

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 They may not be published in print, posted on the internet, or exhibited.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: |
| | PJ | I. 14 |

Philip C. Johnson Archive 14

Statement 'Architecture and Industrial Art' in
Modern Works of Art Fifth Anniversary Exhibition,
November 20, 1934 - January 20, 1935, The Museum
of Modern Art, New York, 1934

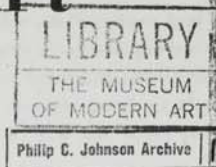
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | PJ | I. 14 |

Modern Works of Art

Fifth Anniversary Exhibition

November 20, 1934—January 20, 1935



The Museum of Modern Art, New York

1934

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | PJ | I.14 |

ARCHITECTURE AND INDUSTRIAL ART

The last century was an unfortunate period for architecture and allied fields of design. Instead of a uniform tradition there were diverse experiments without relation to each other. Le Doux's work in France, Schinkel's in Germany, Richardson's in America and Soane's in England, though good in themselves, were without precedence or important consequence. For the most part revivals followed revivals in meaningless succession.

Architecture during the whole period was divorced entirely from its own technique, engineering. New inventions in steel and concrete were utilized only for greenhouses and factories, never for schools and homes. The lack of a live tradition was also illustrated in the fact that architecture could no longer dominate the minor arts. Interior decoration and the decorative arts developed on a line of their own, independent of the mother art. As in architecture there were some individual experiments, such as the Arts and Crafts Movement in England and the *Art Nouveau* on the Continent, but these were without permanent effect.

Today 19th century architecture and the minor arts strike us as entirely chaotic. Vestiges still remain of this split-up of the art of architecture into its various parts and its divorce from engineering. Only a few years ago the beautiful *engineering* of the George Washington Bridge was thought to need an *architectural* coating; and it is still possible in an interior decorator's shop to buy a Directoire or Victorian interior to go into your Colonial Revival house.

Since 1900, however, the development has been a convergent one, away from diversification and toward a single consistent architecture. The split between engineering and architecture is disappearing: the design of our houses as well as our factories is based on the latest metal skeleton construction. In the minor arts objects are not only being made by the machine but are designed to suit machine process. The design of advertisements, dresses, jewelry, chairs, machine tools, rugs, boats and automobiles is dominated by one style. It is the same style as in modern architecture. Whether the movement be called "functionalism," "modernism," "sachlichkeit," "stile razionale," "international style" or "machine art" the style is uniform and is easily recognizable in the objects themselves.

In all historical periods of artistic creation from the Egyptian to the Baroque a unified style has dominated architecture and the manufacture of objects. The 19th century broke this sequence, making the converging tendency of the 20th century seem revolutionary. Miës van der Rohe and the nameless designer of an aluminum pot have the same thing in common as Ictinus and an unknown designer of a Greek earthenware dish. The heterogeneity of the 19th century was an anomaly in the history of architecture. Re-integration is now in progress.

PHILIP JOHNSON.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | PJ | I. 14 |

Modern Works of Art

Fifth Anniversary Exhibition

November 20, 1934—January 20, 1935



The Museum of Modern Art, New York

1934

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | PJ | I. 14 |

ARCHITECTURE AND INDUSTRIAL ART

The last century was an unfortunate period for architecture and allied fields of design. Instead of a uniform tradition there were diverse experiments without relation to each other. Le Doux's work in France, Schinkel's in Germany, Richardson's in America and Soane's in England, though good in themselves, were without precedence or important consequence. For the most part revivals followed revivals in meaningless succession.

Architecture during the whole period was divorced entirely from its own technique, engineering. New inventions in steel and concrete were utilized only for greenhouses and factories, never for schools and homes. The lack of a live tradition was also illustrated in the fact that architecture could no longer dominate the minor arts. Interior decoration and the decorative arts developed on a line of their own, independent of the mother art. As in architecture there were some individual experiments, such as the Arts and Crafts Movement in England and the *Art Nouveau* on the Continent, but these were without permanent effect.

Today 19th century architecture and the minor arts strike us as entirely chaotic. Vestiges still remain of this split-up of the art of architecture into its various parts and its divorce from engineering. Only a few years ago the beautiful *engineering* of the George Washington Bridge was thought to need an *architectural* coating; and it is still possible in an interior decorator's shop to buy a Directoire or Victorian interior to go into your Colonial Revival house.

Since 1900, however, the development has been a convergent one, away from diversification and toward a single consistent architecture. The split between engineering and architecture is disappearing: the design of our houses as well as our factories is based on the latest metal skeleton construction. In the minor arts objects are not only being made by the machine but are designed to suit machine process. The design of advertisements, dresses, jewelry, chairs, machine tools, rugs, boats and automobiles is dominated by one style. It is the same style as in modern architecture. Whether the movement be called "functionalism," "modernism," "sachlichkeit," "stile razionale," "international style" or "machine art" the style is uniform and is easily recognizable in the objects themselves.

In all historical periods of artistic creation from the Egyptian to the Baroque a unified style has dominated architecture and the manufacture of objects. The 19th century broke this sequence, making the converging tendency of the 20th century seem revolutionary. Miës van der Rohe and the nameless designer of an aluminum pot have the same thing in common as Ictinus and an unknown designer of a Greek earthenware dish. The heterogeneity of the 19th century was an anomaly in the history of architecture. Re-integration is now in progress.

PHILIP JOHNSON.