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THE MUSEUM OF MODERN ART

NEW YORK

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

OFFICE OF THE PUBLICITY DIRECTOR
SARAH NEWMAYER

July 31, 1941.

TO Art Editors
City Editors

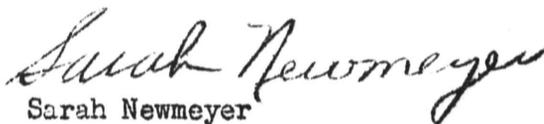
Dear Sirs:

You are invited to attend a press preview of one of the Museum's travelling exhibitions, Stockholm Builds, Tuesday afternoon, August 5, from 2 to 5 P.M.

This exhibition, a photographic record of modern Swedish architecture by George E. Kidder-Smith, has for the past year been sent by the Museum's department of Circulating Exhibitions to other museums and art galleries throughout the country. On Wednesday, August 6, it will open to the New York public for the first time and will remain on view through September 1, after which it will again be circulated about the country.

If you wish any further information will you please telephone me at Circle 5-8900.

Sincerely yours,



Sarah Newmeyer
Publicity Director

THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

FOR IMMEDIATE RELEASE

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STOCKHOLM BUILDS EXHIBITION OF MODERN SWEDISH

ARCHITECTURE OPENS AT MUSEUM OF MODERN ART

A small exhibition of particular interest at this time, when cities are being bombed almost out of existence, will open at the Museum of Modern Art Wednesday, August 6, when the Museum puts on STOCKHOLM BUILDS, a photographic record of modern Swedish architecture made by George E. Kidder-Smith as a fellow of the American-Scandinavian Foundation. This exhibition, which is being shown for the first time in New York, has for the past year been sent by the Museum's Department of Circulating Exhibitions to other museums and art galleries throughout the country. It will remain on view at the Museum through September 1, after which it will again be circulated about the country.

Prepared by Mrs. Elizabeth Mock of the Museum's Department of Architecture, who has made a wide study of contemporary building programs and housing developments, the exhibition consists of fifty-one plywood panels on which are mounted photographs, enlargements, diagrams and text. The photographs, which are unusually brilliant architectural records, show apartments, cooperative housing developments, schools, pre-fabricated houses, theatres, a public swimming pool, a biological laboratory, technical museum, and, among the most beautiful buildings, a new crematorium by Gunnar Asplund.

Stockholm is perhaps the only city in the world without large slum districts. It is blessed with a singularly pleasant location and no city is doing more to preserve unspoiled the beauties of its natural setting, rocky inlets, cliffs, bays, lakes and forests. With an intelligent program of city-planning, it is also the only city in the world which has whole-heartedly accepted modern architecture for its municipal buildings. For these reasons alone it is worthy of careful study in the United States, a younger country than Sweden, but not as young in its attitude toward contemporary building and sadly in need of even more drastic programs for civic improvements. Stockholm escaped much of the dismal blight so characteristic of industrial towns like our Pittsburgh and Chicago. Over 30% of its

dwellings have been built in the last ten years, after efficient planning and zoning laws were in effect.

Because Stockholm's new architecture is essentially a popular movement -- an important, well-rationalized part of a progressive social program -- this exhibition has been restricted to public buildings and housing projects shown in relation to the comprehensive city plan. The predominance of this new architecture may be traced directly to the influence of the Stockholm Exposition of 1930, the first thoroughly modern exposition to be held anywhere in the world. Since then all housing projects and public schools have been consciously designed as modern architecture.

The exhibition will show that the unusually high level of design which characterizes the building of the last decade in this strongly democratic country is based on the following factors:

1. The application of a well-considered, positive town plan to all urban areas.
2. The strength of the cooperative movement and its sound building policy.
3. The rigid control exercised by the city over speculative building.
4. The high standard of craftsmanship.
5. An excellent system of public education which is resulting in intelligent popular interest in design and architecture.

There is not a city in this country which could not learn many things for its own advantage from the progressive and pleasant Stockholm shown in this exhibition.

It has already been shown in Chicago, Illinois; Ithaca, New York; Poughkeepsie, New York; Durham, North Carolina; Pittsburgh, Pennsylvania; and University, Virginia.