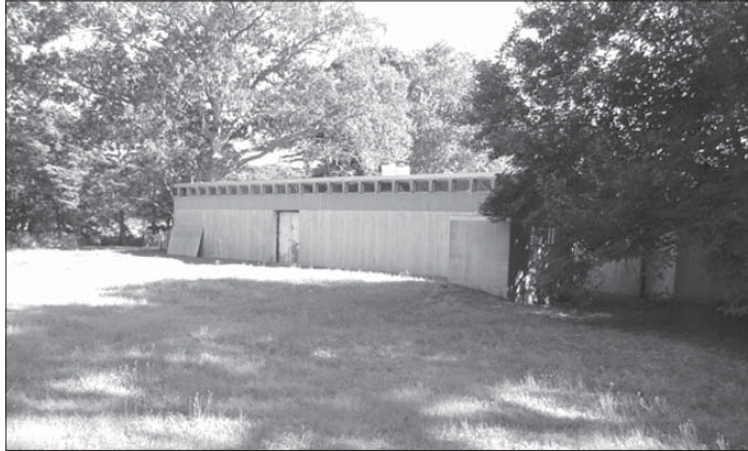


Bunshaft House Threatened

There are buildings we simply cannot afford to lose, and the Gordon and Nina Bunshaft House in East Hampton, NY, 1961–1962, is one of them. The Town of East Hampton would commit a grave error if it did not step in immediately to forestall impending demolition by its new owner Donald Maharam who recently purchased the house from Martha Stewart. Maharam claims that Stewart sold him the house in a state of disrepair and he has no choice but to demolish it. The supreme irony here is that Maharam is a member of a family whose business, Maharam Textiles, produces many products of mid-century Modern design; the company's "Textiles of the Twentieth Century" collection features designs by contemporaries of Bunshaft such as Charles and Ray Eames, Alexander Girard, and Verner Panton. (Editor's Note: Panton's work is currently on display at the AXA Gallery in New York City—see "Exhibits" section.) As recently as 2000, the Eames Office partnered with Maharam Textiles to create a line of fabrics based on the designs of the Eames brothers.



Bunshaft House, 1961-1962, in its current condition.
(photo: Caroline Rob Zaleski)

This all makes it difficult to understand why Mr. Maharam would not restore the Bunshaft House, a masterpiece of mid-century Modernist design, and become an instant hero instead of a villain.

The Nina and Gordon Bunshaft house is one of the great Modern houses in the Hamptons. It faces Georgica Pond and was designed by Gordon Bunshaft of Skidmore, Owings & Merrill. The architect is well known for individual New York City landmarks such as Lever House, 1952; the Manufacturers' Company Fifth Avenue Branch, 1954; and the Pepsi Cola Company Headquarters, 1960; as well

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UPCOMING CONFERENCES

How to Preserve a Modern Utopia: The Documentation and Sustainability of Modern Heritage Case Study: Ataköy-Istanbul
Workshop in conjunction with the IXth International DOCOMOMO Conference
Istanbul, Turkey
September 23-26, 2006

"Other Modernisms"
IXth International DOCOMOMO Conference
Istanbul/Ankara, Turkey
September 27-29, 2006

11 EXHIBITS

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Welcome

2005 is an auspicious year for DOCOMOMO-US. Ten years have passed since the formation of the US Chapter of DOCOMOMO International at the occasion of the first "Preserving the Recent Past" conference in Chicago. DOCOMOMO-US is now one among some fifty working parties across five continents. In the fall of 2006, all of the working parties will once again come together at the IXth International DOCOMOMO Conference to be held in Turkey under the theme "Other Modernisms." The conference—an announcement is in this issue—will take place in conjunction with a workshop on the planning and preservation issues facing Ataköy, a mid-century suburb outside of Istanbul.

In the U.S. the steadily increasing interest in "mid-century Modern" has brought greater attention to the need to preserve the buildings from that era and has resulted in a growing number of chapters and members of DOCOMOMO-US. This issue of our newsletter reflects this growth in interest, evidenced by the geographical distribution of the contributions highlighting the continuing threat to mid-century buildings.

With the broadening of interest in Modernism has also come a shift from the preservation of national icons to the preservation of a larger number of regional and local landmarks. To support those efforts, DOCOMOMO-US will focus in the next year on the expansion of its register and documentation efforts. We plan to consolidate our website and bring the register online in order to make it more accessible.

On a national level we have several initiatives planned for 2006 and 2007. Plans are being made to organize a small conference to discuss the survey, documentation, and recording of Modern buildings in the context of the register. DOCOMOMO-US also hopes to host a small conference on technology as it relates to the overall preservation of Modern buildings.

All of these initiatives are aimed at supporting the preservation of Modern heritage in the U.S. We hope you will continue to participate with us in these efforts.

Theodore Prudon
President, DOCOMOMO-US

SOM Building Fighting Against Demolition by Big-Box Retailer

Last year the Santa Clara County Superior Court ruled that the City of San Jose violated California law when it granted Lowe's Home Improvement Store permission to demolish IBM Building 25 as part of the construction of a new store.

The city's Historic Landmarks Commission and Planning Commission argued that the big-box retailer and most or all of Building 25, designed by John Savage Bolles of Skidmore, Owings & Merrill in 1957, can co-exist on the site, a former IBM office campus. Lowe's contended that its business model required construction of a specific design for its store that was not compatible with saving the building. The court, however, felt that Lowe's had not demonstrated that its current business model was the only way to accommodate the kind of store they needed. Lowe's appealed the ruling, and the case will be going before the Superior Court in December of this year.

The Historic Landmarks Commission calls it "one of the finest examples of Modern Industrial architecture in Santa Clara County," and compliments the bold geometric pattern on the building's façade, reminiscent of early IBM tabulating punch cards. According to the Final Environmental Impact Report that was compiled as part of the effort to save the building from demolition:

The design was a radical departure from the solid wall construction of most industrial and laboratory facilities of the time. It was designed so that each office and laboratory had walls of glass to integrate the landscaping and outdoor art with the working spaces. Building 25 is where historically significant research occurred, including work associated with development of the flying disk drive, which is considered one of the most significant inventions in information storage technology.



IBM Building 25, 1957. (photo: Preservation Action Council of San Jose)

The Preservation Action Council of San Jose, which initiated the lawsuit to stop demolition of Building 25, is optimistic that the Superior Court ruling will positively influence the preservation of the city's Modernist legacy. When IBM erected the Advanced Research Building 025 at its Cottle Road campus in 1957, it became a symbol of Silicon Valley innovation and was visited by Nikita Khrushchev during his tour of the United States. The building is significant to San Jose as a forerunner of the many high technology campuses that now characterize the city. Today it might seem common fare for a high-tech company building, but the one-story building with its floor-to-ceiling windows and sophisticated sense of symmetry was a notable shift from the indus-

Bolles accented the design of Building 25 with courtyards—meant to surround the building with natural light—oak and redwood trees, and a Modern art collection that included *Research*, a sculpture by Gurdon Woods. The goal was to make the building comfortable for employees, a novel idea at the time. As a result, Factory-Maintenance and Management named Building 25 "Plant of the Year" in 1958 out of 900 sites.

Though Building 25 has been closed since 1995, multiple ways to preserve the building are being considered, including using it for retail to support the Lowe's store.

— Alex Marthews

Chapter News

WESTERN WASHINGTON

Puget Power Building Threatened by New Development

Exceeding the three-story height limit the city had previously set, the four-story Puget Power Building was the tallest building in Bellevue, WA when it was constructed in 1956. With farms dotting the surrounding landscape in the late 1940s, downtown Bellevue was little more than a cluster of shops on Main Street. However, by the early 1950s, the population of Bellevue had increased significantly and control on community growth became necessary. The citizens voted to incorporate in 1953, and the new City of Bellevue quickly established a Planning Commission. By 1954, the city had passed its first comprehensive development plan and people across the county were beginning to talk about the new "gracious living" just east of Seattle. The new plan called for a downtown that would cater to automobiles. Superblocks that ran along a grid of four and six lane streets became the street pattern. Buildings were set back from the road and were fronted by landscaping or parking lots. After incorporation, the City of Bellevue convinced the Puget Power and Light Company to move its headquarters from Seattle to the ever-growing Eastside. In December of 1956, Puget Power formally opened its new General Office Building at 10607 NE 4th Street. The Bellevue Chamber of Commerce declared the event "Puget Power Day."

The company considered the new building a "stately and imposing" landmark. Designed by Harmon, Pray & Detrich, Architects and Engineers, the Puget Power Building is a classic example of International Style commercial architecture with its exterior curtain wall construction, *cont'd on p.4*



Puget Power Building, 1956
(photo: Chamber of Commerce Publication, "Greater Bellevue Washington")

Fuller's Dome Home

The morning of April 20, 1960, was mild and sunny in Carbondale, Illinois. There was a buzz in town that day as residents contemplated drawings of an odd building about to be built on the corner of Forest Avenue and Cherry Street in the southwest part of town. For years there had been a run-down, pink-colored trailer on the lot, and neighbors were happy to see it go. A "geodesic dome" was to take its place. But no one had heard of a geodesic dome, and some neighbors wondered if they were better off with the old pink trailer. Others were excited about the unique building which was understood to be a prototype of a new domestic technology. Just as remarkable was the fact that R. Buckminster Fuller himself, the inventor of the dome, and his wife, Anne, were to live in the experimental house.

In 1959 Buckminster Fuller had been invited by Delyte Morris to lecture and research at Southern Illinois University (SIU) in Carbondale. Upon arriving, the Fullers began looking for a site to build a home. They found the lot at 407 South Forest Avenue in an historic district of town and hired contractor Ira Parrish to assemble the pieces of the prototype provided by the Pease Plywood Company. Parrish could see the value in the design—it took barely ten hours to put together the pieces of the kit that comprised the structure's shell—and he hoped to build more of these efficient homes in Carbondale.

Finding the most effective way to seal the exterior was one of the big challenges of construction. The first attempt, an application of Celastic tape soaked in solvent to the structural joints followed by a coat of paint, was unsuccessful; expansion and contraction of the surface caused the Celastic seal to rupture and allowed water to leak into the dome. The second attempt, an application of a rubberized paint, was also a failure; the problem was the skylights, which expanded at a different rate than the wood. The third solution did the job; it was to use the proven technology of the day: tar shingles. It was not an elegant solution, but Fuller knew that technological developments would someday provide a good way to seal the dome. Within a few years the wood was replaced and new shingles installed; the skylights didn't survive the roof replacement. One can only imagine the excitement during the early days as Fuller gleefully discovered weaknesses in the design so that the next prototype could be improved.

In 1971 the Fullers left Carbondale, and the dome was sold. The new owner rented it out to students. Not surprisingly, the dome deteriorated over the years. Besides the neglect of an absentee landlord, the dome suffered persistent leaks that caused the wood to decay. The dome seemed doomed.

But just as the concept of synergy reminds us that we should not attempt to predict the whole by looking at the parts, the fate of the Fuller Dome Home could not be predicted by looking at its sorry state and the apparent disregard of its owner. In 1999, one of Fuller's colleagues and



The Fuller Dome Home under protective cover.
(photo: Cornelius J. Crane)

a former chair of the SIU Design Department, H.F.W. "Bill" Perk, purchased the dome and began looking for a suitable organization to which he could donate it in order that it be preserved. In October of 2001, to minimize the deterioration, Perk contracted with Domes Inc., of Minnesota, to build a slightly larger geodesic dome over the existing dome. Local volunteers joined the work crew and the protective dome went up in just a few days. There was a new buzz in town as people talked about the possibility of the dome's restoration—the only dome home in which the Fullers themselves had ever lived.

Perk's search for an organization to accept stewardship of the dome was fruitless, and in July 2002, a not-for-profit organization named RBF Dome was established by a handful of local volunteers with the goals of preserving the Fuller Dome Home and increasing awareness of the man who discovered the four-dimensional geodesic design in nature and other revolutionary ideas. In October 2003, the Carbondale City Council voted unanimously to create the R. Buckminster and Anne Hewlett Fuller Dome Home Landmark District. The Landmarks Preservation Council of Illinois recognized the Fuller Dome Home as one of the state's Ten Most Endangered Historic Places in March of 2004. RBF Dome has recently applied for grants to fund a Historic Structures Report and Preservation Plan. An official of the Illinois Historic Preservation Agency has estimated that preservation might cost as much as \$500,000; the high cost is based on plans to have the Fuller Dome Home listed on the National Register of Historic Places and recognized as a National Historic Landmark. When preservation is complete, RBF Dome anticipates developing a museum in the Fuller Dome Home that chronicles the Fullers's time in Carbondale as well as the community's reaction to the presence of a revolutionary thinker.

—Cornelius J. Crane

Anyone interested in learning more about RBF Dome can visit www.buckysdome.org. Tax-deductible donations can be sent to **RBF Dome at 407 South Forest Avenue, Carbondale, IL 62901-2505**. RBF Dome has registered with Amazon.com and igive.com as a participating not-for-profit organization which means that Amazon.com will donate to the organization when you purchase from its site; if you register with igive.com your purchases at more than 520 online shopping sites will result in a donation to RBF Dome.

Chapter News

horizontal banding, and flat roof. Rectangular in plan, the building is constructed of reinforced concrete with an aluminum window system and yellow spandrel panels. The east and west façades of the building are clad in Wilkeson sandstone highlighted by strips of vertical glass block. At the rear of the building is an attached one-story auditorium, connected to the main building by a glass lobby area.

The Puget Power Building was the tallest structure in Bellevue until the late 1960s when high rises were allowed downtown. It remains a landmark in the community because it is the best example of the International Style on the Eastside, the structure has seen continuous use as an office building by one of the biggest corporations in the state, and it represents the growth and development of downtown Bellevue from a small rural community to a modern city. In the summer of 2003, DOCOMOMO-US/WEWA included the Puget Power Building as one of the featured properties in a Bellevue Modernism Tour.

Starting in 1993, the City of Bellevue, with help from the Bellevue Historical Society, took steps to start identifying and evaluating the city's historic resources by conducting an historic and cultural resources survey. This report indicated that the Puget Power Building was eligible for the Washington Heritage Register. Since a listing on this state-wide register carries no controls, the consultants who produced the survey recommended that the city establish its own historic preservation program or enter into an interlocal government agreement with King County's Historic Preservation Program. However, no preservation program for the city has ever been established.

In the Spring on 2005, Puget Power negotiated a sale of the property to Portland developer Gerding/Elden who is planning a large condominium project for the site. Because of these plans, DOCOMOMO-US/WEWA brought the building to the attention of the Washington Trust for Historic Preservation which has included the building on its 2005 Most Endangered List.

—Andrew Phillips



The Burlington Industries Building, 1969-1971.
(photo: Guilford County Planning & Development)

Burlington Industries Building Demolished

The demolition of the Burlington Industries Corporate Headquarters in Greensboro, North Carolina was embroiled in controversy, just as its construction had been. The landmark building, criticized for its suburban location and bold form when it was constructed between 1969 and 1971, again sparked debate on the significance of Modern design when it was imploded on May 23rd, 2005.

As one of a handful of significant and striking examples of Modernism in North Carolina, the Burlington Industries Building had a distinctive design that incorporated massive crossed steel beams that symbolized the woven stitching of textiles; at the time of its construction, Burlington Industries was the world's largest textile maker. The building became an icon in Greensboro as soon as it was built—its bold designs reflected the confident and expanding economy of the city. The firm that designed the building, Odell Associates of Charlotte, NC, was well known throughout the country for advancing corporate architecture from the austere glass boxes of the 1960s to the avant-garde designs exemplified in the Burlington Industries Building.

Walter Bost, a retired Odell architect employed with the firm for forty-four years, recalls the firm's interview for the Burlington project: "Mr. Odell believed in showmanship, and in this instance we were all dressed in Navy suits and homburg hats and jokingly described ourselves as appearing to belong to the mafia. We got the job."

That kind of showmanship not only won the firm the project, but also several awards, such as a citation from the South Atlantic Regional Council of the American Institute of Architects in 1974. Other awards included recognition from the American Institute of Steel Construction in 1971 for structural innovation. The tower portion of this complex, which is surrounded by the stitch-like

trusses, has the unique design feature of having suspended floors above the ground level. It was literally built from the top down, rather than the ground up, as is customary.

The symbolism of the recent destruction of this landmark was not lost on Greensboro's citizens. The city was once a hub of the textile industry, and Burlington Industries was among its largest companies. Once an employer of 85,000 people at plants worldwide, the name Burlington has all but disappeared from Greensboro's landscape. Textile workers are now counted in the hundreds instead of the thousands.

The destruction of the Burlington Industries Building inspired a citywide debate on the significance of Modern architecture in Greensboro. Local preservationists rallied to educate the public about Modern design using newsletters, newspaper articles, and internet blogs. Though the developers ultimately won, gains have been made in Greensboro in terms of increased dialog about the significance of Modern architecture. In May, as the Burlington Building was being readied for destruction, the sixteen-story Odell-designed Wachovia Tower in downtown Greensboro was placed on the National Register Study List. In addition, a seminar on Modern design has been planned for November; it will be followed by a tour of Modernist housing. With awareness of Modern design on the rise, the local preservation community hopes further initiatives will stem future destruction of innovative and exemplary landmarks of the Modern movement.

—Benjamin Briggs

Chapter News

GEORGIA

Save Old Newspaper Building

In 1948, Atlanta Constitution Editor Ralph McGill's corner office had direct views of both the Georgia Capitol's dome and the bustling Union Station. Notably, these two edifices symbolized McGill's parallel interests in progressive politics and Southern commerce. Today, only one of these landmarks survives, and soon McGill's corner office may be lost as well.

The Atlanta Constitution's last home before the newspaper was purchased by former Ohio Gov. James M. Cox in 1950 is threatened by demolition to construct the multimodal passenger terminal as planned by the Georgia Department of Transportation.

Although its windows are missing and its brick veneer is stained, the historic structure is sound and can be rehabilitated for new use. A last opportunity to save the building rests in the hands of Mayor Shirley Franklin and the Atlanta City Council, before their impending release of the property to the state.

The Constitution and the adjacent Rich's Store for Homes (demolished in 1994) recall Atlanta's vibrant period of post-World War II growth. The newspaper commissioned local architects Robert & Associates to design a facility that could simultaneously accommodate reporters and printing operations.

The architect's streamlined form bore the trademark styling of industry and the machine age—all of which were fitting and intentional symbols for the Constitution's progressive ideas. As quoted in the national press, McGill hoped to "build the Constitution's prestige to match its new plant."

Unfortunately, the public record acknowledged little of the building's significance when the decision for demolition was made in 1995. Plans by GDOT sought to capitalize on the site's access to Atlanta's historic rail lines, and although the Constitution building was eligible for inclusion on the National Register of Historic Places, alternatives to demolition were never considered.

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A Facelift for Cincinnati's Terrace Plaza Hotel?

The architectural integrity of the Terrace Plaza Hotel, Cincinnati's premier landmark of early Modernism, is threatened by an ambitious proposal to convert the building into a boutique hotel and condominiums. The redesign would encase the orange brick building in a glass "slipcover" and cut new windows into the walls.

Currently a branch of the Crowne Plaza chain, the building, constructed between 1943–1948, is an innovative, mixed-use complex combining a hotel, offices and retail space—a program that recalls Rockefeller Center and Cincinnati's own Carew Tower, a National Historic Landmark built in 1929. The Terrace Plaza was one of the first major hotels built in America after World War II and was Cincinnati's first major downtown post-war project.

Designed by Skidmore, Owings & Merrill, the building was for many years attributed to Gordon Bunshaft. New research, however, credits Natalie DuBlois, one of the few female architects of the era, with designing the structure. The Plaza's innovative design features an eleven-story hotel above seven floors of commercial space and a



Historic photo of the Terrace Plaza Hotel, 1948.
(photo: Messer Construction Co.)

rooftop terrace. The building was one of the first to use completely automatic elevators and all of the hotel furnishings were custom-designed. Works of major Modern artists, including Joan Miró and Alexander Calder, filled the building's public spaces.

Storefronts clad in black granite encircle the building on the north, east, and west, and a sheer wall of brick rises from the second through seventh stories. Set back from the eighth-story terrace is a slender, rectangular shaft, pierced by tripartite steel windows in cleanly cut openings. A cantilevered circular restaurant perches daringly over the north wall. Resting atop the tower is a square brick penthouse.

Exterior alterations have been confined to lower stories and are largely reversible. As built, the east elevation, and part of the north elevation, featured a two-story glass front; these openings have been filled in with matching brick. The motor entrance on the north elevation was altered c. 1970–1980 with arched doorways and stucco finishing.

Sales of the proposed units in the new development plan have been slow, due in part to a glut of high-end condos on the market. Preservationists thus have an opportunity to save this unique structure. The building is potentially eligible for listing on the National Register of Historic Places; if listed, it would qualify for federal tax credits and façade easement donations.

—Margo Warminski

Bunshaft House Threatened *(cont'd from cover)*

as the Chase Manhattan Bank Headquarters, 1961, and the Marine Midland Bank Building at 140 Broadway, 1967. The house—the only private house Bunshaft ever designed—is self-assured, serene, and displays the kind of conviction evident in the corporate headquarters Bunshaft designed in the mid-twentieth century such as the Emhart Corporation Headquarters in Bloomfield, CT, 1963, that was recently demolished. The Bunshaft House as well as its setting, landscaping, and the art pieces placed inside the house and on the grounds, formed an ideal Modern landscape; Bunshaft reshaped the existing landscape to create meticulous compositions on the two-acre site.¹ And while the house is clearly "of its moment" at a fundamental level, it is a contemporary execution of a traditional structural scheme: two parallel walls supporting a series of structural members, which, in this case, are pre-stressed concrete double-Ts. In the 1960s "Bunshaft's buildings show a greater interest in expression of structure and use of concrete, rather than in further development of the curtain wall,"² and this house is simply a marvelous, light-hearted "short story" of the architect's corporate work of that period.

The Town of East Hampton has run into trouble in the past when it has tried to give historic designation status to areas of its "summer colony," and although this building is clearly one of its mid-century gems, and there is a preservation ordinance on the books, it does not appear that the town will designate it either individually or as a part of an historic district unless there is a substantial advocacy effort on the part of architects, designers, historians, and concerned neighbors. Please write a letter advocating for the preservation of the Bunshaft House to the **Editor of the East Hampton Star, PO Box 5002, East Hampton, NY 11937.** Tel: (631) 342-0002.

—Françoise Bollack

¹ Carol Hersell Krinsky, *Gordon Bunshaft of Skidmore, Owings & Merrill* (New York, NY: Architectural History Foundation and Cambridge, MA: The Massachusetts Institute of Technology, 1988), 137.

² Krinsky, 129.

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In 2003, the Atlanta Preservation Center added the building to its list of "Most Endangered Historic Places."

Today we must question whether a ten-year-old decision should remain a license to destroy a significant building capable of a positive contribution to downtown. Great urban neighborhoods are not made by tearing down great buildings. This fact was demonstrated by the ill-fated "urban renewal" campaigns of the 1960s and 1970s that seized entire city blocks for recreation and transportation projects. The "wipe the slate clean" approach ultimately displaced communities from their history and became a formula for rejection and neglect.

The multimodal terminal is a grand vision that could potentially catalyze commercial and residential growth downtown. But we must question why such an important civic project yielded such an un-civic solution.

In early 2004, Central Atlanta Progress and the city of Atlanta sponsored a series of public planning sessions to conceive the future of downtown.

The executive summary for this exercise stated that to maximize the multimodal's economic potential, "the main concourse ticket and waiting hall of the MMPT be moved to a location west of Spring Street" and that the site initially proposed by the GDOT, "be a high-density, high-rise, mixed-use project with high symbolic value...that could incorporate the Art Moderne Constitution building in its design." GDOT's current plans do not reflect these recommendations.

If the multimodal station is to remain at its current site, the Constitution building's historic marble lobby could be reconfigured to introduce passengers to a train platform below, or provide tunnel access to MARTA's Five Points station. That would be far more meaningful to downtown's urban context than the proposed, bare-bones, glass shed.

The construction cranes animating Atlanta's skyline represent our vitality, but must not accompany disrespect for the city's rich past. There is little argument that the Constitution building is the greatest Art Moderne structure

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Atlantic Modern: The Architecture of the Atlantic Provinces 1950–2000

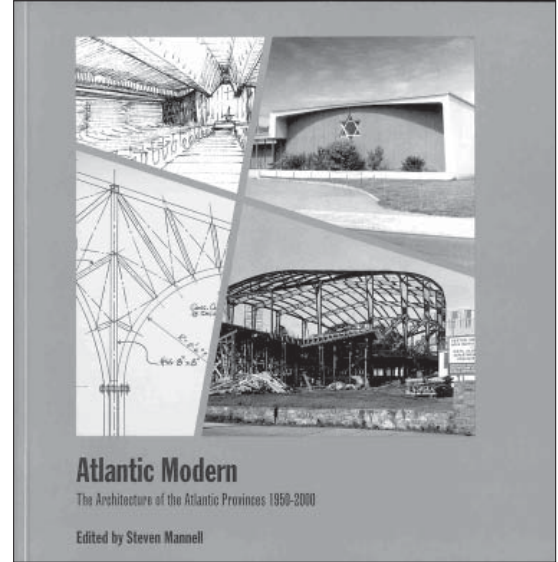
Steven Mannell, ed.
Tuns Press and Faculty of Architecture and
Planning, Dalhousie University, 2004
108 pages

The central aim of the Atlantic Modern project is the identification, documentation, and appreciation of Modern architecture in Canada's Atlantic provinces: Nova Scotia, New Brunswick, Prince Edward Island, and Newfoundland. Concerned that post-war architecture in Atlantic Canada was poorly documented and many important Modernist buildings were being demolished or altered beyond recognition, the participants of the Atlantic Modern project—including the Dalhousie University School of Architecture, the four provincial Architects' Associations, Dalhousie's Sexton Design and Technology Library, the University of New Brunswick Library, and a number of practicing and retired architects from the region—set out to document and examine regional Modern architecture and practice. The project aimed to establish an historical record of Modern architecture in the region as well as raise awareness of the Modern movement as a part of Atlantic Canada's distinct architectural heritage.

The result of the project was the 2001–2002 exhibition *Atlantic Modern: The Architecture of the Atlantic Provinces 1950–2000* and the recently published catalogue edited by Steven Mannell, the curator of the exhibition. Mannell is the Director of the School of Architecture at Dalhousie University in Halifax, Nova Scotia, and the documentation of the regional history of Modern Canadian architecture is a major area of his research activity.

The book documents in detail all twenty-six projects that were shown in the exhibition; each was chosen by committee through the Atlantic Architects' Initiative, a body of provincial architectural associations in the Atlantic region of Canada. Each association was asked to nominate Modern buildings from their region that fell into one of six categories—commercial, educational, industrial, institutional, residential, and worship—using criteria established by DOCOMOMO International. The four committees nominated one project per decade for each building type, considering only buildings that were designed by an architectural firm from the Atlantic region.

In total, thirty projects per province were nominated for a total of nearly 120 buildings overall. A jury then whittled this number down to the final twenty-six that it felt displayed the breadth and excellence of the Modern movement in Atlantic Canada and suggested the particular conditions of architectural practice in the region. What followed was an intense documentation process so that the final twenty-six buildings could be presented



individually with a selection of archival material including historic and contemporary photographs, sketches and architectural drawings. According to the introductory text in the catalogue, "The inclusion of this original material was intended to present the buildings in the context of their design and production, and with respect to the conditions of their time and local situation."

A handful of architectural models were prepared specifically for the exhibition showcased at the end of the book, including a 1:50 scale model of the Beth-El Synagogue, located in St. John's, Newfoundland, that was designed by Angus Campbell in 1956. Having been heavily altered in 2001, the Beth-El Synagogue is one of two buildings that is listed under the heading "In Memoriam" on the last page of the catalogue. The other is the PEI Ark, 1975-1976, an experiment in sustainable building systems on Prince Edward Island that was demolished in 2000.

Since the book is a catalogue for the exhibition, it does not dwell much further on the subject of Modern buildings in Atlantic Canada that have been destroyed or altered beyond recognition. It instead sets out to document what the Atlantic Modern project determined to be the best of post-war architecture in Atlantic Canada while admitting that there were some inconsistencies in the jury process.

The end result is a thorough study of Atlantic Canada's regional Modern architecture from the radical Dalhousie Arts Centre, constructed at Dalhousie University in the late 1960s, to the New Production Plant for Central Creameries, 1966–1967, on Prince Edward Island, to noteworthy examples of more contemporary construction such as the Windsor Town Houses, 1996, in New Brunswick, a contemporary nod to the traditional rowhouses that characterized many neighborhoods in Atlantic Canadian cities in the nineteenth century.

All twenty-six projects in the catalogue are presented in a clear and informative manner that expresses the educational imperative of the Atlantic Canada project and its methodical approach to documenting the region's Modern architectural heritage. Though the introduction to the catalogue warns that the notion of "regional architecture" risks nostalgia and sentimentality, neither of these emotions is evident in the cata-

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surviving in the city, and there can be no denial that its loss would erase a part of Atlanta's modern history.

—Jon Buono and Thomas F. Little

Reprinted with permission from the May 30, 2005 edition of the Atlanta Journal Constitution.

NEW ENGLAND

2004 Conference Tour

The year of activities began for DOCOMOMO-US/New England with the highly successful tour that complemented the VIIIth International DOCOMOMO Conference. Held at the end of the Conference, the tour consisted of a two-day excursion with a focus on the institutional architecture of the metropolitan Boston Area and Southern New Hampshire. The first day included visits to the work of Gropius and TAC, Le Corbusier with Sert, Jackson & Gourley, and Sert, Jackson & Associates at Harvard University in Cambridge; I.M. Pei and Araldo Cossuta's Christian Science Center; and the Government Center area, whose master plan is by I.M. Pei & Partners with buildings by TAC and Samuel Glaser Associates, and Kallmann, McKinnell & Knowles with Campbell, Aldrich & Nulty. A tour of the MIT campus in Cambridge, with visits to buildings by Eero Saarinen; Frank Gehry; I.M. Pei & Partners; Skidmore, Owings & Merrill; and by MIT's pioneering Modernist dean, Lawrence Anderson, followed. A tour of Alvar Aalto's Baker House, with a reception in the signature dining commons space hosted by MIT and DOCOMOMO-US/NE concluded the day.

Day two began with an excursion to Louis Kahn's Exeter Library in New Hampshire, returning to Massachusetts for visits to the Gropius House and outside tours of the Modern houses in the adjacent Wood's End neighborhood, including Marcel Breuer's house. The tour concluded with a reception at Paul Rudolph's Jewett Arts Center at Wellesley College, sponsored by Wellesley College and DOCOMOMO-

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Announcements

Lower Manhattan Emergency Preservation Fund

Amid unprecedented interest in redeveloping Lower Manhattan after September 11, 2001, the Lower Manhattan Emergency Preservation Fund (LMEPF) has been active in advocating for the area's historic buildings, including what may be New York City's only streamlined parking garage.

The LMEPF is a unique coalition of five leading preservation organizations representing local, state, national, and international mandates. The initial effort was to provide grants and technical assistance for buildings damaged by the collapse of the World Trade Center. As work progressed, however, the LMEPF realized it needed to take on a broad public advocacy role as the City, State, and Lower Manhattan Development Corporation announced sweeping redevelopment plans that could threaten historic resources. The five co-sponsors of the LMEPF are the Municipal Art Society, the National Trust for Historic Preservation, the New York Landmarks Conservancy, the Preservation League of New York State, and the World Monuments Fund.

In 2003, the LMEPF published *Corridors of Concern*, a map that identified historic resources in Lower Manhattan and focused on three areas slated for redevelopment by the City of New York and Lower Manhattan Development Corporation: Fulton Street, Greenwich Street, and West Street. The LMEPF has advocated that historic preservation must be considered as plans for the revitalization of Lower Manhattan unfold. Its most public success came last year when the Metropolitan Transportation Authority (MTA) announced its commitment to preserve the nineteenth-century Corbin Building as part of the proposed Fulton Street Transit Center.

To support its advocacy efforts, the LMEPF completed two studies documenting the history of buildings within the Fulton and Greenwich Street Corridors. The findings revealed a range of building types from the early-nineteenth to the mid-twentieth centuries. One of the more interesting twentieth-century buildings in the Greenwich Street Corridor is the Battery Parking Garage overlooking the Brooklyn-Battery Tunnel. Completed in 1950, the poured concrete garage was designed by Ole Singstad, one of the twentieth century's greatest civil engineers. Not only might this be New York City's only streamlined parking garage, it is possibly Singstad's only above-ground work in New York City. Described by *The New York Times* as the world's "master tunnel builder," Singstad also designed the Brooklyn-Battery Tunnel and the Queens-Midtown Tunnel. The Holland Tunnel, the world's first underwater automobile tunnel, could not have been built without his pioneering ventilation system.

The Lower Manhattan Development Corporation and its consultants have been studying the Fulton and Greenwich Street Corridors with the goal of revitalizing these areas. The

LMEPF will continue to advocate for balancing historic preservation with redevelopment in Lower Manhattan.

—Ken Lustbader

Future Anterior

The Columbia University Graduate School of Architecture, Planning and Preservation announces the release of *Future Anterior: Journal of Historic Preservation History, Theory and Criticism*, Vol. 2, No. 1 (Summer 2005). The issue includes a number of articles that examine emerging concepts that rethink the ways in which interpretation can address the changing conditions in the presentation and reception of historic preservation in a global context. Robert Rubin, curator of the exhibition *Jean Prouvé: A Tropical House* at Yale University, argues that preserving Prouvé's buildings as immobile, site-specific installations reflects a fundamental misunderstanding of his work. In her review of the exhibition *Architecture and Revolution in Cuba, 1959–1969*, Marisa Oliver suggests that though the exhibition provided a strong



The superblocks of 23 de Enero, completed in 1958, surrounded by the new barrios spilling down from the surrounding hillsides.

(photo: Mateo Pinto)

overview of this often-ignored moment in Cuban architectural history, it missed an opportunity to contextualize Cuban architecture within a broader international Modernist program. Looking at 23 de Enero, a Modern public housing project in Caracas, Venezuela, Paul Byard and Leslie Klein ask if additions made by inhabitants to canonical works of Modern architecture should be interpreted as integral to the work itself. In a particularly timely article, Nina Rappaport and Ken Smith present their case for the protection of Dan Kiley's landscape at Lincoln Center for the Performing Arts in the face of extensive plans for redevelopment.

For more information or to subscribe, visit <http://www.arch.columbia.edu/futureanterior> or email futureanterior@columbia.edu.

—Jessica Williams

Chapter News

US/NE. Attendees included DOCOMOMO members from Russia, Poland, England and the United States, with several members of DOCOMOMO-US/NE in attendance. Jonathan Smith of DOCOMOMO-US/NE was responsible for the tour's excellent organization, with Susan Schur and Rita Walsh providing invaluable support. Henry Moss and David Fixler served as tour leaders.

Kiley House/Heck House

Over the course of this year, DOCOMOMO-US/NE has once again been an active advocate for a number of Modern houses. On Cape Cod, the chapter was part of the ongoing dialogue with owners, local commissions, and the National Park Service about the ultimate fate of several houses by nationally and locally renowned Modernists, including Serge Chermayeff and Nathaniel Saltonstall, situated in and adjacent to the Cape Cod National Seashore area. They are not protected under the legislation that created the Seashore, but have been recognized as significant cultural resources in this area by the Massachusetts Historical Commission, thanks in part to DOCOMOMO-US/NE's support. DOCOMOMO-US/NE also successfully helped find a sympathetic buyer for a 1950 Dan Kiley house in Holden MA, and is currently providing advice and guidance to several realtors and home owners in the Metro Boston area. These successes were offset by one possible loss. It now appears that the combined efforts of DOCOMOMO-US/NE and a number of local organizations, including the Boston Society of Architects/AIA Historic Resources Committee, were not able to ensure the preservation of the Heck house, a 1948 work of architect Henry Hoover, a pioneering Boston area Modernist, in his own home town of Lincoln, MA. Despite expert testimony from DOCOMOMO-US/NE members Henry Moss, Gary Wolf and David Fixler, a very well prepared presentation by a local advocacy group, the Friends of Modern Architecture (FOMA) in Lincoln, and the fact that the house was legally recognized as a contributing structure to the Lincoln Historic District, the town's

cont'd on p.9

Modernism in New Orleans

New Orleans boasts one of the greatest collections of nineteenth and early-twentieth century buildings in the United States. Local preservationists have worked tirelessly since the 1930s to protect the city's unique architectural heritage in the face of heedless development, urban flight, and economic stagnation. Following World War II, New Orleans adopted a progressive attitude towards architecture, one that embraced Modernist principles of design and planning. The 1950s and early 1960s produced many significant Modernist structures, including several by the influential firm of Curtis and Davis. Unfortunately, some banal designs from the 1960s and early 1970s led to a backlash against Modernism that continued against the Post-Modernist architecture of the 1980s.

The greatest threat now faced by Modernist buildings in New Orleans is the lack of appreciation for the style at a local level. This is not surprising considering the strong sense of history imbued in the culture of the city. Ancestor worship is a favorite hobby of many, and local customs and traditions remain deeply entrenched. The historic architecture of New Orleans has emerged as the city's greatest tourist attraction. Nonetheless, Modern buildings in New Orleans need protection and deserve the attention of the preservation community.

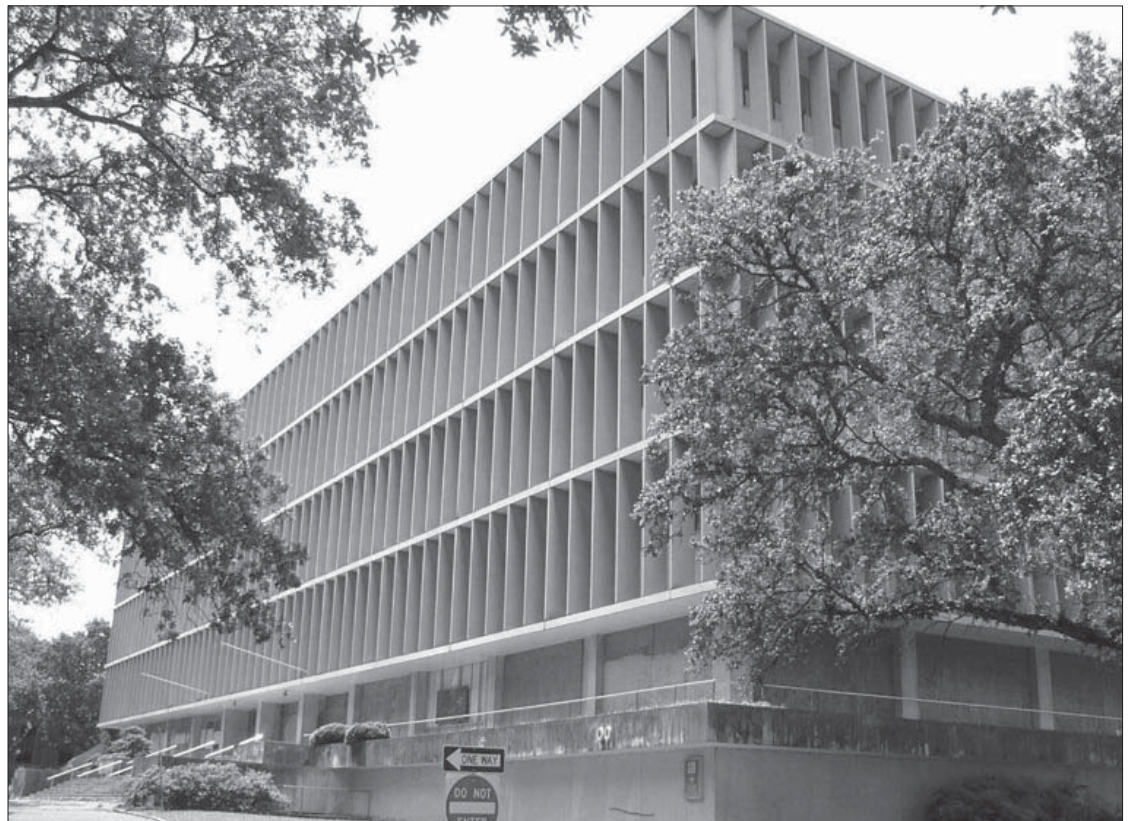
This need has given rise to the formation of a new DOCOMOMO chapter in Northern Louisiana: DOCOMOMO-US/NOLA. The main goal of this chapter, still in its early stages, will be to encour-

age appreciation for Modern Architecture in New Orleans and other parts of Northern Louisiana. Fortunately, the seeds of appreciation already exist. Last fall, Reed Kroloff, the former Editor of *Architecture* magazine and Dean of the Tulane School of Architecture, delivered a lecture entitled "Cohabitation: Preservation and Modernism Get Close." In May, the Louisiana Landmarks Society created its first list of "Nine Most Endangered Landmarks in New Orleans," and it included the Pan-American Life Building, designed by Skidmore, Owings & Merrill in 1952. Vacant since 1999, the building cannot be designated as a landmark by the Historic Districts Landmarks Commission because it is owned by the city. However, preservationists hope that its inclusion on the "Nine Most Endangered List" will help raise consciousness about the precarious state of Modernist landmarks in New Orleans.

DOCOMOMO-US/NOLA plans to build on these successes to create a more Modernism-friendly environment in New Orleans. A meeting that will be an informal gathering of architects, historians, and professors who have been working to compile a list of the city's significant Modernist buildings will convene in mid-July. DOCOMOMO-US/NOLA is also planning a meeting for the fall at the Tulane School of Architecture.

—Eleanor Burke

cont'd on p. 9



The Pan-American Life Building, 1952. (photo: Eleanor Burke)

Chapter News

Historic Commission could not be persuaded to protect the property.

—David Fixler and
Hélène Lipstadt

NEW YORK / TRI-STATE

DOCOMOMO-US/New York/Tri-State has been working on numerous advocacy issues in the New York area. Lincoln Center for the Performing Arts's revitalization plan has been the major focus; the New York/Tri-State chapter has attended meetings with Lincoln Center Development Project, Inc. and provided testimony at numerous hearings in the comprehensive review process. The chapter is focusing on the restoration of the Dan Kiley-designed landscape, which it feels is irreplaceable and significant in the history of Modern landscape architecture. While it is difficult to convince Lincoln Center's planners and architects of its value, some progress is being made toward a compromise that would save elements of the Kiley design and accommodate Lincoln Center's plan for adding a restaurant to the North Plaza. This activity has garnered attention by the local press, *The New York Times*, *The Architect's Newspaper*, and *Landscape Magazine*. In March, DOCOMOMO US New York/Tri-State submitted a "Request for Evaluation" form to the New York City Landmarks Preservation Commission (LPC). This form, which had never been submitted for Lincoln Center, triggers internal review of a building/site, and is the first step in the designation hearing process. As of this time, the LPC has not formally responded to the request for a hearing, though in April of 2000 Lincoln Center was determined eligible for State and National Register listing.

Other buildings have also been under the chapter's watch. It provided testimony at the February LPC hearing on the proposed Renzo Piano addition to the Whitney Museum, designed by Marcel Breuer in 1966, and at the Community Board 6 landmark discussions on Stuyvesant Town. Most recently, the chapter has been working with the LPC on

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Modernism in New Orleans *(cont'd from p. 4)*

Two more significant examples of Modern architecture in New Orleans are pictured here: the **American Bank Building** designed by Moise Goldstein in 1952–1954, and the **K&B Building** (John Hancock Building), 1963, designed by the Chicago office of Skidmore, Owings & Merrill.



American Bank Building, 1952–1954.
(photo: Eleanor Burke)



K&B Building (John Hancock Building), 1963.
(photo: Eleanor Burke)

IXth International DOCOMOMO Conference

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LANDSCAPE

IDENTITIES
SUBJECTIVITIES, IDENTITIES, NATIONALITY
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Chapter News

two important Morris Lapidus-designed buildings: the Summit Hotel, 1961, and the Patterson Silk Building, 1949, at the southwest corner of Union Square. While the Patterson Silk Building is not eligible for landmark status because its tower was demolished by the owners, the Summit Hotel was designated on May 17th thanks to the efforts of local DOCOMOMO members and the Modern Architecture Working Group.

The chapter has also supported a new Historic Districts Council proposal to require LPC notification for any demolition permit requested for a building that is fifty years or older, though the chapter is advocating that the trigger age be lowered to forty.

DOCOMOMO-US/New York/Tri-State also supported preservation advocates in Washington, D.C. working on a well-known Modern landmark: Watergate, 1960–1971, designed by Luigi Moretti. The chapter sent a letter of support to the DC Preservation Review Board that was read into the record at the designation hearing. Good news followed; Watergate was designated on February 24th by a unanimous vote of the Board.

The Manhattan Modern Map is now for sale at Urban Center Books, the New Museum bookstore, and the Museum of Modern Art Bookstore.

A series of programs including talks on I.M. Pei and Jean Prouvé are being planned for the upcoming months.

To keep up-to-date on our activities and endangered buildings in our area, please sign up for the chapter's list serve to receive news via email by visiting www.docomomo-us.org and going to the New York/Tri-State Chapter page.

—Nina Rappaport and
Kathleen Randall

Phoenix Building Placed on National Register

The Phoenix Mutual Headquarters on Constitution Plaza in Hartford, CT, 1961–1963, has been added to the National Register of Historic Places. Phoenix's unique home office, known as the "Boat Building," has long been a major architectural landmark in Hartford. An exceptional example of the International or Modernist architectural style, it is believed to be the world's first two-sided building. To design the building, Phoenix President Ben Holland chose Max Abramovitz of the New York architectural firm Harrison & Abramovitz. Abramovitz, a recognized twentieth-century master, was widely acclaimed for his work on the United Nations Headquarters and Avery Fisher Hall at Lincoln Center for the Performing Arts.

Construction of the Phoenix Building began in 1961, and it was completed in November, 1963. The tower, properly called an "elliptic lenticular cylinder," is thirteen stories high, 225 feet long, and eighty-seven feet wide at its widest point. The unusual ovoid shape of the building gives it the appearance of a boat or football; its open plaza deck creates, in the words of *Hartford Architecture*, "the illusion of an ephemeral green ship floating through space."

The construction of the Phoenix Building at One American Row in downtown Hartford in the early 1960s played a pivotal role in the city's urban renewal movement. The Phoenix's decision to stay in Hartford at the time assured the development of the adjacent Constitution Plaza complex.

"The commission of the building was significant on many fronts," says Dona D. Young, Chairman, President, and Chief Executive Officer of the Phoenix Companies. "It cemented Phoenix's commitment to the renewal of Hartford, where the company was founded in 1851, and reflected its forward-thinking and innovative business approach. Today, we're making our own statement of commitment as we undertake the first major renovation of the building and bring all of our Connecticut operations back to the city."

In honor of the successful nomination of the Phoenix Building to the National Register, and to underscore its commitment to Hartford, the Phoenix Foundation has given a \$10,000 grant to the Hartford Preservation Alliance to aid in its efforts to protect Hartford's architectural heritage.

—Lynn Ferrari

Reprinted with permission from the March 2005 Hartford Preservation Alliance newsletter.



The Phoenix Building, 1961-1963
(photo: Phoenix Companies)

Atlantic Modern (cont'd from pg. 6)

logue's no-nonsense presentation of the twenty-six projects; the book is educational, informative, and serious about its mission of introducing readers to the region's exemplary Modern buildings.

In a focused and studied manner, the catalogue stands up to the many challenges facing the effort to preserve regional Modern architecture by giving the movement a large dose of credibility. One such challenge is the rise of the tourism industry in Atlantic Canada that is centered around an image of the region as one consisting of unspoiled nature and pre-Confederation buildings; post-Modern historicist construction is encouraged for new buildings in the region in keeping with the tourism storyline, leaving little room for appreciation of mid-century Modernist expressions of internationalism and progress.

Next steps for the Atlantic Modern project include organizing an Atlantic Canada working party of DOCOMOMO, expansion of its web-based gallery and database, and continued education efforts aimed at both the general public and the architectural community.

—Heidi Druckemiller

The Atlantic Modern: The Architecture of the Atlantic Provinces 1950–2000 catalogue is available for sale by the editor; please contact Steven Mannell at steven.mannell@dal.ca.

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Exhibits

Designed for Living: The Modern Interior

ArchITech Gallery, Chicago, IL
Through August 27, 2005

Policy and Design for Housing: Lessons of the Urban Development Corporation 1968–1975

AIA New York Chapter,
Center for Architecture, New York, NY
Through September 10, 2005

Expo 67: Not Just a Souvenir

Canadian Centre for Architecture,
Montreal, Canada
Through September 11, 2005

The 60s: Montréal Thinks Big

Canadian Centre for Architecture,
Montreal, Canada
Through September 11, 2005

Romantic Modernist:

The Life and Work of Norman Jaffe, Architect

The Parrish Art Museum, Southampton, NY
July 24–September 18, 2005

Verner Panton—The Collected Works

The AXA Gallery, New York, NY
Through October 1, 2005

Tel Aviv's White City:

The Modern Architecture Movement

Design Centre at the
Université du Québec à Montréal,
Montreal, Canada
September 9–October 9, 2005

Going, Going, Gone? Mid-Century Modern Architecture in South Florida

Museum of Art, Fort Lauderdale, FL
July 8–November 6, 2005

Extra Ordinary Every Day:

The Bauhaus at the Busch-Reisinger

The Busch-Reisinger Museum,
Harvard University, Cambridge, MA
Through December 31, 2005

Prairie Skyscraper:

Frank Lloyd Wright's Price Tower

Price Tower Arts Center, Bartlesville, OK
October 14, 2005–January 15, 2006

Cityscapes Revealed:

Highlights from the Collection

National Building Museum, Washington, DC
Opening December 3, 2005

Jean Prouvé: Three Nomadic Structures

Museum of Contemporary Art (MOCA),
Pacific Design Center,
West Hollywood, CA
August 14, 2005–November 27, 2006

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NATIONAL NEWS
summer 2005



Bunshaft House, 1961-1962, in its current condition.
(photo: Caroline Rob Zaleski)

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