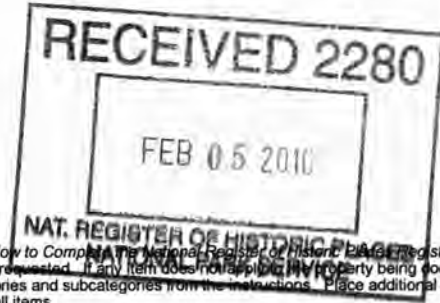


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable". For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.



081

1. Name of Property

Historic name Twin Towers
Other names/site number Turner Park Lofts

2. Location

Street & number 3000, 3002, 3002 1/2 Farnam Street, 3001 Douglas Street Not for publication
City or town Omaha Vicinity
State Nebraska Code NE County Douglas Code 55 Zip code 68131

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

[Signature]
Signature of certifying official

FEB 2, 2010
Date

Director, Nebraska State Historical Society
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby, certify that this property is:

- entered in the National Register.
 see continuation sheet.
- determined eligible for the National Register.
 see continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain): _____

[Signature]

3/22/10

Signature of Keeper

Date of Action

Twin Towers

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5. Classification

Ownership of Property

(Check as many boxes as apply)

- Private
- Public-local
- Public-state
- Public-federal

Category of Property

(Check only one box)

- Building(s)
- District
- Site
- Structure
- Object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
2	0	Buildings
0	0	Sites
1	0	Structures
0	0	Objects
3	0	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

NA

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: Multiple Dwelling

COMMERCE/TRADE: business, professional, organizational, financial

Current Functions

(Enter categories from instructions.)

DOMESTIC: Multiple Dwelling

COMMERCIAL TRADE: business

WORK IN PROGRESS

7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT

Materials

(Enter categories from instructions.)

Foundation Concrete

Walls Concrete

Roof Tar

Other Metal and Glass Curtain Wall

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

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Summary Paragraph

The Twin Towers apartment and commercial complex is located in Omaha, Nebraska, the largest city in the state. The buildings are located at 3002 Farnam Street, the historical main thoroughfare in Omaha. The nominated property is bounded by Turner Park and Turner Park Boulevard to the west, Farnam Street to the south and Douglas and 30th Streets to the north and east respectively. The buildings are located just one block from the Dodge Street exit of Interstate 480, one of the main downtown exits off the interstate. Dodge Street/US Highway 6 is a main east-west transportation route through Omaha and continues across the country as the Detroit-Lincoln-Denver Highway.

The nominated property contains three contributing resources: two buildings (the north and south tower) and one structure (the subterranean parking garage). The buildings were designed by local architect James W. Nicas in the Modern style and were constructed between 1960 and 1967. The south tower was completed first and was a significant renovation of an existing 1919 commercial building, while the underground garage and north tower followed. The subterranean garage was part of the planning during construction of the north tower and was permitted in December 1963. The north tower was completed in 1966-67.

The Modern style is reflected in the modern building materials, the rationalized arrangement of the metal, glass and transite curtain walls, decorative concrete screening at the main entrance and balconies throughout. The two buildings are oriented differently and contain juxtaposed projecting and recessed planes providing an interesting syncopation to the site. The main massing of the south tower faces Farnam Street and retains the historical main entrance to the complex. The north tower entrance is much less formal than the south tower and faces Douglas Street. Currently the main access to both buildings is located on the north side of the south tower near parking and is sheltered by an enclosed pedestrian walkway that connects the buildings on the third story.

Narrative Description

South Tower

The South Tower is currently fully occupied with residential condominium units and business/commercial spaces on the first three levels. Historically the building had commercial spaces on the main level, the basement and the mezzanine. Residential units are located on the second through the tenth levels, with levels seven through ten being significantly setback. A large neon "Twin Towers" sign is located on the east side of the building's elevator penthouse and faces downtown Omaha. The sign is visible from some distance away and acted as a beacon to those travelers exiting downtown Omaha on their way west to the new suburbs.

The south tower is accessed by two entrances located at the north and south facades. The historic main entrance faces south and is located on Farnam Street. It consists of aluminum and glass doors sheltered by a low projecting folded awning and flanked by two bays of decorative concrete block screening. The concrete blocks provide an open geometric pattern which gives texture and visual interest to the sleek facade. Upon entering the generous main corridor the pedestrian is faced with a simple, sleek, glass, and steel lobby with terrazzo flooring. The transom light above the double glass entry doors continues the very shallow triangular shape of the folded front awning. Near floor-to-ceiling glass walled interior, commercial storefronts are on either side of the generous main hall. Immediately ahead lies the wide open stair providing access to the basement levels with a sleek stainless steel handrail. The central core of the building is defined by the double elevator shaft. Walls clad in rustic lava rock encase the elevator core with a reflective juxtaposition of mirror and marble walls in the north lobby. The reflective steel elevator doors have stylized "wavy" pattern door panels created by concave vertical stripes that adds more texture to the lava rock walls. The main level of the south tower retains a high degree of historic integrity.

The upper levels (second through tenth) retain their residential character, currently containing 121 individually owned condominiums. Elevator lobbies on these floors are secured and separate from the corridors. Parquet floors and solid

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wood doors flanked by large windows over wood shelving decorate the elevator lobbies. The main core, where the elevator doors are located, has wood paneled walls. The corridors retain their original configuration through the sixth floor. The Upper floors (seven through ten) have a smaller interior footprint where the set back is expressed. Gypsum board walls and ceilings, carpeted floors and hour-glass shaped sconces with wood doors set in metal frames typify the interior detail. Metal alpha-numeric characters identify each unit. These corridors and the elevator lobby retain excellent historic integrity with only a few light fixtures and some interior decorating features that do not seem to be original.

The exterior of the south tower has a simple rectangular configuration of five bays on the east and west facades and seven bays on the north and south facades. The street level of the south tower has floor to ceiling glass storefronts providing a transparency that allows the building to appear as if it is raised on supports. The upper three stories of this building have a significant setback. The historic name of this property, Twin Towers, is derived from the two large stair towers that extend above the roof line on the north facade. These are clad with dark brown brick and punctuated with asymmetrical geometric fenestration. The apex of these towers is transparent with a vertical section of windows and a flat projecting roof line that mimics the inset porches throughout the building.

The main massing of the building has a curtain wall of metal and glass with a neutral white panel system. Outside living space is gained through the balconies. The Farnam Street facade has three bays of recessed balconies while the east and west sides have two bays of recessed balconies. The recessed walls in the balconies have full-height aluminum and glass window/door systems and are guarded by a simple metal railing. White brick walls and columns are located behind the curtain wall and are visible in the balconies. The upper three floors with the setback do not have balconies, except on the north façade.

North Tower

The north and south towers are visually connected by an enclosed walkway on the third level, with a balcony running the length of the building. Although this feature visually connects the buildings there is no direct circulation link between the two. The north tower is elevated by concrete pilotis and rests on top of the subterranean garage. The footprint of this building is offset from that of the south tower giving the site an asymmetrical but balanced nature. Also a ten story building with balconies and a curtain wall, the north tower has a lighter, more delicate feeling and scale because it was not limited to the confines of an existing structure. Nicas was able to take full advantage of modern materials and construction techniques on the north tower. White and tan colored Glasweld and transite panels provide the exterior skin of the building. Fenestration throughout the north tower consists of tripartite rectangular units with a horizontal rectangle pane across the top of each opening. Adding color to this tower is a band of blue tiles, found only on second and third floor concrete structural elements, that divides the massing of the lower and upper stories. These blue tiles are still present, but are currently painted over. The east and west facades of the north tower consists of three window bays on each side of a large projecting balcony. The balconies are accessed through sliding glass doors with aluminum frames and have a slight "v" shape adding to the modern style, and their railings retain a simple metal rail with white transite panel infill. The panels cover only portions of the railing providing for a level of transparency through the balconies. Two apartments on each side share the balconies which are divided in the center with a partition wall of obscured wire glass.

Stylized precast concrete vertical bands centered on a mass of brown brick tower above the unassuming glass and aluminum entrance on the north façade, provide an imposing vertical emphasis. This massing also articulates the building's twin elevator shafts and fire stairs, as well the small lobby found on each floor. This massing provides a reflection of the twin towers on the north building, allowing the buildings massing to relate to each other and somewhat mimic the towers present on the south building. Upon entering there is an elevator on both the east and west walls with the same vertical concave articulation as the south tower elevator doors. Small one inch brown tiles and wood paneling with full length mirrors cover the walls inside the elevator lobby.

Original architectural renderings by Nicas illustrated that commercial spaces were planned only for the second level of this tower with residential units planned for the third through tenth levels. Given the current physical appearance of the lower

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levels; however, it appears that residential units began on the fourth floor. Some ghosting remains articulated in the ceiling tiles, and original doors and hardware remain indicating the second and third floors of the building were historically dedicated to commercial use. It appears this was adapted sometime during construction most likely due to available occupants for the space. From the fourth floor up residential units were constructed as originally designed. Currently the units that remain on the eighth and ninth floors retain the highest degree of historic integrity, while it appears that levels four through seven have been converted to commercial use. These floors vary in their appearance with some walls being removed to provide for open office spaces while retaining some features like the sliding closet doors, sliding aluminum and glass balcony doors, utility closets and the wall heating units located near windows and balcony doors. The tenth floor penthouse occupies the entire floor and utilizes the balconies on both sides of the building. Although the facts are unclear as to the actual date the penthouse was constructed, it appears to have been completed and occupied by the early to mid 1970s.

Subterranean Parking Garage

The site retains its underground parking structure as well as a parking lot immediately adjacent and to the east of the buildings which appears to be historically associated with the property. The subterranean garage is part of Nicas' original design. It provided residential parking, also supplemented by the surface parking lot located just east of the building.

The original plans show Nicas requested a variance in 1962 for additional land north of the existing property line to accommodate turning radius for the garage. The plans show the existing property line with an additional 25 feet of leased land incorporating the space north of the lot line to Douglas Street. The variance was eventually allowed, because the garage was built and extends underground to include the additional 25 feet of leased land terminating at the edge of Douglas Street.

Both the north and south towers access the garage from their respective elevators. Garage access from the exterior is located between the two towers. The garage is accessed by a vehicular ramp located at the center of the lot in between the two buildings. Clearest access to the ramp is gained from Turner Park Boulevard. An overhead aluminum door shelters the auto entrance. Upon entering the ramp descending traffic was guided one way around the underground lot in a westerly fashion according to the plan. The garage houses approximately 62 spaces with some storage rooms and two elevator lobbies. The spaces are arranged around the outside walls of the structure in a perpendicular fashion to the wall. A core of spaces is located at the center of the floor plan on either side of the ramp. There is approximately 13 feet of space between levels making for a clearance height of about 12 vertical feet in the garage. It is structurally supported by steel columns wrapped in concrete along the east and west sides approximately 15 feet from the outside walls, while poured in place concrete columns support the structure near the south wall. Two elevators and elevator lobbies are located on either side of the center access drive toward the north side of the garage. The elevators float in the garage with a drive lane between them and the wall. A stair access is located next to the elevator at the east side. These elevators provide access to the north tower while the south tower elevators extend to a basement access. Because the south tower elevators are inside that building they are not illustrated on the plans for the north tower. Plans show storage spaces at the south end of the garage adjacent to the hallway connecting to the south tower.

The ground level or surface lot is covered with asphalt and provides the on-site traffic way for the garage. Some short term parking spaces are located on the ground level. In the center of the ground level lot for the north tower is an enclosed core that houses storage spaces for the residents. This core is located just under the center of the building. The north tower is built directly above the underground garage and is supported by pilotis to appear to float.

Additional parking was historically associated with the Twin Towers development. The site just east of the buildings and across narrow 30th Street, (which acts as a through alley type space) was cleared of buildings by 1962 according to local Sanborn Fire Insurance maps. Surfacing of this space happened shortly thereafter. Through the years it is unknown how many times the parking lot has been resurfaced with new materials, however visual inspection reveals that it has been

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thoroughly patched and additional layers added over time. The underground garage was used for the building tenants with the surface parking providing space for the visiting public to the commercial offices or residential tenants.

Spatially the buildings embrace both the downtown business area, the immediately adjacent park space, the transportation system with its proximity to the interstate off ramps, and the newly prospering Crossroads area west of the site. The modern style is present here with balconies, curtain wall systems, stylized fenestration, and materials. The adaptive reuse of the existing older building (the 1919 Sears building formerly a car dealership) shows the creativity and ability of the architect to transform the existing space into the current complex visible today. His ability to express the modern movement is more fully developed and expressed in the north tower with its balconies, curtain wall, and fenestration, as well as decorative materials such as the blue exterior tiles.

Integrity and Current Status

The complex retains a high degree of historic integrity and its ability to express the modern movement of the 1960s in a residential/commercial use development is unparalleled locally. Integrity of setting, feeling, and association remain intact and continue to thrive with the continued maintenance of Turner Park, the retention of the parking lots and underground structure still associated with the complex, and the thriving business and commercial areas both downtown to the east and the Midtown and Crossroads to the west. The materials, design, and workmanship qualities that illustrate National Register integrity are illustrated in the remarkable retention of the exterior skin of the building with minimal alterations through time. Design details such as the curtain wall with glasweld and transite panels show the trend and design standard of the time. The transite panels and fenestration provide the modern lightness and syncopation of the exterior façade. The colorful detail of the blue tiles banded around the north tower, though not visible are still present under a coat of white paint.

The interior of the buildings was designed to have a repetitive residential floor plan from the third through the tenth floor with commercial tenants on the main and second floors. Some interior alterations from the original plans are physically present through the current floor plans. Though these changes are not evident in the original plans it seems apparent that during construction many of the alterations from the plans were made to accommodate available tenants.

The south tower is currently fully occupied with commercial tenants at the lower and main and first levels and residential occupants on all the upper floors. Approximately 121 separate entities occupy the south tower according to the Dougals County Assessor. The north tower is currently vacant. Plans are underway to rehabilitate the building to residential apartments.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "X" in one or more boxes for the criteria qualifying the property for National Register listing.)

- Property is associated with events that have made a significant contribution to the broad patterns of our history.
- Property is associated with the lives of persons significant in our past.
- Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

(Mark "X" in all the boxes that apply.)

Property is:

- Owned by a religious institution or used for religious purposes.
- Removed from its original location.
- A birthplace or a grave.
- A cemetery.
- A reconstructed building, object, or structure.
- A commemorative property.
- Less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- Preliminary determination of individual listing (36 CFR 67) has been requested
- Previously listed in the National Register
- Previously determined eligible by the National Register
- Designated a National Historic Landmark
- Recorded by Historic American Buildings Survey # _____
- Recorded by Historic American Engineering Record # _____

Areas of Significance

(Enter categories from instructions.)

- Architecture
- Community Planning / Development

Period of Significance

1961-1966

Significant Dates

1961/1962

1966

Significant Person

(Complete if Criterion B is marked above.)

NA

Cultural Affiliation

Architect/Builder

James W. Nicas, architect; Julius Novak, developer

Nathan Company, contractor

Primary location for additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local Government
- University
- Other
- Name of repository: _____

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Period of Significance (justification)

The period of significance for this property has been identified as the planning and construction date of the rehabilitation of the south tower in 1961 and extends through the completion of the site with the north tower in 1966. The significant dates mark the construction of the existing building that was completely redesigned for the south tower, the underground parking structure, and the north tower.

Criteria Considerations (explanation, if necessary)

The Twin Towers complex is being nominated under Criteria A and C for its contribution to modern architecture and community and regional planning at the local level. Moreover, Criterion Consideration G applies to this nomination because the property is less than 50 years of age. However, the south tower is merely one year outside this recommended age with plans for the north tower under way at the time. The north tower's completion remains six years outside the 50 year recommendation, but given its modern architectural style, its representation of significant urban planning ideals of the time, and that it remains the only known example of a mixed use residential/commercial building of this style in the city, it meets the exceptions for resources not yet 50 years of age provided under National Register Criterion Consideration G.

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Twin Towers complex in Omaha is locally significant under Criterion A for its contribution to community and regional planning at the local level as well as Criterion C as an exceptional representation of modern architecture. Built between 1961 and 1966 the complex represents the manifestation of the major urban planning ideals identified as significant to Omaha at the time. Its modern architectural style illustrated through the curtain walls, panels, use of glass, rationalized geometric planes and forward looking design are rarely found in such a large scale property in Omaha. Moreover, the Twin Towers represent Omaha's only example of this style as applied to a building constructed for both commercial and residential purposes. Criterion Consideration G has also been applied to this nomination because the property has not yet achieved 50 years of age. During the planning and design stages of this project, Omaha was publicly studying and embracing the ideas of the federal urban renewal program (although not formally participating in it), the federal interstate highway program with urban links, and was expanding and annexing at a great rate to accommodate the new housing desires of the time. Architecturally the built environment for the first time began to take on a whole new appearance while stepping away from revival styles of the past and embracing modern and new ideas in the building industry. These ideas were not only related to the physical construction, but also the relationship of the building itself to the landscape, park areas, and transportation corridors. Architecture embraced a holistic ideal to include strong ties to site planning, urban planning incentives and issues, as well as incorporating new technology to make a successful building. The Twin Towers expresses this modern ideal exceptionally well.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

Omaha History

The city of Omaha is located on the eastern border of Nebraska on the banks of the Missouri River. A rich early Native American and fur trade history established human presence in this area. The town itself was platted in 1854 primarily to promote the selection of Omaha as the Missouri River crossing for the planned transcontinental Railroad. The initial incorporation of the town laid out 320 city blocks with Farnam Street as the main commercial thoroughfare. Soon after, the town organizers found themselves in a battle for the territorial capital. Upon its incorporation in 1857, Omaha was named the territorial capitol. However, by 1870 the capitol was moved to Lincoln where it remains to this day.¹

¹Landmarks Heritage Preservation Commission. *A Comprehensive Plan for Historic Preservation in Omaha, 1980*

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Despite this Omaha grew quickly as a transportation center, communications hub and agricultural mecca. The city was the eastern terminus of the transcontinental railroad, and by 1861 Western Union Telegraph Company began stringing their telegraph lines until Omaha eventually linked the two coasts with communications systems as well. By the 1890s Omaha cemented its image and became a stronghold for the Union Stockyards, eventually growing to be the biggest livestock center in the country.²

Early transportation systems in Omaha included an extensive streetcar service that transitioned from horse drawn cars to being fully electrified by the 1880s. Omaha continued a strong dedication to sophisticated transportation systems throughout its history. Following the rapid commercial growth of the 1880s, the city as well as the nation experienced an economic slowdown. Though development paused during this time it picked up again around the turn of the twentieth century. This era saw large apartment complexes and new neighborhoods constructed. Omaha suffered a devastating blow in 1913 when a severe tornado tore through the town and destroyed approximately 1800 homes and taking some 500 lives with it.³

Around this time, in 1893 Mrs. Charlotte M. Turner, a wealthy citizen, donated land to the city's Park and Boulevard system. Not until after 1900 was the land developed as Curtiss Turner Park. The park, along with the neighboring boulevard, is currently located immediately adjacent to the Twin Towers buildings. The boulevard known as West Central Parkway was renamed Turner Boulevard in honor of the donor in 1913.⁴

After World War I, Omaha and the country experienced a strong housing boom. In the year 1922 the city saw its peak of residential construction with more houses built than any other year in Omaha.⁵ The 1920s saw great development with the stockyards, commercial industry and residential booms, but the following decade's Great Depression took its toll. Construction slowed and what did get built was significantly smaller in scale than previous construction. Finally the climate for growth and need for housing reemerged after World War II. The great need for housing, a desire to implement new urban planning and design issues, and the need for modern transportation corridors again grew. With the establishment of the National Highway Act of 1957, an organized City planning Department in 1956, and aggressive annexation and construction federal and local officials worked in concert during the post-World War II era to accommodate new ideals of the urban expression.⁶

Planning and Community Development

The Twin Towers is significant under National Register Criterion A as Omaha's most prominent Modern-era urban expression in the form of a residential/multi-use development project. Its roots can be traced to the confluence of three major community planning priorities in the post World War II era: urban renewal of the downtown commercial core and surrounding frame area, transportation enhancements with the construction of the Interstate Highway System, and the city's westward expansion through a time of aggressive growth and annexation. Throughout the 1950s and the 1960s the city of Omaha began to focus on the growth of their new modern community while at the same time promoting the renovation and renewal of the downtown core. The city established its Planning Department in 1956 to apply new ideas expressed in the burgeoning field of professional urban planning at a local level.

Immediately after World War II many cities, Omaha included, began to see a dramatic change in how citizens viewed their downtown areas. Young families were seeking single family dwellings with yards and garages. They were fully prepared to accept the suburban experience. People began to drive places for shopping and entertainment as opposed to living in a neighborhood that provided all their needs.⁷ Downtown Omaha became for the first time a workplace and not a place to

²Mead and Hunt, *Reconnaissance Survey of Selected Neighborhoods in Central Omaha*, 2003

³Wakeley, Arthur C. *Omaha: The Gate City and Douglas County, Nebraska*, 1917.

⁴Mead and Hunt, 2003.

⁵Ibid.

⁶Daly, Janet. *The Changing Image of the City: Planning for Downtown Omaha, 1945-1973*, 1992.

⁷Daly, Janet. *Urban Visions: City Planning in Twentieth Century Omaha*, 1989.

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reside. City officials accepted the downtown's new role as an area for office, entertainment, and culture, and therefore, encouraged new projects to accommodate the amenities and desired ambiance of the middle class. The Twin Towers with primary facades accepting both the downtown area and the newly expanding western edge of the city embraced the idea of working downtown and residing in a modern mixed-use environment with a park-like setting and ample parking.

By the end of the 1950s and into the 1960s comprehensive planning became a central tool in the field of Urban Design. Comprehensive plans typically included redefining the purpose of the city center and reorienting its traditional functions. New ideas that were more difficult to apply to established downtowns included beautification through green space and litter control, pedestrian considerations such as walkways, parks and open spaces, and for the first time in any organized fashion, the preservation of historic buildings. The livability and accessibility of downtown became major issues. The human relationship with the built environment became significant, thus resources like single story shopping centers accessed by long drives and parking lots became popular. To compete with the new construction of this era cities had to achieve a readable human scale that identified open features, new modern skyscrapers and identifiable landmarks so people moving around would feel comfortable in their environment.⁸

These ideas provide for an interesting and complex urban environment in which the Twin Towers is a prime example. Although seemingly antithetical, the multi-story environment with open green space as well as human scale development affords a complexity and air of excitement to the urban experience. The Midtown area of Omaha where the Twin Towers is located found itself in the 1960s needing a fresh experience to bring vitality to an aging area that framed both downtown to the east and corporate commercial and educational campuses to the west. Construction of the Twin Towers to renovate an existing building and add a new high-rise punctuated this area with new place recognition for Midtown. The presence of the Twin Towers brought new vitality to an aging urban park, and put a new bright face on a destination. Construction of the new Interstate system would provide the transportation feature to circulate people through the area. Identifiable new private development like the Twin Towers acted upon initiatives that were underway with city administrators, such as the use of existing and new transportation corridors, incorporating comprehensive site planning, and revitalizing areas through new construction.

Omaha responded to these trends through their newly established City Planning Department. The national highway movement in the 1950s was the key transportation tool used by the city to retain easy access not only to downtown but to the expanding neighborhoods primarily west of the downtown core and frame area. Academic planners at major American universities began to write about how to maintain vital population centers. Transportation corridors, movement around the city, aesthetics, parks, modern architecture and historic preservation were regularly identified as necessary components to any successful urban community. To create a customized comprehensive plan for Omaha city leaders did not identify with one specific idea or person in the field of urban planning. Rather, they chose to draw from many different planning models to customize fully to the needs of Omaha. Alden Aust, city planner during these formative years, led a city department that was forward thinking in its dealings with major federal programs of the time.

Fortunately, Omaha has always had an appreciation for green spaces and generated strong park advocacy. Early in its history from the 1880s and 1890s with the establishment of its Park and Boulevard system, and beyond to the growth and management of that system, park advocacy groups achieved many victories over massive federal growth programs like the interstate highway system. From the 1930s on, strong park advocacy thrived with leaders such as Rachael Gallagher and Mrs. Les Anderson with the Keep Omaha Beautiful movement. This movement focused on basic things such as picking up litter, as well as more permanent, and sometimes controversial, issues such as fighting against interstate locations that would remove park land.⁹ The Twin Towers location takes advantage of the successes of the park movement. Though it is not documented, it seems apparent that Nicas and Novak's choice of location and the idea of renovating an existing building as part of the complex allowed them to take advantage of the successful park stewardship

⁸Curtis, William. *Modern Architecture Since 1900*. 1982

⁹Omaha Planning Department. *City Beautification Master Plan for Omaha*. 1968

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by utilizing neighboring Turner Park for their green space. They also tapped into the newly developed Interstate System with its urban exchanges by developing their project immediately adjacent to one of the major downtown exits.

The idea of urban renewal was a popular one for many of Omaha's city council members, the mayor and other influential city organizations. The federal government provided dollars to revive downtowns quite often through the demolition of old buildings to accommodate newer park-like properties with open space and modern design.¹⁰ However, the state of Nebraska made the use of the federal urban renewal program in the state very difficult. State law provided a negative environment in 1957 by requiring cities to obtain voter permission to initiate any urban renewal project. As a result the Omaha Chamber of Commerce with strong backing from influential Omaha corporations such as the Mutual of Omaha (insurance), Woodmen of the World (insurance), Peter Kiewit (construction), Leo Daly (architecture), Northwestern Bell (communications), and Northern Natural Gas Company (utilities) established the Program for Progress to push urban renewal in 1960. These partnerships represent a cross section of Omaha's corporate giants of the time, and illustrate where the power and influence was coming from. At this time Omaha saw a cementing of these large corporations as influential power centers for planning issues. This may contribute to reasons why financial assistance and publicity for smaller independent projects was minimal if existent at all.

The Chamber saw some success with a 1961 revision of the state law that allowed the city council to establish an urban renewal authority to start a project, however, a public vote was still required for final approval, issuing bonds, and other significant financial endeavors. To respond to these changes and pursue urban renewal funds the Chamber created a community improvement division in 1962 to guide all urban renewal efforts. It never gained the full support of the business or community organizations. Many reasons for this prevailed including lack of strong leadership to convince the public of its necessity, a strong local anti-public housing movement lead by the real estate lobby and determined small property owners. The federal urban renewal program was rejected by voters in Omaha in three separate elections. This guaranteed that no federal bulldozers for urban renewal would be present in the city. It also opened rehabilitation and renewal projects to the private sector, as well as public entities like the city and county.¹¹ No doubt Nicas and Novak recognized this and knew any development project could not rely on public funds. Instead, it was their innovative and confident incorporation of significant design features predominant in Omaha city planning that proved successful in the Twin Towers development.

As a result of the negative environment for urban renewal established by the state government and the lack of public support in Omaha, the city never did participate in this significant federal aid program. This assured private sector domination in Omaha's development. In 1960, the city hired an architectural and planning firm, Leo A. Daly and Associates, to complete a new city plan. Parking and access were identified as the two major focus areas to keep downtown vital. Urban renewal ideas began to emerge at the local level. 1961 marked the first mention of tearing down the old City Hall building, a significant stone structure erected in the late 1880s, to create room for a new city county office building along with 600 parking spaces. This project was organized with no mention of urban renewal funds, but as a local, public sector redevelopment project. By the early 1960s, downtown retail was declining and the realization set in that any renewal type projects would be completed using local funds for public buildings or solely by private individuals.¹² In 1960 the Omaha World Herald projected that the city would grow 17 square miles during the decade and that Omaha's urban area would gain 80,000 people over the next decade resulting in a huge demand for housing.¹³

The 1956 Highway Act established the use of significant federal funds for public improvement projects. As early as 1946, city plans emphasized the need for strong infrastructure. These early city plans, namely the 1946 and 1957 plans, identified two primary focus areas. They were the national highway program and renewing the urban core.¹⁴ As

¹⁰Omaha World Herald. "Urban Renewal Dollars for Omaha" October 9, 1961

¹¹Daly, Janet. *The Changing Image of the City: Planning for Downtown Omaha, 1945-1973*. 1992

¹²ibid.

¹³Omaha World Herald. *City's Growth*.

¹⁴City of Omaha. *Improvement and Development Program Recommended for the City of Omaha*. 1946

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mentioned above, urban renewal in any organized form never succeeded in Omaha. Significant to Omaha and other major cities was the emphasis in the National Highway Act to establish urban links. These new highways were not meant to bypass cities but to connect them with a new and unprecedented ease. When an effort was made to reduce the federal participation in urban links Senator Albert Gore of Tennessee threatened that the entire system would make no sense without them. As a result the federal government paid 90% of the interstate construction costs associated with establishing urban links for communities like Omaha.¹⁵

Omaha planned on these links to help save a threatened downtown. In the 1960s the Crossroads area located at 72 and Dodge Street, became a popular shopping center, and surveys done by the Omaha World Herald newspaper identified that about 30% of retail remained downtown while 30% was at Crossroads and almost all major purchases were happening in the suburbs. These statistics would inform future planning documents and decision making.¹⁶ The 1966 Omaha Plan identified three new components for the first time. Very simply these included easier access to downtown and throughout the city, more parking, and a face-lift. People needed to easily get into downtown with their cars and it needed to look pretty with, parks, nice walkways and no litter. Major land use plans of the era identified that the downtown was still a major employment area with more than 25% of the population working there. These plans focused 50% on buildings and 50% on the needs of the automobile including expressways and street improvements, and strongly encouraged projects that incorporated apartments and parking.¹⁷ The Twin Towers development upholds these expressed ideals with its location near the planned new Interstate exit as well as its incorporation of underground and surface parking. Moreover, the design emphasis to face balconies both toward downtown and the expanding west side of town invited new residents from all over the city. By incorporating neighboring Turner Park, Nicas was able to provide a green space in an urban environment. His modern design with clean sleek lines and use of advancing technologies added to the new ideals expressed as desirable in the urban plans.

Identifying exactly where the downtown started and stopped always proved a challenge. However, clearly the concentration of historic and densely located buildings was a focus area. The fringes at the western edge of downtown were generally identified as the frame area. This frame area quite often included the neighborhoods surrounding Creighton University, long identified as a blighted area and the neighborhoods surrounding the Mutual of Omaha insurance campus, nearby the Twin Towers at 36th and Dodge. These areas were population centers that included concentrated mixed-use development and depended heavily on the presence of these two major Omaha institutions. Planners encouraged prestige high rise apartment complexes in this frame area. Such development would depend upon clearing the blighted neighborhoods and relying on the completion of Interstate 480 to access downtown. Public opposition again arose to the use of the blighted designation. Citizenry, developers and especially property owners wanted the city to enforce its own laws, in particular the minimum housing act which required a basic standard of living, rather than using eminent domain to make decisions on private property. This too proved to be such a strong base of opposition that without the federal government behind them, the city was unable to make much of the wholesale redevelopment of these areas happen. Again, the citizenry remained staunch in the belief that private land owners should be held responsible for the maintenance of their buildings or any new construction.¹⁸ This again provided a context for the Twin Towers development and its ultimate success. The exceptional significance of the Twin Towers partly lies in its status as one of the few private redevelopment projects that did succeed according to Omaha planning policy in the frame area despite the hostile climate. The location bridged the downtown core and the attractive new development to the west, while its modern design appealed to citizens seeking exciting new urban experiences. Nicas and Novak were able to succeed with a plan to redevelop a "blighted" area with an aging existing building, despite the battles between the city and the property owners over funding and planning laws.

¹⁵ Omaha World Herald. January 17, 1960¹⁶ City of Omaha. *Community Renewal Program*. 1966¹⁷ Leo A. Daly Architects. *Central Omaha Plan*, 1966¹⁸ Omaha World Herald, 1960

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The 1966 plan was never fully realized because many of the ideas relied on the completion of I-480 to downtown which was still several years away, with completion of the main ramps by 1968. However, the Twin Towers is an exceptional example of the principles behind this plan. A strong shift was coming with a new plan for beautifying, preserving, and cleaning up downtowns. The Mayor's Committee on Beautification was established in 1963. Eventually it evolved into Keep Omaha Beautiful a pro-green and anti-litter organization. Local efforts worked in association with a new national focus on beautification promoted by then First Lady "Lady Bird" Johnson and her call for public planting, especially along the new highway system. Soon, cities were competing for the most beautiful public areas.

Together Nicas and Novak recognized that any form of organized urban renewal with federal financial assistance was not happening. Nicas' cutting edge ideals for the Twin Towers were backed by its developer Julius Novak. Novak established himself as a Cadillac dealer in Omaha. His business was located nearby the project at 25th and Dodge (approximately 6 blocks away).¹⁹ By 1960 Novak had selected a perfect site to implement every one of the significant planning concepts addressed in the preceding ten years of published city plans. The public made it very clear that city development should happen privately and at the local level. Virtually all documents generated during the period cited parking, transportation ease, housing, and aesthetics as significant. The only documented attention to redevelopment at the time was dedicated to large scale projects such as Mutual of Omaha growth and Creighton University needs. Only one project in the city was built during this time that took advantage of every significant planning tool, as well as applying new and exciting design elements; the Twin Towers. New underground parking, utilizing and beautifying an existing building, adding a new building, and relating both of these structures not only to the green space of the neighboring Turner Park, but orienting each so that neither turned its back on any area of town. Balconies embraced both the downtown area as well as the newer development to the west. An easily accessible public entrance at Farnam Street with a folded awning and concrete screening invited the pedestrian, and modern aesthetics attracted new residents and commercial tenants. Finally its location just one block off the newly established Interstate 480 exit at Dodge Street provided excellent accessibility to the entire city.

Architect James Nicas knew that for his modern housing project to be successful he had to appeal to all the new desires of Omaha citizens. Newspapers of the time document the desire for "elbow room" found only in the suburbs, new cars needing places to park, and young women needed shopping and walking through parkways. The well executed design, location, and implementation of these significant local planning ideas contributed to the exceptional significance of the Twin Towers complex in the area of community planning under National Register Criterion A. It remains the only multi-use residential high-rise to manifest and continue to express these concepts. Nicas stripped the aging Sears and Roebuck Department store, formerly an automobile dealership, to its structure and crafted a design that was entirely new to Omaha. Earlier 1950s era design in Omaha and elsewhere tended toward the low, sprawling, and simple aesthetic that still utilized many natural materials. However, Nicas's reimagining of the Sears building was a radical shift from anything present in Omaha at the time. The brick building was reincarnated to a modern residential high rise with a curtain wall, inset balconies, planned underground parking, and a beautiful green space in neighboring Turner Park. Located immediately adjacent to one of the downtown Interstate 480 exits, the building location and plan provided for ease of transportation, both to downtown and the newly developed and thriving neighborhoods and commercial areas such as the Crossroads area at 72nd and Dodge and the Indian Hills area. The former is where Leo Daly, the architectural firm mentioned earlier, built a new headquarters in the 1960s establishing a suburban office park area. Nicas and Julius Novak, the developer, worked together to create a site that was new and exciting to Omaha, incorporated new design tenets for site planning, and for the first time considered the changing priorities of the Omaha citizen and their desires. Nicas and Novak's partnership proved fruitful with the completion of this project. So much so that Nicas moved his office from the Kiewit Plaza Building to the Twin Towers as early as 1965.²⁰

¹⁹ Omaha City Directories 1960-1970

²⁰ Omaha City Directory, 1965.

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The building filled quickly with both residential and commercial tenants. By 1966 diverse occupants included A-1 Tuckpointing and Waterproofing, Elder Oil Co., Inc. Gary L. Goldstein, James Nicas and Associates Architects, American Wood Preserves Institute, Nebraska Food Brokerage, Provident Life and Accident Insurance Company, Terry's Professional Hair Clinic, Security National Bank of Omaha, and the General Development Company (real estate) to name just a few. The residential units had a very high occupancy rate as city directories identified the units as mostly full.²¹

Architecture-Criterion C-Modern Style

Architecture in the 1950s and 1960s took on a whole new meaning with the adaptation of modern styles. Much of post-World War II economic development saw aggressive industrialization and newly established progressive ideas that were transmitted through immediate and reproducible media. Resulting architectural styles were shared at a speed never before seen. This meant the Midwest and Great Plains were keeping pace with current standards in a new and unprecedented manner. This also presented issues of how the cutting edge styles and planning policies happening in larger metropolises could be adapted at a local level. Therefore, the modern movement of the 1950s and 1960s was characterized by intense diversity as well as an increasingly focused value on regional and local desires.

Modern Architecture applied new technology at an astonishing pace and as a result architects were able to utilize features such as the curtain wall in new ways. A curtain wall is a continuous vertical curtain of glass, stone, or any other appropriate material that does not provide structural support. It is supported by attachments at the face of a concrete slab or steel frame. Curtain walls add light to a building's mass and brightness to its interior. Early curtain walls were evident in ancient castles, were made of stone, and generally reached no higher than 30 feet. Technological advances first seen in the use of iron and glass in buildings such as the Crystal Palace in London (1851) achieved a remarkable delicacy. This was followed by the totally exposed structure of the Eiffel Tower (1889) that was not popularly met. Technology in iron, glass and steel enabled the construction of many impressive train stations, stores and markets from the 1890s through the 1920s. San Francisco architect Willis Polk is often credited with the idea that a non-load bearing glass wall could be constructed across an entire building. He illustrated this in his Hallidie building of 1918, a mixed use commercial/retail building, when technology allowed for the skin of a building to float from the structure. This was permissible in a temperate and moderate climate like San Francisco, but it wasn't until after the 1950s when technological advances in heating, ventilation, and air conditioning allowed this technique to be applied in more universal climates. Walls of uninsulated glass in very warm and very cold climates were not practical. The use of insulated glazing morphed into applying new materials like stone, aluminum, marble, metal or composite materials.²² Many buildings still struggled with the practical application of this technology and it continued to improve throughout the 1950s and 1960s.

Rather than viewing buildings as a heavy proscribed mass, many modern innovators viewed them as a volume of space enclosed by light, thin curtain walls and resting on slender piers²³. The Twin Towers fulfills this general description exceedingly well. Architecture became in the 1960s a contrast between individualism and established norms while moving away from long held rules. Modern architects of this time believed in more than generating individual buildings, but successful design required incorporating social and environmental considerations also.²⁴

The Twin Towers is an excellent and significant example of modern architecture in Omaha. Modern architecture is defined by its simple sleek lines, emphasis on vertical and horizontal features, adopting expressed structure, its rational use of modern materials, functionalist planning, and rejection of historic precedent. The simplified forms created ornament using the structure rather than applied details. In this way modernists did not reject ornamentation, but applied it as part of the structural design. The Twin Towers significantly represents these characteristics. Nicas and Novak chose to use design elements that incorporated functional site planning to utilize existing beneficial features such as the park system and the transportation system as well as relating to newer developments. Design-wise the use of balconies and

²¹ Omaha City Directories, 1964-1966.

²² Weber, Blaine. "Unwrapping Modern Building Envelopes", 11-20-2003

²³ "Modern Architecture" www.answers.com

²⁴ Zan, Al. "Architecture in the 1960s and 1970s", ezineArticles.com

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floating the north tower on pilotis acts to lighten the whole complex, as well as incorporating the standards of modern design. Nicas and Novak did, however, encounter obstacles with the use of the newly developing and advancing technology of the curtain wall.

Nicas utilized the newly improved curtain wall technology and, although not yet perfected, it was still provided a lightness to the massing of the Twin Towers that would otherwise not have been achievable. Novak, however, seemed to have some difficulties seeing the construction through when a lawsuit was filed by Fenestra, Incorporated, the company supplying the curtain walls for the project. The suit against Novak and Nathan Construction (the builder) was filed in 1962 to recover \$49,817 due to Fenestra under their 1962 construction contract for the windows and curtain wall for the Twin Towers. Nathan Construction countered requesting \$395,000 due to their inability to fulfill their contract to Novak the owner. Nathan claimed the curtain wall was faulty and leaked air and water excessively, among other things. Fenestra prevailed and won their claim through an appeal that was finally settled in 1969. The judge found that the issues with the curtain wall did not constitute a failure in performance on the part of Fenestra and further documented that Nathan and Novak failed to support their claims. The curtain walls remain in place and time evidences that they were not faulty as claimed by Novak and Nathan.²⁵ These issues of leaking air and water, however were not uncommon in the use of curtain wall technology through time. The innovation of insulated glazing, heating, ventilation and cooling systems, as well as the methods for attaching the curtain walls continued to advance addressing the issues found in these systems.

MODERN CONTEXT

Many modernists adapted their designs to entire communities which required a focus on the local phenomenon. Trendsetters such as Aalto, Le Corbusier, Frank Lloyd Wright, Mies van der Rohe, Walter Gropius, and Marcel Breuer were designing theoretical cities and major monuments. Their emphasis on local needs and materials to fully utilize their designs resulted in a unique and indigenous result. Much of modernism was a step away from the staid throwback of revival styles that dictated many historical genres. Many modernists identified "corrupt revivalism" of the 19th century as the enemy of solid and new forward thinking design. Discerning good and bad became a much more subtle effort. Successful architects designing in the modern genre had to be committed to quality and subtlety because good and bad might share the same features. So much so that American architect Paul Rudolph reacted strongly against pure modern architecture and any slavish commitment to standards of the style. He urged a strong regionalism that he believed was the keystone to a vital and successful modernism. His criticism of international architectural examples greatly influenced many American designers. Nicas must have been included in those influenced as his ideas for the adaptation of an existing building and the creation of a new design to form one cohesive complex that utilized significant local features in its site exemplified the modern aesthetic. Although Nicas utilized materials and technology available across the country his execution with these materials provided the city of Omaha with an example of modern architecture that is unique among its peers.

Kiyonori Kitatake, a Japanese designer and critic also helped set the stage for much of the modern movement when he urged that "We must stop thinking in terms of function and form and think instead in terms of space and changeable function." This was another way of decidedly emphasizing local concerns and site specific building. Le Corbusier seemingly dominated the decade of the 1960s as his subtlety and quality was nearly universally accepted. Quite often the standard of the decade was to lay marble coatings over steel frames. Noted architectural historian Vincent Scully, referred to this standard as "paramilitary dandyism" to describe the ungraceful versions of modernism. The best modern architecture flourished between the extremes of mechanism on one end and Scully's dandyism at the other. This timing saw a new and genuine style erupt from significant social and technological change.

Because the changes were so dramatic compared to the revival styles of the past quite often high-style modern architecture was relegated to the playground of the wealthy elite, corporations, public buildings, museums and monuments. The 1950s saw the wide acceptance of horizontally oriented buildings, limiting their space to one floor or

²⁵ U.S. Court of Appeals Eighth Circuit, Nathan Construction/Julius Novak v. Fenestra, Inc. April 10, 1969.

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even split levels, but spreading out on a site rather than building up as had been more typical in previous decades. Private residences quite often utilized brick and stone with large picture windows on expansive floor plans with very large lots. The same was true in suburban strip malls and office complexes. However, during the late 1950s and the 1960s major architectural schools emphasized a "new unity between architecture and town planning with links between townscaped spaces, tall towers, interior streets, intermediary buildings and scale, the articulation of different uses through highly textured facades of louvers and balconies, the delicate composition of concrete frames and bright colours."²⁶ The Twin Towers is a quintessential iteration of this spirit of modernism. Its tall towers are connected with the streetscape, the main transportation corridors, and a public park. The illustration of the highly textured façade is evident through the use of the curtain wall materials, the tiles, the balconies, and the setbacks. The relationship between the interior street system of Mid-town Omaha with its proximity to curvilinear Turner Park Boulevard and the express system of the Interstate provide building occupants with both the use of human scale green space and pedestrian areas and the advantage of high speed transit to and from major shopping and commercial sections of the city. Quite often the 1960s saw the vast destruction of historical fabric in the name of renewal and economic development. Because Omaha never officially adopted the federal urban renewal program, its development remained within the private sector and public use buildings. Omaha architects like James Nicas, therefore, were not, "constantly demoted to a sort of exterior decorator for business interests," a fate of many American architects during this era according to William J. R. Curtis.²⁷ This is what often forced modern design into the arena of moneyed patronage, corporate headquarters, museums, and universities.

The new found emphasis on adapting to local needs in the modern movement created the environment for the design and implementation of the Twin Towers development. Nicas listened to what was happening in city planning, saw the potential of the building site with its relationship to the park and transportation corridors, and built an exceptional development with no other comparisons in the city. The development of local needs identified in the city planning documents mentioned previously, the transportation system and modernization of the communication networks all played into the successful fruition of this design.

The new materials and design elements employed in the building make it quintessentially modern. The character defining features include the rhythm of the balconies projecting on the north tower and recessed on the south tower. The use of these opposing features provides a syncopation and rhythm to the complex emphasizing the vertical lines of the towers. The curtain walls build on this rhythm to add lightness and incorporate newly developing technology with the glass and transite panels. A thoughtful relationship to site planning with parking, pedestrian areas, and green spaces conforms to the consideration of the environment and site when planning a modern building. The Twin Towers residential and office complex is architecturally significant as a modern expression of residential design, and the use of the high rise as a modern form. Furthermore, it is exceptional for its special attention to site planning, the needs of the new resident, and its attention to the downtown area for employment and business purposes and the new shopping, social centers and single family dwellings of the western part of town. It represents both the aesthetics and the community development of its time. Moreover, the ability of the architect and developer to address the many planning obstacles and see through their modern design reveals their ability to overcome the significant city planning and urban development trends in Omaha that were heavily weighted to established corporate entities.

Architect James Nicas planned another similar style building with underground parking nearby at 37th and Jackson Streets. A rendering in the Omaha World Herald shows a high rise with subterranean parking similar in character to the Twin Towers. It was also to be ten stories with 80 units. Requested re-zoning was tabled and the project never built. It seems what remains of Nicas' designs are commercial buildings such as banks. Other buildings relating to the modern style were relegated to the public and commercial sector and include, but are not limited to the Zorinsky Federal Building (c. 1960), Masonic Manor (1964), Woodmen of the World (1969), Mutual of Omaha (1970) and Kiewitt Plaza (1961). The Northern Natural Gas building (tower, 1958) and Northwestern Bell (1957-1964) are both currently listed in the National

²⁶ Curtiss, William J.R. *Modern Architecture Since 1900*, 1982

²⁷ Curtiss, William J.R. *Modern Architecture Since 1900*, 1982

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Register. The Twin Towers remains an isolated stalwart in the community as the only known residential/mixed-use example in the modern style.

Architecturally, Nicas was clearly aware of and utilized the most modern building techniques in his development of the Twin Towers such as the curtain wall, transite panels, subterranean garage, and the balconies and windows. The Twin Towers illustrate the emphasis on local considerations and not just conformity to a style articulated by academics of the time. This is shown through its thoughtful siting, its amenities designed to accommodate the expressed desire of local development (parking and transportation ease), and its incorporation of green spaces through use of neighboring Turner Park.

James Nicas died January 10, 2004 in Omaha at the age of 77. He is buried locally at the Forest Lawn Cemetery.²⁸

²⁸ Omaha World Herald Obituary, 1-10-2004

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Bibliography

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10. Geographical Data

Acreage of property Approximately 1 Acre

UTM References (place additional UTM references on a continuation sheet).

		Easting	Northing		Easting	Northing
1.	15	252297	4571481	3.		
2.				4.		

[] See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Melissa Dirr, Architectural Historian

organization _____

date October 2009

street & number 442 South 28th Street

telephone 402-438-7461

city or town Lincoln

state NE zip code 68510

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items.)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name/title Turner Lofts, LLC (north tower); Multiple Property Owners (south tower)

street & number 1045 76th Street, Suite 2000

telephone 602-251-3990

city or town West Des Moines

state IA zip code 60266

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determined eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended, (15 USC 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reduction Project (1024-0018), Washington, DC 20503.

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Verbal Boundary Description (Describe the boundaries of the property.)

The boundary of this property is defined by Farnam Street on the south, Turner Park Boulevard on the west, Douglas Street on the north, 30th Street on portions of the east and the parking lot historically associated with the building just east of 30th Street as defined by the attached drawing.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries for this property were chosen based on historic Sanborn Fire Insurance maps that identified the site and the associated parking lot. All of the property historically associated with the Twin Towers is included.

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The following information is the same for all photographs:

1. Twin Towers
2. Douglas County, Nebraska
3. Jeffrey Beebe, Photographer
4. Photos take October 23, 2009
5. Original CD at State Historic Preservation Office

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View of elevator lobby
Camera facing east

Photo 2 of 15

10th floor penthouse living room
Camera facing west

Photo 3 of 15

9th floor apartment kitchen
Camera facing southwest

Photo 4 of 15

9th floor apartment living room
Camera facing northwest

Photo 5 of 15

9th floor apartment balcony (detail of screen)
Camera facing southwest

Photo 6 of 15

4th floor commercial office space
Camera facing northwest

Photo 7 of 15

Exterior of North Tower
Camera facing south

Photo 8 of 15

Exterior of North Tower (sign on north side)
Camera facing southwest

Photo 9 of 15

East façade of North Tower
Camera facing southwest

Photo 10 of 15

North side of elevator lobby in South Tower
Camera facing south

Photo 11 of 15

Interior Farnam Street Main entrance
Camera facing south

Photo 12 of 15

Public stairway from lower level in South Tower
Camera facing northwest

Photo 13 of 15

Exterior Farnam Street main entrance
Camera facing north

Photo 14 of 15

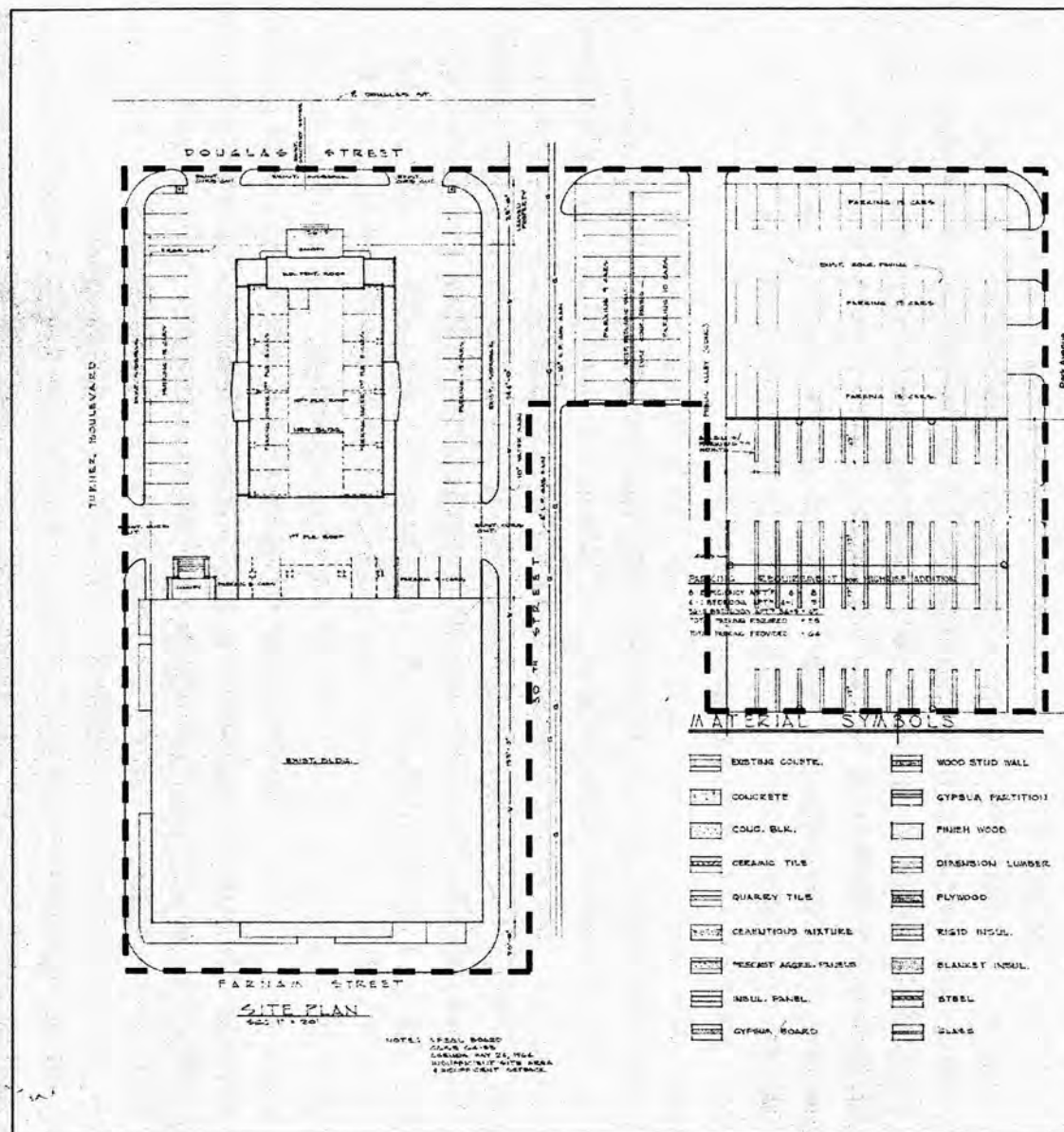
Environs view of southwest side of complex
Camera facing northeast

Photo 15 of 15

Environs view of southeast of complex
Camera facing northwest

Twin Towers, Historic Site Plan Drawing, 06/26/1966

--- Boundary of Historic Property



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- 2 SOUTH + WEST ELEVATIONS
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- 4 SUB-LEVEL P.L.R. PLAN
- 5 GROUND LEVEL P.L.R. PLAN
- 6 PARTIAL 1ST FLR, SUB-LEVEL, + GROUND LEVEL P.L.R. PLANS
- 7 1ST FLR. PLAN
- 8 2ND FLR. PLAN
- 9 TYP. 3RD THRU 10TH PLAN
- 10 ENTRANCE LOBBY ELEVATIONS + DETAILS
- 11 WALL SECTIONS
- 12 WALL SECTION DETAILS
- 13 WALL SECTION DETAILS
- 14 PLAN DETAILS
- 15 ELEV. PENTHOUSE PLANS + WALL SECTIONS
- 16 ROOF PLAN, WALL SECTIONS, + ENTRANCE CANOPY DETAILS
- 17 STAIR SECTIONS + DETAILS
- 18 KITCHEN + BATHROOM ELEVATIONS + CLOSET DETAILS
- 19 DOOR SCHEDULE + DOOR DETAILS
- 20 FINISH SCHEDULE + ELEVATOR DETAILS
- 21 PRECAST DETAILS

- 3-1 1ST FLR. FRAMING PLAN + DETAILS
- 3-2 2ND FLR. FRAMING PLAN + DETAILS
- 3-3 3RD THRU 10TH FLR. FRAMING PLAN + DETAILS
- 3-4 ELEV. PENTHOUSE + ROOF FRAMING PLANS + DETAILS
- 3-5 CEILING SCHEDULE + SINK PLATE DETAILS
- 3-6 MISC. MACHIN. + MISC. DETAILS
- 3-7 FLE. CAP MODIFICATIONS

- M-1 SUB-LEVEL GARAGE PLAN
- M-2 GROUND LEVEL PLAN
- M-3 PARTIAL 1ST FLR. PLAN
- M-4 PARTIAL 1ST FLR. PLAN
- M-5 2ND FLR. PLAN
- M-6 TYP. 3RD THRU 10TH FLR. PLAN
- M-7 SCHEDULES, + DIAGRAMS
- M-8 EQUIP. RM. PLAN + DIAGRAMS
- M-9 CONTROL DIAGRAMS

- P-1 SUB-LEVEL GARAGE PLAN
- P-2 GROUND LEVEL PLAN
- P-3 PARTIAL 1ST FLR. PLAN
- P-4 PARTIAL 1ST FLR. PLAN
- P-5 2ND FLR. PLAN
- P-6 TYP. 3RD THRU 10TH FLR. PLAN
- P-7 FRAMING DIAGRAMS

- E-1 SUB-LEVEL P.L.R. PLAN
- E-2 GROUND LEVEL PLAN
- E-3 PARTIAL 1ST FLR. PLAN
- E-4 PARTIAL 1ST FLR. PLAN
- E-5 2ND FLR. PLAN
- E-6 TYP. 3RD THRU 10TH FLR. PLAN

JAMES W. NICAS & ASSOC. ARCHITECTS
 1215 PINE STREET, NEBRASKA
 LINCOLN, NEBRASKA
 SCALE: 1" = 20'-0"

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Twin Towers
NAME:

MULTIPLE
NAME:

STATE & COUNTY: NEBRASKA, Douglas

DATE RECEIVED: 2/05/10 DATE OF PENDING LIST: 2/24/10
DATE OF 16TH DAY: 3/11/10 DATE OF 45TH DAY: 3/22/10
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 10000081

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: Y
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: Y SAMPLE: N SLR DRAFT: Y NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT _____ DATE

ABSTRACT/SUMMARY COMMENTS:

*attached drawings reattached
in Vol. 7cd.*

RECOM./CRITERIA *Accept AT C, Crit. Corr G*

REVIEWER *LMC* _____ DISCIPLINE _____

TELEPHONE _____ DATE *3-22-10*

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



NE - Douglas County - Twin Towers - 0001

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NE-DouglasCounty-TwinTowers 0002



NE_Douglas County - Twin Towers 0003

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NE- Douglas County - Twin Towers 0004



NE. Douglas County Twin Towers. 0005



NE - Douglas County - Twin Towers - 0006

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NE - Douglas County - Twin Towers - 0007

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NE - Douglas County - Twin Towers - 0008



NE - Douglas County - Twin Towers - 0009



NE - Douglas County - Twin Towers - 0010

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NE - Douglas County - Twin Towers. 0011



NE - Douglas County - Twin Towers - 0012



NE-Douglas County-Town Towers-0013



NE-Douglas County-Twin Towers. 0014



NE. Douglas County - Twin Towers - 0015

EPSON

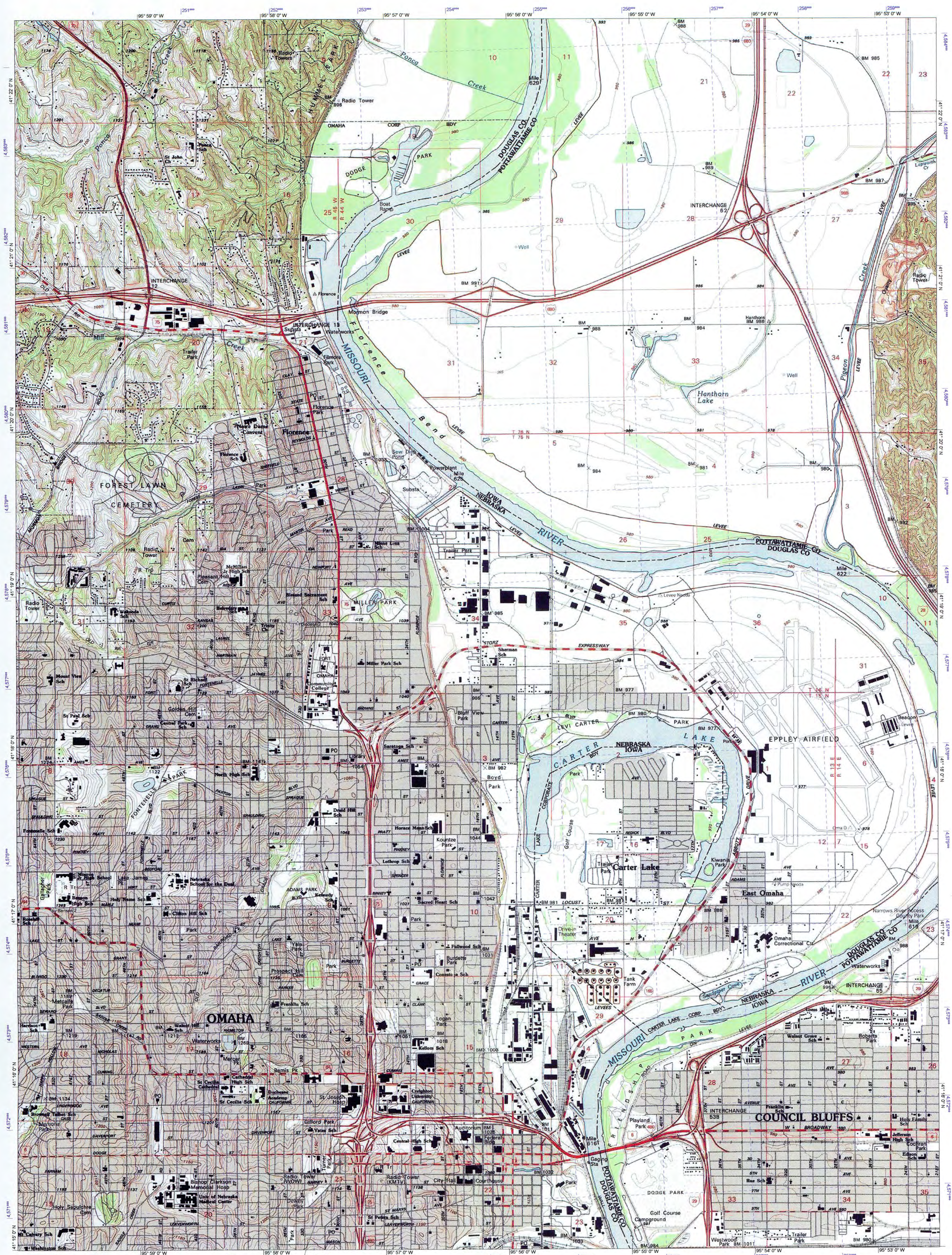
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NAD27 Horiz. Datum / UTM Zone 15T

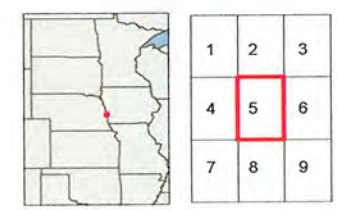
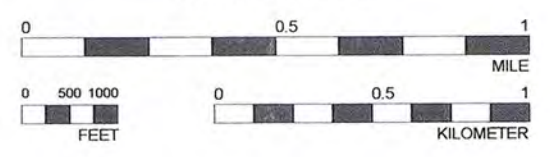
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TWIN TOWERS
300 + FACNAM STS
UTM: 15 252297 457148

OMAHA, NEBRASKA
DOUGLAS COUNTY

Scale 1:24,000
Contour Interval 10 ft



1	2	3
4	5	6
7	8	9

- Fort Calhoun, NE '91
- Lowland, IA '94
- Honey Creek, IA '94
- Inverness, NE '94
- Omaha North, NE '94
- Council Bluffs North, IA '94
- Ralston, NE '94
- Omaha South, NE '94
- Council Bluffs South, IA '94

Omaha North, NE
190680CF

Nebraska
STATE HISTORICAL SOCIETY

February 3, 2010

J. Paul Loether
National Register—National Historic Landmarks Programs
National Park Service
1201 "I" Street NW, 8th Floor
Washington, DC 20005



RE: Twin Towers (Turner Park Lofts)
Omaha, Douglas Co., Nebraska

Dear Mr. Loether:

Please find enclosed the National Register of Historic Places nomination form for the above resource. This form has met all notification and other requirements as established in 36 CFR 60.

If you have any questions concerning this nomination, please let me know.

Sincerely,


L. Robert Puschendorf
Deputy State Historic Preservation Officer

Enclosure

1500 R Street
PO Box 82554
Lincoln, NE 68501-2554
p: (800) 833-6747
(402) 471-3270
f: (402) 471-3100
www.nebraskahistory.org