

Museum of Modern Art
730 Fifth Avenue
New York City

Saturday, Feb. 6 }
For release Sunday, Feb. 7 }

Modern architectural developments in America and throughout the world will be graphically illustrated in the first International Exhibition of Modern Architecture which opens to the public Feb. 10 at the Museum of Modern Art, 730 Fifth Avenue.

"Expositions and exhibitions have perhaps changed the character of American architecture of the last forty years more than any other factor," it is pointed out by Alfred H. Barr, Jr., director of the Museum, in ~~the~~ his foreword to the catalogue of the exhibition.

"As a result of forty years of successive and simultaneous architectural fashions, the avenues of our greatest cities, our architectural magazines and annual exhibitions are monuments to the capriciousness and uncertainty of our architecture.

"The present exhibition is an assertion that the confusion of the past forty years, or rather of the past century, may shortly come to an end. Ten years ago the Chicago Tribune competition brought forth almost as many different styles as there were projects. Since then the ideas of a number of progressive architects have converged to form a genuinely new style which is rapidly spreading throughout the world. Both in appearance and structure this style is peculiar to the twentieth century and is as fundamentally original as the Greek or Byzantine or Gothic. Because of its simultaneous development in several different countries and because of its world-wide distribution it has been called the International Style.

"The aesthetic principles of the International Style are based primarily upon the nature of modern materials and structure and upon modern requirements in planning. Slender steel posts and beams, and concrete reinforced by steel have made possible structures of skeleton-like strength and lightness. The external surfacing materials are of painted stucco or tile, or, in more expensive buildings, of aluminum or thin slabs of marble or granite and of glass both opaque and transparent. Planning, ~~the~~ liberated from the necessity for symmetry so frequently required by tradition is, in the new style, flexibly dependent upon convenience.

"These technical and utilitarian factors in the hands of designers who understand inherent aesthetic possibilities have resulted in an architecture comparable in integrity and even in beauty to the styles of the past."

Special models designed by leading American and European architects, ^{together with} ~~and~~ a group of enlarged photographs, will demonstrate that modern architecture can achieve practical expression in every type of building - private house, school, apartment house, church, factory, department store, club and college dormitory.

Each of the American architects who have designed models for the exhibition has dealt with a different problem in modern architecture. Raymond Hood, well-known New York architect, presents his idea of a skyscraper apartment tower in the country. Howe & Lescaze, New York and Philadelphia architects, offer a solution for low-priced housing in the Chrystie-Forsyth district in New York's Lower East Side. Frank Lloyd Wright of Spring Green, Wis., will show a model of a large private house in Tulsa, Oklahoma; Bowman Brothers, of Chicago, a striking apartment house project for Chicago; and Richard Neutra of Los Angeles, a modern school building.

The four founders of the International Style in architecture are represented in the exhibition by models: Walter Gropius of Berlin, with his model for the Bauhaus Institute in Dessau, Germany; Le Corbusier of Paris, with a model for a luxurious private house; J. J. P. Oud of Rotterdam, with a model of a private home in Pinehurst, N. C.; and Mies van der Rohe, who has designed an elegant private house in Brno, Czechoslovakia. Otto Haesler, the ^{fifth} ~~xxxx~~ European architect who has designed a model for the exhibition, presents his project for a housing development at Kassel, Germany.

The exhibition has been in preparation since December, 1930, ^{direction} under the ~~guidance~~ of Philip Johnson, a member of the Museum's advisory committee.

Patrons of the exhibition, who have been instrumental in advancing modern architecture in this country and abroad, include: The Duke of Alva, of Spain; M. Charles de Beistegui, Paris; Dr. Alexander J. Chandler, Chandler, Arizona; William Burnlee Curry, Dartington Hall, England; Burgomaster P. Droogleever Fortuyn of Rotterdam; Dr. Eduard Fuchs, Berlin;

Burgomaster Hesse of Dessau, Germany; Richard Lloyd Jones, Tulsa, Okla.

Herr Herman Lange, Krefeld, Germany; Mr. and Mrs. Charles J. Liebman, Mt. Kisco, N.Y.; Dr. and Mrs. Philip M. Lovell, Los Angeles, Cal.; Mme. Helene de Mandrot, founder of the Congres Internationaux d'Architecture Moderne; Mrs. Alice Millard, Pasadena Cal; Miss Elizabeth Moos, director of the Hessian Hills School, Croton-On-Hudson; Malcolm Muir, New York; The Viscount Charles de Noailles; the Baroness Helena von Nositz-Hindenburg; the Princess Edmond de Polignac, Paris;

Bertram W. Rosenstone, Evanston, Ill; Herr Georg von Schnitzler, Frankfort-on-Main; Mr. and Mrs. Michael ~~xxxx~~ Stein, Garches, France; Mr. and Mrs. Fritz Tugendhat, Brno, Czechoslovakia; Mr. and Mrs. William Stix Wasserman, Philadelphia.

Patrons for the exhibition who have advanced the study of housing problems include Frederick Bigger, Alexander M. Bing, William Sloane Coffin, William Roger Greeley, Peter Grimm, A. E. Kazan, ~~the Hon~~ Lieutenant Governor Herbert H. ~~Lehman~~ Lehman, Mrs. William A. Lockwood, Mrs. Henry Moskowitz, Mrs. Joseph Proskauer, Aaron Rabinowitz, the Hon. Alfred E. Smith, Burgomaster Stadler of Kassel, Germany, Albert Stern and Mrs. Edith Elmer Wood.

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This story approved
by Mr. Johnson

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