

For Immediate Release

To celebrate the second anniversary of the Contract Design Center, The Design District of Dallas is proud to sponsor the architectural exhibition "Charles Moore, Buildings and Projects." The exhibit opens on March 29, 1990. Moore is a pre-eminent American architect who defies traditional rules. New York Times architecture critic, Joseph Giovannini, called Moore "an architectural anti-hero - a Woody Allen among builders - who greatly expanded architecture's expressive range and helped redefine what was considered its proper subjects." He also described Moore's buildings as "rich and complex, like people's lives, rather than reduced and simple."

Over the past 30 years Charles Moore has created buildings that are humorous, vibrant and thoughtful. Moore feels that buildings are receptacles for human energy and that every building deserves all the creative and intelligent energy that the architect, contractor and craftsman can bestow so that it will be a delightful and vital place for its inhabitants. Upon examination of the drawings and models in the exhibit, the viewer will see that Moore uses images from the past and concepts from today's culture and environment to create a sense of harmony and comfort. Moore couples the extensive input of ideas from his clients with his nondogmatic, fanciful approach to design to produce spaces that are delightful and pleasurable to the participant of his architectural world.

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To illustrate these concepts in the exhibition, Charles Moore categorizes his work in four sections:

- \* His own Houses
- \* "Houses As the Center of the World" or commissioned houses
- \* "Frivolous and Serious Play" describes places meant as playgrounds
- \* "Fitting" is the category that shows buildings designed to be good neighbors to other buildings.

To complement Moore's completed buildings, the exhibition includes "Memory Palaces" that show just how fun and whimsical Moore can be. These self-contained, temple-like structures illustrate allegorically qualities of architecture and are a joy to behold.

After viewing the exhibition, one will understand why Thomas Krens, director of Williams College Museum of Art wrote, "It is hard not to like a Charles Moore building just as it is hard not to like Walt Disney."