

10.10.09
NORTH AMERICA
TOUR DAY

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2008-2009

DOCOMOMO US invites you to join our Annual Tour Day, which will take place around October 10, 2009. Tours will highlight modern architecture throughout the United States, Mexico and Canada and will be hosted by regional Docomomo chapters and selected local organizations dedicated to the preservation of modern architecture. For more detailed information please check our website.

www.docomomo-us.org

do.como.us

(Graphics: Lorena Perez)

**SAVE THE DATE:
DOCOMOMO
North America
Tour Day
10.10.09**

We are happy to announce the upcoming Third Annual North America Tour Day 2009, scheduled for the weekend of October 10th. We are proud to note that this year's event has been expanded to include participating cities in Canada and Mexico.

This spring the newsletter looks back at the success of DOCOMOMO US 2008 National Tour Day. With over twenty tours held by DOCOMOMO Chapters and participating local preservation groups, Tour Day offered diverse programs across the nation. Here are just a few Tour Day reflections from 2008 made possible by the generous 2008 sponsorship of Mohawk Carpet, Moleskine America, Inc., Association of Collegiate Schools of Architecture (ACSA), Open House New York and numerous local sponsors.

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Welcome

In celebration of the expansion of this year's Tour Day to include cities in the United States, Canada and New Mexico, this issue will look back at the success of Tour Day 2008. With the collaboration of DOCOMOMO US Chapter organizations and a number of regional preservation groups, we were able to offer many diverse modern architecture preservation tours across the country including a wide variety of building typologies such as places of worship, private residences, and landscapes. This year's event, to be held around the weekend of October 10, 2009, promises to be even larger and to include not only DOCOMOMO Chapters and preservation organizations in the US, but also cities in Canada and Mexico. It is for this reason that we have changed the name to Tour Day North America.

This spring the DOCOMOMO US board members gathered in New Orleans for a wide ranging meeting including new chapter additions. We are happy to welcome the new Central Texas Chapter (Austin) and the interest of Western Pennsylvania (Pittsburgh) and Ohio (Cleveland). Additionally, a full day was dedicated to a discussion on preservation education as it relates to modern architecture, which included a presentation by Lorena Perez of a survey of international preservation programs. Representatives of programs in New Orleans (Tulane), Minneapolis (University of Minnesota), Austin (University of Texas), New York (Pratt Institute and Columbia University) participated. A more formal report will follow later this year.

Tour Day Wrap-Up

NOLA: Modernism and Desire

On Saturday, October 4, 2008, over forty locals and tourists gathered in New Orleans on the grounds of the International Trade Mart (Edward Durell Stone/Robert Hall and Associates—1966) at the foot of Canal Street for the Modernism and Desire Streetcar Tour, organized by the newly-formed DOCOMOMO US/NOLA chapter. The tour was scheduled to coincide both with DOCOMOMO US's National Tour Day and a local



Tour guide John Klingman points out one of numerous mid century buildings along Canal Street, most of which are currently endangered or with uncertain futures.

(photo: Tracie Lynn Ashe)

event known as "Art for Art's Sake" in downtown New Orleans, where art galleries open their doors for an evening celebration.

Following a brief tour of the modernist lobby of the International Trade Mart, the assembly hopped onto a chartered streetcar to begin a tour highlighting the impressive collection of modern structures along world-famous Canal Street. Led by Professor John Klingman of Tulane University Architecture School, the participants were introduced to the major architects who designed some of the more important structures, including Skidmore Owings and Merrill's 1952 Pan American Life Insurance Building (2400 Canal Street), Curtis & Davis' 1963 Automotive Life Insurance building (4140 Canal Street), the Olivetti Building by Charles Colbert, completed in 1966 (1900 Canal Street), and the 1951 Texaco building by Claude E. Hooton at 1501 Canal Street.

The tour was designed to raise awareness and appreciation for modern architecture, a style often overlooked in a town enamored with its amazing stock of nineteenth century architecture. The DOCOMOMO US/NOLA chapter was featured in an article with photographs published on the front page of the Arts and Entertainment section of the Times Picayune. The article included positive reactions of the tour participants and hopefully will

have an impact on the awareness of the modern treasures New Orleans has to offer.

The tour stopped at the end of Canal Street near the city cemeteries where the group disembarked from the streetcar to visit the Hope Mausoleum, designed by Albert Huber in 1931, and enjoy some refreshments. On the return passage, the participants were presented with the challenges that face some of the buildings highlighted on the tour. Many of the buildings were flooded during Hurricane Katrina and have yet to be repaired. In addition, a proposed new Veterans Administration Hospital has been slated for construction along Canal Street in one of the largest "Urban Renewal" type developments in New Orleans since the 1960s. Hundreds of nineteenth and twentieth century structures, including some modern landmarks, will be demolished to make way for the new facility.

Despite these many challenges, DOCOMOMO US/NOLA is working hard to advocate for New Orleans modern structures while growing appreciation for the genre. The Modernism and Desire Streetcar Tour was but a single step of what we all hope will be a long journey admiring, saving and preserving modern architecture in New Orleans.

Audio recording of the tour is available at opensoundneworleans.com, compliments of Jacob Brancasi. Audio is titled 'Modernist Architecture on Canal St.' and 'Hope Masoleum.' Direct link to full mp3: <http://www.box.net/shared/static/0gky9f1zug.mp3>

—Eleanor Burke

WEWA: Widmeyer House Tour, Fircrest, WA

DOCOMOMO US/WEWA participated in National Tour Day 2008 with a tour of the Widmeyer Residence in Fircrest, a community near Tacoma, Washington. Over fifty people attended this event on a cool, rainy, Northwest autumn day including members of Historic Tacoma (event co-sponsor) and the Marion Dean Ross/Pacific Northwest Chapter of the Society of Architectural Historians.

The home of Walter D. and Marian Widmeyer was completed in 1954. The house was widely publicized during and after its construction, and featured many new and innovative uses for plywood. The February 1958 issue of Pacific Architect and Builder highlighted the home, calling the 1,200 sf dwelling a "delightful experience." Owned and occupied by Marian Widmeyer, the



Tour participants disembarked at Hope Mausoleum for refreshments and discussion before heading back downtown.
(photo: Tracie Lynn Ashe)



Tour participants on the streetcar.

(photo: Tracie Lynn Ashe)

Welcome *(cont'd)*

Moving forward from the successful student workshop held at the 10th International DOCOMOMO Conference in Rotterdam, in which 6 US students were able to participate with grants from DOCOMOMO US, we are looking for ways to expand our education efforts to young and emerging professionals through participation in a workshop at the 11th International DOCOMOMO Conference Mexico City, August 2010. DOCOMOMO International has officially confirmed dates for next year's Conference on the UNAM Campus, Mexico City—Living the Urban Modernity—August 19th-27th 2010. (Paper presentation abstracts can be submitted online by September 15, 2009). This April, DOCOMOMO was happy to accept from the American Institute of Architects at its National Convention in San Francisco the Collaborative Achievement Award.

In more practical terms, we continue to use our website to update you with news on DOCOMOMO events and activities as well as our advocacy efforts. Recent additions to the building fiche register are available through our website, which also has chapters links and news updates. Finally, we have further upgraded the site to allow for on-line dues payments through PayPal as well as purchase of past journals and DOCOMOMO publications, including the recently released Conference Proceedings of 8th International DOCOMOMO Conference, New York, 2004 and Technical Dossier 8, Preserving Post War Heritage.

—Theodore Prudon,
President
DOCOMOMO US

Tour Day Wrap-Up



Widmeyer House, south façade.
(photo: Eugenia Wool)



The Widmeyers: (l to r) Rob, Marian, and Ken Widmeyer. Marian is the mother of Rob and Ken. Marian still lives in the house.
(photo: Eugenia Wool)

house remains true to its 1954 appearance, complete with original furnishings, countertops and paint scheme. Tour attendees had the opportunity to talk with Marian and her two sons, Rob and Ken, about their experiences living in such a well-designed home. Visitors leafed through scrapbooks filled with photographs of the house during construction and the early years. The house was designed by Marian's husband, Walter Widmeyer, who graduated from the University of Washington in 1949 and became staff architect for the Douglas Fir Plywood Association (DFPA). Widmeyer later established an independent practice, designing a number of residences, schools, churches, banks, and medical clinics. Marian served as office and business manager. While still supplying design support for DFPA, Widmeyer's practice grew quickly in the growing community of Fircrest and the south Puget Sound area. Widmeyer retired in the 1990s. He passed away in Fircrest on September 9, 2004 at the age of 81.

DOCOMOMO US/WEWA thanks the Widmeyer family for opening the home to us. The tour was one of our most memorable events because Marian, Rob, and Ken shared their personal stories and experiences with us about Walter, the house, and their lives together. We all appreciate good design but it's more meaningful when it's connected to the people associated with the place.

—Eugenia Wool

NY/Tri-State: Five Modern Architects: Five Places of Worship

The DOCOMOMO US/New York/Tri-State chapter participated in DOCOMOMO US National Tour Day and their "Five Modern Architects: Five Places of Worship" was a great success. A group of forty people joined us on Sunday, October 5th

for a day-long bus tour of some of the most interesting and significant modern religious buildings in Westchester County and western Connecticut. We are all grateful to lead planner and guide John Morris Dixon, our newest NY/Tri-State board member, for a fine event. NY/Tri-State board members Kathleen Randall, Kyle Johnson and John Arbuckle also contributed.



Unitarian Church in Westport, Connecticut, designed by Victor Lundy.
(photo: Kathleen Randall)



First Presbyterian Church, widely known as the "Fish Church," by Wallace K. Harrison of Harrison and Abramovitz. *(photo: Kathleen Randall)*

We began with Philip Johnson's Congregation Kneses Tifereth Israel Synagogue in Port Chester, NY, then saw Victor Christ-Janer's Unitarian Universalist Fellowship of Northern Westchester in Mt. Kisco, NY, where we enjoyed lunch in the sanctuary. Louis Kahn's Temple Beth El in Chappaqua, NY was the next stop, followed by the dynamic Unitarian Church in Westport, CT, designed by Victor Lundy. The group ended the day in Stamford, CT with a tour of the dramatic First Presbyterian Church, widely known as the "Fish Church," by Wallace K. Harrison of Harrison and Abramovitz.

—Nina Rappaport

TX: Mid-Century Modern Places of Worship

Over 40 Texas enthusiasts of modern architecture showed up on a cool fall morning to visit two often overlooked and under-appreciated examples of mid-century religious architecture—the Fifth Church of Christ, Scientist and the First Unitarian Church. The North Texas Chapter partnered DOCOMOMO US/NTX with Preservation Dallas to organize the event, and NTX Board President Greg Ibanez and Board Member Robert Meckfessel conducted the tour.

Announcements

DOCOMOMO US AIA Award Announcement

The American Institute of Architects has chosen DOCOMOMO US as one of six recipients of 2009 Institute Honors for Collaborative Achievement. The honors were presented at the AIA's national convention in San Francisco on April 30.

Collaborative Achievement honors are awarded for "distinguished achievements" that "have had a beneficial influence on or advance the architectural profession" (other than the design of specific projects, which has its own set of awards). An AIA-appointed jury can select up to ten recipients of these honors per year for a wide variety of accomplishments. Other winners this year, for instance, include structural engineer Guy Nordenson, architectural photographer Peter Aaron, and *Metropolis* magazine.

Submitted on behalf of the national AIA Committee on Design and as a DOCOMOMO US member, my nomination of DOCOMOMO US stated, "The organization is working vigorously and effectively on several fronts:

- publicizing and pleading the cause of endangered Modern landmarks;
- compiling documentation of key architectural works for incorporation into national and international archives;
- supporting crucial research and dissemination of information on preservation techniques particular to Modern buildings."

Tour Day Wrap-Up

Fifth Church of Christ, Scientist was designed by noted Dallas architect George Dahl in 1952. Its asymmetric massing of geometric forms and palette of buff-colored brick and limestone combine to create a modernist icon, probably the first modern religious structure in north Texas area. Almost all religious iconography has been avoided, except at the church's formal tripartite entrance which, interestingly, recalls Dahl's work at the 1936 Texas Centennial at Fair Park, with its extensive collection of Art Moderne (with a Texas touch) buildings and grounds.

First Unitarian Church was designed by Harwell Hamilton Harris in 1964 during his seven-year stay in Dallas, after commencing his career in Los Angeles in 1928 with Richard Neutra. The influences of both Neutra and Frank Lloyd Wright (Unity Temple) are readily apparent, in the simple, almost austere forms, decorated with distinctly Wrightian banding. The overall massing and planning, however, respond directly to the hot Texas climate with intimate courtyards, low, shaded arcades, and gently filtered light in the sanctuary.

The tour was followed with the now-traditional cookout of hot dogs and hamburgers, this year along the banks of Turtle Creek (planned by George Kessler) in the shadow of Frank Lloyd Wright's Kalitas Humphreys Theater. DOCOMOMO members acted as grill cooks with much conversation about potential sites for the 2009 tour.

—Robert L. Meckfessel

New England: Cambridge Modern—A Walking Tour of Harvard and Harvard Square

Cambridge, MA is one of the great centers of modern architecture in the United States, home to works by many of the great European masters of 20th century architecture, as well as many local architects who would go on to achieve international prominence. On Saturday, October 4, as part of the second national DOCOMOMO Modern Architecture Tour Day, DOCOMOMO US/New England led a walking tour of the rich modern heritage of Harvard University and the surrounding Harvard Square area.

The tour was led by David Fixler and Henry Moss of DOCOMOMO US/New England and featured works of Le Corbusier, Walter Gropius, Josep Lluís Sert, Hugh Stubbins, Benjamin Thompson and other significant mid-century modern architects. We had 20 people join us on a beautiful New England fall day. The tour began at the Walter Gropius/TAC Harvard Graduate Center which in addition to its own exemplary historic qualities, has undergone a series of recent renovations that underscore the degree of care that must be taken when intervening in buildings of this nature.

We then passed a series of laboratory buildings from the 1950s and '60s en route to



Carpenter Hall
(photo: Theo Prudon)

Sert's Undergraduate Science Center, his last work for Harvard, from the early 1970s, which has also undergone a recent, addition/renovation by Leers Weinzapfel architects. From there it was a short walk to the Carpenter Center for the Visual Arts, Le Corbusier's only work in North America and one of the last works of his career.



Holyoke Center
(photo: Theo Prudon)

Lamont Library, by Coolidge, Shepley Bulfinch and Abbott pays homage to Alvar Aalto's Viipuri Library and is the earliest (1949) and most contextual modern building in Harvard Yard, as well as being the locus of Aalto's Woodberry Poetry Room, which was the subject of a recent controversial renovation.

We then viewed a number of commercial and mixed-use buildings in Harvard Square including Sert's Holyoke Center, a large, multi-use mid-rise structure that takes on a Unité—like presence amidst the typically 3-5 story scale of the surrounding neighborhood. One of the most successful modern urban infill projects in the region if not the country is the 44-46 Brattle St. office and retail complex developed successively by TAC, Benjamin Thompson (the iconic Design Research building) and Sert/Jackson.

The tour finished with visits to the modern Harvard residential "Houses," designed between 1958 and 1972 as three successively very different modern interpretations of the Neo-Georgian Houses that together constitute the River House National Register Historic District between Harvard Square and the Charles River. This was a particularly interesting close to the tour as all of the Houses—neo-traditional and modern, were designed by the same architects—Coolidge, Shepley, Bulfinch and Abbott, demonstrating both the professional and institutional acceptance of modernism between the 1930s and the 1950s, as well as the constant experimentation and rapid pace of change that was inherent within modernism itself in this period.

—David N. Fixler

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Also cited are the coordination of activities by DOCOMOMO US chapters nationwide, host of the 2004 international DOCOMOMO conference in New York—an event both “memorably informative and inspiring”—and contributions to international DOCOMOMO conferences.

DOCOMOMO US president Theo Prudon and his staff assembled the testimonial letters, publications, and other evidence needed to substantiate the nomination—all of which convinced the AIA jury to bestow the highest honor it can on an organization advancing the course of architecture.

—John Morris Dixon, FAIA

Tour Day Wrap-Up

GA: Georgia’s Modern Residences

Georgia’s 2008 DOCOMOMO Tour Day Event celebrated the work of Jerome Cooper, FAIA and the district of Collier Heights, one of Atlanta’s most significant African-American neighborhoods.

Collier Heights: Collier Heights, a residential district located in southwest Atlanta, was the subject of a driving tour and presentation at Atlanta Rhodes hall, hosted by the Georgia Trust for Historic Preservation.

In 1954, the neighborhood was still largely undeveloped, populated largely by whites in small homes built after World War II. A bi-racial group appointed by Mayor William B. Hartsfield worked to open up the area for black developers and families. As a result, more than fifty subdivisions were built in Collier Heights as a response to Atlanta’s black population’s desire to leave the inner city for the suburban life, big homes and big yards. Collier Heights eventually became home for over 7,000 Atlantans.

The State of Georgia has nominated the district for inclusion on the National Register of Historic Places. If successful, it will become the first post-World War II suburb in Atlanta and one of the few Modern-Era African-American neighborhoods to be included on the Register. The district includes a variety of residences, commercial, and institutional buildings and landscapes. An overview of these structures were included in a self-guided driving tour, and the district’s developmental history was presented by students and faculty from the Georgia State University Heritage Preservation program and Dr. Richard Cloues from the Georgia Historic Preservation Division of the Department of Natural Resources.

Prominent figures of Atlanta’s history who lived and still live in the neighborhood include: Reverend Ralph David Abernathy, one of Dr. Martin Luther King, Jr.’s associates; Leroy R. Johnson, the first African-American since Reconstruction to be elected to the Senate; Reverend Martin Luther King, Sr. and Mrs. Alberta Williams King, parents of Dr. Martin Luther King, Jr.; Edward C. Miller, the first licensed African American architect in Georgia; and Herman J. Russell, founder of H. J. Russell Construction Company.

The residential work of Atlanta architect Jerome Cooper, FAIA, is widely known as a founder of Cooper Carry, an architectural firm recognized for a range of institutional and commercial projects. Early in his career, Cooper designed a series of remarkable Modern single-family residences, of which several were included in the 2008 event, and were discussed by the architect and homeowners at a special event held at context Design Gallery in Atlanta.

Included in the tour were four of Cooper’s designs, including Ranch style Ely/Johnston and Moscow/Rogers residences, both notable for their open designs and the homeowners’ collections of art and Modern furniture. The Goldsmith/



Cooper Residence.
(photo: Thomas Little)

Schneider residence, also in the Buckhead district, includes an atrium lit by clerestory windows, complimented by a studio addition designed by Mack Scogin and Merrill Elam.

The architect’s personal residence was also included on the tour, and is one of four homes located on Judith Way, a subdivision developed by personal friends of the Cooper’s, Mark and Judith Taylor.

Completed in 1964, Jean and Jerry Cooper’s home was designed to maximize connections between the wooded lot and interior space, according to Jerry, who describes the home as a “cabin in the woods”. The couple moved into the house with two young sons, expecting their third child. As the family grew and the children matured, the home would evolve.

The Coopers’ collection of Modern furniture includes a collection of George Nelson-designed Herman Miller pieces in the master bedroom, bought with money given the couple as a wedding gift. Master bathroom spaces were remodeled in 2001. Jerry Cooper’s ink drawings from his year spent in Rome while on a Fulbright scholarship, and their very personal collection of art, sculpture, and decorative accessories compliment the design of the home.

Of course, one of the favorite features of the house is the conversation pit and fireplace.

—Thomas Little



Architect, Jerome Cooper, 2008
(photo: Thomas Little)

Chapter News

NEW ENGLAND

DOCOMOMO US/New England continues to be closely involved with ongoing efforts to raise the public profile of Boston City Hall. With the downturn in the economy and little perceived public support for Mayor Menino's proposal to move City Hall to the South Boston Waterfront, the advocacy efforts have turned toward finding ways to further study and promote renovation of the building with an emphasis on sustainable design. Gary Wolf and David Fixler of DOCOMOMO US/New England are members of Citizens for City Hall, a local task force that is leading the effort to raise consciousness, professional support and funding for the project. DOCOMOMO US/New England is also looking at the larger issue of renewal in an expanded Government Center district. A presentation was given concerning district renewal in November at the Build Boston Conference and Trade Show by Gary Wolf, Henry Moss, David Fixler, and Sarah Kelly of the Boston Preservation Alliance and Citizens for City Hall.

Other advocacy efforts include monitoring the potential threat to Paul Rudolph's Blue Cross—Blue Shield Building in downtown Boston, which has been scheduled for demolition to make way for a 1000 foot tower planned on the site adjacent. Regulatory issues including potential height restrictions imposed by the FAA and the economic downturn have suspended the project for the time being.

Tour Day Wrap-Up



Halperin Landscape. (photo: Andrew Wolfram)

NOCA: Greenwood Common: A Modern Enclave in the Berkeley Hills

DOCOMOMO US/NoCa selected Greenwood Common in Berkeley as the location for the 10th Anniversary tour. This enclave of eight homes in the Berkeley Hills constructed between 1951 and 1957 is a remarkable example of Northern California's distinctive Second Bay Regional School. Developed by William Wurster, the houses surround a common open space with a spectacular view of the Bay and the Golden Gate Bridge. The development includes houses by some of the Bay Area's most noted architects, including Joseph Esherick, John Funk, Donald Olsen and Harwell Hamilton Harris, and is tied together by a beautiful organic landscape designed by Lawrence Halprin.



Waverly Lowell discussing details with the homeowner. (photo: Andrew Wolfram)

Waverly Lowell, the curator of the CED archives, and co-author (with Marc Treib) of a new book, *The Landscape and Architecture of Greenwood Common* led two separate walking tours which included visits to houses and a detailed study of the landscape and site features. The owners of three houses graciously opened their homes so that the tour groups could see the remarkable integrity and attention to detail that characterize Greenwood Common today.

—Andrew Wolfram

DC Preservation League: Southwest DC: Renewal at Risk

On Saturday, October 4, 2008, the DC Preservation League (DCPL), in conjunction with DOCOMOMO, as a part of its DC Modern series,

conducted a walking tour for 35 people called "Southwest DC: Renewal at Risk." Led by River Park resident and architect Eric Jenkins, AIA, the tour featured most of the major complexes constructed during the 1950's and 60's era urban renewal program. The tour focused on the planning and execution of one of the nation's most ambitious (113 blocks and 450 acres) model urban renewal projects.

Among the projects included were the Tiber Island Cooperative Homes (Keyes, Lethbridge and Condon), Harbour Square (Chloethiel Woodard Smith), River Park Mutual Homes (Charles Goodman), Carrollsburg Condominium (Keyes, Lethbridge and Condon), Waterside Towers (Chloethiel Woodard Smith), Marina View Towers (I. M. Pei), and Capitol Park (Chloethiel Woodard Smith).

Pictured is River Park, with its unique barrel-vaulted roofs, designed by Charles Goodman and Harbour Square, designed by Chloethiel Woodard Smith. <http://www.dcpreservation.org/>

—Eric Hein



Harbour Square, Chloethiel Woodward Smith. (photo: Erik Hein)



River Park, Charles Goodman. (photo: Erik Hein)

Minnesota Chapter of Architectural Historians: Sacred Architecture in Stearns County, MN: Marcel Breuer's Saint John's Abbey Church (1953-61) and Beyond

Since the 1880s the percentage of Catholics in Stearns County, Minnesota is said to exceed that in any other county in the United States. The Minnesota chapter of the Society of Architectural Historians set out on a sunny October 4, 2008

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Also being monitored is the ongoing (and highly secretive) master planning for the development of the Christian Science Center designed by Araldo Cossutta of I.M Pei and Partners in the mid-1960s. This is one of the premier modern complexes in this region and one of the finest efforts of the Pei office. The present tenant, the Christian Science Church is being forced to move out of much of the complex for economic reasons and is exploring opportunities to add further development to the site. A study mandated last year by the Boston Landmarks Commission to determine landmark status of the site is currently underway.

In residential architecture, the downturn in the economy has assisted DOCOMOMO's long and steady efforts to slow the assault on the single family modern house. Although many of these resources remain at risk, there has been a recent resurgence of appreciation in their quality and efficiency. DOCOMOMO US/New England has been frequently approached by realtors, homeowners, and prospective buyers for guidance in working with these houses.

DOCOMOMO US/New England is planning a series of talks and possible tours for 2009 and will release a schedule when dates have been confirmed. We meet monthly on the second Wednesday of the month at 6:00 PM at the offices of the Boston Society of Architects (BSA), 52 Broad St., Boston—all are welcome.

—David Fixler

Tour Day Wrap-Up

morning to witness firsthand how the Stearns County Catholics have constructed an identity through their sacred spaces. In order to provide a context for Breuer's work at Saint John's, the group stopped at the 1871 Church of St. Joseph in St. Joseph, MN and the 1915 Church of the Sacred Heart in Freeport, both done in a Gothic revival style. A Romanesque revival church originally served the Benedictines at Saint John's, but when more space was needed in the 1940s, the group sought out modern designers to add onto their existing site. Emerging from architects including Gropius, Neutra, and Bryne was Marcel Breuer. Not only was Breuer to design a new church on the site (his first religious commission), he also was asked to complete a new plan for the campus. In 1953 he and his associates set off to work. The tour focused on the abbey church and its rarely seen crypt chapels (completed in 1961), as well as Breuer's library (1966), science center (1966), and dormitories (1958, 1959, and 1967). We considered not only how Breuer's work fit into the existing nineteenth-century complex, but also how subsequent work has drawn on the Breuer aesthetic.

The tour of Saint John's was led by Dr. Victoria Young, an associate professor of modern architecture at the University of St. Thomas in St. Paul, MN. Dr. Young completed her dissertation at the University of Virginia in 2003, focusing on Breuer's church. She is currently at work on a book manuscript on the topic.

—Victoria Young



Bell Banner. (photo: Victoria Young)



Interior. (photo: Victoria Young)



1949 Lamolithic House, Siesta Key. (photo: John Pirman)

Sarasota Architectural Foundation: Rudolph/Twitchell Architect: 1949 Lamolithic House in Siesta Key



The Sarasota Architectural Foundation has participated in the DOCOMOMO 2008 National Tour Day with the third bi-monthly Architecture and Aperitifs

Lamolithic Rendering.

social event in one of our area's modern icons. We gathered from 5:30-7:00pm for wine and chats in a 1948 house designed by Paul Rudolph with Ralph Twitchell. The house tours have been organized by Michael Halfants, AIA of the SAF Board of Directors.

The house, located at 5540 Avenida del Mare on Siesta Key, FL, was designed as a part of a complex of five independent structures. They were identified as the Lamolithic Houses to refer to the monolithic reinforced concrete structural system used. This marked Paul Rudolph's first opportunity to design a group of adjacent houses. In site planning, the houses were an exploration of opportunities to create views, openness and various degrees of privacy between the units. The Lamolithic Houses tested a new building system on a residential project. Built with a poured in place concrete slab and roof supported by steel columns, the structure of the open plan and endless space principles provided a freedom in the house layout for the indoor/outdoor Florida lifestyle and connection with the rich vegetation and blue sky and sea of Florida.

—Peter Lizon



House, side. (photo: John Pirman)

Chapter News

GEORGIA

Phoenix Flies

DOCOMOMO US collaborated with the Young Architects Forum (YAF) of AIA Georgia to present two events as part of the Atlanta Preservation Center's Phoenix Flies annual celebration of historic sites throughout Atlanta. This event included events presented by over 30 organizations during March.

The DOCOMOMO US/ Georgia Chapter and the YAF hosted a presentation and self-guided tour of the Buckhead Branch Library, Saturday, March 7, and a presentation, exhibit of original drawings, and self-guided tour of the Marcel Breuer designed Central Library.

—Thomas Little

Bacardi Building: Miami

The Bacardi building on Biscayne Boulevard is highly significant as an example of tropical modernism in Florida. Its structure is innovative, structurally and architecturally. The two ceramic walls are a remarkable and unique example in Florida of the "synthesis of the arts"—a movement initiated by José Luis Sert, Fernand Léger and Sigfried Giedion, with their Manifesto for the New Monumentality of 1943. The article by Joe Kunkel (2000) posted on our website, tells us that:

"The tower dates from 1963, housing the Bacardi Museum, about 2600 square feet of office space, and a top floor dining room with panoramic views. The architect was Enrique Gutierrez of Sacmag International in Puerto Rico, [formerly a protégé of Mies van der Rohe] and the builder was Frank J. Rooney, Inc. of Miami."



Exterior. (photo: Enrique Madia)

The tower's seven floors are suspended from an open truss located at the top that cantilevers from four reinforced concrete columns. The short façades are overlaid with two huge azulejos, or ceramic tile murals done in the traditional Spanish colors (blue and white). These murals were designed by Francisco Brennand of Recife, Brazil, an accomplished painter-ceramicist, whose other works include murals at the School of Itanhaem at Sao Paulo, a 32-meter mural of the Battle of Guararapes for the Banco da Lavoura de Minas Gerais, and the interior of a ballroom for the Sao Domingos Hotel in Recife.

The Bacardi tower murals are made of 28,000 hand-painted, glazed, baked, 6" x 6" tiles surrounded by a marble border. Brennand stressed the word "overlay" rather than "decorate", to underscore his belief in the combined unity of the final work. This combination of architecture and art makes the building the only example in Miami where the post-1940 concept of the "synthesis of the arts" was implemented. Sert, Léger, and Giedion defined the concept (greatly used in Latin America) theoretically in their "Nine Points on Monumentality". FIU professor Gray Read has best summarized the importance of the original building when she wrote in AULA 3 (Architecture and Urbanism of Latin America, 2002):

"Through architecture, [José 'Pepin'] Bosch presented Bacardi as a pan-American presence: a global corporation that could rise above Cuba's petty dictators, and sent a message to the exile community that they should do the same. Gutiérrez's Bacardi building in Miami transformed calm Miesian surfaces into a futuristic canvas supporting Brennand's modern, South American art, and replaced the minimalist silence of Mies with the bold corporate and political voice of Pepin Bosch."

In 1973, the architect Ignacio Carrera-Justiz of Coral Gables added the fascinating square building in the plaza. The square building, raised 47 feet off the ground around a central core, features four massive walls, comprised of chunks of 1" thick hammered glass mural tapestries, designed to



Plaza. (photo: Enrique Madia)

withstand hurricane force winds. As another unique example of the synthesis of the arts in Miami, these glass tapestries were designed and manufactured in France by S.E.A.R. under the direction of Gabriel and Jacques Loire of Chartres, after an original painting by German artist Johannes M. Dietz. Structurally, the building is equally innovative as it has two floors that cantilever out 24 feet on each side of the central core. Each floor is hung from the roof by 28 tensor rods, supported at the center by the concrete-reinforced central core. The load on each tensor is transferred to the roof in which a crisscross system of post tension beams carry the load from the tensor rods through the central core, plaza and garage, to the foundation.

—Enrique Madia & J.F. Lejeune

Chapter News

NEW YORK/TRI-STATE

Bell Laboratories Booklet

The Saarinen designed Bell Laboratories (1957-1962) in Holmdel, NJ was the subject of a charrette convened in April 2008 by AIA-New Jersey, Preservation New Jersey and DOCOMOMO US/New York/Tri-State. A 70-page book edited by Nina Rappaport and Michael Calafati, among others, highlighting the history of the building, employee oral histories, building analysis by NJIT students, and most importantly, the innovative ideas to save the building developed at the charrette, is now available for download at: http://docomomo-us.org/chapters/new_york_tri_state

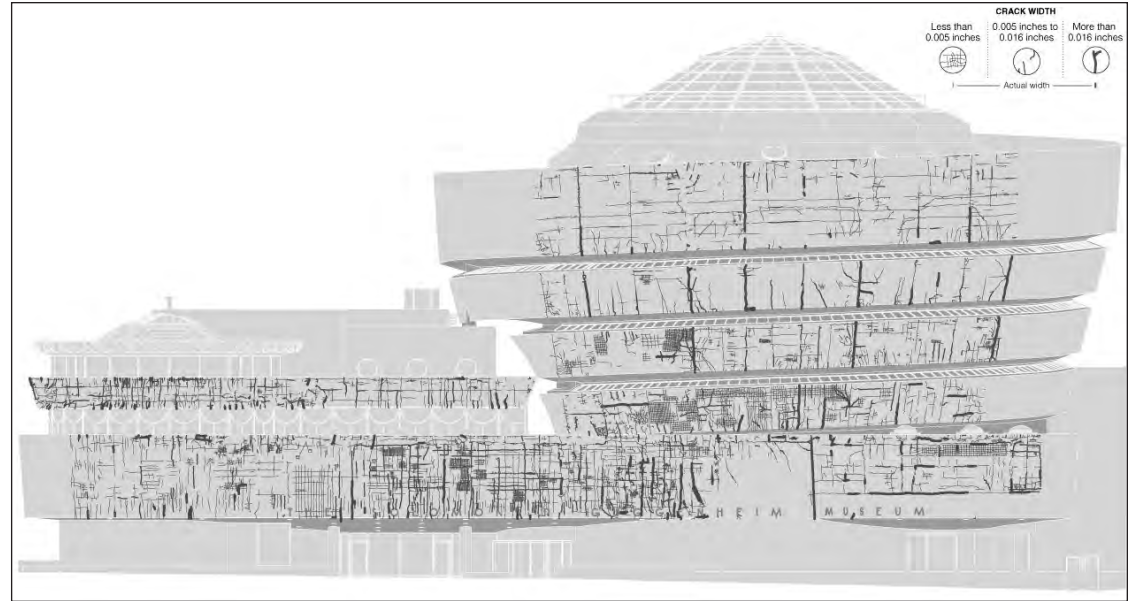
The plan currently in discussion by the proposed developer Somerset, includes new apartment units on the site, and the rehabilitation of Bell Labs with office space, a conference center, hotel, retail and a small number of residential units. DOCOMOMO US/New York/Tri-State will be following the proposal closely along with the New Jersey preservation organizations and the local land use groups.

Chase Manhattan Plaza a Landmark

DOCOMOMO US/New York/Tri-State's submission of an LPC Request for Evaluation for One Chase Manhattan Plaza in 2005 has come to fruition. On

(continued page 10)

Preserving a Modern Icon: Recent Work at the Guggenheim Museum



Fifth Avenue Elevation Render, Concrete Cracking.

(image: WASA/Studio A with Integrated Conservation Resources and Robert Silman Associates)

Between 2004 and 2008, the Solomon R. Guggenheim Museum, Frank Lloyd Wright's last masterpiece, underwent its first holistic conservation treatment. Completed in 1959, the building is experimental in nature; it is made of poured-in-place concrete, shotcrete (a.k.a. gunite), and cement plaster on lath. The Museum's status as an international icon of Modern architecture has been widely acknowledged, as evidenced by its designation as a National Historic Landmark, as well as a New York City and State landmark.

Almost 50 years old, the Guggenheim has evolved over time, undergoing four major alterations, the most significant of which was the 1992 addition and renovation by Gwathmey Siegel and Associates. At that time, installation of concealed rigid insulation improved the thermal performance of the building envelope, but the Museum remained prone to condensation at the original steel windows and perimeter skylights.

The Guggenheim, like many modernist structures, exhibited multiple cracks, coating failures, and other significant signs of deterioration. During the first 18 months of the recent project, the building was comprehensively documented and evaluated through archival research, materials testing, probes and non-destructive evaluation, laser survey, structural and environmental monitoring, crack mapping, paint analysis, structural 3-D modeling, and corrosion assessment. This was a multidisciplinary collaboration by the project team, along with numerous sub-consultants, testing firms and a distinguished panel of peer reviewers.

Discussions of cultural value, coupled with information derived from the condition survey, led to the development of a set of principles for intervention: 1) retaining original materials; 2) retaining changes that occurred over time; 3) preserving distinctive features; 4) repairing rather than replac-

ing, and replacing in kind if necessary; 5) avoiding radical changes in work designed to meet current code and energy requirements; 6) ensuring that treatments are not injurious; and 7) ensuring that new work is reversible and differentiated from historic building fabric. This preservation philosophy guided the project team's responses to the complex challenges posed by Wright's building.

While the engineering analysis revealed that the main structure of the rotunda is sound, it was discovered that the uppermost exterior ramp wall was constructed differently than those of the lower ramps. At the uppermost wall, the original horizontal reinforcing was found to be discontinuous. Remedial reinforcement on the exterior wall surface was initially considered, but was not pursued, to avoid obscuring the surviving physical evidence of the original plywood formwork. Instead, new reinforcing was done with carbon-fiber-reinforced fabric adhered to the interior face of the wall. This creative solution accomplished structural stabilization without modifying a character-defining feature of the rotunda exterior.

Mechanical, electrical and plumbing upgrades were implemented. After attempts to design retrofits to the existing windows and perimeter skylights proved unsuccessful, new aluminum skylights and an unprecedented thermally-broken, double-glazed steel-frame window system were fabricated, replicating existing sightlines. In this case, the significance of the building's continued use as a world-class art museum outweighed considerations of authenticity of fabric.

With the cooperation of six major manufacturers, a detailed research program was implemented to choose the most appropriate crack fillers, patching materials and protective coatings. Laboratory studies of proposed products (by accelerated weathering, adhesion testing and reflectance colorimetry) were done on small test

(cont'd on page 14)

Chapter News

February 10 the New York LPC designated the building a New York City Landmark. Designed by Skidmore, Owings & Merrill with Gordon Bunshaft overseeing design and J. Walter Severinghaus as partner in charge, Chase Plaza was deemed "a milestone, perhaps even an end point in the development of the American skyscraper," by Architectural Forum.

The advocacy committee of DOCOMOMO US/New York/Tri-State was one of seven parties, including building owner JP Morgan Chase, that testified in favor of designation at the hearing last June. The designation report is available on the Commission's website: <http://www.nyc.gov/html/lpc/html/home/home.shtml>

Please sign up for our monthly email news alerts on: http://docomomo-us.org/chapters/new_york_tri_state

—Nina Rappaport

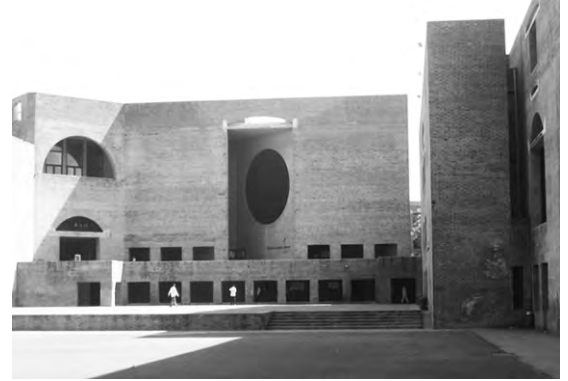
Louis Kahn: Indian Institute of Management, Ahmadabad

Any visitor to Ahmadabad will be struck by the vibrancy of this Indian city of nearly 5.5 million people. Once known as the "Manchester of the East", much of the city's twentieth century reputation was built upon commerce and enterprise, most notably within the textile industry. Known for its architecture, in the old town ancient 'havelis', original galleried houses, as well as a number of breath taking step wells can still be found. Gandhi's long march started in Ahmadabad (now honoured with the Mahatma Gandhi Memorial Museum by Charles Correa) and since India's independence, architects and designers such as Charles and Ray Eames, le Corbusier, Buckminster Fuller, and Louis Kahn have successfully contributed notable works to the city. Example is better than precept; on the heels of these great artists followed local heroes such as Balkrishna Doshi and Hasmukh Patel who realized some striking architectural designs of their own.



Arched Walkways between student dormitories.
(photo: Kees Spanjers)

The Indian Institute of Management is, or should be, among Louis Kahn's master works. Designed between 1962 and his death in 1974 the extensive campus complex combines all the characteristic elements that make Kahn's work unique. Vastly monumental, yet heart-warmingly human in scale the IIM is a feast of light and shade, vistas and views, connections and transitions. The general plan shows a strict order in functional hierarchy with matching façade expression. The main academic wing encloses an open plaza, that includes the majestic library building. To the south, this monolith is embraced by 15 student dormitory buildings, connected by arched corridors and landscaped courts. Divided by a lawn (originally conceived as a reflecting pool, but unsustainable in the dry Indian climate) are the faculty apartments, that in turn are surrounded by staff apartments and facilities. Huge open spaces depict the freedom of thought, the principle that embodies IIM. Distinctive of Kahn's work, large circles are carved out of north and east façades of the main buildings and dormitories.



Interior Plaza. (photo: Kees Spanjers)

Today, the IIM buildings are in a poor shape. Although the interiors show a financially limited but caring upkeep of the buildings, the exteriors are in a deteriorating state of decline. Kahn's main



Detail: Steel and Brick Spalling
(photo: Kees Spanjers)

building materials where exposed brick and poured in place concrete masonry. Much of the brickwork is cracked, at points exhibiting delamination. Some arches have collapsed, and multiple south facing parapets are missing. Locals blame the poor quality of the materials used and the devastating earthquake of 2001, but the real reason of the seemingly incurable maintenance problem may be in the construction method Kahn developed especially for the project. On the campus grounds prototypes of the daringly wide jack arches and circular arches can still be found. As the story goes, these were engineered and built by Kahn himself, and the technique was demonstrated on-site to workers. Kahn's method was to reinforce the brickwork by putting reinforcing bars in the joints. The poor quality of the bricks and steel used may have exacerbated the process, but the Indian climate would inevitably have caused steel corrosion resulting in the failure of the brick facing. The earthquake simply finished off the job. Some façades have been partially repaired by cutting out and replacing parts of brickwork and installing new joints. The rusted steel is replaced by stainless steel rods. A costly and labour intensive repair, the long term success of the stainless steel in conjunction with the brickwork in an environment of extreme heat and moist conditions is unknown.

Beginning in 2003, IIM has implemented a major campus expansion plan and its sympathy toward Kahn's design suggests eventual support for restoration of the original structures. The new campus situated on an adjacent lot is designed by Ahmadabad architects Hasmukh and Bimal Patel.

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Chapter News

NORTH TEXAS

The North Texas Chapter of DOCOMOMO US is planning a full schedule of activities for 2009, including a bus tour of Paul Rudolph's numerous projects in Fort Worth and a tour of the Valley House Gallery, designed by Clarence Roy, Bud Oglesby, and others. We will also be teaching a class on modern preservation issues as part of Preservation Dallas' Summer Series.

Our primary advocacy issue remains a close watch on the status of the iconic Statler Hilton hotel by William Tabler, threatened by a city initiative to "clean up" downtown by aggressively citing empty buildings for code violations.

—Robert L. Meckfessel

The Nuclear Reactor Building at the University of Washington: A Conversation in Progress

On the University of Washington campus in Seattle, the what and why questions of preservation have recently been brought to the forefront. The debate was instigated in the Fall of 2007 by the University's intention to demolish its Nuclear Reactor Building, a Modern building on the campus that has, until recently, been largely forgotten. The issues in question were whether a Modern building would merit a place in the physical history of the campus, and what role it would play as part of an ever-evolving university.

The Nuclear Reactor Building was built in the 1960s as the "crown jewel" of the University of Washington's Engineering Department. It was built to house a small research reactor for student training and experimentation. At that time, nuclear engineering was a cutting-edge technology, offering the promise of cheap energy and a better life. The University intended the Nuclear Reactor Building to exemplify its commitment to science and to the future. Research reactors were installed on many college campuses, but the reactor at the University of Washington was the only instance where the technology was boldly presented to the public. The innovative design was the result of close cooperation between the Nuclear Engineering Department and an interdisciplinary design team, The Architect Artist Group [TAAG], which included important Pacific Northwest Architects Wendell Lovett, Gene Zema and Daniel Streissguth. Together TAAG and the nuclear engineering department produced a visionary design for a building showcasing the reactor and its activities behind walls of glass, surrounded by an observation deck. The building was hailed as exemplary of cooperative design and progressive education, and was published internationally as an architectural and educational achievement.

Built for the highly specific purpose of housing the reactor, the building's fate was tightly bound with that of nuclear power. After growing fears and social resistance to nuclear technology in the 1970s, demand for its applications faded, and the Nuclear Engineering Program at the University of Washington closed in the 1980s. The Nuclear Reactor Building has sat empty and abandoned since that time.

The recent threat of demolition and claims by the University that the building is not worthy of preservation instigated a renewed interest in the Nuclear Reactor Building. Although from the perspective of the University of Washington the building is not an overt candidate for preservation, it is highly representative of both the University's and the nation's social attitudes and aspirations of the time. The building's historical and architectural significance has been validated by the support of local preservation groups and was unanimously approved by the Washington State Department of Archeology and Historic Preservation to the Washington State Register of Historic Places, despite the fact that the building is slightly missing the 50 year age requirement of the National Register of Historic Preservation.

The Nuclear Reactor Building faces many obstacles to being re-integrated into the University



Exterior, looking east (photo: Abby Martin)



Interior, reactor room looking southeast (photo: Abby Martin)

of Washington campus, but its consideration as a candidate for preservation and/or adaptive reuse has begun a dialogue about future possibilities. It is precisely the obstacles the building faces that make its future possibilities incredibly interesting. Although the Nuclear Reactor Building is small and unconventional, its unique design and dramatic central interior space suggest a variety of possible uses. Its iconic shape and central location on campus assure it a powerful presence in the future. Possibilities that have been offered by students and interested supporters include a café, a bicycle repair shop, an art gallery, an interdisciplinary workspace, a museum of the nuclear history of the Pacific Northwest, and a home for the University newspaper, among others.

Advocacy for the preservation of the Nuclear Reactor Building has been enthusiastic, taking both conventional and unconventional courses. A student group, the Friends of the Nuclear Reactor Building, is determined in their efforts to convince the University of the building's significance and future promise. Efforts have included nominating the Nuclear Reactor Building to the National Register (approved at the Washington State level, shortly to be reviewed at the national level), a letter campaign to the University of Washington, T-shirt sales featuring the building's iconic design, and an art installation at the building that included a free barbeque and educational display for the University campus.

The Nuclear Reactor Building is representative of many of the problems encountered in the preservation of Modern buildings, and although its future is still unresolved, a conversation has begun. Thus far, the conversation has been as dynamic and provocative as the building itself, and will hopefully continue to inspire new approaches to preservation on both sides of the issue. The preservation of the Nuclear Reactor Building would enrich the campus of the University of Washington, and help to further establish the importance of Modern architecture as part of our built history.

—Abby Martin

Chapter News

FLORIDA

DOCOMOMO US/Florida and the Florida chapter of AIA teamed up to stage one-day symposium, March 7, 2009, highlighting the achievements of architecture from the recent past in Northeast Florida.



(left to right) John Howey, Enrique Madia and Jean-François Lejeune.
(photo: Richard Shieldhouse)

A crowd of over 200 heard the morning presentations at the St. Paul's by the Sea Episcopal Church in Jacksonville Beach, Florida. One of the most outstanding structures in Northeast Florida, St. Paul's by the Sea was designed by Blake Ellis and completed in 1966. The Valdosta, Georgia, architect was on hand to discuss the church, which is his favorite project. Other speakers included DOCOMOMO US/Florida board members Enrique Madia, Jean-François Lejeune, and Jan Hochstim. In addition to Ellis, Jacksonville architect Ted Pappas offered a presentation highlighting his achievements since the 1960s. Recent University of Miami graduate Lauren Moss provided a presentation on Albert Kahn—designer of the former Ford Motor Company assembly plant in Jacksonville—a remarkable

Sophronia Brooks Hall Auditorium, Campus of Oberlin College

Preservationists last year were voicing concerns that Sophronia Brooks Hall Auditorium ("Hall") on the campus of Oberlin College in Oberlin, Ohio, might be demolished as part of a larger redevelopment plan. Hall was constructed in 1953 to the plans of architects Harrison and Abramovitz. The building is a significant resource from the Modern Movement, and is one of Northeast Ohio's oldest modern buildings. Hall recalls the form of the General Assembly Hall of the United Nations, designed by a team headed by Wallace K. Harrison. It displays not only an innovative design but wonderfully crafted details, such as its curtain-like undulating marble façade. College leaders are considering long-term plans that include demolition of this iconic campus landmark. The situation highlights the challenge of recent past preservation.

Charles Martin Hall (1863-1914; Oberlin College, Class of 1885) was an engineer who in 1886 invented an inexpensive method for producing aluminum, a discovery that led to the formation of the Aluminum Company of America (ALCOA). Hall, a major stockholder in the firm, died unmarried and childless in 1914, leaving the bulk of his estate to his alma mater. One of his bequests was for an auditorium to be named for his mother at this specific site. Plans for the building were prepared in the 1910s by the renowned

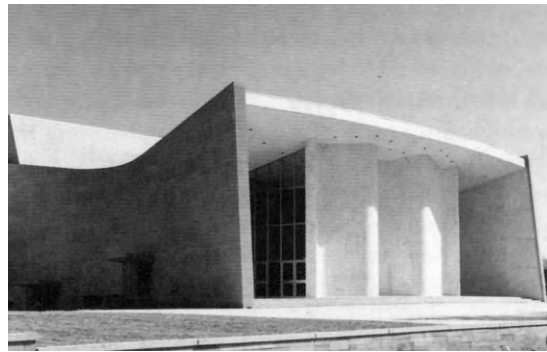
architect Cass Gilbert, then the college's master plan designer. Due to World War I and subsequent factors, the building was not constructed. A second plan from the late 1930s by the well-known Eliel Saarinen was likewise shelved. Finally, after World War II, the current plan was implemented, but inflation had eroded the budget such that a building with a fourth of the seating of what had been planned was constructed. The design of the auditorium was shaped by Modernist architect Philip Cortelyou Johnson (1906-2005), son of Homer H. Johnson, the Cleveland attorney charged with handling the estate of Charles Martin Hall.

While still under development, the project has evoked concerns of preservationists because of the possibility that Hall Auditorium, the college's first modern building, might be lost. Although Hall is in need of major investment and has deficiencies, its possible loss has prompted the Ohio Historic Preservation Office to write a letter urging the college to preserve the building. Similar sentiments were voiced at a hearing this past summer before the city's landmarks commission.

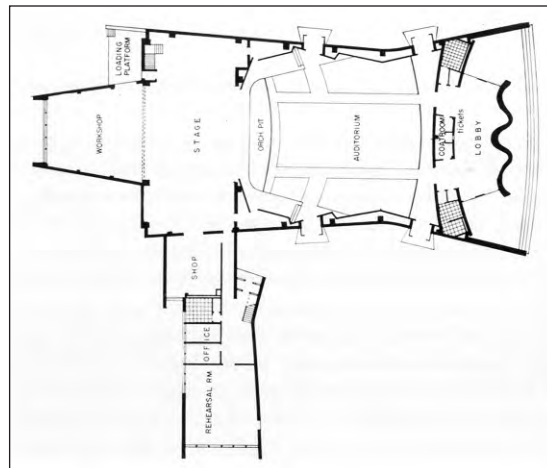
The college is considering developing a Community Green Arts District here and has pledged to achieve LEED Silver certification with the project. But no similar pledge has been made about historic preservation. By the way, preservationists continue to protest LEED for its anti-preservation bias and for its failure to recognize that saving historic buildings is often far better for the environment than even the most environmentally responsible new construction. A feasibility study on the project, which will shed light on its details, is about half done, said Leo Evans, architect for the college. They envision the total project costing in the range of \$250 to \$350 million and hope to start in two years with the Allen Memorial Art Museum (1917, Cass Gilbert; Additions: 1937, Clarence Ward, 1976, Robert Venturi & Denise Scott Brown) expansion as the starting point, but did not say whether this includes demolishing the Venturi or Clarence Ward additions.

The central portion of the Oberlin College campus is a National Historic Landmark and the state historic preservation office has advised that Hall Auditorium is National Register eligible. In addition, the Ward and Venturi wings (the latter featured prominently in national publications upon its completion) are prominent features on the Oberlin campus. The secretive nature in which decisions like this are being made and the seeming hypocrisy of pledging to questionable energy conservation standards (LEED) while failing to make any similar statement about important parts of our nation's built heritage is all too symptomatic of events that continue to lead to the loss of significant buildings from our recent past.

—Steve McQuillin



(source: Victoria Newhouse, Wallace K. Harrison, Architect, New York, Rizzoli, 1989.)



(source: Victoria Newhouse, Wallace K. Harrison, Architect, New York, Rizzoli, 1989.)

Chapter News



Group tours interior of Paul Rudolph-designed Milam House. (photo: Richard Shieldhouse)

structure begging for thoughtful adaptive reuse.

Two busloads of attendees were treated to a tour of some of the most well-known residences in coastal Northeast Florida. The tour's first stop was Paul Rudolph's Milam House—his last design for a Florida residence and one of the most famous Modern buildings in Florida. The symposium and tour paid special attention to projects in Jacksonville Beach and Atlantic Beach by William Morgan. The tour included the interiors of four Morgan dwellings, including the architect's own residence in Atlantic Beach, where they were able to greet the architect. The tour also included one of two residences by Rudolph protégé Robert Ernest, whose young career was cut short by cancer.

—Richard Shieldhouse



William Morgan Dunehouses (left), and Morgan's own self-designed house (right). (photo: Richard Shieldhouse)

Chicago Highrise Residential

For a decade now, high-rise public housing in Chicago, defined as reaching over 10 stories, has been slowly erased from the urban fabric and replaced with row houses, four-story apartment buildings, three flats, and similar low-rise housing. In 1999, the Chicago Housing Authority announced its Plan for Transformation, a direct result of exiting HUD receivership that same year. The CHA was forced to conduct viability assessments for each of its high-rises. All senior high-rises were rehabilitated, but in regards to family developments, HUD deemed it was more cost-effective to demolish the towers and rebuild. By 2001, 22 of the 51 family high-rises had already been demolished. As the towers fell, mixed-income redevelopments sprouted up in their places. These new communities were renamed, and instead of the Robert Taylor Homes, public housing on the same site was called Legends South, a further step to rid Chicago of the stigma attached to those buildings. Now, almost a decade after the Plan for Transformation was put into effect, 9 high-rises still stand in three different complexes.

Cabrini-Green: Starting Over



Cabrini Green, 2009 (photo: Janine Wilkosz)

Cabrini-Green, one of Chicago's most infamous complexes, was technically four different developments and at its peak housed 15,000 people. The Francis Cabrini row houses, constructed in 1942, were the only low-rise buildings on the site. High-rises constituted the other three phases of development, commonly referred to as the "reds" and the "whites" because of the exterior color of the buildings. The "reds," Cabrini Homes Extension North and Cabrini Homes Extension South are a mix of mid-rises and high-rises, and were both completed in 1958. The "whites," high-rise William Green Homes, were the final additions to the site in 1962.

Today, only three "whites" remain on a plot of land bounded by Halsted and Larrabee on the East and West, and Division and Scott on the South and North. Each building is still partially occupied. The CHA hopes that by spring of next year these remaining high-rises will be demolished and construction started on the last phase of mixed-income redevelopments which currently surround the site.

Lakefront Homes: Early Rehab

Two high-rises remain at the Lakefront Homes site in the Bronzeville neighborhood of Chicago, 40th and Lake Park

Avenue. With the Madden Park-Wells-Darrow Homes redevelopment occurring just to the North, Lakefront Homes has been renamed Lake Parc Place in an effort to detach itself from the past, even though Lakefront Homes did not experience the same magnitude of problems as other high-rise complexes.

The complex once contained four high-rises, 604 units total. Considering that 92% of all family development high-rises have been demolished or are slated for demolition, it is strange that half of the Lakefront Homes complex has been spared the wrecking ball. The reason is purely economical; the two extant buildings were rehabbed in the late 1990s, before the Plan for Transformation was put into effect and under a different CHA management team. With this recent rehab, it was deemed cost ineffective to tear down and replace the updated buildings. However, it is uncertain what the future holds for Lake Parc Place, especially with redevelopment occurring in the area.



Raymond Hilliard Homes, 2009 (photo: Janine Wilkosz)

The design similarities are obvious. Due to its architectural significance, Hilliard Homes was listed on the National Register in 1999. Rehabilitation began at that time.

Hilliard is the one of the CHA's most sought after properties, with several applicants for one open apartment. The complex is now divided between public housing and affordable housing. The 16-story cylindrical towers are senior housing, and the 22-story arc shaped towers are for families. The CHA claims that they have always been proud of Hilliard Homes and that demolition was never an option for the complex.

—Janine Wilkosz



Lakefront Homes (photo: Janine Wilkosz)

Raymond Hilliard Homes: CHA's Crown Jewel

The only high-rise family complex that remains entirely intact is Hilliard Homes, which the CHA considers its crown jewel. The four towers, two cylindrical and two arc shaped, were designed by Bertrand Goldberg as his team finished up the Marina City

Articles

Guggenheim

(cont'd from page 9)

panels that replicated the properties of the original gunite, the primary exterior material. Two rounds of full-scale mock-ups, monitored over a one-year period, were carried out on the building with those repair systems that performed well in the laboratory testing.

During project implementation, hands-on administration of custom conservation techniques provided for the retention of original construction-related surface characteristics, and for their replication in the patching composites. A state-of-the-art coating which mimicked and enhanced the properties of the original "Cocoon" finish—an early elastomeric vinyl—was applied to protect the concrete. The Museum's decision not to reinstate Wright's original 1958 color recognized the building as an evolving entity.

In summary, with a strong foundation of preservation philosophy and well-documented condition assessment, the project team's comprehensive architectural, materials and structural analysis yielded a program of conservation fully suited to the nature and condition of the building. WASA/Studio A, Robert Silman Associates, Integrated Conservation Resources, William B. Rose & Associates, and Atkinson Koven Feinberg crafted an approach to the selection of new materials and methods that extended the service life of historic fabric, inserted structural corrections to the building envelope, and upgraded environmental performance without compromising the character of Wright's design.

—Angel Ayón, Pamela Jerome and Carl Rothbar from WASA/Studio A; Glenn Boornazian, Norman Weiss and Amanda Trienens from Integrated Conservation Resources; and Robert Silman, Ed Meade and Nancy Hudson from Robert Silman Associates, PC

New York City Landmarks Pei Cobb Freed's Silver Towers/University Village Complex

On November 18 of 2008, the New York City Landmarks Preservation Commission voted to landmark the Pei Cobb Freed-designed University Village (now Silver Towers). This represents a watershed not only for New York's Landmarks Preservation Commission, but for the broader recognition of some of our most significant post-war urban superblock developments.

The designation was first proposed by the Greenwich Village Society for Historic Preservation (GVSHP), an ardent defender of the traditional urban fabric of the neighborhood where these towers are located, whose short blocks, erratic street patterns, varied buildings and uses inspired Jane Jacobs. But GVSHP and other admirers of the towers complex's design have noted that it is at once utterly modern in its sitting and planning acknowledges and reflects the traditional urban fabric around it. The push for landmark designation was in fact spurred on by a proposal by New York University to add a fourth tower on the complex's open space (which owns all the land under the complex and two of its three towers), proposal that could have violated the sensitive balance of the complex.

The Silver Towers design represents a confluence of many of the most prominent planning imperatives of its era. Completed in 1967, it grew out of Robert Moses' urban renewal schemes and was built upon three cleared and merged city blocks, subsuming the original streets. The development was meant to provide space for a growing university (NYU) and provide affordable housing for displaced neighborhood residents under New York State's (now-defunct) Mitchell-Lama housing program. There was a strong desire to provide public art in the complex while at the same time a need to meet government-mandated and budgetary constraints in the design. With so many competing challenges and requirements, one might have expected an architectural camel. Instead, Pei Cobb Freed designed a simple and organically integrated whole which stands prominently on the Greenwich Village's southern border with SoHo.

The three thirty-story towers are the tallest in Greenwich Village, and its distinctive cast in place concrete grid gives plasticity and dynamism to the façades and creates deeply-inset bays for each room within the towers. The towers themselves are arranged in a pinwheel fashion, preserving views from each while creating a dynamic visual relationship between them. They surround a circular, non-axial plaza within which is set a 36 ft. tall sandblasted concrete blow-up of Picasso's sculpture "Portrait of Sylvette," executed by his sometimes collaborator Carl Nesjar. This creates a quintessentially modernist space. The pedestrian is gently directed by it, but is not provided with a single point of reference, or a single path to follow.



Exterior overlooking Plaza and Picasso Sculpture.
(photo: GVSHP)

The Silver Towers design stands in sharp contrast to the neighboring Washington Square Village complex (S.J. Kessler and Sons, 1958). Built on a superblock assembled by Robert Moses as part of the same urban renewal project, here two massive mirror-image slabs stretch nearly the entire width of the site, blocking out the path of the two streets subsumed into the site except as driveways under the slabs. At Silver Towers, the former street-beds remain open view corridors as well as pedestrian passageways through the complex. Thus from within the complex the surrounding densely woven streetscape can be viewed out as a stunning panorama, while the complex itself can be viewed prominently but not obtrusively from many of the surrounding streets.

The complex's design success and successful creation of affordable housing stands in poignant contrast to the utter lack of successful designs by NYU in the years since, and the subsequent termination of New York's Mitchell-Lama middle-income housing program a decade after Silver Tower's completion. Beginning in 1955, this program created hundreds of thousands of units of affordable housing in New York City, many of striking modern designs. And while NYU has developed more than 3 million square feet of new space in the surrounding neighborhood since Silver Towers' completion, most of it has received scathing reviews for its design sensibilities.

NYU is planning to add another 3 million square feet of space to the surrounding neighborhood over the next 20 years, and would like much of it to be inserted within this and the Washington Square Village superblock to the north. Landmark designation should help ensure that the open space which is integral to the Silver Towers design, and the precise relationship between the three towers, is not compromised as part of these plans. NYU had proposed adding a 40-story tower in the open space at the north end of the complex, blocking one of the two street view corridors the original design so carefully preserved.

—Elizabeth Solomon

Articles

Louis Kahn

(cont'd from page 10)

The new plan is a meticulous continuation of Kahn's IIM masterplan, and the architectural manifestation is clearly inspired by Kahn. However, where Kahn used exposed brick as a construction material with concrete, Patel turns this around to exposed concrete with some brick infill. The result is an unarguable brutal building, but it is some of the finest brutalism I have ever seen. As in Kahn's buildings, Patel uses the same transparency and honesty in his architecture with austere and powerful forms that incorporate beautifully proportioned and well detailed interior spaces. As Kahn said, "every time a student walks past a really urgent, expressive piece of architecture that belongs to his college, it can help reassure him that he does have that mind, does have that soul." Let's hope the IIM can find a way to preserve Kahn's legacy to show the students how a great example can lead to great inspiration.

—Kees Spanjers

Gettysburg Cyclorama Center Update—Move It!



Exterior 1962

(photo: Jack Boucher, National Park Service)

In a recent editorial piece titled "Save the Cyclorama," the York (PA) Daily Record asked "What's the hurry to demolish the building?" Supporters for the preservation of this 1962 Richard Neutra-designed visitor center are asking the same question—and the public is listening. An ongoing effort, headed by Dion Neutra (an architectural partner with his famous father) and the Recent Past Preservation Network, is seeking to bring this issue back to the table with an emphasis on exploring creative re-use options for the structure.

Neutra, with the help of architecture blogger and illustrator Skip Ploss, has started a new online petition addressed to President Obama and the incoming administration (see the link from his site at www.neutra.org) urging the president to "pardon" the National Register-eligible building and "re-cycle" it for continued use. Citing the support of such noted organizations as DOCOMOMO US, the World Monuments Fund, and the Society of Architectural Historians, the petition demonstrates widespread public support for the preservation of important modernist works. More than 2000 people registered on the previous incarnation of the on-line petition addressed to President Bush, including individuals from Germany, Belgium, and Italy, as well as closer to home Neutra-fans in California, Pennsylvania, and Montana. Numerous petition signers advocated relocating the building rather than demolishing it. One enthusiastic supporter from Los Angeles practically shouted out "Move It, Move It, Move It!!!!!!".

The Recent Past Preservation Network is encouraging the Park Service to explore this very option. Re-locating the building is a feasible alternative that would preserve the historic mid-century structure and facilitate the restoration of the battlefield landscape on which it stands. The Park Service has moved a number of large historic structures in the past, including the 193-foot high brick Cape Hatteras Lighthouse and three associated buildings in North Carolina that were threatened by an encroaching ocean. Expert declarations filed in the ongoing federal lawsuit

indicate that the building can be moved and is suitable for a variety of re-uses, including, but not limited to, office, retail, and museum space. Additionally, two local businessmen have offered their properties for the relocation. Eric Uberman, owner of the American Civil War

Museum, owns approximately three acres across the street from the Cyclorama Center. His colleague, Robert Monahan has also shown interest in taking the building. Monahan's 70-acre site at the intersection of routes 30 and 15 currently hosts "Gateway Gettysburg," a hotel and convention center complex a few miles from the battlefield boundaries.

In 2000, architect Frank Gehry wrote that Neutra's building "reflects the highest ideals of his own time, and deserves the highest appreciation of ours." With this in mind, the Recent Past Preservation Network hopes to facilitate a series of practical conversations between preservationists, architects, and the Park Service, with the unified goal of re-invigorating the Cyclorama Center for future uses.

For a full history of this preservation effort, photographs and drawings of the building, and recent updates, please visit: www.mission66.com/cyclorama.

—Christine Madrid French
President, Recent Past Preservation Network



Interior 2003

(photo: Boris Starosta)



Stone panel and stone wall on the south end of the office wing, 1962.

(photo: Lawrence S. Williams, Inc.)

Calendar

SPRING SHOWS AND EXHIBITS

Total Environment:

Montreal, 1965-1975

Canadian Centre for Architecture
Montreal, Quebec, Canada
Now to June 01, 2009

Projects 89:

Klara Liden

The Museum of Modern Art
New York, NY, USA
Now to June 08, 2009

Buckminster Fuller:

Starting with the Universe

Museum of Contemporary Art
Chicago, IL, USA
Now to June 21, 2009

International Conference Planned Conservation of XXth Century Architectural Heritage: A Review of Policies and Practices

Como, Italy
October 30-31, 2009

Call for Papers

June 1st, 2009
info@plannedconservation
como2009.com

Designing the World of Tomorrow:

America's World's Fairs of the 1930s

National Building Museum
Washington, DC, 20001 USA
Now to July 04, 2009

Frank Lloyd Wright: From Within Outward

Guggenheim Museum,
New York, New York
Opens May 15th

Announcements

Continued Support from the Netherland America Foundation



In front of the Van Nelle, recipients of NAF scholarships. (l to r) Deirdre Gould, Tara Rasheed, Hunter Palmer, Matthew Coody, Caroline Stephenson.

(photo: Hunter Palmer)

Thanks to the continued support of the Netherland America Foundation six current students and recent graduates of the Graduate Program in Historic Preservation at Columbia University received travel stipends to take part for seven days in DOCOMOMO's International Student Workshop in Rotterdam together with 42 other students from some 17 different countries. The students under the direction of three international tutors and three Dutch instructors of the University of Delft worked in six separate teams on vision and development plans for the area bounded by the Coolsingel and the Lijnbaan in Rotterdam. In addition the students were able to listen to the various scholarly presentations at the Xth International DOCOMOMO Conference as well as visit the Netherlands offering a unique experience. At the end of the workshop, which was held in the iconic Van Nelle Fabriek, the students presented their work to an international jury, which included members DOCOMOMO International but also officials of the city planning department of the city of Rotterdam.

—Tara Rasheed

The Challenge of Change— 10th International DOCOMOMO Conference, Rotterdam, the Netherlands, September 2008

In September 2008, "The Challenge of Change," the Tenth International DOCOMOMO Conference and the Second International DOCOMOMO Student Workshop took place in Rotterdam, the Netherlands, in the Van Nelle Ontwerpfabriek. The Conference and Workshop drew over 300 DOCOMOMO members, architects, preservationists, urban planners, graduate students and modern architecture enthusiasts from 65 countries. DOCOMOMO Netherlands, DOCOMOMO International, and the many staff members, volunteers, sponsors and participants who made the conference and workshop possible should all be commended for its great success.

The Student Workshop, entitled "Strategies for the Coolsingel strip, Rotterdam," merged 48

students from 18 international universities to propose sustainable solutions for buildings, sites and neighborhoods of Modern Movement and Post-war Heritage in Rotterdam. The workshop began prior to the conference then ran parallel to it, incorporating tours, lectures and site visits of the area. The student groups, working with professional tutors from international universities and student tutors from Delft University, prepared site analyses, developed a cultural value assessment and designed a functional, technical, architectural and urban level master plan. The final plans were presented before a panel of jurors, and the winning design was publically presented at the conclusion of the conference.

Celebrating the 20th anniversary of DOCOMOMO International and the 10th International Conference, Herman Hertzberger opened the conference with a lecture in the temporary building of the faculty of Architecture of Delft University of Technology. Over the following three days the participants gathered in the UNESCO-designated modern icon, the Van Nelle Ontwerpfabriek, originally designed and built between 1925 and 1931 by the architects Brinkman and Van der Vlugt and beautifully restored in 1998. The former coffee, tea and tobacco factory provided a wonderful space for animated presentations, intense discussions, interesting exhibitions and entertaining events.

The conference content focused on the difficulty of maintaining the architectural creations of the modern movement in a way that continues to incorporate the original intentions of their designers. As modern architects aimed at functionality and changeability, the topic of discussion was how best to treat the modern heritage in relation to its continuously changing context, including physical, economic, and functional changes, as well as socio-cultural, political and scientific ones. The objective of the conference speakers and debates was to re-value the manifestations of modern architecture and redefine its meanings in our changing world. The conference concluded with remarks by renowned architect Hubert-Jan Henket and an endnote address by Barry Bergdoll, Philip Johnson Chief Curator of Architecture & Design, MoMA, New York.

Attendees participated in multiple guided tours that were offered in the days following the conference, including trips to Amsterdam (Olympic Stadium of Jan Wils, Aldo van Eyck's Burgerweeshuis, Cornelis van Eesteren's General Extension Plan of Amsterdam (AUP)), Rotterdam, Delft and The Hague ("Aula" by van den Broek en Bakema, "derde ambachtsschool" by Duiker) and Hilversum and its surroundings (W.M. Dudok, Duiker's Sanatorium Zonnestraal, Rietveld-Schröder House, Utrecht).

The Conference Proceedings from "The Challenge of Change" are available through DOCOMOMO Netherlands by sending an e-mail to conference@docomomo2008.nl. The next International DOCOMOMO Conference will take place in August 2010 in Mexico City.

—Hunter Palmer

Calendar

SPRING SHOWS AND EXHIBITS

Between Earth and Heaven: The Architecture of John Lautner

The Lighthouse
Glasgow, Scotland,
United Kingdom
Now to July 26, 2009

Architecture of Authority

National Building Museum
Washington, DC, 20001 USA
Now to July 31, 2009

China Prophecy

Skyscraper Museum
New York, NY, USA
Now to October 31, 2009

Daniel Burnham's Plan of Chicago

The Art Institute of Chicago
Chicago, IL, USA
Now to December 15, 2009

The Furniture of

Eero Saarinen:

Designs for Everyday Living

Virginia Center for Architecture
Richmond, VA, USA
Now to December 25, 2009

DOCOMOMO 11th

International Conference

Mexico City, UNAM
Living the Urban Modernity,
August 19-27, 2010
The abstracts must be submitted
electronically to:
**docomomomexico2010@
gmail.com** no later than
September 15, 2009.
For more information
please visit:
www.docomomo2010.unam.mx

Announcements

DOCOMOMO's Student Workshop, Coolsingel, Rotterdam

I did not really know what to expect from Rotterdam. Over the years I had made it to the other major cities of the Netherlands—Amsterdam, The Hague, Utrecht—but had consciously passed by Rotterdam. I had two views of the city: those that came from the smoldering photographs of World War II and the present-day images derived from the slick architectural renderings of innovative firms. With these perceptions, I had constructed in my mind a fantasy city of bombed-out buildings sitting next to monuments of contemporary architecture. However, what awaited me was a vastly richer city than I could have imagined—deeply layered in its language of history and modernity, a city that treasures its past yet is refreshingly open to change.

The DOCOMOMO Student Design Workshop created an intense interaction with the city and was a high reflection of the layered face of Rotterdam. Our purpose was to isolate the problems inherent in the area between the major thoroughfares of the Lijnbaan and the Coolsingel, and design a solution within the context of many of the city's most important historic monuments—many of which date from the modern movement. As a think-tank and design studio, our group had the opportunity to work in the magnificently preserved Van Nelle factory—a more apt inspiration is hardly imaginable. Van Nelle became our second home, and was consequently the site of many late nights, frustrations, creative stirrings and pizzas. A healing bandage, a heightened urban jungle, an undulating connector—more ideas than can be named flowed from within and between our groups, fostered by the brilliance and concern of experts in the various relevant fields of architecture, urban planning and historic preservation. What resulted from this collaboration were radically different theories on what means were necessary to achieve, or rather reinstate, a resonant past in this area of Rotterdam—a resonance that would ensure its survival in the contemporary city.

But in the end, what I remember most about the workshop is not the demanding work or the multi-faceted final projects, but the exposure to vastly different worlds than my own. People of my own age but from places I had only ever seen on a map, speaking in languages I could never hope to learn; people who had never been to New York City, much less my original home of Texas. The differences were the source of endless fascination and even more striking, the distinct similarities. And this was most apparent in our views on architecture and the preservation of the built environment—it was an extraordinary moment when I realized that I was sitting in a room with the future of the preservation movement, working on issues that would follow us the rest of our careers. The people around me were just a small representation of a growing cadre of preservationists that will propel the field to new heights in the coming decades. From Turkey to Estonia, South America and



Student Workshop, Coolsingel, Rotterdam

(photo: Wido Quist)

beyond, we would be the custodians of buildings the world over. The hands are more than capable.

—Matthew Coody

Modern Talk: Northwest Mid-Century Architects Oral History Project



**Architect Wendell Lovett
gives an interview at his
Seattle home.**

(photo: John Stamets)

DOCOMOMO US/WEWA (Western Washington) has been hard at work producing an oral history project that documents the work and lives of men and women who created a Northwest Regional Modern aesthetic in the mid-twentieth century.

The architects who designed in the Modern vein in Western

Washington in the post-World War II years left a rich legacy of design in our built environment. This project honors that legacy.

While many of these architects were born, raised and trained in Washington state, others migrated to the state to take advantage of the post-World War II building boom. Architects in Washington state were on the cutting edge of architectural design during the 1950s. Many of them were beginning to receive national acclaim for designing some of the finest modern buildings in the country. From 1949 to 1961, projects in the state received two National Honor awards and seven Merit awards from the American Institute of Architects. During the height of the Modern Movement in the 1950s and 1960s, many of the designers were either beginning their careers or were in the apex of their profession. Some continued to practice well into the 1970s, 1980s, and 1990s, until their retirement. This oral history project captures the memories of the individuals who made the Movement.

Thus far, we have interviewed four architects—Ralph Anderson, Fred Bassetti, Wendell Lovett, and Gene Zema. We'll be interviewing our fifth subject in Spring 2009. We are pleased to have Jack Straw Productions and architectural photographer John Stamets as important partners in this

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Announcements



Lovett's home in Seattle.
(photo: John Stamets)

project. Our website (www.docomomo-wewa.org) will have a new Architects' Oral History section, which will contain audio interviews, a photo gallery of portraits and examples of the architects' finest work, and full transcripts of the interviews available for download as PDFs.

DOCOMOMO US/WEWA plans to complete this pilot project by Fall 2009. We'll celebrate its completion with a reception where we'll officially unveil the new Architects' Oral History section of our website. All recorded audio files, transcripts, and photographs will be donated to the University of Washington Libraries Special Collections where they will be accessible to the public.

—*Eugenia Woo*

Award Winning Fell Company Store in Winnetka Faces Demolition



Façade. *(photo: Richard Sobel)*

The Fell Company Store, designed by Walter H. Sobel, FAIA, and winner of the 1970 Outstanding Merit Award for the Planning and Design of a Small Department Store, faces demolition as part of a proposed redevelopment project in downtown Winnetka, Illinois. The original complex includes modern façade and space-efficient interior design. An adaptable design, it permitted the addition of two floors of housing or extra retail at a later date. When the Fell family sold the property to an area developer in 2007, the Store began to face possible demolition and replacement by a retail condominium project.

During the summer and winter of 2008, the developers, New Trier Partners, requested approval from Winnetka Village boards for a four-story Tudor-style project of 32 condominiums plus retail stores. Sobel offered to work with developers and Village to create a renovation plan to preserve the Fell Complex while accomplishing the developers' goals. Thus far, developers have shown little interest in preservation solutions. At four stories, the new development exceeds the Village limit of 45 feet, and would require a zoning variance. Though the Zoning Board and Design Review board have approved the proposal, the Village Plan Commission has voted against it, and the Village Council has yet to vote on the issue.

Sobel's firm also designed Empire Recycling in Utica, NY, Peacock's Jewelers in Chicago, The Geico Building in Wilmette, IL, Beth Emet Synagogue in Evanston, IL, the Wack House in Kenilworth, IL and the Zimmerman House in Glencoe, IL. As a Distinguished Research Professor in the College of Architecture at Illinois Institute of Technology in Chicago, the importance of Sobel's architecture is underscored by the collection of project plans and drawings in the Midwest Architectural Archives in Minnesota and the Spertus Institute in Chicago.

The Chicago Tribune covered the controversy in an item in architectural critic Blair Kamin's "Skyline" blog (7/30/08) and a feature article (8/26/08). DOCOMOMO Chicago, Landmarks Illinois, Chicago AIA and the Spertus Institute Archives have also written in support of preserving the project. DOCOMOMO members can encourage the preservation of the award winning Fell Store by writing to the Winnetka Village Council, at 510 Green Bay Road, Winnetka IL 60093.

—*Richard Sobel*

Joseph Lemaire Sanatorium, Brussels

The Joseph Lemaire Sanatorium, 19km from Brussels, is a modernist masterpiece by the architects Maxime and Fernand Brunfaut. Both designers were closely linked with the socialist movement in the Interbellum period and played an important role in the introduction of the modernist principles in Belgian architectural culture. Just like Aalto's famous Paimio Sanatorium and the celebrated Zonnestraal Sanatorium by Duiker and Blijvoet, the Lemaire Sanatorium was conceived in a typically functionalist manner, providing state of



Lemaire. *(photo: Van Duppen)*

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Announcements



Lemaire.

(photo: Van Duppen)

the art infrastructure for the cure of patients suffering from tuberculosis. Following its opening in 1937, the Lemaire Sanatorium attracted international attention from both the medical and architectural world, who praised its functional organization, the fluid sequence of its interior spaces, the plastic articulation of the building mass, and the detailing of the ceramic tile-clad façades.

Following a period of disuse in the late 1980s, the building quickly fell prey to decay, vandalism and theft. Paradoxically, its listing as a historic monument in 1993 led to a situation of immobility and further neglect. Numerous proposals for reuse have all been aborted in the early stages. Yet despite its current ruinous state, the building continues to attract international attention from scholars, architects and photographers who are impressed by the strength of its forms and its interaction with the surrounding landscape.

In 2007, a preservation campaign, "Save the Sanatorium," was started in an attempt to safeguard this monument and stimulate the debate about its future use. Despite the added attention, the building remains mired in a complex situation of immobility from poor collaboration between governmental and private institutions. Save the Sanatorium demands a proactive concern of all involved parties before the dilapidated state of the building becomes irreversible, and asks all concerned actors, public and private, to urgently team up in developing a strategy for reuse. And after another recent arson attempt, time is of the utmost essence.

Save the Sanatorium intends to send letters to all parties involved to express our concern and force a breakthrough in the deadlocked debate about the future of the Lemaire Sanatorium. For this, we need your support as an individual, as an institution or organization. We are convinced that a clear call from the architectural community will help to raise awareness about the architectural, historical and cultural importance of this structure and the critical condition of its current state.

Please visit www.savethesanatorium.be for further information, and please express your concern by signing our appeal.

—Brecht and Sander Van Duppen of the group
"Save the Sanatorium"

EDITOR'S NOTE: The Lemaire Sanatorium was the subject of a design thesis by Sarah A. Devan at Columbia University's Historic Preservation program in 2005



Habitat 67, Moshe Safdie (photo: Theo Prudon)

Modern Montréal: Pre-cast, Pre-fab, Preservation. DOCOMOMO US at APT Conference in Montréal

This past October, DOCOMOMO US hosted an all-day session titled "Modern Montréal: Pre-cast, Pre-fab, Preservation," at the APT conference "Vers L'Avant, En Se Souvenant" (Moving Forward, Looking Back) in Montreal. The session focused on the role of pre-cast concrete in the city.

The day began with a morning lecture discussing both the technology and evolution of pre-cast concrete as both a building material and stylistic choice. Moderated by Tom Jester, and led by DOCOMOMO US president Theodore Prudon, presentations were given by Jack Pyburn, Stephen Gottlieb and Deirdre Gould. Topics of the morning session included technical discussions of the impact of the Forest City Dillon Building System and Schokbeton, on the role of concrete as a modern building material. Habitat 67 and Place Ville Marie were presented as case studies.

The afternoon portion of the day included a tour led by DOCOMOMO US and DOCOMOMO Quebec focusing on the development of pre-cast concrete structures in Montréal constructed during the 1960s and 1970s. Highlights included visits to Moshe Safdie's Habitat 67, I.M. Pei's Place Ville Marie and several structures at McGill University.

The abundance of modern structures in Montréal was influenced both by the political environment of Jean Lesage as President in 1960 and the city's ambitious post war urban expansion plan, which projected a growth of seven million residents (the city's 1961 population was 2.11 million). While the full growth of the plan was not realized, the city's population was 3.3 million in 2000, and the impact of modern structures is abundant throughout the city today. In contrast to the popular American modernist glass and steel aesthetic of the time, Montréal design used concrete, which they felt was more "expressive." The evolution of pre-cast also allowed for more variety and experimentation with the façades of buildings.

—Deirdre Gould



Habitat 67, Moshe Safdie
(photo: Theo Prudon)

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