Changes to Halprin's Landmark Freeway Park in Seattle

Originally designed by Lawrence Halprin and Associates, the plantings at Seattle's Freeway Park are currently being updated by Seattle landscape architect and University of Washington professor Iain Robertson, who aims to "not change the character of the park, but to recharge the design." Executed by Mr. Halprin's office under the design direction of Angela Danadjieva, Freeway Park is one of the best preserved masterworks of post-war landscape architecture, yet the horticultural requirements of the plants necessitate renewed attention to the original design intent. However, its fate may also be a bellweather for the future of modernist architecture, landscapes and engineering feats associated with the interstate highway system across the country. After the publication of Halprin's book *Freeways* in 1966 and his work with the Federal Highway Administration's Urban Advisors group, the Seattle Parks Commission sought his assistance in designing a park along the edge of the new interstate gorge. Rather than confining himself to the proposed plot of land, Halprin pushed the ideas in his book into the cityscape by proposing an extensive landscape that scaled down the impact of the freeway for both driver and pedestrian by building right over it. Rather than balking at this audacious plan, the city bundled the proposal into the county-wide open space bond measure

Aerial view of the park over Interstate 5 in downtown Seattle circa 1999. Freeway Park, Seattle, WA *(Photo courtesy of the City of Seattle)*

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DOCOMOMO US

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Welcome

Welcome and Happy New Year. Continuing with our recent initiative for theme-based newsletters, this winter issue looks at modern plazas and landscapes. Many of these were created in the context of urban renewal projects in the postwar era as an integral part of the design of housing, civic, office or cultural institutions or simply as stand alone features. Many of these spaces and places have not been maintained and have fallen into disrepair or have been abandoned in their entirety, serving as symbols of urban blight and failed design principles or social views. In recent years, so much has changed and so many alterations have been made to what are important designs and represent work by significant designers of the period that we believe it is important to dedicate a newsletter to this issue. We want to highlight the significance of these landscapes and advocate for their preservation in a meaningful and appreciative way. Too many of these landscapes or spaces have become the victim of unnecessary and insensitive changes, or have been obliterated altogether because of poor or inappropriate maintenance or misbegotten ideas about safety or use.

2007 saw the continued growth of DOCOMOMO US with the addition of Florida as a US chapter and entry of New Orleans and North Carolina for approval. The end of 2007 had its usual array of building preservation challenges. While the emblematic Encounter restaurant at LAX airport was reopened, the Morris A. Mechanic Theater in Baltimore was nominated for designation and the Brutalist Third Church of Christ, Scientist in Washington D.C. was designated. Many others remain uncertain: the fate of Albert Ledner's O'Toole building in New York City is tied to the expansion plans of St. Vincent's hospital, and the future of such corporate campuses as Eero Saarinen's Bell Labs in Holmdel, New Jersey, remains unresolved.

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Urban Renewal Renewed: A Makeover for Baltimore's Center Plaza

In the heart of Baltimore, 1960s-style urban renewal has received a facelift with the completion in October 2007 of a $7.5 million renovation of Center Plaza, the urban plaza at the core of downtown's complex of office, retail and residential buildings known as Charles Center. In 2002, a national competition was held for the re-design of the unpopular and rundown Center Plaza, originally designed by the Baltimore firm of Rogers, Taliaferro, Kostritsky & Lamb as the focal point of Baltimore's first urban renewal project and inspired by the great urban plazas of the Italian Renaissance. The local architecture and design firm of Brown & Craig won the competition with their design of extensive greenscaping, a reflecting pool, movable seating and dynamic lighting effects. Brown & Craig had collaborated with Daniel Biederman, the talent behind the successful revitalization of New York City's Bryant Park in the early 1990s; however, it is too early to tell whether the team's design will foster the desired transformation of Center Plaza into a hip and inviting urban space.

Center Plaza under construction, with Mies van der Rohe's One Charles Center on the right, April 2007. Charles Center, Baltimore, MD *(photo: Olivia Klose)*

Center Plaza under construction, April 2007. Charles Center, Baltimore, MD *(photo: Olivia Klose)*

As originally designed, Charles Center's open spaces reflected the principles and ideals of the urban renewal movement that swept through American cities beginning in the 1950s, forever transforming the urban landscape. As consulting architects to the Charles Center urban renewal project, which was launched by a public-private partnership in 1957, RTKL's goal was to make the plazas and open space a "social center for 24-hour citizens of Baltimore." The 1958 Charles Center promotional report gushed that "Here, open space will be used, loved and economically successful because it will be full of pleasant things: fountains, sculpture, flowers, umbrellas, flags and trees. The open space will be, in its own way, as concentrated as the city around it." George Kostritsky of RTKL envisioned an urban landscape along the themes of light, sculpture, and water, for Charles, Center and Hopkins plazas, respectively. The three plazas, located on the interior of the two superblocks comprising the Charles Center urban renewal site, were to be linked through a series of elevated walkways, escalators and skywalks in order to overcome the problem of the site's steep topography (a 68-foot drop in grade from the northern boundary of the site to the southern boundary) and in order to create a series of "pedestrian islands." Though futuristic in appearance, this circulation system was a typical component of urban design of the 1950s and 60s and was often promoted as a means of separating pedestrians from the escalating nuisance of auto traffic and congestion. In the case of Charles Center, the exterior circulation system was also intended to provide a venue for extensive retail activity.

Although the Charles Center plan had all the right ingredients for successful place-making, its physical realization made plain many of the shortcomings of modern urban design principles. In the words of Charles Center's chief urban planner himself, David Wallace, the skywalks at Charles Center were "circuitous and hard to find," and retail was consistently "lackluster." City government did not end up retaining ownership of the entire system of open spaces and exterior infrastructure (only the three plazas), and so treatment of its various sections—in terms of services, amenities, ambiance and maintenance—was left up to individual building owners and retail tenants. The first skywalks were dismantled in the 1980s, and by the 1990s only two remained.

The introverted nature of the Charles Center plan was a built-in handicap and prevented the lively, populous atmosphere envisioned by planners. Placement of the two major plazas, Center and Hopkins Plazas, on the interior of the superblocks meant that they were virtually invisible from the street. Fixed seating, copious hardscaping, and insufficient greenery all contributed to the plazas' underuse. As early as 1962, a member of Baltimore's Planning Council predicted that the majority of plaza users would be office tenants on their lunch break, and that a mere quarter would be the visitors, shoppers and tourists envisioned. A distinct obstacle to the plazas' popularity stemmed not from design, but perhaps from the absence of integrated planning:

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Welcome

This year, 2008, the Xth International DOCOMOMO conference will take place in the Netherlands where almost twenty years ago DOCOMOMO was formed. The theme of the conference is "The Challenge of Change", and the conference will mostly take place in Rotterdam in the restored Van Nelle Factory, reinvigorated as a 'design factory'. The theme reflects the need for DOCOMOMO International and its members to revisit and reassess the role and goals of the organization.

In more practical terms, we continue to use our website to update you with news on DOCOMOMO events and activities as well as our advocacy efforts. Links to the websites of our chapters where most regional news is reported are also provided. Finally, we have upgraded the site to allow for the on-line payment through PayPal of dues and the purchase of past journals and DOCOMOMO publications.

— Theodore Prudon
President, DOCOMOMO US

Boston City Hall Plaza: A Modern Space for the City Upon a Hill

Hailed by critic Ada Louse Huxtable as "one of the best urban spaces of the 20th century," Boston's often reviled City Hall Plaza faces an uncertain fate. Designed by Kallmann, McKinnell and Wood between 1962 and 1968, the last concerted effort to improve this centerpiece of "the New Boston" fell victim to post-9/11 inter-governmental disputes. In 2006, Mayor Tom Menino announced his intention to sell both the plaza and building to the highest bidder. Over recent months, the monumental City Hall itself has received wide spread support. The Boston Landmarks Commission voted to accept a petition for study (although landmarking is subject to mayoral veto), and a Determination of Eligibility by the far sighted Massachusetts Historical Commission surfaced. In 1991 MHC had determined that City Hall is eligible for the National Register of Historic Places, and had commented that "the plaza is a significant component of the building."

The building was constructed using mainly poured-in-place and precast Portland cement. Boston City Hall, Boston, MA. *(photo: Chris Brazee)*

View across the plaza at night. Boston City Hall, Boston, MA. *(photo: Chris Brazee)*

Detail view of the building's sculptural volume. Boston City Hall, Boston, MA. *(photo: Chris Brazee)*

City Hall Plaza is the latest transformation of the slopes of Boston's colonial city; the succeeding two centuries leveled the hills and filled the coves to form the Boston we know today, including the Plaza's setting. On the Plaza's west, tremendous earth-moving shaved 65 feet off a four-acre mount for Pemberton Square, and nearly as much from Beacon Hill just beyond. To the east, Faneuil Hall and Quincy Market were developed on harbor fill in two separate endeavors eight decades apart. Such extraordinary reshaping of the terrain suggests the challenge—and the precedent—for those in the 20th century who planned the new center for the "City Upon a Hill."

Although it is only a small piece of the 56-acre Government Center, the 9-1/2-acre plaza occupies the key location, identified in Kevin Lynch's *The Image of the City* (1960): "Potentially it [the city hall site, historically Scollay Square] could play an even more striking visual role as the central point of the old head of the Boston peninsula, the hub of a whole series of districts…the node of such important paths as Tremont, Cambridge, Court-State, and Sudbury Streets…." The prescriptions for the government center design competition, established by I.M. Pei and Partners' 1960 master plan, retained these roads and opened unexpected views to major landmarks: Faneuil Hall, Quincy Market, Old North Church and the Old State House.

Pei's plaza site essentially excised this fragment of the historic city, defined by existing or rebuilt roads and structures and by thin new buildings along two edges. A half-dozen blocks of solid "ground" became an open "figure," to use the urban design parlance most often applied to Nolli's famous map of Rome. But where the prototypical figural space on that map, the Piazza Navona, recalls the ancient "outdoor room" maintained by the surrounding urban "poche," in Boston the new Plaza's boundaries reflect the arbitrariness of the historic urban layout. The north edge splays outward as the former Hanover and Sudbury Streets did; its west side bulges inward in front of the hill; and the 19th-century row to the south sweeps away along old Cornhill Street's path. The resulting space has a non-sheltering, centrifugal character, opening at its corners. KMW "bulked-up" the new City Hall in order to hold down this space more effectively.

In response to the sloping hillside site, KMW crafted a huge warping terrace of brick. High at Cambridge Street and at both sides, it cascades down 20 feet around the building to Congress Street, stopping partway down for an amphitheater and stage on the north. The Plaza rolls right into and through City Hall, where it wraps down one level and up another, as a transposed, symbolic hill for the city. From Dock Square below, one sees the new City Hall astride this three-tiered mound.

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NEW YORK/TRI-STATE

DOCOMOMO New York/Tri-State is part of a working coalition including Preservation New Jersey, the National Trust for Historic Preservation, DOCOMOMO US, the Recent Past Preservation Network, the Cultural Landscape Foundation, and AIA-New Jersey that is currently exploring ways to preserve Eero Saarinen's 2,000,000 sq. ft. Bell Laboratories on a 472-acre site in Holmdel, New Jersey. The groups also aim to assist with a direction for the sites future preservation and reuse. The coalition sponsored a talk about Saarinen's career on October 30th in Holmdel, NJ by Donald Albrecht, co-curator of the traveling exhibition "Eero Saarinen: Shaping the Future."

—Kathleen Randall

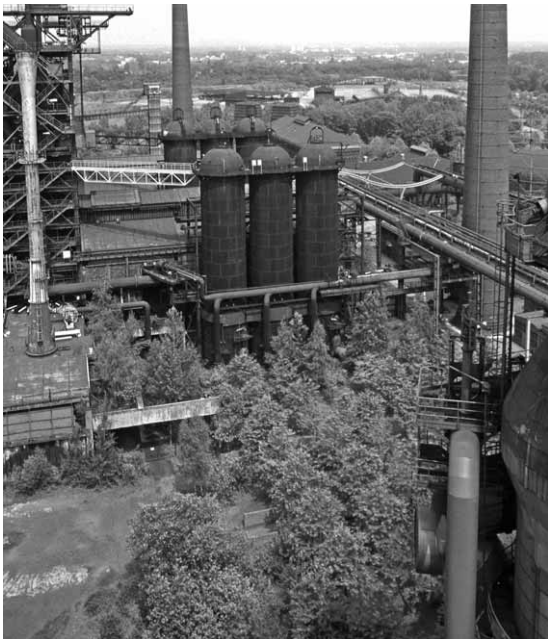
New York/Tri-State Chapter Spotlights the O'Toole Building and its Architect, Albert Ledner

In February 2007, New York/Tri-State chapter members learned that St. Vincent Catholic Medical Centers planned to demolish the O'Toole Building, located on 7th Avenue between 12th and 13th Streets in Manhattan. Originally the Joseph Curran Building, the five-story structure was designed

Jay Shockley (right) confers with Albert Ledner (left) over a historic photo of the Joseph Curran Building showing original details.
(Photo courtesy of Jay Shockley)

Landscapes of Industrial Archeology: Preservation Projects for Social Spaces

Surprisingly and equally unexpectedly a new situation has occurred in Europe regarding the future of disused industrial areas. Starting in the early 1990s the number of preservation projects for the transformation of sections of industrial landscapes, already in decay or abandoned have, by and large increased. These industrial activities had generated polluted landscapes in conditions of full hostility for human beings and nature. The huge industrial machineries have stood empty of users and materials in a desolated land of debris. Most of the new projects resulted in the creation of new open spaces for leisure facilities and collective public activities. The largest and most



Site of Landschaftspark in North-Duisburg. Landschaftspark, North-Duisburg, Germany.
(photo: Franco Panzini)

complex intervention that has become a standard of reference for the transformation of post-industrial landscapes elsewhere, has been achieved in the Ruhr area, located in North Rhine-Westphalia. (Germany). This has been Europe's heart of industrialization. Remains of the period are the large population (the region, with 18 million people has the highest population density of all Germany) and a totally artificially transformed landscape.

During the middle of the 20th century as the industrial boom stopped, many heavy industries (predominantly coal and steel) moved away, leaving abandoned industrial plants and a large number of post-industrial sites, including many brownfields. In 1989 the regional government of North Rhine-Westphalia started an integrated development strategy for the former industrial region. The major goal was the creation of a new "regional park" with a length of seventy kilometers along the Emscher River. More than 150 years of industrialization have left their mark on the region: mines, coking plants and winding towers are the impressive relics of the past industrial era.

The range of different arrangements has been broad, combining commercial with recreational spaces, as well as providing educational facilities and sites for urban forestry and urban agriculture that will aid in creating a more sustainable and functional future landscape. All of the new functions are based on the deliberate incorporation of the industrial heritage into the new landscape. The industrial plants remain as landmarks and architectural witnesses narrating the history of the region.

One of the fully completed sections of the new preserved landscape is the Landschaftspark in North Duisburg (1993-2001), designed by Peter

View of Latz's incorporation of thyssen Steelworks into the parks design. Landschaftspark, North-Duisburg, Germany. *(photo: Franco Panzini)*

Latz. An outstanding example of a park area shaped by its industrial history, the heart of the park is the decommissioned Thyssen Steelworks, converted into a site of industrial heritage and a venue for different leisure facilities. Based on the idea of calling for empirical solutions, Latz has interpreted the parts of the huge steel structures as bearer of a spontaneous naturalization process. A new landscape has emerged; the park is the manifesto of the re-appropriation of the obsolete industrial features by nature. A botanical garden, where plants suitable to grow among the ruins of steel industries are cultivated, represents a space for discovery and play at the same time.

Equally successful has been the preservation of the Zollverein coalmine industrial complex in the vicinity of Essen, where the main structure is Shaft XII, a technical and architectural masterpiece designed by the architects Fritz Schupp and Martin Kremmer and built in 1932. The design of the plant is based on pure modern aesthetics, with clear lines, reduced forms and an impressive symmetry.

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by Albert Ledner for the National Maritime Union and formally opened in 1964. Between 1954 and 1968 Ledner designed 14 buildings for the Union, primarily hiring halls in port cities across the country.

Over the summer an informal working group of members contacted Albert Ledner in New Orleans and began archival research to fill out the history behind the structure. The results were a DOCOMOMO fiche, a 10-page backgrounder document detailing the history and status of the building, and a fall lecture in New York by Albert Ledner.

The lecture was held September 25th at the New York showroom of Knoll, Inc. Over 80 people attended and were treated to Albert Ledner's slides and sharp recall of his buildings for the union and particularly the design progression of the Curran headquarters building. A half hour of audience questions was followed by a reception and an informal talk with the architect about the building's future.

For more on Albert Ledner and the Maritime Union buildings, plus photos and drawings, the backgrounder document can be found on the DOCOMOMO website. In addition, Ledner's lecture at Knoll, Inc. is now available on DVD; please contact the NY/Tri-State chapter to obtain a copy.

Because St. Vincent's redevelopment plan—a joint project with the Rudin Management Company—is located in the Greenwich Village Historic District, it will need to be reviewed by the Landmarks Preservation Commission, who will determine its appropriateness. The hospital filed its application in December 2007, while New York/Tri-State is continuing its outreach and preparing formal testimony for the numerous hearings that will attend the St. Vincent/Rudin plan.

—Kathleen Randall

Parkmerced, a Modern Landscape Masterpiece Under Assault

A 191-acre, 2,500-unit apartment development situated in the southwestern part of San Francisco, adjacent to the campus of San Francisco State University, Parkmerced is close enough to the Pacific Ocean that it is continually under assault from wind and foggy weather. Unfortunately, current plans by the new owner, Parkmerced Investors, LLP, and the University, are creating an assault that threatens to sweep the development off the map. With its Thomas Church landscape, Parkmerced is one of the most significant modern sites in San Francisco and its loss would be a defeat for the city's modern heritage.

Parkmerced, San Francisco, CA.
(Photo courtesy of San Francisco History Center, San Francisco Public Library)

Thomas Church, considered the father of modern landscape architecture in the United States, exerted an especially strong influence over the look of residential landscape architecture in the post-war years. A figure with an international reputation, his ideas for livable, low-maintenance garden design were published in popular magazines and he worked closely with the leading Bay Region architects of his day; William Wurster, Gardner Dailey, John Funk, and others whose regional modern style was characterized by a seamless integration between building and landscape. During the course of his prolific career, Church designed over 1,000 individual landscape projects. Most of these are private gardens and are off-limits to the public, such as the often-photographed Donnell Pool and Garden in Sonoma, California .

Parkmerced, designed by Leonard Schultze Associates, a New York City architect, was developed by Metropolitan Life Insurance Company starting in 1941 as part of a nationwide venture into real estate development. Three similarly scaled developments were built by MetLife at about the same time: Park Labrea in Los Angeles, Parkchester in the Bronx, New York and Parkfairfax in Alexandria, Virginia. All four planned communities are predominantly low-rise apartments situated on significant amounts of landscaped open space. Parkfairfax is listed on the National Register in recognition of its role in the Post-War housing effort as an early planned community.

At Parkmerced, Schultze laid out a "Garden City"style radiating site plan with interconnecting

View of the shared lawn spaces. Parkmerced, San Francisco, CA. *(photo: Chris Verplanck)*

courtyards, parking courts and service courts, and engaged Church to create designs for the 75 unique internal courtyards and landscape throughout the complex. This was Church's first large-scale commission and allowed him to put into practice his fundamental concepts for residential landscape design. Each courtyard is different, responding to its particular topography and solar conditions, and each provides semi-private terraces adjoining the apartments living rooms, a shared lawn area, sidewalks, and a limited, wind-tolerant plant palette. Curving walks and biomorphic shapes define the central lawns, while raised planters, wide steps, and low-maintenance planting groups give each courtyard its modern feeling. For students of Thomas Church, walking through the interconnected courtyards of Parkmerced provides a primer on the Church residential landscape, offering a rare opportunity to experience firsthand the work of one of the country's founding modernist landscape architects.

In the last few years, San Francisco State University has purchased several blocks of Parkmerced while releasing a plan to replace at least five of these blocks with new student housing. In addition, the current owner of the remainder of Parkmerced has hired the San Francisco office of Skidmore Owings and Merrill to develop a new master plan. Initial concept drawings shown at a recent public meeting indicate that Parkmerced would be demolished in its entirety and replaced with a completely different grid pattern and higher density housing, while commercial uses would be added along its major green spaces. Local preservation organizations, including the Northern California Chapter of DOCOMOMO US and the Western Regional Office of the National Trust for Historic Preservation are concerned about both initiatives. A joint site tour was conducted on November 2, 2007, which included representatives of the California Preservation Foundation, San Francisco Heritage, and the San Francisco Planning Department, as well as the Parkmerced tenants' advocacy group.

Understanding the importance of Parkmerced, these organizations are wide awake and looking closely at ways to preserve Parkmerced for the future.

—Chandler McCoy

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NOCA

The Northern California Chapter of DOCOMOMO US has been focused on several important preservation issues that could have a large impact on San Francisco's modern heritage. The most important has been the potential complete destruction of Parkmerced**,** a large planned community located near the Pacific Ocean in the southwest corner of the City. Designed by noted landscape architect Thomas Church, this community of over 2,000 apartments is currently threatened on several fronts. DOCOMOMO NOCA is closely monitoring the situation, with details provided in a separate article in this newsletter.

DOCOMOMO NOCA plans to resume its regular meeting schedule in 2008, with meetings held the second Tuesday of every month.

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

—Andrew Wolfram

NORTH TEXAS

On November 15th, the North Texas Chapter of DOCOMOMO US co-hosted an in-depth tour of the Masonic Temple of Dallas in coordination with the Texas Chapter of The Association for Preservation Technology and the AIA Dallas Historic Resources Committee. The Masonic Temple is a significant structure within Dallas' Harwood Street Historic District, an eclectic grouping of structures in Neo-Classical Revival, Renaissance Revival, Beaux-Arts, Art Deco, and Art Moderne styles.

The Art Moderne Masonic Temple, one of the newer buildings in the District, was built in 1941, and designed by the firm of Flint & Broad. The imposing Temple is predominantly faced with limestone and features a black granite surround at the main entrances and aluminum fenestration. When viewed in the larger context of Dallas history, it represents a transitional time for the city's architecture, positioned

The Temporality of Being: Conservation Through Subtraction

Henry Klumb bought the 5-acre Cody Ranch in Puerto Rico in October 1947, where it had served as a pineapple, cucumber and citrus-growing farm to the previous owners. Of the ranch's five original structures, Klumb retained only the large wooden house and garden. Built around 1906, the house was a typical hacienda design: a raised cottage with a large corrugated-metal hipped roof and a wrap-around porch. Klumb's remodeling of the house, even though its original character was preserved,

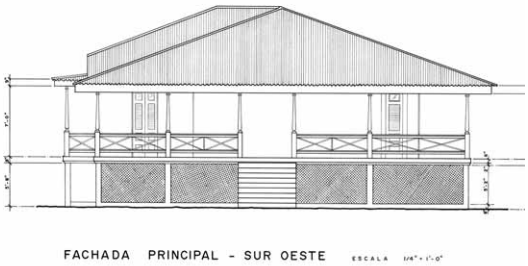
View from the pond. Klumb House, Puerto Rico. *(Photo courtesy of Henry Klumb Collection, Architecture and Construction Archives at the University of Puerto Rico)*

View of the house's interior. Klumb House, Puerto Rico. *(Photo courtesy of Henry Klumb Collection, Architecture and Construction Archives at the University of Puerto Rico)*

served as a laboratory for radical tropical solutions that he later used in many of his buildings and manifested his idea that "Man's work that disregards the existence of nature, and ignores man as the measure has no true meaning, no significance of being."

The remodeling of the house and garden represented this "significance of being" as for Klumb, being is intrinsically encumbered in nature. It was not surprising, then, that when remodeling the hacienda house the surrounding garden was used as the defining structure of what Klumb considered to be his private space. Opening up the main façade in order to make the most out of living in a garden, he allowed the inside to become the outside, eradicating the hard vertical surfaces by adding areca palms surrounding the wrap-around porch for a fluid, yet sure protection from rain and wind. Therefore, the elimination of walls allowed for a restructuring of the public areas so that three sides were opened toward the garden. On the other hand, the private rooms, such as his studio and bedrooms, were opened through the use of glass jalousie windows that pivot as doors, allowing for a framed and controlled view of the exterior.

As recycling was one of Klumb's main intentions in this project, the reutilization of the original shuttered doors can be seen in their conversion to privacy screens. Also recycled were the original garden and farm area transformed into a protective envelope for living. Klumb continuously transformed the garden. He added exotic and rare trees, such as the polygala cowelii—commonly known as the violet tree—almost extinct in Puerto Rico. The garden was also sculpted by the planting of fruit trees that grew into enormous umbrellas and by subtracting existing vegetation which created open lawns or "skylights" that allowed sunshine to penetrate the otherwise dense vegetation. Sunlight became an obsession and Klumb's design contemplated a structured movement from sun to shade. His wall-less dining room opened to the veranda



Drawing of the south-west elevation. Klumb House, Puerto Rico. *(Photo courtesy of Henry Klumb Collection, Architecture and Construction Archives at the University of Puerto Rico)*

and to the rear garden. A pivoting table—the room's centerpiece—was designed to capture the early morning sun, the shade for a noon lunch, or the feeble dusk light for a late dinner.

The construction of a kidney-shaped pond framed by two caimito trees, in front of the main stairs to the house offered a secondary living space within nature: light and ephemeral, this allowed him to view his house from within nature, and inextricably linked the two, making house and garden one. Therefore, Klumb's house, albeit a romanticized version of life in the tropics, represents an intimate relationship between interior and exterior space that far outdid the Modern Movement's understanding of architecture as an object in space. In remodeling the Cody Ranch and its gardens, Klumb made space and object inseparable. Moreover, he made one a reflection of the other, each serving to highlight the beauty of its counterpart. Being-in-the-world had for Heidegger both temporal and spatial qualities and Klumb agreed that in that sense, being made reference to a nearness rather than a remoteness. Contrary to many of his contemporaries, Klumb's vision of space began from the outside-in and not from the inside-out. This reversal of thought evidenced his preference for the natural over the built form, as living in nature was for Klumb a consciously structured process intrinsic to the making of architecture.

—Nadya K. Nenadich & Enrique Vivoni-Farage

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between the 1936 Art Moderne collection of Texas Centennial Buildings at Fair Park, and the distinctly modernist 1955 Old Dallas Public Library, located just four blocks away. The Temple is in relatively good shape and is not immediately threatened. It was put up for sale in 2006 at a price of $3.6 million, perhaps reflecting the decline in the fortunes and popularity of the Masonic fraternity. To date, the Temple remains in Freemasonry ownership, but that sector of downtown Dallas is attracting much new development. Concerned preservationists, including DOCOMOMO NTX, will be closely monitoring future developments in and around the Temple.

DOCOMOMO NTX's next event is a tour of mid-century modern religious churches and temples designed by several of North Texas' earliest modernists. The tour is planned for late winter or early spring of 2008.

—Robert Meckfessel

WEWA

DOCOMOMO WEWA's advocacy efforts in late 2007 culminated at an important meeting of the Seattle Landmarks Board on January 2, 2008 with the designation of the Norton Building and the nomination of the Manning's Cafeteria Building.

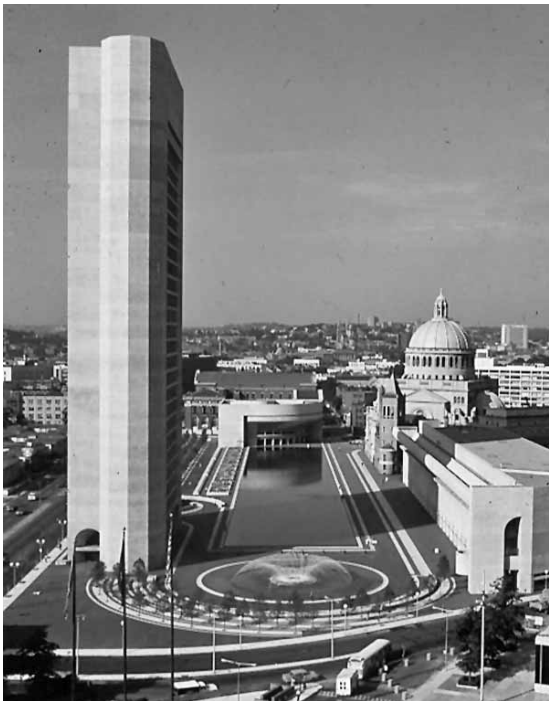
In 2007, parked by a zoning resolution to allow taller buildings in the commercial core, the City of Seattle released the results of a historic inventory of downtown buildings eligible for landmark status. One of the first buildings to be considered was one of the city's most prominent Modern aluminum and glass curtain-wall skyscrapers. The Norton Building, built in 1958, was designed by SOM and local architects Bindon & Wright and represents an important shift in the design of commercial real estate in Seattle. Acting on the support of DOCOMOMO WEWA, the board nominated the Norton Building in the autumn of 2007 and was unanimously designated on January 2nd.

Boston's Christian Science Center

In 1964, the First Church of Christ Scientist presented architects I.M. Pei and Araldo Cossuta with the challenge of providing space, amenity and an intangible presence for the expansion of their Mother Church complex, which had occupied a part of this same site since 1898. With the incipient completion of the adjacent Prudential Center complex, a commercial development that featured a 52-story tower and several apartment slab blocks set off from the street on a large raised plaza, the "High Spine" development concept promulgated by planner Kevin Lynch and the Boston Society of Architects seemed to be taking off. The Prudential was to be the first of a series of skyscrapers that would stretch along Boylston and Huntington Streets, defining Boston's skyline. It became apparent to Pei and Cossuta that the dome of the 1908 Mother Church would no longer be a commanding presence on the Boston skyline. They responded by persuading the Church to do something out of the financial reach of a commercial developer. They would "command the ground plane" and construct the great plaza around which the new Christian Science Center evolved.

Aerial view of Christian Science Center, Boston, MA.
(Photo courtesy of Alex MacLean, Landslides)

This great gesture was described by Cossutta as the "heart and soul" of the project. The quiet, dignified but unabashedly monumental urban complex of the Christian Science Center (CSC) stretches from Copley Square to Symphony Hall. Featuring a long reflecting pool at the center of the space and a planted terrace to the south, it creates a cohesive and dignified identity for the Christian Science Church, mitigates the insensitive urban boundary of the Prudential Center, and knits together older monumental structures such as the Christian Science Mother Church and Publishing House, and the adjacent Horticultural Hall. Through these moves, the CSC establishes a strong sense of place at the intricate complex urban juncture of the Fenway, Back Bay and South End. The buildings themselves are composed in a classic modernist dynamic asymmetry, with the strong vertical slab of the Administration Tower (the Center's own small contribution to the High Spine) serving as a counterpoint to the Library or Colonnade, inspired by LeCorbusier's



Boston's Christian Science Center, Boston, MA.
(Photo courtesy of Pei Cobb Freed and Partners, Architects)

High Court at Chandigarh, that defines the north side of the plaza. At the southwest corner, the sweeping curve of the Sunday School redirects the thrust of the space of the reflecting pool out into the reconfigured forecourt of the Mother Church as it is presented to the open space along Massachusetts Avenue. There, it is firmly bounded by the long slab of the Church Park Apartments, designed by The Architects Collaborative (TAC), which were also a component of the original Master Plan.

The CSC is one of the most striking and successful modernist urban complexes in the world. As the Church embarks on a new master plan for the adaptive use of some of the buildings and the development of the Plaza, it will be imperative that the character and dignity of this complex be properly maintained. The Church is well aware of the unique quality of this heritage and has come out in supporting of the proposed landmark designation of the complex. Still, it will be important that the City of Boston, advocacy organizations like DOCOMOMO, and everyone concerned with the future of one of Boston's most distinguished works of mid-twentieth century urbanism be alert to the unique and delicate qualities of this ensemble. With vigilance we can ensure it that it will remain a its future as a great urban complex and a link to the best of Boston's modernist heritage.

—David Fixler, AIA

Chapter News

Designed by Clarence Mayhew In 1964, a well-regarded Bay Area architect, the swoopy roofline of the Manning's Cafeteria Building in Seattle's Ballard neighborhood stands as one of the last surviving examples of Googie style restaurants in the city. Threatened with demolition in 1983 after Manning's closed, the community galvanized and saved the building and it reopened as a Denny's. The building currently faces the wrecking ball again with plans for an eight-story retail/condo development.

As part of the Master Use Permit process the project's proponents submitted a landmark nomination for review and consideration by the Seattle Landmarks Preservation Board. At its January 2, 2008 hearing, the Board voted 8 to 1 to nominate the Manning's Cafeteria Building. The Board heard public comments supporting the nomination and received numerous letters of support prior to the meeting. The Seattle Landmarks Preservation Board will next consider the building for designation as a landmark at its February 6, 2008 hearing. DOCOMOMO WEWA will continue working with a group of active citizens, Ballard residents, architects, and preservationists to save the Manning's Cafeteria Building and promote consideration of the potential for re-use and rehabilitation.

—Andrew Phillips

NEW ENGLAND

DOCOMOMO NE continues its advocacy efforts for Boston City Hall, cooperating with the Preservation Alliance who are presenting on The Government Center's history and its preservation issues at the Traditional Building (Renovation/Restoration) conference in Boston in March. The chapter also continues to keep a watchful eye on Paul Rudolph's former Blue Cross Blue Shield building, now 133 Federal Street, which is slated for demolition to make way for a 1,000 ft. tower.

—Hélène Lipstadt

UC Irving Strips Off Pereira Façades

One of William Pereira's most iconic buildings on the campus of the University of California, Irvine, Steinhaus Hall, is poised to receive a disfiguring facelift that will replace its sculptural concrete sunshades with a bland aluminum curtainwall.

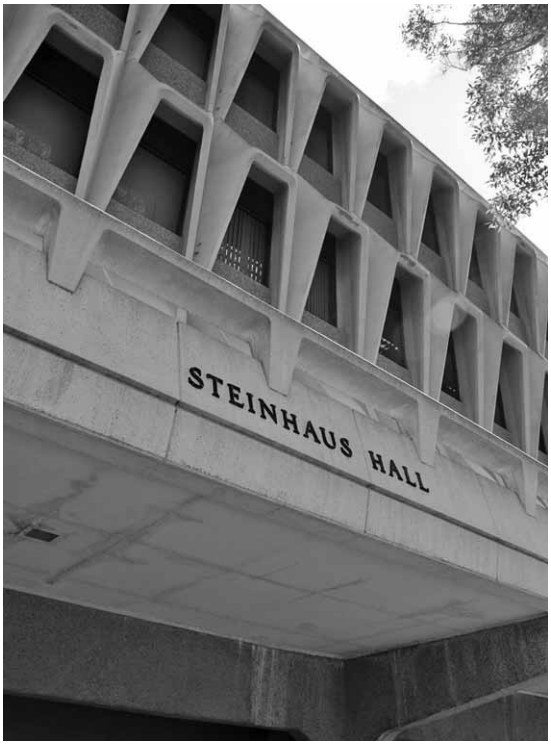
Constructed in 1963 by William Pereira & Associates as part of a larger complex of buildings, Steinhaus was originally designed in 1961 as part of the architects' master plan. Known for his sculptural brutalist work in concrete, Pereira is most famous for the design of the Los Angeles International Airport with its "Theme" building control tower, and the pyramidal high rise for the Transamerica Corporation in San Francisco.

Steinhaus Hall, along with the other Pereira designs at UC Irvine, created a signature look for the campus with volumetric buildings lifted off the ground on pilotis, open pavilions marking the topmost floor, and the organic quality of precast concrete sunshades that cast strong shadows in the hot southern California sun. These signature Pereira elements are all present at Steinhaus Hall.

Working extensively with experimental technologies, William Pereira strove to achieve the thinnest concrete possible in order to give a sharply defined shape to his buildings' façades. However, Steinhaus hall's pre-cast concrete technology is approaching the end of its serviceable life with the sunshades exhibiting signs of deterioration. The University is currently starting design work on a major exterior renovation, including plans to remove the sunshades from the building's middle three stories, while maintaining the sculptural concrete elements at the lowest and uppermost floors of the buildings. The possibility of repairing, restoring in kind, or replacing the sunshades with a compatible and sympathetic replacement shade has been rejected and the University's current plan is to completely strip the precast sunshades and replace them with an aluminum curtain wall with exterior metal louvers. The resulting design will remove the building's strongest character-defining features, and futilely mix the new façade with the few original elements that will remain.

Unfortunately, although the Pereira buildings successfully create a strong visual style on the campus, the modification of Steinhaus Hall is likely to be the first of many renovations to the Pereira buildings. This will result in the loss of the best features on a campus not otherwise known for significant architecture.

—Deirdre Gould



Detail of the building's signature elements—pilotis and concrete sunshades.
Steinhaus Hall, UC Irvine, Irvine, CA.
(photo: DOCOMOMO NOCA)

Detail of sculptural concrete sunshades on Steinhaus Hall, University of California at Irvine. Steinhaus Hall, UC Irvine, Irvine, CA. *(photo: DOCOMOMO NOCA)*

Detail of the shadows created by the precast sunshades. Steinhaus Hall, UC Irvine, Irvine, CA.
(photo: DOCOMOMO NOCA)

Announcements

WINTER SHOWS AND EXHIBITS

Marcel Breuer:
Design and Architecture
National Building Museum
Washington, D.C.
November 3, 2007 to
February 17, 2008

1973: Sorry, Out of Gas
Canadian Centre for Architecture
Montreal, Quebec, Canada
November 7, 2007 to
April 20, 2008

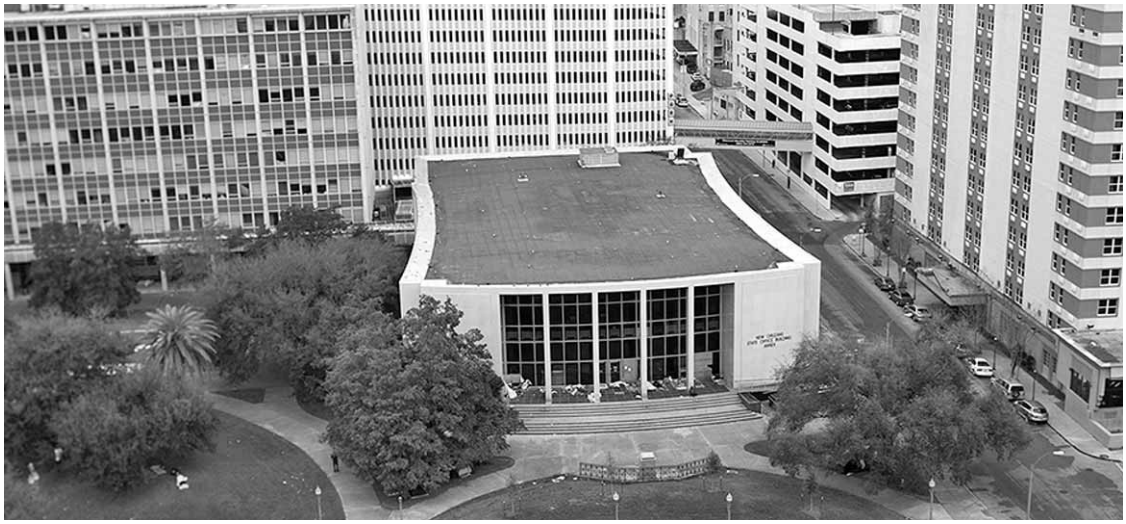
Eero Saarinen:
Shaping the Future
Cranbrook Art Museum
Bloomfield Hills, MI
November 17, 2007 to
March 30, 2008

Minneapolis Institute of Arts
Minneapolis, MN
September 14, 2008 to
January 4, 2009

Cold War:
Modern Art & Design in a Divided World, 1945-1975
Victoria & Albert Museum
London, United Kingdom
September 4, 2008 to
January 4, 2009

SAVE Riverview Competition
SAF—The Sarasota Architectural Foundation
Sarasota, FL
Now to March 31, 2008

Louisiana Supreme Court Building Faces Demolition



Aerial view of the Supreme Court building in the Duncan Civic Center Complex. LA Supreme Court Building at Duncan Plaza, New Orleans, LA. *(photo: Neil Alexander)*

The Louisiana Supreme Court Building (currently the State Office Building Annex) in New Orleans, LA—part of the Duncan Plaza Civic Complex—is facing imminent demolition to make way for new construction. The State Office Building and the Annex in question, integral components to the mid-century Civic Complex tout ensemble, are being razed to make way for a single new building of approximately 342,000 sf. The Annex, noted as having elegant, "expensive" finishes and stylized elements, is sheathed in granite panels and placed as a jewel box in the Duncan Plaza plan, which is surrounded by City Hall, the State Office Building and the New Orleans Public Library. The building itself is an architecturally significant example of Modern Movement design as well as a major component of the Duncan Plaza Civic Complex master plan, which at the time of construction was envisioned as the architectural embodiment of New Orleans as a city looking towards a more open and efficient government. It is one of the most important post-WWII initiatives in New Orleans, garnering participation from all of the pre-eminent New Orleans architects and civic leaders of the time in its development.

While some say that the LA Supreme Court Building, along with the adjacent State Office Building, suffered damage from Hurricane Katrina that makes its unfeasible to restore, the main problems cited are basement flooding and damage to the mechanical and electrical systems that service both buildings. The applicant for the building's demolition stated that retrofitting the building for other uses was found to be "difficult" and that they did not feel that it would be possible to "move back and look at alternatives to demolition. "An architect has already been selected for the new construction.

FEMA, along with the SHPO, has determined that the LA Supreme Court Building is eligible for listing on the National Register of Historic Places, and that its demolition "has the potential to affect historic buildings located in the area." New Orleans is a city with a limited roster of Modernist buildings and the Supreme Court building an important part of the city's historic fabric, and while it is essential to rebuild and improve the city after Hurricane Katrina, more consideration should be given to rehabilitation when major historically significant built fabric is threatened with irreversible decisions such as demolition.

—Toni DiMaggio

View of the building's entrance now called the State Office Building Annex. LA Supreme Court Building at Duncan Plaza, New Orleans, LA. *(photo: Neil Alexander)*

View of entrance and curved façade. LA Supreme Court Building at Duncan Plaza, New Orleans, LA. *(photo: Neil Alexander)*

DOCOMOMO US

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Rehabilitation of Bunshsaft Designed LBJ Library in Austin

Overall view of LBJ Library. The complex includes the 3-story structure and fountain. University of Texas-Austin, LBJ Library, Austin, TX.
(photo: Catherine Gavin)

Detail of library plaza through construction. LBJ Library, Austin, TX.
(photo: Catherine Gavin)

The 2007 rehabilitation of the University of Texas-Austin's Lyndon Baines Johnson Library designed by Gordon Bunshaft aims to balance conservation with material replacement and new landscape design. Completed in 1971, the library's travertine and terrazzo base has been plagued with material and design performance issues that began shortly after construction. Moisture penetration due to the porous stone and thin building envelope was exacerbated by the intense sun exposure in Austin, which regularly heats the stone to temperatures above 140 degrees. The heavy loads on the plaza also contributed to systematic structural failure which caused the interior spaces of the base to close.

Overland Partners' rehabilitation includes the completed restoration of the tower and ongoing plaza renovations. The tower's travertine required cleaning due to staining from the failure of the sealants, crack repairs, and armature replacement. The stone panels were in good condition overall and only a handful were replaced in kind.

In conjunction with the rehabilitation of the interior spaces of the base, the plaza is being removed to install new waterproofing and larger drains and to reslope the surface. The proposal has evolved over the last two years from the intrusive introduction of an amphitheater to a design by Hargreaves Associates that replaces the three reflecting pools on the east side of the library with small knolls of native plants and trees. All of the original travertine and green terrazzo pavers will be replaced with granite pavers approved by the Texas Historical Commission. Preservationists in Austin note this as a compromise that generally retains the integrity of the original design despite the loss of original material and the single plane of the plaza. The project is scheduled for completion in the summer of 2008 in time to commemorate the legacy of Lady Bird Johnson as well as the centennial anniversary of former President Johnson's birth.

—Catherine Gavin

Boston City Hall Plaza *(cont'd from page 3)*

The Plaza is at its best hosting ice cream and chowder fests, political protests, concerts and sports celebrations. It accommodates tens of thousands, drawn from throughout the region for gatherings that number among the country's most memorable urban events.

It is at the everyday level that the Plaza falls short. Critics observe its inadequate response to the climate, the absence of mid-scale structures and spaces, too little nature, and an overall lack of activity. While design improvements can address such faults, city and federal policies must be supportive and coordinated, which has not always been the case. For instance, KMW's proposed rathskeller was rejected. The subway station was kept in a distant corner. Commercial vendors were banned; a new hotel, nixed. The recessed fountain was shut off, then covered over. Maintenance has been insufficiently funded. A City Hall designed to welcome the public is now barricaded for security.

Nevertheless, with improvements such as those proposed by the Trust for City Hall Plaza, the Plaza could find continued validity as a great modern space. It opened a crowded, once failing city with a powerful new symbolic center. It became a grand civic forum. It exposes vistas in a city that was characterized by a lack of visible connections. And it symbolically re-creates Boston's defining topographic feature, the hillsides that greeted the first settlers and became the raw material forming the "City Upon a Hill."

—Gary Wolf

Changes to Halprin's Landmark Freeway Park in Seattle *(cont'd from page 1)*

called Forward Thrust, and in 1969 approved local funds were combined with state, federal and private monies to allow the park plan to move forward.

Perched above Interstate 5 in downtown Seattle and using 5.5 acres of interstate air rights, the linked spaces of the park evocatively and imaginatively engage the three major preoccupations of post-war landscape design as described by Elizabeth K. Meyer: the car, the garden and the growing awareness of ecology. The space is defined by a series of linked plazas that are intertwined and enclosed by rough, board-formed concrete planting containers and walls. Major spaces known as the Central Plaza, East Plaza, and West Plaza develop a consistency and cohesion through a shared materials palette of concrete, broadleaf evergreen plantings and site furnishings. The spaces are differentiated through the dynamism of the water features that occupy the spaces and the attendant differentiation of moods.

A roiling precipice of water dominates the Central Plaza, where 28,000 gallons per minute of water tumble over 30-foot tall formed concrete blocks. The effect is at once rugged and decidedly urban, creating a space that is consciously of the city yet inspired by the lithography of the Cascade and Olympic Mountains. By placing the water feature over the freeway, the "natural" cascade was able to drown out-or at least mitigate-the roaring sound of the artificial, automotive canyon below.

Like an idyllic mountain stream, the fountain was filled with children and parents when it opened on July 4, 1976 as part of Seattle's bicentennial celebrations. Though there were no guardrails protecting visitors from the water, the design intent heightens an explicit sense of danger so that people are confronted by risk *prima facie* and are therefore cautious. This place is not soft, safe or "feminine." Perhaps nowhere is this more apparent than near the base of the canyon where a heavy-gauge glass window allows visitors to see cars driving by, creating a dynamic visual dialogue between nature (water) and the city (the cars of the freeway).

The framework for these original elements still exists, but the experience of the canyon today is significantly degraded. A steel screen now covers the canyon's window, obscuring the connection to the freeway, and the falls themselves are tragically underserved. While there were three pumps that originally fed water to the canyon (using two at a time, cycling through the third), today only two pumps remain, with only one pumping water at a time. The capacity of this one pump has since been reduced by 30 percent such that the 28,000 gallons per minute of the original design is now reduced to a relative trickle near 9,500 gallons per minute when running. Most of the time, however, the canyon water feature is not even active. Again, due to increased safety standards and reduced maintenance budgets, parks officials are not easily able to access all of the basins and traps within the fountain to clean out debris before starting the pumps.

Throughout the park, the role of vegetation is not limited to aesthetic or architectonic purposes, rather plants were also chosen for their ability to reduce pollution and baffle sound coming from the freeway below. As in Halprin's open space sequence at Lovejoy and Ira Keller fountains in Portland, the original planting plans reveal a placement strategy that develops an analog to the larger landscape surrounding Seattle. Lower levels are heavy with azaleas and birch; higher levels are dominated by dogwood and other upland tree species. Although the park appeared sparsely planted at its onset, the vegetation has grown dense and has required limbing up for maintenance and security reasons. Despite its overall integrity, the park has also seen the continual, creeping erosion of other original design elements. The jagged paving pattern has been filled in with small, inconsistent concrete pads that have been poured to dissuade large gatherings of transients. Many of the original lighting elements have been replaced with smaller standards. Entire planter boxes have been denuded of vegetation due to drainage problems in some of the beds. Other plantings have been replaced with species that tried, with varying success, to echo the spirit of the original design, including witch hazel, ornamental raspberry and snowbell.

Other additions have occurred with the construction of the Washington State Convention Center and the intrusion of the Lester Piggott Memorial Corridor. Though the Convention Center's formal vocabularies and plantings echo the original palette of Freeway Park-which is not surprising since they were primarily designed by Ms. Danadjieva—the Convention Center's landscape necessitated demolition of some of the walls and plantings of Halprin's original design.

In 2004, the City of Seattle allocated funds to conduct a study on how to revitalize Freeway Park. Working with the New York City-based Project for Public Spaces (PPS), the City of Seattle staff unveiled draft recommendations that included some strong programmatic recommendations, but that also recommended a significant reworking of the original Halprin plan. Of particular concern are plans for demolishing some of the concrete retaining walls, redesigning or removing at least two of the original fountains, and installing a series of exercise stations.

The shadows of the liriodendron trees overhead play against the high relief of the board formed concrete. Freeway Park, Seattle, WA.
(photo: Brice Maryman)

The current view into the canyon fountain shows the leaping concrete forms that became the hallmark of Freeway Park's hardscape vocabulary. Freeway Park, Seattle, WA.
(photo: Brice Maryman)

Since that time, most of the radical proposals have been moved off of the table and a more modest and sensitive revitalization has occurred. Ms. Danadjieva was commissioned to re-design the original planting scheme, which is in obvious need of rehabilitation. However, the Seattle Parks Department found the plan unworkable and commissioned Mr. Robertson to provide

cont'd on next page

Changes to Halprin's Freeway Park

(cont'd from previous page)

another vision for the park. Mr. Robertson understands the gravity of his position as a link between the past and future of the park, and it was his appreciation for this responsibility that sent him to Marin County in the early fall to speak with Mr. Halprin.
In addition to speaking with Mr. Halprin, Mr. Robertson discussed his ideas with himself and two of Halprin's previous collaborators and employees: Stephen Koch and Dai Williams. Together, the four men discussed the various design and horticultural constraints of the current state of Freeway Park. Mr. Halprin confirmed that the plants were subservient to the other elements of the design, like the water features in the foreground and the city in the background, and also talked about how the revised planting palette—including larch, pine, oxydendron, japanese maple and hemlock—should be, as Robertson phrased it, "robust and masculine," to reflect the original design intent.

While the future of Halprin and Danadjieva's design legacy continues to improve with increased awareness of the import of this design and urban planning landmark, permanent protections remain elusive. A Seattle landmarks nomination submitted in 2005 continues to remain in limbo despite the desire of the Landmarks Preservation Board to formally embrace this unique legacy. The central sticking point is also what makes Freeway Park so unique. The Washington State Department of Transportation and the City of Seattle have been trying to establish who has jurisdiction over landmarking property that is within the leased air rights over Interstate 5. With so may historic properties associated with the Interstate Highway system, the resolution of this cross-boundary dispute may prove fateful for the modernist objects, landscapes and buildings across the country.

—Brice Maryman

Portions of this article were previously published on The Cultural Landscape Foundation's website written by Brice Maryman and Liz Birkholz.

Urban Renewal Renewed

(cont'd from page 2)

Hopkins Plaza after renovation, April 2007. Charles Center, Baltimore, MD. *(photo: Olivia Klose)*

several of the Charles Center office buildings offered subsidized cafeterias, thus keeping office workers inside for lunch. Ultimately, the sheer scale of Charles Center, the fact of separate building ownership, and the overall decline in downtown retail activity were major factors working against the visual and spatial cohesion of the entire site, and likely prevented the plazas from assuming the status of clearly defined destinations within the city, regardless of the aesthetic merit of their individual design schemes.

In many ways, the emphasis on movement and variety as a visual theme has stayed the same from the original design to the new one; it is perhaps only in the execution of this theme that Brown & Craig's design seeks to differentiate itself from the original and announce Center Plaza as a 21st century urban destination. Bryce Turner of Brown & Craig describes Center Plaza's intended transformation, saying that "As [designers] developed their version of plazas in the 1950s and 1960s, there was a 'Jetsonian' view that incorporated lots of hardscape. Now we have found it is important to have more soft spaces". Their design incorporates the ten key principles that made Bryant Park a resounding success, most notably monumental sculpture as a focal point, movable seating and outdoor cafes, greenscaping (as opposed to hardscaping), and ambient nighttime lighting.

There is undoubtedly increased attention to the urban spaces of Charles Center, with the opening in 2001 of Johns Hopkins University's Downtown Center at the southeast corner of the site, and with the imminent redevelopment of the 1967 Morris Mechanic Theater, located on Hopkins Plaza. With enough retail investment—an important prescription in Brown & Craig's plan and the focus of the Mechanic's redevelopment—Center Plaza will benefit from the most important ingredient of any public space: people.

—Olivia Klose

Landscapes of Industrial Archeology

(cont'd from page 4)

In 2001 UNESCO had inscribed the whole colliery and coking plant ensemble of Zollverein into the World Heritage List, because" it constitutes remarkable material evidence of the evolution and decline of the coal industry over the past 150 years." The whole area has been converted into an anchor point along the European route of industrial heritage. The last completed conversion of an industrial plant is the transformation of the coal refinery building into a museum and visitors center, designed by the joint venture OMA/Heinrich Böll. The project was awarded the Deutscher Architekturpreis 2007.

Utilization of recreational space. Landschaftspark, North-Duisburg, Germany. *(photo: Franco Panzini)*

After the German results of creative conversion of decommissioned plants, brownfields and mine sites in order to establish new post-industrial landscapes, similar experiments have found a certain diffusion all around Europe. One of the most amazing new proposals comes from France. In 2003, the Louvre announced a competition to create a regional branch of the museum in Lens (northern region of Pas de Calais), on a site of over twenty hectares that was a former mine yard. The decision to build the new museum in the former mine yard is highly symbolic for a region that has suffered much in the past, from both war and from intensive coal-mining followed by the closing of the last pit in 1986. The international architecture competition to design the future Musée du Louvre-Lens was launched in early 2005. The winning team was the Japanese architectural practice Sanaa (Kazuyo Sejima and Ryue Nishizawa), together with the American museum architects Celia Imrey and Tim Culbert, and the French landscape designer Catherine Mosbach. The design of the museum and the new public spaces that will be opened in 2010 consists of nine pavilions in glass and steel, partly set into the ground with roof glazing. The group of buildings blends in with the surrounding post-industrial environment, creating a totally new perspective for a future based on the binomial culture-open spaces, without losing sight of the glorious industrial heritage.

—Maristella Casciato

Announcements

D.C.'s Only Brutalist Church Designated

The main façade of the octagonal Third Church of Christ, Scientist. Third Church of Christ, Scientist, Washington, D.C. 2006. *(photo: Claudine Klose)*

In December, Washington D.C.'s Historic Preservation Office unanimously conferred landmark status on the Third Church of Christ Scientist at 16th and I Streets, NW, along with its accompanying Christian Science Reading Room and office tower. Completed in 1971, the church was designed by Araldo Cossutta of the firm I.M. Pei & Partners. The Third Church complex—a Brutalist ensemble in poured concrete comprising an octagonal sanctuary building and seven-story office tower facing each other across a brick plaza—had been embroiled in controversy as the church's congregation fought the city's landmark proposal.

Representatives of the church contended that the building no longer served the needs of the shrinking congregation because it is too large (at 400 seats) and the open plan makes group activities difficult. Maintenance costs have also been cited as burdensome, for example the claim made by opponents of the complex that changing a light bulb in the sanctuary requires the erection of scaffolding. The congregation had planned to demolish the sanctuary and plaza to make way for a smaller sanctuary building and some form of commercial property that could generate income for the congregation.

Preservationists and architects defended the complex as an example of I.M. Pei's religious architecture and, more importantly, the only Brutalist church in the city. DOCOMOMO US strongly supported the designation as the complex is of exceptional historic significance and internationally recognized architectural merit. From a historical perspective (notwithstanding the relative youth of the complex), it is interesting to note that the Third Church of Christ Scientist chose to establish such a strong architectural and institutional presence in downtown D.C. during the early 1970s, an era of severe urban disinvestment.

As controversy over the proposed designation developed over the last few months, preservationists and architects defended the church as a stellar example of the city's modern architecture. D.C.'s Historic Preservation Review Board has begun to pay more attention to the city's modernist landmarks, including the recently designated Martin Luther King, Jr. Memorial Library (Ludwig Mies van der Rohe, 1972) and the Watergate residential and retail complex (Luigi Moretti, Principal Architect; Corning, Moore, Elmore & Fischer, Associate Architects; Boris Timchenko, Landscape Architect 1964-1971) overlooking the Potomac and next door to the John F. Kennedy Center for the Performing Arts (Edward Durrell Stone, completed 1971).

The Board wrote in its designation statement that the Third Church of Christ Scientist is "one of the best examples of Brutalism in the Washington area and one of the most important Modernist churches." The Third Church of Christ Scientist is currently considering whether to challenge the landmark designation under the First Amendment.

—Olivia Klose

Saarinen Bell Labs Update

Thanks to the termination in November 2007 of the sales agreement between Preferred Real Estate Investments (PREI), a private developer, and Alcatel-Lucent, the present owner of Eero Saarinen's Bell Laboratories complex (1959 to 1962, expanded 1966 and 1985) and its 472-acre site in Holmdel, New Jersey, this landmark in the history of modern architecture, landscape design and technology is no longer under immediate threat of development. PREI had announced several options for the Saarinen building, from total to partial demolition, of which all options projected the construction of expensive housing.

Bell Labs is an important early example of a corporate campus; the site of the first use of mirror glass, a material developed for the building; a historic modernist landscape designed by Sasaki Walker and Associates; and one of Saarinen's masterworks. Holmdel was also home to many scientific innovations and technological inventions, from the creation of radio astronomy in 1932 to the invention of the transistor and the cell phone.

The importance of the threatened site was never in doubt, however, Bell Labs' future preservation is not assured. A coalition consisting of DOCOMOMO US (represented by Hélène Lipstadt), its NY TriState chapter (represented by Nina Rappaport), the American Institute of Architect's New Jersey Chapter, Preservation New Jersey, the National Trust for Historic Preservation, the Recent Past Preservation Network and the Cultural Landscape Foundation formed to work toward that goal and will therefore continue to advocate for the site. Among the many important recent events for which the Coalition or its members were responsible are the successful request for designation of the complex's eligibility for the National Register of Historic Places, its listing as one of Preservation New Jersey's 10 Endangered Historic Sites, the issuance of a support letter by the National Trust, and the organization of an extremely well attended lecture in Holmdel by Saarinen scholar and curator, Donald Albrecht. The Coalition is cooperating with Citizens for Informed Land Use, a nonpartisan, not-for-profit organization that promotes informed and thoughtful land use decisions in Holmdel. CILU is working toward a reuse of the Bell Labs site that is appropriate not only for the site and the town, but also for the surrounding watershed.

The Coalition campaign will continue in the next months, with several significant events planned. Announcements of its efforts will appear on the DOCOMOMO US website, www.docomomo-us.org.

—Hélène Lipstadt

Modern Talk: Northwest Mid-Century Architects Oral History Project

DOCOMOMO WEWA is embarking on an ambitious oral history project that documents the work and lives of those who created a Northwest Regional Modern aesthetic in the mid-twentieth century. The architects who designed in the Modern vein in Western Washington in the post-WWII years left a rich legacy of design in our built environment, which this project aims to honor.

Modern design and its architectural heritage in the Puget Sound region continue to be of growing interest, and the legacy of this era is gaining greater recognition. Architects in Washington state were on the cutting edge of architectural design during the 1950s. Many of them received national acclaim for designing some of the finest modern buildings in the country. During the height of the Modern Movement (1950s and 1960s), many of the designers were either beginning their careers or were at the apex of their profession. Some continued to practice well into the 1970s, 1980s, or 1990s.

We are thrilled to have the following architects participate in this project: Ralph Anderson, Fred Bassetti, Wendell Lovett, and Gene Zema. These men have left their mark on the Puget Sound region's built environment. Their work and design philosophy have greatly influenced subsequent generations of architects.

Jack Straw Productions and architectural photographer John Stamets are important partners in this project. Audio interviews will be streamed onto our website. Photo essays of each architect will include a portrait and examples of their finest work. Project

cont'd on next page

Announcements

Modern Talk *(cont'd from previous page)*

products will be donated to the University of Washington Special Collections where they will be publicly accessible.

The project is funded by the generosity of individual and corporate donors and grants. DOCOMOMO WEWA is the recipient of a $5,000 Heritage Special Projects grant from 4Culture and a $4,000 Preservation Fund grant from the National Trust for Historic Preservation, Western Office.

—Eugenia Woo

Maintaining the Modern: Glass House Window Replacement

Replacing the damaged pane at Johnson's Glass House. The Glass House, New Canaan, CT. *(photo: Deirdre Gould)*

On Wednesday November 7, the Philip Johnson Glass House saw the replacement of its last original glass panel. Damaged during a storm in October, a small vertical crack was found in the pane. At 1/4 inch thick, the original glass was thinner than the current and recently replaced glass panels. The replacement process, which lasted about five hours, was fully documented by the Glass House staff and hopefully will be useful to future conservation projects of this and other Modern Movement houses. The removed panel will be stored in the archives of the museum and is part of the museum's mission to be a center of information for the conservation of modern architecture.

—Deirdre Gould

Protecting Beijing's Modern Architecture

In December 2007, the Beijing Municipal Commission of Urban Planning and the Beijing Administration of Cultural Heritage released a joint list of structures that designated 188 sites in the city of Beijing as worthy of protection from demolition and inappropriate renovations. All the listed architectural structures were built from the 1950's to the late 1970's, and most are located in the city's Haidian District. The designation guarantees a further level of protection for these structures as the city increases its urbanization and prepares for the 2008 Olympics. The designation also ensures that if they are renovated, their historical authenticity will be preserved.

—Deirdre Gould

Albert Ledner House Tour

Modern preservation activists in the New Orleans area were treated to a tour of Albert Ledner's Galatoire House, guided by Ledner himself, as part of an ongoing series planned by the chapter of DOCOMOMO NOLA in formation. Located on Park Island, a small man-made island on Bayou St. John where two more Ledner residences are located, the Galatoire House blends a strong, elegant formal parti with Ledner's unique detailing innovations.

Current owner Greg DiLeo graciously opened the house for the tour, giving visitors the rare opportunity to view the residence sans furniture (due to renovations starting at the end of December 2007). During the tour, Ledner discussed the design process, relayed stories from the construction phase, and fielded questions from the group. Ledner and DiLeo discussed the renovation strategy (which will be completed by architect John Crestia) as well as the positive and negative alterations and additions that the house has experienced over the decades. The chapter in formation plans to continue the series of modern movement building tours led by original architects throughout 2008.

—Toni DiMaggio

Albert Ledner guiding the tour of his Park Island residence, the Galatoire House, Park Island, LA. *(photo: Tracie Ashe)*

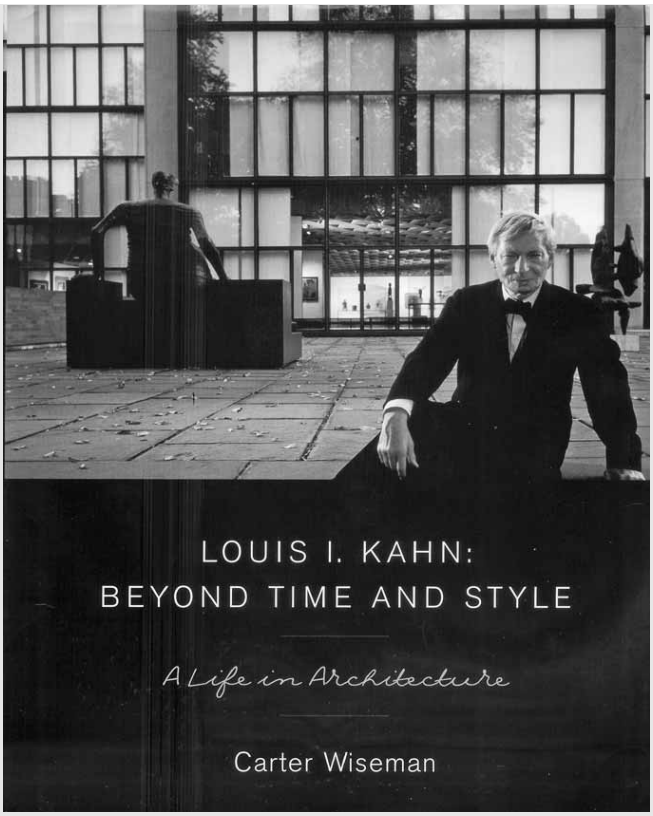
Interior, Galatoire House by Albert Ledner, Park Island, LA. *(photo: Toni DiMaggio)*

Exterior, Bayou side, Galatoire House by Albert Ledner, Park Island, LA. *(photo: Francine Stock)*

Announcements

Book Review: Louis I. Kahn: Beyond Time and Style, A Life in Architecture

By Carter Wiseman
(New York: W.W. Norton & Company, 2007)



"Louis I. Kahn: Beyond Time and Style, A Life in Architecture"
(© 2007 W.W. Norton & Company)

Carter Wiseman's biography of Louis I. Kahn (1901-1974), published in March of 2007, presents a comprehensive and engaging narrative of the life and works of one of the 20th century's most revered architects. Arranged in loose chronological order, the book begins by providing a substantive history of Kahn's childhood as the son of poor Eastern European immigrants who settled in Philadelphia, of his early interest in drawing and painting, and his fledgling career as an architect trained in the Beaux-Arts classicism of the University of Pennsylvania's School of Fine Arts.

Wiseman's interest in uncovering the personality behind Kahn's architectural genius is apparent in the illustrative titles he has chosen for the chapters devoted to Kahn's major works, beginning with the Yale University Art Gallery ("Academia and Emergence"), and closing with the Yale Center for British Art ("The Moth and the Butterfly"). In the intervening chapters, Wiseman takes the reader through Kahn's personal struggles and professional achievements as they evolved through his work on the Richards Medical Research Building at Yale (1957-64); the Salk Institute for Biological Studies in La Jolla, California (1959-65); the Indian Institute of Management in Ahmedabad, India (1962-1974) and the government center at Dhaka, East Pakistan (1962-83); the Phillips Exeter Academy Library in Exeter, New Hampshire (1965-72); and the Kimbell Art Museum in Fort Worth, Texas (1966-72).

Wiseman participates in the familiar dialogue about Kahn's personal flaws—notably his ongoing relationships with several women and his "unorthodox approach to design" that resulted in severe delays to many of his projects—but only to the extent that the evidence, solidly based on archival documents and interviews with those who knew and worked with the architect, brings out deeper themes in the examination of Kahn's projects. Wiseman is understandably reticent to draw conclusions based on the historical record about what emotions and ideas ultimately motivated Kahn's architectural vocation, but there are a few instances where the author offers what feel like flimsy suppositions based on circumstantial information. For example, his interpretation of the unified spiritual vision characterizing Kahn's successful collaboration with the scientist Jonas Salk on the conception and execution of the Salk Institute for Biological Studies feels somewhat contrived.

Louis I. Kahn: Beyond Time and Style is lavishly illustrated (with many more photographs than plans), and contributes the most comprehensive analysis of the architect's life and works to date. Carter Wiseman teaches a seminar on Kahn at Yale University, and is also the author of *I.M. Pei: A Profile in American Architecture* (New York: H.N. Abrams, 1990) and Twentieth-Century American Architecture (New York: W.W. Norton & Company, 1998).

—Olivia Klose

New Resources at the Environmental Design Archives

Founded by William W. Wurster in 1953, The Environmental Design Archives (EDA) at the University of California has become Northern California's premiere collection of historic architecture and landscape architecture records and is one of the world's largest collections of landscape architecture documents. These include the drawings and papers of Thomas Church, Garrett Eckbo, and Robert Royston, in addition to those of pre-Modernists such as Gertrude Jekyll and Beatrix Farrand. As such it is a valuable resource for the preservation and restoration of modern landscapes. Although centered on California in general, and northern California in particular, the nature of landscape architectural practice in the past half-century has fostered a distribution of projects across the nation and even internationally.

Continuing their commitment to documenting architecture and landscape history and design, The College of Environmental Design has recently published three volumes of the Berkeley/Design/Books series in collaboration with William Stout Publishers of San Francisco. The first volume of this series (which draws on the holdings of the EDA), *Maybeck's Landscapes: Drawing in Nature*, was written by Dianne Harris of The University of Illinois. *The Donnell and Eckbo Gardens: Modern Californian Masterworks*, authored by Marc Treib, is a more detailed investigation of subjects introduced in his earlier *Thomas Church Landscape Architect: Designing a Modern Californian Landscape*, *Noguchi in Paris: Isamu Noguchi* and *The Unesco Garden* (both also published by William Stout) and *Garrett Eckbo: Modern Landscapes for Living*, co-authored with Dorothée Imbert and published by the University of California Press. University of Virginia landscape professor Reuben Rainey and San Francisco landscape architect JC Miller authored *Modern Public Gardens: Robert Royston and the Suburban Park*, which appeared at the end of 2006. The next volume, *Marc Treib's Appropriate: The Houses of Joseph Esherick*, is due out in early 2008, while *Greenwood Common: A Biography of Modern Living*, written by Environmental Design Archives Curator Waverly Lowell, will be published in late 2008.

All the books are available from William Stout Publishers: www.stoutpublishers.com

The Environmental Design Archives website can be found at:
http://www.ced.berkeley.edu/cedarchives/

—Marc Treib

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The shadows of the liriodendron trees overhead play against the high relief of the board formed concrete. Freeway Park, Seattle, WA.
(photo: Brice Maryman)

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