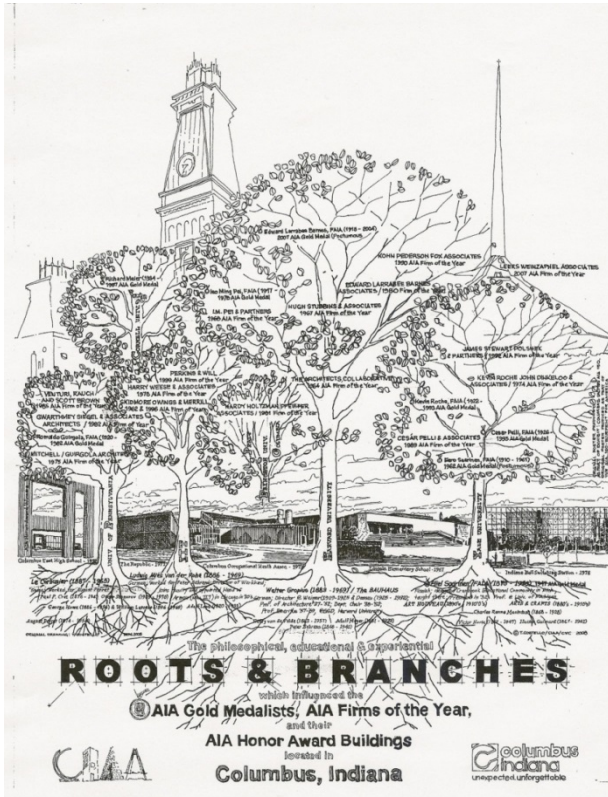


Columbus Visitors Center / 2015 Tour Guide Training



The ARCHITECTURE OF COLUMBUS, INDIANA ... *and its national significance in the Modernist Movement in America.*

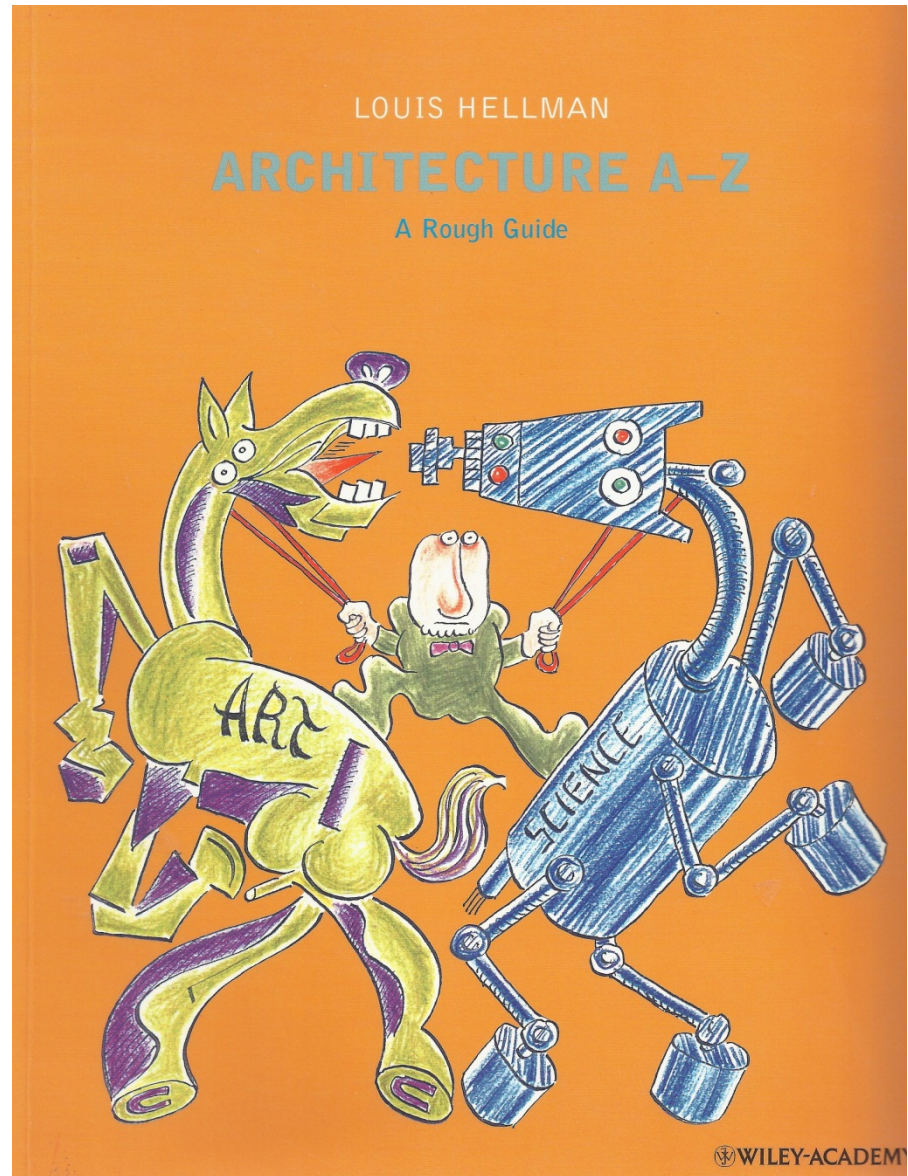
Tony Costello, FAIA

**Irving Distinguished Professor of Architecture,
Ball State University, Muncie, IN
Director, Columbus Indiana Architectural Archives
Principal, C+A COSTELLO + ASSOCIATES**

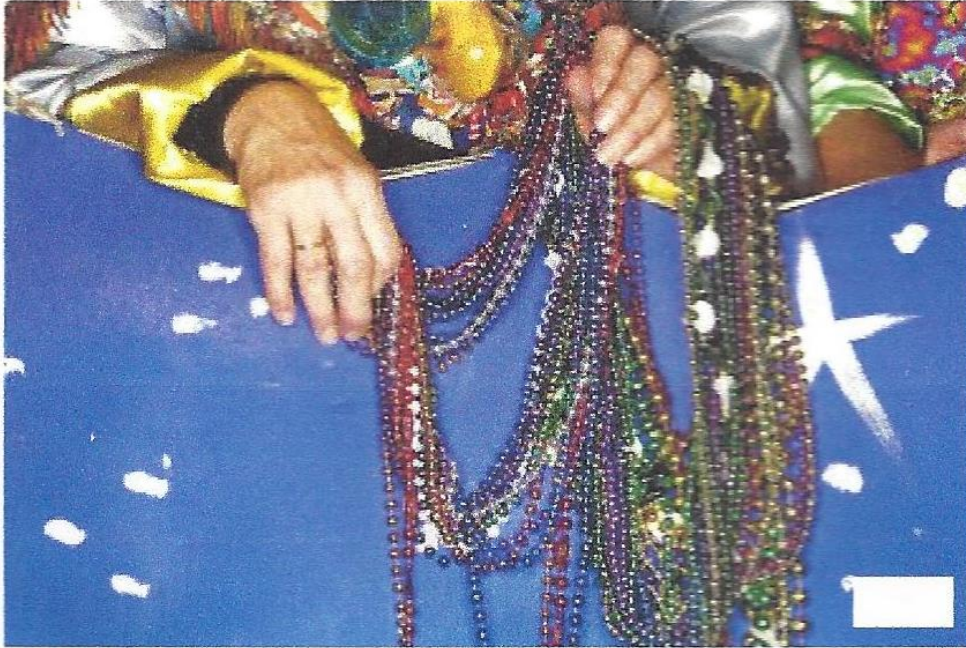
17 February 2015

“I think the next
best thing to
solving a problem
is finding some
humor in it.”

Frank C. Clark



Extra credit for attending class this evening ...



Ruby Gallagos holds a handful of beads before the start of the Excalibur Mardi Gras parade February 17, 2006, in Metairie, Louisiana. (Photo by Justin Sullivan/Getty Images)

Question: When Is Mardi Gras 2015?

[Mardi Gras](#), also known as [Fat Tuesday](#) (Mardi Gras is French for "Fat Tuesday") or [Shrove Tuesday](#), is the last day of feasting before [Lent](#) begins on [Ash Wednesday](#).

Answer: Mardi Gras falls on Tuesday, February 17, 2015. For the date of Mardi Gras in other years, see [When Is Mardi Gras?](#)

Columbus Visitors Center / 2015 Tour Guide Training

Six Sessions (subject to modifications) 5:30-7:30 pm

Session One – February 3, 2015

1. Welcome by Lynn Lucas, overview of the Visitors Center
2. On-line resources – Don Nissen
3. Importance of First Floor/Gift Shop. Susan Whittaker
4. Explanation of study guide and cards, TG Agreement. Joyce
5. Trainees will introduce themselves.
6. Handouts to use as resources.
7. Assignments for study. Cards. Mentor assignments.

Session Two – February 10, 2015

1. The New Downtown – Steve Risting
2. Part 2 – Steve Risting
3. Q and A
4. Meet with Mentors

Session Three – February 17, 2015

1. Mid-Century Modernists and Their Buildings of the 1950's, 60's & 70's - Tony Costello
2. Part 2 – Tony Costello
3. Q & A
4. Ask about cards, progress of study

Session Four – February 24, 2015

1. Public Art - Karen Shrode
2. Brief Break
3. Landscaping - Handouts of the Landscaping to include Mill Race Park, North Christian Church, COB, IOB, trees around the VC. - John Lemley
4. Ask about cards, progress of study. Joyce

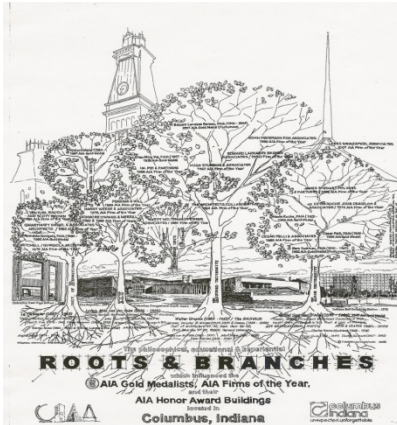
Session Five – March 3, 2015

1. Columbus Establishes a National Precedent: Seven National Historic Landmarks – Tony Costello
2. Part 2 – Tony Costello
3. Q & A
4. Assignments

Session Six – March 10, 2015

1. Watch the video
2. Each volunteer will present assigned building
3. Mock tour – Jan Forbes (intro after the video, library plaza and FCC interior), board the bus and each will present building with the microphone.
4. Return to VC. Answer questions.

Columbus Visitors Center / 2015 Tour Guide Training



Columbus Indiana Area Visitors Center
2012-2013 Tour Guide Training Session

THE SEVEN ICONIC BUILDINGS IN COLUMBUS, INDIANA
Uniquely distinguished so as to be designated as
National Historic Landmarks



- Exploring their timeless and seamless qualities with respect to their urban, landscape, architecture and interior design.

Anthony J. "Tony" Costello, FAIA
Irving Distinguished Professor Emeritus of Architecture
Ball State University, Muncie, IN
Saturday, 16 February 2013

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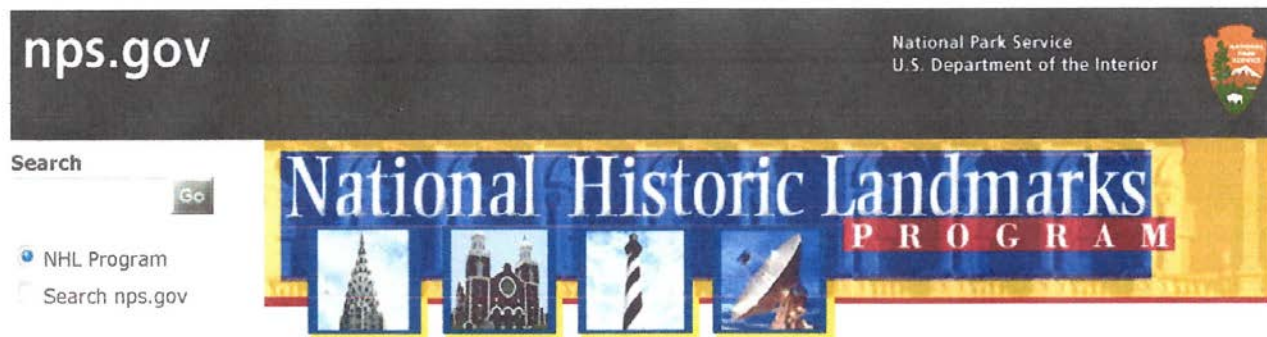
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Columbus Visitors Center / 2015 Tour Guide Training

Columbus Indiana Area Visitors Center 2012-2013 Tour Guide Training Session

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Saturday, 16 February 2013

Columbus Visitors Center / 2015 Tour Guide Training



- **Buildings briefly mentioned tonight / discussed**
 - **in depth in the 2nd lecture**
- **First Christian Church – 1942 ***
 - **Irwin Union Bank – 1954 ***
- **Miller House & Gardens – 1957 ***
- **Mabel McDowell Elem. School – 1960 ***
- **North Christian Church – 1964 ***
- **First Baptist Church – 1965 ***
 - **The Republic – 1971 #**
 - ** Listed in 2000; # Listed in 2010*

Columbus Visitors Center / 2015 Tour Guide Training / March 3. 2015

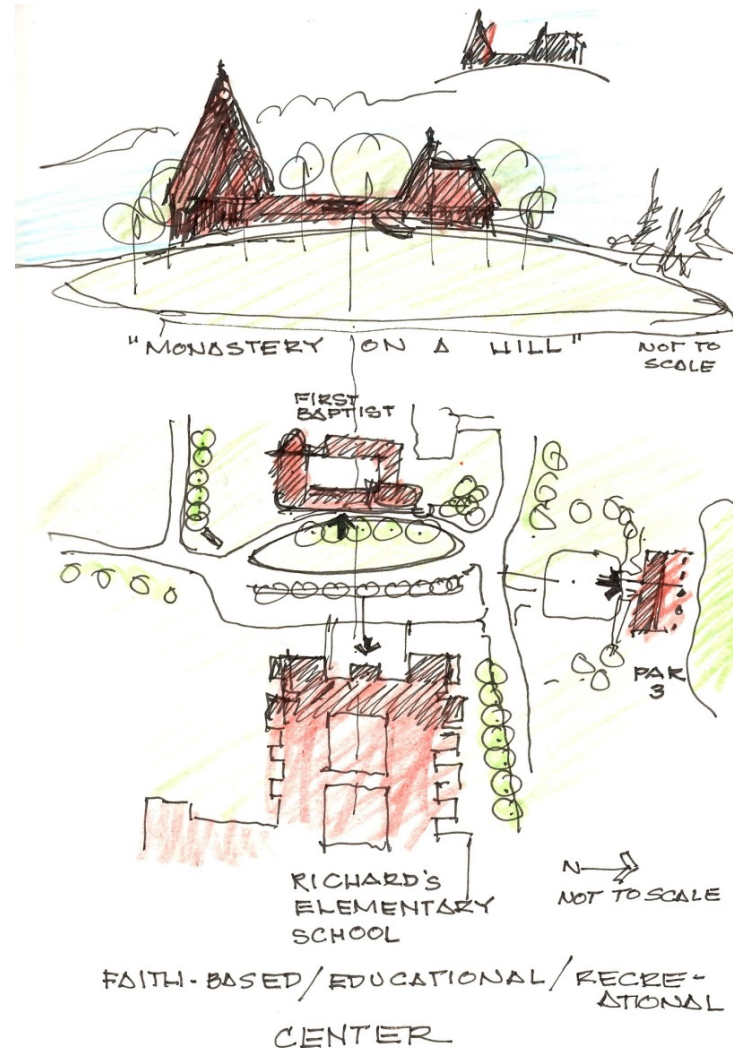
Columbus Indiana Area Visitors Center
2012-2013 Tour Guide Training Session

THE SEVEN ICONIC BUILDINGS IN COLUMBUS, INDIANA
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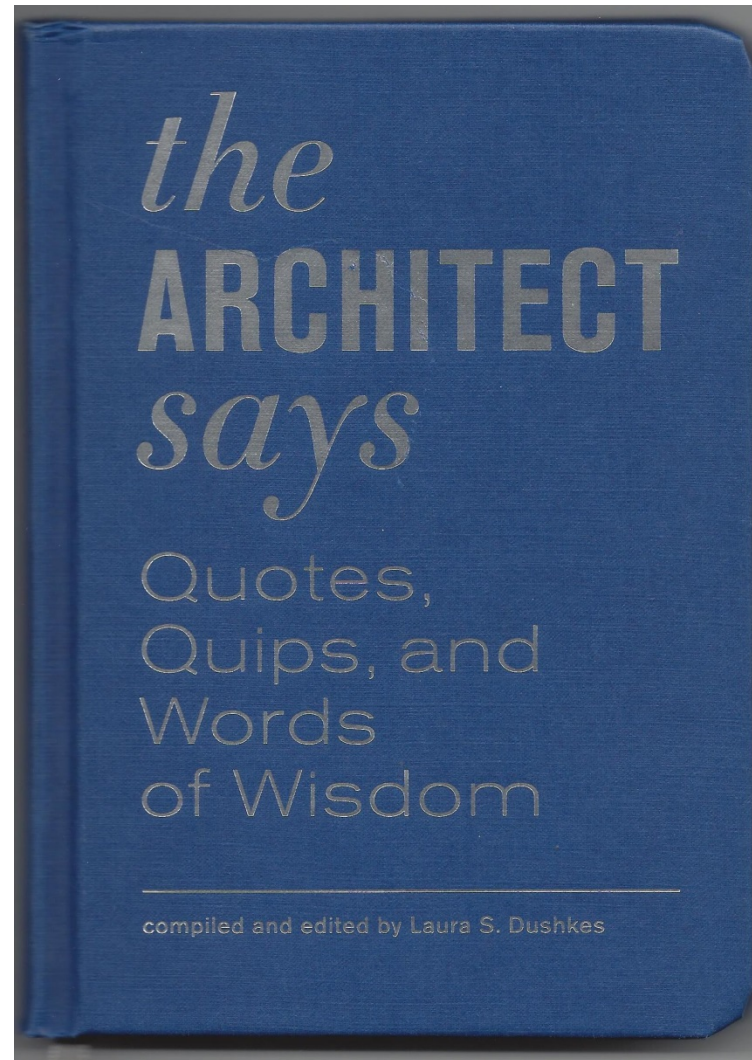
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Anthony J. "Tony" Costello, FAIA
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Ball State University, Muncie, IN
Saturday, 16 February 2013



02/15/2013

A word from the architects themselves



Every community has a personality ... both physically and socially/culturally/economically.

Page designer: Chris Simons, 213-5853

PERSPECTIVES

www.thestarpress.com Sunday, July 5, 2009 • 3D

A tale of two Muncies

A historical perspective on this 'town-gown' relationship

By TONY COSTELLO

Much has been written about Muncie, known internationally as a "Middletown, USA" since Robert & Helen Lynd conducted their seminal sociological study that was published in 1928. Many of the more recent (post 1990) pieces have offered commentary on how our city is still representative of many American cities in that we are labeled as being a "Rust Belt city" struggling to cope economically as it transitions from a local manufacturing base to a regional professional service base.

Its historic industrial base traces its origins back to the period 1886 to 1895 as growing industries migrated to Muncie, including the Ball Brothers Co.; Maring, Hart & Co. and Port Glass Co. in 1887, 1888 and 1890, respectively. To quote the Lynds: "Concerted efforts were made to sell the town to industrial capital. Glass came first." Muncie's reputation as the national center of glassmaking for food preservation was firmly established by 1915.

However, glass wasn't the only industry to prosper as Kittelman Woven Fence Co. built a massive industrial complex near the center of the city and Whitely Reaper Works located its manufacturing facilities on Muncie's northeast side.

Each industry created working class neighborhoods in close proximity to their manufacturing plants. Examples included the Industry neighborhood bordering the Ball Brothers manufacturing works in southeast Muncie, the Boyceton Addition adja-

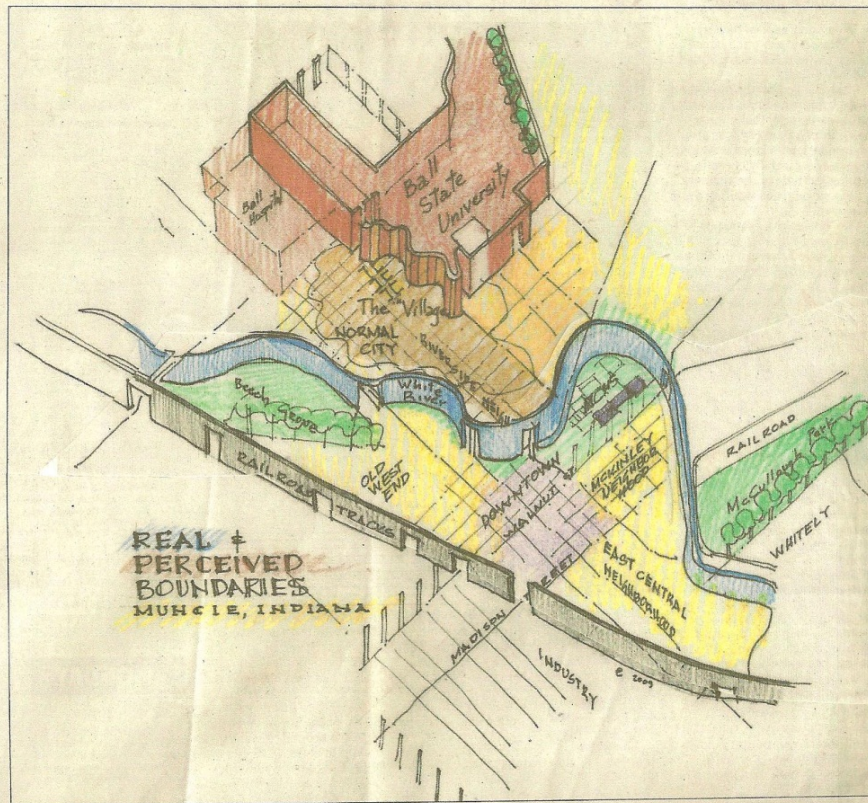
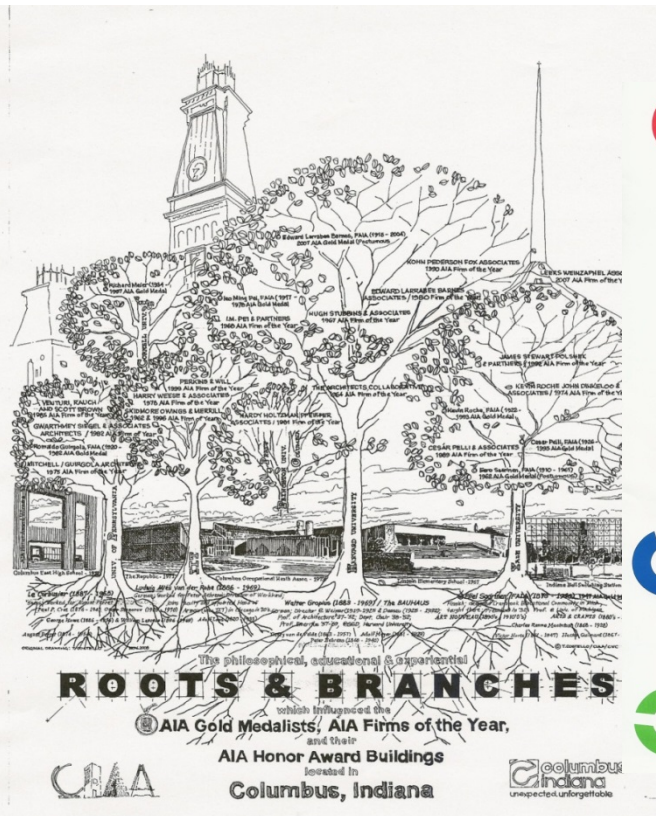


ILLUSTRATION BY TONY COSTELLO

By 1900, this development pattern resulted in a scenario that, in many ways, still influences the perception among many citizens of "two Muncies."

IMPORTANT TO REMEMBER!

Columbus, Indiana ...
a living & growing
community!!!



PERSPECTIVES

D
SUNDAY
December 13, 2009

Community Conversation Editor
Jeff Ward, 210-5850
E-mail: jward@muncie.com
Page designer: L. Caldwell, 210-5810

WWW.THESTARPRESS.COM

Learning from COLUMBUS

Proving that good urban design matters

The Muncie community has embarked upon a public process, the end product of which will be a new comprehensive plan. In theory, this document will provide a guide — a “road map,” if you will — to establish and implement public policies that will guide the (re)development of Muncie during both the short and long term.



TONY COSTELLO

It will provide the public, not-for-profit, and private sectors in our community with an opportunity to strengthen existing and form new partnerships so as to achieve goals set by the community through the planning process.

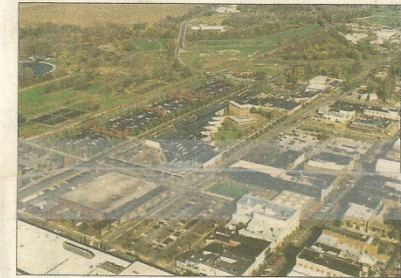
More importantly, it will, hopefully, give our community an opportunity to unite behind a common cause — that of improving the quality of life for all residents.

A daunting task? For sure. Achievable? Being an optimist, I believe, “yes,” if we have a collective vision of the community we want — by 2015 — by 2035.

Equally important, we must overcome the ever-present, partisan bickering and roadblocks to achieving the goals established. I believe it comes down to every public official, private investor, institutional head, neighborhood and historic preservation advocate, and concerned citizen making a commitment to abide by a simple rule that states: “Over the long haul, a community with an enriched quality of life is one where the common good wins out over private agendas.”

A reader could easily say that no such community exists. For many, too many, they would be right. But here in Indiana, in a city with about one-half the population of Muncie, such a community exists. Of course, I am talking about Columbus.

➤ See MUNCIE, 4D

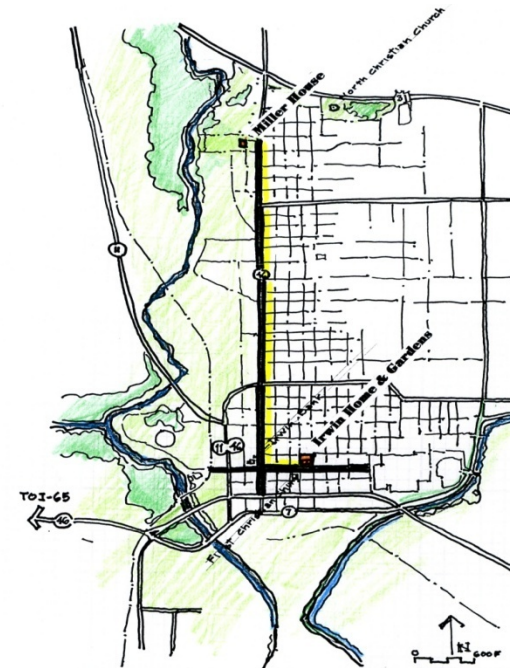
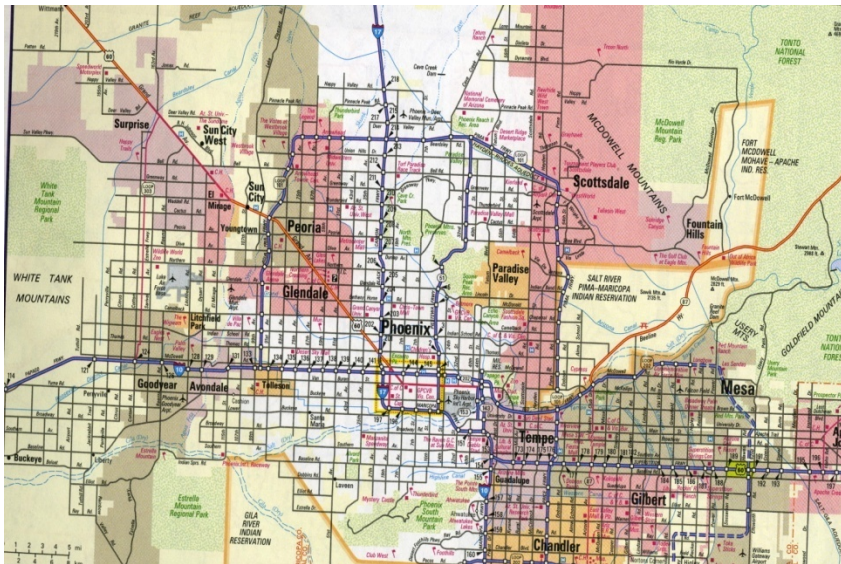


TOP: Aerial view of the three-block long, Cummins International Headquarters building defines the west edge of downtown Columbus. The historic building around which the building wraps itself is the building where the early research and development of Cummins diesel engines took place.

BOTTOM: The decision to build the new Central Middle School (opened in 2008) on the site of the original school on the fringe of downtown Columbus strengthens the livability of the surrounding historic neighborhoods.

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*Every community is unique... therefore
community-based design is unique.*



5th St. & Washington St.
the E-W & N-S Corridors linking the
Irwin Home & Gardens and the Miller House

**Strategic Planning Mini-Charrette
for the future use of the
Miller House & Irwin Home
Columbus, Indiana**

Created by: Tony Costello, FAIA
Costello + Associates 05/01/07

IMPORTANT TO REMEMBER! Columbus will continue to gain in importance as a major resource for teaching & scholarly research and public discourse.

A few vestiges ... like “the Charrette” ... of the Ecole de Beaux Arts’ (1816) system survive to this day.

THE HISTORY OF THE CHARRETTE PROCESS

15



Figure 2 *La Charrette*, by Alexis Lemaistre at L'Ecole des Beaux-Arts c.1889

OPINION

The Republic, Columbus, Ind., Friday, August 31, 2007 A7

Columbus lab for architects

FOR a fast-talking fellow from the East Coast, Tony Costello is an unlikely champion of Columbus architecture.

Fortunately, he migrated to Indiana in the 1960s while he was in his 20s. While Columbus is not his residence, he feels very much a part of it, especially its architecture.

"There's this very real attitude held by people on both coasts, especially architects," he said earlier this week. "Essentially all the great architecture in the country is on one or the other coast. Everything in between is a vast wasteland."

When I noted that this sort of attitude seemed to have been held even among architects who had designed buildings in Columbus, he kept a respectful silence.

I could tell though that he was smiling.

Tony Costello gets excited when he talks about architecture in general and Columbus in particular.

He makes his home in Muncie where he is a retired professor in Ball State University's Architecture Department, but over the next few months he'll practically be living in Columbus.

He's coordinating or helping put together several projects relating to the 150th anniversary of the American Institute of Architects, the elite organization of the country's most famous and talented designers.

The Kentucky and Indiana chapters of the AIA are staging a celebration, and they've chosen Columbus as its focal point.

Coming-out party

The AIA group is playing a supportive role in this weekend's coming-out party for the newly formed Columbus Indiana Architectural Archives, an exhibit of materials dealing with the city's built environment called "Educating the Present."

The exhibit makes its debut with a reception at 10 a.m. Saturday in The Commons. It will be open for public viewing thereafter from 10 a.m. to 3 p.m. Wednesday through Saturday until its closing on Oct. 15.

"The archives group has done a tremendous service not just to Columbus but to architects all over the country," Costello said. "So much of what they have col-



Harry McCawley

lected provides a fascination for people who have lived here throughout the process but also is an invaluable research tool for students of architecture."

Costello and the AIA group have a deeper involvement in projects down the road for the 150th party.

One highlight will be a symposium Oct. 12-14 at the Columbus Learning Center titled: "Preserving the Past, Educating the Present, Planning the Future."

Many of the workshop sessions and lectures will relate to the inner workings of architecture but they will also be open to the general public, which should have more than a passing interest in the subject matter.

Columbus' architecture will be the focus of the overall symposium.

Pei in spotlight

His favorite session, which is scheduled at 7 p.m. Sept. 11, on the eve of the symposium, is a documentary film he will introduce at YES Cinema, "Architectural Genius: I.M. Pei."

Although the film takes a look at the designer of the Bartholomew County Library from a perspective of his global works, Costello is fascinated by his connection to Columbus.

"One of the most wonderful parts of the film is a meeting of Pei with Henry Moore (the artist who created the Large Arch in front of the library). I think people in Columbus will be as fascinated as I was."

Another element in Costello's anniversary planning is a hands-on undertaking for architectural students from Indiana and Ohio in designing projects for sections of Columbus.

The latter is a role in which he was most familiar.

He was only in his 20s when he went to Ball State in the late 1960s as a teacher in the Architecture Department.



From The Republic Archives

Katie Zurlage and Matt Goeringer, students from the University of Kentucky and Ball State University, went over their design plans for a hypothetical rest area on Interstate 65 near Taylorsville, during an American Institute of Architects symposium in Columbus in 2002. Students will take on similar projects as part of the AIA 150th anniversary celebration in Columbus next month.

"It was pretty intimidating, at first," he recalled. "In fact, a lot of my students were older than me."

He overcame that and got involved in Indiana's built environment, especially what was happening in Columbus.

"I was already familiar with what was going on here before I came to Ball State," he said. "A number of premier architectural publications had done significant articles about the city, and it was only natural that I visit shortly after I arrived."

Over the years he has repeatedly come back, especially with his students.

He has used the city as an example in these outings and in

many cases led exercises similar to what the student group will be doing as part of the anniversary celebration, designing their own concepts of Columbus.

"It is quite simply a fantastic laboratory for architects," he said. "The most important thing I try to get across to these students is that people live, work, study and worship in these buildings. They're the ultimate client."

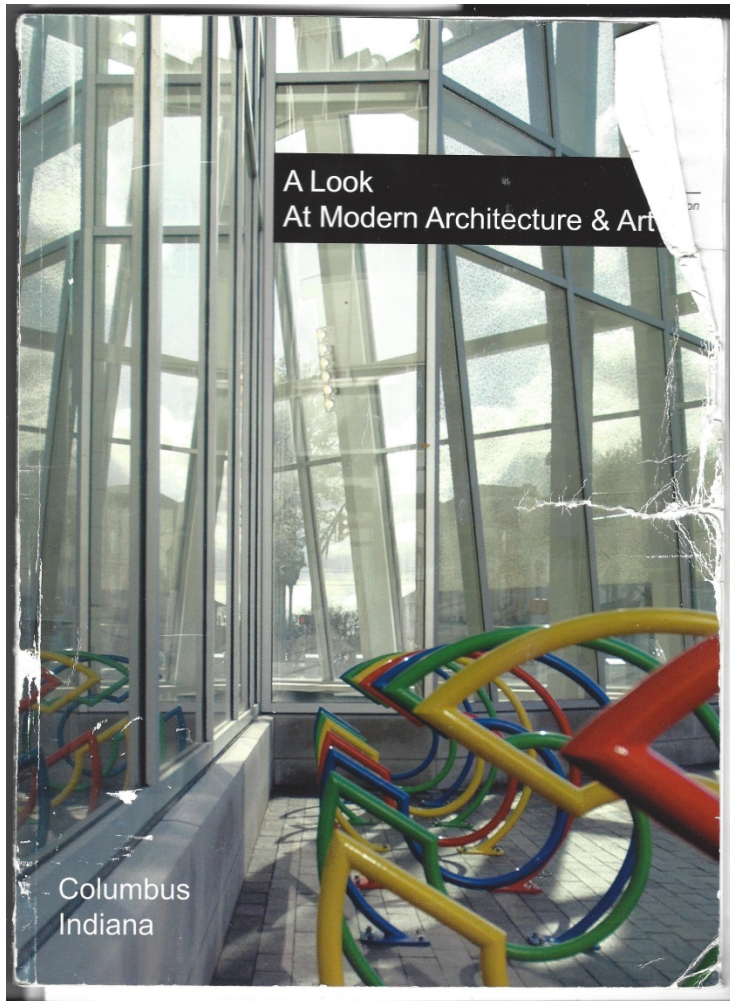
I wonder what the architects on the East Coast would think of that attitude.

Harry McCawley is associate editor of The Republic. He can be reached by phone at 379-5626 or e-mail at harry@therepublic.com.

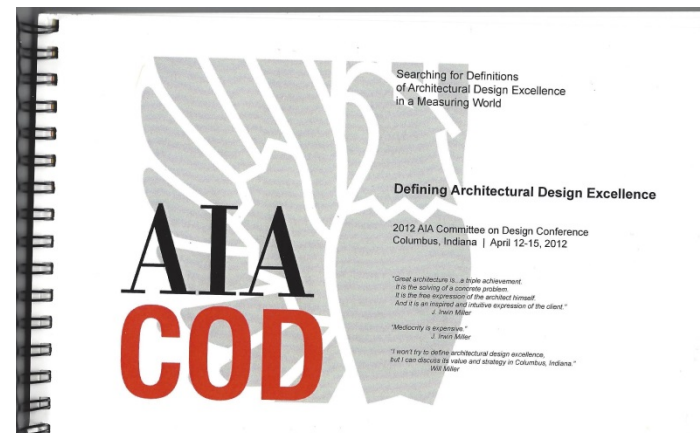
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Acknowledgement



Steven Risting, AIA
CSO Architects, Inc.
Indianapolis, IN



Acknowledgement



J. Irwin Miller

*"Great architecture is...a triple achievement.
It is the solving of a concrete problem.
It is the free expression of the architect himself.
And it is an inspired and intuitive expression of the client."*

J. Irwin Miller

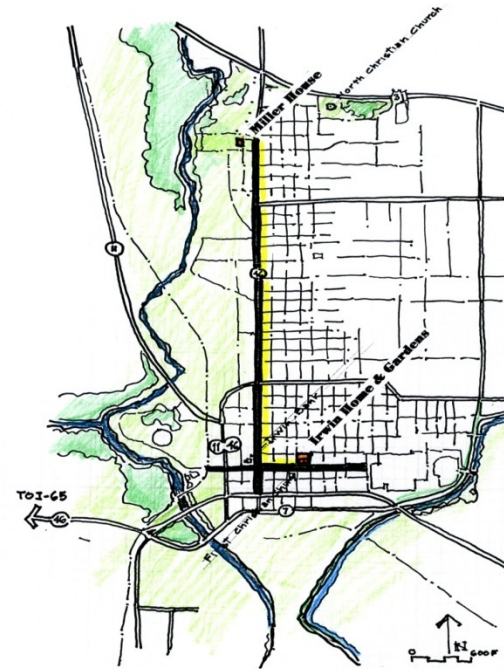
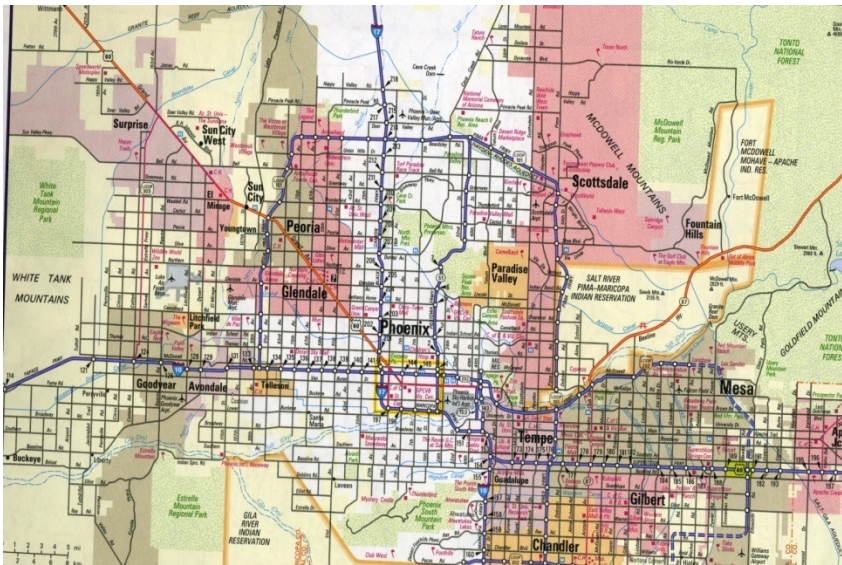
"Mediocrity is expensive."

J. Irwin Miller

*"I won't try to define architectural design excellence,
but I can discuss its value and strategy in Columbus, Indiana."*

Will Miller

Every community is unique... therefore many buildings in Columbus are informed by community-based design ... especially in responding to site and context.



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Page designer: Chris Simons, 213-5853

PERSPECTIVES

www.thestarpress.com Sunday, July 5, 2009 • 30

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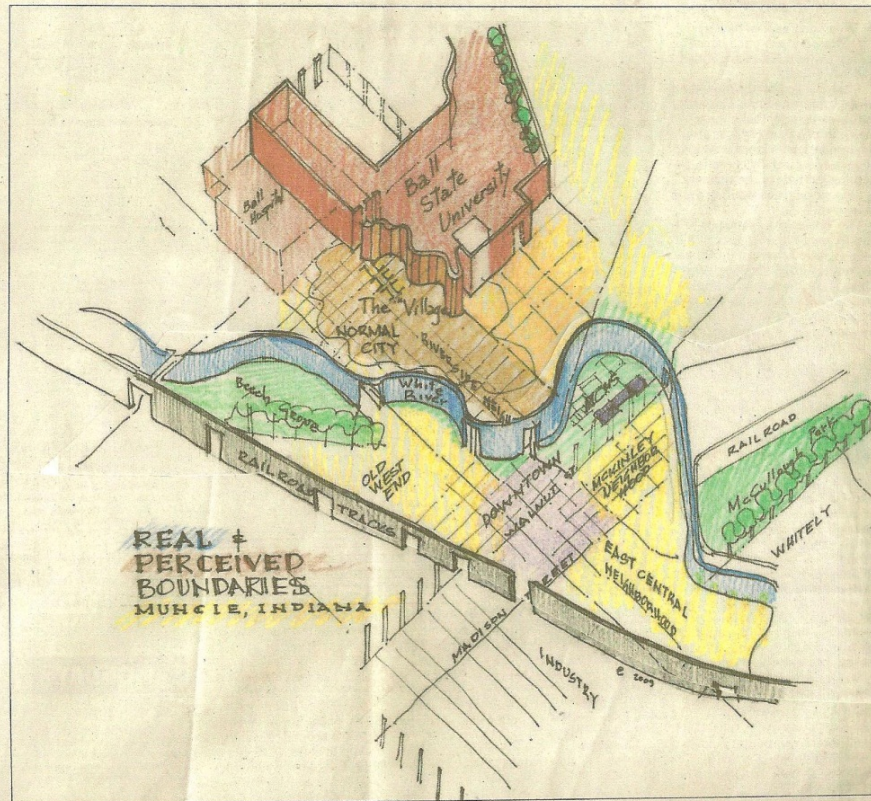
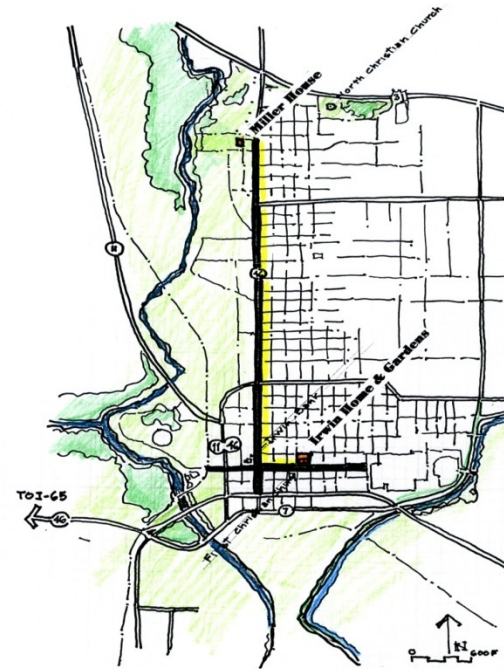
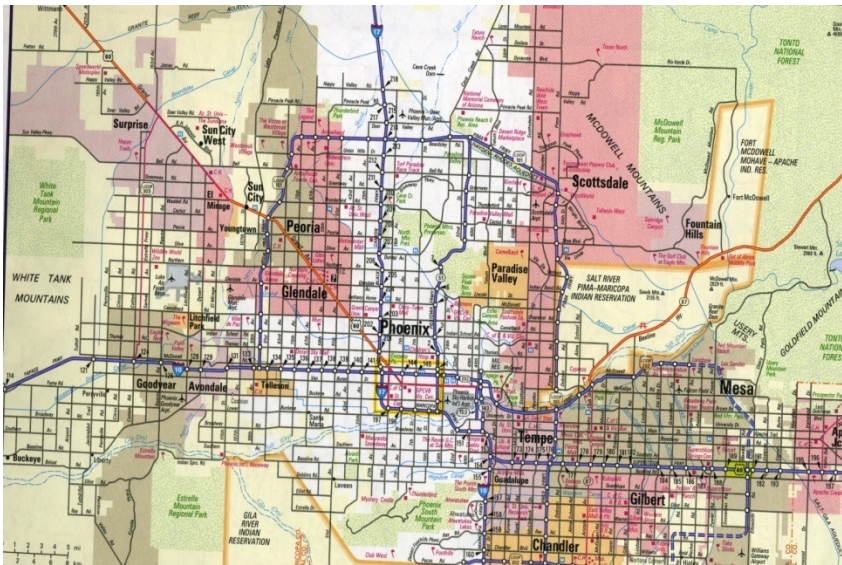


ILLUSTRATION BY TONY COSTELLO

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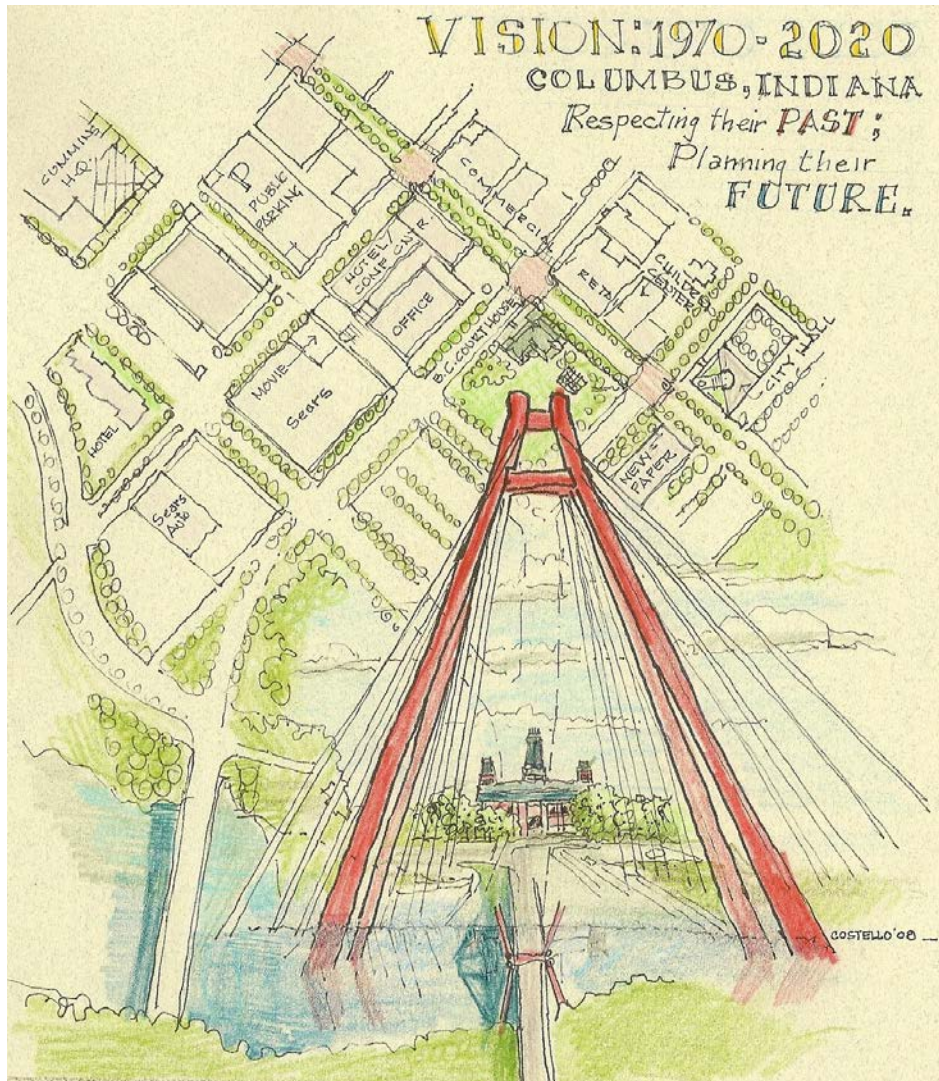


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Gateways to our cities ... say a great deal about a community!



A great deal!

PERSPECTIVES

WWW.THESTARPRESS.COM

1D

SUNDAY
February 17, 2008

Community Conversation Editor
Kathleen Scott, 213-5847
E-mail: kscott@muncie.ansnet.com
Fax: 213-5858
Page designer
Chris Simons, 213-5853

MUNCIE'S APPEARANCE | *First impressions matter*



SIGNS AT THE ENTRANCE to Muncie on U.S. 35 do not give visitors a favorable first impression of the city.

What visitors can see speaks volumes about city

Since Jan. 31, The Star Press has carried several stories about the demolition of the historic smoketack at the Chevrolet Muncie Transmission plant. I couldn't help think of the image that this "monument" to the automotive industry conveyed — both in the heyday (1960s and '70s) of the plant's operations and, in the past few years, of its demise.

In the early '60s, a book titled, *Image of the City*, written by Kevin Lynch, the world-renowned MIT urban planning professor, was published. It forever changed the manner in which urban planners and designers both documented and analyzed cities.

Although Lynch's main thesis dealt with how common citizens perceive the physical structure of their cities, in my mind, it also reignited an interest in the physical beauty of cities as promoted in the City Beautiful Era. This period

which followed and was greatly influenced by the Chicago World's Fair of 1892-3, saw many of our nation's cities embark upon long-range programs to plan, design and construct some of the greatest boulevards, parkways, park systems, bridges and civic buildings ever realized.

Landscape architects, city planners, architects, civil engineers and sculptors combined their respective talents to build cities that were more functional, more conducive to healthier lifestyles, and more esthetically pleasing.

Their professional skills were matched by the strong work ethic

and pride in craft and workmanship that were brought to this country's shores by the many ethnic groups that immigrated by the tens of thousands to "a new life" in America.

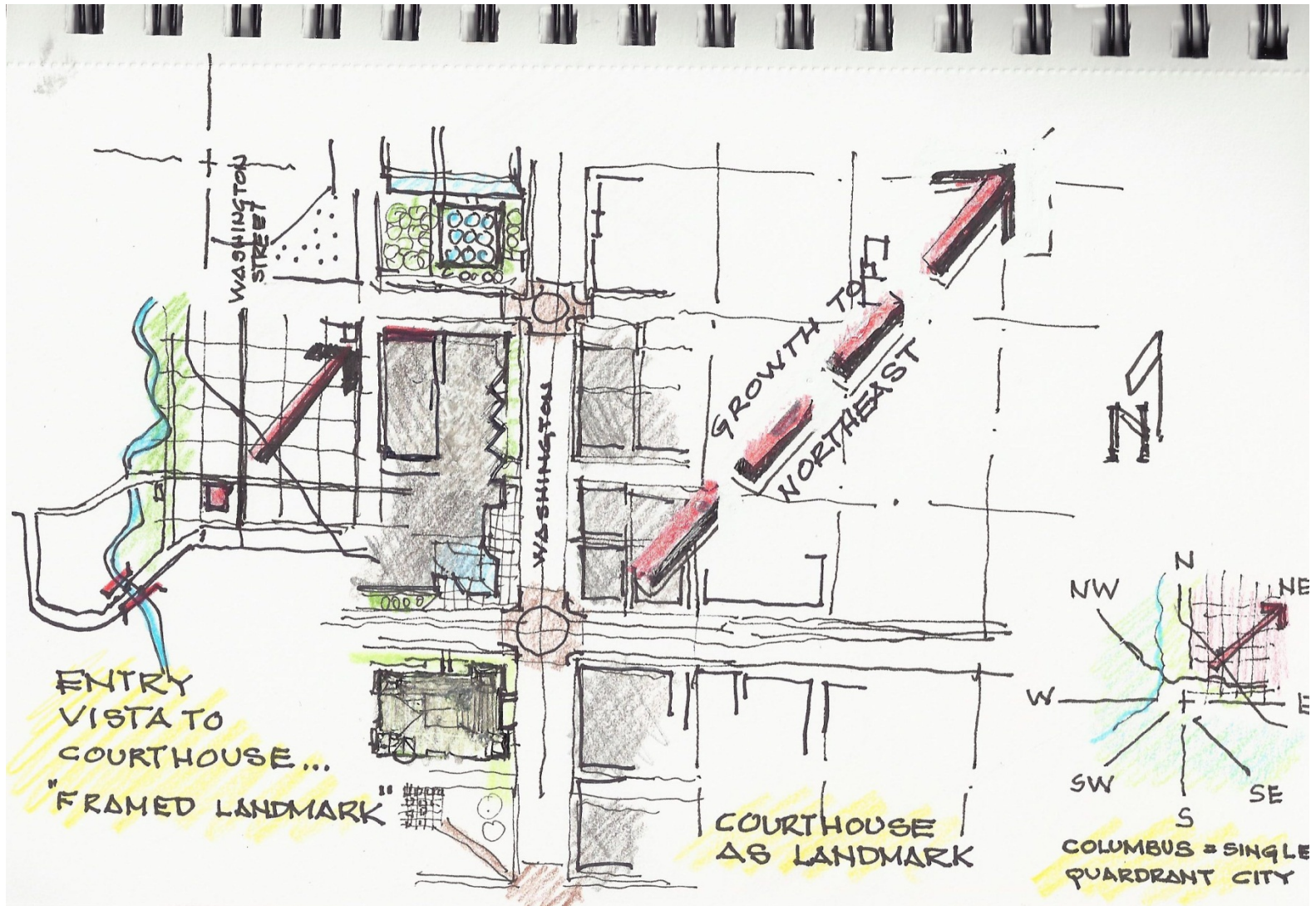
Mayors and other government officials, as well as quasi-public (Chambers of Commerce), philanthropists and private enterprises (Commercial Clubs, civic and service organizations) took note. They understood that America's expanding industries, as well as their growing employees — a middle class that was emerging as a result of it — desired the best educational, cultural, and recreational programs and facilities.

If this last paragraph sounds like what industries still look for today when deciding where to locate or expand a facility, I believe it is because it is true. I know some economic development "experts" will debate this and state that it is all about economic development

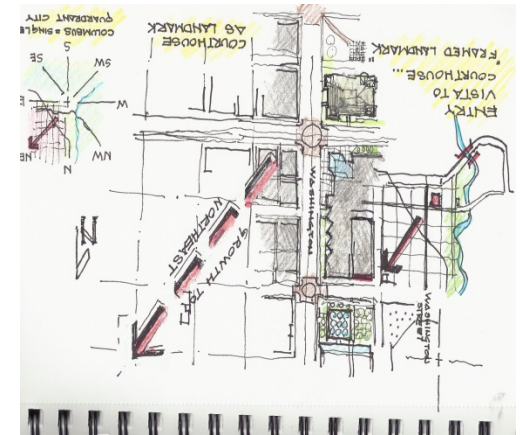
and work-force factors. Certainly, I am not denying the importance of these, but ... why does a Columbus, Ind., continue to attract the North American headquarters for major Japanese companies and retain the Cummins Engine Co., a Fortune 500 company?

I contend that it is because Columbus has, for the past 50 years, continued to dedicate itself to achieve and maintain the lofty, long-range goals set forth by J. Irwin Miller, the former CEO of Cummins Engine. He realized that "the quality of life" in Columbus would enable him (and other industries) to attract and retain "the best and the brightest" to his company's administrative, technical/engineering and production facilities. This means a work force that ranged from skilled engineers, designers and administrative personnel, to supervisory, skilled and semi-skilled factory workers.

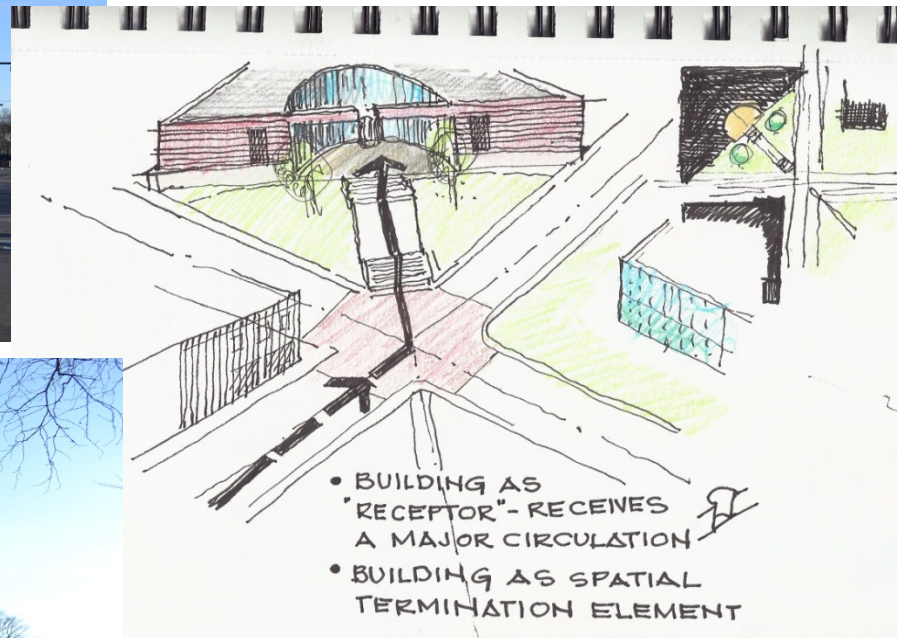
URBAN DESIGN: the larger-scaled context in which individual buildings, landscapes and public art exist and the role they each play in **creating the “cityscape”** and ... in turn ... the **“quality of life”** that Columbus is noted for.



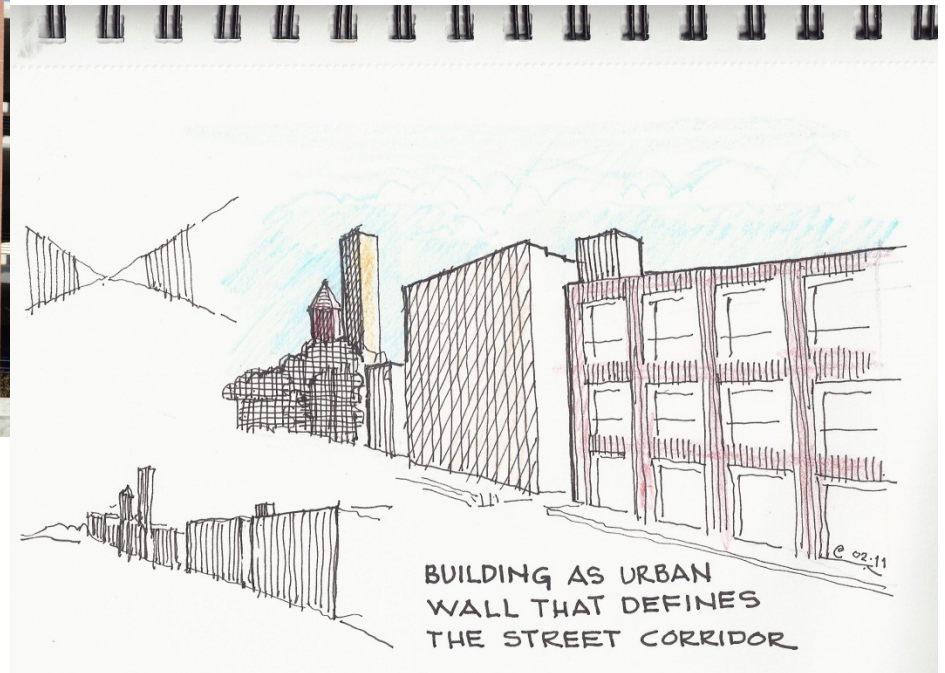
This has been prevalent from the first major civic building ... the Bartholomew County Courthouse (1874) to one of the most recent ... the “New” Commons (2011).



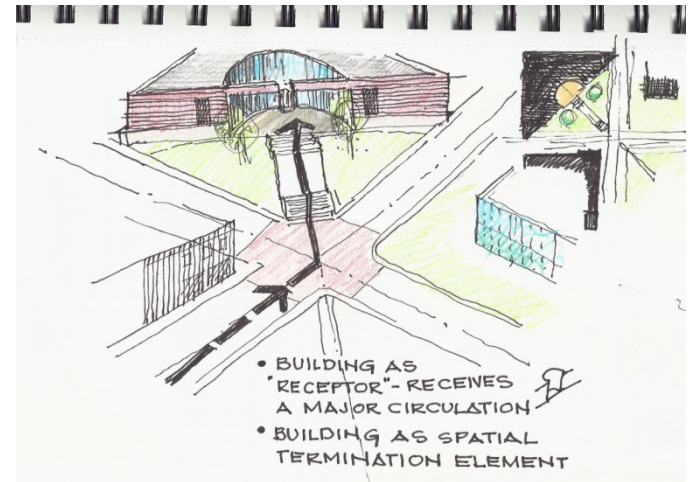
Columbus City Hall – Southern terminus for Washington Street corridor and “Civic” in scale.



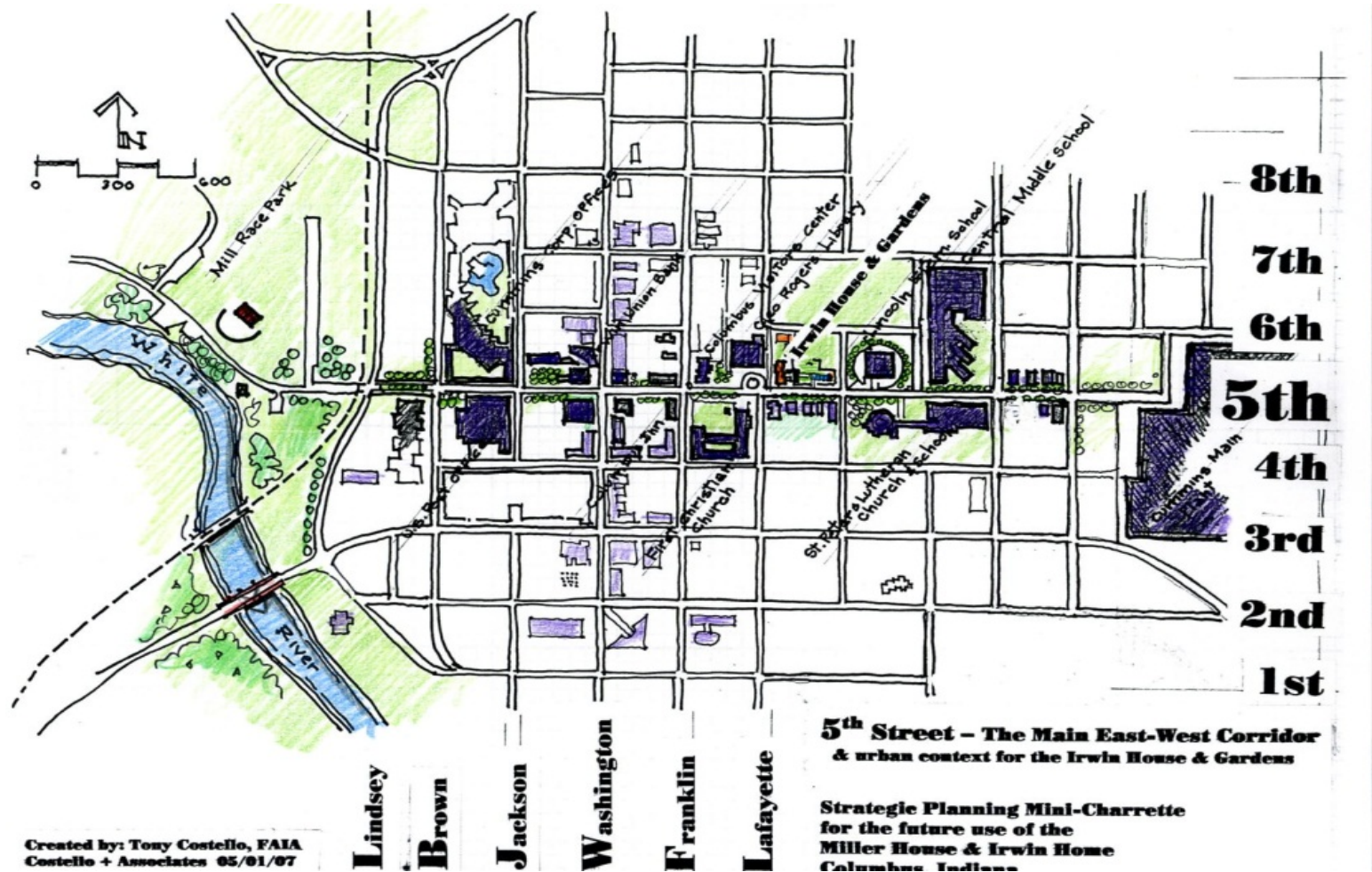
Jackson Street Garage – Maintaining the historic “street wall” ... in scale, rythm and material

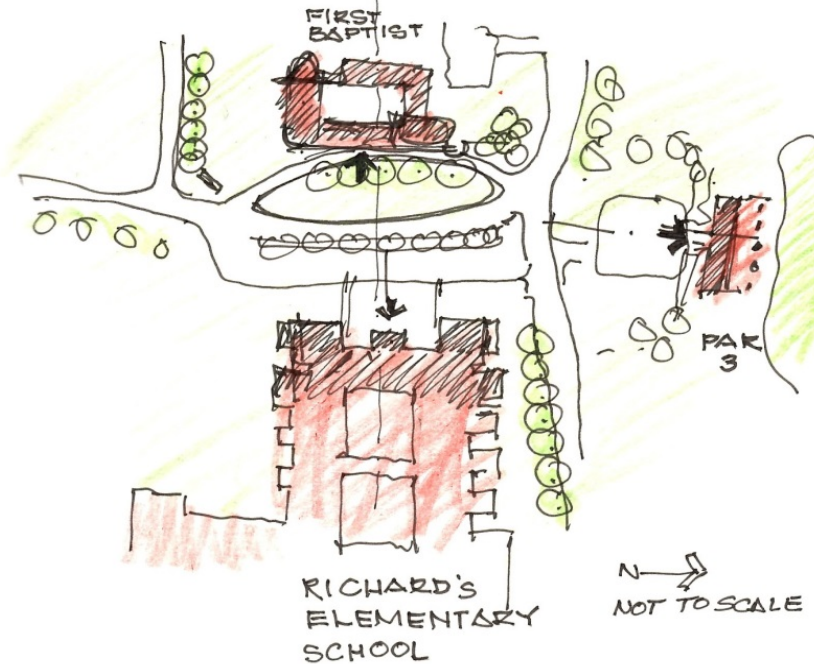


Columbus City Hall – Southern terminus for Washington Street corridor and “civic” in scale. Design of **Veteran’s Memorial** keys off of 45 degree axis created by walkway.



URBAN DESIGN: the larger-scaled context in which individual buildings, landscapes and public art exist and the role they each play in **creating the “cityscape” and ... in turn ... the “quality of life” that Columbus is noted for.**





FAITH-BASED/EDUCATIONAL/RECREATIONAL
CENTER

02/15/2013

Columbus, Indiana

**A national treasure ...
especially in its large
collection of
buildings, landscape
developments and
civic sculptures from
the MID-CENTURY
MODERN ERA
(1950'S, 1960'S,
& 1970').**



Columbus, Indiana

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civic sculptures
designed by the
“*WHO’S WHO of
DESIGN*” of the
MID-CENTURY
MODERN ERA.**



J. Irwin Miller



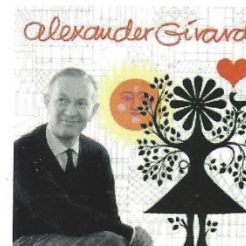
Eero Saarinen



Harry Weese



Gunnar Birkerts



Alexander Girard



Dan Kiley



Kevin Roche



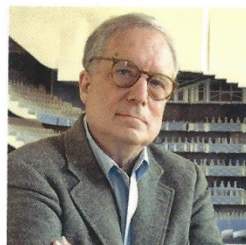
Cesar Pelli



Paul Kennon



I. M. Pei



Robert Venturi



Paul Kevin Kennon

The reason why we are here tonight



J. Irwin Miller

*"Great architecture is...a triple achievement.
It is the solving of a concrete problem.
It is the free expression of the architect himself.
And it is an inspired and intuitive expression of the client."*

J. Irwin Miller

"Mediocrity is expensive."

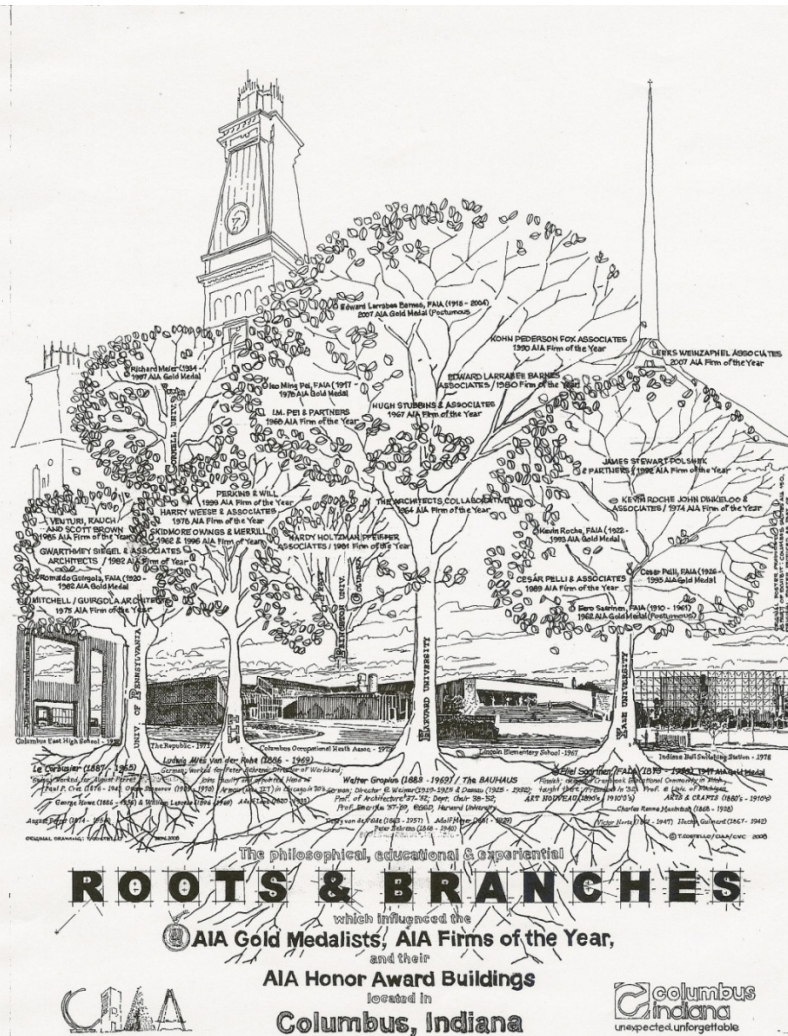
J. Irwin Miller

*"I won't try to define architectural design excellence,
but I can discuss its value and strategy in Columbus, Indiana."*

Will Miller

OBJECTIVE No.1:

To develop a basic understanding of & insight into the "Roots & Branches" of this movement that have manifested themselves in Columbus through the dozens of architects (including NINE AIA Gold Medal Winners) and firms (18 AIA Firms of the Year) who have designed notable buildings here.



OBJECTIVE No.2:

To offer a brief introduction to the Modernist (International Style) Movement in architecture, citing its origins in Europe and in Post-WWII United States. .

LUDWIG MIES VAN DER ROHE

One of the most influential architects of the 20th century, Ludwig Mies van der Rohe rejected an academic education. He learnt his craft in the office of Peter Behrens—one of his fellow-students there being Le Corbusier.



Office buildings and exhibition pavilions, factories and museums, private houses and libraries ... in the six decades of his career, Mies van der Rohe continually discovered new challenges, whether in Berlin, Chicago, New York or Stuttgart.

"Jerusalem" in Stuttgart

True to his motto that "only today can be given form," in 1927 he took over the artistic direction of the Weissenhof Settlement in Stuttgart. Nothing less was presented there than the future of building, on the occasion of the exhibition *Die Wohnung*. The principles Mies van der Rohe and 16 other architects had adopted were made clear by the "model settlement": the 21 houses, containing 63 apartments under flat roofs, were bare of decoration. The enthusiasm of public and press was muted, and even their fellow architects were critical: "In multifarious horizontal terraces, uninhabitably crowded together, a heaping of low-lying cubes throngs up a hillside, reminiscent rather of a suburb of Jerusalem than of apartments for Stuttgart ... an Arab village."

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exterior space are linked rather than separated by large areas of glass. Rectangular forms, flat roofs, transparency—the architect continued to be true to his clear, rationalistic building concepts. In 1938 he emigrated to the United States. There, together with Herbert Greenwald, he created large residential high-rise complexes, such as the apartment houses on Lake Shore Drive in Chicago. Reduced to a structural skeleton, these buildings are pure steel constructions, with extensively glazed façades. As early as 1923 the Berlin-born Mies had clarified his views on modern office architecture: "The materials are concrete, iron, glass. Reinforced concrete buildings are skeleton buildings by their nature. Neither pastry nor armored tanks." The Seagram Building, completed in 1958 on New York's Park Avenue, the architect's first office high-rise, also speaks volumes in this respect. Mies van der Rohe's office towers at the same time fit harmoniously into the urban space that surrounds them—the glass fronts of the lower stories merge seamlessly into the squares around them.

International Style

With his clear, purist language of forms, Mies van der Rohe is considered the founder of the International Style, which attracted devotees particularly in the 1930s and 1940s, above all in Europe and the USA. "Fitness for purpose" was at the overriding aim of the adherents of this movement. Buildings in this style consist of simple basic forms, often arranged asymmetrically, their white rendering interrupted only by horizontal window strips. Light and mass determine the impression. In 1932 Philip C. Johnson and Henry-Russell Hitchcock dedicated an exhibition to this style, *The International Style: Architecture Since 1922*, thus formalizing the concept of the International Style.



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- 1962-68 New National Gallery, Berlin
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Transparent and light—the Farnsworth House in Illinois

WALTER GROPIUS

It was on industrial buildings that Gropius, born in Berlin, founded his reputation. In more than five decades of his creative career he went on to extend his field of operations considerably, and devoted himself to social housing as much as to high-rise designs. Above all, his name is linked with the Bauhaus at Dessau.

Beginnings are often difficult, and this was certainly true of Walter Gropius: "I am not capable of drawing a straight line," he wrote to his mother when he was a student. But his lack of talent as a draughtsman could not hold him back for long: after completing his studies and after only a few years working with Peter Behrens, Gropius, still aged only 20, received his first major commission: to build a factory. From 1911 he worked on this project, the Fagus factory, with Adolf Meyer in the small town of Alfeld an der Leine in Lower Saxony. The modern materials of glass and metal determined the image of the building, which is reduced to a compact and at the same time transparent cube: only in places are the glass surfaces broken up by areas of wall. In the corners, the two architects rejected the addition of supports, increasing the light and fragile impression created by the building, which also does without pediments. The only decoration of the flat-roofed building are the vertical and horizontal lines with which the façade is uniformly covered.

Not a Matter of Luxury

With this factory building, Gropius had created a masterpiece. He continued to work in the same plain and unpretentious style, his cubical structures determined by clear, white surfaces and severely symmetrical rows of windows. For Gropius, a priority was "that artistic design should not be a matter of luxury, but must be the business of life itself." Thus many of his designs even for social housing seem severe. Economically priced building meant for Gropius the use of standardized and prefabricated components, put together on the principle of the construction kit. That such mass production did not necessarily meet the taste of the masses was shown by the criticism of his residential high-rise houses and workers' settlements, including Gropius City, designed by him in Berlin.

Looking to the Future

It is above all the Bauhaus with which his name is linked. Walter Gropius was a co-founder and first director of the school of arts and crafts in Weimar, which opened its doors in 1919. Artists, craftworkers and later also architects worked hand in hand there. When the Bauhaus moved to Dessau, Gropius planned the new school building, or rather "the new building of the future." In 1925-1926, three L-shaped wings took shape, linked to each other. The right one accommodated the workshop; on the mainly glazed façade of the four-story building is displayed in large lettering the Bauhaus logo. Wide window areas also characterize the connecting area. The students' block, however, corresponding to the individuality within, is designed with balconies and single windows. After the completion of the students' block, Gropius tackled the living quarters of the Bauhaus teachers, and a whole settlement took shape. Under the Nazi regime, the Bauhaus was violently criticized and finally closed down. In 1937 its creator emigrated to England and in 1937 moved on to Cambridge, Massachusetts, where he taught architecture at Harvard University.



- 1889 Born 18 May, in Berlin, Germany
- 1909-09 Studies at the colleges of technology in Munich and Berlin
- 1907-08 Works as an assistant to Peter Behrens in Berlin
- 1910 Becomes an independent architect
- 1912-13 Fagus shoe-last factory, Alfeld an der Leine, Germany, with Adolf Meyer
- 1919 Appointed to the College of Visual Arts in Weimar, renamed the Bauhaus
- 1928 Gives up his post of director of the Bauhaus; opens his own office in Berlin
- 1919-20 Siemensstadt, Berlin
- 1914 Emigrates to England
- 1917 Appointed to teach architecture at Harvard University
- 1928-29 Pan American Building, New York
- 1928 Bauhaus Dessau factory, Dessau, Germany
- 1928 Dies 5 July, in Boston, USA

A staircase in the Bauhaus at Dessau

How do we define “modernism?”

modernist design 1880-1940



TEXT BY
Alastair Duncan

THE NORWEST COLLECTION
NORWEST CORPORATION
MINNEAPOLIS

ANTIQUE COLLECTORS' CLUB

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The term **Moderism** has been adopted by the art community in recent years to describe a diverse range of ***architecture, decorative, applied and graphic arts*** created between 1880-1940 ... from the emergence of the British Arts and Crafts Movement to the outbreak of WWII. *



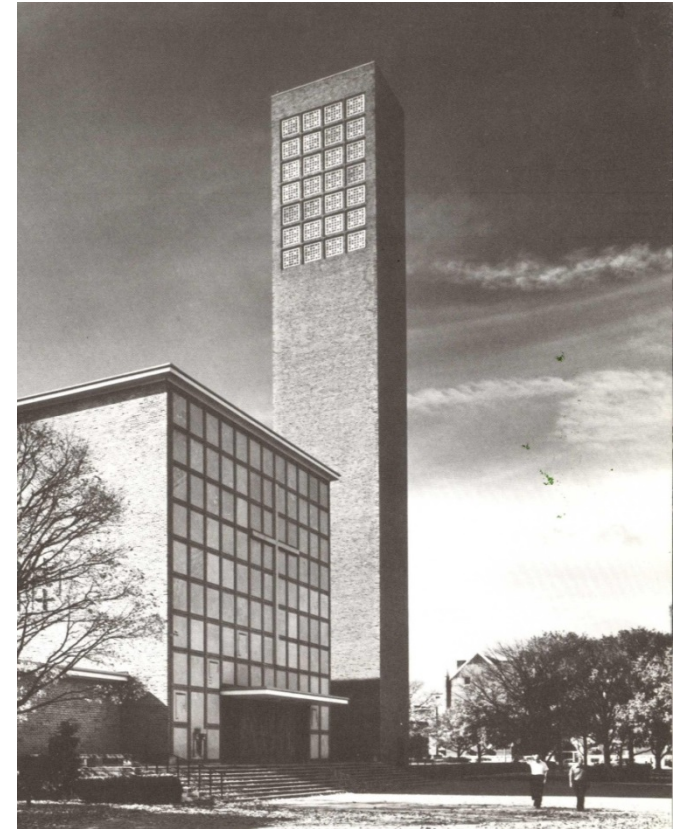
PETER (PIET) ZWART (1895-1977) Dutch
ITF, 1928. Poster / color lithograph. Printer: M.V. / J.S. Strang & Co., Drukkerijen, The Hague.
H: 42 cm (16.5 in) x W: 30 cm (11.8 in) // H: 48 cm (19 in) x W: 36 cm (14.2 in)



- Found on page 10; ***Modernism / modernist design 1880-1940***, text by Alastair Duncan, Antique Collectors' Club, Norwest Corporation, Minneapolis, MN, 1998.

The period is “elastic,” some preferring to include The **Aesthetic Movement (1860-1880)** as well. Others have extended the dates to include the decade of the 1950s.#

The First Christian Church / originally Tabernacle Christian Church (1942) in Columbus, designed by Eliel Saarinen, FAIA, is considered to be one of first modernist / contemporary churches in the U.S.A. **Thus, by any standard, it is a seminal work of architecture and one of the truly significant, iconic symbols of the “Athens of the Prairie”**



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Modern? Moderne? Modernist? Modernism? Contemporary?



ALVAR AALTO (1898-1976) Finnish
Paaimo Lounge Chair, 1931-32. Original finish, on seat and back of molded and laminated plywood with laminated birch sides bent into a closed form. Model no. 41. Marks: NEW FURNITURE, CORPORATION (Number obscured) ROCKEFELLER PLAZA, NEW (observed) YORK CITY N.Y. stamped on back of seat.
H: 26in (66cm) x W: 23 1/2in (60.3cm) x D: 35in (88.9cm)



GERRIT RIETVELD (1888-1964) Dutch
End Table. Original design, 1923. Deal, painted black, red, white, blue and yellow. Executed by: G. van de Groenekan, (fabricator of original design) as a special commission for a Paris collection in 1967.
H: 23 1/2in (60.3cm) (Top: 19 1/2in (50.2cm) x 20 1/2in (51.4cm)

Rietveld's *End Table* is constructed of asymmetrical geometric forms, providing a stark contrast to his earlier classic, the symmetrical *Red Blue Chair*. Its vertical and horizontal planes, painted red, blue, black, white and yellow, intersect briefly and inconspicuously, giving each the illusion of continuing infinitely into space. Rietveld's use of simple geometric forms exemplifies the De Stijl philosophy of breaking an object down into its most basic elements. The *End Table*, illustrated twice in *De Stijl*, was designed by Rietveld for the Schröder house, which was completed in 1924. Along with Rietveld's *Berlin Chair*, 1923, the *End Table* is characteristic of the asymmetric style of the house itself. This style was a distinguishing feature of most modernist domestic architecture of the 1920s.

Columbus Visitors Center / 2015 Tour Guide Training

OBJECTIVE No.3:

To offer an introduction to the nationally significant collection of buildings, landscape developments and civic sculpture from the period (1942-1979), known as **Mid- 20th Century Modern** that exist in Columbus ...



- **Beginning** with the First Christian Church by Eiel Saarinen (1942)

Columbus Visitors Center / 2015 Tour Guide Training

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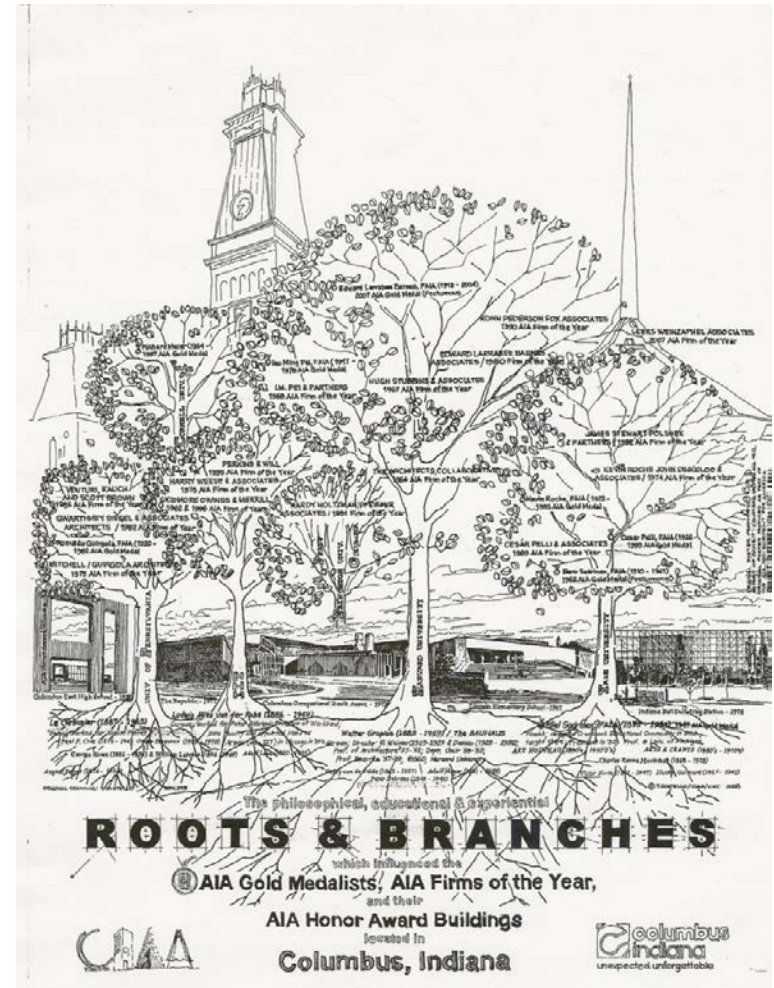


Ending with the AT&T Switching Station by Paul Kennon of CRS (1979)

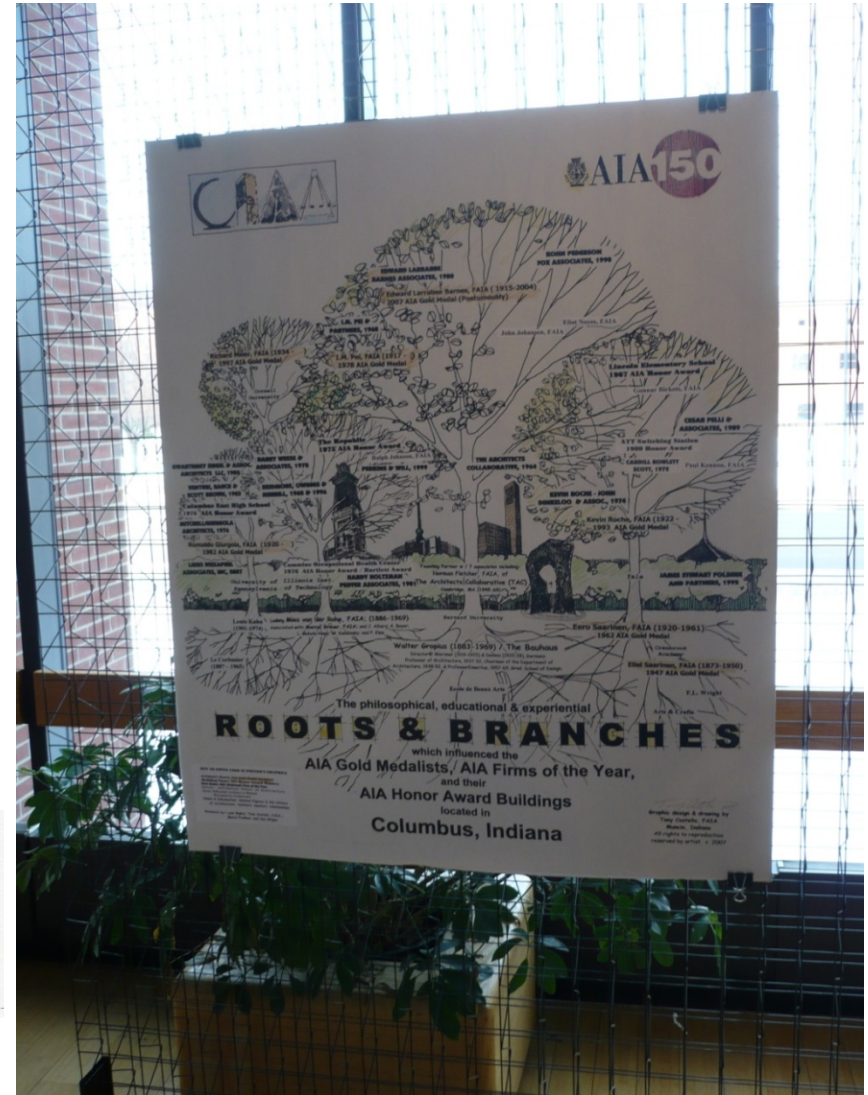
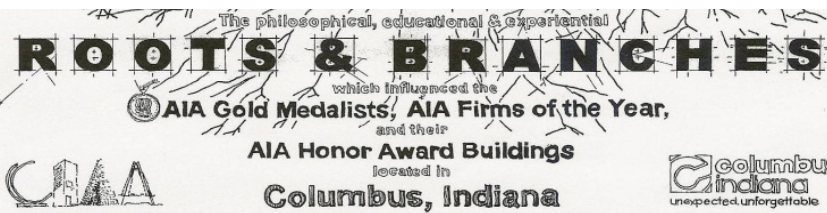
Columbus Visitors Center / 2011 Tour Guide Training

OBJECTIVE No. 4

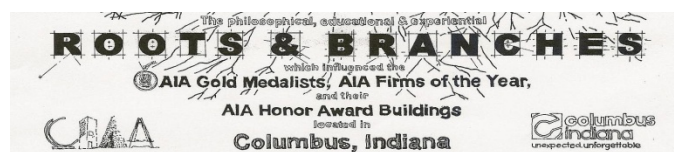
**To offer an insight,
through the use of the
"Roots & Branches"
poster, into the
incredible number of
relationships that exist
between different
generations of
designers of buildings
in Columbus**



Origin in 2007 of The “Roots & Branches” Poster of Modernist Architecture in Columbus, Indiana



The “Roots & Branches” of Modernist Architecture in Columbus, Indiana

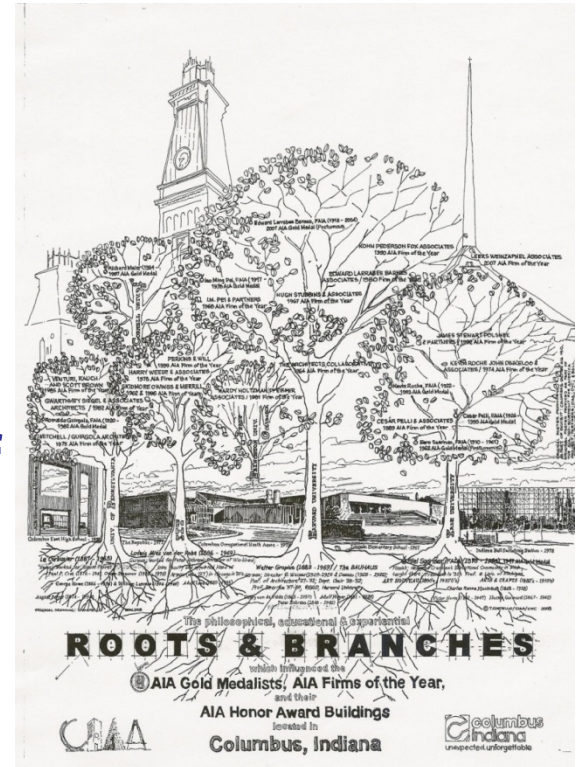


Columbus Visitors Center / 2011 Tour Guide Training

OBJECTIVE No. 5

To offer an insight, through the use of the "Roots & Branches" poster, into the incredible number of relationships between ...

- European-born “giants” of the “Modernist Movement (1880 – 1940)
- Heads / teachers at major schools of architecture adopting Modernism after WWII
- “Teaching offices” ... similar to the European “atelier” with a *Master Builder & Students / Interns*



The influences on the Modernist Movement were many and truly multi-national throughout Europe. From the allied arts like furniture design to innovations in structural materials ...

PIET MONDRIAN, DUTCH PAINTER



GERRIT RIETVELD

The Dutch architect and designer Gerrit Rietveld began his career early: as a twelve-year old he entered his father's furniture workshop. At first his interest was in the applied arts, but it was not long before he was also fascinated by architecture.

Form and Color

To begin with, he seems to have been influenced by painting. In 1918 he designed an armchair made from wooden slats, whose reduced forms are reminiscent of the paintings of abstract artists. But in addition to this, in the years that followed color took on ever greater importance in his furniture designs. Red, yellow and blue contrast with black, white and gray: in this way Rietveld's armchair developed into the "Red-Blue Chair," which brought international recognition to the designer from Utrecht. The reduced palette incidentally corresponded to the colors that were used by the painters of the group De Stijl. It was from this group too, with whose members he was in touch from 1919, that Rietveld was to adopt his asymmetrical designs. This is seen, for example, in his Berlin Chair, which looks more like a sculpture than a piece of furniture. Rietveld also became prominent as a typographer, and he designed many printed items both on his own

account and for others. In the late 1920s and above all the 1930s he developed furniture for mass production and as an architect also resorted to prefabricated building parts. For his "kernwoningen" (housing modules) in Utrecht and Vienna he relied on mass production for all the essential components.

A House for the Schröders

While little is still preserved of his later residential building projects, his main work long ago became an architectural icon. In 1924 Truus Schröder-Schröder commissioned Rietveld, until then hardly known as an architect, to build a private house for her. His 35-year-old client was looking for a new home for herself and her three children after the death of her husband. When she could not find a suitable property to rent, Rietveld finally tendered successfully for a new building at the edge of the city of Utrecht. Following Schröder's ideas, Rietveld designed a small but revolutionary house. His client wanted to see walls only where they were indispensable; what was important to her was the view of the landscape and the practicality of the whole design. Rietveld met her wishes with movable walls on the first floor, which offered the flexibility requested by his demanding client. Other areas, such as the kitchen and a den on the ground floor, were separated from the living quarters. On the grounds of cost, Rietveld refrained from executing the whole structure in concrete as originally planned, but used this material only for the foundations and balconies. A skylight and generously cut windows allow light into the house, whose façades are structured by further horizontal and vertical elements.



- 1888 Born 24 June, in Utrecht, Holland
- 1904-06 Attends drawing classes in Utrecht
- 1917 Works independently as a furniture designer
- 1922 Interior decoration and furniture for the waiting room of a medical practice
- 1923 Takes part in an exhibition in Paris, Les Architectes du groupe de Stijl, Galerie de l'Effort Moderne
- 1924 Commissioned to design the Schröder House, Utrecht
- 1927-1928 Apartment blocks in Utrecht and Vienna
- 1931 Klep House, Breda
- 1936 Mees House, The Hague
- 1956 De Ploeg textile factory, Utrecht
- 1963 Design for the Rijksmuseum Vincent van Gogh, Amsterdam
- 1964 Dies 25 June, in Utrecht
- 1987 Schröder House opened to the public

An essential feature in every design collection: Rietveld's Red-Blue Chair



1914-1918 First World War

1939-1945 Second World War

AUGUSTE PERRET

In the early 20th century, Auguste Perret discovered a still recent building material, reinforced concrete. Delighting in its clear, elementary forms, he used it in hundreds of innovative designs over the following decades.

Perret was barely 30 years old when he created a new building in the Rue Franklin in Paris, a building that soon made history. The young architect made no secret of the structure of this apartment building: the load-bearing reinforced concrete skeleton is clearly separated from the non-load-bearing filling and both are clearly visible in the façade. Thanks to the narrow supports and large window areas, the building, despite its size, does not appear at all massive, but rather light and transparent. Perret had decided in favor of a comparatively new building material: reinforced concrete, in other words concrete cast over a framework of iron bars, which had been in use only since the mid-19th century. Perret remained loyal to the material all his life, and it is the main element of his buildings of the decades that followed. Only rarely are the façades of his concrete structures disguised with cladding, as with the Théâtre des Champs-Élysées, which is adorned with reliefs by the artist Antoine Bourdelle. This site for contemporary music on the impressive Paris street, incidentally, became talked about not only from an architectural point of view—it was there, after all, that modernism in ballet originated.

A Man of Few Words

Perret, who from 1905 worked with his brothers Gustave and Claude, moved straight on to the next commissions, his chosen material continuing to be among the tools of his trade. This is shown by some 380 executed designs. He created department stores, urban villas, cathedrals and museums in concrete—in Casablanca, Paris, and São Paulo. His work soon found its way into exhibitions and architectural journals, and Perret, who was also active as a teacher (not least among his pupils was Le Corbusier), was honored with many awards. Self-confident, dignified and elegant—this was how his colleagues described him. There was one more thing on which they all agreed: Perret was a man of few words. His eloquence was expressed in his designs.

A Celebration of Concrete

In France, though not in his much-loved Paris, but in Le Havre in Normandy, Perret made his name as a town planner. From 1945 he dedicated himself to the reconstruction of the port, which had been almost completely destroyed during the Second World War. Within ten years the new Le Havre came into being, according to the plans produced by his office, with concrete appearing everywhere, and used not just for basic utilitarian buildings. His prefabricated private houses, the church of St Joseph, and the Town Hall have a special fascination all of their own, and since 2005 have been placed on UNESCO's list of World Cultural Heritage sites.



- 1874 Born 12 February, in Brussels, Belgium
- 1893-1901 Studies at the École des Beaux-Arts, Paris
- 1898-99 Casino, Saint-Malo, France
- 1902 Mariages Jeanne Cordeau
- 1903-04 Apartment block in Rue Franklin, Paris
- 1908-12 Cathedral, Oran, Algeria
- 1910-13 Théâtre des Champs-Élysées, Paris
- 1922-24 Paris-Morocco department store, Casablanca, Morocco
- 1922 Foundation of the Groupe des Architectes Modernes
- 1926 Awarded the Légion d'Honneur
- 1929-32 Teaches at the École Spéciale d'Architecture, Paris
- 1934-36 Mobilier National, Paris
- 1942-51 Place Alphonse-Fiquet, Amiens
- 1942-52 Teaches at the École des Beaux-Arts, Paris
- 1945-55 Reconstruction of Le Havre, France
- 1947-49 Musée des Beaux-Arts, São Paulo
- 1984 Dies 25 February, in Paris. His text *Une Contribution à une Théorie de l'Architecture* is published in book form



Reinforced concrete is used for support in this apartment building in Rue Franklin, Paris

The TREES depict THE INFLUENTIAL SCHOOLS OF ARCHITECTURE that grew after WWII when the BAUHAUS MOVEMENT & PHILOSOPHY replaced that of the BEAUS ARTS, the 2000 year old tradition of architectural education founded at the Ecole de Beaux Arts in Paris, France. Mies @ IIT / Chicago & Gropius @ Harvard were among the most famous of these educators who also ran successful practices.

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Looking to the Future

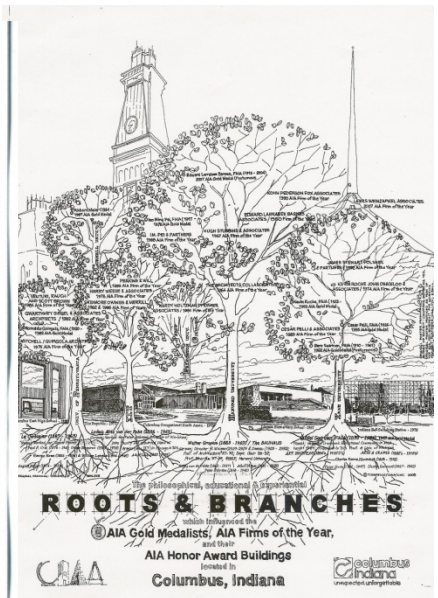
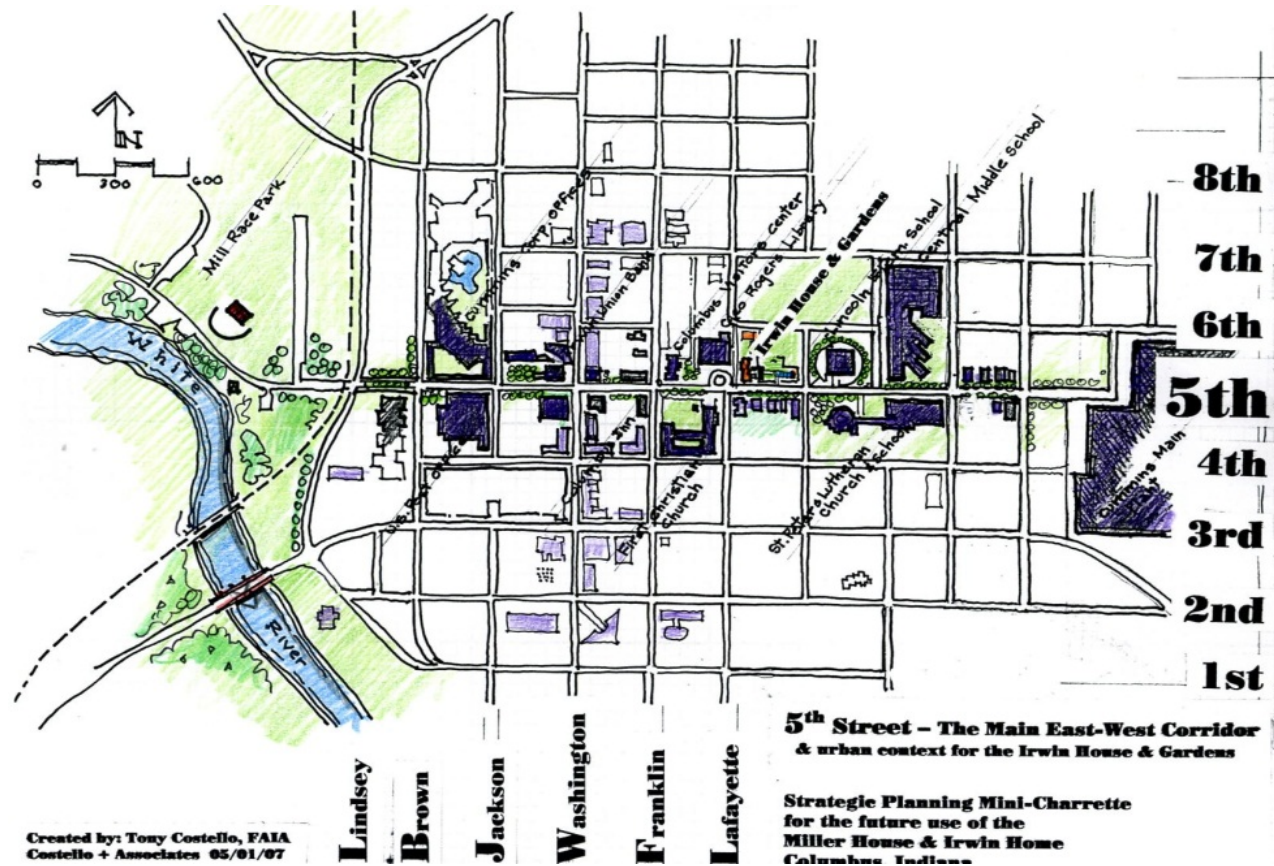
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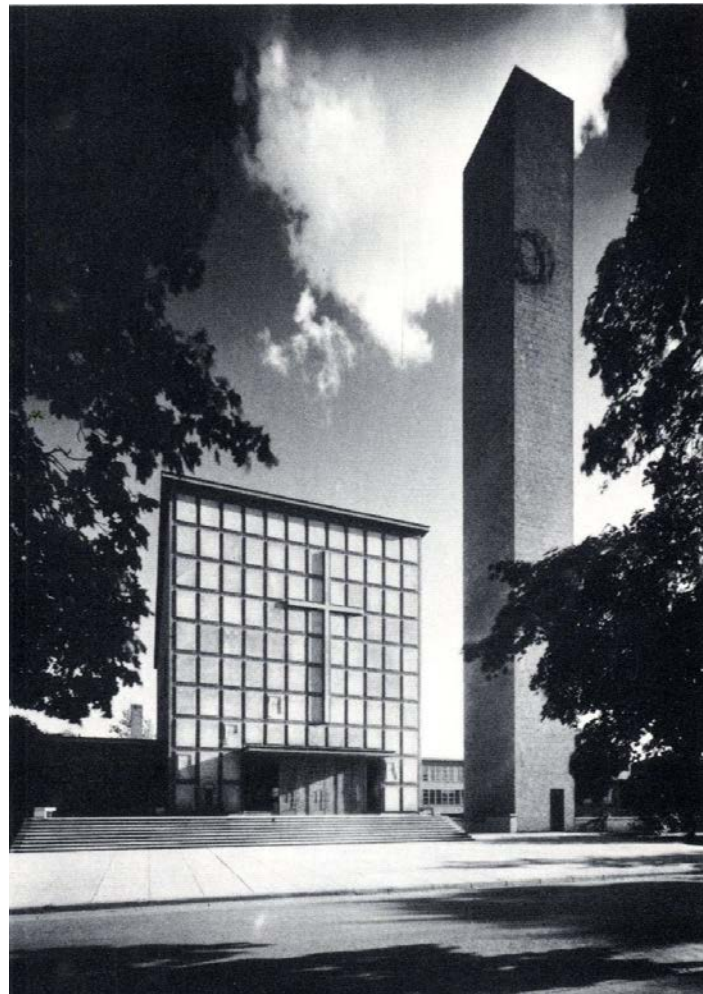
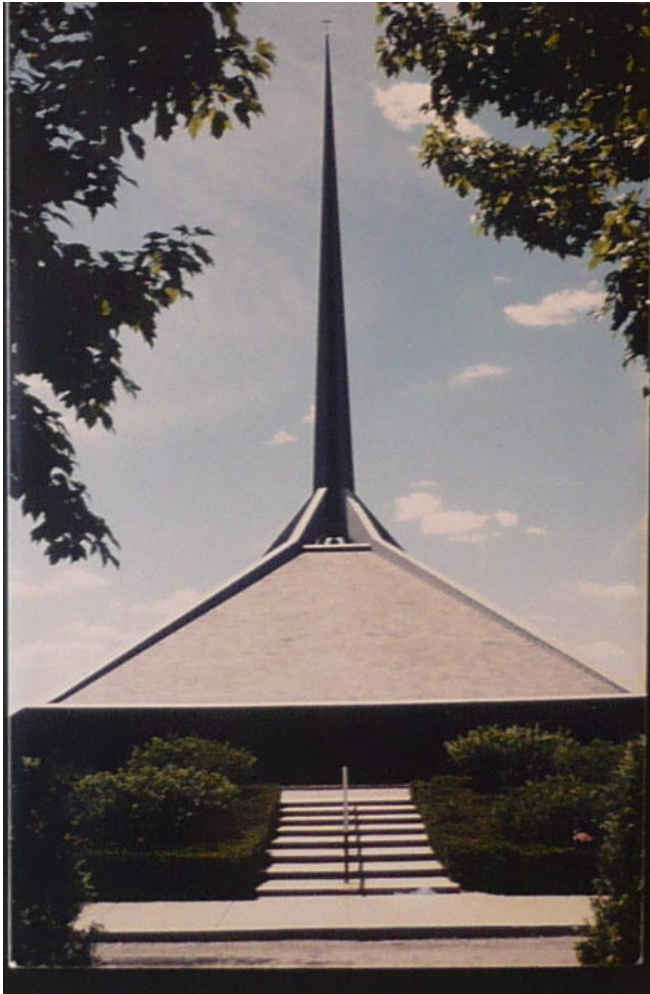


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- 1907-10 Works as an assistant to Peter Behrens in Berlin
- 1910 Becomes an independent architect
- 1911-13 Fagus shoe-last factory, Alfeld an der Leine, Germany, with Adolf Meyer
- 1919 Appointed to the College of Visual Arts in Weimar, renamed the Bauhaus
- 1928 Gave up his post of director of the Bauhaus; opens his own office in Berlin
- 1930-30 Siemensstadt, Berlin
- 1934 Emigrates to England
- 1937 Appointed to teach architecture at Harvard University
- 1958-63 Pan American Building, New York
- 1965 Rosenthal porcelain factory, Selb, Germany
- 1969 Dies 5 July, in Boston, USA

A staircase in the Bauhaus at Dessau

UNIQUE IN THE UNITED STATES: THE FRUIT OF THE TREE'S ENTIRE SYSTEM CAN BE EXPERIENCED HERE IN COLUMBUS ALONG FIFTH STREET





- Columbus, Indiana, is the ONLY city in the world to have buildings designed by both Saarinens:** The First Christian Church (1942) *right , above*, by Eliel Saarinen; the North Christian Church (1964) *left above*, by Eero Saarinen . **Both were recipients of the AIA Gold Medal.**

Columbus Visitors Center / 2011 Tour Guide Training

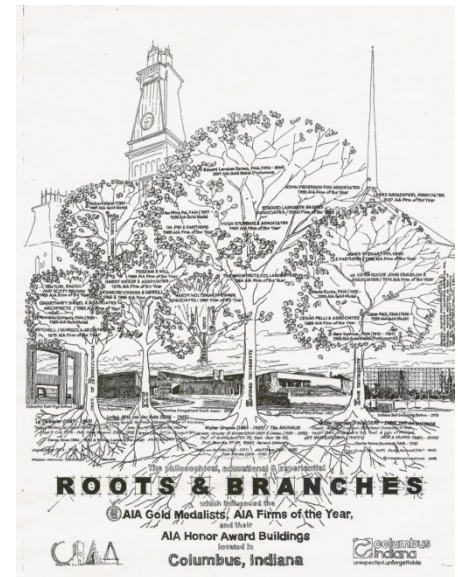
OBJECTIVE No. 6

To offer an insight, through the use of the
"Roots & Branches" poster, into the
incredible number of

- AIA Gold Medal Winners (9)
- AIA National Honor Awards (5)
- AIA National Firms-of-the-Year (18)

- Pritzker Prize Laureats (4)

among the architects, firms and
their buildings in Columbus



- **NINE (9) AIA Gold Medal Winners**

100 Years of Changing Architectural Ideals: The AIA Gold Medal

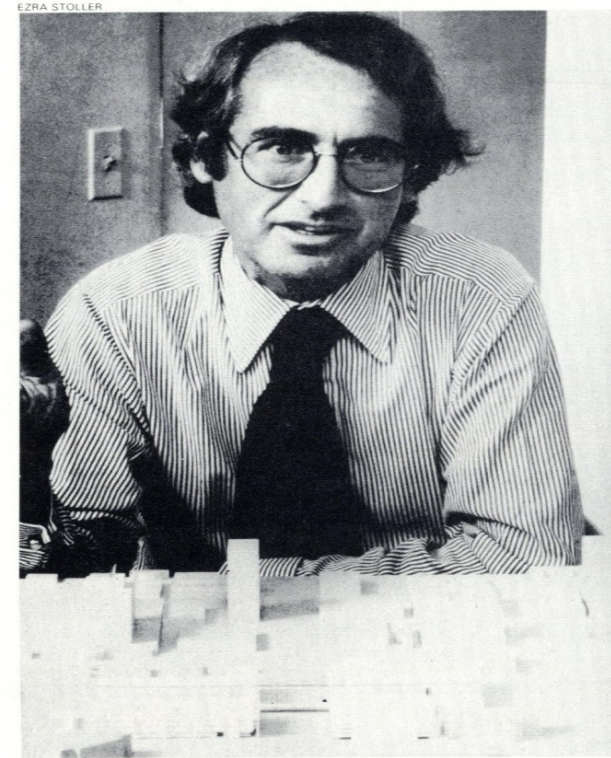
Richard Guy Wilson, Hon. AIA



On the obverse of the Gold Medal are the profiles of the three creators of the Parthenon in Athens: the painter Polygnotos, the sculptor Phidias, and the architect Ictinus. A standing eagle with upraised wings representing the unity of the arts adorns the reverse side of the medal.

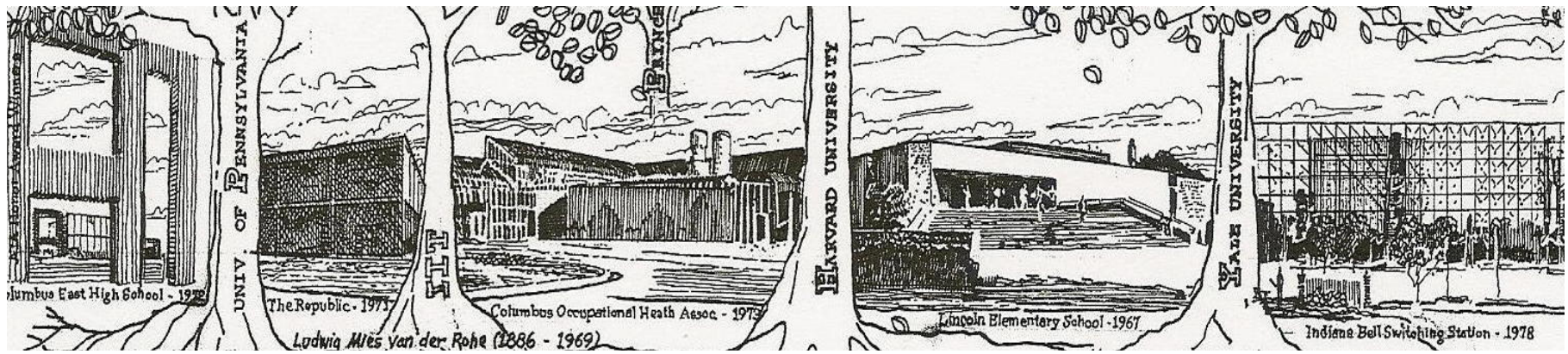


Three generations of **AIA Gold Medal** recipients



Richard Meier (above) was called upon to design a visitors center for the restored community of New Harmony, Indiana. In the early nineteenth century New Harmony was the site of two utopian experiments, the first launched by the Harmonists, a strict German sect, the second by the intellectual followers of Robert Owen. Meier's Atheneum, a "high-tech" structure clad in shiny white porcelain enamel, rises starkly from the green landscape, at odds with the multiperiod architecture of New Harmony but in tune with later visions of Utopia.

Five (5) buildings in Columbus have won **AIA National Design Honor Awards for Architecture** ... the highest design award bestowed on a building.



The AIA National Design Award for Architecture
recognizes buildings of exemplary design quality
and they are considered ... *by that year's jury* ...
to be “the best of the best!”



Eighteen firms have received the AIA Firm of the Year Award



Jane Weinzapfel, FAIA

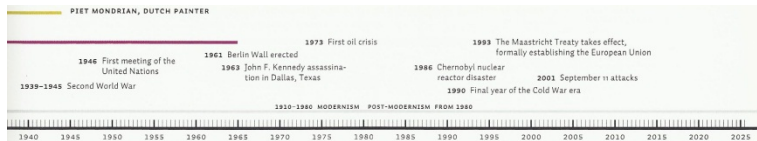
Leers Weinzapfel & Associates
Boston, MA

A principal of Leers Weinzapfel Associates Architects, Inc., in Boston, the 2007 National AIA Firm Award winner, Jane has directed the design of many acclaimed building projects, including the Transportation Control Center in Boston, which received an Award Citation from *Progressive Architecture* and a Merit Award given jointly by the US Department of Transportation and the National Endowment for the Arts. The MIT School of Architecture and Planning received an Interior Architecture Honor Award from the AIA, an *Architectural Record*/ *Business Week* Award and was featured in *Architecture*, *Interiors* and *Interior Design*.

The University of Pennsylvania Modular VI Chiller Plant was honored with an AIA Honor Award for *Architecture*, a *PIA* Award, and was featured in *Architecture*, *Architectural Record*, *Business Week*, *A+U* in Japan, *L'Architettura* and *ARKITEKToN* in Italy.



The influences on the Modernist Movement were many and truly multi-national throughout Europe. From the allied arts like furniture design to innovations in structural materials ...



GERRIT RIETVELD

The Dutch architect and designer Gerrit Rietveld began his career early: as a twelve-year-old he entered his father's furniture workshop. At first his interest was in the applied arts, but it was not long before he was also fascinated by architecture.

Form and Color

To begin with, he seems to have been influenced by painting. In 1918 he designed an armchair made from wooden slats, whose reduced forms are reminiscent of the paintings of abstract artists. But in addition to this, in the years that followed color took on ever greater importance in his furniture designs. Red, yellow and blue contrast with black, white and gray: in this way Rietveld's armchair developed into the "Red-Blue Chair," which brought international recognition to the designer from Utrecht. The reduced palette incidentally corresponded to the colors that were used by the painters of the group De Stijl. It was from this group too, with whose members he was in touch from 1919, that Rietveld was to adopt his asymmetrical designs. This is seen, for example, in his Berlin Chair, which looks more like a sculpture than a piece of furniture. Rietveld also became prominent as a typographer, and he designed many printed items both on his own

account and for others. In the late 1920s and above all the 1930s he developed furniture for mass production and as an architect also resorted to prefabricated building parts. For his "kernwoningen" (housing modules) in Utrecht and Vienna he relied on mass production for all the essential components.

A House for the Schröders

While little is still preserved of his later residential building projects, his main work long ago became an architectural icon. In 1924 Truus Schröder-Schröder commissioned Rietveld, until then hardly known as an architect, to build a private house for her. His 35-year-old client was looking for a new home for herself and her three children after the death of her husband. When she could not find a suitable property to rent, Rietveld finally tendered successfully for a new building at the edge of the city of Utrecht. Following Schröder's ideas, Rietveld designed a small but revolutionary house. His client wanted to see walls only where they were indispensable; what was important to her was the view of the landscape and the practicality of the whole design. Rietveld met her wishes with movable walls on the first floor, which offered the flexibility requested by his demanding client. Other areas, such as the kitchen and a den on the ground floor, were separated from the living quarters. On the grounds of cost, Rietveld refrained from executing the whole structure in concrete as originally planned, but used this material only for the foundations and balconies. A skylight and generously cut windows allow light into the house, whose façades are structured by further horizontal and vertical elements.



- 1888 Born 24 June, in Utrecht, Holland
- 1904-06 Attends drawing classes in Utrecht
- 1917 Works independently as a furniture designer
- 1922 Interior decoration and furniture for the waiting room of a medical practice
- 1923 Takes part in an exhibition in Paris, Les Architectes du groupe de Stijl, Galerie de l'Effort Moderne
- 1924 Commissioned to design the Schröder House, Utrecht
- 1927-1928 Apartment blocks in Utrecht and Vienna
- 1931 Klep House, Breda
- 1936 Mees House, The Hague
- 1956 De Ploeg textile factory, Utrecht
- 1963 Design for the Rijksmuseum Vincent van Gogh, Amsterdam
- 1964 Dies 25 June, in Utrecht
- 1987 Schröder House opened to the public

An essential feature in every design collection: Rietveld's Red-Blue Chair



AUGUSTE PERRET

In the early 20th century, Auguste Perret discovered a still recent building material, reinforced concrete. Delighting in its clear, elementary forms, he used it in hundreds of innovative designs over the following decades.

Perret was barely 30 years old when he created a new building in the Rue Franklin in Paris, a building that soon made history. The young architect made no secret of the structure of this apartment building: the load-bearing reinforced concrete skeleton is clearly separated from the non-load-bearing filling and both are clearly visible in the façade. Thanks to the narrow supports and large window areas, the building, despite its size, does not appear at all massive, but rather light and transparent. Perret had decided in favor of a comparatively new building material: reinforced concrete, in other words concrete cast over a framework of iron bars, which had been in use only since the mid-19th century. Perret remained loyal to the material all his life, and it is the main element of his buildings of the decades that followed. Only rarely are the façades of his concrete structures disguised with cladding, as with the Théâtre des Champs-Élysées, which is adorned with reliefs by the artist Antoine Bourdelle. This site for contemporary music on the impressive Paris street, incidentally, became talked about not only from an architectural point of view—it was there, after all, that modernism in ballet originated.

A Man of Few Words

Perret, who from 1905 worked with his brothers Gustave and Claude, moved straight on to the next commissions, his chosen material continuing to be among the tools of his trade. This is shown by some 380 executed designs. He created department stores, urban villas, cathedrals and museums in concrete—in Casablanca, Paris, and São Paulo. His work soon found its way into exhibitions and architectural journals, and Perret, who was also active as a teacher (not least among his pupils was Le Corbusier), was honored with many awards. Self-confident, dignified and elegant—this was how his colleagues described him. There was one more thing on which they all agreed: Perret was a man of few words. His eloquence was expressed in his designs.

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In France, though not in his much-loved Paris, but in Le Havre in Normandy, Perret made his name as a town planner. From 1945 he dedicated himself to the reconstruction of the port, which had been almost completely destroyed during the Second World War. Within ten years the new Le Havre came into being, according to the plans produced by his office, with concrete appearing everywhere, and used not just for basic utilitarian buildings. His prefabricated private houses, the church of St Joseph, and the Town Hall have a special fascination all of their own, and since 2005 have been placed on UNESCO's list of World Cultural Heritage sites.



- 1874 Born 12 February, in Brussels, Belgium
- 1893-1901 Studies at the École des Beaux-Arts, Paris
- 1898-99 Casino, Saint-Malo, France
- 1902 Mariages Jeanne Cordeau
- 1903-04 Apartment block in Rue Franklin, Paris
- 1908-12 Cathedral, Oran, Algeria
- 1910-13 Théâtre des Champs-Élysées, Paris
- 1922-24 Paris-Morocco department store, Casablanca, Morocco
- 1922 Foundation of the Groupe des Architectes Modernes
- 1926 Awarded the Légion d'Honneur
- 1929-32 Teaches at the École Spéciale d'Architecture, Paris
- 1934-36 Mobilier National, Paris
- 1942-51 Place Alphonse-Fiquet, Amiens
- 1942-52 Teaches at the École des Beaux-Arts, Paris
- 1945-55 Reconstruction of Le Havre, France
- 1947-49 Musée des Beaux-Arts, São Paulo
- 1984 Dies 25 February, in Paris. His text Une Contribution à une Théorie de l'Architecture is published in book form



Reinforced concrete is used for support in this apartment building in Rue Franklin, Paris

The philosophical, educational & experiential

ROOTS & BRANCHES

which influenced the

AIA Gold Medalists, AIA Firms of the Year, and their

AIA Honor Award Buildings

located in

Columbus, Indiana

Columbus Indiana
unexpected.unforgettable

Poster design: Tony Costello, FAIA, 2007

The ROOTS ... the architects represented by them ... were planted well over a century and one quarter ago in Western Europe. One could actually consider the earlier generation of these modernist architects (1880's –WWI) to be the RICH AND FERTILE SOIL which nourished the ROOTS in their growth. This nourishment took the form of theoretical and philosophical foundation upon which the later (WWI - 1950's) MODERNIST MOVEMENT was based.



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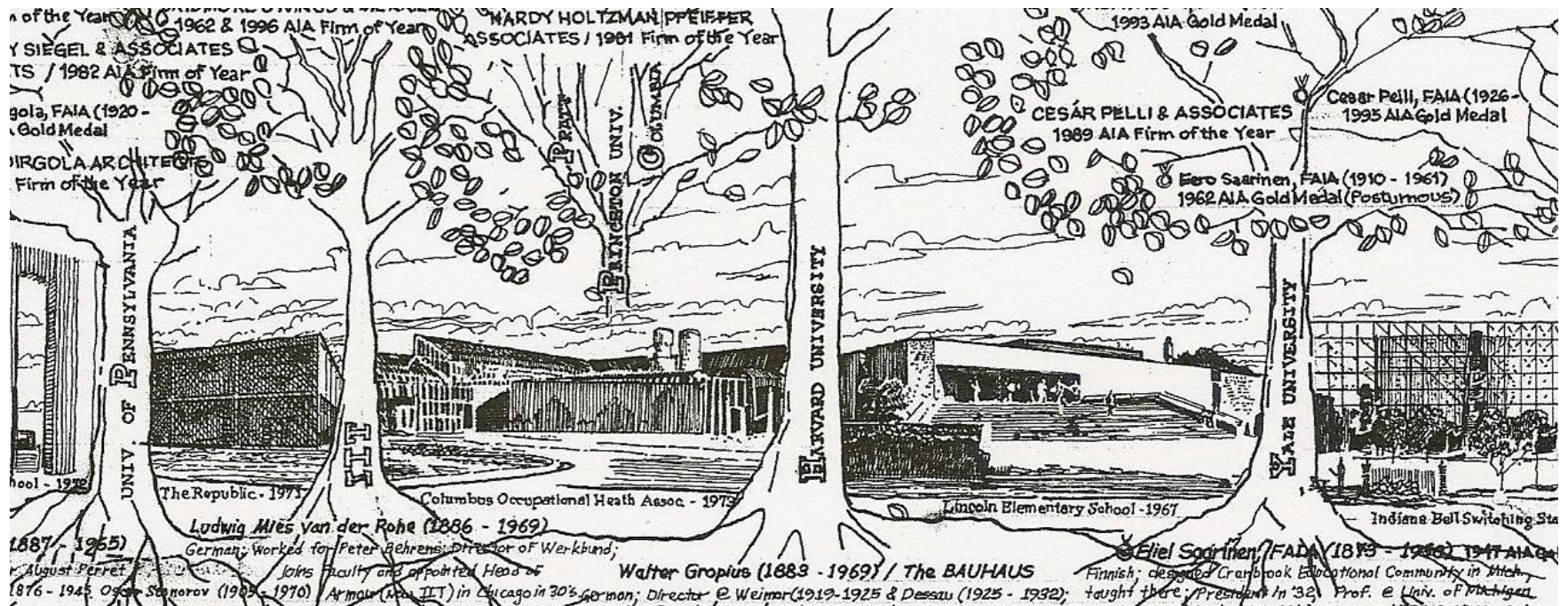
- 1874 Born 12 February, in Brussels, Belgium
- 1902-1903: Studies at the École des Beaux-Arts, Paris
- 1908-09: Casino, Saint Malo France
- 1909: Marine Juarez Centre
- 1909-10: Apartment block in Rue Franklin, Paris
- 1909-10: Cathedral, Oran, Algeria
- 1910-11: Théâtre des Champs-Élysées, Paris
- 1912-14: Paris-Monaco department store, Casablanca, Morocco
- 1920: Foundation of the Groupe des Architectes Modernes
- 1926: Awarded the Légion d'Honneur
- 1929-30: Teachers at the École Supérieure d'Architecture, Paris
- 1934-36: Mairie National, Paris
- 1940-43: Place Alphonse-Tiquet, Amiens
- 1942-43: Teachers at the École des Beaux-Arts, Paris
- 1945-46: Reconstruction of Le Havre, France
- 1947-48: Musée des Beaux-Arts, São Paulo
- 1954: Dies 25 February, in Paris. His last two contributions to a new history of architecture is published in book form



Reinforced concrete is used for support in this apartment building in Rue Franklin, Paris

Le Corbusier (1893 - 1965) Swiss; Worked for Auguste Perret (1874 - 1954) German; Worked for Peter Behrens; Director of Werkbund; Works faculty and appointed Head of Walter Gropius (1883 - 1969) / The BAUHAUS German; Director @ Weimar (1919-1925 & Dessau (1925 - 1932); taught there; President in 32; Prof. @ Univ. of Michigan Prof. of Architecture '37-'52; Dept. Chair '38-'52; Prof. Emeritus '57-'69; CGGD Harvard University Elie Saarinen / FADAY 1875 - 1950 1941 MacArthur Medal Finnish; designed Cranbrook Educational Community in Mich. ART NOUVEAU (1890's - 1910's) Charles Renne Maestron (1868 - 1928) Auguste Perret (1874 - 1954) Victor Horta (1861 - 1947) Hector Guimard (1867 - 1942) Peter Behrens (1868 - 1940) © T. COSTELLO / CIAA / CVC 2008

The **TREES** depict **THE INFLUENTIAL SCHOOLS OF ARCHITECTURE** that grew after WWII when the **BAUHAUS MOVEMENT & PHILOSOPHY** replaced that of the **BEAUS ARTS**, the 2000 year old tradition of architectural education founded at the Ecole de Beaux Arts in Paris, France. Mies @ IIT / Chicago & Gropius @ Harvard were among the most famous of these educators who also ran successful practices.



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LUDWIG MIES VAN DER ROHE

One of the most influential architects of the 20th century, Ludwig Mies van der Rohe rejected an academic education. He learnt his craft in the office of Peter Behrens—one of his fellow-students there being Le Corbusier.



Office buildings and exhibition pavilions, factories and museums, private houses and libraries ... in the six decades of his career, Mies van der Rohe continually discovered new challenges, whether in Berlin, Chicago, New York or Stuttgart.

"Jerusalem" in Stuttgart

True to his motto that "only today can be given form," in 1927 he took over the artistic direction of the Weissenhof Settlement in Stuttgart. Nothing less was presented there than the future of building, on the occasion of the exhibition *Die Wohnung*. The principles Mies van der Rohe and 16 other architects had adopted were made clear by this "model settlement": the 21 houses, containing 63 apartments under flat roofs, were bare of decoration. The enthusiasm of public and press was muted, and even their fellow architects were critical: "In multifarious horizontal terraces, uninhabitably crowded together, a heaping of low-lying cubes throngs up a hillside, reminiscent rather of a suburb of Jerusalem than of apartments for Stuttgart ... an Arab village."

Pure Architecture

In 1929 he created for the Spanish port of Barcelona an exhibition pavilion that demonstrated his continuing development of Bauhaus architecture. Here architecture has been reduced to absolute basics: a few plain walls and a large, flat roof. The free-standing steel pillars and the stone walls are mirrored in two pools of water, while interior and

exterior space are linked rather than separated by large areas of glass. Rectangular forms, flat roofs, transparency—the architect continued to be true to his clear, rationalistic building concepts. In 1938 he emigrated to the United States. There, together with Herbert Greenwald, he created large residential high-rise complexes, such as the apartment houses on Lake Shore Drive in Chicago. Reduced to a structural skeleton, these buildings are pure steel constructions, with extensively glazed façades. As early as 1923 the Berlin-born Mies had clarified his views on modern office architecture: "The materials are concrete, iron, glass. Reinforced concrete buildings are skeleton buildings by their nature. Neither pastry nor armored tanks." The Seagram Building, completed in 1958 on New York's Park Avenue, the architect's first office high-rise, also speaks volumes in this respect. Mies van der Rohe's office towers at the same time fit harmoniously into the urban space that surrounds them—the glass fronts of the lower stories merge seamlessly into the squares around them.

International Style

With his clear, pure language of forms, Mies van der Rohe is considered the founder of the International Style, which attracted devotees particularly in the 1930s and 1940s, above all in Europe and the USA. "Fitness for purpose" was at the overriding aim of the adherents of this movement. Buildings in this style consist of simple basic forms, often arranged asymmetrically, their white rendering interrupted only by horizontal window strips. Light and mass determine the impression. In 1932 Philip C. Johnson and Henry-Russell Hitchcock dedicated an exhibition to this style, *The International Style: Architecture Since 1922*, thus formalizing the concept of the International Style.



1868 Born 27 March, in Aachen, Germany
1913 Opens his own office in Stuttgart, Germany
1926 Becomes vice-president of the Deutsche Werkbund
1927 Weissenhof Settlement, Stuttgart
1929 German Pavilion at the Barcelona World's Fair (demolished and reconstructed in 1986)
1930-33 Serves as director of the Bauhaus
1938 Emigrates to the USA. Becomes director of the later Illinois Institute of Technology, Chicago
1942-57 Teaches at the Illinois Institute of Technology, Chicago
1944 Becomes an American citizen
1948-51 Residential high-rise at 860-880 Lake Shore Drive, Chicago
1954-56 Seagram Building, New York
1962-68 New National Gallery, Berlin
1966-69 IBM Building, Chicago
1969 Dies 17 August, in Chicago

Transparent and light—the Farnsworth House in Illinois

WALTER GROPIUS

It was on industrial buildings that Gropius, born in Berlin, founded his reputation. In more than five decades of his creative career he went on to extend his field of operations considerably, and devoted himself to social housing as much as to high-rise designs. Above all, his name is linked with the Bauhaus at Dessau.

Beginnings are often difficult, and this was certainly true of Walter Gropius: "I am not capable of drawing a straight line," he wrote to his mother when he was a student. But his lack of talent as a draftsman could not hold him back for long: after completing his studies and after only a few years working with Peter Behrens, Gropius, still aged only 20, received his first major commission: to build a factory. From 1911 he worked on this project, the Fagus factory, with Adolf Meyer in the small town of Alfeld an der Leine in Lower Saxony. The modern materials of glass and metal determined the image of the building, which is reduced to a compact and at the same time transparent cube: only in places are the glass surfaces broken up by areas of wall. In the corners, the two architects rejected the addition of supports, increasing the light and fragile impression created by the building, which also does without pediments. The only decoration of the flat-roofed building are the vertical and horizontal lines with which the façade is uniformly covered.

Not a Matter of Luxury

With this factory building, Gropius had created a masterpiece. He continued to work in the same plain and unpretentious style, his cubical structures determined by clear, white surfaces and severely symmetrical rows of windows. For Gropius, a priority was "that artistic design should not be a matter of luxury, but must be the business of life itself." Thus many of his designs even for social housing seem severe. Economically priced building meant for Gropius the use of standardized and prefabricated components, put together on the principle of the construction kit. That such mass production did not necessarily meet the taste of the masses was shown by the criticism of his residential high-rise houses and workers' settlements, including Gropius City, designed by him in Berlin.

Looking to the Future

It is above all the Bauhaus with which his name is linked. Walter Gropius was a co-founder and first director of the school of arts and crafts in Weimar, which opened its doors in 1919. Artists, craftworkers and later also architects worked hand in hand there. When the Bauhaus moved to Dessau, Gropius planned the new school building, or rather "the new building of the future." In 1925-1926, three L-shaped wings took shape, linked to each other. The right one accommodated the workshop; on the mainly glazed façade of the four-story building is displayed in large lettering the Bauhaus logo. Wide window areas also characterize the connecting area. The students' block, however, corresponding to the individuality within, is designed with balconies and single windows. After the completion of the students' block, Gropius tackled the living quarters of the Bauhaus teachers, and a whole settlement took shape. Under the Nazi regime, the Bauhaus was viciously criticized and finally closed down. In 1937 its creator emigrated to England and in 1937 moved on to Cambridge, Massachusetts, where he taught architecture at Harvard University.



1869 Born 18 May, in Berlin, Germany
1909-07 Studies at the colleges of technology in Munich and Berlin
1907-10 Works as an assistant to Peter Behrens in Berlin
1910 Becomes an independent architect
1911-13 Fagus shoe-last factory, Alfeld an der Leine, Germany, with Adolf Meyer
1919 Appointed to the College of Visual Arts in Weimar, renamed the Bauhaus
1928 Gives up his post of director of the Bauhaus; opens his own office in Berlin
1930-30 Siemensstadt, Berlin
1934 Emigrates to England
1937 Appointed to teach architecture at Harvard University
1938-63 Pan American Building, New York
1955 Rosenthal porcelain factory, Selb, Germany
1969 Dies 5 July, in Boston, USA

A staircase in the Bauhaus at Dessau

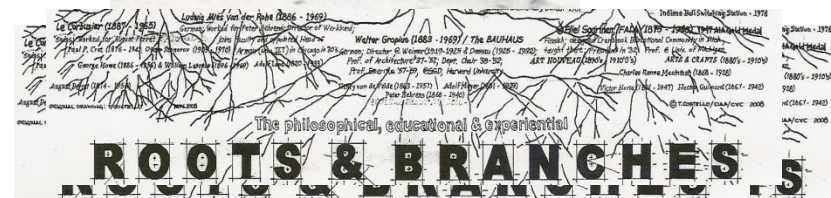
Eliel Saarinen became President of **CRANBROOK ACADEMY of ART** , Deerfield, MI, between 1932 and 1938 and then Head of the Graduate Program in Architecture & Planning until his death in 1950. He also designed the original campus plan and buildings, including the museum of Art (above, right)



Eliel Saarinen's major work in the United States, and his home for twenty-five years, was the Cranbrook educational complex at Bloomfield Hills, Michigan. His first project there was a school for boys, shown in his 1925 rendering at right. The last was the museum and library (above) of

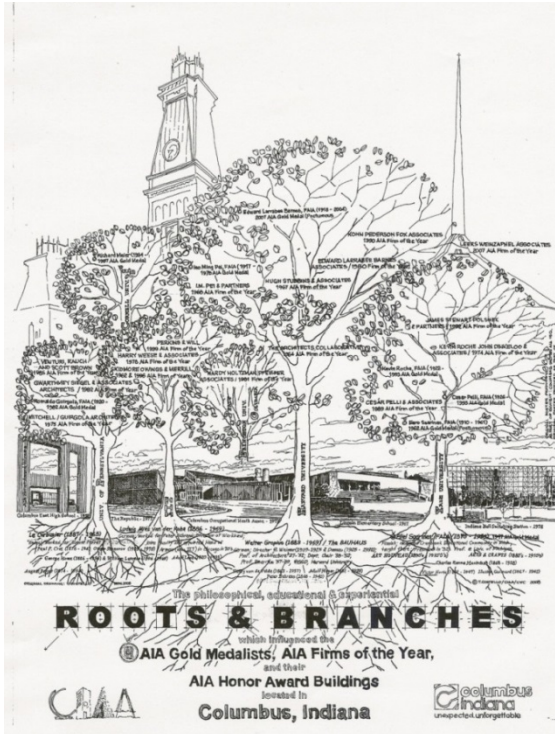


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Columbus Visitors Center / 2015 Tour Guide Training

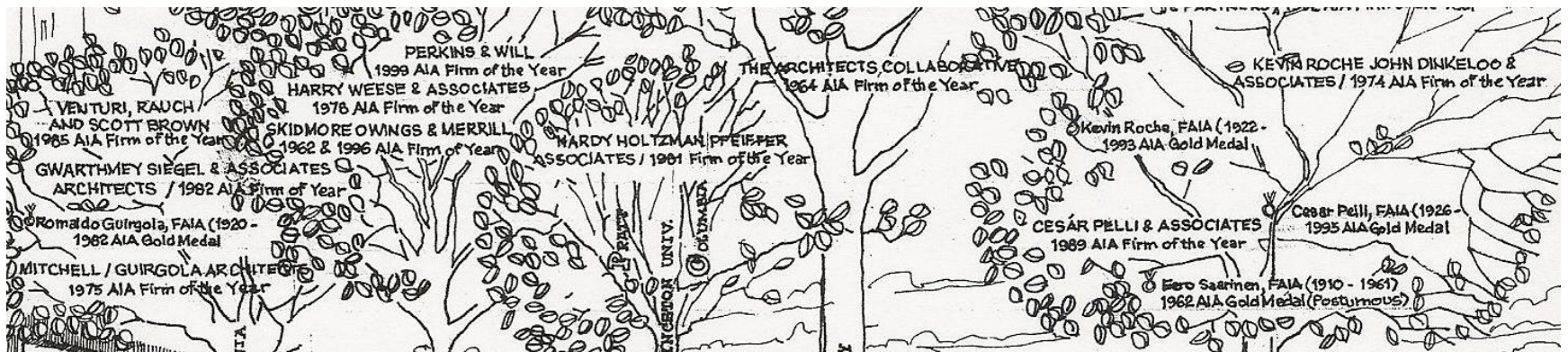
End of first segment



**The ARCHITECTURE OF
COLUMBUS, INDIANA ...
*and its national
significance in the
Modernist Movement
in America.***

**Questions? Then a
pause in the action**

The larger branches ...those with the most direct relationship to tops of the trunks schools are where one finds what today could be termed a **TEACHING OFFICE**. This is an office where the principals and senior partners become **MENTORS** to younger members of the firm, many of who leave to start their own practices.



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Fig. 12 Staff members of Saarinen, Saarinen, and Associates with Detroit Civic Center model. Back row from left: Ted Luderowski, James Conn, Earl Moursund, Alice Warren, Ed Elliott, James Smith, Dan Kiley, and unidentified man. Seated: Joseph N. Lacy, Eliel Saarinen, Eero Saarinen, and Lily Swann Saarinen.

white-tie regalia. The adjustment to the comparative informality of his later life was simply immense. It was a flexible man who managed it so gracefully, and a wise father who permitted his son to influence his work.³¹

The artist Zoltan Sepeshy, who later became the director of the academy, offered another view of their relationship: "While Eliel loved his daughter, in his son he had not only a son, but a partner."



J. Robert F. Swanson, Eliel Saarinen, and Eero Saarinen with model of Smithsonian gallery Art Project, 1939. (Firm dissolved in 1947)



Eero Saarinen, Ralph Rapson, & Fred Jmaes shortly after winning the William & Mary Competition, February 1939

EERO SAARINEN, FAIA

1962



Eero Saarinen did not live to see completion of the North Christian Church. He died in September of 1964 at the age of fifty-one.



Architect Eero Saarinen and his son Eero, about 1928. Eero Saarinen designed the First Christian Church in Columbus. His son Eero designed the North Christian Church.

EERO SAARINEN, F.A.I.A.

Eero Saarinen and Associates
Architectural Firm, Minneapolis

Partner, Minneapolis
1928 - August 22, 1964 (Minneapolis, Finland)
Emigrated to U.S. 1923
Americanized name 1942
Died: September 1, 1964

Education
1922-23 La Sorbonne University, Paris, (Sculpture)
1923-24 Yale University, Yale (Architecture)
1924-25 Harvard University, Cambridge, Mass. (Architecture)
1925-26 Harvard University, Cambridge, Mass. (Architecture)

Professional Office
1928-1929 Saarinen and Associates, New Haven, CT (1928-29)
1929-1930 Saarinen and Associates, New Haven, CT (1929-30)
1930-1931 Saarinen and Associates, New Haven, CT (1930-31)
1931-1932 Saarinen and Associates, New Haven, CT (1931-32)
1932-1933 Saarinen and Associates, New Haven, CT (1932-33)
1933-1934 Saarinen and Associates, New Haven, CT (1933-34)

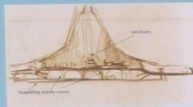
Competition Winner
1934-1935 Saarinen and Associates, New Haven, CT (1934-35)
1935-1936 Saarinen and Associates, New Haven, CT (1935-36)

Competition Winner
1936-1937 Saarinen and Associates, New Haven, CT (1936-37)
1937-1938 Saarinen and Associates, New Haven, CT (1937-38)
1938-1939 Saarinen and Associates, New Haven, CT (1938-39)
1939-1940 Saarinen and Associates, New Haven, CT (1939-40)
1940-1941 Saarinen and Associates, New Haven, CT (1940-41)
1941-1942 Saarinen and Associates, New Haven, CT (1941-42)

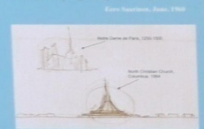
"Now, what form should this church take? If you think of the silhouette of a Christian church, you think first of the tower. Different periods handled the tower, the spire or the steeple or whatever you want to call it, in different ways."



"Sunday school rooms and good-fellowship rooms and kitchens and gymnasiums and square dancing rooms... put all that activity downstairs... underground, hidden away, and put only the sanctuary above ground and make it the significant visual and architectural thing."



"I think I would like to make the church really all one form: all the tower. There would be the gradual building up of the sheltering, hovering planes becoming the spire... [S]o the planes would grow up organically into the spire."



"I know the building committee likes our scheme, but it still isn't right. The problem of the lantern hasn't really been solved. And the inside and the outside aren't really well related. It needs more work."



"It would be easy to say... 'Let's go ahead with it as it is.' But... I know in my heart that it would not really be the best I can do." "I want to solve it so that an architect when I face St. Peter I am able to say that out of the buildings I did in my lifetime, one of the best was this little church."



"I think we have finally solved the Columbus Church."



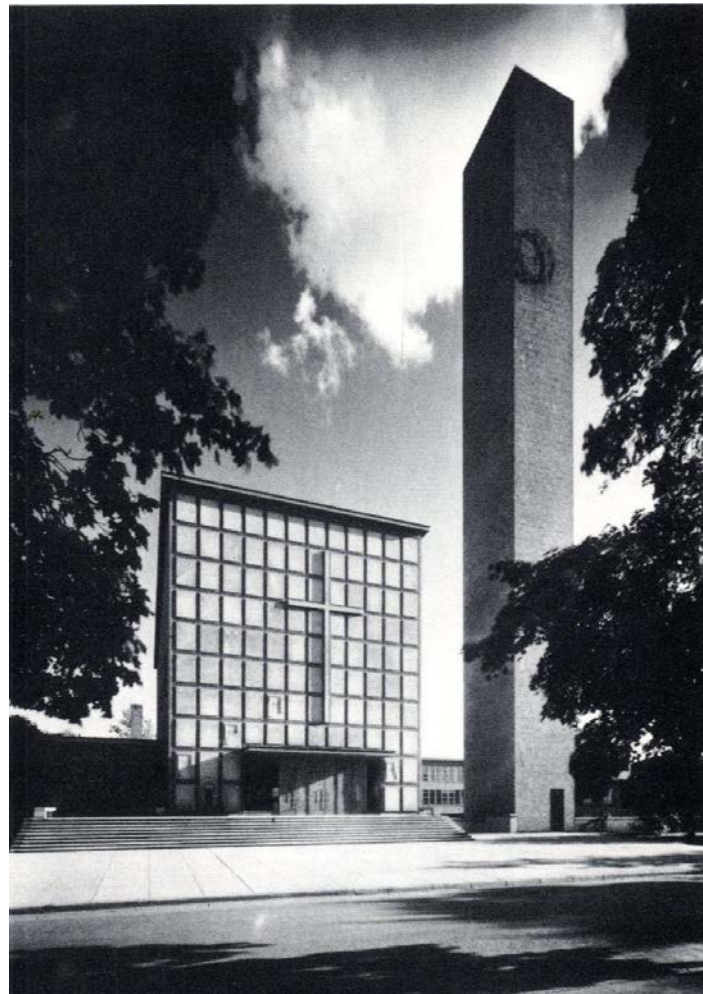
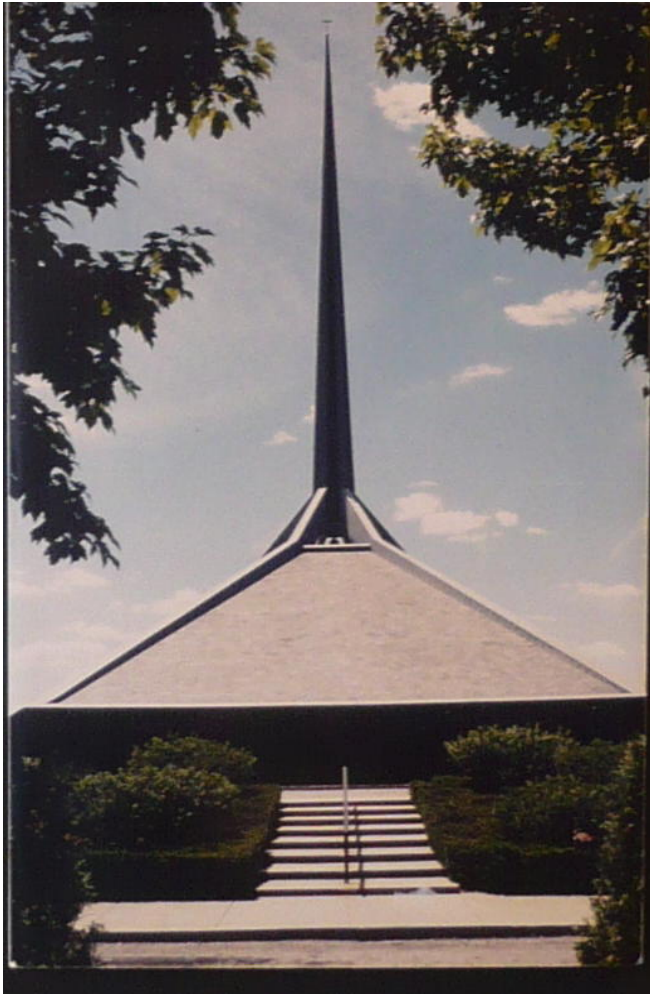
Le Corbusier (1893-1965) - 1928
Frank Lloyd Wright (1893-1991) - 1928
Mies van der Rohe (1891-1980) - 1928
Walter Gropius (1893-1969) - 1928
Richard Neutra (1892-1982) - 1928
Joseph E. Coyne (1894-1978) - 1928
George Howe (1895-1983) - 1928
Philip Johnson (1906-2007) - 1928
John Lautner (1908-2000) - 1928
Frank Gehry (1928-2020) - 1928
Renzo Piano (1932-2020) - 1928
Norman Foster (1927-2020) - 1928
Daniel Libeskind (1946-2020) - 1928
Zaha Hadid (1950-2016) - 1928
Bjarke Ingels (1974-2020) - 1928
Herzog & de Meuron (1978-2020) - 1928
Jean Nouvel (1945-2020) - 1928
Shigeru Ban (1929-2020) - 1928
Kengo Kuma (1954-2020) - 1928
Tadao Ando (1941-2020) - 1928
Alvaro Siza (1933-2020) - 1928
Pedro Pablo Kuczynski (1947-2020) - 1928
Thomas H. H. Lee (1928-2020) - 1928
Richard Rogers (1912-2019) - 1928
Norman Foster (1927-2020) - 1928
Daniel Libeskind (1946-2020) - 1928
Zaha Hadid (1950-2016) - 1928
Bjarke Ingels (1974-2020) - 1928
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Pedro Pablo Kuczynski (1947-2020) - 1928
Thomas H. H. Lee (1928-2020) - 1928

The philosophical, educational & experiential

ROOTS & BRANCHES

**What you
newspaper and
magazine writers,
who work in
rabbit time, don't
understand is
that the practice
of architecture
has to be measured
in elephant time.**

Eero Saarinen (1910–61)



- Columbus, Indiana, is the ONLY city in the world to have buildings designed by both Saarinens:** The First Christian Church (1942) *right , above*, by Eliel Saarinen; the North Christian Church (1964) *left above*, by Eero Saarinen . **Both were recipients of the AIA Gold Medal.**



- The influences of both the Saarinen's, first at the Cranbrook Academy and then at Eero Saarinen's Office has had a profound impact on American architecture of the last half of the 20th Century, and on architecture in Columbus.
- Most prominent would be the works of Kevin Roche & John Dinkeloo, the two principals of the successor firm.

Ford Foundation Building, New York City / winner of the AIA's Twenty-Five Year Award



While a young designer at Eero Saarinen and Associates , **Kevin Roche, FAIA**, and a recipient of the **AIA's Gold Medal**, was very prominent in the design development of the J. Irwin Miller Residence (1953-57).

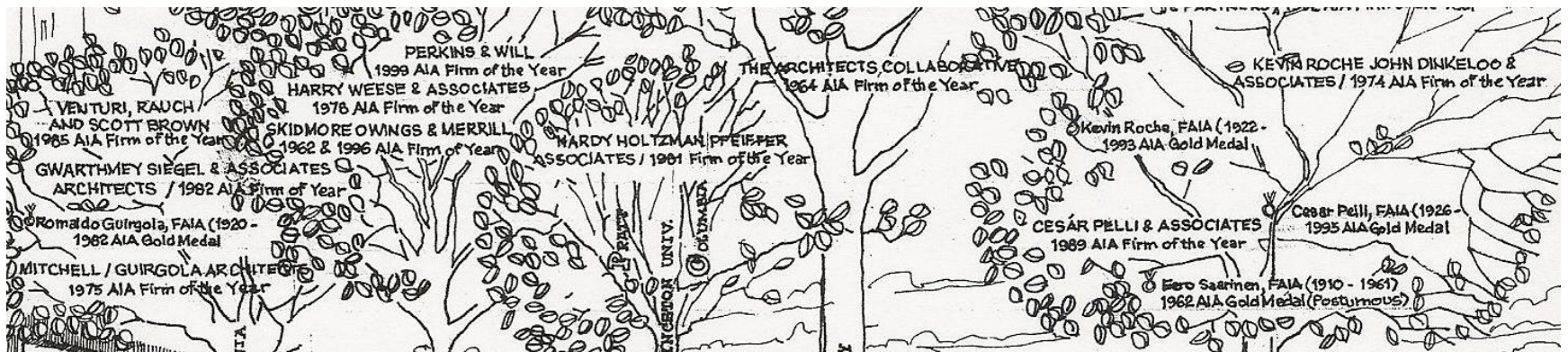
I have interviewed thousands and thousands of office workers, laboriously asking them, “What do you want? What do you see? What do you care about?” and it is a very humbling experience. I recommend it to you when you are practicing architecture, to really talk and understand and listen, because we as architects tend not to.

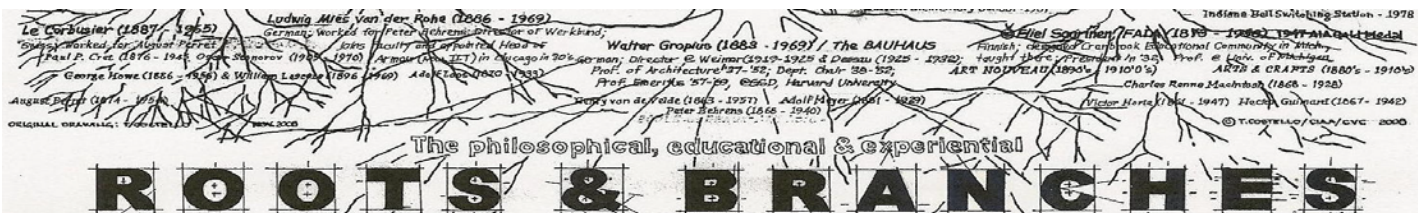
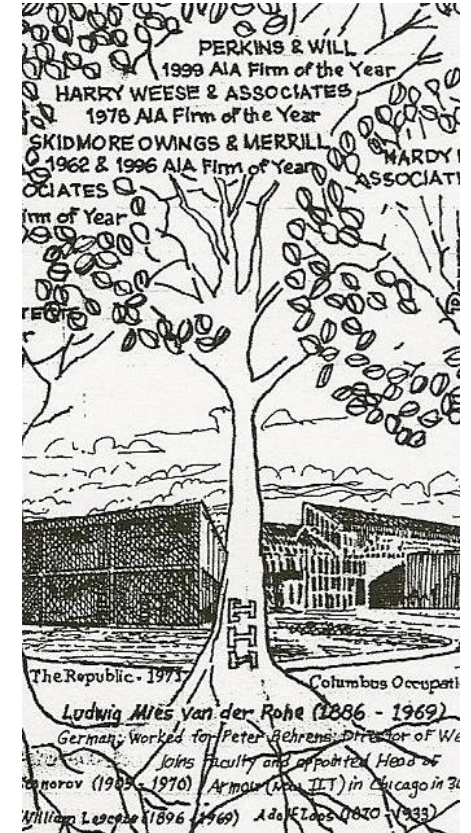
Kevin Roche (1922–)



Kevin Roche & John Dinkeloo, go on to design many prominent buildings in Columbus for Cummins Engine Company, the most prominent of which is the Cummins International Headquarters Building ((1983)

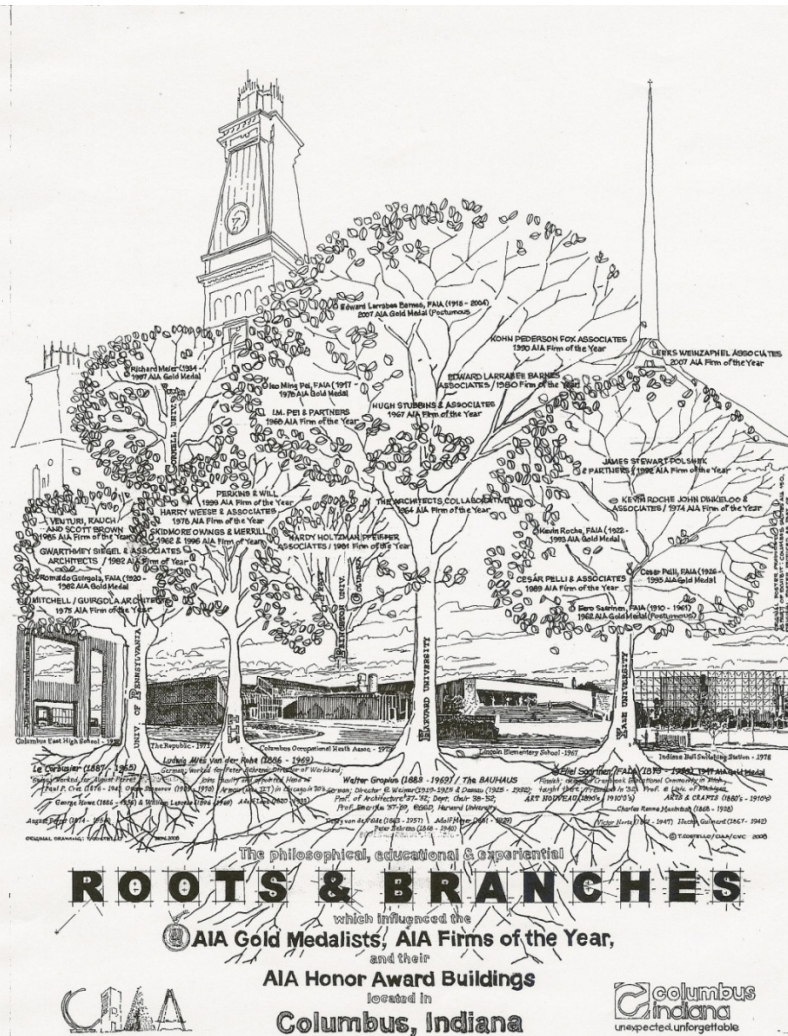
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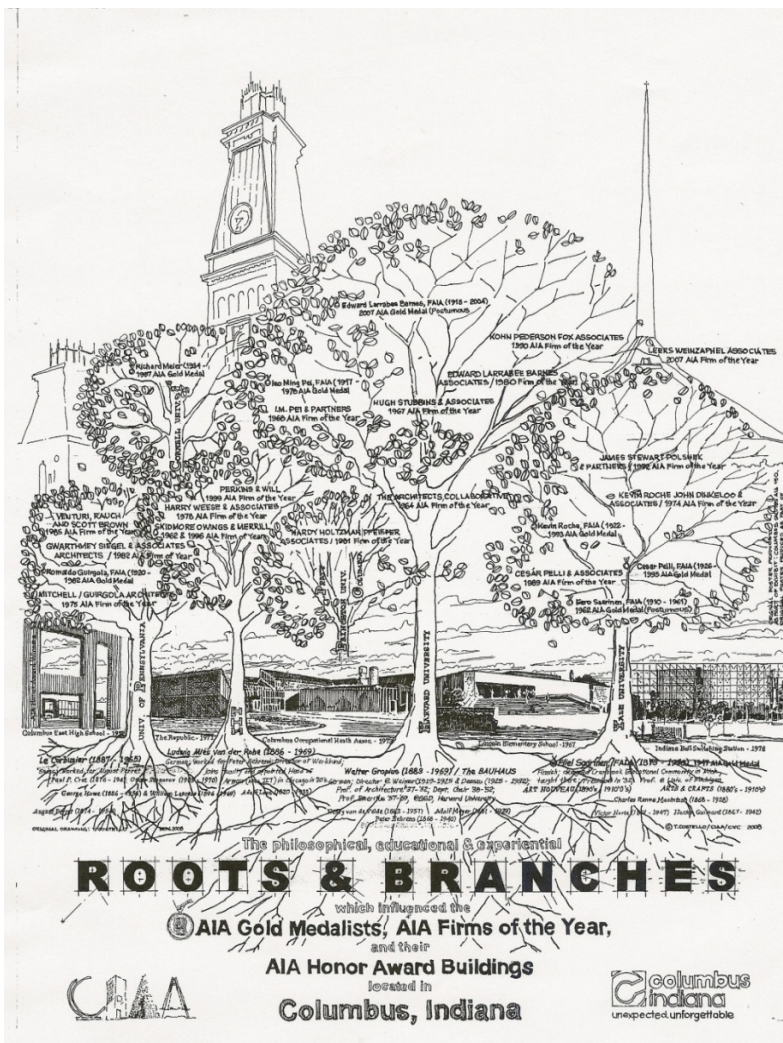
OBJECTIVE No.1:

To develop a basic understanding of & insight into the "Roots & Branches" of this movement that have manifested themselves in Columbus through the dozens of architects (including NINE AIA Gold Medal Winners) and firms (18 AIA Firms of the Year) who have designed notable buildings here.



OBJECTIVE No.1:

To develop a basic understanding of & insight into the "Roots & Branches" of this movement that have manifested themselves in Columbus through the dozens of architects **9 AIA Gold Medal Winners** and firms **(18 AIA Firms of the Year)** who have designed notable buildings here early in their career.



What was the significance of their building in Columbus and where does it fit in the chronology & scope of the work of their career ... before and after.



- Many of the architects who designed buildings in Columbus did so **EARLY IN ... NAD HELPED TO SIGNIFICANTLY LAUNCH ... THEIR CAREERS.**

They went on to careers that truly became world famous

- **I. M. Pei, FAIA, awarded the **AIA's Gold Medal** in , recently received the Gold Medal of the Royal Institute of British Architects (RIBA).**





**Pei's partnering
w/British sculptor,
Henry Moore,
continued with the
installation at the
main entrance to the
East Wing of the
national Gallery in
Washington, DC**



- The Philadelphia / University of Pennsylvania / Louis Kahn, FAIA,-inspired “school of design” is well represented in Columbus by Aldo Guirgola, FAIA, and a recipient of the **AIA Gold Medal** and *Robert Venturi, FAIA*.



- The Philadelphia / University of Pennsylvania / Louis Kahn, FAIA,-inspired “school of design” is well represented in Columbus by Aldo Guirgola, FAIA, and a recipient of the **AIA Gold Medal** and *Robert Venturi, FAIA.*



THE ARCHITECT SAYS

Less
is
more.

Ludwig Mies van der Rohe (1886–1969)

THE ARCHITECT SAYS

LESS
IS
A BORE.

Robert Venturi (1925–)

**The Philadelphia /
University of
Pennsylvania / Louis
Kahn, FAIA,-inspired
“school of design” is
well represented in
Columbus by Aldo
Guirgola, FAIA, and a
recipient of the AIA Gold
Medal and *Robert
Venturi, FAIA* (right).**



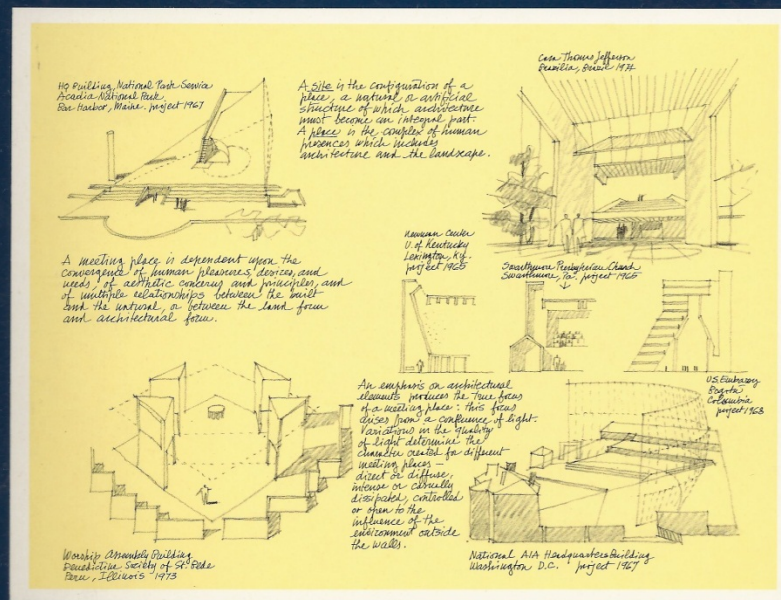
Basically, the idea is that
with everyone striving
to be revolutionary, you
will be most revolutionary
if you try to be ordinary.

Denise Scott Brown (1931–)

- **Venturi, his wife, Denise Scott Brown, FAIA, and (the late) Steve Isenour, FAIA, go on to international fame in the decades following their Fire Station No. 4 in Columbus.**



MITCHELL/GIURGOLA ARCHITECTS

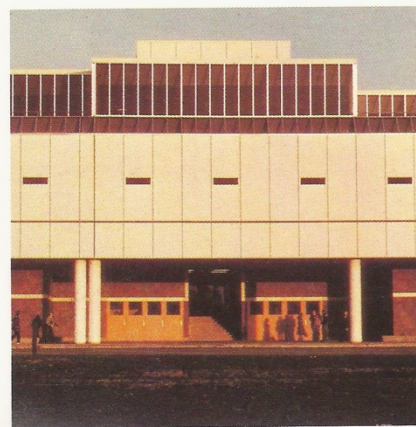


FOREWORD BY KENNETH FRAMPTON

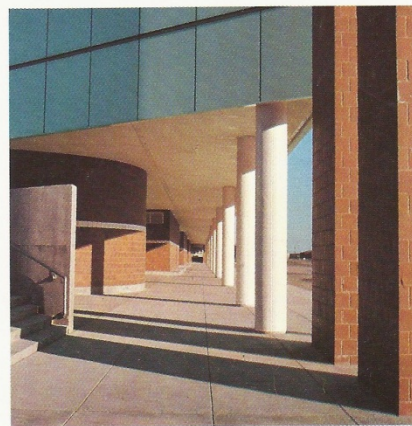
RIZZOLI
NEW YORK



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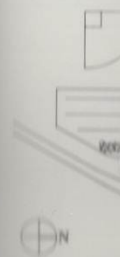


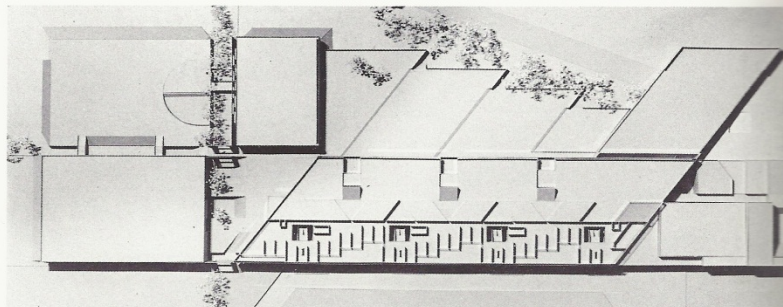
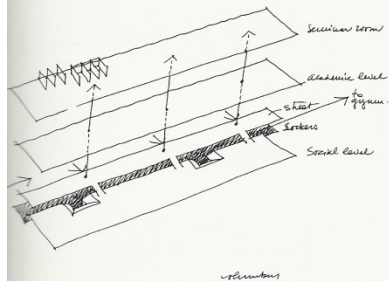
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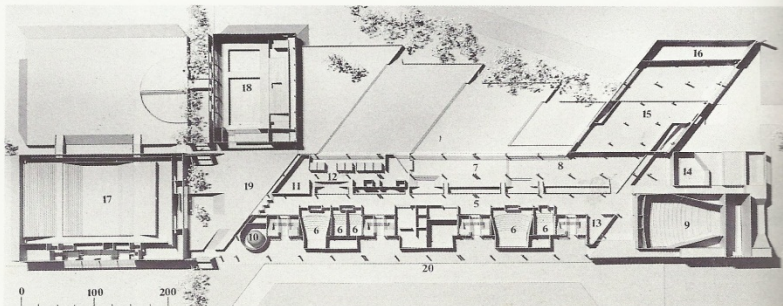
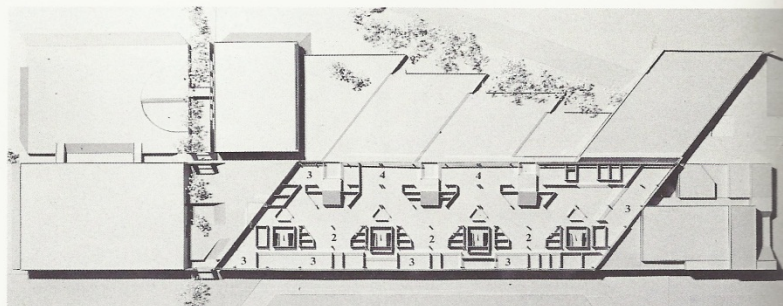






9

- View from the northwest 4
 View of plaza looking east 5
 Detail of east facade 6
 Arcade looking north 7
 View from the garden into the plaza 8
 Conceptual sketch 9
 Third floor: 1) seminar rooms 10
 Second floor: 2) resource center, 3) laboratories, 4) instruction materials 11
 First floor: 5) gallery, 6) lecture halls, 7) commons, 8) auditorium, 9) planetarium, 10) health center, 11) administration, 12) bookstore, 13) music, 14) industrial arts, 15) mechanical, 16) gymnasium, 17) swimming pool, 18) plaza, 19) bus loading 20

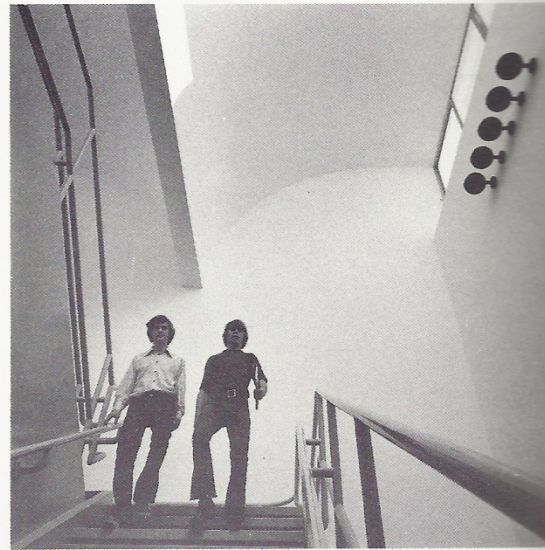




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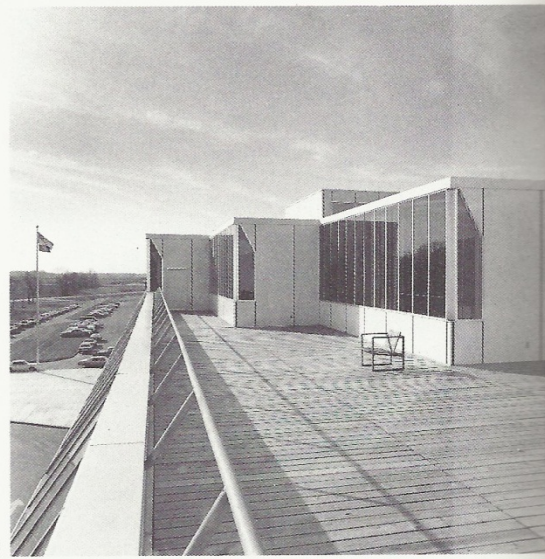
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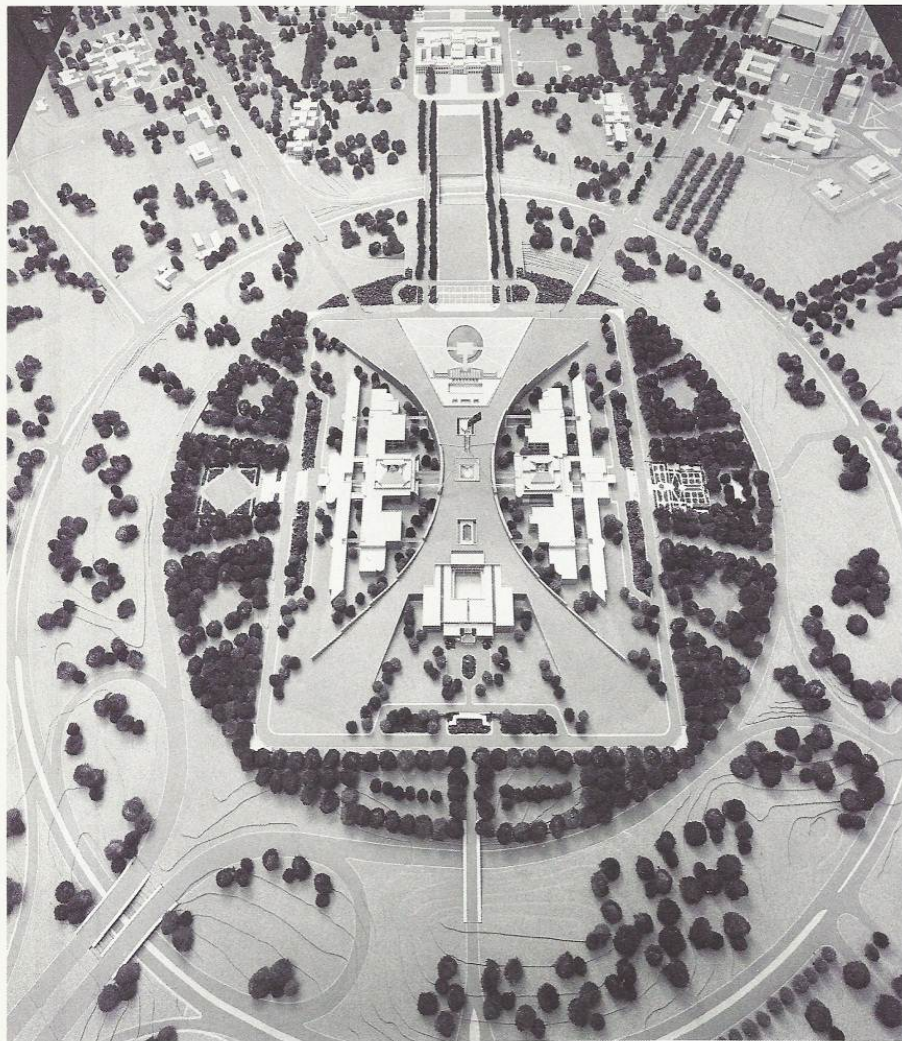


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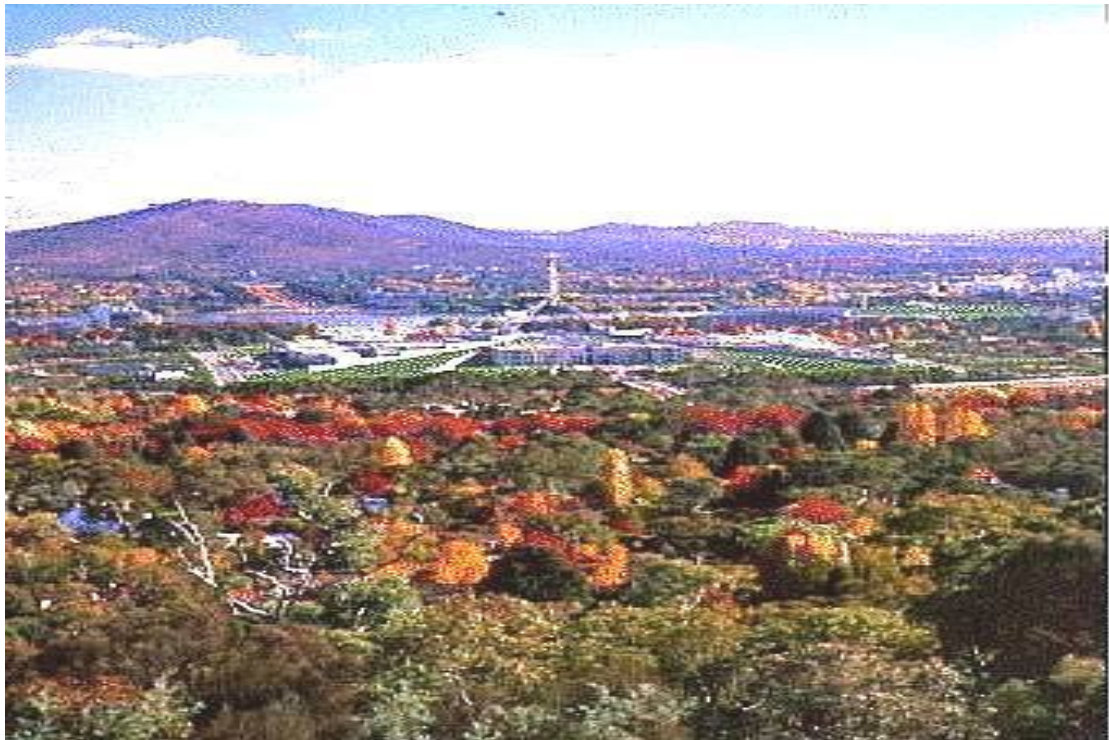


19





Site model view looking northeast 1
 Conceptual sketches 2

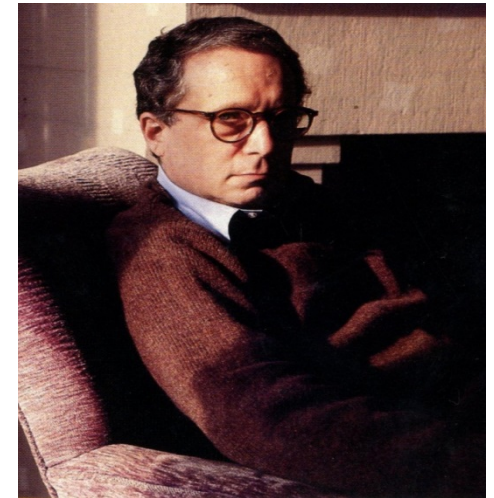


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The Philadelphia / University of Pennsylvania / Louis Kahn, FAIA,- inspired “school of design” is well represented in Columbus by Aldo Guirgola, FAIA, and a recipient of the AIA Gold Medal and *Robert Venturi, FAIA* (right).



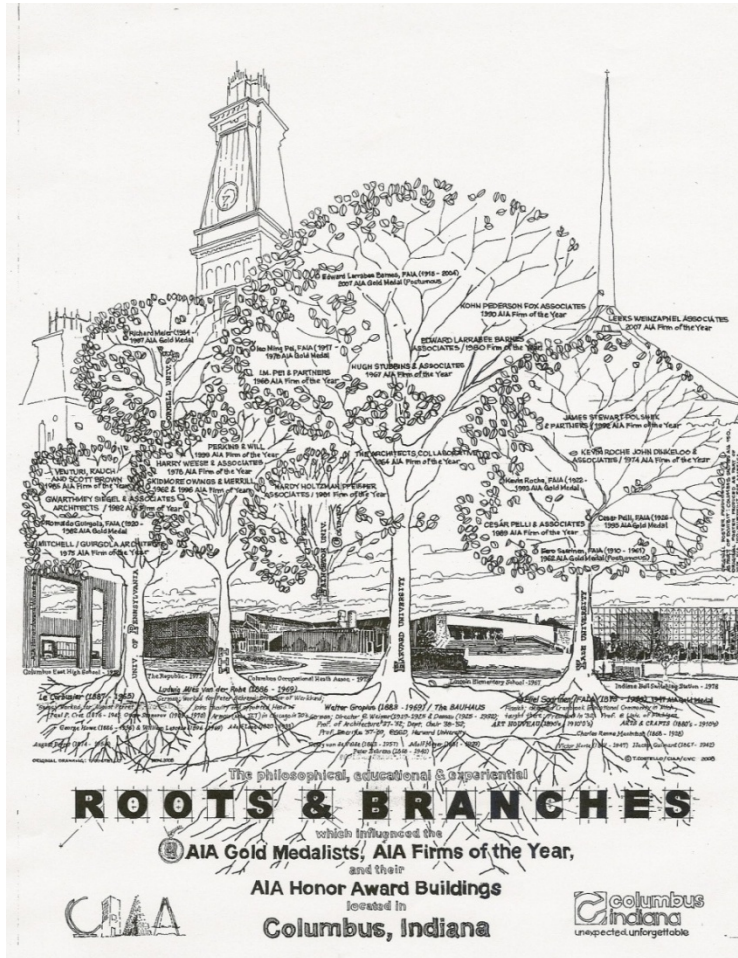
- **Venturi, his wife, Denise Scott Brown, FAIA, and (the late) Steve Isenour, FAIA, go on to international fame in the decades following their Fire Station No. 4 in Columbus.**



Significance?



Columbus Visitors Center / 2015 Tour Guide Training



End of first session;
questions, please.

Columbus Visitors Center / 2015 Tour Guide Training



Three session focusing on:

The ARCHITECTURE OF COLUMBUS, INDIANA, and its national significance in the Modernist Movement ... specifically during the period of the last-half of the 20th century in America .



OBJECTIVE No.2

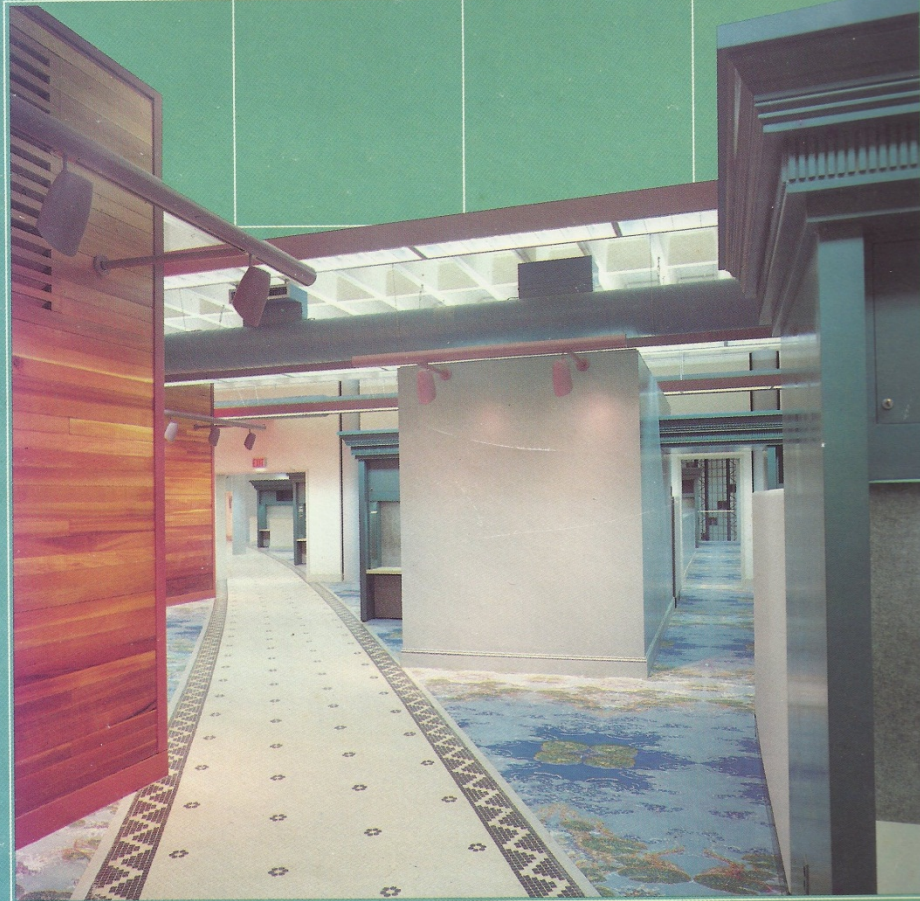
To give the Columbus Visitor Center tour guides greater insight into two of the five buildings that have that have won AIA National Architecture Design Awards ... often considered “the Pantheon of AIA Awards” ... and their architects.

What was the significance of their building in Columbus and where does it fit in the chronology & scope of the work of their career ... before and after.



Hardy Holzman Pfeiffer

BY MICHAEL SORKIN

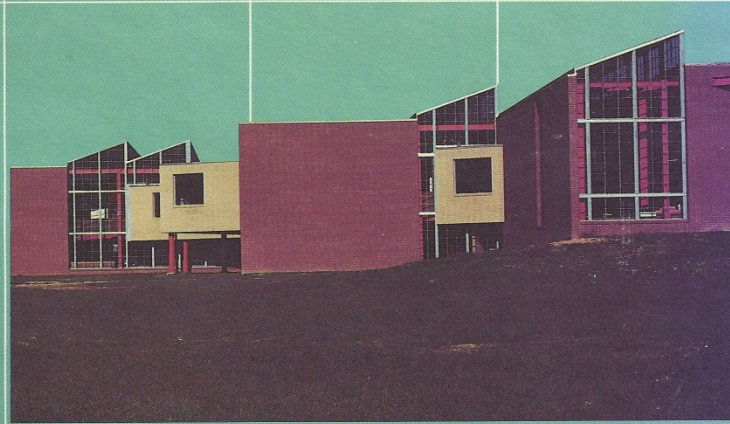


MONOGRAPHS ON CONTEMPORARY ARCHITECTURE



PROJECTS

BEST PRODUCTS CORPORATE
HEADQUARTERS
AFI HEADQUARTERS
ST. LOUIS ART MUSEUM
BROOKLYN CHILDREN'S MUSEUM
ARTPARK
COOPER-HEWITT MUSEUM
THE EYE INSTITUTE
COLUMBUS OCCUPATIONAL
HEALTH CENTER
OLMSTEAD THEATER
AFI THEATER
EXETER ASSEMBLY HALL
MADISON CIVIC CENTER
PLAYHOUSE IN THE PARK
NEW LAFAYETTE THEATER
BOETTCHER CONCERT HALL
ORCHESTRA HALL
FIREMEN'S TRAINING CENTER
SALISBURY SCHOOL
MT. HEALTHY SCHOOL
ST. PAUL'S SCHOOL
CLOISTERS CONDOMINIUM
DOBELL HOUSE
VON BERNUTH HOUSE
PRATT HOUSE
DUNCAN COMPOUND
HADLEY HOUSE
LANGWORTHY HOUSE
JOHNSON HOUSE



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Michael Franklin Ross, FAIA

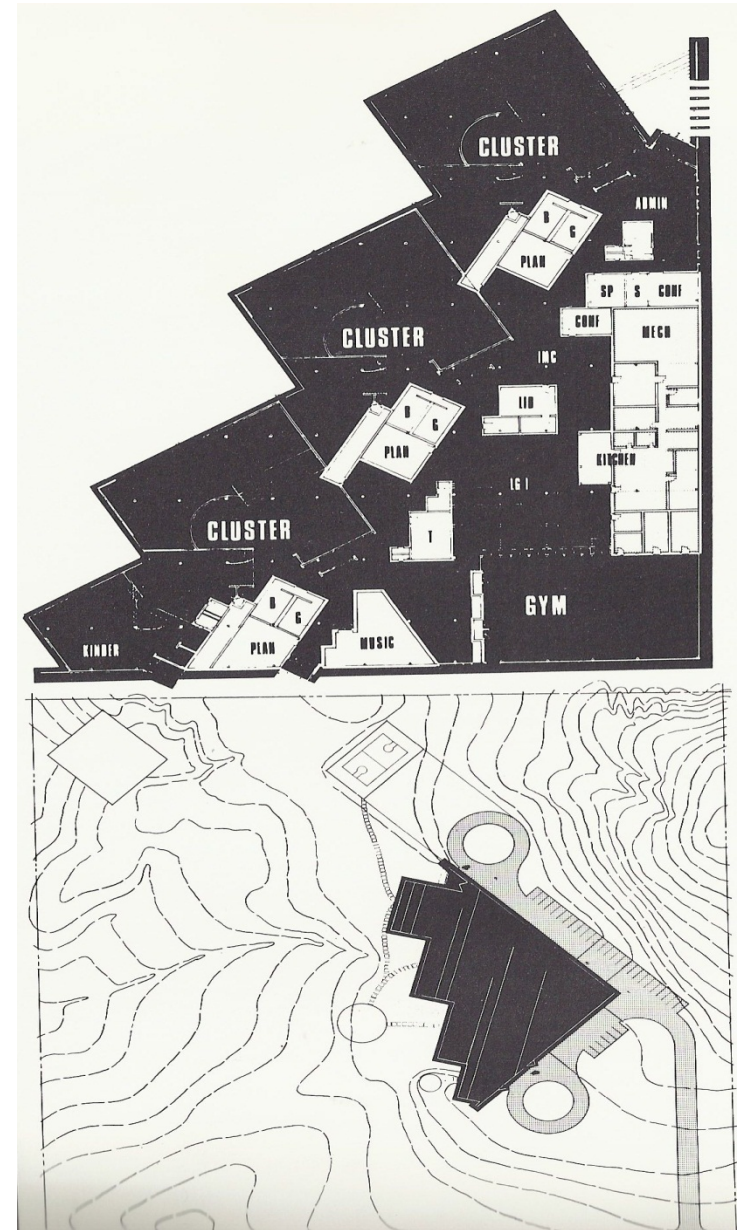
HGA Architects and Engineers
Los Angeles, CA

Michael Ross is a Vice President and Principal with the Los Angeles office of HGA. His expertise in master planning and design spans more than 35 years, in which he has led more than \$2 billion in design, architecture and planning projects. His expertise encompasses a diverse group of projects, from education, cultural and healthcare to laboratories and government facilities. During the last 20 years the majority of Michael's work has been focused on creating innovative healthcare environments that enhance experience and streamline hospital operations. He works with clients and the design team to develop the initial concept while maintaining the design throughout.

Michael was the project architect at Hardy Holtzman Pfeiffer Associates (HHPA) for the Cummins Occupational Health Association (COHA), completed in 1973 and received the AIA Honor Award in 1975.

This building ... along w/ the Mt. Healthy School ... are very significant in that they:

- 1. Built on the familiarity that the users would have w/ that of an “industrial environment” in materials and utilitarian economy.**
- 2. Used “common materials in uncommon ways.”**
- 3. Broke with a feeling of institutional sterility that most medical buildings of the time inherently used.**
- 4. Explore the “rotated grid” to organize the plan.**
- 5. Expose all of the systems .. .In fact, “celebrate them with color.”**
- 6. Related to the context w/ reflective glass and lowered the scale using hill-side of levee.**



1. Columbus (IN) Occupational Health Center by HHPA; (1971).



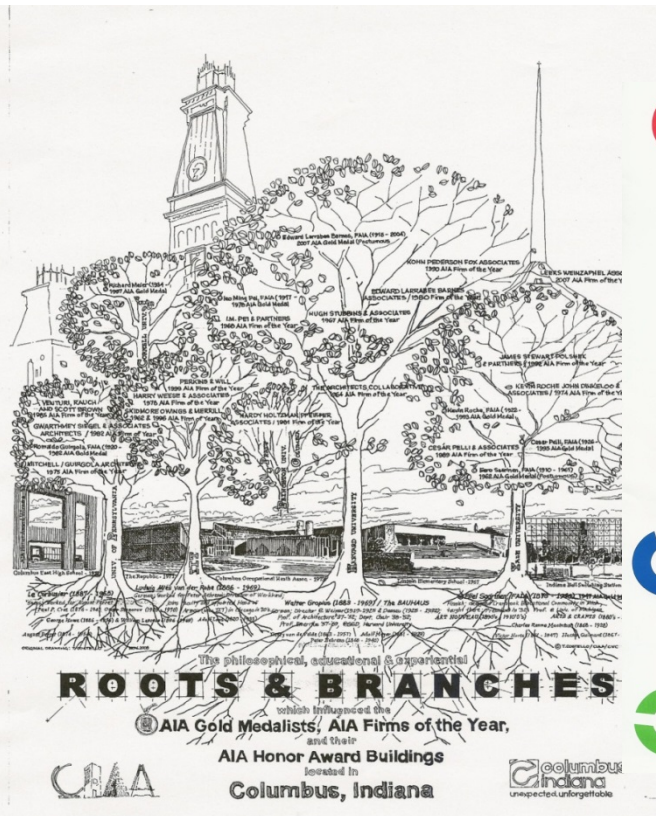
Columbus (IN) Occupational Heath Center by HHPA; (1971).



- Original color scheme by HHPA (1969)

IMPORTANT TO REMEMBER!

Columbus, Indiana ...
a living & growing
community!!!



PERSPECTIVES

D
SUNDAY
December 13, 2009

Community Conversation Editor
Jeff Ward, 210-5850
E-mail: jward@muncie.com
Page designer: L. Caldwell, 210-5810

WWW.THESTARPRESS.COM

Learning from COLUMBUS

Proving that good urban design matters

The Muncie community has embarked upon a public process, the end product of which will be a new comprehensive plan. In theory, this document will provide a guide — a “road map,” if you will — to establish and implement public policies that will guide the (re)development of Muncie during both the short and long term.

It will provide the public, not-for-profit, and private sectors in our community with an opportunity to strengthen existing and form new partnerships so as to achieve goals set by the community through the planning process.



TONY COSTELLO

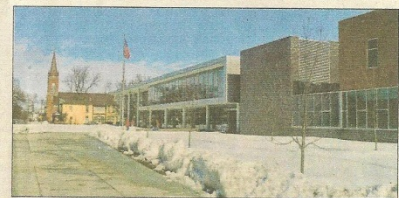
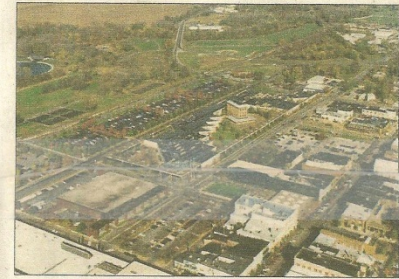
More importantly, it will, hopefully, give our community an opportunity to unite behind a common cause — that of improving the quality of life for all residents.

A daunting task? For sure. Achievable? Being an optimist, I believe, “yes,” if we have a collective vision of the community we want — by 2015 — by 2035.

Equally important, we must overcome the ever-present, partisan bickering and roadblocks to achieving the goals established. I believe it comes down to every public official, private investor, institutional head, neighborhood and historic preservation advocate, and concerned citizen making a commitment to abide by a simple rule that states: “Over the long haul, a community with an enriched quality of life is one where the common good wins out over private agendas.”

A reader could easily say that no such community exists. For many, too many, they would be right. But here in Indiana, in a city with about one-half the population of Muncie, such a community exists. Of course, I am talking about Columbus.

➤ See MUNCIE, 40



TOP: Aerial view of the three-block long, Cummins International Headquarters building defines the west edge of downtown Columbus. The historic building around which the building wraps itself is the building where the early research and development of Cummins diesel engines took place.

BOTTOM: The decision to build the new Central Middle School (opened in 2008) on the site of the original school on the fringe of downtown Columbus strengthens the livability of the surrounding historic neighborhoods.

I believe it comes down to every public official, private investor, institutional head, neighborhood and historic preservation advocate, and concerned citizen making a commitment to abide by a simple rule that states: “Over the long haul, a community with an enriched quality of life is one where the common good wins out over private agendas.”

1. Columbus (IN) Occupational Health Center by HHPA; (1971).



- New color scheme when Cummins “goes red” (2006)

Columbus (IN) Occupational Health Center by HHPA; (1971).



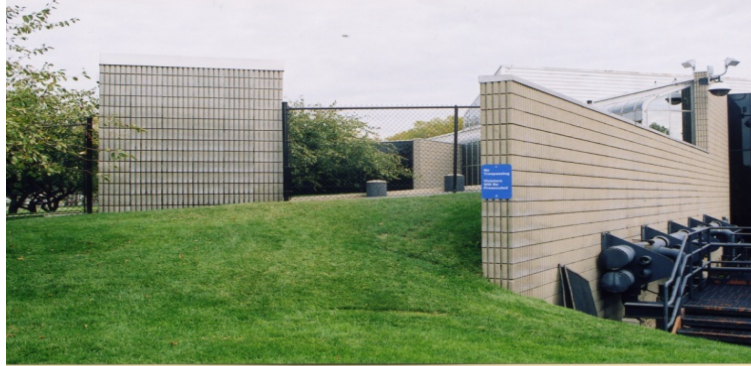
- New color scheme when Cummins “goes red” (2006)

Columbus (IN) Occupational Health Center by HHPA; (1971).



- New color scheme when Cummins “goes red” (2006)

1. Columbus (IN) Occupational Health Center by HHPA; (1971).



**Columbus (IN) Northside Middle School. Addition (2001)
by Leers Weinzaphel.**

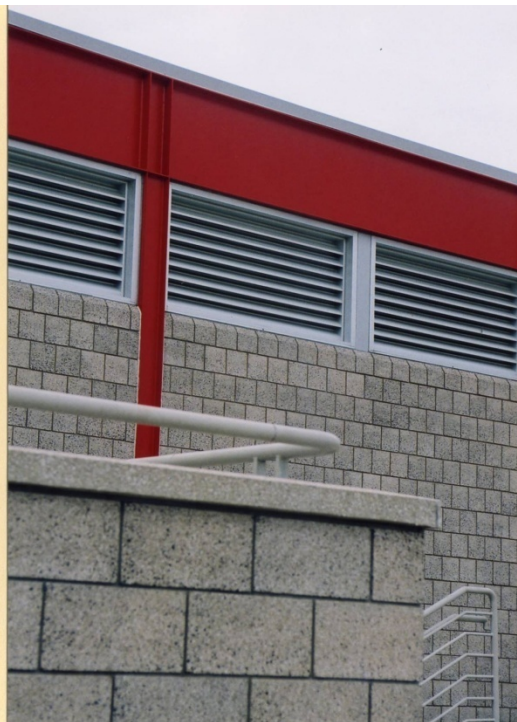
**CMU's used as the prime building material w/ steel as
the secondary one; very systemic approach with very
careful detailing**



Significance?



**Columbus (IN) Northside Middle School. Addition (2001)
by Leers Weinzaphel.**

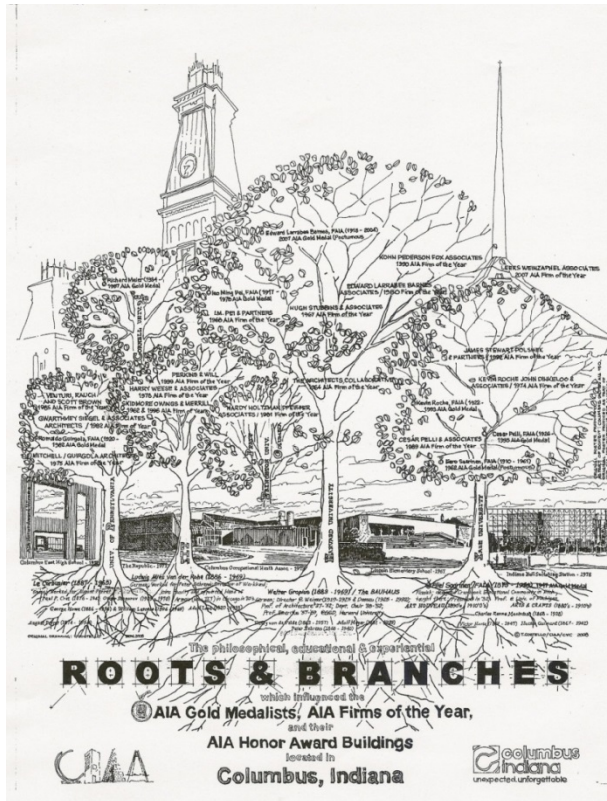


**2. Columbus (IN) Northside Middle School. Addition (2001)
by Leers Weinzaphel.**



Columbus Visitors Center / 2015 Tour Guide Training

THANK YOU! That's it until 03 March 2015



**The ARCHITECTURE OF COLUMBUS,
INDIANA ...and its national
significance in the Modernist Movement
in America.**

Tony Costello, FAIA

**Irving Distinguished Professor of
Architecture, Ball State University,
Muncie, IN**

**Director, Columbus Indiana Architectural
Archives**

Principal, C+A COSTELLO + ASSOCIATES

17 February 2015