

Board of Directors

Theodore Prudon
PRESIDENT

Robert Meckfessel
PRESIDENT-ELECT

Meredith Arms Bzdak
VICE-PRESIDENT

Todd Grover
VICE-PRESIDENT

Flora Chou
TREASURER

Katie Horak
SECRETARY

T. Gunny Harboe
Eric Keune
Anna Mod
Robert Nauman
Robert Pullum
Michelangelo Sabatino
Monica Schaffer
Barry Solar
Bradford J. White
Barbara Yanni

Liz Waytkus
EXECUTIVE DIRECTOR

Docomomo US Chapters

Chicago/Midwest
Colorado
DC
Florida
Georgia
Hawaii
Michigan
Mid Tex Mod
Minnesota
New England
New Orleans/Louisiana
New York/Tri-State
Northern California
North Texas
Oregon
Philadelphia
Southern California
Western Washington

Friend Organizations

Houston Mod
Indiana Modern
Landmark Columbus
Modern STL
Palm Springs Modernism Week

Contact: Michele Racioppi
E: awards@docomomo-us.org
P: 347-688-2177

**Ford Foundation for Social Justice;
Eames House; Willert Park Courts; Grassroots
Documentation Initiatives among those
recognized with Docomomo US 2020
Modernism in America Awards**

Docomomo US is pleased to announce eighteen recipients of the 2020 Modernism in America Awards. These projects highlight the best in preservation practice by today's architects, designers, preservation professionals, and grassroots advocates. This year's awards recognize model preservation efforts that are meticulous, innovative and continue to push the preservation field toward more inclusive histories and holistic approaches.

The 2020 winners include:

AWARD OF EXCELLENCE

Hunt House (Malibu, CA)
Texwipe/EarthCam (Upper Saddle River, NJ)
Ford Foundation Center for Social Justice (New York, NY)
Florida's Midcentury Modern Architecture (Florida)
Eames House Conservation Management Plan (Los Angeles, CA)

CITATION OF MERIT

Sea Ranch Mini-Mod #3 (Sea Ranch, CA)
Miles C. Bates House (Palm Desert, CA)
TWA Hotel (New York, NY)
Richards Medical Research Laboratories (Philadelphia, PA)
Arvonne Fraser Library (Minneapolis, MN)

SPECIAL CITATION FOR DOCUMENTATION

Keeping It Modern/Conserving Modern Architecture Initiative (Los Angeles, CA)

SPECIAL CITATION FOR MURAL PRESERVATION

Sacramento Municipal Utility District Headquarters (Sacramento, CA)

ADVOCACY AWARD OF EXCELLENCE

Willert Park Courts (Buffalo, NY)

ADVOCACY CITATION OF MERIT

Virgil Cantini Mosaics (Pittsburgh, PA)

SPECIAL CITATION FOR GRASSROOTS INITIATIVES

Las Vegas Uncommon Modern (Las Vegas, NV)

modTEXAS (Texas)

Pines Modern (Fire Island Pines, NY)

Queens Modern (Queens, NY)

Now in its seventh year, the Modernism in America Awards program received more nominations this year than ever before, giving the distinguished jury members, led by jury chair Kim Yao, the difficult but rewarding job of reviewing dozens of worthy projects and narrowing it down to a small handful of recognized projects. Last year's Awards program made it clear that preservation of modern landscapes, artworks, and interiors are no less significant than the buildings themselves, and this year's awards continue that theme. The restored and celebrated **Ford Foundation Center for Social Justice** with its dedicated focus on increasing accessibility to the interior atrium landscape; James Rose's renewed landscape for the **Texwipe/EarthCam** corporate Campus; Wayne Theibaud's rare and delightful "Water City" tile mural at the **Sacramento Municipal Utility District Headquarters**; the continued advocacy efforts for **Willert Park Courts**, one of the nation's earliest housing complexes for African Americans; and the ambitious and inventive **Virgil Cantini Mosaic** in Pittsburgh are just some examples.

As preservationists it can be easy to become discouraged by the constant cycle of sites being threatened and demolished despite our best efforts. The Awards serve as a testament to the positive difference dedicated individuals and organizations can make through grassroots initiatives. Four projects, **Las Vegas Uncommon Modern, modTEXAS, Pines Modern, and Queens Modern**, are recognized for their innovative and hyperlocal approaches to documenting modernism in their own backyards and utilizing platforms that make information on less-well-known sites readily available to the public. These projects embody the "documentation" spirit upon which Docomomo was founded. It is further encouraging to have the strong institutional support of programs from The Getty Foundation and The Getty Conservation Institute, who have provided years of ongoing funding and guidance through the **Keeping It Modern** grant program and **Conserving Modern Architecture Initiative**, also recognized in this year's Awards.

Speaking on the projects recognized and the impact of the Awards program, Docomomo US President Theodore Prudon noted, "Twenty-five years after Docomomo US was established, we continue to expand and deepen our understanding of modern sites and their preservation. The restoration efforts awarded this year remain true to the spirit of their original designs while creating spaces that are once again functional for modern needs." Docomomo US Executive Director Liz Waytkus added, "in a year when we've been faced with many challenges, it is encouraging to be able to uplift modern preservation success stories, individual efforts to document modernism, and shed a light on advocacy efforts still ongoing."

The Modernism in America Awards is the only national program that celebrates the people and projects working to preserve, restore and rehabilitate our modern heritage sensitively and productively. The program seeks to advance those preservation efforts; to increase appreciation for the period and to raise awareness of the ongoing threats to modern architecture and design.

The 2020 Modernism in America Awards recipients will be announced for the first time and recognized on Thursday November 12, 2020 during a virtual ceremony. Tickets are free (advance registration required); registration and event sponsorship opportunities are available at www.docomomo-us.org/modernism-in-america-awards.

Design Award of Excellence

Hunt House

Location: Malibu, CA

Original Architect: Craig Ellwood and Jerrold Lomax

Restoration Team:

Previous Partners (Rehabilitation Design), Barton Jahncke (Principal in Charge), James Tyler, FAIA (Restoration Consulting Architect 2018/19, Ellwood Associate 1965-1979), Evan Braun (Architect of Record), Kirk Erskine (Planning Architect), Budman Studio (Owner's Representative), Scott Christiansen (Structural Engineer of Record), Bret Belyea, Grain LA (Landscape Design), Timothy Brooks, Beacon Hill Custom Carpentry (Furniture & Finish Fabrication and Restoration), Ryan Soniat (Fixture and Lighting Restoration), Laurence Converso, Conversomod (Interior Consultant), Katie Horak, Principal & Evanne St. Charles, Associate, Architectural Resources Group (Historic Consultant), Lauren Weiss Bricker, PhD., Cal Poly Pomona (Archivist)

Contractor:

Ramiro Nateras, K & M (General Contractor), Joshua Sener (Site Supervisor)

Client: Diane Bald and Michael Budman (owners)

The Residential Design Award of Excellence is given for the restoration of the Hunt House, completed in 1957 and designed by Craig Ellwood with design associate Jerrold Lomax. Honored as an *Architectural Record* House of The Year in 1959, it is a quintessential example of California Modernism. Reyner Banham, Esther McCoy, Neil Jackson, and Alfonso Perez-Mendez, are among the numerous influential architectural writers who penned extensively on it, many noting it as the true beginning of what Ellwood's designs would embody throughout his career. In 2013, a demolition attempt was thwarted by local community outcry. A new, preservation-minded owner was found, and restoration began in 2018 with a team of Ellwood experts including James Tyler, FAIA, the firm's Chief Designer after Lomax left in 1963, and a skilled team of architects, designers and craftspeople who had worked on three previous Ellwood homes. The team utilized the entire archive of acquired original plans, publicity, original furniture, and numerous iconic Marvin Rand images to gain a precise understanding of every aspect of the original construction. Described by jury member Bob Hruby as "painstakingly restored," the "use of modern finishes combined with refinished existing materials" make this a true representation of an Ellwood design. The team made "the right careful choices, where a wrong choice would destroy the house. They recognized that the importance of each selection and design element in a minimalist design is paramount in order to preserve the aesthetic," explained jury member Alan Hess, an expert in California's midcentury architectural heritage.

Design Award of Excellence

Texwipe/EarthCam

Location: Upper Saddle River, NJ

Original Landscape Architect: James Rose

Design Team:

The James Rose Center, EarthCam, Davis Brody Bond, Spacesmith, Vanessa DeLeon Associates

Client: EarthCam

The Commercial Design Award of Excellence is given for the restoration of the Texwipe/EarthCam landscape, a rare corporate project by avant-garde landscape architect James Rose, who, along with Garrett Eckbo and Dan Kiley, initiated landscape architecture's "modern revolution" in the 1930s. Constructed in 1985 on 10 acres of land in a suburb of Northern New Jersey, here Rose created his distinctive obtuse-angled, interlocking "space-form," using pressure-treated landscape timbers—by then a common suburban material that can be traced back to Rose's original use of old railroad ties he scavenged for a 1946 garden on Long Island. Conceived of as a "frame of reference which will make our perception of nature more acute," his choreographed landscape experience "meanders" like a stream through the modulating space, punctuated by pagoda-like bluestone lanterns, "rock ikebana," and tree-root sculptures. Since Rose's spontaneous method did not include the drawing of plans, shortly after Texwipe relocated in 2001 and the campus was abandoned, The James Rose Center for Landscape Architectural Research and Design documented it in a series of measured drawings and photographs. In 2013 EarthCam purchased the site for its new corporate headquarters and provided aerial drone technology to pinpoint the precise forms, locations and orientations of Rose's irregular site features and space. The team rehabilitated Rose's ephemeral modernist "frame of reference" to preserve its historic integrity and to make it more accessible to a new generation of users. The project repaired and revitalized one of the few surviving works of an important modern landscape pioneer and challenges the popular myth that modernism and environmentalism are at cross purposes. Jury chair Kim Yao commended "the [team's] attention to detail in the research and renovation of a modern landscape," while jury member Bob Hruby noted that "Rose is a significant figure in landscape architecture but remains a bit obscure, making this project all the more important to preserve his legacy."

Design Award of Excellence

Ford Foundation Center for Social Justice

Location: New York, NY

Original Designers: Kevin Roche John Dinkeloo and Associates, Dan Kiley, Warren Platner

Gensler Design Team:

Robin Klehr Avia, FIIDA (Project Principal), Madeline Burke-Vigeland, AIA (Principal and Project Director), Ed Wood, IIDA (Principal and Design Director), Ambrose Aliaga-Kelly, AIA (Principal and Technical Director), Johnathan Sandler (Principal and Strategy Director), Bevin Savage-Yamazaki, Assoc. AIA (Project Manager), Jonas Gabbai, LEED (Design Director), Karen Pedrazzi, AIA, LEED (Technical Architect), Meghan Magee, CDT, LEED AP BD+C, LEED-AP (Designer), Anthony Harris, AIA, LEED (Architect), David Briefel, LEED (Sustainability Director), Lissa Krueger (Designer), John Bricker, AIGA, SEG D (Principal), Craig Byers (Design Director, Brand), Andrea Plenter Malzone Velez, SEG D (Graphic Designer), Kevin Carlin (Project Manager, Brand)

Consultants:

Henegan Construction Company (Construction Manager), Levien & Company (Owners Representative, Gensler (Brand and Graphics), Jungles Studio in collaboration with SiteWorks (Landscape Design), Higgins Quasebarth & Partners LLC (Landmarks Consultant), Jaros Baum & Bolles (Mechanical, Electrical, Plumbing & Fire Protection Engineer), Thornton Tomasetti (Exterior Envelope/Structural Engineer), Fisher Marantz Stone (Lighting Designer), Cerami & Associates (Audio Visual, IT, Security & Acoustical), Cini-Little International, Inc. (Food Service), Van Deusen & Associates (Vertical Transportation), Milrose Consultants, Inc. (Fire Safety & Code Consultant), Integrated Conservation Resources, Inc. (Brick Conservator), Club Design Concepts (Fitness Consultant), Delta Fountains (Atrium Fountain Consultant), Code Consultants, Professional Engineers, PC (Fire/Smoke Modeling), Thornton

Tomasetti / Weidlinger (Risk Assessment), United Spinal (Accessibility Consultant)

Specialty Contractors:

Thomas J. Amato Co. (Furniture Restoration), Miller Blake (Architectural Wood Woodwork), Crenshaw (Lighting Restoration and Fabrication), Amuneal Manufacturing Corp. (Ornamental Metal Fabrication and Restoration), Haywood Berk Floor Company, Inc. (Wood Flooring), Azzarone Contracting (Architectural Concrete Flooring), Architectural Flooring Resources (Flooring Installation), DFB Sales (Drapery and Window Treatment)

Client: Ford Foundation Center for Social Justice

The Civic/Institutional Design Award of Excellence is given for the restoration of the Ford Foundation Center for Social Justice. Completed by Kevin Roche John Dinkeloo and Associates in 1968, the Ford Foundation is a modernist architectural icon. The restoration process began in 2013 when the Foundation sought to update life safety systems while maintaining alignment with New York City Landmarks Preservation Commission requirements. Given the complexity, it became necessary to embark on an extensive restoration program. The project emphasized the importance of maintaining the original character of the building while maximizing openness, inclusivity, sustainability, and accessibility. The landmarked garden atrium was restored to its original Dan Kiley aesthetic while incorporating a new brick pathway to improve wheelchair access and allow for more inclusive circulation, and a touch-and-smell loggia garden with Braille totem signage for the visually impaired. Over 50% of the existing Warren Platner-designed legacy furniture was restored and reused, including accommodating for ADA. The building's performance was significantly enhanced in terms of heat management, lighting, mechanical, electrical, and ductwork, as well as cooling systems using storm water. Through efficient workplace programming, the Foundation's office footprint was reduced, allowing for more space for convening and like-minded non-profits. In 2018, after a two-year construction period, the building reopened as the Ford Foundation Center for Social Justice; more than a headquarters, the center is a vibrant, accessible hub for champions of a just society. Jury chair Kim Yao hailed the project as an "excellent renovation of a significant building that better aligns the architecture with the current mission of the Foundation." Jury member and landscape architect Bob Hruby emphasized that "trying to be both a high-performance building and an enclosed, vegetated garden is no easy task. The project should be applauded for providing this enhanced oasis that is open to and more accessible to the public."

Survey Award of Excellence

Florida's Midcentury Modern Architecture (1945-75)

Location: Florida

Project Team:

University of Florida Historic Preservation Program, Florida Division of Historical Resources, Florida Trust for Historic Preservation

The Inventory/Survey Award of Excellence is given for Florida's Midcentury Modern Architecture (1945-75), a survey undertaken to identify and assess Florida's buildings and structures that qualify for the National Register of Historic Places. Fueled by unprecedented growth in the decades that followed the Second World War, Florida became an incubator for innovative and often experimental modern architecture. Despite this, very few of Florida's midcentury modern structures have been recognized as significant and listed on the National Register. Nearly 600 buildings were recorded as part of this base-line inventory, biographies were developed for 473 architects living and practicing in Florida and over 300 companies were identified that were manufacturing building materials and systems during the period of study. A historic context statement was

prepared and 50 “Flagship Structures” were identified as priorities for listing on the National Register. Public input was solicited throughout the process and a geospatially referenced database is being prepared to help map and share information with the public. Jury member Alan Hess described it as an “excellent model” that “conscientiously includes the spectrum of buildings in our cities and incorporates the kind of statewide survey which should be done everywhere.” Emily Rauh Pulitzer praised the “serious approach to a huge undertaking, resulting in positive outcomes for Florida’s midcentury resources.”

Survey Award of Excellence

Eames House Conservation Management Plan

Location: Los Angeles, CA

Original Architects: Charles and Ray Eames

Project Team:

Susan Macdonald, Chandler McCoy, and Gail Ostergren (Getty Conservation Institute), Sheridan Burke and Jyoti Somerville (GML Heritage, Ltd.), Nancy Duckworth, Michael Hodgson, and Randy Walker (Ph.D., A Design Office)

Client: Eames Foundation

The Inventory/Survey Award of Excellence is given for the Eames House Conservation Management Plan (CMP), a Getty Conservation Institute project undertaken as part of its Conserving Modern Architecture Initiative (CMAI) to create a tool for the Eames Foundation in its ongoing care and management of the Eames House. Designed by Charles and Ray Eames and one of the most intact examples of *Arts and Architecture* magazine's Case Study Program, the Eames House is a highly influential work of modern architecture. However, it is more than just a great work of architecture. The three elements of the site—building complex, landscape, and collections—are interconnected and fundamental to the significance of the place. The site tells a remarkable story about the role of California modernism within an international context and provides an intimate view into the Eames’ lives, opening a new understanding of the human side of modernism. The CMP uses a values-based conservation planning methodology to emphasize the significance of intangible values as well as physical aspects of the place. It takes a holistic approach, analyzing the entire site and all of its elements and components. This is followed by detailed conservation objectives and policies designed to guide future preservation, rehabilitation, interpretation, and management of the site long into the future. The “detailed, sensitive and research-based approach should be applauded” said jury chair Kim Yao. “Would that every historic house, contents and land be approached in such a holistic, thoughtful and knowledgeable way,” added jury member Emily Rauh Pulitzer.

Design Citation of Merit

Sea Ranch Mini-Mod #3

Location: Sea Ranch, CA

Original Architect: Joseph Esherick and Associates

Design Team:

Chad DeWitt and Leila Ghaz of Framestudio (Design), Jesse Ososki (Contractor), Dimensions Unlimited (Cabinetry)

Client: Chad DeWitt and James Cook

The jury awards a Design Citation of Merit for the restoration of Sea Ranch Mini-Mod #3. Along the rugged Sonoma coast, 110 miles north of San Francisco, lies The Sea Ranch, a weekend community and cultural experiment based in 1960s idealism. Predating current conversations about “small space living” and timber construction technology by almost 50 years, developer Al Boeke and landscape architect Lawrence Halprin envisioned an ecologically minded community that sought to preserve the 10-mile stretch of the California coastline through innovative planning. They tasked two architecture teams, Moore Lyndon Turnbull Whitaker (MLTW) and Joseph Esherick and Associates, with creating housing prototypes. Mini-Mod #3 was designed by Joseph Esherick with his associate George Homsey. The exterior is unassuming, blending with the natural surroundings. The interiors were conceived to be playful, dynamic spaces, full of colorful Marimekko patterns popular at the time. Many of these homes were expanded, leaving Mini-Mod #3 as the only one that retains its original size and layout. Owned for 49 years by John and Carol Marchant, the home became less used over time, leading to deterioration. In 2011, the Marchants enlisted George Homsey for a minimal restoration. In 2017, architect Chad DeWitt of Framestudio and his partner saw the opportunity to further restore the significant property and purchased the home. With the original plans as a guiding document, they restored plywood cabinets, rebuilt bunk beds, upgraded mechanical systems, completed the previously unrealized exhaust system and spice shelf above the cooktop, and incorporated colorful Supergraphics in discrete locations in a nod to Barbara Stauffacher Solomon. In keeping with the original spirit of Sea Ranch, the home is available as a part-time vacation rental affordable on “an architect’s salary.” Jury member Bob Hruby lauded the project’s “subtle updates for modern living and staying true to the affordable appeal of the original Mini-Mod design.” Alan Hess further added that “to memorialize the Late Modern era, Sea Ranch, with its ideals of environmental design and modest design, is a great place to start.”

Design Citation of Merit

Miles C. Bates House

Location: Palm Desert, CA

Original Architect: Walter S. White

Design Team: Stayner Architects

Client: Stayner Architects

The jury awards a Design Citation of Merit for the restoration of the Miles C. Bates House, completed in 1955 by architect Walter S. White and known as the “Wave House” for its striking roofline. White worked for well-known architects such as Rudolph Schindler and Albert Frey and developed inventive design and construction techniques influential to the development of architectural styles in the harsh desert of the Coachella Valley. He collaborated on a number of home designs for Bates, but this was the only realized project. In the years after its completion, a series of additions overtook the legibility of the home’s dramatic roofline and a period of vacancy threatened its integrity. Stayner Architects purchased the home from the city of Palm Desert and embarked on a restoration. Using sketches and drawings from the Walter S. White archives at the University of California, Santa Barbara, they researched key design elements. A significant portion of the work involved removing non-original additions, which happily revealed original features still extant such as the original ash wood paneling

and joinery. The terrazzo floor, wooden roof, and masonry walls were restored to precisely match their 1950s condition. Where original elements were missing or beyond repair, they were custom fabricated to match. The restoration avoided “museumification” and instead placed an emphasis on restoring the experience—the desert landscape, ambient sounds, smells and textures, and the life of the house as discovered through oral history. To ensure the home has a future use, the project team worked with the city to obtain a Conditional Use Permit. With this success, the Miles C. Bates House was reborn as a space for all to visit, hosting artist residencies, educational tours, overnight stays, and events. Jury member Emily Rauh Pulitzer observed that the restoration gave “great attention to details, including furnishings,” and jury member Alan Hess noted the use of “archival research to make decisions about the restoration” and praised the team for taking “the extra step to work with the city and find a use for the home today.”

Design Citation of Merit

TWA Hotel

Location: New York, NY

Original Architect: Eero Saarinen and Associates

Design Team:

Beyer Blinder Belle, Lubrano Ciavarra Architects, Stonehill Taylor, INC Architecture & Design

Client: MCR/MORSE Development

The jury awards a Design Citation of Merit for the completion of the TWA Flight Center renovation and the creation of the TWA Hotel. Designed by Eero Saarinen and opened in 1962, it is one of the world’s most iconic examples of modern architecture. The restoration project was undertaken in two phases, the first of which won a 2015 Modernism in America Award. The second phase, for which this award is given, completed both the interior and exterior Flight Center restoration and expanded the project for the new hotel use. The new hotel wings are positioned outboard of the Flight Center’s two connector tubes, preserving the primary historic scene from the main entrance. Sheathed with dark gray glass curtain walls along the curves of the building, the hotel wings are complementary but distinguishable from Saarinen’s original design and pay homage to the midcentury aesthetic. Restoration of the historic Flight Center involved work on the exterior shell, curtain wall and entrances, interior finishes, MEP and life safety systems, and landscape. Using as-built record drawings, archived records, samples, and historic photographs dating from 1964, the design team employed state-of-the-art diagnostic tools to restore the building to the *Secretary of the Interior’s Standards for Restoration*, working closely with the New York State Historic Preservation Office. The Saarinen Archives at Yale University yielded original architectural drawings, specifications, shop drawings, photographs, and project material samples. Restored interior details including the split-flap Solari boards fabricated in Italy; 20 million penny tiles custom-made for the project in China; chili pepper red carpeting to match the original archival samples; upholstery and ornamental metalwork in the former first-class Ambassadors Club; and reception desks rebuilt to original specifications. Vacated in 2002, the Flight Center opened for business as the TWA Hotel in 2019 as a striking model of creative adaptive reuse while preserving the original spirit of the site. Jury chair Kim Yao praised the team for the difficult task of “integrating the hotel wings given the extreme tightness of the site area,” while Bob Hruby lauded the “detailed restoration of the old terminal space and siting of the new hotel wings that celebrate this jewel of a building.”

Design Citation of Merit

Richards Medical Laboratories

Location: Philadelphia, PA

Original Designers: Louis Kahn, August Komendant, Fred Dubin

Design Team: EYP Architecture & Engineering, Atkin Olshin Schade Architects

Client: The University of Pennsylvania

The jury awards a Design Citation of Merit for the restoration of Richards Medical Research Laboratories, one of the most important projects of architect Louis I. Kahn's influential career. The National Historic Landmark building retains a high degree of integrity and prior to the renovation had undergone no major campaigns of renovation or alteration. It was plagued with functional issues from the start, including planning problems based on the size of floor plates, lack of adequate systems flexibility and glare from the oversized windows. Over the years, more issues arose. The original building systems were outdated and inefficient. The exquisite exposed concrete and cinder block walls and ceilings became so soiled and damaged that they had been covered up or painted. This technically challenging renovation began with a change to the primary use of the building from wet lab science research to dry-lab, computationally intensive uses. The key technical drivers of the restoration were glazing and the building systems. A solution that optimally balanced conservation and performance employed high-performance laminated glass, identical in appearance to the original lights, in the restored stainless-steel frame-metal frames. This improved envelope performance sufficiently to permit implementation of a chilled beam HVAC system, yielding an “energy frugal” structure. The dichotomy between sustaining the Laboratories as an architectural icon and its functional and environmental performance defined it for over fifty years. The renovation has resulted in a high-performance building admired by both the users and the local architectural community. “The designers grappled with tough questions,” Alan Hess remarked. “What do you do with a problematic building greater in concept than execution? What should be ‘preserved’? We will face these questions again and the results here are valuable to study.” Jury chair Kim Yao praised the project for its “integration of systems and technology while respecting the character of the existing, rigid structure and retaining character-defining features such as the window frames for a successful final design.”

Design Citation of Merit

Arvonne Fraser Library

Location: Minneapolis, MN

Original Architect: Ralph Rapson

Design Team: MacDonald & Mack Architects, Quinn Evans Architects

Client: Hennepin County Library

The jury awards a Design Citation of Merit for the restoration of the Arvonne Fraser Library, designed by Ralph Rapson, Minnesota's most prominent and influential Modern Movement architect. Built in 1963 as a credit union, and converted to a public library in 1967, it is notable in both its Brutalist design and the diverse community it serves in the heart of Dinkytown, adjacent to the University of Minnesota. Rapson's work in

Brutalism was especially distinctive, imbued with a liveliness and sense of surprise. The bank-turned-library's defining original features include a floating concrete waffle slab ceiling/structure with skylights, board-formed site walls, and undulating brick and glass envelope. For years, only the first floor of the structure was occupied, and the lower level was abandoned due to accessibility issues and years of water infiltration. Hennepin County Library (HCL) initially determined the building should be demolished due to its condition, however local residents were adamant that it be preserved, and HCL listened. Improvements were made based on community feedback, including universal access to all areas of the building and site, flexible spaces supporting changing needs/activities, and the precise design of the new opening between the two floors, which provides light and openness to the windowless lower level. HCL also had a goal to follow Minnesota's B3 Guidelines for sustainability, for which the embodied energy in the building was significant. While not a historically designated building, the design team approached the project as if it was, referencing archival drawings of Rapson's sketches and designs, and utilizing preservation best practices. "The design team managed to make every usable space functional and inviting," said jury member Emily Rauh Pulitzer. "The lighting enhancements and reuse of the original natural lighting strategies draws the eye to the detail of the exposed structure detailing inherent in Brutalist design." Jury chair Kim Yao further emphasized that the jury "appreciated the sustainability goals, community engagement process, and restoring to public use previously inaccessible spaces."

Special Citation for Mural Preservation

Sacramento Municipal Utility District Headquarters

Location: Sacramento, CA

Original Designers: Dreyfuss & Blackford Architects, Ralph Jones (landscape architect), Wayne Thiebaud (mural artist)

Design Team: Dreyfuss + Blackford Architecture, Wiss, Janney, Elstner Associates, Inc.

Client: Sacramento Municipal Utility District

The jury awards a Special Citation for Mural Preservation for the restoration of Wayne Thiebaud's "Water City" tile mural at the Sacramento Municipal Utility District (SMUD) Headquarters. Completed in 1960 by Dreyfuss & Blackford Architects, the SMUD Headquarters building brought a significant International Style modernist icon to the Sacramento region. After 60 years of continuous use, this extensive rehabilitation preserves the site's unique character while insuring it remains relevant for another 60 years and beyond. The project took a holistic approach, considering the site's "park-like" landscape, the building envelope and central core, and the unique mural on the building's exterior walkway by internationally recognized artist Wayne Thiebaud. Constructed of Italian glass mosaic tile, the mural was entirely cleaned and repaired including grout and tile replacement where necessary. Lighting of the mural was critically important, and a high efficiency LED lighting system was employed to evenly illuminate the mural as a replacement for the original fluorescent strip lights. The Awards Jury is particularly calling out the project team for their approach to the mural preservation, recognizing it as a significant design element and embracing it as an equally important aspect of the larger restoration project. Jury chair Kim Yao extolled the "work on the mural preservation, which was extremely well done," while jury member Alan Hess commended the public agency for "respecting the truly excellent piece of environmentally sensitive architecture they are charged with, including the mosaic mural."

Special Citation for Documentation

Keeping It Modern / Conserving Modern Architecture Initiative

Location: Los Angeles, CA

Project Team:

Conserving Modern Architecture Initiative

Cesar Bargues Ballester, Sara Galerne, Ana Paula Arato Goncalves, Sara Lardinois, Susan Macdonald, Laura Matarese, Chandler McCoy, Kristen Munchheimer, Kyle Normandin, Gail Ostergren, Margherita Pedroni, Candace Wai, Sarah Yoon

Keeping It Modern

Katie Devine, Alison Reilly, Cynthia Barthold Querio, Candace Wai, Antoine Wilmering

The jury awards a Special Citation for Documentation to Keeping It Modern and the Conserving Modern Architecture Initiative. The Getty Foundation and the Getty Conservation Institute (GCI) have long understood the risks facing modern architectural resources. They have sought to address these issues through two complementary programs that have been highly successful. The Conserving Modern Architecture Initiative (CMAI) is a comprehensive, long-term, and international program of GCI, which aims to advance the practice of conserving twentieth-century heritage, with a focus on modern architecture through research and investigation, the development of practical conservation solutions, and the creation and distribution of information through training programs and publications. Projects of CMAI have included: the Eames House Conservation Management Plan, restoration of teak windows at the Salk Institute, and addressing challenges of reinforced concrete buildings and structures, among others. In 2014, the Getty Foundation launched the Keeping it Modern (KIM) grant program to complement the CMAI efforts. Now in its final year, it has supported 77 grant projects of outstanding architectural significance that contribute to advancing conservation practice. Five of these projects were implementation grants supported by strong prior planning and have potential to serve as models for the conservation of other twentieth-century buildings. “Preservation of modern works can be an uphill battle, and it is important that we recognize the strong efforts put forth by our colleagues,” said jury member Emily Rauh Pulitzer. “These two programs have made great contributions toward preserving both nationally and internationally significant modern sites” added Docomomo US Board President and jury member Theo Prudon.

Advocacy Award of Excellence

Willert Park Courts (A.D. Price Courts)

Location: Buffalo, NY

Original Designers: Frederick C. Backus (architect), Robert Cronbach and Harold Ambellan (artists)

Advocates: Preservation Buffalo Niagara, Michigan Street Preservation Corporation

The Advocacy Award of Excellence is given for Willert Park Courts (A.D. Price Courts), the first housing complex for African Americans in Buffalo and an early example of International Style design. Over the last fifteen years, Preservation Buffalo Niagara (PBN) and the Michigan Street Preservation Corporation (MSPC) have dedicated countless hours and resources to this preservation battle. Willert Park Courts was determined eligible for listing the National Register of Historic Places by the New York State Historic Preservation Office for its significance in the categories of architecture, art, community planning and development, ethnic heritage

and landscape architecture. Designed by local architect Frederick C. Backus and completed in 1939, the project was one of the first built under the U.S. Housing Authority, created by Franklin D. Roosevelt as part of the New Deal. The Buffalo Urban League fought for years to allow Black residents in Buffalo Municipal Housing Authority (BMHA) properties but were continuously denied. BMHA eventually agreed to construct the racially segregated Willert Park Courts. The project manager of the development was A.D. Price, the only Black senior district manager in the BMHA, who the complex was later renamed after. BMHA has continuously blocked the National Register nomination and has chipped away at the complex bit by bit. Only ten of the original 1939 buildings remain. PBN and MSPC have participated in the Section 106 process, written letters, held press conferences and received input from the community. They have raised the profile of the site and have offered BMHA the interim solution of naming PBN as the developer and allowing the organization 24 months to find funding to save the remaining portion of the complex. Despite the clear community outcry, the future of Willert Park Courts is still uncertain. “PBN and MSPC have long recognized the significance of this resource which encapsulates many different aspects of our history, and they likewise deserve recognition for their exemplary efforts to save an important piece of Buffalo’s history,” said Docomomo US Board Member and Advocacy Chair Todd Grover.

Advocacy Citation of Merit

Virgil Cantini Mosaics

Location: Pittsburgh, PA

Original Designer: Virgil Cantini, commissioned by the Urban Redevelopment Authority

Project Team Leads:

Camille Otto (Federal Highway Administration, Pennsylvania Division, Environmental Program Manager), William Callahan (Pennsylvania Historical and Museum Commission, State Historic Preservation Office, Community Preservation Coordinator), Barbara Frederick, (PHMC SHPO, Section Chief, Historic Building Project Reviews), David Anthony (Pennsylvania Department of Transportation, Cultural Resources Management Program, Architectural Historian), Tony Cavalline (City of Pittsburgh, Department of City Planning, Public Art & Civic Design / Arts, Culture, and History Specialist)

Consulting Parties:

Jesse Belfast (architectural historian), Matthew Craig (Young Preservationists Association), Matthew Falcone (Preservation Pittsburgh), Lisa Haabestad (Pfaffmann+Associates), Sallyann Kluz (Greater Pittsburgh Arts Council), Melissa E. Marinaro (Senator John Heinz History Center), Rob Pfaffmann (Pfaffmann+Associates), Sarah Quinn (City of Pittsburgh, Historic Review Commission), Brittany Reilly (Design Nation, Preservation Pittsburgh), Laura Ricketts (architectural historian), Jeff Slack (Pfaffmann+Associates, Time & Place, LLC), Will Zavala (Pittsburgh Filmmakers/PCA), and with special thanks to Lisa Cantini-Seguín (daughter of Virgil Cantini)

Initial Conservation Consultant:

Marcin Pikus and Christina L. Simms of McKay Lodge Fine Art Conservation (artwork assessment, removal, and crating)

The Advocacy Citation of Merit is given for the Virgil Cantini Mosaics, commissioned in 1964 by the Urban Redevelopment Authority, who invited Cantini, a prominent Pittsburgh multi-media artist who emigrated from Italy in 1930, to transform the Bigelow underpass through art. In 2018, that long-lasting achievement was threatened when the City of Pittsburgh announced they would implement the I-579 "Cap" Project, a new 3-acre park connecting the Lower Hill District to Downtown. The plan called for filling in the pedestrian

underpass that contained Cantini's mosaic and potentially reinstalling only 3 of its 28 panels. Through the Section 106 process, the Pittsburgh preservation community responded that this was unacceptable and that the entire mosaic should be preserved. A Pennsylvania Historic Resource Survey Form was prepared for the Mosaic Tunnel and, following coordination and consultation among the Federal Highway Administration, PennDOT, PA State Historic Preservation Office, and the consulting parties, the mosaic was determined eligible for listing in the National Register. The Cap Project was subsequently redesigned to allow for the careful removal, storage, and reinstallation of the mosaic panels. As of November 2019, all 28-panels of the mosaic have been removed, inventoried and crated. The City of Pittsburgh has reviewed responses to an RFP for a consultant to identify new locations in Pittsburgh where the entire mosaic can be installed and restored to its original affect. "It is yet another example among this year's Awardees of the need to recognize and document significant works of midcentury artists," said Docomomo US Board Member and Advocacy Committee Chair Todd Grover. "Residents and visitors to Pittsburgh will be all the more enriched thanks to the advocacy efforts to save the Cantini murals," he continued.

Special Citation for Grassroots Initiative

Las Vegas Uncommon Modern

Location: Las Vegas, NV

Project Team: Nevada Preservation Foundation

The jury awards a Special Citation for Grassroots Initiative for the Las Vegas Uncommon Modern project, a combination of crowdsourced photo survey, community workshops, documentation effort, and exhibition to increase awareness of the midcentury heritage of Las Vegas. The effort was led by the nonprofit Las Vegas Preservation Foundation with the support of partners including the Urban Land Institute, Kristen Clarke Photography, Dr. Robert Felden, AIA, and dedicated staff and volunteers. The project aimed to elevate them in the community's collective memory and encourage a sense of history and pride around its mid 20th century built environment and was successful in introducing new audiences to the region's significant modern architecture. By spanning the space between art and architecture, the crossover exhibition Uncommon Vegas brought in many new attendees, while the resulting publication allowed for the dissemination of the material to an even broader audience. Jury member Hazel Edwards commended the team for "highlighting Las Vegas' modern sites through a variety of interesting and interactive projects," while Emily Rauh Pulitzer noted that the "various components created broad awareness and support for midcentury resources and how vacant sites might be reused."

Special Citation for Grassroots Initiative

modTEXAS

Location: Texas

Project Team: Amy Walton

The jury awards a Special Citation for Grassroots Initiative for the modTEXAS project, founded by Amy Walton in 2018 to champion preservation organizations who are engaged in work to celebrate and protect architecture from the midcentury. The modTEXAS campaign calls upon Texans to participate in Mapping Mod, an Instagram-based initiative to document modernist architecture and design. There is a diversity of modernist architecture across the state, yet these treasures are being lost at an alarming rate due to neglect and

redevelopment. While many historic, preservation, and architecture societies are active regionally, this initiative brings them together in a shared mission of highlighting Texas' trove of midcentury assets for natives and visitors to enjoy. The crowd-sourced effort has engaged over twenty local organizations and students at local universities in identifying and tagging modern sites on Instagram, which are then mapped based on their geo-location. As of this past April, 3,360 images have been submitted using the #modtexas hashtag. The project maintains interest and fun by focusing on different themes, such as roadside attractions, public spaces, and Brutalism, and choosing winners each month. Jury member Meredith Bzdak commented that "modTEXAS has successfully harnessed the capabilities and energy of social media in a productive and creative way that helps to document our modern heritage." Hazel Edwards further praised the project for "finding a way to bring many partners together in a way that is simple and engaging for them to participate."

Special Citation for Grassroots Initiative

Pines Modern

Location: Fire Island Pines, NY

Project Team: Christopher Rawlins and Rafael Kalinoski

The jury awards a Special Citation for Grassroots Initiative for Pines Modern, a multi-faceted project led by architect Christopher Rawlins. Until recently, Fire Island Pines was only partially understood in cultural terms and entirely forgotten as a site of architectural experimentation. This changed dramatically in 2013 with the publication of Rawlins' book *Fire Island Modernist*, which told the story of architect Horace Gifford, pairing social history of the LGBTQ community with the architectural history of the area. Rawlins established Pines Modern in 2016 to expand on this story, encompassing the entire midcentury arc of Fire Island Pines. The centerpiece is a streamlined website that currently features sixty-three midcentury homes. The website is optimized for personal walking tours with audio commentaries to accompany its imagery, interweaving stories of their architects and equally colorful patrons. One newly researched home is added each month, with a "house of the week" featured on social media. Rawlins also leads popular biennial Pines Modern House Tours, the proceeds of which fund professional photography, archival storage, drum scanning of vintage slides and website development. Pines Modern's affiliated architecture firm, Rawlins Design, has also carried out sensitive restorations of several homes in the community. Alan Hess commended the project for "filling a gap in connecting to the history of this small but significant community." Hazel Edwards touted it as a "model for how grassroots projects can be sustainable without corporate or academic support."

Special Citation for Grassroots Initiative

Queens Modern

Location: Queens, NY

Project Team: Frampton Tolbert

The jury awards a Special Citation for Grassroots Initiative for the Queens Modern project, a documentary website created by Frampton Tolbert that serves as a unique repository of Queens architecture and design of the modern era. Queens, New York City's largest borough, continues to fight against loss of buildings from all eras. Primarily developed starting in the 1930s, it has a younger building stock, encompassing deco, moderne, modern, and contemporary styles, yet almost none of the architecture from these eras is protected or preserved. Queens Modern began in 2014 as a survey, study, and digitization of projects that received

commendation from the Queens Chamber of Commerce Building Awards program from the 1930s through 1970s. Tolbert secured grants from the New York State Council on the Arts and the James Marston Fitch Charitable Foundation. He visited sites and interviewed those with connections to the buildings. In 2018 the project expanded to look at significant architectural firms that did work in Queens and across the region. Since completion, the website has been covered by major media outlets, is used as a research tool by other local organizations, and, perhaps most importantly, has spurred several Requests for Evaluation to the New York City Landmarks Preservation Commission for sites documented on the website. Jury member Hazel Edwards praised the project for capturing a “nice mix and broad range of sites from the modern period in Queens, in a database that is an accessible research resource.” Kim Yao emphasized the “great initiative and grassroots approach to raising awareness.”

About the Juries

The design and survey jury was chaired by *Kim Yao, AIA*, Principal of Architecture Research Office (ARO), a New York City firm dedicated to architecture that unites strategy and intelligence with beauty and form. ARO’s diverse body of work has earned the firm over a hundred design awards including the 2020 National AIA Architecture Firm Award, AIA New York State Firm of the Year Award, and the Smithsonian Cooper-Hewitt National Design Award. Kim is Adjunct Assistant Professor of Architecture at Columbia University’s Graduate School of Architecture, Planning and Preservation and has taught at the School of Constructed Environments, Parsons, the New School for Design and Barnard College. She is on the Executive Committee and Board for AIA New York and the Center for Architecture as the 2020 President of AIA New York.

Renowned scholars, architects, landscape architects, and educators also on the jury included:

Hazel Ruth Edwards, Professor and Chair of the Department of Architecture, College of Engineering and Architecture at Howard University since July 2016. Dr. Edwards’ unique career has combined place-based research with planning and urban design practice. Her research interests in livability are framed within urban design contexts while focused primarily on historic campus environments. She is a certified planner with the American Institute of Certified Planners and was elected to their College of Fellows. She has been a member of several American Institute of Architects and American Planning Association volunteer teams focused on developing alternatives to complex urban design, planning, community planning, and sustainable design assessment challenges.

Alan Hess, architect, historian and the author of twenty books on Modern architecture and urbanism in the twentieth century. He is a Commissioner on the California State Historical Resources Commission and serves on the boards of Preserve Orange County and Palm Springs Modernism Week. He has been the architecture critic of the *San Jose Mercury News*, a contributor to *The Architect's Newspaper*, grant recipient of the Graham Foundation for Advanced Studies in the Fine Arts and the Clarence Stein Foundation, and a National Arts Journalism Fellow. He is currently writing a history of Modern Architecture in California.

Robert Hruby has shared leadership and design direction with Kevin Champion at Champion Hruby Landscape Architects since 2011. His extensive experience spans 25 years, working at national and regional firms. His award-winning residential designs range from large estates to intimate urban gardens. He is a recipient of many residential design awards, including a 2008 National Honor Award in Residential Design from the American Society of Landscape Architects and several from the Maryland and Potomac Chapters of the ASLA. He is a registered landscape architect in the state of Maryland and an active member of the American Society of Landscape Architects.

Emily Rauh Pulitzer is the Chair of the Pulitzer Arts Foundation. She grew up in Cincinnati in a 1938 house designed by John Becker and, more recently, oversaw its renovation from a totally dilapidated state. It won

a Docomomo US Award of Excellence for its restoration in 2016. Preceding that undertaking she commissioned Tadao Ando to design the building which houses the Pulitzer Arts Foundation, whose Board she chairs. Pulitzer is now working to develop a long block of housing in the Grand Center neighborhood of St. Louis. She received the National Medal of Arts and is a member of the American Academy of Arts and Sciences.

Meredith Arms Bzdak, an architectural historian, is a Partner in the Princeton, New Jersey firm Mills + Schnoering Architects, LLC. Meredith also serves on the Board of Directors of Docomomo US.

Theodore Prudon is a leading expert on the preservation of modern architecture, a practicing architect in New York City, and is the current President of Docomomo US.

The advocacy jury was comprised of the Docomomo US Board of Directors.

A special thanks to Steve Curry of Houston, Texas and Christine Lazzaretto of Los Angeles, California for serving on this year's Awards Committee.

About Docomomo US

Docomomo US is dedicated to the preservation of modern architecture, landscape and design. Through advocacy, education and documentation, we provide leadership and knowledge by demonstrating the importance of modern design principles including the social context, technical merits, aesthetics and settings of these important pieces of American history. Docomomo US (documentation and conservation of buildings, sites and neighborhoods of the modern movement) was founded in 1995 and is a 501(c)(3) non-profit organization.

###