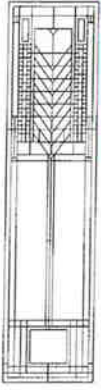


Martin House Restoration Corporation

MARKET ARCADE, 617 MAIN STREET, BUFFALO, NEW YORK 14203
TEL. 716.856.3858 FAX 716.856.4009
www.darwinmartinhouse.org



Frank Lloyd Wright's Martin House Complex

Rudy Bruner Award For Urban Excellence 2011

2011
RUDY BRUNER AWARD
PROJECT DATA



PROJECT DATA

Please answer questions in space provided. Answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

NOTE: This sheet and a selected image will be sent to the Committee in advance.

Project Name Frank Lloyd Wright's Darwin D. Martin House Complex Location Buffalo, NY

Owner Martin House Restoration Corporation

Project Use(s) Historic House Museum - Center for Architecture & Design - Centerpiece of Regional Architectural Assets

Project Size 2 acres plus 32,000 sf historic structures plus visitor center Total Development Cost \$50 million

Annual Operating Budget (if appropriate) \$ 1,027,590

Date Initiated 1992 Percent Completed by December 1, 2010 80%

Project Completion Date (if appropriate) TBD (Dependant on securing remaining funds needed for final restoration work)

Attach, if you wish, a list of relevant project dates

Application submitted by:

Name Mary F. Roberts Title Executive Director

Organization Martin House Restoration Corporation, Market Arcade, 617 Main Street, Suite 203

Address Buffalo, NY 14203-1419 City/State/Zip

Telephone (716) 856-3858 Fax (716) 856-4009

E-mail mroberts@darwinmartinhouse.org Weekend Contact Number (for notification): (716) 440-6250

Perspective Sheets:

Organization	Name	Telephone/e-mail
Public Agencies	<u>NYS Office of Parks, Recreation & Historic Preservation / John Lovell</u>	<u>518-237-8643, ext. 3226</u>

Architect/Designer Hamilton Houston Lownie Architects LLC Theodore Lownie, Senior Partner 716-885-0743

Developer

Professional Consultant Jack Quinan, PhD University at Buffalo, Art Historian 716-645-0564

Community Group Parkside Community Association Ben Johnson 716-838-1240

Other University at Buffalo Dean Brian Carter, School of Architecture & Planning 716-829-3981

Please indicate how you learned of the *Rudy Bruner Award for Urban Excellence*. (Check all that apply).

- Direct Mailing Magazine Announcement Previous Selection Committee member Other (please specify)
 Professional Organization Previous RBA entrant Online Notice Bruner/Loeb Forum

Recommendation from NYCH

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Signature Mary F. Roberts Date December 10, 2010

MARY F. ROBERTS, EXECUTIVE DIRECTOR

2011
RUDY BRUNER AWARD
PROJECT
AT-A-GLANCE



PROJECT AT-A-GLANCE

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NOTE: This sheet and a selected image will be sent to the Committee in advance.

Project Name Frank Lloyd Wright's Darwin D. Martin House Complex

Address 125 Jewett Parkway City/State/ZIP Buffalo, NY 14214

1. Give a brief overview of the project.

Please see attached.

2. Why does the project merit the *Rudy Bruner Award for Urban Excellence*? (You may wish to consider such factors as: effect on the urban environment; innovative or unique approaches to any aspect of project development; new and creative approaches to urban issues; design quality.)

Please see attached.

1. Give a brief overview of the project.

The mission of the Martin House Restoration Corporation (MHRC) is to restore the Darwin D. Martin House Complex to its 1907 grandeur, open it to the world as a public house museum, interpret it well, market it effectively, and operate it efficiently. Completed in 1905, the Martin House Complex is the most extensive expression of pioneering American architect Frank Lloyd Wright's Prairie principles. Ravaged by time and neglected for decades, a comprehensive, multi-year restoration of the Martin House Complex saw the expansion of the project from a single structure (the main Martin House) to the recreation of the entire historic site. This included the purchase and reassembly of the 1.5 acre urban parcel with all of the six Wright-designed structures, including the reconstruction of three buildings demolished in the 1960's. An award-winning, state-of-the-art visitor and interpretive center, the Eleanor and Wilson Greatbatch Pavilion, was also funded and constructed on a parcel adjacent to the historic site. The architect for that building was selected as the result of a national design competition.

Before the restoration effort began in 1992, the Martin House Complex was a Frank Lloyd Wright masterpiece that was down on its luck: abandoned for decades, partially demolished, a neglected eyesore in a residential community located in a city that was also down on its luck. Through a unique collaboration between both public and private entities, a united goal emerged to restore and preserve this National Historic Landmark for both educational and economic benefits. The University at Buffalo, who had long cared for the Martin House, agreed to donate the building to the restoration effort, and provide temporary operational support during the restoration. The NYS Office of Parks, Recreation and Historic Preservation agreed to provide professional preservation resources, assistance with furnishings restoration, and long term capital support as the Martin House Complex will be promoted as a state historic site upon completion of the restoration. As part of this "Joint Cooperative Agreement," the MHRC was created as a 501-c-3 organization to raise the funds, oversee the restoration work and operate the site as a historic house museum.

Active restoration work on the Complex began in 1996 and is currently in the final major phase of the project. Phases 1 and 2 stabilized existing structures (the Darwin D. Martin House and Barton House), Phase 3 was the complete reconstruction of the pergola, conservatory and carriage house, and Phase 4 restored the exterior masonry envelope of the Martin House. Phase 5, begun in 2010, focuses on the interior of the Martin House, including asbestos abatement, mechanical replacements, and the restoration of plaster, woodwork, tile and complex paint finishes to their historic appearance in 1907. Phase 5 is the fifth and final major phase of work, the conclusion of an unprecedented effort to preserve a masterpiece of Wright's Prairie period.

Beyond the restoration work, the MHRC is actively engaged in creating enhanced access to arts and culture through programing that encourages the participation of individuals of all social and economic backgrounds. Alternative interpretation for the disabled and an accessible entry to the Martin House, including the education space, was incorporated by

the design team, even though not required by law due to the historic nature of the building.

Through the incorporation of an education space in the historic building, students of all ages will have access to an authentic architectural learning center, designed to supplement and enhance the tour program. The campus also fulfills an important role as an urban destination and a positive force in the Parkside neighborhood. Designed by renowned landscape architect Frederick Law Olmsted, the Parkside community is listed on the national register of historic districts and has become a shining example of a revitalized urban neighborhood in the city of Buffalo and the county of Erie.

Supported with millions of dollars of funding by federal, state and county governments, and matched on an almost equal basis with private dollars, the project has captured the hearts and minds of the community as it nears the completion of its fundraising and restoration goals and embarks on its full potential as a model for urban architectural excellence and adaptive reuse.

The Martin House, with its national and international appeal, is widely recognized as a pivotal component of the Western New York economic development initiative. It is integral to the region's focus on promoting and enhancing the cultural tourism segment of the regional economy. Public and private funding support has absolutely critical to the project's momentum and completion. Investors realize that the Martin House restoration project will yield major economic benefits for decades (*see economic analysis below). Marketing, tourism, and continuing education initiatives through partnerships with the State University of New York, NYS Office of Parks, Recreation, and Historic Preservation and key local cultural organizations will ensure the vibrancy of this National Historic Landmark and future New York State Historic Site. The fully restored Martin House Complex will represent an international point of pride for all of New York.

As a complement to the historic structures, a visitor center, designed by Toshiko Mori Architect of New York, integrates a "garden pavilion" into the interwoven relationship of buildings and landscape created by Wright. Mori's bold new proposal revives the spirit of great architectural commissions that characterized Buffalo in the early 1900s when Frank Lloyd Wright designed the Martin House. An orientation point for guests arriving at the campus, the Greatbatch Pavilion includes flexible gathering and exhibition space, as well as appropriate visitor amenities.

* Economic Analysis Projections: Based upon the performance of other major Frank Lloyd Wright attractions and other comparable historic sites throughout the United States, and upon the research and conclusions of independent expert consultants (QL Consulting Inc., Lexington, MA, and Thomas J. Martin Associates, Cambridge, MA), the Martin House Complex, when completed, can be expected to attract up to 84,000 visitors

annually. Based on mid-range anticipated visitation and upon completion of restoration, the Martin House's activities will generate a total annual impact of \$17.6 million in economic output, of which \$8.34 million will be the earnings and wages of 198 workers. This is largely net new money to the region and to the State, which will in turn benefit state taxpayers. The demographic of the "architectural tourism" client profiles a higher than average per-capita spending amount with multiple day visits. The ripple effect upon the hospitality sector and other regional attractions from increased tourism spending will provide a healthy infusion to the regional and state economy.

2. Why does the project merit the *Rudy Bruner Award for Urban Excellence*?

This project is a point of civic pride with enormous community support. The Martin House Complex is positioned to become the centerpiece for a cultural tourism renaissance in Western New York and already attracts thousands of visitors to the region annually (more than 25,000 in 2009), exerting a positive economic impact which benefits the entire community. Completion of this work will allow the Martin House Restoration Corporation (MHRC) to operate the complex as a fully-restored historic house museum with projected annual visitation of 60,000+. The direct economic activity generated by such visitation levels is estimated at \$17.6 million per year, \$8.34 million of which will be the earnings and wages of a projected 198 workers. Because the majority of visitors will originate from outside Western New York, this will bring new money from outside the area into the region, thus benefiting taxpayers, and the regional economy.

The restoration is a catalyst for the “re-branding” of Buffalo as an architectural destination and has inspired the preservation of other historic buildings in the area, including Graycliff, the summer home for the Martin family also designed by Wright and the construction of two other Wright designs in the community that were never realized during his lifetime. Every element of the Martin House Complex that is restored is another step in creating the most powerful expression of Buffalo’s architectural legacy and the fullest experience of Frank Lloyd Wright’s design genius. The MHRC has taken the complex from a once-neglected eyesore to a symbol and rallying point for preservation, cultural tourism, and the reinvention of a Rust Belt city.

This story is about how a community first rallies around an extraordinary work of architecture long mouldering in its midst. And about how a community then seizes upon the problem, transforms it into opportunity, and creates a powerful symbol of success and civic pride. Through the words, passions and actions of individuals, people are simply willing this American icon to be restored — willing that it become simultaneously a symbol of the city’s storied past as well as a symbol of our promising future.

People are making something great happen in our city. That is what the Martin House restoration project is fundamentally about. Great people. Great project. Great city.

Beyond economic impact, the Martin House Restoration Corporation is actively engaged in creating opportunity and enhancing access to arts and culture for persons of all social and economic backgrounds through programming that increases participation of new and nontraditional audiences. This core value is realized through free regularly scheduled tours, student group discount admissions or free admissions as needed, providing scholarships to summer camp sessions, and through public speaking programs in which the Martin House Restoration Corporation endeavors to reach out to those who might not physically visit. Through these programs the Martin House Restoration Corporation actively strives to create to contribute to positive growth of the cultural ecosystem of Buffalo for all individuals, irrelevant of social or economic background.

The Martin House organization also pursues a vision for itself as a focus within our community for an ongoing dialogue about issues of urban planning and design. By continually promoting and focusing on the importance of design in the human environment the Martin House endeavors to become a convening point for stakeholders in the community on these issues. In this, the Martin House sees itself as expanding on Wright's belief in the value of excellent architecture and integrated design in the human experience. We recently initiated the "Design Dialogue Series" that will be the first of many such events working to bring community together in an architecturally significant location to promote the improvement of our community and the lives of its residents. As noted critic Paul Goldberger has stated, "Architecture matters." Our goal is for Wright's historic architecture to matter not only because its past, but because of the promising future it can bring to our community.

2011
RUDY BRUNER AWARD
PROJECT DESCRIPTION



PROJECT DESCRIPTION

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1. Describe the underlying values and goals of the project. What, if any, significant trade-offs were required to implement the project?

Please see attached.

2. Briefly describe the project's urban context. How has the project impacted the local community? Who does the project serve? How many people are served by the project?

Please see attached.

1. Describe the underlying values and goals of the project. What, if any, significant trade-offs were required to implement the project?

The core value of the restoration of the Darwin D. Martin House Complex is a commitment to excellence in all aspects of the project, and in the achievement of our primary goals: to completely restore of Frank Lloyd Wright's Darwin D. Martin House Complex to its condition of 1907; to open it to the world as a public house museum; to interpret it well, market it effectively, and operate it efficiently. This guiding commitment to excellence is reflected in the painstaking attention to detail in the continuing restoration work. It drives the meticulous recreation of Wright's design for the Complex, including the six Wright-designed structures, furnishings designed by Wright specifically for the Martin House, restoration of the landscape to Wright's original design, and the conservation or reproduction of nearly four hundred pieces of art glass – signature elements in Wright's integrated, comprehensive design.

The Martin House Restoration Corporation's commitment to excellence also extends to the operation and interpretation of the Martin House Complex as a public house museum. We are committed to ensuring that every visitor has the fullest realization of the unique experience of Wright's Martin House Complex through inspiring and informative tours, publications and educational programming that provide an enhanced opportunity of access to arts and culture for the regional, national and international communities. Through programming that reflects the diversity of the community population, the MHRC strives to rectify the disparity in access to arts and culture predicated on economic and social disparity present in our urban community. Examples of giving back to the community include: sliding scale admissions for those in need, free public tours on a regularly scheduled basis, participation in outreach programs with a variety of community partners, and a commitment to further inclusive programs as restoration nears completion and programming investment grows.

The trade-off required to implement the project most significantly has been a phased approach to the restoration. Initially envisioned as a one building, single phase project with a budget less than \$10 million, the undertaking has grown to a \$50 million investment that has strategically expanded over nearly two decades forcing a phased approach dependent on increasing financial requirements being met. However, the trade-off of a phased approach has also allowed a longer time for the organization to develop and strategically plan the expanded vision, benefiting from additional time and experience. The extended time-line has also fostered our commitment to excellence.

2. Briefly describe the project's urban context. How has the project impacted the local community? Who does the project serve? How many people are served by the project?

The Martin House Complex is located in the city of Buffalo, the second most populous city in New York State, after New York City. Once a major railroad hub and home to the largest grain-milling center in the country, the loss of several major industries in the region during the latter part of the 20th century has created the impetus for a comprehensive transformation of the regional economy. The restoration of the Martin House Complex represents not only the preservation of an irreplaceable architectural asset for Buffalo and the state of New York, but also the creation of a promising lynchpin of the Buffalo Niagara region's burgeoning cultural tourism industry. Cultural tourism is quickly becoming a crucial component of revenue production and economic development in the city of Buffalo. Thus, the restoration of the Martin House Complex as part of this initiative will serve the entire community of the city of Buffalo and the greater Western New York region by helping to draw in significant numbers of outside visitors and associated revenue, thus benefiting all community members and elevating quality of life in the city. An increased number of visitors drawn to Buffalo by a fully-restored Martin House Complex will also benefit the community by providing an impetus for further economic development and urban revitalization.

The City of Buffalo and the larger Buffalo Niagara region are making concerted efforts to re-brand the city and the larger region as a cultural tourism destination with specific focus on its architectural heritage treasures. The City of Buffalo's Comprehensive Plan states that the city must: "Transform Buffalo's economy, hastening the city's transition to a modern mixed economy while . . . developing local and regional heritage to attract skilled workers, capital and tourists." The Martin House Complex fits squarely in this plan as a major regional heritage attraction and tourism destination.

The project serves a diverse audience of individuals interested in architecture, history, preservation and early modern culture; this audience hails from Western New York, from communities across the US, and from around the world. The Martin House Restoration Corporation offers tours in various languages, with Japanese the latest addition. The planning of the Martin House restoration has included a proactive effort to make the complex ADA compliant and accessible to the fullest extent possible within the scope of our historic site.

The MHRC has committed to keeping the site open to the public throughout the restoration process, which allows guests the additional opportunity to see the work in progress. During the 2009, while still a construction site, 25,000 guests toured the complex, and another 3,000 attended programs and events. Outside independent consultants predict that visitation to a fully restored site will range between 50,000 and 85,000 visitors per year.

PROJECT DESCRIPTION (CONT'D)

3. Describe the key elements of the development process, including community participation where appropriate.

The ambitious restoration of the Martin House Complex has only been possible because of the broad and deep involvement of community participants. The entire community, including political and corporate leaders, opinion makers, local foundations, private individuals - neighbors and volunteers - have rallied around the MHRC's 30-member volunteer board of directors to summon the will and gather the resources to complete the restoration and realize the project's full potential. At this time, nearly 400 active Martin House volunteers contribute their time to the cause, either by guiding docent-led tours, operating the museum shop, maintaining the house and grounds, conducting research, building collections, developing educational programs and / or providing community outreach.

The project also enjoys a growing list of collegial partners in various sectors of the community, including the Buffalo Niagara Convention and Visitors Bureau, the University at Buffalo, Buffalo State College, and innumerable local schools, arts and cultural organizations.

4. Describe the financing of the project. Please include all funding sources and square foot costs where applicable.

Approximately \$44 million dollars have been raised to date, 80% of anticipated total funding need. Funding sources have included:

Federal: \$2.7 million

State of New York: \$16.5 million

County of Erie: \$4 million

City of Buffalo: \$10,000

Private (Individuals, Foundations, and Corporations): \$17.7 million

Additional funding of approximately \$10 million is required to complete the restoration of all buildings, furnishings, landscape and art glass.

5. Is the project unique and/or does it address significant urban issues? Is the model adaptable to other urban settings?

The restoration of the Darwin D. Martin House Complex is a critical part of Buffalo's "re-branding," from a post-industrial, Rust Belt city, to a vibrant and progressive destination for cultural tourism. This project has served as a stabilizing factor in its neighborhood, city, and county at large. In this, the project addresses the wide-spread issue of urban economic instability by capitalizing on the community's existing and emerging assets of arts, culture, and heritage. The development and implementation of long-term strategies that promote such assets to external customers, creating an improved and sustainable urban environment for all residents, is a model easily adaptable to other urban settings. This model is particularly adaptable where economic downturns have taken their toll on once-vibrant American cities, leaving a wealth of irreplaceable architecture waiting for restoration or reuse, a strategy that combats insensitive urban development and unsustainable suburban sprawl.

2011 RUDY BRUNER AWARD AWARD USE



AWARD USE

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Please separate this page from the rest of the application. Award Use should be submitted in a sealed envelope along with the application materials. It will not be used in judging entries or be seen by members of the Selection Committee.

Please describe how *Award* monies will be used to benefit the project. (The *Award* check will be made out to the Applicant unless otherwise specified.)

** This statement should be signed by the applicant. Photocopies or facsimile copies of the statement with original signature is acceptable. Award Use statement should be submitted in a sealed envelope along with the application materials.

Name and Title

Date

2011
RUDY BRUNER AWARD
ARCHITECT
OR DESIGNER
PERSPECTIVE



ARCHITECT OR DESIGNER PERSPECTIVE

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This sheet is to be filled out by a design professional who worked as a consultant on the project, providing design, planning, or other services.

Name **Theodore L. Lownie, RA** Title **Architect**
Organization **Hamilton Houston Lownie Architects** Telephone **(716) 885-0743**
Address **172 Allen Street** City/State/ZIP **Buffalo, NY 14201**
Fax **(716) 885-6414** E-mail **tlownie@hhlarchitects.com**

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Signature  Date **December 3, 2010**

1. Describe the design concept of this project, including urban design considerations, choice of materials, scale, etc.
See attached.

2. Describe the most important social and programmatic functions of the design.
See attached.

ARCHITECT OR DESIGNER PERSPECTIVE (CONT'D)

3. Describe the major challenges of designing this project and any design trade-offs or compromises required to complete the project.
See attached.

4. Describe the ways in which the design relates to its urban context.
See attached.

1. Describe the design concept of this project, including design considerations, choice of materials, scale, etc.

The Darwin D. Martin House Reconstruction and Restoration project reflects the 1904 design concept of its original architect, Frank Lloyd Wright. The client/owner was a successful Buffalo businessman who desired a house for his family and an adjacent house for his sister and her family. What Wright conceived of was a composition of linked programmatic elements consisting of the Martins' House itself, a Conservatory for Mrs. Martin's horticultural interest, a long Pergola linking the house with the Conservatory, a Garage/Carriage House attached to the Conservatory and a detached house for the Bartons connected to the main complex by a simple wall. All of this was set in a skillfully designed landscape.

Wright used a series of major and minor axes and cross axes to determine and organize the composition. At a time when many of the well-to-do were constructing estates at the edge of cities, Wright and Martin agreed on a corner lot in a Frederick Law Olmsted designed city neighborhood that was rapidly developing. Wright sited both houses so that they aligned with their neighbors, thus maintaining the established set backs.

Both houses incorporated verandas that overlooked their respective streets. Wright chose a golden Roman brick as the primary material for the walls, both interior and exterior, thus linking the interior of the buildings to the outdoors. The shape of the brick and the deeply struck horizontal mortar joints emphasized the horizontality of the structures in the composition, joining the house to the earth.

Wright's insistence on designing to human scale is evident throughout the complex. It is the primary factor that sets the buildings apart from their Victorian and Colonial Revival neighbors.

2. Describe the most important social and programmatic functions of the design.

Darwin Martin's idea for commissioning two houses was a deep desire to reunite his siblings who had been separated as children. He was successful in the case of his sister who was quite content in the middle class house that Wright designed. Despite Darwin and his brother being good friends and occasional business partners, he remained in Chicago all his adult life.

Originally, the social and programmatic functions of the design were those associated with a private home and the lifestyles of its occupants. The program for the Martin House was to provide a residence for a self-made, successful businessman and his family. There were bedrooms and bathroom for two live-in servants and an apartment over the Garage/Carriage House for a chauffeur.

Upon entering the house, one was confronted with a vista down the nearly 100 ft. long Pergola to the Conservatory where a nearly full scale replica of "Victory at Samothrace" stood bathed in light. We believe that Wright's choice of this sculpture represents Darwin's triumph over a difficult and lonely childhood.

Darwin had an office in the house as well as a comfortable library from which he could read to his two children from the Encyclopedia Britannica. They lived quite quietly and privately.

The Reconstruction and Restoration of the complex has very different social and programmatic functions. While the work is to recreate precisely what Wright designed in 1904, the complex is now fully public space functioning as a house museum serving over 25,000 visitors last year from all parts of the world, including tourists, students of all ages and Wright scholars.

The property is unfenced and fully open allowing people to freely enjoy the gardens even when the house museum is closed.

Educational programs will be held in the former Billiard Room and in a contemporary Visitor Center which has been constructed on land immediately adjacent to the historic Martin House site. This building, conceived of as a pavilion, is a completely public gathering place used for orientation, lectures, and fundraising events. It is also a superb location for viewing the Martin complex of structures.

3. Describe the major challenges of designing this project and any design trade-offs or compromises required to complete the project.

The primary challenges in the reconstruction/restoration of the Martin House complex related to the reconstruction of the missing elements of the composition; the Pergola, the Conservatory and the Garage/Carriage House. These buildings and the land they sat on were sold to a developer in the 1950's in order to raise enough money for the owner to restore the Martin House to a habitable level. The developer demolished the three "missing elements" and constructed three apartment buildings in their place.

The resources available to us were Wright's original construction drawings for the three elements (which were incomplete, particularly regarding details), some early construction photos taken by Darwin Martin, and a series of professional black-and-white photographs of the completed exterior and interior of the buildings. The Pergola was never precisely dimensioned which meant that we could not locate the three buildings to be reconstructed. Once the land and the three apartment houses were acquired by the Martin House Restoration Corporation, we were able to demolish them and subsequently excavate to discover the foundations of the Garage/Carriage House. This allowed us to precisely locate a corner of the Garage and ultimately the exact size and site of all three elements.

Missing details were solved by examining other Wright Prairie Houses of the time and collaborating with architects who had restored Wright's early work in the Midwest and lastly contacting Wright scholars to solicit their thoughts regarding particular details.

The second major challenge was locating matching materials to those used originally. These included brick, porcelain floor tile, terra cotta roof tiles, bronze hardware, and light fixtures. The brick was the most difficult and took 8 years to find a manufacturer who was both capable enough and willing to do the necessary research and experimentation. Thanks to a downturn in construction activity, a very qualified manufacturer in Ohio was suddenly anxious for work. The match is exactly what we hoped for. Similar stories exist for all the materials listed and the solution to finding great manufacturers was found in our research and networking with other architects and suppliers.

4. Describe the ways in which the design relates to its urban context.

The urban context is a residential neighborhood consisting primarily of single family houses with detached garages located at the rear of the property. All houses are a minimum of two stories and heights vary depending on the style of the house. The Victorians are the oldest and the tallest and the bungalows are probably the newest and the lowest. The others are all revival styles and fall in between. There is considerable pedestrian activity throughout the neighborhood. As was mentioned, the street pattern was designed by Olmsted and all streets in the neighborhood curve. The result is never being able to see the end of a street when you enter it; a quality that encourages exploration. At prominent intersections, neighborhood churches have been constructed which become focal points for the community.

Wright's 1904 design and the present reconstruction/restoration relate to the urban context and neighborhood patterns through contrast. While there are other large houses in the area, none consist of multiple elements in their composition. Further, none emphasize horizontality or attempt to merge the structures with the earth. None utilize concrete floors or cast-in-place concrete elements for sills and lintels as the Martin House does. None rely on layering to create an ambiguity as to where walls begin and end. All are designed as a series of rooms except the Martin House which is a series of interconnected spaces. None have a landscape that invites neighbors to use it the way the Martin house now does through the simple addition of benches adjacent to the historic site. What is emerging is an informal, accessible neighborhood public park that happens to incorporate a house museum.

2011
RUDY BRUNER AWARD
PUBLIC AGENCY
PERSPECTIVE



PUBLIC AGENCY PERSPECTIVE

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This sheet is to be filled out by a staff representative of a public agency directly involved in the financing, design review, or public approvals that affected this project.

Name John Lovell Title Acting Director, Bureau of Historic Sites

Organization NYS Office of Parks, Recreation & Historic Preservation Telephone (518)

Address Peebles Island Resource Center, PO Box 219 City/State/ZIP Waterford, NY

Fax (518) 235-4248 E-mail john.lovell@oprhp.state.ny.us

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Signature *John Lovell* Date December 10, 2010

1. What role did your agency play in the development of this project? Describe any requirements made of this project by your agency (e.g., zoning, public participation, public benefits, impact statements).

See attached response.

2. How was this project intended to benefit your city? What trade-offs and compromises were required to implement the project? How did your agency participate in making them?

The fully realized Martin House project will serve as a architectural treasure and a cultural tourism destination within the City of Buffalo. Quite honestly, few compromises were made on the restoration of the Martin House and the reconstruction of the missing architectural elements, though economics dictated the scaling down of available square footage and finishes within the Greatbatch Pavilion. As SHPO, OPRHP reviewed all aspects of the project from concept through execution. A sensitivity to the residential neighborhood setting of the site has dictated the low impact of adjacent parking and the timing of scheduled tours within the historic site.

Question 1: What role did your agency play in the development of the project?

As part of a cooperative agreement between MHRC, SUNYB, and OPRHP, the Martin House Corporation is restoring the house and its complementary features -- Barton House, reconstructed structures, Gardeners Cottage, and landscape setting -- in partnership with OPRHP as a house museum complex. The New York Office of Parks, Recreation and Historic Preservation (OPRHP) owns the furnishings contained within the principle structure within the Martin House Complex. OPRHP as New York State's SHPO has reviewed every aspect of the preservation as well as the design and siting of the 2009 Greatbatch Pavilion visitor center for compliance with the Secretary of the Interior's Standards for Historic Preservation. OPRHP's Peebles Island Resource Center in Waterford, NY, is conserving all of the household furnishings in accordance to the American Association of Conservation's Code of Ethics and Standards of Practice. As a result of this exemplary private/public partnership, the fully restored property and its visitor center will be among the finest house museums in the nation. Upon completion of the restoration, the property will be operated by MHRC as a New York State Historic Site.

OPRHP has fully engaged with MHRC in all stages of the project from its inception. From resource documentation (historic structure report, historic furnishings plan, conservation treatment proposals, etc) to master-planning with attendant opportunities for community comment to restoration project specs and contracts, OPRHP has influenced the project design and projected outcomes. Conformance to the highest preservation standards and sensitivity to the impacts of the project on the neighboring community, as well as projected benefits to the quality of life and economic development within Buffalo have characterized the Martin House project.

PUBLIC AGENCY PERSPECTIVE (CONT'D)

3. Describe the project's impact on your city. Please be as specific as possible.

The impact of the greater Martin House project on the economy of Western New York and New York State cannot be overstated. As the brightest jewel among Buffalo's architectural treasures, Martin House is projected to attract over 60,000 visitors a year that will in turn result in a multiplier effect of \$17.6 million worth of visitor investment in the local economy. The synergy created by a fully restored Martin House together with other city cultural attractions promises to make Buffalo a destination city. The National Trust for Historic Preservation chose Buffalo as its 2011 annual meeting site in large measure because of the success of high profile historic preservation projects such as the Martin House. This meeting will attract as many as 2000 attendees from across the nation, a significant number of whom will get to experience Wright's 1907 opus first-hand. If positive "word of mouth" is the best marketing strategy, this experience promises to yield dividends for Martin House and Buffalo for many years to come.

4. Did this project result in new models of public/private partnerships? Are there aspects of this project that would be instructive to agencies like yours in other cities?

The genius of the collaboration between MHRC and New York State is how well the partnership worked because each partner did what it could do best: the state helped leverage large scale public investment and provided the technical preservation expertise ranging from project review to fine art conservation, while the private partner more than matched public investment, engaged community and city-wide adoption of the project, moved quickly and nimbly to take advantage of opportunities to acquire adjacent property, and had the vision to execute on a grand scale. The project will doubtless serve as a model case study for MBA classes devoted to the success of non-profit ventures.

5. What do you consider to be the most and least successful aspects of this project?

The most successful aspects of the project include the scope of the project's vision, the level of community buy-in, and the outstanding quality of project design and management. The least successful aspects of the project no doubt include the vagaries of securing public funding and the public bidding requirements that complicate project execution, and the inevitable delays in obtaining materials and expertise necessary to carry out exacting preservation and cutting edge sustainable design.

2011
RUDY BRUNER AWARD
OTHER
PERSPECTIVE



OTHER PERSPECTIVE

Please answer questions in space provided. Answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

Name	Brian Carter	Title	Professor and Dean
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Signature  Date 12/10/10

1. What role did you play in the development of this project?

1. UB was the custodian of the Darwin Martin House prior to the establishment of the Martin House Restoration Corporation, and participated in the negotiations for a 3-party agreement which, in part, established the Martin House Restoration Corporation.

2. UB SA&P submitted and received the first grant to start the restoration of the Darwin Martin House in 1993 from the Getty Foundation. Following this, UB SA&P hosted a two-day-long workshop to discuss the restoration of the Martin House which included scholars from across the country, including architectural historians familiar with Frank Lloyd Wright, FLW's grandson, and the local architect appointed for the restoration.

3. UB faculty have served on the Board of the Martin House Restoration Corporation since its inception.

4. UB SA&P faculty played a central role in developing the architectural competition for the Darwin Martin House Pavilion in 2002-03. UB SA&P students and faculty prepared a book to document the competition published in 2005 and subsequent documentation in Intersight v12.09 (copies enclosed).

5. UB SA&P Students and faculty: design and construction of public exhibition of invited proposals. Exhibition entitled "Mori on Wright" was installed at the Albright-Knox Art Gallery in 2003 and at the Hartell Gallery at Cornell University in 2004.

2. Describe the impact that this project has had on the your community. Please be as specific as possible.

This project has significantly impacted the academic community and students at UB by providing an educational vehicle for in-depth studies of the architecture of Frank Lloyd Wright, insights into architectural competitions, the juxtaposition of modern architecture and an historic building of international significance.

The project has underlined the importance of architectural archives within the profession and the wider academic community at UB as a considerable amount of material related to the Martin House is held by UB Libraries' Special Collection. This material is accessible to academic and professional communities worldwide.

The project has provided a unique and invaluable focus for teaching architecture.

OTHER PERSPECTIVE (CONT'D)

3. What trade-offs and compromises were required during the development of the project? Did you participate in making them?

As a board member, I was involved in decisions related to the restoration of the original Darwin Martin House and the construction of the new Greatbatch Pavilion.

Those decisions included the siting and juxtapositions of old and new, the design refinements of the Greatbatch Pavilion, and the search for truly integrated design solutions.

4. What do you consider to be the the most and least successful aspects of this project?

The least successful aspect of the project currently is the development of a range of appropriate uses for the building. However, this is changing quickly with the instigation of new initiatives to use the building as a focus (as with the Design Dialogue program which was jointly sponsored by UB SA&P and the Martin House Restoration Corporation) and discussions underway to develop it as a venue for an exhibition program and educational hub for Buffalo Public Schools.

The project is most successful as an example of enlightened patronage and for its very effective creation of a campus of buildings in the community through the restoration and renewal of an historic house of international significance.

2011
RUDY BRUNER AWARD
PROFESSIONAL
CONSULTANT
PERSPECTIVE



PROFESSIONAL CONSULTANT PERSPECTIVE

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This sheet is to be filled out by a professional who worked as a consultant on the project providing services other than physical design or planning (e.g., legal services).

Name Jack Quinan Title Distinguished Service Professor
Organization University at Buffalo (SUNY) Telephone (716) 834 9352
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Signature Jack Quinan Date December 9, 2010

1. What role did you or your organization play in the development of this project?

I became involved in the Martin House in 1975 when I came to Buffalo to teach Architectural History. It was suggested that I teach a course on Frank Lloyd Wright. I subsequently served on several committees formed by a sequence of deans and presidents (the Martin House belonged to the University at Buffalo in the 1970s and 1980s) that were ineffective until the formation of the Martin House Restoration Corporation in the early 1990s under President William Greiner. Since then I have served as Curator and as a Board members at different times. My principal role was in the acquisition of the Wright-Martin Papers in 1982, an extraordinary collection of letters and documents which gave the Martin House a special distinction and made its restoration possible in a sense. I have also used these documents to write a book and several articles on the Martin House and as the basis for most of the texts for the Martin House visitor center (the Greatbatch Pavilion)

2. Describe the project's impact on its community. Please be as specific as possible.

The restoration of the Darwin D. Martin House has fostered a strong sense of the importance of architectural heritage to the Buffalo community. As a result numerous additional buildings have been restored using both private and public funds including Adler & Sullivan's Guaranty Building, Eliel Saarinen's Kleinhans Music Hall, the Roycroft Inn, Wright's Martin summer house, Graycliff, and many less prominent but well designed historic structures and landscapes. Visitation even during the Martin House restoration process (25,000 visitors this year) indicates a lively interest and a strong sense of pride in the project. The holding of two annual meetings of the Frank Lloyd Wright Building Conservancy in Buffalo (1997 and 2009), the National Trust for Historic Preservation (2011) and the Society of Architectural Historians (2013) attests to the impact of the Martin House well beyond western New York.

3. How might this project be instructive to others in your profession?

The restoration of a community's historic buildings should be a subtext of the teaching of Architectural History anywhere and most of my colleagues in American universities are aware of that and are active in it. By utilizing local buildings a teacher can involve his or her students in the community and raise the community's awareness of its heritage. Such activity often promotes papers, lectures, tours and guidebooks which identify buildings of value in the community.

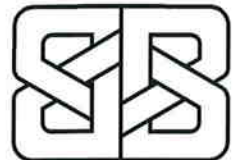
4. What do you consider to be the most and least successful aspects of this project?

The restoration of the Darwin D. Martin House began in the 1970s as an effort to save the main Martin residence from near ruin. The remaining six buildings in the complex were either demolished or in private hands. Today everything has been acquired and rebuilt or restored to its 1907 appearance. The Martin House is one of Wright's largest and most elaborate Prairie houses, a world renowned site that is spectacular to see in its restored condition. As an educator I am especially pleased to know that the buildings' principal function will be educational for people at every age and income level.

Least successful in my estimation are the construction of three of Wright's designs - a mausoleum, a gas station and a boathouse -- that for various reasons were not built during Wright's lifetime. While an important Wright Prairie house, the William Heath house (1908), languishes in decay significant funds were raised for the construction of these ersatz projects which are now being promoted as part of "Wright in Buffalo."

2011
RUDY BRUNER AWARD
COMMUNITY
REPRESENTATIVE
PERSPECTIVE

RUDY
BRUNER
AWARD



FOR URBAN
EXCELLENCE

COMMUNITY REPRESENTATIVE PERSPECTIVE

Please answer questions in space provided. Answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by someone who was involved, or who represents an organization that was involved, in helping the project respond to neighborhood issues.

Name **Ben Johnson** Title **Executive Director**
Organization **Parkside Community Association** Telephone (**716**) **838-1240**
Address **2318 Main Street** City/State/ZIP **Buffalo, NY 14214**
Fax (**716**) **838-1239** E-mail **pca_director@verizon.net**

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Signature

Date

1. How did you, or the organization you represent, become involved in this project? What role did you play?

The PCA enjoys a long working relationship with the Darwin Martin House Complex and the Martin House Restoration Corporation (MHRC) in supporting the preservation and promotion of one the most significant cultural attractions our neighborhood can claim. For more than a decade the PCA has been involved with the planning and local approval process for the creation of the state of the art visitor center, as well as the restoration of the complex itself, acting as a channel for residents concerns regarding traffic and parking impacts, mitigation of construction impacts, and ultimately letters of support for various public and private funding applications.

2. From the community's point of view, what were the major issues concerning this project?

The most significant concerns were how best to restore this unique cultural and historic asset back to it's former glory such that the fully restored complex serves to celebrate and enhance the quality of our neighborhood rather than impact it negatively. The complex had suffered years of neglect and deferred maintenance such that what should have been a central attraction was in danger of becoming an eyesore. Our focus has always been on how to support the efforts of the MHRC to achieve a world class architectural landmark while respecting the residential nature of our neighborhood. Through a series of public meetings the PCA and MHRC were able to address resident concerns regarding potential traffic and parking impacts.

COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

3. Has this project made the community a better place to live or work? If so, how?

The restoration, though still underway, has greatly impacted the community, both through the physical improvements to a prominently located building, as well as through our understanding of what makes Parkside a unique neighborhood. While the original proposal was to build the Martin house in Downtown Buffalo, Wright himself advocated successfully that it be located instead in the newly designed Parkside Neighborhood. In short, the Martin House was present and in many ways central to the birth and growth of our neighborhood. We're exceedingly proud of the many historic homes that have been lovingly restored over the years, all dating from the late 1880's and 1890's through the early 1900's when the Martin House was constructed. Beyond our immediate concerns, the Martin House Restoration has a larger impact for the region as Buffalo seeks to promote itself as an architectural tourism destination. Visitors from outside the Western New York region are already beginning to recognize the unique assets we boast from the Louis Sullivan designed Guaranty Building, the Eero Saarinen designed Kleinhans Music Hall, to the H.H. Richardson designed Buffalo Psychiatric Center. Taken separately these buildings are attractions in and of themselves, but when marketed together, the sum becomes greater than the parts, highlighting not just the buildings themselves but the City that gave birth to them all. The Martin House fully restored will be the crowning jewel in this effort, and the PCA recognizes that what is good for the Buffalo region is certainly good for our neighborhood as well.

4. Would you change anything about this project or the development process you went through?

Our only concern with the development process comes simply from the anticipation of the completion of the restoration, such that we can fully celebrate the reopening of the entire complex once again. It is however understood that construction schedules are dictated more by environmental remediation and historic preservation dictates more than neighborhood impatience.

Frank Lloyd Wright's Martin House Complex

Rudy Bruner Award for Urban
Excellence – 2011

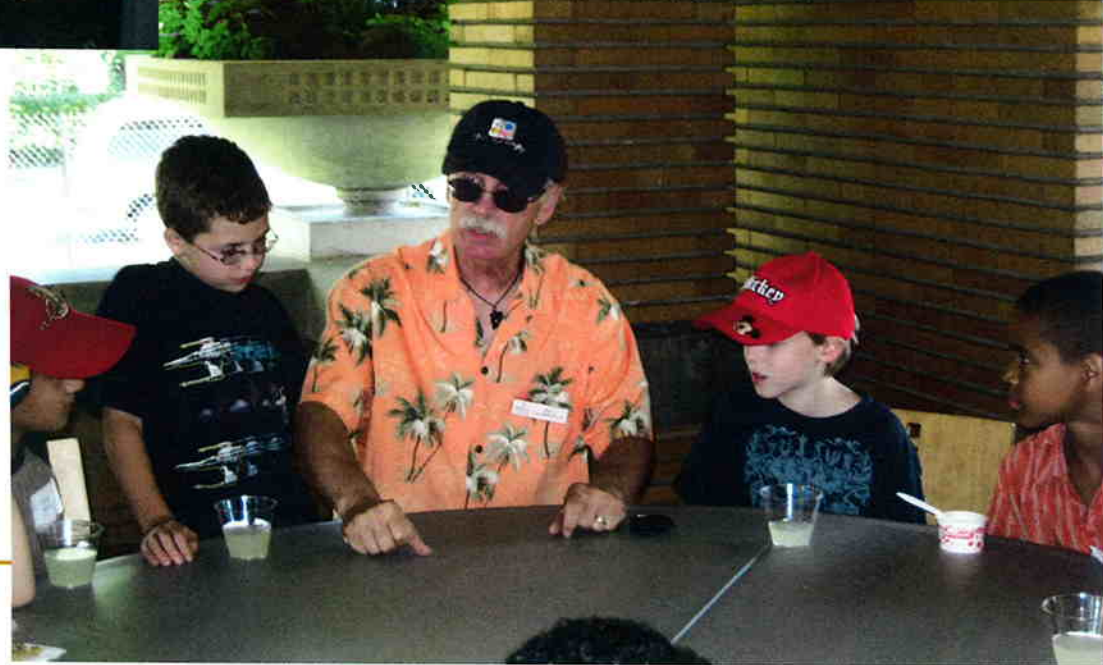
Darwin D. Martin House Complex



Diverse Community Impact



Community Volunteers in Action



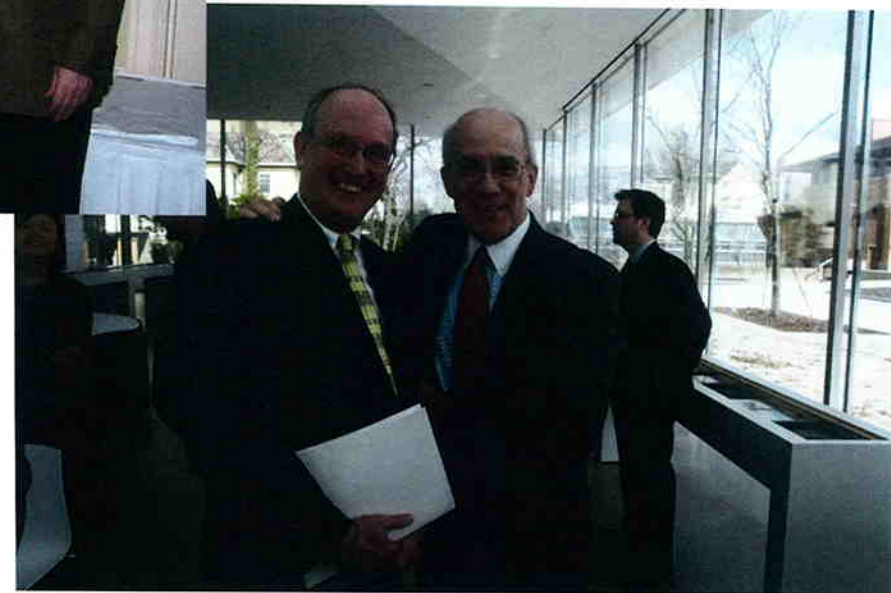
Tour Groups



Restoration in Progress



Community Leaders at the Martin House



Frank Lloyd Wright's Martin House Complex Key Project Dates and Summary of Restoration Phases

TIMELINE

- 1865 Darwin D. Martin was born in Bouckville, NY.
- 1867 Frank Lloyd Wright was born in Richland Center, WI.
- 1879 Martin moved to Buffalo at the age of 13, works for the Larkin Soap Company.
- 1901 Wright published the Prairie House concept in "A Home in a Prairie Town," *Ladies' Home Journal*, February, 1901.
- 1902 Wright visited Buffalo at the request of Martin to discuss commissions for the Barton, Martin and Heath houses, and the Larkin Administration building. Martin acquired the Jewett Avenue property for the future Wright complex in December.
- 1903 Building of the complex began with the Barton House.
- 1904-05 Construction of the main Martin House, pergola, conservatory and carriage house.
- 1904-06 The Larkin Administration building, Wright's first major commercial commission, was constructed in Buffalo (demolished in 1949-50).
- 1907 The last craftsmen left the Martin House and Wright declared the project complete, making 1907 the "year of significance" for current restoration efforts.
- 1909 The gardener's cottage was built, adding a sixth and final structure to the Martin complex.
- 1925 Martin retired from the Larkin Soap Company after forty-seven years.
- 1926-29 "Graycliff," the Martin summer home designed by Wright, was constructed in Derby, NY on the shore of Lake Erie.
- 1935 Darwin D. Martin died at the Martin House.
- 1937 The remaining Martin family (Isabelle, Dorothy and Darwin R. Martin) abandoned the Jewett Parkway property.
- 1937-54 The Martin House complex lay vacant; it had reverted to the City of Buffalo for back taxes in 1946.
- 1954 Architect Sebastian Tauriello purchased the Martin House.

- 1959 Frank Lloyd Wright died in Scottsdale, Arizona.
- 1962 The Martin pergola, conservatory and carriage house were demolished.
- 1967 The Martin House was purchased by the State University of New York at Buffalo, for use as its president's residence.
- Eric and Eleanor Larabee purchased the Barton House.
- 1989 Late U.S. Senator Daniel Patrick Moynihan (D-NY) championed the restoration of the Martin House and proclaimed it a national treasure.
- 1992 The Martin House Restoration Corporation (MHRC) was formed.
- 1994 The Barton House was purchased from Eleanor Larrabee for the MHRC by M&T Bank, Rich Products Corp., and the *Buffalo News*.
- 1997 Hamilton Houston Lownie Architects LLC was selected as restoration architects.
- Phase I of Martin House restoration (roof and gutter restoration) was implemented.
- 2002 Title to the Martin House was transferred by the University at Buffalo to the MHRC.
- An architectural competition for the Martin House visitor center was held; Toshiko Mori Architect was selected to design the new building adjacent to the historic site.
- 2003-04 Phase II of Martin House restoration (foundation waterproofing, water and sewer system upgrades and veranda slab reconstruction) took place.
- 2004-07 Phase III of Martin House restoration (reconstruction of the once-demolished pergola, conservatory and carriage house) executed.
- 2006 The gardener's cottage (renovated and expanded in 1991) was acquired by the MHRC with funding from Stanford and Judith Lipsey.
- 2007 Phase IV of restoration (restoration of masonry on the exterior of the Martin House, including relocation of walls to their 1907 position) conducted.
- 2008-09 The Eleanor and Wilson Greatbatch Pavilion—Martin House visitor center designed by Toshiko Mori—was built.
- 2010-11 Phase V of restoration (Martin House interiors) is under way.

RESTORATION

The Martin House complex is currently being restored to its condition of 1907-the "year of significance" for its restoration. It is an active construction site, with restoration work now in Phase V (2010).

Summary of Restoration Phases

Phase I

Restoration of the Martin and Barton house roofs and gutters was undertaken in 1996-1997 in order to protect the structures and prevent further water damage.

Phase II

Phase II (2003-2004) consisted of: Martin House foundation waterproofing; installation of new water service and sewer systems; replacement of the Martin House veranda concrete slab; and installation of a non-historic basement mechanical room (beneath veranda slab).

Phase III

The most ambitious and pivotal of the first three phases of restoration of the Martin House complex, Phase III focuses on the complete reconstruction on the original footprint and based on the original drawings and specifications - of the Wright-designed Pergola, Conservatory and Carriage House. Installation of mechanical systems such as the geothermal HVAC system, relocation of site utilities, and preliminary tie-in of mechanical systems to the Martin House also began in this phase.

Phase IV

Phase IV (2007) includes restoration of various masonry elements on the exterior envelope of the Martin House itself, as well as reversal of changes to exterior walls made by the Martins in 1920. Most notably, the second floor south elevation wall will be moved back to its location of 1907, and a trunk room added by filling-in a cantilevered corner on the northwest of the house will be removed. This phase will also include completion of masonry, tile and other elements on the Martin House veranda.

Phase V

Phase V (2010 -) is divided into two sub-phases:

Phase 5A will upgrade all mechanical, electrical, plumbing, HVAC, security, fire monitoring and suppression systems in the Martin House. The main house will be integrated into the geothermal exchange heating and cooling system already in place on the campus and in use for the reconstructed pergola, conservatory and carriage house.

An education facility - the Junior League / Buffalo News Learning Center - will be incorporated into the lower-level "playroom" of the Martin House. A motorized lift will connect the first floor of the building with the lower level to provide accessible entry to the Learning Center. In addition, a pantry kitchen has been designed for non-public space on the lower level to service programs in the building.

The second phase of interior restoration, 5B, will focus on the extensive interior wood trim, plaster, and paint finishes, and exterior site-work. This highly specialized and detail-oriented work will complete restoration of the main Martin House to its appearance of 1907.

Upon completion of 5B, the extensive collection of original furnishings entrusted to the New York State Office of Parks, Recreation and Historic Preservation, Bureau of Historic Sites, will be reinstalled in the Martin House according to our Historic Furnishings report. Many pieces of original art glass will be reinstalled in the house at this juncture as well.