

THE MUSEUM OF MODERN ART

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A gallery for the permanent exhibition of the Museum of Modern Art's unique architecture and design collection will be named in honor of the late Philip L. Goodwin, Mrs. John D. Rockefeller 3rd, President of the Museum, announced today. Offering for the first time anywhere to museum visitors a survey of the history of design from about 1870 to the present and an opportunity to measure contemporary work against carefully selected examples from the recent past, the Philip L. Goodwin Gallery will be located in a new west wing adjoining the present Museum building at 11 West 53¹/₂ Street. Philip C. Johnson is architect for the additions which include new east and west wings on 53rd Street and a one-story building on 54th Street.

Mr. Goodwin, who died in 1958, was a trustee of the Museum for 24 years and with Edward D. Stone, was the architect for the main museum building which opened in 1939. He was Chairman of the Department of Architecture and Industrial Design from 1935 to 1940 and was a member of the Museum's Committee on Architecture at the time of his death. He also bequeathed the Museum an important collection of paintings and sculpture.

The new gallery to be named after him will include permanent exhibition space for the architecture and design collection, accessible study storage space, an archive and reference room and an experimental exhibition room. It has been made possible by contributions from Mr. Goodwin's brother, James L. Goodwin of Hartford, Connecticut and his nephew, Henry Sage Goodwin.

Space for the exhibition and accessible storage for the architecture and design collection, impossible in the existing crowded galleries, has been a major goal of the Museum's current drive for \$25,000,000 for additional building, program and endowment. As more than \$18,000,000 has been given or pledged since the drive was announced at the end of 1959, and as future gifts are being doubled by a foundation pledge, the Museum hopes to open some of its new galleries in the spring of 1964. Meanwhile a sampling of the architecture and design collection is on view in a temporary show, "A Bid for Space," a special exhibition demonstrating the need for additional galleries.

Loan exhibitions in the field of architecture and design will continue to be presented by the Department in the Museum's regular galleries.

The Museum's architecture and design collection consists of about 3800 items including 18 important architectural models, dozens of original drawings, 2500 posters and graphics and about 1200 objects: household furnishings, office equipment, tableware, tools, textiles, furniture and electronic equipment.

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The criteria that apply in the selection of these objects for the collection, according to Arthur Drexler, Director of the Department, are quality and historical significance. "An object is chosen for its quality because it is thought to achieve, or to have originated, those formal ideals of beauty which have become the major stylistic concepts of our time. Significance," he adds, "is a more flexible evaluation. It applies to objects not necessarily works of art but which have contributed importantly to the development of design."

The purpose of the Museum's activities in this field, a major part of its program since 1932, is to assist the public, designers, manufacturers, and educational institutions in improving standards of design by exhibiting and collecting significant examples from this country and abroad.

The earliest examples in the design section of the collection are Thonet's bentwood furniture of about 1870 which led to the first mass produced furniture. Art Nouveau, which flourished here and abroad from about 1893 to 1910 is represented by an outstanding group of Tiffany glass as well as German pewter, English silver and French furniture. De Stijl, an organized movement from about 1917 to 1928 initiated by Dutch painters whose theories of composition and color still provide the basic formal aesthetic of much modern design and architecture, is seen in a few key examples The Bauhaus School, the focal point in the integration of design with the machine from 1919-1937 and whose philosophy and teaching methods are now basic procedures in the training of designers and architects is represented by a variety of objects including chairs by Marcel Breuer and Mies van der Rohe.

As chairs have provided 20th century designers more opportunity for experimentation than any other single piece of furniture, the collection includes many examples including some using new techniques and materials such as the molded plywood and plastic chairs of Eero Saarinen and Charles Eames.

Useful objects collected by the Museum, most of them designed after 1930, range from unadorned geometric forms to equally unadorned by expressively animated shapes. Included here are tea kettles, coffee pots, plastic containers, china and glassware, silver and stainless steel flatware, a typewriter, sewing machine, record player and radio. Crafts in the collection include ceramics from England and Japan, glass from Finland and Italy and silk vestments designed by Matisse.

A section devoted to science and technology will include printed circuits and other examples of electronic machinery, the "new machine art." According to Mr. Drexler, these new designs are altering our conception of how things need to be shaped in order to work and of how they may be related to each other. "Perhaps the most striking characteristics of the new machine aesthetic," he says, "is its

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dematerialization of finite shapes into diagrammatic relationships, such as the printed electrical circuits. The practical effects of these ideas on the design of commonplace useful objects is not yet apparent, but we may reasonably expect that they will in time produce a new attitude toward form."

As buildings themselves cannot be "collected" the Museum has had to limit its acquisitions to models, plans and original drawings and a photographic archive. At present the 18 scale models in the collection include such famous structures as Le Corbusier's Villa Savoye and Mies van der Rohe's Tugendhat House, no longer in existence. Models of experimental unbuilt projects include Kiesler's Endless House and Paul Nelson's Suspended House. Original drawings by Frank Lloyd Wright and Louis Kahn and a collage by Mies^{van der Rohe} are also in this section of the collection. These will be supplemented in the exhibition by photographic blow ups and stereo views.

The graphic design collection, international in scope, ranges from art of the turn of the century through the present. Like the design collection, it has been a major part of the Museum's program since 1933. It includes posters, brochures, letterheads, advertisements, packages, book jackets, record album covers and catalogs and contains some outstanding collections which the Museum has acquired more or less intact, the most notable being perhaps the Jan Tschichold Collection of De Stijl, Bauhaus and Dada posters and graphic material of the 1920s and 30s.

Other highlights of the poster collection are the French school headed by Cassandre and Carlu and the London Underground series by McKnight Kauffer and the New York Times series. The period from 1945 to the present is covered in greater detail and includes almost every country. The collection boasts certain key groups of graphic design by such individual designers as Ben Shahn and the late Alvin Lustig.

Objects for the collection are acquired through gifts from manufacturers, designers architects, institutions, and interested individuals and through purchase funds. Substantial additions to the collection have been made by gifts from Edgar Kaufman, Jr. and Joseph H. Heil and from Philip Johnson, who is Chairman of the Museum's Committee on Architecture and was the first director of the Department. Purchase Funds have been most notably augmented by generous gifts from Mrs. Phyllis Lambert.

Material is assembled by the Department's staff for the collection. Their recommendations are presented through the Director of Museum Collections, Alfred H. Barr, Jr. to a committee comprised principally of trustees. This committee must formally approve design acquisitions, whether gift or purchase, before they can be added to the Museum Collections.

The 166 exhibitions presented by the Department in the field of architecture and design have afforded ideal opportunities to study groups of objects for the collection

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ever since the Machine Art show of 1934. From that exhibition about 100 objects were acquired, forming the nucleus of the collection.

Staff members in addition to Mr. Johnson who have made important contributions to the development of the collection include John MacAndrew, Curator from 1937 to 1940, Eliot Noyes, Director of Industrial Design from 1940 to 1945, Edgar Kaufmann, Curator of Industrial Design from 1946 to 1948 and Director of the Good Design Project from 1950 to 1955 and Greta Daniel, Associate Curator of Design at her death in 1962.

Staff members of the Department are Mr. Drexler, Director, Wilder Green, Assistant Director and Mildred Constantine, Associate Curator of Graphic Design, and George Barrows, Research and photography.

Other similar galleries planned for the enlarged Museum and now lacking in the existing building are the Paul J. Sachs Gallery of Drawings and Prints and the Edward Steichen Photography Center. Exhibition space for the Collections of Painting, Sculpture, Drawings, Prints, Architecture, Design, and Photography will be more than tripled. Storage facilities for parts of the Collections not on view will be doubled, thus affording opportunity for study facilities for students, scholars and the interested public.

Additional information available from Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York, New York. Circle 5-8900.