wal-Mart: A History of Sam Walton's Retail Phenomenon.* 

Year	No. of Stores at Year End	Avg. Sq. Ft.	Avg. Sales Per Store
1960	1,329	38,400	\$1,480,000
1961	1,814	47,300	\$1,930,000
1962	2,363	53,200	\$2,920,000
1963	2,730	56,900	\$3,410,000
1964	2,951	58,800	\$3,643,000
1965	3,216	63,539	\$4,089,000
1966	3,503	64,585	\$4,285,000

Figure 4.4 – Growth of the Discount Industry, 1960-1966. Data from *Wal-Mart: A History of Sam Walton's Retail Phenomenon*.



Figure 4.5 – Standard Best Products Showroom. Image from *Buildings for Best Products*, 1979.



Figure 4.6 – Parking Lot Building Proposal, SITE 1976. Image courtesy of James Wines.



Figure 4.7 – Highway 86, 1986 Canadian World Expo. Image courtesy of siteenvirodesign.com.



Figure 4.8 - SITE King Kong Christmas Party invitation. Image courtesy of the Matta-Clark Archive.



Figure 4.9 - Splitting, David Matta-Clark 1974. Image coutesy of Artstor.

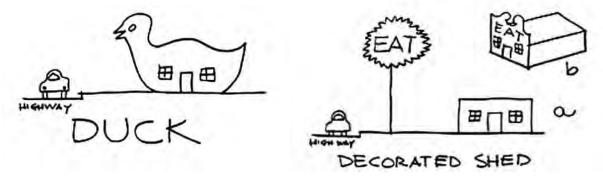


Figure 4.10 - The Duck and the Decorated Shed, by Venturi, Scott Brown and Izenour. Image from *Learning from Las Vegas*, 1988.



Figure 4.11 Best Products store by Venturi and Scott Brown, Langhorne, PA, 1978. Image Courtesy of Archinect.com

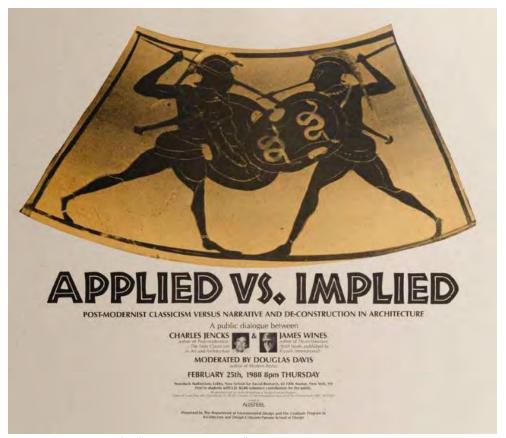


Figure 4.12 – Poster for "Applied vs Implied" debate between Jencks and Wines, 1988. Image courtesy of The New School Archives, Digital Collections.

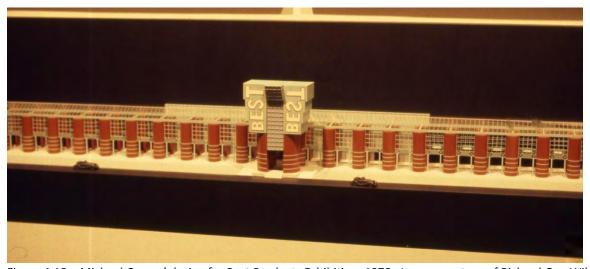


Figure 4.13 – Michael Graves' design for Best Products Exhibition, 1979. Image courtesy of Richard Guy Wilson.

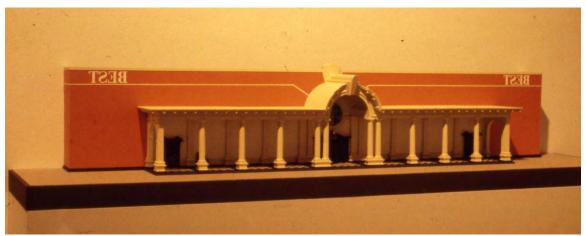


Figure 4.14 –Allen Greenburg's design for Best Products Exhibition, 1979. Image courtesy of Richard Guy Wilson.



Figure 4.15 – Robert A. M. Stern's design for Best Products Exhibition, 1979. Image courtesy of *Buildings for Best Products*, 1979.

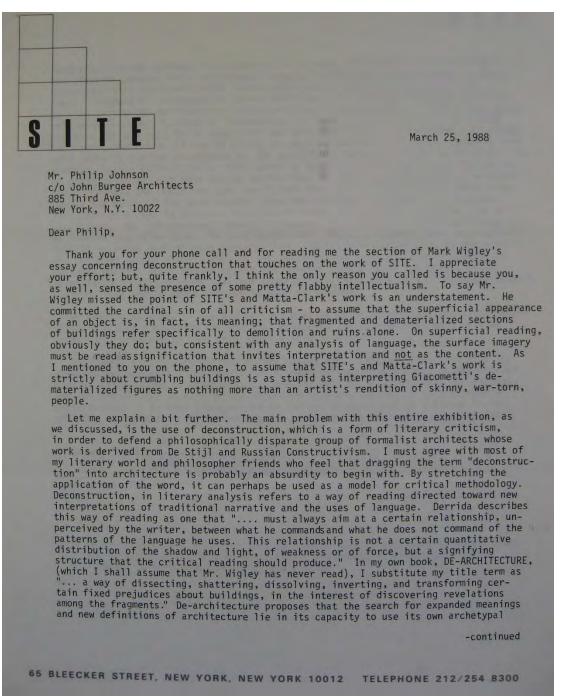


Figure 4.16 – Page 1, Letter from Wines to Philip Johnson regarding the exclusion of SITE from Deconstructivist Architecture exhibition at MoMA, 1988. Image courtesy of MoMA Archives.

SITE

language, its own methods and processes, as a source of analysis and criticism. For obvious reasons, this "archetypal language" cannot be interpreted as strictly those stylistic devices derived from a selection of Modernist/constructivist architects. Instead of perpetuating those traditions (or adding borrowed historicism), my view interprets architecture as the critique of architecture. This aligns quite well with Derrida's notions of "archetexts" as the source of his deconstructive analysis because such texts embody reflex identifications in literature. It stands to reason, therefore, if one is trying to apply deconstruction to architecture, one must identify similar archetypes or the analytical process will not be fruitful. For example, Gordon Matta-Clark's split house in New Jersey was readable as the source of critique in architecture to the degree that the archetypal ingredients were present. Indeed, the house was torn apart; but this act or its resulting image were hardly the point of the work's underlying implications. Matta-Clark's purpose, like Derrida's, was to discover revelations among the fragments. In the case of "Splitting," the processes of demolition became the source of critical dialogue.

As I point out in my book, in this Matta-Clark project, architectural meaning was altered by using demolition as preservation. "While being acted upon by the artist, the building gained significance as art, shifting the emphasis from occupancy to cultural merit. Architecture gained new meaning according to the extent of its elimination." This kind of critique clearly falls into an aspect of deconstuctionist dialogue that should be celebrated in your exhibition.

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

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

James Wines, President

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

Figure 4.17 – Page 2. Letter from Wines to Philip Johnson regarding the exclusion of SITE from Deconstructivist Architecture exhibition at MoMA, 1988. Image courtesy of MoMA Archives.

#### Conclusion



Figure 5.1 – The "I am a monument" Decorated Shed, Venturi and Scott Brown. Image from *Learning from Las Vegas*, 1972

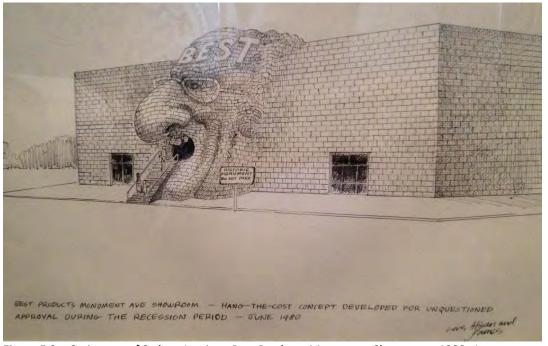


Figure 5.2 – Caricature of Sydney Lewis as Best Products Monument Showroom, 1980. Image courtesy of Frances Lewis.