

appearance of exuberant articulation while maintaining an appropriate degree of deference to the adjacent church.

Tafel's Church House is a surprising example for its time of an omnivorous contextual approach that uses ornament almost as found object, but its recessiveness and peculiarity have ensured that it developed only the most modest cult reputation. The sophisticated operations that Tafel performed here stayed stuck in obscurity, and the responsive eclecticism they demonstrate would only receive wider consideration when it was finally filtered through—and given the imprimatur of—more “legitimate” sources over the next twenty years. While all eyes were on Wright's futuristic Guggenheim, the Church House anticipated a far more widespread upheaval in architecture's future.

—Kimbri Frutiger

## KAHN AND MORE KAHN

The Fall 2006 issue of the *DOCOMOMO US National News* was devoted almost exclusively to projects of Louis Kahn and the preservation of these works. There is also a collection of shorter updates related to DOCOMOMO activities in other regions. The newsletter is distributed online in PDF format at: [www.docomomo-us.org](http://www.docomomo-us.org).



### CONTENTS:

- Solomon's Success: Trenton Bath House to be Saved
- Kahn's Yale Art Gallery Unveiled
- Status Report on the Proposed Changes to The Salk Institute
- Sherebanglanagar and the National Assembly at Dhaka, Bangladesh
- A Personal Encounter with Kahn's Indian Institute of Management
- The Louis I. Kahn Collection (at the Architectural Archives of the University of Pennsylvania)

plus:

- Compromise Reached to Save Saarinen's Bell Laboratories Building
- and more.

**AND DON'T MISS THE MEMBERSHIP FORM ON THE LAST PAGE.**



*Bell Laboratories, Holmdel, NJ, Eero Saarinen, 1962.*

ROBERTA KAUFMAN



*Central atrium, Trenton Bath House, Louis Kahn, 1955.*

THEODORE PRUDON

## doteline cont.

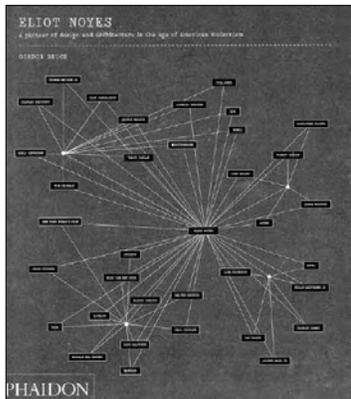
• **January 2007** • The creative epicenter of the 80-year **Neutra** architectural practice—the **Neutra Office Building** in Silver Lake, Los Angeles—is for sale. The 4,875 sf building designed in 1950 is a City of Los Angeles Monument and listed on the National Register of Historic Places. It is a focal point in Silver Lake where a dozen nearby Neutra-designed buildings and a street named Neutra Place help define the neighborhood as a hotbed of Modern movement architecture.

The building is the only remaining example of Neutra's commercial design that is without significant alterations. The color scheme, built-ins and interior detailing are as designed by **Richard Neutra**. The property is protected by a conservation easement, and current owner Dion Neutra is looking for an owner who will recognize the value of continued stewardship of the site. The front office area with high ceilings, open floor plan and partitioned conference rooms/private offices follow the slope of the lot to become a two-story building used as residential rental units and a rear garden/patio. The building is being sold via silent auction. Visit: [www.neutra.org/sale.html](http://www.neutra.org/sale.html) for full details and a photo gallery.

• **January 10** • After announcing plans last summer to demolish the **Comsat Laboratories** designed by **Cesar Pelli**, developer LCOR Inc. reversed its decision and says it will retain the architecturally significant core of the building—the building's two spines, the four main radiating wings and the interior courtyard. The Comsat building, completed in 1966, in Montgomery County, MD, is one of Pelli's most important early works and one of the first “high-technology” buildings in the country. Comsat developed early satellite systems and to many is a tangible symbol of the emerging “space age.” A charrette was organized in June 2006 by **Montgomery Preservation Inc.**, to brainstorm alternatives for

*continued page 13*

# The Modern Library



## Eliot Noyes: A pioneer of design and architecture in the age of American modernism

Gordon Bruce  
Phaidon Press  
February 2007  
240 pages; 350 illustrations;  
Hardcover, \$75

Gordon Bruce, longtime colleague of Eliot Noyes (1910–1977) and award winning industrial designer in his own right, has written the first monograph profiling this prodigious but under known icon—a member of New Canaan's Harvard Five whose concurrent career as a revolutionizing industrial designer forever changed the role of design and architecture in corporate America. Noyes worked for Gropius and Breuer, served as MoMA's first Director of Industrial Design, led Eliot Noyes and Associates, and lived his prescription that "Design is a means by which you see yourself and means by which you express yourself to others."

We are fortunate to be able to share the recollections of another of Noyes's younger colleagues.

### REMEMBERING 'EL'

Gordon Bruce has done us all a great service in authoring this book, a much-needed portrait of a great, largely unknown man.

Having just obtained my license to practice, I had the privilege of working in the Noyes office in New Canaan, CT. It was 1967, near the end of the Modern movement. I was

more than a little awed by this team of highly competent professionals, led by Noyes, who set a daunting standard of design stratagem, following a carefully thought out process of logic. Preconceived notions of what the project might look like were discouraged.

A three-story commercial building Main Street was home to the firm. Noyes's office and that of his wife Molly, who ran the Interior Design department, were on the ground floor, along with a conference room and secretarial spaces. Molly's standard poodle Blackberry patrolled the floor. The second floor housed the architectural department, about fifteen people in all. The third floor contained the Industrial Design department of ten or so employees. The entire basement was devoted to a model shop, at times the busiest place in the office. Every project required study models, from typewriters for IBM, to office buildings, to a prototype Skylab space station. Full-scale mock-ups for exploration and detailed analysis might be innovative office work-spaces or Cummins diesel engines. Nothing was left to chance.

Eliot (El as he was known to friends and employees) was a versatile man. A skilled artist who served as MoMA's first curator of industrial design, he had the business acumen to persuade CEOs of major corporations (IBM, Mobil, Westinghouse for starters) of the marketing power of a global approach to corporate design. He recruited professionals of great talent and successfully integrated their contributions into his projects with highly organized collaborative efforts. The dust jacket of Bruce's book reads like a mini Who's Who of 20th-century design.

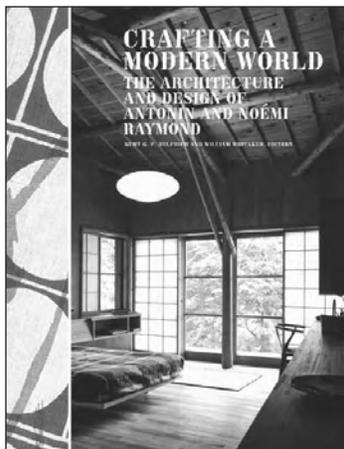
Despite his outsized accomplishments, El had no great ego to display. His interest was in solving each problem to the best of his ability through an active collaboration with the most talented people he could find. He was a mild, friendly man who never raised his voice, even, as I recall, when his staff made blunders potentially harmful to the firm.

Once, when I was organizing a

collection of my own photographs and hesitatingly sought his counsel, he reviewed the work, gave some helpful advice, and left me with the philosophic comment that "Photography is as important as one's handwriting." By such gentle nudges he pushed all of us to reach for the next level of achievement in our work.

Architects, industrial designers, graphic artists, surely anyone concerned with design, will find this book a helpful "how-to". And it is a gripping story to boot.

—Richard Bergmann, FAIA, ASLA



## Crafting a Modern World: The Architecture and Design of Antonin and Noémi Raymond

Kurt G. H. Helfrich and  
William Whitaker, eds.  
Princeton Architectural Press  
November 2006  
352 pages; 340 b/w illus, 100  
color plates, 100 line drawings  
Hardcover \$75

One of the pleasures produced by continuing scholarship in the history of Modern architecture is the discovery of lesser-known figures who illustrate linkages and transitions between "styles" and "schools" of modernism often simplistically viewed as separate and distinct. One such figure is Antonin Raymond, the subject of a new book, *Crafting a*

*Modern World: The Architecture and Design of Antonin and Noémi Raymond*, edited by Kurt G. H. Helfrich and William Whitaker. The book accompanies a traveling exhibition of the same name that debuted at the University of Pennsylvania this summer. (See article p. 3.)

Raymond's career (1917–1973) took him from Taliesin to Japan to New Hope, PA, with intermediate residencies in New York. In the process, his architectural designs constantly evolved, recalling at various points the work of Wright, Le Corbusier, Perret, Lescaze, Wurster, Tange (each reader may add his own association). Philosophically as well as stylistically, Raymond's work bridges the gap between the West and Japan, Wright's "organic architecture" and the International Style, and the industrial and the handcrafted.

Raymond's collaborators included his wife and partner Noémi, who was particularly involved in the designs of interiors, including furniture and fabrics (some of which were produced by Knoll), and his partner in later years Ladislav Rado. Among his protégés were famed furniture designer George Nakashima and David Leavitt, designer of Russel Wright's home "Dragon Rock" near Garrison, NY.

The book includes four enlightening and complementary essays offering different perspectives on Raymond, which unfortunately do not cohere into a comprehensive narrative. Perhaps this is inevitable, given the peripatetic nature of Raymond's life and career, as documented in the chronology included. Indeed, the fascination of perusing this volume lies principally in observing the constantly evolving, multifaceted character of the Raymonds' work, which the copious illustrations amply document. For this alone, the book is a welcome contribution to the history of Modern architecture.

—Kyle Johnson



## The Harvard Five in New Canaan

William D. Earls  
 W.W. Norton & Company  
 July 2006  
 173 pages; 32 pages color;  
 200 duotone illustrations  
 Hardcover \$34.95

At last! An entire book about the mid-century Modern houses of New Canaan, CT. Devotees of this outstanding concentration of Modern movement residential architecture have heretofore been limited to snippets of information—news items in the DOCOMOMO newsletter, occasional articles in the architecture and design press, or the infrequent but not-to-be-missed tours offered by the New Canaan Historical Society, DOCOMOMO, or other local organizations.

Now, finally, a virtual tour of these houses—including many no longer extant—is available in the pages of William D. Earls' book, *The Harvard Five in New Canaan—Midcentury Modern Houses by Marcel Breuer, Landis Gores, John Johansen, Philip Johnson, Eliot Noyes & Others*. Despite the title, houses by many architects other than the famous "Five" are included—

36 individual houses in all—documented in a combination of historical and current photographs, clear floor plans redrawn by the author, and excerpts from contemporary news articles about the houses.

Historical background is provided by a reprinted 1967 essay by Jean Ely, originally published in the *New Canaan Historical Society Annual*, which summarizes the story of Modern architecture in New Canaan from 1947 to 1952. (The book includes houses built up to 1966.)

It is particularly useful to see a number of houses that have been demolished, as they would otherwise remain virtually unknown. Unmentioned are the ongoing sagas related to the survival of the remaining structures, some of which match *The Perils of Pauline* for melodrama. Such information would only provide a snapshot however, as the story of these endangered speci-

mens of modernism continues to unfold, as readers of this newsletter are often reminded.

A few editing lapses bear mentioning: the 1957 Mills House was designed by the architect-owner Willis Mills, of the local firm of Sherwood, Mills & Smith, for his own use—not by Hugh Smallen. And the seldom-seen Frank Lloyd Wright house in New Canaan was designed for John Rayward (not "Rayford"), as amply documented in the Wright literature.

Quibbles aside, this book is a valuable contribution to the literature of Modern architecture, one that documents in one place for the first time a key and fascinating chapter in the history of Modern residential architecture in America.

—Kyle Johnson



## Eliot Noyes

Pioneer of design and architecture in the age of American modernism

Eliot Noyes (1910–1977) was a champion—if not instigator—of the Good Design = Good Business mode of corporate practice. As a designer, he created indelible global identities for many top US corporations, from the buildings they worked in to the products they made. As an architect, studying at Harvard with Gropius and Breuer, as one of New Canaan's Harvard Five and throughout his architectural career, Noyes amplified the 'theory of total design' to advance American modernism. As architect and as designer, Noyes was a pioneer, a catalyst and a provocateur.

DOCOMOMO US New York/Tri-State invites you to join Gordon Bruce, award-winning industrial designer and author of *Eliot Noyes, A pioneer of design and architecture in the age of American Modernism* (Phaidon, 2007) with guest Fred Noyes, architect and son of Eliot Noyes, as they profile this remarkably visionary force in 20th-century design. A book signing will follow the presentation.

Thursday March 15, 6:30pm  
 Knoll, Inc.

76 Ninth Avenue, 11th floor (between W. 15th and W. 16th)  
 RSVP required, email: nytri@docomomo-us.org with name and phone

## STONE IN ALBANY, CONTINUED

itself received distinctly mixed reviews.

Stone wrote and spoke copiously about the Albany plan, irresistibly inviting the question: how has the campus lived up to his aspirations? His rhetoric was humorless, grandiose and deeply moralizing. Architecture's "moral obligation to future generations" was to leave a "permanent heritage" to a "nation starved of beauty." He abhorred what he called the "tailfin age" and the glass and aluminum of the International Style. His romantic modernism made selective allusions to history (for example to Roman atria and colonnades) and to varied traditions including Islam (in his subtly winged columns). Above all, Stone lay claim to beauty and to timelessness; to the permanence that was the ultimate goal of architecture, "a grimly serious business." As for the campus itself, his view was one that could hardly have been more at odds with the *Zeitgeist* of the 1960s, but it was firmly rooted in history. For Stone, education was a flower that flourished in tranquility, in a "cloistered, calm atmosphere" where "lawns, trees and open-air spaces...evoke the atmosphere that is conducive to study." Pedestrians were to be carefully channeled and the automobile was to be outlawed to peripheral lots. (This vision of a landscaped pedestrian setting for the podium was never realized; cars crowd on all sides.)

Forty years on, the podium has proved itself a functional environment for education. Its ability to awe newcomers is intact, although they are more likely to describe it as imposing, striking or impressive than beautiful. In fact, strictly aesthetic judgments that I have collected from students over the years are predominantly, though not overwhelmingly, negative. Their comments bring home, incidentally, just how limited a vocabulary students have to describe the built environment: a convenient *entrée* for those of us teaching urban design and architectural history. As a public space the

podium is intriguing: it lies quite outside our everyday experience of urban spaces. There is plentiful though strongly sociofugal seating and very little overt signage or symbolism. The design is static for the stationary observer, but as one walks, the parallax effects of near and distant columns create a striking sense of dynamism. Ten of the thirteen buildings stand aloof, with inconspicuous side entries. It is at the points of articulation of the public space with the entrances to the three principal buildings, and above all the Campus Center with its fountain, that the outdoor life of the campus—speeches, events, vending—takes shape.

If Stone's quest for beauty leaves

most students cold, they appreciate the compactness and ease of access the podium affords. Certainly, the close proximity of departments in Arts and Sciences and two professional schools generates a density and frequency of chance pedestrian encounters very much in the spirit of contemporary urban design. It is also appealing that the uniformity of the design symbolically obliterates the differences in size, enrollment and resources between schools and departments that are so easy to read from the buildings on most American campuses. Stone's plan seems to say, "we are all about the same business." The uniformity of the design sends another message: one of repose, stasis

and completion. This is an optical illusion. The internal spaces, based on a 20-foot module with relatively few load bearing members, have proved to be extremely flexible to reconfigure. The entire podium was intended to be expandable. This has come to pass in recent years with a Campus Center extension, the Science Library and a large Life Sciences extension. A counterpoint to these respectfully compatible concepts is provided by the glossy stand-out, University Hall (Gwathmey-Siegel & Associates, 2006).

Modernism may reject history, but history all too soon sorts the lasting from the ephemeral. Stone's grandiose rhetoric about timelessness sounds hollow today and his podium speaks loudly of the 1960s. Here, precisely, lies its value and significance. The high aspirations and practical functionality of the plan have proved durable. As for aesthetics, the same lapse of time that discredits Stone's claims to the universal reveals in a broader context of late modernism the strong, idiosyncratic idea of beauty he expressed in his projects and his writings. The growing reaffirmation of modernist values is now addressing Stone's *oeuvre*. The brouhaha over 2 Columbus Circle elicited positive comments on that building from many erstwhile critics, including Vincent Scully. The Albany campus deserves more attention, too. By the fiftieth anniversary of the project Stone may have been given his due in Albany. Certainly fifty years will find his "podium" successfully accommodating change, and still serving as the nucleus of a thriving research university.

—John Pipkin  
*Distinguished Service Professor,  
Geography and Planning,  
University at Albany*

### Notes:

S. Bleecker, *The Politics of Architecture*, Routledge, 1983.

K. Birr, *A Tradition of Excellence: The Sesquicentennial History of the University at Albany*, Donning, 1994.



J. PIPKIN

*A large opening at the center of the podium frames the carillon and fountain and admits natural light into the lecture center concourse.*



K. RANDALL

*The campus required 270,000 cubic yards of concrete—much of which is finished in exposed aggregate. The variety of aggregates creates a subtle color variation between elements missing from monochrome views.*

## RAYMOND / NAKASHIMA CONTINUED

in blue jeans, looking rather like Picasso and amazingly young for his 80 years. He was the Raymond's son, Claude. Antonin and Noémi Raymond reworked the 18th-century fieldstone

Antonin and Noémi Raymond" was replete with the very best examples of textiles, carpets and home furnishings designed by the Raymonds. The core of the exhibit covered the lives and careers of both Raymonds through abundant architectural drawings, photographs and models.

Antonin Raymond, began his

to design over 70 buildings for an impressive array of Japanese and American private and corporate clients. The Raymonds held firm to the belief that relating a building to its site and using local materials in a new way were among the keys to Modern architecture, showing an ecological sensitivity ahead of its



Rear elevation of the Raymond house—an 18th-century farmstead transformed c. 1940 by Antonin and Noémi Raymond.

farmstead in a dramatic way to create their "farm" residence. Although in Claude's words, "if it was serviceable they kept it," modern elements clearly rule. Many of the original interior walls were removed to create multi-level spaces with relatively open plans using slim, pole-like columns. On the rear elevation—defying structural logic—the heavy stone walls were opened with horizontal runs of sliding glass windows and doors. Influenced by Japanese shoji screens, the Raymonds were partly responsible for bringing the idea of sliding "patio" doors to the US.

Besides the custom shoji screens Noémi designed to divide the interior space, little of the Raymond's original furnishings remain at the farm, which the family now rents out. Fortunately, our final tour stop, the exhibition, "Crafting a Modern World: The Architecture and Design of

Tokyo career working with Frank Lloyd Wright on the Imperial Hotel project, about which he said, "It was not long before I began to feel that the design had nothing in common with Japan, its climate, its traditions, its people and its culture." Leading us through the show, Whitaker and Nakahara noted that, unlike Wright, who was mostly interested in Japanese print-making, the Raymonds were greatly impressed by the local, rural Japanese craftsmanship.

In the West at this time, architects were being inspired by the potential of concrete technologies to influence form. In Tokyo, the Raymonds saw that they could use the Japanese craftsmen's skills with wood to have an equally potent influence on form—a practice that paralleled industrialization but respected traditional culture. In 1920 they started their own firm in Japan, and went on



"Crafting a Modern World," at UPENN's Meyerson Galleries.

time. Interestingly, respect for natural resources may be more developed in Japan today than anywhere else. DOCOMOMO Japan is actively working to preserve the Raymond's legacy there. In doing so it is also preserving the craftsman's legacy that was so important to the Raymonds and to Nakashima. —Leslie Monsky

See related article page 6, and book note, page 10.

"Crafting a Modern World: The Architecture and Design of Antonin and Noémi Raymond" will be on view at the University of Santa Barbara through April 8 before traveling to Japan.

For information on George Nakashima and the Peace Project: [www.nakashimawoodworker.com](http://www.nakashimawoodworker.com).

## dateline cont.

the 230-acre campus, with Pelli participating. In a series of late summer meetings, LCOR Inc. and community representatives reached some middle ground and a new plan leaving the Comsat building within new retail/commercial development and 1,500 residential units is now moving forward.

• **January 20** • On a quiet Saturday morning **Veterans Memorial Coliseum** in New Haven, CT was imploded. The sports and performance venue was designed **Kevin Roche/John Dinkeloo Associates** (1970–1972). The Coliseum was



closed in September 2002 after city officials concluded it was not financially viable to operate. The community remained divided on the issue of renovation vs. demolition until the end. Demolition costs topped \$5 million.

• **February 6** • Tickets went on sale online for official **National Trust for Historic Preservation** tours of the Philip Johnson **Glass House** complex. Tours will begin in April, with a gala opening event planned for June 23. For full details and ticket reservations visit: [www.philipjohnsonglasshouse.org](http://www.philipjohnsonglasshouse.org).



# In print

• **November 2006** • The November issue of *Metropolis* magazine contains a bonanza of articles on the legacy of **Philip Johnson** and his masterwork the **Glass House** complex in New Canaan, CT. Alexandra Lange's cover article "Extending the Legacy" looks at the future plans for this multi-building career capsule. Erich Nagler collects thoughts from several of the artists and architects who were part of the Glass House scene in "Mr. and Mrs. Johnson," and Martin Pedersen introduces a photo essay capturing the "meticulously determined" views that Johnson and David Whitney mapped out across their 47 acres. Rounding out the themed issue, in "In First Person" 13 individuals share their memories of visits to the Glass House. And if you think you've seen every possible camera view of the house, check out Eirik Johnson's photo essay. Read it at: [www.metropolismag.com](http://www.metropolismag.com) (Note: some articles are subscriber-only).

• **Summer 2006** • Delphine Aboulker, a French architect and architectural historian who spent time in the US practicing and researching the reception of Modern movement architecture in this country, published "**Les maisons d'architectes du Mouvement moderne américain**," in No. 18/19 of *Les Cahiers de la recherche architecturale et urbaine*, a journal of architecture and urban research. The 20-page article brings the history—and current situation—of New Canaan's Modern Movement houses to new audiences abroad. In French. [www.monum.fr/edition/index1.dml](http://www.monum.fr/edition/index1.dml)

• **November 2006** • More local coverage of **New Canaan's Moderns** can be found in the November issue of *New Canaan, Darien & Rowayton* magazine. The cover article "Modern Love," by Timothy Dumas, is probably the most comprehensive article on the background and current situation of the New Canaan houses to appear in the general press. It's also

## MOSES ALL AROUND TOWN

Paris had its Haussman. New York had its Moses. One of these master urban planner/builders has secured his place in history. The other is about to be presented for a new generation to absorb and evaluate. During his tenure as mega project builder from 1934 to 1968, Robert Moses modernized New York's infrastructure, borough to borough. His intention was to strengthen the city at a time of urban decline and suburban expansion. His power was, inarguably, his genius at getting things built. The result of Moses's 30-year makeover of the city is still subject to debate. Besides bridges and expressways, parks and pools, Moses's legacy includes the rise of citizens' planning movements and zealous neighborhood organizing.

Three local institutions are currently presenting major exhibitions under the shared header: "Robert Moses and the Modern City." Each features rarely-seen architectural models, vintage photographs, promotional material of the period and other historic objects that illuminate Moses' monumental projects and the responses from communities most impacted by his vision of tomorrow. A highlight of the exhibi-



Robert Moses with model of proposed Brooklyn Battery Bridge, 1939.



Astoria Pool and Triborough Bridge Tower, Queens, c. 1936.

tions is new large-scale color photographs by acclaimed artist Andrew Moore showing Moses's projects as they appear in the city fabric today.

A publication, *Robert Moses and the Modern City: The Transformation of New York*, accompanies the exhibitions. It is co-edited by the exhibition's curator Hilary Ballon, architectural historian and professor of art history and archaeology at Columbia University, and Kenneth T. Jackson, Jacques Barzun Professor in History and the Social Sciences at Columbia University.

See websites listed at right for more complete details of each presentation as well as events being held in conjunction with the exhibitions.

### MUSEUM OF THE CITY OF NEW YORK Remaking the Metropolis

Through May 28

The MCNY's exhibition explores three of Moses's big visions: Making the city accessible via new expressways, parkways and bridges; making the city monumental by developing high visibility institutions; and making the city a desirable "hometown" by adding and improving the public parks.

[www.mcny.org](http://www.mcny.org)

### QUEENS MUSEUM OF ART

#### The Road to Recreation

Through May 27

Moses's faith in and celebration of "automobility" as a means of linking citizens to recreation is the focus of the Queens Museum of Art's exhibition. From shorefront recreation—Jones Beach State Park, Orchard Beach, Jacob Riis Park—to the hundreds of outdoor swimming pools he built, Moses saw a network linked by parkways conceived as "ribbon parks."

[www.queensmuseum.org](http://www.queensmuseum.org)

### MIRIAM AND IRA WALLACH GALLERY COLUMBIA UNIVERSITY

#### Slum Clearance and the Superblock Solution

Through April 14

At the Wallach Gallery the topic is Moses's 1950s urban renewal program, a massive undertaking using Federal Title 1 urban renewal funds to replace slums (broadly defined by Moses) with middle-class housing and expanded facilities for higher education. The exhibit chronicles how Moses leveraged both public funds and private developers to transform large swaths of the city—and the public reaction to the results.

[www.columbia.edu/cu/wallach](http://www.columbia.edu/cu/wallach)

MOSES PHOTO: C.M. SPIEGLITZ, LIBRARY OF CONGRESS, PRINTS AND PHOTOGRAPHS DIVISION (LC-USZ62-13079). POOL PHOTO: MUSEUM OF THE CITY OF NEW YORK, GOTTSCHO COLLECTION, 30053.

# momo To do List

## MODERNISM: DESIGNING A NEW WORLD 1914–1939

Corcoran Gallery of Art, DC  
March 17 through July 29

The Corcoran Gallery of Art will soon open the critically acclaimed exhibition, "Modernism: Designing a New World 1914–1939." Probably the most comprehensive exhibition on early modernism to be staged in the US to date, the show was originally organized by the Victoria and Albert Museum in London. While presenting work from 17 countries, the Corcoran exhibition will have a distinct American bent through the addition of material from the Gallery's permanent collection.

In more than 390 works and 50 film clips the exhibition addresses the foundation and meaning of modernist art and design and their evolution into a mass movement. As it explores key modernist directions—such as Bauhaus, Constructivism, DeStijl and Purism—the exhibition reveals how the distinctive style developed and what principles defined it. The show also looks at key themes of modernism, including Utopia; the role of the factory and mass production; the spiritual aspect of modern life; fascination with the healthy body and organic forms found in nature; and national identity.

Among the key modernist figures featured are artists Piet Mondrian, Fernand Léger, Paul Klee, Pablo Picasso, Man Ray, Alexander Rodchenko, Wassily Kandinsky, László Moholy-Nagy, Charles Sheeler, and Stuart Davis; architects and designers Ludwig Mies van der Rohe, Le Corbusier, Frank Lloyd Wright, Walter Gropius, Richard Neutra, Marcel Breuer, Gerrit Rietveld, Marianne Brandt and Alvar Aalto.

[http://www.corcoran.org/exhibitions/exhibits\\_future.asp](http://www.corcoran.org/exhibitions/exhibits_future.asp)

## BUILD IN UNCERTAINTY: UNPACKING THE SHADRACH WOODS ARCHIVE

A discussion with Kenneth Frampton, Reinhold Martin, Mary McLeod, Joan Ockman, Felicity Scott, Brad Walters and Elsa Lam.

Wood Auditorium, Avery Hall,  
Columbia University  
Friday March 30, 6:30pm

In August 2006, the estate of New York architect, urban planner, teacher and theorist Shadrach Woods (1923–1973) donated his drawings and papers to Columbia University's Avery Architectural and Fine Arts Library. Beginning his career in the office of Le Corbusier working on the *Unité d'Habitation project*, Woods subsequently designed innovative housing in Morocco and Algeria, forming a partnership with Georges Candilis and Alexis Josic in 1954 in Paris. Their early projects inspired the formation of Team 10 and helped set the agenda for postwar modernist architects.

The archive has now been processed and highlights will be on view in the exhibit through April 30. Discussion to be followed by opening of the Shadrach Woods exhibit in Arthur Ross Architecture Gallery

[www.arch.columbia.edu/events](http://www.arch.columbia.edu/events)

## SHIN BANRAISHA: A CULTURAL MEMORY

Noguchi Museum, NY  
Through April 1

Following WWII, Isamu Noguchi was commissioned to design a new "Banraisha" (welcoming space) at Keio University in Tokyo. Working with architect Yoshiro Taniguchi, Noguchi designed the minimalist modern interior and an adjoining sculpture garden in 1951–1952. The room referenced modern western design and the Japanese primitive and was a potent symbol of Japan's postwar regeneration. In early 2003 Keio University announced plans to demolish the building. Despite months of protests and negotiations by those interested in its preservation, Shin Banraisha was dismantled and its parts scattered. Using some original artifacts and 40 photographic panels, "Shin Banraisha: A Cultural Memory," documents the creation and destructions of this signature work.

[www.noguchi.org](http://www.noguchi.org)

## GIANTS: THE TWIN TOWERS AND THE TWENTIETH CENTURY

The Skyscraper Museum, NY  
Through April 15

Commemorating the original World Trade Center, "GIANTS: The Twin Towers and the Twentieth Century" presents the creation of the towers in the context of the technological ambitions of the 1960s and the 100-year evolution of New York's skyline. This comprehensive exhibit brings together architectural and engineering models, construction photos and films and other documents addressing the complex's planning and design. Video and audio clips accessed via interactive touch-screens allow visitors to view hundreds of construction photos in the Skyscraper Museum's collection and to view or listen to interviews with key figures in the Center's design and development.

[www.skyscraper.org](http://www.skyscraper.org)

## THE WRIGHT RESTORATION(S)

Guggenheim Museum  
Tuesday April 24, 6:30pm

A panel of preservation architects discuss Frank Lloyd Wright building restoration projects such as Fallingwater, the Ennis House, the Avery Coonley residence and the Solomon R. Guggenheim Museum.

[www.guggenheim.org/education/tours\\_lectures.shtml](http://www.guggenheim.org/education/tours_lectures.shtml)

## RESTORATION REVEALED

Guggenheim Museum  
Saturday May 12, 2:00pm – 4:00pm

What's behind the scaffolding? In 2005 approximately 12 layers of paint were removed from the concrete surface of the Guggenheim Museum. A year of monitoring selected cracks, laser surveys and other studies is wrapping up in time for repair and repainting to be completed by the end of 2007. Get all the details from this tour of the restoration exhibition with architectural preservation specialists.

## in print cont.

full of striking photography and pithy quotes. Read it at: [www.ncd-mag.com/media/New-Canaan-Darien-Magazine/November-2006](http://www.ncd-mag.com/media/New-Canaan-Darien-Magazine/November-2006)

• **December 2006** • The November/December issue of *Preservation* magazine features as its cover story "Manitoga Modern," by Jane Roy Brown. The article is a superb, albeit condensed, version of **Russel Wright's** career and the story behind his cliff-hugging house "Manitoga" near Garrison, NY. The nicely illustrated article also covers Wright's domestic product designs and the 75-acre landscape he sculpted around the house. Read it at: [www.nationaltrust.org/magazine/archives/arc\\_mag/nd06cover.htm](http://www.nationaltrust.org/magazine/archives/arc_mag/nd06cover.htm)

• **February 2007** • The AIA has published (online) its list of **America's 150 "Favorite" buildings** in celebration of the Institute's 150th anniversary. Apparently Modern movement buildings are not favored among our fellow citizens. Here are the seven highest ranking structures that fall in the Modern taxonomy:

14. GATEWAY ARCH, EERO SAARINEN, 1965
19. WORLD TRADE CENTER/TWIN TOWERS, MINORU YAMASKI, 1972–1977
29. KAUFMAN HOUSE/FALLINGWATER, FRANK LLOYD WRIGHT, 1935
42. SEARS TOWER, SOM, 1974
51. AIR FORCE ACADEMY CHAPEL, SOM, 1962
74. GUGGENHEIM MUSEUM, FRANK LLOYD WRIGHT, 1959
80. PHILLIPS EXETER ACADEMY LIBRARY, LOUIS KAHN, 1972

The Bellagio Hotel and Casino (1998) at slot 22 beats out not only Monticello at 27, but 128 other buildings nominated by AIA members. The website includes a full methodology for how the Harris Interactive survey was fielded. However its best feature is a separate blog for each building to encourage debate about the individual selections as well as opportunity to suggest other favorites. Friends of modernism, get blogging at [www.aia150.org](http://www.aia150.org).

## NEWSLETTER: 2007/No.1

The New York/Tri-State newsletter is made possible by generous financial support from Brent Harris and the volunteers below who contributed content for this issue.

Barbara Al-Haffar  
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Kathleen Randall, editor/coordinator

Comments, articles and news items are welcome for future issues.  
email: nytri@docomomo-us.org

## Special Thanks:

To Knoll Inc. for inviting us to its New York showroom for the upcoming "Eliot Noyes" event.

## Coming up:

# MODERNISM

DESIGNING A NEW WORLD 1914 - 1939

MODERNISM: DESIGNING A NEW WORLD  
1914-1939

Corcoran Gallery of Art, Washington, DC  
March 17 through July 29

see  
p. 15

## Eliot Noyes

Pioneer of design and architecture in the age of American modernism

DOCOMOMO PRESENTS:  
ELIOT NOYES – TALK AND BOOK SIGNING BY  
GORDON BRUCE, WITH FRED NOYES

Knoll Inc.  
March 15, 6:30 pm

see  
p. 11

## Email List: sign up:

DOCOMOMO New York/Tri-State has an email list to provide meeting and event announcements and news relating to Modern architecture in NY, NJ and CT. Email addresses will not be shared with any other organizations or individuals. And no inundations—1-2 messages per month.

Sign up at: [www.docomomo-us.org](http://www.docomomo-us.org)  
(go to the New York/Tri-State Chapter page)

## Join now.

Again, too much news and no room for a membership form. Please don't let this discourage you from joining or renewing your membership. DOCOMOMO is an all-volunteer organization with a small, dedicated base of members. DOCOMOMO needs the resources to do more and do it more effectively—and that means more paying members.

A membership form is available in PDF format on the DOCOMOMO US web site:

[www.docomomo-us.org](http://www.docomomo-us.org)

# do\_co\_momo\_US

documentation and conservation of buildings, sites and neighborhoods of the modern movement  
New York/Tri-State Chapter, P.O. Box 250532, New York, NY 10025

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FORUM

STAR-CHITECTS OF THE 1950s

Who got press? p.4