Active
Project #: D-48-697
Center #: R6466-0A0
Contract #: 8845
Prime #: 
Subprojects #: N
Main project #: 
Project unit: ARCH COLL
Project director(s): WILLIAMSON J P

Sponsor/division names: GRAHAM FOUNDATION
Sponsor/division codes: 500

Award period: 880307 to 880706 (performance) 880706 (reports)

Sponsor amount
Contract value 9,400.00
Funded 9,400.00
Cost sharing amount 0.00

Does subcontracting plan apply #: N

Title: JOHN HEYDUK MASQUE PROJECT

PROJECT ADMINISTRATION DATA

OCA contact: Steven R. Watt
(000)000-0000

Sponsor technical contact

OCA file #: RES
Work type: GRANT
Contract entity: GTRC

Sponsor issuing office
GRAHAM FOUNDATION
(312)787-4071
4 W. BURTON PLACE
CHICAGO, IL 60610

Security class (U,C,S,TS) : U
Defense priority rating : NA
Equipment title vests with: Sponsor

NONE PROPOSED

ONR resident rep. is ACO (Y/N) NA
NA supplemental sheet GIT

Administrative comments -
LTR DTD 2/16/88 INITIATES PROJECT IAO $9400 THRU 7/6/88. SEE PARAGRAPH #7 RE:
NOTICE OF SPONSOR SUPPORT.
GEORGIA INSTITUTE OF TECHNOLOGY
OFFICE OF CONTRACT ADMINISTRATION
NOTICE OF PROJECT CLOSEOUT

Project No. D-48-697
Project Director WILLIAMSON J P
Sponsor GRAHAM FOUNDATION/CHICAGO, IL
Contract/Grant No. 8845
Prime Contract No. 01

Closeout Notice Date 06/17/91
Center No. R6646-0A0
School/Lab DEAN ARCH
Contract Entity GTRC

Effective Completion Date 890731 (Performance) 890731 (Reports)

Actions Required:
- Final Invoice or Copy of Final Invoice
- Final Report of Inventions and/or Subcontracts
- General Property Inventory & Related Certificate
- Final Material Certificate
- Sales and Assignment

Y/N Date Submitted

Center Main Project No.
Project No.

Actions Required:
- Network Representative
- Grants and Contracts
- Supply Services
- Property Management
- Other Services
- (OCA)

Y/N
STATUS REPORT
LANCASTER-HANOVER MASQUE PROJECT

PRESENT STATUS

The project itself is completely built; however, final installation of the metal shards (spikes) and painting will take place during the months of January, February and March 1990. Then these last two stages have been completed, we will hold a reception and review of the project with John Hejduk for the students of the Georgia Institute of Technology and the profession at large. Mr. Hejduk has been contacted and will give us dates on which he will be available to come to Atlanta for the review. This review is scheduled for April 11.

UNEXPECTED PROBLEMS WHICH HAVE BEEN SOLVED

Due to the death of the metal fabricator, the forming of the ninety-six metal shards which compose the upper section of each of the project's two pieces was unexpectedly terminated. Further complications encountered included a budgetary problem. The original fabricator required a substantial payment in advance. Upon his death, we had to find a fabricator willing to take on a partially completed project for the amount of monies we had left. A suitable fabricator was contacted, a contract negotiated, and the shards are now complete. Approximately seventy-five of the shards have been moved to the project location. Pending appropriate transportation, the final twenty-five shards will be moved from the fabricator's shop to the project location within the next ten days.

ADDITIONAL PROJECT TASKS

Additional tasks associated with the project include a book documenting the project and including essays on the work of John Hejduk. We have contacted interested parties to contribute to the written text and are preparing a proposal to submit to publishers.
May 30, 1991

Mr. Carter Manny
Graham Foundation for the Advanced Studies in the Fine Arts
4 West Burton Place
Chicago, Illinois 60610

Dear Mr. Manny:

Attached you will find the final report for the John Hejduk Masque project, The House of the Suicide and the Mother of the House of the Suicide, at the Georgia Institute of Technology. I would like to thank you for the indispensable support which you and the Graham Foundation have given to this project. It truly could never have been completed without this support.

The construction of the project has been completed. We had a wonderful event celebrating its completion here at Georgia Tech, but even before the completion of the project, we began negotiations with the Czechoslovakian government for the transportation of these projects to Prague as gifts to the Czechoslovakian people. As you may recall, the House of the Suicide is dedicated to Jan Pollach, the Czechoslovakian dissident who committed suicide in 1968 in protest of the Russian invasion of Prague. So in a way, the project, although completed, is not finished, and I had hoped to be able to give you definitive details on this new development which became possible only after recent events in Europe.

At the moment the plans and dates are still indefinite, but I can tell you that there are discussions occurring and that have already occurred between the Presidents of Cooper Union, Georgia Tech, myself, representatives of the Czechoslovakian government and the Czechoslovakian Society of Architects. I visited Prague this past August to begin to make the initial arrangements and review possible sites for the placement of the projects. Things are going very well but, as I have said, are not in place yet. We are thinking of September 1991 for a new event associated with this project in Prague. I trust you will understand the motivations which caused the tardiness of my report; I do wish to keep you fully abreast of all developments. I do not, however, wish to drag this out any longer and am sure that you need to close your files on this particular project; thus, I have enclosed a portfolio and written materials for your review.

We are pleased, as I am sure that you will be, about the positive response the projects received here and internationally through publications.

I very much appreciate your patience in light of the problems which we had in completing this project. I hope that the Graham Foundation joins us in our excitement about the developments which have surrounded the completion of the project and I trust that you are pleased about how your foundation funds were expended. The cultural exchange of these particular projects further exhibits the breadth of your involvement in architecture.

Sincerely,

Jim P. Williamson
Assistant Professor
HISTORY AND VERSE

An architect's poetic inspiration is translated by students into built form.

When I entered the first meditation,
I escaped the gravity of the object,
I experienced the emptiness,
And I have been dead a long time.

When I had a voice you could call a voice,
My mother wept to me:
My son, my beloved son,
I never thought this possible,
I'll follow you on foot.
Halfway in mud and slush the microphones picked up.
It was raining on the houses;
It was snowing on the police-cars.

The astronauts were weeping,
Going neither up nor out.
And my own mother was brave enough she looked
And it was all right I was dead.

—THE FUNERAL OF JAN PALACH
by David Shapiro

LOUIS KAHN ONCE DESCRIBED GREAT ARCHITECTURE as starting with the immeasurable, proceeding through the measurable, and returning to the immeasurable. He was describing a process by which the spark of genius in a sketch is carried through investigation, drawing, and construction into a finished work. The two projects presented here, designed by John Hejduk and built by architecture students at Georgia Institute of Technology, came about in just that way.

“The House of the Suicide,” a project that appears in Hejduk’s book, *Mask of the Medusa*, was

“Mother” (above and facing page, right) features cabinet-grade composite board panels painted black and bolted into place. The interior of the construction is accessible through a small door at the base (above right). A platform inside offers views of the companion “Suicide” piece from an eye-level opening.
divined by the students, who referred to the body of Hejduk's work in determining how a joint should come together, the design of a steel angle, the heft of timber framing, or the fabrication of slender, steel spikes.

As the projects neared completion in Atlanta, history moved in a way that seemed to vindicate the protest of Jan Palach. Events unimaginable four years ago won freedom for Czechoslovakia and delivered a poet playwright to the Czech presidency. Hejduk, whose ancestry is Czech, finds the confluence of history and architecture "very mysterious—four years ago the projects started, and somehow, they had to wait."

The community aspect of the projects also intrigues the architect, who has undertaken a string of works in Berlin, Milan, Boston, Oslo, Philadelphia, and London, completed in a similarly collaborative way. "In each place, construction became a mysterious ritual, and people became politically and socially connected."

What will become of the project at Georgia Tech? Atlanta's High Museum has expressed interest in including the sculptures in a collection. Hejduk has met with Czech officials, who visited him at Cooper Union during president Vaclav Havel's visit to New York, and the architect has offered the pieces to the new Czech government. Eventually, Hejduk would like to see mother and son return to Prague's Wenceslas Square, where flame separated them years ago.

—MICHAEL J. CROSBIE

inspired first by Cezanne's painting of the same name. David Shapiro's poem, "The Funeral of Jan Palach," about the young student in Prague whose public self-cremation galvanized dissent against the 1968 Soviet invasion, provided a new context for Hejduk to design a companion piece, "The House of the Mother of the Suicide." In 1986, architecture students at Georgia Institute of Technology, led by studio critic James Williamson, began collaborating with Hejduk on construction of the works. The process took four years; work started and stopped, students came and went, and money was raised and spent. A core group of about a dozen students stayed with the project, with Williamson providing intellectual, technical, and moral support.

The students explored Hejduk's concept in drawings, models, and full-scale mock-ups. Periodically, Williamson would consult Hejduk on design details, material selections, color, and siting of the two objects within the Brutalist space of Tech's architecture building. The construction details were
"House of the Suicide" (above left, below, and facing page, top left) is crowned with 49 steel spikes, rising in conflagrant angles. Complexities of both sculptural pieces are revealed only when moving around them. Students built detailed study models (facing page, right) to determine materials and connections.