

EVENTS

DETAILS AND MORE EVENTS INSIDE, see
Calendar Insert

BACK FROM UTOPIA BOOK SIGNING
November 22
Paul Rudolph Foundation, *see page 11*

**LECTURE: MODERNISM AND ITS RECEPTION:
LE CORBUSIER IN NEW YORK CITY**
January 23, 2003
Bard Graduate Center, *see page 5*

LE CORBUSIER BEFORE LE CORBUSIER
November 22 through February 23
The Bard Graduate Center

ROGER FERRI: ARCHITECTURAL VISIONARY
Through December 21
Wallach Gallery, Columbia University

**THE TWENTIETH CENTURY BOROUGH:
ONE HUNDRED YEARS OF MODERN
ARCHITECTURE IN QUEENS**
Through March 2, 2003
Queens Historical Society, Flushing

**DOCOMOMO US
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www.docomomo-us.org

DOCOMOMO NY/TRI-STATE MONTHLY MEETINGS:
First Tuesday of every month,
6:30 pm at Polshek Partnership
E-mail docomomo_ny@hotmail.com to
confirm date and location.

VICTOR LUNDY'S BEYOND BOLD CONNECTICUT CHURCHES

The meteoric career of architect Victor Lundy contributed two 1960s churches in Connecticut to the heritage of Modernism. Born in 1923, educated at Harvard under Gropius, Lundy launched his practice in Sarasota, Florida. In the nurturing environment Sarasota then offered, Lundy completed a number of adventurous, though relatively small, buildings while in his 30s. In 1959, the commission for a church in Westport, Connecticut enlarged both the scale and the geographical range of his work. There, and in a Manhattan church that soon followed, Lundy was able to demonstrate the variety and audacity of his designs.

UNITARIAN CHURCH IN WESTPORT (1959-1960/65)

Lundy recalls that the building was to be sited on a wooded ridge, which suggested aspiration toward truth to both client and architect. Lundy's sculptural, expressive solution grows out of the walk toward the crest, starting with low-roofed wings on either side of an entrance garden. The roofs then swoop up to a peak over the altar. The two halves never quite meet (as Unitarians never quite agree on the truth), and a continuous skylight rides up along the axis.

"I revere the structure and I like to reveal it," says Lundy in discussing his churches. Holding up this roof are steel columns that merge into the framing of the glazed exterior walls—hidden, though in plain sight—so that the roof seems to hover on air.

Laminated beams 16 feet on center form the armature for the double curves of the roofs, and close-packed 2x4s, set on edge, have been shaped into warped planes that span between them. Some of the beams, fabricated in Oregon, were too long for trucking and had to be finger-jointed on site.

Materials are economical: resilient tile floors and partitions faced with Philippine mahogany plywood. Though daring in concept and 200 feet long, the church was built for about \$300,000—a low cost even for the 1960s, but nevertheless more expensive than any previous Lundy building.

In 1965, the year the church was completed, Lundy was one of five architects who went to Moscow in connection with the federally-sponsored "Architecture U.S.A." exhibit. (Others were Louis Kahn, Robert Venturi, Paul Rudolph, and Charles Eames.) He recalls that this church was a favorite of the Russian audience.

Among the very few alterations over the years are crisscrossing cables with turnbuckles set into the axial skylights over the sanctuary. Added to stiffen the structure, they fit in so logically that one would assume they are original. A few years ago, the congregation considered expanding the church by filling in the entry court between the two front wings. But members of the church consulted with Lundy and managed to fend off the proposal.



ABOVE AND BELOW, LUNDY'S UNITARIAN CHURCH IN WESTPORT, CT.

UNITARIAN MEETINGHOUSE IN HARTFORD (1962-1964)

Lundy's second Connecticut church, although also Unitarian, is very different in concept. Where Westport is linear and open to the landscape, Hartford radiates from an inward-looking central sanctuary. Where Westport is an essay in wood construction, Hartford has a much more complex system, involving wood decking supported on steel cables from massive concrete walls.

Some of the differences are attributable to the Hartford clients, who wanted a "closed" sanctuary, and some to the seven-acre grassy site, on which the building is seen from many angles and from hundreds of feet away—truly an "object in the round."

The 350-seat sanctuary—conceptually circular, but actually shaped like an irregular polygon—is surrounded by an ambulatory, off of which open various auxiliary spaces. Roofs over these spaces rise toward the center, but stop at the edge of the sanctuary, which has a lower roof. The verti-



PHOTOS: COURTESY VICTOR LUNDY

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WELCOME

2002 has been an important year for DOCOMOMO/US, a year full of change and new initiatives. We have grown in number and scope and this has prompted the Board of Directors to begin a strategic planning process for the organization's future. More structure is necessary, but not at the expense of the flexibility and sheer enthusiasm that has taken us this far.

We have embarked on three ambitious projects: to organize and expand membership nationwide both in DOCOMOMO/US and DOCOMOMO International; to publish a national newsletter communicating the breadth and expertise of the organization and finally, DOCOMOMO/US is to host the VIIIth International DOCOMOMO Conference in 2004. This will take place in New York City in cooperation with the Columbia University Graduate School of Architecture, Planning and Preservation.

The conference theme, "International Postwar Modernism and the Conjunction of Preservation and Design," will look at the Modern Movement as it evolved after World War II not just in the US but around the world. Through this discussion we hope to re-establish a much needed dialogue with the contemporary architectural community—a dialogue that was lost when the preservation community began its battle with postwar modernism.

These are ambitious goals that we believe we can accomplish. Our efforts will help us all be more effective advocates for preserving Modern architecture and its meaningful (continued) integration through both conservation and creative design.

We look forward to working closely with all of you to accomplish these goals.

—Theo Prudon
President, DOCOMOMO/US

MORE GOOD NEWS ON THE ADVOCACY FRONT/NY

The current Landmarks Commission under the directorship of Sherida Paulsen has actively sought testimony from DOCOMOMO and the Modern Architecture Working Group in support of landmark protection for a number of the city's important Modern buildings. Equally positive, some local preservation groups that have historically taken little interest in Modern Movement buildings have come on board with their support. The refrain "Modern buildings are a hard sell" is heard far less frequently. I am pleased to report the following developments:

240 CENTRAL PARK SOUTH

The apartment building at 240 Central Park South by Mayer and Whittlesey (1941) was designated a NYC landmark last June at a packed-house hearing. This elegantly setback building just off of Columbus Circle is based on Bauhaus precedents and features a mural by Amédée Ozenfant on its entry façade. The building has suffered insensitive alterations and is in need of a master plan for window replacement. Now that 240 CPS has been officially recognized, we can only hope that the Commission will continue to work with the owners as they renovate.

TIME & LIFE BUILDING LOBBY

The lobby of the Time & Life Building on Avenue of the Americas between 50th and 51st Street, was designated a NYC interior landmark this summer. The building was designed by Michael Harris of Harrison and Abramovitz and opened 1959. Its stunning lobby creates a sense of floating through a three dimensional abstract space until you take a moment to absorb its decorative layers and decipher its pinwheel plan. (See page 6 for full description.) Time & Life is a quintessential office tower in the plaza based on the early

work of Le Corbusier and his concept of the city, aptly described by Rem Koolhaas in *Delirious New York*. Unfortunately, the Commission was only able to achieve an interior designation. The Copacabana-inspired terrazzo flooring that undulates from lobby to plaza to sidewalk is a constant reminder of how the outside and inside of the building are really one brilliantly conceived entity in need of exterior as well as interior protection.

SOCONY MOBIL BUILDING

Socony Mobil Building (1956) at 150 East 42nd Street, designed by Harrison and Abramowitz with John Perkin, is one of the city's most exuberant buildings. Hopefully, the Landmarks Commission will go forward with landmark designation following the hearing held October 1. The building's butte-like tower is faced with 7,000 stainless steel panels embossed in high-relief with a diamond pattern. The tower rests on an opaque, blue glass-clad base entered off of 42nd Street

fits of having their building join New York's pantheon of well maintained, landmarked Modern buildings.

KAUFMANN CONFERENCE ROOMS AT IIE

This fall the Commission held yet a third hearing regarding the designation of the Alvar Aalto designed Kaufmann Conference Rooms at 809 United Nations Plaza. The Institute of International Education (IIE), which administers Fulbright Fellowships, is bucking the designation. The IIE shows neither a genuine interest in stewardship of the Aalto monument, nor due respect to Edgar Kaufmann, who funded the rooms and with IIE, administered architecture and design awards over the years. The IIE web site does not even mention the conference rooms, which are clearly an opportunity for the institution to bolster its worldwide prestige. The Commission has received many letters documenting a pattern of public access to the rooms since their opening in 1964. (More are needed. If you have visited the rooms please write the commission giving the circumstances.) The rooms will never be safe until they are landmarked, particularly given the fact that IIE, which now again owns the building, sold it a few years ago without



240 CENTRAL PARK SOUTH, MAYER & WHITTLESEY, 1941. NOW A NYC LANDMARK



CINEMA I & II, ABE GELLER, 1962.



AMÉDÉE OZENFANT'S MURAL AND SOME ORIGINAL WINDOWS AT 240 CPS

through a dramatically broad eyebrow arch. The lobby, with its billowing ceiling, white Carrara marble walls and superb terrazzo floor is not being heard for designation, although there is hope that it will be in the future. We must encourage Socony Mobil's owners to see the bene-

adequate covenants to buyers intending to convert the Aalto space to offices.

CINEMA I AND II

Cinema I and II, an exquisite duplex movie theatre in the International Style, is one the city's last surviving art film houses and a DOCOMOMO favorite. Located at 1001 Lexington Avenue, behind Bloomingdales, Cinema I and II was designed in 1962 by Abe Geller, a brilliant designer whose work reflects his association in the 1950s with Marcel Breuer's firm. The façade is

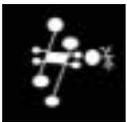
ANERY ARCHITECTURE AND FINE ARTS LIBRARY

This newsletter, and that which came before, have been made possible by the generous support of Brent Harris of Los Angeles, a friend of Modern architecture on both coasts.

notable for its glass and steel volume cantilevered over the street, indigo blue tile panels and superb minimalist metalwork. Inside, the original artwork and spatial plan are intact, including a large Illya Bolotowsky mural and Danish copper ceiling lamps that can be seen from the street at night. The building won awards in the 1960s and in 1965 was included in a MOMA traveling exhibition to Europe and the Soviet Union. This building needs to be landmarked, especially considering that so many of the city's great movie houses are now long gone.

MANHATTAN HOUSE

Friends of the Upper East Side would like support in their campaign for the designation of Manhattan House (1950) at 200 East 66th Street by Skidmore, Owings & Merrill and Mayer & Whittlesey. The Commission is considering a designation, so please write and request a public hearing. Innovative for its time, the H-plan super block building is New York's first "white brick apartment building." It is an International Style building expertly designed to provide abundant light and cross ventilation by way of its H-plan and well-designed, large pane windows. Manhattan House's glass enclosed lobby, cantilevered slab balconies and white-painted steel windows (since replaced) set it apart from its neighbors in 1950—and still do today. —Caroline Rob Zaleski, Director of Advocacy



The first phase of the new site www.docomomo-us.org is complete.

The site was designed by Peter Montgomery and Laura Culberson of the Northern California DOCOMOMO chapter. Programming was done by Scotty Robinson and David Edwards of 42 Inc. in Berkeley, CA, which is also hosting the site pro bono.

The next phase includes more complete local chapter pages that can be easily updated by individual chapters and adding an email list.

To that end, DOCOMOMO New York/Tri-State is looking for volunteers to be web coordinator and/or email list manager for the chapter, possibly on a short term, rotating basis. If you have basic web skills and are interested please let us know.

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LATE MODERN ACHIEVEMENTS IN PUBLIC HOUSING: PASANELLA + KLEIN IN NEW YORK CITY

It is easy to believe that postwar public housing in New York City escaped the attention of anyone able to invest it with significant humanity or livability. The few attempts to bring considered design to this area generally produced only more tasteful facades—Richard Meier's Twin Parks Northeast (the Bronx, 1967-1974)—or perverse failures—Paul Rudolph's Tracey Towers (the Bronx, 1972; all the windows overlook other people's apartments.) There are, however, a handful of remarkable achievements that have slipped out of public consciousness, among them a series of engaging buildings by Giovanni Pasanella, later Pasanella + Klein. These projects are less "bold reinventions" of housing than a realization of the potential of contemporary standards, and they gain from this approach.

Pasanella's arrival coincided with a revision of the City's approach to urban renewal under the Lindsay administration (1966-1973). The failure-in-practice of "clear and rebuild" policies had become painfully evident, and public entities had begun to advocate incremental improvements to stabilize existing neighborhoods. These "increments" were still enormous by today's standards: Pasanella's first housing project was a set of five ten- to eighteen-story



PASANELLA + KLEIN'S PROJECT IN NOW TRENDY NOHO. (THE BUILDING FRONTS SPRING, MOTT & ELIZABETH STREETS)

buildings in the south Bronx known collectively as Twin Parks West (1967-1973). The buildings were slipped into existing vacant sites along a five-block stretch and related in size and orientation to the adjacent tenements.

While Twin Parks West is not immediately ingratiating in appearance, it doesn't take long to appreciate how much has been done with the same elements that were used with consummate senselessness in previous housing. The building masses emphasize the existing streets without clinging slavishly to the sidewalk line. The block facades are tailored to make sense of air conditioner locations and combine windows into larger patterns. Bulk is broken up by expression of circulation cores and apartment divisions. As a context-relevant solution, the buildings are all different: the southernmost tower steps down in terraces to an acute intersection and the intermediate buildings are fairly successful developments of Le Corbusier's Unites, while the northern building is submerged in the middle of a block and rather blank.

The architects also considered housing from the inside out. All but the southern building (slated for the elderly) use split-level planning that eliminates public corridors on the majority of floors and yields multi-story apartments that

were felt to be more house-like. This strategy drew on high and low sources—including Jose Sert's late work and the typical builder's split-level—and Pasanella + Klein used it frequently in the early 1970s. It never caught on, though: the reduced circulation area and added spatial interest were countered by the complications of staggering high-rise floor slabs and including stairs in nearly every unit.

Pasanella's office then undertook the design of Twin Parks East (1975, aka Keith Plaza and Kelly Towers), producing a slicker set of mid-rise buildings that foreshadowed much of the City's residential architecture over the next 20 years. The developer refused to build a spilt-level scheme,

THESE PROJECTS ARE LESS "BOLD REINVENTIONS" OF HOUSING THAN A REALIZATION OF THE POTENTIAL OF CONTEMPORARY STANDARDS...

resulting in more conventional planning. The buildings are sculpted to give them more appearance of height than they're really entitled to, while the windows are lined up into horizontal stripes across the façade. Twin Parks East is most notable, however, because several of its towers are set on 2-3 story bases that follow the street line and relate with some success to the adjacent prewar architecture.

The Pasanella + Klein project that most readers will be (unknowingly) familiar with eliminates towers completely in favor of proto-contextual low-rise. This housing block, bounded by Elizabeth, Mott, and Spring Streets in Little Italy (1976), is in fact so contextual that most people wouldn't see it as a building of any sophistication, although it is among the best subsidized housing architecture in the City. The original design was a sophisticated rationalist box of horizontal cells with inset balconies. This was mercilessly reduced to a U-shaped courtyard plan clad in oversize brick with an unbroken grid of square double-hung windows. In the end, there was room for only one architectural move, but Pasanella made exactly the right one: a corner of the U is subtly clipped to 90 degrees at the acute angle between Spring and Elizabeth Streets, and this inflection is repeated at the mid-block entrance to the courtyard. The adjustments make the building seem to have a much more sophisticated shape than it actually does, giving it an interesting twinned quality. The effect is helped by the well-detailed commercial storefronts and the sidewalk trees, which were originally intended and have grown up around the building in a no-budget counterpoint to its brick grid.

The 1970s budget crisis put the brakes on subsidized housing in New York City. By the time it got back on the agenda, design was driven more by populist image than humanist thought. Fortunately, the City has a set of exemplary buildings from before this shift, but keeping them presents difficult preservation issues. It's unlikely that they will be widely valued for decades, and they are subject to particularly harsh conditions. The good news is that these are not fragile aesthetic statements but living buildings, and their strongest design points have endured because they fit the needs of the residents and community. Like the Williamsburg Houses from 1939, they are likely to serve their constituencies well enough to survive and be recognized as part of New York's architectural and cultural heritage.

—Kimbro Frutiger

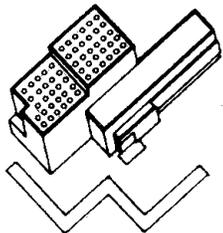
PROGRESS AT VIIPURI

In Vyborg, Russia restoration continues on the Alvar Aalto designed Viipuri Library, while a substantial grant has given the project new focus. Repairs to the roof of the Lending Hall, which incorporates Aalto's fantastic funnel-shaped skylights, is complete. Additionally, this year Russian authorities financed the restoration of the Children's library entrance doors and the large bay window of the Lecture Hall.

The World Monuments Fund/Robert Wilson Challenge Grant Program has provided a second grant of \$140,000 that will cover roof repair for the Reading Hall, main entrance and Lending Hall terrace. This will complete the roof work. However, many other projects await funding. The Finnish Committee for the Restoration of Viipuri Library will continue to plan, design and supervise all on-site work as well as serve as a channel for international contributions for this project.

YOU CAN HELP:

There is still a tremendous amount of restoration work to do and financial support is needed from friends of the Library everywhere. For tax deductibility, contributions are being accepted by DOCOMOMO/US and will be forwarded to the Finnish Committee. Make checks payable to DOCOMOMO/US and indicate Viipuri Fund as recipient. Donations can also be made directly to the Committee. For more information visit www.alvaraalto.fi/viipuri or email vyborg@alvaraalto.fi.



GORES HOUSE MAKES THE NATIONAL REGISTER

The Gores House (1948), designed by Landis Gores and located in New Canaan, CT, has joined the small, select group of Modern Movement houses on the National Register of Historic Places. The listing, announced in March 2002 by the Connecticut Historical Commission, followed a three-year effort spearheaded by Gores' widow, Pamela Whitmarsh Gores, who resides in the house and retains her husband's papers and drawings. An excellent nomination report was prepared by historian Bruce Clouette, of Public Archeology Survey Team, Inc. in Storrs, CT.

Gores was one of the Harvard Five, architects with Harvard ties and a working friendship who experimented with Modern Movement principles and practices in a slew of successful commissions following WWII. (The others were

ment in the U.S. was in its most energized and optimistic period. The 4,000 sq. ft. single-story house, which parallels the top of a ridge, rests on a platform delineated by field-stone walls. Full-height glass walls dominate the length of the down slope elevation and overlook a cascade of terraces and a pool, all designed by Gores. It is a large, expansive house—130 feet in length—yet it does not have an overwhelming mass. The house has three distinct volumes separated by set back, glass-walled connecting spaces and articulated by advancing and receding vertical planes. Gores also broke the roofline at varying levels and employed wide projecting eaves, clerestory windows and points of cantilevered roof to apportion the massing even further.

Where exterior walls are not glass they are vertical tongue and groove cypress siding stained grey. Cypress paneling is also used on the main interior spaces. Elsewhere plaster is used, but with extraordinary detail—a 3/4" recessed margin created with strips of Cypress separates plaster wall sections and the wall to ceiling juncture. Other notable interior details include a through-the-wall fireplace that morphs into a small pool on its foyer side; nine-foot, floor-to-ceiling doors off the bedroom hall; and in the bedrooms and dining area, projecting glass walls fitted with narrow glass doors at their corners.

The Gores House is important and interesting because while it clearly represents ideas of European Modernism transferred to the postwar suburbs by American architects, Gores mediated the more orthodox Modern of Breuer, Gropius and Johnson with a more organic architecture and traditional materials. Most of us looking at the house today would say it has Wrightian features; Gores heartily acknowl-



JAMES CLAY

LANDIS GORES HOUSE, 1948. VIEW OF CENTRAL PAVILION OF HOUSE FROM TERRACE. GORES DESIGNED THE POOL AND TERRACES AS A LATER ADDITION.



Breuer, Johnson, Johansen and Noyes.) New Canaan, Connecticut just happened to be where all five built houses for themselves and attracted an encouraging stream of clients open to non-traditional forms. The Harvard Five's houses were well documented in the architectural press, and New Canaan's extremely popular "Modern House Days" tours opened the public's eyes to this new breed of living space.

Gores is the least known of the group, which makes the recognition of this house as a landmark even more welcome. In 1954, eight years into his professional practice, Gores was afflicted with polio. The polio severely affected his breathing and mobility but he continued to draw and with the help of his wife continued a limited design practice producing several dozen residential and commercial projects through the 1970s. Gores was elected a fellow of the AIA in 1973. He died in 1991.

The house Gores built for his family best captures his thoughts on design at the moment when the Modern move-

OUR SITUATION OFFERED IN ITS VERY CONVENTIONALITY AN OPPORTUNITY FOR HARMONIOUS COMBINATION OF TRADITIONAL LIFE PATTERN WITH A FRESH AND NOVEL ENCLOSING MECHANISM; A HOUSE, A HAPPY HOUSE... FULL OF LIGHT AND FLEXIBILITY AS WELL AS GRACE AND EVEN DIGNITY.—LANDIS GORES

edged the influence of Wright's house designs of the 1930s on his own work. *House & Home* magazine featured the house in a 1952 article, calling it a "powerful shot in the arm, a thing to lift your spirit," but also noting Gores' "deliberate attempt to emphasize the permanence of 'home' rather than the temporariness of 'industrialized' shelter." This synthesis pioneered by Gores was unquestionably more salable to the general public. And as Bruce Clouette rightly points out in the nomination report, throughout the 1950s and 1960s this hybrid modernism championed by Gores influenced countless custom-built homes, Ranch and Raised-Ranch houses in suburban developments and pre-fabricated dwellings such as the Tech-Built and Lindholm Cedar lines.

The house has had no alterations other than those designed by Gores and most materials are original. New Canaan is a very risky place for aging Modern Movement houses these days, but more good news may be forthcoming. Pamela Gores is talking with the SPNEA about means for attaching covenants to the house deed that would prevent demolition or gross alteration by future owners.

—Kathleen Randall

TWA STILL NOT FLYING

The Section 106 and 4F review process continues. In July another meeting of the so-called consulting parties was organized by the FAA. (DOCOMOMO, The Municipal Art Society and The National Trust for Historic Preservation are among the group.) The airline JetBlue, which has renovated the adjacent terminal (formerly the National Airlines Terminal, I. M. Pei, 1966-1970), was added as a consulting party.



The discussion focused on three areas: size and configuration of the current proposal for a new 750,000 sq. ft. terminal facility behind and around TWA Terminal; content and language of the most recent Memorandum of Agreement (MOA); and outcome of the Port Authority's (PA) Solicitation of Interest (SOI) and pending Request for Proposals for the (adaptive) use of TWA terminal.

The Municipal Art Society (MAS) presented concept proposals showing how TWA terminal could be incorporated in a meaningful and useful way into a new terminal. These proposals received limited support because the assumptions upon which they were based were challenged by the PA. However, the proposals illustrated clearly that there are options besides the current plan.

The Port Authority's revised MOA was critically reviewed by the general counsels for both the MAS and the National Trust. Of particular concern was a provision that if no viable developer could be found after 12 months, terms could be revisited by the three signatory agencies (PA, FAA and SHPO) to reflect market conditions. Given the uncertainty of such

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THE FUTURE OF E.D. STONE'S GALLERY OF MODERN ART

It is hard to believe that one building could engender as much turmoil as has been the case with Edward Durell Stone's 1964 Gallery of Modern Art at 2 Columbus Circle in Manhattan. For the past seven years this building has been at the forefront of postwar architecture preservation activities, with preservationists, architects, civic groups and celebrities pressuring City Hall on the building's behalf.

Despite a well-organized preservation effort, the City of New York chose to sell the building to the American Craft Museum this past summer. The museum apparently has no intention of preserving the building's distinctive features as it has hired Allied Works Architecture to alter the building for the museum's use. The firms Zaha Hadid, Smith-Miller & Hawkinson, and Toshiko Mori Architect were also considered.

While opinion in local preservation circles is not unanimous on the building's merits, many of those with a concern for Modern architecture had hoped that the building would be awarded to the Dahesh Museum of Art, which planned a full restoration. Unfortunately, the Guiliani administration did not choose the Museum's proposal, even though its bid was the highest.

The loss by alteration of 2 Columbus Circle will reduce the tangible evidence of alternative styles of Modern Movement architecture from the postwar years. As the NYC Landmarks Commission selectively edits the New York cityscape, it tends to favor classic International Style

modernism, leaving an incomplete vision of the scope of postwar design. Considered along with the pending possibility of significant alterations to Lincoln Center for the Performing Arts, New York City will gradually lose evidence of Formalism and other styles that challenged the hegemony of the International Style.

New York civic groups are continuing the fight for Stone's building. LANDMARK WEST! had retained attorney Matthew Woitkowski and raised questions about the legality of the complicated real estate deal by which the City has disposed of the property. Their



THE LOGGIA OF 2 COLUMBUS CIRCLE GAVE RISE TO ITS NICKNAME: THE LOLLIPOP BUILDING.

probes prompted the City to agree to send the current plan to transfer the building to the American Craft Museum through the Uniform Land Use Review



A MID-1960S VIEW OF A GALLERY SPACE. NOTE THE INTERIOR EXPRESSION OF THE MINIATURE PORTHOLES THAT CLIMB ALL FOUR CORNERS OF THE FACADE.

Procedure. The City previously stated that no public review was required. LANDMARK WEST! is continuing to monitor the public review process. Preservation groups across the city are preparing to make the case for the Gallery of Modern Art—and against an obliterating alteration—once the Museum presents its renovation plans. —Michael Gotkin

UPCOMING:

LANDMARK WEST! and the Center for Architecture will co-sponsor a symposium on the Huntington Hartford Building in early 2003. See Calendar Insert.

DOCOMOMO TO COSPONSOR LECTURE ON LE CORBUSIER

In conjunction with the Bard Graduate Center's winter exhibit, "Le Corbusier before Le Corbusier: Applied Arts, Architecture, Painting and Photography, 1907-1922," DOCOMOMO New York/Tri-state will co-sponsor with BGC, a lecture by Mardges Bacon, author of *Le Corbusier in America*. The lecture, titled: "Modernism and Its Reception: Le Corbusier in New York City," will be given January 23, 2003 at the Bard Graduate Center. Bacon is Professor of Architecture at Northeastern University and a member of DOCOMOMO/New England. She will present background on Le Corbusier's first trip to the US in 1935 and explore the enduring transatlantic misunderstanding between Le Corbusier and his American hosts and between his expectations of securing

work and his actual experience.

Le Corbusier's trip is generally considered a failure because it produced no commissions. But the experience marks a significant episode in the reception of European modernism. Sponsored by the Museum of Modern Art, Le Corbusier arrived in New York to promote his ideas through a lecture tour, exhibition, and press conferences, as well as in meetings with industrialists, housing reformers, New Deal technocrats, and editors. Filled with preconceptions and expectations, Le Corbusier structured his tour as a campaign with two objectives: first, to promote his theory and design as a tool for reforming the discipline and practice of architecture in the US; second, to establish an American site for his

Radiant City. The latter led him to investigate American industrial production and to seek out potential clients in the public and private sectors. Bacon will show how the high-rise housing tower in New York City owes some debt to Le Corbusier's formal image but is governed principally by municipal housing policies and models.

The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture will offer other lectures, forums and tours to complement the exhibition. Program brochures will be mailed to the DOCOMOMO mailing list. You may also request a program by calling 212-501-3011 or emailing programs@bgc.bard.edu. For more on the LeCorbusier exhibit see calendar insert. —Nina Rappaport

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MOMO AT THE MOVIES

METROPOLIS DIRECTED BY FRITZ LANG (1927)

"Now and forever the architect is going to replace the set designer. Film will be the faithful translator of the architects' boldest dreams."

—Luis Buñuel, after viewing *Metropolis* in 1927

A great architectural inspiration has just become even greater—well, longer at least. The iconic film *Metropolis* by Fritz Lang has regained lost subplots and narrative consistency after a restoration that returned it to 80 percent of its original length. It has been re-released and is touring in art houses and museums across the US.

Lang's futuristic vision, his manipulation of high-tech special effects (for the 1920s) and his striking sense of visual composition combined to form an astonishing spectacle in his own time that still resonates today. Lang employed huge sets, thousands of extras, and explosive scenes, including the eruption of an urban generator and the cataclysmic flooding of an underground city. The real star of *Metropolis* is the city—a vertical city hundreds of stories high—the result of ruthless economic forces. Inspired by a visit to New York, Lang's interpretation of the shipboard view of the Manhattan skyline is a chilling and exhilarating mixture of Piranesi and pre-Giuliani Times Square. Full of multileveled roadways, rushing crowds, airplanes, blinking advertisements, and topsy-turvy surfaces, the metropolis is a dystopia deliberately fashioned to mock the utopian pretensions of modernism and to warn of the perils of unrestrained capitalism.

Metropolis has a convoluted plot line that mixes romance, class strug-

TIME & LIFE BUILDING'S LOBBY GAINS INTERIOR LANDMARK STATUS

What has been called one of the most dramatic Modern interiors of New York City is now a protected landmark. On July 16, the New York City Landmarks Preservation Commission officially designated the Time & Life Building lobby an Interior Landmark. Fourteen witnesses, DOCOMOMO New York/Tri-State among them, spoke in support of the designation. Over the past several years the Modern Architecture Working Group, DOCOMOMO's advocacy committee, led by Caroline Zaleski and others, lobbied for a hearing and prepared supporting documentation. The successful designation brings the number of Modern sites in New York City that are protected landmarks to over a dozen.

Located on Sixth Avenue, between 50th and 51st Streets, the lobby, which has had little if any alteration, is a masterpiece of Modern design on its own and the base for a 48-story skyscraper. The building, designed by Michael M. Harris, of Harrison & Abramowitz & Harris, was constructed between 1956-1960 as a joint venture of Time, Inc. and Rockefeller Center. It is currently owned by the Rockefeller Group.

As opposed to other buildings in the Center, which are entered on axis from the avenue, the Time & Life lobby is entered from the cross streets, through revolving doors on 50th Street, and from a covered breezeway on 51st Street. Harris decided to locate the primary entrances on the side streets in order to accommodate a large public plaza facing Sixth Avenue, thus increasing visibility of tenants on the ground floor. Originally, the Time, Inc. reception center occupied the ground floor space behind the fountain, and a branch of Manufacturers Trust Company, the northeast corner.

The revolving doors serve as the base for wing-shaped aluminum canopies that begin inside the lobby and project over the plaza. The fabu-

lous undulating gray and white terrazzo paving pattern directs passers-by from the plaza into the lobby. The plan of the lobby suggests a pinwheel, with the entrance passages extending from the service core in various directions.

It is the decorative scheme of the floor, walls, and ceiling that enliven this remarkable interior space. Plate glass and Carrara marble make up the lobby's perimeter walls, giving the lobby a clean and soothing atmosphere. Another equally magnificent feature is the shimmering brushed stainless steel panels that clad the banks of elevators. They are arranged in a checkerboard pattern alternating from vertical to horizontal brush marks and curve around each corner.

Inside the lobby the undulating terrazzo becomes even more dramatic. In this large, yet intimate space, the scale of the terrazzo suddenly turns from being part of the cityscape to a bold, flamboyant (almost over-the-top) interior floor surface that takes hold of the lobby. "It flows like a river through the plaza and gushes into the building at full force" according to one architectural historian. The floor, laid by the American Mosaic & Tile Company, is a gray and white serpentine-pattern terrazzo with stainless steel inlay. Many have deemed the terrazzo design the architects' tribute to Roberto Burle Marx and his paving for Copacabana Beach in Rio de Janeiro. Other historians attribute the terrazzo to Sixth Avenue being renamed Avenue of the Americas after the war, and the surge in interest in Latin American culture and architecture, specially that of Brazil.

More plausibly, Wallace Harrison's terrazzo designs for his Alcoa Building in Pittsburgh (1953) and the United Nations (1950) influenced the Time & Life Building flooring details. Alcoa features a gray and white diamond-patterned terrazzo plaza, and the United Nations alternating gray and white concrete paving on the north end of the General Assembly and undulating terrazzo similar to Time & Life as part of the fountain west of the Secretariat.

Above the kinetic floor and shimmering walls is a dark maroon ceiling of tinted glass tiles that appear to float against narrow coves of indirect lighting. These tempered glass panels, most of which are original, display a matte finish and get their color from a layer of red ceramic enamel adhered to the back of the glass.

The official city designation also covers the lobby artwork. The pieces reflect Harrison's interest in Modern painting, and it is likely he played a key role in choosing them. The east corridor features a De Stijl-like mural by Zurich-born Fritz Glarner entitled "Relational Painting #88." The west corridor features "Portals" by Josef Albers, famed professor at the Bauhaus and abstract artist.

Rockefeller Center is a much praised landmark and one of the city's most important 20th-century enclaves of art and architecture. This is due in part to the many outstanding interior spaces that fill these buildings. DOCOMOMO commends the Commission for protecting a postwar interior as part of the ensemble.

—Hänsel Hernandez-Navarro



continued next page



HARRIS

SOPHISTICATED, YET WITH A HINT OF SIXTIES PSYCHEDELIC, THIS IS LATE-1950S CORPORATE DESIGN AT ITS BEST.

MOVIE, CONTINUED

gle, science fiction and the mad scientist. The rulers of the world play in the Gardens of the Sun atop the city's towers, while the drone-like workers toil in the nightmarish Underground City, tending giant machines. Feder, the spoiled son of the Master of Metropolis, falls in love with the worker Maria and together they seek labor reforms. Mad scientist Rotwang creates a Maria double from a female robot, who foments a worker's revolution. "Kill the machines, you fools," the false Maria urges. The actress Brigitte Helm, who plays both the saintly Maria and the lusty, evil doppelganger robot, delivers an Oscar-worthy performance.

The Bauhaus was obviously a strong influence on Lang and art directors Otto Hunte, Erich Kettelhut and Karl Vollbrecht. The opening title dissolves into a ziggurat building straight from Feininger's woodcut cover for the Bauhaus First Proclamation of 1919. Many other scenes bear close resemblance to the surreal photomontages of Moholy-Nagy and the layered composition of Joseph Albers, both of whom taught at the Bauhaus. The plaza sculpture, which Maria, Feder and the children cling to as the floods arrive, looks like Gropius' concrete Weimar Monument (1924). There are also elements of Jakov Chernikov, El Lissitzky, Peter Behrens, Hans Poelzig and Hugh Ferriss.

The film is usually considered an example of German Expressionism, with an emphasis on dark gothic atmosphere and distorted, tilted perspectives. However it also suggests the free-wheeling art scene in Weimar Germany at the time, combining elements of Dadaism, Russian Constructivism, Abstract Expressionism, Futurism and the Bauhaus machine-aesthetic. This combination of styles gives *Metropolis* the feel of a real city, built incrementally over time.

For fans of modernism, *Metropolis* can be seen as an influential ancestor forever establishing the archetypal dystopia of the future. Its visual iconography informs the cityscapes of *Blade Runner*, *Brazil*, *Batman*, *Dark City*, *Star Wars*, and the films of Stanley Kubrick, who paid homage to Lang and Rotwang's artificial hand in *Dr. Strangelove*.

Most Americans have difficulty appreciating the Marxist motivations that preoccupied European artists

continued next column

VICTOR LUNDY, CONTINUED

cal gap is filled by clerestories that cast an indirect glow throughout the interior.

Here, as at Westport, form is inseparable from structure. All the various roofs are carried by radial, angular concrete walls. The sanctuary roof is suspended on cables from the peaks of these monoliths, and the roofs of surrounding spaces are slung between them on catenary cables. Developed with consulting engineers Severud-Elstad-Krueger (who also collaborated at Westport) this was one of the pioneering uses of cable suspension in architecture. The roofs supported by these various cables are constructed of wood decking, set radially. "Every element is articulated,



ABOVE AND AT RIGHT, UNITARIAN MEETING HOUSE, HARTFORD, CT (1962-1964).

exposed honestly as in a ship," Lundy has said, but as in many sailing vessels, being visible doesn't necessarily make the complex system easy to understand. The complexity is vividly expressed in the roof decking, seen exposed on the interior as a series of interlocking or overlapping linear patterns—emphasized in many areas by grooves routed into the wood—all oriented toward the center.

The sanctuary ceiling is a tour de force, assembled of small wood strips forming complex curves. From the perimeter of the sanctuary irregularly spaced wood strips swoop down over the surrounding ambulatory. Cut off at irregular lengths (some of the ends supported on barely visible wires) these strips form an aura of radiating elements recalling the bursts of rays in Baroque work such as Bernini's window in the apse of St Peter's.

As a whole, the building stresses the spiritual mission of

and intelligentsia during the early twentieth century and carried over into films like *Metropolis*. That socialism should be considered so hopelessly irrelevant in late-capitalist America, where self-serving abuses such as Enron and WorldCom deceptions, corporate welfare, petroleum-based energy policies and other examples of crony capitalism thrive, is an interesting question. Three-quarters of a century after *Metropolis*, we might just be ready for our own Maria and Feder to step forward and reform the machinery.

—Jeff Miles



PHOTOS: COURTESY VICTOR LUNDY

the Unitarians, with none of the spareness suggested by the "meeting house" sign out front. But clearly the congregation was looking for, and still appreciates, the almost mystical complexity of the place.

This intricate building can be interpreted in two distinct ways. On the one hand it can be seen as a Modern composition assembled from cutting-edge structural elements. On the other hand, references to the Baroque are apparent in several aspects: the prevalence of complex curved surfaces, the combination of symmetry with unusual geometries, the lighting from indirect sources, the visually ambiguous boundaries of interior space. The latter interpretation is not simply a product of the Post-Modern theory of the years following the church's completion, but reflects an admiration of the space and lighting effects of the Baroque—if not its ornament—that was prevalent around 1960.

During the 1960s, other projects completed out of Lundy's office, which had moved in stages to New York, included unconventionally designed public schools in Westport and in Queens, New York. His work of the 1970s includes the monumental, granite-clad U.S. Tax Court in Washington, DC, an IBM office building in suburban New Jersey, and the US Embassy in Sri Lanka. Meanwhile, Lundy moved to California, then to Texas, where he became design principal at HKS Architects in Dallas. Now in his late 70s, he is designing some houses out of his own studio in Houston, but devoting most of his time to painting.

—John Morris Dixon

TWA, CONTINUED

conditions, this seems a likely scenario. It would render the consultation process irrelevant in a short period of time and revert sole decision making authority back to the three agencies that created the new terminal proposal and original MOA.

While the PA's SOI generated a good many responses, an official RFP remains to be issued. The PA expressed the desire to have a completed MOA in hand so as to take the "uncertainty" out of the development process.

At the close of the meeting the consulting parties were invited to sub-

mit their comments in writing. There is no real plan for TWA Terminal until a private developer willing and able to sign a lease proposes a viable adaptive solution. Given the economy and the uniqueness of the building, this could mean an extended period of non-use or interim uses—conditions harmful to most buildings unless carefully managed. Economic reality also makes the MAS proposal for a more useful integration of Saarinen's TWA building into the new terminal building more attractive. The next step is not entirely clear, but continued monitoring and vigilance is in order.

—Theo Prudon

POST EVENT REPORTS

AIA AWARD AND NEW INITIATIVES IN SARASOTA

One indicator of a great event is what happens after its conclusion. Noting the far-reaching implications for architectural appreciation as a result of The Fine Arts Society of Sarasota's "An American Legacy: the Sarasota School of Architecture Tour and Symposium" last fall, the Florida AIA has given its President's Award to the event organizers.

The symposium convened the founding architects of the Sarasota School, along with scholars, architects and interior designers, students, journalists, critics and connoisseurs of modernism for five days of presentations designed to identify, document, disseminate and preserve the important heritage of the Sarasota School. The presentations were augmented by gallery exhibitions, bus and boat tours of important Modern structures, and dinners with the architects. More than 1,000 people attended, turning the symposium into a significant community event that drew unprecedented attention to the mid-century Modern architectural treasures of Sarasota.

The hour-long *American Legacy* documentary was featured in the 2002 Sarasota Film Festival and aired throughout southwest Florida on Comcast cable television, generating more than 300,000 viewers.

A spin-off educational program in the Sarasota County school system called ARCHI-TEACHER taught 5,000 fourth and eighth graders about the architecture in their midst, from early chickee huts to big box retail. The Fine Arts Society's American Legacy committee has provided funding for the program's second year.

To continue the important work the symposium began, the Sarasota Architectural Foundation has been formed to celebrate Sarasota's modernist heritage and encourage architectural excellence in the region. The Foundation is already leading architectural tours and planning future public programs.

The AIA Award was presented in August with Martie Lieberman,

continued next page

ROBERT MALLET-STEVENS: CUL-DE-SACS AND FILM SETS

A PARIS 2002 CONFERENCE HIGHLIGHT—

The major project of Robert Mallet-Stevens during the mid-1920s was the design and construction of rue Mallet-Stevens, an ensemble of urban villas in Auteuil, a neighborhood on the Southwest edge of Paris. The villas were built for the architect's clients and colleagues—sculptors Jan and Joel Martel, filmmaker Alantini, pianist Reifenberg, and others—and at the entrance, the office and home of M. and Mme. Mallet-Stevens. In the architect's work of previous years, such as the residence for Mme. Collinet in 1925 (next to Corbusier's Villa Cook) in the Boulogne-Billancourt suburb, his Pavillon of Tourism for the Decorative Arts Exposition of 1925, and the Chateau of the Vicomte de Noailles in 1923 at Hyères, Mallet-Stevens had developed what were to be the distinctive elements of his style, and rather unfortunately sown the seeds of his later neglect.



VIRGINIA SMITH

LEFT, HOTEL COLLINET, 1925; RIGHT, MARTEL VILLA ON RUE MALLET-STEVENS, 1927.

The Auteuil cul-de-sac project gave Mallet-Stevens an opportunity to present his views for the ideal city in one street—very different from Le Corbusier's ambitious plan for a city of three million inhabitants. Unified through characteristics repeated with variations from villa to villa, the street is a collection of individual units which could be repeated to compose a city. All the facades are smooth white surfaces, with horizontal bands of windows, jutting balconies and linear railings. The Martel villa at No. 10 has a staircase topped by a brilliant red mushroom cap and picks up the narrow vertical staircase window used in the Hotel

PARIS 2002 CONFERENCE HIGHLIGHTS

In September over 400 people gathered in Paris for DOCOMOMO's biannual international conference. Over 42 countries were represented and presentation topics reflected this global array. The final day concluded with a presentation by Francesco Bandarin, director of UNESCO's World Heritage Center, concluding remarks by sculptor Dani Karavan, Theo Prudon's announcement of the 2004 conference in New York and a party at the Palais de Chaillot. As with most conferences, much of the information exchange took place between sessions, at lunch and during the many tours.

Bandarin reported that the World Heritage List currently has 730 sites of "overreaching cultural or natural significance." Of these, 12 are Modern architecture or landscapes. UNESCO does not select sites. Signatories to the World Heritage Convention—currently 174 countries—propose sites that are then vetted against World Heritage List criteria by a

Collinet two years before (photos). Bands of horizontal ridges on the lower portion of the façades link the villas at street level and suggest compression of the concrete from the weight of the volumes above.

Mallet-Stevens was involved in film set design from 1920 on. In collaboration with other modernists, he worked on *L'Inhumaine*, designing the exterior of two buildings. Fernand Léger did the interior of one of these buildings. The music was by Darius Mihaud; the costumes by Paul Poiret. Lalique, Puifocart and Luce designed the objects. This model of modernist collaboration was a sensation, and led to other films for Mallet-Stevens. Man Ray used Mallet-Stevens Villa de Noailles as background in *Les Mystères du Château du Dé* of 1929. (Rent these films at Kim's Video on 8th Street, NYC.)

His participation in films, and perhaps his attention to lesser matters than architecture—gardens, interiors—unfairly led to Mallet-Stevens being characterized as "decorative" and "frivolous." At the DOCOMOMO conference Nathalie Roulleau-Simonet pointed out that Mallet-Stevens was rejected by the architectural critics, although accepted in the cultural community of sculptors, painters, and musicians. Unfortunate circumstances also hampered his reception. The Vicomte de Noailles did not initially permit photos to be published of his villa, and another important project, the Villa Poiret at Mézy, (opened to DOCOMOMO during the conference) was not finished due to the bankruptcy of the client. After his death in 1945, Mallet-Stevens was largely ignored.

Mallet-Stevens's professional political relations may have contributed to his exclusion. He may have been the catalyst for Le Corbusier's Pavillon de l'Esprit Nouveau at the 1925 Exposition. Mallet-Stevens's cousin, Paul Leon, was a high official for the Exposition, and with this clout, Mallet-Stevens wrote Le Corbusier proposing that since he [M-S] was to construct the gateway at the Grand Palais, "it would be a big attraction if we could have some houses built natural size." The Pavillon de l'Esprit came into being, but relations deteriorated over details. Mallet-Stevens also expressed opposing views to those of the prominent CIAM. In 1929 Le Corbusier generously proposed Mallet-Stevens as his replacement at the CIAM congress, but Giedion objected due to the "rather decorative" nature of Mallet-Stevens's work. Caught between these two powerhouses, Mallet-Stevens failed to receive critical attention until the 1980s. —Virginia Smith

UNESCO committee. Discussion focused on how these criteria can be applied to Modern works.

Tours ranged from the UNESCO headquarters building—the conference venue—to an all-day trip to Le Havre. Suburban jaunts to Villa Savoye, Villa Mézy and rue Mallet-Stevens, and walking tours of nodes such as the Cité Université Internationale and Pompidou Centre were also offered.

The Cité Université Internationale in Paris is an excellent one-stop tour for any Modern fans visiting Paris. The site includes 37 dormitories built between 1921 and 1969. Where else can you see a Le Corbusier, Dudok and Costa building steps from one another?

For those favoring reinforced concrete, the Le Havre tour was exceptional. The visit timed with the opening of a major retrospective of the work of Auguste Perret at Le Havre's Musée Malraux. Perret was the architect in charge of rebuilding the city after its destruction in 1940. Having almost single-handedly perfected and introduced modern techniques

continued page 11

EVENTS, CONTINUED

President of the Fine Arts Society 2000-2002, and Heather Dunhill, chair of the video documentary project, accepting on behalf of the American Legacy committee and the many volunteers who were part of the success. DOCOMOMO also congratulates everyone involved with these activities in Sarasota. The extraordinary level of activity and the high quality of the programs set an example for all communities with an architectural heritage to celebrate and preserve.

To join the mailing list for future events: SarasotaArchFndn@aol.com.

FRANK LLOYD WRIGHT ENTHUSIASTS CELEBRATE THE MODERN METROPOLIS

The ever brilliant, testy and often cantankerous Frank Lloyd Wright professed disdain for the modern city, particularly New York, the city he loved, but liked to hate. His answer to a CBS Television interviewer in the 1950s: "Architecture? There is none in New York." Yet, the role he played in New York City and the region is proven by what he built and in the written record scrutinized by scholars. This evidence was the theme of this year's Frank Lloyd Wright Building Conservancy Conference, Frank Lloyd Wright and the Modern Metropolis. At least 250 homeowners, scholars and enthusiasts convened in White Plains, NY for lectures and tours of some of the 30 different designs Wright realized in the New York metropolitan area.

The conference opened with a keynote by Herbert Muschamp at the Guggenheim Museum. Muschamp recalled his doctoral thesis, written on a Wright topic, and to everyone's surprise and delight, told the audience he wished all of Wright's projects could have been built. An evening event at Wright's Hoffman house (1955) in Rye, NY provided attendees with a rare opportunity to experience this large waterfront house and garden overlooking Long Island Sound.

Morning conference sessions covered topics such as Wright's tower in the park designs, his publishing efforts, his little known Museum of Modern Art exhibition in 1940, the

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MARCEL BREUER SUBJECT OF SUMMER GALLERY TALK

In June Barry Bergdoll, professor of Art History at Columbia University and author of a forthcoming book on Marcel Breuer, gave a lunch-time talk on the architect's work at the Smithsonian Archives of American Art in Manhattan. The event coincided with the Archives's summer exhibition "Marcel Breuer: A Centennial Celebration," and was organized by DOCOMOMO NY/Tri-State program director Nina Rappaport.

The exhibition presented selections from the Archives's Breuer collection—a generous donation from his widow Constance Breuer. Personal photographs and letters, both from Breuer's days at the Bauhaus and from the cities in which he practiced before emigrating to the US in 1937, revealed the extent to which he continued old and new relationships with Moholy-Nagy and Albers, who Bergdoll suggested are of great importance to understand-

ing Breuer's architectural expression, as well as his friendship with Alexander Calder. Correspondence and sketches introduced Breuer's extensive practice after 1937—from houses in New England and New York suburbs during the 1950s, to the later, more massive reinforced concrete structures in Europe, such as the IBM-France laboratories near Nice, France (1966) and the UNESCO Headquarters in Paris (1958, with Bernard Zehrfuss and Pier Luigi Nervi).

Bergdoll also discussed Breuer's work in general, stressing the extent to which Breuer sought to synthesize the legacy of his mentor Gropius; of Le Corbusier, whose work inspired his early quest to introduce rough vernacular materials and a contrast of light and heavy into a richer palette; and both Frank Lloyd Wright and Alvar Aalto. He also engaged in a lively debate over Breuer's attempts to find a

language for the load-bearing, concrete panel-system façades as a rival to the Miesian aesthetic—a vocabulary derived ultimately from Breuer's collaboration in the early 1950s with Pier Luigi Nervi.

The summer exhibition was one of several events in 2002 marking the 100th anniversary of Breuer's birth. The Archive of American Art (<http://artarchives.si.edu>) collects original archives related to American art and architecture. Many of its collections, including the Breuer papers, are accessible on microfilm at the Archive and by interlibrary loan.

COMING SPRING 2003:

The work of Marcel Breuer and other modernists in Litchfield, CT will be featured in a series of tours and events currently being planned in Litchfield. Details forthcoming.

EXHIBITION AT WMF DOCUMENTS MODERNISM IN DANGER

World Monument Fund's new gallery space was inaugurated with an exhibition highlighting the organization's work to save Modern masterpieces. The selected sites, drawn from the World Monument Fund (WMF) 100 Most Endangered List, were featured in period photographs and in original publications supported by background text on the history and restoration status of each site. The exhibition ran from May 30 through September 25 and attracted hundreds of visitors. In July DOCOMOMO New York/Tri-State co-hosted an evening viewing and reception attended by over 40 people.

The eight endangered sites documented in the exhibit included three in Russia: Viipuri Library (1927-1935) by Alvar Aalto in Vyborg, now being restored by Russian and Finnish organizations; The Narkomfin Building (1928-1930) by Moisei Ginzburg, et al. in Moscow; and The Rusakov Club (1927-1929) by Konstantin Melnikov, also in Moscow. The Russian government funded the restoration of the club's roof and a \$50,000 WMF grant funded window repair and structural evaluation. However, to date, the majority of these funds remain unspent and further negotiations with the city government are needed.

Featured US buildings included the VDL Research House (1932-1939) by



THE RADIO AND TELEVISION BUILDING, BRUSSELS, BELGIUM, 1935, JOSEPH D'ONGHENA

Richard Neutra, in Los Angeles, for which University of California at Pasadena funded roof repair and glass door replacement. A Restoration Practicum course will focus on the ongoing restoration. The Schindler Kings Road House and Studio (1921-1922) by R.M. Schindler, in West Hollywood was also in the exhibit. The Friends of Schindler House acquired the property in 1980 and has established the Austrian MAC Center for Art and Architecture at the house. Sporadic support from various governmental sources has helped with restoration.

Closer to home, the A. Conger Goodyear House (1938) by Edward Durrell Stone, in Old Westbury, New York, was highlighted. This important structure is

now held in a temporary partnership between The Barnett and Annalee Newman Foundation, which provided friendly financing for its purchase; the WMF, which is providing expertise and funding for repairs and maintenance; and the Society for the Preservation of Long Island Antiquities, which holds title. SPLIA is presently looking for a buyer who will purchase the house as a landmark-protected property.

Rounding out the exhibition were the Villa Tugendhat (1930) by Mies van der Rohe, in Brno, Czech Republic and the Radio and Television Building (1935) by Joseph D'Onghena, in Brussels.

For more information on these buildings and other sites on the 100 Most Endangered List, visit WMF's website at: www.wmf.org.

IN THE MARKET?

BREUER LANDMARK

The house that Marcel Breuer designed for himself and his family in 1951 in New Canaan, CT, is for sale after years of careful stewardship by its current owner.

The single-story house is a dynamic composition of intersecting perpendicular planes and an important example of Breuer's highly influential residential work. Fieldstone walls, a favorite Breuer material, are used on the front of the house for privacy while expansive floor-to-ceil-

NICK WHEELER



ing glass at the rear offer views of lawns, specimen trees and terraces over three rolling acres. The four-bedroom home features a spacious living room with fireplace, an adjoining dining room, a new kitchen opening to a breakfast room, a family room with fireplace, four full and one half bath. Exemplifying Breuer's "bi-nuclear" plans, the master bedroom, living and dining areas are separated from the children's bedrooms. Breuer's partner Herbert Beckhard designed a new children's wing in 1979 and a pool and guesthouse in 1981. The skylit underground guesthouse was designed not to mar the natural landscape.

The house has been widely published. It is treated most extensively in *a+u* no. 352 (Jan. 2001) and *Architecture Without Rules: The Houses of Marcel Breuer and Herbert Beckhard* by David Masello.

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FOR THE MODERN ARCHITECTURE SHELF



Luigi Moretti: Works and Writings

Federico Bucci and Marco Mulazzani;
Marina deConciliis, translator
Princeton Architectural Press, 2002
232 pages, \$60

The publication of the first English monograph on Luigi Moretti, *Luigi Moretti: Works and Writings*, provides an overdue exploration of an accomplished Italian architect. Including 150 images of his projects, two essays that examine his theoretical and built work, and a broad selection of his writings, the book offers a sweeping review of his practice.

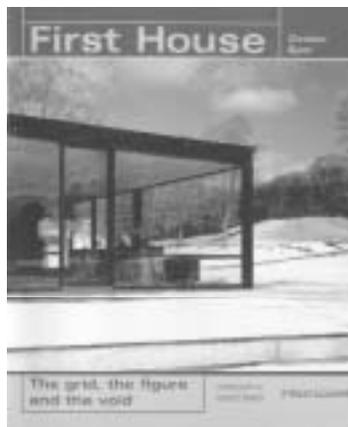
Born in Rome in 1907, the son of an architect, Moretti was a member of the "valid and restricted group of Roman architects, both by birth and will" (p. 212). He attended the Regia Scuola di Architettura in Rome, from 1925 to 1930, achieving a degree with the highest honors. It is well known that Moretti was a fascist and designed buildings for the Foro Mussolini and the EUR, in Rome. His more compelling projects, however, were designed in the postwar period, including Il Girasole Apartment Building, in Rome (1947-1950), Villa La Saracena, in Rome (1953-1957) and the Residential and Office complex, in Milan (1949-1956). By the end of his career, Moretti had designed more than seventy projects.

One of the book's highlights is an introduction to *Spazio*, the review founded, managed, designed and largely written by Moretti between 1950 and 1953. Together, the provocative covers, layouts and texts contribute to a presentation of Moretti's views on art and architecture. Although his writings from *Spazio* are published separately toward the end of the book, the two essays written for the book by Federico

Bucci and Marco Mulazzani help enormously to decipher and enrich his texts. The essays begin to unravel difficult questions about Moretti's work, such as the role ideology played in the formulation of his prewar projects and the seemingly shortsighted description of the architect as a formalist. They also reflect on several interesting theories of Moretti's: His interest in a temporal reading of architecture; his suggestion that contemporary architecture should be conceived "effectively in structure as form" (Bucci, p. 147); and his argument for the use of ornamentation in modern architecture.

The book manages to leave us wanting more. The exquisite period photographs and images, and the informative and engaging essays and texts, masterfully describe a practice worthy of attention.

-Jan Greben



First House: The Grid, the Figure and the Void

Christian Bjone
Photographs by Robert Walker
John Wiley & Sons, 2002
224 pages, \$75

First House: The Grid, the Figure and the Void, by Christian Bjone with contemporary photographs by Robert Walker, presents the first houses of a selection of Harvard architecture graduates and faculty from the 1930s to the 1950s. The book is a compilation of brief architect biographies, essays, interviews with the architects and owners, sketches, drawings and new photography.

First House leads off with Walter Gropius and Marcel Breuer, the two Bauhaus legends who landed at

Harvard University after fleeing Germany and from there influenced a generation or more of young architects in the US. The students—Edward Larrabee Barnes; Ulrich Franzen; John Johansen, Philip Johnson and Landis Gores; Eliot Noyes; I.M. Pei; and Paul Rudolph—follow, and a final section covers three figures critical to the publication of Modern houses: Ezra Stoller, Peter Blake and Vincent Scully.

The juxtaposition of the elements within each chapter—interviews and essays interspersed with the more traditional format of plan and photographs—shows the pleasure of discovery that the author obviously experienced during research for the book. The combination draws the reader into the creative processes involved in the conception and realization of the projects. Of particular delight are the interviews with those who commissioned or lived in the houses—often with far less reverence than one might imagine. Witness the interview with Jessica Goodyear, in which she reveals that the vast entrance hall of the Johansen house she lived in as a child was the rainy day location for neighborhood touch-football games.

Of particular note because they stray from the well-published path are an autobiographical sketch by Landis Gores, which speaks to his early years working with Philip Johnson; the featured selections of influential American art from the period and the chapters on Ezra Stoller, Peter Blake and Vincent Scully, who also designed "first" houses for their own families. These three essays touch on how the architects' primary pursuits as photographer, writer and historian, respectively, helped spread the ideas of modernism to broader audiences.

First houses may not always turn out to be an architect's best, yet they are interesting to view as test sites for budding theories.

-Su Tamsett

IN THE MARKET? CONT.

QUEENS MODERN



This brick home, located on a quiet residential street in Rego Park, Queens, was designed by the architect Arnold Arbeit in 1954.

An excellent example of its type, it features a Meisian brick core dividing the living area from the kitchen/dining area, with an outside-corner fireplace, picture and clerestory windows, soaring ceiling, plaster interior finishes, dinette, through-wall aquarium, garage. The house has 4 bedrooms, 3 1/2 baths and a finished basement.

Walk to subways, shopping, schools. Owner wishes to sell to an appreciative buyer who would be inclined to preserve the architecture.

Ronald Berlin, Architect:
(609) 921-1800. (Princeton, NJ)

BREUER HOUSE FOR RENT

The Wolfson House (1949) designed by Marcel Breuer and an adjacent 3,000 sq. ft. live-in studio complex are for rent to two separate tenants.

Located near Millbrook, NY, under two hours from lower Manhattan, the house and studio are sited on 15 very private acres with mature trees and an easy stroll to Wappinger's Creek, which borders the site. The house has been restored to original plans and includes all new stainless steel kitchen and appliances. Both are furnished with classic Modern furniture.

The house and studio were featured recently in *ECHOES* magazine (#38) and the house was one of the few examples of Breuer's domestic architecture featured in the Breuer exhibit at the Archives of American Art Gallery.

Full-year rental. \$2,000/mo. plus utilities for each.

David Diao (212) 925 6118
ddiao@mindspring.com

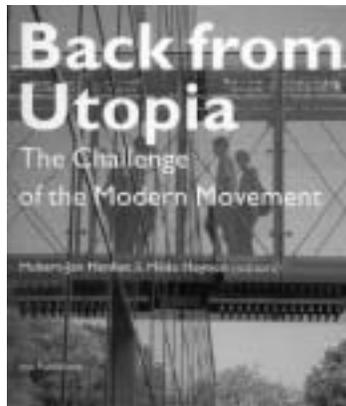
DOCOMOMO NOVEMBER BOOK EVENT

DOCOMOMO New York/Tri-State invites you to meet Hubert-Jan Henket, co-founder of DOCOMOMO International and editor of *Back From Utopia: The Challenge of the Modern Movement*. The location is a townhouse designed by Paul Rudolph and completed in the early 1990s. Books, which are not yet available in the US, will be for sale (cash or check only).

NOVEMBER 22, 6:00-8:00PM
PAUL RUDOLPH FOUNDATION
246 E. 58TH STREET

Back from Utopia, edited by DOCOMOMO cofounder Hubert-Jan Henket and Hilde Heynen, brings together 42 contributions by leading voices in architecture and architectural history. In essays and scholarly texts; collages, cartoons, and poems, the book suggests a multitude of new ways to think about Modern architecture, post-utopia.

The book's premise is that the Modern Movement in architecture was bound up with a utopian impulse. Its promoters firmly believed that the creation of a better architecture would lead to a better world. Today, we are witnessing both the positive and negative results of the endeavor and fol-



Hubert-Jan Henket and Hilde Heynen, editors
010 Publishers, September 2002
412 pages, 250 illus., \$40

lowing the all too rapid condemnation by its post-modernist critics, it is time to make a balanced reassessment.

Back from Utopia's authors critically discuss the values of the Modern Movement and its many manifestations; the promises it did not keep and the paradoxes it gave rise to. Each contribution in its own unique way comments on the significance of the Modern Movement today.

For a list of contributing authors visit the publisher's website at: www.010publishers.com.

EVENTS CONT.

Guggenheim Museum, the Usonian Exhibition House (1953), and the master plan for Usonia, a cooperative community in Westchester.

Several conference tours were specifically designed to put Wright's work in the context of mid-century Modern architecture. A pre-conference tour explored Midtown Manhattan Modernism and a post-conference tour focused on Modern houses in New Canaan, CT. Sites visited included Philip Johnson's Glass House, the homes of Landis Gores and Marcel Breuer, two designs by Wright apprentice Allan Gelbin and houses by Eliot Noyes and John Black Lee.

-Caroline Rob Zaleski

PARIS 2002 CONT.

in reinforced concrete, in his seventies, Perret was ready to showcase the quality and versatility of his chosen material in the rebuilding of Le Havre. His church of Saint Joseph dispels any prejudice against concrete as bland, as do the amazing array of finishes-tints, exposed aggregates and cast patterns-used on the housing blocks. The exhibit will travel to Turin in 2003 and Paris in 2004.

-Kathleen Randall

NEW HAVEN'S URBAN MUSEUM OF MODERN ARCHITECTURE

In the 1950s and 1960s, New Haven was referred to nationally as a "Model City" for its innovative housing, welfare and city planning programs. Since that time, the ultimate success of many of those programs has been debated. However, the dividend from those years is an important collection of postwar architecture by leading American architects. *Urban Museum of Modern Architecture: New Haven* is a project designed to highlight New Haven's status as a living museum of Modern Movement architecture and make the architecture of the period more accessible to a broad audience.

Melissa Angell, a doctoral candidate in art history at Yale University has spearheaded the project, which features kiosks and printed brochures at seven sites. Kiosks at the featured buildings (see list) include historical information about the building and its architect; important images, related projects; a checklist of works by the architect in New Haven; and a site map

with these and other important buildings shown.

Both text and images were printed onto free-standing kiosks designed by Emergent Office, an architecture firm in New York. Each kiosk has a slightly different form to cue visitors to important motifs of the building. All seven are made of translucent acrylics, aluminum and formed plastic and house a built-in shelving system to hold take-away pamphlets with the kiosk's information. The pamphlets were designed by Christine Moog, a graduate student in the Graphics Department of Yale's School of Art.

All seven kiosks debuted at Dixwell Fire Station on September 14 during the Mayor's "Start with the Arts" day. The following day they were moved to their corresponding buildings. The institution heads of all seven sites have agreed to host these kiosks and brochures; in many cases, they have also agreed to help fund them and to take on the cost of keeping the

brochures in print.

According to Angell the project is intended to let the architecture of New Haven speak to its occupants, visitors and residents, and in so doing, educate the public about the importance of good architecture and help create a shared public identity.

-Nina Rappaport

KIOSK LOCATIONS:

Yale University Art Gallery, 1951-53.

Louis Kahn.

Ingalls Hockey Rink, 1956-58. Eero Saarinen.

Beinecke Rare Book and Manuscript Library, 1963. Gordon Bunshaft, SOM.

Yale University Art and Architecture Building, 1958-63. Paul Rudolph.

Crawford Manor Housing, 1962-1966. Paul Rudolph.

Yale Center for British Art and British Studies, 1969-1977. Louis Kahn/Pellacchia & Meyers.

Dixwell Fire Station, 1967-1974. Venturi, Brown and Rauch.

LIKE THE NEWSLETTER? THINK MODERN ARCHITECTURE IS WORTH A LITTLE EXPENSE?

Please join DOCOMOMO US for 2003. As a wholly volunteer organization we operate on the generous sharing of time and energy by a good number of people. Yet, there are some things only money can buy. DOCOMOMO needs the resources to do more and do it more effectively—and that means more paying members.

A membership form in PDF is available at www.docomomo-us.org or email either of the addresses below requesting a form by email or standard mail.

DOCOMOMO NY/TRI-STATE

EMAIL: docomomo_ny@hotmail.com

MAIL: P.O. Box 250532, New York, NY 10025

Note! DOCOMOMO-US now has a separate address from the New York/Tri-State chapter. Please use the P.O. Box below for membership and general inquires.

DOCOMOMO-US

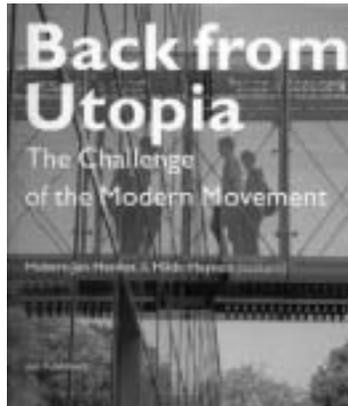
EMAIL: info@docomomo-us.org

MAIL: P.O. Box 230977, New York, NY 10023

WEB: www.docomomo-us.org

FRIDAY NOVEMBER 22

DOCOMOMO BOOK EVENT



**SEE PAGE 11 FOR
BOOK DETAILS.**

DOCOMOMO New York/Tri-State invites you to meet Hubert-Jan Henket, co-founder of DOCOMOMO International and editor of *Back From Utopia: The Challenge of the Modern Movement*. This is also an opportunity to see a Manhattan townhouse designed by Paul Rudolph and completed in the 1990s. The house will soon be opened as a study center for the architect's work. Books, which are not yet available in the US, will be for sale (cash or check only).

**6:00-8:00 PM, PAUL RUDOLPH FOUNDATION
246 E. 58TH STREET**

NEWSLETTER: 2002/No.2

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

John Arbuckle
John Morris Dixon
Kimbro Frutiger
Michael Gotkin
Jan Greben
Hänsel Hernandez-Navarro
Majja Kairamo
Jeff Miles
Theo Prudon
Kathleen Randall
Nina Rappaport
Anne Schlechter
Virginia Smith
Su Tamsett
Caroline Rob Zaleski

DOCOMOMO NY/Tri-State thanks Polshek Partnership for generously providing monthly meeting space.

do.co.mo.mo_US
documentation and conservation of buildings, sites and neighborhoods of the modern movement

NEW YORK/TRI-STATE WINTER 2002 NEWSLETTER

New York/Tri-State Chapter
P.O. Box 250532
New York, NY 10025



GALLERY OF MODERN ART, E.D. STONE, 1964

PHOTO: ANNE SCHLECHTER. SEE P. 5

WHAT WILL THE AMERICAN CRAFT MUSEUM DO?

EXHIBITIONS

Roger Ferri: Architectural Visionary Through December 21
Wallach Art Gallery
Schermerhorn Hall
Columbia University
Wed.-Sat. 1:00pm to 5:00pm

Architectural drawings, renderings, and photographs by celebrated architect Roger Ferri (1949-1991) will be on display at the Miriam and Ira D. Wallach Art Gallery. The retrospective will include a diverse selection of more than 75 national and international projects, including Pedestrian City, the Blum residence, and the Dai-Ichi Tokyo Bay Hotel. In addition, more than two dozen landscape paintings and figurative works will be shown, many of which reflect Ferri's immersion in Italian culture.



Ferri's architectural vision aimed to achieve a symbiosis between the built environment and nature. One of his most innovative designs was for a corporate skyscraper in Manhattan (1976). The proposal included terraces and set-backs featuring ponds, hillocks, meadows, and forested gorges, with waterfalls cascading to the street. His widely acclaimed ideas led to an invitation to participate in *Transformations in Modern Architecture* at the Museum of Modern Art in New York (1979), an exhibition that explored the concept of architecture's movement beyond functionalism. Ferri's drawings for a pedestrian city proposed solutions for urban development in a "Post-Petroleum Age."

Roger Ferri: Architectural Visionary is based on an exhibition organized by the Southern Alleghenies Museum of Art in Loretto, PA, which Ferri designed in 1975. Many of the works are drawn from the rich holdings of the Roger Ferri archive in the Avery Architectural and Fine Arts Library at Columbia. Ferri's work can also be found in the collections of the Museum of Modern Art and the Cooper-Hewitt National Design Museum.

For information, (212) 854-2877.

The Twentieth Century Borough One Hundred Years of Modern Architecture in Queens Through March 2
Queens Historical Society
Kingsland Homestead
143-35 37th Avenue, Flushing, NY
Tues./Sat./Sun. 2:30-4:30pm

The story of the changing facets of Modernism over a century of growth is told through compelling vintage photography (including some rarely seen images from Ezra Stoller and the ESTO archives). Queens saw two waves of explosive growth in the last century that have come to define the physical make up of the borough. The two decades after the First World War, followed by the two decades after the Second World War, saw the borough transformed from a collection of independent towns separated by acres under cultivation to a sprawling arm of the metropolis. The "promise of Modernism" was played out in all that space creating a twentieth century borough shaped by larger social, political, economic, and technological forces expressed in the local architecture and planning of Queens.

For information: (718) 939-0647 x.17

Nutsy's: An Installation by Tom Sachs Through Spring 2003
Bohen Foundation
415 W. 13th Street
Tues.-Fri. 12:00-5:00pm
www.tomsachs.org, (212) 334-2281

Nutsy's is a world in 1:25 scale. Elements of this world include models of LeCorbusier's Unité d'Habitation and Mies van der Rohe's furniture, a McDonald's restaurant, a 10,000 watt boom box, a ghetto, a modernist art

park and a DJ station, all constructed of foam core, plywood, steel, scavenged street lumber and other unusual props. The elements are connected by a network of roads navigated by remote control cars.

Nutsy's was inspired by Le Corbusier's Unité d'Habitation housing block in Marseilles (1952). The 12-story structure, designed to accommodate 1,600 people was Le Corbusier's prototype postwar housing and a manifestation of his belief that the housing crisis could be solved through intelligent

design. Because many of Le Corbusier's ideas were adapted and bastardized in other buildings around the world, the original Unité now symbolizes both the integrity of modernism as well as its subsequent corruption.

Covering approximately 4,000 sq.ft. *Nutsy's* represents over two years of Sach's studio work. And at 9 x 12 feet, Sach's Unité is the largest and most detailed model of this modern masterpiece ever built.

The exhibition will be presented at the Guggenheim Berlin in summer 2003.

LE CORBUSIER EXHIBIT

Le Corbusier before Le Corbusier: Applied Arts, Architecture, Painting, and Photography, 1907-1922 Through February 23
The Bard Graduate Center
Studies in the Decorative Arts, Design, and Culture
18 West 86th Street



The Bard Graduate Center will present *Le Corbusier before Le Corbusier: Applied Arts, Architecture, Painting, and Photography, 1907-1922*, the first major exhibition to examine the formative years of Charles-Edouard Jeanneret (Le Corbusier) and to illuminate the importance of the applied arts in the early development of Le Corbusier's approach to architecture and design. Organized by the Bard Graduate Center in collaboration with the Langmatt Museum, Baden, Switzerland, the exhibition is curated by Stanislaus von Moos, professor of the history of modern art at the University of Zurich, Switzerland, and Arthur Rüegg, professor of architecture and construction at the Swiss Federal Institute of Technology, Zurich.

Over 250 works in applied arts, architecture drawing, and photography, will focus on the period between 1907 and 1922 when Le Corbusier struggled to define his artistic identity, first desiring to become a painter and then an architect and designer. The exhibition will provide a context for his work through paintings and drawings of Swiss and French artists of the period.

The exhibition begins with a collection of works related to the period of *L'Esprit Nouveau*, the publication Le Corbusier founded with Ozenfant in 1920. Furniture and other objects will be juxtaposed with architecture and well-known Le Corbusier paintings such as *La Cheminée*, 1918 from the Fondation Le Corbusier, Paris, and *Nature Morte à la pile d'assiettes et au livre*, 1920 from the MoMA, New York City. *Le Balustre*, 1925 by Fernand Léger, will also be on loan from MoMA.

The exhibition highlights Le Corbusier's formative years as an architect surrounded by the vernacular Swiss tradition and his discovery of neoclassicism and structural rationalism. Architectural models of the early work in La Chaux-de-Fonds will enliven the exhibition along with a model of *The Maison Dom-ino* (1914-16) and three other important commissions. A rare selection of drawings on loan to the exhibition from the Fondation Le Corbusier in Paris illustrate his travels of 1911—the *Voyage d'Allemagne* and *Voyage d'Orient*. Furniture and interiors of the homes of Ernest Albert and Hermann Ditisheim, the *Villa Jeanneret-Perret*, and the *Villa Schwob* will reveal how Jeanneret combined historical forms, particularly Empire and Directorate, and various architectural motifs with innovative design ideas.

FOR MORE INFORMATION:
 (212) 501-3000 or www.bgc.bard.edu.

momo to do list, cont.

FURTHER AFIELD...

Windshield: Richard Neutra's House for the John Nicholas Brown Family Heinz Architecture Center Carnegie Museum of Art, Pittsburgh March through May 2003

An exhibition exploring the design, construction process, and role of a deeply involved client in the creation of Richard Neutra's first building on the east coast will reopen at the Heinz Architecture Center after traveling from Harvard University's Sackler Museum to the Museum at the Rhode Island School of Design and the National Building Museum in Washington, DC, during 2002.

"Windshield," the summer home for the family of John Nicholas Brown on Fishers Island, New York, belongs to a group of houses that helped to funda-



WINDSHIELD, WEST FACADE, 1938.
PHOTO: COURTESY DION NEUTRA AND UCLA SPECIAL COLLECTIONS, YOUNG RESEARCH LIBRARY

mentally redefine ideas about architecture and residential life in the 1930s. Inspired both by developments in Europe and by a strong desire to find genuine American expressions of modernity, Windshield embraced a new formal language, employed new materials and technologies, and ultimately offered its owners a new way of life, tailored to their tastes, wishes, and interests. The architect, Richard Neutra, an Austrian émigré, was considered the most promising innovator in American architecture at the time and its most articulate spokesman.

Windshield contrasted dramatically with the traditional houses on Fishers Island, which were typically steeply roofed Victorian mansions or were in the style of French châteaux. Rather than evoke distant times and places, Windshield presented a subtle balance of mass and void and of bright and shaded areas under its flat roof and within its rectilinear layout. The long, horizontal rows of casement windows

were brought to life by the syncopated rhythm of the different dimensions of aluminum posts, opening wings, and moveable screens. Its wooden surfaces were protected by three layers of shiny aluminum paint.

Windshield housed what was probably the largest selection of furniture by the Finnish designer Alvar Aalto in the US at the time and was one of a handful of buildings in the country that used engineer Buckminster Fuller's prefabricated bathroom. Perhaps the most collaborative of Richard Neutra's designs, Windshield is as important for the process that led to its creation as for its many innovative features. Hundreds of telegrams, letters, and annotated drawings document the intense dialogue between John Nicholas Brown in Providence and Richard Neutra in Los Angeles. The Browns' commitment to modernity and experimentation guided many decisions, especially their choices in artwork, furnishings, and equipment.

Including more than 130 original renderings, sketches, photographs, blueprints, and examples of the two-year-long correspondence between Neutra and John Nicholas Brown, the exhibition tells the story of Windshield's creation and demise. Also on view will be a selection of furniture and artwork collected by the Brown family. The exhibition was organized by the Harvard University Art Museums in collaboration with the Harvard Graduate School of Design and the Museum at the Rhode Island School of Design and was curated by Dietrich Neumann, Thomas Michie and Brooke Hodge.

WALKING TOURS

**Le Corbusier in Manhattan
Sunday, November 17
11:00 a.m. - 1:00 p.m.**

Le Corbusier visited New York City on three occasions: first in 1935 during a lecture tour, and later in 1946 and 1947 as a member of the design team for the United Nations Headquarters. Architectural historian Matthew Postal will recount Le Corbusier's impressions of the city he described as "violently alive" by visiting sites and buildings associated with the architect, his friends, and rivals. Modern masterpieces and examples of buildings inspired by Le Corbusier's work that deserve greater recognition will be

2 COLUMBUS CIRCLE SYMPOSIUM BEING PLANNED

**Two Columbus Circle: A Landmark Worthy of Being Saved?
A symposium sponsored by the Center for Architecture and Landmark West!**

The Huntington Hartford Building, also known as Two Columbus Circle, continues to make headlines and provoke heated debate among architects, historians, planners, and other stakeholders in its future. Designed by Edward Durell Stone and completed in 1964 as the Gallery of Modern Art, the building has been reincarnated several times.

The building's next life is about to begin (see page 5). Passions about the building continue to run high, begging the still-vital question: Should Stone's tenacious icon—official Landmark or not—be treated with the same level of respect for its original design, form and materials that is typically reserved for buildings protected under New York's Landmarks Law? What stands to be lost—or gained—if important aspects of this building are altered or destroyed? A panel is being formed to lead discussion on these questions in late January. More details available soon through Landmark West! or the Center for Architecture.

considered, including the William Lescaze residence (1934), the Addo-X Showroom (Oskar Nitzcke, 1957), and the United States Mission to the United Nations (Kelly & Gruzen and Kahn & Jacobs, 1961).

Tour meets at the east entrance of 30 Rockefeller Plaza, between 49th and 50th Streets, and concludes at the UN.

\$17 general/\$12 seniors, students, and members of LW!

For reservations call Sonia Dutton (212) 501-3011 or dutton@bgc.bard.edu.

Organized by The Bard Graduate Center in association with LANDMARK WEST! and The Committee to Preserve the Upper West Side.

**The 20th Century Borough
Queens Exhibit via the #7 Train
Sunday, November 17
10:45 a.m. - 1:15 p.m.**

This Municipal Art Society tour, cosponsored by the Queens Historical Society and the New York Transit Museum, is a trek from Manhattan to Flushing on the #7 train to visit "The Twentieth Century Borough: 100 Years of Modern Architecture in Queens" at the Queens Historical Society. Urban demographer Jack Eichenbaum will track history in situ from the #7 train while architectural historian and curator John Kriskiewicz will lead a tour of the exhibit. Transit en route to Queens courtesy of MTA. Meet at S.W. corner of Fifth Avenue and 42nd Street. Fee: \$15, \$12 for MAS members, includes exhibit admission.

For more information: (212) 439-1049.

**The Past and Future of the
World Trade Center Site
Sundays, December 22 & 29, 2:00pm**

This Municipal Art Society tour will study the periphery of the World Trade Center site in an attempt to understand the scale of the devastation, talk about the history of the area and the remaining buildings, and consider the possibilities for the area's future. The goal is to look at things in a systematic and historically informed manner, to gain some perspective and stay up-to-date on planning proposals. Led by Francis Morrone, architectural historian. Meet at the S.E. corner of Broadway and Park Row, across the street from St. Paul's Chapel. \$15, \$12 for MAS members. For more information: (212) 439-1049.

DOCOMOMO EVENTS

**NOVEMBER 22
Back From Utopia
Book Signing
Paul Rudolph Foundation
6:00-8:00 p.m.**

SEE PAGE 11

**JANUARY 23, 2003
Modernism and Its Reception:
Le Corbusier in New York City
A Lecture by Mardges Bacon
Bard Graduate Center**

SEE PAGE 5