

Breuer's North Wing, Cleveland Museum of Art

The North Wing of the Cleveland Museum of Art, completed in 1971 from plans by Marcel Breuer and Hamilton Smith, has been partially eclipsed but remains largely intact, under a controversial expansion of the museum by architect Rafael Viñoly.

Acknowledged as one of the finest museums of art in the country, the Cleveland Museum of Art has as its centerpiece a Neoclassical marble temple-like building that opened in 1916 from designs by Cleveland architects Hubbell and Benes, but planned



Cleveland Museum of Art, Original Building (photo: Destination360)

under the supervision of Edmund M. Wheelwright, consulting architect for the Boston Museum of Fine Arts. Finished on all four sides, it enjoys a magnificent setting overlooking a lagoon in Wade Park in the city's University Circle neighborhood, several miles east of downtown. In 1958, an addition by local architects Hays and Ruth doubled the museum in size, creating a square donut on the north side by attaching to the center of that elevation and the west end of the original building. Some of the magnificent interiors of the original building were simplified or removed. This wing, clad in large marble panels, was not unlike a large suburban department store,

and formed an unfortunate and profoundly disrespectful contrast with the grand original building.

In attaching the north end of the 1958 building, Breuer was able to create a strong new counterpoint to the original building and clad the remaining exterior of that wing with his new exterior. Perhaps the most dramatic feature of Breuer's North Wing is its exterior of dark and light striped preformed panels of Minnesota granite.

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President's Welcome

2010 is already a busy year as DOCOMOMO US seeks to continue our leadership role in preserving our recent past, both nationally and regionally through our chapters. This issue of our national newsletter highlights DOCOMOMO US's North America Tour Day 2009, which by both its numbers, and by its geographic reach, was a great success. Tours were held in nearly thirty cities in the U.S., Canada, and Mexico. The tours celebrated modern architecture and design and reminded us that Docomomo is both a local and international, and includes over 50 countries on 5 continents. Plans for the next DOCOMOMO US Tour Day—October 9, 2010—are underway, and we look forward to working with you and an expanding network of like-minded and interested groups and individuals to make the next Tour Day even better.

2010 is also the year of the 11th International Docomomo Conference, which will be held at the end of August in Mexico City, and will include the third international student workshop in conjunction with the conference. In 2008, through the generosity of the Netherland America Foundation, DOCOMOMO US was able to provide grants to six graduate students for participation in the workshop and the conference of Docomomo's 10th International Conference in Rotterdam. Once again, DOCOMOMO US is actively seeking funding to enable students to participate in the Mexico City Conference.

On the national front, DOCOMOMO US is working on a major upgrade of our website. The intent is not only to improve functionality and content, but also to strengthen and expand our communications with our valued members. The new site will focus on resources dedicated to the organization's educational and advocacy based mission, and make the expanding DOCOMOMO US Register—the only modern architecture database of its kind—a more accessible and valuable tool for promoting the preservation and documentation of the modern movement.

The ongoing strength of Docomomo lies in the power of the action and communication of you, our valued members. Please keep us apprised of your local work, visit our updated website and follow us on Ning, Facebook, and Twitter.

—Theo Prudon
President, DOCOMOMO US

Syracuse University Library Special Collections Research Center: The Breuer Collection

Marcel Breuer (1902–1981) enjoyed a remarkable career that led him on a circuitous journey from his native town of Pécs, Hungary, to Germany, where he participated in the Bauhaus experiment as both student and teacher, and finally to the United States where he taught at Harvard alongside Walter Gropius before starting his own firm in 1941. Although he continued to practice until the mid-1970s, Breuer began donating papers to Syracuse University in 1964. The Syracuse Breuer Collection contains most of the extant drawings of Breuer's architecture and furniture, along with correspondence, papers from his tenure at Harvard's Graduate School of Design, and the majority of the office records related to

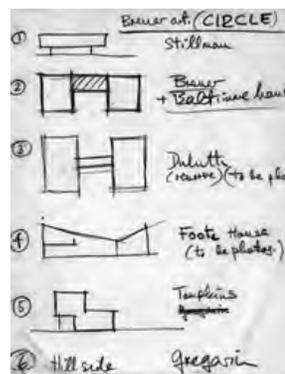
Numerous scholars have been drawn to Syracuse to use the Breuer Collection, most notably Isabelle Hyman, Joachim Driller, and Barry Bergdoll, whose books and essays have contributed to a rediscovery of Breuer's central role in twentieth-century design. A recent grant from the National Endowment for the Humanities is intended to make the Breuer Collection more widely accessible to scholars, preservationists, and the general public. The NEH grant funds the processing of the collection and the creation of a digital scholarly edition of Breuer's work, tentatively entitled "Marcel Breuer, Architect: Life and Work, 1922–1955." The digital edition will focus on the early portion of Breuer's career, culminating in the numerous residences, which helped to



UNESCO Headquarters, Paris, France, 1952-58, Place de Fontenoy, Auto Entrance; Marcel Breuer and Bernard Zehrffuss, Architects; Pier Luigi Nervi, Structural Engineer

(photo: UNESCO Headquarters, Special Collections Research Center, Syracuse University)

his projects. The wealth of the material in this collection allows researchers to trace each step of the design process for many of the architect's most important projects. Further donations in the late 1980s and early 1990s by Breuer's partners and associates (Robert Gatje, Tician Papachristou, Hamilton Smith, and Frank Richlan) and by Breuer's wife, Constance, only increased the comprehensiveness of the collection. Today, the Marcel Breuer papers, along with those of fellow modernists William Lescaze, Pietro Belluschi, Konstantinos Doxiades, Ralph T. Walker, and Richard Neutra, form a strong foundation for the study of twentieth-century architecture and urban planning at Syracuse University.

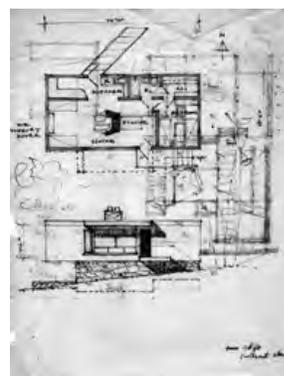


5 American House Types, n.d.
(photo: Marcel Breuer Papers, Special Collections Research Center, Syracuse University)



UNESCO Headquarters, Paris, France, 1957; Marcel Breuer and Bernard Zehrffuss, Architects; Pier Luigi Nervi, Structural Engineer. Construction photo.
(photo: UNESCO Headquarters, Special Collections Research Center, Syracuse University)

popularize the idea of the modern house in America, and the headquarters for UNESCO, a project that marks the transition from Bauhaus-inspired glass houses to the monumental, sculptural concrete buildings of his later career. The website will be organized around the projects, both built and unbuilt, and provide access to



Chamberlain Cottage, Wayland, MA, 1940-41, Walter Gropius and Marcel Breuer, Architects.
(photo: Marcel Breuer Papers, Special Collections Research Center, Syracuse University)

drawings, correspondence, photographs, and publicity material. The Special Collections Research Center at Syracuse University hopes that the breadth of Breuer's creativity will become apparent through the availability of information about a number of lesser-known projects, including "The Garden City of the Future," an early project for a town center, which was an incubator for a large number of Breuer's

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Chapter News

DOCOMOMO US/ FLORIDA

The AIA National convention organizers have approved a Docomomo tour of mid-century modern sites in Fort Lauderdale for their upcoming national convention. The tour will take place June 10 from 9am to 4pm.

DOCOMOMO US/Florida again teamed up with AIA-Jacksonville to present a combined symposium and tour on March 13th. The program featured the work of Robert C. Broward, who worked with Frank Lloyd Wright during the beginning of his career and left his mark on Florida with numerous residential, religious, and commercial buildings.

DOCOMOMO US/Florida is coordinating an effort to document Morris Lapidus's Lincoln Road Mall in Miami Beach and prepare a nomination for the site to the National Register of Historic Places.

—Richard Schieldhouse

DOCOMOMO US/ GEORGIA

Demolition of John Portman's First Atrium Building Underway

Atlanta's Antoine Graves building (1965, Edwards and Portman) is often described as the prototype for John Portman's influential atrium hotel designs, starting with the design of Atlanta's Hyatt Regency, which opened in 1967. The housing block includes an interior atrium surrounded by individual apartments which could open windows on both



Interior of John Portman's
Marriott Marquis (photo: Thomas Little)

DOCOMOMO US/WINTER 2010

Activating Architectural History: MoMA's Bauhaus 1913-33: Workshops in Modernity

This winter, The Museum of Modern Art exposed a bastion of architectural history as a dynamic contemporary program with relevance for the masses and details for the masters. The Museum's last exhibition on the Bauhaus was over seventy years ago, and the strength of its most recent presentation of the fabled school is bound not only in objects and curatorial direction, but also in the breadth of its related programming. *Bauhaus 1913-33: Workshops in Modernity* is a successful example of how a resource- and talent-rich institution can employ creativity and tools of our time to express architectural history in new and exciting ways.

Bauhaus is a collaboration on many levels: curatorially, institutionally, departmentally. MoMA's Barry Bergdoll, The Philip Johnson Chief Curator of Architecture and Design, and Leah Dickerman, Curator, Department of Painting and Sculpture, present the exhibition in cooperation with the Bauhaus-Archiv Berlin, the Stiftung Bauhaus Dessau, and the Klassik Stiftung Weimar. The over 400 works created across the disciplines and the schools embody the talents of many familiar names of modernity—Anni Albers, Josef Albers, Herbert Bayer, Marianne Brandt, Marcel Breuer, Lyonel Feininger, Walter Gropius, Vasily Kandinsky, Paul Klee, László Moholy-Nagy, Lucia Moholy, Lilly Reich, Oskar Schlemmer, and Gunta Stölzl—but also include lesser-known students' work. The composition of furniture, models, paintings and textiles is exquisitely curated to offer many paths by which to experience the exhibition.

The exhibition is complemented by consistently sold-out public programs (Music at the Bauhaus: A Concert, Women and the Bauhaus: Weaving/Anni Albers, Symposium: Hungary and the Bauhaus, Paul Klee and Johannes Itten:



Kandinsky Questionnaire,
Bauhaus website

(credit: moma.org/bauhaus)

Bauhaus Curricula), and its dedicated website that offers entirely new means to connect with the history of the Bauhaus. In addition to thorough basic content like a downloadable illustrated exhibition checklist, the extensive website includes a Leica-captured timeline tracing intimate views of the buildings, professors, students, and work of the three Bauhaus schools, a "Kandinsky Questionnaire," and a behind-the-scenes section of video interviews that reveal a refreshing, less formal view of MoMA and the work of the numerous people involved in executing an exhibition of this scale. MoMA's education department fashioned the "Bauhaus Lab," a transformation of



MARCEL BREUER, Chair (B33), 1927-28, Manufactured by Thonet, Chrome-plated tubular steel with steel-thread seat and back, 32 15/16 x 19 5/16 x 25 3/8" (83.7 x 49 x 64.5 cm), *Designsammlung Ludewig, Berlin* (photo: MoMA New York, "Bauhaus 1919-1933: Workshops for Modernity—Exhibition Checklist")

museum spaces into hands-on public workshops of drawing, collage, graphic design, color theory, and mechanical construction (Bauhaus Bags: Design Your Own Tote, Josef Albers Color Workshop), and the museum stayed open late for evening lectures and tours coupled with DJ sets. Although the exhibition has now closed, the 1923 words of Walter Gropius, "Art and Technology: A New Unity," apply to its longevity. The interactive website continue to connect interested visitors to the history of the Weimar (1919-25), Dessau (1925-32), and Berlin (1932-33) schools in perpetuity.

Bauhaus 1913-33: Workshops in Modernity quickly and justly incited a buzz in the international art and architecture community with its substantial, beautiful display of objects partnered with its exploration of new avenues in public programming. Of perhaps more import, The Department of Architecture and Design has offered a blockbuster show that engaged the general public at an institution that annually serves over two million visitors, an audience not regularly enticed by the presentation of our modern architectural history.

Bauhaus 1913-33: Workshops in Modernity was on view at The Museum of Modern Art, New York, from November 8, 2009–January 25, 2010. Website: moma.org/bauhaus

—Hunter Palmer

Hunter Palmer is a consultant on various arts and architecture projects in New York City. She is a graduate of Columbia University's M.S. Historic Preservation program and serves on the Board of Directors of DOCOMOMO US.

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sides of the units, while ventilation fans on the atrium roof drew hot air out of the building, providing cross ventilation to apartments.

This building is included within the amended boundaries of the Martin Luther King, Jr. Historic District.

Owned by the Atlanta Housing Authority (AHA), the building's demolition is a result of the AHA's long-term plans to "raze nearly all of its remaining stock of aging, dilapidated multifamily complexes and two senior residences" according to a February 2007 report published in the Atlanta Journal Constitution. In addition to the Portman building, targeted structures include the Roosevelt House (1969-72, Milkey & Brown, architects) and the Palmer House (1964-66, FABRAP, architects).

The all too familiar AHA justification for demolition of the Antoine Graves building, as described by AHA Director Renee Glover in a recent online report by Maria Saporta (saportareport.com/blog/?p=2107), is that it doesn't "make for good quality living for seniors today," that the building is in "very bad condition," that rooms are "tiny," and that the building contains asbestos. Replacement plans include a New Urbanist style housing and commercial development, now under construction.

Interviewed by Saporta, Portman called for its preservation: "Save it," he said intently. Demolition work is well underway.

Georgia Tech Burge Apartments to be Demolished

The Burge Apartment Building (1947, Stevens and Wilkinson, architects), located on the Georgia Institute of Technology campus in Atlanta is now scheduled for demolition, with unclear plans for future development of the site. The building has been determined as eligible for listing on the National Register of Historic Places.

One of the earliest Modern-style buildings on the Georgia Tech Campus, the building was named in honor of the architect and designer of the first federal public housing projects in the United States, the Techwood

A New Scale of Intervention: The Portales Neighborhood Unit in Santiago, Chile



View of Block 2 from Block 1

(photo: René Combeau. Source: Fondo documental René Combeau, Archivo de Originales Sergio Larrain García Moreno, FADEU, PUC.)

While the Unidad Vecinal Portales (UVP)-Portales Neighborhood Unit has been published in important books such as *The New Brutalism: Ethic or Esthetic?* by Rayner Banham, and featured in Chilean and international architecture journals, such as *Architectural Design*, *Architecture D'aujourd'hui*, and *Cuadernos de Arquitectura*, the important institutional, political, and architectural transformations that took place in the housing realm during the fifties, and of which the UVP was emblematic, are often overlooked. The events played a key role in the process of social and cultural modernization in Chile. The Unidad Vecinal Portales, built in the Chilean capital city Santiago between 1955 and 1967, is a key example to illustrate these changes.

The UVP represents the introduction of new architectural and urban ideas of housing. Such ideas resulted in the advancement of policies that have led to the development and rise of housing and large neighborhood units in Chile.

Within its formal, built, and social structure, the Unidad Vecinal Portales encompasses all of the relationships that within a larger scale would be found in the City on which it sought to model itself. The UVP constituted a radical attempt to refocus the scale of the housing problem, at a time when Santiago was in the process of transforming itself from a city into a metropolis.

The Portales Neighborhood Unit and other experiments that followed it established the new housing conventions with which architects

attempted to build the new city of Santiago during the Fifties and the Sixties.

The UVP reflects the effort to relate to its surrounding context, attempting to respond to the various scales that surround it: ranging from the landscape and geography to the urban and domestic realm; the shifting size between the city and dwelling and from the block to the single family housing unit. The dynamic scales within the UVP resulted in a new hierarchy within its levels, by raising the street level above the ground and building a system of elevated pathways. This new order of levels is both physical and conceptual: the new city proposes urban elements that integrate converging and diverging points of the traditional city. The ground floor infrastructure that links the blocks, houses, high streets, elevated walkways, and the pedestrian paths results in a connective tissue that references the large scale of the traditional city and its motorways, streets, sidewalks, passages, and bridges. In terms of use, dimension, and layout, these heterogeneous infrastructures of the UVP are part of a unitary project, which was planned and built from scratch.

The UVP is faced with facilitating the inherent dichotomy between being deeply rooted within its context and its willingness to break away from it, in order to respond to the urban challenges that the development of neighborhood units are causing worldwide. Consequently, the tendency is to form new park-housing units using blocks and houses in different ways: on one hand, the blocks have a regular arrangement that is

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project in Atlanta (largely demolished in the 1990's). The eight-story building included furnished one, two, and three-bedroom apartments through 2007, when the building was vacated.

At a July 2009 public hearing, DOCOMOMO US/Georgia read a statement in support of adaptive use and preservation of the historic building, expressed disappointment at the limited technical and economic study provided by Georgia Tech in support of its decision to demolish, and called for completion of an update to the 2001 Georgia Tech Historic Preservation Plan. The Chapter has not received an update from Georgia Tech regarding these issues, and the institution is moving forward with demolition plans.

Marcel Breuer: Art and Architecture

Early in 2009 the Georgia Chapter met with a variety of local organizations to discuss how to raise awareness of Marcel Breuer's Atlanta Fulton County Central Library (1980), now included on the 2010 World Monuments Fund Watch List. As a result, a variety of foundations and local organizations, including the Georgia Chapter, shared sponsorship of the exhibition "Marcel Breuer: Art and Architecture," presented by the Museum of Design Atlanta and the Atlanta Fulton County Central Library. This retrospective exhibition was conceived by the Vitra Design Museum in Weil am Rhein, Germany. In conjunction with the exhibition, several related events were presented at the Central Library Auditorium.

AIA Atlanta and the Young Architects' Forum sponsored a series of Breuer-themed programs, including a presentation in October by Breuer associate



Marcel Breuer: Art and Architecture
(photo: Thomas Little)

Breuer's North Wing, Cleveland Museum of Art

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Derived from Renaissance buildings in northern Italy, which had similar striping motifs, Breuer's design was a breakthrough that celebrated the technology of the era. He was able to subordinate and at the same time contrast his lower, darker mass with the brilliant white marble of the original. Transition zones of glass with metal screening marked the connection points first established in 1958. Breuer's other signature element was the creation of a long massive concrete canopy framing the drive at the north entrance. He also created the large Gartner Auditorium in the north wing, scene of lectures and concerts.



Breuer's North Wing

(photo: College of Education at Cleveland State University)

When the museum's latest expansion was first proposed, a model by Cooper Robertson and Partners of New York was prominently displayed in 1999 that showed what has become known as the Breuer Wing completely concealed behind a stripped down classical cladding that also obscured the entire north wall of the original building. Alerted to the possible destruction of this important Breuer work and dismayed by the drab design proposed to replace it, preservationists were able to unite with people desiring a better new design to oppose the plan, which was soon withdrawn. Refusing to commit to preserve the Breuer Wing, then-new director Katherine Lee Reid nevertheless undertook a series of public meetings to which experts on museum and design issues spoke and at which public questions and input were solicited. When queried on their opinion on whether the Breuer should stay or be removed, the strong opinion by these experts, chief among them Ada Louise Huxtable, and the public, was that the Breuer should be saved.

The announcement of Rafael Viñoly as expansion architect was greeted with anticipation, but, among preservationists, that soon turned to disappointment. His plan to encase the original building with wings on both sides, to cover the east and west sides of the Breuer and to remove its iconic canopy in order to build an underground garage, were all met with dismay which led to confrontation. Even his expressed desire to blend together the Breuer and the original building by creating a series of widening stripes of marble and dark granite was seen by some as refuting Breuer's concept of a respectful contrast. Working through the design review process, including the Cleveland Landmarks Commission and a letter in support of the Breuer canopy by Robert A. M. Stern, the Viñoly design was adjusted to better

respect the Breuer. A disfiguring parking garage connection across the main Breuer wing entrance was replaced by an underground link and a glassy elevator. The concrete canopy was saved when, largely as a cost-saving measure, the underground parking plan was abandoned. The Gartner Auditorium was preserved. Unfortunately, the east side of the Breuer was covered by Viñoly's east wing and its interior's upper level was revised with a new clerestory to accommodate the museum's library. Viñoly also destroyed the Garden Court, a key feature of the 1916 building.

The museum's expansion plans are now at a



New East Wing, against the original building

(photo: Cleveland Live)

crossroads. Having built the most intrusive part of the massive Viñoly expansion, covering the east side of the original building and the Breuer Wing, and building his puzzling highly visible concrete "light towers", plus tearing down the 1958 wing and a smaller 1983 addition, the museum has yet to announce when the next phase, building the massive new west wing and atrium, will begin. Funding is the major issue, with a large gap between what has been raised and the projected cost of this next phase. A large question looming as part of this next phase is how Viñoly's new north entrance will coexist with the Breuer canopy and entrance. His early designs show a nearby competing canopy intended to draw attention away from the Breuer, still serving as the main north entrance but which is projected to serve as only a group entrance once the expansion is finished.

The controversy over the fate of the Breuer Wing at the Cleveland Museum of Art, combined with the since-abandoned plans by Cuyahoga County to tear down Breuer's other great Cleveland work, the 29-story Cleveland Trust Tower, have served as a useful debate that seems to have garnered more local appreciation for the work of Marcel Breuer. The museum is a partial victory for preservation. The Cleveland Trust Tower has stood empty for nearly 20 years, although when the economy improves it may be transformed into a hotel and apartments under a private development using state and federal preservation incentives.

—Steve McQuillin

Steve McQuillin is a principal at Steven McQuillin & Associates, a consulting firm specializing in the preservation of historic buildings, neighborhoods, and communities, in Westlake, Ohio.

Chapter News

Bob Gatje. Gatje presented slides and anecdotes found during his research for his book *Marcel Breuer: A Memoir* (Monacelli Press, 2000). In March, architect Kemp Mooney spoke about Breuer's legacy to a nearly full house—and issued a passionate call to preserve the Library. The lecture was followed by a tour of the library, including the rarely opened roof terrace, especially impressive at night. In January 2010, Barry Bergdoll, Phillip Johnston Chief Curator of Architecture and Design at the Museum of Modern Art, spoke of Breuer's lifelong search for a new aesthetic, and of dramatic structural experimentation, culminating in the Central Library design, in his presentation, "Marcel Breuer and the Invention of Heavy Lightness: From the Bauhaus to Atlanta."

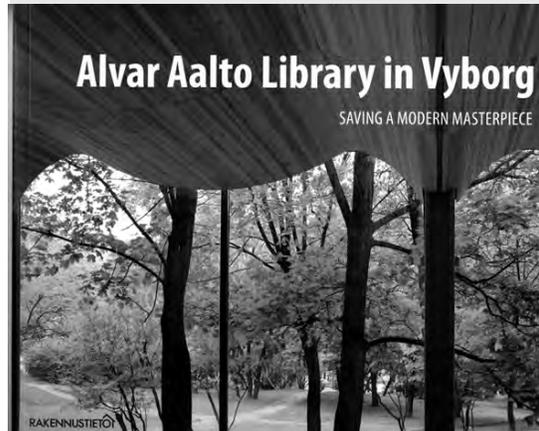
Hosted by DOCOMOMO US/Georgia in December, John Poros, Associate Professor in the School of Architecture at Mississippi State University, traced the Central Library's genealogy in Breuer's work, and how the Central Library does and does not fit a traditional "Brutalist" label.

Tour Day 2009

Participants in the DOCOMOMO US/Georgia Chapter's North American Tour Day 2009 were introduced to downtown Atlanta and themes related to Modern design and urban planning through a talk by architect David Green at the Museum of Design Atlanta. The walking tour that followed included visits to John Portman's Marriott Marquis and Hyatt Regency hotels, and Peachtree Center; a walk down Peachtree Street, highlighting buildings designed by SOM, Philip Johnson, FABRAP, and Robert and Company; and a guided tour of Marcel Breuer's Central Library, including a behind-the-scenes look at administrative spaces. A reception followed at Context Design Gallery, accompanied by examples of historic construction drawings from John Portman, Robert and Company, Stevens and Wilkinson, and Marcel Breuer.

—Thomas Little

Book Review



The Finnish Committee for the Restoration of the Viipuri Library, *Alvar Aalto Library in Vyborg: Saving a Modern Masterpiece* (Helsinki, Finland: Rakennustieto Publishing, 2009), 144 pages with numerous photographs and drawings.
(photo: Art Stock Books Ltd.)

Alvar Aalto Library in Vyborg: Saving a Modern Masterpiece

Preserving modern architecture remains a challenge technically, culturally, and often practically. No project seems to demonstrate this better than the work that has taken place over the last couple of years on the Viipuri library. The building, designed by Alvar Aalto after he won the competition in 1927, was built between 1933 and 1935 in Viipuri, then a part of Finland. In 1944, Viipuri (or as it was then called, Vyborg) became part of Russia. After repair work that was executed between 1955 and 1961, the building continued to serve as a library, but gradually fell in disrepair. Starting in 1991, with an initial inspection by what was to be the Finnish Committee for the Restoration of the Viipuri Library, a gradual process of restoration began that continues today.

The publication *Alvar Aalto Library in Vyborg: Saving a Modern Masterpiece* is the work of that committee and some of its members. The book describes in detail the history of the original design and construction, and the subsequent changes and repairs; the overall plan and the preservation principles guiding the endeavor; the projects executed thus far, and the work remaining to be done. After introductions by Eric Adlerkreutz, Tatyana Svetelnikova and John Stubbs, respectively representing the Finnish Committee, the Library, and the World Monuments Fund, Maija Kairamo describes the history of the building, the restoration principles, and, together with Tapani Mustonen and Leif Englund, the projects completed to date. Maija Kairamo, a longstanding member of Docomomo Finland and Docomomo International also gives an overview of the future.

The book acknowledges the international efforts and contributions, technically and financially, that have made the project possible. Aside

from various Finnish and Russian government agencies, financial support was provided by the Getty Foundation, the World Monuments Fund, and many private donors. While the project may be seen as a truly international cooperative effort, the importance of the book lies in the insights it provides in the challenges and dilemmas in restoring an architectural masterpiece by a world-renowned architect that is still fully in use for its original purpose. The voluminous original documentation that is still available in the Aalto collections, and which adds another layer of interest and complexity to the decision-making process, is used as a guide to understand Aalto's intent. In the restoration it is recognized that Aalto made changes in the field as issues arose that needed to be resolved. Also of interest is the statement in the book's section on preservation principles, that reflects on the fact that so much of modernist design is rooted in the conviction that social problems could be solved (or at least be ameliorated) by design. This idea—that is today so often fiercely attacked and quoted as one of the prime failures of modern design—is important to note in light of the current fascination with health, well-being, and sensory stimulation originating in cognitive psychology or neurosciences. Without a doubt, Aalto achieved most of those goals, for instance in his manipulation of the natural lighting or the undulating ceiling surfaces, in this and other designs, and can once again be experienced in the library.

Finally, the large majority of the book is dedicated to the various individual restoration projects that have taken place in the building. They are well-researched and impeccably documented. This book is not just a report on what has been accomplished—which is a great deal—but also an exemplary document of how the restoration of a modern masterpiece should be approached and executed. *Alvar Aalto Library in Vyborg: Saving a Modern Masterpiece* is a book well worth reading.

—Theo Prudon

Theo Prudon is President of DOCOMOMO US and Chair of the Docomomo International Education and Theory Committee. He is a New York City-based architect and is professor of historic preservation at Columbia University GSAPP and Pratt Institute.

Chapter News

DOCOMOMO US/ MINNESOTA (in formation)

The Minnesota chapter-in-formation is making progress toward applying for official chapter status. Our nascent Board is composed of an enthusiastic and diverse group of modern enthusiasts, representing the fields of architecture, history, real estate, marketing, and others.

We have elected officers and have sub-committees at work on developing a website, planning for tours and events, and building local membership. Our DOCO_MN Facebook page has nearly 400 fans, and we expect to build a great base for the advocacy and preservation of modernism in Minnesota!

—Nancy A. Miller

DOCOMOMO US/ NEW ENGLAND

DOCOMOMO US/New England had a rich and productive fall season, which included a significant increase in our membership. In September we had a lecture on the history and preservation issues surrounding the post-war modern school, given by Doris Cole FAIA, an expert both on modernism and an accomplished secondary school architect. The modern school is one of the most pressing and difficult issues confronting DOCOMOMO in both the US and the UK (as evidenced by the recent demolition of Paul Rudolph's Riverview High School last year). DOCOMOMO US/New England has been involved with advocacy on this front for many years including an ongoing effort to save and rehabilitate the Field School (1948-50), the earliest of five modern schools built in Weston, Massachusetts.

In October we had two events; following the very successful tour of "Modernism in Boston's Back Bay" led by David Fixler as part of the Third Annual Docomomo Tour Day, textile conservator and historian Susan Ward gave a lively presentation on Design Research, Marimekko and the impact of Scandinavian product and textile design on America but especially on the New England

Docomomo News

SAVE THE DATE! DOCOMOMO US Tour Day 2010: October 9, 2010

DOCOMOMO US Tour Day 2009: North America

GO MODERN!

DOCOMOMO US is thrilled to report that over 500 participants throughout North America attended NATD 2009! On October 10, 2009, the third annual DOCOMOMO US Tour Day expanded beyond the United States for the first time, presenting almost thirty tours in cities throughout the US, Canada, and Mexico. In



"Midtown Moderns" NYC Tour, in front of the Seagram Building
(photo: Hunter Palmer)

addition to the US regional chapters, and International Docomomo parties in Mexico and Canada (Atlantic, British Columbia and Ontario), many new partners joined National Tour Day. Colleagues in Minnesota and Western Pennsylvania currently in the process of forming new DOCOMOMO US chapters, as well as the LA Conservancy (CA), Gropius in Chicago Coalition (IL), Preservation Partners of the Fox Valley (PA), Detroit Art Deco Society (MI), Preservation Alliance for Greater Philadelphia (PA), Preservation Pittsburgh (PA), Salt Lake Modern (UT), and Vancouver Heritage Foundation

(CANADA) responded to the demand for more information on the architecture of the Modern Movement. The American Institute of Architects awarded Continuing Education Credits to its members for participation in eight tours, six through DOCOMOMO US chapters (Georgia, Chicago Midwest, New England, Western Washington, North Texas, and Minnesota) and two through the Vancouver Heritage Foundation.

Time Out New York included NATD's "Midtown Moderns" New York City tour as a "top pick." Many tours including DOCOMOMO US's "Midtown Moderns," DOCOMOMO US/New England's "Modernism in Boston's Back Bay," and Philadelphia's "Modernism in America's Oldest Neighborhood" sold out quickly, and architecture enthusiasts, historians, architects, designers, preservationists, students, and tourists from across North America wore bright orange "GO MODERN" buttons with pride.

Tour Day is an important part of the work of DOCOMOMO US, sharing its members' knowledge of and passion for the Modern Movement by promoting public interest in the subject and organizing advocacy efforts to protect endangered sites and buildings.

DOCOMOMO US extends great thanks to the hard working interns, volunteers, chapters, partners and sponsors across North America who made Tour Day 2009 a great success.

Watch the website for news on Tour Day 2010.



"Modernism in America's Oldest Neighborhood," Philadelphia group at Society Hill Towers
(photo: Holly Keefe)



Detroit Area Art Deco Society on the patio of the Federal Reserve Building
(photo: Rebecca Binno Savage)

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design community form the 1950s through the 1970s.

In November architect Mark Hammer presented some of the residential work that he has been doing that has grown out of the larger advocacy and restoration initiative regarding the houses built in the immediate post war era on the Outer Cape. The Cape Cod Modern House Trust, who have been actively involved with DOCOMOMO US/New England from the time of their inception, are championing this effort.

DOCOMOMO US/New England held its first annual holiday party as our December meeting in Benjamin Thompson's landmark Design Research (DR) building in Harvard Square. The DR building is presently vacant but it has been used this fall to house an exhibit of Marimekko design, who have expressed interest in re-introducing their products to America, and some of the other significant Scandinavian artifacts of the era described by Susan Ward (who is one of the curators of the exhibit) lecture. In addition to being a festive event, it was also part of a larger effort to try to bring this building back to something resembling its original purpose. The event also hosted a panel featuring noted critic Robert Campbell, Jane Thompson of the original Design Research, original project architect Tom Greene, and DOCOMOMO US/New England's Henry Moss and David Fixler.

We look forward to an even more eventful 2010.

—David Fixler

DOCOMOMO US/ WESTERN WASHINGTON

Some significant developments have occurred in officially recognizing Modern buildings in Western Washington. On the University of Washington campus, the Nuclear Reactor Building (profiled in the Spring 2009 Newsletter) was listed on the National Register of Historic Places. Another University of Washington site, the Faculty Club, by Paul Kirk and Victor Steinbrueck, has been recommended by the state Governor's Advisory Council on Historic Preservation for listing on the

Docomomo News



Living in the Urban Modernity: 11th International Docomomo Conference Mexico City, Mexico August 2010

Docomomo will host its Eleventh International Docomomo Conference, "Living in the Urban Modernity," this summer from August 19-27, 2010. It will take place at the Faculty of Architecture of the National Autonomous University (UNAM), which was declared a World Heritage Site by UNESCO in 2007. Running concurrently, the Third International Docomomo Student Workshop will take place at the Xochimilco Campus of the Metropolitan Autonomous University (UAM).

The rapid growth of urban areas from cities to metropolis in the twentieth century created a favorable environment for establishing a discourse on modern architecture. The advancement of technology and the introduction of new materials, which brought about new forms of expression, were not the only triggers for transformation. Concerns for wellbeing, such as hygiene, education, health, leisure, and the right to work, were also fundamental in shaping buildings and cities, leading to innovative architectural proposals within the framework of a diverse urban structure.

Mexico City exemplifies the metropolis. During the past century, it has expanded into one of the largest urban conglomerations in the world and served as a fertile field for the development of modern architectural typologies.

"Living in the Urban Modernity" will explore the transformation of the city and its architecture. The conference will explore four themes:

1. Modern Living: The aim of this theme is to discuss the relevance of housing in the configuration of modern society. Self-contained houses and multi-family units, working class developments, and bourgeois houses were all part of the same enterprise. Case-study analysis and archival documentation, conservation proposals, philosophical conceptions, and the political implications of housing, including formal and functional responses to specific programs are some of the topics that will be considered.

2. Civic and Social Infrastructure: Numerous competitions and specific commissions were drawn to solve new architectural programs, transforming isolated initiatives into large multi-functional complexes. The relevance of civic and social infrastructures as products of modernity can only be appraised through careful analysis of the distinct circumstances in which they were completed, including their socio-politi-



UNAM Central Library, Ciudad Universitaria, Mexico City
(photo: Rebecca Binno Savage)

cal and economical framework, the ideology present in their designs, and the urban significance of their architectural contributions, both for large scale urban compounds and smaller particular buildings.

3. The Modern City: This section aims to reevaluate the achievements and failures of urban modernities around the globe from various disciplinary perspectives, including architecture and planning, urban studies, conservation, and social studies. Specific examples of planning or implementation of modern cities and neighborhoods, their response to the community, the political implications of urbanism, and the preservation and future of existing modern urban developments will be discussed.

4. The Universal City: With the campus of the National University of Mexico (UNAM) as the venue for the conference, the significance of modern universities around the world will be explored as a new and distinct urban model, developing an artistic and architectural language which represents the social and political ideals of the time and the role of education in social reform. This section will discuss topics related to the modern university campus and its political, social, planning and architectural development. The challenges of conserving the integrity of these large-scale complexes and their rich repository of buildings, artworks and designed landscapes will be explored.

The conference will also include two round table discussions: "Movie Theaters: Modern Heritage to Be Rescued" and "Architectural Magazines: Documental Foundation for Modern Heritage."

From August 16-20th, a workshop coordinated by Alejandro Ochoa and Rodolfo Santa María and chaired by Ricardo Pitavill will discuss issues surrounding the urban sector Colonia Cuauhtémoc of Mexico City. It was established during the 1930's, and, consequently, occupied by houses and other buildings designed in accordance with the Modern Movement. The avenue which ends at what was the Calzada Melchor Ocampo forms a semi-circle which has on the southwest side several buildings designed by principal Mexican modern architects including Augusto H. Álvarez, Luis Barragán, Max Cetto and Enrique del Moral; these buildings create a homogenous group that is not only still standing but in relatively good condition. In spite

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National Register. The City of Seattle Landmark's Board also recognized several Modern buildings as important heritage sites—representing significant national and local Modernist movements. In downtown Seattle, the Norton Building, an office tower designed by SOM and Seattle's best example of International Style commercial architecture was designated a city landmark. The wedge-shape Egan House, tucked into the west green belt of the central Capitol Hill neighborhood, was designated a landmark and represents architect Robert Reichert's romantic vision of Northwest Style of Modernism. A few blocks away from the Egan House is the 1264 Eastlake Avenue office building—designed by and for the architect's Steinhart & Theriault in 1956. In January 2010, DOCOMOMO US/WeWa submitted a nomination for this iconic cantilevered office building. The city of Tacoma put the local burger stand, Frisko Freeze, and its original neon sign on the city's historic register.

In early 2009, the prominent Tacoma architect, Alan Little, died and willed his self-designed house to the Tacoma Art Museum. This presented Docomomo US/WeWa with a significant opportunity for a home tour in Pierce County south of Seattle. The tour, which was also sponsored by Historic Tacoma, had over 100 attendees—a majority of which were new to Docomomo US/WeWa.

—Andrew Phillips

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of this, this sector has received the impact of urban growth and was particularly affected by the road work involved in the creation of the Circuito Interior which segregates the original street from the park created in the roundabout.

The workshop will address the difficulty of access to the park and design a new building to house Docomomo Mexico. The design of the new building will relate to one of the buildings designed previously in order to link this modern Mexican heritage with the new space for the documentation, diffusion and conservation of Mexican modernity.

To register for the 11th Docomomo Conference, please visit

docomomo2010.unam.mx

Please direct questions to docomomomexico2010@gmail.com.

—Lauren Racusin

Lauren Racusin is a M.S. Historic Preservation and Urban Planning candidate at Columbia University and an intern at DOCOMOMO US.

Advocacy: Civic Arena Pittsburgh, Pennsylvania

In early October 2009, with the famed Stanley Cup shimmering dramatically at center ice of the Civic Arena (aka "the Igloo"), the Pittsburgh Penguins began their final season in the historic building. The media has printed a series of nostalgia articles, and adaptive-reuse advocates are beginning a final push to persuade Pittsburgh that the 48-year-old, like-new stainless steel dome can have new life as Pittsburgh's answer to Chicago's Millennium Park. In a town where hometown pride has brought us Steeler Nation, reuse of the historic sports complex will simply be another Pittsburgh first.

The Civic Arena is a design and engineering landmark. With its still-working retractable roof, it is a one-of-a-kind building in the world, and worthy of preservation and adaptive reuse. The Pittsburgh Sports & Exhibition Authority (SEA), which owns the Igloo, has begun planning for demolition by issuing environmental assessment contracts. In the coming months, a federal Section 106 review and the consulting party process required by the National Historic Preservation Act and Section 105 of the Pennsylvania History Code will commence. At the same time, the residents of the adjacent Hill District are beginning an Urban Redevelopment Authority-sponsored master planning process that will determine the planning context of the Arena's future. Residents hope that the historic review and planning processes are combined to provide an opportunity for constructive dialogue. Leaders from Preservation Pittsburgh have formed a new advocacy group, entitled *Recycle the Igloo!*, to make the case for reuse. *Recycle the Igloo!* advocates for the following reuse strategies:

Promote a sustainable (green) reuse strategy. In order to save the Arena, advocates

will need to demonstrate the economic viability of a new use and show that it can be an anchor for new development. An ecologically driven "Greenprint" for the Hill Neighborhood is also underway that will have an influence over the master plan.

Since it will cost millions just to demolish the Civic Arena and prepare the surrounding 28-acre site, without having built anything in its place, advocates point out that the preservation and sustainable planning could create an exciting destination for residents and visitors alike. And of course, as preservationists and green building advocates know, the greenest building is the one that already exists!

The reuse of the structure proposes significant internal change, while maintaining the exterior character-defining features. The sketches show how the arena was built as two structures in one: 1) the internal seating bowl and supporting spaces below it and, 2) the exterior cantilevered dome set on a concrete tension ring. The tension ring is supported by 58 sets of canted cast concrete struts that sit on a terrace overlooking the skyline. The external cantilevered truss was designed and constructed by American bridge builders—American Bridge Company and Amman & Whitney, designers of the Verrazano Narrows Bridge in New York City.

Create a unique visitor and community destination. As a unique destination, the Arena could attract worldwide interest and generate new business and the revenue to maintain the character-defining structural moveable dome. Growing from the ashes of failed urban renewal and highways separating the Hill and downtown, the Civic Arena could be an anchor for a sustainable urban plan that integrates well with the new Consol Arena next door and the rebirth of the Hill.

The illustrations show that unlike conventional buildings, the Arena's roof can be fully opened allowing for a six-acre park that can be covered in bad weather with the press of a button! The fixed portion of the 415-foot dome offers a great view towards the downtown skyline.

To many local officials, the Pittsburgh Sports & Exhibition Authority (SEA) and the prime tenants of the Civic Arena—the Pittsburgh Penguins—the demolition plan is a done deal. However, a small group of preservation advocates has not given up on the building or the community.

We need your support; please go to this Facebook page to join and stay up to date on the latest events: facebook.com/group.php?gid=56073818959 Visit <http://gallery.mac.com/robertpfaffmann2#100479>, to view the booklet, *A Civic Renewal: Proposal for Reuse of the Civic Arena*, written by Robert S. Pfaffmann, AIA.

—Robert S. Pfaffmann

Robert S. Pfaffmann, AIA, is principal of Pfaffmann + Associates, an architecture, workplace design, urban design, and preservation firm in Pittsburgh, Pennsylvania.

Conferences and Exhibitions

Glass and Glazing in the 21st Century: Design and Preservation of Contemporary and Historic Architecture

Sponsored by Technology & Conservation, MIT Department of Architecture's Building Technology Program, and Boston Society of Architects' Historic Resources Committee
Boston, MA
March 20 - 21, 2010

Contact Susan E. Schur,
Conference Organizer/Chair
Tel: 617-623-4488
e-mail: ses_tec_con@msn.com

DOCOMOMO US at the Society of Architectural Historians

Chicago, IL
Holiday Inn Chicago Mart Plaza,
Columbian Room
April 23, 2010, 12 - 1:30pm

Contemplating the Void: Interventions in the Guggenheim Museum

Guggenheim Museum
New York, NY
Now - April 28, 2010

Modernism at Risk

Center for Architecture
New York, NY
Now - May 1, 2010

In the Vernacular

Art Institute of Chicago
Chicago, IL
Now - May 31, 2010

House of Cars: Innovation in the Parking Garage

National Building Museum
Washington, DC
Now - July 11, 2010

11th International Docomomo Conference Living the Urban Modernity

UNAM
Mexico City, Mexico
August 19 - 27, 2010

Katsura: Picturing Modernism in Japanese Architecture, Photographs by Ishimoto Yasuhiro

The Museum of Fine Arts,
Houston
Houston, TX
Now - September 12, 2010

Syracuse University Library Special Collections Research Center: The Breuer Collection *(cont'd from page 2)*



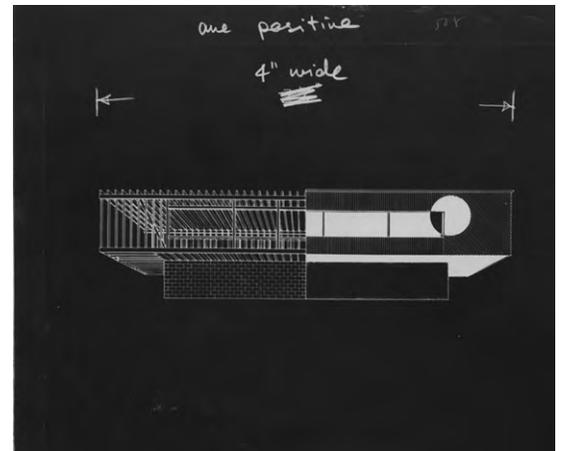
Robinson House, Williamstown, MA, 1946-68. Exterior view.

(photo: Robinson House, Special Collections Research Center, Syracuse University)

later design solutions. For example, many of Breuer's commercial buildings in the 1960s possess a distinctive double Y-shape that was first developed for the office buildings in the Garden City project.

Syracuse University also hopes to forge relationships with the other main repositories of Breuer's work, such as the Bauhaus Archive, Harvard University, and the Archives of American Art at the Smithsonian. Even a cursory glance at the holdings of these institutions reveals that Breuer had an enviable roster of friends and colleagues, including his cohorts at the Bauhaus, the historian Siegfried Giedion, the architects William Wurster and Eero Saarinen, and a number of influential curators at MoMA. His correspondence reveals vital clues about his working method and the exchange of ideas among the major players of the Modern Movement. Syracuse University hopes to gain permission to consolidate these scattered letters in the digital scholarly edition, increasing the ease with which research on Breuer can be conducted.

Already the project has sparked renewed interest in Breuer's work. In the spring, Tomà Berlanda, assistant professor in the School of Architecture at Syracuse, plans to have his students explore the relationship of Breuer's buildings to the ground through a number of case studies. They may look at Breuer's inventive use of massive concrete piloti to navigate changes in grade at the IBM building in France or the dramatic cantilevers of the first house he built for himself in New Canaan or the hotel for the ski resort at



Breuer House II, New Canaan, CT, 1947-48.

(photo: Marcel Breuer Papers, Special Collections Research Center, Syracuse University)

Flaines. While Professor Berlanda's students can make use of the original drawings, the website will enable professors and students across the country to conduct similar research projects, thereby introducing a new generation to the work of this influential architect.

—Teresa Harris

Teresa Harris is a Project Coordinator at the Marcel Breuer Digital Initiative of Syracuse University Library.

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A New Scale of Intervention: The Portales Neighborhood Unit in Santiago, Chile *(cont'd from page 3)*



System of pedestrian bridges

(photo: René Combeau. Source: Fondo documental René Combeau, Archivo de Originales Sergio Larrain García Moreno. FADEU. PUC.)

governed by the orientation of the site; while on the other hand, they interact in relation to their surroundings.

The blocks vary in size and dimension according to their function. Some of them subdivide the space of superblocks and others enclose it, creating a sense of direction and forming a peculiar urban space.

The UVP establishes links from the residential structures to its location. The building physically embodies the elements that belong to the terrain, those of the city itself and the building site. By architecturally creating a new flat topography, in opposition to the 2% slope of the central valley of Santiago, this neighborhood unit accentuates the geographical features of Santiago. By building bridges and elevated roads within the UNP, the slope of Santiago influences both the architectural elements and tools to accommodate it. The topographical scale informs the structure and the organization of the whole.

Another part of the contextual logic is that of the length of the blocks and the separation between them corresponds to the dimensions of traditional Santiago city blocks. In the UVP, these blocks are built within the void. The space in between the blocks allows one to perceive and recognize the distances and the traditional patterns of the city. Therefore, the new city is the evolution of the traditional city. However, the new city within the UNP contains built surfaces that are opposed by voids and paved surfaces that are opposed by green and pedestrian areas.

The project represented an opportunity to showcase the unique qualities of the site and its original condition of being an experimental agricultural space. The rural characteristics were highlighted by building a neighborhood unit capable of fulfilling both the necessity to urbanize and the compliance to expand the existing ornamental park at the Quinta Normal of Santiago [1]. In that sense, the decision to preserve the original trees, along with creating gardens on the ground floor and flower beds on the roofs of the houses, shows a radical desire to execute this ideal.

The size and scale management of the UNP coupled with the multitude of types that it encompassed (41 types of dwellings in



Gardens and fruit trees of the UNP

(photo: René Combeau. Source: Fondo documental René Combeau, Archivo de Originales Sergio Larrain García Moreno. FADEU. PUC.)

apartments and houses) created difficulties in implementing the project. Additionally, the inclusion of new elements such as elevated circulations, car ramps, and the use of unusual materials such as lattice or siding tiles—in an attempt to articulate a certain aesthetic to the buildings—reflect an aspiration to experiment with a new approach towards architecture.

Important to note is that the experimentation and radicalism that went into UVP was measured and controlled. The UVP, while sharing features with other Latin American housing developments of the period, cannot be portrayed as another *tabula rasa* planning process, as certain historiography often has a tendency to criticize and stigmatize such an approach. It is by describing the tensions and strains that in this case study, with its dimensions, complexities, and contradictions, we can prove this position and face its history in a different way.

—Umberto Bonomo Tria

Umberto Bonomo Tria is a faculty member at Pontificia Universidad Católica de Chile and an active member of Docomomo Chile.

[1] The Quinta Normal in Santiago, Chile, is one of the oldest parks of the city.



Ramp for vehicles to access the third floor of Block 2

(photo: René Combeau. Source: Fondo documental René Combeau, Archivo de Originales Sergio Larrain García Moreno. FADEU. PUC.)

International working party for **documentation and conservation** of building sites and neighborhoods of the **modern movement**

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