

Sent to: Richard California, 1314 Wilshire Boulevard, LA 90017
LA Magazine, 271 No. Canon Drive, Beverly Hills 90210
LA Herald-Examiner, Box 2416, Terminal Annex, LA 90059
LA Times, Times Mirror Square, LA 90053

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 53

FOR IMMEDIATE RELEASE

June 2, 1965

SPECIAL TO LOS ANGELES PAPERS AND MAGAZINES

Buildings from the Los Angeles area included in MODERN ARCHITECTURE, U.S.A. are Frank Lloyd Wright's Freeman House, Richard Neutra's Lovell House and Richard Schindler's Oliver House. This exhibition is being shown at The Museum of Modern Art in New York through September 6, in cooperation with the Graham Foundation for Advanced Studies in the Fine Arts.

This exhibition reviews 65 years of modern architecture in the United States. Selected and installed by Arthur Drexler, Director of the Museum's Department of Architecture and Design, the seventy-one buildings by 38 architects were chosen as unique masterpieces or as works of historical importance. "Some buildings are shown because they launched an idea; others because they carried an idea to its conclusion," writes Mr. Drexler in the exhibition wall label.

Of Frank Lloyd Wright, Mr. Drexler writes, "His work may be called a sustained explosion. Aspects of his architecture once rejected as naive - mass and solidity, for example - again seem relevant and curiously 'modern.'" The Freeman House, which was built in 1924, is an example of the time in which Wright developed a technique for building with cheap concrete block. Cast in decorative geometric patterns that are often too coarse, they still suggest a form open for adaptation. The Freeman House is one of nine of Wright's buildings represented.

The Oliver House, built in 1933, exemplifies Schindler's architecture when it was related more to French Cubism than to Dutch or German movements in the arts. Sculptural effects of surface and mass took precedence, as in the skillfully turned corner of this house.

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Like Schindler, Neutra left Vienna, worked for Frank Lloyd Wright, and settled in California. His masterpiece, the second modern house commissioned by Dr. Philip Lovell and built in 1929, used a steel frame filled with glass and stucco-covered metal panels in a composition thought to have influenced Wright himself.

Schindler is also represented by a house built for Dr. Lovell in Newport Beach and Neutra by the Kaufmann House in Palm Springs. Besides these, there are five other buildings in California included in this exhibition.

After the New York showing, MODERN ARCHITECTURE U.S.A. will travel here and abroad under the auspices of the International Council of The Museum of Modern Art. An illustrated checklist of the exhibition will be available from the Museum in late June.

 Additional information and photographs available from Elizabeth Shaw, Director,
 Department of Public Information, The Museum of Modern Art, New York 10019, N.Y.
 11 West 53rd Street, Circle 5-8900.

Sent to: Yale Daily News, 202 York Street, 241 A Yale Station, New Haven
New Haven Register + Courier Journal, 367 Orange Street, New Haven, CT 06502

The Museum of Modern Art

No. 53

May 28, 1965

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

FOR IMMEDIATE RELEASE

SPECIAL TO NEW HAVEN NEWSPAPERS

Paul Rudolph's Parking Garage for the city, his Art and Architecture Building for Yale University and the Skidmore, Owings and Merrill Beinecke Rare Book and Manuscript Library are included in MODERN ARCHITECTURE U.S.A., an exhibition being shown through September 6 at The Museum of Modern Art in New York in cooperation with the Graham Foundation for Advanced Studies in Fine Arts.

This exhibition reviews 65 years of modern architecture in the United States. Selected and installed by Arthur Drexler, Director of the Museum's ^{Department of} Architecture and Design, the seventy-one buildings by 38 architects were chosen as unique masterpieces or as works of historical importance. "Some buildings are shown because they launched an idea; others because they carried an idea to its conclusion," writes Mr. Drexler in the exhibition wall label.

Skillful modeling of its piers and parapets, and its great length give the Parking Garage (built in 1962), a structure of poured concrete, the splendor of a Roman viaduct. Again in the Art and Architecture Building, strong vertical and horizontal accents and the use of concrete mark Mr. Rudolph's work. Here the display of intersecting vertical and horizontal masses do not disclose that the interior comprises balcony workrooms opening onto double-height halls. The concrete walls are heavily striated both inside and out.

Gordon Bunshaft, the partner in charge of design at Skidmore, Owings and Merrill, is responsible for the Beinecke Rare Book and Manuscript Library built in 1964, as was the Art and Architecture Building. The building's outer wall is a structural frame filled with thin slabs of

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translucent marble. Inside, rare books are housed in a glass-walled, air conditioned stack. Offices and other facilities are below ground, opening on a sunken patio.

After the New York showing, MODERN ARCHITECTURE U.S.A. will travel here and abroad under the auspices of the International Council of The Museum of Modern Art. An illustrated checklist will be available from the Museum in late June.

Photographs and additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W. 53rd St., N.Y., N.Y. 10019, CI 5-8900.

Sent to: Yale Daily News, 202 York St.
1241 A Yale Station, New Haven
New Haven Register + Courier Journal
367 Orange St. New Haven

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 53
FOR IMMEDIATE RELEASE
June 3, 1965

Special to The Skyliner, TWA, Inc., 10 Richards Rd., Kansas City, Mo.

The Trans-World Airlines Terminal at Kennedy International Airport on Long Island is among the buildings represented at The Museum of Modern Art in the exhibition, MODERN ARCHITECTURE, U.S.A., presented under the joint sponsorship of the Museum and The Graham Foundation for Advanced Studies in the Fine Arts. The show, which opened May 18 and will remain on view through September 6, includes 71 buildings by approximately 38 architects reviewing 65 years of modern architecture in the United States. The exhibition was selected and installed by Arthur Drexler, Director of the Museum's Department of Architecture and Design, who says, "Some buildings are shown because they launched an idea; others because they carried an idea to its conclusion. All of them remind us that architectural excellence has many forms."

The buildings are shown in large color transparencies, each mounted in its own free standing light box. The boxes, ranging in height from one and one-half feet to four feet, are grouped on platforms and held in place by aluminum tubes.

Included in the exhibition are such masterworks as Frank Lloyd Wright's Unity Church in Oak Park, Illinois, (1906); Schindler and Neutra houses of the 1920's in California; Walter Gropius' house built in Lincoln, Massachusetts, in 1938; as well as the houses of 1949 of Philip Johnson in Connecticut and Charles Eames in California. Works since 1950 include the Seagram Building and Lever House in New York; Mies van der Rohe's apartment houses in Chicago; the United States Air Force Academy in Colorado; and Paul Rudolph's Art and Architecture Building at Yale.

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The TWA Terminal, built in 1962 by Eero Saarinen and Associates, was first shown at the Museum in^a 1959 exhibition of photographs and models, called "Architecture and Imagery." Forms borrowed from engineering are here amplified for expressive purposes. Essentially a sculpture to walk in, it offers travellers making their way through it into the arched tube-tunnel, which leads to waiting airplanes, a variety of spaces more interesting than the flight itself.

After the New York showing, MODERN ARCHITECTURE, U.S.A. will travel in this country and abroad under the auspices of the International Council of The Museum of Modern Art.

An illustrated Checklist annotated by Arthur Drexler will be published by the Museum in late June.

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Photographs and additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53rd Street, New York, New York 10019. Circle 5-8900.

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 53

FOR IMMEDIATE RELEASE

June 3, 1965

Special to Institutions Magazine, 1801 S. Prairie Ave., Chicago 16

The Wilson Acton Hotel in La Jolla, California; the Maimonides Health Center in San Francisco; "Marine City" and the Apartment Houses at 860 Lakeshore Drive in Chicago; the Society Hill apartments and Town houses in Philadelphia; and the United States Air Force Academy in Colorado Springs are among the buildings represented at The Museum of Modern Art in the exhibition, MODERN ARCHITECTURE, U.S.A., presented under the joint sponsorship of the Museum and The Graham Foundation for Advanced Studies in the Fine Arts. The show, which opened May 18 and will remain on view through September 6, includes 71 buildings by approximately 38 architects reviewing 65 years of modern architecture in the United States. The exhibition was selected and installed by Arthur Drexler, Director of the Museum's Department of Architecture and Design, who says, "Some buildings are shown because they launched an idea; others because they carried an idea to its conclusion. All of them remind us that architectural excellence has many forms."

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The Wilson Acton Hotel, designed by Irving Gill in 1908, is one of the earliest buildings represented in the exhibition. The Spanish Mission style bolstered Bill's

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preference for unadorned cubic masses. The rear elevation of the hotel anticipated European dogma proscribing decoration. The Maimonides Health Center was built in 1950 by Eric Mendelsohn. Although hundreds of hospitals have been built in the United States, the high cost of equipment seldom leaves money for architectural distinction of any sort. A notable exception was this hospital with its cantilevered balconies that overlooked a landscaped court before it was remodeled. The Lakeshore Drive Apartment Houses were built by Ludwig Mies van der Rohe in 1951. The steel skeletons of these twin apartment towers are embellished with steel mullions -- vertical members holding the glass walls in place. These and subsequent apartment houses by Mies have influenced architects around the world. "Marina City" was built in 1964 by Bertrand Goldberg Associates. Its cantilevered semi-circular balconies give the twin concrete apartment towers their delicate texture. The project includes business buildings and a boat basin to increase daytime use of the site. The Society Hill apartments (1964) and Town houses (1963) were designed by I.M. Pei and Associates. These tall concrete apartment towers use a small, repetitive module corresponding to window widths, but transfer weight to more widely spaced columns at the base. Row houses, part of the same project, are unified by continuous windows for bedrooms on the top floor. The United States Air Force Academy was built by Skidmore, Owings and Merrill between 1956 and 1962. A gigantic paved platform modeled out of the site carries seven buildings. The Dining Hall has two acres of roof supported by 16 perimeter columns; the Cadet Quarters building is 1,341 feet long.

After the New York showing, MODERN ARCHITECTURE, U.S.A. will travel in this country and abroad under the auspices of the International Council of The Museum of Modern Art.

An illustrated checklist annotated by Arthur Drexler will be published by the Museum in late June.

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Photographs and additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53rd Street, New York, New York 10019. Circle 5-8900.

G.M. World, General Motors, 1775 Bdwy., NY 19
Autoengineer, G.M. Tech. Center, Detroit 2

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 53
FOR IMMEDIATE RELEASE
June 2, 1965

Special to General Motors

The General Motors Technical Center in Warren, Michigan, is among the buildings represented at The Museum of Modern Art in the exhibition, MODERN ARCHITECTURE, U.S.A., presented under the joint sponsorship of the Museum and The Graham Foundation for Advanced Studies in the Fine Arts. The show, which opened May 18 and will remain on view through September 6, includes 71 buildings by approximately 38 architects reviewing 65 years of modern architecture in the United States. The exhibition was selected and installed by Arthur Drexler, Director of the Museum's Department of Architecture and Design, who says, "Some buildings are shown because they launched an idea; others because they carried an idea to its conclusion. All of them remind us that architectural excellence has many forms."

The buildings are shown in large color transparencies, each mounted in its own free standing light box. The boxes, ranging in height from one and one-half feet to four feet, are grouped on platforms and held in place by aluminum tubes.

Included in the exhibition are such masterworks as Frank Lloyd Wright's Unity Church in Oak Park, Illinois, (1906); Schindler and Neutra houses of the 1920's in California; Walter Gropius' house built in Lincoln, Massachusetts, in 1938; as well as the houses of 1949 of Philip Johnson in Connecticut and Charles Eames in California. Works since 1950 include the Seagram Building and Lever House in New York; Mies van der Rohe's apartment houses in Chicago; Eero Saarinen's Trans-World Airline Terminal; and Paul Rudolph's Art and Architecture Building at Yale.

The General Motors Technical Center was built by Eero Saarinen and Associates between 1948 and 1956. The numerous buildings of this \$100,000,000 research center are dispersed around a 22 acre artificial lake. Although the composition as a whole lacks a dominating element, ingenious technical details give each building the precision of industrial artifacts.

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After the New York showing, MODERN ARCHITECTURE, U.S.A. will travel in this country and abroad under the auspices of the International Council of The Museum of Modern Art.

An illustrated checklist annotated by Arthur Drexler will be published by the Museum in late June.

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Photographs and additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53rd Street, New York, New York 10019. Circle 5-8900.

Observer-Dispatch, Utica
Utica Press, 221 Oriskany Plaza, Utica 2

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 53
FOR IMMEDIATE RELEASE
June 7, 1965

Special to Utica Newspapers

The Museum of Art for Munson-Williams-Proctor Institute is among the buildings represented at The Museum of Modern Art in the exhibition MODERN ARCHITECTURE, U.S.A., presented under the joint sponsorship of the Museum of Modern Art and The Graham Foundation for Advanced Studies in the Fine Arts. The show, which opened in New York on May 18 and will remain on view through September 6, includes 71 buildings by approximately 38 architects reviewing 65 years of modern architecture in the United States. The exhibition was selected and installed by Arthur Drexler, Director of the Museum's Department of Architecture and Design, who says, "Some buildings are shown because they launched an idea; others because they carried an idea to its conclusion. All of them remind us that architectural excellence has many forms."

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The Munson-Williams-Proctor Institute was designed by Philip Johnson in 1960. The roof is suspended from beams carried by two massive columns on each facade. Offices and an auditorium are below grade; galleries surround a large, skylighted central hall in a classical symmetry, well suited to their purpose.

After the New York showing, MODERN ARCHITECTURE, U.S.A. will travel in this country and abroad under the auspices of the International Council of The Museum of Modern Art.

An illustrated checklist annotated by Arthur Drexler will be published by the Museum in late June.

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Photographs and additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53rd Street, New York, New York 10019. Circle 5-8900.

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 53
FOR IMMEDIATE RELEASE
June 7, 1965

Special to Rochester Newspapers

The First Unitarian Church on Winton Road is among the buildings represented at The Museum of Modern Art in the exhibition MODERN ARCHITECTURE, U.S.A., presented under the joint sponsorship of the Museum and The Graham Foundation for Advanced Studies in the Fine Arts. The show, which opened in New York on May 18 and will remain on view through September 6, includes 71 buildings by approximately 38 architects reviewing 65 years of modern architecture in the United States. The exhibition was selected and installed by Arthur Drexler, Director of the Museum's Department of Architecture and Design, who says, "Some buildings are shown because they launched an idea; others because they carried an idea to its conclusion. All of them remind us that architectural excellence has many forms."

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The First Unitarian Church was built in 1962 by Louis I. Kahn with Keast and Hood, structural engineers. Four clerestory windows rise above the roof to illuminate the corners of a large rectangular room for religious services. Class-

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rooms and other facilities are wrapped around the perimeter: their deep window-reveals, like the clerestories, derive from the effort to modulate light.

After the New York showing, MODERN ARCHITECTURE, U.S.A. will travel in this country and abroad under the auspices of the International Council of The Museum of Modern Art.

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Photographs and additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53rd Street, New York, New York 10019. Circle 5-8900.

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Colorado Springs Free Press, 105 W. Colorado Ave, Colo. Spgs. 80902
Aerospace Observer, 22 N. Sierra Madre, Colo. Spgs.
The Falconews " " " "
Air Force/Space Digest, 1901 Penna. Ave NW, Wash. DC 20006

The Museum of Modern Art

Air Force Times, 2201 M St NW, Wash 20037
11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

Armed Services, Wainwright Bldg., 8th floor, Norwalk, Va. 23501
Journal of the Armed Forces, 1790 Conn. Ave NW, Wash 20009
No. 53

Monday, June 14, 1965
FOR IMMEDIATE RELEASE

The United States Air Force Academy in Colorado Springs is among the buildings represented at The Museum of Modern Art in the exhibition, MODERN ARCHITECTURE, U.S.A., presented under the joint sponsorship of the Museum and The Graham Foundation for Advanced Studies in the Fine Arts. The show, which opened May 18 and will remain on view through September 6, includes 71 buildings by approximately 38 architects reviewing 65 years of modern architecture in the United States. The exhibition was selected and installed by Arthur Drexler, Director of the Museum's Department of Architecture and Design, who says, "Some buildings are shown because they launched an idea; others because they carried an idea to its conclusion. All of them remind us that architectural excellence has many forms."

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The United States Air Force Academy, built by Skidmore, Owings and Merrill between 1956 and 1962, was first shown at the Museum in a model in the 1957 exhibition "Buildings for Business and Government." A gigantic paved platform modeled out of the site carries seven USAF buildings. The Dining Hall has two acres of roof supported by 16 perimeter columns; the Cadet Quarters building is 1,341 feet long.

The chapel's aluminum-clad tetrahedral frames deliberately contrast with other USAF buildings only in form, not in their use of repeated modular elements. The program inflicted on the architects made the chapel the dominating element of the composition, even though this required accommodating simultaneous services for three faiths in one building: Protestants on top, Jews and Catholics at the lower level.

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An illustrated checklist annotated by Arthur Drexler will be published by the Museum in late June.

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Photographs and additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53rd Street, New York, New York 10019. Circle 5-8900.

Elm Log, " " " " " " "
Hartford Times, 10 Prospect Street, Hartford 06101
" Current, 285 Broad Street " 06101

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 53
FOR IMMEDIATE RELEASE
June 15, 1965

SPECIAL TO HARTFORD PUBLICATIONS

The Office Building for Phoenix Mutual Life Insurance Company in Hartford among the buildings represented at The Museum of Modern Art in the exhibition, MODERN ARCHITECTURE, U.S.A., presented under the joint sponsorship of the Museum and The Graham Foundation for Advanced Studies in the Fine Arts. The show, which opened May 18 and will remain on view through September 6, includes 71 buildings by approximately 38 architects reviewing 65 years of modern architecture in the United States. The exhibition was selected and installed by Arthur Drexler, Director of the Museum's Department of Architecture and Design, who says, "Some buildings are shown because they launched an idea; others because they carried an idea to its conclusion. All of them remind us that architectural excellence has many forms."

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The Office Building for Phoenix Mutual Life Insurance Company was built by Harrison and Abramovitz in 1963. This glass-walled skyscraper, unlike the usual

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four-sided boxes, has curved facades terminating in razor-sharp prows. Distorted reflections and transparent corners produce the illusion of surface without mass.

After the New York showing, the exhibition will travel in this country and abroad under the auspices of The International Council of The Museum of Modern Art. An annotated checklist of the exhibition will be available from the Museum in late June.

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Photographs and additional information available from Elizabeth Shaw, Director,
and Linda Goldsmith, Assistant, Department of Public Information, The Museum of
Modern Art, 11 West 53rd Street, New York 10019, New York. Circle 5-8900.

Sent to: Edelzel,

Journal Journal, 1525 Howe Street, Racine
9-man News " " " "

Racine Bulletin + Journal Times, 4th + Wisconsin Streets,
Racine

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 53

FOR IMMEDIATE RELEASE

June 15, 1965

SPECIAL TO JOHNSON PUBLICATIONS and RACINE NEWSPAPERS

The S. C. Johnson & Son Administration Building and Laboratory Tower by Frank Lloyd Wright in Racine are among the buildings represented at The Museum of Modern Art in the exhibition, MODERN ARCHITECTURE, U.S.A., presented under the joint sponsorship of the Museum and The Graham Foundation for Advanced Studies in the Fine Arts. The show, which opened May 18 and will remain on view through September 6, includes 71 buildings by approximately 38 architects reviewing 65 years of modern architecture in the United States. The exhibition was selected and installed by Arthur Drexler, Director of the Museum's Department of Architecture and Design, who says, "Some buildings are shown because they launched an idea; others because they carried an idea to its conclusion. All of them remind us that architectural excellence has many forms."

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The Administration Building for Johnson Wax was built between 1936 and 1939. The brick shell encloses what may be Wright's finest interior: a great room con-

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taining columns shaped like golf tees, their flat pads supporting a roof of translucent glass tubes. The Laboratory Tower, added to the original building in 1949, stands in a walled court. Its floors are cantilevered from a central supporting shaft, which also houses utilities. Each laboratory is a duplex suite: the smaller mezzanine levels, being round in plan, do not touch the exterior wall of shimmering glass tubes. Artful reductions in scale at the tower's base increase the effectiveness of an already startling cantilever.

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