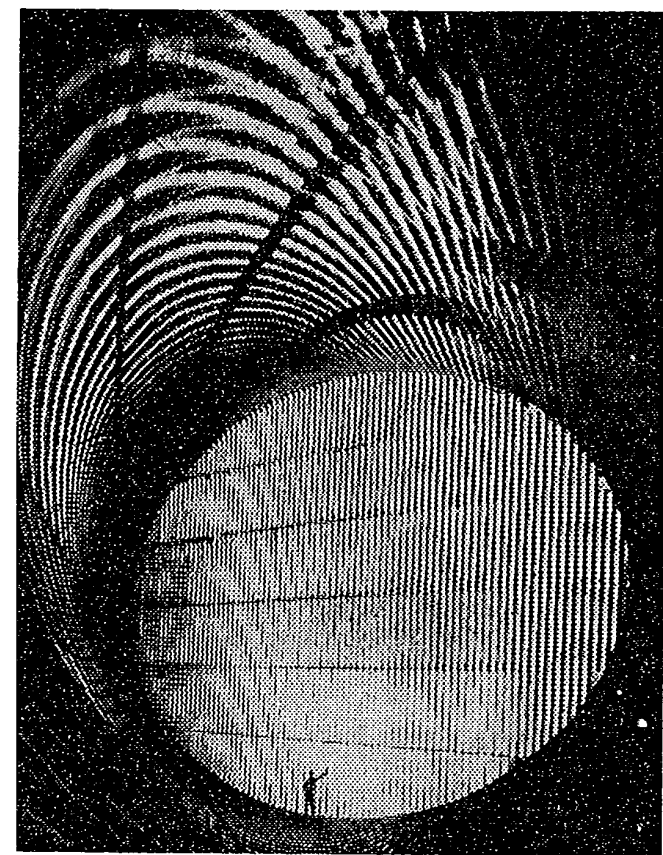
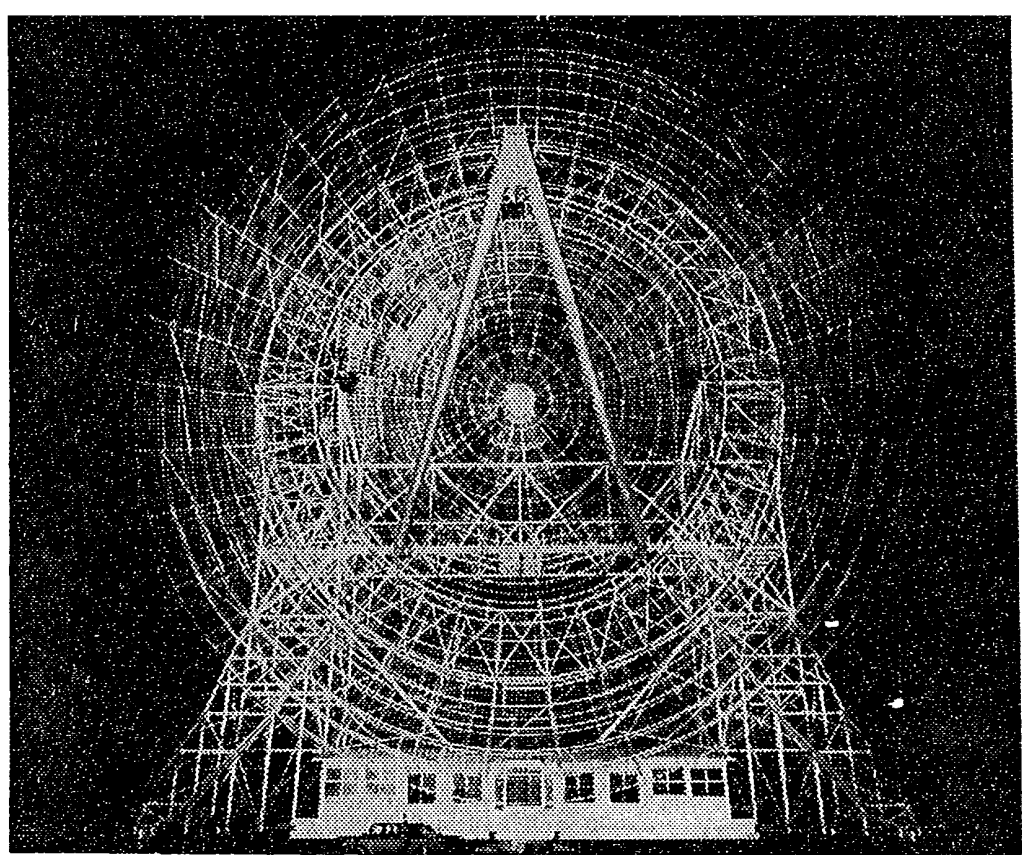


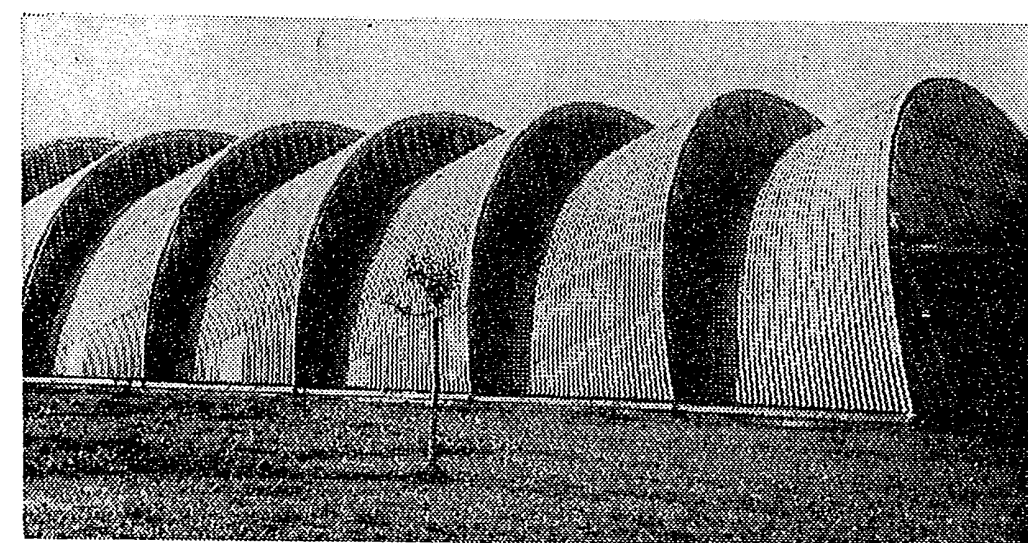
Monumental Works of Man Are Depicted in Show at the New Wing Galleries of Museum



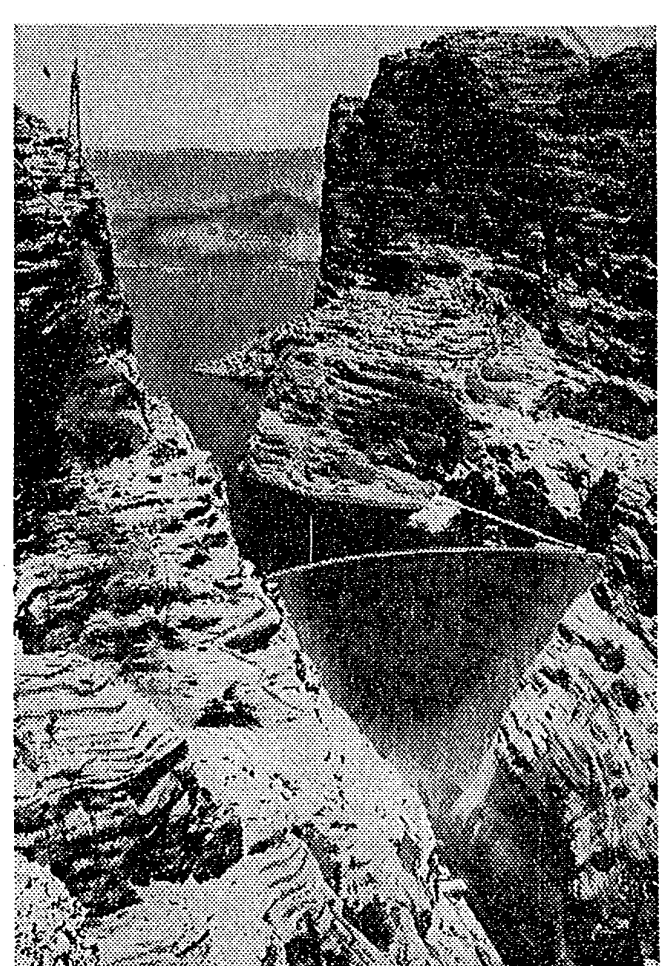
NASA  
A wind tunnel at the Langley Research Center in Virginia



Lloyd Ronan  
Radar telescope towers above buildings at Stanford Research Institute in California



Danzelsen & Voser  
This elasticized fabric plant, designed by Danzelsen & Voser, is in Gossau, Switzerland



Development and Resources Corporation  
Dam built in Iran by Development and Resources Corp.

Modern Museum Assays Engineering

By ADA LOUISE HUXTABLE  
The Museum of Modern Art is inaugurating its new garden wing galleries today with one of the most spectacular and significant shows in its 35-year history.  
The show, called "20th Century Engineering," is a roundup of 195 smashing examples of monumental and literally earth-shaking construction. It will be on view through Sept. 13. The exhibition has been selected and installed by Arthur Drexler, director of the department of architecture and design, who has managed to make it dramatically clear to even the most casual visitor that he is in the presence of the major work of our time.  
It is also clear that in the whole range of our complex culture, with its self-conscious esthetic kicks and esoteric pursuit of meanings, nothing comes off with quite the validity, reality and necessity of the structural arts.  
Other art forms seem pretty piddling next to dams that challenge mountains, roads that

leap chasms and domes that span miles. The kicks here are for real. These structures stand in positive, creative contrast to the willful negativism and transient novelty that have made so much painting and literature, for example, a kind of diminishing, naughty game. The evidence is incontrovertible: building is the great art of our time.  
A Catalogue of Building  
The subjects treated are dams, tunnels, spillways, earth-moving operations, radio, television and radar antennas and towers, refineries, observatories, warehouses, stadiums, skyscrapers, space frames and domes, highways and bridges. They form a catalogue of 20th-century structures for 20th-century needs achieved by 20th-century means; buildings by which the future will measure and judge us, for these are among our definitive contributions to art and history.  
Generally, we score well. Engineering is a utilitarian art, but beauty is often a part of utility, and when the two combine, as in the sweeping drama

of Claudio Marcello's marvelously detailed buttress dams in Italy, the statement is overwhelming. The section on concrete and earth dams is the most impressive in the show.  
Sometimes we do less well, when structures with an eerie, surrealist splendor, like the intricate, spidery steelwork of radar antennas, sit awkwardly in a rejecting landscape, tied to it by prosaic service buildings of surpassing homeliness.  
The overwhelming scale and the power to change environment frequently give the work of the engineer an awe-inspiring magnificence. He is quite capable of redesigning the earth and redirecting its resources.  
In this godlike role he creates a Dez River Dam in Iran, a thin arch of double curvature 646 feet high, its concrete mixture of greater compressive strength than the rock of the surrounding canyon walls, so that the dam should theoretically last longer than the site itself.  
When he's not playing god, he challenges the gods with a skeleton-framed factory for assembling Saturn C-5 space rockets at Cape Kennedy, by

Ursam (Urbahn - Roberts - Seelye-Moran), measuring 125,000,000 cubic feet—the largest volume ever enclosed in a single structure—with 524-foot high bays and doors large enough to admit the New York Hilton, which would be lost inside.  
At its best, invention, grace, beauty and power are engineering's gift to architecture. The metal frame, the concrete shell, the steel truss, developed as technical answers to practical problems of size, height, span and strength, have given us the exhilarating monumentality of the skyscraper carried to its ultimate perfection by Mies van der Rohe, the surpassingly handsome stadiums and ware-

houses of Torroja and Candela, the superb factories and exhibition halls of Pier Luigi Nervi.  
As art, the work of the modern builder outdistances the total technology of the past. His dams miniaturize the waterworks of the baroque; he spins huge nets of airy steel that could contain whole cities, throws up giant sculptures of reinforced concrete, hangs slender suspension structures across plunging voids with breathtaking grace. Small potatoes, the pyramids. The 20th-century engineer has created the architecture of the sublime.