

The Museum of Modern Art

GERALD D. HINES INTERESTS ARCHITECTURE PROGRAM AT THE MUSEUM OF MODERN ART

Conceived to examine current trends in architecture in a series of five exhibitions, the Gerald D. Hines Interests Architecture Program was the first of its kind to be supported by a corporate gift. The series has included the publication of catalogues to accompany each exhibition, as well as lectures and symposia. It has comprised the following exhibitions:

Ricardo Bofill and Leon Krier: Architecture, Urbanism, and History June 27 to September 3, 1985

Each of the architects featured in this exhibition has rejected modernism and reasserted the importance of western architectural traditions to the renewal of our cities; but in most other respects their attitudes and careers differ. Bofill, who makes skillful use of modern construction techniques, particularly precast concrete, has built some of the most humane and beautiful large-scale public housing of this century. Krier, who designs but does not build, has repudiated modern technology in favor of an architecture that is small in scale and craft-intensive. This exhibition included a project by each architect that was shown for the first time.

Organized and installed by Arthur Drexler, director*, Department of Architecture and Design.

Mario Botta November 20, 1986, to February 10, 1987

The work of Swiss architect Mario Botta was featured in the second exhibition in the series. Building on the work of Le Corbusier, Louis Kahn, and Carlo Scarpa, Botta's architecture reflects a concern with geometric order, the texture of materials, and light. While clearly modernist, it maintains its links to the vernacular of Botta's native Ticino as well as to the broader classical tradition. This exhibition of photographs, models, and original drawings represented twenty projects that spanned Botta's career and that ranged in scale from the domestic to the institutional.

Organized by Stuart Wrede, curator**, Department of Architecture and Design.

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Deconstructivist Architecture
June 23 to August 30, 1988

The emergence of a new architectural sensibility was suggested by this exhibition of work by seven international architects: Peter Eisenman, Frank O. Gehry, Zaha M. Hadid, Rem Koolhaas, Daniel Libeskind, Bernard Tschumi, and the firm of Coop Himmelblau. Obsessed with twisted shapes, warped planes, and folded lines, the architects intentionally violate the pure forms of modernist architecture. The ten projects included in the exhibition resumed the radical experimentation with form initiated by the Russian avant-garde early in the twentieth century, and a selection from the Museum's holdings of this work was also presented as an introduction to the contemporary drawings and models.

Organized by Philip Johnson, architect and former director of the Museum's Department of Architecture and Design, and Mark Wigley, architect and lecturer at Princeton University. Coordinated by Frederieke Taylor.

Emilio Ambasz/Steven Holl: Architecture
February 9 to April 4, 1989

Architects Emilio Ambasz and Steven Holl, both of whom practice in the United States, have been drawn to that side of the modernist tradition that finds inspiration in an anonymous and primitive vernacular. Yet the architects have very different individual bodies of work. Ambasz in particular has looked to the archaic and primitive, exploring an architecture closely integrated with the earth; Holl, on the other hand, has drawn on the anonymous vernacular of the city and small town in order to develop a building typology for an immediate urban realm. Despite their differences, each has developed a highly refined sense of detail, texture, and materials, and the work of both is characterized by the qualities of simplicity, severity, and abstraction. The exhibition included fifteen projects by each architect, presented through drawings, models, photographs, and, for Ambasz's work, in an audio-visual display.

Organized by Stuart Wrede, director, Department of Architecture and Design.

Tadao Ando

October 3 to December 31, 1991

A self-taught architect, Tadao Ando has gained international recognition for a series of projects built in Japan since the mid-1970s. His spare and subtle buildings of concrete and glass offer a contemporary synthesis of modern western and Japanese traditions, joining occidental rationalism with an oriental sense of nature. The exhibition focuses on twelve projects that reflect the developing interaction between Ando's buildings and nature, as well as his refinement of interior architectural space. The projects are represented by models, drawings and sketches, and photographs, and include designs for houses, ecclesiastical buildings, museums, and an urban plan for Osaka.

Organized by Stuart Wrede, director, Department of Architecture and Design.

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* Arthur Drexler, who died in 1987, was director of the Department of Architecture and Design from 1956 to 1985.

** Stuart Wrede was curator in the Department of Architecture and Design from 1985 to 1987, when he was appointed acting director. He was named director of the department in 1988.

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