

43

THE MUSEUM OF MODERN ART

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FOR IMMEDIATE RELEASE

ADD: Museum of Modern Art Chooses Buildings in New York State
as among Best Recent Examples of Outstanding
American Architecture

In addition to the new Municipal Asphalt Plant, the Edward A. Norman house on East 70th Street, Rockefeller Center, and the Museum of Modern Art, the Museum has selected as recent buildings which best represent progress, design and construction during the past twelve years:

THE BRONX-WHITESTONE BRIDGE, Eastern Boulevard (East 177th Street), New York, N. Y. For the Triborough Bridge Authority: O. H. Ammann, chief engineer; Allston Dana, engineer of design; Aymar Embury II, architect. 1939.

THE BELT PARKWAY FOOTBRIDGE, Shore Parkway & Bay 46th Street, Brooklyn, N. Y. Designed by Clarence C. Combs, landscape architect for New York City Parks Department. 1939.

HOUSE FOR A. CONGER GOODYEAR, Old Westbury, Long Island, New York. Edward D. Stone, architect. 1940.

In the book Built in U.S.A., 1932-1944, which the Museum will publish in connection with the exhibition, the comment on bridges in general, with a specific reference to the Bronx-Whitestone Bridge, is as follows:

"Through its singleness of purpose, made visible in daring, economical structure and unified form, a bridge can achieve a spare and muscular beauty which is unique. There is no one fine formula. The designer must to a great extent choose his conditions and his forms. There is not only the choice of location, of material, of general structural principle and its specific and harmonious development, but there is the choice of detail - railings, lights, approaches, etc., which can either affirm or negate the clean economy of the essential form. There are many paths to error.

"That great suspension bridge, the Bronx-Whitestone, has a weightless grace which fairly sings."

Comment on the Goodyear House in the Museum's publication is as follows:

"A famous art collection is shown to advantage, without sacrifice of domestic scale. In its glass-walled gallery it becomes part of the tranquil closed garden through which one enters the house.

"On the opposite side are the living and bedrooms, open to the paved terrace, the swimming pool, and the gentle countryside beyond. Glass stretches the full width and height of each room. Floor and ceiling continue out, interrupted only by the narrow steel frame of the glass, and there seems to be no exact boundary between interior and exterior."