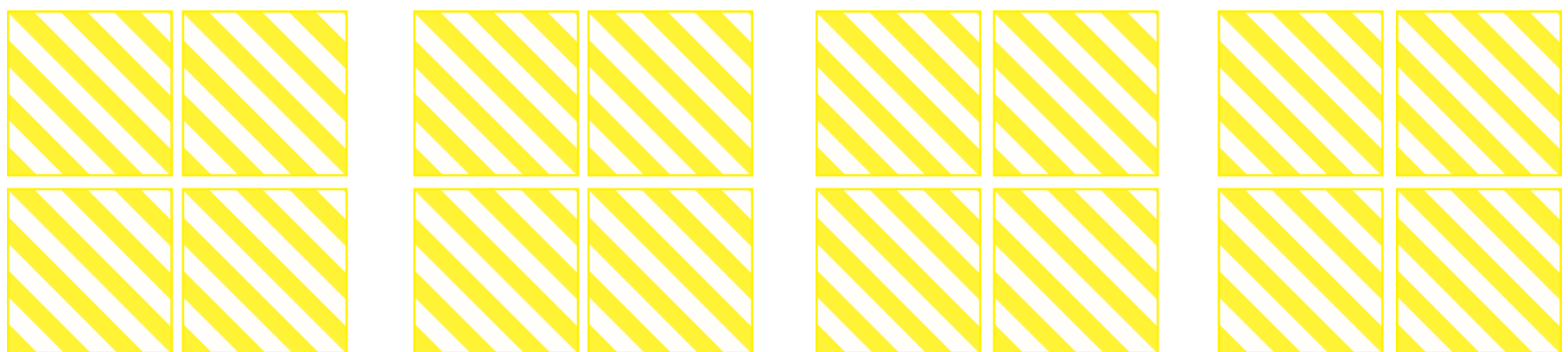
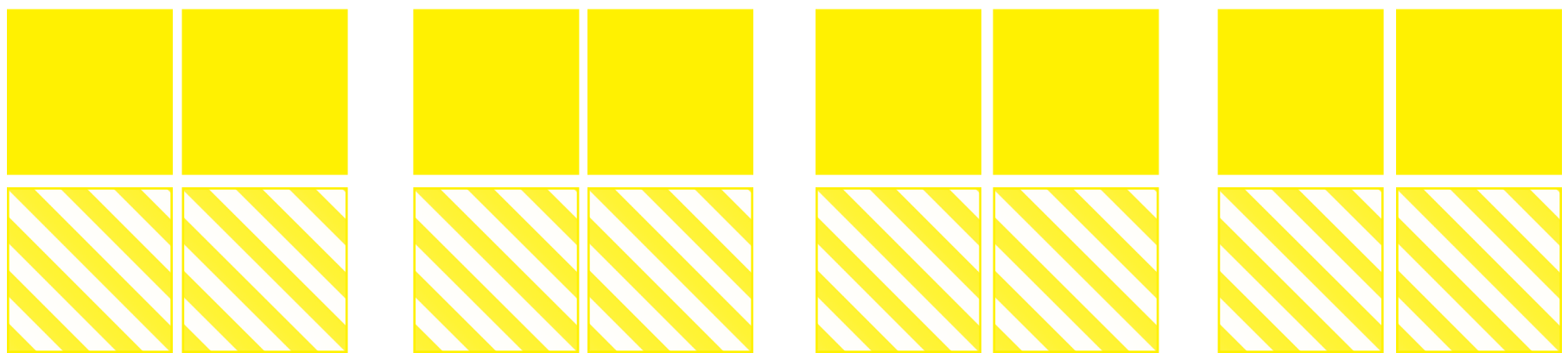
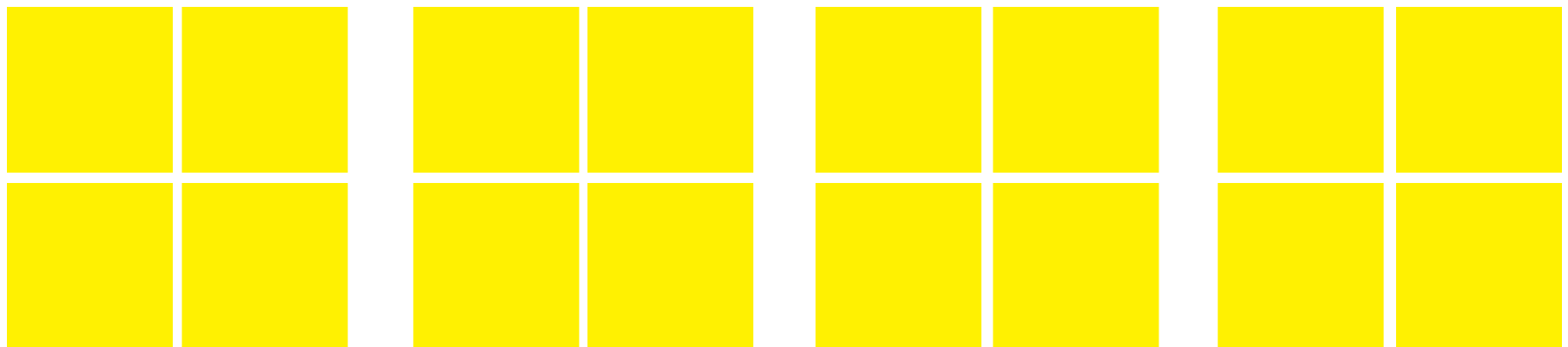
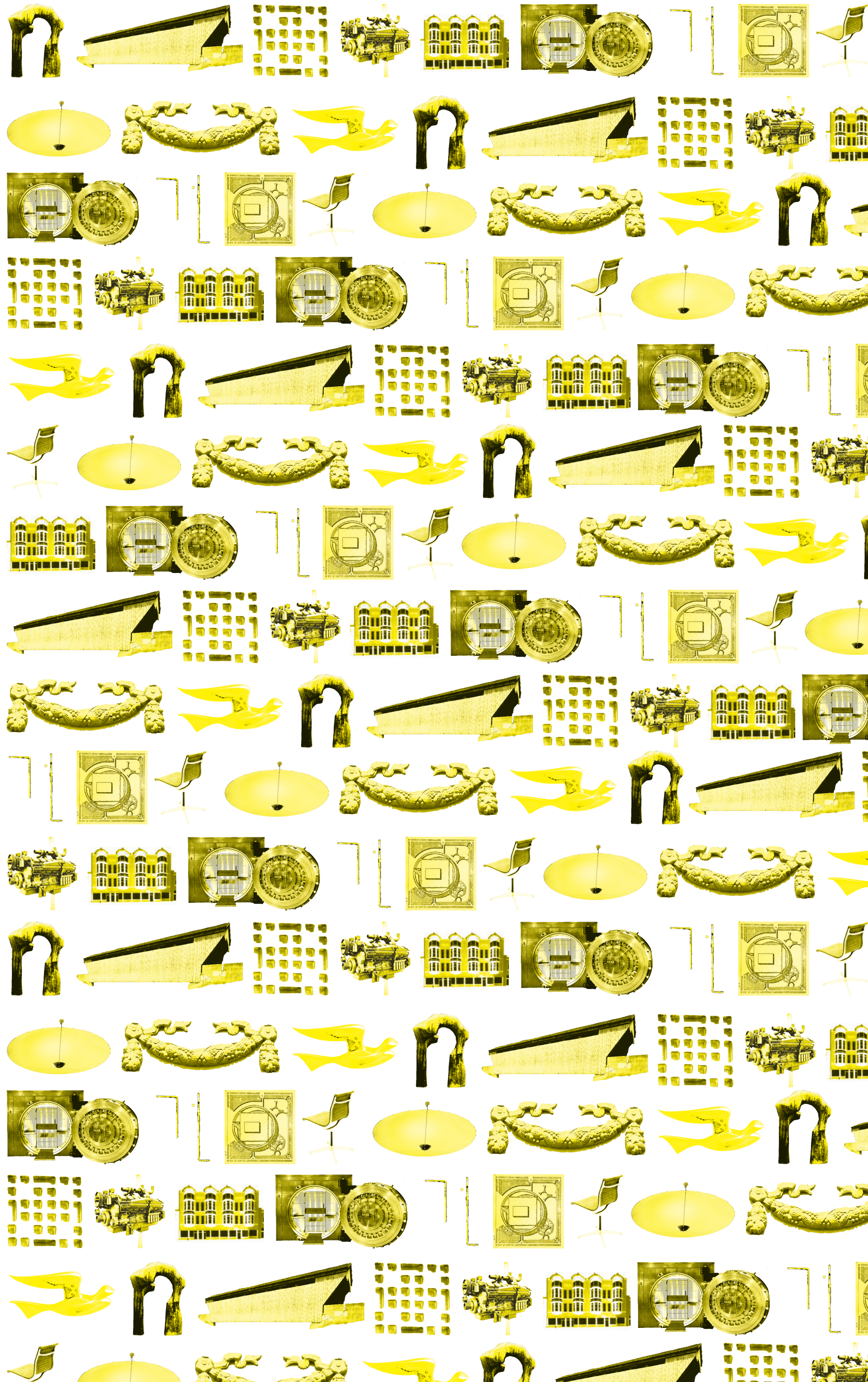


DIDACTIC

COLLECTION ON EXHIBIT COLUMBUS

A Selection for the inaugural 2016 Exhibit Columbus Symposium,
"Foundations and Futures"





DIDACTIC III

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A selection for the inaugural 2016 Exhibit Columbus Symposium,
"Foundations and Futures"

At Exhibit Columbus we are thrilled to partner with PRINTtEXT to produce this issue of Didactic. I hope that you'll read through these pages with thoughtful attention, as each word was written and each page designed with the same kind of intentionality that has made Columbus, Indiana an internationally recognized city for its pursuit of good design. Enrique has written perceptive histories of the nine sites we've selected to host new temporary installations next year. These installations, built to respond artistically and architecturally to each site's unique design history, will be featured in the 2017 Exhibit Columbus exhibition. Amy and Matt's articles show what Columbus has meant to them from a personal perspective. All of this work snaps into clarity with the beautiful images of Hadley Fruits. I hope you enjoy this issue—and make plans to attend the inaugural symposium, "Foundations and Futures," Sept 29 - Oct 1.

—Richard McCoy, Director, Landmark Columbus

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A HOME IN THE MODERN WORLD: SITES AND HISTORIES OF COLUMBUS, INDIANA¹

ENRIQUE RAMIREZ

We celebrate Columbus, Indiana for its dedication to modern and contemporary architecture in the service of improving communities. Situated in Bartholomew County, about 50 miles south of Indianapolis, this small community features signature buildings by Eliel Saarinen, Eero Saarinen, Edward Larabee Barnes, Kevin Roche, Robert Venturi, Myron Goldsmith, Harry Weese, Charles Gwathmey, Robert A.M. Stern, Deborah Berke, Carlos Jimenez and others. Yet Columbus, Indiana is not just a city with a dense and rich collection of notable mid-century modern and postmodern buildings. Columbus' architectural offerings were the result of a half-century's worth of innovative public-private initiatives inspired by and in some cases incentivized by the industrialist and art patron J. Irwin Miller (1909-2004) and his wife, Xenia Simons Miller (1917-2008).

J. Irwin was fond of the ancient Greek playwright Euripides. Before an audience at Princeton University in 1979, Miller reflected, "Americans feel themselves rootless, and in their anxieties seek, without finding, a sense of home. There is a line in Euripides which says, 'Where the good things are, there is home.' The artist today has this great chance to show us what the good things are, to help us find our home in the modern world."² City leaders invoked the quotation from Euripides for Miller's seventy-fifth birthday celebration, held at Mill Race Park on May 26, 1984. The Millers were presented with a plaque with the following inscription:

IN APPRECIATION FOR THE LEADERSHIP AND GENEROSITY OF J. IRWIN AND XENIA MILLER AND CLEMENTINE MILLER TANGEMAN THEY HAVE ENRICHED THE LIVES OF OUR PEOPLE AND EMBELLISHED OUR CITY.

"WHERE THE GOOD THINGS ARE, THERE IS HOME."

EURIPIDES

COLUMBUS, INDIANA
MAY 26, 1984

Today the plaque can be found at The Commons, Fred Koetter and Susie Kim's large steel and glass-enclosed public space occupying the block at Fourth and Washington Streets in downtown Columbus. And though this plaque can be used to describe the Millers' own approach to public stewardship, it emphasizes how Columbus' innovative approach to art and architectural stewardship was linked to the creation of a "home in the modern world." This is all to say that for many of the signature architectural masterpieces in Columbus, their importance lies as much on their formal and artistic innovation as on their skillful negotiation of site. Earlier this year, Exhibit Columbus inaugurated the J. Irwin and Xenia S. Miller Prize Competition. Ten teams of architects and artists will be given the chance to design and build site-responsive installations at five sites in Columbus. The teams and sites of the 2016-17 Miller Prize are:

- Chris Cornelius of studio:indigenous (Milwaukee, Wisconsin) and Eric Höweler and Meejin Yoon of Höweler + Yoon (Boston, Massachusetts). **Site: First Christian Church (1942) by Saarinen and Saarinen**
- Dwayne Oyler and Jenny Wu of Oyler Wu Collaborative (Los Angeles, California) and Benjamin Ball and Gaston Nogues of Ball-Nogues Studio (Los Angeles, California). **Site: Irwin Conference Center (1954) by Eero Saarinen and Associates**
- Sharon Johnston, Mark Lee, and Jonathan Olivares of Johnston Marklee and Jonathan Olivares Design Research (Los Angeles, California) and Yugon Kim of IKD (Boston, Massachusetts). **Site: Bartholomew County Public Library (1969) by I.M. Pei and Partners**
- Herwig Baumgartner and Scott Uriu of Baumgartner + Uriu (Los Angeles, California) and Joyce Hsiang and Bimal Mendis of Plan B Architecture & Urbanism (New Haven, Connecticut). **Site: Cummins Corporate Office Building (1984) by Kevin Roche John Dinkeloo Associates**
- Benjamin Aranda and Chris Lasch of Aranda\Lasch (Tucson, Arizona and New York, New York) and Rachel Hayes (Tulsa, Oklahoma). **Site: Mill Race Park (1992) by Michael Van Valkenburgh Associates with architecture by Stanley Saitowitz**

Exhibit Columbus also includes three additional components. The first of these will feature site-specific work by groups of student designers from regional architectural schools. For the second pro-

gram, students from Columbus high schools will design an installation to be erected at the Old Post Office on the corner of Washington and Seventh Streets. A third program will feature a set of installations along Washington Street that engage emerging design galleries. Indiana University students will design a site-specific work at North Christian Church under the supervision of T. Kelly Wilson, director of Indiana University Center for Art and Design, and Jiangwei Wu, Assistant Professor of Interior Design at Indiana University. The sites for these programs are:

- Columbus Signature Academy—Lincoln Campus (1967), by Gunnar Birkerts and Central Middle School (2007), by Ralph Johnson for Perkins + Will.
- Columbus Post Office and Federal Building (1912), by James Knox Taylor, Supervising Architect.
- Washington Street, Between First and Seventh Streets
- North Christian Church (1964), by Eero Saarinen

This publication considers the individual histories of these eight sites. It is worth noting from the outset that the emphasis will be on the various social, cultural, and architectural developments that informed the particular designs in each specific location. This will give readers a brief picture of the myriad collaborations between architects, artists, and the people of Columbus.

SITE ONE: FIRST CHRISTIAN CHURCH (1942) BY SAARINEN AND SAARINEN

The Miller's sponsorship of modern art and architecture in Columbus begins with Eliel and Eero Saarinen's First Christian Church. Completed in 1942, this elegant, abstracted interpretation of a Renaissance piazza and campanile is situated on Fifth Street between Franklin Street and Lafayette Avenue, directly across the street from the Bartholomew County Public Library and diagonally across from the Irwin Home and Gardens. This area did not officially exist when Columbus was founded in 1820. But by 1879, the Irwin, Mount, Finley, Sims, and Jones families had purchased many tracts of land north, east, and southeast of the original 1821 plat, including those that would eventually become the site for the First Christian Church.

The history of the site begins with a series of addi-

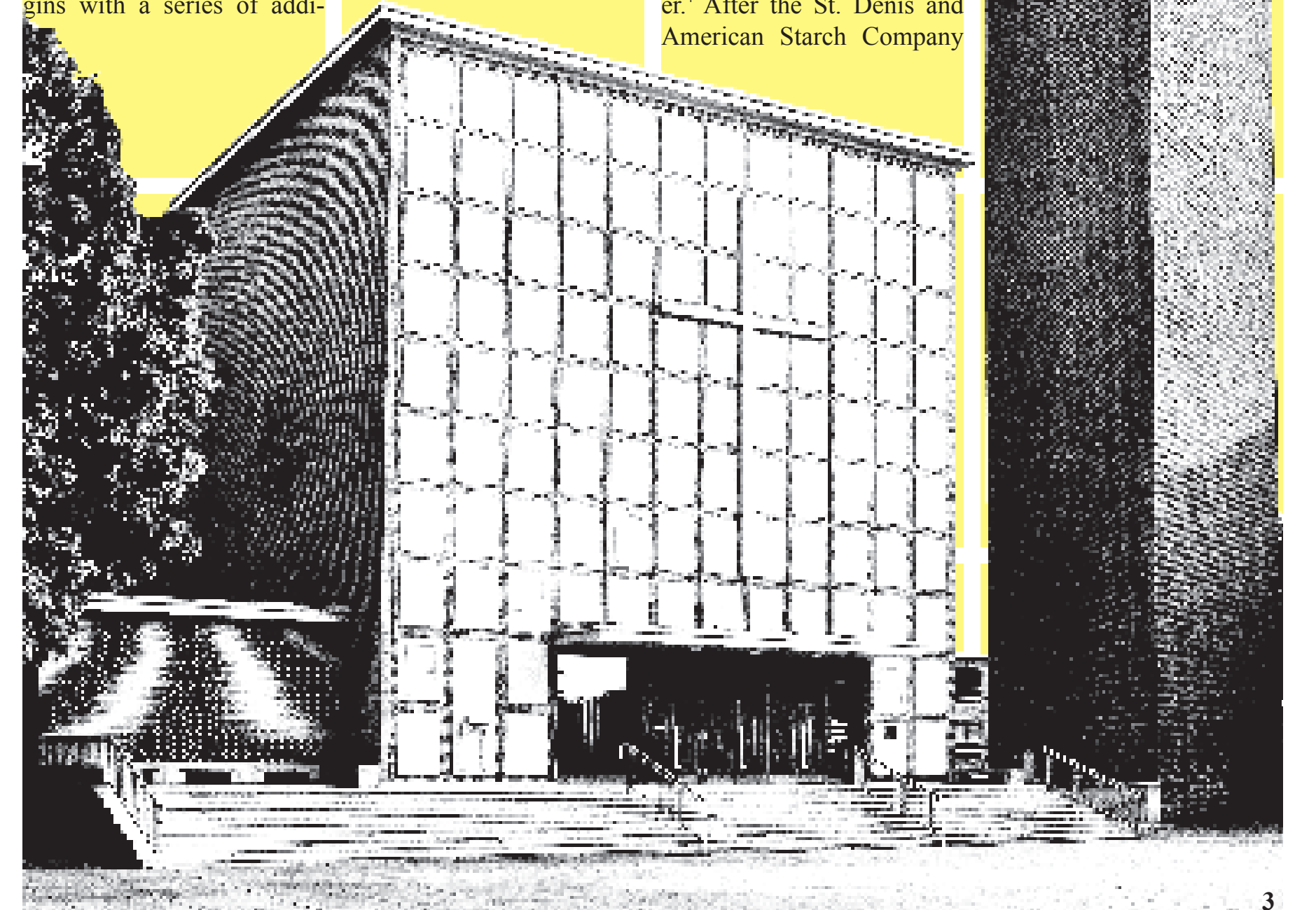
tions made to lots 23 and 22 of the original 1821 plan of Columbus. These sites were not linked to purchases made by the Irwin, Jones, or Mount families and were presumably made by the town, which was officially incorporated in 1835.³ The sites, however, are linked to railroad development and subsequently to the establishment of the City Fire Department in Columbus.

The site's links to railroads began as early as 1836, with the signing of the Internal Improvement Bill by Governor Noah Noble. One of the key provisions of the bill was the establishment of a railroad line from Madison to Lafayette that would pass through Columbus and Indianapolis. The Madison-Columbus line was completed in 1844, and by 1848 it was called the Madison-Indianapolis Railroad.

In 1852 the Jeffersonville Railroad reached Columbus via a competing spur through Edinburgh, and in 1866 the two lines merged, creating the Jeffersonville, Madison & Indianapolis Railroad.

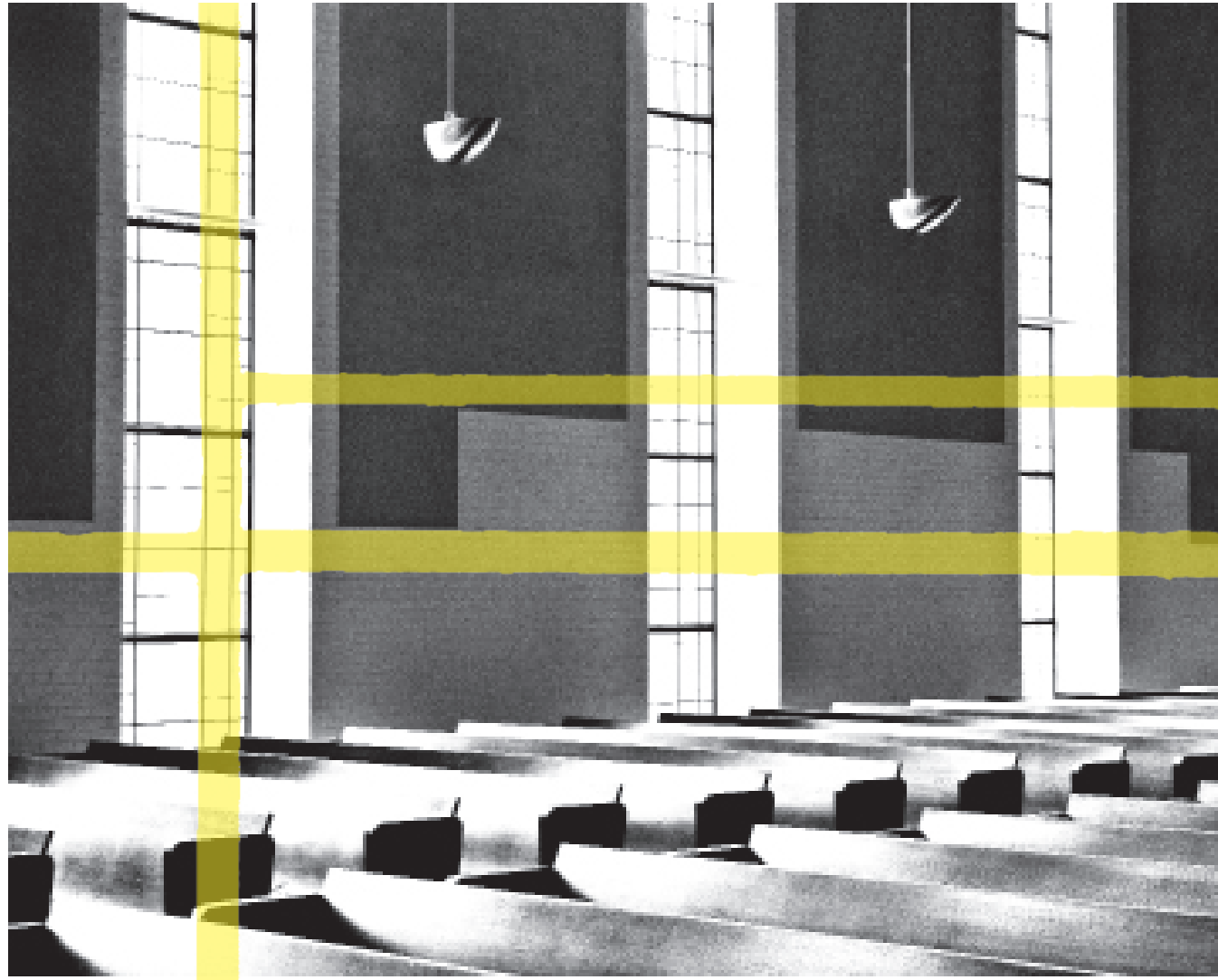
A spur of the original Jefferson, Madison & Indianapolis Railroad ran south through the site on Fifth Street, and a small depot was constructed there. This area was once known as Railroad Square and when the original depot was demolished, it became a small public square known as Commercial Park. In 1871 the City Council ordered the construction of a small firehouse on the Park on the block of Fifth Street, between Franklin and Mechanics Streets (now Lafayette Avenue). It used to stand roughly in the same place as the First Christian Church's bell tower.⁴ After the St. Denis and American Starch Company

fires of 1894 and 1895 respectively, the city purchased the land next to the City Hall and built Firehouse No. 1.



¹ I would like to thank Tricia Gilson of the Columbus Indiana Architectural Archives, Columbus historian and resident David Sechrest, Richard McCoy of Landmark Columbus, and Benjamin and Janneane Blevins of PRINTTEXT for the necessary materials and advice for writing this brief article.

² Irwin Miller, "A Matter of Life and Death: Why It's in Business's Self-Interest To Support the Creative Arts," *Princeton Alumni Weekly*, 12 February 1979, p. 45.



er “Mr. Booth’s architect.”¹⁰ She was referring to Eliel Saarinen, who had recently completed the Cranbrook School and Art Academy for the Detroit newspaper baron Charles Gough Booth in 1938. Although Frank Lloyd Wright had been considered as well, he was deemed too regional and Wisconsin-centered.¹¹ Saarinen was seen as a more appropriate choice because his own religious beliefs mirrored those of Columbus churchgoers.¹² Moreover, Saarinen insisted that a modernist idiom was appropriate, for the Sweeneys desired that the new church should be modest, bright, and a home for anyone, no matter his or her stature. In Saarinen’s words,

As we compare this development of your church with that of the new architectural thought—according to which your church is conceived—we find that they are very much alike, both as to meaning and course of development, for as your church emancipated itself from theology, so the new architecture has freed itself from traditional styles. And, as your church has been based upon the fundamentals of Christianity, so the new architectural thought is endeavoring to build upon the fundamental principles of architecture. As you see then, your form of religion and the design of your church are spiritually related to one another.¹³

When construction began in 1939, the old block that contained Commercial Park was razed and dug out to install the foundations and the “sunken garden” that would dominate the site. Completed in 1942, Saarinen’s First Christian Church is considered to be first example of modern architecture in Columbus. And like other subsequent “signature” projects, Saarinen’s First Christian Church balanced its commitment to modernism with

In 1871 the Pennsylvania Railroad established a small subsidiary called the Pennsylvania Company to purchase all of the small trunk lines in Indiana, including the stations and tracks belonging to the Jeffersonville, Madison & Indianapolis Railroad. In 1890 the Jeffersonville, Madison & Indianapolis Railroad became part of the Pittsburgh, Cincinnati, Chicago & St. Louis Railroad Company, which would be purchased by the Pennsylvania Railroad on March 26, 1921 for a lease term of 999 years. Railroad service would decline during the 1930s. The original Columbus-Madison line ceased operations in 1931, and by the mid-1930s most passenger traffic had been replaced by U.S. Mail and LCL (Less Than Carload) cargoes. And once the United States entered the Second World War, many of the lines in the region were dedicated to moving materials from Camp Atterbury in Edinburgh and the Jefferson Proving Ground, as well as Atterbury Air Base.⁵

The role played by Columbus’ religious community in

the development of the site cannot be overstated. The early religious history of Columbus begins with the New Hope congregation. It was established in 1829 to welcome practitioners from the area. New Hope competed with other congregations for worshippers, the most important being the Christian Church of Columbus. Members of this church met in what was considered one of the most important religious buildings throughout the region. It was a Gothic-inspired structure with modern flourishes, perhaps inspired by the work of French architect and preservationist Eugène-Emmanuel Viollet-le-Duc. The church was even used as shelter to house victims from the Ohio River Flood of 1937.⁶ It was around this time that the church established a “unified” service that began with a traditional church service followed by Bible School.

In 1937, the Christian Church of Columbus began to consider building a new church

for their congregation. That year, Will G. Irwin and Linnie I. Sweeney purchased Commercial Park from the Pennsylvania Railroad as the site for their new church.⁷ The Irwins and Sweeneys had long been associated with the New Hope church as well as the Christian Church of Columbus, and initially, they had wanted a building that would continue the style made famous by the Tabernacle. According to Elise Irwin Sweeney, Linnie’s sister, they asked their nephew, J. Irwin Miller, for advice about the church design.⁸ Miller, who had been taking architecture courses at Yale, had declared that the new church should be “modern” if only for the fact that there was nothing about their congregation that was “Gothic or Early American.”⁹

Irwin and Sweeney’s search for a modern architect initially led them to E.B. Gilchrist, then a faculty member at Princeton University. Gilchrist had to resign due to health problems. Not long after this, at a Bible Study course, a woman overheard Mrs. Sweeney’s frustrations at having to find a new architect and suggested she consid-

a respect for history and tradition. This is evidenced in what appears to be a fairly traditional *parti*: a simple, rectangular sanctuary alongside a separate bell tower, evocative of Romanesque basilicas and Renaissance piazzas and campaniles. For the First Christian Church, Saarinen clad both structures in stone and light, buffed brick. The bell tower features a sparse, yet elegant ornamental relief on its sides (similar to that found at Cranbrook Academy), inspired by the finials of a Jerusalem Cross.¹⁴ In looking at the two structures, the sense is of a volumetric emphasis that does not feel heavy and that yet occupies the site with a firm, resolute footprint. Yet this is a highly improvisational modernism, one that combines the rational grids on the facades of the sanctuary and top of the bell tower with subtle, asymmetrical motifs that

heighten the experiences of the space. This is especially the case with the front facade as well as with the sacristy in the inside: neither lies on the dominant axis and therefore call attention to the simplicity and functionality of the spaces inside. Like other Saarinen projects, this too was a collaborative endeavor: Loja Saarinen designed the tapestry on the eastern wall of the interior; Charles Eames designed the pews.

The First Christian Church is also unique for its negotiation of site in plan and elevation. Like other signature projects in the city, this one involved the substantial redesign of an entire city block. The sanctuary connects to a long, two-story classroom building that hovers above the site on pilotis. This is only one instance of how the First Christian Church also incorporates subtle changes

in elevation. The classrooms flank a “sunken garden” that occupies the western part of the site, which once featured a reflecting pool. The “sunken garden” on the west of the site is just that, a space of refuge that encourages both contemplation and exploration of the site—people were even allowed to walk underneath the classroom. When viewed from across Fifth Street, the sanctuary and bell tower appear as if on a shallow plinth, recognizing that the civic importance of a religious building can sometimes demand that it be literally raised above everything else, if only at a modest height.

A substantial addition and renovation to the classroom was completed by Columbus architect Nolan Bingham in 2000. The building was designated as a National Historic Landmark in 2002.

³ Melvin Lotstutter, ed., *City Fire Department of Columbus Indiana, 1835-1941*, p. 3.
⁴ *Ibid.*
⁵ Phil Anderson, *Pioneer Railroad of the Northwest: History of the Jeffersonville, Madison, and Indianapolis Railroad*. <https://web.archive.org/web/20040406165425/http://www.hometown.aol.com/ma393/railroad/index.htm>
⁶ Hugh Th. Miller, “Tabernacle Church of Christ of Columbus, Indiana: History, 1829-1940”, in *Tabernacle Church of Christ, Columbus, Indiana. Dedication Services, May 31, 1942*, p. 16. Columbus Indiana Architectural Archives.
⁷ Hugh Th. Miller, “Tabernacle Church of Christ of Columbus, Indiana: History, 1829-1940”, in *Tabernacle Church of Christ, Columbus, Indiana. Dedication Services, May 31, 1942*, p. 7. Columbus Indiana Architectural Archives.
⁸ Elise Irwin Sweeney, “Symbolism of the First Christian Church”, unpublished manuscript, Columbus Indiana Architectural Archives.
⁹ *Ibid.*
¹⁰ *Ibid.*
¹¹ Balthazar Korab, *Columbus, Indiana* (Document Press, 1989), 50.
¹² Elise Irwin Sweeney, “Symbolism of the First Christian Church”, unpublished manuscript, Columbus Indiana Architectural Archives.
¹³ “Our Church Is People: Building Committee’s Theme”, Columbus Indiana Architectural Archives.
¹⁴ Elise Irwin Sweeney, “Symbolism of the First Christian Church”, unpublished manuscript, Columbus Indiana Architectural Archives.



SITE TWO: IRWIN CONFERENCE CENTER (1954) BY EERO SAARINEN AND ASSOCIATES

As with the other sites designated as part of the inaugural J. Irwin and Xenia Miller Prize, the original site of Saarinen's Irwin Conference Center on the northwest corner of Fifth and Washington Streets was not part of the original 1821 plat of Columbus. At that time, the only designated purchases on the block of Harrison (now Fifth) and Washington Streets were Lots 222 and 221 (now corresponding with the northeast corner of Jackson and Fifth Streets) and Lot 160 (the southeast corner of Jackson and Fifth).

Subsequent atlases and maps reveal further developments to the area, which eventually became the city's main commercial corridor. The 1879 *Atlas of Bartholomew County* shows that the site rested in the middle of several additions by the Doup, Sims, Finley, Irwin, Jones and Mounts families. The southeast portion of the block bounded by Fifth, Sixth, Washington, and Jackson Streets was purchased by the Griffith family and typically known as the "Griffith quarter-block." The Pennsylvania Company Railroad line (formerly the Jefferson, Madison & Indianapolis Railroad) ran diagonally through the quarter-block, and a small spur deviated south into a small pump house that stood on the corner of Fifth and Washington. Griffith's offices originally occupied this part, and in later years the old Hooks drug store and a shoe store occupied were built there. Eventually, this building housed the Donner and Rominger Mill Company and a Western Union, as well as the May



Laundry. An alley separated the quarter-block from the adjacent western lot, where a flour elevator and grain house was erected. Next to this, on the corner of Fifth and Jackson Streets, were facilities for the painting and servicing of carriages. Reeves and Cooley established an automobile dealership there in 1923. This eventually became the Reeves Auto Company and subsequently, Harrison Motors in 1950.

Other buildings in this area merit special attention. The building on the northeast corner of Fifth and Washington is also important to the history of the site. This was the Republican Printing Office and Bookbindery, a building known for decades because of its awkward appearance—its southwest corner appeared to be lopped off, a visual reminder of the diagonal railroad line that once crossed the street at this point. This eventually became a diner and snack shop. The St. Denis Hotel was built on the southwest corner of Fifth and Washington, directly across from the Griffith "quarter-block." Until 1910, several different businesses occupied the bottom floors of the hotel, including

a barbershop, saloon, and J.F. Edwards' tailor shop.

This area of downtown is also important to the history of Columbus' financial institutions. The Griffith Brothers' Bank reorganized as the First National Bank in 1865 and opened up their first office in a small brick house on the corner of Third and Washington Streets. In 1866, the bank moved to the southeast corner of Fourth and Washington Streets and remained there until 1875. Joseph I. Irwin established Irwin's Bank at 301 Washington Street. In 1928, Union Trust purchased the St. Denis Hotel and subsequently merged with Irwin's Bank to form the Irwin-Union Trust Company. The tower atop the St. Denis was removed later that year, and the Irwin-Union Trust Company remained there until the 1950s.

A four-year long planning and construction project began in 1951 to renovate the Griffith "quarter-block" on the northwest corner of Fifth and Washington as the new home for the Irwin-Union Trust Bank (now the Irwin Conference Center).¹⁵ As with First Christian Church, Eero Saarinen's scheme

involved the design of a modern building that also displayed sensitivity to the historical context of the site. Ludwig Mies van der Rohe's buildings at the Illinois Institute of Technology were certainly in Saarinen's mind. Yet this kind of energetic modernism was not deemed appropriate for Columbus. Mies' buildings, with clear, cubic forms wrought from glass and steel, showed an abstracted modernism that did not seem to respond to the immediate urban context. Saarinen was concerned that his own proposed building, a one-story square pavilion with floor-to-ceiling windows and a flat, cornice-like overhang, would show too much of a deference to Mies' work while making the surrounding buildings look "shoddy."¹⁶ If the design and planning of the site surrounding First Christian Church showed the influence of Italian piazzas, here Saarinen looked to the "little green plazas which pleasantly dotted the city of Seville."¹⁷

And like his father's rationale for the design of the First Christian Church, Eero Saarinen believed that a modern bank was needed because it served the needs of the community while staying true to "new architectural thought." Saarinen's building was the first open-planned bank in the United States, a gesture that not only showed the influence of Mies' ideas about space-planning, but was also deemed necessary for bank customers. Gone are the bank teller's "cages" typical of American banks, here replaced with counters that encouraged more per-

sonal interactions between the bankers and the community.¹⁸ The 11.5 foot-high interior featured furniture by Herman Miller as well as art and graphic work by Alexander Girard, all contributing to a pleasant and inviting bank interior. The nine concrete cupolas diffused the lighting emanating from gold-plated reflectors, thus bathing the interior spaces with a "golden sunlight."¹⁹ Floor-to-ceiling bamboo shades helped maintain this gilded light while preventing heat gain caused by the full sun. And similarly, the 4.5 foot-wide overhang effectively prevented harsh reflections

on the building's facades while at the same time presenting visitors with reflected images of the surrounding historical buildings. The redesign of the surrounding site offers more insight as to how Saarinen accommodated a modern vocabulary along with sensitivity to the history of Columbus. The new bank comprised several structures and an all-important landscape intervention. In addition to the pavilion-like glass building on the northwest corner of Fifth and Washington, there was a basement for vaults and offices (accessible via a "floating" steel- and concrete-staircase) and to the north, the three-story Irwin Office Building connected to the pavilion with a network of pneumatic tubes and to the west, one of the first drive-up teller windows (later replaced with remote lanes).²⁰

The site is also an impressive example of mid-century landscape architecture: Dan Kiley's scheme ringed the site with honey locust and other flora, a move that not only turned the old Griffith "quarter-block" into an urban park, but also provided an elegant transition between the older urban and historical surroundings and the modern interiors of the bank. The most obvious nod to the history of the site occurs at the north end, where the edge of the three-story building appears to have a diagonal cut. This is a reminder of the old Jeffersonville, Madison & Indianapolis Railroad that ran its southeasterly course through the Cerealine Mills Commercial Park, and be-

yond. This diagonal cut is still there, although its run into Washington Street was interrupted by the expansion and renovation of the three-story Irwin Office Building by Kevin Roche John Dinkeloo and Associates in 1969 and by Columbus architect Todd Williams in 2012. Cummins eventually purchased the Irwin Conference Center, which was designated as a National Historic Landmark in 2000.

¹⁸ Columbus Area Visitors' Center, *A Look At Modern Architecture and Art: Columbus, Indiana* (Columbus, Indiana: 2012), 22.

¹⁹ "No Trace of the Conventional in Glass and Brick Building," *The Republic*, 9 March 1955. Columbus Indiana Architectural Archives, <http://www.columbusindiana.org/Archives/Archives%20-%20Columbus%20Area%20Visitors%20Center%20-%20A%20Look%20At%20Modern%20Architecture%20and%20Art%20-%20Columbus%20Indiana%20-%201955%20-%2012>



¹⁵ "Move To Be Made Without Interruption in Business of Bank," *The Republic*, 3 March 1955. Columbus Indiana Architectural Archives.

¹⁶ "Architect's Statement About The Irwin-Union Trust," November 22, 1954, Columbus Indiana Architectural Archives.

¹⁷ *Ibid.*

SITE THREE: BARTHOLOMEW COUNTY PUBLIC LIBRARY (1969) BY I.M. PEI AND PARTNERS

The site for the current Bartholomew County Public Library was not included in the original 1821 plat. Its origins, however, can be linked to a subsequent land purchase by the Irwin, Jones, and Mount families. According to the 1879 *Atlas of Bartholomew County*, lots 63, 64, 71, and 72 correspond to the current location of the library, directly south of the Tabernacle which was completed on Lot 70 in 1879.

Until the construction of the first library in 1902-03, the most significant building on the site was the John Vawter Storey House, built from 1862-4 by Columbus architect James Parkinson. Storey was a prominent businessman in the community who arrived in Columbus and established one of its first drug-stores. He also built a mill on the corner diagonally across his home. It burned down in the 1880s and the current City Hall was erected in its place. The Storey House was erected on Lot 63, on the corner of Fifth and Franklin Streets. It is a two-story brick house arranged into three bays. The middle of these culminates in a pitched gable that frames a glazed roundel and three Gothic windows below—a flourish that anticipates the design of the Tabernacle a decade later. The main entrance of the



Storey House faced south towards Commercial Park, now the site of Saarinen and Saarinen's First Christian Church. As part of the construction of the Bartholomew County Public Library, the Irwin-Sweeney Family Foundation purchased the house. The Foundation hired Bruce Adams to renovate it, and the Storey House became the Visitors Center in 1973. The expansion, completed by Kevin Roche in 1995, extends northwards towards the old Lot 55 of the 1821 plat.

The history of libraries in Columbus begins in 1899 when officials designated two rooms in the Columbus City building for the storage and circulation of books.²¹ In 1901 the city received a

\$15,000 Carnegie grant to build a library, which was finally completed in 1903 on Lot 72 on the corner of Fifth and Mechanics (now Lafayette) Street, next to a small park on the north side of the lot. The city hired Vincennes-based architect J.W. Gaddis for the design of the Carnegie Library, with the firm of Coats and Perkinson as contractors. The interiors were designed by Hugh Range.²² The Carnegie Library was originally designated to serve Columbus, and in 1922 it became the main library for Bartholomew County. After the passage of the 1947 Indiana Library Law, the library became financially independent from the Columbus School Board. In 1962, the library official-

ly became the Bartholomew County Library. Cleo Rogers became the Assistant Librarian in 1927 and served as Director from 1936 to 1964.

Gaddis' original library was a Beaux-Arts building with a rectangular plan built on the corner of Fifth and Mechanics Streets. It had a stone exterior, with double-height windows on the south and east facades to light the reading and circulation rooms inside. Though generally rectangular, the main feature of the building was a curved facade on the southeast corner. This had several important functions. First, it served as a transition between the south and east facades. The latter of these was more ornate, with arched windows that faced the Irwin mansion across the street. Second, it turned the southeast corner into a public gathering space. And third, the circular steps that emanated from the southeast facade became an important point of reference for the subsequent master plan that would incorporate the current Bartholomew County Public Library.

After the Second World War and during the 1950s, it became clear that Gaddis' library was unable to accommodate the demands of growing community. Several proposals addressed this is-



sue; all looked at the solution in terms of a new master plan for the block between Franklin and Lafayette Streets and Fifth and Sixth Streets. Lawrence V. Sheridan's proposal for Civic and Cultural Center, for example, would have turned the Storey House into a "Municipal Building, Auditorium, and Library," and razed Gaddis' library to create a large parking lot. When I.M. Pei was selected to build a new library on the site in 1963, his proposal not only included a brand-new building to accommodate an ever-increasing number of patrons and volumes, but also featured a master plan that would create a single Library Plaza from the adjacent lots.

The corner of Fifth and Lafayette—the site of the old Carnegie Library—became the focus of Pei's master plan. As the original site plans show, this would be but one part of a substantial redesign of the blocks that "pivoted" around the corner. One element of the redesign would have been the inclusion of a large auditorium on the site of the Storey House. This would be abandoned once plans for a Civic Center on Washington Street moved forward. Pei also envisioned closing off Fifth Street between Lafayette and Sycamore streets, in effect creating a large pedestrian plaza that would include the Irwin Home and Gardens as well

as a unit of "Garden Apartments for Elderly People" directly south of it. This too would be abandoned, as it would have required the razing of homes to make room for this building as well as a large parking lot south of it. From these proposals, it is clear that Pei's master plan sought to redirect traffic in the area. This is especially evident in a substantial curb cut suggested at the corner of Sixth and Pearl Streets—a means to steer vehicular traffic away from the Irwin Home and Gardens—which would then ease into a northward turn into Lafayette Street.

The Bartholomew County Public Library (formerly the Cleo Rogers Memorial Library) occupies the northern part of the site. It is a two-story structure with double-height interior spaces. Its bold cubic forms are tempered by some signature touches, as in the case of the brick curtain wall arranged in a Flemish pattern and providing a more roughly hewn, textured appearance. Cornice-like parapets and recessed windows provide shading and frame the entrances. The interior features concrete coffers that diffuse the interior lighting and a gently spiraling staircase that leads to the ample basement level. Columbus architect James K. Paris designed an addition that connects the basement to a plaza-like

space in the north, with a covered glass pavilion (similar to Kevin Roche John Dinkeloo Associates' addition to the Irwin Office Building) that eases the transition between the old and new.

Pei's design for the library and site creates a pleasant dialogue with the First Christian Church. This is at once evident, for example, in the asymmetrical orientation of windows on the facade of the Bartholomew County Public Library. They complement the asymmetrical flourishes on the facade of Saarinen's church. Moreover, whereas the brickwork on the First Christian Church is meticulous, the Flemish scheme on Pei's library appears rougher and yet maintains the integrity and purity of the building's form. Here then are two instances where material flourishes appear wildly different, yet provide the same aesthetic effect. Similarly, these two public buildings are each elevated on plinths, and indeed, one can imagine people flowing from the steps of Pei's library into those of Saarinen's church and vice-versa, as if the area of Fifth Street between both buildings were a true urban plaza. And though both buildings are oriented differently, they nevertheless emphasize their particular modularity: whereas the grid on the First Christian Church's facade is a reminder of the orderly planning of religious architecture, the irregular spacing of the apertures and cornic-

es on the facade of Pei's library are gently rhythmic.

The dialogue between Pei's library and Saarinen's church relies on what is perhaps the site's most memorable feature: Henry Moore's *Large Arch* sculpture. Modeled after a similar arch in the courtyard at the Museum of Modern Art in New York and built in Germany, Moore's sculpture sits upon a gently elevated, round shaped plinth that echoes the circular entrance of the old Carnegie Library. The form is bold and dynamic. Standing on the northeast side of it, it acts as a "keyhole" that frames Saarinen's bell tower across the street, yet another instance where art and architecture are in true concert. Viewed from the southwest side, the sculpture appears to frame the Irwin mansion. All of this was intentional, as Pei's master plan for the site always privileged sightlines that called attention to—and yet never overwhelmed—the First Christian Church. The circular plinth and driveway surrounding Moore's *Large Arch* act as a visual pivot that orient views toward the old city hall on the corner of Fifth and Franklin as well as the tree-lined Irwin Gardens. In other words, the site relies on art and architecture to provide a panoramic view of the history of Columbus.

²¹ "More Than You Ever Need To Know About BCL," Columbus Indiana Architectural Archives.

²² *Ibid*

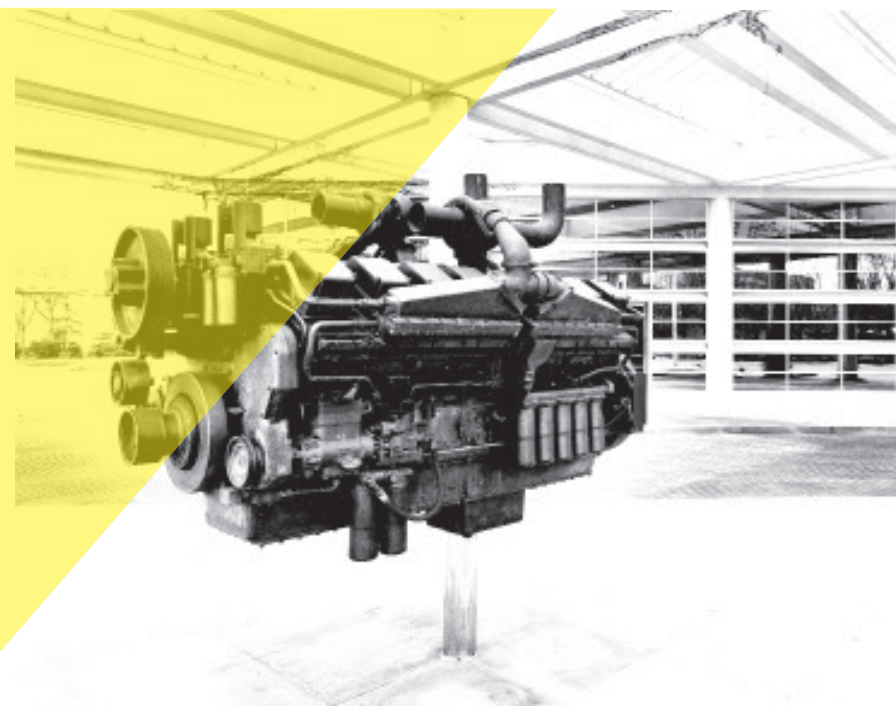


SITE FOUR: CUMMINS CORPORATE OFFICE BUILDING (1984) BY KEVIN ROCHE JOHN DINKELOO ASSOCIATES

The Cummins Corporate Office Building sits on a large block bounded by Jackson, Brown, Sixth, and Eighth Streets. Not all of the site appeared in the original 1821 plat: only lots 217-219 on the west side of Brown Street, as well as a group of two-acre lots above that, are shown as part of the original plan of Columbus. Seventh Street also divided the site into two parts. W.W. Mooney and Sons as well as the Doup family would purchase other parts of the site.

The 1879 *Atlas* confirms how for most of its existence, the site was an important transportation and economic center for Columbus. Here was the all-important junction that connected the original Jeffersonville, Madison & Indianapolis Railroad with the Madison Branch that headed southeast through two other sites discussed earlier: the Griffith quarter-block on the corner of Washington and Fifth Streets (the site of Eero Saarinen's future Irwin Union Bank and Trust) and the old depot near the corner of Mechanics and Fifth Streets (near the site of Eliel Saarinen's First Christian Church). The block of Jackson, Brown, Sixth, and Eighth Streets is also adjacent to Mill Creek Park, a site that will be discussed subsequently.

As a major railroad center, the site of the future Cummins Corporate Office Building was also one of the major grain production, storage and distribution sections for Columbus. In addition



to the Penn Central Depot, built to accommodate passenger traffic and commercial traffic, a brewery once sat near the intersection with Sixth Street. And by far the most important early structures on the site were the large flour grist mill, grain house, and water tower built in 1867: these became part of Gaff, Gent, and Thomas' Cerealine Grain Complex, whose signature building, the Cerealine Mill, was a fully-operating grain storehouse that stood next to the railroad tracks for decades. Part of the original building still stands and has been famously incorporated in Kevin Roche's initial and final schemes for the Cummins Corporate Office Building.²³

The Cerealine company and its buildings underwent several changes. The company moved to Indianapolis in 1898 after a dispute over rates with the Pennsylvania Railroad and eventually dissolved. Ben C. Thomas, a son of one of the company's original founders, returned to Columbus and operated a large grain elevator on the

site close to Seventh Street.²⁴ This eventually became an icehouse and the headquarters for Southern Transportation Company. A fire consumed part of the Thomas elevator on the night of 3 August 1911 as well as some of the adjacent structures on Seventh Street, including the Commercial Hotel and Wolf Saloon. Because of extensive fire damage, Thomas moved his company into the three-story Cerealine Mill and modified it.²⁵ Much of this building remained unused until 1917, when it became the location for the Cummins Machine Works. Founder Clessie L. Cummins began his illustrious career as a chauffeur for the Irwin family, who had provided him with space to run an automobile repair business. He had been contemplating a move to a different location since 1916, when demand for his machinery work outpaced his auto repair contracts. After the United States entered World War One, the Cummins Machine Works at the Cerealine Mill became one of the most important facilities for the machining

of artillery wagon wheels. As contracts increased, the family moved their facilities to the larger north building of the Cerealine plant, and it was here that the Cummins diesel engine business really came to fruition in 1919. The original mill was vacant until the 1940s when Willis Repp and Alvin Mundt purchased the building, gutted it, and made other substantial modifications to it. In 1960, they converted the bottom floor into a soft drink warehouse. They sold the building to Cummins in 1975.²⁶

Soon after, Cummins had been investigating the possibility of a new corporate headquarters on the original site. Kevin Roche John Dinkeloo and Associates was selected for the job, based on the success of the firm's previous work on the Columbus Post Office (1969) and their current scheme for the addition to Saarinen's Irwin Trust Union Bank (1973). Roche presented his first scheme in 1972. It anticipated the current building in that it covered most of the 18.4-acre site. Yet as is readily apparent, the first scheme was not only devoid of the signature "sawtooth" scheme, but also used a more standard, orthogonal plan that still preserved the Cerealine Mill. An L-shaped module governed the entire two-story-tall building.²⁷ The top floor was reserved for main office functions, and the ground floor was to be dedicated to conference rooms and other multipurpose spaces. A system of skylights and windows provided maximum

light to the floors. Opaque and colored glass, paired with mirrored columns, would also reduce glare and cut heat gain.²⁸ Roche also envisioned how some of the spaces at street level could be leased out for retail, thus recreating and preserving some of the urban character of this part of Columbus.²⁹ To preserve the integrity of the city and Cummins, the building did not alter either Jackson or Brown streets, and the shape of the east-west skylights referenced the pitch roof of the old Cerealine Mill. And unlike the later scheme, this proposal also preserved the old Pennsylvania Central Depot.

Roche presented the second—and current—version of the Cummins Corporate Office Building in 1977. It is a unique structure that continued Columbus' interest in promoting modern and contemporary architecture while making a nod to the city's history. Its bold one-story "sawtooth" scheme, ensuring that different parts of the building retain maximum exposure to light throughout the year, literally frame the old three-story Cerealine Mill, which was envisioned as a cafeteria and learning center for Cummins employees. Like the 1972 scheme, the 1979 version also covered most of the 18-acre site, yet as is evident in plan, the L-shaped modules from the 1972 version were replaced by the more familiar grid and skylights reoriented at 45 degrees along the north-south axis. The Pennsylvania De-

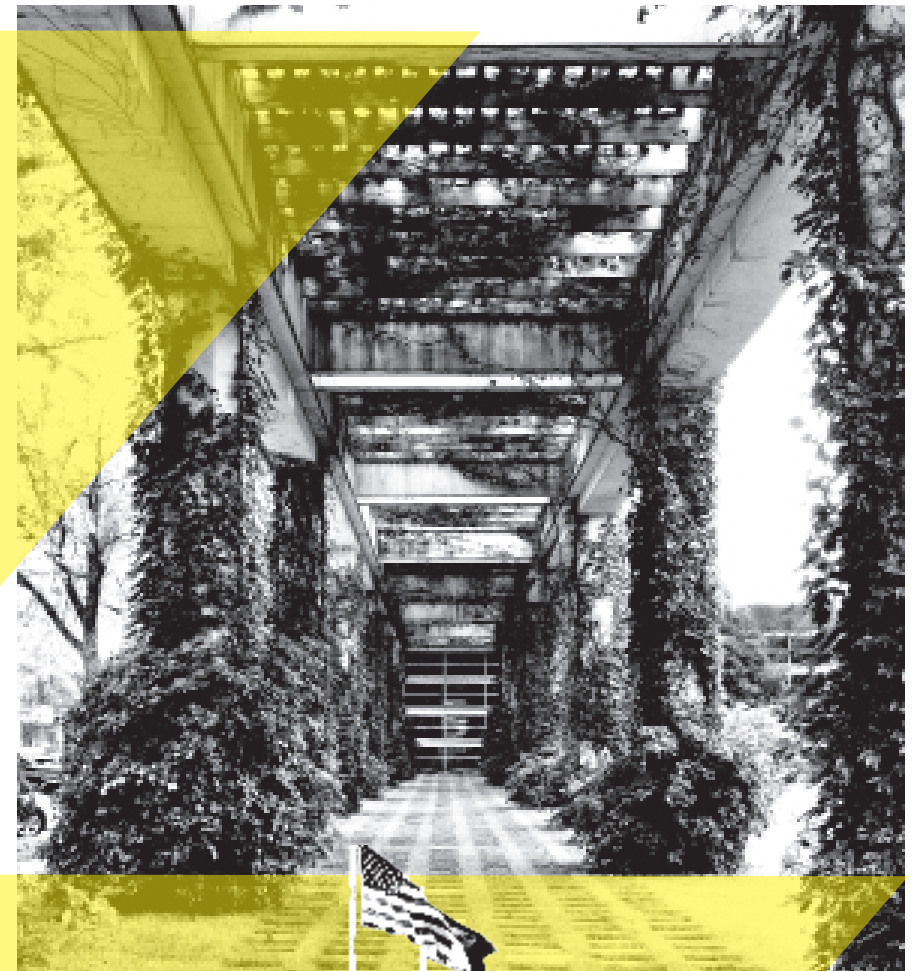
pot was demolished for this scheme, with more space now dedicated to the landscaped "public garden" facing Jackson Street. Iviad arcades flank the eastern as well as the southern ends of the site: these are, in Roche's words, the "embracing" parts of the building that preserve the "continuity of the street line" along with the Post Office to the north.³⁰ The exterior of the building was constructed out of precast concrete slabs with long, horizontal windows that ensured a constant supply of light to the interior. In addition to a small parking lot on the southwest corner of the building, Roche also incorporated a large parking lot across the site on Brown Street which effectively separates the site from Mill Race Park. Construction began in 1979, and the building was sold to New York-based Integrated Resources in 1982, a sale-leaseback scheme that ensured that Cummins could maintain capital during the construction process.³¹ The building was completed and opened to the public in 1984.

²⁸ "Cummins Engine Corporate Headquarters," *The Architectural Forum* (March, 1974), 52. Columbus Indiana Architectural Archives.

²⁹ *Ibid.*

³⁰ Kevin Roche John Dinkeloo and Associates, *Cummins Engine Company Corporate Headquarters*, <http://www.krjda.com/Sites/CumminsHQInfo1.html> (Accessed 1 June 2016).

³¹ "Demolition Work Underway at Site of Ceco Headquarters," *The Republic*, 7 June 1979; "Cummins Names HQ Buyer," *The Republic*, 14 October 1982. Columbus Indiana Architectural Archives.



²³ "Kevin Roche, 1983, Cummins Corporate Office Building, 500 Jackson Street," Columbus Indiana Architectural Archives.

²⁴ "Cerealine Building Survives Fire, Elements and Progress," *The Republic*, 8 April 1978, Columbus Indiana Architectural Archives.

²⁵ *Ibid.*

²⁶ *Ibid.*

²⁷ Francesco Dal Co, "Cummins Engine Corporate Headquarters," in *Kevin Roche* (New York: Rizzoli: 1985), 186. Columbus Indiana Architectural Archives.

SITE FIVE: MILL RACE PARK (1992) BY MICHAEL VAN VALKENBURGH ASSOCIATES WITH ARCHITECTURE BY STANLEY SAITOWITZ.

Like the Columbus Corporate Office Building, Mill Race Park is a site with deep ties to the history of Columbus. It was not part of the original 1821 plat, and, as indicated in the 1879 *Atlas*, the entire current Park was part of a land purchase made by F.T. Crump. The Mooney family, who would prove to be crucial to the history of the site, also acquired some of the lands in the current site. Edmund Mooney and his son W.W. Mooney built a tannery on the corner of Fifth and Brown Streets in 1837, next to railroad freight depot near the edge of what would become Mill Race Park. In 1858 James E. Mooney relocated his tannery business from Indianapolis and, with the help of his brother, purchased their father's interest in the Columbus Tannery and established the firm of W.W. & J.E. Mooney.³² The Mooneys built their signature tannery in 1867 on the site of the old tannery. By 1890 this massive, four-story, 331-foot long building was producing over a million pounds of leather products per year, becoming the world's largest tannery. In 1905, local artist Bink Schur painted the familiar sign reading "W.W. Mooney and Sons, Tanners of the Mooney Pure Oak Harness, Belting & Sole Leather" across the front facade.³³ A massive fire gutted most of the building

in 1958, and it was eventually shut down in 1962.³⁴ The only remnant of the Mooney Tannery is the original flood retaining wall, now separating the Mill Race Park parking lot from the rest of the grounds. Formed by the confluence of the Flat Rock and Driftwood Rivers, this part of the site is a reminder of how this part of Columbus was continually susceptible to flooding. It was also one of the most undesirable and infamous parts of the city, known to locals as "Death Valley." The name was, in a sense, appropriate because of the constant foul odors emanating from the Mooney Tannery, as well as for the presence of rat-infested shanty towns made of log and tarpaper near the banks of the river. Two years after the Mooney Tannery was shut down in 1964, plans were made to convert Death Valley into a public park.³⁵ A group of concerned citizens headed by Carl Miske, Herb Boeschke, and Virgil Taylor—known as the Mill Race Park River Rats—spearheaded most of the redevelopment efforts for the site.³⁶ They raised funds to clear up much of the blighted areas and planned green spaces, playgrounds, and other structures. The 1964 Project Plan envisioned a 64-acre site with an observation tower

that would connect visually with the courthouse and the First Christian Church.³⁷ The original covered bridge from Clifty Creek was moved to the site in September 1966. It was destroyed in a fire and then replaced with a bridge brought from outside Columbus.³⁸ Mill Race Park was dedicated in 1966, named after the millrace that connected the Flatrock River to the East Fork of the White River.³⁹ A small playhouse was built on the site, but was destroyed by wind damage in 1972.⁴⁰ By the time that the Celebrate Columbus festivities took place at Mill Race Park on May 26, 1984, the site already showed some of the features that would be incorporated into the subsequent design. In addition to the small buildings interspersed throughout the landscape, there was, for example, a pathway encircling the pond in the middle of the park as well as a substantial redesign of Lindsey Street. Despite the celebrations, Mill Race Park had been disused throughout the 1970s and into the early 1980s. In addition to having inadequate lighting and poor public and family amenities, the park had also become notorious as a site of illicit activities. This forced officials and locals to once again re-imagine and redevelop Mill Race Park, while acknowl-

edging past community efforts to improve the site. In 1984, Mayor Robert Stewart appointed a committee to ensure the completion of a new park by 1992, in time for the quinquennial celebration of Christopher Columbus' discovery of the new world. Financing was primarily private, and, in addition to donations from the Cummins and Arvin Foundations, much of the \$8 million came from public donations. In 1990, Michael Van Valkenburgh was hired as the principal designer, with Paul Kennon responsible for the design of the structures. When Kennon



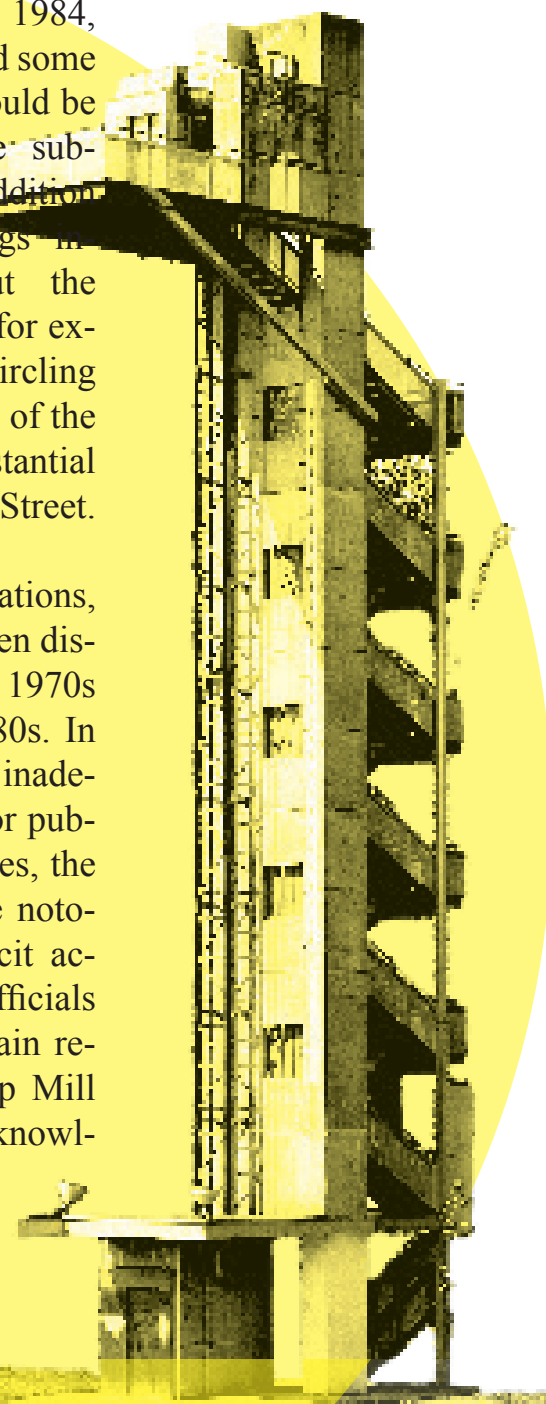
died, Stanley Saitowitz was brought on board as architect.

Van Valkenburgh wanted to create a water-dominated scheme that respected the site's cultural heritage while keeping an eye towards the future.⁴¹ This is evident, for example, in Van Valkenburgh's insistence that the remains of the flood retaining wall from the old Mooney Tannery be kept as part of the site. Parts of the wall were cut to allow pedestrians to walk from their cars into the site. The "Round Lake," the center point of Van Valkenburgh's landscape composition, also maintains a dialogue between past, present, and future. He came up with the idea for this element after he had visited a volcanic lake in Rome. Water from the Flatrock River fed into the pool's circular

form, which Van Valkenburgh believed complemented the wooden bridge on the site.⁴² His scheme incorporated redbud, river birch, and other local flora to complement Dan Kiley's work on Linden Row from 1950. Like Bernard Tschumi at Parc de la Villette, Stanley Saitowitz designed a series of architectural follies that appear dispersed throughout Van Valkenburgh's landscape scheme. Featuring red painted metal, glass block and reinforced concrete elements, Saitowitz's buildings were intended as "micro-destinations."⁴³ Although many of these—such as the boathouse, fishing pier, restrooms, and picnic shelters—have specific functions, two merit special attention. The first of these is the amphitheater. Van Valken-

burgh designed the mound and site, which was formed out of dirt and clay excavated during the construction of the "Round Lake." Saitowitz designed the stage, oriented on a north-northeast axis to prevent audiences from staring into the sun. The second is the 84-foot tall observation tower. It consists of a single vertical concrete element with square apertures that give people a changing view of the surrounding landscape as they ascend to the top. From there, it culminates in a view that encompasses the history of Columbus. The tower sits at the farthest westerly point of Fifth Street. It maintains the original scheme in that it forms a kind of visual triangle with the Court House tower as well as the bell tower of Saarinen's First Christian Church. In this sense,

the observation tower also complements Henry Moore's *Large Arch*: both are viewing devices that afford vistas along Fifth Street. Whereas the *Large Arch* allows people to look up, Saitowitz's observation tower gives visitors a "bird's eye view" of the city. The designs at Mill Race Park were the successful results of an intense collaboration between the designers and community leaders. All structures and landscapes were built by local contractors such as Repp and Mundt and Taylor Brothers, along with volunteers from local organizations like the Atterbury Job Corps. Furthermore, Van Valkenburgh's landscape designs allow for natural flooding to occur in some places and use local resilient plant species to mitigate inundation in others.



³¹ "Demolition Work Underway at Site of Ceco Headquarters," *The Republic*, 7 June 1979; "Cummins Names HQ Buyer," *The Republic*, 14 October 1982. Columbus Indiana Architectural Archives.
³² Henry R. Fish, *Illustrated Columbus Indiana, 1914-1915* (1915), 12.
³³ "Mooney Tannery," <http://columbusin.proboards.com/thread/46/mooney-tannery> (Accessed 2 June 2016).
³⁴ *Ibid.*
³⁵ "Park's Plan Rooted in Heritage, History," *The Republic*, 4 October 1992, Columbus Indiana Architectural Archives.
³⁶ "Rats' Leave Their Mark Along Mill Race Waterfront," *The Republic*, 1992, Columbus Indiana Architectural Archives.
³⁷ "Mill Race Park Report," Columbus Indiana Architectural Archives.
³⁸ *Ibid.*
³⁹ *Ibid.*
⁴⁰ *The Republic*, *Columbus: 125 Years* (Columbus, Indiana: The Republic, 1997), 12.
⁴¹ Columbus Area Chamber of Commerce, *A Look At Architecture: Columbus, Indiana* (Columbus: Columbus Area Chamber of Commerce, 1998 [1974]), 128.
⁴² "Mill Race Park Report," Columbus Indiana Architectural Archives.
⁴³ Columbus Area Visitors' Center, *A Look At Modern Architecture and Art: Columbus, Indiana* (Columbus, Indiana: 2012), 118

SITE SIX: COLUMBUS SIGNATURE ACADEMY—LINCOLN CAMPUS (1967), BY GUNNAR BIRKERTS AND CENTRAL MIDDLE SCHOOL (2007), BY RALPH JOHNSON FOR PERKINS + WILL

Traveling east on Fifth Street, past the stately geometry of Saarinen and Saarinen's First Christian Church and the rustic volumes of I.M. Pei's Bartholomew County Public Library, one notices past histories and possible futures of Columbus still in dialogue with each other. A line of trees on the south side of Fifth separates traffic from a bank of small single-family houses—all might have been razed if parts of Pei's masterplan for this area would have been realized. And across from here, on the north side, the Irwin Home and Gardens evoke Italian villas and Roman gardens. Past Pearl Street, the very first thing one might notice is the 186-foot-tall spire on top of Gunnar Birkerts' St. Peter's Lutheran Church on the southeast corner of Fifth and Pearl. This impressive copper-clad structure evokes the old churches of Birkerts' native Latvia and complements other tall structures along Fifth Street, including the First Christian Church's

campanile, the belfry tower of City Hall, and even the Observation Tower at Mill Race Park—a reminder of how even the most recent buildings in Columbus continue to reference the city's architectural heritage. This is certainly the case with Birkerts' Lincoln Elementary School (now Columbus Signature Academy—Lincoln Campus) and Ralph Johnson/Perkins+Will's Central Middle School. Built 40 years apart, Lincoln Elementary School and Central Middle School share the same *site*: a large block that extends east along Fifth Street from Pearl to Chestnut Streets and north towards Eighth Street. Far more than cozy neighbors, these buildings also refer to prior buildings and sites. Whereas the simple, sunken geometric plan of Lincoln Elementary evokes the clear organization of Saarinen's Irwin Conference Center, Central Middle School departs from glass-box corporate modernism in similar ways as does Kevin Roche John Dinkeloo Associates' Cummins Corporate Office

Building. A look at Google Maps or any other aerial view of this part of Columbus show how these two buildings cast large footprints that dominate the site. The presence is more than physical, however. Birkerts' and Johnson's buildings embody the dynamic changes that came to this part of Columbus since the mid 19th century.

This site was not included in the original 1821 plat of Columbus. Land auctions and purchases became the preferred mechanisms for development in this area. To get a sense of how this worked, one can look to advertisements in the April 24, 1873, issue of *The Columbus Republican* announcing that local businessman and Civil War Veteran Colonel John A. Keith would distribute \$123,000 worth of plots and property in a public auction.⁴⁴ At events such as these, local citizens and business owners bought land and eventually submitted property deeds to be recorded at the Bartholomew County Courthouse. Some purchasers built houses and businesses on their new plots. They may have also combined adjacent

lots in anticipation of larger buildings. This was how the Irwin, Mounts, Jones and Sims families assembled the lots on the current site, as shown in the 1879 *Atlas of Bartholomew County*. Colonel Keith was also a purchaser. He built a house on the corner of Pearl and Seventh, an area of the site that would be at the center of an educational building boom that began in the 1850s. This started when city officials and locals recognized the importance of building schools away from the downtown area, presumably to protect children from railroad traffic and any other nuisances that were part of urban life—a concern that would also be reflected in later projects on the site. In 1858, the Columbus Public School Board raised funds to hire Irish-born and Cincinnati-based architect William Tinsley to design the first Central School on Pearl between Sixth and Seventh streets. Tinsley was one of the most well-known practicing architects in the Midwest. He finished building Bascom Hall on the University of Wisconsin the same year that he completed the Central School in Columbus.⁴⁵ Erected in 1859, this building was the first dedicated pub-

lic school in Columbus. The cornerstone from this school read, "To our children, by the Citizens of Columbus, 1859." Old Central, as this school was affectionately called, remained the main school in the city until local architect Charles Sparrell built the Washington School on Pearl between Seventh and Eighth. This building served as the first dedicated High School. In 1904 a fire destroyed the building, and soon after this architect Elmer Dunlap designed a new addition for Tinsley's building, which reopened in 1905 as the new Central High School (the rebuilt Washington School became an elementary school). Dunlap included the cornerstone from the Old Central in his design, and a sculpted inscription above the Pearl Street entrance read "The Hope of Our Country." Central High School cost \$76,701 to build. The costly sum was justified in light of the fact that the building was considered to be one of the most progressive schools ever built: with a gymnasium in the basement and an auditorium on the third floor, the building required some innovative structural engineering work. In 1923, a new gymnasium was built alongside Central High School. It featured swimming pool in the basement—the first indoor pool in Indiana. A new high school building was erected in the north side in 1956, and Central High School

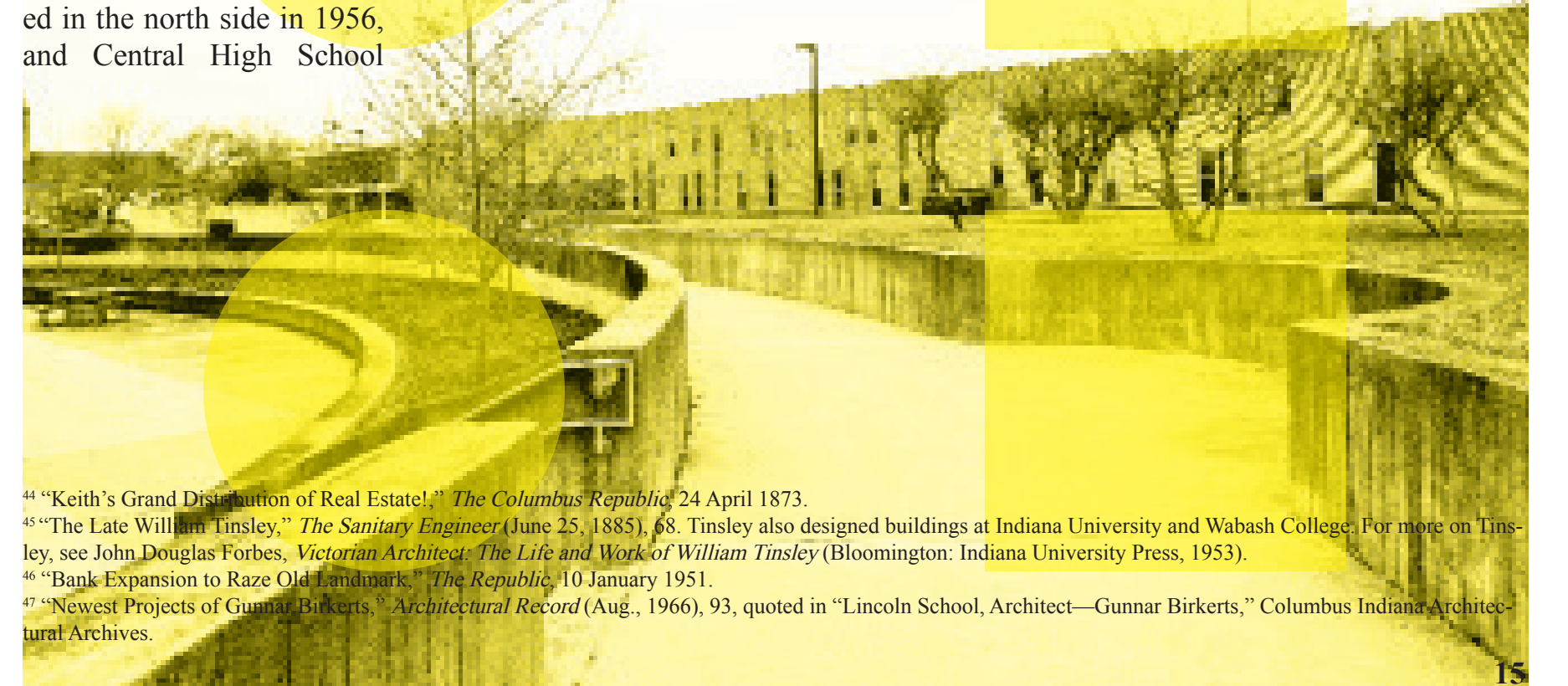
became Central Middle School. In 1979 a fire gutted the building, causing over a million dollars in damage. Officials voted to repair the school. It was eventually demolished in 2007. This site also featured other kinds of commercial and institutional buildings. One of the earliest was a furniture store that once stood on lot 114, near the southwest corner of Sixth and Sycamore. Another was the Donner and Rominger Mill, located on lot 89 on the corner of Fifth and Pearl. A fire destroyed the mill in 1887, forcing Fred Donner and his son Will to move the milling business into the Griffith Block on Fifth and Washington.⁴⁶ The Reeves family purchased the land from the Donners and began building houses on lots 89 and 90 and other adjacent lots. The Reeves house on Lot 89 eventually became the Flanigan, Reed, and Hull Funeral Home. The house on Lot 90 operated as a hospital and sanitarium under Dr. John Little Morris from 1909 until 1912. Dr. A.P. Roope used this house as the first City Hospital from 1912 to 1917 once Bartholomew County Hospital opened on Seventeenth Street. In 1921, the H.C. Whitmer Company purchased the Reeves house and converted it into a factory for medicinal products. By the early 1950s, both build-

ings had been razed in preparation for the construction of Lincoln Elementary School. In designing this building, Birkerts adhered to a rigid set of design principles and responded to the site in a visually striking manner. Many of the design principles concerned the use of materials. For example, Lincoln Elementary School was to be clad with the same kinds of bricks that were to be used in Pei's Bartholomew County Public Library as well as other schools that were being commissioned at the time (most notably Harry Weese's). Birkerts also wanted to make the school as functional and expressive as possible. As he remarked in a 1966 issue of *Architectural Forum*,

Architecture should convey—visually and emotionally—its purpose and meaning. Architecture should be specifically appropriate. In searching for a proper expression, I look for the unique and difficult aspects of a problem. If recognized, they can become the character generating ingredients that will give that architecture individuality.⁴⁷

tary School was supposed to operate year-round. This required the incorporation of a central air-conditioning and heating system, which at the time was unheard of for public schools. To minimize heat gain and maintain steady temperatures, Birkerts used corner and clerestory windows to light as much of the interior as possible. And yet many of the inside spaces were to be artificially illuminated, for the building's unique form and orientation resulted in rooms that lacked natural light.

Birkerts used the site to generate the building's form—literally. The school is tightly integrated into a square once comprised of lots 89, 90, 91, 92, 95, 96, 97, and 114 of the Irwin, Jones, and Mounts' addition to the original 1821 plat of Columbus. An aerial view or plan of this part of the site reveals how Lincoln Elementary School is, in essence, a series of alternating squares and circles. The square lot holds a ringed retaining wall that determines the shape of the surrounding berm. All of this surrounds a two-story tall building. This logic continues to the interior program, as a series of square classrooms, offices, and common spaces circle an internal double-height multipurpose space. The use of materials changes as one moves from



⁴⁴ "Keith's Grand Distribution of Real Estate," *The Columbus Republic*, 24 April 1873.

⁴⁵ "The Late William Tinsley," *The Sanitary Engineer* (June 25, 1885), 68. Tinsley also designed buildings at Indiana University and Wabash College. For more on Tinsley, see John Douglas Forbes, *Victorian Architect: The Life and Work of William Tinsley* (Bloomington: Indiana University Press, 1953).

⁴⁶ "Bank Expansion to Raze Old Landmark," *The Republic*, 10 January 1951.

⁴⁷ "Newest Projects of Gunnar Birkerts," *Architectural Record* (Aug., 1966), 93, quoted in "Lincoln School, Architect—Gunnar Birkerts," Columbus Indiana Architectural Archives.

the outside in. The grassy berm gives way to the concrete circular retaining wall. These hard exteriors and circulation spaces surround the building's red brick facade. Inside, the artificially lighted, brick-coursed classrooms and hallways lead to the central multipurpose room made of sloping, spaced timber beams that frame natural light pouring in from the clerestory windows above.

Seen from a ground-level vantage point, across Fifth Street, the building is difficult to engage. A narrowing staircase, shaped almost

like a pie slice, leads to the second floor. And it appears as if the rest of the building has disappeared into a crater, which is perhaps why the editors of *Architectural Forum* labeled Lincoln Elementary School as "The School That Will Vanish."⁴⁸ Indeed, it is difficult to see that the school is actually a modest two-story brick building surrounded by a gently upward-sloping berm. Yet the series of alternating squares and circles that determine the building's form have specific purposes. First, the surrounding berm keeps the school, and in turn its children, away from traffic on the busy streets. This allows the sunken areas be-

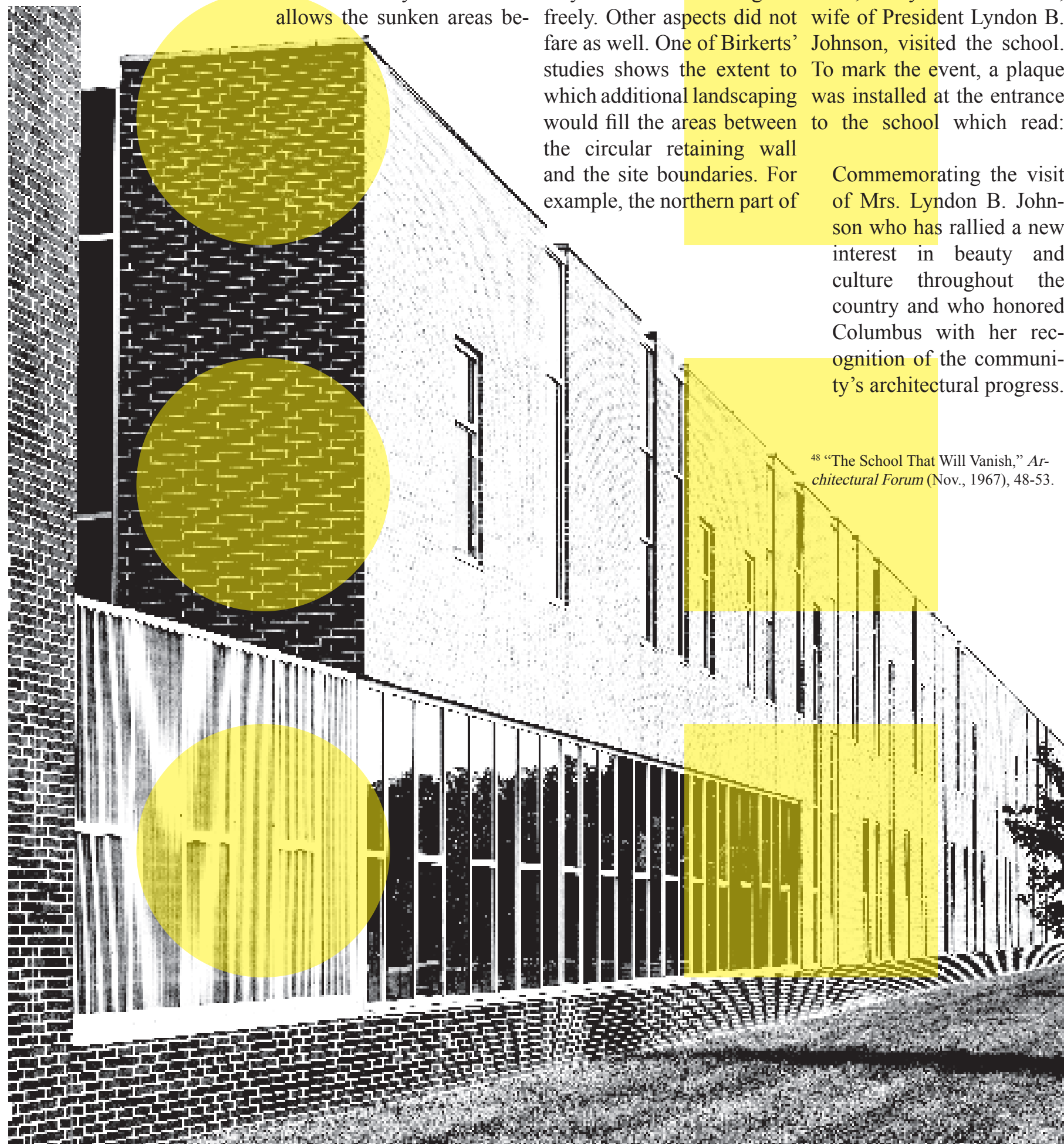
tween the berm walls and the actual school to become a kind of playground. Second, the building was part of a larger plan that was to include landscape architecture work by Johnson, Johnson and Roy. Their scheme featured trees planted on top of the concrete circular retaining wall—these were to be trimmed into an orthogonal shape, creating a green, leafy wall that would surround the building while referencing the rectangular topiaries at the Irwin Gardens across Pearl Street. Although trees were eventually planted on top of the retaining wall, they were allowed to grow freely. Other aspects did not fare as well. One of Birkerts' studies shows the extent to which additional landscaping would fill the areas between the circular retaining wall and the site boundaries. For example, the northern part of

the site was to be paved and bounded by a series of gently curving walls that created nooks and grottoes and additional playground spaces. In short, Birkerts turned an older site into an elegant composition where architectural and landscape elements co-existed in a manner that was playful, elegant, and even restrained. This northern part was eventually paved over to accommodate bus traffic.

Since its completion in 1967, Lincoln Elementary School has earned recognition as one of Birkerts' most singular works. On September 21, 1967, Lady Bird Johnson, wife of President Lyndon B. Johnson, visited the school. To mark the event, a plaque was installed at the entrance to the school which read:

Commemorating the visit of Mrs. Lyndon B. Johnson who has rallied a new interest in beauty and culture throughout the country and who honored Columbus with her recognition of the community's architectural progress.

⁴⁸ "The School That Will Vanish," *Architectural Forum* (Nov., 1967), 48-53.



Lincoln Elementary School was awarded the Nation's School of the Month Award by Nation's School magazine in 1967. In 1970, Birkerts received an AIA/American Institute of Architects Honor Award for his work on the school. The State of Michigan honored the work with the Governor's Award for Excellence in Design in 1970. Birkerts proposed additions to Lincoln Elementary School, none of which were ever realized. In 2008, the Lincoln Elementary School became the Columbus Signature Academy—Lincoln Campus.

Sited directly east of Birkerts' Lincoln Elementary School, Ralph Johnson's Central Middle School sits on what were once lots 102, 103, 104, 105, 108, 109, 100, and 115, none of which were part of the original 1821 plat of Columbus. For years before the construction of Central High School, the most significant nearby buildings were the old German Lutheran Church and Parsonage School across Fifth Street. When looking at an aerial view of Columbus, indeed it is hard not to notice how Fifth Street is bracketed between two sawtooth-shaped buildings. Moreover, the single-family residences that occupied almost all of the lots on this part of the site.

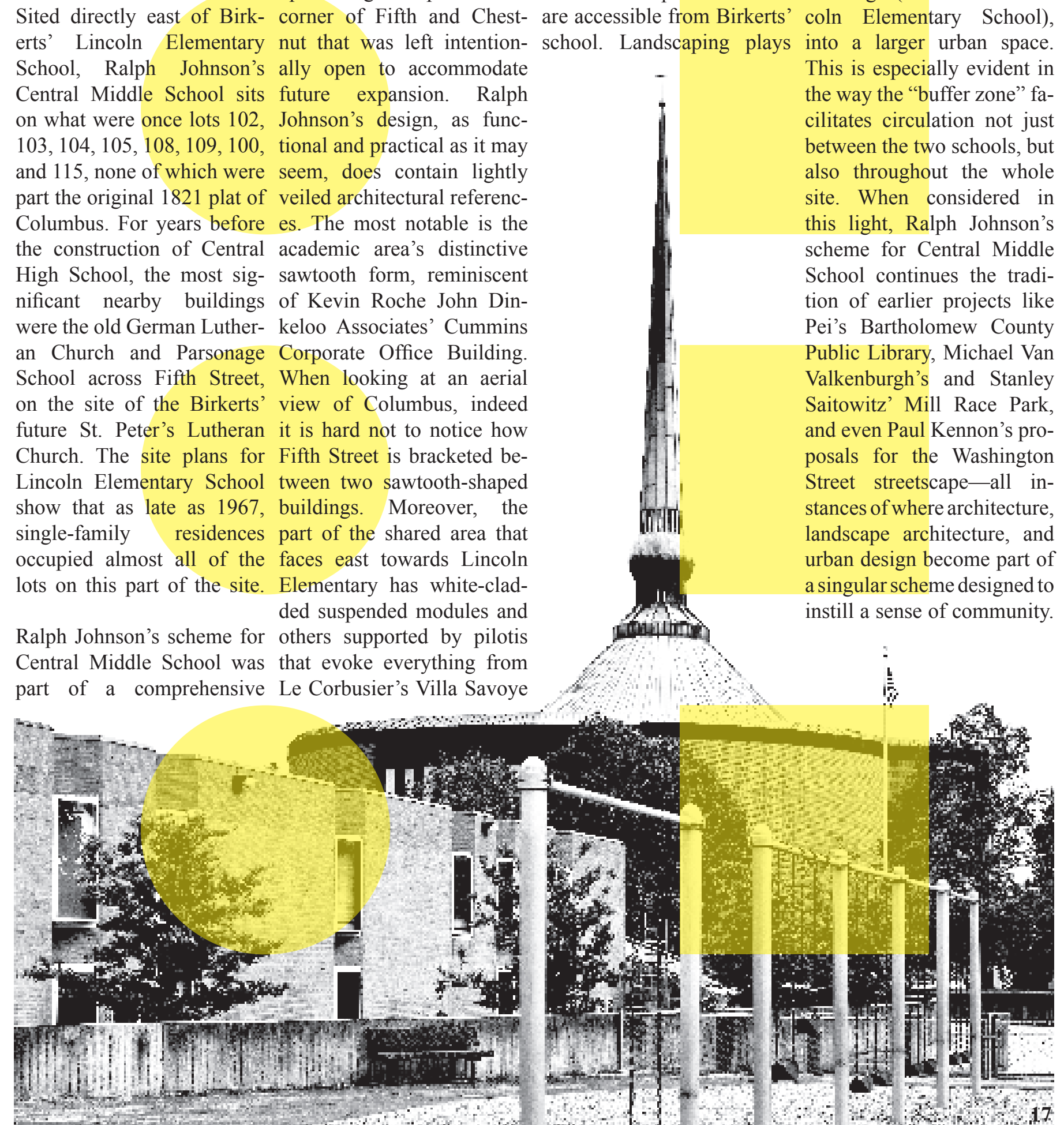
Ralph Johnson's scheme for Central Middle School was part of a comprehensive

planning scheme that operated at two scales. At the building scale, the roughly L-shaped plan of Central Middle School contains two functional areas. On the north side of the building, facing Seventh Street, is the public or "shared" area featuring a library, gymnasium, and performing arts spaces. Below this is a two-story commons connecting to the "academic" area on the south side of the building. This area is immediately recognizable for its individual classroom modules that jut out in acute angles away from the building. These classrooms open up into a green space on the corner of Fifth and Chestnut that was left intentionally open to accommodate future expansion. Ralph Johnson's design, as functional and practical as it may seem, does contain lightly veiled architectural references. The most notable is the academic area's distinctive sawtooth form, reminiscent of Kevin Roche John Dinkeloo Associates' Cummins Corporate Office Building. When looking at an aerial view of Columbus, indeed it is hard not to notice how Fifth Street is bracketed between two sawtooth-shaped buildings. Moreover, the part of the shared area that faces east towards Lincoln Elementary has white-clad suspended modules and others supported by pilotis that evoke everything from Le Corbusier's Villa Savoye

to the ivied arcades on the south and east sides of the Cummins Corporate Office Building. The material flourishes on the facades feature masonry and siding with color schemes that roughly approximate those found on other signature buildings along Fifth Street.

Central Middle School is certainly eclectic, yet purposefully so. Ralph Johnson's design is actually part of a comprehensive site plan that incorporated Lincoln Elementary School. The track, football field, and bus drop-off areas that dominate the northwestern part of the site are accessible from Birkerts' school. Landscaping plays

a pivotal role in connecting the schools. This is evident when considering how the plan closes off Sycamore Street and replaces it with a half-green, half-paved "buffer zone" that effectively combines the two schools to form a shared campus. Yet there is also sensitivity to the history of the site. The sidewalk, which appears as an elongated trapezoid in plan, in effect replaces Sycamore Street while maintaining a connection between Fifth and Seventh. More generally, Johnson's scheme helps transform what was once a cluttered site with isolated buildings (such as the Lincoln Elementary School), into a larger urban space. This is especially evident in the way the "buffer zone" facilitates circulation not just between the two schools, but also throughout the whole site. When considered in this light, Ralph Johnson's scheme for Central Middle School continues the tradition of earlier projects like Pei's Bartholomew County Public Library, Michael Van Valkenburgh's and Stanley Saitowitz' Mill Race Park, and even Paul Kennon's proposals for the Washington Street streetscape—all instances of where architecture, landscape architecture, and urban design become part of a singular scheme designed to instill a sense of community.



SITE SEVEN: COLUMBUS POST OFFICE AND FEDERAL BUILDING (1912) BY JAMES KNOX TAYLOR, SUPERVISING ARCHITECT

Post offices have been a vital part of urban life on Washington Street. Although the rail depots in Columbus handled their share of postal services for some time, one of the first United States Post Offices was located in the building at 406 Washington Street, which became the Cummins Book Store in 1897. A second Post Office was located on the southwest corner of Washington and Seventh. As the population in Columbus increased, so did the demand for postal services. The enthusiasm for a new post office began to hit a fever pitch in 1903, when Representative Edgar D. Crumpacker introduced a bill to appropriate funding for a new Federal building in Michigan City, Indiana.⁴⁹ Officials used this development to lobby for funding a similar building in Columbus. By June 1906, the House of Representatives passed a bill authorizing \$15,000 for the construction of a new Federal building in Columbus. Sid H. Nealy, member of the Washington Architectural Club and Inspector for the

United States Department of the Treasury, visited Columbus in November 1906 to look at sites for the new building. The sites that were considered included the Storey Residence at Fifth and Jackson Streets, the Cooper and Caldwell property at Seventh and Washington, the John Newton property at Seventh and Franklin, and the Flannigan house on Sixth and Washington, as well as other residential properties on Jackson Street between Third and Fourth.

When polled by *The Columbus Republican*, the majority of residents favored Railroad Square (site of the future First Christian Church) as the location for the new Post Office. The Cooper and Caldwell property on Seventh and Washington (the old offices for the Cerealine Mill Company) was eventually selected as the site, and construction bidding commenced on June 20, 1910. The early bidders included Caldwell & Drake and P.H. McCormick & Company. The low bidder was Dunlap & Company.

In 1910 James Knox Taylor, supervising architect for the U.S. Treasury Department, was selected to oversee the design for the new Federal building in Columbus. Under the 1893 Tarsney Act, supervising architects of federal agencies were authorized to hold design competitions for federal buildings. This sometimes resulted in scandals, and Taylor was no stranger to this. He selected his friend and colleague Cass Gilbert to design the Alexander Hamilton Customs House in New York, which led critics to accuse Taylor of nepotism. The Tarsney Act was eventually repealed in 1913, no doubt as a result of such instances.

Taylor was a Midwesterner. Born in Illinois and educated in Minnesota, he eventually graduated from the Massachusetts Institute of Technology (MIT). At the time, the only two American institutions offering architectural degrees were MIT and the University of Illinois. Many of the teachers at these schools were educated at the École des Beaux-Arts or École Polytechnique in France, which meant that the

earliest students of architecture in the United States were deeply immersed in neoclassical styles as well as iron construction techniques. This was certainly the case with Taylor, who counted Cass Gilbert among his MIT classmates. Gilbert is recognized as one of America's most prominent Beaux-Arts architects, and in 1882 he formed as architectural practice with Taylor in Minnesota. Taylor moved to Philadelphia in 1893 and became a draftsman for another MIT classmate, William Martin Aiken, then the Supervising Architect for the U.S. Treasury Department. In 1897, Taylor was promoted to the position of Supervising Architect, the first ever architect to be promoted to this position from within the department.

As supervising architect, Taylor was responsible for the design and construction of numerous federal buildings in the United States. Some of his notable works include post offices and federal buildings in New York, Cleveland, Baltimore, San Francisco, Houston, Albuquerque, and Juneau. All these buildings were built in a neoclassical style typi-

cal of the early 1900s. These buildings featured symmetrical floor plans with marble floors and double-height central areas. Some featured columns and pilasters, or even incorporated semi-circular elements inspired by Renaissance buildings like Bramante's Tempietto. Taylor's designs for the Columbus Post Office and Federal Building feature some typical neoclassical elements. The austere, stone-clad facade facing Fifth Street is flanked by two stairways that lead into the double-height first floor, where the Post Office was located. A skylight

provided lighting for the interior core of the building. Outside, the building has a clean, orthogonal form with a heavy cornice and slightly recessed windows with minimal neoclassical flourishes. Attached to this part of the building is a one-story elongated section. Here, the windows are deeply recessed between an alternating series of pilasters. Underneath the cornice, mouldings and triglyphs provide a sense of rhythm. The neoclassical references were typical of federal buildings because they evoked the nobility and authority of ancient Roman

buildings. Such stylings were appropriate for a new building in Columbus that was supposed to evoke the authority of the United States. Construction for the Columbus Post Office and Federal Building began at 3pm, on April 22, 1911. The building was completed on April 12, 1912. In 1940, the federal government authorized \$70,000 for an addition to the building and for updating the interiors. This building served as the main Post Office until 1970, with the completion of Kevin Roche John Dinkeloo As-

sociates' Columbus Post Office on Jackson Street between Fourth and Fifth. Bartholomew Consolidated School Corporation eventually purchased in the building. In 2006, LHP Software purchased the building, and in 2008 began to convert it into the LHP Guest House, a dormitory-style facility for young professionals. They hired architects to redesign and, in some instances, restore the interiors—including the large, central skylight.

SITE EIGHT: WASHINGTON STREET, BETWEEN FIRST AND SEVENTH STREETS

To understand the importance of Washington Street to the history and development of Columbus, a brief discussion of the city's early planning history is in order. In 1820, Brigadier General John Shields Tipton and Luke Bonesteel purchased a parcel of land situated at the confluence of the East Fork of the White River and Haw Creek. In January 1821 the Indiana General Assembly passed an act that formed Bartholomew County, named after Joseph Bartholomew, a soldier who had served during the War of 1812.⁵⁰ Occupied with administrative duties, Tipton sold his land to the County in 1821, and the city was renamed Columbus. The city was first planned in 1821, roughly around the same time that Alexander Ralston submitted his own plan for the City of Indianapolis. The first recorded plat of Columbus reveals a standard grid layout, with guidelines for 60-foot-wide North-South streets and 80-foot-wide East-West streets. Each unit of the plat would be subdivided into four equal parts



provided into four equal parts by 12-foot-wide alleys. The original plat begins from the south at Water Street and ends one block north of Harrison (now Fifth) Street. It extends from the East Fork of the White River and ends one block east of Mechanic (now Franklin) Street. Two squares dominate the original plat. The first, situated along the East Fork of the White River on Third Street, was the site of Tipton's former house, the supposed location of an Indian burial mound. Tipton's house would be razed and J.G. Schwarzkopf, a manufacturer of horse carriages and wagons, built his

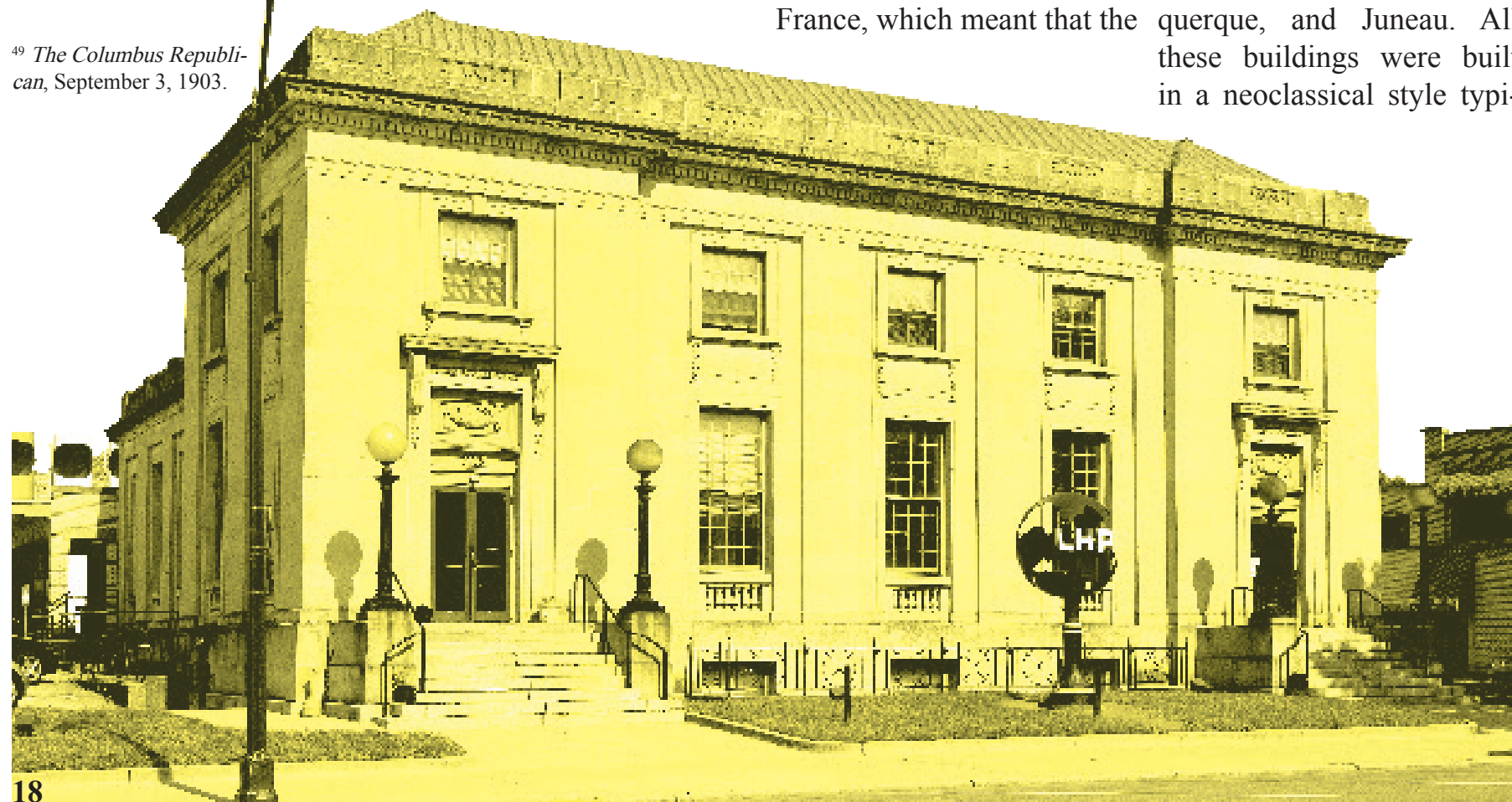
mansion there. The second was the main center square, the future location for Indianapolis architect Isaac Hodgson's Bartholomew County Courthouse on the corner of Tipton (now Third) and Washington Streets. None of the sites designated for the J. Irwin and Xenia Miller Prize or for Exhibit Columbus' educational programs are part of original plat from 1821. And though other architects designed signature projects along and adjacent to this corridor, it is worthwhile to consider Washington Street between First and Seventh Streets as a site

onto itself. In other words, these six blocks constitute a singular designed object.

It is possible to cite instances from the history of art and architecture where entire city streets are planned in accordance with aesthetic ideals. Both Indianapolis and Columbus are designed. Ralston's plan features a combination of grids and diagonal arterials incorporating public areas and parks dedicated for monuments—ideas derived from Pierre L'Enfant's 1791 plan of Washington D.C., which in turn has its roots in Henry IV's Plan of Paris from 1599. In Columbus, urban design and planning became a more aesthetic consideration during the early 1960s. It is during this time that design schemes for Washington Street between First and Seventh really came to prominence and gained national attention.

As discussed above, there were individual sites along this corridor that were planned with some kind of

⁴⁹ *The Columbus Republican*, September 3, 1903.



⁵⁰ John H. Keith, "History of Bartholomew County, Indiana" in *Atlas of Bartholomew County, Indiana, To Which Are Added Various General Maps, Histories, Statistics, Illustrations, &c. &c. &c.* (Chicago: J.H. Beers, 1879), 5.

aesthetic principle in mind. Some of these developments are discussed in previous sections. For example, James Knox Taylor's Columbus Post Office and Federal Building, on the corner of Washington and Seventh Streets, is not just a neoclassical building, but also a city block reconfigured and landscaped to call attention to the architecture. Eero Saarinen's Irwin Conference Center, on the all-important corner of Washington and Fifth Streets, featured shaded glass planes that would reflect images of surrounding buildings to people walking on the street. However, until the 1960s, these projects were exception to the rule. Until that time, this part of the city became somewhat atrophied.

In the 1960s, architects and city officials began to consider solutions to this problem. The Redevelopment Commission completed several studies that identified blight, and in looking at pictures of this era, the extent of visual disarray along Washington Street becomes clear.⁵¹ There was little or no landscaping along the sidewalks. This part of the city was in constant flux. Empty lots sat next to older buildings that were spared from the wrecking ball. In these

buildings, individual owners took it upon themselves to redesign storefronts and add any other design elements according to their own tastes. The result was a motley assortment of signage and contrasting colors that seemed at odds with what was, in essence, the "heart" of downtown Columbus.

As design historian Alexandra Lange and others noted, architects and design critics began to lament similar developments in other cities.⁵² She reminds readers of Peter Blake's observation that people who had "lost the art of seeing" designed townscapes similar to the one found on Washington Street.⁵³ Visual coherence and beautification was needed.

In 1961, S.E. Lautner of the Irwin Trust Company contacted designer Alexander Girard to come up with a comprehensive beautification scheme for the storefronts along Washington Street. Girard was a known figure in Columbus and beyond. He had designed interiors and textiles for Eero Saarinen's Irwin Conference Center (1954) and Miller House (1957), projects that showcased Girard's ability to combine different color palettes and textures to create vibrant, engaging visual schemes. He would continue this approach with Washington Street. And after Girard

toured the city with local officials, he proposed to build a "model block" of Washington Street between Fifth and Sixth Streets that would demonstrate the potential of his beautification schemes to the Columbus community.

In preparing the "Model Block," Girard and his assistant Karl Tani took multiple photographs of buildings in the block. From these, they prepared two-dimensional models of the facades for various storefronts, including the Paul W. Smith Insurance Co., Melton Hat Shop, Frohman's Ready to Wear, a vacant store, Del Winger Jewelers, Deaver's Realty Company, the office of optometrist Ray H. Deltraz, Neal's Paint and Wallpaper Store, Gene's Bakery and Delicatessen, Economy Furniture, and the Blue Star storefront.⁵⁴ In April 1966, the initial 44x68-inch model was unveiled to the public at the Collier Shoe building on 315 Washington Street.⁵⁵

The "Model Block" displays Girard's fastidious attention to color patterning and period detail. Girard and Tani proposed that the storefronts be painted according to a 26-color palette dominated by blues, greens, white, and buff.⁵⁶ Excessive signage was also removed and altered; many were recast in porcelain and mounted 14-16 inches away from the

building façade.⁵⁷ Under this scheme, individual buildings "responded" to others. A case in point is the burnt orange bay window on the Irwin Management Company (on the second floor above Blue Star Stores) on the corner of Washington and Sixth, which appears to be in "color commentary" with the Southside Tavern's burnt orange-colored façade just across the street.⁵⁸ A second model scheme was also proposed for the quarter block at the southeast corner of Washington Street and Second Street as well as for buildings around the corner along Fourth and Fifth Street.⁵⁹ This would be revealed to the public at Gene's Bakery on Fifth Street in August 1966.⁶⁰ Girard would also redesign and renovate other notable storefronts and interiors along this corridor, most notably Irwin Miller's offices at 301 Washington Street and the Cummins Corporate Offices at 432 Washington Street.

Girard's schemes were celebrated and criticized in the trade and popular presses. The Irwin Management Company's burnt orange bay window graced the cover of the December 1965 *Architectural Forum*. And in June 1965, an article placed Girard's work on par with other renewal schemes, labeling

Columbus as the "New Haven of the Midwest" (a title which immediately calls to mind the Millers' and Saarinen's connections to Yale University).⁶¹ Other designers looked to Girard's work as inspiration for similar schemes on the corridor. For example, a group of University of Illinois urban planning students devised two plans for the area in 1964 and 1965; one even presented color schemes for the White Star market at Fourth and Franklin and apartments at Washington and Second.⁶² Others were not so fond of Girard's work for Washington Street. One article even declared that Girard's desire to "[r]emove the accumulation of old age and 'modernization' and bring the area back to life again" evoked 19th century Columbus.⁶³ When considering the mood of architectural discourse in the United States circa 1966, Girard's schemes for Washington Street present an alternative narrative to the Las Vegas strip celebrated famously by Robert Venturi, Denise Scott Brown, and Steven Izenour in *Learning From Las Vegas*. Yet Gi-

rad's project was staggered; as parts of Washington Street were being renovated and recolored, others remained the same. This is but a reminder that presenting a vision of a project—a "how it may be"—alongside its current manifestation—the "how it is now"—can be a very powerful design tool.⁶⁴ Girard's chromatic proposals co-existed alongside schemes that were more in line with traditional physical planning approaches. Many of these are featured in the recent *Redeveloping Downtown* exhibition at the Indiana University Center for Art + Design. Houses and businesses in the area between Brown, Jackson, First, and Fourth Streets were razed in the mid-1960's. In 1967, the Columbus Redevelopment Commission proposed storm drainage improvements, increased setbacks, and floor space rations, culminating in the blocking off of Jackson Street in preparation for the Commons.⁶⁵ Other projects, in the spirit of Girard, proposed substantive street- and landscaping. From the late 1960s into the 1990s, the Cummins Engine Foundation sponsored urban design and planning studies. These included Skidmore, Owings & Merrill's Columbus, Indiana Central Area

Plan (1967) and Columbus, Indiana Central Area Master Plan (1983), Lawrence Alexander's Washington Street Project (1973), as well as proposals by Paul Kennon/CRS Sirriner, William A. Johnson, and Development Concepts, Inc.⁶⁶ SOM's Central Area Plan, completed in 1967 with Sasaki, Dawson, DeMay Associates and Barton-Aschman Associates, proposed a new Post Office and City Hall as well as a "pedestrian mall" on Second Street and a reformulated Commons Mall along Washington Street.⁶⁷ Trkla, Pettigrew, Allen and Payne worked with the Downtown Council to implement the Central Area Master Plan in 1983. This master plan incorporated changes that would come about because of the proposed Cummins Corporate Office Building and introduced a hotel and cultural center on Washington and Seventh.⁶⁸ From 1988-1991, Paul Kennon, along with architect Michael Shirley and landscape architect Michael Van Valkenburgh asked residents to create a "Dream-Map" and introduced schemes along Washington Street with substantial landscaping.⁶⁹ They planted medium-height Aristocrat pear trees that provide canopies without obscuring the streetscape. Bar Harbor junipers and other salt-resistant plantings at the intersections protect brick sidewalks. The latest redevelopment project since the 1983 Central

Area Master Plan is called Vision 20/20. Initiated in 2003 and including contributions from Koetter/Kim and Associated, this project focused on redefining land use and streetscaping in the areas along Washington and Second Streets and spurred the development of parking garages and the Hotel Indigo in this area.⁷⁰ One of Vision 20/20's highest profile projects, the proposed Fourth Street Entertainment District, was completed in 2013.

⁵¹ Materials for *Redeveloping Downtown* exhibition, Columbus Indiana Architectural Archives.

⁵² The most authoritative article in this regard is Alexandra Lange, "Alexander Girard in Columbus," in Mateo Kries and Jochen Eisenbrand, *Alexander Girard: A Designer's Universe* (Weil am Rhein, Germany: Vitra Design Museum, 2016), 276-219.

⁵³ Peter Blake, *God's Own Junkyard* (New York: Holt, Rinehart and Winston, 1965), 7, quoted in *Ibid.*, p. 276.

⁵⁴ *The Columbus Republican*, 9 December 1965.

⁵⁵ *The Columbus Republican*, 22 April 1966.

⁵⁶ Lange, "Alexander Girard in Columbus," 279.

⁵⁷ *The Columbus Republican*, 2 February 1964.

⁵⁸ *The Columbus Republican*, 27 April 1966.

⁵⁹ *The Columbus Republican*, 9 August 1965; *The Republic*, 27 April 1966.

⁶⁰ *The Columbus Republican*, 15 August 1966.

⁶¹ "How to Do What You Can With What You Have," P/A News Report (June, 1965).

⁶² *The Columbus Republican*, 9 December 1965; Materials for *Redeveloping Downtown* exhibition, Columbus Indiana Architectural Archives.

⁶³ "Modernization Scrubbed: Civil War Aura Recaptured," *Christian Science Monitor*, 26 August 1966.

⁶⁴ See, for example, the "Red Books" by English landscape architect Humphry Repton (1752-1818). For these, Repton included paintings of present and "future" versions of a landscape in order to persuade clients to adopt his designs.

⁶⁵ Materials for *Redeveloping Downtown* exhibition, Columbus Indiana Architectural Archives.

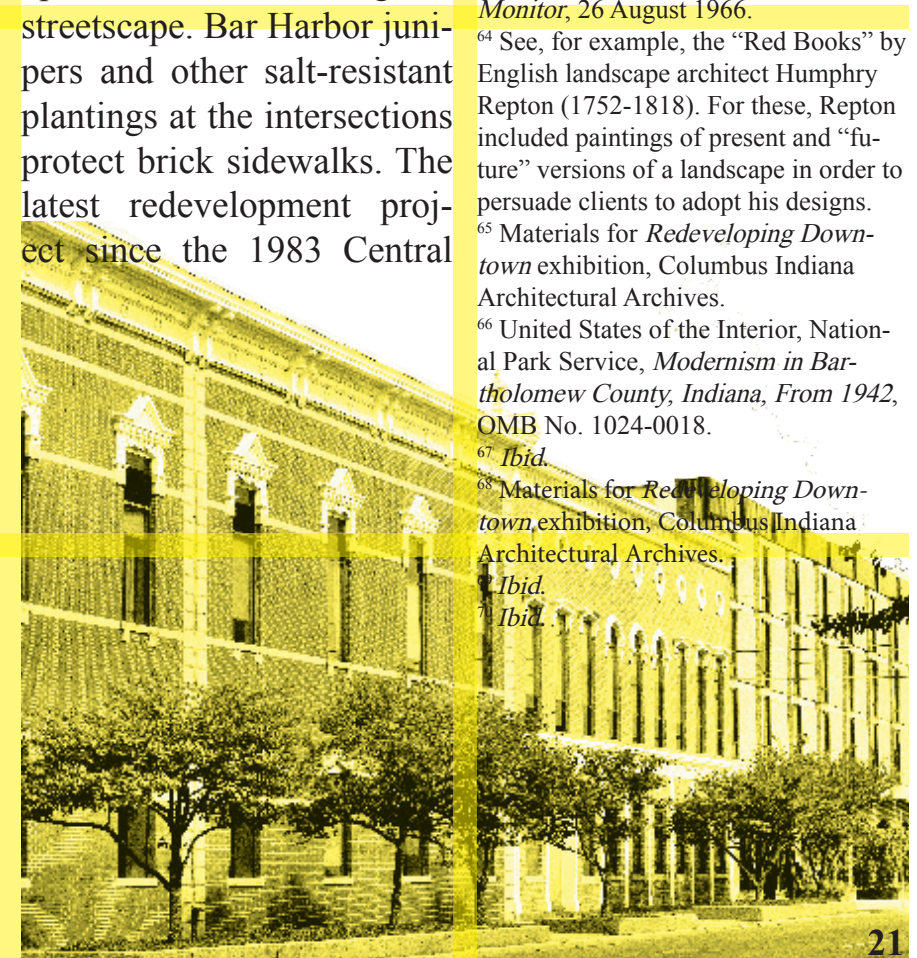
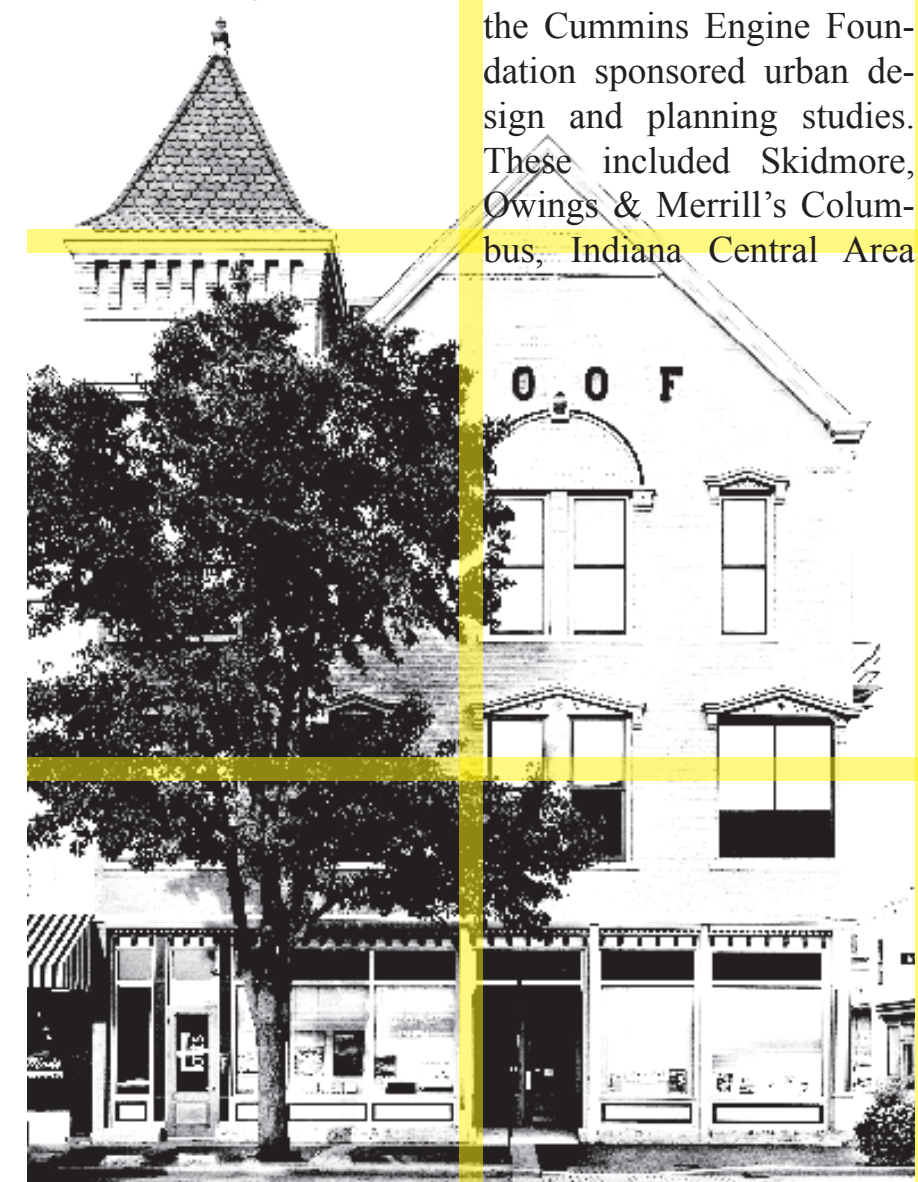
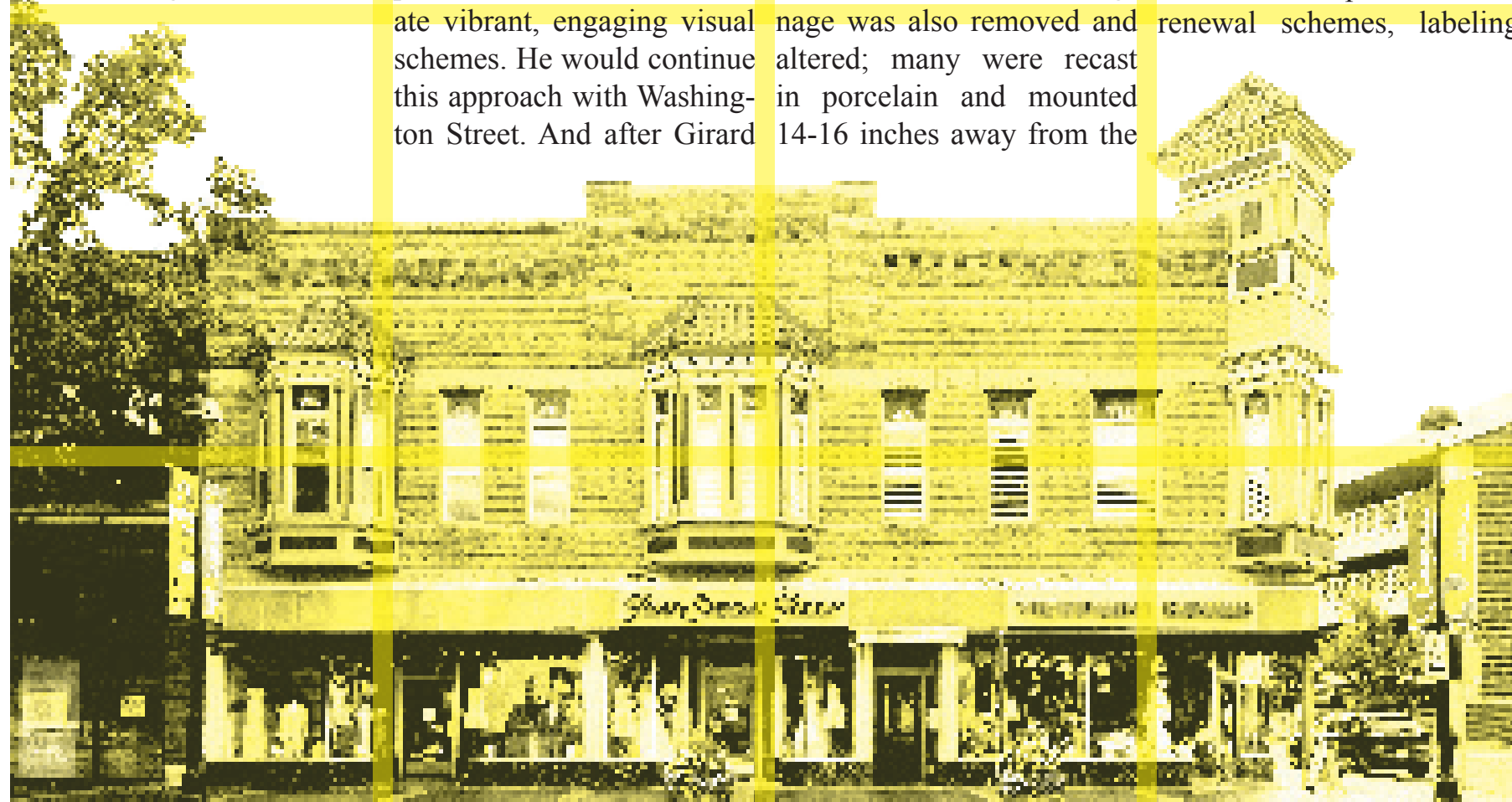
⁶⁶ United States of the Interior, National Park Service, *Modernism in Bartholomew County, Indiana, From 1942*, OMB No. 1024-0018.

⁶⁷ *Ibid.*

⁶⁸ Materials for *Redeveloping Downtown* exhibition, Columbus Indiana Architectural Archives.

⁶⁹ *Ibid.*

⁷⁰ *Ibid.*



SITE NINE: NORTH CHRISTIAN CHURCH (1964), BY EERO SAARINEN

Architectural historian Claire Zimmerman argued recently that modern architecture has had an afterlife preserved and communicated by dint of the photographic image.⁷¹ Indeed, modern architecture in Columbus, Indiana, continues to live in our collective imagination because of the work of photographers like Ezra Stoller, Balthazar Korab, and more recently, Hadley Fruits. Yet there is one image that captures the spirit of Columbus' commitment to modern architecture like no other. Appearing in the November 17, 1967, issue of *Life*, John Loengard's photograph of Eero Saarinen's North Christian Church is arresting. It lacks the high contrast of Balthazar Korab's early black-and-white photographs, which seem to capture buildings in a kind of dazzling play between light and shadow. Loengard's photograph of North Christian Church is not meticulous in the same way as, for example, Ezra Stoller's images of Saarinen's Miller House. In Stoller's iconic photographs, architectural space becomes a stage set for potted plants, bookshelves, and Alexander Girard's papri-

ka-hued fabrics. Loengard aimed for something altogether different in his photograph. Here, what really captures the viewer's attention is not the building's familiar spire reaching into the sky in the background, but rather the foreground, where a tractor lumbers slowly through rows of planted corn. This is more than modern architecture and agricultural machinery sharing equal billing in a photograph. Here, architecture and community are inseparable.

The previous site histories all share a common attribute in that they described areas of intense architectural activity. This is especially the case with the sites on Fifth Street and on Washington Street. As mentioned above, social, economic, and architectural developments informed the ways that Eliel and Eero Saarinen, I.M. Pei, Gunnar Birkerts, Ralph Johnson, or Kevin Roche John Dinkeloo Associates approached their particular designs. Whereas the Fifth Street and Washington Street sites all had historic ties to the railroad, businesses, and educational institutions, the site of North Christian Church sits in un-

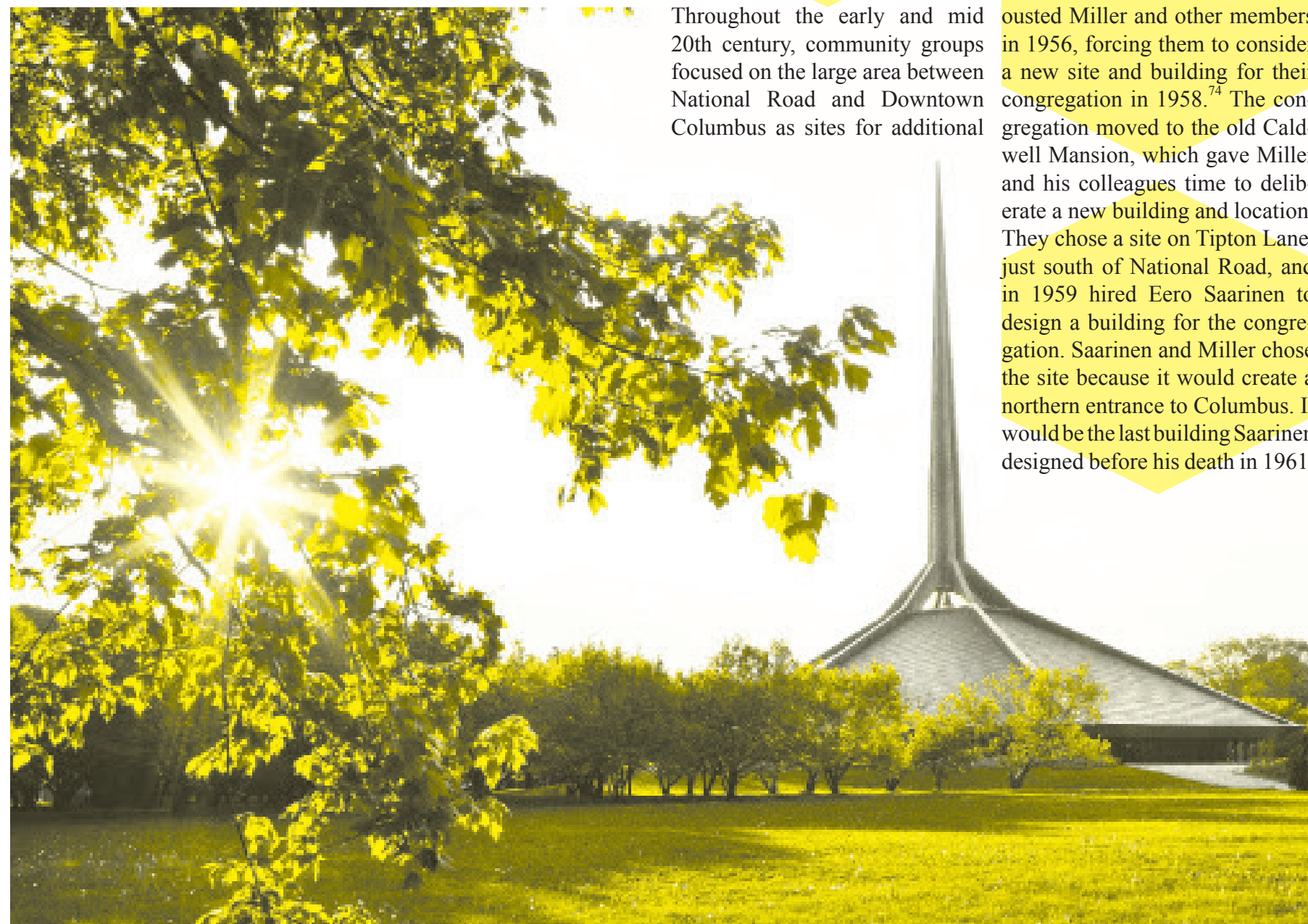
like any other: it was an open farm field for most of its existence.

This site was not part of the original 1821 plat and would have been well north of the city limits when the *Atlas of Bartholomew County* appeared in the 1870s. There is an important development to be taken into account, for if railroad traffic and construction contributed to the rise of downtown Columbus, proposed roadwork in the northern part of the city set the stage for additional growth. As early as 1820, the Bartholomew County Board of Commissioners designated local roads as State Roads, and began to plan for additional 70 foot-wide roads that would extend northwards towards Indianapolis. One of these roads was the Edinburgh Road, which ran from the northwest corner of the public square in downtown Columbus to the north. The second was a northern extension of Washington Street called Hawpatch Road.⁷² Both roads would intersect with the main road connecting Madison to Indianapolis, eventually designated as U.S. Highway 31 and now known as National Road.

Throughout the early and mid 20th century, community groups focused on the large area between National Road and Downtown Columbus as sites for additional

buildings. Following on the success of First Christian Church, J. Irwin Miller established the Cummins Architectural Foundation in 1953 to foster the design and construction of "innovative" public buildings. In 1957, the Foundation commissioned the building of various schools throughout Columbus, with Harry Weese's Lillian C. Schmitt Elementary (1957) being the first to be funded through this program.⁷³ Other architectural developments in this period included the construction of Weese's Northside Middle School (1961) and Norman Fletcher/The Architects Collaborative's Parkside Elementary School (1962). The most important project from this era is Eero Saarinen's Miller House, completed in 1957, which featured a substantial landscape program by Dan Kiley and interiors by Alexander Girard.

The Miller House carried forward several aspects of Saarinen's, Kiley's, and Girard's designs for the Irwin Union Bank and Trust building on Washington Street. Yet around this time, Miller preoccupied himself with a pressing community concern. The conservative First Christian Church ousted Miller and other members in 1956, forcing them to consider a new site and building for their congregation in 1958.⁷⁴ The congregation moved to the old Caldwell Mansion, which gave Miller and his colleagues time to deliberate a new building and location. They chose a site on Tipton Lane, just south of National Road, and in 1959 hired Eero Saarinen to design a building for the congregation. Saarinen and Miller chose the site because it would create a northern entrance to Columbus. It would be the last building Saarinen designed before his death in 1961.



Saarinen's North Christian Church is a breathtaking building that shows the architect at his most mature. Its abstract hexagonal plan is more abstract than and visually distinct from the rectilinear gestures of First Christian Church and Eero's Irwin Union Bank and Trust. Saarinen's last building echoed his expressive designs for the Ingalls Rink at Yale University (1953-1958), Washington Dullies International Airport (1958-1962) and the TWA Terminal (1962). Viewed from the outside, the building literally mediates between earth and sky, between the Congregation and God. The flat cornfields bordering on Tipton Lane reveal a building that, at first glance, appears to be rising from the ground. When approaching the building more closely, one sees how the building rests inside a hexagonal-shaped sunken garden. North Christian Church's form features an interplay of receding and extruding angles that eventually meld into the angled rooflines that lead into the building's iconic spire. The inside of North Christian Church is a landscape of sorts in that it continues the hexagonal motif. The arrangement of pews echo the form of the building as it leads down into a central space, one that uses architecture to affirm the centrality of not only congregational space, but also the congregation itself.

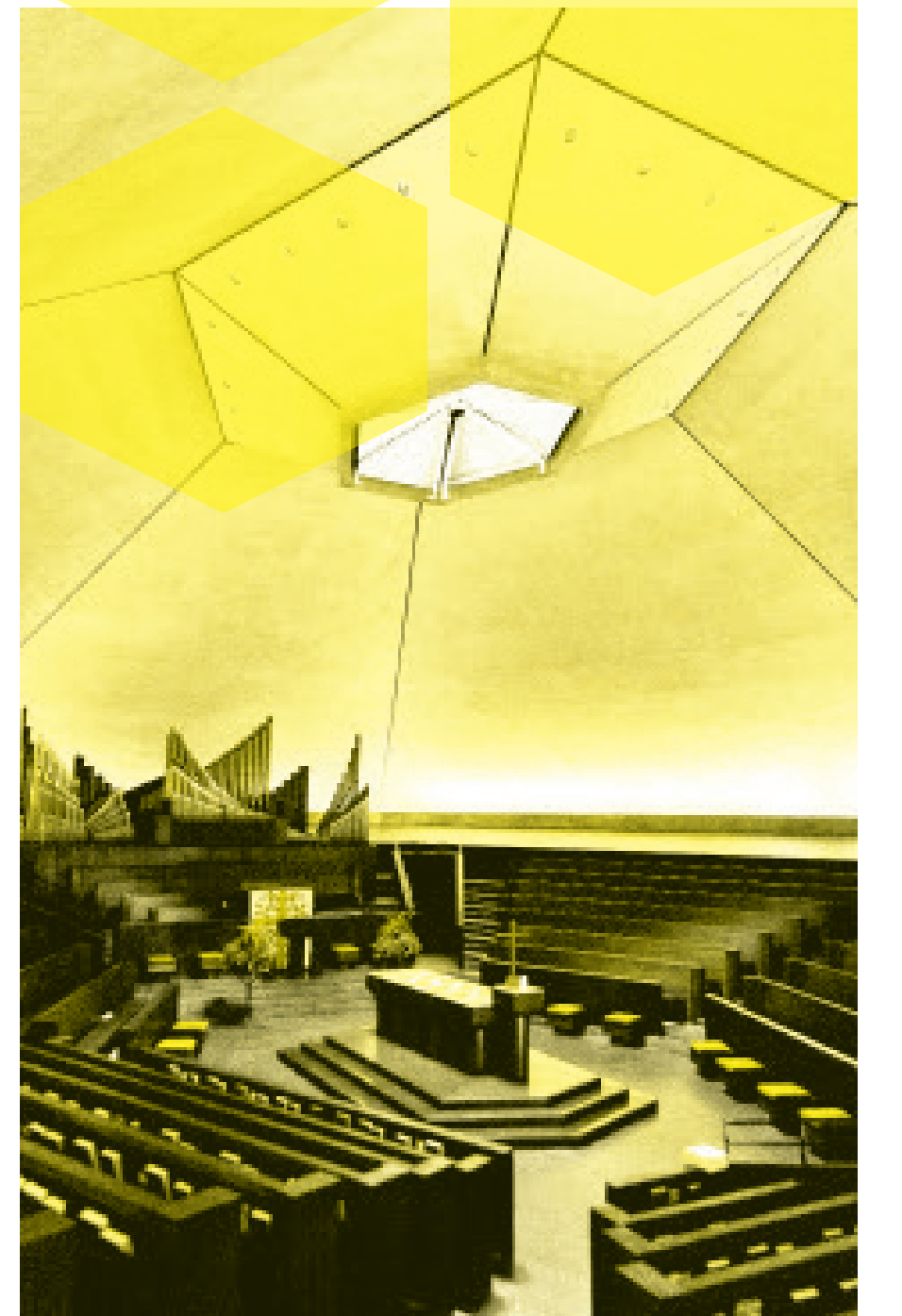
Saarinen's North Christian Church appears to soar, and yet it is a building that is firmly, indelibly rooted in Dan Kiley's masterful landscape scheme. Early site and roof plans reveal the same kind of geometric simplicity evident at Irwin Union Bank and Trust. Both buildings featured a grid of trees designed to provide shade for a parking lot. Yet at North Christian Church, this array of trees becomes a verdant promenade that orchestrates the approach into the main entrance on the eastern side of the building. Here, landscape complements and affirms Saarinen's formal gestures. For example, hedge plantings inside the sunken hexagonal gardens surrounding the church accentuate the building's plan. So do the rows of arborvitae at ground level, planted so as to echo and root Saarinen's hexagonal plan into the earth.⁷⁵ In other words, as the form of Saarinen's building connects Earth to Heaven, Kiley's landscape connects the building to its site.

Eero Saarinen died in 1961, prompting his associates Kevin Roche and John Dinkeloo to complete his vision. And though these two architects continue to give form to Saarinen's design legacy, it was Eero himself who understood the significance of this building as well as its importance to the com-

munity. Shortly before his death in 1961, he wrote to J. Irwin Miller,

I feel I have this obligation to the congregation and as architect I have that obligation to my profession and my ideals. I want to solve it so that as an architect when I face St. Peter I am able to say that out of buildings I did in my lifetime, one of the best was this little church, because it has in it a real spirit that speaks forth to all Christians as a witness to their faith.⁷⁶

Saarinen's North Christian Church and Kiley's landscape were recognized as National Historic Landmark and placed on the U.S. National Register of Historic Places in May 2000. However, as its congregation is shrinking, the building and landscapes of North Central Church are in need of repair.



A HOME IN THE MODERN WORLD

The above site histories are mere glimpses. They demonstrate how architecture has a peculiar and universal role: in Columbus, buildings create dialogues between site and community. Yet these site histories also reveal a series of general formal gestures. The most important of these is the way in which Fifth and Washington Streets are corridors that showcase the

architectural offering in Columbus. Moving west to east along Fifth Street, we have Mill Race Park, First Christian Church, Bartholomew County Public Library, Lincoln Elementary School, Central Middle School, and even North Christian Church: buildings linked not only by their sites and the communities they represent, but by their formal qualities,

their combinations of sunken spaces, berms, and towering spires. Moving from north to south along Washington Street, we encounter the Irwin Conference Center, Post Office and Federal Building, and even Girard's color schemes: this eclectic group of buildings and landscapes shows how this part of the city, in many ways, accommodated the various social

and economic changes that came to Columbus. These two streets intersect at Eero Saarinen's Irwin Conference Center, a fitting reminder of modern architecture's role as an intermediary of sorts between communities and civic institutions in Columbus.

THE ALUMINUM GROUP

AMY AUSCHERMAN

Eventually everything connects.

— Charles Eames

I frequently answer questions about the history of the Eames Aluminum Group, one of Herman Miller's best-selling groups of furniture, and am often called upon to share archival ads, brochures, and photography for education and publication. When I help draw connections between the furniture and others' interests, I often return to that moment when the Aluminum Group made itself known to me.

Like all designs generated by the Eames Office, the chairs and tables of the Aluminum Group seamlessly blend into any environment, serving their intended function while radiating a humble beauty. Though I'm not

acutely aware of when these chairs first made their way into my visual landscape, they have become an ambient presence in my life. The engineered connections that frame these airy, sculptural seats have in turn forged valuable connections in my career as a design archivist.

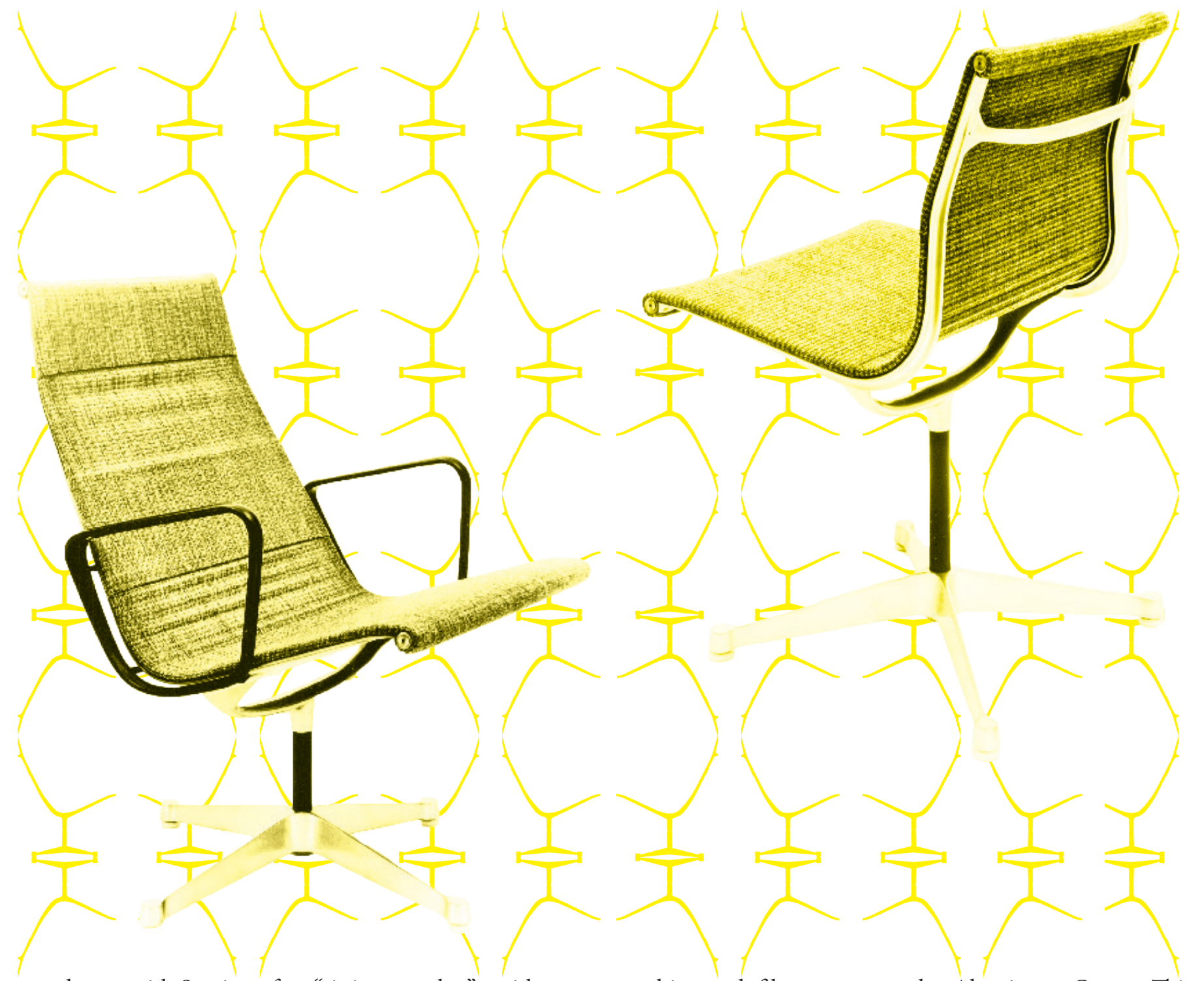
The first time the Aluminum Group made a distinct impression on me was when, as an intern at the Indianapolis Museum of Art, I saw the lounge chairs on the verandas of the Miller House and Garden. One of my first tasks as an intern was inventorying J. Irwin and Xenia S. Miller's expansive library, a heady collection of "greatest hits" including an art and de-

sign collection from which I build his new home. "I think we will have a great deal of fun working this out," Miller wrote to Girard after he bought the parcel of land. At the end of construction in 1957, Girard needed an outdoor seating solution for the terraces, something elegant and functional in which the Miller family could enjoy Dan Kiley's lush and ordered exterior landscape. The creative connections between Alexander Girard, Eero Saarinen and Charles Eames were the next step in the process. Charles, Ray, and the rest of the Eames Office were already exploring ways to connect metal and textile when Girard asked them for help. The Eames Office had already perfected the use of molded plywood—Charles' earliest explorations in ply-

In 1953, J. Irwin Miller used his own personal connections to, in a way, bring the Aluminum Group into being. Miller was already a renowned patron of modern architecture in his hometown of Columbus when he commissioned old friends Eero Saarinen and Alexander Girard as a "dream team" to

build his new home. "I think we will have a great deal of fun working this out," Miller wrote to Girard after he bought the parcel of land. At the end of construction in 1957, Girard needed an outdoor seating solution for the terraces, something elegant and functional in which the Miller family could enjoy Dan Kiley's lush and ordered exterior landscape. The creative connections between Alexander Girard, Eero Saarinen and Charles Eames were the next step in the process. Charles, Ray, and the rest of the Eames Office were already exploring ways to connect metal and textile when Girard asked them for help. The Eames Office had already perfected the use of molded plywood—Charles' earliest explorations in ply-

wood were with Saarinen for "sitting pocket" with textile slung between two light, sculptural aluminum frames. The two braces at the top and back of the chair—called "antlers" because of their shape—establish a connection between the frames, maintain the fabric's tension, and add crucial design elements to the chair's form. To solve the Miller House's particular design problem, the Eameses opted to construct chairs from cast aluminum: a light, recyclable material resistant to corrosion that was also readily available in post-World War II America.



In a 1962 ad for the Eames Aluminum Group, this innovative product was framed in terms of connections: "Ever take a close look at the connections in any Eames-designed product? Herman Miller's aluminum group illustrates how important this consideration is." Departing from the long-held concept that chairs had to be made from a solid shell, the Eameses devised a suspension-based

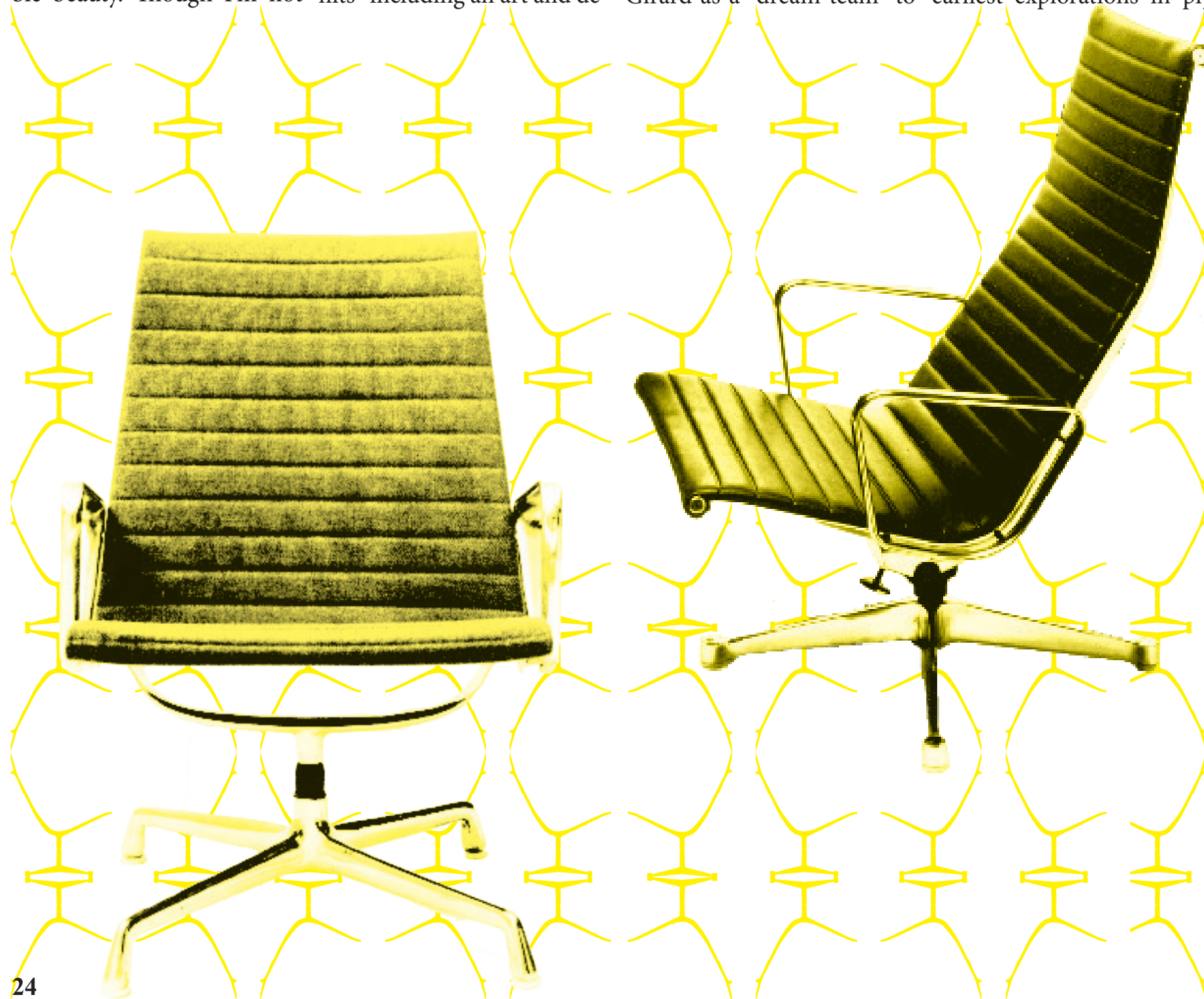
"sitting pocket" with textile slung between two light, sculptural aluminum frames. The two braces at the top and back of the chair—called "antlers" because of their shape—establish a connection between the frames, maintain the fabric's tension, and add crucial design elements to the chair's form. To solve the Miller House's particular design problem, the Eameses opted to construct chairs from cast aluminum: a light, recyclable material resistant to corrosion that was also readily available in post-World War II America.

After the death of Charles and Ray, Charles' daughter Lucia Demetrios relocated the contents of the Venice Beach Eames Office to her home and studio in northern California. Both a home and the ultimate archive of the Eames Office work process, the ranch is an Eamesian wonderland of furniture prototypes, bits and bobs Ray used for styling, and marbled paper used in exhibit design, graphics and films—among the Aluminum Group. This revelation stuck with me, and upon returning to Holland, I arranged an Eames Aluminum Group chair in the Herman Miller Archives vault on the highest shelf of furniture storage. The curved, pieced of polish aluminum—the central connection of the design—is now the most visible element of the chair, and part of a design story I never tire of recounting to visitors.

My own connection to the Eames Aluminum Group may have begun with its ambient presence in my everyday life. As my own career has progressed, I take great pride in ensuring that the furniture—and its countless fascinating connections—are made plainly visible.

All chair images courtesy of the Herman Miller Archives.

Another area of the home archive situates the Aluminum Group in what at first seems like an odd display. The chairs sit high above eye-level on a shelf, making their undersides—the antler and base—most visible. What seems like a mistake was actually Lucia's conscious decision: she felt the antler was an overlooked design element of



19 B-SIDES

MATT SHAW

After seeing all of the incredible world-class architecture that defines Columbus, you might still be hungry for more. This is a list of the B-sides, or the stuff that is often forgotten about when most excursions focus on famous buildings. Columbus is not just about 7 National Historic Landmarks and 40 Dan Kiley projects. There are also some later, more

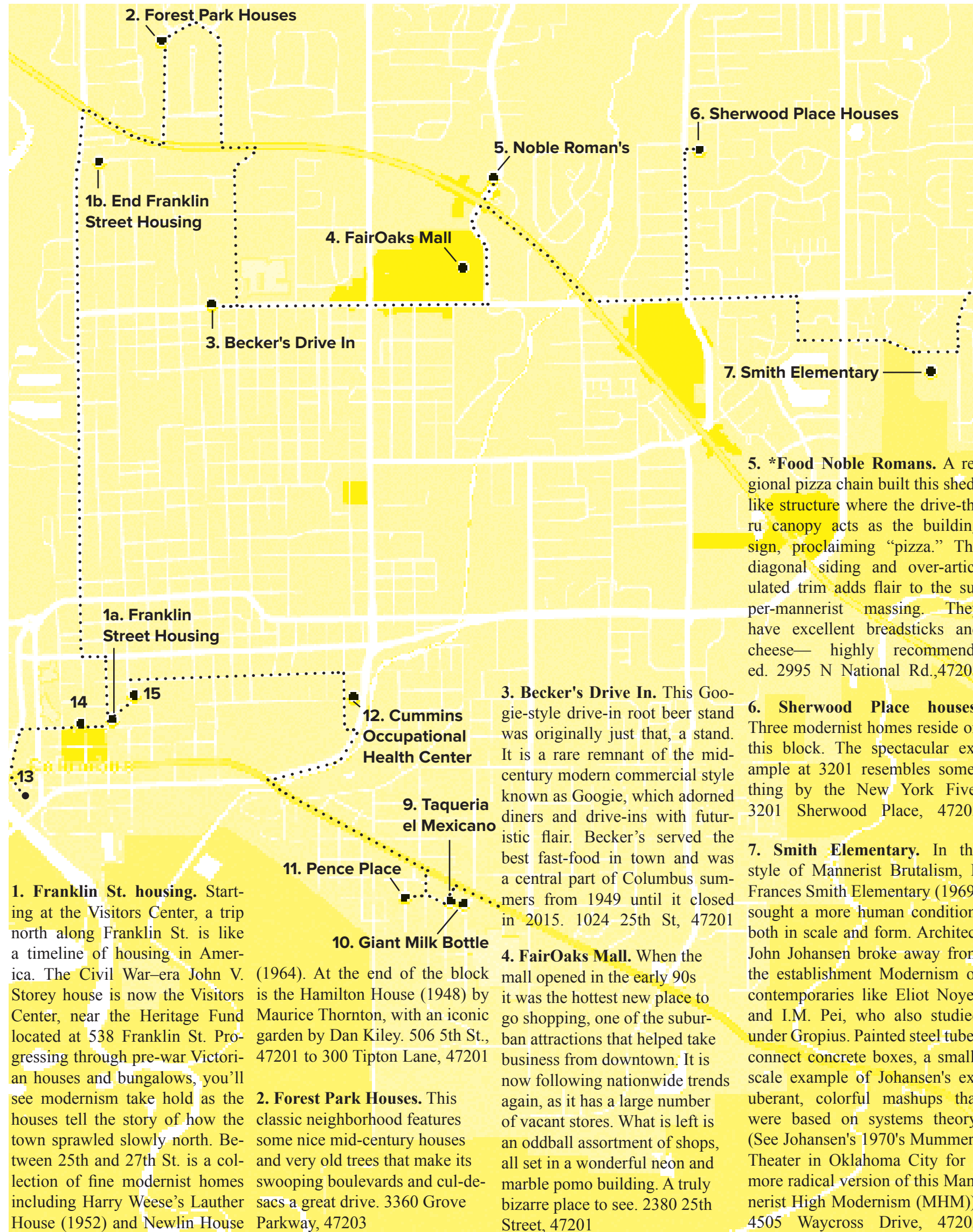
experimental buildings not in the “high midcentury” canon that are worth checking out. The town was profoundly affected by the influx of world-class architecture, and it “trickled down” to commercial and residential buildings.

By venturing off the beaten path, you will get a glimpse of some of the “minor” architectures and

more eccentric places that Columbus has to offer, as well as a better sense of the context that makes the heavy-hitter buildings so special. The small midwestern town and its current conditions frame the wonderful architectural history in an even more impressive way than when iconic buildings are viewed in isolation.

Note: This list is arranged in an efficient driving order, with lunch at Taqueria Mexicana or Upland Pump House. The tour can be rearranged depending on your lunch cravings and tastes, it is all quite close together. You should really have dinner at The Brick.

Special thanks to Louis Joyner for his editorial help.



1. Franklin St. housing. Starting at the Visitors Center, a trip north along Franklin St. is like a timeline of housing in America. The Civil War-era John V. Storey house is now the Visitors Center, near the Heritage Fund located at 538 Franklin St. Progressing through pre-war Victorian houses and bungalows, you'll see modernism take hold as the houses tell the story of how the town sprawled slowly north. Between 25th and 27th St. is a collection of fine modernist homes including Harry Weese's Lauther House (1952) and Newlin House

2. Forest Park Houses. This classic neighborhood features some nice mid-century houses and very old trees that make its swooping boulevards and cul-de-sacs a great drive. 3360 Grove Parkway, 47203

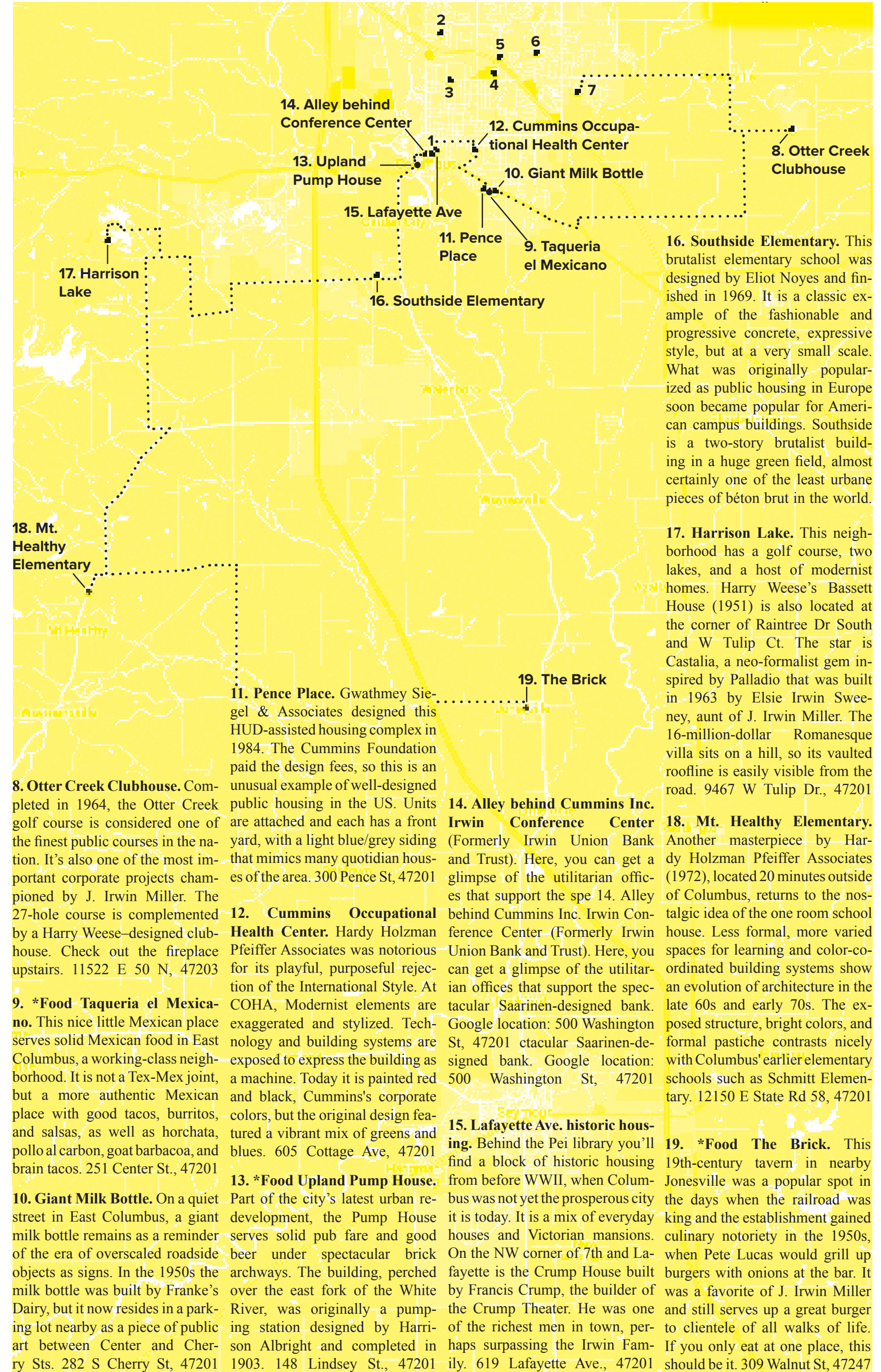
3. Becker's Drive In. This Google-style drive-in roof beer stand was originally just that, a stand. It is a rare remnant of the mid-century modern commercial style known as Googie, which adorned diners and drive-ins with futuristic flair. Becker's served the best fast-food in town and was a central part of Columbus summers from 1949 until it closed in 2015. 1024 25th St., 47201

4. FairOaks Mall. When the mall opened in the early 90s it was the hottest new place to go shopping, one of the suburban attractions that helped take business from downtown. It is now following nationwide trends again, as it has a large number of vacant stores. What is left is an oddball assortment of shops, all set in a wonderful neon and marble pomo building. A truly bizarre place to see. 2380 25th Street, 47201

6. Sherwood Place houses. Three modernist homes reside on this block. The spectacular example at 3201 resembles something by the New York Five. 3201 Sherwood Place, 47203

7. Smith Elementary. In the style of Mannerist Brutalism, L Frances Smith Elementary (1969) sought a more human condition, both in scale and form. Architect John Johansen broke away from the establishment Modernism of contemporaries like Eliot Noyes and I.M. Pei, who also studied under Gropius. Painted steel tubes connect concrete boxes, a small-scale example of Johansen's exuberant, colorful mashups that were based on systems theory. (See Johansen's 1970's Mummies Theater in Oklahoma City for a more radical version of this Mannerist High Modernism (MHM)). 4505 Waycross Drive, 47203

5. *Food Noble Romans. A regional pizza chain built this shed-like structure where the drive-thru canopy acts as the building sign, proclaiming “pizza.” The diagonal siding and over-articulated trim adds flair to the super-mannerist massing. They have excellent breadsticks and cheese—highly recommended. 2995 N National Rd., 47203



8. Otter Creek Clubhouse. Completed in 1964, the Otter Creek golf course is considered one of the finest public courses in the nation. It's also one of the most important corporate projects championed by J. Irwin Miller. The 27-hole course is complemented by a Harry Weese-designed clubhouse. Check out the fireplace upstairs. 11522 E 50 N, 47203

9. *Food Taqueria el Mexicano. This nice little Mexican place serves solid Mexican food in East Columbus, a working-class neighborhood. It is not a Tex-Mex joint, but a more authentic Mexican place with good tacos, burritos, and salsas, as well as horchata, pollo al carbon, goat barbacoa, and brain tacos. 251 Center St., 47201

10. Giant Milk Bottle. On a quiet street in East Columbus, a giant milk bottle remains as a reminder of the era of overscaled roadside objects as signs. In the 1950s the milk bottle was built by Franke's Dairy, but it now resides in a parking lot nearby as a piece of public art between Center and Cherry Sts. 282 S Cherry St, 47201

11. Pence Place. Gwathmey Siegel & Associates designed this HUD-assisted housing complex in 1984. The Cummins Foundation paid the design fees, so this is an unusual example of well-designed public housing in the US. Units are attached and each has a front yard, with a light blue/grey siding that mimics many quotidian houses of the area. 300 Pence St, 47201

12. Cummins Occupational Health Center. Hardy Holzman Pfeiffer Associates was notorious for its playful, purposeful rejection of the International Style. At COHA, Modernist elements are exaggerated and stylized. Technology and building systems are exposed to express the building as a machine. Today it is painted red and black, Cummins's corporate colors, but the original design featured a vibrant mix of greens and blues. 605 Cottage Ave, 47201

13. *Food Upland Pump House. Part of the city's latest urban re-development, the Pump House serves solid pub fare and good beer under spectacular brick archways. The building, perched over the east fork of the White River, was originally a pumping station designed by Harrison Albright and completed in 1903. 148 Lindsey St., 47201

14. Alley behind Cummins Inc. Irwin Conference Center (Formerly Irwin Union Bank and Trust). Here, you can get a glimpse of the utilitarian offices that support the spectacular Saarinen-designed bank. Google location: 500 Washington St, 47201

15. Lafayette Ave. historic housing. Behind the Pei library you'll find a block of historic housing from before WWII, when Columbus was not yet the prosperous city it is today. It is a mix of everyday houses and Victorian mansions. On the NW corner of 7th and Lafayette is the Crump House built by Francis Crump, the builder of the Crump Theater. He was one of the richest men in town, perhaps surpassing the Irwin Family. 619 Lafayette Ave., 47201

16. Southside Elementary. This brutalist elementary school was designed by Eliot Noyes and finished in 1969. It is a classic example of the fashionable and progressive concrete, expressive style, but at a very small scale. What was originally popularized as public housing in Europe soon became popular for American campus buildings. Southside is a two-story brutalist building in a huge green field, almost certainly one of the least urbane pieces of béton brut in the world.

17. Harrison Lake. This neighborhood has a golf course, two lakes, and a host of modernist homes. Harry Weese's Bassett House (1951) is also located at the corner of Raintree Dr South and W Tulip Ct. The star is Castalia, a neo-formalist gem inspired by Palladio that was built in 1963 by Elsie Irwin Sweeney, aunt of J. Irwin Miller. The 16-million-dollar Romanesque villa sits on a hill, so its vaulted roofline is easily visible from the road. 9467 W Tulip Dr., 47201

18. Mt. Healthy Elementary. Another masterpiece by Hardy Holzman Pfeiffer Associates (1972), located 20 minutes outside of Columbus, returns to the nostalgic idea of the one room school house. Less formal, more varied spaces for learning and color-coordinated building systems show an evolution of architecture in the late 60s and early 70s. The exposed structure, bright colors, and formal pastiche contrasts nicely with Columbus' earlier elementary schools such as Schmitt Elementary. 12150 E State Rd 58, 47201

19. *Food The Brick. This 19th-century tavern in nearby Jonesville was a popular spot in the days when the railroad was king and the establishment gained culinary notoriety in the 1950s, when Pete Lucas would grill up burgers with onions at the bar. It was a favorite of J. Irwin Miller and still serves up a great burger to clientele of all walks of life. If you only eat at one place, this should be it. 309 Walnut St, 47247

EXHIBIT COLUMBUS 2016 SYMPOSIUM "FOUNDATIONS AND FUTURES"

SCHEDULE OF EVENTS

Foundations and Futures

September 29 –October 1

"Foundations and Futures," the 2016 inaugural symposium for Exhibit Columbus, will be held September 29 to October 1. In addition to a keynote session featuring the return of Columbus legends Deborah Berke, Will Miller, Robert A. M. Stern, and Michael Van Valkenburgh, you will hear from experts in architectural history, community members who built and maintain many city landmarks, leaders in manufacturing and fabrication, and all ten of the finalists in the J. Irwin and Xenia S. Miller Prize Competition. For tickets and more information visit exhibitcolumbus.org.

Thursday, September 29 (Evening Event)

Gallery Exhibition Opening

10: The Miller Prize Competition Finalists

A gallery exhibition at the Indiana University Center for Art+Design (IUCA+D) featuring the work of the ten finalists competing for the five J. Irwin and Xenia S. Miller Prizes. The finalists are:

- Benjamin Aranda and Chris Lasch of Aranda/Lasch (Tucson and New York)
- Herwig Baumgartner and Scott Uriu of Baumgartner + Uriu (Los Angeles)
- Rachel Hayes (Tulsa)
- Eric Höweler and Meejin Yoon of Höweler+Yoon (Boston)
- Yugon Kim of IKD (Boston)
- Ball-Nogues Studio (Los Angeles)
- Sharon Johnston, Mark Lee, and Jonathan Olivares of Johnston Marklee and Jonathan Olivares Design Research (Los Angeles)
- Dwayne Oyler and Jenny Wu of Oyler Wu Collaborative (Los Angeles)
- Joyce Hsiang and Bimal Mendis of Plan B Architecture & Urbanism (New Haven, CT)
- Chris Cornelius of studio:indigenous (Milwaukee)

Friday, September 30 (Morning Session)

Modern Art and Life

Session chaired by Michelangelo Sabatino (Illinois Institute of Technology College of Architecture)

- Jochen Eisenbrand (Vitra Design Museum)
- Ron Henderson (Illinois Institute of Technology College of Architecture)
- Alexandra Lange (Independent)
- Marleen Newman (IUCA+D)
- Eeva-Liisa Pelkonen (Yale School of Architecture)

Miller Prize Finalist Panel Discussion

Moderated by T. Kelly Wilson (IUCA+D) with selection of Miller Prize Finalists

Friday, September 30 (Afternoon Session)

Making and Maintaining

Session chaired by Tricia Gilson (Columbus Indiana Architectural Archives)

- Jeff Brown (The Republic)
- Mary Chandler (Cummins Foundation)
- Steve Forster (Bartholomew Consolidated School Corporation)
- Ben Wever (Miller House and Garden)

Miller Prize Finalists Panel Discussion

Moderated by T. Kelly Wilson (IUCA+D) with selection of Miller Prize Finalists

Friday, September 30 (Evening Session)

Architecture for Everyday Life

Session chaired by Michelangelo Sabatino (Illinois Institute of Technology College of Architecture) moderated by Will Miller.

- Deborah Berke in conversation with stakeholders from Hope Library
- Robert A.M. Stern in conversation with stakeholders from Columbus Regional Hospital
- Michael Van Valkenburgh in conversation with stakeholders from Mill Race Park

Saturday, October 1 (Morning Session)

Architecture + Industry in the Future -> of Cities

Session chaired by Kevin Klingner (Ball State University Institute for Digital Fabrication)

- Mark Burry (Melbourne School of Design)
- Matthias Kohler and Fabio Gramazio (Gramazio Kohler Architects)
- William Kreysler (Kreysler & Associates)
- Jennifer Rumsey (Cummins Inc.)
- L. William Zahner (A. Zahner Company)

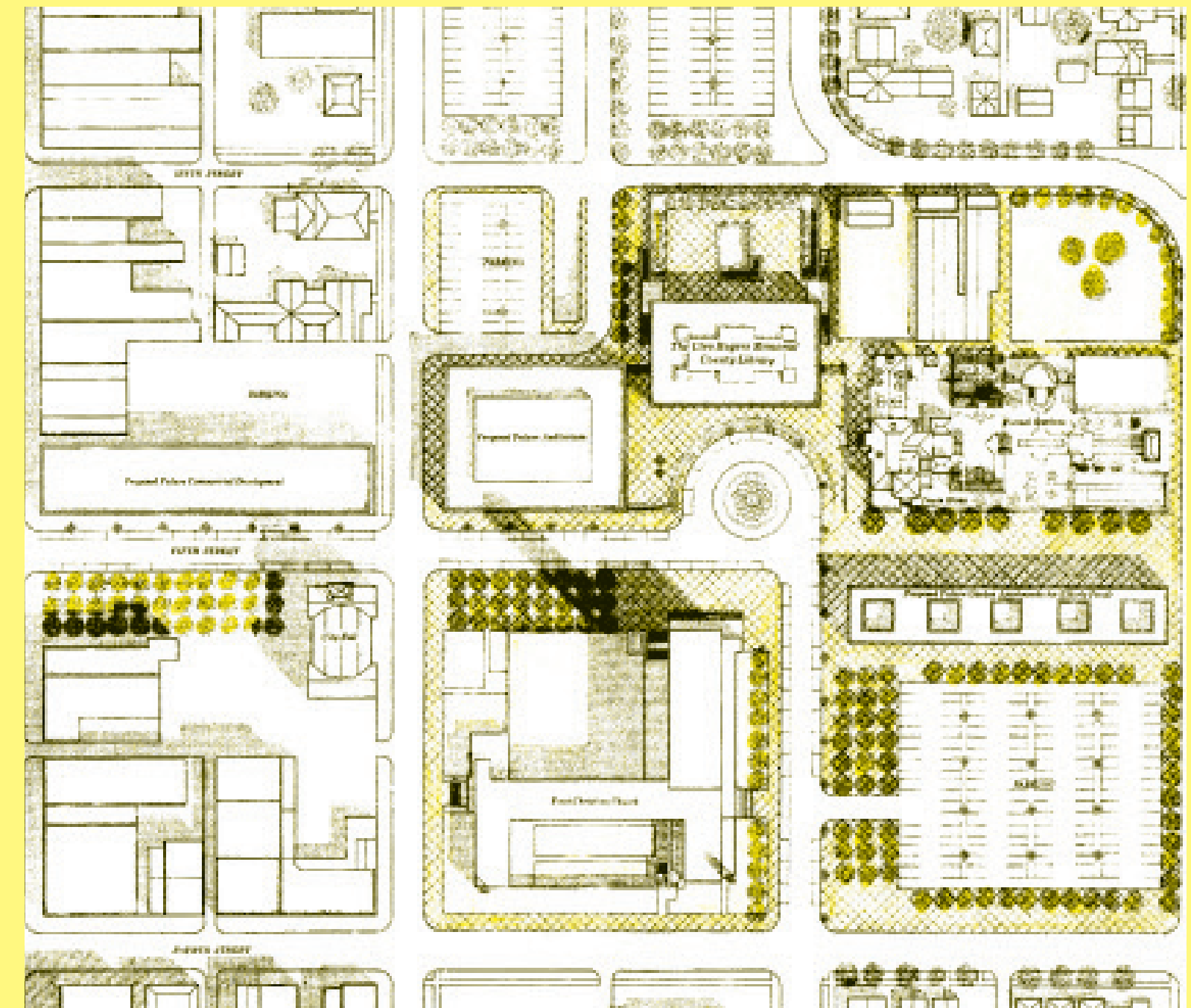
Miller Prize Finalists Panel Discussion

Moderated by T. Kelly Wilson (IUCA+D) with selection of Miller Prize Finalists

Saturday, October 1 (Afternoon Session)

Future of Design in Columbus

Presentations by Exhibit Columbus Curatorial Team on the 2017 exhibition, including the Miller Prize Competition, Washington Street Installations, University Installations, and projects by students in Columbus primary and secondary schools.



I. M. Pei design for Columbus. Image courtesy Columbus Indiana Architectural Archives

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Columbus**

**An Annual Exploration
of Architecture, Art, Design,
and Community**

**2016 Symposium
September 29 – October 1**

**Deborah Berke
Michael Van Valkenburgh
Will Miller
Robert A.M. Stern**

**2017 Exhibition
August – November**

