

Thoughts on the Cultural Impact of Katrina

In a classic scene in *The Grapes of Wrath*, John Steinbeck describes the uprooting of lives and the heart-wrenching decisions of dust-bowl victims forced to abandon their homes and leave behind the material souvenirs of their lives. Crowded into ragged vehicles that will transport them westward, desperately trying to decide what, among their belongings, they have room to carry with them, the men prepare a bonfire to burn the artifacts of their past

lives—perceived as personifications of past bitterness—while the women lament, “How can we live without our lives? How will we know it’s us without our past?”

In tragic times of displacement, whether brought about by natural or man-made disaster, our values realign to move “from sense to soul,” from “things” to family, from material possessions and accumulated belongings to what really counts in life.

Nevertheless, beyond the people are things: we are professionally interested in the

fate of architecture, art, documents collections, historic records, and cultural institutions. During this extraordinary hurricane season, we wonder about the impact of Katrina and Rita on the Gulf Coast region’s physical resources, and, especially for readers of this newsletter, on modern buildings. With the loss of life and with the displacement of citizens from their homes brought about by the storms, one hesitates to talk about lost or damaged buildings or destroyed cultural artifacts. Nonetheless, as an architectural historian whose career has focused on the study of buildings, art, and the

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1. Treasure Bay Casino Resort in Ruins, Biloxi, MS.

(photo: Christopher Kyle Craig)

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Welcome

This past October the board of DOCOMOMO-US met in Dallas, Texas for its annual meeting and had the pleasure of being hosted by our North Texas chapter. As a result, a series of very productive meetings were interspersed, with—what else?—visits to modern landmarks. We are very grateful to our hosts and the various institutions and their staff members for providing hospitality, in particular RTKL, who provided us with meeting spaces in their offices throughout the weekend.

This meeting was an important one. DOCOMOMO-US, first conceived in 1995 and formally organized in 1997, is about to enter its second decade. Time has brought changes to the organization and its board. Members that helped the founding of the organization have moved on but remain active within their local chapter. Gunny Harboe, our board member from the Midwest chapter, resigned as Vice-President. He played a leading role in establishing the organization and we thank him for his efforts and participation over the last ten years. Jorge Otero-Pailos, who has been our Secretary for the last two years, was elected Vice-President and Hélène Lipstadt will now serve as Secretary. We are also pleased to announce the following new board members: Nnamdi Elleh from Cincinnati, Barry Solar from New England, and Kazys Varnelis from Los Angeles.

The board discussed and decided on several major issues and initiatives, one of which is described in this newsletter: the new online register. Jon Buono from DOCOMOMO-GA has agreed to be the interim chair of the US Register Committee and he is being assisted by representatives from the various chapters in this initiative.

DOCOMOMO's New Online Register

DOCOMOMO's acronymic name recognizes "documentation" as a necessary prerequisite to successfully advocate for the conservation of the historic built environment. Towards the fulfillment of this goal, the US Register Committee is in the process of creating an online register of American modern movement resources to facilitate access to documentation of such assets for the purposes of research, advocacy, and education. The Committee is composed of representatives from all US Chapters and reflects regional expertise in the identification and evaluation of the modern movement resources in this country. The system—devoted exclusively to this period of architecture, landscape, and urban design—is the only web-based database of its kind. Designed in conjunction with a database development consultant, the register was introduced at the 2004 DOCOMOMO International Conference in New York and will be accessed through the DOCOMOMO-US website.

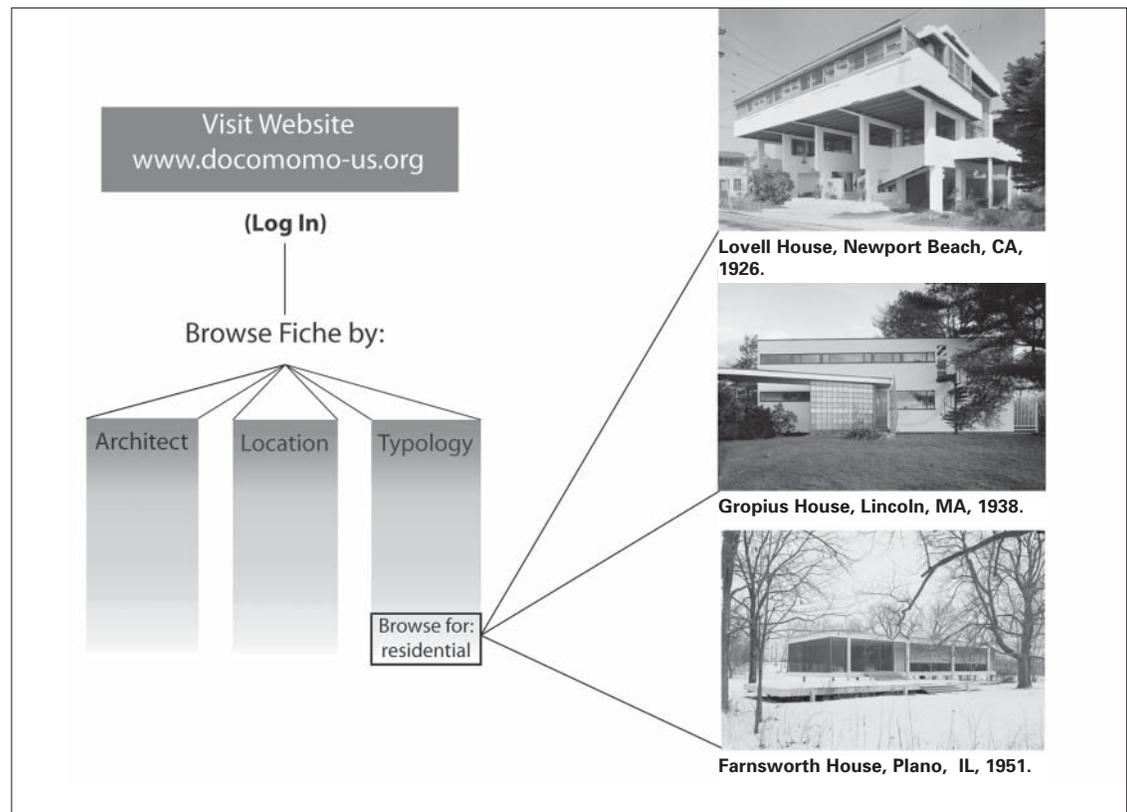
The register is a browser-based database that will serve as a multi-faceted research tool by allowing users to query modern movement buildings and landscapes according to location, typology, and architect/designer. This capability will allow users unique side-by-side comparisons of resource data from minimum documentation fiches, documents that provide all essential information about a particular modern resource. A browser can search the minimum documentation fiches after logging into the register via the DOCOMOMO-US website and inserting various

search criteria such as location, architect, or building typology. Other features, such as the ability to search the register by keyword, can be expanded in the future.

The online register is inherently a "work in progress," and, as such, will be managed as an evolving record. Currently, available records primarily reflect the active research of the existing DOCOMOMO-US chapters. The register's goal, however, is to serve as a representative sampling of the collective body of modern movement resources across the country. Therefore, as new Chapters and partnerships are formed, the online register will necessarily grow to fill gaps in the geographic distribution of documented resources.

As we advance the Working Party's mission to foster documentation of American modern movement resources, we hope you will visit the US website in early 2006 for the public launch of the system. For further information concerning the work of the US Register Committee, please contact Jon Buono at jbuono@docomomoga.org.

—Jon Buono and Gary Koll



(graphic: Maggie Oldfather)

Welcome

In the beginning of next year the US online register will be up and running. The new committee is also working closely with the ISC on Registers and David Fixler, its US member, in particular.

The two other initiatives involve the website and the Technology Committee. The new chair of the Communications Committee, Kazys Varnelis, will spearhead the effort of establishing a new website for DOCOMOMO-US and Jack Pyburn, the chair of the Technology Committee, is working on hosting a technology conference together with the ISC on Technology in 2007.

Leadership renewal is an integral and essential part of the life of any dynamic and expanding organization. DOCOMOMO-US has been fortunate in this respect. Its board members have always been committed and active participants, and we are delighted to welcome several new members of the board as we look forward to meeting new challenges in the future.

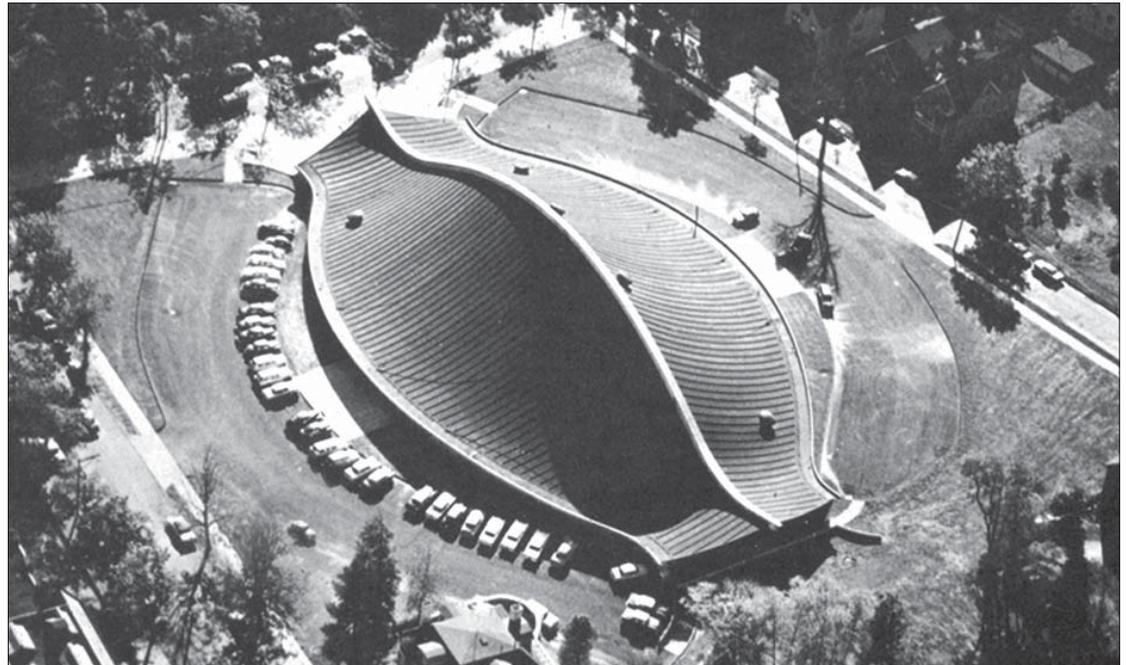
—Theodore Prudon
President,
DOCOMOMO-US

The International Specialist Committee for Registers

The central mission of DOCOMOMO's International Specialist Committee for Registers (ISC/R) is to collect, organize, and help disseminate information about the resources of the modern movement around the world. This work of the ISC/R began with the establishment of a system for the production and collection of fiches on the modern built environment to be housed in a central archive at the Netherlands Architectural Institute (NAi) in Rotterdam. As DOCOMOMO has grown, a separate ISC has

lar building typology. These are typically held in the alternate years between the International Conferences and the theme of the seminar forms the basis for the homework in those years. The first of these was "Sport and the Body," a look at buildings for physical culture that was held in Athens in conjunction with the events leading up to the 2004 Olympic Games. One building documented as a result of this seminar was the D.S. Ingalls Hockey Rink at Yale University designed by Eero Saarinen & Associates in 1956–1958 (Figure 1). The second seminar, "The Modern House: Evaluation and Transformation," is scheduled to be held next summer in London.

The first ISC/R publication, *The Modern Movement in Architecture – Selections from the DOCOMOMO Registers*, was published in 2000,



1. D.S. Ingalls Skating Rink, Yale University, 1956-1958.

(photo: Columbia University Graduate School of Architecture, Planning and Preservation)

been formed for Landscape and Urbanism, and the ISC for Registers has continued to concentrate on buildings and building complexes.

The fiche, which is similar to a National Register nomination form, has been carefully tailored to allow all of the essential information about a work to fit on a minimum version, which can serve as a ready-reference document, and a full version, which provides a more in-depth analysis of the work under consideration. The fiches are produced primarily through "homework assignments" that are given out on an annual basis, wherein each Working Party is asked to submit five fiches—four minimum and one full—for review by the ISC/R, and subsequent entry into the DOCOMOMO archive at the NAi. Each assignment is given a theme that parallels, in even years, the theme of the DOCOMOMO International Conference.

Following the 2002 Conference in Paris, the ISC Committee for Registers began a program of bi-annual seminars themed around a particu-

and featured twenty selections, one from each of the thirty-one Working Parties, and several analytical essays. The ISC/R also plans to publish proceedings of the bi-annual seminars. Finally, a major focus of the future of the ISC/R will be to help find ways to facilitate electronic access to the considerable information contained in the fiches. As part of this, efforts are underway to standardize a web-based fiche form and to create a database that will enable easy access to basic information on buildings, with links to both DOCOMOMO fiches and other resources on these subjects.

—David Fixler

Chapter News

NORTH TEXAS

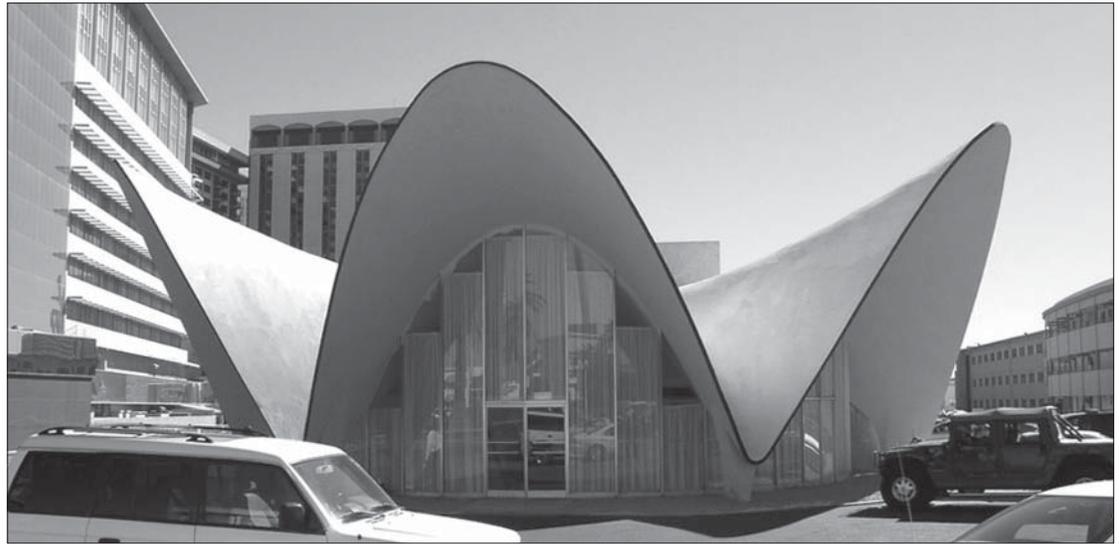
National Board Meeting in Dallas/Fort Worth

DOCOMOMO-US/North Texas was honored to be the host for the national board meetings. Our visitors were able to experience both historic and new modern architecture in the area. On Friday night a reception was held at Richard Meier's Rachofsky House followed by dinner at the Mockingbird Station development designed by RTKL. The board meetings were held at the offices of RTKL in downtown Dallas which are located in the Republic Bank Building, an aluminum panel-clad pair of high-rises by Harrison Abramowitz. Lunch was at Renzo Piano's Nasher Sculpture Center and local chapter members Chuck and Diane Cheatham hosted a lovely dinner at their new Texas Society of Architects Award-winning home by Oglesby-Greene Architects. The weekend concluded with tours of both Louis Kahn's Kimbell Museum and the Modern Art Museum of Fort Worth designed by Tadao Ando.

Conversations with Texas Modernists: Two Generations

DOCOMOMO-US/North Texas, in conjunction with the University of Texas at Arlington School of Architecture, hosted this important event exploring and illuminating the rise of modern architecture in Dallas/Fort Worth in the years following World War II on November 12. The symposium featured conversations with several of the "senior" architects of DFW who were among the first to successfully design modern buildings and houses from 1946 to 1959.

Architecturally conservative prior to the war, both Dallas and Fort Worth saw a number of fine modern structures rise during this period, commissioned by corporations, institutions, wealthy individuals, and the cities themselves. This symposium explored why and how this new movement became so widely accepted—and if in fact it was—and was moderated in part by the "heirs" to these pioneers, all now established architects in the prime of their careers and respected modernists.



1. The La Concha Lobby on the Las Vegas Strip.
(photo: Andy Kirk)

Saving the Shell

Over the past forty-five years millions of people have driven past the distinctive shell-shaped lobby of the La Concha hotel on the Las Vegas Strip (Figure 1). Despite its modest size, the La Concha looms large in the architectural history of Las Vegas; built in 1961, it quickly became an icon on the Strip and is today one of the most significant remaining examples of mid-century modern architecture in the rapidly changing city. The hotel was designed by internationally renowned African-American architect Paul R. Williams, Hollywood's "Architect to the Stars," and is an outstanding example of his wonderfully inventive work.

Following the announcement in early 2004 that the La Concha was slated for demolition, a concerted effort began to save at least part of the building, namely the lobby, by moving it to an appropriate new location. Preserve Nevada, Nevada's statewide preservation organization, quickly became involved in the process and has since partnered with the Las Vegas Neon Museum. The museum has agreed to take the La Concha's iconic neon sign (Figure 2) as well as the lobby which it plans to remake into a new interpretive center. The museum also took the lead in a serious fundraising effort to raise money for the relocation of the lobby and sign from the Strip to the museum's location on Fremont Street in downtown Las Vegas.

The effort to save the La Concha is one of the most interesting preservation projects in the region, generating both national press and some local debate. While the La Concha is locally loved, it still took some convincing to make the public understand that a "modern" structure could also be historic. Even in Las Vegas, most preservationists look to buildings from the early part of the century—classical buildings like courthouses and post offices—as the model for what is considered historic and worthy of preservation efforts. But the La Concha is a truly unique structure that is potentially eligible for the National Register on a cultural, architectural, and historical basis, some-



2. The La Concha's iconic Neon Sign.
(photo: Andy Kirk)

thing that cannot be said for many other buildings in Las Vegas.

So will the La Concha be saved? As of recently, it looks like the answer is yes. The owners of the lobby have given it to the Neon Museum, an engineering plan for the relocation of the structure was completed with funding from the National Trust for Historic Preservation, and the funding for the move is mostly in place. However, the construction of the building makes a move particularly difficult. The lobby's shell-shaped structure is firmly anchored to its current location, but there are serious stability problems to consider once the shell is shifted in any way. Only four inches thick, the shell is vulnerable to lateral tension and could easily disintegrate when moved. Despite these challenges, the effort is moving forward and gaining momentum. If all goes well, tourists on the Strip will get to see this wonderful Google masterpiece moving down the road to a new home and a new life of which Williams would have certainly approved.

—Andy Kirk

Chapter News

The daylong event was held at the University of Texas at Arlington School of Architecture. For more information visit our website at

www.docomomo-us-ntx.org.

—Greg Ibañez

NORTHERN CALIFORNIA

DOCOMOMO-US/NoCa focuses its efforts on the documentation of modern resources, education, and public outreach. The group sponsored a tour of the architecture and landscape of Foothill College in Los Altos Hills last summer. Foothill College, completed in 1961 with architecture by Ernest Kump and Masten & Hurd and a landscape designed by Sasaki Walker, is a significant work of regional modernism and campus planning that proved to be an influential model for campus design throughout the 1960s and 1970s. DOCOMOMO-US/NoCa continues to do research and documentation for its San Francisco Modern register project and has completed DOCOMOMO register fiches for many significant sites. Future events include a tour of modern houses in the East Bay hills and a lecture series planned for early 2006. Meetings are held on the second Tuesday of every month in various architecture offices around the city.

Please contact chapter president Andrew Wolfram at awolfram@smwm.com for more information.

—Andrew Wolfram



Foothill College,
Los Altos Hills, CA, 1961
(photo: DOCOMOMO-US/NoCa)

Salt Lake City's Former Library May Lose its Modern Form

In 1964 Salt Lake City opened a new modern public library building. The city celebrated the opening of the new Main Library with announcements in the newspaper and parties at the building over opening weekend. Designed by the forward-thinking Salt Lake City firm Edwards and Daniels Architects, the building is an expression of the architectural culture of the 1960s and today is one of the best representations of 1960s architecture in Utah. The library's design is one of clean form expressed by its materials and window patterns. The concrete panel mural on the south side is an artistic splash that complements the building's otherwise regimented form and design (Figure 1).

A 1965 issue of *Time* magazine featured a photo of the new library and noted its record room where teenagers could listen to music with earphones, a cutting-edge feature for a library at that time. From the moment it opened, the new library had busy circulation and it only continued to grow for decades until the library eventually outgrew its space. In 2000 Salt Lake City voters passed a bond to build a new library north of the old library building on the same block. The new \$65 million building, designed by architect Moshe Safdie, was completed in 2003.

To the Library Board's credit, they stayed true to the former building's design for forty years while it served as the library, preserving the intent of every original design element and maintaining the building immaculately (Figure 2). This contributed to the public's appreciation of the building and is why, in 2003, Salt Lake City voters passed a \$10 million bond to turn the former Main Library building into The Leonardo at Library Square, an art, culture, and science center.

Working with The Leonardo to rehabilitate the former library building are Ewing/Cole Architects of Philadelphia and AJC Architects of Salt Lake City. Their challenge is to open a museum in 2007



1. The concrete panel mural on the south side of Salt Lake City's former Main Library, 1964.

(photo: Kirk Huffaker)

that meets all of the programmatic requirements of The Leonardo while preserving a modern building that needs seismic retrofitting and rehabilitation to meet the city's executive order to satisfy Leadership in Energy and Environmental Design (LEED) standards, which are required for all public buildings over 10,000 square feet in size that are city-owned or use city funds.

There are significant seismic issues that need to be addressed when retrofitting the former Main Library building; Salt Lake City is in the same seismic zone as San Francisco and could possibly experience a major earthquake in the next fifty years. For the team working on the building, this is probably the greatest combination of challenges that will affect the building's design and preservation. However, preservationists believe that seismic issues can be solved without compromising the original design intent for the building. The challenge for preservationists remains to continue educating about the importance of the building and advocating for its sensitive rehabilitation and seismic retrofit.

More information on The Leonardo can be found at www.theleonardo.org. For more information about the Utah Heritage Foundation please visit www.utahheritagefoundation.org.

—Kirk Huffaker



2. The preserved exterior of the former Main Library, 1964

(photo: Kirk Huffaker)

Chapter News

GEORGIA

Atlanta Advocacy Update

The Atlanta City Council recently voted to transfer property, including the Atlanta Constitution Building, to the Georgia Department of Transportation for construction of a new multi-modal passenger terminal in downtown Atlanta. This transfer will likely result in the demolition of the Atlanta Constitution Building, the largest remaining example of an Art Moderne style building in Atlanta, and the subject of an advocacy campaign headed by the Georgia chapter. In an effort to sway the Council vote in favor of preservation, Jon Buono, Thomas Little, and Jack Pyburn spoke in favor of the rehabilitation of this historic building at the council meeting, and both the Georgia chapter and the Atlanta Preservation Center participated in a work session following the City Council's vote in which the significance of the building was presented.

Although the fate of the Constitution Building is now in question, the campaign has been very successful in raising awareness of the endangered Constitution Building and other mid-century sites throughout the city. An update concerning the campaign is forthcoming.

—Thomas F. Little

CHICAGO/MIDWEST

Illinois Initiative on Recent Past Architecture (IIRPA)

The Chicago/Midwest chapter is helping to spearhead the Illinois Initiative on Recent Past Architecture. IIRPA is a new partnership of multiple organizations that is dedicated to identifying and advocating for the protection of Illinois's recent past architecture—architecture that dates from 1930 to the present. Other members of the coalition include the Landmarks Preservation Council of Illinois (LPCI), the Recent Past Preservation Network (RPPN), the Midwest office of the National Trust for Historic Preservation, the Illinois Historic Preservation Agency, Chicago Bauhaus and

Cultural Impact of Katrina *(cont'd from cover)*

culture of the past, I find compelling, at times like these, to think of Steinbeck's representation of Okies displaced from those "places," as well as from the "objects" of their lives.

After Katrina came ashore, I found myself searching for news regarding the survival of historic landmark architecture, pottery workshops, and art collections along the Gulf Coast, as well as of museums, libraries, and archival records housing centuries of New Orleans history. Like all members of DOCOMOMO, I include modern



2. Exterior of Gryder House, 1960, Ocean Springs, MS.

(photo: Robert M. Craig)

buildings among my concerns. In a series of damage reports I prepared on the impact of the hurricane, my more exhaustive inquiry was initially focused on eighteenth- and nineteenth-century raised cottages, Creole plantation houses, Cajun culture, and historic neighborhoods, but some information also emerged concerning more modern buildings. I provide here a small excerpt of reporting on buildings whose status will interest DOCOMOMO members.

Regarding the Gulf Port and Biloxi beachfronts in Mississippi, my "research" took me to my own son, Christopher, and his personal experience and impressions as part of the relief effort. Christopher is a member of a North Carolina "Special Operations Response Team" which was staged in the Mississippi Valley two days before Katrina came ashore and was soon moved to the Gulf Coast. Based on firsthand observations along the beaches at Biloxi and Gulf Port, Christopher described a virtual "war zone" of three to six blocks deep in Gulf Port as well as property lots that are now only sand, and city block after city block of piles of broken lumber.

Before the storm, the town of Biloxi was a surreal juxtaposition of modern popular culture and historic buildings. The gambling casinos, those kitsch embodiments of popular culture with their Disneyesque stage-prop superficiality, lined the ocean front creating—atop barges—a shoreline of twentieth century pop architecture which intruded visually on both the historic context of traditional neighborhoods as well as the environmental naturalism of the beach and coastal "edge." Biloxi, like Myrtle Beach or even Las Vegas, had become its own main street of modern motels and advertisements punctuated

by floating barges housing frame superstructures for gambling. Wrapped in paper-thin imagery with skins of flimsy architectural dress, the coastal city had become a trumpet fanfare of neon and artificial appliqué: stylish modern resort architecture, not modern-styled resort design. How different from Erich Mendelsohn's De La Warr Seaside Pavilion at Bexhill-on-Sea in England! But what Charles Jencks once called the carnivalesque branch of postmodernism, had become, in Biloxi, its own uninhibited beachfront commercial display, uptown honky tonk without the redeeming context of a Coney Island or boardwalk. Katrina blasted ashore and swept right through these blackjack sheds, tearing away the lower half of the Treasure Bay Casino Resort (Figure 1), for example, and peeling off other layers of its architectural costuming, leaving a shipwrecked ruin on an empty beach.

The Treasure Bay Casino Resort, Charles Moore, and Frank Gehry may be strange bedfellows, but they shared the Gulf Coast and they were all in the path of Katrina. Architect Frank Gehry was within a year of completing his addition to the Ohr-O'Keefe Museum of Art in Biloxi when a dislodged casino barge bashed against his buildings and crushed them. The Pleasant Reed House, a museum of African-American history on the site of the Ohr Museum, was destroyed except for the chimney.

When Charles Jencks wrote about the academic legitimization of the vernacular and *démoté*, he referenced "Disney seminars by Charles

cont'd on p. 7



3. Interior of Gryder House, 1960, Ocean Springs, MS.

(photo: Robert M. Craig)

Chapter News

Beyond, the Hyde Park Historical Society, and Preservation Chicago. IIRPA is organizing a major survey of recent past architecture in the Chicago area that can then be extended to other communities in Illinois.

This survey will address recent past architecture from 1930, the date when many existing architectural surveys commonly end, to the present. Conducting a survey that examines architecture of the last three quarters of the twentieth century is particularly important as these potential landmarks tend to be vulnerable to demolition. Their vulnerability is primarily due to the fact that many local preservation ordinances do not allow for the landmark designation of buildings less than fifty years old. It is also extremely difficult to list buildings less than fifty years old in the National Register of Historic Places.

LPCI is coordinating the survey effort and is currently gathering information from Illinois communities with preservation commissions to determine the extent of local awareness of recent past architecture. With the findings from the survey, the coalition will be able to inform and educate public officials and preservation commissions about important recent cultural resources in their communities that should be protected.

Chicago/Midwest Recent Events

Our summer lecture and discussion topic was the Bauhaus in Tel Aviv. Our guest speaker for the meeting, Stacey Pfingsten, gave a beautifully illustrated presentation on these Tel Aviv buildings. Ms. Pfingsten, a local preservationist and member of the Board of Directors of Preservation Action, has completed extensive research on modern architectural works in Tel Aviv and the efforts to preserve this unique resource.

The Annual Fall Tour was held in conjunction with the University of Chicago Department of Humanities and the Hyde Park Historical Society. It was a sold-out event. Anne Stephenson of the University of Chicago with Jack Spicer and Sam Guard, both of the Hyde Park Historical Society, led the tours and lecture.

Cultural Impact of Katrina (cont'd from p. 6)

Moore—110 credit hours of Camp, Kitsch, and Schlock at Yale University”—and one is reminded, therefore, that one of Moore's master works is in New Orleans. The Piazza d'Italia (1978)—where Maybeck's Palace of Fine Arts meets Star Wars, Italian Mannerism, and Giorgio de Chirico—is located in the Central Business District just off Canal Street, and thus experienced only minimal flooding.

“Modern” for orthodox DOCOMOMO devotees, no doubt refers to the “white” architecture of high modern, and it was not my intention to write about only this “other” modern. While we think of New Orleans as a city characterized by more nineteenth-century vernacular architecture

The same cannot be said about work by Goff's friend and paragon, Frank Lloyd Wright. Wright came to the Gulf Coast seventy years before Goff's Gryder House was constructed and built two houses in 1890 at which point in time he worked for Adler and Sullivan. The Ocean Springs vacation cottages, one for Louis Sullivan himself (Figure 4) and the second for James Charnley, are about as “early Wright” as you can get—he had begun his architectural career only three years prior. Sullivan fell in love with the Gulf Coast and the beauty of the natural landscape; a 1905 *Architectural Record* description of the veranda of the Sullivan bungalow speaks of “great clusters of white wisteria hanging from the roof” and the



4. Louis Sullivan Cottage, 1890, Ocean Springs, MS.

(photo: Robert M Craig)

than “modern” architecture, we have also seen televised images of windows blown out of the Hyatt Hotel on the edge of the French Quarter, parts of the roof peeled off the Superdome, and the modern engineering of bridges appearing like collapsed domino slabs as I-10 crosses the bayou or Lake Pontchartrain.

A bit to the east stands Ocean Springs, Mississippi, where Bruce Goff, in 1960, built the William Conneil Gryder House (Figures 2 and 3) for a chain store shoe salesman. Having already quoted Charles Jencks, I cannot resist reminding readers of his description of Goff as the “Michaelangelo of kitsch.” Again, hardly orthodox modern, the Gryder House is a notable architectural site in the Gulf Coast region, and it appears to have survived the hurricane. The house was not on beachfront property and is located on slightly higher ground. Nevertheless, the winds must have whistled around the curved walls and roof of the Gryder House which still sits like a preying mantis surveying its private water garden; the design of the house is Goff at his post-Wrightian geometric best and modern at its most unorthodox. Reports from a colleague in Mobile, Alabama inform me that the house lost its high stove-pipe chimney which rose like a flagpole over its sweeping roof, but the Gryder House appears to be relatively intact.

view “across the stretch of water of the bay glittering with countless gems beyond the ransom of kings.” When Katrina hit Ocean Springs, the Louis Sullivan House was “vaporized,” according to its owner, and Louis's “paradise, the poem of spring, Louis's other self,” as he wrote in *An Autobiography of an Idea*, was simply gone.

Next door, the James Charnley House was severely damaged, with both house and guest house knocked off their piers; a tree fell on the guest house roof. This cypress shingle-clad house was something of a sister house to the more famous James Charnley House in Chicago; Wright designed the brick “palazzo” residence for Charnley in Chicago in 1891 and it is now the headquarters of the Society of Architectural Historians. Some say the Charnley vacation cottage may be salvageable, but at considerable expense; the Sullivan House is simply gone.

Merely three years ago, accompanied by Phil Oszuscik, a scholar of the Gulf Coast and a colleague of mine from the University of South Alabama, I visited both houses, and I have included them in lectures I have given on Frank Lloyd Wright at Georgia Tech. They are among Katrina's major nineteenth-century architectural losses, and were some of the earliest designs of America's most famous modern architect.

—Robert M. Craig

Chapter News

The modern campus buildings on our tour included works by Edward Barnes, Bruce Graham, Ludwig Mies van der Rohe, Walter Netsch, Eero Saarinen, and Harry Weese. Of grave concern to local preservationists are the University of Chicago Medical Center's potential—and probable—demolition plans for Bruce Graham's Lab for Astrophysics and Space Research designed by SOM in 1963–1965 and the High Energy Physics building by Hausner and Macsai from 1967. The modern works in Hyde Park included residences designed by I.M. Pei, George and William Keck, Harry Weese, Y.C. Wong, Bruce Graham and Fazlur Khan. Our lunch meeting covered updates of event and register activities as well as a discussion of current preservation issues regarding recent past and modern architecture in Illinois, in particular the latest initiative IIRPA as discussed above.

The Register Committee also took a field trip in October to visit the site of the 1933 Chicago World's Fair (Century of Progress) Homes. The houses, including Keck & Keck's House of Tomorrow, were moved by a real estate developer to the Indiana Dunes lakeshore soon after the fair ended in 1934. The properties are now part of the Indiana Dunes National Lakeshore of the National Park Service and are being rehabilitated through a program with the Historic Landmarks Foundation of Indiana Historic Landmarks Foundation of Indiana.

— Lynette Stuhlmacher

NEW YORK/TRI-STATE

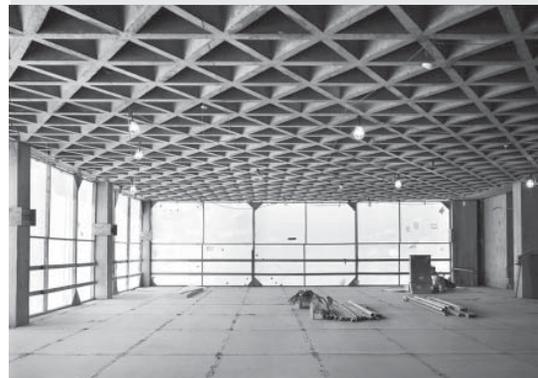
Progress on the Gores Pavilion

In the late 1950s, Landis Gores, one of the Harvard Five architects, designed a secondary house on the New Canaan estate of Jack and Jane Irwin. Gores and Jack Irwin first knew each other at Princeton in the 1930s. They served in the army during World War II and were colleagues in the Army Reserve after the war. Irwin was a lawyer who later became the Ambassador to France and the Undersecretary of State. When he married Jane

ANNOUNCEMENTS

Renovation of Louis Kahn Building Progresses

The Yale University Art Gallery, the oldest college art museum in America and the third oldest in the world, continues work on the renovation of its main building, designed by American architect Louis I. Kahn and opened in 1953. The Gallery was Kahn's first significant commission and is widely considered his first masterpiece. Designed while he was a visiting critic at the Yale School of Architecture, the building—constructed of brick,



Renovation of Louis Kahn's Yale University Art Gallery, 1953.

(photo: Elizabeth Felicella, © 2005, Yale University Art Gallery)

concrete, glass, and steel—was the first modernist structure at Yale and a radical break from the neo-Gothic character of much of the campus. The Kahn building has been celebrated not only for its beauty, geometry, and light, but also for its structural and engineering innovations. Among these is the housing of electrical and ventilating systems in hollow concrete tetrahedrons that make up the ceiling and appear to float overhead.

The Art Gallery renovation has been designed by the New York City-based Polshek Partnership Architects and will be completed in 2007. One of the major focuses of the renovation is to update the building systems. The existing heating, air conditioning, electrical, plumbing, and security systems are being replaced or refurbished to provide a state-of-the-art conservation environment. This work is being undertaken with care to preserve all aspects of the building's historic architecture, including its famous tetrahedron ceiling, where the existing distribution ductwork, cast into the concrete structure, will be cleaned and reused. The new thermally broken window wall system, while duplicating the appearance and profiles of the original, will accommodate the climate of fifty percent relative humidity required by modern museums.

The renovation will also restore the open plan characteristic of the original building by removing miscellaneous offices and other facilities added over the years and by making use of a new version of Kahn's original free-standing "pogo walls," panels for the display of art. An open exterior

courtyard on the west side of the building, had, in a previous renovation, been roofed over to create additional interior space at the building's basement level. The renovation will restore the court as exterior space, which will become the new site of Richard Serra's Stacks sculpture. The restoration of the court will also restore to the building the original five-storey west window wall.

Announcement courtesy of the Yale University Art Gallery.

Jamaica Savings Bank Designation Revoked

The New York City Landmarks Preservation Commission's decision to designate the vernacular modern Jamaica Savings Bank in Elmhurst, Queens earlier this year was revoked by the New York City Council this past October. The Council did not consider the reinforced concrete hyperbolic paraboloid structure, designed by William Cann in 1968, to be a strong enough case for landmark designation even though the Council has professed an interest to designate more modern buildings and more buildings in the outer



Jamaica Savings Bank, Elmhurst, Queens, 1953.

(photo: Theo Prudon)

boroughs. Though area Councilmember Helen Sears and the local Community Board in Queens backed the landmark designation, the other City Council members, as well as the owner of the bank, were against this decision. The outcome of the Landmarks Subcommittee meeting, the Land Use Committee meeting, and the floor of the City Council, all of which occurred in late October, was a strong vote in favor of denying the designation. This is the fourth time since 1991—when the City Council became involved in approving landmark designations—that the Council has voted to revoke a landmark designation made by the Commission, and the fifth time that a modification to a designation has been made.

—Toni DiMaggio



The Gores-designed Pool House, 1960.

(photo: Pedro Guerrero / www.guerrero-photo.com)

Watson in 1946, they took over the New Canaan estate of her father T.J. Watson, the founder of I.B.M. The Gores built their home in New Canaan in 1948, and the two men commuted together to New York.

When Landis Gores developed polio in 1954, Jack Irwin sent a quick message that he was still counting on his friend to design his dream house and then arranged for I.B.M. to build a special typewriter that would help Gores communicate. Five years of planning resulted in the dream house becoming a weekend lodge of redwood, Appalachian brick, and broad expanses of glass that the Irwins could use when they did not want to open the main house. The "Pool House" was dedicated in 1960 at a grand surprise party in honor of Gores that included I.M. Pei, Philip Johnson, and other architecture luminaries of the day. In 2005, the Irwin family sold the estate to the town of New Canaan for use as a public park.

A task force has aligned itself with saving the Pool House and making it part of Irwin Park. The building is expected to be renamed the Gores Pavilion for the Arts and serve as a museum and meeting place for graphic artists, a venue for small concerts, and a site for weddings within Irwin Park. The pavilion will also stand as a symbol of the "moderns"—some 60-plus modern movement houses—that are a significant part of New Canaan's history.

Friends of the Gores Pavilion

EXHIBITION REVIEW

Team 10: A Utopia of the Present (1963-1981)

The exhibit "Team 10: A Utopia of the Present (1953–1981)" opened at the Netherlands Architecture Institute (NAi) in Rotterdam on September 25, 2005 and will remain there until January 8, 2006. The exhibit was curated by Max Risselada and Suzanne Mulder and is accompanied by an extensive publication that, like

John Voelcker (Britain), and Herman Herzberger (The Netherlands).

After an introduction, the exhibit is organized chronologically according to the Team 10 meetings and their themes. The themes range from the problems of housing—a large problem after World War II—to context, mobility, connections, the growth and change of the historical city, flexibility, and collectivity and identity. The studies and the projects produced at the Team 10 meetings including drawings, sketches, photographs, and models are exhibited in large spaces and are interspersed with smaller spaces dedicated to photographs and documents of the particular meetings. The entire exhibit is almost overwhelming in its depth and the quantity of materials shown, but is, without a doubt, an impressive and important retrospective on architectural thinking and design of the time. What continues to be remarkable was the willingness of the Team 10 architects to search for a new architecture within the context of its time, in this case, postwar society in Europe.

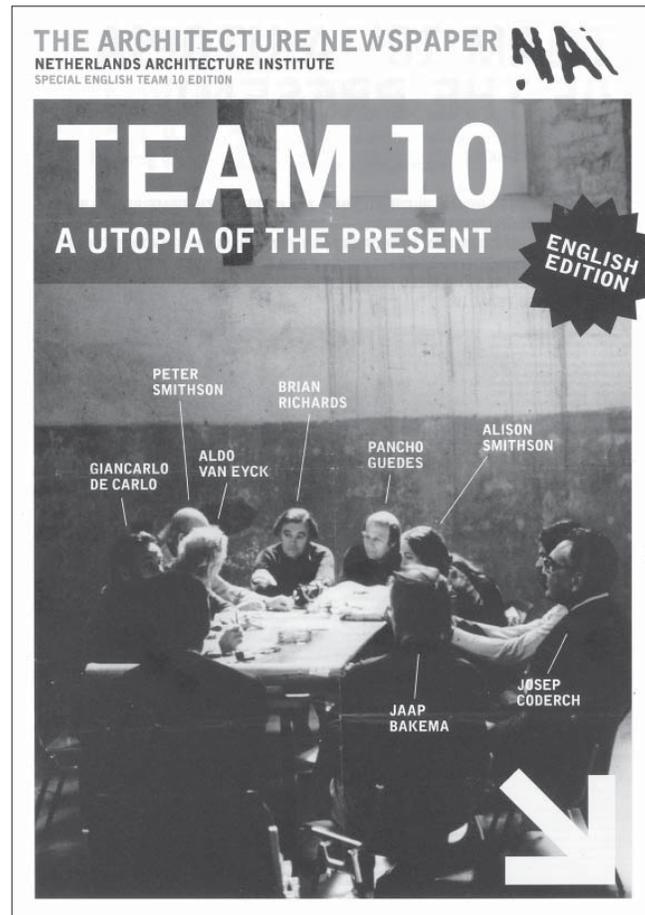
On a personal level, the exhibit reminded me of being in architectural school in Delft in the 1960s when Bakema and van Eyck were part of the faculty. It got me thinking about how much of my own work and interests have been influenced by that period of architectural design and activity. It is probably the very reason that I am interested in preserving modern architecture, buildings that represent a search for a cohesive and collective sense of social responsibility. The preservation of architecture from the postwar period, including the work of Team 10, may not yet be easy and will, in many instances, still face serious opposition. However, an exhibit of this scope and comprehensiveness helps in establishing its importance

and provides the arguments for the preservation battles of the future.

This important exhibit might open in an American venue in 2006. This would be an important event in the States, particularly in light of recent discussions about "New Urbanism" regarding the reconstruction of the Gulf Coast after the damage caused by Hurricane Katrina. The contrast could not be starker. The work of Team 10 was about a search for a truly new urbanism and architects that did not seek to be pastry chefs confectioning a new past.

More information about the exhibit may be found on the website of the Netherlands Architecture Institute at www.nai.nl.

—Theo Prudon



Recent cover of *The Architect's Newspaper* advertising the exhibition with a photo of Team 10 meeting in Spoleto in 1976.

(photo: Sandra Lousador)

the exhibit, drew on a large number of scholars from different countries. The book, published by the NAi, is edited by Max Risselada and Dirk van den Heuvel and includes essays by scholars and historians and a series of interviews conducted by Clelia Tuscano with various Team 10 members.

The chosen time frame for the exhibit begins in 1953 when the participants of Team 10 first met each other within the context of the CIAM congress and ends with the death of Jaap Bakema in 1981, the same year that the group stopped organizing meetings. The "core members" of Team 10 were Jaap Bakema and Aldo van Eyck (The Netherlands), Giancarlo de Carlo (Italy), Georges Candilis and Shadrach Woods (France), and Alison and Peter Smithson (England). Other participants included Ralph Erskine (Sweden), José Coderch (Spain), Oswald Ungers (Germany),

Chapter News

are being actively solicited. Support for the project is surfacing from local and not-so-local persons who have an interest in affirming the New Canaan phenomenon within the development of American modern architecture of the mid-century. There are strange and wonderful details to resolve. For instance, not all town residents like the idea of encouraging strangers to drive into their newest park to visit a small museum. And although the building was designed and overseen by an architect handicapped by polio whose wheelchair fit well through the doorways, there are corners that do not meet current ADA code. However, the committee working with the New Canaan Parks and Recreation Commission is confident that the pavilion will be saved and that it will become a center for “moderns” history in the area.

Persons who would like to be involved with Friends of the Gores Pavilion or kept abreast of the project are invited to contact Lyn Chivvis at Ichivvis@chivvis.com or Tom Nissley at tniss@optonline.net. When the task force meets in November it hopes to approve plans for restoration and finalize a brochure describing the history and possible uses of the pavilion in years to come.

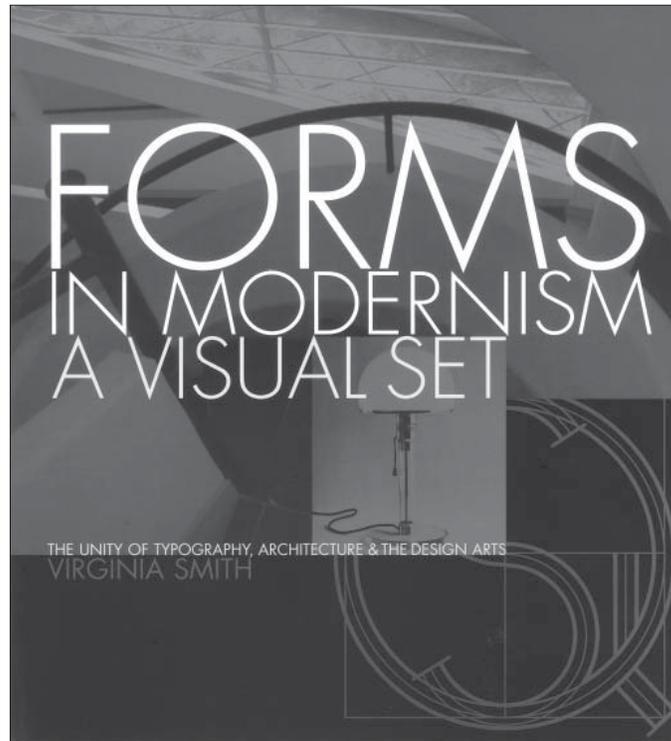
—Tom Nissley

2 Columbus Circle “Shame Cam”

The 2 Columbus Circle “Shame Cam” will keep a 24/7 vigil on what could be the last days of 2 Columbus Circle. Friends of this unofficial, and therefore unprotected, landmark have mounted a web camera producing a live video stream of the building’s north facade available at www.save2columbus.org.

—Kathleen Randall

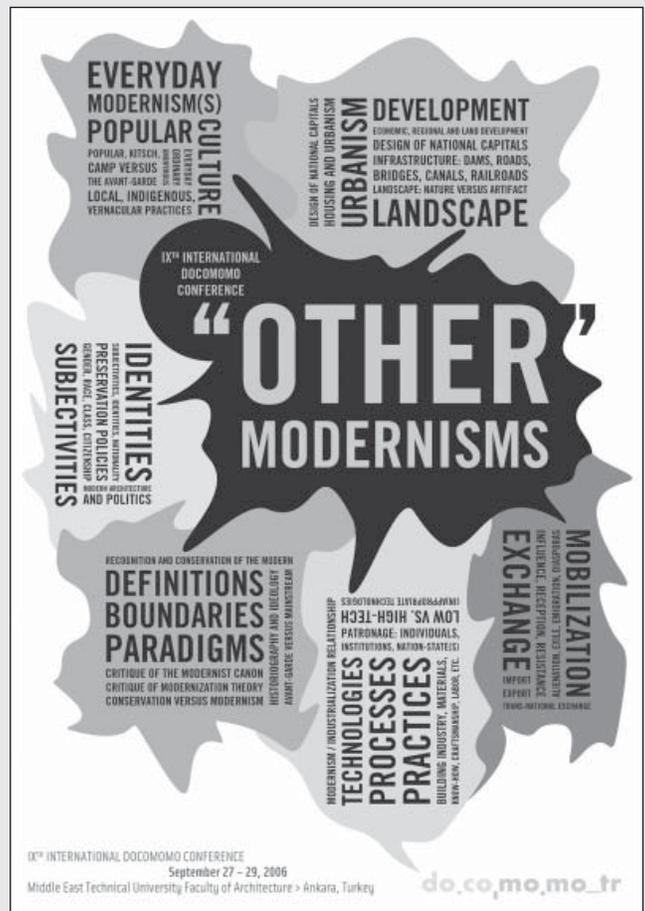
BOOK ANNOUNCEMENT



DOCOMOMO-member Virginia Smith’s new book *Forms in Modernism—A Visual Set: The Unity of Typography, Architecture, and the Design Arts 1920s–1970s* was recently published by Watson-Guptill Publications. Smith, a typographic design expert and former university professor, believes that typography is the unifying discipline through which we can understand, analyze, and compare form in a wide range of visual mediums. Her book sets out to prove that point by studying forms—shapes and their varieties and permutations—in all of the design arts. Though the main focus of the book is on architecture, it also looks at fashion, furniture, and common artifacts.

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CONFERENCES & EVENTS

The Americanization of Postwar Architecture
International Conference
University of Toronto
December 1–3, 2005

Sarasota Modernism and its Origins
Five-day Study Tour sponsored by the
Society of Architectural Historians
Sarasota, FL
February 19–23, 2006
(Contact Kathy Sturm for more information: ksturm@sah.org)

**Heritage at Risk:
Preservation of 20th Century Architecture
and World Heritage**
International Conference
Moscow Architectural Institute
April 17–20, 2006

**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

EXHIBITS

Villa Tugendhat Exhibition
Georgia Tech College of Architecture
Atlanta, GA
Ongoing

**Raymon Loewy:
Designs for a Consumer Culture**
Museum of Design
Atlanta, GA
Through December 23, 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
Through January 15, 2006

Julius Shulman, Modernity and Metropolis
J. Paul Getty Museum
Los Angeles, CA
Through January 22, 2006

**Cityscapes Revealed:
Highlights from the Collection**
National Building Museum
Washington, DC
Opening December 3, 2005



Board members who attended the recent meeting in Texas are pictured from left to right: Jack Pyburn, Mark Lee, Jon Buono, Nnamdi Elleh, Nancy Levinson, Barry Solar, Hélène Lipstadt, Robert Meckfessel, Theo Prudon, Patricia Cummings Laud (Kimball Art Museum), and Mark Gunderson.

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NATIONAL NEWS
fall 2005



Frank Lloyd Wright designed the Louis Sullivan Cottage in Ocean Springs, MS in 1890. It was recently destroyed by Hurrican Katrina.
(photo: Robert M. Craig)

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