

THE MUSEUM OF MODERN ART

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FOR IMMEDIATE RELEASE

CALIFORNIA TO HAVE LARGEST REPRESENTATION OF OUTSTANDING MODERN
ARCHITECTURE IN BIG FIFTEENTH ANNIVERSARY EXHIBITIONAT MUSEUM OF MODERN ART IN NEW YORK

Of all the States in the Union, California comes first with the greatest number of outstanding examples of modern architecture to be shown in the big fifteenth anniversary exhibition Art in Progress, opening at the Museum of Modern Art on May 24.

Only fourteen States are represented in the exhibition, and of the forty-seven buildings selected by the Museum from the entire country thirteen are in California. These thirteen buildings and building groups in California designated by the Museum as representative of progress in design and construction during the past twelve years are as follows:

FRESNO:

City Hall. Franklin & Kump and Associates, architects, 251 Kearny Street, San Francisco.

LAFAYETTE:

Acalanes Union High School. Franklin & Kump and Associates, architects, 251 Kearny Street, San Francisco.

LOS ANGELES:

Dunsmuir Flats, 1281 South Dunsmuir Avenue. Gregory Ain, architect.
Baldwin Hills Village, Rodeo Road near La Brea Avenue, Reginald D. Johnson and Wilson, Merrill & Alexander, architects; Clarence S. Stein, consulting architect.
Experimental School, Bell Avenue at Bear Avenue. Richard J. Neutra, architect.
Channel Heights, San Pedro. Richard J. Neutra, architect. (FPHA permanent war housing; 600 units)
Retail Store for Sears Roebuck and Company, Pico Blvd. John Stokes Redden, architect; John Gerard Raben, designer.
House in Fellowship Park. Harwell Hamilton Harris, designer.

MODESTO:

House for Marvin L. Heckendorf. John Funk, architect.

SAN FRANCISCO:

Garden Center for the Hallawell Seed Company. Raphael S. Soriano, designer
Valencia Gardens. Harry A. Thomsen, Jr. and William Wilson Wurster, architects. Thomas D. Church, landscape architect. (Started as a USHA low-rent project; 246 units)
Rural Community, Woodville, California. Farm Security Administration: Vernon DeMars, architect, with Butts, Eckbo, Edie, Steiner, Sweeting, Thompson, Williams and Yuasa; Nicholas Cirino, site engineer, with Beamer, Clark, Crenshaw, Davis, Donaldson, Kelly, Stark and Verag.

SAN MATEO:

U. S. Merchant Marine Cadet Basic School. Gardner A. Dailey, architect.

SAUSALITO:

House for L. D. Owens, 39 Atwood Avenue. Gardner A. Dailey, architect; Marie Harbeck, landscape architect.

SUNNYVALE:

Office Building for the Schuckl Canning Company. William Wilson Wurster, architect.

John Entenza, Editor of California Arts and Architecture, published in Los Angeles, is a member of the Advisory Committee which is assisting with the exhibition. Elizabeth Mock, Acting Curator of the Museum's Architecture Department, is directing the architecture section, which will be called Built in U.S.A., 1932-44. Under the same title and simultaneously with the opening of the exhibition, the Museum will publish a book of 128 pages, which will contain approximately three hundred halftones and architects' plans of the forty-seven buildings, analyses of the salient features of the design and construction of the buildings, data on their architects, and a preface by Philip L. Goodwin, Chairman of the Museum's Architecture Committee.

The introduction to the book reads in part as follows:

"The modern architect has a broad view of the scope and social responsibilities of his profession, so that architecture becomes more than a matter of designing the shells of individual buildings. The architect deals with mechanical equipment, with furniture, textiles and utensils; he deals with the space around buildings and with the relationship of one building to another. The architectural process of rational analysis and creative synthesis logically carries over without break into design for the crafts and for industry, and into landscaping and city planning.

"The fresh approach of the progressive architect has already benefited each of these fields but he struggles against popular apathy and mistrust even though he sees clearly the exacting role which he must play if we are to have a more satisfactory environment. Many architects feel that their position in the post-war world will be indeed precarious if they do not take vigorous initiative in social and technical problems, while at the same time maintaining their traditional concern for excellence of design."

When the exhibition Art in Progress closes at the Museum in the Fall the architecture section of it will be sent on a tour of the country.