

Renovation of Rudolph's Art & Architecture Building at Yale

Paul Rudolph's Art & Architecture (A&A) building, completed in 1963, is undergoing a significant renovation and addition as part of the \$500 million Yale University Arts Campus renovation and expansion plan.



Art & Architecture Building, Yale University, New Haven, CT
(photo: Hilary Sample)

Built to house the combined School of Art and Architecture, the building is centrally located in the Arts Campus and marks the corner of Chapel and York Streets. The School of Art became independent in 1970 and relocated to its own building in 2000. The renovation comes at time when the appreciation for the A&A, and Rudolph's work as a whole is at an all time high. The improvements to the A&A is the second major renovation of an iconic architectural work on Yale's campus following the renovation of the Yale Art Gallery designed by Louis Kahn, which reopened in December 2006. Despite the differences between the

minimalist loft-like gallery and the spatially complex Brutalism of the A&A building, both renovations focus on two critical aspects of the architecture, its performance and surface. New for the building will be its hermetically enclosed environment implemented to counteract the effects of the perpetual temperature swings experienced

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Welcome

In recent months important modern buildings and projects have been in the news because they were being demolished or significantly altered. The Woodberry Poetry room at Harvard University's library received much attention but we did not succeed in stopping the alterations. Even more eye catching was the wanton destruction of the Micheels House in Westport, CT, a late house designed by Paul Rudolph. Because Paul Rudolph was such an important architect at the time and seems to be so much in the news, we decided to dedicate this issue to the preservation of his work to highlight his importance nationally and internationally, the on-going threat to his work as well as the successful efforts at preservation.

In future newsletter issues we will continue to bring attention to specific themes. We will continue later this year with issues on modern landscape and religious architecture in cooperation with other organizations to create the greatest visibility and the widest outreach. Different initiatives with other organizations are in the planning stages.

We are making progress. DOCOMOMO US continues to add new chapters to its roster like Florida and North Carolina and to extend its cooperation with other organization and its national outreach. The Register is on line and continuing to expand.

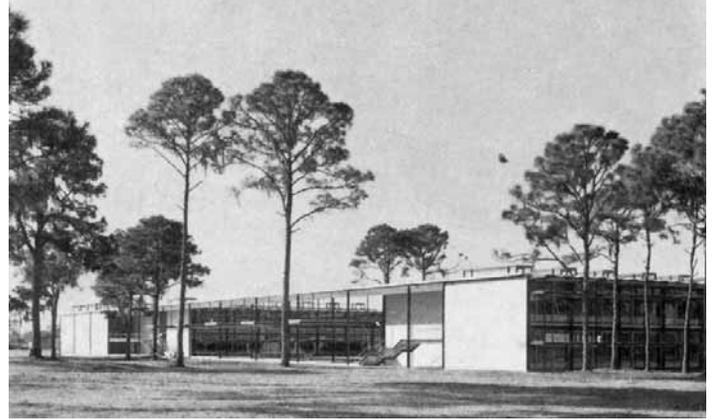
Finally we are planning with our chapters a day of walking tours nationwide on June 9 to bring attention—collectively—to the important modern buildings that are in our cities, towns and neighborhoods. Look for our announcements and from the local chapters in your mail.

— Theodore Prudon
President
DOCOMOMO US

Fate of Riverview High School Hangs by a Shoestring

In February, 2006, the local Sarasota, Florida newspaper reported that Riverview High School would be demolished and an entirely new school would be built. A citizens' committee of eight professionals, including architects, preservationists, former politicians and civil servants, immediately mobilized to advocate for the rehabilitation of the school, while incorporating the courtyard buildings into a new campus.

Constructed in 1957, the school was Paul Rudolph's first public building in Florida. Characteristic of Rudolph's residential designs, the



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



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



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

school was designed with a feeling of openness complementing the striking landscape creating a school with transparency, lightness, and attenuated structure. At the same time, the building is an urban composition that provides a sense of place and community within an amorphous, suburban area.

The heart of the building is not actually a building at all, but an open courtyard-gathering space with roofed structures surrounding it. The structures are a refined and masterful composition of steel, brick and glass, which stretch across the landscape. The horizontality reflects the dominant presence of the Florida horizon, and is countered by a rhythmic and proportional sequence of verticals, built with extreme thinness.

Natural lighting and cooling were of critical importance before the age of air-conditioning; light and breeze were brought in and modulated through a highly sophisticated series of sliding glass walls, concrete sunshades and internal circulation spaces. This climate-specific design created an atmosphere for learning that was so light and expansive that Time magazine covered it.

During the year that's passed, the Save Riverview committee has been vigilant in its advocacy campaign. Petitions to save the school were presented to the Sarasota County School Board and included letters from architectural luminaries

around the world, including Sir Norman Foster. More than 60 articles have been placed in local, national and international media, including architectural publications. The committee was successful in placing the school on the 11 Most Endangered Historic Buildings list of the Florida National Trust, and earlier this year, submitted a nomination for the list developed by the National Trust. Resolutions have been passed by the Florida, Michigan and New Jersey AIA chapters. At the end of 2006, *Metropolis* magazine produced a documentary about the school. Meetings have continuously been held with school board members, community stakeholders and influencers.

Despite this campaign, the school board continues to claim that extensive additions and modifications carried out over the years, along with the debilitating effects of deferred maintenance, make the structures, which are still intact, unsuitable for 21st century learning. In an 11th hour effort, the Save Riverview committee convinced the board to vote in favor of a charrette, held under the auspices of the National Trust for Historical Preservation's Southwest chapter, to determine the feasibility of rehabilitating Rudolph's courtyard buildings and incorporating them into the new campus—the committee's unflinching goal.

—Sonya de Long

Chapter News

NEW CHAPTER INFO

DOCOMOMO US is very pleased to welcome DOCOMOMO US/Florida, the latest chapter to be recognized by the Board of Directors. Florida has a strong heritage of significant modern architecture with a unique combination of influences on its development—its geography, its Caribbean location and the impact of the US space program, to name a few. There are many opportunities and challenges in preserving this fine heritage and DOCOMOMO US/Florida is well organized to do just that, with a great slate of programs and activities. For more information on DOCOMOMO US/Florida contact Enrique Madia at emadia@aol.com.

There is much other chapter formation activity in other parts of the US, as DOCOMOMO members join together to create new chapters for local and regional advocacy. As a formal step toward chapter formation, North Carolina has planned its first annual meeting for Saturday, May 5, 2007, in High Point with a walking tour showing some of the state's best-preserved examples of modernist architecture. For more information please contact Benjamin Briggs at Preservation Greensboro 336.272.5003.

Ohio, Arizona, Kentucky, and Wisconsin, and Illinois, among other places, all have activist members working to formally organize; we look forward to recognizing one or more of these in the coming year as their efforts come to fruition.

If interested in organizing a chapter in your area, please contact:

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—Robert Meckfessel

Early Paul Rudolph Office Building Endangered

In 1956 Paul Rudolph was asked to design an office building for Blue Cross/Blue Shield in Boston's Financial District, an area where no substantial new building had been constructed since the early 1930s. The fourteen story tall building is clad in an innovative system of articulated exposed aggregate "Mo-Sai" pre-cast concrete panels that both hold all the perimeter mechanical systems and give a striking and muscular character to the facades. In style and material it is an important forerunner of many works of the late 1960s and early 1970s, including the Peter and Alison Smithson's Economist Group in London. As pointed out by Timothy Rohan in an article in the March 2007 issue of the Journal of the Society of Architectural Historians, Rudolph's



Blue Cross Blue Shield, looking up, Boston, MA
(photo: Henry Moss)

response to the site and program are surprisingly contextual and establish an interesting alternative to the metal and glass curtain wall construction that characterized most office buildings of the 1950s. Rohan clearly establishes the significance of the BC-BS building placing it firmly in the orbit of the earlier postwar explorations of August Perret, Le Corbusier and particularly the structural expression and façade treatment of the curtain wall at BBPR's Torre Velasca in Milan as an important component of the larger critique of International Style modernism that was occurring in this period.

This building, which has seen the city grow up around it in the last 45 years, is now under threat from a proposed 1,000 foot tower to be designed by Renzo Piano in association with CBT Architects in Boston. While the new office building would actually be built on the adjacent site, the scale of the undertaking is such that the Boston

Redevelopment Authority and the developer and owner of the site, Trans-National Inc. of Atlanta, have both determined that the project cannot successfully proceed as designed without the removal of the Rudolph building.

The 1,000 foot tower project faces many hurdles before it can be permitted and built, but the developer (as is often the case in these instances) is anxious to get the existing building out of the way as quickly as possible—or at least to establish his unquestionable legal right to take the building down whenever he chooses. Advocacy efforts are well under way for the building through letters, petitions and word of mouth. DOCOMOMO believes that it is critical to raise as much support as possible from the national and international architectural and scholarly communities, and



Blue Cross Blue Shield, detail, Boston, MA
(photo: Henry Moss)

efforts to this end have begun. To this end we encourage anyone concerned to write a letter in support of the effort to save the building to:

Boston Landmarks Commission
Boston City Hall
City Hall Plaza
Boston, MA 02110

Mayor Thomas Menino
Boston City Hall
City Hall Plaza
Boston, MA 02110

—David Fixler

EDITORS NOTE: A demolition permit has been filed for the building. At the Boston Landmarks Commission (BLC) demolition delay hearing on March 13th the commission issued a 90-day stay. At the end of March, Renzo Piano resigned from the project due to creative differences and currently CBT Architects is in charge of both the design and the project.

Chapter News

FLORIDA CHAPTER

With Florida Atlantic University in Fort Lauderdale we organized two lectures complementing Latin American Architectural Studies: on February 6th speaker Roberto Segre, Chairman of Docomomo Brasil Rio de Janeiro Chapter spoke on "Contemporary Architecture in Brasil," and on February 22nd Enrique Madia presented "The Modern Movement in South America." Also we contacted the President of USGBC Miami Chapter to organize a lecture together on the relationship of the modern architecture in Florida and sustainable architecture.

—Enrique Madia

Preserving Paul Rudolph

Paul Rudolph's Micheels Residence in Westport, Connecticut (1972) received significant media attention in December and January when activists and preservationists worked energetically to upset its proposed demolition. The residence is a stunning example of Rudolph's later architectural trajectory. With views of the Long Island Sound from almost every room, it is sensitive to the surrounding New England landscape yet robust in its design intentions. Its uniqueness and rarity in the Northeast cannot be underestimated. Professor Robert Bruegmann of the Illinois Institute of Technology notes that "in the mature phase of [Rudolph's] career, commissions for individual houses were taken selectively. Thus, the relatively small number of houses from this period heightens their individual significance."

Committee and local networks of architects and designers. The Connecticut Trust for Historic Preservation, despite its modest engagement with Modernist architecture, immediately recognized the house's artistic and historic value and took the matter to court in an attempt to win a permanent injunction against demolition. The settlement that was reached gave the owners one week in which to negotiate in good faith with a third-party buyer presented by the Trust. To the dismay of all who had worked diligently to save the house, an agreement was not reached. A last-minute attempt at intervention by Connecticut Attorney-General Richard Blumenthal was rejected by Stamford Superior Court. Permissions to demolish the house were rapidly secured by the new owners and work proceeded less than 24 hours after the settlement deadline. Furthermore,



Exterior of Micheels Residence, Westport, CT, 2006
(photo: Chris Mottalini)



Empty living room of Micheels Residence, Westport, CT, 2006
(photo: Chris Mottalini)



Broken window, Micheels House, Westport, CT, 2006
(photo: Chris Mottalini)

The house had been on the market for a bit over a year and had failed to find a buyer enthusiastic for both the land and the house; the eventual buyer subscribed to this imbalance. News of the house's demolition was first picked up by local preservationists and architects, collecting momentum and support through word-of-mouth. The Paul Rudolph Foundation, which had been inactive up until the autumn of 2006, set out to document the house in a wide variety of media, collaborating intensely with the Westport Historic Preservation

the owners had agreed to supply both the Paul Rudolph Foundation and DOCOMOMO-US with Rudolph's original drawings, but later rescinded their offer, losing yet another form of Rudolph's work.

The Paul Rudolph Foundation has recently heard that the John W. Chorley Elementary School in Middletown, New York (1969) will make way in the next 5 years for a new campus. Rudolph worked with the site's sloping terrain to create a series of rectilinear volumes that descend

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Chapter News

GEORGIA

At a late January meeting, members and officers of the DOCOMOMO US/Georgia Chapter met to review accomplishments of 2006 and discuss the upcoming year. The Chapter's most successful year to date, 2006 saw increased attendance at regular meetings, increased media visibility, and the launch of the Chapter's modern residential tour. Although important modern Georgia landmarks were demolished in 2006, it is clear that general awareness of Georgia's modern heritage is growing.

Attendees discussed programs for the coming year, including modern landscapes, the DOCOMOMO US national modern tour day, and possible participation in the Atlanta Preservation Center's annual Phoenix Flies event. Longer term projects include programs in association with other allied organizations, including those that focus on architecture, industrial design, landscape architecture and interior design. Additional outreach to educational outlets was also discussed. Of course, all hope to repeat the success of the 2006 residential tour.

A follow-up meeting was scheduled for March 21 to finalize the 2007 calendar, elect officers, and establish committees.

—Thomas Little

Marketing and Restoring Paul Rudolph Houses in Florida



Healy "Cocoon" House by Paul Rudolph + Ralph Twitchell, restored by Jim LaClair, owner, Siesta Key, FL
(photo: Martie Lieberman)



Cohen House exterior from yard, Siesta Key, FL
(photo: Seibert Architects)

As a Sarasota-based Realtor specializing in modern architecture, I've represented four properties designed by Paul Rudolph. These properties are all on choice waterfront lots and within a mile or so of each other on Siesta Key, a resort island on the west coast of Florida.

The oldest, The Twitchell Residence was built in 1941 by a very young Paul Rudolph working with Ralph Twitchell. After being badly damaged by a fire, the house was originally marketed as "Over 1/2 acre lot, more than 300' of gulf-front, developers welcome!" The buyer, an author and architect, purchased the property with major contributions from the owner and this agent so he could afford to restore the property; as of yet, it has been cleaned up, but not restored. Recently news has come that the owner has filed a demolition permit for the house.

The Revere Quality House (1948) another Rudolph and Twitchell collaboration was marketed as an architectural gem and sold to a partnership that is building a large (separate) addition on the property. The original Revere is being restored to be used as a pool house/guest quarters. The new Revere is currently on the market for over \$4 million.



Twitchell Residence at 101 Big Pass by Ralph Twitchell and a very young Paul Rudolph, Siesta Key, FL
(photo: Sarasota County History Center)

Designed in 1950, the Healy Guest House or Cocoon House again by Rudolph and Twitchell due to its waterfront location had suffered from wood rot, roof leaks and 50 years of wear and tear. Placed on the local historic register in order to obtain the variances that were required to rebuild the structure without having to tear it down, the owners renovated the structure and now rent the property on an annual basis.

This writer purchased The Cohen House, constructed in 1955, in 2004. The exterior and much of the interior, landscaping and seawall were restored by Seibert Architects with assistance from Bert Brosmith FAIA, manager of Rudolph's office in 1955 during original construction. Built-in furnishings and dropped walkways between the house and carport are just two distinct Rudolph moments brought back to life using Rudolph's original drawings. The house is for sale at under \$2 million; buyers have come forward to purchase the waterfront property itself but the owner refuses to sell to anyone who intends to tear down the house.

—Martie Lieberman

Chapter News

CHICAGO MIDWEST

In addition to working on our soon-to-be-unveiled website, docomomo_chicagomidwest has been focusing on local preservation advocacy.

Our chapter and Landmarks Illinois met with the Commission on Chicago Landmarks and submitted an official recommendation to designate Marina City a Chicago Landmark. We received additional support in a popular architecture and culture blog by local architectural critic, Lynn Becker.

[arcchicago.blogspot.com/2006/12/bertrand-goldbergs-marina-city-to-be.html

from December 12, 2006]

Marina City was designed by Bertrand Goldberg Associates and was constructed from 1959 to 1967 to be a "city within a city." The mixed use complex is a uniquely designed living and working experience unusual for its time that has become a critical part of Chicago's heritage. Not only is it a unique visual feature that helps define the Chicago skyline, it was the first building in decades that encouraged people to consider living downtown—a movement that saw a resurgence in the 1990s and is in full swing today. Marina City was also the first



View of Marina City, Greak Lakes, IL
(photo: Flora Chou)

Kerr House, Melbourne Beach, Florida

Updated from the summer 2006 newsletter, the Kerr House located in Melbourne Beach Florida has been sold. Built in 1951, the new owners were afraid they would have to tear down the original structure due to its level of disrepair. However, after hiring an architect who understood the significance of the structure and Paul Rudolph's influence on modern architecture, they agreed to save the residence. The owners, which have now become Rudolph fans themselves, have decided to not only fully restore the house but are considering creating a small museum focusing on Paul Rudolph and the Kerr House as well. Furthermore, under consideration is opening the house to tours and visits when the owners are not in residence.

Additionally, the owners have commissioned an architect to design an addition that is sensitive to the original Rudolph aesthetic, to be built after

the restoration is complete. The architect, Larry Maxwell, has described the design intent as: "While we are in the preliminary conceptual stages, the overall concept will be to not actually 'touch' the existing house with the new construction. As the site is constrained in size, we have challenges, but our desire is to be completely respectful of the existing residence, including its entry sequences and other exterior and interior concepts that we have come to better understand as we documented the existing house."

Also discovered were the original set of blueprints for the house, which the architect intends to donate to the Library of Congress, where other Rudolph documents are held.

—Deirdre Gould



Rear façade, Kerr House, Melbourne Beach, FL, 1951
(photo: Andrew Roman)



Front Perspective with detail of clerestory windows
(photo: Andrew Roman)

Preserving Paul Rudolph (cont'd from pg 4)

as a series of parallel tiers. This scheme provides a visual rhythm to the exterior and a lucid spatiality to the interior. No group has yet cohered around issues of its preservation.

Status quo has been maintained with Rudolph's Orange County Government Center in Goshen, NY (1963). Activity surrounding the Brutalist-style government complex has quieted down since 2005 from both supporters and detractors. Budgetary constraints have delayed its demolition but the County's intention remains firm. The Cerrito Residence in Watch Hill, RI (1956), reported in DoCoMoMo's summer 2006 issue as being threatened with demolition, is still pending. In investigating its status, the Foundation has discovered a previously anonymous Rudolph standing in nearby Weekapaug, RI. Its current owner is active in its restoration and maintenance.

Two Rudolph residences are currently on the market; it is imperative that potential buyers see

value in the whole property and not demonstrate partiality only towards the site. In addition to the Cohen residence, described in Martie Liebermans's article in this issue, The Daisley Residence (1960) is also for sale. Located in Ocean Ridge, Florida the residence is a cluster of triangulated sheds organized around a central view axis. The absence of rectangular volumes is rare in Rudolph's residential work, making the house a remarkable anomaly. Rudolph did the interior renovation and a separate guesthouse for a residence up for sale in Larchmont, NY; the owners suggest that the sale include all furniture items, which were handpicked, arranged and, in some cases, designed by Rudolph. The availability of these two properties needs to be advertised to an appropriate and appreciative demographic.

—Nepal Asatthawasi

Chapter News

development to take full advantage of the Chicago River, which until then had been pointedly ignored by the property owners lining it. Known by its unique shape as the twin "corn cob" towers, it has been featured in popular culture media including television shows such as the "Bob Newhart Show," which used it in its opening sequence, and movies such as Steve McQueen's final film "The Hunter," which culminates in a car plunging from the parking garage into the Chicago River below.

We continue to work with Great Lakes Naval Base representatives and various consulting parties to adaptively use the Hostess House/Building 42 (designed by SOM's Gordon Bunshaft in 1942) and the Gunners' Mates School/Building 521 (designed by SOM's Bruce Graham in 1952-54).

Volunteers from our local chapter also provided photo-documentation of one of the first architect-designed split-level homes in the Chicago suburb of Kenilworth, Illinois. The unpretentious but elegant home was designed by architect Ernst A. Benkert. Intended to be torn down for a larger building, the house had the unfortunate distinction to be located on a street of modest starter homes in one of the highest per capita income towns in the US.

— *Lynette Stuhlmacher,
Debbie Dodge, and
Sebastian Rut*

Update on Hostess House and Gunner's Mates School at Great Lakes Naval Station

Buildings 42 and 521 at the Great Lakes Naval Station in Great Lakes, Illinois, examples of the development of Skidmore, Owings and Merrill (SOM) and modern architecture before and during World War II were discussed previously by *DOCOMOMO*, when threatened with demolition in summer 2006.



Exterior, Building 521, Great Lakes Naval Station, IL
(photo: Cody Wright)

Last summer, *DOCOMOMO* US was named a "consulting party" under Section 106 of the National Historic Preservation Act, for the proposed actions, including potential demolition of the two buildings. A series of meetings have been held, the most recent on March 15, 2007 and included a number of people from the Navy and their architect Teng and Associates, as well as representatives from the Advisory Council for Historic Preservation, the National Trust for Historic Preservation, the Illinois Historic Preservation Agency, Landmarks Illinois, *DOCOMOMO* US, the Mies van der Rohe Society, as well as Skidmore, Owings and Merrill (SOM), the original architects for both buildings.

The outcome of the meeting was a bit mixed. Building 42 has been proposed for reuse as the permanent home for the Great Lakes Museum Association, which currently has space on the base but is looking to move into a larger building. This concept has been embraced by the Association and encouraged by the Navy, so that there is considerable hope that it will come to pass, although it still has to be shown that enough private money can be raised to realize the project. Still, the preservation advocates are encouraged and are planning to proceed with preparing a National Register nomination that would allow the Association to apply for additional grant money that would not otherwise be available to it. Anyone interested in making a donation, or who knows of potential foundations or donors who might be interested in helping the Association reuse this important modernist building, please contact Carl Ross at carl.ross.jr@sbcglobal.net.

The outlook for Building 521 is more guarded. The large volume is enclosed entirely in a curtain wall of steel and blue textured glass, and follows

the design of a building within a building: a concrete structure (for classrooms and service facilities) located within the glass "shell." Balconies projected from the core serve as circulation paths and observation platforms for demonstrations. The interior produces an airy atmosphere of dual spaces, from outside, the glass shell presents itself as one large volume, concealing its



Gunner's Mate School, Building 521, Great Lakes Naval Station, IL
(photo: Cody Wright)

supporting framework behind the wall.

The site where the building currently stands has been slated to house new dining facilities for enlisted men and women, as well as a separate officers club. Last fall, and working pro bono, SOM provided a conceptual design of how the existing building might be converted to the required use while maintaining the main character defining features of the building. A key new design element was the creation of an interior curtain wall that would allow for much better thermal performance of the building, much better in fact than the proposed all new building designed as a more traditional looking masonry structure.

Teng and Associates, the Navy's architect for the proposed new building, has been developing cost comparison scenarios for the different options in order to give the Navy a sense of what it would cost to save and reuse Building 521. The results of their study were discussed at length. When compared to a new building, and using a life cycle analysis of twenty five years, it was shown that the cost of reusing Building 521 could come to within about 10% of the cost of demolition and building a new building. This cost comparison might be even better for the rehabilitated building if energy costs were to accelerate in the future. While this sounded very compelling to the preservationist, it did not necessarily pass the requirements of the Navy as there was still a difference of around \$5 million. As everyone had only had a week to review the Teng report, it was agreed that another consultation meeting should be held in June to review possible alternative solutions and try to come to some conclusions of how to proceed.

—*Gunny Harboe*

Chapter News

NEW ENGLAND

The first quarter of 2007 has been an extremely busy period for advocacy for modern movement buildings in the Boston area. Boston Mayor Thomas Menino began this flurry of activity with the announcement that he plans to abandon Boston City Hall, the building built from Kallmann and McKinnell's international competition winning design of 1961, and to build a new facility on the remote Boston Waterfront. This ignited another major debate on the fate of City Hall and its plaza, which has included several public debates, with more to come, and a number of op-ed pieces in the Boston Globe, including one by the author representing DOCOMOMO US/New England, proposing that City Hall can not only be saved but creatively transformed, a strategy that has met with the wholehearted approval of the original architects. A landmark designation petition is being circulated, and this promises to be a front-burner topic for months if not years to come.

The Mayor's other pet project, a 1,000 foot tower originally planned to be designed by Renzo Piano for Boston's Financial District, is threatening Paul Rudolph's Blue Cross-Blue Shield building (133 Federal St., which is adjacent to the primary development parcel) with demolition. At a hearing to call for a demolition delay, DOCOMOMO was represented at the local, national and international levels (a letter from Maristella Casciato was read into the record) with presentations by members Helene Lipstadt, Gary Wolf, Bill Barlow and David Fixler speaking on behalf of DOCOMOMO, the AIA and the Boston Society of Architects. The Boston Preservation Alliance, and the Paul Rudolph Foundation also

Renovation of Rudolph's Art & Architecture Building at Yale *(cont'd from pg 1)*

throughout the year due its concrete thermal mass. The A&A building is being calibrated to achieve a thermally balanced and comfortable interior for all studio, lecture and gallery spaces along with a complete interior and exterior restoration.

The most striking parts of the building are its textured surfaces composed of vertically ribbed concrete walls, fondly referred to as "corduroy", which were chiseled by hand to achieve this effect, and smooth concrete walls that are found both on the exterior and interior. Renown for its rich surface treatments, restoring both the visual



Testing the making of the vertical 'corduroy' ribs and the adhesion of new concrete to the old, Art & Architecture Building, detail, New Haven, CT.
(photo: Hilary Sample)

and tactile qualities of the building emerges from cleaning and patching the concrete. Despite the seemingly indestructible concrete, the building has suffered small areas of wear from exposed rebar, to rusted stained surfaces, and spalling dot the building revealing that it has not been impervious to the effects of weather and time. In addition, localized interventions as efforts to maintain the surface ultimately changed the original appearance and thus the experience of the building. For example, painting of the interior concrete walls white, gave a false sense of light and depth. Repairing the concrete is being done in three ways. At one level, it remains a question if the aggregate can be replicated and matched exactly. A series of mock-ups are currently under construction to test different aggregate materials. Also, core samples have been taken around the building and sent to a local laboratory to identify the mix. In addition, replicating the "corrugated" bush-hammered surface that appears in vertical stripes throughout the building is also being tested with mock-ups. The adhesion of the new concrete to the old concrete substructure was also a challenge but proved possible.

Rudolph also used a smooth concrete throughout the building contrasting with the corduroy texture, which is most visible at the continuous spandrel panels. After the 1994 window renovation, which pushed the windows outboard from its original enclosing line, these new concrete spandrel panels were constructed. However, the spandrel panels as long continuous pours show signs of failure and will be rebuilt to the original location along with new windows. All of the windows are being replaced with a new aluminum system, fabricated domestically. The new aluminum profile and insulated window system, unlike the original design, will be fixed to work in tandem with the new mechanical system, which introduced an innovative radiant cooling system adding a new dimension to the performance of the building. In addition, to the surface restoration and performance betterment, what is also significant about the progress is achieving Rudolph's vision for an expansion of the A&A.

As part of the A&A's renovation is also an addition to its northern side, which is under-construction as the new Department of Art History designed by Charles Gwathmey, a Yale alumnus, of Gwathmey, Siegel Associate Architects, which began construction in July 2006. Together both buildings enable the expansion of the Arts Library, to double its size and brings the architects and historians back together. With the A&A closing for construction at the end of May this year, all work is scheduled to be completed by the summer 2008. Recalling Vincent Scully's sentiment about the building, "challenging us to get a long with it somehow", by all measures the renovation of the A&A will challenge us once again in new and unexpected ways. It is a tribute to Rudolph and sympathetic to his original design and experience of the building. It promises to be a spectacular comeback, long over due.

—Hilary Sample

Chapter News

spoke out in defense of Rudolph's building.

Designed 1957-58 and finished in 1960, 133 Federal St. is an important early commentary on the ubiquity of the curtain wall and mainstream "international style" modernism of the immediate post-war era. It utilizes a unique and delicately "contextual" grid of precast façade elements for the skin of the building, which also hold the vertical risers for the main building services. Tim Rohan has fortuitously published a major article establishing the building's significance in the March 2007 issue of the *Journal of the Society of Architectural Historians*.

With Piano's recent departure from the project, concern is growing about the wisdom not only of demolishing Rudolph's building, but of some of the basic precepts of the design as well. The issue is bringing together the preservation and the urban design communities who will hold joint meetings and a possible charrette during the demolition delay period to seek a more appropriate solution for the site that can also retain Rudolph's building as a vital and significant component of Boston's downtown.

—David Fixler

Announcements

Americana Motor Inn Fort Lauderdale, Florida



View of Americana Motor Inn, Fort Lauderdale, FL
(photo: Enrique Madia)

The Americana Motor Inn, one of the few architectural expressions of the Modern Movement in South Florida, is today in serious danger of disappearing. Designed in 1963 by Charles McKiraham and architect Arthur Rude, the hyperbolic paraboloid structure is located at the south of 17th street across from the bridge of the port of Fort Lauderdale.

The unique shape of the structure was done in concrete, is 175 foot long and stands 38 feet tall. The 8 inch thick shell is in remarkable shape with no visible damage or cracks in the buildings façade.

The Broward's Trust for Historic Preservation is currently trying to preserve the structure with the support of the DOCOMOMO Florida chapter. A positive step was the historic status awarded to the building by the Historic Preservation Board of Ft. Lauderdale. Although this is not enough to fully protect the building, the developers and designers did not include the structure in the new development project at the site.

The new preservation plan for the Americana Motor Inn is to move the structure, by barge, to a new site next to Federal Highway and State Road 84.

—Enrique Madia

Demolition of the Guthrie Theater Minneapolis, Minnesota

Built in 1963, the Guthrie Theater has played a critical role in the development and recognition of the regional theater movement in the United States, particularly the Midwest. Designed by Ralph Rapson, the Dean of the University of Minnesota School of Architecture from 1954 to 1984, the Guthrie was recognized for both its architectural merit and innovative plan of the first thrust stage theater built in the United States. In its tenure the theater has associated with many significant contributors to the American Theater movement, including actors, designers, directors and of course the original Artistic Director, Tyrone Guthrie.

The open and light modern space designed by

Rapson, who was inspired by his work with the Walker Arts Center in Minneapolis. Over time the building underwent many renovations, altering many of the original design details to provide more space for the theater company. The institution eventually decided they had outgrown the original space and made plans for a new Guthrie Theater to be located on the riverfront district in downtown Minneapolis; demolition of the original Guthrie was stated by 2001. However, the preservationists of Minnesota put up a fight and succeeded in having the theater put on the list of Eleven Most Endangered Properties of 2002 by the National Trust.



Demolition of Guthrie Theater, Minneapolis, MN, 2006
(photo: Mike Rogers, manyhighways.com)

Although it was listed on the National Register, the theater was slated again for demolition in 2006. The Guthrie stated they planned to recreate much of the original design in the new building, recognizing Rapson's contribution to American theater design. Demolition of the theater was carried out in late 2006, with plans to replace the space with a park and sculpture garden for the Walker Arts Center. Unfortunately, the loss of this significant modern architects' work seems to be a continuing trend, as much of Rapson's residences have been recently demolished and the Southeast Library in Minneapolis is under threat as well.

—Deirdre Gould

Threats to Brutalist Buildings in Cleveland Cleveland, Ohio

Two significant modern buildings are currently under threat in the city of Cleveland. The 1971 Cleveland Trust Tower by Marcel Breuer and the University Center at Cleveland State University by Don Hisaka, both are in danger of being demolished. These two buildings are considered the most expressive symbols of the Brutalist style in the city of Cleveland. The structures' concrete materials have not held up as well as they should under the city's brutal weather cycles. Due to lack of appreciation and maintenance proposals have been made to replace Breuer's tower with a contemporary design by Charles Gwathmey and the University Center with a design by Kohn

Agreement between International Union of Architects and DOCOMOMO International

On March 19th an agreement was signed by Gaétan Siew, president of International Union of Architects (UIA), and Maristella Casciato, chair of Docomomo International at the DOCOMOMO International headquarters in Paris, France. The collaboration will work to strengthen the international movement for the preservation of modern architecture by sharing information and resources between the UIA's 20th Century Architectural Heritage website and DOCOMOMO's international website as well as the provision of members for each others relevant committees and work programs. UIA will also provide advice and nominations for the World Heritage List and International Heritage at Risk list. The collaboration will indeed strengthen and reinforce an international commitment to increase awareness and preservation of the modern movement.

The International Union of Architects was founded in Lausanne, Switzerland in 1948 with the mission to unite architects regardless of nationality, race, religion or speciality. Today the non-governmental organization represents 116 countries and more than 1.3 million architects worldwide.

— Anne-Laure Guillet,
on behalf of
Maristella Casciato

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Ameritrust Tower by Marcel Breuer, Cleveland, OH
(photo: Mary Ann Sullivan, Bluffton University, <http://www.bluffton.edu/~sullivanm/>)

Pederson Fox of New York in conjunction with Robert P. Madison of Cleveland.

However, the buildings are neither insignificant nor a proper choice for demolition. The Cleveland Trust Tower is one of only two Breuer buildings in the city, the other being the Cleveland Museum of Art. Furthermore, Breuer's tower has been designated an historic structure by the Ohio Historic Preservation Office. The University Center as well is considered one of the best examples of the dichotomy of the Brutalist style on the university campus with its suffocating exterior opening to an expansive interior. Furthermore, some have argued that in a city where there is no lack of vacant lots and sites it seems almost irresponsible to tear down existing and functioning buildings to construct new ones, especially when it would be both economically feasible and possible to rehabilitate the existing structures to serve the new needs of contemporary Cleveland.

A public forum was held in October of 2006 at the Cleveland State University Center to discuss the Breuer tower, now known as the Ameritrust Tower, where the County Commissioner Peter Lawson Jones stated his support for preservation, stating that in response to the county's desire for a LEED certified building, "preservation is more suitable than new buildings and furthermore that retrofits enhance sustainability." On March 29, the Cuyahoga County Board of Commissioners (BOCC) voted 2-1 to raze the tower, with Jones casting the dissenting vote to preserve the building.

Many articles have been written locally supporting the preservation of the tower. In January a study was undertaken to determine the cost effectiveness of demolition versus preserva-

tion, which concluded that a renovation of the tower would both save the state \$20 million and create more jobs than a new construction project. It would also generate around \$20 million in federal tax credits that can be transferred to use on other historic Cleveland buildings that currently need repair. As of April 2nd the Cleveland City Planning Commission approved the county's request to demolish the Huron and Prospect Buildings and three pedestrian bridges located on the site, but did not vote on the proposed demolition of the adjacent Ameritrust Tower. It has been decided that no action is to be taken on the tower until the panel has the opportunity to further review the sites master plan and hear a presentation of the merits of preserving the building. As for the University Center, as of February the University Center was planned to be razed and replaced with Gwathmey's design.

—Deirdre Gould

Saint Francis Xavier Cabrini Catholic Church New Orleans, LA



Saint Francis Xavier Cabrini Church, New Orleans, LA
(photo: Hamilton Frederick, courtesy of Georgianne Frederick Brochstein)

A plan for the New Orleans Archdiocese to demolish the Saint Francis Xavier Cabrini Church to make way for a newly relocated Holy Cross School has led to a debate about the preservation of the building versus the building of a new school and their joint role in rebuilding a community. Located in the Gentilly section of

New Orleans, the proposed demolition of the 1963 church, which was sold to the Holy Cross School to relocate and rebuild their campus, was a chance in the eyes of many to revitalize the flood damaged neighborhood.

Both the Saint Francis and Holy Cross sites were badly flooded during Hurricane Katrina. The 18-acre church site, occupied by Saint Francis Xavier Cabrini Church and School and the Redeemer-Seton High School, was left inhabitable and has remained unoccupied and unutilized. Meanwhile due to the substantial damage in the Lower Ninth Ward, Holy Cross planned to use FEMA money to help fund the \$23 million cost of building a new school. Rather than leave New Orleans, the Holy Cross School board decided in October 2006 to utilize the Gentilly site, which is approximately 7 miles from its home in the Lower Ninth Ward where the school had been since

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Saint Francis Xavier Cabrini Church, New Orleans, LA
(photo: Hamilton Frederick, courtesy of Georgianne Frederick Brochstein)

1879. The use of government money triggered environmental impact studies, including a Section 106 Review regarding impact of the proposed new school to historic resources. In November, such a review determined that Saint Francis Xavier Cabrini Church was eligible for a listing on the Nation Register of Historic Places.

Although Saint Francis Xavier Cabrini Church is under the 50-year age for eligibility listing on the National Register; FEMA's formal evaluation concluded the church was architecturally significant and worthy of a listing on several basis including its 1963 design, by the local firm of Curtis and Davis, whose other work in New Orleans include the New Orleans Public Library, the Royal Orleans and Royal Sonesta Hotels, and the Superdome. The interior of the church, designed to respond to the structural changes of the Catholic Church under Vatican II, is described in the report as "unique in its singular design and utilization of several different structural systems in a complex manner...incorporating the geometric brick facade and thin-shell concrete roofing system (which) make it a prominent example of modern architecture in New Orleans." The architectural historian Arthur Scully is quoted as saying the church "deserves recognition as one of New Orleans' modern landmarks" and calling it "a masterpiece." The report also notes that the New Orleans chapter of the American Institute of Architects had recognized the church as one of the most "significant works of modern architecture" in Louisiana.

In Gentilly, which was attempting to rebuild after the devastation of Katrina, many hoped the relocation of Holy Cross School, which will include a middle school, high school, administration buildings and a sports complex, would revitalize the neighborhood. The delay caused by the Section 106 review and subsequent determination left the Holy Cross School, city council and neighborhood frustrated, as it was seen as another block to rebuilding the community, with city officials pressuring FEMA to reverse its original finding or to expedite the necessary review process.

Public support to preserve the church building has come to the international attention of such agencies as ICOMOS, the Museum of Modern Art

in New York, the chief architect for historical monuments in France, and the head of the French Delegation for the Aid to Reconstruction in New Orleans and even The Vatican. One of the few examples of mid-twentieth century modernism in New Orleans, eligibility for the National Register does not necessarily require the building to be saved, but does require mitigation measures that can range from rehabilitating the church structure to preserving it through photographic and drawing documentation.

On March 14th, a compromise was reached between the church and school in which the church building is to be dismantled with certain significant elements removed and saved, included the stained glass windows, baptistery and a large cross from the top of the church. On the spot where the altar was, the cross will stand as a tribute to the church with the idea to incorporate it into a garden on the new Holy Cross campus. The project is expected to be completed in January 2009.

—Deirdre Gould

Time is Running Out for Rudolph's Cerrito House



Cerrito Residence, Watch Hill, RI
(photo: Mary McLeod)

Discussed in the DOCOMOMO Newsletter of Summer 2006 newsletter, the Cerrito House in Watch Hill Rhode Island, a house designed by Paul Rudolph, is threatened with immediate demolition unless a buyer can be found. Built in 1956, the Cerrito House is located atop a hill and faces south giving expansive views of the ocean. The style and design choices of the structure portray a visual transition from Rudolph's Florida house style to his New England residential projects.

The house will be demolished in four (4) weeks to make way for a new 8,000 square foot house. While there is an offer to cut up and move the house to the Catskills, a location close to its present site is preferred.

For more information about this property please Nepal Asatthawasi of the Paul Rudolph Foundation at paulrudolphfdtn@gmail.com.

—Deirdre Gould

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NATIONAL NEWS
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**Art & Architecture Building,
Yale University, New Haven, CT**
(photo: Hilary Sample)

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