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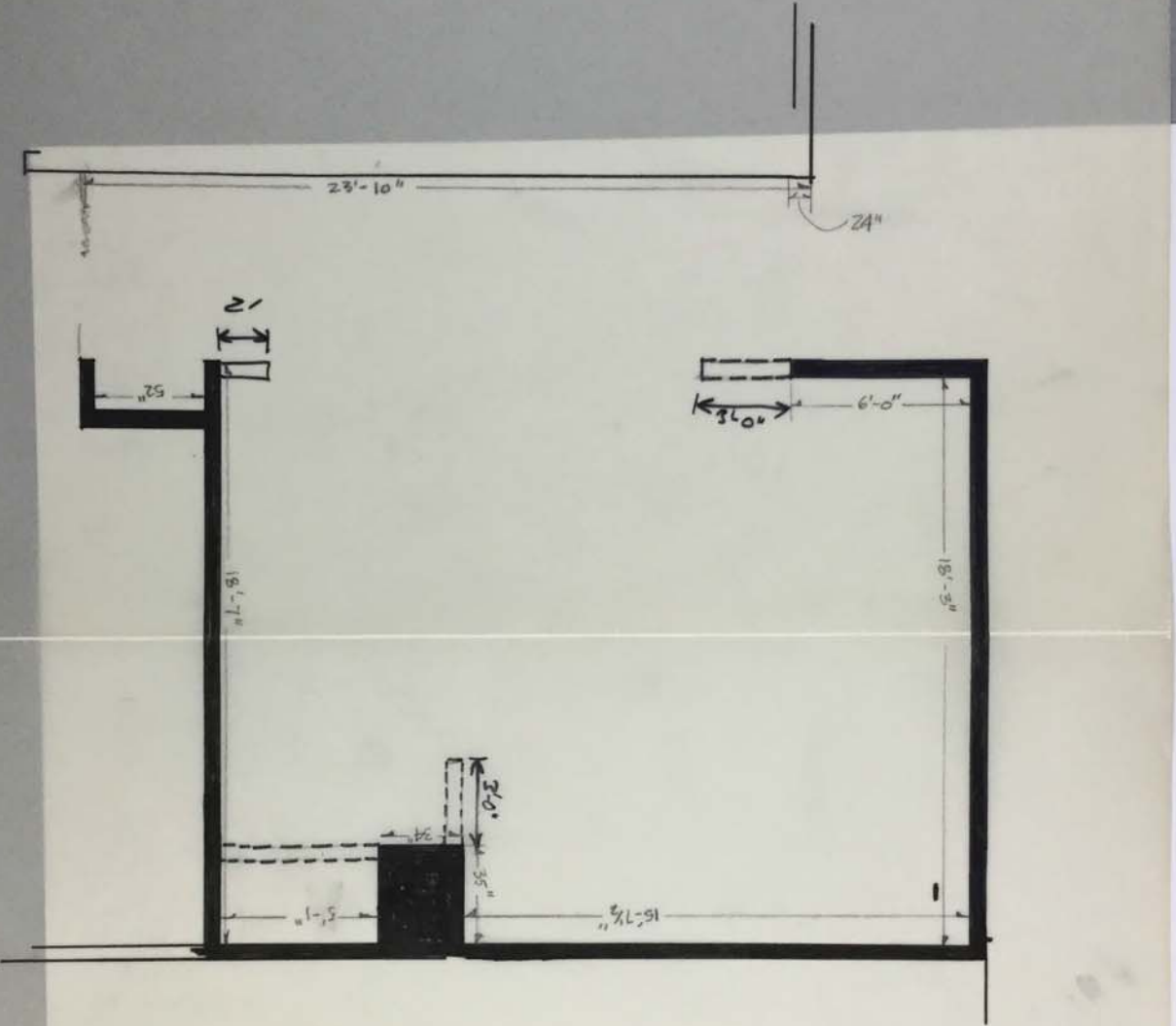
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The Museum of Modern Art Archives, NY

Collection:
MoMA Exhs.

Series/Folder:
834.2



dotted lines signify
modifications made by
A. Dreidler for "Victor -
Federal Foundation"

Gallery 20
ceiling ht: 11'-10"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	836.2

ARCHITECTURAL FANTASIES:

Drawings from the Museum Collection

The drawings and photomontages shown in this gallery are by Walter Pichler, a sculptor; and Hans Hollein and Raimund Abraham, both architects. All three were born in Austria. Hollein and Abraham now spend much of their time teaching and working in the United States; Walter Pichler works in Vienna.

Their speculations about the future of architecture begin with a sense of the inadequacy of inherited forms — even “modern” forms — and they are fascinated by the complexity and scale of machines. In this respect they echo an enthusiasm of several pioneer architects of the modern movement, but with an important difference. While Sant’Elia and Le Corbusier sought to incorporate machine-age details into conventional architecture, Hollein and Abraham propose architecture made out of the machines themselves. They are fascinated by violent transformations and by what might be called architectural content. Thus most of Hans Hollein’s ideas involve the enlargement of a familiar object, like a spark plug or a theodolite, so that it becomes an architectural monument looming on the horizon. He is equally interested in the possibility of inserting a machine or a ship into a specific architectural context, as with his pictures of an aircraft carrier embedded in the landscape like a medieval fortified town.

Walter Pichler’s elegant drawings abstract parts of heavy machinery to make monumental designs recalling the projects of the 18th century French architect Claude-Nicolas Ledoux.

Raimund Abraham’s more varied projects are also concerned with the characteristic forms of machinery — especially such things as missile sites and other giant engineering installations seldom thought of as “architecture”. In Abraham’s words: “Architectural scale can no longer be based on the physical measurement of the human body, but has to be based on the new perception media, on all the senses, on dreams.”

All these pictures somehow suggest that they are illustrations to a continuing dream, and a most disconcerting one at that. It is perhaps a dream of the past as much as of the future: anti-aircraft fortifications built by the Nazis during World War II remain to this day an indestructible and probably permanent part of the Vienna scene. Their terrifying scale (as in the photograph at the left) imposes a surrealist threat to an otherwise placid street.

The absence of human beings from most of the pictures, together with what seems to be functional detail, implies a highly organized world in which a planned environment pursues some purpose of its own. But these pictures should be thought of as visual poems, and as is often the case there seems to be a connection between poetry and prophecy. Recent announcements that New York City may purchase the Queen Mary for use as a school, rather than put up a conventional building, suggest that where these dreams break into real life the outcome could be quite cheerful.

Arthur Drexler

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ARCHITECTURAL FANTASIES:**Drawings from the Museum Collection**

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Arthur Drexler →

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7" →

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ARCHITECTURAL FANTASIES: Drawings from the Museum Collection
 Checklist of the Exhibition: July 27 / Sept. 23 1967¹

PICHLER, Walter

1. Entrance to an Underground City. 1963
 Aerial perspective.
 Photomontage and pencil. 13 3/4 x 11 3/4" 567.63
2. Underground Building. 1963
 Perspective.
 Ink and wash. 14 7/8 x 27 1/4" 566.63
3. Nucleus of an Underground Building. 1962
 Perspective.
 Pencil and orange pencil. 16 7/8 x 19 1/2" 568.63
4. Nucleus of an Underground Building. 1962
 Perspective.
 Pencil and orange pencil. 17 x 19" 569.63

HOLLEIN, Hans

5. Monument: Railroad Car. 1963
 Perspective.
 Photomontage and pencil. 5 7/8 x 11 1/2" 564.63
6. Beach House. 1963
 Aerial perspective.
 Photomontage, ink and pencil. 15 1/2 x 21 7/8" 432.67
7. Urban Renewal in New York. 1964
 Aerial perspective.
 Photomontage. 8 1/8 x 10" 433.67
8. Carrier City in landscape. 1964
 Perspective.
 Photo-mural. 28 x 14 8"
 (Enlargement of the original drawing:
 photomontage. 8 1/2 x 39 3/8" 434.67)
 /"U.S.S. Forrestal used as a city."/
9. Carrier City in landscape. 1964
 Perspective.
 Photomontage. 4 1/2 x 7 1/4" 435.67
 /Variation of #8/
10. Aircraft Carrier in landscape. 1964
 Aerial perspective.
 Photomontage. 4 3/4 x 14 1/2" 437.67
 /"Flight deck of aircraft carrier (U.S.S. Enterprise)
 becomes ground level in rolling fields."/
11. Aircraft Carrier in landscape. 1964
 Section.
 Photomontage and ink. 6 3/8 x 15 5/8" 436.67

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	836.2

- ✓ 12. High-rise Building: Spark plug. 1964
 Perspective.
 Photomontage. 4 3/4 x 7 1/4" 438.67
13. High-rise Building: Theodolite. 1964
 Perspective.
 Photo-mural. 28 x 72"
 (Enlargement of the original drawing:
 photomontage. 6 3/4 x 17 1/2" 439.67)

ABRAHAM, Raimund

14. Metropolitan Core. 1963-64.
 Sectional elevation.
 Montage of a print of the original ink drawing.
 9 1/4 x 21 3/4" ASC 1/67
15. City. 1964.
 Perspective.
 Photomontage. 4 1/2 x 7" 281.65b
16. Floating City. 1964.
 Plan.
 Ink and pencil. 17 1/2 x 24 1/2" 282.65a
17. Floating City. 1964.
 Sectional perspective.
 Ink and pencil. 8 1/4 x 15 3/8" 282.65b
 ✓ /"Natural valley covered and controlled by a concave membrane transforming natural forces into energy and transmitting energy and light to the interior, which consists of clusters of living cells, communal spaces and circulation arteries. Entire system forms linear megastructure resembling a glacier."/
18. Linear Environment: New York City. 1964-67.
 Aerial perspective.
 Photo-panel. 12 x 18"
 (Made from the original drawing:
 Photomontage and pencil. 15 1/8 x 22 7/8" ASC 2/67)
19. Linear Environment (detail). 1964-67.
 Sectional perspective.
 ✓ Photomontage, ink and pencil. 17 1/2 x 22 1/4" ~~ASC 3/67~~ ^{Now} 1290.68
 /" 'Horizontal skyscrapers' (rectangular tubes) generating dense urban spaces. Mechanized and conventional circulation systems are in the bottom of the 'valley', with extensions to the upper levels."/
20. Linear Environment: The Universal City. 1964-67.
 Aerial perspective.
 Photomontage. 13 1/8 x 17" ASC 4/67
 /"A megastructure containing the entire human population, in the form of an artificial valley which can be extended to circle the globe."/

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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21. Tube Structure. 1967.
 Perspective of detail of New York City.
 Photomontage and pencil. 5 7/8 x 8 3/4" ASC 5/67
 /"The horizontal tubes among the buildings represent circulation systems connecting to an omni-directional structural form."/
22. Floating Underwater Environment. 1967.
 Aerial sectional perspective.
 Photomontage. 13 1/2 x 17 1/4" ASC 6/67 - *und Coll. 1288.62*
 /"Photomontage combining jet engine and floating salt plant."/
23. Crater Environment. 1967.
 Aerial perspective.
 Photo-panel. 12 x 14"
24. Crater Environment. 1967.
 Sections.
 Photo-panel. 21 x 36"
- /"Environmental control membrane with landing platforms for space vehicles; connected with inflatable and vertically organized clusters of living cells extending into the depth of the crater. Energy sources located at the bottom."/

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	836.2

Museum

ARCHITECTURAL FANTASIES: Drawings from the Collection
CHECKLIST OF THE EXHIBITION / JULY 27 - SEPT. 23 1967

① PIEHLER, Walter

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Aerial perspective. ~~Photomontage and pencil~~
Pencil and photomontage. 13 3/4" x 11 3/4" 567.63
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Perspective. Pencil and orange pencil. 19 x 17" 569.63

HOLLEIN, Hans

5. Monument: Railroad Car. 1963
Perspective. Photomontage and pencil. 5 7/8" x 11 1/2" 564.63
6. Beach House. 1963 15 1/2" x 21 7/8"
Aerial perspective. Ink, pencil, and photomontage. 432.67
7. Urban Renewal in New York. 1964
Photomontage Aerial perspective.
Photomontage. 8 1/8" x 10" 433.67
8. Carrier City in landscape (U.S.S. Forrestal used as a City) 1964.
Perspective.
[28 x 148"] --- Photo-mural (enlargement of the original drawing: ~~photo-montage~~)
photomontage. 8 1/2" x 39 3/8" 434.67
9. Carrier City (U.S.S. Forrestal used as a City) 1964.
Perspective.
Photomontage. 4 1/2" x 7 1/4" 435.67
10. Aircraft Carrier in landscape. (U.S.S. Enterprise, view from flight deck)
Aerial perspective of flight deck.
Photomontage. ~~5 3/8" x 15 1/8"~~ 436.67 4 3/4" x 14 1/2" 437.67
11. Aircraft Carrier in landscape
Section. Photomontage and ink. 6 3/8" x 15 5/8" 436.67

transformations and by what might be called architectural scenes. Thus most of

(more)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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12. High-rise Building: Spark plug. 1964. ~~Perspective~~
~~Photomontage~~ Perspective.
 Photomontage. $4\frac{3}{4} \times 7\frac{1}{4}$ " 438.67
13. High-rise Building: Theodolite. 1964. ~~Perspective~~
 Perspective
 [28x72"] Photo-mural (Enlargement of the original drawing:
 Photomontage. $6\frac{3}{4} \times 17\frac{1}{2}$ " 439.67)
~~Enlargement of original photomontage~~
- ABRAHAM, Raymond
15. City. 1964.
 Perspective
 Photomontage. $4\frac{1}{2} \times 7$ " 281.65.B
16. FLOATING CITY. 1964
 Plan. ~~Ink and pencil~~ $17\frac{1}{2} \times 24\frac{1}{2}$ " 282.65.A
 Ink and pencil.
17. Floating City. 1964
 Sectional Perspective. ~~Ink and pencil~~
 Ink and pencil. $8\frac{1}{4} \times 15\frac{3}{8}$ " 282.65.B
- (14) METROPOLITAN CORE. 1963-64
 Sectional elevation.
 Montage of a mechanical print of the original ink drawing
 $9\frac{1}{4} \times 21\frac{3}{4}$ (sight) ASC 1/67
18. LINEAR ENVIRONMENT: New York City. 1964-67
 Aerial perspective.
 Photo-mural (Enlargement) Made from the orig. photomontage
 $15\frac{1}{8} \times 22\frac{1}{8}$ 12x18"
19. LINEAR ENVIRONMENT (detail). 1964-67
 Sectional perspective.
 Ink, pencil, and photomontage. $17\frac{1}{2} \times 22\frac{1}{4}$ " (sight)
20. LINEAR ENVIRONMENT: The Universal City. 1964-67
 Aerial perspective from a cockpit.
 Photomontage. $13\frac{1}{8} \times 17$ "

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	836.2

21. Tube Structure. 1967 Perspective of ^{detail} New York City
 x Photomontage and pencil. 5 1/8 x 8 3/4 sight
-
22. Floating Underwater Environment. 1967
 x Sectional perspective.
 Photomontage, continually jet engine + floating salt plant
 13 1/2 x 17 1/4 (sight)
- (24) Crater Environment. 1967
~~Sectional perspective. Sections~~
 Photo-mural (enlargement of original photomontage with drawing)
 21 x 36"
-
23. Crater Environment. 1967
 Axial perspective.
 Photo-mural (???)
 12 x 14"

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ARCHITECTURAL FANTASIES:

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Walter Pichler’s elegant drawings abstract parts of heavy machinery to make monumental designs recalling the projects of the 18th century French architect Claude-Nicolas Ledoux.

Raimund Abraham’s more varied projects are also concerned with the characteristic forms of machinery — especially such things as missile sites and other giant engineering installations seldom thought of as “architecture”. In Abraham’s words: “Architectural scale can no longer be based on the physical measurement of the human body, but has to be based on the new perception media, on all the senses, on dreams.”

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Arthur Drexler

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

No. 78

FOR RELEASE:

Thursday, July 27, 1967

PRESS PREVIEW:

Wednesday, July 26, 1967

11 a.m. - 4 p.m.

ARCHITECTURAL FANTASIES: DRAWINGS FROM THE MUSEUM COLLECTION

Drawings and photomontages of architectural fantasies by three young Austrians will be on view at The Museum of Modern Art from July 27 through September 23.

Sculptor Walter Pichler and architects Hans Hollein and Raimund Abraham are similarly fascinated by the complexity and scale of machines in relation to architecture. Hollein enlarges a familiar object such as a spark plug and transforms it into an architectural monument looming on the horizon or embeds an aircraft carrier on farmland like a medieval fortified town. Pichler's elegant drawings abstract parts of heavy machinery to make monumental designs recalling the projects of the 18th century French architect Claude-Nicolas Ledoux. Abraham, using missile sites and other giant engineering installations seldom thought of as architecture, is concerned with scale based on "the new perception media, on all the senses, on dreams."

The fantasies envisaged by the three men include floating and underground cities, urban renewal in New York, a theodolite and a railroad car as monuments.

"Their speculations about the future of architecture begin with a sense of the inadequacy of inherited forms -- even 'modern' forms -- and they are fascinated by the complexity and scale of machines," says Arthur Drexler, Director of the Museum's Department of Architecture and Design, who selected the show. "In this respect they echo an enthusiasm of several pioneer architects of the modern movement, but with an important difference. While Sant'Elia and Le Corbusier sought to incorporate machine-age details into conventional architecture, Hollein and Abraham propose architecture made out of the machines themselves. They are fascinated by abstract transformations and by what might be called architectural collage. Thus most of

(more)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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(78)

Hans Hollein's ideas involve the enlargement of a familiar object, like a spark plug or a theodolite, so that it becomes an architectural monument looming on the horizon. He is equally interested in the possibility of inserting a machine or a ship into a specific architectural context, as with his pictures of an aircraft carrier embedded in the landscape, like a medieval fortified town.

"All these pictures somehow suggest that they are illustrations to a continuing dream, and a most disconcerting one at that....The absence of human beings from most of the pictures, together with what seems to be functional detail, implies a highly organized world in which a planned environment pursues some purpose of its own. But these pictures should be thought of as visual poems, and as is often the case there seems to be a connection between poetry and prophecy. Recent announcements that New York City may purchase the Queen Mary for use as a school, rather than put up a conventional building, suggest that where these dreams break into real life the outcome could be quite cheerful."

Hans Hollein was born in Vienna in 1934 and did graduate work at the Illinois Institute of Technology and the University of California. In 1966 he was the recipient of the Reynolds Memorial Award for Magazine Retti. He and Abraham now spend much of their time teaching and working in the United States. Walter Pichler, born in 1936, now lives in Vienna.

All the drawings in the exhibition were acquired for the Architecture and Design Collection of The Museum of Modern Art through the Philip Johnson Fund.

* * * * *

Photographs and additional information available from Elizabeth Shafer, Director,
Department of Public Information, The Museum of Modern Art, 11 West 57th Street,
New York, New York 10019. 245-5200.

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PROPOSED ADDITIONS TO THE ARCHITECTURE COLLECTION - October 7, 1968 (Confidential)

Models

	Study "House of Sociability" [?] Project for a	c.1920	Purchase (\$1,520)
LE CORBUSIER	Notre Dame du Haut, Ronchamp (Building completed 1950-54)		Purchase (\$ 900)

Drawings

ABRAHAM, Raimund	METROPOLITAN CORE. Sectional elevation. Montage with prints of the original drawing. 9 1/4 x 21 3/4"	1963-64	Purchase (\$100)
ABRAHAM, Raimund	TUBE STRUCTURE. Perspective. Pencil and photomontage with detail of New York. 5 7/8 x 8 3/4"	1965-67	Purchase (\$100)
ABRAHAM, Raimond	TRANSPLANTATION I: FLOATING UNDERWATER ENVIORNMENT. Aerial Sectional perspective. Photomontage with jet engine and a floating salt plant. 13 1/2 x 17 1/4"	1966-67	Purchase (\$100)
	UNIVERSAL HOUSE. Perspective. Photomontage with helicopter over a dam. 9 1/2 x 21 3/4"	1967	Gift of the Architect
	UNIVERSAL CITY. Sectional perspective. Photomontage, ink and pencil. 19 1/2 X 22 1/4"	1964-67	Gift of the Architect ?
	UNIVERSAL CITY. Aerial perspective. Photomontage with view of New York City. 15 1/8 x 22 7/8"	1964-67	Purchase (\$100)
	UNIVERSAL CITY. Aerial perspective. Photomontage with pilot viewing horizon line. 13 1/8 x 17"	1964-67	Purchase (\$100)

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Raimund J. Abraham
Description of projects 1-13

- 1) Metropolitan Nodes (montage) 1963
- Y) Megastructural environments for complex urban activities. Surface-orientated living cells form and enclose communal spaces which contain visually exposed and multidimensionally organized circulation systems. Action-theater generated by mechanization
- 2) Transplantation I (montage, colored) 1966
Transformation of objects into environmental systems by transplanting them (change of context conditions).
Dialectical confrontation of form-function-scale.
(object: jet-engine. Environment: salt plant in Mexico.
proposal (transformation): floating underwater environment.
- 3) Tube-Structures (montage) 1965
The tube, consisting of living-cells on the surface and mechanized circulation systems enclosed, is the formal expression of growth and dynamic activity-interaction.
Possibilities of multidimensional spatial organization.
- 4) Linear Environment: the Universal City (montage) 1964-67
Megastructure (artificial valley) with the potential of infinite growth and universal applications by forming a ring around the globe, containing the entire human population.
- 5) Linear Environment: application New York (montage)
- 6) Linear Environment: Detail (photograph of model and ink drawing)
System of "horizontal skyscrapers" (rectangular tubes) providing strong visual interaction and generating dense urban spaces. The tubes are connected with mechanized and conventional circulation systems, containing parking spaces for individual vehicles, based on a multi-level organization. Circulation-systems are hierarchically structured with the high-speed tubes on the bottom of the "valley" with diagonal extensions ~~XXXX~~ to the upper parts.
- 7) Universal House (montage) 1967
Multidirectionally moving activity platforms within an environmental-controlling membrane. Applicable to any environmental condition.
- 8) 9) Crater-Environment on the Moon (montage and drawing) 1967
Environmental-control membrane with landing platforms for space-vehicles connected with inflatable and vertically organized clusters of living cells extending into the depth of the crater. Energy sources are self-sufficient and located on the bottom of the crater.

OVER

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- 10) Floating City (drawings) 1964
11)

Linear megastructure applied to natural valleys (network of valley s)
The valley is covered and controlled by a concave membrane which
transforms natural forces into energy and transmits energy and light
to the inner parts which consist of clusters of living cells, enclosing
communal spaces and a network of circulation arteries.

- 12) Transplantation ? (montage and drawing) 1964
13) Same description as 2). except; object: Engine environment; typical natural
proposal (transformation); Growing environment
along a transportation artery.

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ARCHITECTURAL FANTASIES: DRAWINGS FROM THE MUSEUM COLLECTION

The two dozen drawings and photo-montages ~~selected and installed by~~
~~Arthur Brexler, Director of the Department of Architecture and Design,~~
~~were acquired over the past four years.~~ ^{by} The work of three Viennese
architects, Hans Hollein, Walter Pichler, and Raymond Abraham, ^{were acquired by} these
architectural fantasies have one common denominator: preoccupation ^{the Mus}
with machines and transformation into colossal buildings. In spite ^{during the}
of an affinity ^{last 4 yrs.} ~~to~~ the futurist ^{M of them} spirit of the Italian architect ^{art.}
Sant'Elia, these architects do not share the admiration for the tech-
nological age professed by the pioneers of the modern movement. ~~What~~
~~they seek is a truly contemporary monumentality - to be achieved only~~
~~by the machine.~~ However, in imposing a turbine on half of lower
~~Manhattan,~~ ^{Their} the vision takes on ^{as ambiguous but vaguely} another menacing dimension - the aliena-
tion produces a symbol equally applicable to the present urban situa-
tion or the ultimate domination by the machine.

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

ARCHITECTURAL FANTASIES: DRAWINGS FROM THE MUSEUM COLLECTION

July 27 - September 23, 1967

Wall Label

The drawings and photomontages shown in this gallery are by Walter Pichler, a sculptor; and Hans Hollein and Raimund Abraham, both architects. All three were born in Austria. Hollein and Abraham now spend much of their time teaching and working in the United States; Walter Pichler works in Vienna. ~~The similarity in their ideas has led them to exhibit and publish their work jointly.~~

Their speculations about the future of architecture begin with a sense of the inadequacy of inherited forms - even "modern" forms - and they are fascinated by the complexity and scale of machines. In this respect they echo an enthusiasm of several pioneer architects of the modern movement, but with an important difference. While Sant'Elia and Le Corbusier sought to incorporate machine-age details into conventional architecture, Hollein and Abraham propose architecture made out of the machines themselves. They are fascinated by violent transformations and by what might be called architectural content. Thus most of Hans Hollein's ideas involve the enlargement of a familiar object, like a spark plug or a theodolite, so that it becomes an architectural monument looming on the horizon. He is equally interested in the possibility of inserting a machine or a ship into a specific architectural context, as with his pictures of an aircraft carrier embedded in the landscape like a medieval fortified town.

Walter Pichler's elegant drawings abstract parts of heavy machinery to make monumental designs recalling the projects of the 18th century French architect Claude-Nicolas Ledoux.

(more)

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-2-

Raimund Abraham's more varied projects are also concerned with the characteristic forms of machinery - especially such things as missile sites and other giant engineering installations seldom thought of as "architecture." In Abraham's words: "Architectural scale can no longer be based on the physical measurement of the human body, but has to be based on the new perception media, on all the senses, on dreams."

All these pictures somehow suggest that they are illustrations to a continuing dream, and a most disconcerting one at that. It is perhaps a dream of the past as much as of the future: anti-aircraft fortifications built by the Nazis during World War II remain to this day an indestructible and probably permanent part of the Vienna scene. Their terrifying scale (as in the photograph at the left) imposes a surrealist threat to an otherwise placid street.

The absence of human beings from most of the pictures, together with what seems to be functional detail, implies a highly organized world in which a planned environment pursues some purpose of its own. But these pictures should be thought of as visual poems, and as is often the case there seems to be a connection between poetry and prophecy. Recent announcements that New York City may purchase the Queen Mary for use as a school, rather than put up a conventional building, suggest that where these dreams break into real life the outcome could be quite cheerful.

Arthur Drexler

* * * * *

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Raimund J. Abraham
Description of projects 1-13

- 1) Metropolitan Nodes (montage) 1963
- Y) Megastructural environments for complex urban activities. Surface-orientated living cells form and enclose communal spaces which contain visually exposed and multidimensionally organized circulation systems. Action-theater generated by mechanization
- 2) Transplantation I (montage, colored) 1966
Transformation of objects into environmental systems by transplanting them (change of context conditions).
Dialectical confrontation of form-function-scale.
(object: jet-engine. Environment: salt plant in Mexico.
proposal (transformation): floating underwater environment.
- 3) Tube-Structures (montage) 1965
The tube, consisting of living-cells on the surface and mechanized circulation systems enclosed, is the formal expression of growth and dynamic activity-interaction.
Possibilities of multidimensional spatial organization.
- 4) Linear Environment: the Universal City (montage) 1964-67
Megastructure (artificial valley) with the potential of infinite growth and universal applications by forming a ring around the globe, containing the entire human population.
- 5) Linear Environment: application New York (montage)
- 6) Linear Environment: Detail (photograph of model and ink drawing)
System of "horizontal scyscrapers" (rectangular tubes) providing strong visual interaction and generating dense urban spaces. The tubes are connected with mechanized and conventional circulation systems, containing parking spaces for individual vehicles, based on a multi-level organization. Circulation-systems are hierarchically structured with the high-speed tubes on the bottom of the "valley" with diagonal extensions ~~exten~~ to the upper parts.
- 7) Universal House (montage) 1967
Multidirectionally moving activity platforms within an environmental-controlling membrane. Applicable to any environmental condition.
- 8) 9) Crater-Environment on the Moon (montage and drawing) 1967
Environmental-control membrane with landing platforms for space-vehicles connected with inflatable and vertically organized clusters of living cells extending into the depth of the crater. Energy sources are self-sufficient and located on the bottom of the crater.

OVER

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- 10) Floating City (drawings) 1964
- 11)

Linear megastructure applied to natural valleys (network of valley s)
The valley is covered and controlled by a concave membrane which
transforms natural forces into energy and transmits energy and light
to the inner parts which consist of clusters of living cells, enclosing
communal spaces and a network of circulation arteries.

- 12) Transplantation 2 (montage and drawing) 1964
- 13) Same description as 2), except; object: Engine environment; typical natural
proposal (transformation); Growing environment
along a transportation artery.

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ARCHITECTURAL FANTASIES:
DRAWINGS FROM THE COLLECTION

When Life Is Stranger Than Art

A. ABRA

not in show ←

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- 2. C
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- 3. F
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- 4. F
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Continued from Page 25

kind of vision it is, for looking at these things wrenched into a new, aggressively outré context is a way of wrenching the eye and mind into new patterns of sight and thought. As such, it is an excellent student exercise.

Its shock value, however, is only in the immediate identification of the unlikely object in its unlikely role; London and Moscow's telephone and TV towers easily outdo the spark plug. The form of many new buildings, following a functional program, is as exotic as Pichler's drawings. They are lovely drawings, incidentally, somewhat reminiscent in character of the 18th century renderings of another fantasist, Claude Ledoux.

B. PICHI

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- 2. NU
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- 3. NU
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I am aware of the important historical tradition of visionary architecture; I have genuflected with genuine respect and wonder before the drawings of Ledoux and Antonio Sant'Elia, and realize that time has given them a greater rather than a lesser degree of interest. (Students who thrilled to Sant'Elia's *Città Nuova* of 1913-14 a generation ago should look at it again; some of it is so close to today's reality that it has little shock value left. Its quality is now historical and architectural.)

Today, even before the ink on the vision is dry, imagination has been outrun by technology, which is prepared to execute anything the mind can conceive. Reality passes fantasy's most ambitious visions. They are virtually still-born. The only thing left for the fantasists are megastructures to infinity and those sinister overtones.

The pipes, tubes, concrete bunkers and mechanical sys-

tems coolly abstracted without reference to humanity, the battleships as cities and boxcars as monuments that make up the exhibition are sinister indeed. The architect has joined the chorus saying that this is the inevitable and ominous form of the most menacing of worlds through accidents of history and technology over which we have lost control for the good of mankind.

Once again, reality is either infinitely more awful than the fantasy or it defuses the imagery of nightmare. The near-reality of the Queen Mary as a super-school, for example, currently being considered in New York City, pulls the punch of the battleship Forrester in the landscape. The idea becomes plausible and benign. The spontaneous atrocities of American suburbia, identical box after box from the car-eyelevel of the superhighway; of Soviet housing, identical row after row like a scaleless white mirage in flat fields; the crushing, superscaled inhumanity of urban commercial mediocrity; all this makes these studies games architects play. It is schoolboy prophecy.

Certainly these are works of sincerity, skill and a certain chilling poetry, and the architect must be poet as well as builder to survive. But whatever his concern, whatever his fascination with the negative psychology of super-technology, however he responds to the curious and dreadful landscape of the present and future, the architect, unlike the artist, is not just an observer. His job, in the environmental nightmare, is the even more chilling prospect of doing something about it. He is one of the few who can.

5.a

5.b

"TRANSPLANTATION II"

5.a

"LINEAR ENVIRONMENT"

5.b

PERSPECTIVE

3

3

3

567.63

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ARCHITECTURAL FANTASIES:
DRAWINGS FROM THE COLLECTION

A. ABRAHAM, Raymond

- not in show* ←
1. CITY TRANSFORMATION 281.65.a
1964
Plan? Ink on paper.
5 1/2 x 7 1/16
 2. CITY TRANSFORMATION 281.65.b *"TRANSFORMATION II"*
1964
~~Combined~~ Perspective.
Photo-montage.
4 1/2 x 7
 3. FLOATING CITY 282.65.a *"LINEAR ENVIRONMENT"*
~~1964~~ 1964
Plan.
Ink and pencil on paper.
17 1/2 x 24 1/2"
 4. FLOATING CITY 282.65.b " "
1964
Combined perspective and section. *(SECTIONAL PERSPECTIVE)*
Ink and pencil on paper.
8 1/4 x 15 3/8

B. PICHLER, Walter

1. UNDERGROUND BUILDING 566.63
1963
Perspective.
Ink and wash on paper.
14 7/8 x 27 1/4"
2. NUCLEUS OF AN UNDERGROUND BUILDING 568.63
1962
Perspective (above and below ground-line?).
Pencil and orange pencil on paper.
16 7/8 x 19 1/2"
3. NUCLEUS OF AN UNDERGROUND BUILDING 569.63
1962
Perspective (above and below ground-line?).
Pencil and orange pencil on paper.
19 x 17 1/2"
4. ENTRANCE TO AN UNDERGROUND ~~BUILDING~~ CITY. 567.63
1963
Aerial perspective. *with pencil*
~~Pencil and photo-montage on paper.~~
13 3/4 x 11 3/4"

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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C. HOLLEIN, Hans

1. URBAN RENEWAL IN NEW YORK. 1964. ~~██████████~~ 433.67
Aerial perspective.
Photo-montage. 8½ x 10"
2. BEACH HOUSE. 1963. 432.67
Aerial perspective. *with ink and pencil*
~~Photo-montage~~ Photo-montage. 15 1/2 x 21 7/8"
3. MONUMENT: RAILROAD CAR. 1963. 564.63
Perspective. *with pencil*
Pencil and Photo-montage. 5 7/8 x 11 1/2"
4. CARRIERCITY IN LANDSCAPE. 1964. 434.67
Perspective.
Photo-montage. 8 1/2 x 39 3/8"
5. CARRIERCITY IN LANDSCAPE. 1964. 435.67
Perspective.
Photo-montage. 4½ x 7½"
6. CARRIERCITY IN LANDSCAPE. 1964. 437.67
Aerial perspective.
Photo-montage. 4 3/4 x 14 1/2"
7. CARRIERCITY IN LANDSCAPE. 1964. 436.67
Section.
Photo-montage with ink. 6 3/8 x 15 5/8"
8. HIGHRISE BUILDING: SPARKPLUG. 1964. 438.67
Perspective.
Photo-montage. 4 3/4 x 7 1/4"
9. HIGHRISE BUILDING: theodolite. 1964. 439.67
Perspective.
Photo-montage. 6 3/4 x 17 1/2"

capitalize

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2

ABRAHAM, Raimund
Floating Underwater Environment. 1967
Photomontage combining jet engine and floating salt plant

ABRAHAM, Raimund
Tube Structure. 1967
Photomontage and pencil
The horizontal tubes among the buildings represent circulation systems connecting to an omni-directional structural form

Blue

~~ABRAHAM, Raimund
Linear Environment: New York City. 1964-67
Photomontage~~

rel 3

Enlargement from original

ABRAHAM, Raimund
Linear Environment: The Universal City. 1964-67
Photomontage
A megastructure containing the entire human population, in the form of an artificial valley which can be extended to circle the globe.

ABRAHAM, Raimund
Linear Environment (detail). 1964-67
Photomontage and drawing
"Horizontal skyscrapers" (rectangular tubes) generating dense urban spaces. Mechanized and conventional circulation systems are in circular tubes in the bottom of the "valley", with extensions to the upper levels

ABRAHAM, Raimund
Crater Environment. 1967
Photomontage and ink drawings (section)
Environmental control membrane with landing platforms for space vehicles; connected with inflatable and vertically organized clusters of living cells extending into the depth of the crater. Energy sources located at the bottom.

ABRAHAM, Raimund
Floating City. 1964
Ink and pencil (Plan and Perspective)
Natural valley covered and controlled by a concave membrane transforming natural forces into energy and transmitting energy and light to the interior, which consists of clusters of living cells, communal spaces and circulation arteries. Entire system forms linear megastructure resembling a glacier.

~~ABRAHAM, Raimund
Environmental System. Metropolitan Core 1963-64~~

rel 3

~~Photomontage
Drawing & Montage~~ *Montage of mechanical print
of original ink drawing.*

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ABRAHAM, Raimund

Floating City. 1964

Ink and pencil (Plan and perspective)

Natural valley covered and controlled by a concave membrane transforming natural forces into energy and transmitting energy and light to the interior, which consists of clusters of living cells, communal spaces and circulation arteries. Entire system forms linear megastructure resembling a glacier

ABRAHAM, Raimund

Crater Environment. 1967

Photomontage and ink drawing (section)

Environmental control membrane with landing platforms for space vehicles; connected with inflatable and vertically organized clusters of living cells extending into the depth of the crater. Energy sources located at the bottom

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The Museum of Modern Art

To Lanier
From Ellen
Date July 27, 1967
Re ARCHITECTURAL FANTASIES

Everything in the show belongs to the MOMA. The new Abrahams are to be purchased and Arthur is, at this moment, seeing Abraham to make final arrangements. (P)

The Abraham "Universal City" montage was photographed by Jim Mathews for Publicity. I obtained a print from them and put it in your blue book marked "Others."

While your list of drawings gives Collection numbers (see attached), some of your photos give ASC numbers for what I assume are the same objects. But that's just a guess and you may want to check the installation scheme (also attached) to correct and/or fill in the proper numbers. (When completed, the installation scheme should be given to Fritz's "IN" basket to be filed with the exhibition record.)

I've put all photos back in your blue book -- possibly scrambled, but back.

E.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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HOLLEIN, Hans
Carrier City in landscape (U.S.S. Forrestal used as a city). 1964
Enlargement made from original photomontage

HOLLEIN, Hans

High-rise Building: Theodolite. 1964

Enlargement made from original photomontage

PICHLER, Walter

Underground Building. 1963

Perspective, ink and wash

PICHLER, Walter

Nucleus of an Underground Building. 1962

Perspective, pencil and orange pencil

PICHLER, Walter

Nucleus of an Underground Building. 1962

Perspective, pencil and orange pencil

PICHLER, Walter

Entrance to an Underground City. 1963

Photomontage and pencil

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HOLLEIN, Hans

Aircraft Carrier in landscape. 1964

Photomontage (Perspective and section)

Flight deck of aircraft carrier (U. S. S. Enterprise) becomes ground level in rolling fields

HOLLEIN, Hans

Monument: Railroad Car. 1963

Photomontage with pencil

HOLLEIN, Hans

Beach House. 1963

Photomontage with ink and pencil

HOLLEIN, Hans

Urban Renewal in New York. 1964

Photomontage

HOLLEIN, Hans

High-rise Building: Spark plug. 1964

Photomontage

ABRAHAM, Raimund

Linear Environment: The Universal City. 1964-67

Photomontage

A megastructure containing the entire human population, in the form of an artificial valley which can be extended to circle the globe.

ABRAHAM, Raimund

Linear Environment (detail). 1964-67

Photomontage and drawing

"Horizontal skyscrapers" (rectangular tubes) generating dense urban spaces. Mechanized and conventional circulation systems are in circular tubes in the bottom of the "valley", with extensions to the upper levels

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ABRAHAM, Raimund

Tube Structure. 1967

Photomontage and pencil

The horizontal tubes among the buildings represent circulation systems connecting to an omni-directional structural form

HOLLEIN, Hans

Carrier City in landscape (U.S.S. Forrestal). 1964

Photomontage

Variation of design shown in large photo-mural

ABRAHAM, Raimund

Floating Underwater Environment. 1967

Photomontage combining jet engine and floating salt plant

ABRAHAM, Raimund

City. 1964

Photomontage

ABRAHAM, Raimund

Metropolitan Core. 1963-64

Montage of mechanical print of original ink drawing

ABRAHAM, Raimund

Linear Environment: New York City. 1964-67

Enlargement made from original photomontage

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	836.2

ARCHITECTURAL FANTASIES:
DRAWINGS FROM THE COLLECTION

A. ABRAHAM, Raymond

- | | |
|--|--|
| 1. CITY TRANSFORMATION
1964
Plan. Ink on paper.
<i>5 1/2 x 7 1/8</i> | 281.65.a |
| 2. CITY TRANSFORMATION
1964
Sketch Perspective.
Photo-montage.
<i>4 1/2 x 7</i> | 281.65.b |
| 3. FLOATING CITY
Sketch 1964
Plan.
Ink and pencil on paper.
<i>17 1/2 x 24 1/2"</i> | 282.65.a |
| 4. FLOATING CITY
1964
Combined perspective and section.
Ink and pencil on paper.
<i>8 1/4 x 15 3/8</i> | 282.65.b
<i>(SECTIONAL PERSPECTIVE)</i> |

B. PICHLER, Walter

- | | |
|---|--------|
| 1. UNDERGROUND BUILDING
1963
Perspective.
Ink and wash on paper.
<i>14 7/8 x 27 1/4"</i> | 566.63 |
| 2. NUCLEUS OF AN UNDERGROUND BUILDING
1962
Perspective (above and below ground-line?).
Pencil and orange pencil on paper.
<i>16 7/8 x 19 1/2"</i> | 568.63 |
| 3. NUCLEUS OF AN UNDERGROUND BUILDING
1962
Perspective (above and below ground-line?).
Pencil and orange pencil on paper.
<i>19 x 17 1/2"</i> | 569.63 |
| 4. ENTRANCE TO AN UNDERGROUND BUILDING CITY.
1963
Aerial perspective. <i>with pencil</i>
Pencil and photo-montage on paper.
<i>13 3/4 x 11 3/4"</i> | 567.63 |

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C. HOLLEIN, Hans

1. URBAN RENEWAL IN NEW YORK. 1964. ~~433.67~~ 433.67
Aerial perspective.
Photo-montage. 8½ x 10"
2. BEACH HOUSE. 1963. 432.67
Aerial perspective.
~~Ink, pencil and~~ Photo-montage, ^{with ink and pencil} 15 1/2 x 21 7/8"
3. MONUMENT: RAILROAD CAR. 1963. 564.63
Perspective.
~~Pencil and~~ Photo-montage, ^{with pencil} 5 7/8 x 11 1/2"
4. CARRIERCITY IN LANDSCAPE. 1964. 434.67
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Photo-montage. 8 1/2 x 39 3/8"
5. CARRIERCITY IN LANDSCAPE. 1964. 435.67
Perspective.
Photo-montage. 4½ x 7½"
6. CARRIERCITY IN LANDSCAPE. 1964. 437.67
Aerial perspective.
Photo-montage. 4 3/4 x 14 1/2"
7. CARRIERCITY IN LANDSCAPE. 1964. 436.67
Section.
Photo-montage with ink. 6 3/8 x 15 5/8"
8. HIGHRISE BUILDING: SPARKPLUG. 1964. 438.67
Perspective.
Photo-montage. 4 3/4 x 7 1/4"
9. HIGHRISE BUILDING: theodolite. 1964. 439.67
Perspective.
Photo-montage. 6 3/4 x 17 1/2"

7/25/76/1/26

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ARCHITECTURAL FANTASIES:
DRAWINGS FROM THE COLLECTION

A. ABRAHAM, Raymond

1. CITY TRANSFORMATION 281.65.a
1964
Plan. Ink on paper.
5 1/2 x 7 1/8
2. CITY TRANSFORMATION 281.65.b
1964
~~Sectional~~ Perspective.
Photo-montage.
4 1/2 x 7
3. FLOATING CITY 282.65.a
~~Sectional~~ 1964
Plan.
Ink and pencil on paper.
17 1/2 x 24 1/2"
4. FLOATING CITY 282.65.b
1964
Combined perspective and section. (*SECTIONAL PERSPECTIVE*)
Ink and pencil on paper.
8 1/4 x 15 3/8

B. PICHLER, Walter

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1963
Perspective.
Ink and wash on paper.
14 7/8 x 27 1/4"
2. NUCLEUS OF AN UNDERGROUND BUILDING 568.63
1962
Perspective (above and below ground-line?).
Pencil and orange pencil on paper.
16 7/8 x 19 1/2"
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1962
Perspective (above and below ground-line?).
Pencil and orange pencil on paper.
19 x 17 1/2"
4. ENTRANCE TO AN UNDERGROUND ~~SECTIONAL PERSPECTIVE~~ CITY. 567.63
1963
Aerial perspective. *with pencil*
~~Pencil and photo-montage on paper.~~
13 3/4 x 11 3/4"

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Photo-montage. 4½ x 7½"
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Aerial perspective.
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7. CARRIERCITY IN LANDSCAPE. 1964. 436.67
Section.
Photo-montage with ink. 6 3/8 x 15 5/8"
8. HIGHRISE BUILDING: SPARKPLUG. 1964. 438.67
Perspective.
Photo-montage. 4 3/4 x 7 1/4"
9. HIGHRISE BUILDING: theodolite. 1964. 439.67
capitalized
Perspective.
Photo-montage. 6 3/4 x 17 1/2"

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ARCHITECTURAL FANTASIES:

Drawings from the Museum Collection

The drawings and photomontages shown in this gallery are by Walter Pichler, a sculptor; and Hans Hollein and Raimund Abraham, both architects. All three were born in Austria. Hollein and Abraham now spend much of their time teaching and working in the United States; Walter Pichler works in Vienna. The similarity in their ideas has led them to exhibit and publish their work jointly.

Their speculations about the future of architecture begin with a sense of the inadequacy of inherited forms — even “modern” forms — and they are fascinated by the complexity and scale of machines. In this respect they echo an enthusiasm of several pioneer architects of the modern movement, but with an important difference. While Sant’Elia and Le Corbusier sought to incorporate machine-age details into conventional architecture, Hollein and Abraham propose architecture made out of the machines themselves. They are fascinated by violent transformations and by what might be called architectural content. Thus most of Hans Hollein’s ideas involve the enlargement of a familiar object, like a spark plug or a theodolite, so that it becomes an architectural monument looming on the horizon. He is equally interested in the possibility of inserting a machine or a ship into a specific architectural context, as with his pictures of an aircraft carrier embedded in the landscape like a medieval fortified town.

Walter Pichler’s elegant drawings abstract parts of heavy machinery to make monumental designs recalling the projects of the 18th century French architect Claude-Nicolas Ledoux.

Raimund Abraham’s more varied projects are also concerned with the characteristic forms of machinery — especially such things as missile sites and other giant engineering installations seldom thought of as “architecture”. In Abraham’s words: “Architectural scale can no longer be based on the physical measurement of the human body, but has to be based on the new perception media, on all the senses, on dreams.”

All these pictures somehow suggest that they are illustrations to a continuing dream, and a most disconcerting one at that. It is perhaps a dream of the past as much as of the future: anti-aircraft fortifications built by the Nazis during World War II remain to this day an indestructible and probably permanent part of the Vienna scene. Their terrifying scale (as in the photograph at the left) imposes a surrealist threat to an otherwise placid street.

The absence of human beings from most of the pictures, together with what seems to be functional detail, implies a highly organized world in which a planned environment pursues some purpose of its own. But these pictures should be thought of as visual poems, and as is often the case there seems to be a connection between poetry and prophecy. Recent announcements that New York City may purchase the Queen Mary for use as a school, rather than put up a conventional building, suggest that where these dreams break into real life the outcome could be quite cheerful.

Arthur Drexler

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ARCHITECTURAL FANTASIES:

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The absence of human beings from most of the pictures, together with what seems to be functional detail, implies a highly organized world in which a planned environment pursues some purpose of its own. But these pictures should be thought of as visual poems, and as is often the case there seems to be a connection between poetry and prophecy. Recent announcements that New York City may purchase the Queen Mary for use as a school, rather than put up a conventional building, suggest that where these dreams break into real life the outcome could be quite cheerful.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	836.2

14 pt Century Expanded
20
7" column width

12 pt AKzidany grotesk
Medium

ARCHITECTURAL FANTASIES:

Drawings from the Museum Collection

The drawings and photomontages shown in this gallery are by Walter Pichler, a sculptor; and Hans Hollein and Raimund Abraham, both architects. All three were born in Austria. Hollein and Abraham now spend much of their time teaching and working in the United States; Walter Pichler works in Vienna. The similarity in their ideas has led them to exhibit and publish their work jointly.

Their speculations about the future of architecture begin with a sense of the inadequacy of inherited forms - even "modern" forms - and they are fascinated by the complexity and scale of machines. In this respect they echo an enthusiasm of several pioneer architects of the modern movement, but with an important difference. While Sant'Elia and Le Corbusier sought to incorporate machine-age details into conventional architecture, Hollein and Abraham propose architecture made out of the machines themselves. They are fascinated by violent transformations and by what might be called architectural content. Thus most of Hans Hollein's ideas involve the enlargement of a familiar object, like a spark plug or a theodolite, so that it becomes an architectural monument looming on the horizon. He is equally interested in the possibility of inserting a machine or a ship into a specific architectural context, as with his pictures ^{of} ~~showing~~ an aircraft carrier embedded in the landscape ^{like} ~~as if it were~~ a medieval fortified town.

Walter Pichler's elegant drawings abstract parts of heavy machinery to make monumental designs recalling the projects of the 18th century French architect Claude-Nicolas Ledoux.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	836.2

(2)

Raimund Abraham's more varied projects are also concerned with the characteristic forms of machinery - especially such things as missile sites and other ^{giant} engineering installations ~~built at giant~~ seldom thought of as "architecture".

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Arthur Drexler →

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	836.2

1 1/2 pt Century expanded
20 7" column width

12 pt AKZidung grotesk
Medium

ARCHITECTURAL FANTASIES:

Drawings from the Museum Collection

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Arthur Drexler →

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	MoMA Exhs.	836.2

ARCHITECTURAL FANTASIES: DRAWINGS FROM THE MUSEUM COLLECTION

The two dozen drawings and photo-montages ~~selected and installed by~~
~~Arthur Drexler, Director of the Department of Architecture and Design,~~
~~were acquired over the past four years.~~ ^{by} The work of three Viennese
architects, Hans Hollein, Walter Pichler, and Raymond Abraham, [^] these
architectural fantasies have one common denominator: preoccupation
with machines and ^{their} transformation into colossal buildings. In spite
of an affinity ^{with} to the ~~futuristic~~ ^{Futurist} spirit of the Italian architect
Sant'Elia, these architects do not share the admiration for the tech-
nological age professed by the pioneers of the modern movement. ~~What~~
~~they seek is a truly contemporary monumentality to be achieved only~~
~~by the machine.~~ However, in imposing a turbine on half of lower
~~Manhattan,~~ ^{Their} the vision takes on ^{an} ~~another~~ ^{as ambiguous but vaguely} menacing dimension - the aliena-
tion produces a symbol equally applicable to the present urban situa-
tion or the ultimate domination by the machine.

*were acquired by
the Mrs
during the
last of yrs.
All of them
are.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	836.2

14 pt Century expanded
20
7" column width
x 43 1/2

12 pt AKZideng grotesk
Medium

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Stel.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	836.2

(2)

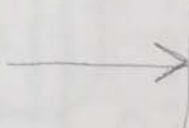
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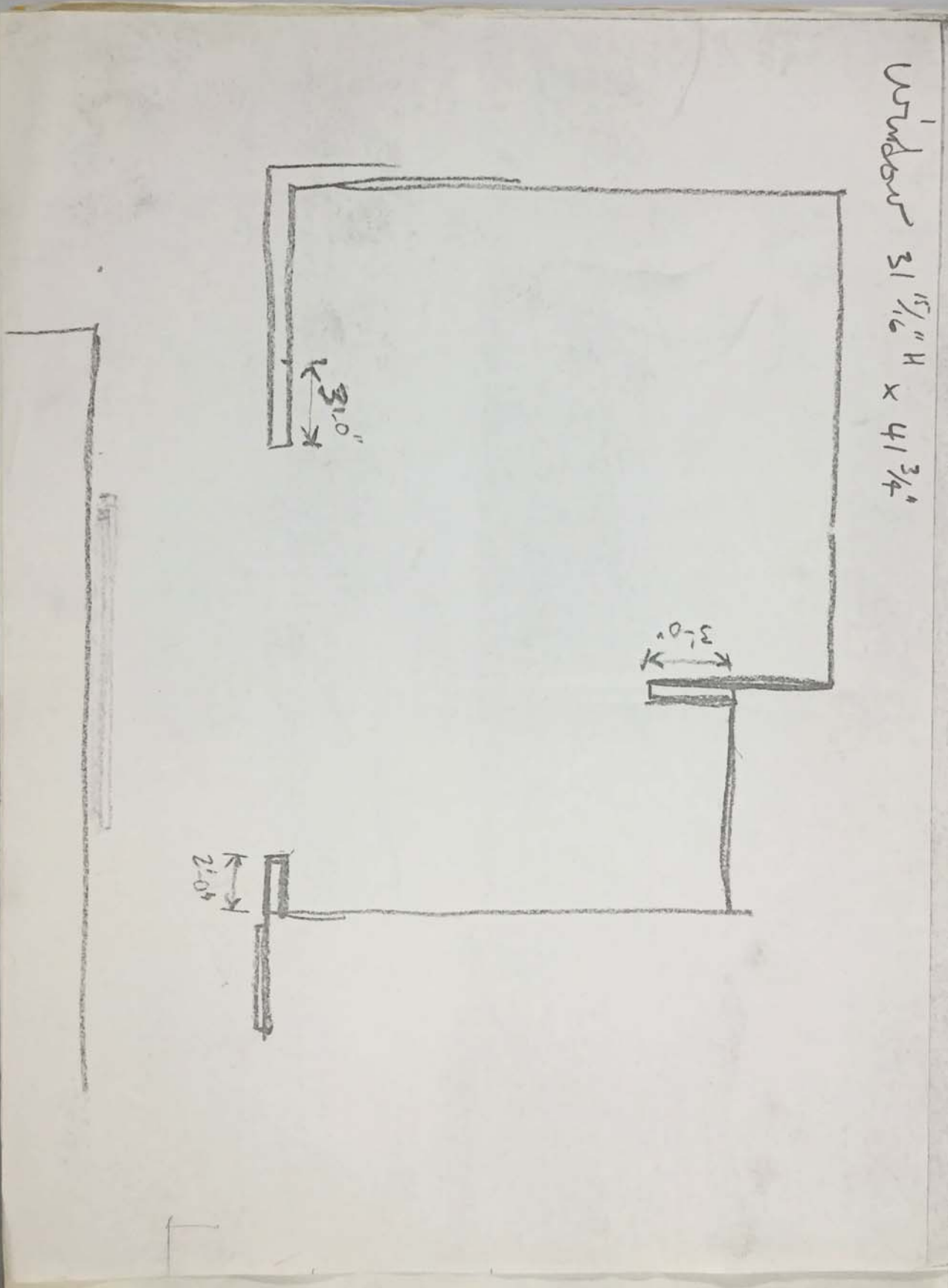
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Arthur Drexler



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GALERIE IM TAXIS-PALAIS
INNSBRUCK, MARIA-THERESIEN-STRASSE 45
6. JULI – 30. JULI 1967
GEÖFFNET 10 – 12 UHR UND 14 – 19 UHR
SONNTAG 10 – 12 UHR

7 PROTOTYPEN VON

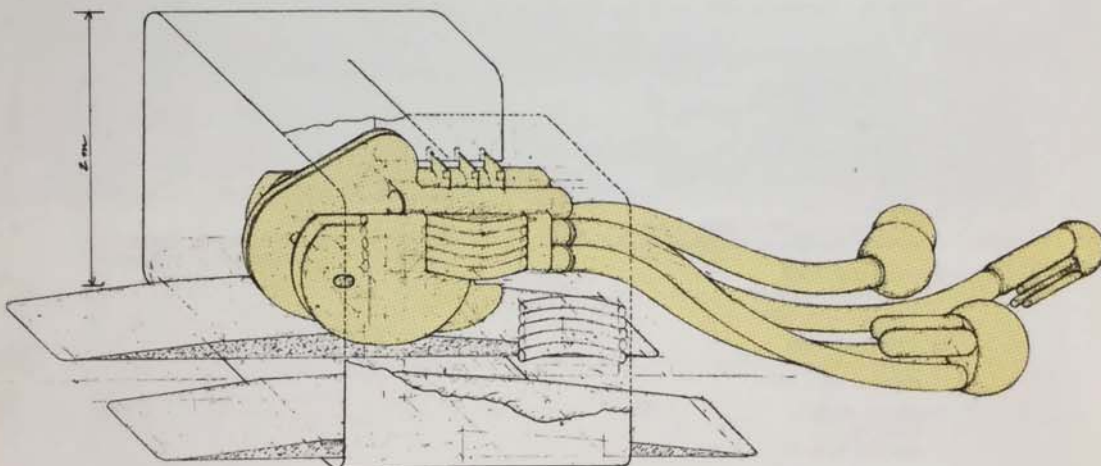
W. PICHLER

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	836.2

7 PROTOTYPEN VON

W. PICHLER



PASSAGE, 1967, Planskizze

ALL STRAHLEN

The Museum of Modern Art Archives, NY

Collection:
MoMA Exhs.

Series/Folder:
636.2

WALTER PICHLER

- 1936 1. 10. geboren in Deutschhofen, Südtirol
 1951—1955 Gewerbeschule Innsbruck
 1955—1959 Akademie für angewandte Kunst, Wien, Diplom
 30. Juni 1959
 1959—1960 Stipendium des Gouvernement Français, Paris,
 erste plastische Arbeiten
 1960—1963 Arbeit als Plastiker und Designer in Wien, erste
 Arbeiten auf architektonischem Gebiet (von der
 Plastik abgeleitet)
 1963 Ausstellung in der Galerie St. Stephan (zusammen
 mit H. Hollein)
 Reise nach den USA
 Reise nach Mexiko (Besuch der amerikanischen
 Architekturen)
 1965 Mitglied der Redaktion der Zeitschrift „Bau“
 1966 Reise nach den USA
 (Visiting Critic an der Rhode Island School of
 Design) Providence, Rhode Island
 Vorbereitung einer Ausstellung in der Galerie
 St. Stephan
 Arbeiten im Besitz des Museum of Modern Art in New York, im
 Museum des 20. Jahrhunderts in Wien und im Privatbesitz.
 Teilnahme an verschiedenen Ausstellungen im In- und Ausland.
 Publikationen in vielen Zeitschriften.

VERZEICHNIS DER AUSGESTELLTEN PROTOTYPEN

1. GROSSER RAUM, 1966
 Maße in aufgepumptem Zustand: 1,50×1,50×
 1,50 m
 Material: Aluminium, Zink (gespritzt), PVC-Folie,
 Luft
 2. FUSION VON KUGELN (in den Raum gespannt),
 1967
 Durchmesser: 1,00 m
 Material: Plexiglas, Aluminium, Zink
 3. SECHS SÄULEN, 1966
 Höhe in aufgerichtetem Zustand: 2,00 m
 Material: Aluminium, PVC, Luft
 4. APPARAT, 1967
 Durchmesser: 1,10 m, Höhe: 0,40 m
 Material: Aluminium, PVC-Folie, Zink
 5. GEBÄUDE, 1963
 Durchmesser: 0,50 m
 Material: Zinn, Beton
 6. GEBÄUDE, 1965
 Maße: 0,46×0,28×0,45 m
 Material: Zinn, Beton
 7. STADT, 1965
 Höhe: 0,45 m
 Material: Zink, Gips, Plexiglas
- ZEICHNUNGEN



GROSSER RAUM, 1966, mit pneumatischer Kuppel (Höhe 5,00 m), ausgestellt auf der österreichischen Plastik-
 ausstellung in Kapfenberg.

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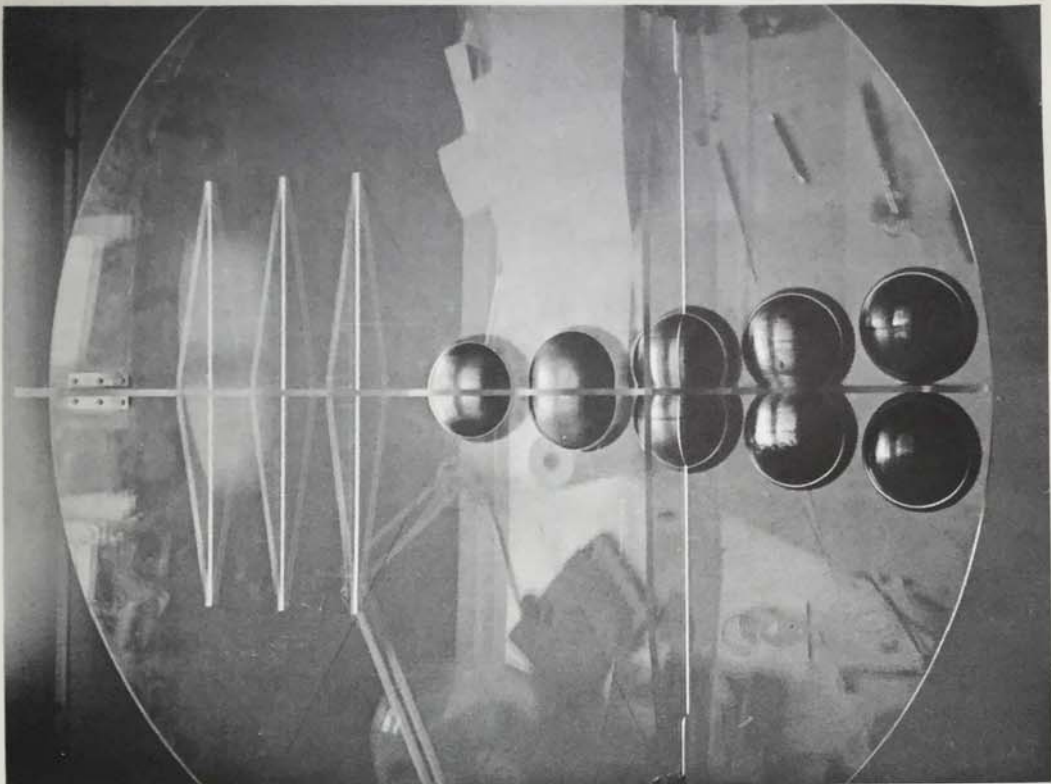
The Museum of Modern Art Archives, NY

Collection:

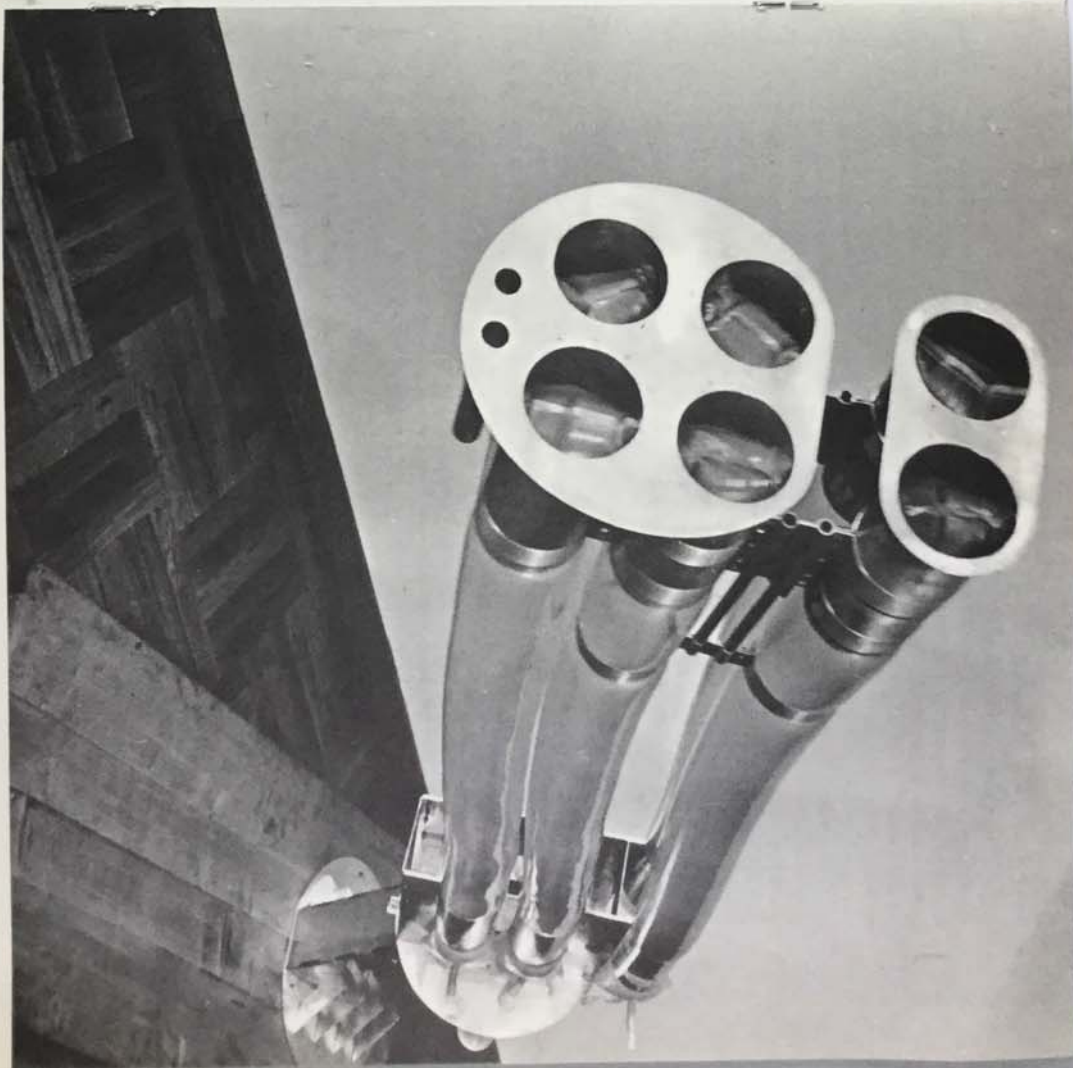
MOMA Exhs.

Series Folder:

634.2



FUSION VON KUGELN, 1967



SECHS SÄULEN, 1966 (gekipp)

The Museum of Modern Art Archives, NY

Collection:
MOMA Exhs.Series/Folder:
836.2

wie liegen die dinge? fragt kuno, sich.

das tut walter nicht, kuno möchte das ziemlich genau wissen, damit er es weiß, walter selber lernt die dinge weil er nicht anders kann und dann kann er sie, er überläßt das seinen nerven, wieso brennt benzol, wieso? wieso wieso brennt benzol? was für eine frage.¹⁾

walter benützt das feuerzeug, dann stellt das seine hand auf den tisch, und dann nimmt er das glas in die hand, wozu? er trinkt, walter raucht und trinkt.

dies ist holz, da wird dann ein loch hineingemacht, was es heutzutage schon für sachen gibt! folie und spray, dies ist das zwanzigste jahrhundert, nicht? die fabrik erzeugt diese dinge aus der formel wie jedes kind weiß, und die dinge halten sich oben dran, oswald hat damals mühsam englisch gelernt, es war ein prozß, wozu? ich weiß es nicht, oswald liest englische artikel, heute, und lacht, wenn sie recht lustig sind, wenn sie nicht so lustig sind liest er nicht mehr weiter, so ist das.

das ist die mode, sie ist immer ganz weit vorn, an der mode gefällt mir wirklich aber auch schon alles, aber ganz besonders das daß sie so schnell ist, die mode elit, sie hat es eilig den gegenstand zu verlassen, sie erkrankt am schlechten atom

der frage, der antwort, an infektion durch erkenntnis, da weilt sie dahin! wozu ist ein busen, oswald stößt mit der nase auf den busen na da ist er ja na also, die mode ist schön, noch schöner als ein busen, sie ist so schön weil sie sagt was schön ist, und nicht warum, warum ist für kuno und gabriel, ich glaube nur die mode sagt uns was schön ist, oswald hat das schönere lieber.

da ist die kunst, sie steht neben der mode und schaut verdätern, der künstler selbst heißt kuno und spannt auf den tieferen zusammenhang aus dem die höhere ebene gedeckelt wird, kuno macht die kunst in stücken und für gabriel, gabriel schaut dann immer ganz ernst und läßt die kunst auf sich einwirken, wenn das kunststück dann sichtbar gemacht hat geht er zum buffet und nimmt sich ein achemt kunstwein, kuno steht schon da sagt vorgestern da hat er im waldviertel wieder ein schönes aquavell gemacht, und gabriel ist ganz froh darüber, die kunst ist gut für den zusammenhang, aber sonst arg doof, wollen mal ehrlich sein, wie macht das walter?

der beherrscht die sache weil er rangelt, die sache ist die, mit der man umgeht, kuno ist ohne geschmack, dafür aber kritisch, denn er hat den satz, kuno's welt, das hat er mit gabriel abgemacht, ist eitel natur und die ist e=m=c², soweit, kuno macht das modell, und es ist das modell für irgendwas, walter macht das modell, und es ist nicht ein modell für was, sondern ein modell wie ein modellschuh, er nimmt es dann und tut es zu den andern, außer es wird gleich eingekauft wie die meisten, walter ist damals übersiedelt: aus einer welt die mit modellen erklärt wird, nativen, wissenschaftlichen, verschnöckelten, abgeschmackten, in der es demnach dinger an und für sich gibt, lauter dinger die man erlösen muß indem man sie erklärt, die man retten muß indem man einen staar von sachen errichtet, eine ordnung der erscheinungen komplett mit naturgesetz und naturpolizei, in die sich die geschichte vorstastet, die man erlernen muß (es ist ein prozß, sagt gabriel) achtung laute alle mal herhören wir machen sonntag durch.

wandern, in die welt der modelle, wo die erscheinung bestaunt wird und dann nehmen wir wieder einen schluck und lotte lacht, in die bereits vollständig bekannte welt, die an und für sich von uns ist, in die, wo die vergangene stunde abgeschnitten wird und wegfällt, und nicht auf ein bauwerk, der geschichte drauf, denn die mode hat keine geschichte, die kunst schon, kuno besitzt die theorie, der schelm, kuno ist bestandteil der geschichte.

nun zu kuno.

kuno hat drei augen, darunter ein geistiges, zuviel, die prototypen von walter sind demnach schneke, zack da sitzt es, es kommt hin, es haut hin, es ist schön, kuno ist faustisch wie karlheinz stockhausen, oswald findet melow yellow schöner.

der fortschritt hat seine angestellten, die mode, sagt oswald, hat ihre damen und herren, die tiefe stinkt herauf, wenn sie aufgemacht wird, für sowas haben wir kuno, die angestellten, glaube ich, sind die angestellten der herren und damen, walter ist auch immer so schnecke angezogen, da sieht man gleich was ein herr ist, kuno hat nen freund gabriel und der

besteht die rakete, weil er was damit wirklich machen möchte, und wir sitzen die ganze zeit schon drin mein gott ist die schick und fragen raus was ist los, he, gabriel, wir sind vor dem start, ihr grünen bäume! ihr wart ordentlich langweilig, ihr ollen grünen bäume.

da ist die technik, sie ist auch längst nimmer was sie einmal war, kuno marinetti hat sie angebetet damals in den verrückten zwanzigerjahren, walter nicht, walter und oswald werfen einen schilling rein, die technik besteht längst nicht mehr aus geraden linien wie die natur, wir brauchen die technik weil sie mit der natur aufhört, schön langsam, wir freuen uns daß sie so mächtig stark geworden ist i was a 80 lbs, weakling gained 215 in thirty years, so ist das, der countdown läuft parallel zur zeit, gabriel arbeitet wie ein operator, und schließt die maschine rüber wie eine kulisse zwischen uns und die kulisse weiter hinten, gott sei dank, die steht jetzt schon ein paar tausend jahre draußen und kuno hat sie gemacht, sie gibt ihr's jetzt, der natur, saures, gott sei dank, kuno soll da rumwesten solange, oswald hat seinerzeit die formel abgeleitet, da war er natürlich noch ganz klein, heute hat er die ableitung total vergessen und wirft die formel ins gespräch, da lachen alle zustimmend und von der lotte bekommt er einen dicken kuß, wie liegen die dinge? kuno, sagen alle, wir haben morgen eine party, aber du sollst nicht hinkommen, weil du so ein altpatz bist.

OSWALD WIENER

¹⁾ das ist die frage nach dem sinn, die frage nach dem sinn macht oswald ummüde, kuno macht sie müde, kuno dringt auf neuland vor, er klärt, wenn er geklärt hat ist er ganz froh und dann erklärt er uns es.

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GALERIE IM TAXIS-PALAIS
INNSBRUCK
AUSSTELLUNG vom 6. bis 30. Juli 1967

Druck: Brüder Rosenbaum, Wien

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	MoMA Exhs.	836.2

July 13, 1967

July 14, 1967

Delivered to Mr. Grazioli at Compo for
THE ARCHITECTURE OF FANTASY show, these
works to be enlarged, ~~masonite~~ mounted
and back-braced. Masonite

to: Mr. Grazioli, Compo

from: Ellen Marsh

re and charge: #401, ARCHITECTURAL FANTASIES

Enclosed are 4 (four) negative stats from which we'd like
to have positive enlargements or reductions made -- following
instructions on papers clipped to the individual stats:

- stats 7,8,9 should be 1'-0" high
- stat 8 should be 3'-0" wide - *city environment in the moon*

The back braces are to be 2" deep, painted black

Also, will you make up an unmounted, 2" back braced masonite
panel: width 41 3/4"
height 34"

Nothing is to go on the panel; we will type and
mount the text for it here at the Museum. Do
paint the brace black, however.

We'd like this job, together with the 2 enlargements I delivered
yesterday, either on the 19th or the morning of the 20th.

Thank you.

All NBRATTAM

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	MoMA Exhs.	836.2

July 13, 1967

delivered to Mr. Grazioli at Compo for THE ARCHITECTURE OF FANTASY show, these works to be enlarged, ~~mounted~~ mounted and back-braced: *Masonitz*

Hollein: Highrise Building: Theodolite. perspective. 28" x 6'-0"
MMA 439.67

Carriercity in Landscape. perspective. 28" x 12'-3"
MMA 434.67

Abraham: Universal City: Encircling the earth, containing the entire human population. (from RJ ABRAHAM L'Architettura Sperimentale F ST. FLORIAN. Istituto Nazionale di Architettura, via di Monte Giordano 36, Roma. 13 Marzo 1967) 3'-0" wide

Linear Environments: Artificial Landscapes, transplanted. 1964-67. (same source as above) lefthand page: top, 3'-0" wide
bottom, 1'-0" high

Crater-Environment on the Moon: 1967
(same source as above). top left, 1'-0" high
bottom, 3'-0" wide

All on same paper

Abrahams to get 2" deep back brace

Holleins to have deeper brace - 3", flush, painted black

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	836.2

July 14, 1967

to: Mr. Al Grazioli, Compo

from: Ellen Marsh

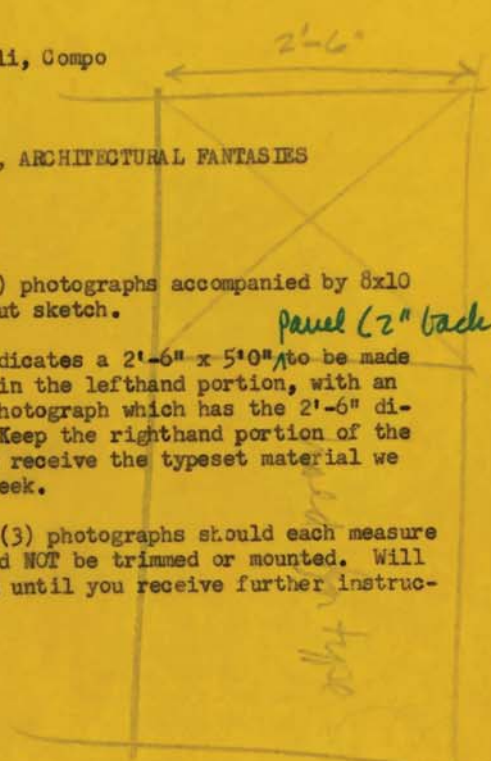
re and charge: #401, ARCHITECTURAL FANTASIES

Enclosed are four (4) photographs accompanied by 8x10 negatives and a layout sketch.

The layout sketch indicates a 2'-6" x 5'-0" to be made by you and mounted, in the lefthand portion, with an enlargement of the photograph which has the 2'-6" dimension indicated. Keep the righthand portion of the panel bare, ready to receive the typeset material we will give you next week.

The remaining three (3) photographs should each measure 6" high. They should NOT be trimmed or mounted. Will you please hold them until you receive further instructions from us.

Thank you.

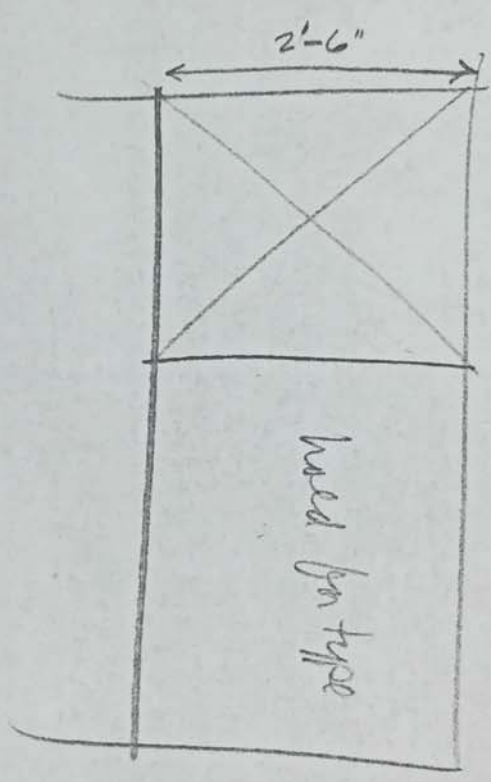


Panel
5'-0" x 2'-6"

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	836.2

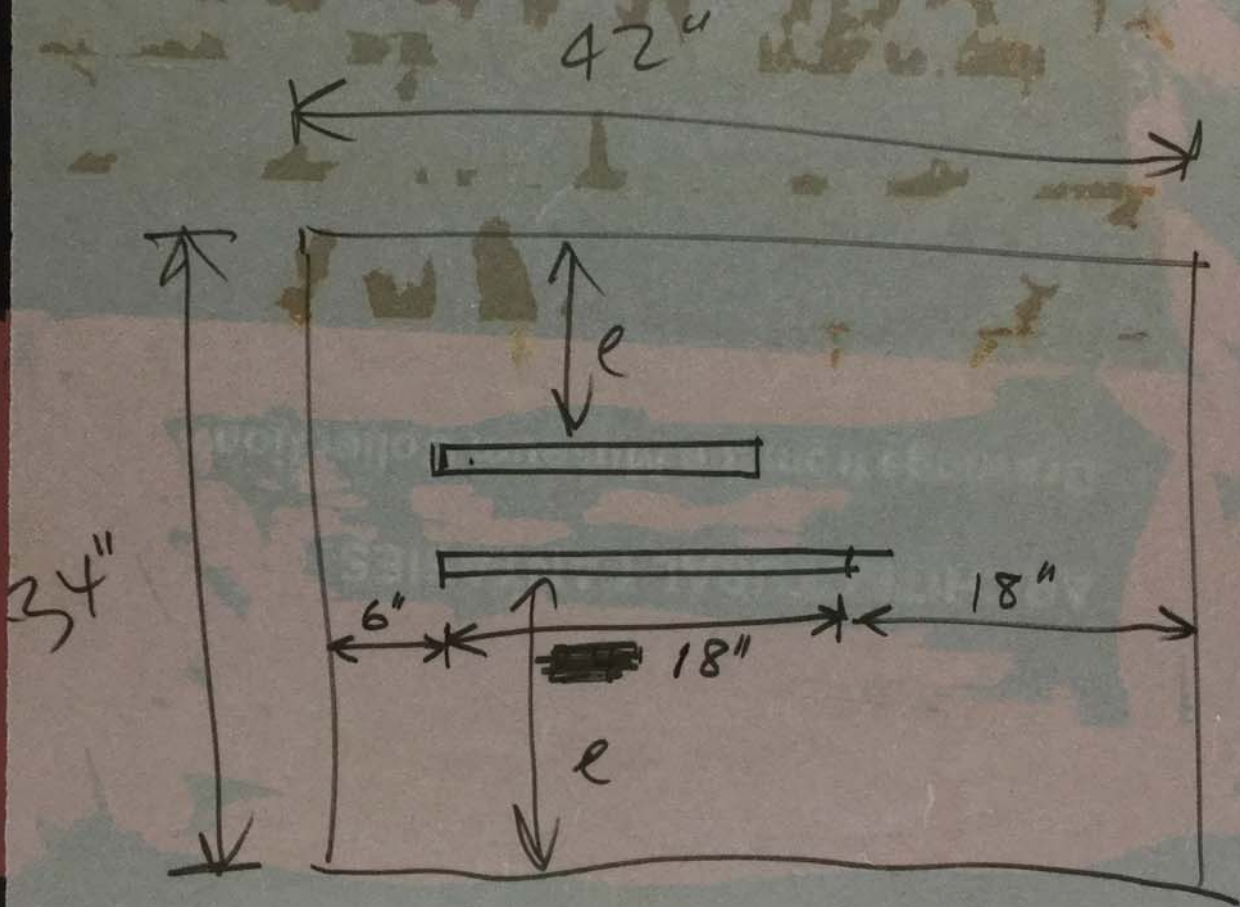
Panel 5'-0" x 2'-6"



2" backspace

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	436.2

ARCHITECTURAL FANTASIES: Drawings from the Museum Collection

The drawings and photomontages shown in
a sculptor; and Hans Hollein and Raimund
were born in Austria. Hollein and Abra
teaching and working in the United States

Their speculations about the future of arch
inadequacy of inherited forms — even “mo

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	836.2

ARCHITECTURAL FANTASIES.

Drawings from the Museum Collection.

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	MoMA Exhs.	836.2

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

No. 78
FOR RELEASE:
Thursday, July 27, 1967
PRESS PREVIEW:
Wednesday, July 26, 1967
11 a.m. - 4 p.m.

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IMPORTANT

CATALOG (ILLUSTRATED) OF ABRAHAM'S
WORK HAS BEEN PUT IN FOLDER
ABRAHAM - ARCH. COLLECTION DWS.

IN STUDY CENTER. 6-17-70

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Floating Underwater Environment / 1967.
Photomontage combining
Jet Engine and Floating Salt Plant.

ABRAHAM

Tube Structure / 1967.
Photomontage and pencil.

The horizontal tubes among the buildings represent circulation systems connecting to an omni-directional structural form.

Linear Environment: New York City / 1964-67.
Photomontage ~~sketch~~

blue

Linear Environment: The Universal City / 1964-67.
Photomontage

A megastructure containing the entire human population, in the form of an artificial valley which can be extended to circle the globe.

Linear Environment (detail) / 1964-67.
Photomontage and drawing.

~~System of~~ "Horizontal skyscrapers" (rectangular tubes) generating dense urban spaces. Mechanized and conventional circulation systems are in circular tubes in the bottom of the "valley", with extensions to the upper levels.

Crater Environment / 1967
Photomontage and ink drawing (section)

Environmental control membrane with landing platforms for space vehicles; connected with inflatable and vertically organized clusters of living cells extending into the depth of the crater. Energy sources located ~~at~~ *at* the bottom, ~~of the crater~~

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x2x 3

Two labels re-done from page 2, plus one additional

all Blue

ABRAHAM, Raimund
City. 1964
Photomontage

ABRAHAM, Raimund
Linear Environment: New York City. 1964-67
Enlargement from original photomontage

ABRAHAM, Raimund
Metropolitan Core. 1963-64
Montage of mechanical print of original ink drawing

FICKLER, Walter
Sketches of an Underground Building. 1962
Perspective, pencil and orange pencil

FICKLER, Walter
Sketches of an Underground City. 1961
Photomontage and pencil

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PICHLER, Walter

Underground Building, 1963^⓪X

Perspective, ink and wash^⓪X

copy

PICHLER, Walter

Nucleus of an Underground Building, 1962^⓪X

Perspective, pencil and orange pencil^⓪X

PICHLER, Walter

Nucleus of an Underground Building. 1962

Perspective, pencil and orange pencil

PICHLER, Walter

Entrance to an Underground City. 1963

Photomontage and pencil

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Hollein (cont'd)

✓
Enlargement
made from
original

High-rise Building: Theodolite / 1964. ^{pro}

→ ~~Photomontage~~

~~(~~original~~)~~

(~~yes, surveyor's instrument
for measuring horizontal
& vertical lines~~)

✓ Carrier City in Landscape (U.S.S. Forrester used as a city) / 1964. ^{pro}

~~Photomontage~~ Enlargement made from original
photomontage.

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