

THE KENDRICK BANGS KELLoGG PRoJECT



AD&A
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As modern architecture began to spread across the major urban centers of the US at the dawn of the 20th century, a counter-establishment philosophy, rooted in Transcendentalism and the influential teachings of the architects Louis Sullivan (1856-1924) and Frank Lloyd Wright (1867-1959), flourished in less developed areas. Inspired by the writings of Waldo Emerson, Walt Whitman, and Henry David Thoreau, this philosophy advocated for the adoption of an intuitive creative process in architectural practice, alternative to the application of imported stylistic codes, prevailing in the discipline at the time. Simultaneously, the theory encouraged a sensitive response to the conditions of a project's site: its weather, geology, topography, and vistas, among other factors. Correspondingly, its tenets favored a fluid definition of space and the harmonious integration of all elements with each other and with the environment. Fittingly, Sullivan termed this philosophy "organic" for symbolizing nature's self-guided growth and site-specificity. Following him, Wright posited it as the means to shape a truly American architecture, divergent from the effervescence of revivalism. Despite the influence that Sullivan and Wright had on successive generations of architects, organic architecture was never fully embraced within the architectural canon. Its free-form shapes were deemed too whimsical and distant from the boxy rigor and constructive immediacy that modernism demanded and ended up embodying.

Altogether, organic architecture's complex spatial configurations pushed forward the boundaries of architectural representation, requiring architects to devise creative definition methods before 3D modeling software was available in the architectural realm. Along the same lines, the emphasis that organic architecture placed on spatial fluency, richness, and experimentation required advanced structural engineering and fostered the development of new construction techniques. Furthermore, the stress that this philosophy placed on the integra-

tion of architecture in its natural environment—which translated into the use of local materials, the employ of passive energy methods, and the incorporation of natural features within its interiors, among others—, predated the concern for sustainability that floods the architectural discipline today. Not surprisingly, the forward-thinking spirit that underlies organic principles has suited the setting of futuristic, superhero, and space-age narratives in popular media. And while disseminating the value of organic designs as significant expressions of creativity and ingenuity, these media have also deepened their general appreciation as unique and exclusive. Notwithstanding, and unlike style-based schools of thought, organic architecture has endured the passing of time engendering peculiar architectural expressions for the past 120 years.

As we gain historical perspective over the practice of organic architecture throughout this period, we ask ourselves, what role has it played in defining modern and contemporary architecture in the US, and elsewhere? How has it navigated the ethical tensions between architectural advancement and general accessibility? How has art influenced the conception and development of its practice? What is the pedagogical value of this philosophy today? Does the term 'organic' suit all organic-looking expressions? What does organic architecture mean today? What is its future?

The promised gift of the archive of organic architect Kendrick Bangs Kellogg (1934-2024) to the Architecture and Design Collection (ADC) at the Art, Design & Architecture Museum (AD&A Museum) at UC Santa Barbara (UCSB) presents the institution with the unique opportunity to delve into these questions from a fresh, alternative perspective. The architect's exceptional biography and architectural legacy, barely critically assessed, reveals the potential to contribute a non-conforming perspective to the history of modern architecture and, within it, to that of organic design.



Aerial view of the Onion house, Kona (Hawaii)



Aerial view of the Yen house, La Jolla (California)



Aerial view of the Kellogg-Doolittle house, Joshua Tree (California)



KENDRICK B. KELLoGG

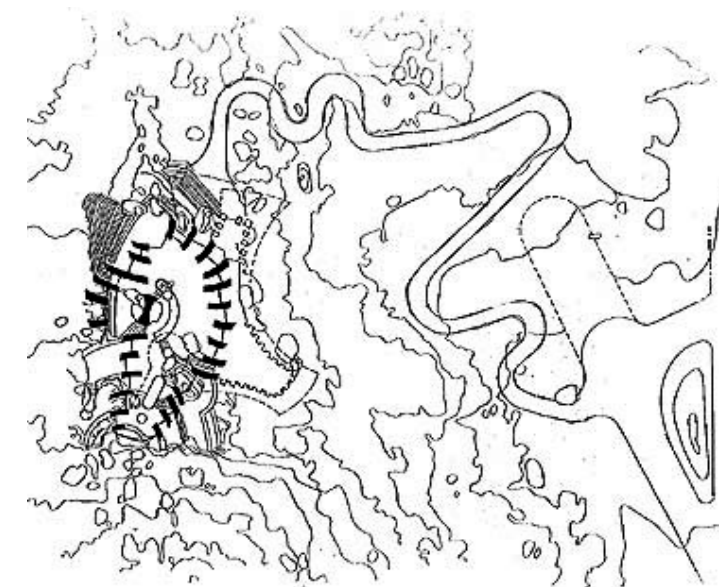
Kendrick Bangs Kellogg stands out as one of the most extraordinary, imaginative, and innovative organic architects worldwide, yet his contributions remain underexplored. Born in San Diego in 1934, he initially set his sights on studying astronomy but ultimately redirected his passion towards architecture. Despite pursuing education at various institutions—including San Diego State University, University of Colorado, University of Southern California, and University of California at Berkeley—he departed before completing his degree, finding the traditional grading system a barrier to students' creativity and a promoter of architectural mediocrity. Driven by an enthusiastic and ambitious spirit, Kellogg embarked on a path of self-education in licensing, contracting, and construction. This proactive approach enabled him to build a significant number of his architectural designs, as early as in his twenties. Together with his professional autonomy, a rare trait in a discipline increasingly reliant on specialization, the otherworldly nature of his projects set him apart from his peers from the outset.

Like Frank Lloyd Wright, Kellogg was a proponent of learning by doing and pursued the foundation of the New School of Organic Architecture to implement this pedagogical approach. Similarly to the architect from Wisconsin, Kellogg subscribed to the belief that architectural practice encompassed the definition of every aspect of a building, including its furniture, cabinetry, lighting, glazing, and other aspects of interior design. In this regard, Kellogg fostered an inclusive approach to his practice, often collaborating with multifaceted artists such as James Hubbell, William Slatton, and John Vugrin. Perfectly blended with his buildings, the works of these creators contribute to blur the lines between art and architecture in Kellogg's projects, stressing their uniqueness.

As an organic architect, Kellogg exhibited a keen concern for integrating his architectural designs into their surroundings. Such concern materialized

not only in the incorporation of local materials, labor, and cultural references into their construction, but also in their optimal orientation and use of passive energy methods. These considerations, ahead of their time in addressing environmental impact, yielded projects that differed significantly from each other both in form and function. Further enhancing his visionary approach was Kellogg's steadfast commitment to high-quality construction standards, able to ensure a building's longevity. He presented this characteristic as a means to justify his creations' often elevated cost: "The most economic architecture is organic architecture," he affirmed.

In addition to his unique architectural approach, Kellogg fervently championed the relaxation of building regulations in San Diego, particularly those imposing stylistic ordinances that, he believed, contributed to urban mediocrity. Despite encountering mixed success in this endeavor, he persevered, expanding his activism to challenge other regulatory structures. This unwavering pursuit of freedom serves as a testament to the architect's relentless drive to challenge his own genius.



Floorplan of the Kellogg-Doolittle house, Joshua Tree (CA)

Kellogg's architectural career spans over six decades, during which he built around 70 breathtaking structures and designed over 15 more that remained unrealized. His portfolio boasts a diverse array of creations, with an emphasis on domestic architecture. Distinctive among his residential designs are the Babcock dwelling (Mission Beach, 1957); the Onion house in Kona (Hawaii, 1962); the Lotus residence (La Jolla, 1981); and the celebrated Kellogg-Doolittle house (Joshua Tree, 1988-2002). Beyond residential projects, Kellogg left a mark on the realms of medical, religious and commercial architecture. Particularly noteworthy are his groundbreaking designs for the Chart House chain of restaurants, which elevated the standards of hos-

pitality architecture and contributed to the brand's widespread popularity and financial success.

Despite his prolific output and profound impact on the architectural landscape, Kellogg remained a private figure throughout his professional life. He shied away from the limelight, and reacted elusively when questioned about his work: "There is nothing to say." He seldom welcomed visitors to his home, reserving such encounters for relatives or close friends. To this day, his architectural archive remains largely unexplored and unprocessed, potentially explaining the absence of a monographic exhibition or publication dedicated to his exceptional career.



Interior of the Hoshino Chapel, Karuizawa (Japan)



Exterior and interior of the Kellogg-Doolittle house, Joshua Tree (California)

GoALS AND TIMELINE



View of the archive at Ken Kellogg's house, Pauma Valley (California)

The donation of Ken Kellogg's archive to the Architecture and Design Collection (ADC) brings about the possibility of making this relevant collection available to the general public. It also affords the AD&A Museum the opportunity to enrich its holdings with practices of underrepresented creators and generate new scholarship through an exhibition and publication, in alignment with the institution's mission. In particular, this donation holds significant potential for advancing the Museum's exploration of organic architecture's role in shaping modern architecture in the United States. The institution took its initial steps in this direction in 2023 with the debut exhibition and publication spotlighting the career of organic architect Helena Arahuete, which was warmly received. Building upon the momentum organic architecture is garnering, the Art Institute of Chicago is presently curating an exhibition featuring the work of another organic architect, Bruce Goff. The inclusion of Kellogg's archive in the ADC will bolster such momentum, further elevating scholarly appreciation for Kellogg's work and organic architecture.

To capitalize on these exciting opportunities, the Museum has developed a three-step project, with a first phase encompassing the stabilization of Kellogg's archive. Housed for decades in environments that were not climate controlled or airtight, the archive faces threats from various pest infestations. Urgent action to preserve the archive and prevent further damage is paramount. Thus, the Kendrick Bangs Kellogg's project entails:

Phase 1 - Shipping and treatment

To eliminate the various pests identified during a conservation assessment a freezing process lasting one week is necessary. To this end, the archive must be wrapped in plastic, palletized and shipped to the UCSB campus, where it will be placed in a large, portable freezing container. Following the freezing process, a conservator will work on eradicating any lingering signs of infestation. All

required campus permits for this process have been secured, and the Museum is prepared to proceed.

Phase 2 - Processing and cataloging

Once the archive has been stabilized, Museum staff will group contents by design and project and proceed to rehouse the papers, audiovisual materials and models into acid-free containers, according to best archival practices. At the same time, a finding aid, listing all the materials accessioned into the collection, will be produced. This finding aid will be published on the Online Archive of California (<https://oac.cdlib.org/>) to facilitate access to the materials onsite and online. The Museum's objective is to ensure that the archive becomes accessible to UCSB faculty and students, as well as to scholars and the general public within the upcoming year.

Phase 3 - Exhibition and publication

The AD&A Museum staff is already working on a major retrospective exhibition on Kendrick Bangs Kellogg, tentatively scheduled for 2026. The first monograph on the architect will be published in conjunction with this exhibition.

The Museum intends to utilize this three-phased project as a platform for providing training to UCSB students in best practices for handling, conservation, cataloging, and curatorial methods. These students will be selected from the Museum's Internship Program, which complements their hands-on experience with weekly classes and presentations.





The AD&A Museum

Since its founding in 1959, the Art, Design & Architecture Museum at the University of California, Santa Barbara, has built an international reputation around its dynamic program of changing exhibitions and thoughtful use of its permanent holdings.

The Museum's mission is to stimulate research, support artistic practice, and generate original programming through the Museum's collections. Through rotating installations of its permanent Art, Design and Architecture collections, along with special exhibitions and programs, the AD&A Museum is both a teaching museum, committed to the development of critical thinking and visual literacy in support of the University's goals of education, research, and service, and a resource for the wider Santa Barbara community. To achieve its mission, the AD&A Museum:

- Collects, preserves and conserves architecture and design archives, primarily from Southern California, and art works representing many cultures and traditions.
- Presents exhibitions and educational programs that aim for international significance and resonate with regional audiences and concerns.
- Stimulates research and scholarship by providing free access to its collections.
- Through internships, provides opportunities to students for professional experience in museum and archive work.
- Motivates faculty across disciplines to incorporate art, architecture, and design in class curricula.
- Maintains and strengthens a vibrant network of supporters, colleagues, and collaborators, locally and internationally, to enhance the understanding and enjoyment of art and design.

Admission to the Museum, its programs and collections is always free. Currently the institution serves over 26,000 students and 11,000 faculty and staff on campus, and a growing community of visitors and scholars both onsite and online.

Art Collection

The Art Collection presents visitors with the opportunity to participate in the history of art through direct and close interaction with paintings, sculptures, works on paper, and objects which range from major works to provocative pieces. It includes the Morgenroth Collection of Renaissance Medals, the Sedgwick Collection of Old Master Paintings, the Feitelson Collection of Old Master Drawings, the Fernand Lungren Collection of Western paintings, a unique collection of early photography media (vintage daguerrotypes, ambrotypes and tintypes), and a growing collection of contemporary artwork in all media, among other treasures.

Architecture and Design Collection

The jewel in the crown of the AD&A Museum's holdings is the Architecture and Design Collection (ADC), one of the largest and finest architecture and design archives in North America.

Comprising 290 archives (and counting) of architects, landscape architects, photographers and designers who have worked or continue to practice in Southern California, the ADC is essential for studying the built environment of the region from the late 19th-century through the present day.

Included in the collection is the work of such renowned architects as Albert Frey, Irving Gill, Cliff May, Rudolph Schindler, and Lulah Maria Riggs as well as a growing representation of the legacies of architects who identified with the organic creed –Sim Bruce Richards (Ken Kellogg's former employer), Frank Lloyd Wright, Lloyd Wright, and Norm Applebaum, among others.



Views of the Architecture and Design Collection archives

FUNDING OPPORTUNITY

The AD&A Museum is seeking philanthropic support to cover the estimated costs related to the shipping, treating, and dissemination plans (exhibition and catalog) of Ken Kellogg's archive.

Your investment in this project will help to ensure the preservation of this valuable archive which will be housed in the AD&A Museum's Architecture and Design Collection and thus be made accessible to the worldwide community.

In recognition of your gift, we would be pleased to acknowledge you in an upcoming press release announcing the acquisition of Ken Kellogg's archive, in the ADC finding aid for the collection, and other promotional and educational materials.

If you would like to support this project, please contact:

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It is the policy of UC Santa Barbara and the UC Santa Barbara Foundation that a modest portion of gifts and the income from gifts may be used to defray the costs of raising and administering funds. The current assessment is 6% with a cap at \$180,000 for gifts of \$3 million and above.

Thank you in advance for your consideration.



Interior of the Babcock house, Mission Beach (California)



Exterior of the Onion house, Kona (Hawaii)

For more information on The Kendrick Bangs Project, please contact

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