

The Lustron House: The Endangered Species of the Post-War Prefab Industry

When considering our historic built environment and modern architectural history, we cannot ignore the many building booms which have become an integral part of this history. These periods of increased building, whether to develop places of industry and commerce or residential communities, often involved the use of innovative materials and construction techniques resulting in unique building



Image of altered Lustron House, Pella, IA.
(photo: Theodore Prudon FAIA)

styles, design features and architectural achievements. The modern architectural movement was in essence about such innovation. The Lustron House, designed and built in response to the housing crisis after World War II, is one of the best examples of innovation in terms of its use of porcelain enameled steel and prefab construction techniques, while also with regard to the methodologies employed to produce, market, distribute and erect these prefabricated dwellings.

The concept of the Lustron House came out of a period of much exploration and experimentation in the manufacturing of domestic architecture. It was touted as being the culmination of this experimentation and the crowning achievement of the prefab housing industry in the late 1940s. Carl Strandlund, the visionary behind the Lustron Corporation, was an inventor who strived to develop the most efficient assembly of products and while being capable of adapting his ideas and creations to meet the needs of a housing market in crisis. By

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Welcome

Over the last two years the newsletter has addressed a number of different topics. The one for this issue is the concept and development of prefabrication and the special challenges it presents for preservation. The subject is particularly topical because of the increased interest in prefabrication principles and design challenges in both the design community and architectural schools. Many of these principles and challenges have been explored before in the two centuries since industrial processes were introduced to increase the volume and speed of construction as well as provide housing at a more affordable price. To gauge the popularity of the subject as an example not only has prefabrication been the subject of several new publications but it will also be the subject of a show to open this summer at the Museum of Modern Art in New York.

The special challenges prefabrication sets for preservation have hardly been explored. The very concept of a product mass produced and available in large quantities seems antithetical to the very core of established preservation principles, which are not only based on certain aesthetic considerations but also so much on singularity and rarity. It is not just the number that presents a problem. So many of these early houses were small and had few if any of the amenities considered essential today and thus are subject to considerable real estate pressures for either substantial expansion, obscuring many of the older and unique features or wholesale demolition. Some of the case studies presented here address different aspects of that dilemma.

On the organizational level DOCOMOMO US continues to seek to work with others in disseminating information and fostering advocacy for the preservation of modern architecture. While we sought articles from other groups for our earlier newsletters, for instance Partners for Sacred Places or the Cultural Landscape Foundation, more efforts are underway. Currently a field session organized by DOCOMOMO US addressing the preservation of precast concrete is

The Forest City Dillon Building System

The Forest City Dillon Building System is probably the most successful prefabricated high-rise building system utilized extensively in the United States that few have ever heard of. From approximately 1965 to 1990 it was utilized for the building of more than 30,000 residential units. The system came out of the Federal Operation Breakthrough Program started by George Romney, when he was HUD's secretary under Richard Nixon. Romney's background in the auto industry influenced his idea that housing needs and costs would benefit from the mass production of residential buildings and building products. Operation Breakthrough was a competition which selected, from hundreds of proposals, new building methods and products for actual fabrication and production.

The Forest City Dillon System was originally developed by Tom Dillon who joined forces with Forest City Enterprises (today a leading developer in the U.S.) to respond to the Operation Breakthrough request for proposals. They went on to be the most successful and largest surviving of all the Breakthrough winners. Not only did the Forest City Dillon System survive and prosper for well over two decades but it was unique among the Breakthrough proposals because it included both a precast structural and cladding system and kitchen/bathroom modules that were erected simultaneously with the bearing wall structure. The system is now extinct.

The building system consisted of precast bearing walls and floor planks with poured-in-place connections and topping plus factory built kitchen and bathroom modules shipped as completed boxes on sections of precast floor slabs. The open floor area of each box was also packed with partially prefabricated, prewired walls, doors, exterior walls and windows to complete each unit. All the elements to complete each unit, including its interior partitions and exterior walls, were therefore preloaded into the building within those boxes.

The foundations and utility connections to service the building were first completed in a conventional manner, then the first precast hollow bearing walls were placed to start the building's assembly. Next 4" thick planks spanning up to 30 feet, were placed on the walls; the planks had a smooth underside and were roughened on top to provide a bond for the 4" field pour of concrete topping. With the planks, bearing on 2" of the hollow bearing walls, concrete was poured to fill the walls and provide topping of the slabs with "C" bent re-bars between hollow walls and topping and vertical rods projecting out of the wall voids for threading into the next hollow wall to be placed from above. Plumbing and electrical vertical connections between preassembled plumbing trees were made in the field and preassembled kitchen and bathroom boxes on 8" thick slabs were placed at the same time as the 4" planks. The system also included four sided precast elevator shaft units and precast stairs placed as each floor was erected. The preassembled kitchens and baths all had finishes on floors, walls and ceilings, cabinets, fixtures and appliances installed except for the water closet, which was installed after testing the drainage system.

Exterior walls were typically partially precast concrete erected at the same time as the structural

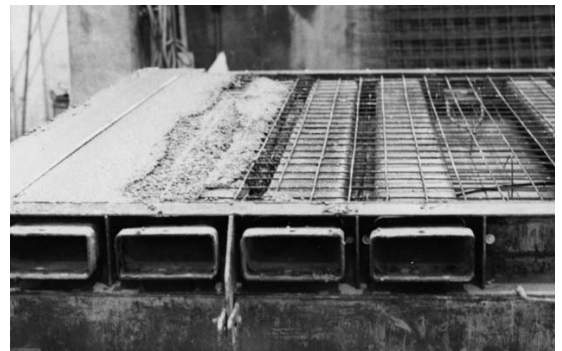
bearing walls and floors and often integrated into the outer most floor plank as an upturned spandrel panel; outer floor planks would then be an "L" shaped piece of precast; balconies could also be included in an inboard or a cantilevered, outboard element.

Prefabrication at the offsite plants was not begun



Construction View: placing the bearing wall, note the wrapped module.

(photo: Carl Meinhardt FAIA)



Precast Plant and the hollow wall form.

(photo: Carl Meinhardt FAIA)

until construction documents, including shop drawings, were complete. Precast concrete plants for all concrete structural and cladding elements had heated casting beds to speed production. The range of concrete finishes were similar to those available from most precast suppliers, e.g. smooth, textured, sandblasted, exposed aggregate or some combination thereof. Bearing walls and the underside floor slabs were plant finished to smooth and level surfaces ready for a paint finish.

Each piece of concrete received a coded metal tag identifying location, date of manufacture, concrete batch mix, etc. The kitchen and bathroom module fabrication plan was an assembly line operation: an 8" structural slab went into the line at the start and complete kitchens and bathrooms, factory assembled on those slabs and packed with the preassembled walls and windows, exited the line wrapped for weather protection. The wrappings were removed after placement of the units in the building sequence.

On the assembly line the slabs were literally hooked into one another and the whole line pulled along to advance the line, each installation trade was located at fixed stations along the line and the slabs would pause at each station for that particular trades installation.

The first station was layout and marking the module's wall locations on the slab—this was done with full size templates for each different plan configuration. The second station was erection of preassembled, prewired wall and ceiling components (gypsum board on one side only) and with

(cont'd on pg. 7)

Welcome *(cont'd)*

planned for October in the context of the annual meeting of the Association for Preservation Technology.

In that spirit of collaboration in our recent board meeting so graciously hosted by the Atlanta chapter and Lord Aeck and Sargent, the board decided to expand on the national tour day begun in June last year. This year the weekend of October 4 has been selected as the day to organize tours to showcase the preservation of modern architecture across the country. Thus far tours in more than 15 cities are in the planning process including all the DOCOMOMO US chapters and several other participating organizations. It is expected that this list will continue to grow as the preparations gather steam. It is the intention to publicize this effort as widely as possible across the country and find as many partners as possible.

While the VIIIth International Conference is already four years ago and the preparations for number X are well underway, we are finally completing the proceedings of our New York conference as well as the technology dossier, to be published in the on-going DOCOMOMO International series. Both are scheduled to be available by the end of August and to be released in Rotterdam.

Finally through the generosity of the Netherland America Foundation DOCOMOMO US has been able to fund an American summer intern, Hunter Palmer, in the office of DOCOMOMO International in Paris as well as send six current students to Rotterdam in September to participate in the multinational student workshop hosted by DOCOMOMO NL as well as attend the Xth International Conference in Rotterdam.

— Theodore Prudon FAIA
President
DOCOMOMO US

The Camus System, Le Havre, 1949-1951

After the Second World War, the need for new housing was the impetus for important research in prefabricated construction systems. In France, the engineer and builder Raymond Camus created a process of industrialization which he patented in June of 1948. Camus applied this system for the first time in Le Havre, a city whose center had been entirely destroyed during the wartime bombardments.

Charged with the reconstruction of the city center, Le Havre architects Henri Loisel, Rene Vallin and Raymond Audigier chose prefabrication for all the housing buildings (to be located on the three city blocks of N17, N21 and V7)—from the structural level to the interior specifications—and worked in association with Raymond Camus. Each building was designed with a basement, a commercial ground floor, and 12 apartments distributed throughout three floors. The weight of the entire construction was supported by 700 assembled elements that followed the principle of load bearing walls.

The partition walls (2.6m/8.5ft) and floor plates (almost 6m/20ft) were plain slabs of reinforced concrete. The façade panels were composed of a framework of reinforced concrete that included an exterior coating, a layer of minimally reinforced concrete gravel, a layer of thermally insulated polystyrene, a layer of reinforced vibrated concrete gravel, and an interior facing.

The window and door framing was of reinforced cast concrete coated in a layer of cement. The balconies were constructed with a reinforced concrete slab integrated into the exterior façade walls. The stair enclosure was composed of an assembly of precast reinforced concrete.

The body of the secondary floors was incorporated into the prefabrication: each panel incorporated its own distinctive assembly, including windows, doors, frames, rolling shutters, decorative articulation, plaster castings, coatings, tiles, floors, plumbing and door hardware, water, gas, electricity, and septic lines. The in-floor and in-ceiling radiant heating tubes were installed during construction and connected by welding.

At the time of Le Havre's reconstruction, prefabrication as a building system represented no more than 20 to 25 percent of all new construction, and consisted of manufacturing prefabricated parts to be assembled in strict successive order: walls, doors, windows, and piping. The novelty of the Camus system is founded on the integrated prefabrication of virtually all elements within one panel that could weigh up to four tons and was large enough that six assembled panels would form the six sides of a whole volume.

Prefabrication following this method was conducted in a factory on a flat surface. Steel molds were heated by *accélérer la prise*. The assembly of panels was then erected on site using cranes and fork-lifts. There was no scaffolding involved and formwork was reduced to corners at the juncture of panels. To ensure the correct order of installation, each prefabricated section carried a number corresponding to a number on the plans.

The advantages in cost and time efficiency of the Camus system were significant, as the coordination of the different building trades happened off-site in the controlled environment of the factory,



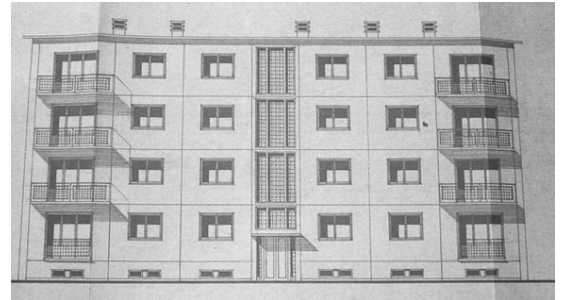
Street façade.

(photo: Raphaëlle Saint-Pierre)



View of corner of balconies.

(photo: Raphaëlle Saint-Pierre)



Façade elevation.

(photo: Municipal archives of Le Havre)

and all that was needed for actual construction was a small and relatively unskilled labor force. Assembly of all the prefabricated elements represented approximately 12 percent of the total project time. Once the foundations were poured, the rebar was positioned and the concrete poured into the groove between the wall and the floor. The need for large storage spaces made transportation of the prefabricated elements difficult due to their weight and size.

From the pouring of foundations to the delivery of furnishings, the process took one to two months for an individual home, four to six months for a building of 12 apartments, and eight to ten months for a building of 100 apartments. Begun May 3, 1950, the rebuilding of sector 17 was fully realized by January of 1951, reflecting the urgent need for housing in the postwar period, a result of wartime destruction, the "baby boom," and urban migration.

To prefabricate is to standardize and hence to simplify. The risk of relegating aesthetic considerations is understandable, given that the goal was to build as fast as possible with limited resources.

The Camus system found widespread application both nationally and internationally, particularly in the former USSR. Russian engineers adopted the system very early on, but their zeal in applying prefabrication and standardization on such a massive scale meant that the quality of detailing suffered. During the 1960s, Camus factories produced approximately 20,000 housing units each year for a global market.

The buildings constructed by Raymond Camus in Le Havre embody a pioneering vision for prefabrication, and were protected when the rebuilt city center of Le Havre was inscribed on the World Heritage list in 2005.

—Raphaëlle Saint-Pierre

This article was translated from its original French version by Tomas Trudeau.

Chapter News

GEORGIA

Georgia Chapter Successfully Nominates Sites for Preservation Awards

The Georgia Chapter successfully nominated the Alexander/Pound Residence in Atlanta (c. 1956, Alexander and Rothschild Architects) and Dr. and Mrs. Sidney Yarbrough for the Georgia Trust's 2008 Preservation Awards. The Alexander/Pound Residence, a favorite from the Chapter's 2006 home tours and the subject of a 2007 *New York Times* profile, won an Excellence in Rehabilitation Award for the 2006 rehabilitation (David C. Fowler Architecture and Busman Studios). Dr. and Mrs. Sidney H. Yarbrough of Columbus received recognition for their continued care of their 1950's Pound, Flowers & Dedwylder house with landscape designed by noted Modernist landscape architect James Rose.

The 2008 Awards were presented at the Georgia Trust's annual meeting in Columbus, Georgia in early April.

Thomas Church Landscape Design Threatened

The 1957 Georgia Center for Continuing Education in Athens, Georgia, designed by the Atlanta architectural firm of Stevens and Wilkinson with a landscape design by renowned Modernist landscape architect Thomas Church is generally known as Church's only institutional commission in the southeastern U.S. While the building and site have changed significantly over the past fifty years, key features of the original design remain intact, notably the project's signature courtyard.

Planning for remodeling and renovation of the Center is underway, and discussions have included the possibility of a significant reconfiguration of the courtyard. In early March 2008, the Georgia Chapter sent a letter to the Center director urging that preservation

Roland Wank's Prefabricated Housing

Born in Budapest, Hungary, Roland Wank studied at both the Budapest Beaux Arts Academy and Royal Technical University and the Technical University of Brno, Czechoslovakia before emigrating to the United States in 1924. In addition to his study of architectural engineering in Budapest, Wank's later work would be heavily influenced by his two years spent in Brno. The Technical University of Brno was noted for its progressive ideas towards "modern" architecture, and was established in 1919, the same year Wank enrolled, and the same year the Bauhaus was formed in Weimar, Germany.



Prefabricated workers' house in Fontana Village, North Carolina. (photo: courtesy of the Tennessee Valley Authority)

Wank was motivated by his belief that modern architecture could solve the social crisis of housing, and was uninterested in designing houses for the wealthy. In this respect, one of his early American projects won him acclaim. In 1929 he designed the Amalgamated Clothing Worker's Housing at 504-520 Grand Street in New York City for the office of Springsteen and Goldhammer. The building won him his first Gold Medal from the New York Chapter of the AIA in 1930, his second being the design for the Cincinnati Union Station (1929-33), under Fellheimer & Wagner.

Wank left the offices of Fellheimer & Wagner during the Great Depression and became the chief architect for the Tennessee Valley Authority (TVA) in 1933, only two months after the TVA board first met. In this capacity, he gained aesthetic control over all of the TVA's projects for the next eleven years and was responsible for the TVA's abandonment of classicism in favor of modernism, reflected in his earliest project, the Norris Dam. However, when it came to the housing plan for Norris, Wank's modern aesthetic was overruled by Earle Sumner Draper, the TVA's director of the Land Planning and Housing Division, resulting in the community's traditional residential style.

By the 1940s, all of the TVA housing became prefabricated and, consequently, modern in design. Wank designed six different types of prefabricated units for the TVA of which 10,000 units were erected. These included demountable,

sectional or trailer designs which were also utilized during World War II for "short-notice" housing and were sent over to England after the Blitz. Wank's prefabricated housing was also used to erect the "overnight city" of Oak Ridge, Tennessee where one component of the atomic program was located; Fontana Village, North Carolina where demountable houses assembled elsewhere were used because of its remote location; and the Resettlement Administration's Greenhills, Ohio project. He also designed the first prefabricated aluminum showers. As a designer, Wank was a firm proponent of stripping away unnecessary ornament and believed that mass production was a way to resolve housing needs



Roland A. Wank, in dark suit, with other members of the TVA design team, 1939. (photo: TVA photographer, Charles Krutch, courtesy of the Tennessee Valley Authority)

for the populace. Nonetheless, in a recent New York City lecture, Tim Culvahouse, editor of the book, *The Tennessee Valley Authority: Design and Persuasion* (Princeton Architectural Press, 2007), described the present condition of Wank's prefabricated TVA housing where owners, unappreciative of Wank's aesthetic, have grafted on changes to the buildings that reflect more traditional architecture.

Wank left the TVA in 1944, when he went to work for Albert Kahn Associates in Detroit. By 1946, he was back in New York where he became a partner in his former firm, Fellheimer & Wagner, which was later renamed Wank Adams Slavin Associates (WASA) in 1964.

Roland Wank continued to be deeply committed to the issue of public housing. He designed projects in Brooklyn, New York including Albany Houses and Farragut Houses. He patented the five-star plan used in Albany Houses. Throughout his career, he never wavered from his Modernist tradition and was honored by the AIA with a fellowship in recognition of his outstanding accomplishments to the field.

—Pamela Jerome AIA

Chapter News

and restoration of the building and landscape be considered as planning and design move forward.

I.M. Pei in Atlanta

Many Atlantans do not realize that two of I.M. Pei's earliest projects are located in their city, one that has been identified as the "first" I. M. Pei building by some sources (131 Ponce de Leon Avenue, originally known as the Gulf Oil Building) and the other a commercial building at 46 Broad Street, both completed in 1951, according to the 1975 *AIA Guide to Atlanta*. While the Guide suggests "neither structure is particularly significant," their significance has increased over the past 25 years as Pei's legacy was further established.

Of the two buildings, the Ponce de Leon site has fared better. The subject of a recent replacement window and rehabilitation project, the building has served a variety of tenants well over the past 56 years, and a "For Lease" sign still announces available space. In 2006 the Georgia Chapter learned of the property's (including an adjacent office building and vacant lot) purchase by an investment group. Initial design concepts for the site included demolition of the Pei building, leading to a series of articles in the local press, including a June 2007 *Atlanta Journal Constitution* article "Will the Pei Stay?"

Current development plans apparent include reconsideration of demolition, as a February *Atlanta Journal Constitution* notes that the developer says "at least a portion of the historic I. M. Pei office building on the site will be restored and preserved." Details of current plans have not been made public.

—Thomas F. Little AIA

Gunnison Homes—Industry Innovator

In the early 1930s, Foster Gunnison, Sr. was a successful lighting designer and manufacturer from New York who had provided lighting for both the Empire State Building and Radio City Music Hall. During this time, he developed an interest in creating a quality dwelling, affordable for those of even modest income.



This Gunnison duplex consisting of a Size 3 (left) and a Size 2 (right) joined by an open arcade was constructed c. 1939. These examples are located in Nashville, Tennessee. (photo: Randy Shipp)

By joining forces with experts in engineering, plywood production and architecture, he arrived at the system based on concepts used in the manufacture of airplane wings. A structural wood frame sheathed with plywood provided an extremely strong yet lightweight panel. By standardizing the size of these panels at roughly 4 x 8 feet, Gunnison found that he could take advantage of assembly line manufacturing methods. Each panel was constructed of wood studs and bracing members that were only 1-1/2" thick with 1/4" plywood glued to each side for a total wall thickness of 2". The glued panels were then placed into a heated press so that the various elements bonded together. Some panels had windows or doors pre-installed. In addition, the floor, ceiling and roof panels were fabricated on the same assembly line. These panels could be assembled in a number of different floor plans. The result was a complete housing unit that could be shipped from the factory and assembled on the customer's foundation in a very short time. To personalize these homes, prospective owners could choose from such options as room extensions, porches, garages and fireplaces.

Looking for a centralized location Gunnison found the perfect site in New Albany, Indiana just across the Ohio River from Louisville, Kentucky. In 1936 he established his new company—Gunnison Magichomes Inc.—in a vacant wood veneer factory. To introduce his new concept, Gunnison built six test houses in a new subdivision of Louisville. Expecting a few hundred people, contemporary newspapers accounts indicate that over 12,000 people toured the houses in one afternoon.

With the outbreak of World War II, many industries changed direction and began manufac-

turing for the war effort. Similarly, Gunnison's prefabrication system provided housing for the military and associated industries.

In April, 1944, United States Steel acquired a 70% interest in the company making Gunnison Homes a subsidiary of U.S. Steel. Foster Gunnison remained with the company as general manager. U.S. Steel made a major investment in



This three bedroom Gunnison Size 6-G constructed in 1949 includes optional architectural detailing and working fireplace. This example is located in Knoxville, Tennessee. (photo: Randy Shipp)



This two bedroom Gunnison Size 2-F constructed c. 1947 includes an optional Wind-O-Wing extension (to right) and working fireplace. This example is located in Lexington, Kentucky. (photo: Randy Shipp)

its newest subsidiary. When completed in 1946, the new state of the art factory in New Albany was the largest prefabricated manufacturing facility in the world. By 1950, there were fourteen basic floor plans. The affordability of a quality product and a network of trained salesmen established them as an industry leader.

In 1953, Foster Gunnison sold his remaining interest to U.S. Steel. Almost immediately Gunnison Homes Inc. became U.S. Steel Homes. However, U.S. Steel kept the concepts developed by Gunnison until closing the plant in 1974.

Today, Foster Gunnison's success is still evident in communities both large and small across the United States in the countless examples of his homes that survive and are still inhabited.

—Randy Shipp

Chapter News

NEW ENGLAND

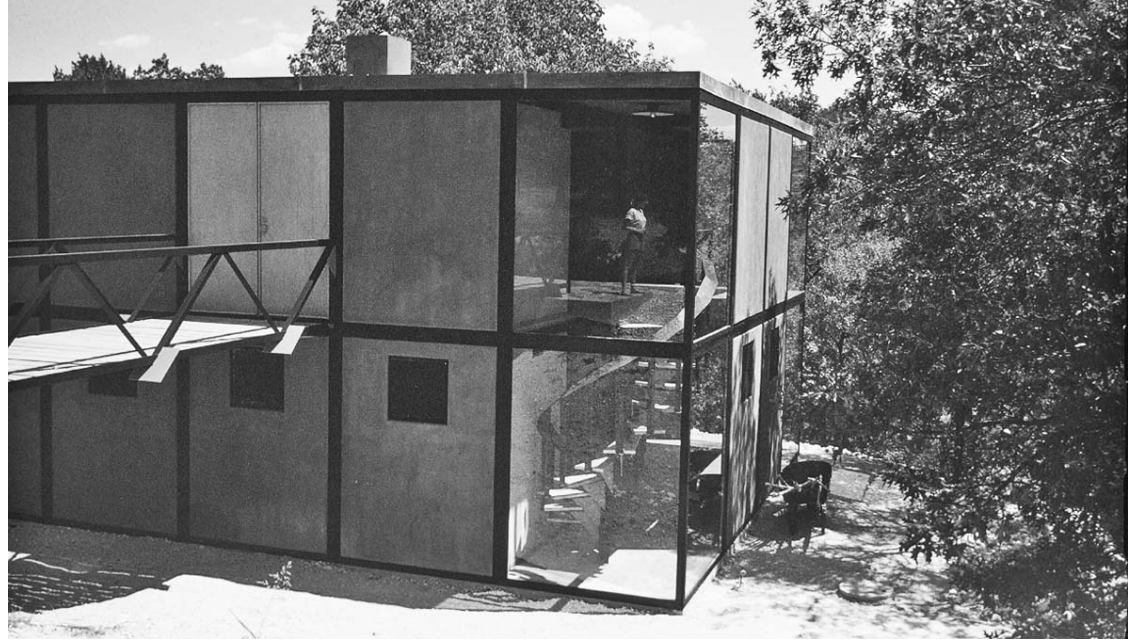
DOCOMOMO US/New England continues to be active on the advocacy front for Boston City Hall. We have partnered with the Boston Preservation Alliance (BPA) in this effort which has included letter writing and the formation of a working group, now chartered as the Citizens for City Hall, that seeks to engage a broad cross section of the public beyond the core architecture and preservation community. As part of this effort, DOCOMOMO US/New England under the able stewardship of Gary Wolf helped mount an exhibition of original Kallmann and McKinnell drawings held by Historic New England for Boston City Hall at Wentworth Institute in Boston. Its opening was timed with the National AIA Convention in Boston, and it ran through June.

DOCOMOMO US/New England has officially ventured into Rhode Island with New England President David Fixler's address to the Rhode Island State Historic Preservation Conference in April. The talk concentrated on issues and strategies for identification, documentation, and dealing with the technical and aesthetic questions that are part of working with these resources.

DOCOMOMO US/New England, in conjunction with the BPA and the Paul Rudolph Foundation is continuing to monitor the status of Paul Rudolph's Blue Cross/Blue Shield Building in Boston, which is potentially threatened by a large development. We have been trying to work with the developer to find ways to incorporate Rudolph's work in to the development, which we believe would be a more interesting project in addition to the obvious value of saving Rudolph's work. At the moment the project is moving very slowly and there are apt to be both financing and regulatory hurdles to overcome as it moves forward.

The modern house is an ever growing area of advocacy and

Cynthia Brants Fort Worth Studio



The Cynthia Brants Painting Studio, now Brants/Griffith Studio, located at 5102 Sealands Lane in Fort Worth, c. 1950.
(photo: David W. George FAIA)

The Cynthia Brants Painting Studio—now Brants/Griffith Studio—at 5102 Sealands Lane in Fort Worth was completed in 1950. A joint venture of architects Hood Chatham and David W. George, the small steel framed box was the first modernist 'glass box' in Fort Worth and, in fact, all of North Central Texas; dating just one year after the completion of Philip Johnson's 1949 Glass House. The owner and designer were quick to point out that it was actually the work of Mies and Wright to which they turned for inspiration—Johnson's work was known but not of interest to them.

The modest vitrine-like structure sits quietly amid the trees on an intimate sloping hillock site immediately south of Ridglea Country Club. The property was originally part of the Brants dairy farm and the owner rode horseback daily.

The original owner—Cynthia Brants—was a renowned painter of the Fort Worth Circle who studied art at Sarah Lawrence College. The current owners still use the studio for creative work. It was rented as an apartment over the years before being converted in a 1970's renovation by architect Kirk Millican for use as an interior design studio. That renovation included the relocation of the spiral stair from the southwest corner of the building to the northwest among other changes. It has been re-roofed, repainted several times and had minor interior modifications in its history.

The framework of steel angles was intended by George as a "kit of parts" experiment and was based upon a 7ft. module resulting in its 28ft. by 35 ft. footprint and 14ft. height. A two-story high studio volume looks to the north with kitchen and bath below and sleeping loft above. These two levels are connected vertically by a steel spiral stair and the studio is entered from the west over a small steel bridge designed by George and engineered by Don W. Kirk. The frame was assembled off-site to check fit, then unbolted and reassembled on site.

Opposing the bridge, on the east façade, is a



Uphill/entry side of the building.
(photo: W. Mark Gunderson AIA)



View of steel angle frame work.
(photo: David W. George FAIA)

cantilevered steel deck. Exterior walls are clear glazing set into back-to-back steel angles bolted together and solid walls are 3-inch thick plaster panels originally in a gray/tan color. This 'natural' approach to the modernist box was unique and predicated no doubt on George's apprenticeship with Frank Lloyd Wright at Taliesin in the 1940's. The glazing was originally protected from sunlight by roll-down canvas awnings mounted on the outside of the structure.

Elbert "Eb" and Ralph Bauer were the builders; well-known in Fort Worth during the 1940's for the quality of their work. The structure was awarded the 25-Year Award by AIA Fort Worth in January, 2007.

—W. Mark Gunderson AIA

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concern for DOCOMOMO US/ New England, although there is now widespread interest in these structures, and there are a lot of calls for advice surrounding both transactions and their maintenance and renovation. We are also continuing to work in an advisory capacity with Historic New England on their development of a database of modern houses and their architects throughout New England.

—David Fixler FAIA

NEW ORLEANS

DOCOMOMO US/NOLA is pleased to announce its status as a recognized chapter of the US working party. Throughout the process of becoming a recognized chapter, members have been involved in drawing local and national attention to the merits of the mid-century architecture in New Orleans and Louisiana, acting as a consulting party for the Section 106 review of the State Office Building and Annex (formerly the LA Supreme Court Building) demolition, organizing building tours with architects Albert Ledner and Arthur Davis, and forging alliances with many like-minded groups and organizations throughout the city. The focus of the upcoming months will be to work towards the preservation of several mid-century Orleans Parish school buildings that have been recognized as significant from the time of their construction, improving documentation standards, reaching out to mid-century building owners in the area for dialogue, and organizing any events and announcements that will bring local awareness to the chapter and its cause, broadening our base of members and supporters.

—Toni DiMaggio

Glenn L. Martin Aircraft Company

America's rearmament for World War II set off a crisis in the housing industry that had been moribund since the beginning of The Great Depression. In 1941, at Middle River, Maryland, ten miles outside of Baltimore, the Glenn L. Martin Aircraft Company turned to the fledgling architecture firm of Skidmore, Owings, and Merrill who used a prefabricated building system known as "Cemesto" to build affordable working-class suburban neighborhoods alongside the booming Martin aircraft factories. The company's president Glenn Martin was interested in city planning; in 1939 a Martin Company subsidiary erected a conventional brick and stone garden apartment complex, but its rent of upwards of \$65 a month proved too high for riveters making 77 cents an hour.

The Celotex Corporation developed Cemesto during the 1930s. The product consisted of panels of pressed sugar-cane fiber sprayed with a coat of asbestos on each side. Four-by-twelve-foot panels weighed 265 pounds. The John B. Pierce Housing Foundation of New York developed model houses featuring walls of single Cemesto panels slid horizontally into a light wooden frame. Due to reduction in both material prices and the cost of construction, single-family, two-bedroom Cemesto houses could be profitably rented for as low as \$30 a month.

It was this system that Skidmore, Owings, and Merrill brought to Middle River in 1941. They designed 24-by-28-foot gable-roofed cottages that deviated from conventional "Cape Cods" by having large commercial-style windows in the principal room. Three hundred houses were erected on a wooded peninsula near the factory, laid out in a "superblock" pattern with the houses facing away from streets into center-block pedestrian greens. Another three hundred were erected about a mile away on a flat former strawberry field adjoining one of the new dual highways serving the plant. These were more conventionally laid out facing a gently curving pattern of streets. Christened "Aero Acres," this neighborhood featured whimsical



Cemesto House in Oak Ridge. (photo: Kimberley A. Murphy, courtesy Tennessee Historical Commission)

aeronautical street names: "Fuselage Avenue," "Right" and "Left Wing Drives," etc.

In 1942 another four hundred Pierce-Cemestos were constructed by the federal Farm Security Administration alongside Aero Acres. Five hundred more "demountable" plywood prefabs were put up on the other side of the highway. Dubbed "Victory Villa," the FSA project was laid out by Hale Walker, one of the planners of Greenbelt, Maryland. Walker adopted another standard suburban planning device, the cul-de-sac; where more than thirty branched off from Victory Villa's curving streets, which extended Aero Acres' distinctive naming pattern ("Compressor Court," "Helicopter Drive," "Run Way," etc.).

Thus, under the pressure of war, working class neighborhoods of a new sort were designed and built. Single-family houses on curving streets and cul-de-sacs had previously characterized middle-class housing. Aero Acres and Victory Villa served as inspiration for low-cost postwar suburbs. Most of the wartime prefabs survive today, though altered by their owners in a kaleidoscopic variety of ways. In most cases the Cemesto panels are sealed inside interior and exterior wall siding of other materials. However, a challenge to designation of these houses is where the extensive alterations of the original roof angles and window arrangements pose great problems with respect to the "integrity," of the original designs.

—Jack Breihan

The Forest City Dillon Building System *(cont'd from page 2)*

the completion of the ceiling the unit became a rigid box. The third station was installation of pre-assembled plumbing tree and wiring assemblies, etc. The assembly line was timed and coordinated so that all the slabs on the line would be advanced to the next station with a single pull.

The company shipped all pre-cast and module components and erected the buildings using their own crews. A typical 100 unit building could be completely constructed on site in 4-5 months depending on the design configuration and site constraints, scheduled roughly as follows: 4-5 weeks for conventional foundations, building services and utility work; 6-8 weeks for assembly of all the off-site pre-made components; the building would be fully in place at the completion of this phase; 6-7 weeks for final vertical utility con-

nections, roofing, gypsum board finishing/painting, then site work, paving and landscaping to complete the project. A mixed use, 1.3 million sq. ft. project consisting of a 35 story, 350 unit residential tower, a 200 room hotel, 30,000 sq. ft. of retail, a public transit station and a 2,000 parking deck was erected, completed and occupied in 14 months following the completion of foundations.

The advantages of the system were that although the construction cost per square foot remained comparable to conventional building methods, the total construction time was reduced by 50% or more. This reduction in time resulted in substantially reducing financing and carrying costs. The quality of construction was superior to conventional methods due to off-site, sheltered and quality controlled assembly procedures. Change Orders

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NEW YORK TRISTATE

In the past few months, New York TriState has been actively involved in multiple advocacy efforts including Albert Ledner's National Maritime Union/O'Toole building and I.M. Pei's Silver Towers, discussed in the News section of this newsletter.

Another project was involvement in the Bell Labs Charette. A three-day brainstorming session on the weekend of April 11-13, 2008 with architects, landscape architects, preservationists, planners, historians, engineers, and sustainability consultants produced innovative visions suggesting that Eero Saarinen's nearly two-million-square-foot Bell Laboratories and Hideo Sasaki's landscaped grounds have immense capacity for rehabilitation and adaptation.

Sponsored by the AIA-NJ, Preservation New Jersey, DOCOMOMO US/New York-TriState, DOCOMOMO US, and the National Trust for Historic Preservation, the charrette drew 38 professionals who addressed the problems surrounding sustainable reuse and retention of the historically significant buildings and landscape. Located in Holmdel, NJ, the National Register-eligible site has been vacant since July.

Professionals and local citizens convened at the Holmdel Community Center. Jim McCorkel, co-president of Citizens for Informed Land Use, the local host organization, offered the welcome. Nina Rappaport, chair, DOCOMOMO US/ New York-TriState, spoke of Saarinen's importance. A group of Bell Labs "Pioneers"—retired scientists and staff—joined a panel discussion that helped assess the building's functionality and much-appreciated spirit of place.

Michael Calafati, prime organizer of the event, teamed with charrette facilitator, Clinton Andrews of Rutgers University's Bloustein School, to lead the site tour and brainstorming sessions. The concepts were visionary,

The Forest City Dillon Building System

(cont'd from page 7)

during construction were minimal due to the pre-coordination and approval of shop drawings prior to completion of construction documentation. All assembly and fabrication in the off-site plants was accomplished using conventional materials and techniques; there was no reliance on high-tech materials, assemblies or unique devices to either manufacture or assemble the prefabricated components.

The disadvantages of the system were that design teams had to abide by the system's constraints of dimensions, assembly methods and finishes and that building configurations were repetitive because of the fabrication efficiencies of making the greatest number of pieces in the fewest configurations possible. Each building had to comply with local building code requirements therefore construction details, fabrication and assembly methods required constant minor modifications. Also the need to maintain a continuous flow of projects going through the off-site plants was crucial towards maintaining manufacturing procedures and efficiencies as plant down-time and start-up was costly.

The system was created in response to a federal program (Operation Breakthrough) that was funded by a second federal program (Section 8 Housing) which provided the ongoing incentives for developers to build many similar homes utilizing a consistent building type (mid and high rise residential housing). When these programs were no longer funded the building system had to adapt to a broader range of building designs. The more customized designs of the non subsidized housing market

required substantial modification of the systems components for each new building. This reduced manufacturing efficiencies and raised costs. Other factors also contributed to the demise of the system. The non subsidized market did not provide a consistent flow of work for the manufacturing plants (shutting down and re-starting production was costly), the owners had utilized the system almost exclusively to build for their own developments (they had not created an outside market for the system) and, after more than two decades, the patents on the system were expired.

For a time, the Forest City Dillon System successfully addressed and managed many of the unique challenges of prefabrication in the U.S. e.g. financing, design, fabrication, code compliance, delivery, union rules, erection and finishing. Each of these challenges required an innovative approach and new procedures. But ultimately its success was due primarily to the straight forward adaptation of conventional materials and methods to efficient off-site fabrication followed by very timely and efficient erection and finishing procedure on site.

Although times and the market continue to change, the need for improved production of quality housing and more efficient use of our resources suggests that the manufactured housing industry and its capabilities continue to offer many opportunities for innovation and development not currently recognized or widely utilized.

—Carl Meinhardt FAIA

The Lustron House

(cont'd from page 1)

employing a unique assembly line production and distribution system, offering a modern and streamlined design with abundant traditional and contemporary amenities, and receiving a liberal infusion of federal funding, the goal of the Lustron all-steel house was to end the most severe housing crisis the United States had ever experienced.

In the 1940s, although the housing industry was ready to accept mass produced or prefabricated housing, the rationing of many consumer products during the war further crippled most domestic industries. When World War II ended in 1945, approximately 12 million soldiers returned home to find an unprecedented housing crisis. Naturally, the government looked to the prefab industry for an immediate solution. Corporations such as U.S. Steel, Republic Steel, The Homasote Company, General Electric, and Westinghouse began looking at the success of the American automobile companies, specifically Ford and General Motors, and how they could mimic and adapt mass production techniques to tap into the new housing market. Congress voted in 1946 to fund research and help subsidize production of prefabricated housing. The Veterans Emergency Housing Act of 1946 granted surplus war plants to prefab manufacturing companies, allocated scarce resources and promised



Cover of Lustron Promotional Catalog, c.1950.

(Image courtesy of The National Trust for Historic Preservation and The Lustron Corporation.)

government loans through the Reconstruction Finance Corporation (RFC). This essentially made prefabricated housing a peacetime priority.

Under the stimulus of government support, nearly three hundred companies entered the prefabricated housing industry in the late 1940s. Of these, only three were chosen to receive direct federal loans. Two of the three—General Panel Corporation (1942-1951) and the Lustron Corporation (1946-1950)—were subsidized to produce steel houses. Carl Strandlund, an engineer previously Vice President of the Chicago Vitreous Enamel Products Company, founded the Lustron

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focusing on improving performance of the building with new interior glazing to create a double skin, new light wells, green or photovoltaic roofs and opening the sides of the atrium for improved air circulation. Programs envisioned for the building included high-tech laboratories, healthcare, educational and cultural facilities, and residential uses—with a consensus to maintain the 472 acres as publicly accessible land. A printed document of the findings is in production and several entries commenting on the site and event can be found on the Preservation New Jersey blog site, <http://preservationnj.wordpress.com/>.

The New York-Tristate Chapter expanded its board of directors in March, from 4 people to 9, with a board retreat and organizational meeting. The board now includes: Nina Rappaport, Kathleen Randall, John Arbuckle, Jeffrey Miles, Kyle Normandin, Kyle Johnson, Leslie Monsky, D'Juro Villaran-Rokovich, and Hansel Hernandez-Navarro. For further information or to become involved please contact info@docomomo-nytri.org.

—Nina Rappaport

The Lustron House

(cont'd from page 8)

Corporation. After developing a prototype house in Illinois, the Lustron Corporation won support for its assembly line produced porcelain enameled steel houses and a commitment of federal financing to cover the cost of the first 15,000 homes produced. The Lustron Corporation immediately established a work plan that involved a major national advertising campaign to build interest and demand for their product. The former Curtiss-Wright aircraft plant in Columbus, Ohio, was outfitted with manufacturing equipment along with a massive assembly line covering more than 105 acres of land. Strandlund designed the assembly line to efficiently manufacturer a house in 400 man-hours from the time the raw material entered the plant until the structure was erected on its site. The feeling prevalent within the company was that they were on the verge of another industrial revolution and that they were going to be the General Motors of the housing industry. As they were produced, each individual house component was fitted onto a flatbed trailer in the order in which they would be taken off for assembly at the site. In the spirit of true efficiency, these custom designed trailers actually served three functions: they were used as rolling platforms that moved along the assembly line on the plant floor; they carried the 30,000 pieces to dealers or house sites; and they hauled upward of \$20,000 worth of steel from the mills on the return trip to the factory.

As part of the nationwide marketing efforts, demonstration model homes were fabricated and erected in major cities all over the Midwest and East Coast. The first Lustron model home (Serial #1) was constructed and set up for exhibit in New York City on the northeast corner of 52nd street and the Avenue of the Americas in Manhattan. This model was the newest design, the "Westchester," a 2-bedroom unit that was furnished and decorated on the interior by McCall's magazine. Over 60,000 people toured the model house in the 16 days it was open. The New York City model proved to be highly effective in gaining recognition for the company's efforts to produce a high quality, mass produced house. After the public demonstration of the Lustron house in New York City, the company explained that the houses, similar to the auto industry, would be sold through a network of authorized dealerships and announced its first three franchised dealers for the New York metropolitan area.

While Strandlund intended to manufacture 30,000 houses a year, this goal was never reached. After four years, 1946-1950, the corporation folded with a final production of only 2,680 houses. The Lustron Corporation made several business decisions that seriously undermined the company's potential success. First, the company underestimated the time and money needed to achieve efficient mass production. Second, it never established the proper distribution system to handle high volume sales. These miscalculations were critical. Over the 19 months it took to set up its plant and begin producing homes on a regular basis, the housing crisis had largely passed and this unusual house was competing in a rebounded market. Finally, due to low production levels, the cost of each house steadily escalated.



Skeleton of Lustron #550 at 5201 12th Street S., Arlington, Virginia. (photo: Jennifer Sale)

The collapse of the Lustron Corporation should not overshadow the company's substantial achievements. The popular acceptance of the design challenged the notion that the American public would never live in factory made housing or that metal prefabs could succeed only as temporary solutions in crisis situations. No other venture had so thoroughly applied the methods of the assembly line in the construction of houses.

Today, after nearly 60 years, an estimated 1,850 houses exist in the country. An estimated 94 Lustrons are located in New York State. Some states and municipalities have begun to recognize these unusual dwellings as significant architectural resources and have encouraged documentation and preservation efforts. In most areas, however, these buildings are offered very little protection. Ironically, while originally touted as requiring very little maintenance due to their prefab nature, a majority of Lustron property owners have either painted the enameled finishes, replaced the steel roofs and windows or covered the interior and exterior walls with drywall or vinyl siding. Instead of embracing the unique nature of the original materials and design intent, such misinformed renovations result in the compromised character and integrity of the few remaining Lustron houses.

In 2006, through a grant from PreserveNY, Historic Albany Foundation conducted a state wide resource survey of the Lustron homes in New York. A formal nomination of the mid-century prefab building type was made to the National Register of Historic Places as a Multiple Property Designation. Preservation efforts continue as individual Lustron homes in New York which retain their original character and integrity are one by one being nominated for listing on the National Register. Several other states (Alabama, Georgia, Kansas, New Jersey and South Dakota) have listed their Lustrons as Multiple Property Designations, while others include a few individual Lustron houses listed on the National Register.

Lustron preservation has not gone unrecognized as an important endeavor. The Midwest Office of the National Trust for Historic Preservation recently launched the "Lustron Preservation" website (www.lustronpreservation.org) with funding from the National Park Service and the National Center for Preservation Technology and Training. The goal of this initiative is to help owners and advocates preserve Lustron homes by providing high quality technical information and a forum for the exchange of information.

—Kimberly Konrad Alvarez

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NORTH CAROLINA

DOCOMOMO US/NC held their 2008 annual meeting on May 10th in Chapel Hill, NC, and reviewed successes of the past year while establishing goals for the upcoming year. The group will continue to raise awareness of the significance of modernism statewide through activities such as walking tours and an affinity reception. The chapter hopes to establish a blog or wiki site that will be used to highlight lost and threatened properties as well as saved and well-recognized modernist works in the state. The chapter also intends to refine its presence in the state by developing a logo and visual identity for use in printed material as well as broadening board representation across North Carolina. Those interested in being involved in DOCOMOMO US/NC may contact Benjamin Briggs at bbriggs@blandwood.org.

—Benjamin Briggs

NORTH TEXAS

The North Texas Chapter has been monitoring the status of the 1000-room Statler Hilton Hotel, designed by William Tabler and opened in 1956. The hotel, known lately as the Dallas Grand Hotel, has been empty for about ten years but, when opened, was considered state-of-the-art for its innovative architecture featuring a Y-shaped tower above a rectangular podium, an aluminum and glass curtain wall and flat-slab construction. While a dramatic building, the prospects of reopening the building as a hotel have not been promising as its location has not been considered well-placed for a major hotel. And, while Dallas has seen a boom in downtown residential construction, including a number of historic adaptive reuses, developers have turned first to other buildings with fewer challenges such as asbestos, low ceiling heights,

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10th International DOCOMOMO Conference: The Challenge of Change, Dealing with the Legacy of the Modern Movement



Exterior of Van Nelle factory, site of the DOCOMOMO Conference. (photo: Theodore Prudon FAIA)

The Dutch chapter of DOCOMOMO will host the 10th International DOCOMOMO Conference with the general theme 'The Challenge of Change' from September 17 to 19th, 2008. The 2008 edition will mark the 20th anniversary of DOCOMOMO. The venue will be the Van Nelle factory in Rotterdam, the Netherlands. This renowned Modern Movement icon will accommodate the conference program of parallel paper and case study presentations, round-table sessions, the 2nd edition of the International DOCOMOMO Student Workshop and public evening lectures by distinguished invited speakers. DOCOMOMO NL is pleased to announce that Herman Hertzberger and Barry Bergdoll have confirmed as keynote speakers. Pre- and post-conference tours to Dutch modern buildings and other landmarks of Dutch architecture will also be part of the conference program.

The legacy of the Modern Movement has gained legendary status, largely as a result of the appreciation of the masterworks and the visionary architectural concepts. In the reality of everyday life, however, it has been difficult to maintain the architectural creations of the Modern Movement in such a way that they still reflect the original intentions of their designers. Many buildings and ensembles of the Modern Movement have already been saved; the icons amongst these have even become so precious that they are treated like pieces of art rather than as buildings in everyday use. Despite the successes that have been achieved, many buildings and ensembles are still at risk of demolition or maltreatment. The bi-annual international conference is one means by which it is possible to continue furthering the aims of DOCOMOMO. Knowing that many modern architects aimed for functionality and changeability, the challenge for today is how to deal with 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. It is with this in mind that conservation in general, and the conservation

of modern architecture in particular, has become a new challenge. Rather than attempting to return a modern building to its presumed original state, our challenge is to revalue the essence of the manifold manifestations of modern architecture and redefine its meanings in our changing world of digital revolution, worldwide mobility and environmental awareness.

The general theme The Challenge of Change is elaborated through five sub-themes. They describe the five fields of research and practice that will structure the presentations and discussions at the conference. The first sub-theme addresses the tensions between change and continuity in a historical-theoretical way. The second sub-theme will focus on the larger scale of the city and landscape, while the third one will focus on the scale of the buildings and the limits of re-use and flexibility. The fourth sub-theme deals with education, and the fifth and last theme looks into the specific issues of technique and materials.

The conference will also host the second edition of the International DOCOMOMO Student Workshop, which will be a design workshop. The chosen topic will be associated with the theme of the conference and will preferably be a threatened building or ensemble. The results of the workshop will be presented and evaluated within the theme of Education in Transformation.

Also introduced at the conference will be a series of four debates on urgent issues to be discussed on an international scale. These debates form an interactive platform, allowing participants of the conference to actively engage in discussion, and exchange ideas and experiences. The issues that will be discussed include: sustainable conservation practice, re-use of post-war religious heritage, strategies for mass housing and reconstruction of Modern Movement buildings.

For more information or to register for the conference please visit the following website: www.DOCOMOMO2008.nl/

UPDATE: Rudolph's Riverview High School

Following significant international preservation advocacy in response to the proposed demolition of Paul Rudolph's 1957 Riverview High School in Sarasota, Florida, the Sarasota County School Board postponed plans to demolish the building. Riverview High School was Paul Rudolph's first public project and largest Florida commission. The National Trust for Historic Preservation sponsored a charrette to determine an appropriate future for the building, and local advocacy group Sarasota Architectural Foundation led the support of the building's preservation and reuse. On April 2, 2008 architect Diane Lewis presented a revised plan for the transformation of the building. Lewis' design adapts the building into the Riverview Music Quadrangle, which will include a new program that will use the structure for both

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and aging curtain walls. While there are no overt or public proposals to demolish the hotel, it has been nonetheless feared by local preservations that these challenges and ongoing neglect would eventually lead to the hotel's demise.

Thus, while the Statler Hilton's inclusion on the National Trust's 2008 list of the 11 Most Endangered Historic Places is indicative of this threatened status, it is hoped that the added publicity will lead to a heightened sense of urgency to find a new use. There is some reason for hope as that end of downtown Dallas is returning to life with much activity among the Statler Hilton's neighbors. A new block-size park—Main Street Gardens—is under construction immediately across the street, intended to act as an exterior focus for the area, spurring residential and retail activity and redevelopment (although, unfortunately, its construction required demolition of the Statler Hilton's parking garage and status of the replacement of that parking is unclear at this time). The 1914 Old Municipal building (where Jack Ruby was shot) has been mentioned as the home of the future University of North Texas Law School and the nearby mid-century Mercantile complex is being renovated and expanded into retail and residential uses. It is hoped that a renovated, revitalized Statler Hilton can join this series of success stories.

On other fronts, the North Texas Chapter has been asked by Preservation Dallas to participate in its annual summer classroom series. We will be presenting a classroom session on national trends in the preservation of the modern places and buildings in the US, including such recent controversies as the TWA Terminal, the Gettysburg Cyclorama Center, and 2 Columbus Circle.

Planning is also underway for our fall tour as part of the national DOCOMOMO US Tour Day—a tour of significant mid-century religious churches and temples.

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students and musicians-in-residence. As of March 4, 2008 the Sarasota School Board gave the Sarasota Architectural Foundation a three-month extension to finalize an alternative plan that integrated the Rudolph building, in lieu of its proposed demolition. Les Fishman, Chairman of the Sarasota Architectural Foundation, noted the organization is working on a site plan and fundraising campaign, which will include a detailed cost estimate of the Rudolph building renovation. The Sarasota School Board has requested this information by June 15, 2008. The Riverview Music Quadrangle design team is comprised of Diane Lewis RA, FAAR, Principal, for Architectural Adaptive Reuse; Peter Schubert, Design Director, for Master Planning and Design; Beckelman + Capalino, for strategic planning and community engagement; and Shanta D'Alanzo, Environmental Designer, as sustainability consultant.

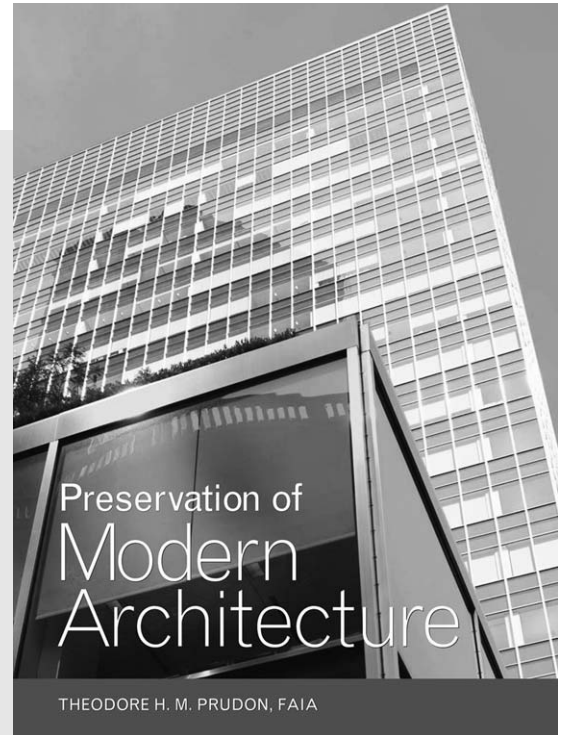
The Rudolph building has already received much publicity and has been listed on the World Monument's Fund 2008 Watch List of 100 Most Endangered Sites as part of a new group of "significant Main Street Modern buildings" currently threatened with demolition or degradation. The WMF Watch List cites "the primary threats faced by Modern architecture are demolition or inappropriate renovations, and the technical challenges of conserving the experimental materials and innovative building systems used in their construction... The greatest threat, however, is perhaps public apathy—a lack of consensus or confidence—that buildings of the recent past can be important enough to be preserved for the future." While the fate of Rudolph's Riverview High School is still undecided, it is clear the publicity it has spurred is a positive step for public awareness and appreciation of modern architecture. For further information and to view the proposed plans for the building, please visit www.sarasotaarchitecturalfoundation.org.

EDITORS NOTE: On June 17, 2008 the Sarasota School Board voted 3-2 to proceed with demolition of the original high school.

—Hunter Palmer



Riverview High School, courtyard. Sarasota, FL.
(photo: Paul Rudolph Foundation)



Book cover: "Preservation of Modern Architecture"
(©2008, John Wiley & Sons).

JUST PUBLISHED: *Preservation of Modern Architecture* by Theodore Prudon, PhD, FAIA

As Modern architecture ages and preservation becomes necessary, the methods, philosophically and technologically, require careful consideration to maintain both design integrity and material authenticity as much as possible. While many detailed publications exist in widely scattered resources, Theodore Prudon's book is one of the first publications to bring together those sources as a guide for the professional architect and the preservationist who is interested in a broad background for the field as well as more specifically in material and technology issues. Published by John Wiley & Sons the book is divided into two parts: an overview of the preservation of modern architecture, its history, methodologies and philosophies and part two, where building typologies are discussed through case studies. The discussion is not limited to US examples only but draws widely on examples elsewhere in the world.

Theodore Prudon is both a scholar and a practicing architect. Trained in The Netherlands (MSArch, the Technological University of Delft) and the United States (MSArch and PhD from Columbia University), he has practiced in both Europe and the United States for over 30 years. A Fellow of the American Institute of Architects (FAIA), Prudon teaches preservation at Columbia University's Graduate School of Architecture, Planning and Preservation and is also the President of DOCOMOMO US as well as a member of the DOCOMOMO International Board.

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Dallas is fortunate to have a number of fine facilities by leading architects of the 1950s and 1960s, including Howard Meyer, George Dahl, and Harwell Hamilton Harris.

—Robert Meckfessel FAIA

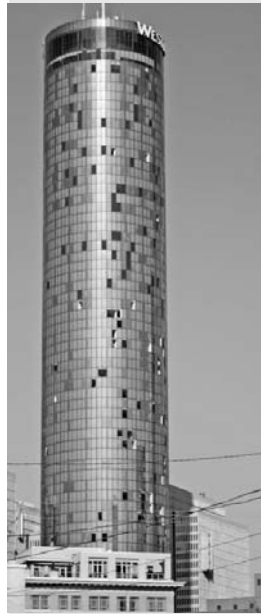
WESTERN WASHINGTON

DOCOMOMO US/ WEWA's leadership role has been cited as the reason the Washington State Department of Archeology and Historic Preservation (DAHP) will award the organization a State Historic Preservation Award (SHPO) for 2008. Awarded in the category of Education, the SHPO panel recognized the role that DOCOMOMO US/ WEWA has taken in educating the public about the importance and unique history of Modern architecture through a variety of lectures, tours, their website and advocacy for the preservation of endangered Modern resources. The awards program, in its 17th year, was held on Tuesday May 13th at the Legislative Building in Olympia to coincide with National Historic Preservation Month.

DOCOMOMO US/WEWA is supporting Abby Martin, a University of Washington Graduate Student of Architecture in her efforts to nominate the Nuclear Reactor Building on the campus of the University of Washington to the National Register of Historic Places. Built in the wake of WWII, the University of Washington looked to capitalize on the public enthusiasm for the new technology. The University commissioned The Architect Artist Group (TAAG), a collaborative group of professors representing different design disciplines. TAAG was composed of three architects Wendell Lovett, Daniel Streissguth and Gene Zema, a structural engineer, Gerard Torrence, and a painter, Spencer Moseley. The Nuclear Reactor Building was the only building designed by TAAG.

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Atlanta Tornado Damage



John Portman, FAIA's 1976 Westin Peachtree Plaza Hotel
(photo: Thomas F. Little AIA)

Downtown Atlanta and several nearby historic neighborhoods received significant damage when a tornado touched down on the evening of March 14.

Several Modern landmarks incurred damage, evidenced by the number of temporary closures quickly put in place after the storm. It was reported that the Equitable Building lost glass from over 300 windows as a result of the storm, and the north elevation of the CNN Center and Omni Hotel (originally Omni International, 1976, Thompson, Ventulett and Stainback) required closure of over 400 hotel rooms for at least two weeks.

Two weeks after the storm, many streets remain closed due to continued danger of falling glass and debris downtown from such buildings as the Georgia Pacific Building (1982, Skidmore, Owings, and Merrill) and the Westin Peachtree Plaza Hotel (1976, John Portman and Associates). Many 20th-century industrial buildings located on or near Memorial Drive received extensive damage. The corridor is changing due to increasing pressure to develop properties for residential and commercial uses, and the tornado damage may accelerate this change.



The Pittsburgh Plate Glass building.
(photo: Brandy Morrison)

A March 27th Atlanta Journal Constitution article suggested that the Atlanta Dairies (1941, according to AJC) will be closing—partially due to the tornado damage. However, pressure to develop is likely to result in the its demolition, according to plant General Manager Ted Young: “The building will be razed soon... It'll be condos and a grocery store or something.”

Damage was also reported at the APD Transmission (formerly Pittsburgh Plate Glass), a hybrid Streamlined Moderne/International Style building. Its signature turquoise glass central tower received extensive damage. Recently purchased (last fall) by Franco DeFoor Properties, LLC, a developer who specializes in grocery stores has also led to rumors of the building's demolition to make way for a new drugstore and grocery store.

—Thomas F. Little AIA

New York City's Landmarks Preservation Commission Acknowledges O'Toole Building's Preservation Worthiness

The DOCOMOMO US/New York-TriState chapter's extensive and dedicated efforts to spread the word about the significance of the O'Toole Building in Greenwich Village through an education program, background document and historical information provided to the commission has yielded results!

At a May 6 hearing to review the development proposal put forth by St. Vincent's Hospital and the Rudin Management Company for Greenwich Village, the NYC Landmarks Preservation Commission determined the project too big and too demolition-heavy for the historic district neighborhood. Not only did all 10 commissioners oppose the plan as a whole, their comments registered opposition to demolition of the O'Toole Building given its historical and cultural significance as an example of Modern architecture. Our advocacy committee's research and writings on the building were used by the Landmarks Preservation Commission staff and as background materials for a spring preservation studio at Columbia University's Graduate School of Architecture, Planning and Preservation.

While this is a satisfying moment for the Modern architecture preservation movement, the O'Toole Building is not yet saved. St. Vincent's Hospital immediately announced it would seek a hardship exemption for the building. (NYC landmark law provides for exemption from LPC rulings if a given structure prevents a nonprofit owner from fulfilling its charitable mission.)

The hardship case was heard by the Landmarks Preservation Commission on June 3rd. A revised proposal was presented, however the hospital maintained their argument that the O'Toole building is the only possible location for the proposed building. Another public hearing will

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The Nuclear Reactor Building was completed in 1961, just before the Century 21 World's Fair opened in Seattle. The building is small, but its dynamic form embodies the spirit of its time. The architecture of the building is clear and logical, an expression of structure in concrete. The Nuclear Reactor Building was unable to escape the downfall of nuclear power. A combination of negative attitudes and a lack of demand for nuclear engineers led to a decline in enrollment in the Nuclear Engineering Program and the reactor was decommissioned in 1988. The Nuclear Engineering Program was closed in 1992 and the building has stood vacant. Having stood frozen for nearly two decades, the University of Washington plans to demolish the building in the summer of 2008.

—Andrew Phillips

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National Maritime Union, Opening 1964.

(photo: John Barrington Bayley)

be held by the LPC in July to further evaluate the hardship application.

Please contact info@docomomo-nytri.org if you are interested in assisting with our preservation advocacy work.

—Nina Rappaport

New Canaan Modern House Survey is Complete

The survey of New Canaan Mid Century Modern houses has been completed! Sponsored by DOCOMOMO US, The National Trust for Historic Preservation, New Canaan Historical Society and the Phillip Johnson Glass House, funding was provided through Connecticut Trust for Historic Preservation and Connecticut Commission on Culture and Tourism. The goal was to survey the over 90 modern houses in New Canaan with the intention of providing a thematic nomination for the National Register. Due to increased development pressure and other threats these houses are vulnerable to demolition, neglect or insensitive design additions.

Performed by BCA (Building Conservation Associates, Inc.), The project included archival research, development of significance criteria, compilation of data, field surveys and finally a final report stating the finding and conclusions. The survey includes the works of such architects as Marcel Breuer, John Johansson, Phillip Johnson, Eliot Noyes, William Pederson and Edward Durrell Stone.

The survey aimed to raise awareness of their significance and to provide a basis for future modern house surveys in other areas of the country. Using the guidelines stated by DOCOMOMO US the survey included the time period of modern structures from 1937, the first New Canaan Modern built (now demolished) to 1979. The survey included evaluation of houses, outbuildings and significant landscape features. The survey places the context of New Canaan within the modern movement of the United States and states their significance on a national level for its collection of houses.

—Deirdre Gould

SAVE THE DATE! DOCOMOMO US Announces 2008 National Architecture Tours

Building on the success of last year's architectural tour day, DOCOMOMO US is pleased to announce a 2008 weekend of tours throughout the United States on Saturday, October 4th 2008. Details including tour itinerary, leader, date and location for each of the ten national chapter's participation will be available on the DOCOMOMO US website in the coming months, as well as in the Fall newsletter.

The 2007 tours hosted by local chapters in Georgia, North Texas, Chicago/Midwest, New York Tri-state, New England, and Western Washington brought national attention to the important modern buildings that are in our cities, towns and neighborhoods.

This year the National Tours will celebrate the 10th Anniversary of DOCOMOMO US (since its official incorporation in 1998) and joining us are several other local and regional organizations dedicated to modern architecture in major cities across the United States. By reaching out to others DOCOMOMO US seeks to bring greater attention to the preservation of modern architecture and the need for continued and expanded advocacy on all levels. In addition to the tours on a national level, a number of other initiatives are underway to mark a decade of DOCOMOMO US advocacy and includes the continued expansion of its online register, the formation of a new national student chapter and a commemorative anniversary newsletter. For further information and updates on the tours and 10th Anniversary please refer to the website, www.docomomo-us.org.

—Hunter Palmer

Florida Tour Highlights Modernist Masterpieces in Jacksonville

DOCOMOMO US/Florida and the Jacksonville chapter of the AIA teamed up to stage a one-day symposium and bus tour highlighting some of the most important Modernist buildings in Florida's largest city. The event was held on March 1st, at the Cummer Museum and Gardens in Jacksonville.

Northeast Florida is home to exemplary works of modern architecture from the post-war era by esteemed nationally known and home-grown architects such as Welton Becket, Paul Rudolph, Robert Broward, William Morgan, George Fisher,



Architect Gene Leedy offers a presentation on his work in Central and North Central Florida.

(photo: Wayne Wood)

Summer Shows and Exhibits

Home Delivery: Fabricating the Modern Dwelling

The Museum of Modern Art
New York, NY
Now to October 20, 2008

Ateliers Jean Prouve
The Museum of Modern Art
New York, NY
Now to March 30, 2009

**Between Earth and Heaven:
The Architecture of
John Lautner**
Hammer Museum
Los Angeles, CA
Now to October 12, 2008

**Frank Lloyd Wright and
the House Beautiful**
Portland Museum of Art
Portland, ME
Now to October 28, 2008

Designed by Architects
The Museum of Fine Arts
Houston, TX
Now to August 3, 2008

America's Kitchens
National Building Museum
Washington, DC
Now to August 23, 2008

**A Rooftop Garden for
SFMOMA**
San Francisco Museum
of Modern Art
San Francisco, CA
Now to October 26, 2008

**A Beautiful Nothing:
The Architecture of
Edward A. Killingsworth**
University Art Museum
Santa Barbara, CA
Now to October 12, 2008

**Home Delivery:
Fabricating the Modern
Dwelling**
The Museum of Modern Art
New York, NY
Now to October 20, 2008

**Second Wave of Modernism
in Landscape Architecture
in America**
The Cultural Landscape
Foundation
Chicago, IL
November 13 - 15, 2008

Announcements



Robert Broward talks and tour participants learn about his design for the 1965 Unitarian Universalist Church
(photo: Wayne Wood)

and Taylor Hardwick. Many of whom participated in the March 1st function including Alfred Browning Parker, from Gainesville and Gene Leedy from Winter Haven, two of Florida's most influential architects since 1945. Other participants included numerous architectural historians, including Jan Hochstim, Allan Shulman, and Theodore Prudon, president of DOCOMOMO US. DOCOMOMO US/Florida board members Martha Kohen, Roy Eugene Graham, and Richard Shieldhouse participated as speakers and organizers.

The event attracted an unexpected amount of attention and participation. In addition to the 215 attendees, another 250 unfortunately had to be turned away. DOCOMOMO US/Florida and AIA Jacksonville have begun planning for another event next year. The organizations apologize to all who were prevented from attending and have already lined up a larger site for next spring.

—Richard Shieldhouse

Fire Destroys Faculty of Architecture at Technical University, Delft

On May 13th, presumably due to a short circuit caused by a faulty water pipe, a disastrous fire occurred at the Faculty of Architecture Technical University of Delft. The building was designed and completed in the late 1960's by Jaap Bakema of the architecture firm Van den Broek and Bakema. The building, also home of DOCOMOMO Netherlands and the Organizing Committee of the 10th International DOCOMOMO Conference, was completely destroyed. Fortunately, the building was evacuated in time and there were no injuries. However, the loss of work of faculty and students, including damage to the library collection, one of the best in Europe with over 40,000 publications is regrettable. The school was also owner of a famous chair collection with over 200 works by Le Corbusier, Rietveld and Gispen, luckily of which 80 models have been saved.

All digital data was saved, so there is expected to be only a minimal effect on the organization



Damage to the Faculty of Architecture, Technical University, Delft. May 13, 2008
(photo: courtesy of DOCOMOMO NL)

of the 10th International DOCOMOMO Conference. TU Delft's Executive Board is currently exploring alternate locations for the school to currently use. To reach the organizing committee of the conference please use the following email—conference@docomomo2008.nl.

Announcement of Fitch Grant Awards

The James Marston Fitch Charitable Foundation announced their inaugural Richard Blinder Award and their latest Mid-Career Grant Award in May. The recipient of the Richard Blinder Award was David Owen Tryba, FAIA for his proposal for Denver's Civic Center Park, a project which documents the process of relocating the Colorado Historical Society and Museum within the park. Tryba is the founding principal of the firm, David Owen Tryba Architects.

Kirk Huffaker was the recipient of the Fitch mid-career grant for his proposal The Architecture of W.A. Sarmiento: Defining Downtown Banks at Midcentury. His goal is to research and visually document prominent back architect W.A. Sarmiento's work across the nation. Huffaker is the Executive Director of the Utah Heritage Foundation and is also involved with the Recent Past Preservation Network. His project will be guided by Theodore Prudon, the president of DOCOMOMO US and also a longtime trustee of the Fitch Foundation.

The James Marston Fitch Charitable Foundation, founded in 1988, was established to recognize the unique contribution of Dr. Fitch to the field of historic preservation in the United States. The purpose of the foundation is to advance the study and practice of preservation by supporting preservation endeavors through a research grant program as well as publications, seminars and lectures.

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Announcements

Up Next at NYC Landmarks: I. M. Pei's Silver Towers

The NYC Landmarks Preservation Commission held a June 24, 2008 designation hearing for the Silver Towers residential complex, also known as University Village, on the New York University campus in Greenwich Village. Designed by I. M. Pei and completed in 1966, Silver Towers is comprised of three 30-story towers arranged in a pinwheel fashion around a central plaza—all atop 135,000 square feet of underground parking. Covering three city blocks, Silver Towers was born of Robert Moses' 1950s superblock principles. However, Pei's design dramatically improved upon these tenets both architecturally and as mid-century urban planning. The site also hosts an enlargement of Pablo Picasso's Bust of Sylvette sculpture by the Norwegian sculptor Carl Nesjar. Although a formal vote was not taken at the hearing, this is challenging new territory for the Commission. If you would like to help with education and advocacy for Silver Towers please email info@docomomo-nytri.org. NYU's redevelopment proposal can be viewed on pages 10-13 at: www.nyu.edu/nyu.plans.2031/pdf/08-0423openhouseboards.pdf.

—Nina Rappaport



View of I.M. Pei's Silver Towers in New York City's Greenwich Village.

(photo: Greenwich Village Historical Society)



Silver Towers with the enlargement of Pablo Picasso's Bust of Sylvette sculpture by Carl Nesjar.

(photo: Greenwich Village Historical Society)

CALL FOR APPLICATIONS: Rome Prize 2008-2009

The American Academy in Rome invites applications for the Rome Prize competition. One of the leading overseas centers for independent study and advanced research in the arts and the humanities, the Academy offers up to thirty fellowships for periods ranging from six months to two years.

Rome Prize winners reside at the Academy's eleven-acre center in Rome and receive room and board, a study or studio, and a stipend. Stipends for six-month fellowships are \$12,500 and stipends for eleven-month fellowships are \$25,000.

Fellowships are awarded in the following related fields: Architecture, Design, Historic Preservation and Conservation, and Landscape Architecture. The deadline for the competition is November 1, 2008. For further information please visit the Academy's website at www.aarome.org.

DOCOMOMO US Fellowship in Paris

Thanks to generous grants from The Netherland America Foundation and the Samuel H. Kress Foundation, Hunter Palmer is working with DOCOMOMO International and DOCOMOMO Netherlands in Summer 2008. Her work is focused on DOCOMOMO's upcoming 10th International Conference, The Challenge of Change, and includes editing papers for DOCOMOMO Journal 39. Ms. Palmer is currently studying towards her M.S. in Historic Preservation at Columbia University GSAPP. She had interned with DOCOMOMO US since Winter of 2008.

DOCOMOMO US Network Launch

DOCOMOMO US has launched a new service for its members to stay current and connected to topics related to the architecture of the modern movement. The online network offers the opportunity for members to engage in discussions, networking, national events and more. Join now! www.docomomo.ning.com

MEMBERSHIP FORM

Join the growing worldwide effort to identify, record and preserve architecture and urban design of the Modern Movement.

DOCOMOMO-US (only)

Individual: \$55 /year Student: \$25 /year

Benefits include: Receipt of DOCOMOMO newsletters, discounts on tours and events, and membership in a local chapter.

Benefits include: All those under the national membership *plus* receipt of DOCOMOMO International Journal (published twice a year), discounts on all DOCOMOMO publications, and discounts on DOCOMOMO conferences.

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