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Van Saa

July 25, 1960

Mr. G. Van Saane
Keizersgracht 546
Postbus 1170
Amsterdam-C, Holland

Dear Mr. Van Saane:

The June 1959 issue of Forum magazine contained an article which interests me very much. I am enclosing a photograph of the single page on which it appeared. The architect's name is apparently G. F. Debord.

I am writing to ask you to be good enough to send to me Mr. Debord's address. I should like to correspond with him regarding his ideas, with a view to including some of this material in an exhibition.

I should be most grateful to hear from you soon.

Sincerely yours,

Arthur Drexler
Director
Department of Architecture and Design

AD:mg

Encl:1

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ARTICLE APPEARED IN
FORUM # 6, 1959

VISIONARY

G. VAN BAANE, KEIZERSGRACHT 546
Postbus 1170, Amsterdam - C

LOS ANGELES 24, CALIFORNIA

Mr. Arthur Drexl
Dept. of Archite
Museum of Moderi
11 W 53rd St.,

Dear Mr.Drexler

I am sorry
learn from your
had always been
Turkey in the'3
had been his ass
her name). The
the University
have been built

is called "Visionary
ts which by their very
th century Taut has
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t his ideas--apart from

ing to tell me, I should
gies in advance for any

Arthur Drexler
Director
Department of Architecture and Design

AD:mg

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Andreas Tietze
Near Eastern Languages

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

4 August 1960

TIETZE

Mr. Arthur Drexler
Dept. of Architecture and Design
Museum of Modern Art
11 W 53rd St., New York 19, N.Y.

Dear Mr.Drexler:

I am sorry I have never met Bruno Taut. I was surprised to learn from your letter that he died in Istanbul in the '50s. It had always been my impression that he had spent some years in Turkey in the'30s. I remember having met a Turkish architect who had been his assistant during those years (but I don't recollect her name). The Department of Language, History, and Geography at the University of Ankara, a very fine buildung (by Taut), must have been built between 1935 and 1940.

Sorry I cannot be of any help to you,

Sincerely yours,

Andreas Tietze

[illegible] pertinent to material in this exhibition.

I am going to show various sketches (in photographic reproduction only) from his book, Alpine Architecture. The exhibition is called "Visionary Architecture" and will be concerned only with projects which by their very nature are more or less unbuildable. In the twentieth century Taut has certainly produced the most remarkable work in this area. The text of his book, however, reads rather like a poem by William Blake, and I find myself wishing that I had other sources of information about his ideas--apart from what he wrote in his various books.

If by any chance you did meet Taut and do have anything to tell me, I should be most grateful to hear from you. I offer my apologies in advance for any inconvenience this may be.

Sincerely yours,

Arthur Drexler
Director
Department of Architecture and Design

AD:mg

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Tietze

August 1, 1960

Mr. Andrew Tietze
21-23 Greenfield Avenue
Los Angeles 25, California

Dear Mr. Tietze:

Several days ago, while I was having dinner at your brother Christopher's house, your name came up in conversation and I recalled that you had spent many years in Turkey. Christopher was kind enough to give me your address so that I might ask you for some information.

I am organizing an exhibition of architectural projects which will include work by Bruno Taut.

I believe that some time after his stay in Japan Taut went to Istanbul and taught at the university there for several years. I seem to remember reading somewhere that he died in Istanbul either in 1953 or 1957. I am wondering if by any chance you ever encountered him and, if so, whether you have any recollection of him pertinent to material in this exhibition.

I am going to show various sketches (in photographic reproduction only) from his book, Alpine Architecture. The exhibition is called "Visionary Architecture" and will be concerned only with projects which by their very nature are more or less unbuildable. In the twentieth century Taut has certainly produced the most remarkable work in this area. The text of his book, however, reads rather like a poem by William Blake, and I find myself wishing that I had other sources of information about his ideas--apart from what he wrote in his various books.

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Director
Department of Architecture and Design

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KASSLER

June 22, 1960

Mrs. Kenneth Stone Kassler
Lafayette Road West
Princeton, New Jersey

Dear Betty:

I have sent a memo to Monroe Wheeler covering our conversation about the book on landscapes, parks, playgrounds, and what have you. He will no doubt forward additional information to you, particularly concerning royalties. I only want to add now how delighted I will be to have you do this book for the Museum.

May I trouble you with a small question? We are doing an exhibition called Visionary Architecture, which I think I described to you some time ago. I want to include in it some work by Paolo Soleri. We have in the Department's collection several drawings of bridge-buildings (designed to cross deserts), but interesting as these are, I am wondering if he has not done other work of this sort as well. The difficulty is that I have no idea where to reach him. I seem to recall that you were at one time in contact with him, and if so I wonder if you could forward his address to me, or give me some idea as to how I could find him.

I am technically on vacation, but your reply would be forwarded to me from my office.

Cordially,

Arthur Drexler
Director,
Department of Architecture and Design

AD: el

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W. P. MARSHALL, PRESIDENT

SF-1201

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NL = Night Letter
LT = International Letter Telegram

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CDW398 LA262
L PFB198 19 COLLECT PHOENIX ARIZ 3 252P MST 1960 OCT 3 PM 8 36
ARTHUR DREXLER, DIRECTOR DEPT OF ARCHITECTURE AND DESIGN
MUSEUM OF MODERN ART 11 WEST 53 ST NYK
PERMISSION GRANTED TO LEND FORUM THE LONG ROLL OF DRAWINGS
RECOMMEND GREAT CARE ALSO PLEASE SHOW FORUM PHOTOGRAPHS
PAOLO SOLERI.

File
Soleri
correspondence

2 blueprints of the City
1 negative of the City
1 photo of the City
13 photos of scale sketches
1 roll of scale sketches (to be returned at the earliest convenience)

Written material:

Generalities
Description of the City
Annotation on the photos (red nos. refer to page from general description of City)
Annotation on the roll of scale sketches

The photographer, Stuart Weiner, has asked me to inquire if he is to bill the Museum of Modern Art and in what amount. I have advance $100 to him for expenses.

To date he has not received any check.

Sincerely yours,

Paolo Soleri

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SOLERI

Telefax WESTERN UNION Telefax

SENDING BLANK

CALL LETTERS DLS DL CHARGE TO MUSEUM MODERN A.

SOLERI

OCT. 3, 1960

PAOLO SOLERI
DOUBLE TREE ROAD
ROUTE 2, SCOTTSDALE, ARIZONA

PLEASE AUTHORIZE MUSEUM TO LEND LONG DRAWING TO ARCHITECTURAL

FORUM. WIRE ANSWER COLLECT.

A. DREXLER
MUSEUM MODERN ART
NEW YORK

ARCHITECTURE AND DESIGN

Send the above message, subject to the terms on back hereof, which are hereby agreed to

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

1269—(R 4-55)

Material mailed to you:

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Paolo Soleri

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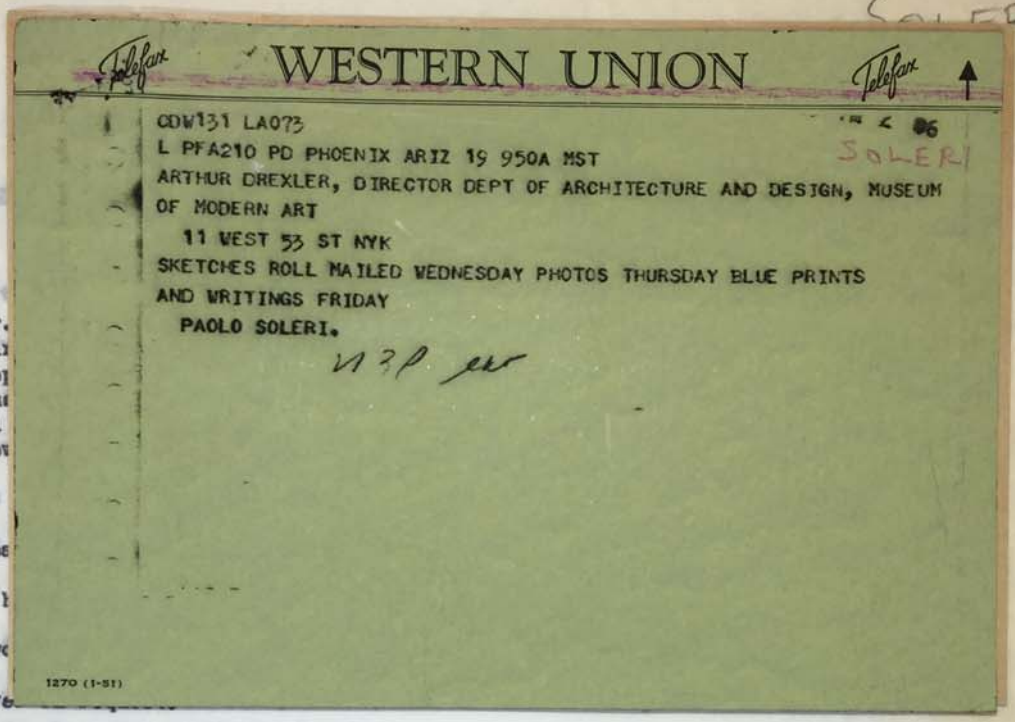
SOLERI



Telefax WESTERN UNION Telefax

CDW131 LA073
L PFA210 PD PHOENIX ARIZ 19 950A MST
SOLERI
ARTHUR DREXLER, DIRECTOR DEPT OF ARCHITECTURE AND DESIGN, MUSEUM OF MODERN ART
11 WEST 53 ST NYK
SKETCHES ROLL MAILED WEDNESDAY PHOTOS THURSDAY BLUE PRINTS AND WRITINGS FRIDAY
PAOLO SOLERI.
WSP ser

1270 (1-51)

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SOLERI

Telefax WESTERN UNION Telefax

SENDING BLANK

CALL LETTERS ~~DIS~~ DLS _____ CHARGE TO ~~Mus.Mod.Art,NYC~~

REGINALD MALCOLMSON
ARCHITECTURE DEPARTMENT
ILLINOIS INSTITUTE TECHNOLOGY
CHICAGO, ILLINOIS

ARTHUR DREXLER GLAD TO SEE YOU EITHER 25TH OR 26TH.

PLEASE CALL UPON ARRIVAL.

WILDER GREEN

Arch&Des, 7/14/60 WG:mg

Send the above message, subject to the terms on back hereof, which are hereby agreed to

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SOLERI

Telefax **WESTERN UNION** Telefax

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CALL LETTERS DIS DL CHARGE TO MUSEUM MODERN ART

MALCOMSON

REGINALD MALCOLMSON
ILL. INST. OF TECHNOLOGY
DEPT. ARCHITECTURE
CHICAGO, ILL.

AUGUST 17, 1960

PLEASE PAY SHIPPING COST OF MODEL IN CHICAGO AND BILL

MUSEUM FOR IT LATER.

DREXLER
MUSEUM MODERN ART

architecture and design

Send the above message, subject to the terms on back hereof, which are hereby agreed to

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

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Paolo Soleri

Paolo Soleri

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SOLERI

August 18, 1960

Mr. Arthur Drexler
Director
Department of Architecture and Design
Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Mr. Drexler:

I hope the time limitation has not caused too much confusion. In the rush two shots of the scale sketches have been mislaid or lost. We will do them over on request.

Material mailed to you:

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Paolo Soleri

Paolo Soleri

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Concerning the roll of sketches:

After some uncertainty about which ideas to photograph of the "Continuum for Reverence", or the park connecting the high learning to the theological center, I decided to send you the whole roll for you to choose.
The basic concepts here are two: 1) To quarry the material for construction in such a way as to leave not a wound on the earth but an expression of care, if no more. 2) To give sculptors, painters and all other artists such a burden of responsability as to sollicite unimmaginable responses. For instance, a painter could express his creativeness on the walls of a canyon; a sculptor may cut his own "solid" piece and ~~cut~~ around it the space which will contain it. I did no more than touch into limitless field of possibilities some of which man has exposed in the past.
Along this "Continuum", on the surface, below it and in the in-between are concentrated all the manifestations of the city concerning spirit and creativeness: collections of art, museums, theatres, auditoriums, libraries, temples, etc.
I hope this roll will be fairly treated.

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W H Y A C I T Y ?

As Athena symbolizes the H ellas so Los Angeles symbolizes TECHNOCRACY When the day comes for all countries to have a Los Angeles as a symbol of civilization, civilization will be a barbarism. Culture will be forgotten.

The city as maker and creature of culture: as the most complex and comprehensive motive-expression of civilization.

The city is concentration by nature. Where density clusters subatomic energy there is matter. Where density clusters biochemical energy there is life. Where density clusters physiomental energy there is purpose. And where density clusters spiritual energy there is the making of Gods for the making of man.

The city is the physical environment of a clustered "making of man." Thus it is the physical immeshed with the living, the living with the conscious, the conscious with the creative.

With the city a module of culture, concentration as conditions for it, one turns to nature to find the ad infinitum of cosmos. The single affirmative of the city in all its smallness is the sheltering from which civilized man sights on the phantoms of beauty and awe of that nature from which he so painstakingly trys to diverge to his own glory or to his own shame.

In broad prospective the evil of nuclear savagery on which nations are bent will result ultimately in the annihilation of the city by the realization that the theoretical

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and/or material destruction of the city demands dispertion of values. Hence their disembowelment, the other savagery already being enacted by the barbarous technocrat, the suburbia, the same goal: stultification.

If of nature will be left only a land evenly spread with the web of man's making, be it any suburbia or any broad acre city, nature will be, and man with it, deprived of those values which eons of incredibilities have constructed.

Higher living organisms do not engross by addiction: a third arm, a second head, a second womb. They engross by growth, by the wisening of metabolisms, by hard-sought frugalities, by the quickening of responses, by the purging of longing, by the conquest of worthiness, by the seeking of that which is not yet there. Thus the evolving of a city as an inner growth within the epidermis of its morphology. A "well-functioning" city does not have to be more than an organized aggregate of dimensions limited only by organizational efforts. As such though it fails in its basic purpose, the cradling and nursing of a culture. Culture being, not organization, but the making and organizing of values, the moving cause not the moved load.

With the city as a bounded but living unity one may dispose of the "inner-outer cry" as the symbol of unrelatedness and chaos, the suffering of which is the ailment of the whole. In this case the outer of something is the inner (with that which it contains) of something else. In

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this enveloping of outers by more comprehensive outers the battle of the facade in any of its relative stages is the battle of the mole constricted in the even thickness of its up and down universe (two dimensional) against the ant constricted in its universe strung between two clothesline poles (one dimension). The ant teasing mole in its pride of "freedom" is well scorned by the free moving bird (three dimensions) whose own boundary it does not know, occupied as it is in delimiting the mole world below. By the incrementation of dimensions the process is theoretically unending.

The outer scheme of a building is an inner function of a greater mold of which the outer skin is but an inner function of an even more embracing morphology and so on. How well does this fit the working of nature and of man, nature's special pride or indignity.

The shortened and highly organized interwork of roads; communication media; distribution of water and other utilities; collection of pollution and wastes; the curtailing of time wastes, curtailing of biological down paths, curtailing of physical exhaustion, these are gains measurable in any currency. The currency of the mind and of the soul, of which the seeking and pursuing is the most (and the least) anyone can do, may see hopeful signs in one, the consciousness of a reliable borderline, within which is the city of man, without the nature of cosmos; two morphologies, two meaningfulnesses, two expressions,

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two "sexes," the passive containing ovum, contained in the Faustian male; two, the coherence of a one mind design engrossed by the overpowering responsibility and the glory of scales and modules more true to fundamentals; three, the possible beauty of the whole and the intensity therein, the glow of which could foster enlightment in man.

M E S A B I O T E C H N I C C I T Y

"Mesa" is conceived as the result of international diversion from war pathology to constructive trusteeship on franchised land and as minuscule pilot to world unity, sheltering man for his worth not for the worth of the clan to which he belongs.

A first settlement is outside the boundary of the future city around a biochemical research plant which is a catalyst for the activation of regional resources: soil, water, underground resources, climate, landscape, flora, fauna.

Originating from such a temporary, timebound materiality is a center for higher learning at the south end of a "continuum for reverence," a park cutting lengthwise through the city. This park, the spiritual and aesthetic expression of the need of the dweller, ends at the extreme north in a center of philosophy and theology.

The city is organized around this two-headed backbone under the following theorectical scheme.

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End	Ethics (Growth)	Living Education Culture Mores Religion Justice Government Science
	Aesthetics (Creativity)	Art Literature
Means	Instrumentals (Procedures)	Organization Production Distribution Exchange Communication Information Health
	Leisure (Pausing)	Recreation Sports Group interaction

I. Education and Learning

Encircled by the home workshops and to them functionally tied for apprenticeship and firsthand contact are the high schools connected to each other by common facilities including laboratories, libraries, collections, etc. (FOTO 8)

Inside this high school ring is the higher learning complex, a very dense morphology on reversed conical structures. The resultant is two interlocking major environments, one in which the departments are vertically superimposed, another where nature conditioned by zenithal encumberances (conical structures) is given almost free play. (FOTOS #1, 2, 3, 4, 5)

The concentric scheme makes feasible a system of suspended roads for pedestrians and bicycles which

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connects directly and at intermediate levels the departments to the dormitories, which are themselves counterweight of the suspended network. Through such a network any villager can reach the university on a maximum of 3,500m on pedestrian and bicycle roads.

Physical education facilities are in the dormitory areas.

II. Park

Moving north from the higher learning complex is the "continuum for reverence" where artists and craftsmen are given opportunity for comprehensive expression, such as the frescoing of a canyon wall, the sculpturing of a containing vase (Museum) around a contained sculpture. (FOTOS ROLL OF SKETCHES)

III. Theology

After a distance of 27km one reaches the theological complex outcropping slightly higher on a nob above the surroundings. This complex includes the following: (FOTOS 6, 15)

1. A secular section sheltered under a 5,000m long and 300m wide canopy split by an inner "silent walk."

2. Five 500m in diameter bowls shelter the major theological streams of man: Hinduism-Buddhism, Confucianism-Taoism, Judaism-Christianity, Islam, Zoroastrianism and minor religions, Atheism-Agnosticism.

3. A towering structure tentatively representing a synthesis of man striving for knowledge sheltering a major library, meeting rooms, cells for visiting scholars, etc., organized in a hollowed out cylindrical dendrum of 500m in diameter and 300 m high. An "instrument" diffuses

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sound from its vertical axis over the city and surrounding land.

4. Primitive religions have a sight sheltered under the "angel's wings."

5. A bridge with landing platforms and necessary facilities distributes the incoming people and connects the outgoing.

Around the theology hill are the indigenous villages served by standard market ribbons which also shel ter local produce such as food, crafts, etc. (FOTOS 6, 15)

Cemeteries are scattered on the slope between the villages and the theological complex.

IV. Business

In the physical center of the city is the business complex, the elements of which are

An electronic computer center, 300 x 600 x 250m contained within a system of office towers with landing fields on the roofs,

A system of independent tower structures for offices and mother homes of different firms,

A system of interlocking exposition halls.

Tangent to this complex are the "standard" markets and the "individual" markets.

V. Markets

An uninterrupted ribbon of manufacturing plants, markets, and utilities, 50km long, encircles the villages and extends north through the city. The markets are con-

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tained on the top and bottom between two multiple "conveyor belts" (waterways) of the same length and on the sides by a double system of speedways. The top conveyor belt transports incoming products and raw materials, the bottom, outgoing products. Water is the lubricant (barges), gravity the propellant. At the two heads of the conveyor belts are two transfer-storage stations. At the other end of the city and the market ribbon is one transfer-storage station. On both sides of the market ribbons are two-deck multiple speedway networks serving the whole city. There is available parking space for 1,000,000 obsolete cars and 1,500,000 ~~functional~~ cars. Auxiliary nonsmog-producing means of transportation-distribution are used throughout the city. For people there are electric buses, boats, escalators, moving sidewalks, and monorails. For freight there are pneumatic lines, trucks, and barges.

There are four main groupings of dwellings:

6. Craft and home industry dwellings
7. Village dwellings
8. High density dwellings
9. Indigenous dwellings of the international nucleus

Each resident of the city has the free choice of one of the first three neighborhoods, granting his fitness in the chosen environment. The indigenous dwellings are special in their character of fatherland habitat (one cellule of it).

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VI. Craft and Home Industry Dwellings

There are two kinds of workshops and dwellings, one for small entrepreneurs in industry and another for craftsmen and artists. Both are given sites partially sheltered by canopies. The canopies are structurals, carrying utilities. Their perforated and varied nature allows for diversified play of volumes, light, and organization of homes and workshops. The individuals are thus encouraged to construct their own homes under the canopies. Topography, organization of sites and canopies securing unity of character, integrity, and the limitation of the field of influence and affliction of idiosyncracies to the ones responsible for them. Gardens, water streams, and public utilities endow these residential and work areas. (FOTO 8)

VII. Village Dwellings

Communities of 3,000-5,000 people could be, strictly and narrowly speaking, self-sufficient. The dwellings, grouped into a ring, about 500m in diameter, define four main environmental conditions: first, an inner park of about 100,000 sq.m; second, a conditioned ground below the structure itself ~~between~~ ABOUT 100,000 sq.m; third, an intensive farming belt of about 585,000 sq.m; fourth is the open space at the grasp of all dwelling units. Environment A, the dwelling unit, is composed of duplexes with an average area of 200 sq.m, plus terraces and gardens with an average area of 70 sq.m. (FOTOS 8, 7) (FOTOS 10, 11, 12, 13)

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The circular scheme is adopted here, as in many other instances, for these reasons:

Scale. Although the overall pattern is a curve, the cellular elements or units of action are rectilinear.

Fluent character of connecting elements. Roads for rapid communication and service utilities.

Cyclical character of the morphology. The closing in, leaving out, broadening the sense of shelter from the individual clustering to a vast inception of natural elements within the cell itself.

The widening of visibility by the diagonal-radial axis and the absence of blocking volumes.

The structural essence of the concluded, self-closing pattern, the balancing counterpoint of stresses mutually cancelling one another.

The rigor of focal points and the possibility to pinpoint at will the gravity center of the whole.

Once the barrier of the binomium radial, circular is overcome, construction and/or assemblage, in terms of prefabrication and highly perfected procedures becomes simple.

Each village is equipped with nurseries, elementary schools, workshops and sale rooms, meeting rooms, village library, village theatre, medical center, professional center, resturant, drugstores, shops, gymnasiums, pools, chapels.

In common with three to five villages are more

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inclusive facilities and shopping areas. There are open markets for local produce and a cultural nucleus encouraging the ferment of the immediate environment; meeting places; concert and play rooms; movie houses; libraries; dance schools; gymnasiums; worship houses; health facilities; police facilities; public utility branches for fire prevention, water power, banking, telephone, telegraph, ~~telephone~~, post offices, etc. (FOTO 8)

Each village, through an underground parking area designed to accommodate one and one half obsolete cars per family or two ~~functional~~ cars per family and equipped with gasoline stations and repair shops, offering 24 hour service, is connected to the main speedway network by a maximum distance of 2,400m. Paths and bicycle roads are widely scattered between villages on an area over which traffic of other forms is excluded. The total unencumbered area is 50 sq.km. (FOTO 8)

VIII. High Density Dwellings

These dwellings are overleafing, two stacked duplex units overlooking unobstructed space with a floor area of 300 sq.m (average) and garden terrace area of 150 sq.m (average).

There are sheltered roadways and parking areas for each building. Fasciae of gardens of various widths, alternating according to land topography and the organization of the complex. Each dwelling is linked to the speedway network by a maximum distance of 2,000m. Public

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facilities, cultural and educational facilities, leisure facilities are immeshed in the complex.

IX. The Indigenous Dwellings of the International Nucleus

These dwellings are organized in small villages carrying the character, aspect, and mores of the social group living there: Hopi Indians, Hottentots, Tibetans, etc. (FOTO 15)

X. Other Dwellings

Other dwelling units of intensive-extensive character are grouped in different areas.

On the perimeter of the city between it and the mesa's rim is the "river of waste," a sunken road with sunken markets for the fruits of the economy of abundance-waste: the junk stores and secondhand car dealers, etc. The exchange is more dense in the "temples of waste," containing the "wood idol," the "stone idol," the "iron idol," the "paper idol," the "synthetics idol."

Thus the city flows symbolically and materially from the central core of spirit and mind outwardly to learning by hands, heart, and head; the living, the marketing on the continuous feeding stream of markets; the seepage of the rejected into the river of waster; the ultimate descent to the processing plants at the foot of the mesa; the regeneration in the industries, to close the cycle.

To eliminate hypertrophy , atrophy, and disharmonies in general a major axis of symmetry is respected, minor axes branching from it.

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Dams retain water in a large receding basin. From the dams intakes feed the "conveyor belts," the streams, and the waste network. Bridges of very different functions and characters connect the opposite rims of the mesas and the mesas to the canyons floors and valleys. Waterways move southward from the dams composing linear cities and clustering villages. The lowland is of four main natures: wild on the hills, grazing land on the foothills, grain cultivation on the middle valley, orchards and vegetable gardens surrounding the villages and the linear city waterways.

Railroads serve batteries of silos in the farm land and industries east and west of the city (contained and concealed in the canyons between the mesas).

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Dams

I use the large structure of dams as shelters for diversified activities. Considering that generally a cellular structure is as strong as a comparable solid mass; that dam sites are very often of great interest; that with the dam construction come roads, lakes, power, water, and other utilities, it seems almost natural to make a dam a multifunctional organism combining many functional purposes (water control, power, work, recreation, etc.) with powerful expressivity.

Bridges

A similar, but not identical, approach is used for large structure-like bridges. While in the dams the static-settled characteristic is fundamental, for the bridges flow-transit is considered a main character. For instance, instead of dwellings the bridges will have facilities for travellers and tourists.

Cosmic Potential

There will be other large structures which morphology and position will permit the capture and use of cosmic power originating from the sun: radiation, pressure, winds, water. Such structures will host mainly social groups that although physically isolated will enjoy the asset of technology, power, communication, water, and other utilities in an almost self-sufficient manner.

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Soleri

July 25, 1960

Mr. Paolo Soleri
Route 2, Box 266
Scottsdale, Arizona

Dear Mr. Soleri:

In September we are going to present an exhibition called "Visionary Architecture". It will be devoted to buildings unbuildable either because they were technologically impossible to execute at the time they were designed or because society affords no opportunity for their construction.

About two years ago you were kind enough to give to this department a set of colored prints of projects you designed. These were concerned with dwellings in the form of bridges. We are contemplating including examples of these projects in the exhibition and its accompanying catalogue, and I am writing to see if we may have some additional information. Specifically, it would be helpful to us to know something of the sequence of ideas by which you arrived at these designs. At the same time, it may be that you have since produced other designs of a similarly radical nature. If photographs of these are available, I would much appreciate seeing them with a view to possibly including them in the exhibition.

Unfortunately, I am very late in getting this material organized and must request that both the letter of explanation and any additional material be sent to me within the next two weeks. In any case, I would appreciate hearing from you as to whether or not you have another project.

Many thanks for your cooperation.

Sincerely yours,

Arthur Drexler
Director
Department of Architecture and Design

AD:mg

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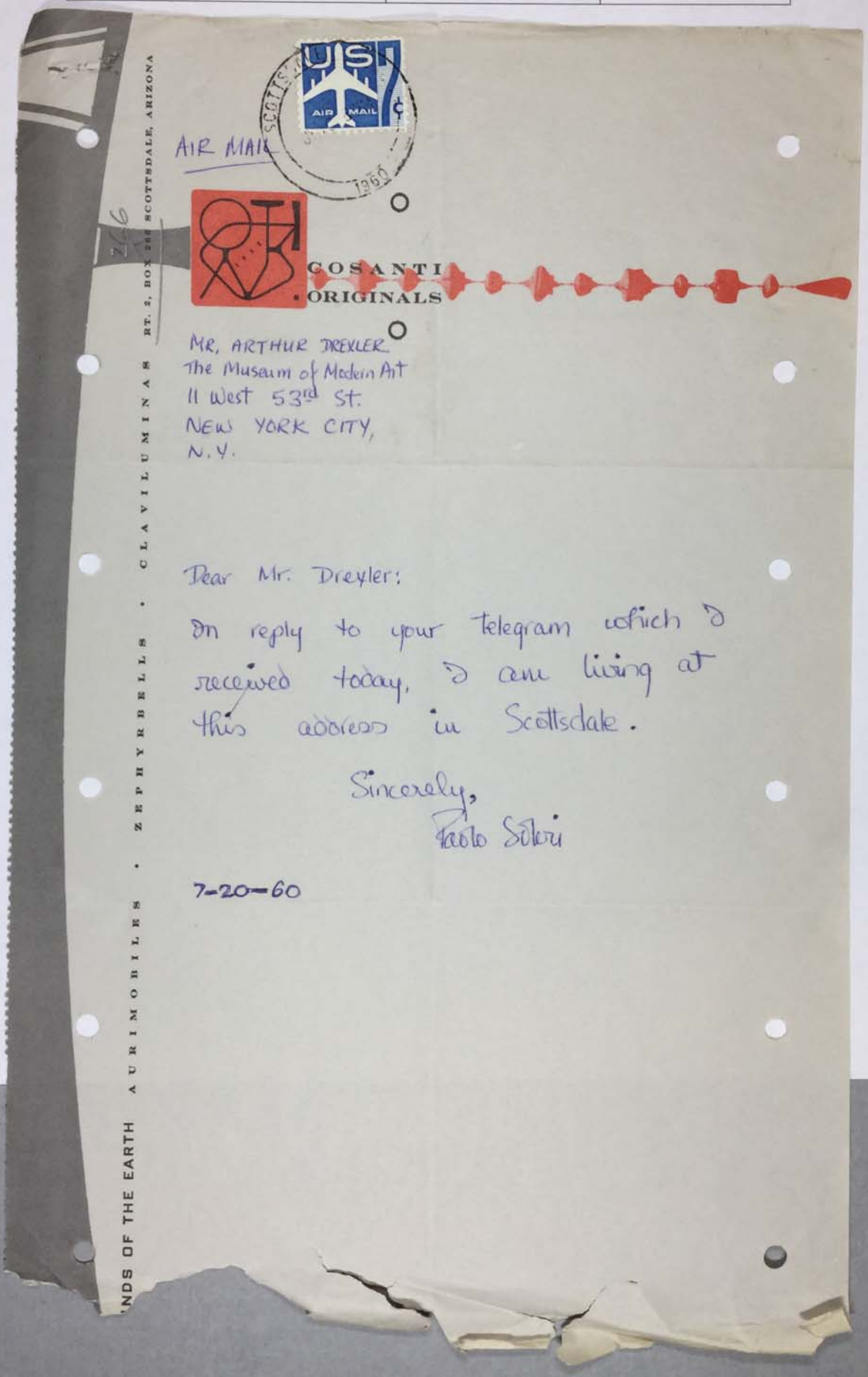

AIR MAIL

COSANTI
ORIGINALS

MR, ARTHUR DREXLER
The Museum of Modern Art
11 West 53rd St.
NEW YORK CITY,
N.Y.

Dear Mr. Dreyler:

In reply to your telegram which I received today, I am living at this address in Scottsdale.

Sincerely,
Paolo Soleri

7-20-60

CLAVILUMINAS · RT. 2, BOX 268 SCOTTSDALE, ARIZONA

ZEPHYRBELLS · AURIMOBILES · NDS OF THE EARTH

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SOLERI

May 14, 1961

Mr. Arthur Drexler
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Mr. Drexler:

We are still working on the design which I had hoped to have completed for you at a much earlier date. I will send you very shortly a photographic proof of what we are doing.

I would like to ask that the long roll of drawings and any other of the material sent for the "Visionary Architecture" exhibit be returned to me.

Sincerely yours,

Paolo Soleri

Paolo Soleri

6433 Doubletree Road
Scottsdale, Arizona

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Kahn

LOUIS I KAHN ARCHITECT FAIA

December 7, 1960

Mr. Arthur Drexler
Museum of Modern Art
11 West 53rd Street
New York 18 N.Y.

Dear Mr. Drexler:

We are not able to locate some photostatic negatives of the City. If you have these and are finished with them, would you please be kind enough to return them to us.

Thank you.

William Lyman Porter
William L. Porter

WLP:lmb

returned by Mail 29-12-60

138 SOUTH 20TH STREET PHILADELPHIA 3, PENNSYLVANIA LOCUST 3-4593

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Kahn

LOUIS I KAHN ARCHITECT FAIA

July 18, 1960

Mr. Arthur Drexler, Director
The Museum of Modern Art
11 West 53rd Street
New York 18 N.Y.

Dear Arthur:

I should be delighted to add whatever you believe would be of interest to your exhibit on VISIONARY ARCHITECTURE.

May I add a note of reaction to your statement about the "two reasons".

1. I believe that design is an act in time. We are unable to design for the future. Therefore I should assume that any design of today is technologically possible or obviously implied as possible (unless of course it is nuts to begin with).

2. Is it feasible to think that a social program is at any time ready to support an architect's vision? Has it not been true that a creative architect or any other creative artist has always made the new image which was not anticipated by the social program and which image society then took for the basis of a revitalized program of need.

In other words society did not make the spoon. A man did.

Maybe you could find time to talk this over for I should like to explain what I mean in detail.

Thank you very much Art for your invitation.

Sincerely yours, Lou

Louis I. Kahn

LIK:lmb

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(KAHN)

June 21, 1960

Mr. Louis I. Kahn
138 South 20th Street
Philadelphia 3, Pa.

Dear Lou:

At the moment I am technically on vacation, but I am so late in preparing for a September exhibition that I am sending off this letter prior to telephoning you.

Around the middle of September we are going to present an exhibition called Visionary Architecture. It will include only projects selected because they are unbuildable for one or both of two reasons: they may have been technologically impossible to realize at the time they were designed, or there may be no social program to support the architect's vision.

Most projects prior to the twentieth century that one calls "visionary" present both technological and social difficulties. Most twentieth century projects are technologically feasible, but society lacks the appropriate organization to bring them into being. This last includes the inability to define what would be socially desirable, let alone to facilitate it.

Almost all of the material in the exhibition will be from the twentieth century. Wright will be represented by the Pittsburgh Triangle Project, Le Corbusier by the Algiers and Rio road-building projects, and Mies, as the architect whose work is pre-eminently "buildable" will not be included at all. The exhibition will draw rather heavily on much work produced in Germany and Austria during the 1920's and later reviled as Expressionism.

I want very much to include both your design for an urban center (published in Perspecta as Center City), and the drawings and model of the skyscraper which is a part of that project.

Are the model and drawings still available -- and may we have your agreement to participate?

I should add by way of clarification that this showing would in no way

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alter or postpone the full presentation of your work, which I think both Wilder and I discussed with you in Philadelphia over a year ago, and which waits only on the completion of additional buildings.

The exhibition is intended to help close the gap between the appearance of an original idea and its ultimate acceptance, largely by forcing the public (and architects) to think about what constitutes a "realistic" attitude toward building. It seems to me that this might be a very useful thing to do at this time, and I very much hope we will be able to include your work.

Cordially,

Arthur Drexler
Director
Department of Architecture and Design

AD: el

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V.a. Kahn

June 21, 1960

Mr. Louis I. Kahn
138 South 20th Street
Philadelphia 3, Pa.

Dear Lou:

At the moment I am technically on vacation, but I am so late in preparing for a September exhibition that I am sending off this letter prior to telephoning you.

Around the middle of September we are going to present an exhibition called Visionary Architecture. It will include only projects selected because they are unbuildable for one or both of two reasons: they may have been technologically impossible to realize at the time they were designed, or there may be no social program to support the architect's vision.

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Almost all of the material in the exhibition will be from the twentieth century. Wright will be represented by the Pittsburgh Triangle Project, Le Corbusier by the Algiers and Rio road-building projects, and Mies, as the architect whose work is pre-eminently "buildable" will not be included at all. The exhibition will draw rather heavily on much work produced in Germany and Austria during the 1920's and later reviled as Expressionism.

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Cordially,

Arthur Drexler
Director
Department of Architecture and Design

AD: el

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MALCOMSON

ILLINOIS INSTITUTE OF TECHNOLOGY
TECHNOLOGY CENTER
CHICAGO 16

tel: CAlumet 5-9600

Department of Architecture and City Planning

September 9, 1960

Priv.: ES-5-9869

Mr. Arthur Drexler, Director
Department of Architecture and Design
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Mr. Drexler:

You have by this time received my telegram informing you that the model of METRO-LINEAR has been shipped to the Museum via American Airlines. I am enclosing with this letter instructions for uncrating and assembling it.

You will have noted from my previous letter that I suggested that the model be placed 8" above the floor and the frame I am sending you with the crate will accomplish this object. Now let me tell you why I suggest this -- the model is made to a scale of 750 feet to 1 inch or slightly more than 7 inches to a mile. The extent of the model therefore embraces a territory in the order of 25 miles by 10.3 miles!

I am writing a brief text which will be ready for mailing to you towards the latter part of next week -- in it I explain the extent, the population (4,500,000) and the basic principles. I am also preparing a chart of colors and symbols which will explain everything -- that you will have very soon too.

Please let me know of the condition on arrival at your earliest convenience. If repairs are necessary I can arrange to have them made.

It would take too long to tell you of the heroic effort involved in making the model, but I and my good helpers are pleased with the results as I hope you are too.

Please let me know also if there is anything concerning the instructions that is unclear to you and your staff.

You should have the material mentioned above by the end of next week.

Yours sincerely,

Reginald F. Malcolmson

Reginald F. Malcolmson

15' x 6'
5 panels 3' x 6'

Model at American Airlines

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METRO-LINEAR PROJECT

Instructions for Uncrating and Assembling Model

The model consists of three items: a crate and two packages which contain the supporting frame. The crate should be placed so that the label "This Side Up" is on top. The large side marked No. 1 on the top right hand corner should be removed first by taking out the screws, the ends may then be removed. Each of the five panels should be carefully lifted out of the supporting rails. Care is necessary in this operation because there are small angles below the panels which must be lifted clear of the rails and at the same time care should be taken to avoid any of the small buildings striking the rail above when the panels are being slipped out.

Bolts and pin connections are in the crate. The frame should be assembled first at the corners by slipping in the bolts at the points marked AA BB CC and DD on the accompanying sketch. Please notice that the frame should be placed so that the rubber bumpers are on the floor. The diagram shows the relative positions for the angles which have been marked respectively 11 22 33 44 55 66 77 and 88.

These numbers are guides to the position of the angles and the panels have stickers on the edges which refer to these points so the procedure will be as follows:

1. Assemble frame with bolts at corners as shown in sketch.

2. Place end panel in position and line up angles with pin holes on frame by referring the numbered sticker on side of panels to the relative positions shown on the diagram.

3. Slide each panel with its dowel rods carefully along frame until panels are joined and in this way the five panels should be positioned.

4. Insert bolts as pins to hold the angles to frame. Please note they do not require nuts as they are holding pins.

5. Remove stickers from edge of aluminum trim.

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NEW YORK CITY: APPLICATION OF METRO-LINEAR TO MANHATTAN ISLAND

The enclosed map shows to scale an application of METRO-LINEAR. The office buildings and the parallel parking buildings are shown in black, major routes connected with the new metropolitan center are outlined with a heavy black border and positions of the railroad stations have been indicated.

It is suggested that the map be mounted on a stiff board and may be photographed or preferably photostated so that the values obtained on the photostatic negative will reverse the tones, bringing out the METRO-LINEAR elements as white on grey and black tone backgrounds. Naturally the map can be enlarged if so desired.

A printed title as at the head of this statement should be used.

It may be necessary to credit the Hagstrom Company for the use of this map.

Although the black ink areas are made in water-proof India ink, care should be taken in mounting to see that it does not run.

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ILLINOIS INSTITUTE OF TECHNOLOGY
TECHNOLOGY CENTER
CHICAGO 16

Department of Architecture and City Planning

July 12, 1960

Mr. Arthur Drexler
Director
Department of Architecture and Design
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Drexler:

I called your office this morning, as I was planning to visit New York this weekend, but I learned from Mr. Green that you are on vacation and not expected back in New York until next week.

I have been giving a lot of thought to the exhibit entitled "Visionary Architecture" which you wrote about in your letter of April the 7th, and I have some suggestions as to content which may be of interest to you. Perhaps it is pure coincidence but I have given a great deal of time and study to architectural projects made in the last 60 years, and when I received your letter it seemed to me that I might be able to make some helpful suggestions.

I have always maintained that the roots of the New Architecture are based on ideas as exemplified in projects and it is interesting to note how much these have influenced its development. This aspect of the New Architecture has too often been sadly neglected and it was, therefore, with considerable interest and enthusiasm that I learned of your intention to devote an exhibition to this important theme. There is so much to be said about this that I look forward to an opportunity to discuss this with you at length, and that is why I am proposing that I visit you in New York on Monday and Tuesday, the 25th and 26th of this month.

My own project METRO-LINEAR has been developing very satisfactorily in the meantime, and I am collecting some general material concerning projects which we might discuss when I visit you at the Museum.

Mr. Green has my home and office telephone numbers in Chicago for your

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convenience. Please let me know at your earliest convenience if the dates I suggest are agreeable to you.

I look forward very much to seeing you soon.

Yours sincerely,

Reginald F. Malcolmson
Associate Professor
Department of Architecture and City Planning

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MALCOLMSON

ILLINOIS INSTITUTE OF TECHNOLOGY
TECHNOLOGY CENTER
CHICAGO 16

April 7, 1960

Mr. Reginald F. Malcolmson
Associate Professor
Department of Architecture and City Planning
Illinois Institute of Technology
Technology Center
Chicago 16, Ill.

Dear Mr. Malcolmson:

Thank you very much for writing to me about your METRO-LINEAR project. I had heard from Mr. Collins that he had had some difficulty in contacting you, and I am especially pleased to know where to reach you now. My interest in the METRO-LINEAR project is related to an exhibition scheduled for the Museum for September of 1960. The exhibition will be called Visionary Architecture. It will be devoted to buildings or large projects that are unrealizable either because they were technologically impossible at the time they were designed, or because there is no social program or organization that would justify or support their being built. Many such projects are of course extremely beautiful and have had considerable influence in the development of modern architecture; apart from the pleasure of looking at them, however, the exhibition will also be intended to examine our notions of what is "unbuildable".

At the present time I have not yet made any decisions as to the exact content of the exhibition, and so I am writing to you now only to say that I hope to discuss the whole project with you in some detail, perhaps in a month from now. Meanwhile, I should be most interested to have your reactions to the program of the exhibition and any suggestions for work you think might be included. One other piece of information would be useful to me at this moment: is there a model available of the METRO-LINEAR project?

If you expect to be in New York at any time this summer I hope you will find time to call on me here at the Museum.

Sincerely yours,

Arthur Drexler
Director
Department of Architecture and Design

AD: el

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ILLINOIS INSTITUTE OF TECHNOLOGY

TECHNOLOGY CENTER

CHICAGO 16

Visionary

Department of Architecture and City Planning

March 30, 1960

Mr. Arthur Drexler, Director
Department of Architecture
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Mr. Drexler:

At the suggestion of Mr. George R. Collins of Columbia University I am writing to you since he informs me that you are interested in my project METRO-LINEAR as published in DIMENSION 1956 at the University of Michigan.

It has, in fact, been published also in London, Paris and Buenos Aires and will, I hope, shortly be published in Tokyo.

I have a small group of students working with me on further studies which I hope to complete in the near future.

In 1956 I prepared exhibition material on METRO-LINEAR of which the first studies were shown in Chicago at I.I.T. that year. Since then this material has been expanded and will be very much further increased by the studies my group are preparing.

Amancio Williams, the architect, exhibited METRO-LINEAR in November 1958 in Buenos Aires and lectured on my work.

At Mr. Collin's request I am sending him prints of the publications in London (Architectural Design) and Buenos Aires (Nuestra Arquitectura) in which METRO-LINEAR appeared and I would be very pleased to send you copies also if you so desire.

If there is any further information I can give you about these studies please do not hesitate to write to me.

Yours sincerely,

Reginald F. Malcolmson

Reginald F. Malcolmson
Associate Professor
Department of Architecture and
City Planning

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ILL. INST. OF TECHNOLOGY

ILLINOIS INSTITUTE OF TECHNOLOGY
TECHNOLOGY CENTER
CHICAGO 16

Department of Architecture and City Planning

April 14, 1960

Mr. Arthur Drexler, Director
Department of Architecture and Design
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Drexler:

Thank you for your letter of April 6; there is, in fact, a model of METRO-LINEAR in existence which I made for the original studies, but I intend to replace it with a new one which will incorporate some new phases of this project. I shall be writing further to you on this aspect of our work in the near future but, suffice it to say at this time I shall have a new model and further studies of METRO-LINEAR for inclusion in your exhibition at the Museum in September 1960.

I hope to visit New York soon, perhaps early in June, and I shall make a point of visiting you at that time at the Museum to discuss your exhibition which sounds to me very interesting; and on which I have some views which you might find helpful.

Yours sincerely,

Reginald F. Malcolmson

Reginald F. Malcolmson
Associate Professor
Department of Architecture and City Planning

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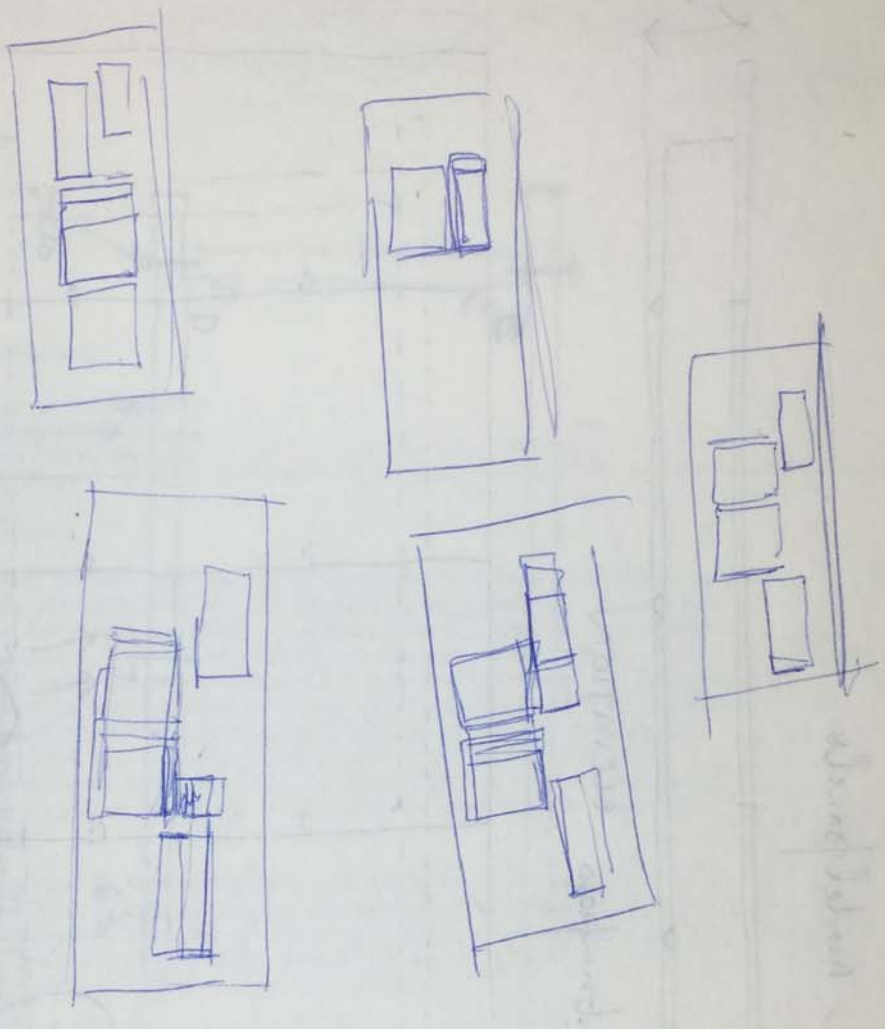

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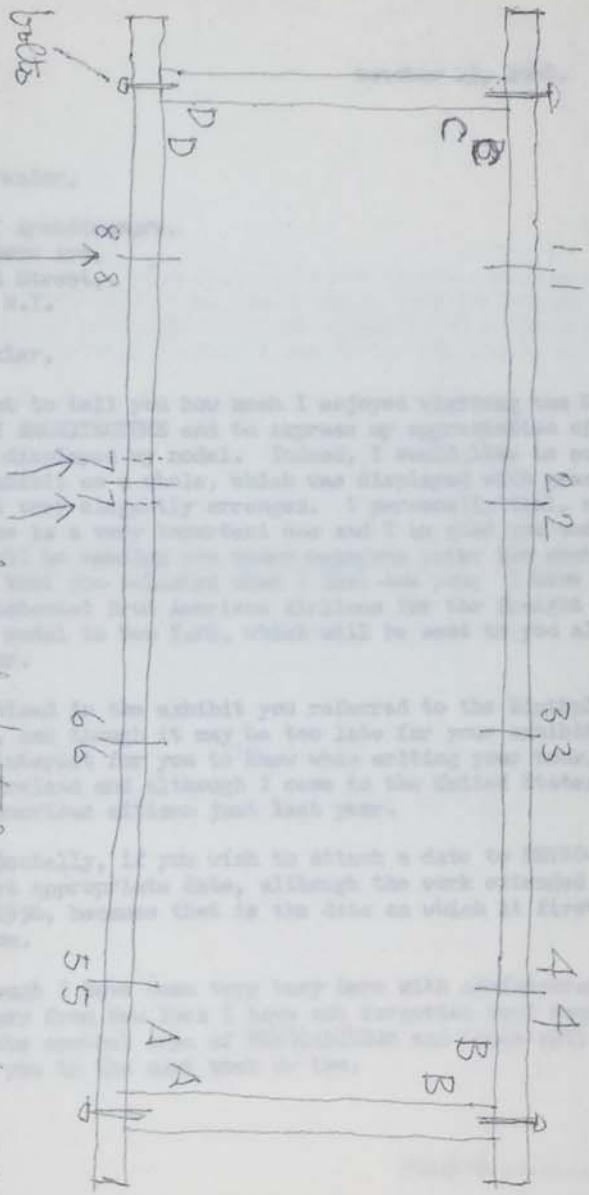

numbers refer to stickers on edge of model parts and position of pin-holes in relation to angles.

PLAN OF FRAME ASSEMBLY

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Visionary Arch.

ILLINOIS INSTITUTE OF TECHNOLOGY
TECHNOLOGY CENTER
CHICAGO 16

Malcolmson

Department of Architecture and City Planning

October 13, 1960.

Mr. Arthur Drexler,
Director,
Department of Architecture,
Museum of Modern Art,
11, West 53rd Street,
New York 19, N.Y.

Dear Mr. Drexler,

I want to tell you how much I enjoyed visiting the Museum to see VISIONARY ARCHITECTURE and to express my appreciation of the way in which you displayed my model. Indeed, I would like to compliment you on the exhibit as a whole, which was displayed with great sensivity and very elegantly arranged. I personally feel, as you know, that the theme is a very important one and I am glad you undertook to do it. I shall be sending you under separate cover two photographs of the model that you selected when I last saw you; I have also obtained a statement from American Airlines for the freight costs in shipping the model to New York, which will be sent to you also under separate cover.

I noticed in the exhibit you referred to the birthplace of contributors, and though it may be too late for your exhibition it might be of interest for you to know when writing your book, that I was born in Ireland and although I came to the United States in 1947 I became an American citizen just last year.

Incidentally, if you wish to attach a date to METRO-LINEAR I think the most appropriate date, although the work extended from 1955 to 1960, is 1956, because that is the date on which it first appeared in publication.

Although I have been very busy here with administrative work since my return from New York I have not forgotten your request for sketches of the central area of METRO-LINEAR and those will be available to you in the next week or two.

/Cont'd .....

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/Cont'd.....

I look forward with great interest to your publication of VISIONARY ARCHITECTURE in book form. It is very satisfying to know that this valuable collection will be available as a permanent record, and if there is anything further I can do for you please let me know.

May I thank you for your generous offer to write to the Graham Foundation on my behalf for, as you have seen from the portfolio I showed you in New York, I have many projects which I would like to be able to devote at least one year of uninterrupted time on. It has been a great pleasure for me to have been asked to contribute to this exhibition and I have enjoyed very much working with you. Don't forget if you are ever in Chicago to come and see me.

Yours very sincerely,

Reginald F. Malcolmson.

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ILLINOIS INSTITUTE OF TECHNOLOGY
TECHNOLOGY CENTER
CHICAGO 16

Department of Architecture and City Planning

September 15, 1960

Mr. Arthur Drexler, Director
Department of Architecture and Design
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Mr. Drexler:

I am sending you under separate cover the last of the material relative to the project METRO-LINEAR that consists of a key to the colors and symbols used on the model which you may display at your discretion.

There is also included a scale in miles which can be, if you choose, displayed on the edge of the model to give spectators some indication of distances.

The third item is a north point which could be placed on one corner so that north is on the long side where the lake and heavy industry are. Perhaps the north point can be fixed on the corner with double back drafting tape rather than adhesive.

I personally prefer to show a model of this kind somewhat abstractly but you, from your experience, can judge whether the project needs some indication in the form of the key, scale and north point I am sending you.

My present plans are to visit the Museum on the morning of the 28th to see if there are any repairs necessary to the model. I would stay that evening with my wife for the dinner and return the following afternoon to Chicago.

I have had photographs made of the model before it was crated for shipment to you and some of them are very good. Perhaps you would like to have copies for the Museum records, if so please let me know.

May I wish you every success with this important exhibition. It has

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been a great pleasure for me to work with you and I look forward to seeing you in New York at the opening.

Yours sincerely,

Reginald F. Malcolmson

Reginald F. Malcolmson

P. S. Enclosed statement to accompany the model and a note on the color system.

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Original telegram - Dorothy Dudley

MALCOLMSON

THE MUSEUM OF MODERN ART

WESTERN UNION

TELEGRAM

Date September 9, 1960

To: Dorothy Dudley

Re: Reginald Malcolmson

From: Mildred Constantine

NT011 N
CA HQN NIN NL PD CHICAGO ILL 8
ARTHUR DREXLER MUSEUM OF MODERN ART 11 WEST 53RD ST NYK
METRO-LINEAR MODEL SENT THIS AFTERNOON VIA AMERICAN AIRLINES
WILL BE DELIVERED TO MUSEUM MONDAY 12TH SEPTEMBER STP INSTRUCTIONS
FOR CR[illegible]
SEPARA[illegible]
ARRIVE STOP PETER ROBBS

Dear Dorothy:

Herewith copy of the letter which Arthur wrote which elicited the telegram reply as per the attached. You can see we have no further information, but are awaiting the letter which he describes. As soon as we have this we will send you copies. Meanwhile, his full name and address are on the attached.

E

x 3

Letter in Sweet

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Original telegram - Dorothy Dudley

MALCOLMSON

CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION
TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

NT611 N
CA494 MIN NL PD CHICAGO ILL 8
ARTHUR DREXLER MUSEUM OF MODERN ART 11 WEST 53RD ST NYK
METRO-LINEAR MODEL SENT THIS AFTERNOON VIA AMERICAN AIRLINES
WILL BE DELIVERED TO MUSEUM MONDAY 12TH SEPTEMBER STP INSTRUCTIONS
FOR CRATING AND ASSEMBLY AND DESCRIPTIVE TEXT BEING MAILED
SEPARATELY TO YOU PLEASE DO NOT OPE CRATE UNIL INSTRUCTIONS
ARRIVE STOP LETTER FOLTOWS .

E

Landen in Sweden

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MALCOLMSON

August 29, 1960

Mr. Reginald F. Malcolmson
Illinois Institute of Technology
Department of Architecture and City Planning
Technology Center
Chicago 16, Illinois

Dear Mr. Malcolmson:

I received all the photographs you sent as well as the letter of explanation. Although I have assigned a space in the exhibition for the material, I cannot lay out individual photo murals or the location of the model until I know whether you are going to send two additional items.

In your letter you refer to a diagram of METRO-LINEAR applied to a map. I should like to use this in the exhibition and hope that it will be forthcoming soon.

We had also discussed an additional drawing in which the perspective view would shift to include more of the low road-like structure. As I am planning to show the model two feet above the floor, this drawing seems to me more than ever desirable, and in the exhibition at least its place cannot adequately be taken by a photo of the model.

I really must know in the next few days when exactly I can expect to have the drawings. Would you be good enough to let me know by return air mail and at the same time could you tell me when the model will be delivered?

Many thanks for all your help.

Sincerely yours,

Arthur Drexler
Director
Department of Architecture and Design

AD: el

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ILLINOIS INSTITUTE OF TECHNOLOGY
TECHNOLOGY CENTER
CHICAGO 16

Department of Architecture and City Planning

August 31, 1960

Mr. Arthur Drexler, Director
Department of Architecture and Design
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Drexler:

On my return from New York I investigated the possibility of making a perspective drawing such as we discussed. I spent some time investigating the possibility by experimentation but was forced to the conclusion that it is impossible to show significant detail and take in the full scope of the metropolitan area on such a drawing. I have, therefore, reluctantly been obliged to abandon it, and in any event the scope of the model shows considerably more than could be contained within the visual limits of the perspective. The other drawing I referred to was a map of Manhattan on which I have made an overlay of METRO-LINEAR. I am sending it to you under separate cover and suggest that it should be mounted on a stiff board and photographed as a reverse photostat so that all the elements shown in black will have reversed values in white. Whether you enlarge it beyond its present scale is a matter for your discretion. It may be necessary to credit the Hagstrom Company since their map is used.

The model is progressing satisfactorily. All kinds of difficulities - technical, financial and otherwise - are being gradually overcome and I expect to have it delivered to you by air freight in New York on Friday, September 9. As soon as I have it crated and picked up I will notify you immediately by phone or telegram.

Incidentally I am sending with the model a stand on which it can be placed so that it will be 8" above the floor. Since the model represents the entire metropolitan area, 25 miles by 10 miles or 250 square miles in area, it seems to me after prolonged study and reflection that it will best be viewed as a relief map of the region as seen from above. Although all the buildings will be shown, the scale (750 feet to an inch) is too small to permit architectural details. The scale limitations have indeed necessitated an abstract symbolism in representing the component parts of the metropolis and I believe if the model is placed 8" above the floor and lighted from above that you will find it extremely interesting and highly effective.

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I will be writing to you early next week a letter with full instructions concerning the procedure of handling and assembling the model panels on their arrival.

Please let me know if there are any more details or suggestions you want from me for your exhibition. As you know I am very anxious to give you whatever help I can.

Yours sincerely,

Reginald F. Malcolmson

Reginald F. Malcolmson

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ILLINOIS INSTITUTE OF TECHNOLOGY
TECHNOLOGY CENTER
CHICAGO 16

Department of Architecture and City Planning

August 10, 1960

Mr. Arthur Drexler, Director
Department of Architecture and Design
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Drexler:

I am enclosing with this letter a complete set of 8" x 10" photographs of the project METRO-LINEAR as requested by you.

This set comprises all the principal graphic work I have made in connection with this project. I am going to send to you shortly a plan of the New York study made on a map which you could photostat and enlarge if you so please.

The account for this photographic work is being mailed to you at the Museum by the photographers Standard Studios in Chicago.

The photographs form a set of 15 and are numbered in sequence in red pencil on the back of each one, while a descriptive caption has been attached to each picture for your information.

The set of pictures from Nos. 1 - 10 comprises the fundamental principles of METRO-LINEAR; those pictures numbered inclusive 11 - 15 deal with the application to New York City.

I have also included a copy of the original text which you have in the magazine DIMENSION I sent you last week, as well as a descriptive statement on the diagrammatic plan of New York.

As I told you on the telephone last week I have been fortunate enough to obtain some support for the construction of a model which is now in progress and will be completed by September 1st.

I will write you further on this as it takes shape but before I close I would like to fulfill my promise to you that I would give you any suggestions concerning further projects which you might like to include.

The first project in order of importance I think is "La ville industrielle" by Tony Garnier (1), 1904 - 1917; this is one of the greatest and most

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influential projects ever made - and was also the first thorough study made by an architect taking industry into account; it is detailed to a fantastic extent in a publication re-issued only a few years ago of two portfolios of plates made in France.

You may be interested to know that Lubetkin (2) founder of TECTON in London made about 5 or 6 years ago a plan for a new town, Peterlee, in the north of England. I have never seen the entire plan which would have been a radical improvement over the insipid garden villages which the new towns have proved to be; it was rejected in the spirit of compromise and will never be built.

Lubetkin made sketches of which I have seen one with three large buildings at the center and an English architect whom I spoke to recently told me that one of its major features was an arterial highway which ran right through the center. I am sure you can trace material on this through the Architectural Review or Architectural Design of about 6 - 9 years ago as it was then a cause celebre.

You may also be interested to know that Lubetkin made an interesting proposal for the Palace of Soviets in Moscow 1931.

There is a very interesting skyscraper study made by Fiorini (3) for Milan: it is a suspension structure and has been illustrated in the publications of Alberto Sartoris on architecture which your library must have.

Alberto Sartoris (4) made a project I think with Terragni somewhere near Lake Como which was published around 1938-39 in a magazine Stamo Papadaki produced for the Forum. I'm sorry I do not remember its name but it only appeared for a few issues - maybe you can trace it.

Amancio Williams (5) made as we discussed the "Hall of Plastic Spectacles" around 1950 of which a very nice montage was made of the model set in a park (like a space-ship).

There is a publication by the Argentine Institute of Architects by Gonzalez de Capdevila of Williams' work which if you cannot obtain I could lend you a copy but I must ask you to return it to me as it was a present from him with a dedicatory inscription to me on the fly-leaf.

Tatlin's Tower (6) of 1920 is still interesting as a combination of futurist and constructivist elements and was one of the first attempts to make a mobile architecture.

Finally Walter Gropius' (7) Total Theater of 1928 or thereabouts and a little known project I discussed once with him for a town hall at Halle in Germany about 1926 which has an interesting suspended hall.

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Mr. Arthur Drexler

August 10, 1960

Those are a few of the projects I would think should find a place in an exhibition of projects - all are visionary and alas none were realized! If I can come across any others soon I will let you know in my next letter which will be very soon.

Please do not hesitate writing to me if I can be of any further assistance to you or if there are any aspects of the enclosed material that require further clarification.

Be assured that I am deeply appreciative of your interest in my work and am anxious to help you in any way I can on this interesting exhibition.

Yours sincerely,

Reginald F. Malcolmson

Reginald F. Malcolmson

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VISIONARY

MALCOLM-SON

ILLINOIS INSTITUTE OF TECHNOLOGY
TECHNOLOGY CENTER
CHICAGO 16

Department of Architecture and City Planning

August 3, 1960

Mr. Arthur Drexler
Director
Department of Architecture and Design
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Drexler:

I enjoyed our meeting in New York very much and was very interested to see the scope and extent of your exhibit in September.

I intend to look through my records to see if there are any other projects which might be useful to you in this exhibit and list them for you in my next letter. I know that one's approach to an exhibit of this kind very much determines the type of material to be shown but I would be glad to make any suggestions which you might think helpful.

I am enclosing with this letter a copy of "Dimension" which you told me you would like to have, and on a separate sheet you will find listed all the publications in which METRO-LINEAR has appeared in whole or in part over the last few years. The text has not varied very much from that originally appearing in "Dimension," but there are some minor descriptive statements which I am going to send you very soon which help to amplify the visual material. When I send you the photographs they will have captions attached to each picture which should describe them adequately. I am still investigating the possibility of a model against a large scale drawing and will let you know very soon of the outcome.

Since my return here I have been collecting photographs on METRO-LINEAR and intend to send you copies as you requested. It is my understanding that you would like to have these for the Museum records as well as for use in making the exhibition and I would appreciate it if you would let me know to whom a statement of costs for this photographic work should be made out.

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I look forward to hearing from you at your earliest convenience, and I might add, if you are in Chicago at any time I hope to have the pleasure of entertaining you.

Yours sincerely,

Reginald F. Malcolmson

Reginald F. Malcolmson
Associate Professor
Department of Architecture and City Planning

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KIESLER

October 5, 1960

Mr. Frederick Kiesler
56 Seventh Avenue
New York City

Dear Frederick:

A telegram you evidently sent on October 1 finally made its way to my desk yesterday afternoon. It had been misplaced at the reception desk. Many thanks for your kind words about the exhibition -- an experience from which I think we have both recovered.

As always,

Arthur Drexler
Director
Department of Architecture and Design

AD: el

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cc: Dorothy Dudley
Harold Sheimo

KIESLER
Visionary arch.

February 28, 1961

Mr. Lou Santini
SANTINI BROS, INC.
447 West 49 Street
New York City

Dear Lou:

This will authorize you to deliver the Endless House model by Kiesler to the Loeb Student Center of New York University. This delivery should be made on Thursday morning -- it should be brought to the Third Street entrance of the Loeb Center, which is on the south side of Washington Square. There will be porters alerted to receive the model, but your men should be prepared to help place it in the northeast corner of the main lobby of this building.

Please advise us when delivery has been effected so that we may cancel our insurance.

Sincerely ,

Mildred Constantine
Associate Curator

MC: el

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file

Kiesler

cc: Arthur Drexler
D. Miller

THE MUSEUM OF MODERN ART

Date February 5, 1961

To: Alfred Barr

From: Arthur Drexler

Re: Kiesler: model of Endless House

February 17, 1961

Dear Frederick:

Thank you for your letter of February 3rd. I had indeed understood that Mr. Richter approached the Museum at your suggestion and am glad to hear that this was a misunderstanding.

I am sorry that you did not receive any personal remuneration for your time spent on the Endless House. Arthur Drexler has just shown me a budget of February 11, 1958 of which 15% of the total, namely $1,800 was to be set aside as an architect's fee.

I do appreciate your having written us.

Sincerely,

Alfred H. Barr, Jr.

Mr. Frederick J. Kiesler
56 Seventh Avenue
New York, New York

AHB:ma

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THE MUSEUM OF MODERN ART

cc: DDudley

Date February 8, 1961

To: Alfred Barr

From: Arthur Drexler

Re: Kiesler: model of Endless House

Dear Alfred:

For your information I am attaching copies of my letter to Kiesler and Bartos concerning the Gottesman grant of $12,000 and of Kiesler and Bartos's budget indicating how the money was to be spent. I attach this because Kiesler's present campaign for raising $15,000 for his cement model includes the statement that he spent thousands of dollars of his own money to make it. This is not true.

I have not yet clarified the status of the model. Unless I receive a letter from Kiesler making an outright gift of the model without any further strings or complications, I would prefer that we do not acquire it. Meanwhile, I have not altered in any way my statement to Kiesler asking him to please call for the model and take it over himself, but no such arrangements have been forthcoming.

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Kiesler

cc: D Dudley

December 12, 1960

Mr. Frederick J. Kiesler
432 Fourth Avenue
New York, N. Y.

Dear Frederick:

I have reviewed the status of the model of the Endless House with Alfred Barr, and we have come to the conclusion that it would be unwise to accept the model for the Museum's Collection. The model has been so well documented in photographs that it seems possible to present the idea with reasonable clarity through two-dimensional images alone.

If the model were to be accepted, it could only be placed in storage--and quite inaccessible storage at that. It seems unfair to bury the model in a warehouse when it is obvious that you must have access to it yourself and that it ought to be widely shown.

I understand that the pedestal has been equipped with wheels and has also been sent over to Santini. The best procedure now would appear to be this: the people who brought the model to the Museum should be contacted, either by you or by us, and should be asked to take the model and pedestal back to your studio or, if you prefer, to N.Y.U. We will pay the expense of getting it to either place.

Will you call me so that we can discuss these arrangements further? Many thanks.

Cordially,

Arthur Drexler
Director
Department of Architecture and Design

AD:mg

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file

KIESLER

FREDERICK J. KIESLER
ARCHITECT
FIFTY-SIX SEVENTH AVENUE

December 1, 1960

Dear Arthur Drexler,

It was good to finally catch you on the telephone and to clarify the fate of the carcass of the Endless House model.

Since the museum already has one small model of my Endless and owns the large plans of 1923 which I was glad to donate through you to the Museum,-- it was good to hear that the Museum is ready to accept the present Endless House model as a gift. Now that that is assured I can continue my pourparlers with the friends who some time ago were willing to acquire it from me and donate it to the Museum.

Since I don't know when their decision will be forthcoming and since the exhibition closes this weekend, I've made arrangements to have the model transported instead of to my studio, to the Gallery of New York University at Washington Square, rather than have it buried in a storage. This loan to the university will be on condition that whenever I decide, it will be free to be shipped wherever I see fit. There will be no costs involved for the Museum except for the return trip.

X

The fate of the Endless House is half-day and half-night. While artists and some of the public are much taken by the concept of it, it has met with a jinx.

Hope you will still be able to send me the letter we spoke so often about and that the pains and pleasure that have gone into the making of this model will finally bear the fruit of realization - somewhere. I hate to see still another project of mine still-born.

Cordially yours,

Kiesler

P.S. How far are you with your text for the catalog? When do you think I could see the proofs as far as the facts and data are concerned?

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Kiesler

February 3, 1961

Mr. Frederick J. Kiesler
Architect
56 Seventh Avenue
New York City

Dear Mr. Kiesler:

We are hereby returning to you two color transparencies and one negative of the Endless House. We have kept a set of copy negatives and prints for our files.

Very truly yours,

George Barrows
Photography and Research

GB: el

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56 SEVENTH AVENUE, NEW YORK

August 18, 1960

Dear Drexler,

Here are three of my original drawings for the Endless House.

I've asked my secretary, Miss Muriel Keener to hand them to you personally, only. Photostats, as you know, usually make marks on drawings. Care should be taken, as I do not wish any marks whatsoever to be made on them. As you said they should be reproduced on the same scale, not any smaller, otherwise they lose their identification. After they have been reproduced, could you be kind enough and return them to my secretary after your office has gotten in touch with her to make sure she is at home when your delivery man arrives with the drawings. I'd appreciate that.

Mr. Langley will have photos of the model on hand by Wednesday or Thursday, shots which I have discussed with him at great length. You will then have, dear Drexler, all facts on hand and perhaps you'll be able to send me a tentative plan of how you intend to display the material.

I still have not gotten either yours or René's letter.

My telephone number in the country is: Amagansett 7-6284, and I can be easily reached between 12 and 2. The address is: Windmill Lane, Amagansett, c/o Beadle.

Best regards.

Cordially yours,

Frederick J. Kiesler

Department Architecture & Design Signed DREXLER

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Kiesler

THE MUSEUM OF MODERN ART

Two white copies to be sent to the Registrar 24 hours or more in advance of collection or delivery; 4 days in advance for outgoing foreign shipments.

TO THE REGISTRAR:

DATE 19 September 1960

Expect ☒ from: AUER VAN & EXPRESS CO
Collect ☐ from: 1327 York Ave.
Deliver ☐ to:
Release ☐ to:

on (date): Friday--23 Sept.
at (time) 2 PM

The following objects: (artist, medium, size)

Value, if needed for insurance or invoice

1 - Model of the "Endless House" by Frederick Kiesler

The Model is made of cement and the size is approximately 3' x 8' and the weight about 1000 lbs.

It will arrive in a crate and can be delivered to the third floor.

Insure for $20,000

PURPOSE The model will be used in the VISIONARY ARCHITECTURE Exhibition

CHARGES Collect ☒ Prepaid ☐ Bill to:

INSURANCE Ours ☒ Theirs ☐ Charge to:

VIA Railway Express ☐ Parcel Post ☐ Air Freight ☐ Ship ☐
Messenger: Ours ☐ Theirs ☐ Truck: Ours ☐ Theirs ☐

Department Architecture & Design Signed DRexler

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~~F. J. Kiesler~~

NOTES ON THE ENDLESS HOUSE

~~Notes on "The Endless House"~~

by Frederick Kiesler

The form of the "Endless House" is not a free-flow art form, as many suspect, but derives from living a life dedicated to fundamentals rather than to mechanized equipment, and interior decoration, or to a return to ~~primitivity~~ primitivism.

The dimensioning of the heights, widths and depths of the various areas desired for the functions of eating, resting, group-living, or for seclusion, determine the measurements of the final form and shape of the house. They are strictly defined spaces (not caves). Every section can be closed off from the others, or if necessary, be opened up, making one continuous space, an Endless House.

To achieve such varied expanses of living areas without conglomeration of building materials and methods, a simplified new construction principle had to be invented, which I called "continuous tension," the material used being concrete. This material can be easily molded, even without a form, and is less expensive than a house of the same cubic content in brick.

Columns and beams are eliminated in favor of a continuous shell.

The house is not a dome, but an enclosure which rises along the floor uninterrupted into walls and ceilings. Thus the safety of the house does not depend on underground footings but on a strict coordination of all enclosures of the house into one structural unit. Even the window-areas are not standardized in size or shape, but are, rather, large and varied in their transparency and translucency, and form part of the continuous flow of the shell.

Floors are level, ~~they curve~~ being curved only at the very rim and at different radii in each area. Thus the spaces continuing up into walls and ceilings do not enclose the individual in strait-jacket-boxes but give him a greater reality of spaciousness in fact and illusion.

The effect of lighting is important in the "Endless House" because it helps considerably to give to one and the same area the illusion of a more vast or more intimate space. There are three kinds of lighting: a general lighting that is indirect and smooth; direct lighting coming through the openings in ceilings and sides during the day as well as at night; and small light-units, built in, which can be focused at any particular spot, as for reading, for example.

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Furniture is an integral part of the concept of the house. It is designed in a more sculptural character in various materials, easily movable or built in.

Storage space is provided by double shells along walls, especially in sleeping quarters, kitchen and dining areas.

Heating is radiant, built into the floor. The concrete shell however, provides ~~already~~ a priori a high control of temperatures.

There are no cut-off bathrooms; bathing, in the interior, forms part of an individual living quarter with the bed, etc. As a matter of fact, each sleeping quarter is an individual living room. This specific design ~~equates~~ suggests a house of three bedrooms, kitchen, dining and living room.

As for heating, cooking, cleaning, and bathing, modern equipment will be used whenever or wherever it is of great value to the household, but the design of any part of the house is not based on industrially standardized parts of construction or of equipment. It is based on simple, healthful and direct ways of living, where work can also be a recreational activity, rather than drudgery.

While the concept of the house does not advocate a "return to nature", it certainly does encourage a more natural way of living, and a greater independence from our constantly increasing automative way of life.

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56 SEVENTH AVENUE, NEW YORK
Frederick J. Kiesler

KIESLER

RT

September 27, 1960

Mr. René D'Harnancourt
Museum of Modern Art

Dear René,

I hasten to send you herewith one photograph which I think is another type of interior view of the Endless House. I also include the negative so that an enlargement can be made without much delay. One or two of the photographs of the second bay can be eliminated, as we discussed and this one enlarged to about 6 feet in width as a counter-balance to the other large walls, added.

May I also suggest to Mr. Drexler that since the two reproductions of the plans are much too small and its wording cannot be read, that only one new enlargement be made of this plan to replace the two, but in double the size. There was not as yet a text explantion of the model which I'm sure will probably be installed.

The base of the model should be repainted dark grey, almost black, I hope.

It might also be a very good idea to place a small panel on the opposite wall of the model bay with a simple description of the model such as:

- The model of The Endless House shows it elevated one floor up. It rests on three blocks designed for utility purposes. The center unit also serves as entrance lobby which is reached by the driveway between two units.
- On the other side of the entrance block is an open pool over which the exit stair from the master bedroom leads into the garden.
- One enters the house from below up into the living room; to the left of the living room are first the childrens' quarters and then the dining and kitchen areas.
- From the living room a stair-ramp leads up to a bedroom in the mezzanine.
- In the center of the living room floor an open fireplace is embedded.
- To the right from the living room is the master-bedroom.
- In the back an open terrace connects the childrens quarters with the parents room; and above a balcony leads to a roof garden.

Thank you very much for your cordial interest and also my thanks to Arthur Drexler for his devotion to the exhibition.

Cordially yours,

Kiesler

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D'HARNONCOURT

June 22, 1960

Mr. Rene d'Harnoncourt
Haus Gertraud
Maria Wörth
Kaernten, Austria

Dear Rene:

Sorry to track you down with yet another piece of Kiesleriana. The great man recalls that on the day we all had lunch at the St. Regis you promised to send him a letter stating roughly the following points:

1) If Kiesler should ever find money to pay for the full scale construction of the Endless House on some exhibition site other than the Museum's garden, the Museum would consent to being listed as a co-sponsor of the exhibition.

2) Such "co-sponsorship" would in no way involve the Museum in any fund-raising for the project or indeed in its actual execution, but would serve simply to remind the public of the Museum's early and continuing interest in the idea.

It seems that the lack of this letter is contributing to Kiesler's current malaise. More basic, I believe, is simply his indomitable will to fail: a few days ago he described to me a manner of exhibiting the house that requires making a series of very large sculptures which would, according to him, give an abstract indication of the spatial-temporal expanse of the continuum. Since it looked to me just like sculpture, and since I want to exhibit architecture, we are presently at an impasse. It is really rather unlikely that anything will materialize from all this, but all the same your letter might help.

Work is proceeding on the prospectus and the lobby displays, and technically I am on vacation. All best greetings to you, Sarah and Anne.

Yours,

Arthur Drexler
Director
Department of Architecture and Design

AD: el

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Director
Department of Architecture and Design

AD: el

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...OKAWA

rec'd MoMA 9-7-60

COMMERCIAL INVOICE AND CERTIFICATE OF ORIGIN

No. ..... Tokyo, Sep. 5th, 19 60

INVOICE of One (I) Pkg. of Gift of Photographs

SHIPPED per Aircraft from Tokyo

to New York on Consigned to

Messrs. Mr. Arthur Drexler, Diretor, Depertment of Architecture & Design, The Museum of Modern Art, 11 West 53 Street, New York, N.Y., U.S.A.

by the undersigned

Marks & Nos.	Description	Quantity	Unit Price	Value
Addr.	Gift of /			
	PHOTOGRAPHS OF ARCHITECTURE	2		$9.00
ONE(I)P'KGS.	Gift of No Commercial Value			

Total Net Weight 5.0 Kgs Total Gross Weight 5.5 Kgs

We hereby certify that this shipment, which is being transported via air, originated in Japan, and declare the above statement to be true and correct.

Name: NORIAKI KUROKAWA

Address. 2B GAIEN MANSION, 1-5, SENDAGAYA, SHIBUYA-KU, TOKYO, JAPAN

(Signature) Noriaki Kurokawa

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(Signature) Noriaki Kurokawa

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Ferriss

HUGH FERRISS, F.A.I.A.
ARCHITECTS BUILDING
101 PARK AVENUE
NEW YORK 17, N.Y.

July 12, 1960.

Dear Mr. Drexler,

Responding to your letter of June 21. As mentioned over the phone to Miss Langley, I have been away from the city and received your letter only yesterday. I understand that you are now away for a few days. I am leaving New York July 13, expecting to return August 2nd, then leaving again August 5th.

Meanwhile, I am leaving at your office the 23 photographs herewith, together with the attached list of them. The two subjects particularly mentioned in your letter (pp. 94 and 114, "Metropolis of Tomorrow") are not available; however, you suggest a possible interest in other subjects of a similar nature.

On the attached list, a blue cross X indicates that the original drawing, as well as the photo.,is available; in these cases, size of original (unframed) is given.

Some of the enclosed photos are the only copies I have; will you kindly hold them for return to me. I will call your office on my return August 2nd and could pick up the photos at that time. Meanwhile I will be at my Connecticut studio: Mail address, Cornwall Bridge, Conn. ORleans 2 - 6054.

Sincerely yours,

Hugh Ferriss.

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V.A. Ferris

June 21, 1960

Mr. Hugh Ferris
Architects' Building
101 Park Avenue
New York City

Dear Mr. Ferris:

In September of this year the Museum will present an exhibition, accompanied by a book, called Visionary Architecture.

Projects will be selected on the basis of their being unbuildable for one or both of two reasons: they may have been technologically impossible to realize at the time they were designed, or there may be no social program to support the architect's vision. Most projects prior to the twentieth century that are called "visionary" present both technological and social difficulties. Most twentieth century projects are technologically feasible, but society lacks the appropriate organization to bring them into being. This last includes the inability to define what would be socially desirable, let alone to facilitate it.

In 1929 you published a most interesting book called "The Metropolis of Tomorrow". I would like very much to include in our own publication the illustrations facing pages 94 and 114. I am writing to inquire whether we may have your permission to include these drawings and, if so, whether photographs of them are available.

I very much hope we will be able to include these projects, and at the same time I wonder if you may have others of a similar or perhaps even more radical nature.

I am sorry to say that I am more than usually late in making this request, and would therefore be most grateful to hear from you soon.

Sincerely yours,

Arthur Drexler
Director
Department of Architecture and Design

AD: el

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"Visionary Arch"

l'architecture d'aujourd'hui

revue internationale d'architecture contemporaine

andré bloc, directeur général. pierre vago, président du comité de rédaction. alexandre persitz, rédacteur en chef.

Boulogne, le 6 Juillet 1962

Monsieur Arthur DREXLER
Directeur du Département d'Architecture
MUSEE D'ART MODERN
11 West 33rd Street
NEW YORK 19
Etats-Unis

Cher Monsieur DREXLER,

Vous avez bien voulu nous adresser une documentation concernant votre exposition "Visionary Architecture", pour publication dans notre numéro consacré aux "ARCHITECTURES FANTASTIQUES".

Ce numéro vient de sortir, et j'ai le plaisir de vous en adresser un exemplaire par pli séparé.

Je tiens à vous remercier tout particulièrement pour l'aide que vous avez bien voulu nous apporter, et j'espère que vous trouverez quelque intérêt à ce numéro.

Vous aviez bien voulu nous faire savoir que vous prépariez un ouvrage sur ce sujet, et je serais très heureux d'en faire un bon compte-rendu dans notre rubrique bibliographique, si vous voulez bien m'en adresser un exemplaire.

Je vous prie de croire, Cher Monsieur DREXLER, à mes sentiments les meilleurs.

Le Rédacteur en Chef,

Alexandre PERSITZ

P.S. En ce qui concerne les documents que vous nous aviez adressés, nous allons les retourner au service intéressé de votre Musée.

5, rue bartholdi, boulogne, seine téléphone : molitor 61-80 c. c. p. paris 1519-97

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Dec

You were kind enough to send us documents concerning your exhibition "Visionary Architecture" for publication in our ~~number~~ number devoted to "Fantastic Architecture"

~~copy~~ edition.

This ~~edition~~ has just come out, and I am happy to send you a copy under separate cover.

I should like to thank you particularly for the help you gave us & I hope you will find the copy of some interest.

You were kind enough to let us know that you were engaged in a work on the subject and I should be very happy to write a good review of this for our bibliographic titles if you would be kind enough to send me a copy.

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GUATELLI

3 February 1961

IBM
16 East 57th Street
New York 22, N.Y.

Attention: Dr. Roberto Guatelli

Dear Dr. Guatelli

I am returning to you, the glass negative and the photographs of your model, which you so kindly lent us for use in our Exhibition "Visionary Architecture".

Mr. Drexler, has ask me to convey to you his thanks for being so helpful to us in our project.

I hope you will forgive my being so tardy in returning this material to you, and that you haven't been inconvenienced.

Thanks again,

Very truly yours

George S. Barrows Jr.

Photography and Research

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菊竹清訓建築設計事務所
東京都文京区大塚55-9 PHONE(94)0838
KIKUTAKE ARCHITECT & ASSOCIATES
55-9A OTSUKA-MACHI BUNKYO-KU
TOKYO JAPAN

June 7, 1960

Museum of Modern Art New York
11 West 53rd Street
New York, N. Y.
U. S. A.

Gentlemen

I hear that you are planning an exhibition under the title "Fantasy of Architecture". I am an architect in Japan, and I should like to exhibit my work at your exhibition.

If it is possible that I send you my work, please let me know the detail about your exhibition (how to exhibit, number of panel, the deadline, etc.).

I should appreciate it greatly if you would be so kind as to inform me.

Please forgive me for the trouble I am causing you.

Sincerely yours,

K. Kikutake

Kikutake Kiyonori

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KIKUT

June 21, 1960

Mr. Kiyonori Kikutake
Kikutake Architect & Associates
56-94 Otsuka-Machi Bunkyo-Ku
Tokyo-Japan

Dear Mr. Kikutake:

I am very glad to have your letter of June 7. It happens that I am well aware of your work, having seen it in Japanese publications, and have had articles about it translated. It has been my intention to correspond with you regarding the exhibition you have already heard about, and which I will now try to describe to you.

In September of this year, the Museum will present an exhibition called Visionary Architecture. It will be concerned with architecture that has not been built. Projects will be selected because they are considered unbuildable for one or both of two reasons: they may have been technologically impossible to build at the time they were designed, or there may be no social program to justify the architect's vision.

I am particularly interested in your designs for a marine city and a tower-shaped community. You may also have many other designs that have not yet been published. I am most concerned to find interesting ideas which, today, everyone will think of as being impossible to build or even undesirable. I am not interested just now in projects that might almost be built.

Unless my plans change in the immediate future, all the designs shown in the exhibition will be presented as photographic enlargements of the original drawings. I do not plan to use the original drawings themselves. I would therefore be most grateful to you if you could supply me with 8" x 10" photographs of anything you wish me to consider for the exhibition.

At the same time, I wonder if you have ever made any models of individual projects. If so, could you tell me their size and of what materials they are made?

There is one very serious problem involved in all this. The exhibition is scheduled to open around the middle of September, which means that I must have the photographs of drawings, etc., at the earliest possible

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moment. This means that such photos must be sent air mail to my name at the Museum of Modern Art.

I am much obliged to you for your interest in our exhibition, and I look forward to hearing from you as soon as possible.

Sincerely yours,

Arthur Drexler
Director
Department of Architecture and Design

AD: el

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V.a. Kikutake

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Arthur Drexler
Director
Department of Architecture and Design

AD: el

August 1, 1960

Mr. Arthur Drexler
Museum of Modern Art
11 West 53rd Street
New York City

Dear Mr. Drexler:

I received your telegram on July 26, and about a month ago I received with many thanks your letter of June 23. Nevertheless I did not write to you at once because judging from your letter, I thought it had plenty of time until September. I apologize for my long silence and my heartiest thanks to you for all your kindness.

It is my great pleasure that you have an interest in my works. I was preparing for your exhibition the photos of Marine City of model in order to send you them by the middle of August. But the photos were enlarged, so I send you them separately today. The model of Marine City were not made from special material.

I enclosed a book under the title "Metabolism" which our urban design group (ocnsist of five young architects) published when the World Design Conference was held in Japan. Please refer to this book regarding the explanation of Marine City. If you have incomprehensibility about Marine City and the photos, please let me know.

Thanking you once again, and I wish you success.

Sincerely yours,

Kiyonori Kikutake

Kiyonori Kikutake

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Kikutake

菊竹清訓建築設計事務所
東京都文京区大塚5—94 PHONE (941)1114

KIKUTAKE ARCHITECT & ASSOCIATES
56-94 OTSUKA-MACHI BUNKYO-KU
TOKYO JAPAN

August 1, 1960

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Kiyonori Kikutake

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Kurok.

Noriaki Kurokawa
2B Gaien Mansion
1-5 Sendagaya, Shibuya-Ku
Tokyo, Japan

September 5, 1960

Mr. Arthur Drexler
Director, Depertment of
Architecture and Design
The Museum of Modern Art
11 West 53 St., New York
N.Y., U.S.A.

Dear Sir

I have received the telegram which you send to Mr. Kikutake.

It is my honor to have a chance sending you my projects. Among those which you pointed out in telegram, I will send two projects to you. Because I have just two panels that have been exhibited at the World Design Conference in Tokyo, 1960. including Mr. K's House(Mushroom House) and Wall City.

These panels will be send by air freight (Agent: Hankyu Kooku)
Size of panel is 90cm by 90cm.

I will be much obliged, if you can send back these panels after the exhibition.

Sincerely Yours

Noriaki Kurokawa

Noriaki Kurokawa

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W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

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DL = Day Letter
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Sent 12 invit's 12 tickets 9/20

ATTN ARTHUR DREXLER PHONE CIRCLE 5-8900 11 WEST 53 ST NYK
YOU WRE GOING TO SEND ME SOME EXTRA INVITATIONS I COULD USE
THEM. I WOULD ALSO APPRECIATE IT IF YOU CAN NOTE SOMEWHERE
IN DESCRIPTIONS OR RELEASES THAT FITZGIBBON AND SIDES ARE
PART OF SYNERGETICS INC MR AND MRS FITZGIBBON AND MR AND MRS
SIDES ARE PLEASED TO ACCEPT THE INVITATION FOR DINNER AT THE
MUSEUM THE 28TH SEPT
FITZGIBBON

28.

accepted 9-19

12-12

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WESTERN UNION

KIKUTAKE

INTERNATIONAL COMMUNICATIONS

To get fast, dependable service, write in "Via W. U. CABLES" here

CALL LETTERS DLS DL CHARGE TO MUSEUM MODERN ART

To

KIKUTAKE ARCHITECT & ASSOCIATES Via WUC
56-94 OTSUKA-MACHI BUNKYO-KU AUGUST 15, 1960
TOKYO

RECEIVED MOVA BLOCK PHOTOS WITH LETTER BUT URGENTLY NEED PHOTOS YOUR TOWER CITY AND MARINE CITY. ALSO NEED PHOTOGRAPHS OF MODEL AND ALL DRAWINGS KURAKAWA SPACE CITY WITH MUSHROOM FARMHOUSE, ALSO PLANT TYPE AND BAMBOO COMMUNITIES. PLEASE RUSH AIR MAIL. THANKS.

ARTHUR DREXLER

ARCHITECTURE AND DESIGN

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CALL LETTERS DLS

CHARGE TO Mus.Mod.Art, NYC

To

Via WUC

LT KIYONORI KIKUTAKE
56-94 OTSUKA-MACHI BUNKYO-KU
TOKYO, JAPAN

DID YOU RECEIVE MY LETTER. URGENTLY REQUEST
ANSWER.

ARTHUR DREXLER
MUSEUM OF MODERN ART
11 WEST 53RD STREET
NEW YORK CITY

AD:mg Arch&Des. 7/25/60

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Telegram

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CHARGE TO Mus.Mod.Art,NY

To

Via WUC

DL CLIVE ENTWISTLE
16 bis, RUE PICCINI
PARIS, FRANCE

EXHIBITION CLOSES DECEMBER 4. LETTER FOLLOWS.

ARTHUR DREXLER
MODERNART

Arch.Dept, 10-18-60 AD:mg

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INTERNATIONAL COMMUNICATIONS

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CALL LETTERS DLS DL CHARGE TO VEP/ MUSEUM MODERN ART

To

Via WUC

CLIVE ENTWISTLE
16 BIS, RUE PICCINI
PARIS 16, FRANCE

AUGUST 18, 1960

PLEASE CHECK URGENT LONDON PHOTOS NOT RECEIVED.

ALSO NEED NAME SUB TENANT NEW YORK.

DREXLER
MUSEUM MODERN ART

ARCHITECTURE AND DESIGN

1272 1C (6-55)

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MOHOLY-NAGY

February 17, 1960

Mrs. Sibyl Moholy-Nagy
244 East 32 Street
New York City

Dear Sibyl:

I am trying to track down the name of the designer or designers responsible for the stage sets used in the Alexander Korda movie, Things to Come.

I understand that Moholy did the lighting and some special effects, but I seem to remember that a group of young architects (associated with TECTON?) designed the underground city, the apartments, and some plastic furniture.

If you have any information about this I would be much obliged to hear from you.

All best greetings.

Sincerely yours,

Arthur Drexler
Director
Department of Architecture and Design

AD: el

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(Vis. Arch.) (Museum)

Photos should be looked at in order of the numbers on the back.

Aug. 19th

JOHN M. CRAWFORD, JR.
FORTY-SIX EAST EIGHTY-SECOND STREET
NEW YORK

CRAWFORD

Mr. Arthur Drexler
Dept. of Architecture and Design
The Museum of Modern Art

Dear Mr. Drexler,

At the suggestion of Mr. Joseph Hudnut, I'm sending you the photographs and negatives of a Chinese painting of mine, attributed to Wang Chên-p'êng (1312-26), for your forthcoming fantastic architecture show. This is the architectural fantasy of the artist-hero, of course, upon Chinese

DEPT. OF ARCH. & DES.

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(Vis. Arch.) Guggenheim

architecture of the two periods and eras. I'm sure that most of these buildings, especially the great fountain, were erected. If you wish to use the whole or any part of it, the negatives will enable you to make an enlargement. This has already been done for a mural in my sister's home (about 2½ ft high - 10 ft long).

In any case, please be sure to return the photographs and negatives to me whether you use the negatives or not.

It should be a fascinating show to which I'm looking forward.

Sincerely, John H. Crawford Jr.

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(Vis. Arch.) Pevsner

November 8, 1962

Dr. Nikolaus Pevsner
18 Gower Street
London, W. C. 1
England

Dear

On

foll

Opere di P

note referring t

but I can't recall wha

Yours sincerely,

Arthur Drexler
Director
Department of Architecture and Design

sorry I can't get the negatives - hope to do so next Wed.

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(Vis. Arch.) Pevsner

November 8, 1962

Dr. Nikolaus Pevsner
18 Gower Street
London, W. C. 1
England

Dear Dr. Pevsner:

On consulting our exhibition records, I find the following note concerning the Piranesi Academy:

Opere di Piranesi, Volume 8, #22. We also have a note referring to 11 and 19a in the same volume, but I can't recall what these are.

Yours sincerely,

Arthur Drexler
Director
Department of Architecture and Design

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B E R U A

BUREAU D'ÉTUDES ET DE RÉALISATIONS D'URBANISME ET D'ARCHITECT
22 AVENUE DE VERSAILLES PARIS 16 AUTEUIL 37 15 BAGATELLE 97 2

V.A. (1960) Schevi

To: A...

I also have a note referring to plates 11 and 19a both in Vol 8 Opere di Piranesi

G.

DEPT. OF ARCH. & DES.

eet,

, W.C.1.

ember, 1962.

Dear Drexler

In yo Architecture
there is a p uld you please
tell me in w t I can find it
at the Royal

Many

N. Pevsner.

Opere di Piranesi
Vol. 8 #22

Arthur Drexler Esq,
Museum of Modern Art,
11 West 53rd Street,
New York 19,
N.Y.
U.S.A.

Vichen

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B E R U A

BUREAU D'ÉTUDES ET DE RÉALISATIONS D'URBANISME ET D'ARCHITECT
22 AVENUE DE VERSAILLES PARIS 16 AUTEUIL 37 15 BAGATELLE 97 2

V. A. (1960)

18 Gower Street,

London, W.C.1.

1st November, 1962.

Dear Drexler,

In your delightful exhibition of Visionary Architecture there is a photograph of a college by Piranesi. Could you please tell me in which of his books this appears so that I can find it at the Royal Institute of British Architects.

Many thanks.

Yours sincerely,

Nik Pevsner

N. Pevsner.

Opere di Piranesi
Vol. 8 #22

Arthur Drexler Esq,
Museum of Modern Art,
11 West 53rd Street,
New York 19,
N.Y.
U.S.A.

Pevsner

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B E R U A | BUREAU D'ÉTUDES ET DE RÉALISATIONS D'URBANISME ET D'ARCHITECT
22 AVENUE DE VERSAILLES PARIS 16 AUTEUIL 37 15 BAGATELLE 97 2

V. A. (1960) Schein

Monsieur

Sender's name and address: Professor N. Pevsner.
18 Gower Street,
London, W.C.1.
England.

AN AIR LETTER SHOULD NOT CONTAIN ANY ENCLOSURE ; IF IT DOES IT WILL BE SURCHARGED OR SENT BY ORDINARY MAIL.

First fold here

Second fold here

BY AIR MAIL PAR AVION AIR LETTER AEROGRAMME

SIXPENCE POSTAGE

Arthur Drexler Esq,
Museum of Modern Art,
11 West 53rd Street,
New York 19,
N.Y. U.S.A.

To open cut here

ce" que je pourrais vous

lez croire, cher Monsieur, à

mes sentiments les plus cordiaux.

i. schein.

Schein

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B E R U A

BUREAU D'ÉTUDES ET DE RÉALISATIONS D'URBANISME ET D'ARCHITECTU
22 AVENUE DE VERSAILLES PARIS 16 AUTEUIL 37 15 BAGATELLE 97 2

V. a. (1960) Schein

Monsieur
Arthur DREXLER
Directeur du Museum of Modern Art

All communications to be addressed to the Secretary.

Office Hours—10 to 5.
Saturdays—10 to 1.
Telephone No.—181/5.

COMHAIRLE CONNDAE NA MIDHE
(MEATH COUNTY COUNCIL).

COUNTY HALL, NAVAN.

MT/SK

27th October, 1960.

The Director,
Museum of Modern Art,
11, West 53rd Street,
New York City,
NEW YORK.

Dear Sir,

I noticed recently in a magazine that an exhibition of rejected works of world famous architects was held in your Museum and I am anxious to obtain a copy of the catalogue or any illustrated brochures which may have been issued in connection with the exhibition. The American Embassy here in Dublin has referred me to you. I would be glad if you would indicate whether such items are available or not. Needless to say, I would be quite willing to pay any postage or other fees due if you could let me have the catalogues or illustrated brochures.

Yours faithfully,

M. Lighe.

Staff Officer.

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qu'ils contien-

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Dans l'espoir de vous lire, veuillez croire, cher Monsieur, à mes sentiments les plus cordiaux.

i. schein.

Schein

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B E R U A

BUREAU D'ÉTUDES ET DE RÉALISATIONS D'URBANISME ET D'ARCHITECT'
22 AVENUE DE VERSAILLES PARIS 16 AUTEUIL 37 15 BAGATELLE 97 2

V. a. (1960) Schein

Monsieur
Arthur DREXLER
Directeur du Museum of Modern Art
11 West 53 Street
New-York

31
12
60

Cher Monsieur,
C'est à la suite de la lecture d'un compte rendu très intéréssant fait dans le No.1:1961 de la revue allemande Baukunst+Werkform (5, Marienplatz Nuremberg), concernant l'exposition "Architecture Visionaire" -- que je me permets de vous écrire.
J'ai quelques points à vous enumérer:
- Les activités du Museum of Modern Art, surtout la section architecture, sont très mal suivies à Paris. Le Centre Culturel Américain a repris deux manifestations new-yorkaises, mais c'est tout; on devrait au moins pouvoir lire ou se procurer les catalogues des expositions d'architecture qui, chez vous, sont de vrais livres.
- Je serais très heureux de pouvoir recevoir, contre remboursement, le catalogue de l'exposition "Architecture visionaire" et savoir quels sont les autres catalogues disponibles.
- Par courrier séparé je vous fais parvenir deux de mes projets (réalisés en grandeur) et qui, je crois, auraient pu faire partie de cette exposition, car la philosophie qu'ils contiennent se rapproche de celle des oeuvres exposées.
- Je possède une collection très complète de diapositifs en couleurs, concernant l'architecture contemporaine en France; si vous voyez la possibilité de conférences, échanges, publications, etc... -- je suis à votre entière disposition, comme pour tout autre "parisian service" que je pourrais vous rendre dans mon domaine.
Dans l'espoir de vous lire, veuillez croire, cher Monsieur, à mes sentiments les plus cordiaux.

i. schein.

Schein

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V. a. White

April 13, 1963

Kenton White
1902 Sacramento St.
Berkeley 2, California

Arthur Drexler, Director
Department of Architecture & Design
Museum of Modern Art
New York, N.Y.

Dear Sir:

Permit me to warmly congratulate you for your impressive exhibit in visionary architecture. I believe it to be the missing link in America today, the one that leaves our spirits thirsting for ecstatic consummation, for fulfillment and fruition. A cultural renaissance is possible in America. I believe the time to be ripe. Your exhibit is sounding the call and showing the way.

None of the exhibition pieces seemed to me to contain the right blend. The closest I have come to it thus far is in Coleridge's Kubla Khan where there is tension, passion, striving, and the reassurance of heroic fulfillment. The first half of the poem deals with a false paradise filled with sensuous and transitory pleasures. The latter part of the poem deals with the speaker's own certainty that he could build the dome in air. I would urge any architect to read that poem before attempting anything. Coleridge was a Platonist.

The Grecian form is too perfect, too rational, too pure. The Italian Renaissance form is too Godly, too religious, too Gothic. The Modern form is either too repetitive to the point of monotonous, too plain, or too technological. The right blend must contain the heroic, epic quality, the overtone of the struggle to reach the divine, the love of man, and a touch of the tragic sense of life one feels in Mexican murals. The mural, I believe, is an important thing to consider in any visionary scheme. In fact I would like to see a Mexican architect's attempt. I believe he would do a better job, at this moment, than an American.

All summer and fall I worked on a narrative prose fiction work that embodies some of your ideas. Had I known of your work then I would have referred to some of the material in your exhibit in my work. As it so happens I will have to rewrite my manuscript once more. I hope to get to it this summer. If you have any brochures or pamphlets, catalogs, etc. that contain the material in your exhibit, I would be most happy to repay you for them. The doorman at the exhibit said you were writing a book based on the exhibit. I should hope so. I know of no such book at the present time. It was the first time I had seen those plans and models.

I hope to write some articles soon about the possibilities of an American Renaissance. I have just sent one to the Saturday Review and am awaiting their reply. But there still remains much to be said. The American congress is overweighted with the hysteria of the Middlewest and the South. They are not only not in a frame of mind to understand the need for funds to carry out such a scheme, they would probably fight it down to the last wire on the grounds of extravagance, what with their account-book, piggy-bank minds.

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If I understand you correctly, your ideas run counter to the current notions in city planning which contain freeways, tracts, and shopping centers with no sign of culture, centralization, and dramatic achievement. Only suburbian recreation and functional living. Stark simplicity. If this be so, or if some visionary architect could design something along the lines I have mentioned, I think he could metamorphize America from a machine to a civilization.

I would appreciate hearing about any successes in your movement or of any way in which I, a writer, can help. It is too great and important a scheme merely to take a casual interest in.

Sincerely

Kenton S. White

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Johnson

375 Park Avenue New York 22 N Y PLaza 1 7440 Philip Johnson Associates

September 29, 1960

Mr. Arthur Drexler
Department of Architecture
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Arthur:

I couldn't find you last night to congratulate you on the exhibit. Everybody, of course, can have their favorites in the show, but mine is Kiesler. It is really an exciting work. I must say I hope you hurry up with the book. I find it hard to stand still long enough to read all the captions. My special thanks for these. They are clear, concise, effective expressions of very difficult problems.

I am still not sure whether a book will not present the material just as well as an exhibit, since the points made are intellectual. On the other hand, we never would have had Canaday's reaction (or presumably the publicity) from a book.

I like the dark corridor, but I can't see to talk to anybody. What can we do?

Yours,

Philip Johnson

PJ:mam

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Goodman

PERCIVAL GOODMAN, ARCHITECT, F.A.I.A., 1860 BROADWAY, NEW YORK CITY (23) JUDSON 2-2430

October 24, 1960

Mr. Arthur Drexler
Museum of Modern Art
11 West 53rd Street
New York, New York

October 28, 1960

Dear Mr. Drexler:

Mr. Percival Goodman
1860 Broadway
New York 23, N. Y.

Dear Mr. Goodman:

I doubt that I can be very helpful as a member of the jury for Columbia's Religious Arts Exhibition, but if you think otherwise I shall be glad to oblige.

It was a pleasure to be able to sound off about your U.N. proposal in the exhibition, and I hope to go into still more detail about it in the book which will ~~be~~ eventually follow the exhibition.

Corddially,

Arthur Drexler
Director
Department of Architecture and Design

AD:mg

Cordially,

Percival Goodman

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PERCIVAL GOODMAN, ARCHITECT, F.A.I.A., 1860 BROADWAY, NEW YORK CITY (23) JUDSON 2-2430

October 24, 1960

Mr. Arthur Drexler
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Drexler:

I've been asked to give some aid on an exhibition to be held as part of the Religious Arts Festival at Columbia University. This will take place at the end of March. The exhibit will show architecture and art works as they relate to contemporary churches, synagogues, and possibly mosques.

To keep the work at the highest level I recommended there be a jury of distinguished critics to select the work. Will you serve? The job should take at the most a day.

Thanks for the nice statement on my UN proposal at the "Visionary Architecture" show.

Cordially,

Percival Goodman

PG/as

TELEFON: 52150

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Vis Arch

March 29, 1963

Mr. Leland Hazard
Park Mansions Apartment
5023 Frew Avenue
Pittsburh 13, Pennsylvania

Dear Mr. Hazard:

Mr. David Thompson has indicated to me your interest in our Visionary Architecture Exhibition. Unfortunately, no catalogue of this exhibition was prepared, but it is hoped that at some time in the future a book will be published on this subject.

Very truly yours,

Mildred Constantine
Associate Curator of Graphic Design
Department of Architecture and Design

MC:sh

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HAZARD

cc: Miss Akermark

MEMORANDUM

To:

From: MARGARETTA AKERMARK

Date:

Subject:

THE ANNENBERG SCHOOL OF COMMUNICATIONS

1960

4

THE MUSEUM OF MODERN ART

Date March 18, 1963

To: Mildred Constantine

Re:

From: Betsy Jones

Dave Thompson called this afternoon with a number of requests, and messages, among them two for you which he asked me to relay:

1. He can get some benches off the floor with a 40% discount at Jensen's, so he is going to do that instead of waiting for the others to be ordered.

2. A friend of his in Pittsburgh, Leland Hazard (Park Mansions Apt., 5023 Frew Ave., Pittsburgh 13), was very impressed by the Visonary Architecture show and is anxious to get a catalogue of it, if one exists. I told Thompson I did not think there had been one, but I understand that there is to be a book. Thompson would appreciate your explaining the situation to Hazard.

PDH/bfs

Patrick D. Hazard
Asst. Prof. Mass Comm.
American Civilization Dept

TELEFON: 52150

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HAZARD

cc: Miss Akermark

October 28, 1960

Mr. Patrick D. Hazard
Asst. Prof. Mass Comm.
American Civilization Dept.
University of Pennsylvania
Philadelphia, 4, Pa.

Dear Mr. Hazard:

I am answering your letter to Miss Akermark in which you asked for information about the Visionary Architecture show which our Department organized. The exhibition will be on view here at the Museum until December 4th, and a major publication on the exhibition should be ready early in 1961.

Sincerely yours,

Wilder Green
Assistant Director
Department of Architecture and Design

WG: el

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MEMORANDUM

To: Wilder

From: MARGARETA AKERMARK

Date: Oct. 10

Subject:

Could you let him know about cat. + photographing

M.

UNI[ ]NIA

THE ANNENBERG SCHOOL
OF COMMUNICATIONS

60

Miss Marga
Circulatio
THE MUSEUM
11 West 53
New York 1

Dear Miss

We ne[ ] Eames and even tried phoning him at his home in Pacific Palisades but probably he is on the go so much that we may never catch up with him.

D.C. Oct. 10
Dec. 4 pix

Now we were wondering if you could send a catalog of the Visionary Architecture exhibit. Also let us know the date when the exhibit will be closing as I would very much like to get permission to come over and take some pictures of it.

Thank you for your courtesy and we hope to see you when we get to your very fine Museum.

Cordially,

Patrick D. Hazard

PDH/bfs

Patrick D. Hazard
Asst. Prof. Mass Comm.
American Civilization Dept

TELEFON: 52150

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OCT 10 1960

UNIVERSITY of PENNSYLVANIA

PHILADELPHIA 4

THE ANNENBERG SCHOOL
OF COMMUNICATIONS

7 October 1960

Miss Margareta Akermark
Circulation Director
THE MUSEUM OF MODERN ART
11 West 53rd Street
New York 19, N. Y.

Dear Miss Akermark,

We never did get an answer from Charles Eames and even tried phoning him at his home in Pacific Palisades but probably he is on the go so much that we may never catch up with him.

P.C. oct. 10
Dec. 4

Now we were wondering if you could send a catalog of the Visionary Architecture exhibit. Also let us know the date when the exhibit will be closing as I would very much like to get permission to come over and take some pictures of it.

Thank you for your courtesy and we hope to see you when we get to your very fine Museum.

Cordially,

Patrick D. Hazard

PDH/bfs

Patrick D. Hazard
Asst. Prof. Mass Comm.
American Civilization Dept

TELEFON: 5215

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Harrell
Chair of
Neb

cc E. Shaw

October 27, 1960

Miss Velma Harrell
Medina
Texas

Dear Miss Harrell:

I am sorry that there is no publication available as yet on the Museum's Visionary Architecture exhibition. A book is currently in preparation but will not be out until some time at the beginning of next year. Your letter has been forwarded to the Museum's publicity office in case they happen to have some extra prints available of material in the show. Should this be the case, I am sure they will forward them to you.

Sincerely yours,

Arthur Drexler
Director
Department of Architecture and Design

AD:mg

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Horsbrugh
Univ of
Neb

THE UNIVERSITY OF NEBRASKA
DEPARTMENT OF ARCHITECTURE
LINCOLN 8, NEBRASKA

October 17, 1960

October 20, 1960

Mr. Patrick Horsbrugh
Professor, Department of Architecture
The University of Nebraska
Lincoln 8, Nebraska

Dear Mr. Horsbrugh:

I am sorry to say that there is no catalogue for the Visionary Architecture show. A book will be published containing all the material in the exhibition, as soon as I have finished writing it. I imagine it will be out around January, but in any case the university library will undoubtedly receive the Museum's booklist announcements.

Sincerely yours,

Patrick Horsbrugh.

Arthur Drexler
Director
Department of Architecture and Design

AD:mg

TELEFON: 52150

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THE UNIVERSITY OF NEBRASKA
DEPARTMENT OF ARCHITECTURE
LINCOLN 8, NEBRASKA

October 17, 1960

Mr. Arthur Drexler
Director of Architecture and Design
Museum of Modern Art
New York, New York

Sir

I have just read in the current issue of Time Magazine of the exhibition "Visionary Architecture" which is being held at your Museum and am writing in haste to ask if you would be good enough to forward me two copies of your catalogue.

Patrick Horsbrugh.

Patrick Horsbrugh
Professor
Department of Architecture

PH:jkw

TELEFON: 52150

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KROKYN K K KROKYN, ARCHITECTS
184 BOYLSTON ST. A.I.A. BOSTON 16, MASS., TELEPHONE KENMORE 6-1142

December 13, 1960

Museum of Modern Art
11 West 53rd Street
New York, New York

Att: Arthur Drexler

December 28, 1960
Dear Mr. Drexler:

Mr. William Krokyn
Krokyn & Krokyn, Architects
184 Boylston Street
Boston 16, Massachusetts

Dear Mr. Krokyn:

Mr. Drexler asked me to give you the information you requested in your recent letter. He is presently working on a book on Visionary Architecture which will be published sometime at the beginning of the year. If you contact the Museum's Publications Sales Department in another month of two, they will be able to tell you if the book is ready for sale, what its price is, and how you can obtain a copy if you wish one.

Sincerely,

On second thought, perhaps you'd better let me know its price of such a catalog before sending it.

Thank you.

Secretary
Department of Architecture and Design

Marianne — Book, not yet published —

TELEFON: 52150

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KROKYN K & K KROKYN, ARCHITECTS
184 BOYLSTON ST. A.I.A. BOSTON 16, MASS., TELEPHONE KENMORE 6-1142

December 13, 1960

Museum of Modern Art
11 West 53rd Street
New York, New York

Att: Arthur Drexler

Dear Mr. Drexler:

I am interested in your recent exhibition of "20th century projects considered too revolutionary to build". If there was a catalog for this, I should appreciate receiving it and will reimburse you for same.

Very truly yours,

KROKYN & KROKYN

William Krokyn

William Krokyn

WK:nb

On second thought, perhaps you'd better let me know the price of such a catalog before sending it.

Thank you.

Mariane — book, not yet published etc —

TELEFON: 52150

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KUNSTHISTORISCHES MUSEUM

August 24, 1960

Kunsthistorisches Museum
Abteilung fuer Foto Reproduktionen
Burgring 5
VIENNA 5
Austria

Sehr geehrte Herren:

Das Museum of Modern Art ist z.Zt. mit den Vorarbeiten fuer eine Ausstellung, genannt VISIONARY ARCHITECTURE, beschaeftigt, die am 26. September eroeffnet wird und deren Thema "ungebaute" Architektur ist. Fuer diese Ausstellung moechten wir Sie bitten uns so bald als moeglich einen guten Glanz-Abzug des Turms zu Babel von Pieter Bruegel zuzusenden, von dem wir hier eine Vergroesserung anfertigen und mit voller Quellenangabe fuer die Ausstellung verwenden moechten. Da wir kurz vor der Eroeffnung stehen, waeren wir Ihnen fuer eine sofortige E rledigung unserer Bitte dankbar und bitten Sie das Foto per Luftpost mit Ihrer Rechnung uns zukommen zu lassen.

Hochachtungsvoll

Greta Daniel
Associate Curator

GD: el

TELEFON: 52150

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Kulturmann

October 28, 1960

Mr. Udo Kulturmann
Stadtisches Museum
Leverkusen Schloss
Morsbroich, Germany

Dear Mr. Kulturmann:

Thank you for your letter concerning our Visionary Architecture exhibition. At this moment there is no publication available. I am working on a book which will contain all the material in the exhibition along with a good deal more, but I do not believe that this will be available until some time at the beginning of next year. Naturally we will send you all information about this at the time the book appears, and I will of course personally forward a copy of the book to you.

Sincerely yours,

Arthur Drexler
Director
Department of Architecture and Design

AD:mg

TELEFON: 52150

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STÄDTISCHES MUSEUM LEVERKUSEN SCHLOSS MORSBROICH

6-10-60

Dear Sir,

I wish to thank you very much for the invitation for the exhibition "Visionary Architecture", wich is most interesting to me. The illustrated project for Bridge City by the architects Fitzgibbon and Leslie is very fascinating and in one line with other designs by younger architects live in Europe and Japan. Has there been published a catalogue for this exhibition? I should be glad to receive one copy of it and review the exhibition in german magazines and newspapers. I should also appreciate to get fotos of the designs exhibited for illustration of my articles.

Very sincerely Yours

Udo Kulturmann

Udo Kulturmann

TELEFON: 52150

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Visionary Architecture Luca

UNIVERSITY OF CALIFORNIA

SCHOOL OF EDUCATION
BERKELEY 4, CALIFORNIA

Visionary Architecture Exhibit
Museum of Modern Art
53rd St.
N.Y.C.

April 17, 1963

Mr. Mark Luca
University of California
School of Education
Berkeley 4, California

Dear Mr. Luca:

In answer to your request unfortunately no catalogue on our Visionary Architecture exhibition was prepared, but it is hoped that at some time in the future a book will be published on this subject. Thank you for your interest in the exhibition.

Sincerely yours,

Susan McCord
Department of Architecture and Design

I enjoyed your exhibit. Visionary Architecture Is there any printed material on it? If so please let me know title and cost.

Thank you for your attention —

Mark Luca

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UNIVERSITY OF CALIFORNIA

SCHOOL OF EDUCATION
BERKELEY 4, CALIFORNIA

Visionary Architecture Exhibit
Museum of Modern Art.
53rd St..
N.Y.C.

Dear Sirs:

I enjoyed your exhibit, Visionary Architecture. Is there any printed material on it? If so, please let me know title and cost.

Thank you for your attention —

Mark Luca

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Mazet

September 12, 1960

Mr. Jean-Claude Mazet
4, Cité J. Racine
Montlucon (Allier)
France

Dear Mr. Mazet:

Thank you for your recent letter. I apologize for not having written to you sooner, but, as you correctly guess, I have been so completely absorbed in preparing the exhibition that I have neglected my correspondence.

The photographs you so kindly sent arrived in good condition and have already been selected and sent to the photo-enlarging studios to be prepared for the exhibition. A friend has helpfully translated the pages of description, and we now lack only one small thing. Although I gather from your notes that you never prepared a cross-section of the city unit, I wonder if it would be possible to make even a very rough sketch showing the internal disposition of spaces. It need not be very specific but would help to explain how the central part of the cone is to be used.

A book devoted to the exhibition will appear around November of this year, and I will send a copy to you. Thank you again for your prompt assistance.

Cordially yours,

Arthur Drexler
Director
Department of Architecture and Design

AD:mg

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JEAN-CLAUDE
MAZET
MASTER'S CLASS IN
ARCHITECTURE
HARVARD
UNIVERSITY

to:
Mr. Arthur DREXLER
"the museum of modern art"
11 west 53rd st.
New-York 19
N.Y.-U.S.A.

Cher Monsieur Drexler,

vous m'obligeriez en me faisant savoir si vous avez reçu en temps utile mes lettres des: 30 juillet & 13 août, ainsi que mon envoi de pho-tographies du 12 août (que vous me ferez certainement retourner si vous ne l'utilisez pas) - à propos de votre exposition "Visionary Architecture" ?

Je tiendrais en effet à informer pro-chainement Le Corbusier de la décision que vous avez dû prendre à mon sujet .

Veuillez m'excuser de vous importuner au milieu de vos absorbements, et me croire bien sincèrement votre:

jcm

VIII-IX MCMLX

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JEAN-CLAUDE
MAZET
MASTER'S CLASS IN
ARCHITECTURE
HARVARD
UNIVERSITY

to:
Mr. Arthur DREXLER
"the museum of modern art"
11 west 53rd st.
New-York 19
N.Y.-U.S.A.

Cher Monsieur Drexler,

permettez-moi
de soumettre à votre bienveillante
attention les quelques notes jointes,
en faveur d'une meilleure compréhension
de mon dernier envoi .

Je craindrais un peu, en effet, qu'il
ne vous semblât trop sommaire si j'
ignorais qu'un certain "ton" ... Museum
of modern Art peut élégamment négliger
une documentation plus pesante .

J'aimerais beaucoup connaître votre
opinion personnelle à ce propos et,
selon vos indications, aider de mon
mieux à votre entreprise .

Confiant en une suite heureuse, je
demeure très sincèrement votre:

jcm'

XIII-
-VIII
MCMLX

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4, cité jean racine - montluçon - allier - france -

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1/

"IDEALCITY" (*)

Suite à: (YF.L. + Y1 à Y17) adressés le 12 août 1960 à Monsieur Arthur Drexler .

(*) - Dénomination provisoirement retenue pour sa banalité ... englobante .

1945/ - Le Corbusier vient de recevoir la commande de l' "unité d'habitation" de Marseille .
Il appelle quelques rares collaborateurs .
Je rejoins aussitôt son atelier entièrement désorganisé par la guerre .

1947/ - Après deux ans d'efforts, attaqués de toutes parts, les projets établis semblent ne jamais devoir aboutir .
Au début de l'année, à l'issue d'une conférence où sont - une fois encore - démontrées les théories de "ville radieuse", un industriel parisien expose son propre rêve d'une "cité pyramidale carrée ... gigantesque" - (principes élémentaires: a) étages en retrait - b) air et lumière artificiels à l'intérieur) .
Mr. André Chauvin est membre du "comité national d'organi--sation française" (résolument hostile à Le Corbusier) .
Si j'accepte la proposition qu'il me fit alors d'entre--prendre une étude de son "idée" c'est, avec l'intention avouée de lui démontrer l'absurdité de cette "utopolis de roman d'anticipation" et de l'amener bien plutôt à mettre son influence et son énergie au service, utile, de mon maître .
Rapidement j'établis quelques maquettes graphiques ... que je montre à Fernand Léger (avec qui j'envisageais alors une démonstration d'utilisation des matières plastiques) .
Le seul monumentalisme de la proposition qui convient à son art enthousiasme tellement le peintre qu'il m'incite à poursuivre cet essai ... justement parce que je le con--sidère à priori irraisonnable .
Sur-le-champ, il adresse à ce propos, une curieuse lettre à Walter Gropius (cf.: YFL) .
Vers la fin de l'année, je dispose de quelques composi--tions qui n'ont pas plus de valeur que des exercices d' ... école des beaux-arts (cf.: Y1) .
J'en reste là, jusqu'au jour où, en

1948/ - le hasard me conduit - dans la banlieue d'une petite ville - devant un ... petit hangar métal--lique .

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2/

Tout neuf, à proximité d'une maison désespéramment mesquine, il abrite très peu de pauvres choses . Soudain, j'imagine qu'un simple plancher intermédiaire que l'ossature supporterait sans peine permettrait de grouper - sous le même toît - logement et dépendances . Cette constatation (bien souvent vérifiée par la suite) s'applique à la plupart des constructions industriel--les .
Un seul exemple: sans que sa structure fût beaucoup modifiée, le hangar géant d'Orly pourrait être habité par tout le personnel de l'aéroport de Paris !

L'économie étant flagrante, quelle "industrie" aurait intérêt à grouper et composer ses structures sous un manteau habitable déployé au soleil ?

Si cette question est encore sans réponse, une série d' épures d'ensoleillement m'a dicté la forme optima du cône excentré .

... Mr. Chauvin continue à me réclamer des "dessins pour illustrer une idée" - pour ma part, je me refuse au jeu académique et mensonger des plans et perspectives à effet (où l'on dessine des silhouettes ... sortant d'un restaurant de nuit - les lumières se font à la gomme - et des fleurs sur les terrasses démesurées) .
Entre l'imagination et la réalité, un plan n'étant qu'un instrument à usage précis et temporaire .
J'essaye de prouver qu'une étude sérieuse ne peut commen--cer qu'après de minutieuses enquêtes statistiques; qu'il ne s'agit pas de manier des pinceaux ... mais de confier à des machines électroniques le soin de fournir la seule documentation de base et de répartir entre des équipes de spécialistes les indispensables travaux d' informations .

1950/ - Dès mon retour d'U.S.A. je consacre - toujours absolument seul - plusieurs mois de travail à "idealcity" dont le dossier est alors formé de pièces innombrables (mais aucune d'entre elles n'est "montrable" en soi .)
L'absence de tout programme formel m'oblige à ne retenir des éléments rassemblés que ceux qui permettent cependant d'établir différents essais d'occupation de l'espace .

Loin de fixer un ambitieux aboutissement, les photo-com--positions présentées ne tentent qu'à signaler honnête--ment un "point de départ" ... possible .

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3/

Suite à ma lettre interrompue du 13 août 1960 .
(exigences d'horaires postaux) .

1950/ - A la demande de quelques amis (dont: Mr. André Bloc, directeur de l'"Architecture d'Aujourd'hui") qui veulent bien trouver certaines qualités plastiques à son tracé d'équilibre, j'expose une transposition mathématique d'"Idealcity" au "Salon des Réalités Nouvelles" .
Le ton ... "an 2.000" de plusieurs articles parus à cette occasion me prouve que, seul, le caractère visionnaire de mon travail n'est encore compris . (cf.: Y3) .
(Mr. Bloc envisageait l'édition d'une plaquette ... il est trop tôt) .
Depuis, plus se précisaient bien des certitudes, plus je préférais garder celles-ci de toutes manifestations .

Au long des dix dernières années, en effet, je n'ai jamais cessé d'apporter à "Idealcity" les matériaux qu'il m'est donné de recueillir .
Progressivement, j'ai pris conscience d'être en présence, non pas d'"un" projet - même grandiose - mais "du" dessein d'architecture par excellence .
... Le lieu de rassemblement des meilleures conquêtes techniques du domaine de la construction, à la lumière de notre art de vivre .

Il serait fort immodeste et puéril d'insister - par exemple - sur la place que donnent mes recherches à: ... un musée en spirale composé avec des salles de spectacle et de concert, surmonté d'un observatoire, entouré de night-clubs mi-intérieurs, mi-extérieurs à vue panoramique ... dans les deux cylindres supérieurs ; ou, de rappeler que les services administratifs de l'ensemble sont groupés au nord ...

Il importerait davantage de faire comprendre qu'un Centre de recherches (laboratoires, industries de précision etc.) pourrait constituer le coeur d'une "idealcity" .

D'ailleurs, une telle ville ne permettrait-elle pas les meilleures possibilités de protection contre les séismes naturels ... et les AUTRES ? - en sous-sol, son "double" pouvant être son propre abri anti-atomique ?

... Libéré de l'angoisse d'exode au cas de cataclysme,
habiter en plein ciel, sans témoins mais adossé au groupe social fraternel,
travailler à quelques pas de sa maison et de la nature !

N'est-ce pas le voeu du plus grand nombre ?

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4/

S'il vous plaît de retenir ce projet,

sans doute choisirez-vous pour sa démonstration un jeu combiné de vastes photo-agrandissements d'images et de textes (le choix de celles-là comme la composition de ceux-ci restant votre propre création), permettez-moi d'attirer votre attention - non pas sur ce qu'un photo-montage d'une vue aérienne ou d'un plan de New-York avec (Y4) "donnerait immédiatement l'échelle" - mais, qu'un intéressant contrepoint pourrait être établi avec des extraits curieusement analogiques du "Critias" de Platon !
... Dans le partage du monde, Poséidon avait obtenu l' Atlantide ...
"... Le plus grand des fossés circulaires, ..." - "... Là on avait aménagé de nombreux temples ..." - "... Quand on avait traversé les trois ports extérieurs ..." etc.

Les documents (H1 à H10) que j'ai pris la liberté de vous adresser ont trait à une "chapelle de pélerinage" qui ne fut pas réalisée, non pas en raison d'impossibi-lité technique mais d'une ... crainte d'"audace" tech-nique !

Dès le premier projet (pans de verre verticaux) l'appr-obation avait été unanime - ce qui est bien rare - du clergé, des conservateurs des Monuments Historiques ... jusqu'à Le Corbusier - ce qui l'est encore plus -

J'aimerais connaître l'avis des charpentiers américains ?

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Y4

... desservant au passage l'aérodrome, situé plus au nord, les trois voies d'accès (terre, fer, eau) approchent en "A" de la VILLE "C" (cf.: Y5) .

La voie d'eau aboutit, dans la zone des entrepôts, au PORT "B" . Les lignes de chemins de fer s'arrêtent aux GARES "M" . Les routes s'engagent - en sens unique giratoire - sous l'ESPLANADE-FORUM "D", dont une part de la couronne s'étend sous la ville même .

"D" est un "volume" d'échanges, de répartitions et de dépôts (gens et marchandises) . A différents niveaux com--municants, y trouvent logiquement place au long du par--cours circulaire: les parkings et leurs annexes (entretien et réparation des véhicules) directement reliés aux batte--ries d'élévateurs fonctionnant à l'intérieur de la ville, et, au-dessous, la circulation indépendante des poids lourds, leur stationnement auprès des lieux de manutention et de stockage .

Sur l'esplanade panoramique elle-même - libre de tous véhicules - les aires réservées aux hélicoptères sont en liaison avec le complexe circulatoire .

Les abattoirs et les halles, se situent à l'ouest, dans la même zone que "M" .

De la ville, par des galeries marchandes (prolongeant les centres commerciaux) passant sous l'esplanade (trottoirs roulants) on débouche sur la zone "E", celle des jeux et des sports .

(Les établissements scolaires occupant une partie de la première couronne cylindrique - surplombant "D" - communi--quent par des passages indépendants - sous "D" - avec les terrains de récréation) .

La zone "F" est réservée aux jardins floraux, aux stades d'entraînement, aux piscines comme aux théâtres de verdure

Un cours d'eau s'y élargit au sud-ouest en lac artificiel bordé de plages .

Les jardins botaniques et zoologiques, les clubs hippiques et les golfs sont répartis dans les parcs de la zone "G" .

"H" est une réserve boisée protégée .

... / ...

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... / ...

Le cimetière "I" est un jardin-labyrinthe (exposition permanente de sculpture et d'architecture pure) .

Aux places fixées par les rites des édifices religieux et philosophiques y sont bâtis .

Une "fosse de la méditation" sépare l'ensemble d'un pénitencier .

Une "voie triomphale" "J" - doublée d'une voie de com--munication rapide - relie la ville au cimetière . (défilés, cortèges, parades) ... de l'"activité" au "repos", en passant par les ris ...

"K" est le CENTRE DE REJOUISSANCES, (cf.: Le Corbusier)

Les émetteurs radio et tv. utilisent le grand mât central et ne gênent aucunement l'observatoire installé au sommet de la ville "C" .

Les zones "E,F,G & H" sont sillonnées de "voies paysagis--tes de promenade" (à vitesse limitée) .

Au moindre moment de liberté, chacun peut rejoindre, au delà de "H", sa propre maison de loisir ... invisible de la ville .

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1947 André Chauvin —

developed by Maget to bring Chauvin closer to Corb. — Shows to Leger — encourages him "especially because he is against it" — Leger writes to Gropius.

1948 sells small metal barn structure in country —

decide to combine factory & dwelling — problem is light & air

shape follows path of sun —

1950 returns from States —

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1950 — exposition of prototypes. Transformations

Core: research center with specialized laboratories —

Underground shelters —
live in sky — look out
at private view — feel social
group behind one - - - -

---

scale:
Plato — Cities

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X? leading to airport at N.

3 access

Waterway leads to Locks (B)

rail-station (M)

roads & around & under esplanade (D)

(D) — is space of exchange, dispatching, storage, etc —

esplanade for helicopters —

food markets, slaughterhouse in West, zone (M)

from city through shopping galleries, under esplanade

moving sidewalks ~~under~~ to zone E for

playgrounds, sports —

Schools — in part of 1st cylinder overlooking (D)

separate corridor under D to playgrounds —

Zone (F) floral gardens, stadium,

pools, outdoor theatres —

River at Southwest made into

artificial lake

Zone (G) botanical, zoological gardens, clubs.

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(H) Forest, untouched —

(I) — cemetery — labyrinth garden, sculpture & pure architecture. ~~on site~~ temples for different religions & philosophical rites. depression for meditation separates cemetery from jail — main axis (J) with fast road on side ~~to~~ connects city w/ cemetery, for parades — a "from activity to quietness" —

(K) Recreation cluster — of Corbusier broadcasting on top of mast — of

(C) observatory on top of city

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E, f, G, H. — Linked indirectly by parkways —

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translation

JEAN-CLAUDE MAZET
4, Cité Jean Racine
Montluçon, Allier
France

July 30, 1960

Dear Mr. Drexler:

Thirteen years--to the day--after our meeting in Paris I received your letter in which you explain your project superbly.

I am eager to tell you how much I appreciate your asking me to participate in this project.

Realizing the importance and the interest of an exhibition such as the one you are directing, I want to thank you very much.

Here, I am trying to gather together the documents, which I will certainly be able to send you before August 15.

If your own schedule should be modified, you will of course let me know?

Sincerely yours, etc...

J. MAZET /s/

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JEAN-CLAUDE
MAZET
MASTER'S CLASS IN
ARCHITECTURE
HARVARD
UNIVERSITY

to:
Mr. Arthur DREXLER
"the museum of modern art"
11 west 53rd st.
New-York 19
N.Y.-U.S.A.

Cher Monsieur Drexler,

treize ans - jour pour jour! - après notre rencontre à Paris, m'est parvenue votre lettre qui expose excellemment votre projet .

Je m'empresse de vous dire combien je suis sensible à votre intention d'y prévoir ma participation .

Conscient de l'importance comme de l'intérêt d'une manifestation telle que celle que vous dirigez ...

je vous remercie, bien vivement .

Ici, je m'efforce donc à rassembler les documents qu'il me sera certainement possible de vous adresser avant le 15 Août .

Si votre propre programme devait être modifié - sans doute m'en avertiriez-vous ?

Permettez-moi, cher Monsieur, de vous assurer de mon meilleur dévoûment .

Sincèrement à vous .

jcm

XXX
VII
MCMLX

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Mazet

UNITED STATES INFORMATION SERVICE

Centre Culturel Américain

July 19, 1960

Mr. Jean-Claude Mazet
4, Cité Jean Racine
Montluçon (Allier)
France

Dear Mr. Mazet:

I have obtained your address from the United States Information Service and am writing to you concerning an exhibition I am organizing at the Museum. I doubt that you will remember, but I believe that I met you in Paris in 1947 when you were at the atelier of Le Corbusier.

In September of this year the Museum will present an exhibition called "Visionary Architecture". The exhibition will include only architecture that has not been built. Projects will be selected for one or both of two reasons: they may have been technologically impossible to execute at the time they were designed, or there may be no social program to justify the architect's vision.

Most twentieth century projects are technologically feasible, but society lacks the appropriate organization to bring them into being. This last difficulty includes the inability to define what would be socially desirable, let alone to achieve it.

I recall seeing in the Architectural Review several years ago a brief illustrated article about a project designed by you. If I remember this correctly, it showed an enormous building in the shape of a truncated cone. This structure was intended to serve as a complete city, incorporating factory units as well as dwellings. I would very much like to include this project in the exhibition, and I am writing to find out whether the model is still in existence and whether you have drawings--plans, sections, elevations, and perspectives.

I regret to say that I am very, very late in organizing this. The exhibition is scheduled to open in the middle of September, and I must have the material here in New York by August 15. A catalogue will be published after the exhibition is opened.

I would be most grateful to hear from you at your earliest possible convenience, and I hope that the material will be available.

Sincerely yours,

Arthur Drexler
Director
Department of Architecture and Design

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UNITED STATES INFORMATION SERVICE

Centre Culturel Américain

41, Rue du Faubourg Saint-Honoré, PARIS-8e

June 30, 1960

Dear Mr. Drexler:

In the absence of Miss Speyer who is out for the day, I am answering your letter of June 21.

I have obtained the address of the architect Jean-Claude Mazet through the magazine "Architecture d'Aujourd'hui". It is:

4 Cité Jean Racine
Montluçon (Allier)

Sincerely yours,

Jacqueline Hestin

Jacqueline Hestin
Assistant to Darthea Speyer,
Exhibits Officer

Mr. Arthur Drexler
Director of the Department
of Architecture and Design
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

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file under Visionary

OK membership
Mr. Drexler - thought
you would enjoy this.
Jan (membership)

cc: E. Shaw

March 9, 1961

Mr. Mark Howell
Boyne House
College Road
Cheltenham
Glos., England

Dear Mr. Howell:

Unfortunately, the publication intended to accompany the Visionary Architecture exhibition is not yet available. I am therefore asking the Museum's publicity office to forward to you some mimeographed copies of parts of the text that appeared in the exhibition, along with whatever material they may have available.

Sincerely yours,

Arthur Drexler
Director
Department of Architecture and Design

AD:mg

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file under Visionary Archs.

WALLACE HOCHMAN • DECORATOR-DESIGNER • 340 CLEARMEADOW DRIVE • EAST MEADOW, NEW YORK

O/C membership
Mr. Drexler - thought

Boyne House,
College Rd,
Cheltenham,
Glos.

The Director,
"Visionary Architecture Exhibition."
Museum of Modern Art,
New York.

16 Feb 1960.

Dear Sir.

Many of our students here at Cheltenham College have viewed with interest details of your "Visionary Architecture" Exhibition.

It opened up for them a new field of study; functional architecture alone has been the usual limit to our teaching, and so the more futuristic and imaginative aspects you displayed in New York have provoked a considerable amount of not only amazement but acute fascination.

I am therefore giving a lecture to a few of our more intellectual sixth-formers in the hope that the whole subject will be put successfully into perspective and catalogued in their minds. To help with this, I would be sincerely grateful if you could supply me with data in the form of pictures and technical details of the exhibition.

I realise how much this is to ask of you, but considering the part that our College has to play in the future of the West, aesthetic if not political, it is most necessary that as much as possible should be done to give our prospective University candidates the widest education.

Thank you very much indeed.

Mark Howell

W Hochman

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file under Visionary Archs.

WALLACE HOCHMAN • DECORATOR-DESIGNER • 340 CLEARMEADOW DRIVE • EAST MEADOW, NEW YORK

Dec 5 60

OK membership
Mr. Drexler - thought
you would enjoy this.
M. Robinson (membership)

Gentlemen

Please find 18.00 for suburban museum memberships.

Your recent VISIONARY ARCH. exhibit was so MAGNIFICENT I felt compelled to join.

Thanks loads

W Hochman

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MC EWAN

January 5, 1961

The Museum of Modern Art
New York 19, New York
Department of Architecture and Design
Arthur Drexler - Director

February 1, 1961

Mr. C. Stuart McEwan
13044 Wilshire Drive
Detroit 13, Michigan

Dear Mr. McEwan:

In your reply to my letter of October last you informed me that within the next few months the Museum would publish a book called 'Visionary Architecture'. Can you send me detailed information at this time? If [illegible] appreciated.

Sorry, but the Visionary Architecture book is not yet published. It will be announced in the Museum's Members Calendar as soon as it is ready.

Sincerely,

Best wishes,

C. Stuart Mc Ewan
13044 Wilshire Drive
Detroit 13,
Michigan

Arthur Drexler
Director
Department of Architecture and Design

61

O.S.t.M.: dt

AD: el

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January 5, 1961

The Museum of Modern Art
New York 19, New York
Department of Architecture and Design
Arthur Drexler - Director

Dear Arthur Drexler : :

In your reply to my letter of October last you informed me that within the next few months the Museum would publish a book called 'Visionary Architecture'. Can you send me detailed information at this time? If so, please do. Your assistance is greatly appreciated.

Best wishes,

G. Stuart Mc Ewan
13044 Wilshire Drive
Detroit 13,
Michigan

G.S.t.M.: dt

61'

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Mc EWAN

The Museum of Modern Art
11 West 53 Street
New York 19
New York

October 3, 1960

Dear Sirs: :

Mr. G. Stuart McEwan
13044 Wilshire Drive
Detroit 13, Michigan

Dear Mr. McEwan:

A book called Visionary Architecture will be published by the Museum within the next few months. There is no other catalogue of the exhibition and I am sorry to say that we do not have any other literature on the subject.

Sincerely yours,

Arthur Drexler
Director
Department of Architecture and Design

AD: el

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The Museum of Modern Art
11 West 53 Street
New York 19
New York

Dear Sirs: :

I am a collector of pictures, articles etc. on Organic Architecture. My collection includes many such items on Louis H. Sullivan, Frank Lloyd Wright, Antonio Gaudi, Bruce Goff, Frederick Kiesler etc, etc.

I read in this weeks Newsweek(October 3, 1960) about Frederick Kiesler's "Endless House" and of the exhibit which you now have on display entitled,"Visionary Architecture". It, unfortunately, is impossible for me to come to New York to see this exhibit and in view of this I am in hopes that you could assist me. Would it be possible for you to send me pictures and information about this exhibit: perhaps you have a catalog, photographs or a list of the participating architects. I would appreciate this information and if there is any cost for these items please tell me of such in your reply. Any assistance you may render will indeed be appreciated.

Very truly yours,

G. Stuart Mc Ewan
13044 Wilshire Dr.
Detroit 13,
Michigan

September 27, 1960
In the evening,

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OBMA Studios

Obma Studios PHOTOGRAPHY

DODGEVILLE, WIS. PHONE 4801
EDGAR L. OBMA, A.P.S.A.
MASTER of PHOTOGRAPHY

September 26, 1960

Dear Mr. Drexler:

I hope the photographs of the Wright designs have worked out satisfactorly to your use.

If you would send us the information and time regarding the exhibit, we will try to fly out to New York to attend.

For your records, did you wish us to send a month end statement, or will the invoice suffice?

Yours very truly,

Ed Obma.

Associate, Photographic Society of America; Board of Directors, Professional Photographers Association of Wisconsin;
Member, Professional Photographers Association of America, Royal Photographic Society of Great Britain, Dariot Societe of America

finished and published. Let us hope that this will be within the next year.

Yours sincerely,

Paul Rosa

Sincerely yours,

Arthur Drexler
Director
Department of Architecture and Design

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PAUL PASCOE ARCHITECT Pascoe

93-95 CAMBRIDGE TERRACE CHRISTCHURCH

NEW ZEALAND

P.O. Box 1496

Book Corresp

reference G:PP

telephone 78-752

17th September, 1962

January 4, 1963

Mr. Arthur Drexler,
Museum of Modern Art,
NEW YORK. U. S. A.

Dear Sir,

Having seen and very much appreciated the exhibition on VISIONARY ARCHITECTURE I write to ask you -

What about your book be published?"

Please let me know your intentions in this matter please.

Yours sincerely,

Paul Pascoe.

Mr. Paul Pascoe
93-95 Cambridge Terrace
Christchurch,
New Zealand

Dear Mr. Pascoe:

Thank you for your letter concerning our book on Visionary Architecture.

As I am just now catching up with my correspondance from September, and as the Museum's exhibition schedule leaves me very little time to work on books, you will understand that I share your desire to see the book finished and published. Let us hope that this will be within the next year.

Sincerely yours,

Arthur Drexler
Director
Department of Architecture and Design

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PAUL PASCOE ARCHITECT
F.N.Z.I.A. F.R.I.B.A.
93-95 CAMBRIDGE TERRACE CHRISTCHURCH
NEW ZEALAND

p.o. box 1496

reference G:PP

telephone
78-752

17th September, 1962

Mr. Arthur Drexler,
Museum of Modern Art,
NEW YORK. U. S. A.

Dear Mr. Drexler,

Having seen and very much appreciated the travelling exhibition on VISIONARY ARCHITECTURE I write to ask you -

"when will your book be published?"

If you could send me particulars please.

With best wishes,

Yours sincerely,

Paul Pascoe.

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Schein

FONEL SCHEIN 33 AVENUE DE VERSAILLES PARIS (16e) AUT

Monsieur
Arthur DREXLER

Hamburg d. 29.8.60

Z Photos der Stadthalle
mit Skizze wird helfen,
Bildmaterial noch hatte
n. Universität - Berlin
te das Photo dabei gewesen
Sie sehr aber nun die Abbildung
ng ein Lebenszeichen von Theodor
e Wendorff-Verlag Hermann Leins
ld von der Stadthalle Räffyer
ographie - ein Photomaton lassen,
h nicht - im Hamburger Telephon-
. Aber ein Heinrich Hochmeyer
p. Up de Schanz 22, vielleicht
unft erhalten.
freundlichen Grüssen
Ihre Marlene Poelzig

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Schein

IONEL SCHEIN 22 AVENUE DE VERSAILLES PARIS 16e

Monsieur
Arthur DREXLER
Director of the MUSEUM OF MODERN ART
11 West 53 Street
New-York

15
4
61

May 11, 1961

Mr. Ionel Schein
22, avenue de Versailles
Paris 16, France

Dear Mr. Schein:

Mr. Drexler has asked me to tell you that he has not yet been able to write to you about the material you sent some time ago, and he hopes that you will forgive the delay.

The exhibition Visionary Architecture was not accompanied by a catalog. Mr. Drexler is writing a book on this subject, and it is hoped that it will be published before the end of this year.

Sincerely yours,

Schein

Secretary to Mr. Drexler

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IONEL SCHEIN 22 AVENUE DE VERSAILLES PARIS 16 AUT 37 15 BAG 97 29

Monsieur
Arthur DREXEER
Director of the MUSEUM OF MODERN ART
11 West 53 Street
New-York

15
4
61

Cher Monsieur,
Je me permet de vous rappeler ma lettre du 31/12/61.
Son contenu vous a certainement paru sans intérêt et ne pouvant pas retenir votre attention. Je le regrette vivement.
Je tiens néanmoins obtenir le catalogue de l'exposition VISIONARY ARCHITECTURE, contre remboursement, celà va sans dire. Je vous resterai pour celà infiniment obligé.
En l'attente de votre envois et en vous remerciant à l'avance, je vous prie de croire, cher Monsieur, à mes sentiments les meilleurs.

i. schein

Schein

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Visionary Arch.

Southeastern Virginia

SOUTHEASTERN VIRGINIA REGIONAL PLANNING COMMISSION

Virginia

339 BOUSH STREET
NORFOLK 10, VIRGINIA
TELEPHONE MADISON 5-0241

October 23, 1962

December 11, 1962

Mr. Garland A. Wood
Planner-Director
Southeastern Virginia Regional Planning Commission
339 Boush Street
Norfolk 10, Virginia

Dear Mr. Wood:

Your inquiry of October 23rd has been addressed to this department for attention. You are probably referring to our projected book on Visionary Architecture. However, at this writing no publication date has been set.

Very truly yours,

Mildred Constantine
Associate Curator
Department of Architecture and Design

MC.fp

Library
Museum of Modern Art
11 West 53 Street

We understand that you are publishing entitled "The Visual City." Would you please let us know when the book will be completed and the price of the book?

Thank you very much for your assistance matter.

Very truly yours,

Garland A. Wood
Planner-Director

GAW/glw

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SOUTHEASTERN VIRGINIA REGIONAL PLANNING COMMISSION

GARLAND A. WOOD
PLANNER - DIRECTOR

339 BOUSH STREET
NORFOLK 10, VIRGINIA
TELEPHONE MADISON 5-0230

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TOY D. SAVAGE, JR.
GENERAL COUNSEL

DR. JOHN R. TABB
ECONOMICS ADVISOR
THE OLD DOMINION COLLEGE

October 23, 1962

3

Mr. Willard Tangen
Library
The Museum of Modern Art
11 West 53 Street
New York 19, New York

Dear Mr. Tangen:

We understand that you are publishing a book entitled "The Visual City." Would you please let us know when the book will be completed and the price of the book?

Thank you very much for your assistance in this matter.

Very truly yours,

Garland A. Wood

Garland A. Wood
Planner-Director

GAW/glw

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Tighe

October 31, 1960

Mr. M. Tighe,
Staff Officer
Meath County Council
County Hall, Navan
Dublin, Ireland

Dear Mr. Tighe:

The exhibition you refer to in your letter of October 27 is called Visionary Architecture, and is devoted to projects considered unbuildable for a variety of reasons. I am sorry to say that a catalog is not available. Around the first of next year, I hope, the Museum will publish a book on this subject, which is now in the course of preparation.

Perhaps you will be good enough to inquire about it in January of 1961.

Sincerely yours,

Arthur Drexler
Director
Department of Architecture and Design

AD: el

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LAWRENCE C. WOODS, JR.
FOUR GATEWAY CENTER
PITTSBURGH 22, PENNSYLVANIA

THE EQUITABLE LIFE
ASSURANCE SOCIETY

March 7, 1961

Miss Mildred I. Pauley
Secretary to
Lawrence C. Woods, Jr.
4 Gateway Center
Pittsburgh 22, Pennsylvania

Dear Miss Pauley:

Thank you for your letter of February 28. I am sorry to say that the Visionary Architecture Book is not yet finished, as a result of frequent interruptions and the necessity of organizing forthcoming exhibitions.

We are keeping your letter on file and will notify you as soon as the book has been published. I hope this will be some time in late spring.

Sincerely yours,

Arthur Drexler
Director
Department of Architecture and Design

AD:mg

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LAWRENCE C. WOODS, JR.
FOUR GATEWAY CENTER
PITTSBURGH 22, PENNSYLVANIA

THE EQUITABLE LIFE
ASSURANCE SOCIETY

February 28, 1961

Mr. Arthur Drexler, Director
Department of Architecture and Design
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Drexler:

On November 1 you advised Mr. Woods that a catalogue for the Museum's Visionary Architecture exhibition was being prepared and should appear some time in January or February.

Will you kindly advise if this catalogue has been prepared? Mr. Woods is anxious to receive a copy of it.

Please note Mr. Woods' change of address: Four Gateway Center, Pittsburgh 22, Pa.

Very truly yours,

Richard L. Pauley

Secretary to Mr. Woods

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WOODS

cc: Mrs. Shaw

November 1, 1960

Mr. Lawrence G. Woods, Jr.
1 Gateway Center
Pittsburgh 22, Pa.

Dear Mr. Woods:

No catalogue has been published for the Museum's Visionary Architecture exhibition. A book on this subject is now in preparation and should appear some time in January or February.

I am forwarding your letter to the Museum's Public Relations department with a request that they send to you some excerpts from the exhibition's text.

Sincerely yours,

Arthur Drexler
Director
Department of Architecture and Design

AD: el

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RHODE ISLAND SCHOOL OF DESIGN

Providence, Rhode Island 02903

November 15, 1973

Mr. David McMahon
Rhode Island School of Design
Box 512
Providence, R.I. 02903

Dear Mr McMahon:

Mr. Drexler has asked me to reply to your recent letter.

Unfortunately there was no catalog to accompany our exhibition "Visionary Architecture".

There were elaborate labels for the projects shown, and that text should be in our files.

If you would like to make an appointment to talk with Mr. Drexler about the subject and exhibition he would be glad to see you.

Sincerely,

Mary Jane Lightbown
Research Associate

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RHODE ISLAND SCHOOL OF DESIGN

Providence, Rhode Island 02903

Arthur Drexler
Director of Architecture and Design
Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

David McMahon
Box 512

Dear Mr. Drexler,

I am an architecture student at the Rhode Island School of Design in Providence, Rhode Island. Lately I have been engaged in research for a course in "Utopia and Hypothesis". It has been brought to my attention through such research that you were responsible in bringing to the Museum of Modern Art in November, 1960, an exhibit of "Visionary Architecture". Much reference has been made to this exhibit and it appears of special significance in bringing to public attention the works of so many utopian architects.

I have read several reviews of the exhibit published in magazines at that time but have been unable to find any publication by the Museum of Modern Art. It is my hope that you as Director of Architecture and Design will be able to aid me in accumulating as much information as is available with regard to this exhibit and thus enable me to bring this exhibit to the Rhode Island School of Design in some form appropriate for presentation.

At some future date during the month of November I would conceivably desire to speak with you concerning the exhibit and your own feelings on utopian architecture. This would of course be at your convenience and willingness to do so.

I will appreciate any information you can make available to me.

Thank you,
David McMahon

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Exh - V.A.

149 Tamalpais Road
Berkeley, California 94708

September 11, 1970

Chief Curator
Museum of Modern Art
21 West 53rd
New York, New York

September 24, 1970

Miss Barbara Silvergold
149 Tamalpais Road
Berkeley
California 94708

Dear Miss Silvergold:

Your letter of September 11, has been forwarded to me for reply.

Our exhibition entitled "Visionary Architecture" appeared here in New York back in 1960. Unfortunately there was no catalogue prepared for the show, and we do not have any records that include the public's reaction, the "type" of audience which appreciated the show the most, or how much previous knowledge the viewers had of Soleri's work. We only know that the exhibition was well attended.

In the "Visionary Architecture" show we included only two of Paolo Soleri's projects: A Long-span Concrete Bridge, and A Theological Center of Biotechnic City. I am enclosing copies of the text that accompanied the panels with the hope that they might be of interest and some help.

Sincerely,

Mary Jane Lightbown
Research Associate

Miss Barbara Silvergold
Graduate Student in the
History of Art and Architecture
University of California, Berkeley.

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149 Tamalpais Road
Berkeley, California 94708

September 11, 1970

Chief Curator
Museum of Modern Art
21 West 53rd
New York, New York

Dear Sir:

The topic for my master's thesis at the University of California in Berkeley is Paolo Soleri.

Naturally, I would like to have all the existing literature on Soleri's work. I have been unable to obtain from the University's archives the catalog on your 1961 exhibition on Soleri's megastructures, entitled "Visionary Architecture". Although the exhibit will be in Berkeley in April, your catalog would no doubt provide a different commentary from the one Peter Selz and Spiro Kostof will provide here later in the year.

Would it be possible for you to send me a copy (even photostated!) of that catalog?

I am also interested in the following information if you are able to remember and care to volunteer comments:

1. What was the public's response to your exhibition?

2. Was there a particular "type" which appreciated Soleri more than others, i.e. ecologists, the artsy-craftsy set, etc.?

3. How much previous knowledge did most of the audience have? Was this their first exposure to Soleri's ideas?

4. Do you personally view Soleri as merely a dreamer, or do you, in fact, feel that he IS a "genius"?

The catalog and this information would greatly assist me in treating Soleri thoroughly and objectively. I appreciate your cooperation.

Sincerely yours,

Barbara Silvergold

Miss Barbara Silvergold
Graduate Student in the
History of Art and Architecture
University of California, Berkeley.

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Accademia dei Virtuosi al Pantheon

cc: Mrs. Richards

July 7, 1961

Prof. Giulio Ansaldi
P. ACCADEMIA DEI VIRTUOSI AL PANTHEON
Piazza della Cancelleria 1
Rome, Italy

Dear Prof. Ansaldi:

Your letter regarding the exhibition Visionary Architecture has been forwarded to this department for attention. No catalogue was issued in connection with this exhibition, because the Director of our Department, Arthur Drexler, who also directed the installation of the exhibition, is preparing a book on the subject. This book will contain not only the material which was in the exhibition, but a broader treatment of the subject. It is hoped that this will be available by the first of the year.

Very truly yours,

Mildred Constantine
Associate Curator

MC: el

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P. ACCADEMIA DEI VIRTUOSI AL PANTHEON
PIAZZA DELLA CANCELLERIA 1 - ROMA

BIBLIOTECA D'ARTE

22.5.61

To the Director
of the Illinois Institute of Technology
School of Design
3300 South Federal Street
CHICAGO 16
Illinois

Dear Sir,

I should be very grateful to you if you could send me two copies of the catalogue "Visionary Architecture".

These catalogues would be very useful to our Art Library. Naturally if there are some expenses I'll pay you back the amount.

Awaiting I thank you very much in advance and with my best regards I am

Sincerely yours
the Director of the Library
(Prof. Giulio Ansaldi)

AD/sm

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April 12, 1963

Mr. Arthur J. Fair
7351 Claremont Avenue
Berkeley 5, California

Dear Mr. Fair:

The Visionary Architecture material has not yet been presented in book form by the Museum. The French magazine, l'Architecture d'Aujourd'hui devoted a special issue to it (#102, dated June - July 1962), called Fantastic Architecture, and supplemented by much material which I find unrelated but others think of as visionary.

There is also a book originally published in German and now available in an English translation, similarly entitled, Fantastic Architecture. The authors are Ulrich Conrads and Hans G. Sperlich and it is available from George Wittenborn & Company, 1018 Madison Avenue, New York City.

The projects selected for the Museum's exhibition all represented attitudes toward the structure of society and in that sense could be construed as social criticism. Architectural fantasy as such was irrelevant. I still have hopes of completing the book I began on this subject but I am not really able to announce a definite publication date.

I am very pleased at your reaction to the exhibition and want to thank you for your interest.

Sincerely,

Arthur Drexler
Director
Department of Architecture and Design

AD/sm

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file

Arthur.J.Fair. 7351 Claremont Avenue, Berkeley 5, California.

27th March, 1963.

Mr Arthur Drexler,
Director,
Museumof Modern Art,
Department of Architecture and Design,
New York, New York.

Dear Mr. Drexler:

Has the substance of your exhibition "Visionary Architecture" currently on exhibit at the University of California and which I had the pleasure of seeing in New York during November of 1960 been published. I am well aware of the fact that most of the material is available in a diverse range of books and publications, but have you and your museum published in any form the actual substance of the exhibit as it is presented in the gallery. If you have would it be possible for me to receive such a publication. I would be willing ofcourse to make any remittance for such publication should there be any cost attached.

May I take this opportunity of expressing to you my own sincere thanks for the efforts that you must have made to bring to us such an outstanding and superbly absorbing exhibition.

Sincerely yours,

Arthur Fair.

Arthur.J.Fair.

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GOWAN

GOWAN

94 a Gordon Road,
Ealing,
London, W.13

Dear Mr. Drexler,

Thank you for your letter. The student who designed the Furniture Manufacturers association Head quarters is in 5th. Year at the Regent Street Polytechnic and his address is :-

M. D DE WEBB,
35 BELSIZE SQUARE,
LONDON, N.W.3.

A cutting of Edward Reynold's Concert Hall is enclosed. It may be new to you. Reynolds died recently while still a student at the Architectural Association. The address of his wife is:-

ANN REYNOLDS,
43 DRYBURGH ROAD,
WANDSWORTH,
LONDON, S.W.15

If there are any difficulties, let me know and I will collect the material for you.

Yours sincerely,
James Gowan

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GOWAN

January 26, 1960

Mr. James Gowan
A. A. School of Architecture
34-36 Bedford Square
London W.C.1, England

Dear Mr. Gowan:

I have just been talking to Ian McCallum, and at his suggestion I am writing to you. In September of 1960 the Museum will present an exhibition called Visionary Architecture. Devoted to unbuildable buildings, it will include only such projects as were technologically impossible to realize at the time they were designed, or for which there has been no practical justification. Most of these projects will be selected from twentieth century work. The measure of quality will be neither formal "correctness" nor even relevance to real problems, but rather the degree to which the designer has been able to project ideas and emotions not necessarily considered proper to architecture.

Your interesting article in the December 1959 issue of the ARCHITECTURAL REVIEW included an elevation of a building for the Furniture Manufacturers Association, designed by a student at the Regent Street Polytechnic. While I realize that most schools, and their students, take pride in the buildable character of their work, I could not fail to admire a design so unhampered by reality. I would like to obtain photographs and plans; would you be kind enough to give me the name and address of the student and instructors responsible for the project?

Ian McCallum thought you might also be able to suggest other projects, perhaps by students at the A. A. School of Architecture, or by practicing architects.

I hope this request won't be too much trouble, and I shall be most grateful for your help.

Sincerely yours,

Arthur Drexler
Director
Department of Architecture and Design

AD:mg

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January 26, 1960

Mr. James Gowan
A. A. School of Architecture
34-36 Bedford Square
London W.C.1, England

Dear Mr. Gowan:

I have just been talking to Ian McCallum, and at his suggestion I am writing to you. In September of 1960 the Museum will present an exhibition called Visionary Architecture. Devoted to unbuildable buildings, it will include only such projects as were technologically impossible to realize at the time they were designed, or for which there has been no practical justification. Most of these projects will be selected from twentieth century work. The measure of quality will be neither formal "correctness" nor even relevance to real problems, but rather the degree to which the designer has been able to project ideas and emotions not necessarily considered proper to architecture.

Your interesting article in the December 1959 issue of the ARCHITECTURAL REVIEW included an elevation of a building for the Furniture Manufacturers Association, designed by a student at the Regent Street Polytechnic. While I realize that most schools, and their students, take pride in the buildable character of their work, I could not fail to admire a design so unhampered by reality. I would like to obtain photographs and plans; would you be kind enough to give me the name and address of the student and instructors responsible for the project?

Ian McCallum thought you might also be able to suggest other projects, perhaps by students at the A. A. School of Architecture, or by practicing architects.

I hope this request won't be too much trouble, and I shall be most grateful for your help.

Sincerely yours,

Arthur Drexler
Director
Department of Architecture and Design

AD:mg

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FULLER

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Mr. Dreyfus - these photographs went to you yesterday by "express collect".

To Destination Office: Newyork N.Y.

Consignee: Museum of Art

Street Address or Non-Agency Destination: 11 W 53rd St

Name of Forwarding Office: (1447-B) Raleigh, N.C. (S)(14-28)

Date Shipped: Aug 23 60

Receipt Number: 11-41-65

Declared Value: 500.00

Piece-s	Article	Description	Weight	Class	Paid in Part
		1 Blue Photograph			

Shipper: Fitzsebon

Shipper's Street Address: 3013 Halldale

COLLECT (Original)

Scale or Rate | Priced by

Advances

Value Charges: XX XX

Express Charges: DO

Refrigeration Charges: NOT

USE

Storage: THESE

Total: SPACES

C. O. D.

C. O. D. Service Charge Write in YES or NO: X

(Form 5052)

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	Number Pieces	Date	Hour
	1	19	A. M. P. M.

For the Company

If so -- or if you have any other pet in mind -- I would be most grateful to you if we could have something to represent you directly.

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FULLER

June 22, 1960

Mr. Buckminster Fuller
Alrae Hotel
37 East 64 Street
New York City

Dear Bucky:

Many months ago I discussed with Jim Fitzgibbon, and I think I mentioned it to you, an exhibition we are going to have here in September, called Visionary Architecture. The show will include only those projects considered unbuildable for one or both of two reasons: they may be technologically impossible to realize when they were designed, or there may be no social program to support the architect's vision.

Most twentieth century projects are technically feasible but society lacks the appropriate organization to bring them into being. This last includes the inability to define what would be socially desirable, let alone to facilitate it.

(I apologize for telling you what you already know better than anyone else.)

Jim Fitzgibbon agreed to design and construct a model of a housing project that would span a large part of Manhattan as well as part of the East River. I think this will be a most important contribution to the show, and that it will represent some of the principles underlying your work as well as Jim's own excellent ideas.

This is rather late in the day for me to ask you, however, if there might not be something of your own that we might include, and for which it might not be too late to prepare a drawing.

One of the ideas that I discussed with Jim, but which he decided not to work on, was the suggestion for a geodesic structure completely encircling the earth. The intention was to explore the notion of "architecture" at a scale which uses the globe as a component part. This idea still fascinates me, and no doubt a great many variations of it are possible. I am now wondering whether you might have any suggestions to make about it. If so -- or if you have any other pet in mind -- I would be most grateful to you if we could have something to represent you directly.

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I am so late in preparing this exhibition that although technically on vacation, I have been working on it at home. My office will forward any correspondence to me or, if you have a moment, I would be most grateful if you would phone me collect at my apartment: Algonquin 4-3247. I am usually at home until about 10:30 A. M.

All best regards.

Yours,

Arthur Drexler
Director
Department of Architecture and Design

AD:el

P. S.: The exhibition in the garden continues to draw great crowds.

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THE MUSEUM OF MODERN ART

cc D Dudley

Fitzgibbon Synergetics

March 13, 1961

Mr. James Fitzgibbon
Synergetics, Inc.
3013 Hillsboro Street
Raleigh, North Carolina

Dear Jim:

The Registrar's Office wants to cancel the insurance on your model, and I want to remove it from storage because we need the space.

Would you let me know what you would like to have done about it? Alas, there is no money now for shipping it back to you, and if you want it crated and returned we will have to send you a bill. On the other hand, if you don't want to pay for having it returned and if you don't want to take the time to come and get it, you can give it to the Museum as a gift. I will then move it from one storage space to another, and all problems will be solved.

I look forward to an early and sympathetic answer.

Hope all is well with you; best regards to all.

Yours,

Arthur Drexler
Director
Department of Architecture and Design

AD:mg

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Synergetics

THE MUSEUM OF MODERN ART

Two white copies to be sent to the Registrar 24 hours or more in advance of collection or delivery; 4 days in advance for outgoing foreign shipments.

TO THE REGISTRAR:

DATE 19 September 1960

Expect ☒ from: James W. Fitzgibbon
Collect ☐ from:
Deliver ☐ to:
Release ☐ to:

on (date): Manday-- 26 Sept.
at (time) [redacted]:

The following objects: (artist, medium, size) — Value, if needed for insurance or invoice

1 Model of the " Bridge City" by James Fitzgibbon

PURPOSE The Model will be included in the VISIONARY ARCHITECTURE Exhibition
Loan form sent to Mr. Fitzgibbon 9-20-60.

CHARGES Collect ☐ Prepaid ☒ Bill to:

INSURANCE Ours ☐ Theirs ☐ Charge to:

VIA Railway Express ☐ Parcel Post ☐ Air Freight ☐ Ship ☐
Messenger: Ours ☐ Theirs ☐ Truck: Ours ☐ Theirs ☒

Department Architecture & Design Signed

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SYNERGETICS

SYNERGETICS, INC.

3013 HILLSBORO STREET - RALEIGH, NORTH CAROLINA

June 21, 1960

Mr. James W. Fitzgibbon
Executive Vice President
SYNERGETICS, INC.
3013 Hillsboro Street
Raleigh, N. C.

Dear Jim:

It has been a long time since we last discussed your project for the Visionary Architecture exhibition. I am confident that you have not faltered and that it has grown more improbable.

Technically I am on vacation, but because I am so late in getting this exhibition organized I am working on it at home. Would you be good enough to drop me a line to my office or to 2 Washington Square Village, New York 12, New York to let me know where everything stands? If you like, you can also telephone me at my home (Algonquin 4-3247).

I blush to admit that I never did get around to sending Bucky a letter about our discussion, but I am about to do so.

Hope all is well with you. Best regards to everyone.

Yours,

Arthur Drexler
Director
Department of Architecture and Design

AD: el

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Visionary Arch

SYNERGETICS, INC.

PHONE TEMPLE 3-3841

3013 HILLSBORO STREET - RALEIGH, NORTH CAROLINA

R. BUCKMINSTER FULLER, PRESIDENT — JAMES W. FITZGIBBON, EXEC. VICE PRESIDENT

SYNERGETICS

March 18, 1960

Mr. Arthur Drexler, Director
Architecture and Design
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Arthur:

I am delighted to have your invitation to submit a project for the Visionary Architecture Exhibit. Work is under way.

The project I have in mind is the one we discussed briefly in Raleigh. The bridge city spanning the Hudson just south of Columbia University.

The technical problems involved in building this structure would be staggering, the cost astronomical and it would be a daring social set that would take up residence 300 feet over the Hudson, though the view would be great.

With best regards.

Very truly yours,

SYNERGETICS, INC.

James W. Fitzgibbon
Executive Vice President

JWF:JB

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FITZGIBBON (SYNERGETICS)

February 15, 1960

Mr. James W. Fitzgibbon
Executive Vice-President
SYNERGETICS, INC.
3013 Hillsboro Street
Raleigh, N. C.

Dear Jim:

This is a long-overdue letter describing the Visionary Architecture exhibition that I told you of many months ago.

A copy of this letter will also go to Bucky, and I hope you will discuss it with T. C. Howard and anyone else in the office or at the University who may be interested.

The exhibition will be concerned with architecture that has not been built. Projects will be selected on the basis of their being unbuildable for one or both of two reasons: they may have been technologically impossible to realize at the time they were designed, or there may be no social program to justify the architect's vision.

Most projects prior to the twentieth century that are visionary in nature present both technological and social difficulties. Most twentieth century projects are technologically feasible but society lacks the appropriate organization to bring them into being. This last includes the inability to define what would be socially desirable, let alone to facilitate it.

The purpose of the exhibition is to call attention to a kind of underground history of architecture. I believe that there are certain basic themes that have remained constant. These themes or preoccupations break through into reality in varying degrees, depending largely on social circumstances. In an age when techniques begin to make possible a control of the environment beyond anything we have previously imagined, it might be said that the next great problem in design is a social order that can facilitate the emergence of what are, in many cases, age-old conceptions of what the world ought to be.

When I last talked to you and T. C. Howard about this you mentioned one or two ideas. I seem to recall that one of them involved building a

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complete shell a mile or two above the surface of the earth; on completion this structure would float in space without being attached to the earth.

The second project you mentioned was a continuous urban structure covering Manhattan Island and bridging the Hudson and East Rivers.

Both projects interest me and both seem fully qualified for visionary status. Perhaps you have meanwhile had some more thoughts. In any event we now have the following problem on our time schedule. The exhibition is scheduled to open in September 1960. The book must go to press considerably sooner (the beginning of July). The material in the exhibition will be presented through models and photos projected on screens (rather than the conventional photo blowup), and this in turn requires that everything be ready sooner than is usually required.

I hope you will be able to undertake at least one of these projects, complete with a model and drawings -- and here comes the payoff: I would like to end the exhibition with a model so large that the public can walk through it. Such a model would occupy roughly a space 22 feet square. The floor or ground level of the model would be at chin height and the public would walk through a narrow trench. It might thus be possible to create the illusion of enormous distances and give to even the most visionary of projects a kind of Alice-in-Wonderland reality. I do not quite see how the "roof-around-the-world" project would lend itself to this treatment, but perhaps you can think of some other way it could be presented -- or perhaps you will want to do a completely different project. I will welcome suggestions, providing they are what the uninitiated would call crazy.

I forgot to tell you that I have re-opened the vision in our garden.

Greetings to all.

Yours,

Arthur Drexler
Director
Department of Architecture and Design

AD: el
cc: Buckminster Fuller

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V.A. Fitzgibbon

June 21, 1960

Mr. James W. Fitzgibbon
Executive Vice President
SYNERGETICS, INC.
3013 Hillsboro Street
Raleigh, N. C.

Dear Jim:

It has been a long time since we last discussed your project for the Visionary Architecture exhibition. I am confident that you have not faltered and that it has grown more improbable.

Technically I am on vacation, but because I am so late in getting this exhibition organized I am working on it at home. Would you be good enough to drop me a line to my office or to 2 Washington Square Village, New York 12, New York to let me know where everything stands? If you like, you can also telephone me at my home (Algonquin 4-3247).

I blush to admit that I never did get around to sending Bucky a letter about our discussion, but I am about to do so.

Hope all is well with you. Best regards to everyone.

Yours,

Arthur Drexler
Director
Department of Architecture and Design

AD: el

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V a. Entwistle

June 21, 1960

Mr. Clive Entwistle
c/o The Architectural Review
9-13 Queen Anne's Gate
Westminster, SW 1, England

Dear Mr. Entwistle:

In September of this year the Museum will present an exhibition called Visionary Architecture. It will include projects selected because they are considered unbuildable for one or both of two reasons: they may have been technologically impossible to realize at the time they were designed, or there may be no social program to support the architect's vision.

Most twentieth century projects are technologically feasible, but society lacks the appropriate organization to bring them into being. This includes the inability to define what would be socially desirable, let alone to facilitate it.

I am writing to ask you if we may include in the exhibition and its accompanying publication photographs of your extremely interesting project for the Festival of Britain Exhibition. In my opinion this was a remarkable example of a workable idea which still appeared to the public (and to architects) as visionary and impractical.

I very much hope you will agree to be included in the exhibition, and that if so, we may have photographs of the various drawings and plans. Unfortunately, I am more than usually late in organizing this project, and so I would be most grateful to hear from you soon.

Sincerely yours,

Arthur Drexler
Director
Department of Architecture and Design

AD: el

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Entwistle

forme et fonction form and function form und funktion forma e funzione

Mr Arthur Drexler
Director
Department of Architecture
Museum of Modern Art
New York 19 N Y

votre référence: AD:mg
notre référence: Modernart
date: 19 August 1960

Dear Mr Drexler:

As I explained in my cable the photoprinters had mistakenly, after rushing the prints through in good time, despatched them by ordinary mail. However a further set, which will include the two drawings missing from my old house that have since turned up in my parent's apartment in London, will be airmailed to you on Monday.

I am enclosing a further set of glossy prints of the Liverpool Cathedral project which are probably better suited to reproduction or projection. The results of this competition have just been announced and are more or less as I feared. The first prize has gone to a real British hodge-podge, with ideas and elements lifted piece-meal from Eveux (the belfry), Ronchamp (the chapels) and Brazilia (the basic shape), with everything down-graded in the process. This kind of heterogenious mixture has, since the war, become the standard formula for "modern" British architecture, since it is a facile way of provoking in the uninitiated a certain evanescent shock effect that counterfeits the surprise and permanent freshness of an original creative work.

After all one of the few objective criteria that can be surely applied to any work of art is the sensation of its unity. It is a curious reflection on our times that the Assessor of a big internatuional competition can be so aesthetically illiterate as to ignore so fundamental a canon of architecture now more than ever applicable since the easy unity of a formal tradition has been lost. As an example of this I think it can be said that the plan, roof-plan, sections and elevations of my project are completely interelated. In fact I feel it has been crystallised to such a point that not a line can be changed without detriment to the whole. In the winning project almost everything could be changed without really changing anything.

Please forgive me for imposing these reflections upon you, but it is still very fresh and so a great relief to say something to someone that I am sure can understand what I am talking about. From the point of view of your exhibition I feel the project may be of some interest not only because it will not be built due to prevalent external conditions, (in this case Philistinism), but also because it is I believe the first serious attempt to communicate religio-philosophical ideas by purely formal and spatial means, in contemporary terms that is. One shouldn't have to belabour the point except that it is difficult for someone new to the project to

* under separate cover.

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S.A.R.L. AU CAPITAL DE 1 MILLION DE FRANCS - SIÈGE SOCIAL : 20 BOULEVARD MALESHERBES PARIS 8
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obtain from a set of small prints the more or less conscious impressions that I intend him to receive from moving around and within a very large building. Some of these ideas are alluded to in the Report; some others may be mentioned:

§ the form of the whole: from without, an upward thrusting; from within, a downward streaming; and in its progressive dimunition with height, "many are called but few are chosen.."

§ the unfinished summit of the tower: a striving towards the source.

§ the bird shape of the main entrance canopy; the aegis of the Holy Spirit.

§ the central mast; the axle tree of the world, the labouring divider and uniter of heaven and earth, God and man

§ form of the mast; sign of the triadic Universe; Father, Son and Holy Spirit; height, length,breadth; man, woman, child; proton, electron, neutron.

§ location of the statue of Christ; the new man that arises at the moment of harmonious union between matter and spirit, the inner and outer worlds of man ...

§ the long axial approach, 350 feet; during the whole of which the High Altar is the visible aim; idea of the Way

§ the immense bronze door at the main entrance; " for I am the Door unto eternal life:" and the sword-like shape of the door on plan; the Word, the Truth that provokes division within a man between the real and the false,

etc., etc., and in addition a lucid numerological structure for those who are interested in such questions.

I should perhaps add that my project received a "high commendation" and that the first press reactions are so unfavourable to the winning design that an eventual reconsideration of the results, legally possible if no start has been made after a year, is perhaps not excluded. Incidentally I could if you wish supply any of the original drawings; they measure 7' x 5' on tracing paper that could be sent rolled and would need mounting on white boards of the same size with preferably a transparent, glass or plastic, protection.

Could you please let me know at your earliest convenience how long the exhibition will last, and the dates of any social functions that may be connected with it, so that I can arrange my visit correspondingly ?

With renewed and warmest thanks for your interest and trouble,

sincerely yours:

Clive Entwistle

Clive Entwistle

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ENTWISTLE

KELLY & GRUZEN
ARCHITECTS-ENGINEERS

Vis-Arts

December 14, 1960

Mr. Arthur Drexler
Director of Architecture
Department of Architecture
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Drexler:

Further to our telephone conversation, this is to confirm that we should be very grateful for the loan of two boards featuring my projects which appeared recently at your exhibition of functional architecture.

We need this for the afternoon of Friday, December 16th, on the occasion of our office party. I confirm that we accept responsibility for safe return of these drawings and will pay all transport costs.

Thanking you for your kind cooperation.

Sincerely yours,

KELLY & GRUZEN

Clive Entwistle

Clive Entwistle, F.R.I.B.A.

CE:gr

file

Please reply to: ☒ 10 COLUMBUS CIRCLE, NEW YORK 19, N.Y., JUdson 2-7040
☐ 60 PARK PLACE • NEWARK 2, N. J. • Mitchell 3-1944

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S. A. R. L. AU CAPITAL DE 1 MILLION DE FRANCS · SIÈGE SOCIAL : 29 BOULEVARD HALESHERBES PARIS 8e
BANQUE : GUARANTY TRUST COMPANY OF NEW YORK 4 PLACE DE LA CONCORDE PARIS 8e

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A SERVICE OF RADIO CORPORATION OF AMERICA
20 ROCKEFELLER PLAZA, N.Y. TEL. CI 7-5525

Entwistle

Oct 15 11 50 AM '50

RX46 RDF 1092

PARIS 13 15 1507 =

BRECKLIN MODERNART NEWYORK =

MANY THANKS FOR SPACE ACCORDED PLEASE INFORM CLOSING DATE

ENTWISTLE +

RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
20 ROCKEFELLER PLAZA, N.Y. TEL. CI 7-5525

News Chronicle has asked for prints and propose to publish

in answer to the winning scheme which it has already severely slated. And a rather charming detail: I heard from my mother that the Reverend Mother Prioress of the convent where the designs are on exhibition telephoned her, out of the blue, to say she felt my mother would like to know that she and the other sisters had personally hoped that my design would win, that they passed it every day and that the more they saw it the more they were touched by it. Wasn't that a nice thing to hear ?

It seems to be a repeat of the Crystal Palace experience and is becoming sickeningly familiar. I am afraid the sad fact is that British assessors just don't know what to do with something they have never seen before. The three prize-winning designs were all strongly derivative. There were five "Brazilia's", several Phillips pavilions, a scattering of Noguchi Buddha memorials, and four of my Crystal Palace pyramids ....etc. etc.

The fact that, at the same time, from across the Atlantic, I receive your unsolicited invitation to submit work for exhibition at the Museum seems to be a strong indication that I have now wasted enough time not building in Europe. So the purpose of this letter is to ask you, as a man who is probably closely in touch with the academic architectural world, whether you happen to know of any forthcoming openings as guest lecturer on design in the New York vicinity. It seemed to me that this or some similar occupation would give one time to look round prior to the establishment of a practise or partnership arrangement. I should accordingly be extremely grateful if you have any suggestions ....

With best wishes, very sincerely yours:

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ENTWISTLE

forme et fonction form and function form und funktion forma e funzione

Mr Arthur Drexler
Director
Department of Architecture
Museum of Modern Art
New York 19

VOTRE RÉFÉRENCE : AD: mg
NOTRE RÉFÉRENCE : Modernart
DATE : 29 August 1960

(Sorry about the letter, my secretary is on holiday !)

Dear Mr Drexler:

I have just returned from London, having seen the exhibition of projects submitted in competition for the Liverpool Cathedral. My feelings on the matter are uncomfortably mixed. On the one hand I cannot help a certain elation at the reception being given to my project particularly in view of the fact that it was not awarded a prize; on the other hand this widely voiced and growing tide of opinion that my project was outstandingly the best requires heroic efforts to reconcile oneself to the deprivation of such a demanding and rarely occurring commission.

Without stressing privately voiced opinions, including those of other competitors, an objective indication of the recognition given to my project may be obtained from the coverage being given to it in the press. "Architectural Design" in their September 7th issue are to devote several pages to my project, only passing mention to the first prize. The Architect's Journal" is apparently taking a similar line. I understand that it will even feature in the national press, as the "News Chronicle" has asked for prints and proposes to publish them in answer to the winning scheme which it has already severely slated. And a rather charming detail: I heard from my mother that the Reverend Mother Prioress of the convent where the designs are on exhibition telephoned her, out of the blue, to say she felt my mother would like to know that she and the other sisters had personally hoped that ny design would win, that they passed it every day and that the more they saw it the more they were touched by it. Wasn't that a nice thing to hear ?

It seems to be a repeat of the Crystal Palace experience and is becoming sickeningly familiar. I am afraid the sad fact is that British assessors just don't know what to do with something they have never seen before. The three prize-winning designs were all strongly derivative. There were five "Brazilia's", several Phillip4s pavilions, a scattering of Noguchi Buddha memorials, and four of my Crystal Palace pyramids ....etc. etc.

The fact that, at the same time, from across the Atlantic, I receive your unsolicited invitation to submit work for exhibition at the Museum seems to be a strong indication that I have now wasted enough time not building in Europe. So the purpose of this letter is to ask you, as a man who is probably closely in touch with the academic architectural world, whether you happen to know of any forthcoming openings as guest lecturer on design in the New York vicinity. It seemed to me that this or some similar occupation would give one time to look round prior to the establishment of a practise or partnership arrangement. I should accordingly be extremely grateful if you have any suggestions ....

With best wishes, very sincerely yours: C. Eldridge

forme et fonction 16 bis rue piccini paris 16e passy 49-88 poincaré 33-57
S. A. R. L. AU CAPITAL DE 1 MILLION DE FRANCS · SIÈGE SOCIAL : 29 BOULEVARD MALESHERBES PARIS 8e
BANQUE : GUARANTY TRUST COMPANY OF NEW YORK 4 PLACE DE LA CONCORDE PARIS 8e

P.S. I should be obliged if you can confirm that you are showing the views of my architectural peers in the U.K. as an appendix to this as a history of this one architectural opinion. CE

P.S. Alternatively, do you happen to have any knowledge of any openings for a designer as assistant ? I have experience in domestic design, an architectural qualification, 5 years experience, 9 years in my own practice, finishing (including the world's biggest) machine tools, erection of paralon, furniture, domestic appliances, glassware, graphics, etc. etc. CE

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forme et fonction form and function form und funktion forma e funzione

Mr. Arthur Drexler
Director
Department of Architecture and
Design
The Museum of Modern Art
11 West 53 rd. Street
New-York 19

VOTRE RÉFÉRENCE : AD : mg
NOTRE RÉFÉRENCE : Af. Visionary Architecture
DATE : 22 Juillet 1960

Dear Mr. Drexler,

Thank you very much for your letter of the 19 th. July. I am glad to learn that we both prefer to show the same project. I am going to London on the 3 rd. August, and shall have photographic prints of the project (Crystal Palace) prepared immediately.

I shall send them, together with prints of the Liverpool Cathedral, so that you receive them prior to August 15 th. I assume you are projecting from opaque documents, and do not need transparencies (i.e. reversed negatives). I can let you have negatives of any print you may wish to show in photographic enlargements if you let me know which you would like when you have received the prints.

In the conceivable event that I should win the Liverpool Cathedral competition I shall certainly come to New-York as that would appear to be a timely occasion. If so I certainly hope to have the pleasure of meeting you.

With best wishes, I remain,

sincerely yours,

C. ENTWISTLE

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Entwistle

July 19, 1960

Mr. Clive Entwistle
16 bis, rue Piccini
Paris 16e, France

Dear Mr. Entwistle:

I have just returned from vacation, and I am delighted to find your letter. While I was away my office forwarded to me a reprint from the Architecture Yearbook showing the Crystal Palace project. I was quite confused by this since I seemed to remember that the project was designed for the Festival of Britain; but your letter has clarified this point. It is the initial project (1946) which I think we would like to exhibit, assuming that the drawings are still available. I agree with you that photographic prints (8 inches by 10 inches) would be more useful--particularly since I am hoping to do the entire exhibition by means of projected images from a continuous film strip.

The new project for the cathedral in Liverpool must indeed be of great interest, and I should like very much to see the drawings. However, I absolutely must have all material intended for the exhibition in New York by August 15. If you think it would be possible to have photographs of this as well as the 1946 project to me by that time, I will certainly consider it for inclusion.

In view of the fact that everything will be shown by projected image or, failing that, by photo enlargements, there should be no special presentation problems. Eight by ten inch glossy prints are easier to handle and usually get through the mail intact.

I am much obliged to you for your cooperation. Perhaps you will be able to come to New York yourself, in which case I would much enjoy meeting you. Meanwhile, let us hope that the exhibition will do some good.

With best wishes, I am

Sincerely yours,

Arthur Drexler
Director
Department of Architecture and Design

AD:mg

forme et fonction 16 bis rue piccini paris 16e passy 49-88 poincaré 33-57
S. A. R. L. AU CAPITAL DE 1 MILLION DE FRANCS · SIÈGE SOCIAL : 29 BOULEVARD MALESHERBES PARIS 8e
BANQUE · GUARANTY TRUST COMPANY OF NEW YORK 4 PLACE DE LA CONCORDE PARIS 8e

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Mr. Arthur Drexler
Director
Department of Architecture and Design
The Museum of Modern Art
11 West 53 rd. Street
New-York 19

VOTRE RÉFÉRENCE : AD : el
NOTRE RÉFÉRENCE : A - Visionary Architecture
DATE : 13 Juillet 1960

Dear Mr. Drexler,

I regret the delay in answering your letter, which has only today come to hand after three forwardings.

I was naturally happy to receive your invitation to submit work for your forthcoming exhibition "Visionary Architecture".

First of all allow me to say that I find it greatly encouraging to realise that people exist who are able to make judgements without awaiting the buttress of public opinion.

Certainly I should be glad to make the 1951 Exhibition drawings available, though I should like to suggest that other projects I have authored, perhaps unknown to you, may have both more merit in themselves and be as well if not better suited to your theme. In fact the 1951 Festival project was rather rapidly thrown together mainly to show the possibilities offered by that event for initiating a new highway system for London. In the architectural presentation I cannibalised elements of a former project, that for the establishment of a national cultural centre on the Crystal Palace site. This project was published in a number of British papers at the time, and is best illustrated in the "Architect's Yearbook" for 1946-47, accompanied by an appreciation by Le Corbusier who says some (for him rather exceptionally) generous things about it.

I still have somewhere in England the original drawings of this project, though I think photostatic prints would look somewhat fresher. It has never been exhibited in New-York. I seem to remember that Giedion also refers to it in one of his tomes as having what he calls a "monumental" quality, whatever that may mean. Incidentally I proposed in this project of a group of buildings what I believe was the first version of a tensioned roof over an amplitheatre of a type that has been realised recently in the States...

However there is another project, which I am currently completing, that shows a considerable advance on those earlier designs, (as I suppose it should). This really enters into the theme of your exhibition, since it undeniably strikes a note that is new in contemporary architecture. That is my view and seems to be the concensus of opinion of all who have seen it or worked on it.

I refer to my design for the new Cathedral in Liverpool that is currently the subject of an international competition (830 entries from 23 countries). Submission date is the 4 th. August and judging will certainly be completed during that month, so that I should be free to release it by the date of your exhibition. If it happens to win, that could only add topical interest, and if it doesn't I think it would still be worth showing.

.../...

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I shall send you prints of these schemes during the next few days so that you can decide whether you wish to use them and how much space you may think they merit, if any.

Perhaps in the meantime you could let me know if you have any preferences regarding format and presentation ? One of my assistants is going to New-York in August and could drop the stuff in at the Museum.

With best wishes,

sincerely yours,

C. ENTWISTLE

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ENTWISTLE

June 21, 1960

Mr. Clive Entwistle
c/o The Architectural Review
9-13 Queen Anne's Gate
Westminster, SW 1, England

Dear Mr. Entwistle:

In September of this year the Museum will present an exhibition called Visionary Architecture. It will include projects selected because they are considered unbuildable for one or both of two reasons: they may have been technologically impossible to realize at the time they were designed, or there may be no social program to support the architect's vision.

Most twentieth century projects are technologically feasible, but society lacks the appropriate organization to bring them into being. This includes the inability to define what would be socially desirable, let alone to facilitate it.

I am writing to ask you if we may include in the exhibition and its accompanying publication photographs of your extremely interesting project for the Festival of Britain Exhibition. In my opinion this was a remarkable example of a workable idea which still appeared to the public (and to architects) as visionary and impractical.

I very much hope you will agree to be included in the exhibition, and that if so, we may have photographs of the various drawings and plans. Unfortunately, I am more than usually late in organizing this project, and so I would be most grateful to hear from you soon.

Sincerely yours,

Arthur Drexler
Director
Department of Architecture and Design

AD: el

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cc: Mr. Drexler

(Sant
Con

TRANSLATION

Musei Civici
Como
Direzione

December 30, 1959

Dr. Peter Selz
[illegible]

Following your request to borrow [illegible] drawings by Antonio Sant'Elia belonging to this Museum for a Futurist exhibition in New York, I contacted the Comune di Como, which is in charge of the Musei Civici, to obtain a decision to your proposal. I am unhappy to have to tell you, in the name of the Comune, that it is not possible to accede to your request, because a Gallery of the work of Sant'Elia is going to be organized in Como.

I hope I may be able to be of use on another occasion, and in the meantime I send you my greetings.

s/ M. Belloni Zecchinelli
Il Conservatore
(dott. prof. Mariuccia Belloni Zecchinelli)

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Merano
August 22, 1960

Dear Arthur,

Regarding the Sant'Elia material, I wish you had told me which photograph of which drawing you are lacking, and in which article or book it was reproduced. This way, I have no way of knowing who would be the owner of the drawing. It may be in a private collection in Como, it may be in the Museum in Como, or --very possibly in Accetti's collection in Milan.

As Accetti's drawings have been most widely reproduced, it is probably [illegible] in his collection. [illegible], If there is color in the drawing, it is even more likely that it belongs to Accetti. The photos of the drawings, which I am borrowing from Accetti should arrive shortly. It might be among that batch.

It would be best if you could wait until September 15 when I will be back at the Museum. If this is not possible, you might send the photostat to Accetti (Alicia has his address) [illegible], refer to his loans for the Futurist show, and ask him also to have a photograph made for your show, in case the drawing belongs to him.

It would be better not to write to the Como museum at this time. Matters there are so terribly involved, and I now have the president of the World Bank intervene on our behalf to get the drawings. I would like to avoid any possible confusion there.

The photos from Como were sent to the Museum after I had left Como and I was, therefore, unable to [illegible] label them. I think there may be more photos then drawings listed on my checklist. In any case I hope to be able to identify most of them on my return.

All the best,

Peter

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Sel2

August 18, 1960

Mr. Peter Selz
via Laurino 43
Merano, Italy

Dear Peter:

There seems to have been some confusion about the Sant' Elia material. The photographs you sent, or had sent to us, are all excellent and I can use many of them. Unfortunately, not one of them is identified on the back in any way. A checklist you sent to Alicia may or may not correspond with these photos -- I cannot identify everything and am only guessing about many of those I think I can identify.

I lack one particular photograph that I very much wanted for the show. I can get a photostat made of it (it was used in a magazine article and in a book), and I can write to Como and ask for that particular picture. Before I try this, would you please let me know who exactly I should write to, and what I should or should not say in order not to jeopardize any loans of original material you are planning to make.

Many thanks for all your trouble. Hope you are having a pleasant summer.

All best,

Arthur Drexler
Director
Department of Architecture and Design

AD: el

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(Cladders)
Kaiser Wilhelm Mus.

KAISER WILHELM MUSEUM

MUSEUM HAUS LANGE KREFELD Karlsplatz 35

10. August 1960

Frau
Greta Daniel
Museum of Modern Art
11 West 53rd street

September 12, 1960

Dr. Joh. Cladders
Kaiser Wilhelm Museum
Karlsplatz 35
Krefeld, Germany

Dear Dr. Cladders:

Thank you very much for your reply to our inquiry regarding the Poelzig material. The Technische Universität in Berlin has provided us with all the photographs we needed. At your suggestion we have also written to Mrs. Poelzig in Hamburg and were told that all her documents had been turned over to the Technische Universität.

With many thanks for your assistance, I am

Sincerely yours,

Greta Daniel
Associate Curator of Design

GD:mg

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KAISER
WILHELM
MUSEUM

MUSEUM HAUS LANGE KREFELD

Wilhelmshofallee 91

VERWALTUNG NUR
KARLSPLATZ 35
FERNRUF 632269

Karlsplatz 35 · Verwaltung · Fernruf 28151

10. August 1960

Frau
Greta Daniel
Museum of Modern Art
11 West 53rd street
New York 19

Sehr geehrte Frau Daniel:

Daß unsere Poelzig-Ausstellung nach fast 10 Jahren durch den damals herausgegebenen Katalog noch in guter Erinnerung ist, freut uns sehr. Gerne sind wir Ihnen behilflich bei der Vorbereitung Ihrer Ausstellung. Leider ist jedoch von dem Material, das wir in unserer Schau zeigen konnten, nichts mehr in Krefeld. Das gesamte Ausstellungsgut ging damals zurück an die Technische Universität in Berlin-Charlottenburg. Ob es noch dort ist oder wo es in der Zwischenzeit gelagert wurde, können wir Ihnen nicht sagen. Sie waren also schon auf dem richtigen Weg, die Technische Universität in Berlin anzuschreiben. Wahrscheinlich werden Sie von dort alle notwendigen Auskünfte erhalten können.

Sollten Sie jedoch mit Berlin nicht ganz zurechtkommen, können wir Ihnen noch die Adresse des Herrn Schwennicke mitteilen, der damals sich sehr um das Zustandekommen unserer Ausstellung bemühte. Die Adresse lautet: Dipl.-Ing. Carl-Heinz Schwennicke, Berlin-Charlottenburg 2, Hardenbergstr. 34. Auch die Anschrift von Frau Poelzig können wir Ihnen geben: Marlene Poelzig, Hamburg 13, Grindelberg 68.

In unserem Photoarchiv befinden sich 4 Negative zum Thema Festspielhaus Salzburg, im Katalog Nr. 19, und zwar

a) Entwurf 1. Fassung
b) erste Fassung: Freitreppe
e) zweite Fassung: Innenraum
i) dritte Fassung: Innenraum

B.w.

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Wir können gerne veranlassen, daß der Photograph, Herr Hein Engelskirchen, Krefeld, von diesen Negativen für Sie Abzüge macht. Wir bitten jedoch um Ihre Bestätigung des Auftrags und weisen vorsorglich daraufhin, daß es sich zum Teil um recht ausgefallene lange Formate handelt, so daß die von Ihnen angegebene Größe von ca. 20 x 26 cm kaum ausreichen wird.

In der Erwartung Ihrer Nachricht verbleiben wir

mit freundlichen Grüßen

I.V.

(Dr. Joh. Cladders)
wissenschaftl. Assistent

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KAISER WILHELM MUSEUM

August 2, 1960

Dr. Paul Wember, Director
Kaiser Wilhelm Museum
Karlsplatz 35
Krefeld

Sehr geehrter Herr Dr. Wember:

In der Hoffnung von einer Ihrer Ausstellungen zu profitieren, wenden wir uns heute an Sie mit der folgenden Bitte:

Wir sind mit den Vorarbeiten fuer eine grosse Ausstellung diesen Herbst beschaeftigt, die sich "Visionary Architecture" nennt und die in der Hauptsache Fotografien, Skizzen, Lichtbilder und Modelle von Architekturprojekten, die nicht gebaut wurden, umfassen wird. Wie aus dem Titel hervorgeht, handelt es sich vor allem um solche Projekte bei denen der Fantasie volle Freiheit gegeben wurde und bei denen die technische Ausfuehrbarkeit erst in zweiter Linie kommt. Unsere Nachforschungen nach Poelzig Material haben uns ausser auf das Poelzigbuch von Theodor Heuss von 1939 auch auf Ihre Poelzigschrift und Ihren Ausstellungskatalog von 1951 gebracht die uns wichtige Hinweise gaben.

Auf der einliegenden Liste habe ich die Projekte aufgefuehrt, an denen wir besonders interessiert sind und von denen wir gerne Fotografien erwerben moechten um sie fuer unsere Ausstellung zu vergroessern. Das Zeigen von Originalen ist nicht geplant.

Um das Problem der Erwerbung solcher Fotografien, fuer die wir natuerlich alle Kosten tragen werden, zu vereinfachen, und die Sache zu beschleunigen, werde ich diese Liste gleichzeitig auch an die Technische Universitaet in Berlin-Charlottenburg senden, die in Ihrem Katalog als Leihgeber fuer die Fotos, Plaene und Entwuerfe angegeben ist. Jedoch ist uns nicht klar, welche aus dem Besitz der Frau Poelzig stammen. Auch haben wir deren Adresse nicht.

Falls die Archive Ihres Museums einen Satz verfuegbarer Fotos der aufgefuehrten Stuecke besitzt, die wir direktron Ihnen erwerben koenen, so waeren wir Ihnen fuer eine Bestaetigung und baldmoegliche Uebersendung sehr verbunden. Wir benoetigen Glanzabzuege, circa 20 x 26 cm gross. Auch Transparente von farbigen Zeichnungen, falls vorhanden, waeren uns wichtig. Duerften wir Sie ferner auch um die Anschrift von Frau Poelzig bitten. Mit bestem Dank im Voraus fuer Ihre Bemuehungen und verbindlichen Gruessen,

Ihre

Greta Daniel
Associate Curator of Design

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V a. Speyer

June 21, 1960

Miss Darthea Speyer
Exhibits Officer
The Foreign Service of the U. S. A.
American Embassy
Paris, France

Dear Darthea:

May I trouble you with a small but probably tiresome favor? I would like to locate an architect called Jean Claude Mazet. Back in 1947, which was when I last saw him, he was working in Le Corbusier's office. (But for heaven's sake, don't let that office know that I am trying to find him or they will probably pretend they never heard of him.)

I assume that M. Mazet still has an office in Paris. If he is not listed in the telephone director perhaps one of the architectural magazines will know his whereabouts.

I am troubling you with this because I need to find him within the next two weeks if it is to do any good at all, and a correspondence with a French magazine is therefore out of the question.

Hope all is well with you.

Best regards,

Arthur Drexler
Director
Department of Architecture and Design

AD: el

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SPEYER

June 21, 1960

Miss Darthea Speyer
Exhibits Officer
The Foreign Service of the U. S. A.
American Embassy
Paris, France

Dear Darthea:

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I am troubling you with this because I need to find him within the next two weeks if it is to do any good at all, and a correspondence with a French magazine is therefore out of the question.

Hope all is well with you.

Best regards,

Arthur Drexler
Director
Department of Architecture and Design

AD: el

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Eilig! Erbitten baldmoeglichste Absendung per Luftpost auf Kosten des Museums of Modern Art

Poelzig Material fuer Ausstellung "Visionary Architecture"

1) Aus dem Katalog des Kaiser Wilhelm Museum's Krefeld
"Hans Poelzig" Bauten-Entwuerfe-Gemaelde 17.Febr.-18.Maerz 1951

No.5 Haus der Freundschaft, Istanbul (Wettbewerb 1916)

a) Schaubild
b) Perspektive
c) zwei Grundrisse
d) zwei Ansichten
e) zwei Schnitte

No.19 Festspielhaus Salzburg (Wettbewerb 1920/21)

a) Entwurf 1.Fassung
b) 1.Fassung: Freitreppe
c) 1.Fassung: Rueckansicht
d) 2.Fassung: Schauseite
e) 2.Fassung: Innenraum
f) 3.Fassung: Parkettgrundriss
g) 3.Fassung: Ranggrundriss
h) 3.Fassung: Schauseite
i) 3.Fassung: Innenraum
j) Entwurfsskizze, Buntstift
k) Entwurfsskizze, Pastell
l) zwei Entwurfsskizzen, Kreide

2) Aus dem Buch "Hans Poelzig" Bauten und Entwuerfe von Theodor Heuss
Verlag Ernst Wasmuth, Berlin 1939

soweit diese Abbildungen nicht identisch mit den obigen sind:

Seite 100: Stadthalle fuer Dresden, 1917
Modellbild
Grundriss, Handskizze von Poelzig

Seite 162/163: Haus der Freundschaft in Istanbul, 1916

Seiten 170-174: Ein Festspielhaus in Salzburg, 1920/21

Von allen oben aufgefuehrten Werken werden schwarz-weisse Glanzabzuege circa 20 cm x 26 cm erbeten, sowie farbige Transparente soweit vorhanden, Rechnung erbeten an das Museum of Modern Art, Department of Architecture and Design.

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SCHADENDORF

August 25, 1960

Dr. Wulf Schadendorf
Museum für Kunst und Gewerbe
Steintorplatz
Hamburg 1, Germany

Dear Dr. Schadendorf:

I wonder if I may ask you for a bit of information or for a suggestion where we may turn to obtain this information:

We are presently working on the exhibition which will replace our present Art Nouveau exhibition. The title of this show will be Visionary Architecture, and it will show architectural ideas which have not been executed. There were quite a number of German architects around Bruno Taut who in the 1920's formulated fantastic architectural ideas. Another German architect was Hans Schierloh from Hamburg. We have a photograph supplied by Dr. Franz Stoedtner showing a cross section of a skyscraper called DIE GROSZSTADT OHNE STRASSEN invented by Schierloh, Hamburg, and executed in collaboration with Regierungs-baumeister O. H. Strohmeyer, Hamburg. The style of the drawings suggest the early 1920's. We found it impossible to trace either one of the two men in the books at our disposal here, and I wonder whether these names are known to you or whether you could suggest to us any source in Hamburg where we might obtain some biographical notes. We particularly want information on additional work by Schierloh.

We have addressed the same question to Mrs. Marlene Poelzig in Hamburg, as we are showing examples of her husband's work. Any assistance you will be able to give us will be greatly appreciated.

Very sincerely yours,

Greta Daniel
Associate Curator of Design

GD: el

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REYNOLDS

VISIONARY

43, Drybrugh Road,
Putney. London SW15.
May 3rd 1960.

REYNOLDS

Arthur Drexler,
Director,
Department of Architecture and Design,
Museum of Modern Art.

Dear Mr. Drexler,

I must first of all apologise for the lateness of my reply to your letter. There was a strike at the printing firm where the photographic prints were being prepared - hence the delay.

I enclose all the material I have of the project for the

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REYNOLDS

Concert hall in Trafalgar Square, and hope it is what you require. Mr. James Gowan took the photographs of a model made by my husband.

Paul Drake and Aalon Lee were the other students who worked on this project in collaboration with my husband.

I have not yet received the bill for these prints, but will send it on to you when it arrives. Again my apologies for the delay.

Yours sincerely
Anne Reynolds.

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REYNOLDS

February 16, 1960

Mrs. Ann Reynolds
43 Dryburgh Road
Wandsworth
London, S.W. 15,
England

Dear Mrs. Reynolds:

I am writing to you at the suggestion of Mr. James Gowan. I understand from him that your husband, while a student at the Architectural Association, designed a project for a concert hall in Trafalgar Square. Mr. Gowan sent me a magazine cutting which showed an elevation of this building. The project interests me very much and I am writing to find out if you might have additional material available. I should like to have photographs of whatever perspective and elevation drawings were made, as well as a plan and cross-section.

We should of course be glad to pay the expanses of having photographic prints made. I hope this request will not prove too great an inconvenience.

Sincerely yours,

Arthur Drexler
Director
Department of Architecture and Design

AD: el

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.15

DAMORA

November 3, 1960

Mr. Robert Damora
70 Elm Street
New Canaan, Conn.

Dear Mr. Damora:

We are returning under separate cover the photographs and negatives you so kindly lent us for the Visionary Architecture Exhibition.

A picture of Lou Kahn's skyscraper which I am told is called a paper negative was returned from Compo folded and marked with ink. The paper was evidently folded by them during the course of the work, and they subsequently applied the ink in order to prevent the crease from showing up. I don't understand how all this works, but if the paper has been damaged beyond all use, and if there is anything we can do, please let me know and we will of course pay for it.

Again, many thanks for your help.

Cordially,

Arthur Drexler
Director
Department of Architecture and Design

AD: el

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	MoMA Exhs.	670.15

Robert Damora, architect, 70 elm street, new canaan, connecticut

Robert Damora, architect, 70 elm street, new canaan, connecticut

October 16, 1960

Mr. Arthur Drexler
MUSEUM OF MODERN ART
11 West 53rd Street
New York City, N. Y.

Dear Arthur:

When convenient, will you kindly return the material I loaned you for your exhibit; this includes drawings, negatives, photographs, prints, etc., of projects by Kahn, Soleri, and Goff.

Keep up the good work.

Robert Damora

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Robert Damora, architect, 70 elm street, new canaan, connecticut

September 12, 1960

Mr. Arthur Drexler
Museum of Modern Art
11 West 53 Street, New York.

Dear Arthur:

I am enclosing 3 negatives (8x10) of Soleri's Bridge project; one composite of 2 negatives, and one single negative.

Please do not deviate from the cropping as shown. Please return the 3 negatives to me.

Sincerely yours,

Robert Damora, photographer

3 - 8x10 negatives enclosed.

Please follow the tonal depth of the Bridge illustration on the front cover-page of the folder-release by Universal Atlas Cement Company.

* If there is any question in your mind as to the print quality required of the negatives supplied, please give me the opportunity to supervise the enlargements of these negatives.

- and the other Soleri and Kahn negatives.

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	MoMA Exhs.	670.15

DAMORA

Robert Damora, architect, 70 elm street, new canaan, connecticut

DAMORA

August 2, 1960

Mr. Arthur Drexler
Museum of Modern Art
11 West 53 Street, New York.

Dear Arthur:

Regarding the Louis Kahn " City Hall " project, I have assembled the following material for you. Please remember that I must have all this material returned to me.

- 3 mounted drawings, approximately 20"x30"
- 1 superimposed plan, 32 sheets
- 5 negatives, 11"x 14"
- 2 paper negatives, 9"x 10", 10"x 11"
- 2 positive prints, 8"x 10"
- 1 film negative, 4"x 5"
- 1-4 page printed folder

15 pieces

As I told you, I will have a report on the condition of the project model by next Monday.

Robert Damora.

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DAMORA

August 18, 1960

Mr. Robert Damora
70 Elm Street
New Canaan, Connecticut

Dear Bob:

Thanks for letting me see the Bob Goff material. Due to some irremediable deficiency of my own I am unable to appreciate Mr. Goff's work.

You may be interested to know that I have succeeded in getting on the track with Paolo Soleri, and I look forward to having quite a bit of material from him in the forthcoming show.

I am enclosing a very poor print made from a slide that Lou Kahn lent to me. Lou says that he thinks you have the original negative. If so, could you run off a decent print for me, or if this is inconvenient, may I borrow the negative?

Other work with the Kahn photos you sent is still in progress and the material will be returned to you as soon as possible.

Many many thanks for all your help.

Cordially,

Arthur Drexler
Director
Department of Architecture and Design

AD: el

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Robert Damora, architect, 70 elm street, new canaan, connecticut

August 10, 1960

Arthur Drexler
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Arthur:

From my Atlas-program file is this item of possible interest to you: " A Space Study Institute " by Bruce Goff, dated 1956.

Goff is a prolific delineator and could quickly supply you with more material should you be interested.

Please return this material to me when you are finished with it.

Sincerely yours,

Robert Damora.

Enclosure: Goff project, 9 - 8½ x 11 sheets.

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	MoMA Exhs.	670.15

The Museum of Modern Art

Department of
Architecture and Design
Tel: 212-708-9540
Fax: 212-708-9419

11 November 1995

Mr. Robert Damora
319 Pound Ridge Road
Bedford, NY 10506

BY FEDERAL EXPRESS

Dear Mr. Damora:

At your request I am returning to you nine sheets of Bruce Goff drawings and text for "A Space Study Institute" that you had sent to Arthur Drexler thirty-five years ago. Inasmuch as I had hoped to exhibit two of these drawings in our galleries this fall, we are sorry to see the materials leave the museum.

I am also enclosing a copy of the catalog Light Construction with the compliments of Terry Riley. The exhibition remains on view through January 2, and I hope you will have an opportunity to see it.

Please let us know when you have an opportunity to visit the Museum, as Terry and I would very much like to meet you and talk further about our programs, collection, and how your drawings and other materials complement the Department of Architecture and Design.

Sincerely,

Peter Reed

Peter Reed
Associate Curator

enc: 9 sheets
catalog

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BRUCE GOFF ARCHITECT PRICE TOWER
Bartlesville Oklahoma
Dec. 16 1956

photocopies of 9 pages returned to Damora 11/10/95. - Peter Reed

Dear Robert Damora ::

Here is some material about the Space Study Institute as you requested. I hope it reaches you in time to be of use to you at the meeting. Of course you realize this has been very hastily done, but I hope you can sense from this something of what I have in mind and wish to develop. I think of the structure as soaring off a hill, with water and a drive below. It should be out in open country away from cities. It would open up spatially to the sky and its various functions given symbolic expression relating it to underground, surface and aerial space. The ball would be opaque and would contain the planetarium and helium chambers in its lower half and an observatory in its upper. Thus it could rise into the air to suitable atmospheric conditions. Instead of having the observatory dome slide open, as usual, it would be possible to open any of the facets for the telescope. Remember this is just a preliminary exercise. It will take some more work to make it become architecture, but I believe, with your help, it can. Sincerely your friend

P.S. Hope you can have time to have a photostat blown up of the sketch - It will be more impressive that way.

P.S.2 We will probably have to make a rough model as well as sketches for the model builders!

Hope your Atlas & U.S. Steel people can take it - This is something possible, but not probably today, but it hints at a direction I believe Architecture must soon take - We are working

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B R U C E G O F F A R C H I T E C T

S P A C E S T U D Y I N S T I T U T E

THE HISTORY OF OUR EARTH'S PEOPLES SHOWS A CONSTANT DESIRE AND SEARCH FOR THE UNDERSTANDING AND MASTERY OF THE CONCEPT OF SPACE AS IT AFFECTS US INDIVIDUALLY AND COLLECTIVELY, MATERIALLY, AESTHETICALLY AND SPIRITUALLY (ALL AS ONE), HERE AND IN OUTER-SPACE.

OUR FEELING FOR SPACE AS A LIMITED SECURITY OF SHELTER OF AN INDIVIDUAL HUT, SURROUNDED BY MYSTERIOUS AND DANGEROUS SPACE, HAS GRADUALLY BROADENED THROUGH THE BEGINING OF AGRICULTURE, WITHIN THE WALLED COMPOUND, TO GROUPS OF SUCH, THEN VILLAGES...TOWNS...CITIES...COUNTIES...STATES.... NATIONS UNITED NATIONS...UNTIL NOW WE ARE BEING BROUGHT TOGETHER AS A WORLD PEOPLE.

OUR TWO-DIMENSIONAL CONCEPT OF BOUNDARIES HAS BECOME OBSOLETE WITH OUR MASTERY OF SPATIAL COMMUNICATION AND TRANSPORTATION. THIS PRESENTS NEW SECURITY, ECONOMIC AND OTHER PROBLEMS MAKING IT NECESSARY FOR US TO RE-EVALUATE OUR CONCEPT OF TWO-DIMENSIONAL SPACE (AREA) AND TO FIND FREEDOM AND DISCIPLINE IN OUR USE OF SPACE THREE-DIMENSIONALLY AND IN THE FOURTH-DIMENSIONAL CONCEPT OF SPACE-TIME.

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OUR NEED FOR UNDERSTANDING SPACE HAS LED TO SUCH DEFINITIONS AS : "THE UNLIMITED OR INDEFINITELY GREAT GENERAL RECEPTACLE OF THINGS, COMMONLY CONCEIVED AS AN EXPANSE EXTENDING IN ALL DIRECTIONS, OR HAVING THREE (?) DIMENSIONS, IN WHICH, OR OCCUPYING PORTIONS OF WHICH, ALL MATERIAL OBJECTS ARE LOCATED. (2) THE PORTION OR EXTENT OF THIS IN A GIVEN INSTANCE. (3) THE EXTENT OF AREA: A PARTICULAR EXTENT OF SURFACE. (4) LINEAR DISTANCE: SPACES OF THINGS APART. (5) EXTENT, OR A PARTICULAR EXTENT, OF TIME. (6) SPACE TIME: A 4 DIMENSIONAL CONTINUUM (A CONTINUOUS EXTENT, SERIES OR WHOLE) IN WHICH THE COÖRDINATES ARE THE 3 SPATIAL COÖRDINATES AND TIME. (7) SPACE IS NOTHING UNTIL IT IS DEFINED."

THE INADEQUACY OF SUCH DEFINITIONS BECOMES MORE APPARENT AS OUR KNOWLEDGE AND UNDERSTANDING OF SPACE, AND OUR PART IN IT, INCREASES. WE NEED NOW, MORE THAN EVER, TO UNDERSTAND HOW IT AFFECTS US INDIVIDUALLY AND COLLECTIVELY THROUGH OUR SENSES...ENVIRONMENT AND AWARENESS; WHAT IT MEANS TO OUR ECONOMY, SECURITY AND AESTHETIC AND SPIRITUAL GROWTH SO WE CAN LIVE MORE HARMONIOUSLY WITH OUR WORLD, AND EACH OTHER, AND WITH THE UNIVERSES. THEREFORE THERE IS A GREAT NEED FOR US TO ESTABLISH A <u>SPACE STUDY INSTITUTE.</u>

BRUCE GOFF ARCHITECT
Dec. 1956

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THE SPACE STUDY INSTITUTE WILL BE A NON-POLITICAL ORGANIZATION BY THE PEOPLE OF THE WORLD TO STUDY AND RE-EVALUATE THE PROBLEMS CONCERNING OUR KNOWLEDGE, UNDERSTANDING AND USE OF SPACE, HERE AND UNIVERSAL.

IT WILL ATTEMPT, SCIENTIFICALLY, TO ORIENTATE OUR ECONOMIC, SECURITY, AESTHETIC AND SPIRITUAL SPATIAL RELATIONSHIPS WITH OUR CURRENT CONCEPTS AND TO AWAKEN US TO POTENTIAL GROWTH SO WE CAN BECOME MORE A PART OF THE GREAT EARTH WE LIVE WITH AND OF THE UNIVERSES AROUND US.

THE ENVIRONMENTAL EFFECTS OF ~~SPACE EXTERIOR~~ INTERIOR, EXTERIOR AND OUTER SPACES ON INDIVIDUALS AND GROUPS OF INDIVIDUALS WILL BE STUDIED. SPECIALIZED RESEARCH WILL BE CONDUCTED IN THE RELATIONSHIPS OF ACOUSTICS, COLOR, LIGHTING, TEMPERATURE AND HUMIDITY CONTROL, FEAR OF CLAUSTROPHOBIA (AND THE OPPOSITE), REQUIREMENTS FOR DAILY LIVING; SPORTS; COMMUNICATION, TRANSPORTATION etc., WITH SPACE. STUDY WILL BE MADE OF WAYS AND MEANS TO FREE ARCHITECTURE FROM IT'S EARTH-BONDAGE AND TO ALLOW IT TO BECOME OF TIME AND SPACE AS OUR OTHER WAYS OF LIFE ARE BECOMING.

BRUCE GOFF architect
Dec. 1956

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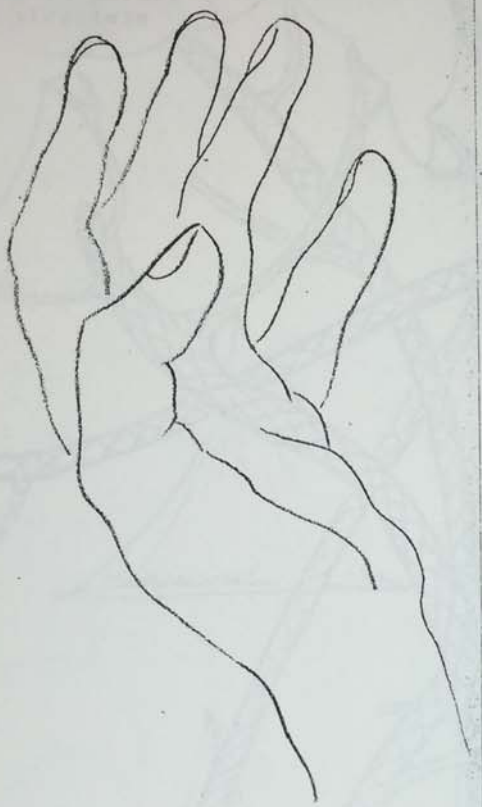
BRUCE GOFF ARCHITECT PRICE TOWER Dec. 1956



STRUCTURE AS GROWTH

(CONTINUOUS)

THE HAND AND THE TREE ARE EXAMPLES OF STRUCTURE DIMINISHING TO EXTREMETIES.

INTERIOR AND EXTERIOR SPATIAL RELATIONSHIPS CHANGE THROUGH DIFFERENT MOVEMENTS AND VIEWING POSITIONS.
FINGERS AND BRANCHES ARE FLEXible. Bones of the hand are covered with muscles and skin. Light on it is opaque, through it translucent and between the fingers transparent.

Structure need not always be a flat, curved or folded plane, nor a dome (compound curved plane) nor a cage. It can be inside the protective skin extending itself in any directions or it can be outside the protective skin, touching the skin at its extremeties or puncturing through it to other skin surfaces, providing multiplicity on inner and outer spaces. Such structure can be branching and can be compressive, tensile or elastic in principle. It can be constructed of continuous structural steel encased in cement, blown on for stiffening and fireproofing and covered with a sprayed-on plastic skin, where desired for waterproofing, color and texture. Such a method allows the structural forces of the steel to find expression through the protective materials, rather than being concealed in concrete, which is now, too often, more expressive of the nature of the wood or steel forms than of the fluid character of cement or the elastic nature of steel. So, instead of the steel, which actually does most of the structural work, being camoflauged in cement, the forms of which are static and of "rigor mortis" as in most reinforced concrete, we now have the concept of a more flexible and athletic character thru the principle of coated steel . The lightness, flexibility and speed of this process allows structural and aesthetic concepts of a freedom from geometry, and of a spatial nature, than we have ever been able to achieve architecturally before.

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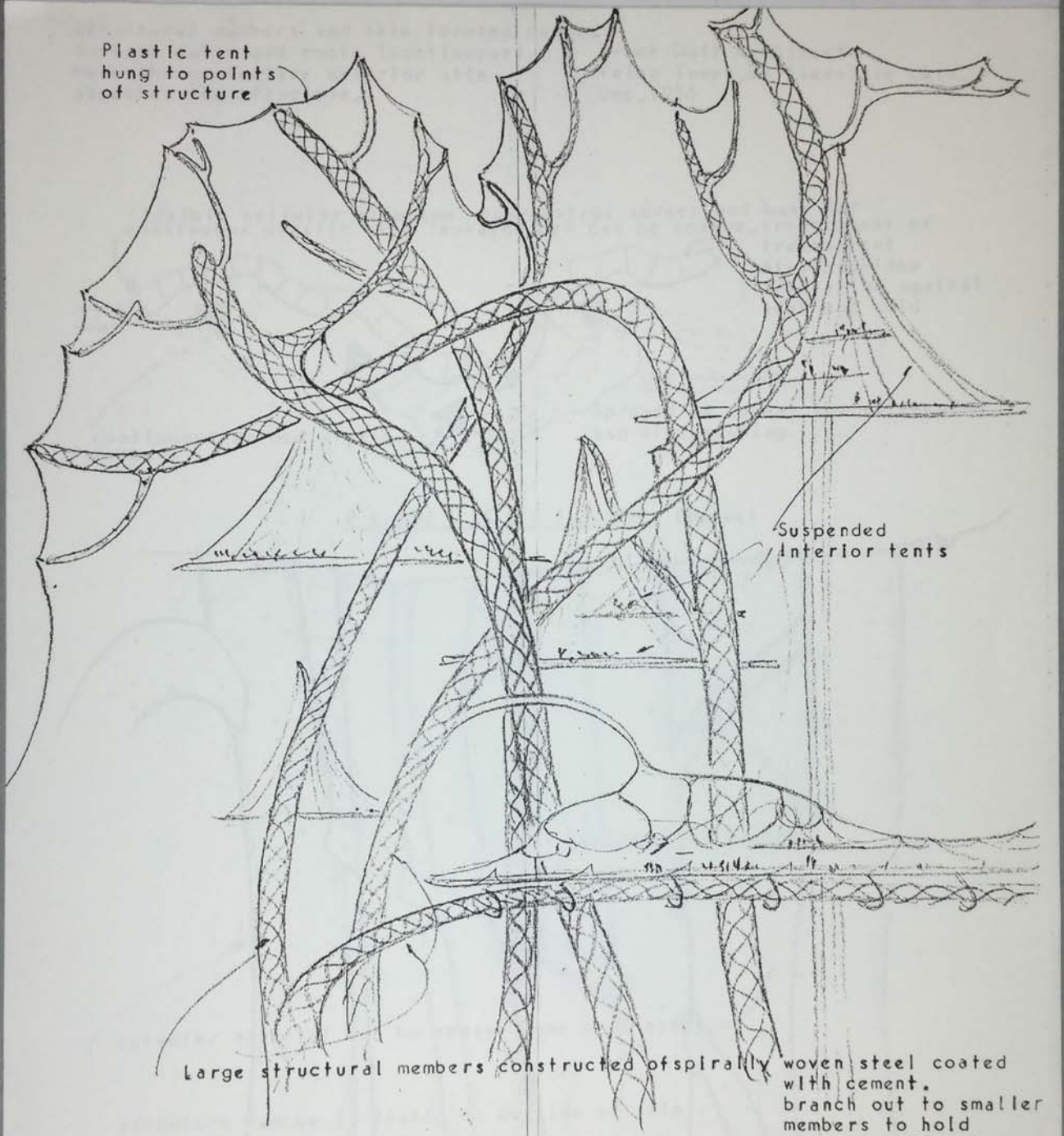

Study for interior structure
SPACE STUDY INSTITUTE
Bruce Goff Architect Dec. 1956

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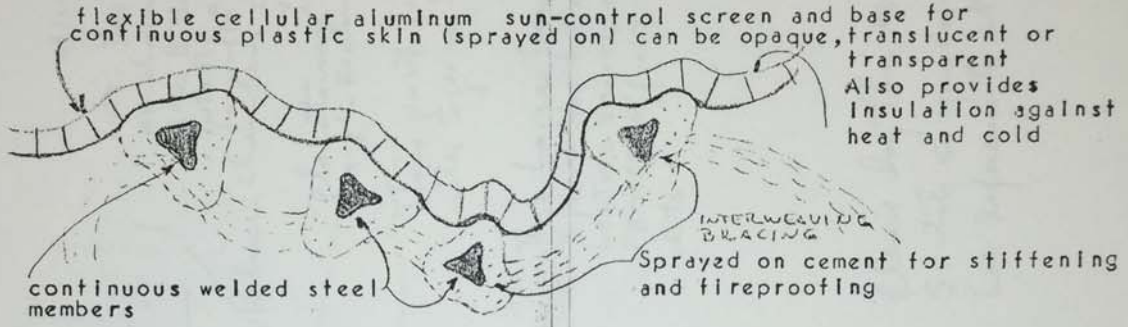
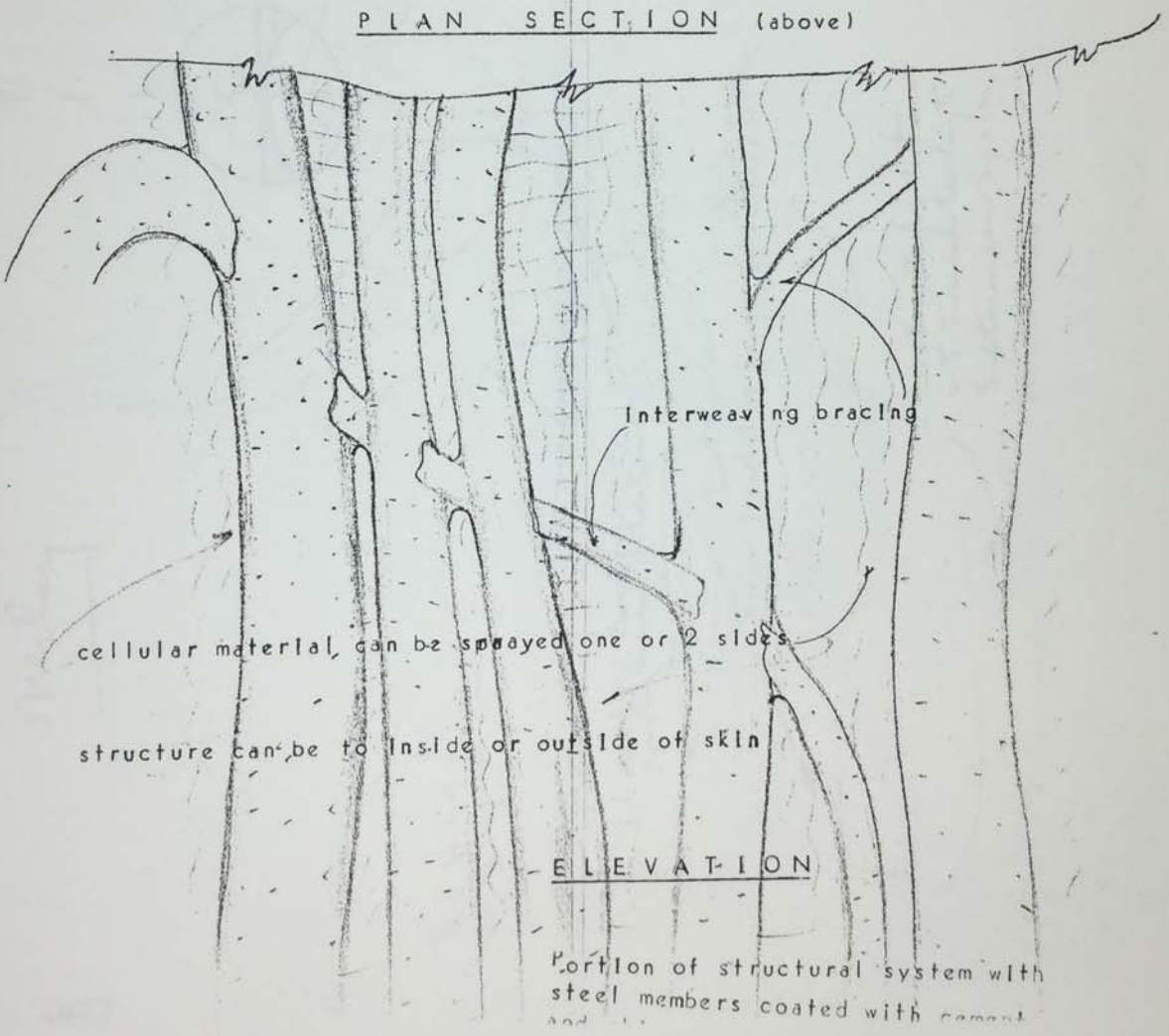
Structural members and skin forming curved surface walls and roofs (continuous) Here the protective exterior skin sheathes the structure.

Bruce Goff Architect
Price Tower, Bartlesville Okla.
Dec. 1956



PLAN SECTION (above)



ELEVATION

Portion of structural system with steel members coated with cement

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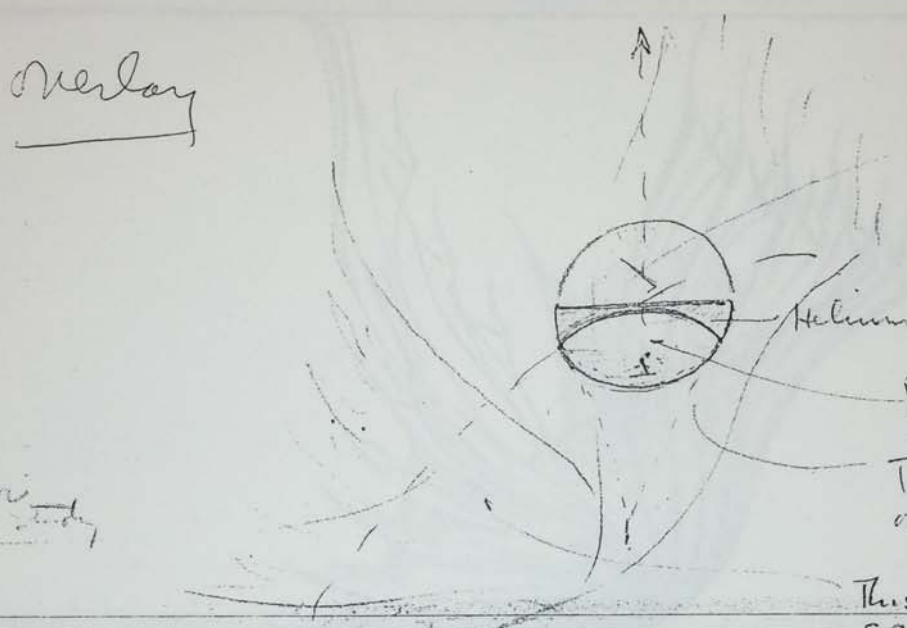
ASC 43/66 B

Overlay



NOTE: This ball nests as shown but can Rise Balloon like into the air for more favorable atmospheric conditions & return to nest later.

This space for world Space study

This part for outer Space Study

This large bowl shaped Space has libraries, lecture spaces, exhibit spaces, offices, laboratories etc.

outdoor Bowl for sports, music, theatre, etc.

Traveling Ramps for circulation

Entrance

Apartments for Entrance into Tunnels leading to Subterranean Spaces, auditoriums etc.

Please lay this over Sketch so you can See Reference to it.

B. G.

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ASC 73/66 H

Space Study Institute
Bruce Goff Architect Dec '58

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Cavendish Lab

UNIVERSITY OF CAMBRIDGE DEPARTMENT OF PHYSICS

TELEPHONE
CAMBRIDGE 54481

CAVENDISH LABORATORY
FREE SCHOOL LANE
CAMBRIDGE

Visionary Arch

2.18/198/PW

2 March 1960

Dear Mr Drexler,

Thank you for your letter dated 4 February. I am afraid we have no idea who photographed the High Tension Room in the Cavendish Laboratory - we believe it was probably a visitor - consequently we cannot be of further help to you.

The equipment is a Cockcroft-Walton voltage doubler and is a particle accelerator for protons and dueterons.

I am sorry I cannot be of any more help.

Yours sincerely,

Edith Palmer (Mrs)

Secretary's Office

Arthur Drexler, Esq.,
Director,
Department of Architecture & Design,
11 West 53rd Street,
New York 19,
U.S.A.

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UNIVERSITY OF CAMBRIDGE DEPARTMENT OF PHYSICS

CAVENDISH LAB.

BY AIR MAIL
PAR AVION
AIR LETTER
AEROGRAMME

CAMBRIDGE
2 PM
MAR
1960

Arthur Drexler, Esq.,
Director,
Department of Architecture & Design,
11 West 53rd Street,
NEW YORK 19,
N.Y., U.S.A.

First fold here

Second fold here

Sender's name and address: Secretary's Office,
Cavendish Laboratory, Free School
Lane, Cambridge, England.

AN AIR LETTER SHOULD NOT CONTAIN ANY ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED OR SENT BY ORDINARY MAIL.

THE 'APSLEY' AIR LETTER

Form approved by Postmaster General No.—71995/IY

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	MoMA Exhs.	670.15

CAVENDISH LAB.

(VISIONARY ARCH.

February 4, 1960

Mrs. Edith Palmer
Cavendish Laboratory
Free School Lane
Cambridge, Mass.

Dear Mrs. Palmer:

Thank you very much for your letter of 2 February and the photographs you enclosed. They are most interesting and will perhaps be useful for a project we have in mind. However, they have the disadvantage of not indicating the scale of the equipment as clearly as did the photo in the newspaper clipping. Could you tell me if that original photograph is available? If you do not have it yourselves, perhaps you will know the name of the photographer and will be able to give us that information.

May I also trouble you for some brief information as to what the equipment actually does.

The photographs are at the moment destined for our reference file but I assure you that if they are ever published we will acknowledge the Cavendish Laboratory. Please accept my grateful thanks for your assistance.

Sincerely yours,

Arthur Drexler
Director
Department of Architecture and Design

AD: el

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UNIVERSITY OF CAMBRIDGE DEPARTMENT OF PHYSICS

TELEPHONE
CAMBRIDGE 54481

CAVENDISH LABORATORY
FREE SCHOOL LANE
CAMBRIDGE

2.18/115/PW

2 February 1960

Dear Sir,

Thank you for your letter of 22 January in which you asked for a copy of the photostat you enclosed. I am sending two photographs, one of the H.T. 2 Set in the foreground and the H.T.1 Set in the background, and one of the H.T.1 Set alone.

If these should ever be published, acknowledgement should be made to the Cavendish Laboratory. I do hope they will be of some use to you.

Yours faithfully,

Edith Palmer (mrs)
Secretary

Arthur Drexler, Esq.,
Director,
Department of Architecture & Design,
11 West 53rd Street,
New York 19,
U.S.A.

(We'll have to look further for this photo.

and effect with the assurance that men like Heisenberg are not delivering the world to pure lawlessness. Chance also has its laws. But the philosophers, a group not easily cheered up, are not likely to accept the dictum that "common sense is not what we put into the world, but it is what we find there." The gloomy philosopher will point out that scientists have always found in the universe what they put there and that both the universe and the atom are hypotheses or

Mr. Kaempffert is science editor of THE TIMES.

AUGUST 16, 1953

Harvard and the pragmatic William James were in substantial agreement, are disposed of much too glibly as an old-fashioned lot bent on ridding science of metaphysical thinking and depending entirely on observation and experimentation. Yet Mach had a strong influence on Einstein.

The author has no use for the frequently heard assertion that science is amoral. Mr. Bronowski goes so far as to maintain that science, meaning physics, will give us a new sense of moral values when it learns how to swim in the stream in which it is now floundering.

Luc. Piccardelli

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See additional correspondence

6413

NFORMATION
OPY

below:

,13, 14
1966

bb

- 1959
drawings,
n)

Good-by to Isaac Newton

THE COMMON SENSE OF SCIENCE. By J. Bronowski. 154 pp. Cambridge: Harvard University Press. $2.

By WALDEMAR KAEMPFFERT

J. BRONOWSKI, a British scientist educated at Cambridge University, is something of an iconoclast. Not only does he believe that as a scientist he has the social obligation to explain science, so that a general public that knows hardly anything of its technical procedures will understand it, but he practices his belief. Moreover, he is so good a practitioner that he is one of the most effective popularizers of science in English. This book testifies anew to his skill.

Mr. Bronowski is at his best when he explains why the old machine universe of Newton is gone and why we have to think of gravitation as a warping of a peculiar kind of space which is welded to time. To be sure this is a twice-told tale. Yet Mr. Bronowski tells it a third time, and in the telling makes it clear that our acceptance of the old order is a habit of mind. He makes it equally clear that within the atom neither Newton's laws nor Einstein's relativity apply. Ever since Werner Heisenberg announced his Principle of Uncertainty it has been impossible to explain on the basis of cause and effect why individual atoms in an electric lamp glow. Chance rules in the atom, from which it follows that it must also rule in a universe made of atoms.

Mr. Bronowski cheers up those who still believe in cause and effect with the assurance that men like Heisenberg are not delivering the world to pure lawlessness. Chance also has its laws. But the philosophers, a group not easily cheered up, are not likely to accept the dictum that "common sense is not what we put into the world, but it is what we find there." The gloomy philosopher will point out that scientists have always found in the universe what they put there and that both the universe and the atom are hypotheses or what the mathematical physicists call "mental constructs."

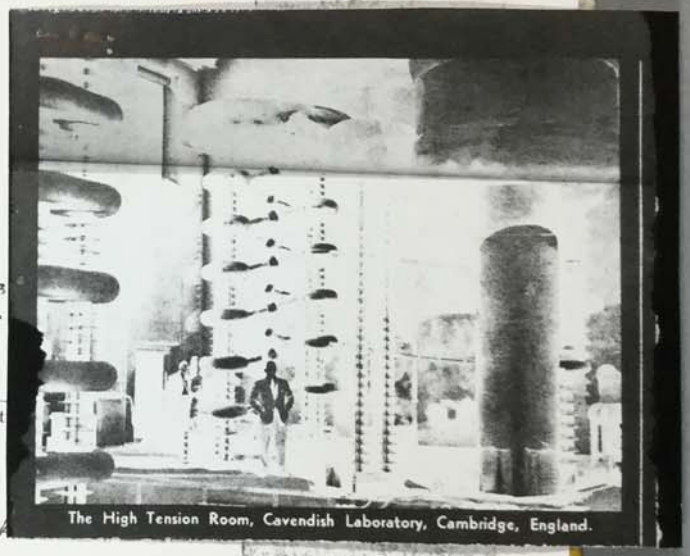
That atoms are fuzzy structures without sharp outlines, that planets would be equally fuzzy if we could measure them as minutely as we do microscopic particles has been dwelt on by Eddington, Jeans, Reichenbach, Schroedinger and others, but never more persuasively or clearly than this book does. Mr. Bronowski has a way of seeming to pity some distinguished scientists, who, though they see the logical necessity of thinking of what goes on within the atom in terms of probability, nevertheless intuitively cling to a world in which there is law and order, harmony and design, cause and effect. The late Max Planck, who gave physicists the quantum theory, was one of these unfortunate mossbacks. Albert Einstein, though his name is not mentioned in this connection, is another. Mr. Bronowski, like most mathematical physicists, is convinced that ultimately we shall learn to think of cosmic events in terms of probability.

MR. BRONOWSKI is at his best when he explains how physicists have come to accept a universe in which laws of nature turn out to be man-made statements of statistical averages. He is less fortunate, though still eminently readable, when he branches out into the philosophical implications of the new physics. The logical positivists, a school founded by Ernst Mach, and with which C. S. Peirce of Harvard and the pragmatic William James were in substantial agreement, are disposed of much too glibly as an old-fashioned lot bent on ridding science of metaphysical thinking and depending entirely on observation and experimentation. Yet Mach had a strong influence on Einstein.

The author has no use for the frequently heard assertion that science is amoral. Mr. Bronowski goes so far as to maintain that science, meaning physics, will give us a new sense of moral values when it learns how to swim in the chaos in which it is now floundering.

Mr. Kaempffert is science editor of THE TIMES.

AUGUST 16, 1953



The High Tension Room, Cavendish Laboratory, Cambridge, England.

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

№ 6413

INFORMATION COPY

I have authorized release

to Michael Webb,

on June 8, 1977, of the material itemized below:

Museum number	Artist or maker	Description
	Michael Webb	Office Bldg. Project - 1959 Four architectural drawings, (3 elevations, 1 plan)

Remarks:

See additional correspondence

in Study Center files under

Michael Webb - Architectural

Drawing Files

Study Collection Nos. ASC 11,12,13, 14
1966

These drawings were taken by Webb
on 6/8/77

The Depa
If the mat
and the department informed at once.

(date signed)

Registrar

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

Nº 6413

INFORMATION COPY

I have authorized release

to Michael Webb,

on June 6, 1977, of the material itemized below:

Museum number	Artist or maker	Description
	Michael Webb	Office Bldg. Project - 1959 Four architectural drawings, (3 elevations, 1 plan)

Remarks: These drawings were shown in "Visionary Architecture" exhibition - Sept. 29-Dec. 4, 1960 1960

The Department of Architecture & Design is hereby notified. If the material is not collected within the date(s) shown, this release will be voided and the department informed at once.

(date signed)

Registrar

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TO MOMA

I have come here today, June 8, 1977 and have taken away with me the 4 drawings of the Furniture Factory executed by myself in 1959

Marcel Breuer

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Schierloh - Gosch - Finsterlin

THE MUSEUM OF MODERN ART

Date 8/19/60

To: G. Barrows

From: A. Munetic

Re: Schierloh etc

Josef Ponten died 1940

Dr. Heinz Rosemann, Prof of art hist at Gottingen University, Germany.
Address: Friedlander Weg 43, Gottingen.

Publisher: Deutsche Verlagsanstalt, Stuttgart-O, Neckarstr. 121-125

Gosch, Paul - see photostat and Platz p.67
Reference in Ponten: Stadtbaukunst alter und neuer Zeit, 1920 & 1921
(Periodical, not at NYPL)

Finsterlin, Hermann - Platz p.67. Ref in Ponten: Wasmuths Monatshefte fur Baukunst, 1914-15 (periodical not in NYPL)

Schierloh - nothing; could you show me the exact reference you have.

I paid $ 1.50 to the photostat service, otherwise it would have taken some time to get the photostat.

A.Munetic

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STROHMEYER

September 6, 1960

Herrn Baurat Heinrich Strohmeyer
Up de Schanz 22
Hamburg-Hochkamp, Germany

Sehr geehrter Herr Baurat Strohmeyer:

Das Museum of Modern Art ist z.Zt. mit den Vorarbeiten fuer eine Ausstellung unter dem Titel VISIONARY ARCHITECTURE beschaeftigt, die am 26. September hier eroeffnet wird und deren Thema "ungebaute" Architektur ist.

In dieser Ausstellung werden wir auch die Abbildung eines Entwurfes von Hans Schierloh zeigen, der die schematische Darstellung einer "Groszstadt ohne Strassen" darstellt. Wir erhielten das Foto durch den Bilderverlag Dr. Franz Stoedtner in Duesseldorf. Stilistisch scheint der Entwurf aus den zwanziger Jahren zu stammen, jedoch haben wir dafuer keinerlei Anhalt. Der einzige Vermerk ueber Urheberschaft befindet sich unten rechts auf dem Blatte wie folgt: "Entwurf und Bearbeitung: Reg. Baumeister O.H. Strohmeyer, Hamburg, in Zusammenarbeit mit dem Erfinder Hans Schierloh, Hamburg."

Auf unsere Anfrage in Hamburg hin, wurde uns heute Ihre Adresse aus dem Hamburger Telefonbuch eingesandt mit dem Vermerk, dass ein Hans Schierloh nicht eingetragen sei. Falls Sie fuer den oben beschriebenen Entwurf mitverantwortlich sind, waeren wir Ihnen aeusserst dankbar wenn Sie uns dies umgehend bestaetigen wuerden und uns falls moeglich einige biographische Notizen ueber Schierloh, das Entwurfsdatum des Blattes, sowie Angaben ueber weitere Arbeiten Schierloh's senden koennten. Vielleicht koennten Sie uns auch einfach angeben, wo sich solche Angaben finden. Wir haben nichts diesbezuegliches in uns zugaenglichen Buechern ueber moderne Architektur gefunden.

Mit aufrichtigem Dank im Voraus fuer Ihre Bemuehungen,

hochachtungsvoll,

Greta Daniel
Associate Curator of Design

GD:mg

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Richter

Prothmann

DR. KONRAD PROTHMANN
2378 SOPER AVENUE
BALDWIN, LONG ISLAND, N. Y.

LANTERN SLIDES
SLIDE FILES
FILMSTRIPS

COLOR PRINTS
PHOTOGRAPHS
FINE FRAMING

TEL. BALDWIN 3-1420

Aug. 23, 1960.

The Museum of Modern Art,
Dept. of Architecture and Design,
A t.: Mr. George Barrows,
11 West 53d St.,
New York 19, N.Y.

Dear Mr. Barrows:

Referring to your telephone call of Friday last, we have looked through the Stoedtner albums Nos. 16 and 112, both of which you have had for selecting at previous times, and find no illustrations of works by Schierloh. Nonetheless, we shall write to the Stoedtner firm and inquire whether they would be able to notify us in which of their albums the works by this man might be located. On receipt of their reply we shall contact you.

Sincerely yours,

KONRAD PROTHMANN

Mr. H. Huppert (Mrs.)
Office Manager

mh

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Richter

October 27, 1960

Mr. Hans Richter
Southbury
Connecticut

Dear Mr. Richter:

I am sorry to be so late in answering your letter of October 7. It was a great pleasure to have your kind comments about the Visionary Architecture exhibition, and I was particularly interested to hear that you have drawings of projects by Hans Scharoun.

I do not recall ever having seen a drawing by Scharoun, and I suppose that for this reason his name did not come to my mind when he was preparing the exhibition. I should be most grateful if I could have an opportunity to see the material in your collection, not only because of my interest in this subject in general but because selections might still be included in a book on the subject which is now in preparation.

I mentioned your letter to Philip Johnson, who is going to Berlin within a few weeks. He suggested that he would try to have a talk with Scharoun, whom I gather he knows personally, for the express purpose of seeing whether there is still more work of his that we ought to know about.

Meanwhile, may I inquire as to whether it would be possible for me to see the drawings in your possession: perhaps you come to New York City from time to time, and if the drawings are not too large we might study them together here in my office and then have lunch. If this is not possible, perhaps you can suggest some other arrangement.

I am much obliged to you for this information and hope that I may soon have the pleasure of meeting you.

Sincerely yours,

Arthur Drexler
Director
Department of Architecture and Design

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HANS RICHTER
SOUTHBURY, CONN.

Oct.7.1960

Mr.Arthur Drexler
Dir.Dept.of Architecture
Museum of Modern Art
New York

Dear Mr.Drexler;

may I congratulate you to one of the most stimulating shows at this Museum,and to make available the "speculation" of unorthodox artists to fellow architects and to the interested public. This exhibition may very well inspire new ways in an art which has just begun to leave old concepts behind.

I regret that I did not know of your plans beforehand. During my stay in Europe over the last 2 years I had the occasion to look at a whole album of architectural projects which match, occasionally even surpass, what you are showing at the Museum: the drawings and projects of the foremost German architect Hans Scharoun,President of the Academy. These drawings and projects were made during the Nazi times,when Sharoun was forbidden to build,to teach and even to draw. In this "forced freedom" his plans and projects were born as only an uninhibited imagination of one of the great builders of our time could imagine.

Though it is too late now to incorporate it into your exhibition,I still want to mention these facts to you for your future reference.

With my best regards

sincerely yours

Hans Richter

Hans Richter

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POELZIG

TRANSLATION
from German

Grindelberg 68
Hamburg 13, Germany
August 29, 1960

Dear Miss Daniel:

Unfortunately I cannot help with photos of the Dresden City Hall of 1917 or with the sketch for the floor plan. All the photo material, which ~~still~~ was in my possession, has been given to the archives of the Technical University of Berlin, and it seems to me that that particular photograph should have been part of that material.

Perhaps you will be able to have a reproduction made of the photograph on page 33 of Heuss's Poelzig book published by Rainer Wunderlich Tübingen. The picture of the city hall there seems to be a darker print than in the monograph.

Mr. Hans Schierloh is not in the Hamburg telephone book, but I have found a Heinrich Strohmeyer, Baurat, Hamburg-Hochkamp; Up de Schanz 22. Perhaps he would be able to give you the needed information.

With best regards,

Mrs. Marlene Poelzig

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Poel 219

August 24, 19

Frau Marlene
Grindelberg
Hamburg 13
Germany

Sehr geehrte

Das Museum of
genannt VISIO
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der Technisch
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in Ernst Wasm
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und uns mit e

Ferner moechte
weise besitzen oder uns durch einen Hinweis verschaffen koennten. In derselben Ausstellung wollen wir auch die Abbildung eines Entwurfes von Hans Schierloh aus Hamburg zeigen, eine Schematische Darstellung genannt "Die Grosstadt ohne Strassen". Der Entwurf wurde in Zusammenarbeit mit Regierungsbaumeister O. H. Strohmeyer aus Hamburg ausgeführt. Nach dem Stil der Zeichnung zu schliessen, stammt er aus den zwanziger Jahren. Wir haben bisher nirgends einen Hinweiss auf Schierloh finden koennen. Ist Ihnen sein Name vielleicht bekannt und waere es Ihnen moeglich uns zu sagen wo sich

Sehr geehrte Frau Daniel
leider kann ich Ihnen n
Dresden 1914 und der G
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Tübingen - dort ist das
gedruckt als in der Mona
Herrn Hans Schierloh kenne i
doch ist er nicht verschollen
Bernard Hamburg - Harvestehude
Können Sie über ihn Aus
Mit

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Poel 219

August 24, 1960

Frau Marlene Poelzig
Grindelberg 68
Hamburg 13
Germany

Sehr geehrte Frau Poelzig:

Das Museum of Modern Art ist z.Zt. mit den Vorarbeiten fuer eine Ausstellung, genannt VISIONARY ARCHITECTURE, beschaeftigt, die am 26.September eroeffnet wird und deren Thema "ungebaute" Architektur ist. In meiner Suche nach Arbeiten Ihres Gatten habe ich mit dem Krefelder Kaiser Wilhelm Museum und der Technischen Universitaet in Berlin korrespondiert und auch von der letzteren sehr gute Fotos der dort befindlichen Entwuerfe und Zeichnungen des Hauses der Freundschaft und des Salzburger Festspielhauses erhalten. Das Krefelder Museum hat uns freundlicherweise auch Ihre Adresse gegeben, sodass wir direkt mit Ihnen in Verbindung treten koennen.

In dem Theodor Heuss Buch "Hans Poelzig, Bauten und Entwuerfe", das 1939 in Ernst Wasmuth Verlag erschien, finden sich auf Seite 100 die folgenden Abbildungen, an denen wir sehr interessiert sind und fuer die wir die Originale nicht ausfindig gemacht haben. Es handelt sich um:

Modellbild der Stadthalle Dresden, 1917 und
Grundrisszeichnung (Handskizze von Poelzig).

Falls sich gute Fotos davon in Ihren Haenden befinden, wuerden Sie die Liebenswuerdigkeit haben sogleich je einen guten Glanzabzug machen zu lassen und uns mit einer Rechnung ueber Ihre Ausgaben per Luftpost zuzusenden.

Ferner moechten wir Sie noch um eine Auskunft bitten, die Sie moeglicherweise besitzen oder uns durch einen Hinweis verschaffen koennten. In derselben Ausstellung wollen wir auch die Abbildung eines Entwurfes von Hans Schierloh aus Hamburg zeigen, eine Schematische Darstellung genannt "Die Grosstadt ohne Strassen". Der Entwurf wurde in Zusammenarbeit mit Regierungsbaumeister O. H. Strohmeyer aus Hamburg ausgeführt. Nach dem Stil der Zeichnung zu schliessen, stammt er aus den zwanziger Jahren. Wir haben bisher nirgends einen Hinweiss auf Schierloh finden koennen. Ist Ihnen sein Name vielleicht bekannt und waere es Ihnen moeglich uns zu sagen wo sich

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vielleicht biographisches oder anderes Material ueber Schierloh vorfaende, oder wer uns darueber Auskunft geben koennte.

Mit bestem Dank im Voraus fuer Ihre Bemuehungen und in der Hoffnung sobald als moeglich von Ihnen zu hoeren,

Ihre

Greta Daniel
Associate Curator

GD: el

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Taliesen

Mr. Arthur Drexler
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Drexler:

The black and white prints should be sent from the photographer's today. I understand that the Horizon Press has furnished you with prints of the Mile High upon our request. The only original drawing we have of that project is the perspective, a print of which will be sent you.

Since the photographer isn't equipped to do color work, Alan Davison of the Taliesin Associated Architects is making the 4" x 5" transparencies. He has done similar work for us which has been very satisfactory. You should receive the latter sometime next week.

Again I apologize for the delay and hope that it has not inconvenienced you.

Sincerely,

Walter Medeiros

Walter Medeiros
for William Wesley Peters
The Frank Lloyd Wright Foundation

August 25, 1960

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August 1, 1960

Mr. Wesley Peters
Vice President
Taliesin Foundation
Spring Green, Wisconsin

Dear Mr. Peters:

Thank you very much for your letter concerning photographs of the drawings for the Mile-High Skyscraper, Huntington Hartford Country Club, and Pittsburgh Triangle.

It occurred to me this last weekend that the perspective drawings of all three projects are most probably in color. If this is so, it would certainly make sense to have 4"x5" color transparencies shot at the same time the photographer makes the black-and-whites. May I therefore ask you to select what you think to be the key perspective drawings in each project to be shot in color also?

I hope this additional request will not be too great a problem. My thanks to you and Mr. Masselink for your kind help.

Sincerely yours,

Arthur Drexler
Director
Department of Architecture and Design

AD:mg

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Mr. Arthur Drexler
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Drexler:

We will be glad to comply with your request for photographs. Some of the material is in our storage vault in Madison and we haven't been able to make the trip to get it yet. Also, the photographer who does our work is presently engaged full time with another publication project. He should be able to get to your requested work sometime next week. You may be assured of our cooperation as soon as possible. Meanwhile, I offer this note to explain the delay.

Yours sincerely,

William Wesley Peters
Vice President, The Frank Lloyd Wright Foundation
Taliesin
Spring Green, Wisconsin

July 30