

CONDITIONS OF USE FOR THIS PDF

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 They may not be published in print, posted on the internet, or exhibited.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

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

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

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

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

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

Page 2 missing

orig Exh. 1960

Check List

April 6, 1966

Exhibition: VISIONARY ARCHITECTURE ICE-F-103-65
An exhibition prepared by The Museum of Modern Art, New York
under the auspices of the International Council of the Museum

Contents: 74 Photo panels
49 Text panels
123 TOTAL

Dimensions: Height preceding width, all panels are either 36 x 36 inches
(91.4 x 91.4 cm.) or 36 x 12 inches (91.4 x 30.5 cm.). Except
for the Introductory panels, all photo panels are large and
all text panels small.

Installation: All panels are numbered in sequence in the following
categories:

- A 1-19 Introduction and History
- B 1-24 Mountain Cities
- C 1-13 Bruno Taut
- D 1-26 Geometric and Organic Cities
- E 1-8 Frank Lloyd Wright
- F 1-22 Road Cities
- G 1-11 Frederick Kiesler

Separation for installation should be made between categories.

Note: Nine photographs are composed of two panels each. They
are joined as indicated; top and bottom or left and right.

<u>Panel No.:</u>	<u>Architect:</u>	<u>Subject</u>	<u>Box No.:</u>
A-1		Introductory text panel	1
A-2		Introductory photo panel	4
A-3		Introductory photo panel	4
A-4		Introductory text panel	1
A-5	DaVINCI, Leonardo	IDEAL CITY Photo Panel	1
A-6	DaVINCI, Leonardo	IDEAL CITY Text panel	4
A-7	DaVINCI, Leonardo	IDEAL CITY Photo Panel	1
A-8	FILARETE	SKYSCRAPER Text Panel	4

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

VISIONARY ARCHITECTURE		Check List	Page 2.
A-9	FILARETE	SKYSCRAPER Photo panel	1
A-10	SANT' ELIA, Antonio	RAILROAD TERMINAL AND HYDRO ELECTRIC STATION Photo panel	1
A-11	SANT' ELIA, Antonio	DESIGNS FOR THE CITY OF THE FUTURE Text panel	4
A-12	SANT' ELIA, Antonio	DESIGNS FOR THE CITY OF THE FUTURE Photo panel	1
A-13	PIRANESI, Giovanni	ACADEMY AND CIVIC CENTER Text panel	4
A-14	PIRANESI, Giovanni	ACADEMY AND CIVIC CENTER Photo panel	1
A-15	BOULLEE, Etienne-Louis	CENOTAPH FOR ISAAC NEWTON Text panel	4
A-16	BOULLEE, Etienne-Louis	CENOTAPH FOR ISAAC NEWTON Photo panel	1
A-17	FERRISS, Hugh	THE METROPOLIS OF TOMORROW Photo panel	1
A-18	FERRISS, Hugh	THE METROPOLIS OF TOMORROW Text panel	4
A-19	FERRISS, Hugh	THE METROPOLIS OF TOMORROW Photo panel	1
B-1	unknown	MOUNTAIN CITY Text panel	4
B-2	unknown	MOUNTAIN CITY Photo panel	1
B-3	ENTWISTLE, Clive	CIVIC CENTER and CRYSTAL PALACE Text panel	4
B-4	ENTWISTLE, Clive	CIVIC CENTER and CRYSTAL PALACE Photo panel	1

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

VISIONARY ARCHITECTURE		Check List	Page 3
B-5	ENTWISTLE, Clive	METROPOLITAN CATHEDRAL OF CHRIST THE KING Text panel	4
B-6	ENTWISTLE, Clive	METROPOLITAN CATHEDRAL OF CHRIST THE KING Photo panel	1
B-7	POELZIG, Hans	FESTIVAL HALL, Salzburg Photo panel	1
B-8	POELZIG, Hans	FESTIVAL HALL, Salzburg Text panel	4
B-9 left B-10 right	POELZIG, Hans	FESTIVAL HALL, Salzburg Double photo panel	1-1
B-11	POELZIG, Hans	FESTIVAL HALL, Salzburg Photo panel	1
B-12	POELZIG, Hans	FRIENDSHIP HOUSE, Istanbul Photo panel	1
B-13	POELZIG, Hans	FRIENDSHIP HOUSE, Istanbul Text panel	4
B-14	POELZIG, Hans	FRIENDSHIP HOUSE, Istanbul Photo panel	1
B-15	MAZET, Jean-Claude	IDEAL CITY Text panel	4
B-16 left B-17 right	MAZET, Jean-Claude	IDEAL CITY Double photo panel	1-1
B-18	SOLERI, Paolo	MESA BIOTECHNIC CITY Text panel	4
B-19 B-20	SOLERI, Paolo	MESA BIOTECHNIC CITY Double photo panel	1-1
B-21	KORDA, Vincent	STAGE SET --THINGS TO COME Photo panel	1
B-22	KORDA, Vincent	STAGE SET -- THINGS TO COME Text panel	4
B-23 top B-24 bottom	KORDA, Vincent	STAGE SET -- THINGS TO COME Double photo panel	2-2

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

VISIONARY ARCHITECTURE	Check List	Page 4
C-1	TAUT, Bruno ALPINE ARCHITECTURE Text panel	4
C-2	TAUT, Bruno THE VALLEY AS A BLOSSOM Text panel	4
C-3	TAUT, Bruno THE VALLEY AS A BLOSSOM Photo panel	2
C-4	TAUT, Bruno THE CRYSTAL HOUSE IN THE MOUNTAINS Text panel	4
C-5	TAUT, Bruno THE CRYSTAL HOUSE IN THE MOUNTAINS Photo panel	2
C-6	TAUT, Bruno THE CRYSTAL HOUSE IN THE MOUNTAINS Text panel	4
C-7	TAUT, Bruno ROCKY SITES IN TYROL Text panel	4
C-8	TAUT, Bruno ROCKY SITES IN TYROL and THE NORTH ITALIAN LAKES Photo panel	2
C-9	TAUT, Bruno THE NORTH ITALIAN LAKES Text panel	4
C-10	TAUT, Bruno THE VALLEY WITH WATERFALLS Text panel	4
C-11	TAUT, Bruno THE VALLEY WITH WATERFALLS Photo panel	2
C-12	TAUT, Bruno THE CRYSTAL MOUNTAIN Text panel	4
C-13	TAUT, Bruno THE CRYSTAL MOUNTAIN Photo panel	2
D-1	DOESBURG, Theo VAN GROUP OF SKYSCRAPERS Text panel	4
D-2	DOESBURG, Theo VAN GROUP OF SKYSCRAPERS Photo panel	2

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

VISIONARY ARCHITECTURE		Check List	Page 5
D-3	FINSTERLIN, Hermann	IDEAL BUILDING Text Panel	4
D-4	FINSTERLIN, Hermann	IDEAL BUILDING Photo panel	2
D-5	LISSITZKY, El	DER WOLKENBUGEL Text panel	4
D-6	LISSITZKY, El	DER WOLKENBUGEL Photo panel	2
D-7	KAHN, Louis	CITY TOWER Photo panel	2
D-8	KAHN, Louis	CITY TOWER Text panel	4
D-9	KAHN, Louis	CITY TOWER Photo panel	2
D-10	KAHN, Louis	CENTER CITY Photo panel	2
D-11	KAHN, Louis	CENTER CITY Text panel	4
D-12	KAHN, Louis	CENTER CITY Photo panel	2
D-13	FULLER, Buckminster	PARTIAL ENCLOSURE OF MANHATTAN ISLAND Text panel	4
D-14	FULLER, Buckminster	PARTIAL ENCLOSURE OF MANHATTAN ISLAND Photo panel	4
D-15	WEBB, Michael	OFFICE BUILDING Text panel	4
D-16 left D-17 right	WEBB, Michael	OFFICE BUILDING and SIDE ELEVATION Double photo panel	2-2
D-18	SOLERI, Paolo	THEOLOGICAL CENTER OF BIOTECHNIC CITY Photo panel	2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

VISIONARY ARCHITECTURE		Check List	Page 6
D-19	SOLERI, Paolo	THEOLOGICAL CENTER OF BIOTECHNIC CITY Text panel	4
D-20	SOLERI, Paolo	THEOLOGICAL CENTER OF BIOTECHNIC CITY Photo panel	2
D-21	SOLERI, Paolo	THEOLOGICAL CENTER OF BIOTECHNIC CITY Photo panel	2
D-22	KIKUTAKE, Kiyonori	MARINE CITY Photo panel	2
D-23	KIKUTAKE, Kiyonori	MARINE CITY Text panel	4
D-24	KIKUTAKE, Kiyonori	MARINE CITY Photo panel	2
D-25	KATAVOLOS, William	CHEMICAL ARCHITECTURE Text panel	4
D-26	KATAVOLOS, William	CHEMICAL ARCHITECTURE Photo panel	2
E-1	WRIGHT, Frank Lloyd	A CIVIC CENTER FOR PITTSBURGH Photo panel	2
E-2	WRIGHT, Frank Lloyd	A CIVIC CENTER FOR PITTSBURGH Text panel	4
E-3 left E-4 right	WRIGHT, Frank Lloyd	A CIVIC CENTER FOR PITTSBURGH Double photo panel	2-3
E-5 top E-6 bottom	WRIGHT, Frank Lloyd	MILE HIGH SKYSCRAPER Double photo panel	3-3
E-7	WRIGHT, Frank Lloyd	MILE HIGH SKYSCRAPER Text panel	4
E-8	WRIGHT, Frank Lloyd	MILE HIGH SKYSCRAPER Photo panel	3
F-1	LE CORBUSIER	COMBINED ROAD AND BUILDING FOR RIO DE JANEIRO Photo panel	3

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

VISIONARY ARCHITECTURE		Check List	Page 7
F-2	LE CORBUSIER	COMBINED ROAD AND BUILDING FOR RIO DE JANEIRO Text panel	4
F-3 left F-4 right	LE CORBUSIER	COMBINED ROAD AND BUILDING FOR RIO DE JANEIRO Double photo panel	3-3
F-5	LE CORBUSIER	COMBINED BUILDING AND ROAD FOR ALGIERS Text panel	4
F-6	LE CORBUSIER	COMBINED BUILDING AND ROAD FOR ALGIERS Photo panel	4
F-7	MALCOMSON, Reginald	METRO LINEAR CITY Photo panel	3
F-8 F-9	MALCOMSON, Reginald	METRO LINEAR CITY Text panels	4-4
F-10	MALCOMSON, Reginald	METRO LINEAR CITY Photo panel	3
F-11	MALCOMSON, Reginald	METRO LINEAR CITY Photo panel	3
F-12	KUROKAWA, Noriaki	AGRICULTURAL CITY Text panel	4
F-13	KUROKAWA, Noriaki	AGRICULTURAL CITY Photo panel	3
F-14	SOLERI, Paolo	LONG SPAN CONCRETE BRIDGE Text panel	4
F-15	SOLERI, Paolo	LONG SPAN CONCRETE BRIDGE Photo panel	3
F-16	NELSON, Paul	SUSPENDED HOUSE Photo panel	3
F-17	NELSON, Paul	SUSPENDED HOUSE Text panel	4
F-18	NELSON, Paul	SUSPENDED HOUSE Photo panel	3

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

<u>VISIONARY ARCHITECTURE</u>	<u>Check List</u>	<u>Page 8</u>
F-19	FITZGIBBON & SIDES BRIDGE CITY Photo panel	3
F-20	FITZGIBBON & SIDES BRIDGE CITY Text panel	4
F-21	FITZGIBBON & SIDES BRIDGE CITY Photo panel	3
F-22	FITZGIBBON & SIDES BRIDGE CITY Photo panel	3
G-1	KIESLER, Frederick ENDLESS THEATRE Text panel	4
G-2	KIESLER, Frederick ENDLESS THEATRE Photo panel	3
G-3	KIESLER, Frederick CITY IN SPACE Text panel	4
G-4	KIESLER, Frederick CITY IN SPACE Photo panel	3
G-5	KIESLER, Frederick ENDLESS HOUSE Photo panel	3
G-6	KIESLER, Frederick ENDLESS HOUSE Text panel	4
G-7	KIESLER, Frederick ENDLESS HOUSE Photo panel	3
G-8	KIESLER, Frederick ENDLESS HOUSE Photo panel	3
G-9 G-10	KIESLER, Frederick ENDLESS HOUSE Text panels	4-4
G-11	KIESLER, Frederick ENDLESS HOUSE Photo panel	3

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

THE MUSEUM OF MODERN ART

Sept. 29 - Dec. 4, 1960

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: ~~CIRCLE 5076~~ Introductory Statement on the Visionary Architecture Exhibition

When an artist wants to paint a picture he obtains the necessary materials and then promptly sets to work painting it. Whether or not his work will be appreciated depends on the quality of both the painting and its audience, but before a painting can be appreciated it must first of all exist.

This is not quite true of music, drama, and architecture. Although actors are essential to Shakespeare's purpose, Hamlet can be read when not heard; and although few people can derive pleasure from reading a musical score, symphonies do have a demi-existence on paper.

Architecture too has an existence prior to its becoming real, and there is a second history of architecture that parallels the real one. It is the history of an architecture unhampered by technical details and uncompromised by the whims of patrons, or the exigencies of finance, politics, and custom.

For the architect, ideal projects afford the sole occasions when he can rebuild the world as he knows it ought to be. And it is the world that the architect wishes to build. When ideal projects are inspired by criticism of the existing structure of society, as well as by the architect's longing for a private world of his own, they may bring forth ideas that make history. These projects may be called visionary.

Merely to be left unbuilt does not qualify a project for this distinction. Some ideal projects please us just because they are superfluous, like the delightful, endless colonnades drawn by Piranesi. In our own day Frank Lloyd Wright, who regularly commuted between vision and reality, often designed pointless but engaging fantasies. The fantasy sketches of Eric Mendelsohn, like some of Wright's, on at least one occasion slipped into reality. And sometimes a design that seems visionary announces developments already under way, as did Mies van der Rohe's 1919 study for a glass skyscraper.

The true visionary project usually combines a criticism of society with a strong personal preference for certain forms. In the past such projects were unbiddable for one or both of two reasons: they may have been technically impossible to execute at the time they were designed; or society could find neither the justification nor the money for their construction. Today virtually nothing an architect can think of is technically impossible

more....

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

-2-

to realize. Social usage, which includes economics, determines what is visionary and what is not. The distinction varies from decade to decade and from country to country. Here is an instructive example from the recent past:

When buildings for the United Nations were still in the discussion stage, the architect Percival Goodman suggested two solutions quite different from the one finally accepted. He observed that New York City had no pressing need for another skyscraper but could make use of a park. Therefore, he proposed that all U.N. offices be grouped in a long, low building bordering the East River and leaving the site free. He also observed that serious problems would arise in providing housing and hotel accommodations for people working at the U.N. or attending its meetings, and so he suggested that housing be built across the river and made accessible by a ferry service.

Goodman's alternate proposal was that offices and assembly halls be accommodated in a building only a few stories high but covering the entire site. Its roof would be planted to make a park, and four residential and hotel towers for U.N. personnel would rise above it.

Events seem to have confirmed the precision of Goodman's analysis, but when the United Nations buildings were designed, his ideas evidently seemed impractical.

Quite often the architect's ideal is practical enough but does not inspire enthusiasm in others. Some visions are painful or unhappy. Ludwig Hilberseimer's de-populated city, in which furtive automobiles scurry along the bottom of a chasm while million-eyed buildings stare hopelessly, is a vision that would have confirmed Franz Kafka's worst suspicions. Sometimes such ideas may be surpassed by reality, as Hilberseimer's vision has been passed by New York's housing projects.

The frequency with which such disturbing images appear is a clue to the nature of architecture, visionary or otherwise. Architects usually justify their work by citing practical reasons for it. Economy, climate control, functionalism, the expression of structure - all manner of rationalizations (some of them entirely convincing) may be placed by the architect like a veil between the world and his private vision. But the fact remains that good architects find it practical to build what they want to see. And

more....

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

-3-

Since architects share with other people the full complement of emotions, it is not surprising that visionary architecture corresponds generally to three images everyone understands.

The first of these categories includes all buildings the forms of which represent an object to be attained, a goal at the end of a journey. Such buildings usually derive from, or are related to, the image of a mountain. Logical variations are cave-like interiors: the hollow mountain and the concealed underground city, difficult of access, are commonplace themes.

The second category includes buildings which in some way relate to the image of the road. Rather than the goal at the end of the journey, such buildings celebrate the journey itself. Variations on the form naturally include bridges and other suspended or floating structures. Quite often dream-like journeys take place in mid-air, and levitation is a familiar theme which modern technology has made consciously acceptable to us.

The third category comprises those buildings derived neither from the image of the journey nor its goal, but from forms which seem to confine and perhaps intensify emotional experience rather than broaden it. Such forms may be drawn from geometry. Modern technology offers them in abundance. Buildings in which technological virtuosity seems to be exploited for its own sake may perhaps constitute a kind of repetitive play activity, through which the journey may be postponed and the goal ignored. The other chief source of inspiration within this category is the variety of form found in nature. Frank Lloyd Wright often compared his buildings to trees or shells, although their actual structure bore no resemblance to them whatsoever. Relatively few projects can be attributed exclusively to either organic or geometric form; when visionary architecture becomes insistently one or the other, it has left the realm of play to become a compulsive pattern of unending activity.

Visionary projects, like Plato's ideal forms, cast their shadows over onto the real world of experience, expense, and frustration. If we could learn what they have to teach, we might exchange irrelevant rationalizations for more useful critical standards. Vision and reality might then coincide.

Arthur Drexler

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

VISIONARY ARCHITECTURE

This exhibition is devoted to architecture considered unbuildable for one or both of two reasons: it may have been technologically impossible to realize at the time it was designed, or society lacked a program and purpose to support the architect's convictions. Today, when almost any design seems technologically feasible, the question of what to build begins to take precedence over problems of how to build. The exhibition is intended to show what architects themselves would have preferred to build had they been able to persuade society of the soundness of their vision. More than twenty projects, including work by Hans Poelzig, Bruno Taut, Frederick Kiesler, Le Corbusier, and Frank Lloyd Wright, together with other recent European and American examples, illustrate concepts of continuing significance in the development of modern architecture.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

THE NEW COMMUNIST MANIFESTO

At the close of 1960, Communist Party representatives from 81 countries met in Moscow against the background of the prolonged ideological dispute between the Soviet Union and China (see *Current*, October 1960, page 20; December 1960, page 46). Three weeks of discussions produced a 20,000-word Manifesto, a new action program for Communist world strategy. Since its publication in Moscow the document—considered “must” reading at the Department of State—has been subjected to varying interpretations inside and outside the Communist world.

AS SEEN BY COMMUNISTS

Key sections of the new Manifesto presage an intensification of the cold war.

Moscow Conference of Communist Parties

“The policy of peaceful coexistence is a policy of mobilizing the masses and launching vigorous action against the enemies of peace. Peaceful coexistence of states does not imply renunciation of the class struggle as the revisionists claim. The coexistence of states with differing social systems is a form of class struggle between socialism and capitalism. In conditions of peaceful coexistence favorable opportunities are provided for the development of the class struggle in the capitalist countries and the national-liberation movement of the peoples of the colonial and dependent countries. In their turn, the successes of the revolutionary class and national-liberation struggle promote peaceful coexistence. . . .

“Peaceful coexistence of countries with differing social systems does not mean conciliation of the socialist and bourgeois ideologies. On the contrary, it implies intensification of the struggle of the working class, of all the Communist parties, for the triumph of socialist ideas. But ideological and political disputes between states must not be settled through war. . . .

“Communists have always recognized the progressive, revolutionary significance of national-liberation wars; they are the most active champions of national independence. The existence of the world socialist system and the weakening of the positions of imperialism have provided the oppressed peoples with new opportunities of winning independence.

“The peoples of the colonial countries win their independence both through armed struggle and by nonmilitary methods, depending on the specific conditions in the country concerned. They secure durable victory through a powerful national-liberation movement. The colonial powers . . . never leave of their own free will the countries they are exploiting. . . .

“In the present historical situation, favorable domestic and international conditions arise in many countries for the establishment of an independent national democracy, that is, a state which consistently upholds its political and economic independence, fights against imperialism and its military blocs, against military bases on its territory; a state which fights against the new forms of colonialism and the penetration of imperialist capital; a state which rejects dictatorial and despotic methods of government; a state in which the people are ensured broad democratic rights and freedoms (freedom of speech, press, assembly, demonstrations, establishment of political

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670. 23

CURRENT

parties and social organizations), the opportunity to work for the enactment of an agrarian reform and other democratic and social changes, and for participation in shaping government policy. The formation and consolidation of national democracies enables the countries concerned to make rapid social progress and to play an active part in the peoples' struggle for peace, against the aggressive policies of the imperialist camp. . . .

"Now that these nations are taking the path of national independence, it is the internationalist duty of the workers and all democratic forces in the industrially developed capitalist countries to assist them vigorously in their struggle against the imperialists, for national independence, for its consolidation, and to assist them in effectively solving the problems of their economic and cultural rebirth. In so doing, they defend the interests of the popular masses in their own countries. . . .

"The Communist parties, which guide themselves by the Marxist-Leninist doctrine, have always been against the export of revolution. At the same time, they fight resolutely against imperialist export of counter-revolution. They consider it their internationalist duty to call on the peoples of all countries to unite, to rally all their internal forces, to act vigorously and, relying on the might of the world socialist system, to prevent or firmly resist imperialist interference in the affairs of any people who have risen in revolution." ("Statement of the Meeting of Representatives of the Communist and Workers' Parties," *World Marxist Review*, December 1960)

The Communist party of India is split into pro-Soviet and pro-Chinese factions. An Indian Communist-line news weekly which favors the Soviet position reveals some of the inside discussion at Moscow. Western experts in Soviet affairs regard this version as the most accurate available.

Link

"The Chinese went to the World Conference with adamant determination to adhere to their positions. They minced no words in attacking the Soviet policies and also criticized the 'revisionism' of such parties as the Hungarian and the Polish. Their main spokesman at the Conference was Teng Hsiao-ping, the General Secretary of the Chinese Central Committee, whose rise in the Communist hierarchy has coincided with the adoption by Peking of the more rigid policies. The Chinese, however, made two disheartening discoveries at an early stage of the discussions. They found that the Soviet leadership was solidly united behind Khrushchev. . . . They also discovered that the support [for] their own views among the other parties had greatly diminished.

"Among the East European Parties only the Albanians were prepared to endorse the Chinese views. The East Germans and the Bulgarians, who had changed the least after the 20th Congress and who had once even toyed with the idea of establishing commune-type bodies in their countries, surprised the Chinese by taking a lead in attacking their 'adventurism.' . . .

"Among the Asian parties, only the Indonesians, and to some extent the Japanese and the North Koreans, supported the Chinese delegation. . . . What, however, really shocked the Chinese delegation was the fact that they received no support at all from the Latin-American and even the West Asian Communist parties. Even the Cubans, the Syrians and the Iraqis wholeheartedly supported the Soviet viewpoint. It was perhaps this virtual isolation of the Chinese delegation which ultimately compelled [them] to sign the two documents adopted by the Conference.

"Even a cursory glance at the 48-page statement signed by 81 parties makes it clear that on every major issue it has rejected the Chinese viewpoint and vindicated the Soviet stand. The original draft of the statement

Walter Thabit and Thomas Conway

tax
use
titl
eith
dev
pra
of
sch
Z
acc
wo
sinc
"
tur:
rea:
pro
is t
esp
acti
fyir
I
stat
tion
not
mos
"
esta
ing
bad
of a
non
for
but
Adc
Sci
"
V
pro
yet
Rot
and
eigh
itself
at le
ing
S
priv
high
min:
by t
"the
("W

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

CURRENT FEBRUARY 1961

VISIONARY
ARCHITECTURE

work for the enactment of social changes, and for the formation and consolidation of the peoples' struggle for peace, and . . .

national independence, it is the democratic forces in the East that they vigorously in their independence, for its consolidation and the problems of their economic development defend the interests of the

themselves by the Marxist-Leninist export of counter-revolution to call on the peoples' forces, to act vigorously against them, to prevent or firmly support people who have risen in the representatives of the Communist Party (December 1960)

pro-Soviet and pro-Chinese propaganda which favors the Soviet Union. Moscow. Western experts' accurate available.

with adamant determination no words in attacking the 'aim' of such parties as the Communist Party at the Conference was Chinese Central Committee, decided with the adoption by the Chinese delegation, however, made two discussions. They found that Khrushchev. . . . They also discussed among the other parties

Albanians were prepared to support the Bulgarians, who had once had even toyed with lies in their countries, surging their 'adventurism' ns, and to some extent the Chinese delegation. . . . legation was the fact that American and even the West the Syrians and the Iraqis It was perhaps this virtual ately compelled [them] to ace.

ment signed by 81 parties rejected the Chinese view- inal draft of the statement

tax assessments combine to tempt the farmer to sell his land for urban use. The means to resist this trend include, first, public acquisition of full title to the land and, second, public purchase of the right to develop, either by buying and reselling the land under restrictions or by buying a development easement only. Such easements may prove to be the most practical and effective device. They should protect the land from any type of encroachment, private or public, including military use, highways, schools, or prisons.

A "third method is to allow the taxes which are urban in nature to accrue as a lien against the land while only a rural tax is levied. This would tend to fortify the land against development at some future time, since these back taxes would become due at that time. . . .

"The fourth method involves the zoning of land for exclusive agricultural use. Although this method is frowned upon by some, there is every reason to believe that, if properly applied in advance of development, the profitable nature of the operations would make them tend to survive as is the case with the dairy industry in Los Angeles County. This would be especially true if taxation were maintained at levels proportionate to the activity engaged in. It certainly could be used as the first step in identifying proper reserve-type areas for future more positive action."

Dealing with this problem will require action and support at the local, state and federal levels, just as with roads and hospitals, flood and pollution control, soil conservation and urban redevelopment. The burden cannot be borne by the localities alone, nor by the few states, perhaps fifteen, most affected.

"It would seem appropriate for the U.S. Department of Agriculture to establish four or five pilot areas in which to establish such reserves." Working out a program will cost money, but we currently "pay more to keep bad land out of production than this program would cost. If the analogy of a bank may be used, we could have a solvent bank with good, economically profitable land in it. This seems to be the prudent investment for the future. . . . We may be able to live on this planet by bread alone, but why should we?" ("The Creation of Permanent Agricultural Reserves," Address, Annual Meeting, American Association for the Advancement of Science, New York, Dec. 27, 1960)

"NEW TOWNS" IN THE U.S.

What is the answer to housing shortages, slum clearance and relocation problems, and prohibitive urban land costs? "Here's a solution that's bold, yet one that's been successfully tested, since the war, from Stockholm to Rotterdam: Build *brand new* communities . . . in the pockets of vacant and sparsely developed land that dot the metropolitan area. London has eight ["New Towns"] on her outskirts. Surprisingly, in [New York City] itself and the nearby sections of Long Island and New Jersey, there are at least eleven usable sites. They could accommodate 750,000 new dwelling units, more than ample for present needs."

Skillful state and local planning, sound financing, and encouragement of private investment could make these new, self-contained communities highly desirable and relatively inexpensive. A successful example, on a miniature scale, is the 3,000-unit Fresh Meadows development in Queens by the New York Life Insurance Company, called by Lewis Mumford "the finest example of a living community yet produced in America." ("Where the City Can Grow," *Today's Living*, Jan. 1, 1961)

Walter Thabit
and
Thomas Conway

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

CREATING NEW SPACE

The architects' models and drawings reproduced on the following pages represent a common concern: population pressures and the rapid absorption of countryside by urban and suburban sprawl. They are from the Visionary Architecture exhibit of New York's Museum of Modern Art.

The text and captions which follow are from material prepared by the director of the Museum's Department of Architecture and Design.

Arthur Drexler

In conceiving their Bridge City, American architects James Fitzgibbon and C. D. Sides started with the idea that if "building components could be designed to bridge over the land it would be possible to leave various features, including small towns and villages, relatively undisturbed. It would also be possible to make use of otherwise inaccessible sites."

Frank Lloyd Wright's Mile-High Skyscraper (The Illinois) is another design that respects the natural landscape, for "ten such buildings could house the entire office population of Manhattan, leaving the surrounding area free for parks. . . .

"In 1929 [France's] Le Corbusier suggested what must be his most extraordinary solution to the problems of urban transportation and high-density housing. His idea is simple enough: instead of isolated buildings connected by roads, he suggests a road which is itself a building. . . . The implications of Le Corbusier's project are that technology and the wealth it generates makes possible architecture equivalent to the natural features of the landscape, rivaling mountains and cliffs in scale. Building is no longer thought of as the making of finite objects but as the re-creation and extension of the earth itself."

The Marine City of Kiyonori Kikutake "reflects the sociological considerations which now preoccupy so many Japanese architects and critics." To meet the needs of Japan's rising population, he proposes to build floating cities.

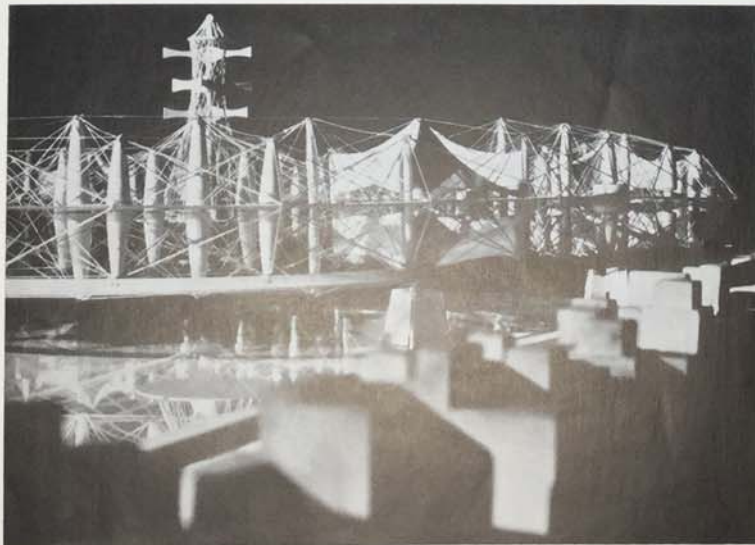
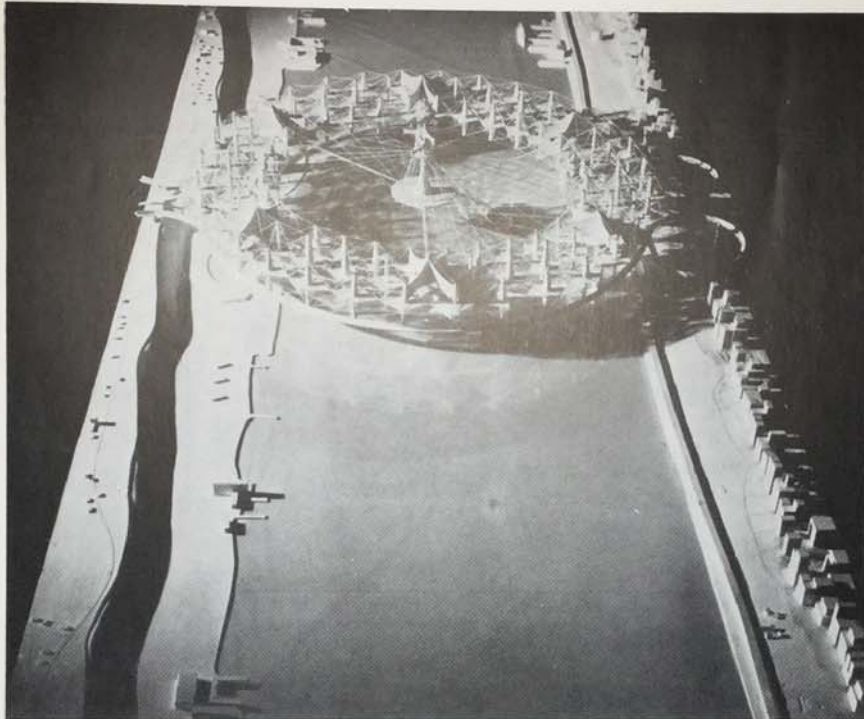
"Kikutake has also developed the idea of artificial land as a vertical wall plane rather than as horizontal ground planes. Houses would be attached to the wall, not to the ground. He proposes 900-foot high concrete cylinders accommodating 5,000 people. The cylinder would be built in the following way: A factory would be established to manufacture building materials. With these materials the factory would first prepare massive foundations and would then proceed to enclose itself within the concrete cylinder. When the cylinder is completed, the factory would then convert itself to the production of prefabricated housing units, which would be lifted by a crane and literally plugged into the surface of the cylinder. The units themselves resemble the lens of a camera, or, in the architect's analogy, encrustations on a shell or the leaves on a branch." (Visionary Architecture, Museum of Modern Art, New York, Sept. 29-Dec. 4, 1960)

James Fitzgibbon and C. D. Sides, Bridge City, 1960

Opposite are photographs of the architects' model of a Hudson River Bridge City. "The project envisions an elevated bridge complex spanning water or land areas and carrying tubular roads together with large-scale apartment houses for 100,000 people." Carried by two concrete piers on each shoreline, the Bridge City spans 4,200 feet and is 6,000 feet in diameter. "The structural system comprises three concentric rings of octahedra trusses held together by cables. Suspended within this framework are vertical cylinders [dwelling structures] and diamond-shaped decks which serve as gardens and recreation areas. The central suspended hub contains shopping areas, an auditorium and office spaces."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

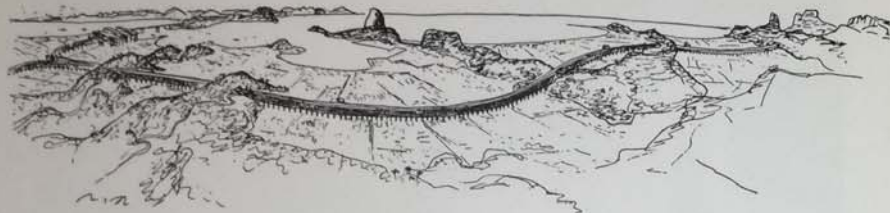


The Museum of Modern Art Archives, NY

Collection:
MoMA Exhs.

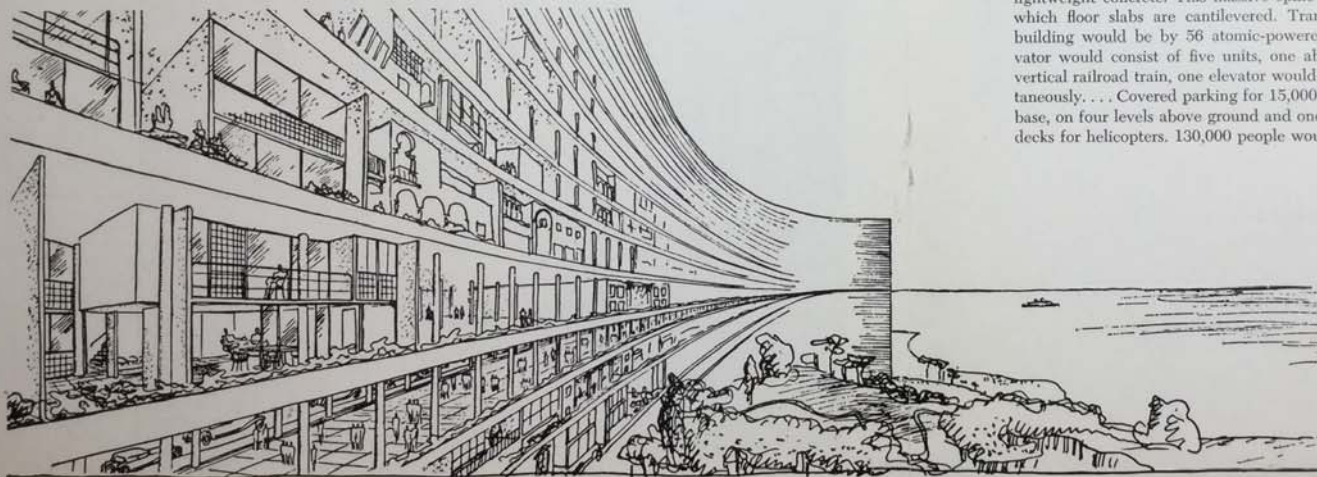
Series.Folder:

670.23



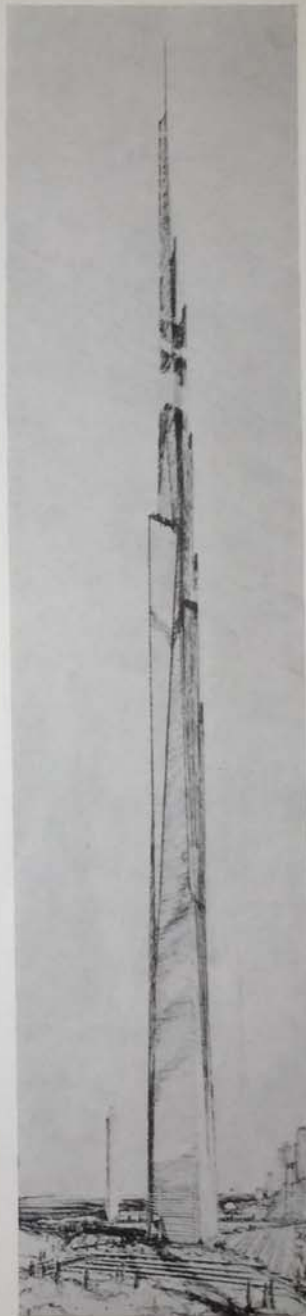
Le Corbusier, Combined Building and Road for Algiers, 1930

Following his proposals in 1929 for a continuous road and building for Rio de Janeiro [above] Le Corbusier applied the same principle to an urban plan for Algiers: an elevated highway [below] to be built on top of a 14-story structure, 85 feet wide and 9 miles long. It "follows the contour of the coast, as did the ancient Roman roads; just behind it are smaller curved units two or three miles long, grouped around an elevated highway which terminates on the roof of a 31-story administration building in the heart of the business center. The perspective drawing . . . shows how these 'buildings' would be used. Each level is two stories high. Families would rent . . . as many square feet as they could afford, and would be free to build any kind of dwelling. . . . This version of the project also includes a promenade level adjoining an interior highway, the latter in addition to the highway on the roof."



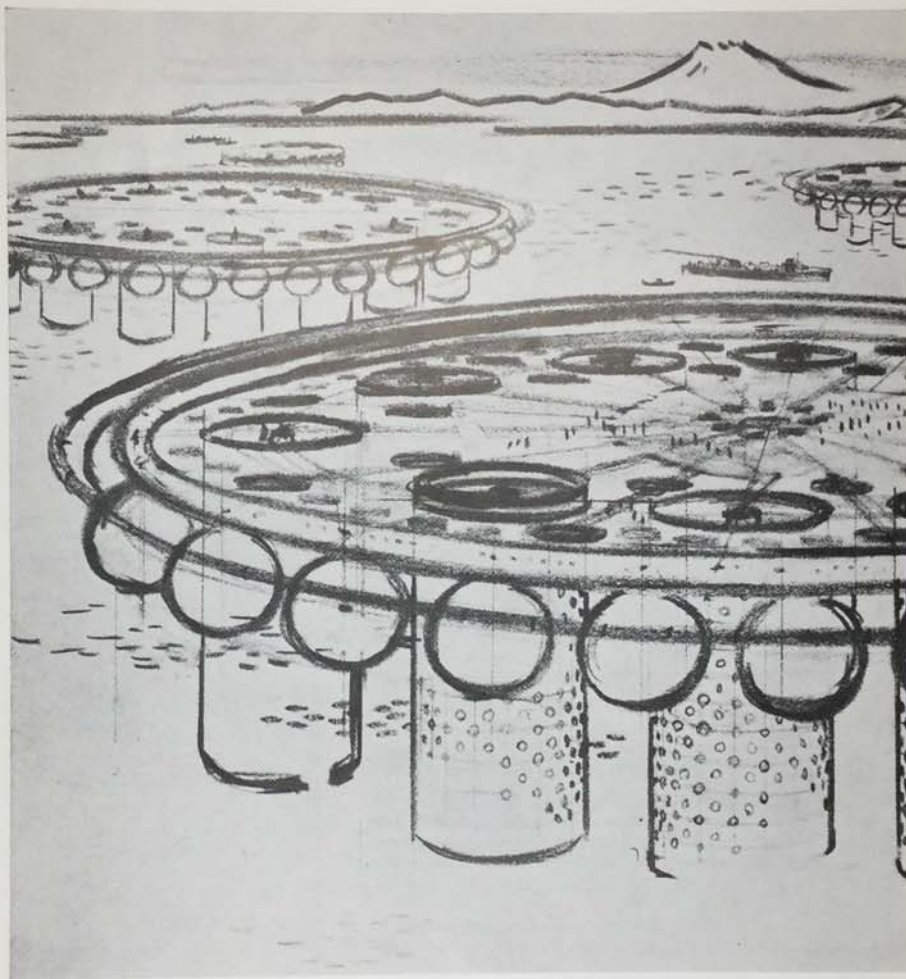
Frank Lloyd Wright, Mile-High Skyscraper (The Illinois), 1956

"The Illinois is shaped like a rapier with its handle set into the ground. At the center of the tower is a rigid steel core buried in lightweight concrete. This massive spine rises as a tripod from which floor slabs are cantilevered. Transportation within the building would be by 56 atomic-powered elevators. Each elevator would consist of five units, one above the other. Like a vertical railroad train, one elevator would serve five floors simultaneously. . . . Covered parking for 15,000 cars is provided at the base, on four levels above ground and one below. There are two decks for helicopters. 130,000 people would be accommodated."



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23



Kiyonori Kikutake, *Marine City*, 1959

"In this project, pontoons carry a concrete deck like a raft. Piercing the deck and extending a hundred or more feet below the water are great concrete cylinders, lined with dwellings and other accommodations."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

THE MUSEUM OF MODERN ART
11 WEST 53 STREET NEW YORK, N.Y.

**DEPARTMENT OF ARCHITECTURE
AND DESIGN**

VISIONARY ARCHITECTURE
Sept. 26 - Dec. 4, 1960
3rd floor gallery

KIESLER gallery: "Endless House" model and
photographic blowups.

PLEASE CREDIT PHOTOGRAPH BY
G. BARROWS

3 2 8 4 / 1 3

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

THE MUSEUM OF MODERN ART
11 WEST 53 STREET NEW YORK 19, N.Y.

**DEPARTMENT OF ARCHITECTURE
AND DESIGN**

VISIONARY ARCHITECTURE
Sept. 26 - Dec. 4, 1960

Third Floor Galleries

From left: da Vinci's "Ideal City"; Filarete's
"Buildings for the Imaginary City of Sforz-
inda"; Sant' Elia's "Designs for the City of
the Future"; Piranesi's "Academy and Civic
Center" and "Palatial Interior"; Boullée's
"Cenotaph for Isaac Newton"; Ferriss' "The
Metropolis of Tomorrow".

PLEASE CREDIT PHOTOGRAPH BY
G. BARROWS

3 2 8 4 / 2

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

THE MUSEUM OF MODERN ART
11 WEST 53 STREET NEW YORK 19, N.Y.

DEPARTMENT OF ARCHITECTURE
AND DESIGN

VISIONARY ARCHITECTURE Exhibition
Sept. 26 - Dec. 4, 1960

3rd floor galleries

Left: Clive Entwistle's Metropolitan
Cathedral of Christ the King,
Liverpool. 1960

Right: Frederick Kiesler's Endless House
(photographic blowup of model).

PLEASE CREDIT PHOTOGRAPH BY
G. BARROWS

3 2 8 4 / 3

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

THE MUSEUM OF MODERN ART
11 WEST 53 STREET NEW YORK 19, N.Y.

**DEPARTMENT OF ARCHITECTURE
AND DESIGN**

VISIONARY ARCHITECTURE EXHIBITION
Sept. 26, - Dec. 4, 1960
3rd Floor Galleries

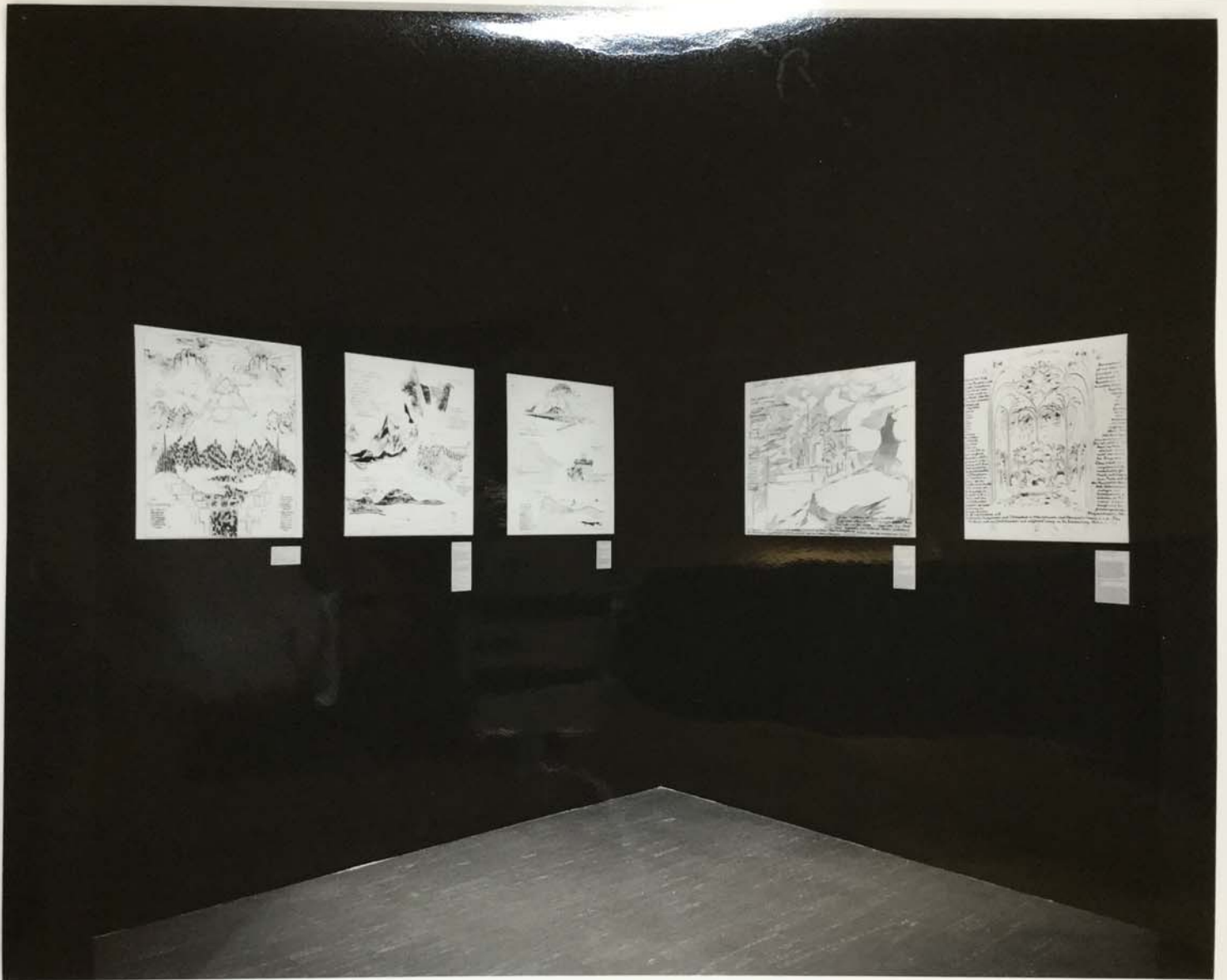
Left: Photos from film THINGS TO COME
Right: Soleri's Theological Center of
Biotechnic City. 1959.

PLEASE CREDIT PHOTOGRAPH BY
G. BARROWS

3 2 8 4 / 4

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

PLEASE CREDIT PHOTOGRAPH BY
G. BARROWS

3 2 8 4 / 9

THE MUSEUM OF MODERN ART
11 WEST 53 STREET NEW YORK 19, N.Y.

**DEPARTMENT OF ARCHITECTURE
AND DESIGN**

VISIONARY ARCHITECTURE Exhibition
Sept. 26 - Dec. 4, 1960

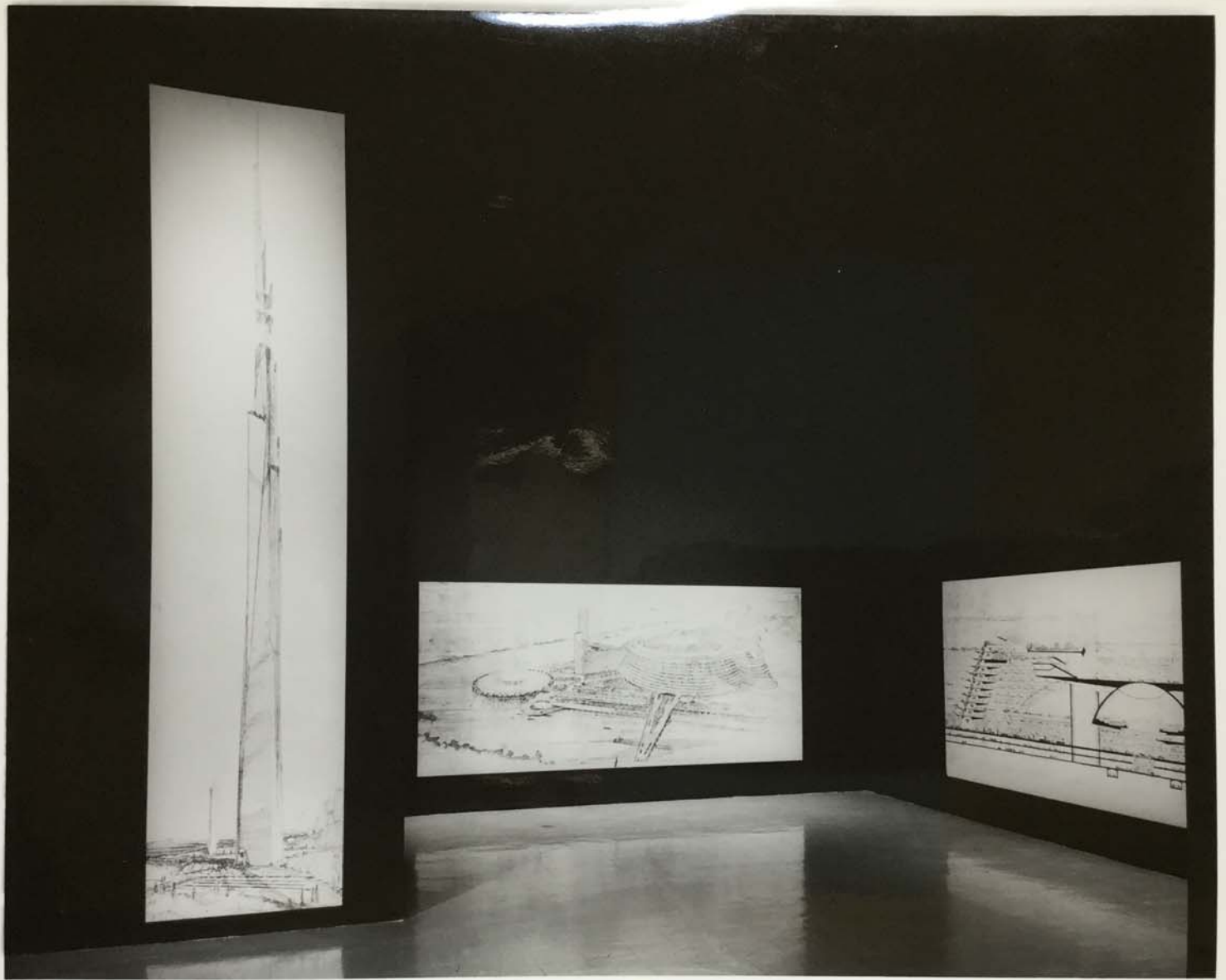
Third Floor Galleries

Bruno Taut's Alpine Architecture, 1917

3284-9

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

THE MUSEUM OF MODERN ART
11 WEST 53 STREET NEW YORK 19, N.Y.

**DEPARTMENT OF ARCHITECTURE
AND DESIGN**

VISIONARY ARCHITECTURE Exhibition
Sept. 26 - Dec. 4, 1960

Third Floor Galleries

Left: Frank Lloyd Wright's Mile High
Skyscraper, 1956.

Center: Wright's Civic Center, Pittsburgh,
1947

Right: Civic Center (section)

PLEASE CREDIT PHOTOGRAPH BY
G. BARROWS

3 2 8 4 / 1 0

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

THE MUSEUM OF MODERN ART
11 WEST 53 STREET NEW YORK 19, N.Y.

**DEPARTMENT OF ARCHITECTURE
AND DESIGN**

VISIONARY ARCHITECTURE Exhibition
Sept. 26 - Dec. 4, 1960

Third Floor Galleries

Left: Kiesler's "Endless House"

Right fgnd: Wright's Mile High Skyscraper
("The Illinois")

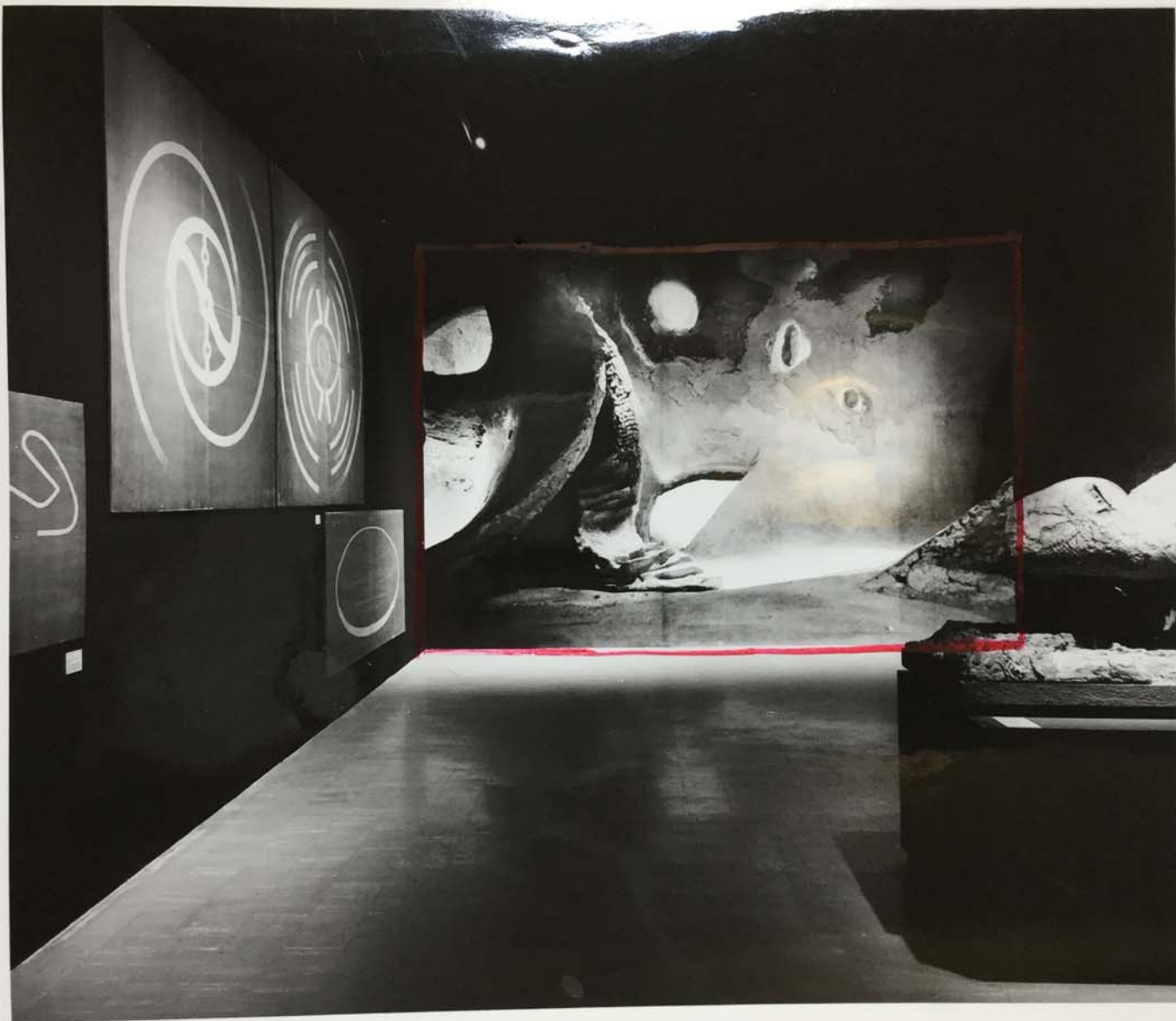
PLEASE CREDIT PHOTOGRAPH BY
G. BARROWS

3 2 8 4 / 1 1

3284.11

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

THE MUSEUM OF MODERN ART
11 WEST 53 STREET NEW YORK 19, N.Y.
**DEPARTMENT OF ARCHITECTURE
AND DESIGN**

VISIONARY ARCHITECTURE
Sept. 26 - Dec. 4, 1960
3rd floor galleries

Frederick Kiesler:

Left, partially seen: Project for the
Place de la Concorde, 1923.

Left, 3 plans: Project for the Endless
Theatre, 1924.

Ekgrnd: Photographic blowup of "Endless
House"

Right fgnd: Model of "Endless House"

PLEASE CREDIT PHOTOGRAPH BY
G. BARROWS

3284/12

5-6825

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

THE MUSEUM OF MODERN ART
11 WEST 53 STREET NEW YORK 19, N.Y.

**DEPARTMENT OF ARCHITECTURE
AND DESIGN**

VISIONARY ARCHITECTURE

Sept. 26 - Dec. 4, 1960
3rd floor galleries

KIESLER gallery: "Endless House" model and
photographic blowups, text.

PLEASE CREDIT PHOTOGRAPH BY
G. BARROWS

3284/14

3284-17

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

THE MUSEUM OF MODERN ART
11 WEST 53 STREET NEW YORK 19, N.Y.

DEPARTMENT OF ARCHITECTURE
AND DESIGN

VISIONARY ARCHITECTURE
Sept. 26 - Dec. 4, 1960
Third floor galleries

Left: Kurokawa's Agricultural City;
Fitzgibbon and Sides' Bridge City
(model and photos)

Bkgrnd: Malcolmson's Metro-Linear City
Right wall: Soleri's Long-span Concrete
Bridge.

Right fgnd: Nelson's Suspended House

PLEASE CREDIT PHOTOGRAPH BY
G. BARROWS

3 2 8 4 / 1 5

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

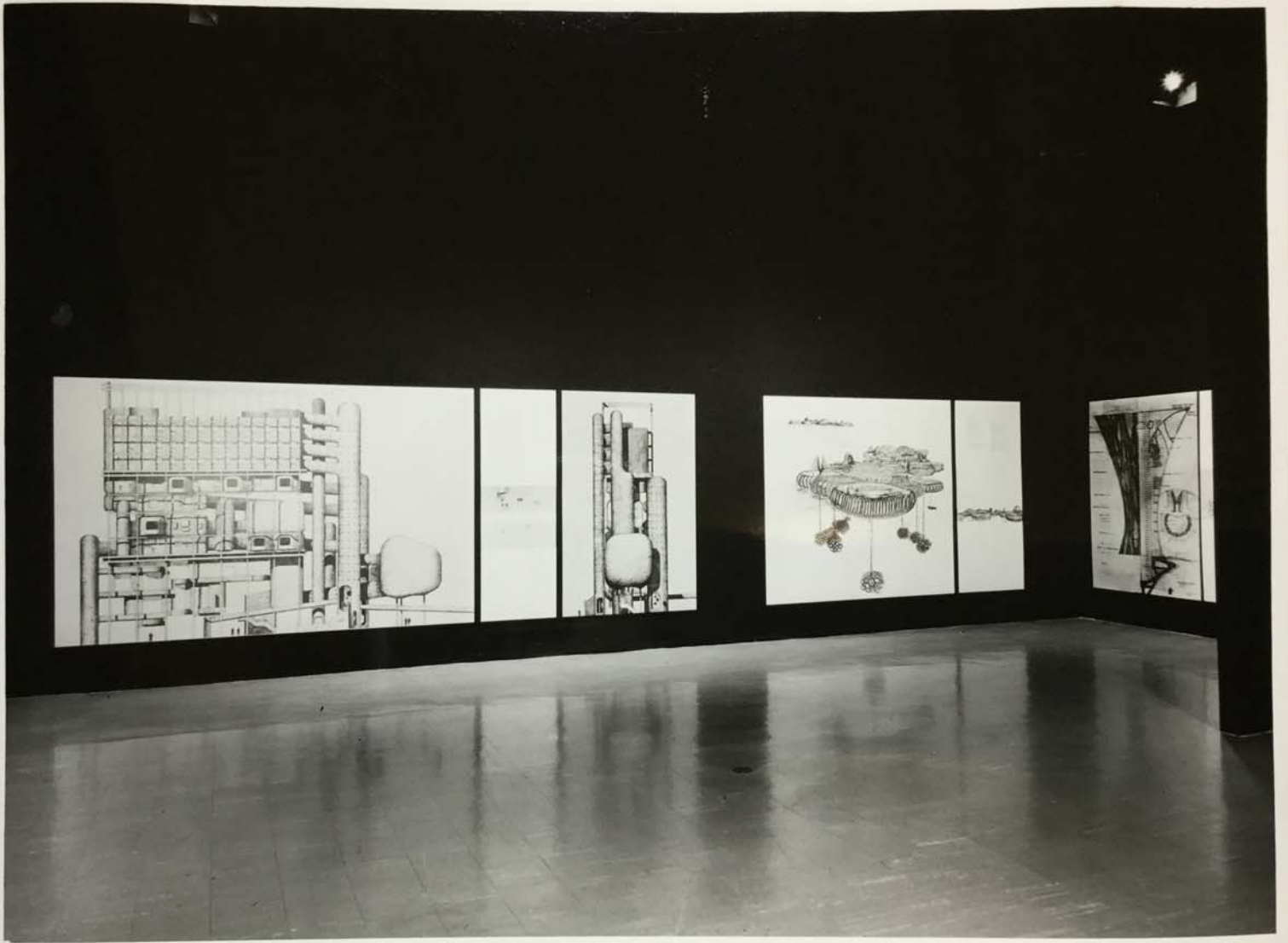
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

MoMA

Barrows 3284-13

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

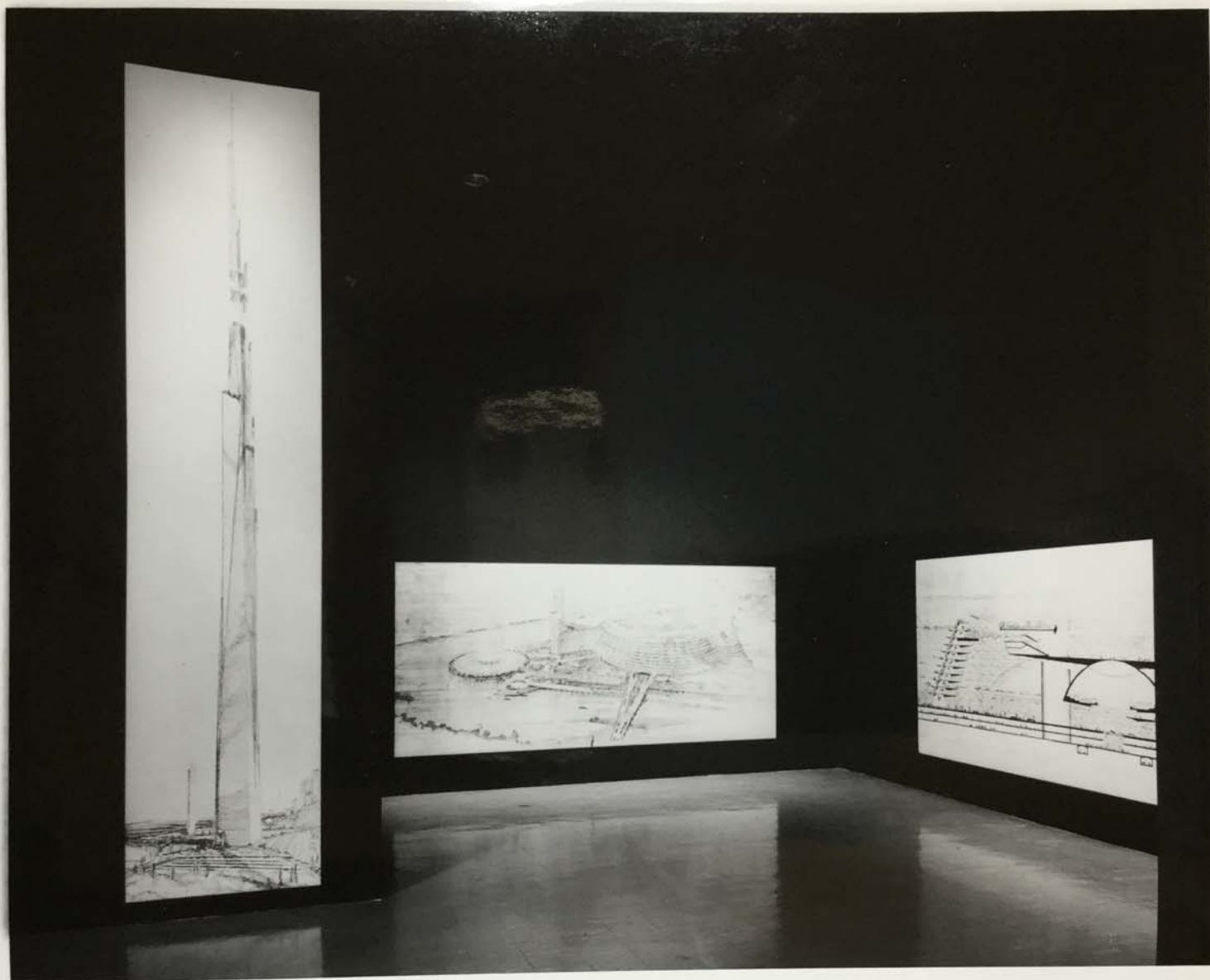
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

Installation Photograph
Visionary Architecture Exhibition
Museum of Modern Art, New York
September - December, 1960
Photo: George Barrows

3284-6

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

PLEASE CREDIT PHOTOGRAPH BY
G. BARROWS

3 2 8 4 / 1 0

3284.10

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

DO NOT CROSS

TOO BLACK



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

MoMA

Barrows 3284-15

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23



Town Hall

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

MOMA

Barrows 3284/2

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

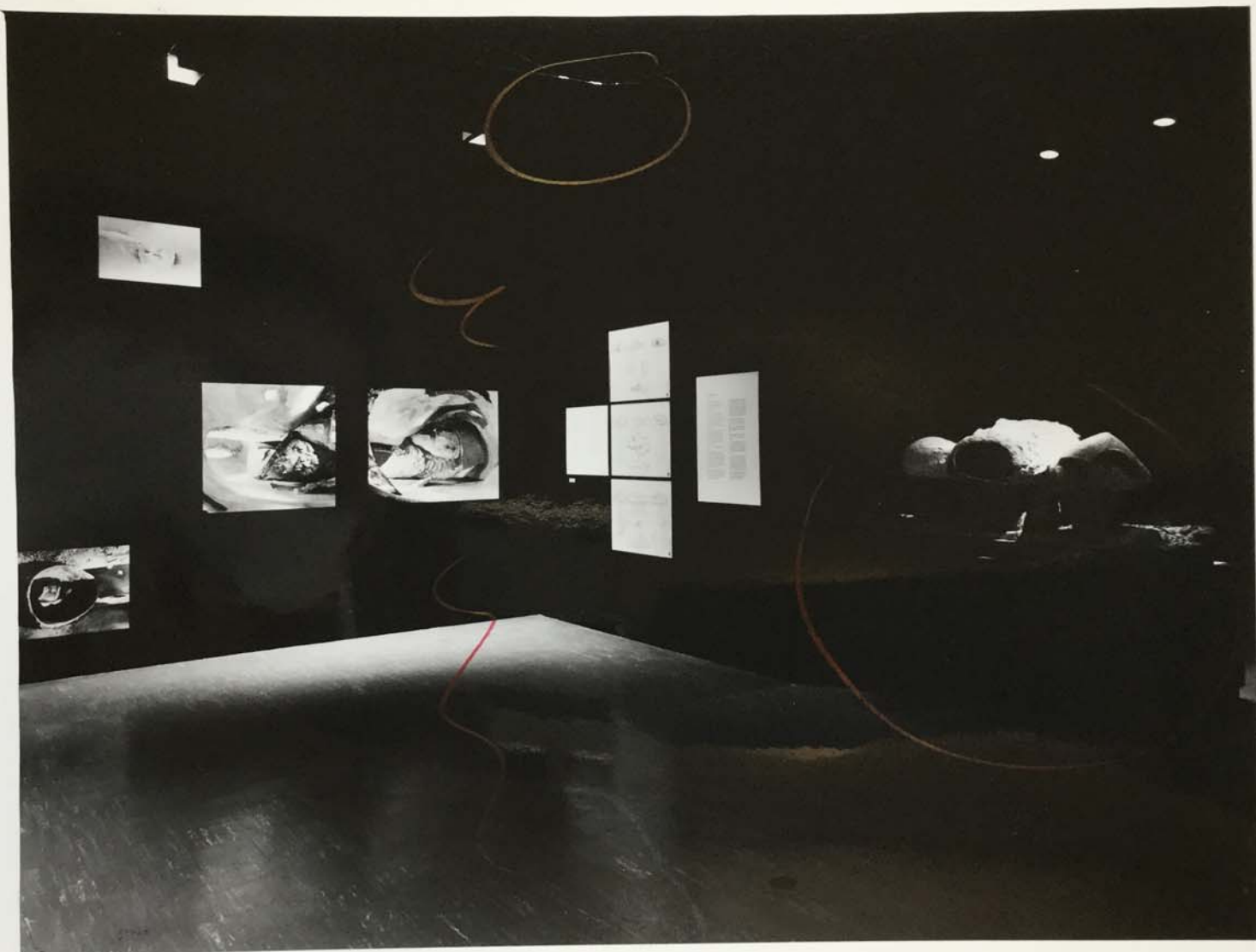
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

MoMA

Barrow 3284/1

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	670.23

MOMA

Barrows 3284-14