

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 They may not be published in print, posted on the internet, or exhibited.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:
	CE	II.1. 115.4.1

\$150. for 3 wks.

1948 Oct. 4 -
Nov. 15 -
1949 Jan. 6 -

Packed in 6 boxes weigh

Box #1: 305 lbs. 7 x
#2: 125 " 8 x
#3: 112 " 10 x
#4: 370 " 9 x
#5: 395 " 9 x
#6: 283 " 14 x

See Additional early b

1947 Oct. 15 -
1948 Mar. 5 -
Apr. 9 -

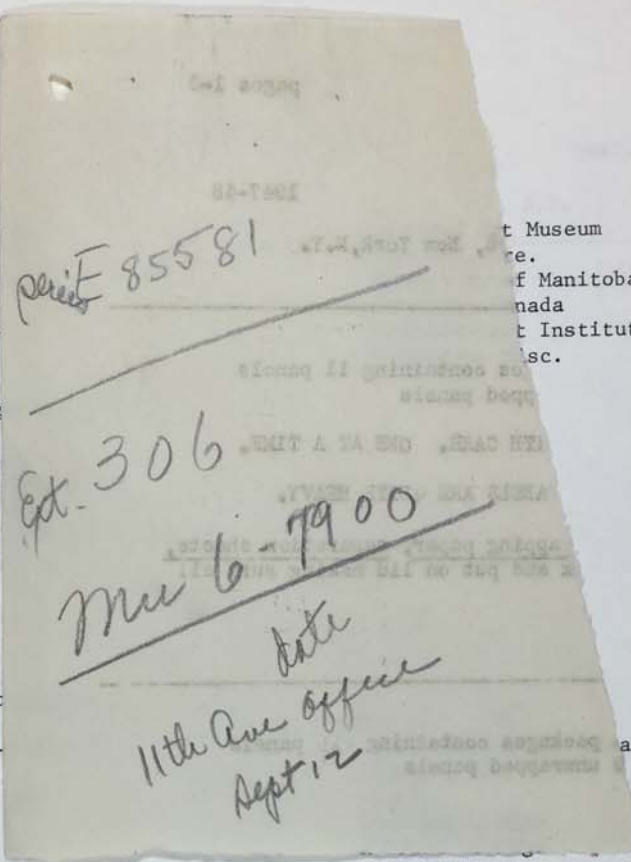
June 14 - July 5

Morse Gallery
Winter Park, Fla.
San Francisco Museum of Art
San Francisco, Cal.

Photos - Material turned over to Architecture Dept. 2/17/49

Models - Sent to Michael Reese Hospital 6/27/49

Models (Neighborhood Unit Civic Center) - Returned to Sert & Weiner 1/19/50



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 115.4.1

TWO NEW CITIES

\$150. for 3 wks.

1948	Oct. 4 - 25	Portland Art Museum Portland, Ore.
	Nov. 15 - Dec. 6	University of Manitoba Winnipeg, Canada
1949	Jan. 6 - 27	Milwaukee Art Institute Milwaukee, Wisc.

Packed in 6 boxes weighing 1590 lbs.

Box #1: 305 lbs. 7 x 66 x 66"
#2: 125 " 8 x 42 x 67"
#3: 112 " 10 x 29 x 54"
#4: 370 " 9 x 55 x 66"
#5: 395 " 9 x 55 x 65"
#6: 283 " 14 x 25 x 10"

See Additional early bookings:

1947	Oct. 15 - Nov. 29	Art Institute of Chicago Chicago, Ill.
1948	Mar. 5 - 28	M.I.T. Cambridge, Mass.
	Apr. 9 - 30	Rollins College Morse Gallery Winter Park, Fla.
	June 14 - July 5	San Francisco Museum of Art San Francisco, Cal.

Photos - Material turned over to Architecture Dept. 2/17/49

Models - Sent to Michael Reese Hospital 6/27/49

Models (Neighborhood Unit Civic Center) - Returned to Sert & Weiner 1/19/50

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 115.4.1

TWO CITIES

1947-48

An exhibition circulated by The Museum of Modern Art, New York, N.Y.

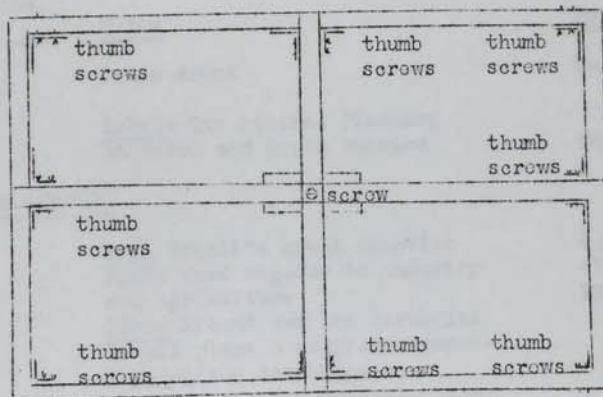
INSTALLATION INSTRUCTIONS

3 frames for:

Frame #1	for mounts	#10a, 10b, 10c, 10d
Frame #2	" "	#13, 14, 15, 16
Frame #3	" "	#28a, 28b, 28c, 28d

There are 6 pieces in each frame.

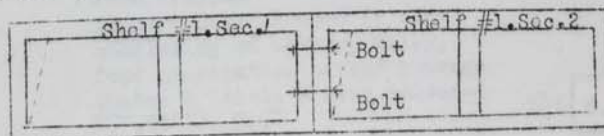
1. Match the numbers at ends and center of each piece.
2. Screw center cross piece together.
3. Fasten thumb screws through "L" brackets as indicated in diagram.



Slanting

Wall shelves in 9 sections: (5 for Brazil; 4 for Chicago)

1. Bolt marked sections together as indicated with large bolts and thumb screws then screw shelf to wall.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 115.4.1

pages 1-3

TWO CITIES

1947-48

An exhibition circulated by The Museum of Modern Art, New York, N.Y.

INSTALLATION LIST

-	12 mounts	30" l x 18" w.	
-	17 "	60" x 48"	
-	2 "	48" x 30"	
-	3 "	60" x 18"	
-	2 "	60" x 24-1/4"	
-	1 "	31-1/2" x 48"	
-	1 "	16-1/2" x 30-1/2"	<u>Total 38 mounts</u>
-	Model	61-1/2" x 36" x 5"	
-	"	48" x 32" x 6"	
-	"	60" x 60" x 5"	<u>Total 3 models</u>

<u>Installation number</u>	<u>Title</u>	<u>Type of installation</u>
1.	Title mount	Wall
2.	<u>Label: Two Cities. Planning in North and South America</u>	Wall

CIDADE DOS MOTORES

3.	<u>Map: Brazil's great interior opens vast regions to industry and agriculture</u>	3 mounts 48" x 60" installed horizontally on wood frame wall.				
4.	<u>Plan: Around two new factories Brazil plans a complete community: Cidade dos Motores</u>					
5.	<u>Plan: Cidade dos Motores: Site; Phase 1,2,3</u>	<div style="text-align: center;">15'</div> <div style="display: flex; align-items: center;"> <div style="margin-right: 5px;">4'</div> <table border="1"> <tr> <td>3.</td> <td>4.</td> <td>5</td> </tr> </table> </div>	3.	4.	5	
3.	4.	5				
6.	<u>Photos & label: Brazil, Baixada Fluminense, Industry</u>	2 mounts 18" x 60" and 2 mounts 18" x 30" installed horizontally on shelf.				
7.	<u>Photos & label: Agriculture, Food Program</u>					
8.	<u>Plan: C D M: Kitchen factory consisting of bakery, dairy, food preparation & food storage</u>					
9.	<u>Photos & label: A city measured by its people.</u>	<div style="text-align: center;">15'</div> <div style="display: flex; align-items: center;"> <div style="margin-right: 5px;">1 1/2'</div> <table border="1"> <tr> <td>6.</td> <td>7.</td> <td>8.</td> <td>9</td> </tr> </table> </div>	6.	7.	8.	9
6.	7.	8.	9			
10.	<u>a,b,c,d Pilot Plan: Cidade dos Motores</u>	4 mounts 48" x 60" installed on frame hung				

8'		10'	
		10a	10b
		10c	10d

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 115.4.1

page 2.

11. Model: of one Neighborhood Unit Pedestal(to be provided by exhibitor)
12. Model: Civic Center Pedestal(to be provided by exhibitor)
13. Plan: The Social Services are the backbone of the town. 2 mounts 48" x 60" and 2 mounts 24" x 60" installed on frame hung from wall.
14. Photo:(Continuation of above) Plan of Civic Center.
15. Photo: The buildings of the city benefit by modern production methods.
16. Photo: These result in economies of materials, etc.
17. Plan & label: Factory cafeteria
18. Plan & label: 3-story apartments
19. Plan: 8-story apartments

10'	
13	15
6'	
14	16

1 mount 18" x 60" and 2 mounts 18" x 30" installed horizontally on shelf

10'		
17	18	19
1 1/2'		

20. Credit label

Wall

CHICAGO

21. Photos & plan: Unplanned growth of a great industrial city
22. Maps: Chicago has a natural form

2 mounts 48" x 60" installed horizontally on wall.

10'	
21	22
4'	

23. Maps and label: The Growth of the City
24. Photo & label: Today Chicago faces the problem of its extravagant youth
25. Label: Individuals and institutions are working together for a program that will benefit the entire community
26. Photo & label: Blight and decay; The site of the new Michael Reese Hospital campus

4 mounts 18" x 30" installed horizontally on shelf.

10'			
23	24	25	26
1 1/2'			

27. Map: The New Plan

Wall

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 115.4.1

page 3.

28.a,b,c,d Photo mural: Site

4 mounts 48" x 60" installed on frame hung from wall

	10'	
8'	28a	28b
	28c	28d

29. Photos: Institutions and planners cooperate for a practical building program.

2 mounts 48" x 60" installed side by side on wall

30. Photos: The Michael Reese campus and housing project

10'

4'	29	30
----	----	----

31. Plan & label: Planned land use will eventually lead to pleasanter living and increased efficiency for our cities

4 mounts 18" x 30" installed horizontally on shelf

32. Photos & label: Shopping center; Replanned industry

10'

33. Photos and label: The work of Chicago's South Side Planning Board is an example to other American communities.

1 1/2'	31	32	33	34
--------	----	----	----	----

34. 16-story elevator apartment; 3-story walk-up apartment

35. Model: The Michael Reese campus and housing project

Pedestal (to be provided by exhibitor)

9/18/47

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.115.4.1

pages 1-5

TWO NEW CITIES

1947-48

An exhibition circulated by the Museum of Modern Art, New York, N.Y.

UNPACKING INSTRUCTIONS - BOX #1: - Model: Michael Reese campus and housing project

1. Lift out Braces #1 and 2.
2. Lift out Model VERY CAREFULLY. Model is VERY HEAVY.
3. Replace Braces in box and place cover on the box making sure all bolts and washers are saved.

PACKING INSTRUCTIONS - BOX #1: - Model: Michael Reese campus and housing project

1. Place Model into box CAREFULLY being sure that corner of model with the plan drawing fits back into marked corner of the box.
2. Model must be replaced exactly with these two corners corresponding to assure proper fit.
3. Replace Brace #1 into slot marked with corresponding number and with " o ", at the end of brace.
4. Replace Brace #2 into slot marked with corresponding number and with " x ", at end of brace.
5. Bolt lid on box and fasten SECURELY. BE SURE iron washers are on bolts before fastening.

UNPACKING INSTRUCTIONS - BOX #2: - Model: One Neighborhood Unit

1. Lift off cover of box. Cover has padded braces which hold model in place.
2. Lift out Model VERY CAREFULLY. Model is HEAVY.
3. Replace cover on box making sure that all bolts and washers are saved.

PACKING INSTRUCTIONS - BOX #2: - Model: One Neighborhood Unit

1. Place Model into box CAREFULLY. Model must be placed so that the corner with the label, "Model of one neighborhood unit", fits into the corner of the box with the corresponding marking. This is to assure proper fit.
 2. Place cover of box on WITH CARE so that padded braces rest on the edges of the model.
 3. Bolt lid on box SECURELY. BE SURE that iron washers are on bolts before fastening.
-

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.115.4.1

page 2.

UNPACKING INSTRUCTIONS - BOX #3: - Model: Civic Center

1. Lift off cover of box. Cover has padded braces which hold model in place.
2. Lift out Model VERY CAREFULLY. Model is HEAVY.
3. Replace cover on box making sure that all bolts and washers are saved.

PACKING INSTRUCTIONS - BOX #3: -Model: Civic Center

1. Place Model into box CAREFULLY, matching the end of the model with the raised section with the side of the box so marked. The markings must correspond so that proper fitting is maintained.
2. Place cover of box on WITH CARE, making sure that each end corresponds with the marking inside of box. The padded brace with the three protruding ends must go to the lowest end of the model.
3. Bolt lid on box SECURELY. BE SURE that iron washers are on bolts before fastening.

UNPACKING INSTRUCTIONS - BOX #4: - 11 panels

1. Lift out Braces #1, 2, and 3 holding the panels in place.
2. Lift out corrugated board and heavy paper from top of Panel #29. Be careful of raised model.
3. Lift out Panel #29 carefully. Panel is VERY HEAVY.
4. Lift out corrugated board from top of Panel #28A; then lift out Panel.
5. Lift out heavy paper from top of Panel #28B and fillers from each side of panel; remove Panel.
6. Lift out remaining panels in order saving all the heavy paper separating panels.
7. Replace - corrugated board, heavy paper, fillers, and braces - in box. Replace cover on box making sure all bolts and washers are saved.

PACKING INSTRUCTIONS - BOX #4: -11 panels

1. Place Panels in the box in the order listed. Panels must be placed FACE TO FACE and BACK TO BACK with a sheet of heavy paper between the FACES.

Panel #28 D (FACE UP)
 " 28 C
 " 10 A
 " 10 C
 " 10 B
 " 10 D

(continued on page 3.)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.115.4.1

page 3.

Panel #21
 " 30
 " 28 B - placing fillers on EACH side of panel.
 " 28 A
 CORRUGATED BOARD
 " 29 (FACE UP)
 HEAVY PAPER and then CORRUGATED BOARD placing cut-out section around raised model.

2. Replace braces #1, 2 and 3 into slots marked with corresponding numbers, and matching also the "x" at the end of the brace.
3. Bolt lid on box SECURELY. BE SURE iron washers are on bolts before fastening.

UNPACKING INSTRUCTIONS - BOX #5: - 2 packages of 13 panels
 -14 unwrapped panels

1. Lift out Braces #1, 2, and 3 which hold panels in place.
2. Lift out sheet of corrugated board, and following 6 panels in order making sure to save the sheets of heavy paper between the FACES.
3. Lift out sheet of heavy paper.
4. Lift out filler from far side of box; then remove Panels #16 and 14 from side of box along with half-sheets of heavy paper.
5. Lift out long, narrow panels #7, 6 and 17 which fit alongside.
6. Lift out Panels #27 and #2 (and heavy paper between) from far side of box.
7. Lift out Filler and Panel #1 (separately) which fit alongside Panels #27 and 2.
8. Lift out sheet of corrugated board.
9. Lift out wrapped Packages #1 and 2 from special compartments.
10. Replace - corrugated board, paper separation sheets, wrapping paper, fillers- in box and put on lid making sure all bolts and washers are saved.

PACKING INSTRUCTIONS - BOX #5: - 2 packages of 13 panels
 -14 unwrapped panels

1. Make two packages of small panels in the following order. BE SURE panels are FACE TO FACE and BACK TO BACK with a sheet of paper between the FACES. Wrap in heavy paper and seal.

Package #1
 34
 33
 32
 31
 23
 26

Package #2
 18
 19
 20
 8
 9
 24
 25

(continued on page 4)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.115.4.1

page 5.

PACKING INSTRUCTIONS - BOX #6: - 3 bundles of frames
- 9 shelves

1. Place the shelves in the box; 4 to one end of the box; 5 at the other.
2. Shelves must be nested one on top of the other so that each is resting flat as possible. Heavy pad in the center of the box to separate the shelves, long pads along edge.
3. Place two sheets of corrugated board on top of the shelves, covering each end.
4. Make separate bundles of the frames, keeping those with corresponding numbers and names together. This makes three bundles. Tie the frames together securely with heavy cord in several places.

Frame #1	-Brazil
" 2	-Brazil
" 3	-Chicago

5. Place the bundles into the box each alongside the other. Fill in with remaining pads, long ones along edge, short ones at the end, so that frames do not rattle.
6. Bolt lid on box SECURELY. BE SURE that all iron washers are on bolts before fastening.

10/ 28/ 47

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.115.4.1

THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

TWO NEW CITIES RISE FROM SWAMP AND SLUM EXHIBITS ARCHITECTURAL PROJECTS IN NORTH AND SOUTH AMERICA

From a real jungle and from a jungle of slums, railroad tracks and civic decay, two new cities--one in South and one in North America-- are rising. Cidade dos Motores, designed by Paul Lester Wiener and José Luis Sert, is a completely new city being built on reclaimed swampy lowland in the heart of a jungle near Rio de Janeiro; the Michael Reese Hospital Project, a slum clearance program for Chicago's South Side, is headed by Reginald R. Isaacs with Walter Gropius as Architectural Consultant and Walter H. Blucher Planning Consultant for the Project.

How the same principles of modern architecture and city planning can be successfully applied to solve such contrasting problems is shown in TWO CITIES: PLANNING IN NORTH AND SOUTH AMERICA, an exhibition of drawings, maps, photographic enlargements and models to be displayed at the _____ from _____ until _____. The exhibition was prepared by the Museum of Modern Art, New York, where it was first shown during the past summer. It is now being sent by the Museum's Department of Circulating Exhibitions on a tour of other cities and towns throughout the country.

The cities we live in today were built yesterday, and many yesterdays ago. Although great sections of them have been blighted by industrialization, its benefits have never been applied to serve and improve human life on a large-city scale. Today's planning for the cities of tomorrow, however, concerns itself with the life of man and is based on the human, not on the geographical or political concept. The four basic functions of all communities: dwelling, recreation, work and transportation are coordinated in the community plan.

The two community plans that form this exhibition employ modern principles, yet, due to the different requirements of climate, customs and standards of living, the two cities now rising are strikingly different. Cidade dos Motores, or Motor City, is designed around an airplane engine factory built during the war and a tractor factory to be added. The city will eventually consist of four neighborhoods and a civic center serving a total population of around 25,000. The entire project is keyed to the individual, providing all his daily needs within

(continued on page 2.)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1. 115.4.1

page 2.

easy walking distance, the average distance to the civic center being less than a quarter of a mile. Each neighborhood unit, in addition to its housing facilities, has its own network of social services, such as kindergarten, school, playgrounds, clinics, cafeteria and community club for adults.

Cidade dos Motores comprises roughly 250 acres. The redevelopment program for Chicago's once fashionable South Side comprises seven square miles and is a unique and long-term plan for the complete rebirth of a blighted urban area. The difference between the North and South American plans is necessarily as great as the difference in the size of the two communities.

Chicago's South Side has become a slum classic. The inflexible gridiron pattern of the narrow streets, a misguided attempt to create urban order, closes in the crowded old houses with heavy, hazardous traffic. Relics of past grandeur, ghost-houses have been divided and re-divided into cramped, dark, slum apartments, dangerously overcrowded with a constantly increasing, largely Negro population, which is confined within a limited zone because of present restrictive covenants. Scattered throughout this residential squalor are dingy industrial areas, and surrounding the whole is the random network of railroads. The entire section had deteriorated so badly since the founding of Michael Reese Hospital in 1882 that its Board was seriously considering moving to a new site. Unable, however, to find any location that would be proof against future blight, and unwilling to abandon ten million dollar's worth of buildings and equipment, the hospital decided to stay, build a great medical center and improve living conditions in the surrounding area.

To help make possible this program the differing racial, religious and political elements of the area were persuaded to work together by the Michael Reese Hospital and the Illinois Institute of Technology who were largely responsible for the establishment of the South Side Planning Board. This nonprofit community organization is cooperating for a dream of the future: the relocation of industries, railroads and streets, new housing, playgrounds and proper shopping and cultural provisions for the entire seven-square-mile district under consideration-- a dream of comfort and beauty in all physical aspects unlike Cidade dos Motores but identical with it in demonstrating that the city is (or should and can be) made for man and not man for the city.

10/6/47

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1. 115.4.1

M.A.

THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

47623-25

FOR ~~IMMEDIATE~~ RELEASE

TWO NEW CITIES RISE FROM SWAMP AND SLUM. MUSEUM OF MODERN ART
 EXHIBITS ARCHITECTURAL PROJECTS IN NORTH AND SOUTH AMERICA

From a real jungle and from a jungle of slums, railroad tracks and civic decay, two new cities--one in South, one in North America--are rising. Cidade dos Motores, designed by Paul Lester Wiener and José Luis Sert, is a completely new city being built on reclaimed swampy lowland in the heart of a jungle near Rio de Janeiro; the Michael Reese Hospital Project, a slum clearance program for Chicago's South Side, is headed by Reginald R. Isaacs with Walter Gropius as Architectural Consultant and Walter H. Blucher Planning Consultant for the Project.

How the same principles of modern architecture and city planning can be successfully applied to solve such contrasting problems is shown in TWO CITIES: PLANNING IN NORTH AND SOUTH AMERICA, an exhibition of drawings, maps, photographic enlargements and models ^{to be displayed} ~~opening~~ at the Museum of Modern Art, 11 West 53 Street, ^{from} ~~Wednesday, June 25.~~ ^{until} ~~The exhibition, directed by Susanne Wasson-Tucker, will close September 21 and will then be sent by the Museum's Department of Circulating Exhibitions on a tour of other cities and towns throughout the country.~~

The cities we live in today were built yesterday, and many yesterdays ago. Although great sections of them have been blighted by industrialization, its benefits have never been applied to serve and improve human life on a large-city scale. Today's planning for the cities of tomorrow, however, concerns itself with the life of men and is based on the human, not on the geographical or political concept. The four basic functions of all communities: dwelling, recreation, work and transportation are coordinated in the community plan.

The two community plans that form this exhibition employ modern principles, yet, due to the different requirements of climate, customs and standards of living, the two cities now rising are strikingly different. Cidade dos Motores, or Motor City, is designed around an airplane engine factory built during the war and a tractor factory to be added. The city will eventually consist of four neighborhoods and a civic center serving a total population of around 25,000. The entire project is keyed to the individual, providing all his daily needs within

Poster
OK

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.115.4.1

-2-

easy walking distance, the average distance to the civic center being less than a quarter of a mile. Each neighborhood unit, in addition to its housing facilities, has its own network of social services, such as kindergarten, school, playgrounds, clinics, cafeteria, and community club for adults.

Cidade dos Motores comprises roughly 250 acres. The redevelopment program for Chicago's once fashionable South Side comprises seven square miles and is a unique and long-term plan for the complete re-birth of a blighted urban area. The difference between the North and South American plans is necessarily as great as the difference in the size of the two communities.

Chicago's South Side has become a slum classic. The inflexible gridiron pattern of the narrow streets, a misguided attempt to create urban order, closes in the crowded old houses with heavy, hazardous traffic. Relics of past grandeur, ghost-houses have been divided and re-divided into cramped, dark, slum apartments, dangerously overcrowded with a constantly increasing, largely Negro population, which is confined within a limited zone because of present restrictive covenants. Scattered throughout this residential squalor are dingy industrial areas, and surrounding the whole is the random network of railroads. The entire section had deteriorated so badly since the founding of Michael Reese Hospital in 1882 that its Board was seriously considering moving to a new site. Unable, however, to find any location that would be proof against future blight, and unwilling to abandon ten million dollars' worth of buildings and equipment, the hospital decided to stay, build a great medical center and improve living conditions in the surrounding area.

To help make possible this program the differing racial, religious and political elements of the area were persuaded to work together by the Michael Reese Hospital and the Illinois Institute of Technology who were largely responsible for the establishment of the South Side Planning Board. This nonprofit community organization is cooperating for a dream of the future: the relocation of industries, railroads and streets, new housing, playgrounds and proper shopping and cultural provisions for the entire seven-square-mile district under consideration-- a dream of comfort and beauty in all physical aspects unlike Cidade dos Motores but identical with it in demonstrating that the city is (or should and can be) made for man and not man for the city.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.115.4.1

PLANO REGULADOR DE LA
"CIDADE DOS MOTORES"
ESTADO DE RIO DE JANEIRO BRASIL.

PAUL LESTER WIENER Y JOSE LUIS SERT,
URBANISTAS, NEW YORK, E.U.A.

OTTO DA ROCHA E SILVA,
ARQUITECTO - CONSTRUCTOR, RIO DE JANEIRO, BRASIL.

BRIGADEIRO DO AR, ANTONIO GUEDES MUNIZ,
DIRECTOR DE LA FABRICA NACIONAL DE MOTORES.

LA "CIDADE DOS MOTORES" HA SIDO PLANEADA PARA LA POBLACION OBRERA DE LA FABRICA NACIONAL DE MOTORES (MOTORES DE AVIACION) EXISTENTE, Y LAS NUEVAS FABRICAS DE TRACTORES Y FUSELAGES QUE FORMARAN UN NUCLEO INDUSTRIAL IMPORTANTE EMPLAZADO ENTRE RIO DE JANEIRO Y PETROPOLIS. SE TRATA DE UNA CIUDAD DE NUEVA PLANTA DONDE LOS SERVICIOS DE HABITACION, EDUCACION, ESPARCIMIENTO, ALIMENTACION, COMERCIO, HIGIENE, ADMINISTRACION, LUGARES DE TRABAJO, PARQUES Y SISTEMA DE CARRETERAS ETC. SE HAN TRAZADO E INTEGRADO SIGUIENDO LAS NORMAS PROPUESTAS POR LOS CONGRESOS INTERNACIONALES DE ARQUITECTURA MODERNA (C.I.A.M.) EN SU CARTA DE URBANISMO (ATENAS 1933).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.115.4.1

PANEL 1.

Plano de la region mostrando el emplazamiento de la nueva ciudad, las nuevas fabricas, zonas agricolas, pantano en proyecto, y la clasificacion de carreteras.

Consistirá de cuatro unidades de habitacion de 5,000 habitantes cada una.

Cada unidad de habitacion es un conjunto de viviendas dotadas de todos los servicios sociales necesarios.

La ciudad crecerá añadiendo a la primera unidad de habitacion (fase I.) la segunda (fase II) la tercera y cuarta (fase III)

El crecimiento de la ciudad depende de los factores siguientes:
desarrollo de las zonas industriales y agricolas,

topografia de la region,

distancias entre servicios.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.115.4.1

PANEL 2.

*4 1/2" - 5" wide
type*

La "Cidade dos Motores" tendrá una población total de unos 25,000 habitantes.

Constará de cuatro unidades de habitación de 6,000 habitantes cada una.

Cada unidad de habitación es un conjunto de viviendas dotadas de todos los servicios sociales necesarios.

La ciudad crecerá añadiendo a la primera unidad de habitación (fase I.) la segunda (fase II) la tercera y cuarta (fase III)

El crecimiento de la ciudad depende de los factores siguientes:
desarrollo de las zonas industriales y agrícolas,

topografía de la región,

distancias entre servicios.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.115.4.1

PANEL 2.

Verde = servicios sociales para niños.

Amarillo = servicios sociales para adultos.

Azul = piscinas.

rojo = distancias en minutos al centro civico.

La escala de distancias a pie esta medida en minutos, un minuto = 75 metros.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.115.4.1

PANEL 3.

Plano regulador de la "CIDADE DOS MOTORES"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 115.4.1

4 1/2" - 5"

PANEL 4.
PANEL 5.

Maquetas del centro cívico y de la primera unidad de habitación.
Perspectiva de conjunto del primer subproyecto (verge modificado)

En los edificios de la nueva ciudad se utilizarán piezas modulares de concreto armado (vibrado y precolado) fabricadas en serie. Las piezas de ~~estructura~~ constituirán unidades para paredes exteriores protegiendo contra el sol y la lluvia en corredores etc. Estas piezas pueden utilizarse en distintas formas dando gran variedad a los fachados.

Sección de los grupos de habitaciones de tres plantas, mostrando algunas aplicaciones de estas unidades precoladas.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 115.4.1

PANEL 5.

Perspectiva de conjunto del primer anteproyecto (luego modificado)

En los edificios de la nueva ciudad se utilizaran piezas modulares de cemento armado (vibrado y premoldeado) fabricadas en serie. Estas piezas ~~se~~ ~~constituiran~~ constituiran unidades para paredes exteriores proteccion contra el sol y la lluvia en corredores etc. Estos elementos pueden alternarse en distintas formas dando gran variedad a las fachadas.

Fachadas de los grupos de habitaciones de tres plantas, mostrando algunas aplicaciones de estas unidades premoldeadas.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 115.4.1

STATE OF RIO DE JANEIRO

THE REGION OF CIDADE DOS MOTORES, THE FACTORIES AND FARMS

MARSHY ZONES WERE SANITATION SERVICES OF THE "BAIXADE FLUMINENSE" HAVE BEEN INTENSIFIED

SITE

neighborhood unit 2

neighborhood unit 1

neighborhood unit 3

The two main necessities of Brazil today are food and transportation. Food is scarce partly because of lack of mechanical agricultural equipment. The tractor factory will be the first step in the solution of this phase of the problem. The production of tractors for road construction will aid the problems of transportation. This will open much of Brazil's immense territory.

AGRICULTURE

The agricultural program includes the development of scientific cattle and poultry breeding and truck farming, and is also the basis for a feeding plan for the whole community.

Much of the region surrounding the Cidade dos Motores is now fertile and used for agriculture. Vegetable and poultry farms, piggery and cattle ranches have been established.

FOOD PROGRAM

The general diet of Brazil consists chiefly of beans, rice and dried meats, with abundant fruits, such as bananas, oranges and mangoes, always available. To make possible a more varied diet with the increased nutritional value necessary for the well-being and efficiency of industrial workers, a large kitchen factory has been planned. There will also be warehouses for storage. The kitchen factory prepares the food for distribution to the central restaurant, neighborhood and factory cafeterias or to local markets for home use. A program to educate the population to take the maximum advantage of the scientific diets is provided. Housewives may cook in their kitchens or obtain prepared or semi-prepared food from the neighborhood cafeterias.

The agricultural activities are designed to make Cidade dos Motores as independent as possible for its food supplies. Eventually surplus products may be sold in nearby communities.

A CITY MEASURED BY ITS PEOPLE

CULTURAL CENTER

CULTURAL CENTER

SPORTS AND RECREATION CENTER

SPORTS AND RECREATION CENTER

WHERE

SITE

BRAZIL

The territory of Brazil is as large as the United States and Alaska combined, there are 45,000,000 people. The great undeveloped interior and its rich natural resources are an exciting challenge to pioneers and builders today, as the unopened West of North America stimulated men of vision in the nineteenth century.

Brazil's leaders are planning new industries and cities. The achievement of economic prosperity and of a rich cultural expression in a technological civilization depends upon the development of efficient industrial centers. The realization of this ideal will be largely determined by the manner in which these new cities are designed and built.

TODAY, TWENTY-FIVE MILES FROM RIO DE JANEIRO, THE FIRST OF THESE COMMUNITIES IS BEING BUILT. CIDADE DOS MOTORES, DESIGNED AROUND AN EXISTING AIRPLANE AND PROPOSED TRACTOR FACTORY FOR A POPULATION OF 25,000 REPRESENTS AN EXCITING EVENT IN CITY PLANNING.

BAIXADA FLUMINENSE

Ten years ago, the Brazilian government undertook the reclamation of 12,000 acres of the swampy lowland in the region of Rio de Janeiro located between the coastal mountain range and the Atlantic Ocean. Periodic floods have turned this once productive agricultural area into unhealthy marshland: a dangerous waste of clogged rivulets, tropical growth and malarial swamps. The successful reclamation, drainage and sanitation programs carried out by the "Baixade Fluminense Commission", changed these huge marshy areas into useful, habitable land.

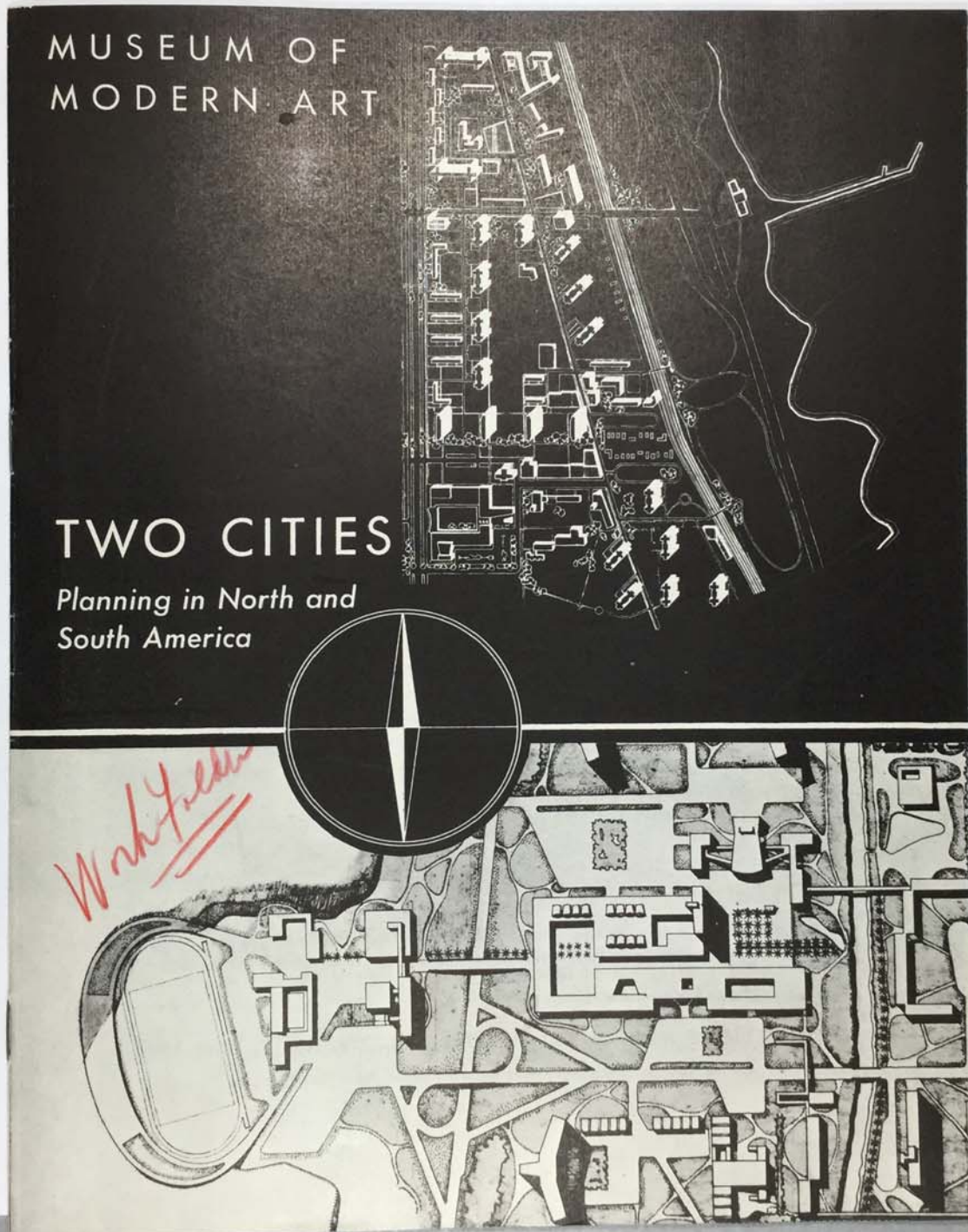
INDUSTRY

The fully equipped Fabrica Nacional de Motores uses United States production line methods and tools. Built during the war, it is converting to the production of tractors and will provide facilities for the overhauling of Brazilian commercial airplanes. At present, the Fabrica Nacional de Motores also produces special machine parts for various Brazilian industries.

The whole industrial program includes the building of a tractor factory with all steel forging and iron foundry facilities that will aid Brazil.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.115.4.1



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 115.4.1

TWO CITIES

PLANNING IN NORTH AND SOUTH AMERICA

Man, the builder of cities, is the victim of his own creation. He speaks of centers of civilization and culture, but he creates centers of chaos and decay. He dreams of shining communities of ideal homes and produces the slum. He writes admiringly of the beauties of nature and lives with the sad, stunted city tree. Trapped by the rigid urban framework of his own invention, he denies himself even the basic requirements for ordinary healthful, happy living. He comforts himself with admiration for the mechanical progress of our age. Industrialization, which has supposedly liberated man for the enjoyment of the better life, has helped force him into the crowded, chaotic cities, where the better life has become an abstract dream. The benefits of industrialization have never been applied to the city as a whole, to serve and improve human life on a large scale.

However, the dream of cooperative achievement that has always brought men together in cities is still with us. We have learned through our discomfort and our errors that the cities of the future must have the discipline of order, and the cities of today may still be saved by planning.

A city is a living organism. It follows the life cycle of birth, growth, and death. Academic planning has always treated the city as something static and unchanging; the plan on paper was unpeopled, human beings were subordinate to the ruled line.

Today's city planning concerns itself with the lives of men. The community is considered as the expression of the relationship of men to one another, and the satisfactory cooperative fulfillment of all the necessary and desirable functions of their lives. It is a human concept, not a geographic or political one. Dwelling, recreation, work, and transportation are the four basic functions of all communities, and the community plan is the coordinator of these functions. The term "community planning" rather than "town planning" or "city planning" applies to any group of people gathered together on a chosen site where facilities for these four basic functions exist, and implies the sociological relationships involved. It deals with slum clearance, housing, zoning, health, education, transportation, location of industry, and in an expanded sense, it even covers allied agricultural areas. All planning today is based on this broader, more humanistic idea.

The two community plans that form this exhibition, one in North America and one in South America, employ these modern principles. Yet the results are strikingly different, due to the different requirements of climate, customs, and standards of living.

One is a plan for a new city in Brazil, "Cidade dos Motores," or "Motor City." Built on virtually new, reclaimed land, and growing out of new industry and agriculture, it offered a unique opportunity to plan a city from its inception, to avoid the physical confusion and human unhappiness that results from haphazard, uncontrolled growth.

The second plan, a redevelopment scheme for seven square miles of Chicago's South Side, attacks the problem of existing blight in the heart of a city where unplanned speculative expansion has led to chaotic deterioration.

Both plans, for different countries, different people, and different problems, meet the basic needs of man. The human approach is the only universal one.

This Bulletin supplements the exhibition "Two Cities: Planning in North and South America," prepared by the Department of Architecture under the direction of Susanne Wasson-Tucker. June 24 to September 21, 1947.

Cover designed by Susanne Wasson-Tucker.

THE MUSEUM OF MODERN ART BULLETIN: VOL. XIV, NO. 3, JUNE 1947

Copyright 1947, The Museum of Modern Art, 11 West 53 Street, New York 19, N. Y.

The Museum of Modern Art Archives, NY

Collection:

CE

Series.Folder:

II.1. 115.4.1

A NEW CITY IN BRAZIL

Brazil is a country of vivid contrasts. Brilliant cities along the Atlantic Ocean border a sparsely inhabited interior. With territory as large as the United States and Alaska combined, there are only 45,000,000 people. The great undeveloped interior and its rich natural resources are an exciting challenge to pioneers and builders today, as the unopened West of North America stimulated men of vision in the nineteenth century.

Brazil's leaders, aware of the great potentialities of their country and desiring their share of world prestige, are planning new industries and cities. The achievement of economic prosperity and cultural self-sufficiency in a technological civilization depends upon the development of efficient industrial centers. The realization of this ideal will be largely determined by the manner in which these new cities are designed and built.

CIDADE DOS MOTORES

Today, twenty-five miles from Rio de Janeiro, the first of these communities is being built. Cidade dos Motores, designed around an existing airplane and proposed tractor factory for a population of 25,000, represents an exciting event in city planning.

Ten years ago, the Brazilian government undertook the reclamation of the swampy lowland in the region of Rio de Janeiro located between the coastal mountain range and the Atlantic. Periodic floods had turned this once productive agricultural area into unhealthy marshland: a dangerous waste of clogged rivulets, tropical growth and malarial swamps. The successful reclamation program, carried out by the "Baixada Fluminense Commission," changed these huge marshy areas into useful, habitable land. 250 acres of this land form the site of the new community, Cidade dos Motores. Much of the region is now fertile and used for agriculture. Vegetable and poultry farms, piggeries and cattle ranches have been established and factories built. Virtually free from malaria, the area has prospered. It soon became clear that here, in modern times, was an unparalleled oppor-

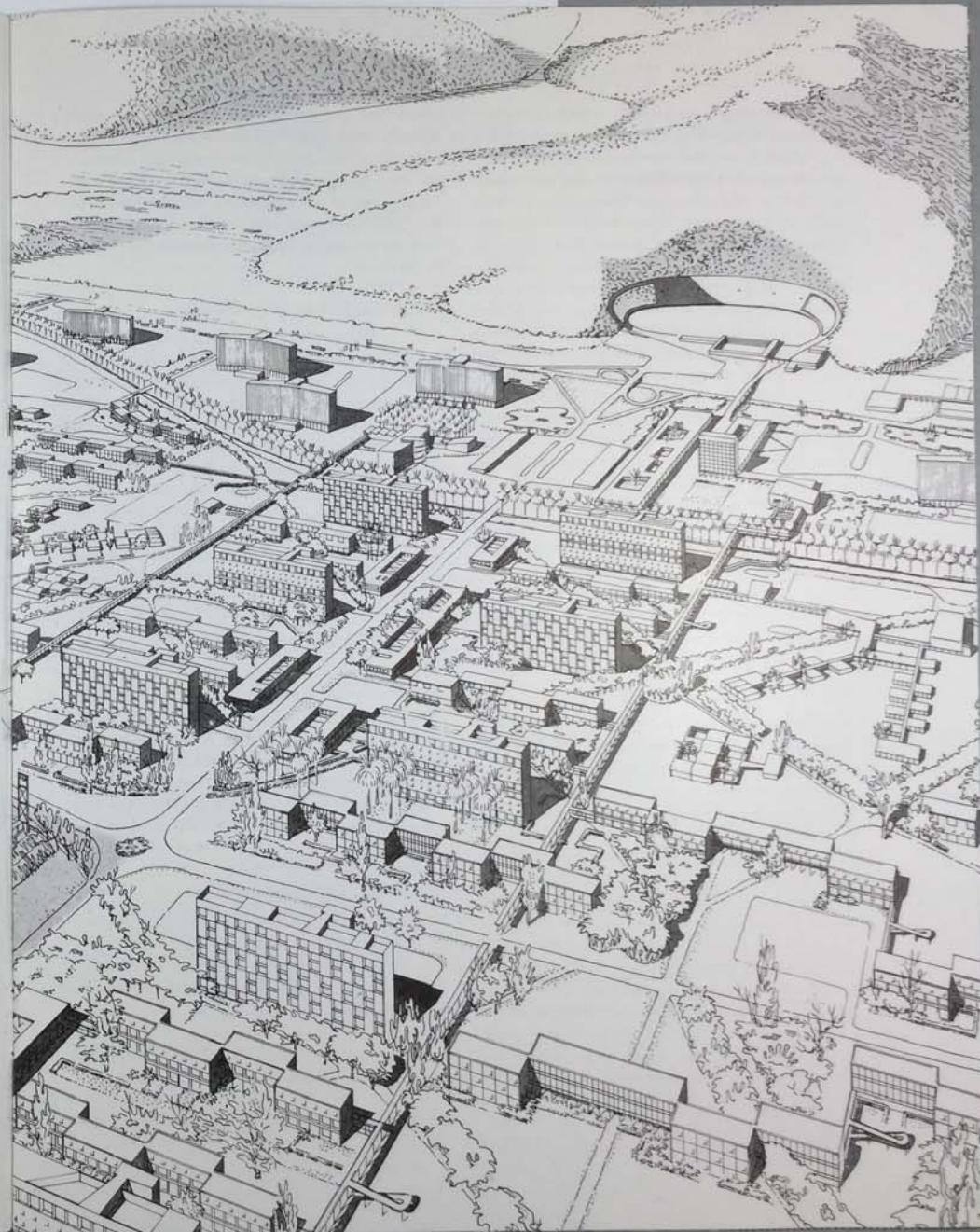
tunity for the scientific planning of new, unspoiled territory before the hopeless disorder and inefficiency of random growth could set in. One lesson has been learned from the founding and expansion of our nineteenth century cities: that unless their development can be controlled and directed, the result is chaos and the near annihilation of the individual. The Brazilian government, understanding this and wishing to realize the greatest possibilities of the reclaimed land, called in city planners Paul Lester Wiener and José Luis Sert in May 1943 to design the necessary community for the population attracted by the newly established farms and factories. Brigadier-General Antonio Guedes Muniz, Chief of the Brazilian Airplane Factory Commission, is in charge of the whole development. The organization and scientific planning principles employed here will serve as a model for future Brazilian cities.

THE NEEDS OF THE NEW COMMUNITY

This new community has very special requirements. Studies of climate, soil, local customs, educational, recreational, health and welfare needs were necessary before a single building could be proposed. The most perfectly planned city, based on theory alone, might just as well remain on the drawing board if it has not grown out of the real needs of the people who will live in it. These many factors influence the layout of the community, the type of architecture, and the services to be provided.

This is hot country, with little change of temperature throughout the year. Heavy seasonal rains and a continuous tropical sun influenced the orientation of the dwellings for the greatest protection from both and to take advantage of the prevailing breezes for the necessary through ventilation. In studying the arrangement of the buildings for this purpose, it is necessary to take into account the fact that the path of the sun south of the equator reverses the pattern of exposure to which North Americans are accustomed. Here life is simple. There are no seasonal changes in clothing or dwellings and practically no storage problem.

THE CITY: Housing, neighborhood facilities and a civic center are planned for the special needs of the people.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 115.4.1

The population is mixed and the factory workers are drawn largely from the cities of Rio de Janeiro and Petropolis and their surrounding suburbs, where they have worked in machine shops and as mechanics. Their diet is plain but adequate, consisting chiefly of beans, rice, dried meat (a basic dish called "feijão"), with abundant fruits, such as bananas, oranges and mangoes, always available. Food plays a surprisingly important role in city planning. To make possible a more varied diet with increased nutritional value, the plan for Cidade dos Motores emphasizes agricultural development and the proper integration of meat and vegetable farms and distribution facilities. Products from farm and ranch go to a centrally located kitchen-factory. Here they are stored in freezing plant or warehouse. Then food is prepared for distribution and taken to neighborhood and factory cafeterias or to local markets for home use. In addition to improved diet, a program of disease prevention and control will help maintain a high health standard. A well planned community must also provide satisfactory educational and recreational facilities for its people. Because families average about five in number and the child population is therefore large, schools and play areas are a primary consideration.

THE PLAN

As these human needs were listed and analyzed, it became clear that the total community would develop out of three parallel, closely integrated ten year programs: *industrial development*, *agricultural self-sufficiency* and *physical community growth*. The plan of the whole city follows the natural contours of the plateau. No longer is the city forced into an illogical machine-made dictatorial mold of ruler and pen, such as the meaningless checkerboard of the gridiron layout. The whole community will eventually consist of four neighborhoods and a civic center which will serve a total population of about 25,000. Within each individual neighborhood there will be bicycle and pedestrian paths, covered to afford protection from the tropical sun. Peripheral roads with bridges over the canals will surround the neighborhoods and connect with rural and farm

roads. The complete network will join the main highway which goes from Rio de Janeiro to Petropolis and points west. This main highway is one of the most modern highways in Brazil. As more of these highways are constructed and as transportation becomes increasingly efficient, large undeveloped regions will become new productive centers of the country.

THE INDUSTRIAL PROGRAM

The first program, industrial development, which is based upon an airplane engine factory built during the war and a tractor factory to be added, will help increase domestic machinery production and lay the foundation of an industrial economy for the region. This, in turn, will aid the agricultural program and result in greater food production. These two factories are connected with administration buildings and a centrally located cafeteria by means of covered passages. The industrial area is independent of the residential neighborhoods and connects with the through Rio de Janeiro-Petropolis highway.

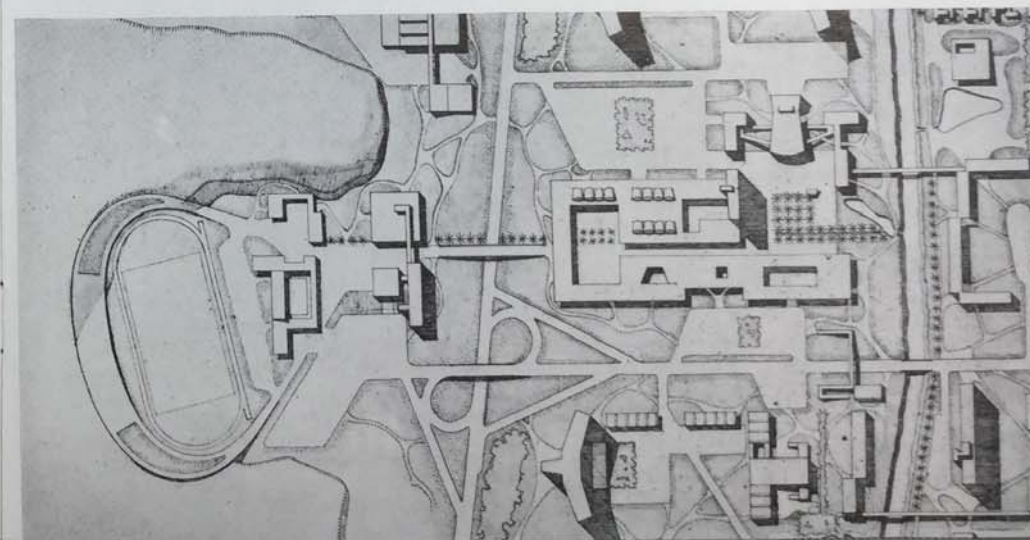
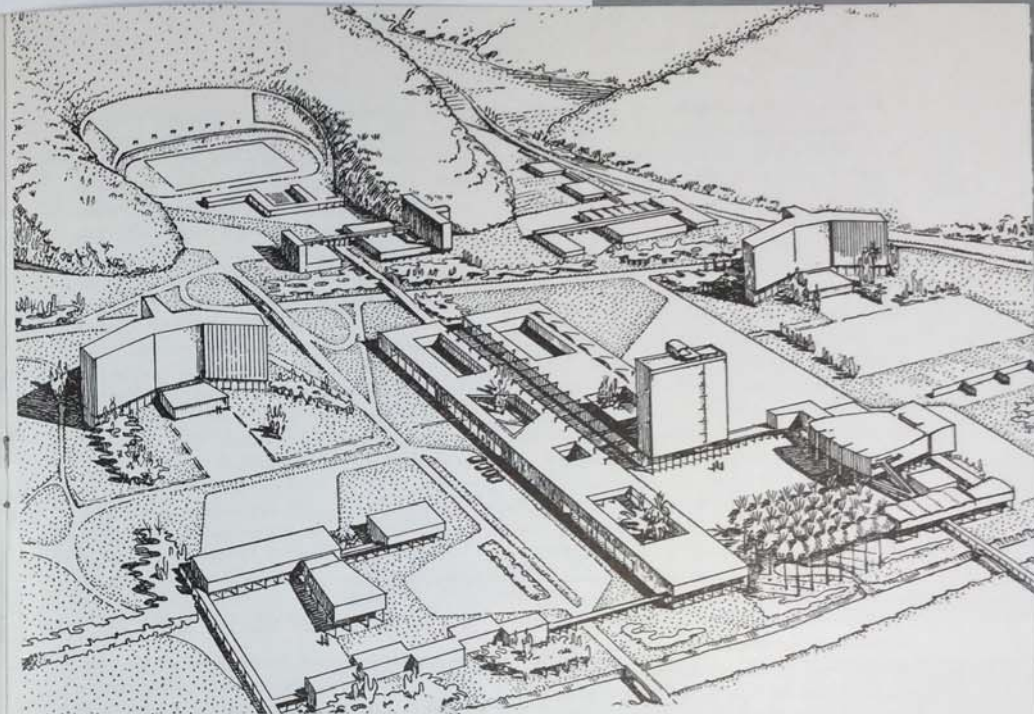
THE AGRICULTURAL PROGRAM

The agricultural program includes the development of scientific animal and poultry breeding and truck farming, and is also the basis for a feeding plan for the whole community. A centrally located kitchen-factory near the railroad station, market, and milk pasteurization plant will prepare the produce for all the community cafeterias and restaurants.

COMMUNITY GROWTH: THE NEIGHBORHOOD UNIT

The third factor, actual community growth, must, of course, parallel industrial and agricultural growth. The size of the community is dependent upon the number of workers in factories and on farms. Not only does the plan consider increased physical size, but all provisions are made for the natural raising of living standards which would result from the success of all three programs.

THE CIVIC CENTER is the cultural and recreational heart of the city's life.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 115.4.1

Because it is a small community, planned for a maximum population of about 25,000 and limited to a 250 acre tract, it was logical for the planners to think in terms of neighborhood units. When it is possible to plan an entirely new area for a comparatively small number of people, the self-contained neighborhood unit is a practical solution. This, of course, is a rare opportunity, for there is little chance today to design a city from its inception. Cidade dos Motores is one of these few special examples, and the independent neighborhood scheme provides housing, educational, recreational, health, shopping and transportation facilities for six thousand inhabitants. This is largely determined by calculating the number of houses (and therefore people) required to support the necessary services. The whole proposal is keyed to the consideration of the individual, providing all his daily needs within easy walking distance. The average distance to the civic center is less than a quarter of a mile. Population density, based on considerations of climate and maintenance problems as well as walking distances, is about one hundred persons to an acre. The first neighborhood unit already is under construction. The community will grow by the addition of three more planned neighborhoods as increasing population requires them, and the design of these will be influenced by experience in the earlier ones. Provision for change in planning is of primary importance. What appears perfect today, if inflexible, insures civic paralysis tomorrow.

DWELLINGS

The housing solution devised by Paul Lester Wiener and José Luis Sert is not only ingenious and economical but establishes a high esthetic standard in the well-designed proportions and interesting flexible façade patterns of the building types. There will be bachelor dormitories and three-story and eight-story apartment houses. The dormitories are planned to accommodate 801 single male factory workers in each building and are to be located in the western part of the community, close to the civic center.

The apartment houses utilize standardized mass-produced parts, fabricated on the site, and are built around tropical gardens. The bedrooms, living rooms and corridors each have a different type of exterior wall designed for a special room function. A great variety of interesting architectural façade patterns are formed by the many combinations made possible by the different room layouts. The buildings are never more than one apartment deep and have open corridors running the length of each floor. An inexpensive sunbaffle is formed by a simple honeycomb of concrete which faces the corridor walls and protects the building from sun and rain. Pivoting wall sections in the living quarters open the rooms to air and view and serve as a sunshade. A special double membrane wall of pre-cast concrete units with a ventilated cavity between them provides insulation against heat for the bedroom walls. All of these constructions have been carefully designed to solve the problem of through ventilation, extremely hot sun, and heavy rains.

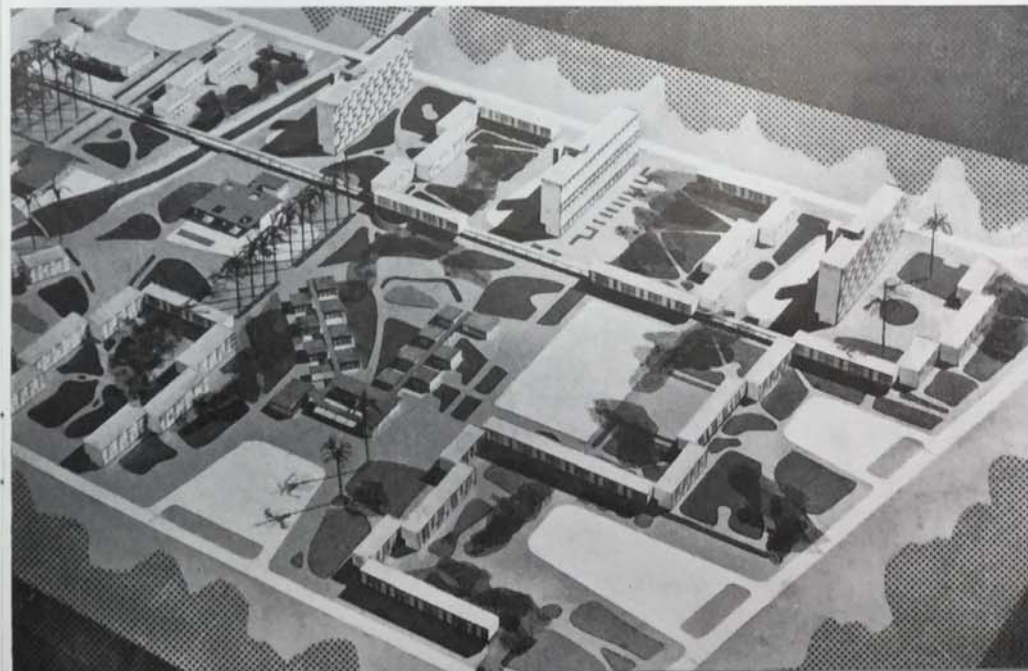
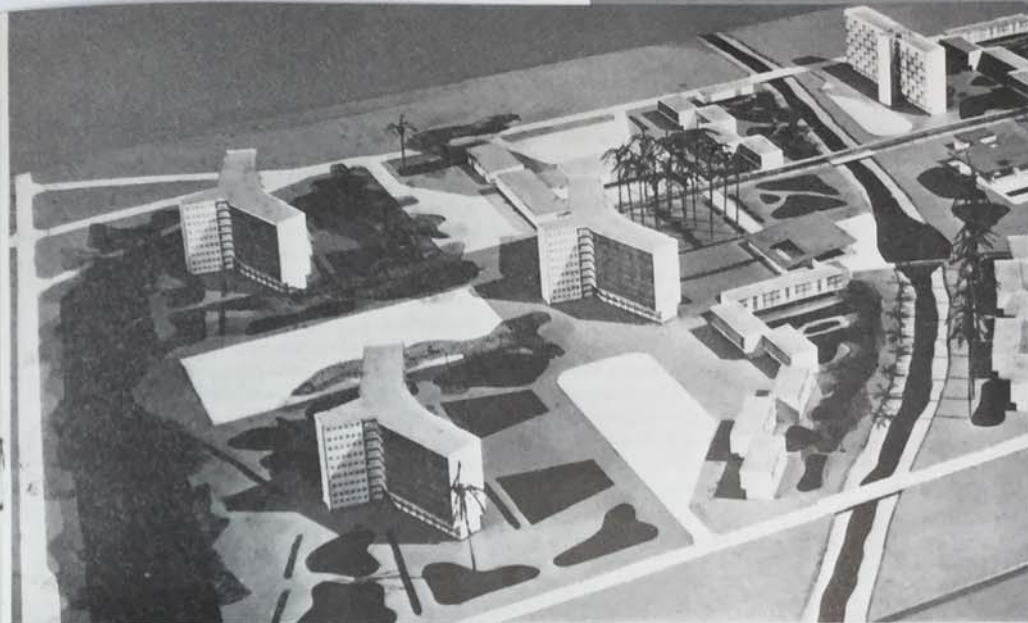
THE NETWORK OF SOCIAL SERVICES

The social services are the backbone of the community. Each neighborhood unit will complement its housing facilities with its own necessary network of social services. There will be a child-care center, pre-natal clinic, dispensary, kindergarten, elementary school, and cafeteria. Large outdoor playgrounds, used all year round, and two swimming pools are provided for the children, while the adult recreational facilities include a swimming pool and bather's shed, and a community club with meeting rooms, classrooms and play rooms. Social and educational facilities which need not be duplicated in each neighborhood will be located in the civic center.

THE CIVIC CENTER

The heart of the city's life will be the civic center. Here a town square, "praça," and a promenade, "corso" or "passeio," will give space for strolling, meeting and conversing, a traditional leisure pastime in Brazil. A continuous parasol-like elevated

THE NEIGHBORHOOD UNIT: The city will grow by planned neighborhoods. Each neighborhood provides all the necessary facilities for 6000 people.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.115.4.1

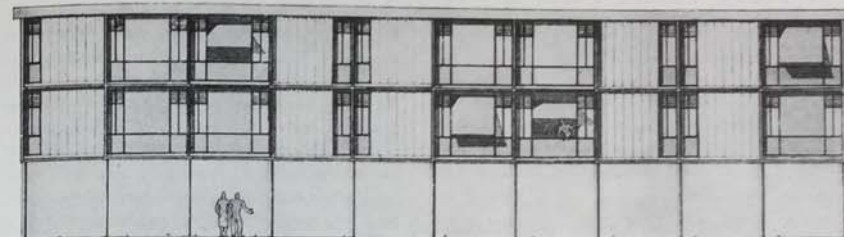
'lab on posts protects the strollers from the hot sun and allows a free arrangement of buildings. Along this promenade and around the square are a shopping center, hotel, moving picture theatre, restaurant and coffee houses, and administration offices. Roads and parking spaces lead to and surround the center, but do not interfere with pedestrian traffic. Across the main highway, bridged by a pedestrian overpass, is the cultural center, consisting of the Technical High School, which will also serve as a training center for industrial workers, a workshop, exhibition halls, and library. Beyond this group is the sports center, with a stadium and auxiliary buildings, which will be used by people of surrounding communities as well as the inhabitants of Cidade dos Motores.

Le Corbusier, in the February 1947 issue of

Progressive Architecture paid the following tribute to the carefully worked out design of Cidade dos Motores:

"It is a work well done; landscape, climate, geography, topography, science of the engineer and of the architect combined result here in a harmonious and precise whole, inspiring confidence. Mastership radiates from these plans. . . . Years of research have been devoted to it. . . . Here is planning in three dimensions, where geometry has supplied a wealth of combinations. Here spirit is satisfied. If we study in detail the plans and sections, if we virtually walk in this city, and if we try to live there as its inhabitants will soon do, we will note that a man's heart has been listening to other men's hearts so as to bring them the sensitivity of architecture."

THE HOUSES: Standardized exterior wall units make interesting façade patterns.



Front elevation.

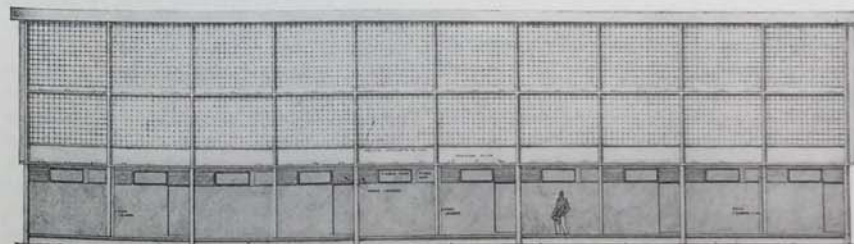


Double membrane wall.



Concrete sunbaffle.

Rear elevation



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.115.4.1

A NEW PLAN FOR CHICAGO'S SOUTH SIDE

The dramatic growth of American cities in the late nineteenth century is a tale of adventure: of the founding of personal fortunes and industrial empires, of unlimited physical expansion, urban pride, *nouveau culture* and great white architectural dreams. It is also a story of exploitation and civic irresponsibility. Chicago—vital, powerful and prosperous, strategically located, rich in natural resources—became the great railroad center of the nation. Transportation, heavy industry and manufacturing made the city rich and populous, and with it grew a strange, senseless assortment of architectural forms, crowded, confused and unplanned.

As in all new cultures, once financial security was established, esthetic improvements were desired. And so, while polite Victorian society encouraged the arts in its salons, railroads fouled choice sites with soot and smoke and industry and commerce spread indiscriminately through fine residential areas because of the lack of a practical city plan. While Louis Sullivan created the masterpieces in the new glass and steel construction that were the foundation of American skyscraper architecture, the "cultured" minority, uninterested in the "utilitarian," drew pictures of an ideal city of Renaissance vistas, Medici museums and private palazzi, and the real city of the people began to decay behind their magnificent façades. The classical renaissance so proudly presented to the world by Chicago in the Fair of 1893 as the answer to architectural planning only covered the chaos and blight that had already attacked and was soon to engulf one third of the city.

THE MICHAEL REESE PLAN

Today Chicago faces the problems that grew out of its extravagant development. The grandiose architectural ambitions of its youth are forgotten and the emphasis is now where it belongs—on the people. The people have created the city; the least they can expect from it is an adequate place to live and work. To provide this in the confusion of present conditions calls for total redesign of social, economic and physical factors. To attempt even

partial redesign means not only a complete understanding of all the complex problems involved, but also unbelievable optimism of heart and mind. Therefore, the current unique redevelopment program for seven square miles of Chicago's once fashionable South Side, inaugurated by the Michael Reese Hospital, is of great significance, both as an initial effort to rebuild a specialized small site and as a long-term plan for the redevelopment of a large blighted area. Michael Reese Hospital, a non-sectarian institution, is the largest private hospital in Chicago. Cooperating with the hospital are the Illinois Institute of Technology, leaders of the Negro community, the Chicago Housing Authority, the Metropolitan Housing Council, the Catholic Archdioceses of Chicago, the C.I.O., the A.F. of L., St. Luke's, Chicago Memorial and Mercy Hospitals, Mentzer-Bush Co., E. L. Mansure Co., Cuneo Press, R. R. Donnelly Co., and the Illinois Central Railroad. Starting with the campus and buildings of the hospital itself, the Michael Reese plan will eventually affect the area between 12th Street on the north, 47th Street on the south, the Pennsylvania Railroad on the west and Lake Michigan on the east. Through complex studies of existing land uses, possible utilization of present equipment, desirable densities of population, most efficient location of necessary facilities, and long-range goals, an overall plan for the redevelopment of the seven square miles was plotted.

THE SOUTH SIDE PLANNING BOARD

To help make possible this program it was important, first of all, that many racial, religious and political elements of the neighborhood be persuaded to work together. Too often the short-sighted, selfish quarreling of individual interests destroys programs that would benefit the entire community. Through the persistent efforts of the Michael Reese Planning Staff, hired by the hospital in September 1945, and headed by Reginald R. Isaacs, the South Side Planning Board was established to combine Catholic, Protestant, Jewish, Negro, Labor, Railroad, Industrial-Commercial,

Real Estate and Public Housing groups. This non-profit community organization is cooperating for a dream of the future: the relocation of industries, railroads and streets, new housing, playgrounds and proper shopping and cultural provisions for the entire seven-square-mile district under consideration—a dream of comfort and beauty.

THE NEIGHBORHOOD

Chicago's South Side has become a slum classic. The inflexible gridiron pattern of the narrow streets, a misguided attempt to create urban order, encloses the crowded old houses with heavy, hazardous traffic. Relics of past grandeur, ghost-houses have been divided and re-divided into cramped, dark, slum apartments, dangerously overcrowded with a constantly increasing, largely Negro population, which is confined within a limited zone because of present restrictive covenants. Scattered throughout this residential squalor are dingy industrial areas, and surrounding the whole is the random network of railroads. The entire section had deteriorated so badly since the founding of Michael Reese Hospital in 1882 that its Board was seriously considering moving to a new site. However, unable to find any location that would be proof against future blight, and unwilling to abandon ten million dollars worth of buildings and equipment, the hospital decided to stay, build a great medical center and improve living conditions in the surrounding neighborhood. This sounds like visionary idealism, but the program developed by the Planning Staff is one of practical reality. Idealism might be called the source of the plan's elements. It will include a housing project for staff, employees and inhabitants of the neighborhood and will try to stabilize a large area surrounding the hospital's site to protect its building program.

ILLINOIS INSTITUTE OF TECHNOLOGY

The Institute, located one-half mile to the southwest of Michael Reese Hospital, started the battle of redevelopment in 1939 with its independent decision to build its entire new school in the blighted area.

In addition to its educational buildings, a housing project is scheduled for faculty and students, and another is planned for the general public. Other hospitals and industries, also caught in the progressive decay of the South Side, were quick to move in under the leadership of the Michael Reese Planning Staff and the Illinois Institute of Technology. These institutions and businesses, as well as certain interested private real estate groups, will cooperate by tailoring new land uses, buildings and facilities to the suggested overall plan.

THE HOSPITAL CAMPUS

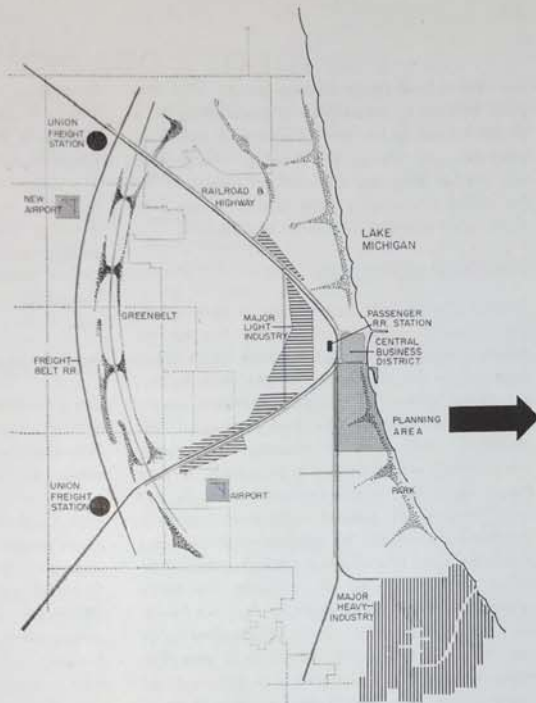
The proposed development for the Michael Reese Hospital campus is divided into an immediate, intermediary and long-range plan. The first of these consists of a two to five year project for immediate construction. This includes the building of a psychiatric-psychosomatic hospital, a private pavilion, convalescent hospital, laundry, home for the aged, community health and welfare building and, should financial aid be available, a housing project. Within ten years the hospital hopes to have a new power plant, a post-graduate school of medicine building, a serum center, a research institute and a new surgery-utility building. Looking twenty years ahead, the plan calls for a pavilion for the chronically ill, a children's hospital and a hospital-hotel.

PLANNING THEORY

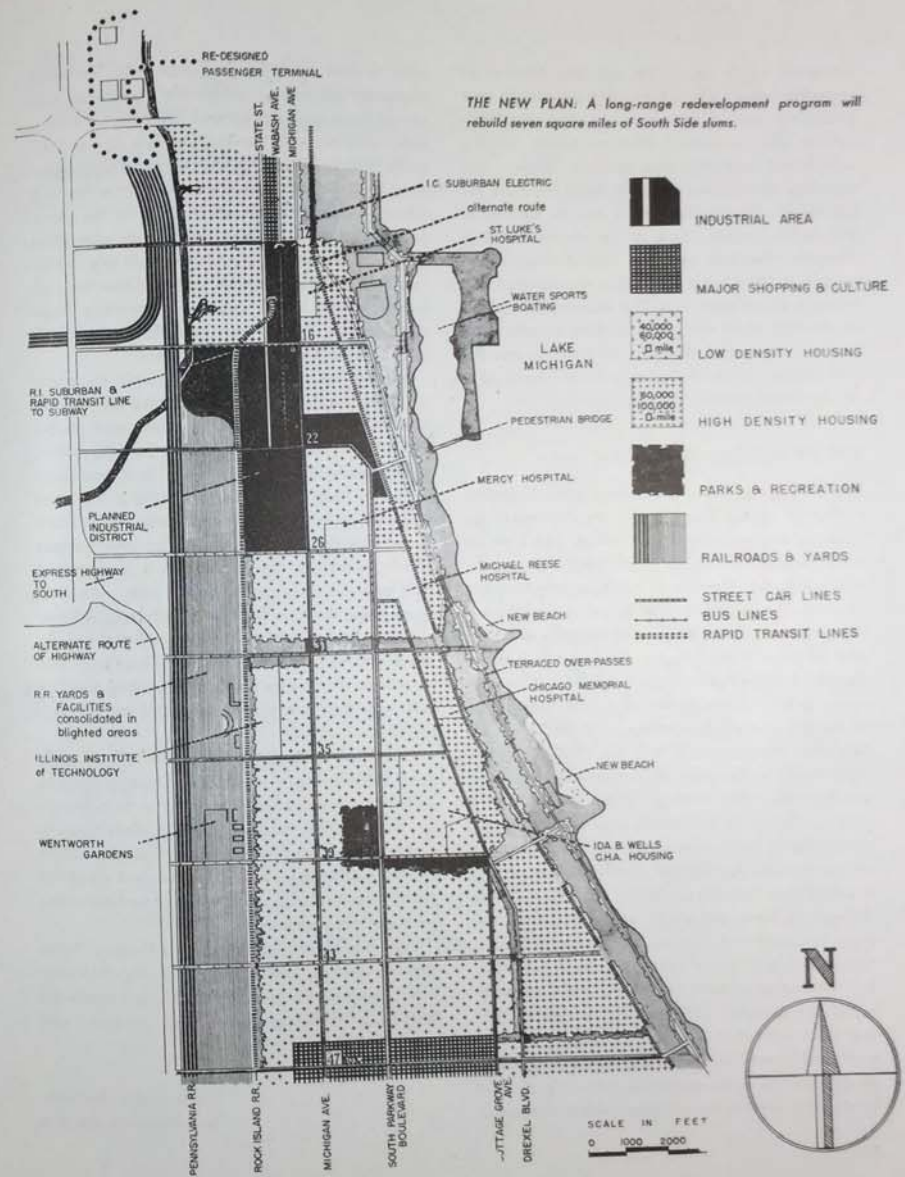
In making recommendations for the area surrounding its own campus, the staff found that certain accepted planning theories would not work when applied to the rebuilding of communities within a large city. A favorite theory is the "neighborhood" scheme: that schools, shops, employment and recreation should be within walking distance of the home and should form a self-contained neighborhood unit. Michael Reese planners found that this was both inflexible and fallacious for a large metropolitan area. This cellular concept of city structure would help divide the city into political, racial, religious and economic groups. The walking-distance regulation ignored efficient modern trans-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.115.4.1

THE NATURAL FORM OF CHICAGO: The replanning of a small area within a large city requires an understanding of the layout and functions of the city as a whole. Respect for the natural form of the city results in the most efficient local planning.



BLIGHT AND DECAY: The site of the new hospital campus.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 115.4.1

portation, which allows the practical location of shopping centers where they are economically most profitable, and of schools where child population justifies their existence. Greater density housing with lower land-coverage provides enough surrounding open green space to fulfill the park requirements. Community centers can be located in the church, school, store or apartment building, wherever the true activities and desires of the people make a need for such a recreational and meeting place apparent. The mechanical method of counting noses and then allotting schools, community centers and churches not only ignores the real human needs of the varied inhabitants of a city but often results in wasted building.

THE PRACTICAL PROGRAM

One cannot redevelop an existing area according to theory alone. The primary considerations for planning a community are practical. Although always conscious of an abstract ideal, the planner must relate the facilities of his community to those already functioning in the larger encompassing city. Transportation and general direction of traffic must tie up with the greater city network. Industry cannot be thrown out of the community if there is no place for it to go, but housing and industry can be relocated within the project itself. Thus the planning staff recommended that the desirable lake-front should be used for residential purposes, with greater population densities planned where lake view, parks, major institutions, employment centers or converging traffic lines would make such densities an advantage. A modified gridiron street plan is retained only for express traffic; pedestrians walk through gardens and parks, separated from the main thoroughfares. Houses will be group-houses, three-story walkups or tall apartment buildings. It is interesting to note that sensible city planners reject the popular misconception of planning—that each man must have his minuscule individual castle on his own little slice of old-fashioned garden. To achieve the open spaces so justifiably desired by the city dweller, the practical solution proposed

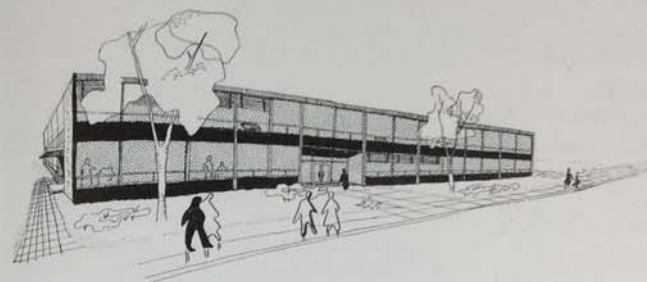
here is that of taller buildings with less land coverage, providing comfortable apartments surrounded by green play and recreational areas. Exact data on rents, families, incomes, age groups, community facilities and housing conditions gathered by the Staff with the Metropolitan Housing Council provided the practical basis for the plans. The survey indicates that the largest proportion of the people now resident in the area are unable to afford private enterprise rents and must be provided for by public subsidy. Relocating those persons to be displaced by redevelopment projects is an important and difficult problem.

Industry, at present spotted through the whole seven square miles, will be separated from dwellings and regrouped in the northern part of the area, with convenient loft space, parking areas, union headquarters, restaurants, and employee recreation and welfare centers. Here it is placed adjacent to the railroads and yards, which have been concentrated at the western periphery where rail lines already are established. It is suggested that non-suburban and freight lines which at present use the lake front be transferred. A large shopping and cultural center is placed at the southern boundary. This leaves the entire lake front and central section free for the development of dwelling units with their necessary travel and recreational facilities.

First steps toward the realization of the plan have already been taken. The Chicago Housing Authority has inaugurated a program to assemble the land for the hospital's campus development. A recent amendment to Illinois law made it possible for this public agency to assemble and clear for public purposes large tracts of land now held under small individual ownership.

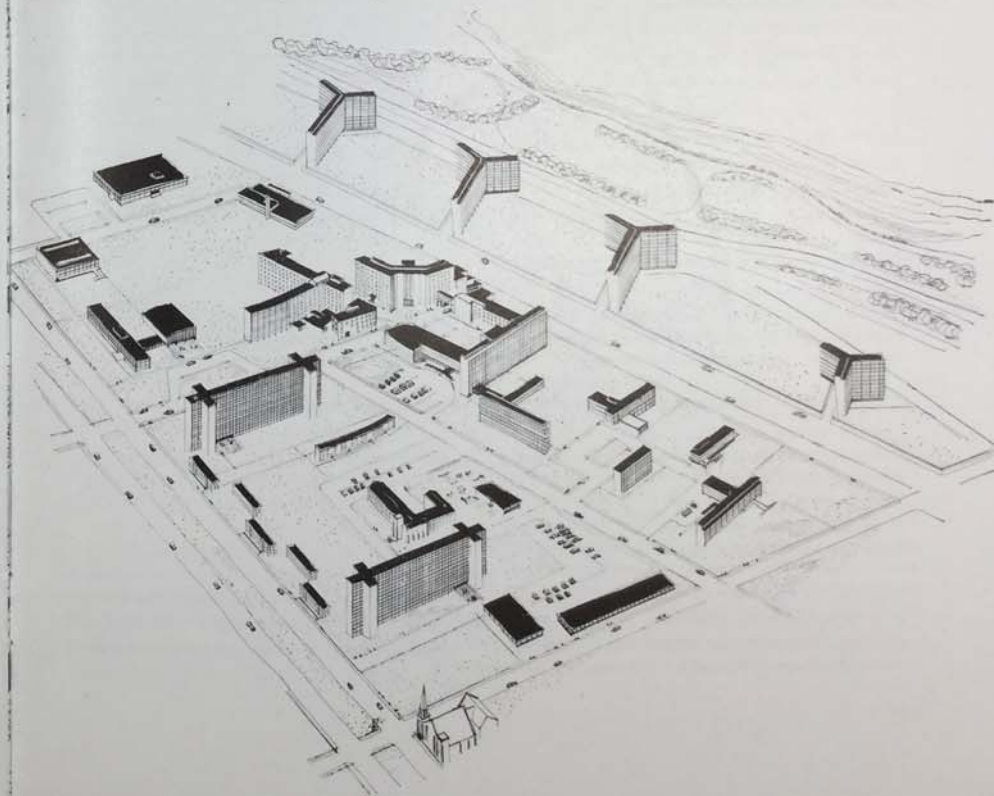
With the proper legislative and financial tools, planned land use can become a reality. We may look forward to pleasanter living, improved functioning of transportation and industry, and increased efficiency for our cities.

Ada Louise Huxtable
Department of Architecture



The Serum Center.

MICHAEL REESE HOSPITAL: The new campus and housing.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1. 115.4.1

A NEW CITY IN BRAZIL

Paul Lester Wiener and José Luis Sert, Town Planners
 Brigadier-General Antonio Guedes Muniz
 Chief of Brazilian Government Airplane Engine Factory
 Oswaldo Bittencourt Sampaio
 New York Director for Brazilian Government

Collaborators

Otto Da Rocha E Silva, Rio de Janeiro. Architect on Location
 Horacy Assis Da Silva, Rio de Janeiro. Construction Engineer of Factories
 Elwyn E. Seelye & Co., New York. Consultant Engineers on Bridges, Roads, Parking and Utilities

A NEW PLAN FOR CHICAGO'S SOUTH SIDE

Michael Reese Planning Staff

Reginald R. Isaacs, Director
 John T. Black, Associate Architect
 Martin D. Meyerson, Associate Planner
 Frank Weise, Assistant Architect-Planner
 Edmond J. Golden, Designer
 Eleanor Torell Scott, Sociologist
 Walter H. Blucher, Planning Consultant
 Walter Gropius, Architectural Consultant
 Grant H. Adams, Director of Public Relations

Michael Reese Hospital

Sidney L. Schwartz, President
 Leigh B. Block, Chairman, Committee on Building, Grounds and Planning
 Ferd Kramer, Chairman, Committee on Land
 Dr. Morris H. Kreeger, Executive Director

Collaborators on Redevelopment Housing, Surveys and Architecture

Chicago Housing Authority
 Metropolitan Housing Council
 Pace Associates, Architects
 Illinois Institute of Technology
 South Side Planning Board
 Cook County Housing Authorities

"Cidade dos Motores" was published in the September 1946 issue of *Progressive Architecture*. The Chicago plan appeared in the September 1946 issue of the *Architectural Forum*. Both these articles have been used as source material for the exhibition captions and bulletin text. Le Corbusier's tribute to the Brazilian project is reprinted from *Progressive Architecture* for February 1947.

EXHIBITIONS

Printed Textiles for the Home: Prize-Winning Designs from a National Competition: Mar. 11-June 15. 20 prize winners and honorable mentions in the competition held by the Museum last year in which 2,443 entries were submitted. In addition to the original designs, the exhibition included fabrics executed from the first, two second, and the third prize designs.

Large-Scale Modern Paintings: Apr. 1-May 4. Through a selection of 20 canvases this exhibition examined the function, purpose, and possibilities of large-scale painting in contemporary culture. Directed by Margaret Miller.

Drawings from the Museum Collection: Apr. 15-June 1. The first comprehensive exhibition of the Museum's collection of drawings—a selection of 200 drawings from the collection of nearly 300. Directed by Alfred H. Barr, Jr.

Taliesin and Taliesin West: Apr. 15-June 15. Sixteen large kodachromes and four architect's plans of the buildings where Frank Lloyd Wright lives, works and imbues students with his unique philosophy and technique of architecture: the original Taliesin in Wisconsin and its winter counterpart, Taliesin West, built in the desert near Phoenix, Arizona.

Alfred Stieglitz: His Photographs and Collection: Opening June 10. Directed by James Johnson Sweeney. The Collection closes on Aug. 31, the Photographs on Sept. 21.

Work from MMA Classes for Young People: May 20-July 20.

Boris Aronson: Stage Designs and Models: June 25-Oct. 5. Experiments with light and projected stage scenery as demonstrated by three movable stage models. Also original drawings.

Two Cities: June 24-Sept. 21.

Robert Maillart: Engineer: June 24-Oct. 12. The first presentation in New York of the bridges and buildings designed by the Swiss engineer has been assembled for the Museum by the well-known Swiss author and critic Siegfried Giedion. The exhibition consists of enlarged photographs, technical drawings, diagrams and explanatory text.

PUBLICATIONS

Fantastic Art, Dada, Surrealism, edited by Alfred H. Barr, Jr., with essays by Georges Hugnet. This third revised edition presents with clarity and understanding one of the principal move-

ments of modern art. In the introduction, Mr. Barr indicates briefly the persistence of fantastic subject matter in European art from the middle ages to our own time. Georges Hugnet, unearthing a wealth of documentary fact and anecdote, discusses Dada and Surrealism, the two important movements concerned with the anti-rational and the marvelous. The grouping of the 222 illustrations follows the same general pattern as the text, providing examples of fantastic art from the 15th century to World War I, the work of 20th century pioneers, fantastic architecture, comparative material and, in great numbers, the productions of the Dadaists and Surrealists themselves. 296 pages; 222 plates; cloth; price \$6.

Modern Painters and Sculptors as Illustrators, by Monroe Wheeler (third edition). Here is a miniature survey of modern art, a book in which 20th century masters and a few of their 19th century predecessors display unfamiliar facets of their genius. This book records their finest achievements; from Manet, Rodin and Toulouse-Lautrec through Maillat, Bonnard, Picasso, Rouault, Matisse, Chagall, Derain and Segonzac to the present-day efforts of younger artists. The 70 plates have an exceptional interest in that they reproduce works of art specifically designed to appear on the pages of a book. 116 pages; color frontispiece; boards; price \$2.75.

MUSEUM NOTES

PICASSO COLOR REPRODUCTION
Boy Leading a Horse, 30-color silk screen, 28 3/4 x 14 1/4" on format 36 1/4 x 24 1/2"; sale price \$18 unframed. 25% discount to Members of the Museum.

GARDEN

Luncheon and afternoon tea are again being served in the sculpture garden of the Museum. The hours for lunch are 12:00 Noon to 2:30 P.M. daily except Sunday; tea, 4:00 to 6:00 P.M. daily. The price of lunch is \$1.50; tea 50 cents. The bar is open again to serve beer and wines at moderate prices. The restaurant will be closed on rainy days.

MEMBERS' ROOM

Although previously announced as being closed for the summer because of the garden facilities, the large number of requests from members for its continuance has prompted us to keep open the Penthouse throughout the year. However, no tea will be served until autumn.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.115.4.1

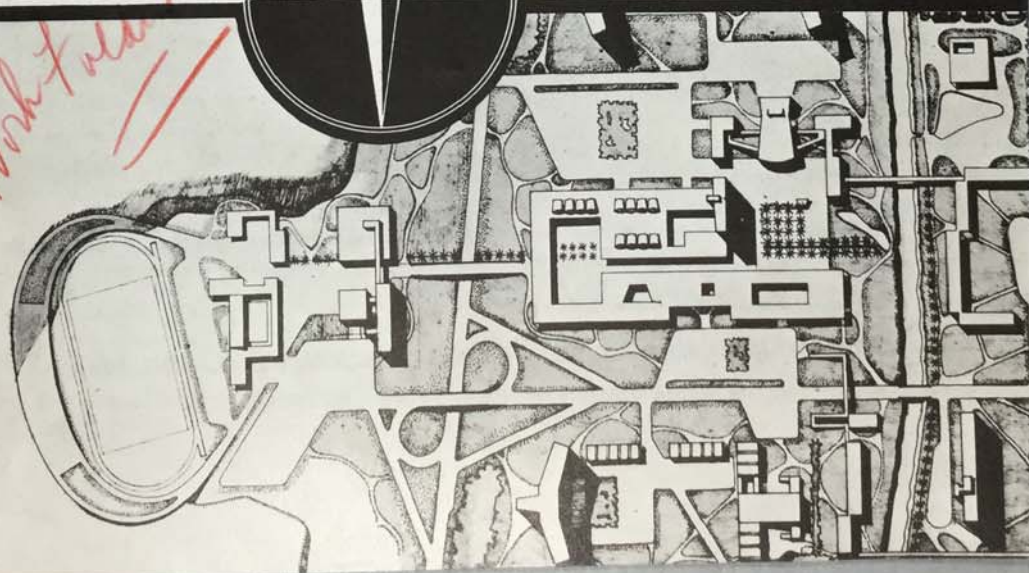
MUSEUM OF
MODERN ART

TWO CITIES

Planning in North and
South America



Work folder



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 115.4.1

TWO CITIES

PLANNING IN NORTH AND SOUTH AMERICA

Man, the builder of cities, is the victim of his own creation. He speaks of centers of civilization and culture, but he creates centers of chaos and decay. He dreams of shining communities of ideal homes and produces the slum. He writes admiringly of the beauties of nature and lives with the sad, stunted city tree. Trapped by the rigid urban framework of his own invention, he denies himself even the basic requirements for ordinary healthful, happy living. He comforts himself with admiration for the mechanical progress of our age. Industrialization, which has supposedly liberated man for the enjoyment of the better life, has helped force him into the crowded, chaotic cities, where the better life has become an abstract dream. The benefits of industrialization have never been applied to the city as a whole, to serve and improve human life on a large scale.

However, the dream of cooperative achievement that has always brought men together in cities is still with us. We have learned through our discomfort and our errors that the cities of the future must have the discipline of order, and the cities of today may still be saved by planning.

A city is a living organism. It follows the life cycle of birth, growth, and death. Academic planning has always treated the city as something static and unchanging; the plan on paper was unpeopled, human beings were subordinate to the ruled line.

Today's city planning concerns itself with the lives of men. The community is considered as the expression of the relationship of men to one another, and the satisfactory cooperative fulfillment of all the necessary and desirable functions of their lives. It is a human concept, not a geographic or political one. Dwelling, recreation, work, and transportation are the four basic functions of all communities, and the community plan is the coordinator of these functions. The term "community planning" rather than "town planning" or "city planning" applies to any group of people gathered together on a chosen site where facilities for these four basic functions exist, and implies the sociological relationships involved. It deals with slum clearance, housing, zoning, health, education, transportation, location of industry, and in an expanded sense, it even covers allied agricultural areas. All planning today is based on this broader, more humanistic idea.

The two community plans that form this exhibition, one in North America and one in South America, employ these modern principles. Yet the results are strikingly different, due to the different requirements of climate, customs, and standards of living.

One is a plan for a new city in Brazil, "Cidade dos Motores," or "Motor City." Built on virtually new, reclaimed land, and growing out of new industry and agriculture, it offered a unique opportunity to plan a city from its inception, to avoid the physical confusion and human unhappiness that results from haphazard, uncontrolled growth.

The second plan, a redevelopment scheme for seven square miles of Chicago's South Side, attacks the problem of existing blight in the heart of a city where unplanned speculative expansion has led to chaotic deterioration.

Both plans, for different countries, different people, and different problems, meet the basic needs of man. The human approach is the only universal one.

This Bulletin supplements the exhibition "Two Cities: Planning in North and South America," prepared by the Department of Architecture under the direction of Susanne Wasson-Tucker. June 24 to September 21, 1947.

Cover designed by Susanne Wasson-Tucker.

THE MUSEUM OF MODERN ART BULLETIN: VOL. XIV, NO. 3, JUNE 1947

Copyright 1947, The Museum of Modern Art, 11 West 53 Street, New York 19, N. Y.

The Museum of Modern Art Archives, NY

Collection:

CE

Series.Folder:

II.1. 115.4.1

A NEW CITY IN BRAZIL

Brazil is a country of vivid contrasts. Brilliant cities along the Atlantic Ocean border a sparsely inhabited interior. With territory as large as the United States and Alaska combined, there are only 45,000,000 people. The great undeveloped interior and its rich natural resources are an exciting challenge to pioneers and builders today, as the unopened West of North America stimulated men of vision in the nineteenth century.

Brazil's leaders, aware of the great potentialities of their country and desiring their share of world prestige, are planning new industries and cities. The achievement of economic prosperity and cultural self-sufficiency in a technological civilization depends upon the development of efficient industrial centers. The realization of this ideal will be largely determined by the manner in which these new cities are designed and built.

CIDADE DOS MOTORES

Today, twenty-five miles from Rio de Janeiro, the first of these communities is being built. Cidade dos Motores, designed around an existing airplane and proposed tractor factory for a population of 25,000, represents an exciting event in city planning.

Ten years ago, the Brazilian government undertook the reclamation of the swampy lowland in the region of Rio de Janeiro located between the coastal mountain range and the Atlantic. Periodic floods had turned this once productive agricultural area into unhealthy marshland: a dangerous waste of clogged rivulets, tropical growth and malarial swamps. The successful reclamation program, carried out by the "Baixada Fluminense Commission," changed these huge marshy areas into useful, habitable land. 250 acres of this land form the site of the new community, Cidade dos Motores. Much of the region is now fertile and used for agriculture. Vegetable and poultry farms, piggeries and cattle ranches have been established and factories built. Virtually free from malaria, the area has prospered. It soon became clear that here, in modern times, was an unparalleled oppor-

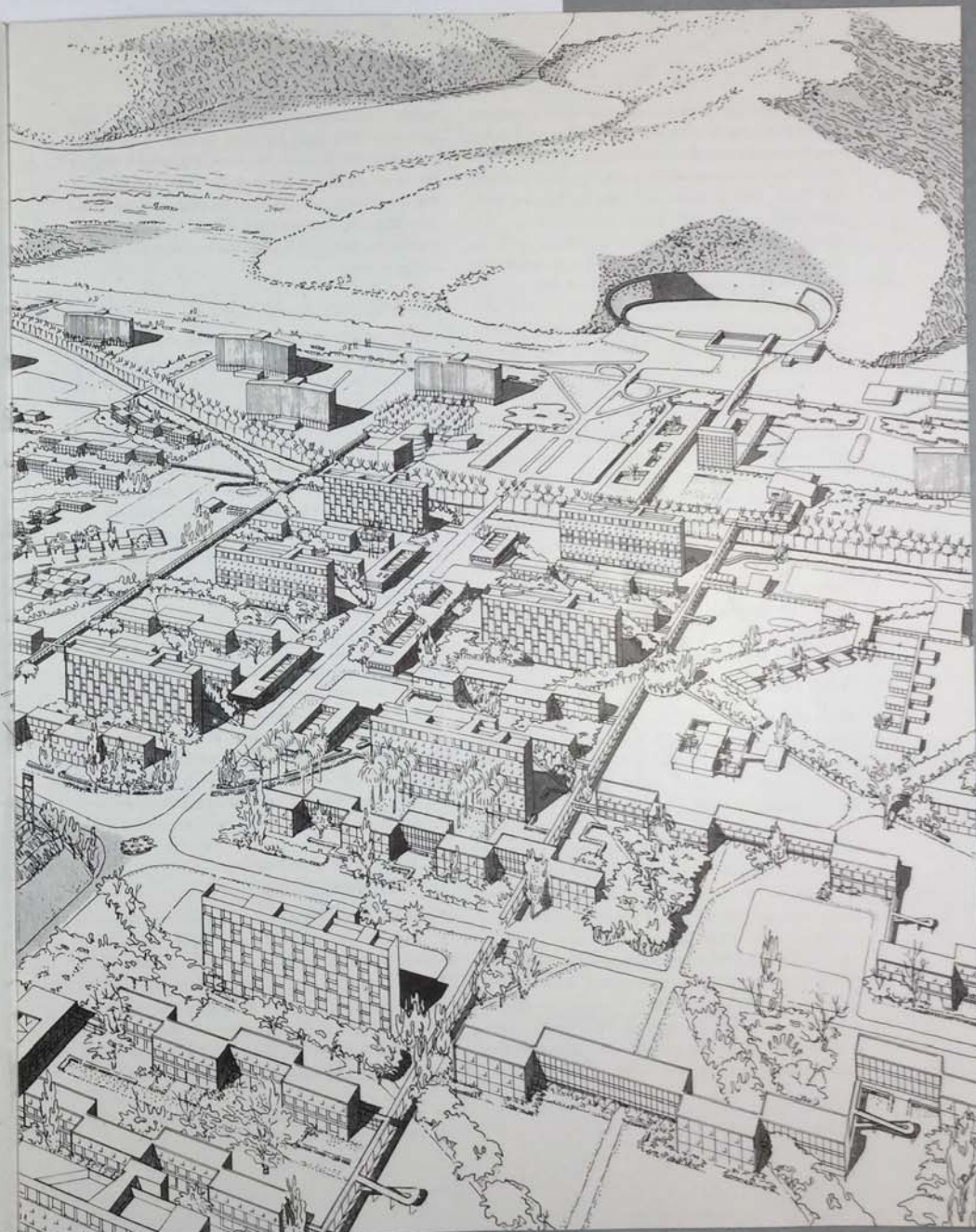
tunity for the scientific planning of new, unspoiled territory before the hopeless disorder and inefficiency of random growth could set in. One lesson has been learned from the founding and expansion of our nineteenth century cities: that unless their development can be controlled and directed, the result is chaos and the near annihilation of the individual. The Brazilian government, understanding this and wishing to realize the greatest possibilities of the reclaimed land, called in city planners Paul Lester Wiener and José Luis Sert in May 1943 to design the necessary community for the population attracted by the newly established farms and factories. Brigadier-General Antonio Guedes Muniz, Chief of the Brazilian Airplane Factory Commission, is in charge of the whole development. The organization and scientific planning principles employed here will serve as a model for future Brazilian cities.

THE NEEDS OF THE NEW COMMUNITY

This new community has very special requirements. Studies of climate, soil, local customs, educational, recreational, health and welfare needs were necessary before a single building could be proposed. The most perfectly planned city, based on theory alone, might just as well remain on the drawing board if it has not grown out of the real needs of the people who will live in it. These many factors influence the layout of the community, the type of architecture, and the services to be provided.

This is hot country, with little change of temperature throughout the year. Heavy seasonal rains and a continuous tropical sun influenced the orientation of the dwellings for the greatest protection from both and to take advantage of the prevailing breezes for the necessary through ventilation. In studying the arrangement of the buildings for this purpose, it is necessary to take into account the fact that the path of the sun south of the equator reverses the pattern of exposure to which North Americans are accustomed. Here life is simple. There are no seasonal changes in clothing or dwellings and practically no storage problem.

THE CITY: Housing, neighborhood facilities and a civic center are planned for the special needs of the people.



The Museum of Modern Art Archives, NY

Collection:

CE

Series.Folder:

II.1. 115.4.1

The population is mixed and the factory workers are drawn largely from the cities of Rio de Janeiro and Petropolis and their surrounding suburbs, where they have worked in machine shops and as mechanics. Their diet is plain but adequate, consisting chiefly of beans, rice, dried meat (a basic dish called "feijão"), with abundant fruits, such as bananas, oranges and mangoes, always available. Food plays a surprisingly important role in city planning. To make possible a more varied diet with increased nutritional value, the plan for Cidade dos Motores emphasizes agricultural development and the proper integration of meat and vegetable farms and distribution facilities. Products from farm and ranch go to a centrally located kitchen-factory. Here they are stored in freezing plant or warehouse. Then food is prepared for distribution and taken to neighborhood and factory cafeterias or to local markets for home use. In addition to improved diet, a program of disease prevention and control will help maintain a high health standard. A well planned community must also provide satisfactory educational and recreational facilities for its people. Because families average about five in number and the child population is therefore large, schools and play areas are a primary consideration.

THE PLAN

As these human needs were listed and analyzed, it became clear that the total community would develop out of three parallel, closely integrated ten year programs: *industrial development*, *agricultural self-sufficiency* and *physical community growth*. The plan of the whole city follows the natural contours of the plateau. No longer is the city forced into an illogical machine-made dictatorial mold of ruler and pen, such as the meaningless checkerboard of the gridiron layout. The whole community will eventually consist of four neighborhoods and a civic center which will serve a total population of about 25,000. Within each individual neighborhood there will be bicycle and pedestrian paths, covered to afford protection from the tropical sun. Peripheral roads with bridges over the canals will surround the neighborhoods and connect with rural and farm

roads. The complete network will join the main highway which goes from Rio de Janeiro to Petropolis and points west. This main highway is one of the most modern highways in Brazil. As more of these highways are constructed and as transportation becomes increasingly efficient, large undeveloped regions will become new productive centers of the country.

THE INDUSTRIAL PROGRAM

The first program, industrial development, which is based upon an airplane engine factory built during the war and a tractor factory to be added, will help increase domestic machinery production and lay the foundation of an industrial economy for the region. This, in turn, will aid the agricultural program and result in greater food production. These two factories are connected with administration buildings and a centrally located cafeteria by means of covered passages. The industrial area is independent of the residential neighborhoods and connects with the through Rio de Janeiro-Petropolis highway.

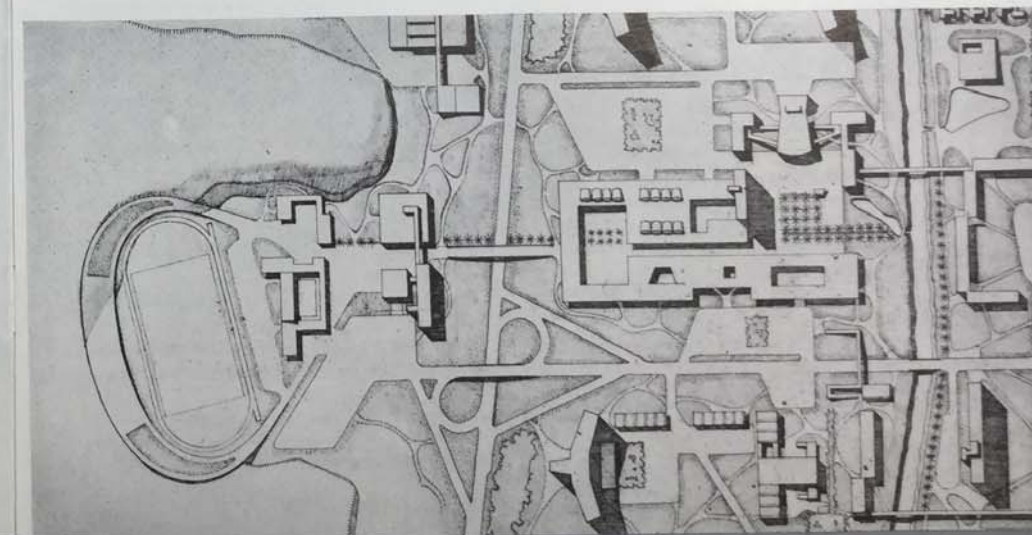
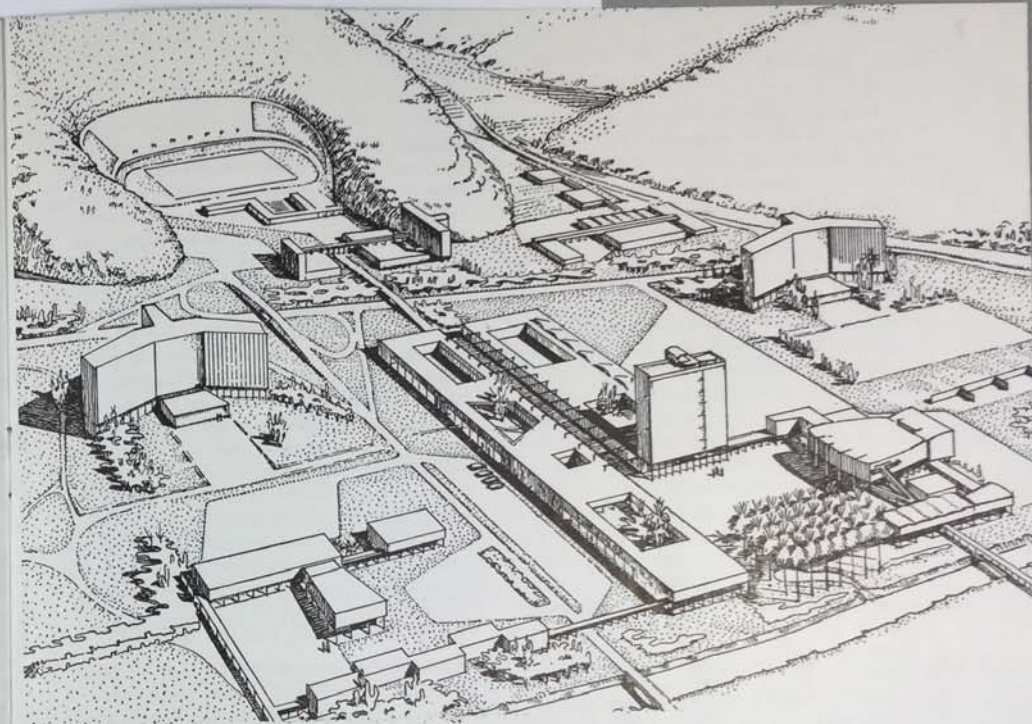
THE AGRICULTURAL PROGRAM

The agricultural program includes the development of scientific animal and poultry breeding and truck farming, and is also the basis for a feeding plan for the whole community. A centrally located kitchen-factory near the railroad station, market, and milk pasteurization plant will prepare the produce for all the community cafeterias and restaurants.

COMMUNITY GROWTH: THE NEIGHBORHOOD UNIT

The third factor, actual community growth, must, of course, parallel industrial and agricultural growth. The size of the community is dependent upon the number of workers in factories and on farms. Not only does the plan consider increased physical size, but all provisions are made for the natural raising of living standards which would result from the success of all three programs.

THE CIVIC CENTER is the cultural and recreational heart of the city's life.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 115.4.1

Because it is a small community, planned for a maximum population of about 25,000 and limited to a 250 acre tract, it was logical for the planners to think in terms of neighborhood units. When it is possible to plan an entirely new area for a comparatively small number of people, the self-contained neighborhood unit is a practical solution. This, of course, is a rare opportunity, for there is little chance today to design a city from its inception. Cidade dos Motores is one of these few special examples, and the independent neighborhood scheme provides housing, educational, recreational, health, shopping and transportation facilities for six thousand inhabitants. This is largely determined by calculating the number of houses (and therefore people) required to support the necessary services. The whole proposal is keyed to the consideration of the individual, providing all his daily needs within easy walking distance. The average distance to the civic center is less than a quarter of a mile. Population density, based on considerations of climate and maintenance problems as well as walking distances, is about one hundred persons to an acre. The first neighborhood unit already is under construction. The community will grow by the addition of three more planned neighborhoods as increasing population requires them, and the design of these will be influenced by experience in the earlier ones. Provision for change in planning is of primary importance. What appears perfect today, if inflexible, insures civic paralysis tomorrow.

DWELLINGS

The housing solution devised by Paul Lester Wiener and José Luis Sert is not only ingenious and economical but establishes a high esthetic standard in the well-designed proportions and interesting flexible façade patterns of the building types. There will be bachelor dormitories and three-story and eight-story apartment houses. The dormitories are planned to accommodate 801 single male factory workers in each building and are to be located in the western part of the community, close to the civic center.

The apartment houses utilize standardized mass-produced parts, fabricated on the site, and are built around tropical gardens. The bedrooms, living rooms and corridors each have a different type of exterior wall designed for a special room function. A great variety of interesting architectural façade patterns are formed by the many combinations made possible by the different room layouts. The buildings are never more than one apartment deep and have open corridors running the length of each floor. An inexpensive sunbaffle is formed by a simple honeycomb of concrete which faces the corridor walls and protects the building from sun and rain. Pivoting wall sections in the living quarters open the rooms to air and view and serve as a sunshade. A special double membrane wall of precast concrete units with a ventilated cavity between them provides insulation against heat for the bedroom walls. All of these constructions have been carefully designed to solve the problem of through ventilation, extremely hot sun, and heavy rains.

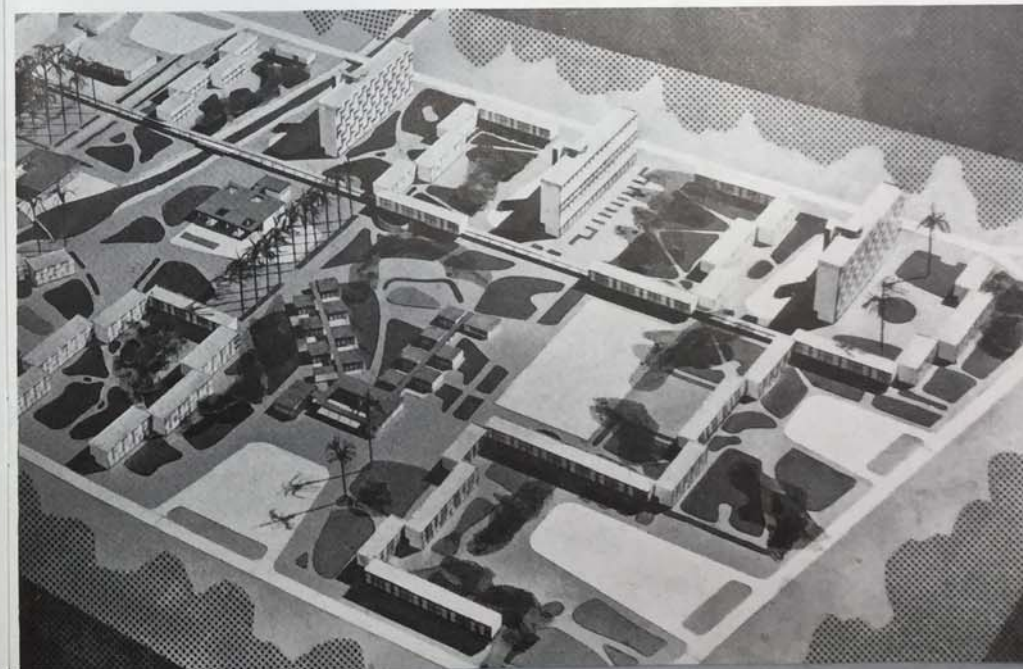
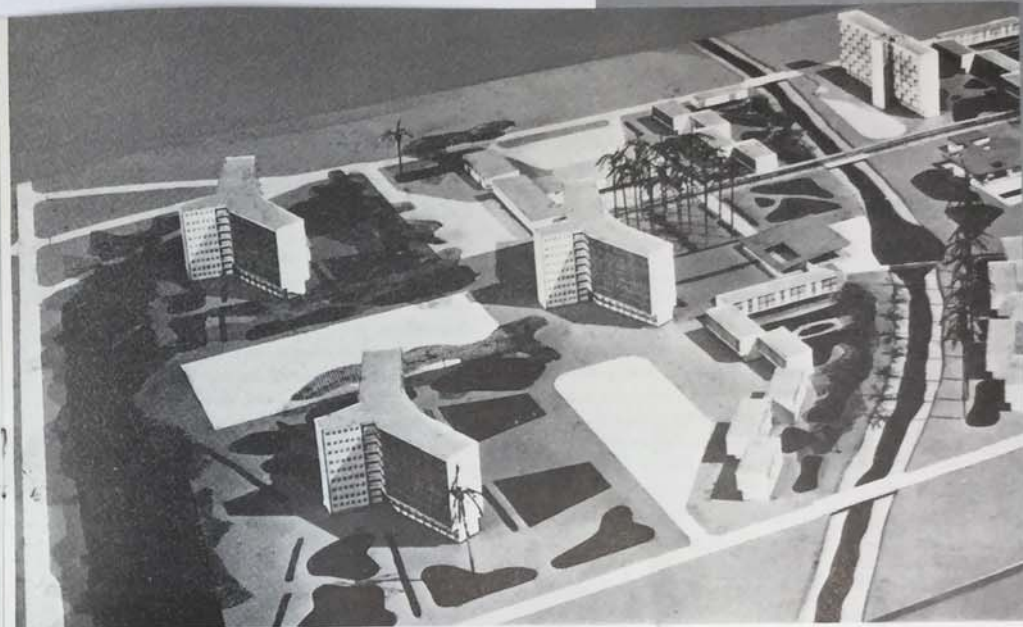
THE NETWORK OF SOCIAL SERVICES

The social services are the backbone of the community. Each neighborhood unit will complement its housing facilities with its own necessary network of social services. There will be a child-care center, pre-natal clinic, dispensary, kindergarten, elementary school, and cafeteria. Large outdoor playgrounds, used all year round, and two swimming pools are provided for the children, while the adult recreational facilities include a swimming pool and bather's shed, and a community club with meeting rooms, classrooms and play rooms. Social and educational facilities which need not be duplicated in each neighborhood will be located in the civic center.

THE CIVIC CENTER

The heart of the city's life will be the civic center. Here a town square, "praça," and a promenade, "corso" or "passeio," will give space for strolling, meeting and conversing, a traditional leisure pastime in Brazil. A continuous parasol-like elevated

THE NEIGHBORHOOD UNIT: The city will grow by planned neighborhoods. Each neighborhood provides all the necessary facilities for 6000 people.



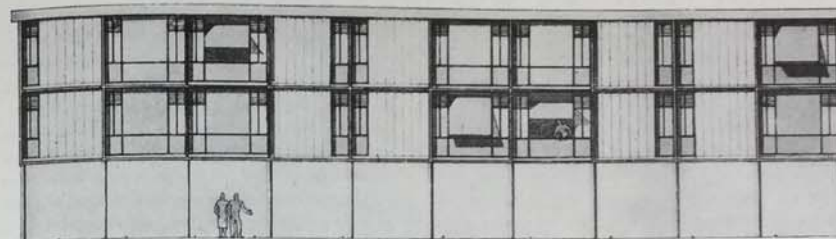
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 115.4.1

lab on posts protects the strollers from the hot sun and allows a free arrangement of buildings. Along this promenade and around the square are a shopping center, hotel, moving picture theatre, restaurant and coffee houses, and administration offices. Roads and parking spaces lead to and surround the center, but do not interfere with pedestrian traffic. Across the main highway, bridged by a pedestrian overpass, is the cultural center, consisting of the Technical High School, which will also serve as a training center for industrial workers, a workshop, exhibition halls, and library. Beyond this group is the sports center, with a stadium and auxiliary buildings, which will be used by people of surrounding communities as well as the inhabitants of Cidade dos Motores.

Le Corbusier, in the February 1947 issue of

Progressive Architecture paid the following tribute to the carefully worked out design of Cidade dos Motores:

"It is a work well done; landscape, climate, geography, topography, science of the engineer and of the architect combined result here in a harmonious and precise whole, inspiring confidence. Mastership radiates from these plans. . . . Years of research have been devoted to it. . . . Here is planning in three dimensions, where geometry has supplied a wealth of combinations. Here spirit is satisfied. If we study in detail the plans and sections, if we virtually walk in this city, and if we try to live there as its inhabitants will soon do, we will note that a man's heart has been listening to other men's hearts so as to bring them the sensitivity of architecture."



Front elevation.

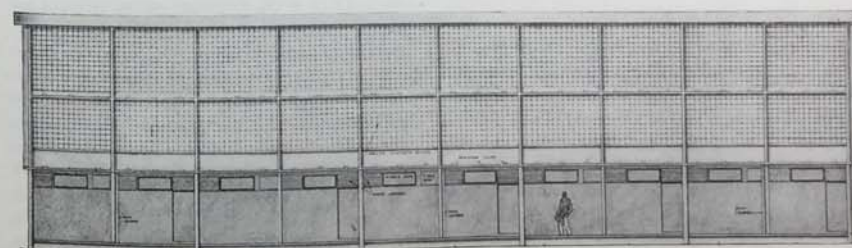


Double membrane wall.



Concrete sunbaffle.

Rear elevation



THE HOUSES: Standardized exterior wall units make interesting façade patterns.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1. 115.4.1

A NEW PLAN FOR CHICAGO'S SOUTH SIDE

The dramatic growth of American cities in the late nineteenth century is a tale of adventure: of the founding of personal fortunes and industrial empires, of unlimited physical expansion, urban pride, *nouveau culture* and great white architectural dreams. It is also a story of exploitation and civic irresponsibility. Chicago—vital, powerful and prosperous, strategically located, rich in natural resources—became the great railroad center of the nation. Transportation, heavy industry and manufacturing made the city rich and populous, and with it grew a strange, senseless assortment of architectural forms, crowded, confused and unplanned.

As in all new cultures, once financial security was established, esthetic improvements were desired. And so, while polite Victorian society encouraged the arts in its salons, railroads fouled choice sites with soot and smoke and industry and commerce spread indiscriminately through fine residential areas because of the lack of a practical city plan. While Louis Sullivan created the masterpieces in the new glass and steel construction that were the foundation of American skyscraper architecture, the "cultured" minority, uninterested in the "utilitarian," drew pictures of an ideal city of Renaissance vistas, Medici museums and private palazzi, and the real city of the people began to decay behind their magnificent façades. The classical renaissance so proudly presented to the world by Chicago in the Fair of 1893 as the answer to architectural planning only covered the chaos and blight that had already attacked and was soon to engulf one third of the city.

THE MICHAEL REESE PLAN

Today Chicago faces the problems that grew out of its extravagant development. The grandiose architectural ambitions of its youth are forgotten and the emphasis is now where it belongs—on the people. The people have created the city; the least they can expect from it is an adequate place to live and work. To provide this in the confusion of present conditions calls for total redesign of social, economic and physical factors. To attempt even

partial redesign means not only a complete understanding of all the complex problems involved, but also unbelievable optimism of heart and mind. Therefore, the current unique redevelopment program for seven square miles of Chicago's once fashionable South Side, inaugurated by the Michael Reese Hospital, is of great significance, both as an initial effort to rebuild a specialized small site and as a long-term plan for the redevelopment of a large blighted area. Michael Reese Hospital, a non-sectarian institution, is the largest private hospital in Chicago. Cooperating with the hospital are the Illinois Institute of Technology, leaders of the Negro community, the Chicago Housing Authority, the Metropolitan Housing Council, the Catholic Archdioceses of Chicago, the C.I.O., the A.F. of L., St. Luke's, Chicago Memorial and Mercy Hospitals, Mentzer-Bush Co., E. L. Mansure Co., Cuneo Press, R. R. Donnelly Co., and the Illinois Central Railroad. Starting with the campus and buildings of the hospital itself, the Michael Reese plan will eventually affect the area between 12th Street on the north, 47th Street on the south, the Pennsylvania Railroad on the west and Lake Michigan on the east. Through complex studies of existing land uses, possible utilization of present equipment, desirable densities of population, most efficient location of necessary facilities, and long-range goals, an overall plan for the redevelopment of the seven square miles was plotted.

THE SOUTH SIDE PLANNING BOARD

To help make possible this program it was important, first of all, that many racial, religious and political elements of the neighborhood be persuaded to work together. Too often the short-sighted, selfish quarreling of individual interests destroys programs that would benefit the entire community. Through the persistent efforts of the Michael Reese Planning Staff, hired by the hospital in September 1945, and headed by Reginald R. Isaacs, the South Side Planning Board was established to combine Catholic, Protestant, Jewish, Negro, Labor, Railroad, Industrial-Commercial,

Real Estate and Public Housing groups. This non-profit community organization is cooperating for a dream of the future: the relocation of industries, railroads and streets, new housing, playgrounds and proper shopping and cultural provisions for the entire seven-square-mile district under consideration—a dream of comfort and beauty.

THE NEIGHBORHOOD

Chicago's South Side has become a slum classic. The inflexible gridiron pattern of the narrow streets, a misguided attempt to create urban order, encloses the crowded old houses with heavy, hazardous traffic. Relics of past grandeur, ghost-houses have been divided and re-divided into cramped, dark, slum apartments, dangerously overcrowded with a constantly increasing, largely Negro population, which is confined within a limited zone because of present restrictive covenants. Scattered throughout this residential squalor are dingy industrial areas, and surrounding the whole is the random network of railroads. The entire section had deteriorated so badly since the founding of Michael Reese Hospital in 1882 that its Board was seriously considering moving to a new site. However, unable to find any location that would be proof against future blight, and unwilling to abandon ten million dollars worth of buildings and equipment, the hospital decided to stay, build a great medical center and improve living conditions in the surrounding neighborhood. This sounds like visionary idealism, but the program developed by the Planning Staff is one of practical reality. Idealism might be called the source of the plan's elements. It will include a housing project for staff, employees and inhabitants of the neighborhood and will try to stabilize a large area surrounding the hospital's site to protect its building program.

ILLINOIS INSTITUTE OF TECHNOLOGY

The Institute, located one-half mile to the southwest of Michael Reese Hospital, started the battle of redevelopment in 1939 with its independent decision to build its entire new school in the blighted area.

In addition to its educational buildings, a housing project is scheduled for faculty and students, and another is planned for the general public. Other hospitals and industries, also caught in the progressive decay of the South Side, were quick to move in under the leadership of the Michael Reese Planning Staff and the Illinois Institute of Technology. These institutions and businesses, as well as certain interested private real estate groups, will cooperate by tailoring new land uses, buildings and facilities to the suggested overall plan.

THE HOSPITAL CAMPUS

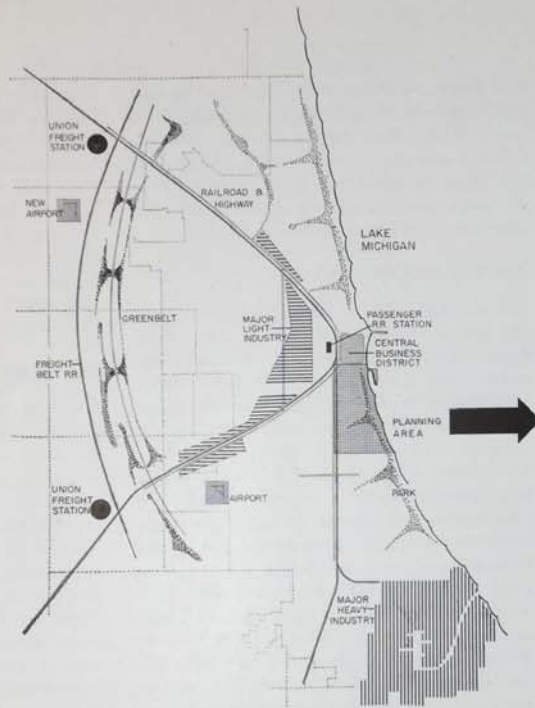
The proposed development for the Michael Reese Hospital campus is divided into an immediate, intermediary and long-range plan. The first of these consists of a two to five year project for immediate construction. This includes the building of a psychiatric-psychosomatic hospital, a private pavilion, convalescent hospital, laundry, home for the aged, community health and welfare building and, should financial aid be available, a housing project. Within ten years the hospital hopes to have a new power plant, a post-graduate school of medicine building, a serum center, a research institute and a new surgery-utility building. Looking twenty years ahead, the plan calls for a pavilion for the chronically ill, a children's hospital and a hospital-hotel.

PLANNING THEORY

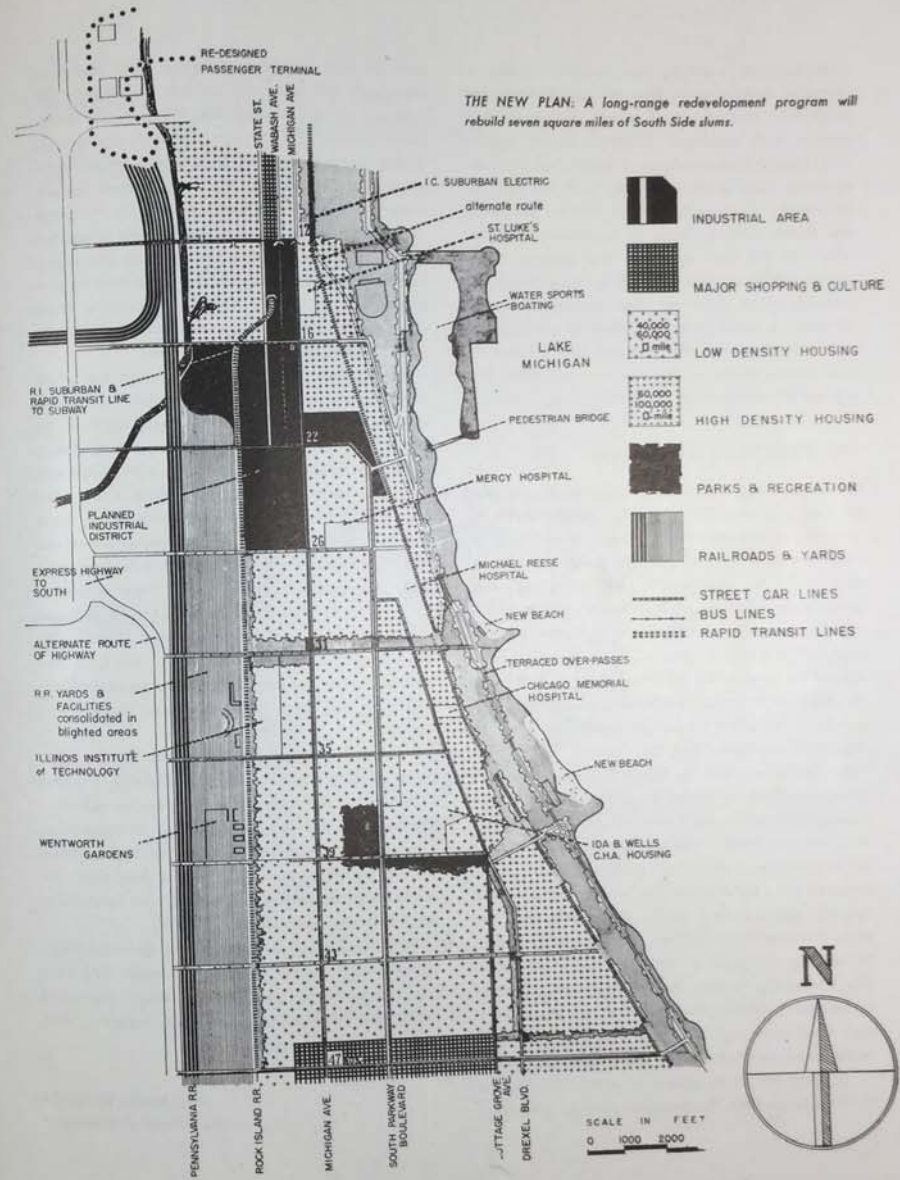
In making recommendations for the area surrounding its own campus, the staff found that certain accepted planning theories would not work when applied to the rebuilding of communities within a large city. A favorite theory is the "neighborhood" scheme: that schools, shops, employment and recreation should be within walking distance of the home and should form a self-contained neighborhood unit. Michael Reese planners found that this was both inflexible and fallacious for a large metropolitan area. This cellular concept of city structure would help divide the city into political, racial, religious and economic groups. The walking-distance regulation ignored efficient modern trans-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 115.4.1

THE NATURAL FORM OF CHICAGO: The replanning of a small area within a large city requires an understanding of the layout and functions of the city as a whole. Respect for the natural form of the city results in the most efficient local planning.



BLIGHT AND DECAY: The site of the new hospital campus.



The Museum of Modern Art Archives, NY

Collection:

CE

Series.Folder:

II.1. 115.4.1

portation, which allows the practical location of shopping centers where they are economically most profitable, and of schools where child population justifies their existence. Greater density housing with lower land-coverage provides enough surrounding open green space to fulfill the park requirements. Community centers can be located in the church, school, store or apartment building, wherever the true activities and desires of the people make a need for such a recreational and meeting place apparent. The mechanical method of counting noses and then allotting schools, community centers and churches not only ignores the real human needs of the varied inhabitants of a city but often results in wasted building.

THE PRACTICAL PROGRAM

One cannot redevelop an existing area according to theory alone. The primary considerations for planning a community are practical. Although always conscious of an abstract ideal, the planner must relate the facilities of his community to those already functioning in the larger encompassing city. Transportation and general direction of traffic must tie up with the greater city network. Industry cannot be thrown out of the community if there is no place for it to go, but housing and industry can be relocated within the project itself. Thus the planning staff recommended that the desirable lake-front should be used for residential purposes, with greater population densities planned where lake view, parks, major institutions, employment centers or converging traffic lines would make such densities an advantage. A modified gridiron street plan is retained only for express traffic; pedestrians walk through gardens and parks, separated from the main thoroughfares. Houses will be group-houses, three-story walkups or tall apartment buildings. It is interesting to note that sensible city planners reject the popular misconception of planning—that each man must have his minuscule individual castle on his own little slice of old-fashioned garden. To achieve the open spaces so justifiably desired by the city dweller, the practical solution proposed

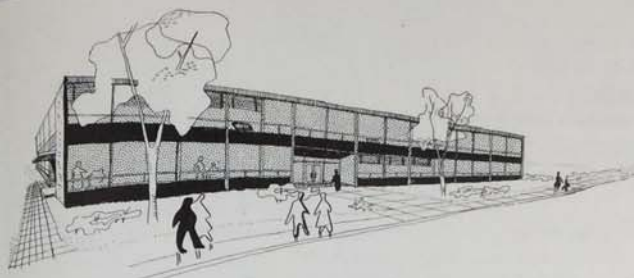
here is that of taller buildings with less land coverage, providing comfortable apartments surrounded by green play and recreational areas. Exact data on rents, families, incomes, age groups, community facilities and housing conditions gathered by the Staff with the Metropolitan Housing Council provided the practical basis for the plans. The survey indicates that the largest proportion of the people now resident in the area are unable to afford private enterprise rents and must be provided for by public subsidy. Relocating those persons to be displaced by redevelopment projects is an important and difficult problem.

Industry, at present spotted through the whole seven square miles, will be separated from dwellings and regrouped in the northern part of the area, with convenient loft space, parking areas, union headquarters, restaurants, and employee recreation and welfare centers. Here it is placed adjacent to the railroads and yards, which have been concentrated at the western periphery where rail lines already are established. It is suggested that non-suburban and freight lines which at present use the lake front be transferred. A large shopping and cultural center is placed at the southern boundary. This leaves the entire lake front and central section free for the development of dwelling units with their necessary travel and recreational facilities.

First steps toward the realization of the plan have already been taken. The Chicago Housing Authority has inaugurated a program to assemble the land for the hospital's campus development. A recent amendment to Illinois law made it possible for this public agency to assemble and clear for public purposes large tracts of land now held under small individual ownership.

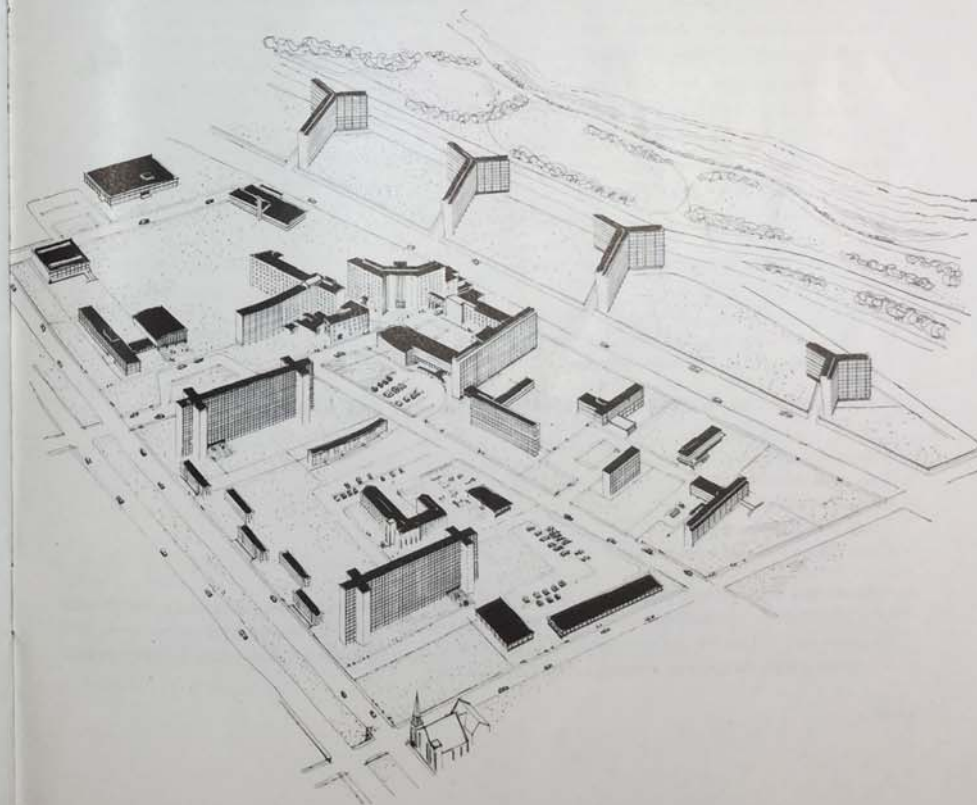
With the proper legislative and financial tools, planned land use can become a reality. We may look forward to pleasanter living, improved functioning of transportation and industry, and increased efficiency for our cities.

Ada Louise Huxtable
Department of Architecture



The Serum Center.

MICHAEL REESE HOSPITAL: The new campus and housing.



The Museum of Modern Art Archives, NY	Collection:	Series:Folder:
	CE	II.1. 115.4.1

A NEW CITY IN BRAZIL

Paul Lester Wiener and José Luis Sert, *Town Planners*

Brigadier-General Antonio Guedes Muniz
Chief of Brazilian Government Airplane Engine Factory

Oswaldo Bittencourt Sampaio
New York Director for Brazilian Government

Collaborators

Otto Da Rocha E Silva, *Rio de Janeiro. Architect on Location*
Horacy Assis Da Silva, *Rio de Janeiro. Construction Engineer of Factories*
Elwyn E. Seelye & Co., *New York. Consultant Engineers on Bridges, Roads, Parking and Utilities*

A NEW PLAN FOR CHICAGO'S SOUTH SIDE

Michael Reese Planning Staff

Reginald R. Isaacs, *Director*
John T. Black, *Associate Architect*
Martin D. Meyerson, *Associate Planner*
Frank Weise, *Assistant Architect-Planner*
Edmond J. Golden, *Designer*
Eleanor Torell Scott, *Sociologist*
Walter H. Blucher, *Planning Consultant*
Walter Gropius, *Architectural Consultant*
Grant H. Adams, *Director of Public Relations*

Michael Reese Hospital

Sidney L. Schwartz, *President*
Leigh B. Block, *Chairman, Committee on Building, Grounds and Planning*
Ferd Kramer, *Chairman, Committee on Land*
Dr. Morris H. Kreeger, *Executive Director*

Collaborators on Redevelopment Housing, Surveys and Architecture

Chicago Housing Authority
Metropolitan Housing Council
Pace Associates, *Architects*
Illinois Institute of Technology
South Side Planning Board
Cook County Housing Authorities

"Cidade dos Motores" was published in the September 1946 issue of *Progressive Architecture*. The Chicago plan appeared in the September 1946 issue of the *Architectural Forum*. Both these articles have been used as source material for the exhibition captions and bulletin text. Le Corbusier's tribute to the Brazilian project is reprinted from *Progressive Architecture* for February 1947.

EXHIBITIONS

Printed Textiles for the Home: Prize-Winning Designs from a National Competition: Mar. 11-June 15. 20 prize winners and honorable mentions in the competition held by the Museum last year in which 2,443 entries were submitted. In addition to the original designs, the exhibition included fabrics executed from the first, two second, and the third prize designs.

Large-Scale Modern Paintings: Apr. 1-May 4. Through a selection of 20 canvases this exhibition examined the function, purpose, and possibilities of large-scale painting in contemporary culture. Directed by Margaret Miller.

Drawings from the Museum Collection: Apr. 15-June 1. The first comprehensive exhibition of the Museum's collection of drawings—a selection of 200 drawings from the collection of nearly 300. Directed by Alfred H. Barr, Jr.

Taliesin and Taliesin West: Apr. 15-June 15. Sixteen large kodachromes and four architect's plans of the buildings where Frank Lloyd Wright lives, works and imbues students with his unique philosophy and technique of architecture: the original Taliesin in Wisconsin and its winter counterpart, Taliesin West, built in the desert near Phoenix, Arizona.

Alfred Stieglitz: His Photographs and Collection: Opening June 10. Directed by James Johnson Sweeney. The Collection closes on Aug. 31, the Photographs on Sept. 21.

Work from MMA Classes for Young People: May 20-July 20.

Boris Aronson: Stage Designs and Models: June 25-Oct. 5. Experiments with light and projected stage scenery as demonstrated by three movable stage models. Also original drawings.

Two Cities: June 24-Sept. 21.

Robert Maillart: Engineer: June 24-Oct. 12. The first presentation in New York of the bridges and buildings designed by the Swiss engineer has been assembled for the Museum by the well-known Swiss author and critic Siegfried Giedion. The exhibition consists of enlarged photographs, technical drawings, diagrams and explanatory text.

PUBLICATIONS

Fantastic Art, Dada, Surrealism, edited by Alfred H. Barr, Jr., with essays by Georges Hugnet. This third revised edition presents with clarity and understanding one of the principal movements of modern art.

TRUSTEES OF THE MUSEUM OF MODERN ART: John Hay Whitney, *Chairman of the Board*; Henry Allen Moe, *1st Vice-Chairman*; William A. M. Burden, *2nd Vice-Chairman*; Sam A. Lewisohn, *3rd Vice-Chairman*; Nelson A. Rockefeller, *President*; Philip L. Goodwin, *1st Vice-President*; Mrs. David M. Levy, *2nd Vice-President*; John E. Abbott, *Secretary*; Ronald H. Macdonald, *Treasurer*; Alfred H. Barr, Jr., Mrs. Robert Woods Bliss, Stephen C. Clark, Rene d'Harnoncourt, Walt Disney, Marshall Field, A. Conger Goodyear, Mrs. Simon Guggenheim, Wallace K. Harrison, James W. Husted, Henry R. Luce, David H. McAlpin, William S. Paley, Mrs. E. B. Parkinson, Mrs. Charles S. Payson, Mrs. John D. Rockefeller, Jr., Beardsley Ruml, James Thrall Soby, Edward M. M. Warburg, Mrs. George Henry Warren, Monroe Wheeler.

MUSEUM NOTES

ments of modern art. In the introduction, Mr. Barr indicates briefly the persistence of fantastic subject matter in European art from the middle ages to our own time. Georges Hugnet, unearthing a wealth of documentary fact and anecdote, discusses Dada and Surrealism, the two important movements concerned with the anti-rational and the marvelous. The grouping of the 222 illustrations follows the same general pattern as the text, providing examples of fantastic art from the 15th century to World War I, the work of 20th century pioneers, fantastic architecture, comparative material and, in great numbers, the productions of the Dadaists and Surrealists themselves. 296 pages; 222 plates; cloth; price \$6.

Modern Painters and Sculptors as Illustrators, by Monroe Wheeler (third edition). Here is a miniature survey of modern art, a book in which 20th century masters and a few of their 19th century predecessors display unfamiliar facets of their genius. This book records their finest achievements; from Manet, Rodin and Toulouse-Lautrec through Maillol, Bonnard, Picasso, Rouault, Matisse, Chagall, Derain and Segonzac to the present-day efforts of younger artists. The 70 plates have an exceptional interest in that they reproduce works of art specifically designed to appear on the pages of a book. 116 pages; color frontispiece; boards; price \$2.75.

PICASSO COLOR REPRODUCTION

Boy Leading a Horse, 30-color silk screen, 28 3/4 x 14 1/4" on format 36 1/4 x 24 1/4"; sale price \$18 unframed. 25% discount to Members of the Museum.

GARDEN

Luncheon and afternoon tea are again being served in the sculpture garden of the Museum. The hours for lunch are 12:00 Noon to 2:30 P.M. daily except Sunday; tea, 4:00 to 6:00 P.M. daily. The price of lunch is \$1.50; tea 50 cents. The bar is open again to serve beer and wines at moderate prices. The restaurant will be closed on rainy days.

MEMBERS' ROOM

Although previously announced as being closed for the summer because of the garden facilities, the large number of requests from members for its continuance has prompted us to keep open the Penthouse throughout the year. However, no tea will be served until autumn.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.115.4.1

New York
H

December 15th 1948

Mr. Gutheim called to say that he would like to see

December 7, 1948

Dear Fritz:

Peter has suggested that I write you to ask if there would be any interest in offering for sale to our military government in Germany the exhibition TWO CITIES, shown last year in the Museum. You will remember it contained the Michael Reese Hospital Project in Chicago on which Gropius was consultant, and the Wiener-Sert industrial town "Cidade dos Motores" in Brazil.

This show has been circulated throughout the States during the last year and now we would like to offer it to some organization which could afford to pay a reasonable portion of its cost and provide a new audience for it.

I should appreciate any suggestions you might offer.

Sincerely,

Porter A. McCray

Mr. Frederick Gutheim
New York Herald Tribune
230 West 41st Street
New York 18, N. Y.

PAM:stl

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.115.4.1

December 15th 1948

Mr. Gutheim called to say that he thinks it is improbable that the military government would be interested in purchasing TWO CITIES. He suggests you contact Mr. Kerr, of the Civil Affairs Office of the War Department in New York. He may know of a buyer.

The other matter I believe I told you that the exhibition was last night formally received, and by a very large audience. I am enclosing a copy of the student newspaper, THE STUDENT, which last night reported the "open house" which the School of Art held on Sunday, November 28th. This was attended by over two hundred people and as the report indicated the exhibition which was featured as a room by itself was a special point of interest. Prior to that date the exhibition had been shown in one of our other buildings where one of the students in the School as well as many others from the campus had the opportunity of studying the exhibition. I have also told you that the director of the International School of Design, that the downtown exhibition was very successful and although it was never shown the exhibition was steady throughout the day for the period of the week during which it was on display. I think it would be safe to estimate that in its month in Chicago the exhibition was seen by at least twenty-five hundred people.

Yours sincerely,

John A. Russell, Director

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.115.4.1

C
O
P
Y

THE UNIVERSITY OF MANITOBA

Winnipeg, Canada
December 30, 1948

Re: TWO CITIES EXHIBITION

Miss Virginia Pearson,
Circulation Department,
The Museum of Modern Art,
11 West 53rd Street
New York 19, N.Y.

NOV. 15 - DEC. 6

Dear Miss Pearson:

.....

"In an earlier letter I believe I told you that the exhibition had been most favorably received, and by a very large audience. I am enclosing a copy of the student newspaper, THE MANITOBA, which briefly reported the "open house" which the School of Architecture held on Sunday, November 28th. This was attended by over fourteen hundred people and as the report indicates the TWO CITIES exhibit which was featured in a room by itself proved to be a special point of interest. Prior to that date the exhibition had been shown in one of our other buildings where all of the students in the School as well as many others from the campus had the opportunity of studying it. I understand from Mr. Eric Thrift, the director of the Metropolitan Plan for Greater Winnipeg, that the downtown exhibition was very successful and although it was never crowded the attendance was steady throughout the day for the period of two weeks during which it was on display. I think it would be safe to estimate that in its month in Winnipeg the exhibit was seen by at least twenty-five hundred people."

Yours Sincerely,

John A. Russell, Director

JAR:c

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1. 115.4.1

August 12, 1947

Dear Mr. Marino-Merlo:

Thank you for your letter of August 6th regarding the exhibition, TWO CITIES. I am sending you, under separate cover, the Museum bulletin which describes the exhibition in detail.

Here in the Museum the exhibition occupies 70 running feet of wall space, and adequate space for three models. The fee is \$150. for three weeks, plus transportation charges from the preceding city on the itinerary.

I do hope that you will be able to show the exhibition. Please let me know as soon as possible whether any other dates besides January, 1948 would be possible for you as we have many requests for this exhibition and we always try to work out the itineraries so that transportation costs will not be too high for each exhibitor.

(Mrs.) Emay Buck
Assistant Director

Sincerely,

Mr. Richard L. Steiner, Director
Baltimore Redevelopment Commission
400-4 Municipal Building
Baltimore 5, Maryland

(Mrs.) Emay Buck
Assistant Director

Mr. Joseph Marino-Merlo
Associate Professor of
Applied Art
(Chairman of Exhibitions)
Alabama Polytechnic Institute
Auburn, Alabama

EB:ms

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.115.4.1

Baltimore

August 4, 1947

Dear Mr. Steiner:

Thank you for your letter concerning the TWO CITIES exhibition.

As you know, the exhibition closes here in the Museum on September 21st. I do hope that you will be able to see it before then and that you will be able to make arrangements for showing it in Baltimore. The exhibition will be available for a showing in Baltimore December 27 to January 17, or January 21 to February 21.

Sincerely,

I do hope that you will be able to take the exhibition, and I shall look forward to hearing from you further.

(Mrs.) Emy Buck
Assistant Director

Mr. Richard L. Steiner, Director
Baltimore Redevelopment Commission
407-A Municipal Building
Baltimore 2, Maryland

(Mrs.) Emy Buck
Assistant Director

EB:ms Richard L. Steiner, Director
Baltimore Redevelopment Commission
407-A Municipal Building
Baltimore 2, Maryland

EB:ms

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1. 115.4.1

cc: Philip Johnson

MICHAEL ARONSON MUSEUM

100 FIFTH AVENUE, NEW YORK 10011

TELEPHONE 212-679-7000

July 14, 1947

July 25, 1947

Dear Mr. Steiner:

Thank you for your letter with regard to our exhibition,
TWO CITIES.

I am sending you, under separate cover, the small catalog
which accompanies this show and which will describe the
contents. The rental fee is \$150.00 for three weeks, plus
transportation from the preceding city. The exhibition
will be available for a showing in Baltimore December 27
to January 17, or January 31 to February 21.

I do hope that you will be able to take the exhibition,
and I shall look forward to hearing from you further.

Sincerely,

(Mrs.) Emy Buck
Assistant Director

Mr. Richard L. Steiner, Director
Baltimore Redevelopment Commission
407-A Municipal Building
Baltimore 2, Maryland

EB:ms

To: Postel

From: Buck

Philip J. ...
like to keep ...
to support ...
could be a ...
tribution for ...

THE MUSEUM OF MODERN ART

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1. 115.4.1

THE MUSEUM OF MODERN ART

Date _____

To: Postee

Re: TWO CITIES.

From: ERAS.

Philip J., said via Nathalie Hoyt, that they would like to keep the peace with Gropius, if possible. & suggest that you speak to M.W. and see if we could get a reduction for Harvard by a contribution from his Dept. (as in the case of Chicago) -

It will be of interest to you to know that the show has already been extensively scheduled in a number of cities in this country and that it is being considered by several cities in Latin America.

We agree to assume the transportation costs from New York City to this of Sincerely, look forward to the arrival of the panels. The materials will be put to good use, both in the promotion of the redevelopment program and for teaching purposes, as mentioned in my previous letters.

Best personal wishes.

Dr. Walter Gropius, Chairman
Department of Architecture
Graduate School of Design
Harvard University
Cambridge 38, Massachusetts

Reginald R. Isaacs
Planning Director

PAM:mss

RRI/s

Handwritten: Panels 20-34

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.115.4.1

cc: Philip Johnson

MICHAEL REESE HOSPITAL

Cambridge

2010 STREET and BLISS AVENUE

CHICAGO 16, ILLINOIS

Marion E. Wright, M. D.
Executive Director

Edward Gordon, M. D.
Medical Director

Flaming Staff
2948 Laika Park
Chicago 16, Ill.

July 14, 1947

June 22, 1947

Dear Dr. Gropius:

V.P.
Dear Dr. Gropius:
I am sorry to learn from your letter of July 7th that you will be unable to show the Museum's exhibition TWO CITIES. In view of your very generous personal cooperation in the preparation of this exhibition I particularly regret we cannot make a reduction to Harvard in this instance.

New York 19, N.Y.

Due to the high costs of the original installation and those additional costs necessary in the preparation of this material for circulation throughout the United States, the Museum has been compelled to maintain as its minimum rental fee the \$150.00 quoted in our contract.

Thank you very much for your letter of June 16. It will be of interest to you to know that the show has already been extensively scheduled in a number of cities in this country and that it is being considered by several cities in Latin America.

We agree to assume the transportation costs from New York City to this office. Sincerely, look forward to the arrival of the panels. The materials will be put to good use, both in the promotion of the redevelopment program and for teaching purposes, as mentioned in my previous letters.

Best personal wishes.

Dr. Walter Gropius, Chairman
Department of Architecture
Graduate School of Design
Harvard University
Cambridge 38, Massachusetts

Reginald R. Isaacs
Planning Director

PAM:mss

RRI/s

Panels 21-31

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1. 115.4.1

MICHAEL REESE HOSPITAL

29th STREET and ELLIS AVENUE

CHICAGO 16, ILLINOIS

Morris H. Kreeger, M. D.,
Executive Director

Samuel Soskin, M. D.,
Medical Director

Planning Staff
2968 Lake Park
Chicago 16, Ill.

June 22, 1949

Mr. Porter A. McCray, Director
Department of Circulating Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Mr. McCray:

Thank you very much for your letter of June 16
and your kindness in making available to us the
panels of the TWO CITIES exhibit.

We agree to assume the transportation costs from
New York City to this office and look forward
to the arrival of the panels. The materials
will be put to good use, both in the promotion
of the redevelopment program and for teaching
purposes, as mentioned in my previous letters.

Best personal wishes.

Sincerely,

Reginald R. Isaacs

Reginald R. Isaacs
Planning Director

RRI/s

Panels 21-34

*V.P.
letter say when*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1. 115.4.1

CC to Mr. Blake

See also

June 16, 1949

May 9, 1949

Dear Mr. Isaacs:

On May 5th we shipped to you by Railway Express Prepaid the small model of the Michael Reese Hospital which was part of the exhibition.

Dear Mr. Isaacs:

I am happy at last to be able to advise you that your request for the photographic panels of the Michael Reese Hospital originally shown in our exhibition TWO CITIES will be made available to your institution for whatever disposition you see fit.

With the return of this model the loan you so generously made to the show is completed.

Because this material in some instances was boxed with material from the Brazilian city it will be necessary to do some re-boxing. If you will authorize us to proceed with this re-boxing and agree to assume the transportation costs from New York to its preferred destination, we shall be happy to forward the material directly.

With best regards,

Sincerely,

Mr. Reginald R. Isaacs
Michael Reese Hospital Planning Staff
2968 Lake Park Avenue
Chicago 16, Illinois

Porter A. McCray

Enclosure
Mr. Reginald R. Isaacs
Planning Director for Michael
Reese Hospital
2968 Lake Park
Chicago 16, Illinois

PAM:baf

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.115.4.1

cc green
lenders
architecture
registrar

cc green
lenders
architecture
registrar

May 9, 1949

Dear Mr. Isaacs:

On May 9th we shipped to you by Railway Express Prepaid the small model 47.472 of the Replanned 7 mile area of the Michael Reese unit which had been part of the circulating exhibition TWO CITIES.

This model in addition to the large one we returned last week is not in perfect condition due to handling as it traveled with the show. However, we are returning it to you as is and hope you will repair it at our expense. Our order #44578 covering the work will go forward to you shortly.

With the return of this model the loan you so generously made to the show is completed with the exception of three 8 x 10 photographs 47.376.1,2,3 which were used in the show and cannot be salvaged from their panels.

Again may I thank you for the long extended loan. In order that our records may be completed, may we have your signature on the enclosed Receipt of Delivery?

Sincerely,

Porter A. McGray

Mr. Reginald R. Isaacs
Michael Reese Hospital Planning Staff
2968 Lake Park Avenue
Chicago 16, Illinois

Enclosure
PAM:vp

Sincerely,

Porter A. McGray

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.115.4.1

cc green
lenders
architecture
registrar

*2 Cities
Chicago (Reese)*

September 6, 1947

May 5, 1949

Dear Mr. Isaacs:

The model for the Michael Reese Campus and Housing Project which was in the circulating exhibition TWO CITIES was shipped to you May 3rd by Railway Express Prepaid. I install the exhibition TWO CITIES. I believe that as the material is already prepared as a travelling one.

This department was negotiating to have it put into better shape before returning it to you but had not completed the work when your request for it was received. You will find that it is soiled from handling and that it needs new planting but in general it is in good condition. Will you have the necessary repairs made and bill the Museum of Modern Art directly for the work. Our order #44577 covering this will go forward to you shortly.

The model added greatly to the interest of the exhibition and may I extend my sincere thanks to you for its long extended loan. The exhibition was shown at:

Mr. Reginald R. Isaacs
Planning
Massachusetts Institute of Technology, Cambridge, Massachusetts
Michael R. Rollins College, Winter Park, Florida
29th Street San Francisco Museum of Art, San Francisco, California
Chicago Art Museum, Portland, Oregon
University of Manitoba, Winnipeg, Canada
Milwaukee Art Institute, Milwaukee, Wisconsin

In order that our records may be completed may we have your signature on the enclosed Receipt of Delivery?

Sincerely,

Porter A. McCray

Mr. Reginald R. Isaacs
Michael Reese Hospital Planning Staff
2968 Lake Park Drive
Chicago 16, Illinois

Enclosure
PAM:vp

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.115.4.1

Chicago
(Michael Reese)

June 30, 1947
September 6, 1947

Dear Mr. Sadler:

Dear Mr. Isaacs: I have just spoken to Mrs. Wasson-Tucker about the length of time it took here in the Museum to install the exhibition TWO CITIES. She believes that as the material is already prepared as a travelling exhibition the maximum time required will be two days. However, if it will be necessary for you to build special walls or screens this time will have to be estimated separately.

We also discussed with Mr. Isaacs other cities which might be interested in the exhibition and had (Mrs.) Emay Bucke to work out a satisfactory itinerary.

Sincerely,

Mr. Reginald R. Isaacs
Planning Director
Michael Reese Hospital
29th Street and Ellis Avenue
Chicago 16, Illinois

Sincerely,
(Mrs.) Emay Bucke
Assistant to the Director
Dept. of Circulating Exhibitions

EB:ms

Mr. U.S. Sadler
Planning Assistant
Michael Reese Hospital
29th Street and Ellis Avenue
Chicago 16, Illinois

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1. 115.4.1

July 7
June 30, 1947

Dear Mr. Isaacs
Dear Mrs. Radler:

Please forgive me for having delayed so long in replying to your letter. Thank you very much for sending me the letters from Mr. Kent, Mr. McClintock and Mr. Oppermann. I shall be very glad to answer their requests.

We have taken this matter up with the Exhibitions Department, and I had the pleasure of seeing Mr. Isaacs when he was in New York for the opening, and we told him that we would do everything in our power to get the exhibition to Chicago for an opening on or near October 15th. We will try to have all the cases made while the show is still on the walls here in the Museum. We usually allow a two weeks shipping period, but there is a possibility that it will reach you in less time. We also discussed with Mr. Isaacs other cities which might be interested in the exhibition and hope we will be able to work out a satisfactory itinerary.

Mrs. Radler, copies of your correspondence with Martha Strayer in Washington, and with Charles Bennett in Los Angeles. Thank you very much for sending them on to me. I shall be very glad to send them all the information they request.

Sincerely,

I hope you will not mind my suggesting that it might avoid misunderstandings with future exhibitors if you mention to them that (Mrs.) Emya Buck Assistant to the Director Dept. of Circulating Exhibitions

I shall look forward to hearing from you.

Mrs. D.H. Radler
Planning Assistant
Michael Reese Hospital
29th Street and Ellis Avenue
Chicago 16, Illinois

Sincerely,

(Mrs.) Emya Buck
Assistant to the Director

Mr. Wendell Isaacs
EB:ms
Michael Reese Hospital
29th St & Ellis Avenue
Chicago, Illinois

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.115.4.1

June 17, 1947

Dear Mr. Isaacs:
Dear Mr. Isaacs:

Thank you for your letter of May 16th. Please forgive me for having delayed so long in replying to your letter of June 4th with regard to the fee for the TWO CITIES exhibition. after it comes here. Our contract will follow for the period November 1st to December 13th. The fee will be \$400.00. We have taken this matter up with the Exhibitions department, and, in view of the assistance and cooperation which you have given the Museum in the preparation of this show, it has been decided that they will share the rental costs with you. We can therefore offer you the six weeks rental period for \$150.00, which is half of the usual fee.

I am delighted to hear of your wish to help in the publicity and admission. I will send you, shortly, a contract covering the six weeks period, from November 1st to December 13th, and I do hope that these arrangements will be satisfactory to you. As you can see, it would work out very well if it were possible to schedule the exhibition in Hartford. I have also received, from Miss Radler, copies of your correspondence with Martha Strayer in Washington, and with Charles Bennett in Los Angeles. Thank you very much for sending these on to me. I shall be very glad to send them all the information they request. I hope you will not mind my suggesting that it might avoid misunderstandings with future exhibitors if, in discussing bookings with them, you mention to them that there is a rental fee. I shall look forward to hearing from you.

Sincerely,

(Mrs.) Emay Buck
Assistant to the Director

Mr. Reginald Isaacs
Planning Director
Michael Reese Hospital
29th St & Ellis Avenue
Chicago, Illinois

EB:ms

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.115.4.1

add most recent letter to this

May 20, 1947

March 27, 1947

Dear Mr. Isaacs:

Thank you for your letter of May 16th.

We are definitely holding a six week's booking for the "Two Cities" exhibition after it closes here. Our contract will follow for the period November 15th to December 31st. The fee will be \$300.00.

I believe you know that we have received a letter from Mr. Chernayeff, of The Institute of Design, saying that he would like very much to hold the exhibition in the Institute under your auspices. I am enclosing a copy of my reply.

I am delighted to hear of your wish to help in the publicity and scheduling for the exhibition. We have had requests already from Seattle, Iowa City, and M.I.T in Cambridge. We have given M.I.T. a definite booking for the beginning of March. As you can see, it would work out very well if it were possible to schedule the exhibition in Hartford between your showing and the M.I.T. showing. As you mentioned that you would like to have it shown there I believe this would be the best time. Washington and Philadelphia might be approached for April and May. I would be most grateful if you could let me know as soon as possible what arrangements you make with these places so that I may offer definite periods to Seattle and Iowa City.

I shall look forward with great pleasure to seeing your Public Relations Director and hope to see you at the time of the exhibition here.

Sincerely,

(Mrs.) Emay Buck
Assistant to the Director

Mr. Reginald R. Isaacs
Planning Director
Michael Reese Hospital
29th Street and Ellis Avenue
Chicago 16, Illinois

EB:ms
enclosure

MA 30
June 20
July 25
June 25

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.115.4.1

March 22, 1947

March 27, 1947

Dear Mr. Isaacs:

Thank you for your letter of March 18th.

We will be very glad indeed to schedule the Sert-Wiener - Michael Reese Hospital exhibition for Chicago as soon as possible after the close of the exhibition in New York. It is now scheduled to close here on September 7th and I believe that it could arrive in Chicago for a booking to start in mid October. I must ask that you regard this as a tentative date, however, because the timing will depend largely upon the amount of work which must be done in making the Museum exhibition suitable for circulation - packing, boxes, etc. We will definitely reserve the first booking after New York for you.

As far as we know, we will offer three week periods for a fee of somewhere around \$100.00. I am afraid this cannot be determined definitely until we know how much work must be put into the exhibition.

It is of course our desire also that the exhibition should be shown in as many other important cities as possible after Chicago and, as it is the custom of this department, we have announced it in our annual catalog of circulating exhibitions. We will of course appreciate any assistance in interesting prospective exhibitors, with the understanding, however, that the exhibition will be handled as part of the regular program of this Museum's traveling exhibitions.

I will be very glad to discuss the possibility of foreign showings with you. I hope to be able to see you when you are next in New York. In the meantime please let me know if you will need any further information about the traveling exhibition.

Sincerely,

(Mrs.) Emy Buck
Assistant to the Director

Mr. Reginald H. Isaacs, Director
Michael Reese Hospital
29th Street and Ellis Avenue
Chicago 16, Illinois

EB:ms

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.115.4.1

March 25

March 11, 1947

September 12, 1947

Dear Mr. Beach:

Dear Mr. Isaacs: Your letter concerning the exhibition TWO CITIES. We were very pleased to hear of your interest in this show. In Your letter to Miss Sabersky concerning the tour of the Museum's exhibition of the Sert-Wiener - Michael Reese Hospital projects has come to my attention. The exhibition in detail.

We are delighted that you desire to cooperate with us in the matter of publicity and added attendance. Although it was not my understanding that Chicago was to have priority in bookings for the tour, we would of course be very glad to schedule whatever period will be most suitable for you at this time. The exhibition will be available some time around the middle of October. The rental fee and number of weeks for each showing have not as yet been definitely decided. In this case from Chicago. The weight in which space costs would be based will You mention the possibility of sending the exhibition to the meeting of the International Federation of Town Planners. Could you give me some idea of the dates for this meeting? We would prefer to complete the United States tour before sending this exhibition out of the country, but we would be very glad to discuss it further with you.

38 prints:

3 models:

I do hope that you will come in and see us the next time you are in New York. I will look forward to hearing from you.

2 " 48" x 30" " 2 " 30" x 18" " 3 " 30" x 18" " 2 " 30" x 24" " 1 " 31" x 48" " 1 " 18" x 30" "

Sincerely,

(Mrs.) Emay Buck

Assistant to the Director
Dept. of Circulating Exhibitions

Mr. Reginald R. Isaacs, Director
Michael Reese Hospital

29th Street and Ellis Avenue
Chicago 16, Illinois
I look forward to hearing from you further. I would appreciate it if you could let us know about these dates as soon as possible, since the period has been offered to other exhibitors, and as you know, bookings are made in the order in which applications are received.

Mr. Edwin Beach
Assistant Director
The Collector of Fine Arts
East Bond Street at Washington Ave.
Columbus 16, Ohio.

Sincerely yours,
Edith Lippman, In Charge of Selections

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.115.4.1

Columbus

September 16, 1947

Dear Mr. Beach:

Thank you for your letter concerning the exhibition TWO CITIES. We were very pleased to hear of your interest in this show, in connection with your plans for an exhibition on city planning, and under separate cover I am mailing you a copy of the Museum bulletin which describes the exhibition in detail.

As for the dates which would be available for a showing in your gallery: the exhibition could come to you for the period of December 13-January 3, after it closes in Chicago. I realize that these dates would only cover the last half of the period which you have planned for your exhibition, but since the material will only be shipped from Chicago it would probably reach you well in advance of December 13th. The rental fee for the show is \$150 for three weeks plus transportation charges, in this case from Chicago. The weight on which express costs would be based will be available in a few weeks, when the exhibition has been packed for shipping.

Approximate sizes of the panels and models included in the show are as follows:

38 mounts: 12 mounts 30" long x 18" wide 5 x 5' models:
 17 " 60" " x 48" " 5 1/2 x 3'
 2 " 48" " x 30" " 4 x 2'
 3 " 60" " x 18" " 4 x 2'
 2 " 60" " x 24" " 4 x 2'
 1 " 31" " x 48" "
 1 " 16" " x 30" "

It would be perfectly all right for you to supplement the exhibition with local material, as you have planned, as long as the TWO CITIES show is kept intact and the proper credit given to the Museum of Modern Art.

I hope that you will want to have the exhibition as a part of your program, and I shall look forward to hearing from you further. I would appreciate it if you could let us know about these dates as soon as possible, since the period has been offered to other exhibitors, and as you know, bookings are made in the order in which confirmations are received.

Mr. Warren Beach
 Assistant Director
 The Columbus Gallery of Fine Arts
 East Broad Street at Washington Ave.
 Columbus 15, Ohio.

Sincerely yours,
 Sally Lohmann, In Charge of Scheduling

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.115.4.1

Des Moines

AIR MAIL

November 7, 1947

October 10, 1947

Dear Mr. Parker:

Mr. William Friedman, of the Walker Art Center in Minneapolis, was here in the Museum yesterday, and he has suggested that we write to you about one of our exhibitions which will be in the mid-West during this coming December and January. He said that he was uncertain about whether or not your gallery would be open by that time, but if it were he thought you might want to consider having this show at the Art Center.

The exhibition to which I refer is the one entitled TWO CITIES, which deals with two projects in North and South America, as outstanding examples of modern city planning. One plan is for a completely new city being built in Brazil, "Cidade dos Motores", which was designed by Paul Lester Wiener and Jose Luis Sert; the other is the Michael Reese Hospital Project in Chicago, a redevelopment scheme for about seven square miles of Chicago's south side. Under separate cover I am mailing to you a copy of the Museum bulletin which describes the exhibition in further detail.

As you may know, the exhibition was shown here in the Museum during the past summer. It is now in Chicago, and after the close of its showing there on November 29th, it could come to you in Des Moines. The available date is December 15-January 3, or, if a slightly later period would be more convenient for you, December 27-January 17. The rental fee for the exhibition is \$150 for three weeks, and the space required amounts to about 75 to 100 running feet of wall space. There are also three models included in the show, measuring as follows:

5' x 5' x 5" ; 5' x 3' x 5" ; 4' x 3' x 6".

I hope very much that you will want to consider showing this very interesting exhibition, and I shall look forward to hearing from you about it. Since a number of other exhibitors are also anxious to have the show this season, I hope that you will be able to let me know about this date as soon as possible.

Sincerely yours,

Sally Lohmann, In Charge of Scheduling
Dept. of Circulating Exhibitions

Mr. Paul Parker, Director
Des Moines Art Center
Des Moines, Iowa.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.115.4.1

October 10, 1947

Dear Miss Haughey:

We were very pleased to hear of your interest in the exhibition entitled TWO CITIES, and I am sorry that there has been such a delay in sending you the information which you requested. Unfortunately we never received your letter of September 11th, and we therefore learned of your request for this show only yesterday.

Under separate cover I am mailing you a copy of the Museum Bulletin which describes the exhibition in detail. The show consists of panels and three models, the panels requiring about 75 to 100 running feet of wall space, and the models measuring as follows: 5 x 5', 5½ x 3', 4 x 2½'. The rental fee for the exhibition is \$150 for three weeks, plus transportation charges from the preceding city on the itinerary.

As you know from our telegram, the exhibition will not be available to come to you for the dates which you particularly requested, October and November, but I hope that you will want to have it during one of the open dates on the schedule. Would any of the following periods be convenient:

December 13-January 3, from Chicago, Ill.
January 31-February 21.
May 14-June 4, from Winter Park, Florida.

I shall look forward to hearing from you further about these dates, and I hope that you will be able to let me know about them in the near future. All of the periods have been offered to other exhibitors, and bookings are made in the order in which confirmations are received. Again I hope that the delay in sending you this information has not inconvenienced you too much.

Sincerely yours,

Sally Lohmann, In Charge of Scheduling

Miss Catherine Haughey, Head
Public Relations Division
Detroit Public Library
5201 Woodward Avenue
Detroit 2, Michigan.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.115.4.1

cc lenders - *Two Cities*
green
insurance
registrar

November 22, 1949
December 5, 1949

Dunn and Fowler, Insurance
70 Pine Street
New York 5, New York

Attention: Miss J. Resener

Dear Miss Resener:

Re: Claim #M56-49 - Exhibition Two Cities
47.697 Neighborhood Unit - Model
47.698 Model civic center

We have had the damages to the above repaired at the cost of \$100. The bill in that amount will be forwarded to you shortly.
Enclosed is the notarized Proof of Loss covering the above claim.

Sincerely yours,

Virginia Pearson
Circulation Manager

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.115.4.1

cc green
insurance
lenders
registrar

Two Cities

November 25, 1949

Dunn and Fowler, Insurance
70 Pine Street
New York 5, New York

Attention: Miss J. Hesener

Dear Miss Hesener:

The model reported damaged listed above
Our bill in the amount of \$61. the cost of the repairs, will be forward to
you shortly.

We have had the damages to the two models listed above repaired at the cost of
\$150. Our bill in that amount will go forward to you shortly.

Sincerely yours,
Virginia Pearson
Circulation Manager

Virginia Pearson
Circulation Manager

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.115.4.1

cc green
insurance
lenders
registrar

Two Cities

August 26, 1949

June 27, 1949

Dunn and Fowler, Insurance
70 Pine Street
New York 5, New York

Attention: Miss J. Hesener

Dear Miss Hesener:

RM: M36-49 Exhibition TWO CITIES
47.687 Model Michael Reese Hospital
and Campus Housing Project. Insured
for \$2,500 under policy PA 27990

The model reported damaged listed above has now been repaired by the owners. Our bill in the amount of \$61., the cost of the repair, will go forward to you shortly. As it was set up at the time the model was returned to you in May.

Sincerely yours,

Virginia Pearson
Circulation Manager

Mr. Reginald H. Jensen
Planning Director
Michael Reese Hospital
Planning Staff
2000 Lake Park
Chicago 16, Illinois

Enclosed

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.115.4.1

cc lenders
green
architecture
registrar

Two Cities

Honolulu

October 23, 1947

June 27, 1949

Dear Mr. Isaacs:

Mr. McCray turned over to me your letter of June 22 in which you agree to pay the transportation charges on the Michael Reese Hospital panels of our circulating exhibition TWO CITIES.

The box containing these panels, #21 through 34 except #29, was shipped to you today by Railway Express Collect. Panel #29 had the replanned 7-mile area model glued to it and was cut up at the time the small model was returned to you in May.

I am enclosing a marked copy of the check list and our Receipt of Delivery. Will you please sign the latter and return it to us so that our records may be closed.

I have shown your letter describing the opening of the Pacific Island show to René d'Harnacourt who was most anxious to see the account of the opening festivities. He should very much like to see photographs of this material, and the catalogue of the exhibition.

Sincerely yours,

Virginia Pearson
Circulation Manager

Mr. Reginald R. Isaacs
Planning Director
Michael Reese Hospital
Planning Staff
2968 Lake Park
Chicago 16, Illinois

Enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.115.4.1

cc: Mr. Wheeler
Mr. Johnson
Mr. Park
Mr. Hart
Mr. McCray ✓

Honolulu

October 28, 1947
October 23, 1947

Dear Mr. Mosbacher:

Dear Mr. Griffing: to your request for information on this Museum's exhibition of the Brazilian town designed by Messrs. Sert and Emyr. Since Emyr is to be away for still another week I am replying to your letters to her of October 17th and October 23rd.

As you request the TWO CITIES exhibition will be tentatively held for showing in Honolulu for next October. I regret that we shall be compelled to delay final confirmation of this date until the itinerary is more completely worked out.

Within a few months we should also have more definite word about the possibility of extending the SYMBOLISM IN PAINTING schedule into next fall. You will hear from us as soon as this is determined.

I have shown your letter describing the opening of your Pacific Island show to René d'Harnoncourt who was most envious of the account of the opening festivities. We should very much like to see photographs of this material, and the catalogue of the exhibition.

If you are interested in a duplicate of this smaller version, or in the original show, it is possible. Sincerely, Joseph Charles, our cultural officer at the American Embassy in London, would advise you of means whereby the U.S. Government could be of some practical assistance in this matter.

Porter A. McCray, Director
Dept. of Circulating Exhibitions

Mr. Robert P. Griffing, Jr.
Honolulu Academy of Arts
900 South Beretania Street
Honolulu, Hawaii

PAM:mss

Mr. Eric Mosbacher
Information Officer
Ministry of Town and Country Planning
22 St. James's Square
London, S.W. 1, England

PAM:mss
enclosures

Porter A. McCray, Director
Dept. of Circulating Exhibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.115.4.1

cc: Mr. Wheeler
Mr. Johnson
Mrs. Buck
Mr. Sert
Mr. McCray ✓

Mosbacher

Los Angeles

AIP:WIL
October 23, 1947

Dear Mr. Mosbacher:

I am replying to your request for information on this Museum's exhibition of the Brazilian town designed by Messrs. Sert and Wiener. This exhibition, which was originally shown here under the title of TWO CITIES, consists of the Brazilian town Cidade dos Motores and an equal amount of material on the replanning of a limited section of Chicago. The enclosed bulletin and the check list of the exhibition's contents will give you some idea of the nature and extent of the exhibition.

We ordinarily rent this exhibition for a period of three weeks, exclusive of transportation time, for a fee of \$150.00, plus transportation charges.

At present TWO CITIES is booked through November, 1948 when it is scheduled to return to New York from Honolulu. A smaller unmounted version of the Brazilian town only has recently been sent by air to Lima, Peru for the Pan American Congress of Architects.

If you are interested in a duplicate of this smaller version, or in the original show, it is possible that Mr. Joseph Charles, our cultural officer at the American Embassy in London, would advise you of means whereby the U.S. Government could be of some practical assistance in this matter.

I shall await further word from you.

Sincerely,

Porter A. McCray, Director
Dept. of Circulating Exhibitions

Mr. Eric Mosbacher
Information Officer
Ministry of Town and Country Planning
32 St. James's Square
London, S.W. 1, England

PAM:mss
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.115.4.1

Los Angeles
June 17, 1947
Two Cities
Exhibition

Dear Mrs. Schenck:

Thank you for your letter regarding our exhibition TWO CITIES.

Dear Mr. Bennett:

This exhibition is made up of plans and photographs concerning Mr. Isaacs has forwarded to me a copy of your letter to him of June 9th regarding the TWO CITIES exhibition which this Museum will show in the fall. I am sending you herewith a copy

Museum's Bulletin describing the exhibition in some de-

I am very glad to hear that you would be interested in showing it in Los Angeles and I thought you might be interested in knowing what dates are still available on the itinerary. It will be shown in various cities in the east until some time in April, and we then have tentative requests from western exhibitors. Therefore, I believe some time in late spring, or early summer, might work out the best for you, if it would be convenient.

The rental fee for the exhibition is \$150.00 for three weeks, plus transportation from the preceding city.

I will look forward to hearing from you and hope that you will be able to arrange a showing.

Sincerely,

(Mrs.) Emy Buck
Assistant to the Director

Mr. Charles B. Bennett
Department of City Planning
361 City Hall
Los Angeles, California

EB:ms

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.115.4.1

July 30, 1947

Dear Mrs. Schenck:

Thank you for your letter regarding our exhibition TWO CITIES.

This exhibition is made up of plans and photographs concerning the Brazilian city by Jose Sert, which you mention, and also a plan for the Michael Reese Hospital in Chicago, with which Walter Gropius is associated. I am sending you herewith a copy of the Museum's Bulletin describing the exhibition in some detail.

The rental fee will be \$150.00 for three weeks, plus transportation charges from the preceding city. We are working on the itinerary and could offer you tentatively the following dates:

April 9-30, from Cambridge, Massachusetts
May 14-June 4

Please let me know if there is any further information you would like.

Sincerely,

(Mrs.) Emory Buck
Assistant Director

Mrs. Marie Schenck
Art Director
Miami Beach Public Library and Art Center
2100 Collins Avenue
Miami Beach 59, Florida

EB:ms