



Harry Weese designed the gray-glazed brick bank (formerly **Irwin Union Bank and Trust**) in **1961** and **Thomas Beeby** designed the seamless addition in 1996. The building is sited along the Haw Creek and it blends well with the two nearby bridges. Renovated in 2021 to become the second Columbus location for **Lucabe Coffee Co.**

The Columbus couple and owners, **Tyler and Alissa Hodge**, opened the new, 50-seat location in September. Tyler Hodge considered what the late **Weese** might think of the reuse project. "I hope that he would be like how we integrated a lot of his original design elements throughout and tried to restore the building's original character."

With the exception of a library-looking, nearly private study nook on the building's second-level west end, they have ditched window blinds to let the sun shine in and make the atmosphere a festival of light. The real vault and its door on the other end of the building is transformed into a whimsical children's play area with a small climbing wall. They have made what once was a teller area the space where baristas now work their magic.



**Cummins Inc. Irwin Conference Center, Eero Saarinen, 1954
(formerly Irwin Union Bank & Trust)**

Cummins Inc. Irwin Conference Center was designed by **Eero Saarinen** in **1954**, with landscape design by **Dan Kiley**. It is a low, glass-walled building set in a grove of trees.

Unusual domed lights and an open interior creates a large open room and a feeling of openness and friendliness.

The modern bank is linked to the 1910 office building and three-story building by a three-story glass arcade, which was designed by **Kevin Roche** and added in **1973**.

The striped glass of the arcade is made to help moderate the extremes of temperature a glass building can experience.



AT&T Switching Center, Paul Kennon, 1978

Paul Kennon of Caudill, Rowlett, Scott designed this building in **1978**. Distinctive for its mirrored glass facade and its primary colored accents, the building houses electronic equipment. Originally a three-story brick building, Indiana Bell commissioned **Paul Kennon** to add an addition and create a new cohesive design on a transitional site, joining the business district and one of the community's older residential areas. Kennon's solution was to unify the existing building and the new addition by encasing both in a skin of reflective glass. Giant yellow, orange, red, and blue "organ pipes" on the west alley side of the building provide a colorful accent, and have become an iconic image of the modern architecture of Columbus. The pipes are actually color-coded functional stacks for the building's HVAC system. Building service entry doors and other exhaust elements are also accented with primary colors. The **AIA** gave the building its Honor award in 1980, describing the center as, "a delightfully whimsical solution to the use of mirrored glass."



Fire Station 3, William Burd, 1983

Burd is a Columbus architect who has designed several fire stations as well as other buildings around the area. This building was built in 1983 to replace a building very close to the site that had served the east side of town since 1950 (East Columbus was formerly a separate town). The exterior features bright graphics and large towers somewhat resembling the nearby Fodrea Elementary School. The two-story building has a hose drying tower in the rear and a glass enclosed tower in the front with a visible fire pole.

The architect thought it would be a playful touch to have a visible fire pole so the neighborhood children could run and watch the fireman sliding down the pole when they heard the fire alarm sounding. The fire pole is the main focal point of the design accented by the red brick and the "supergraphic" numeral 3 behind the glass front at the left of the fire pole.



First Christian Church, Eliel Saarinen, 1942

The First Christian Church was designed by architect **Eliel Saarinen**, father of **Eero Saarinen**. Completed in 1942, it was the *first contemporary building* in Columbus and one of the first churches of contemporary architecture in the United States. The geometric design is one of direct simplicity. A large stone cross accents the limestone facade. To the west stands the 166-foot high campanile, or free-standing bell tower. The materials, exterior and interior, are mostly buff brick and limestone.



The Republic, Myron Goldsmith, 1971

Myron Goldsmith of Skidmore, Owings & Merrill designed the newspaper in 1971 of glass and steel and provided onlookers with a window into the business of communications as the paper's printing presses could be viewed from the street. they printed the daily paper. The presses had to be moved to a larger printing plant south of Columbus. The U.S. Interior said, "The Republic is an exceptional work of modern architecture and one of the best examples of the work by highly respected architect, **Myron Goldsmith**."



North Christian Church, Eero Saarinen, 1964

Eero Saarinen designed *North Christian Church*, which was completed in 1964. This is the last building designed by *Eero Saarinen* before his untimely death on September 1, 1961. **Roche Dinkeloo & Associates**, the successor architectural firm, completed the building. The sloping roof of this six-sided building blends with the landscaped earth-mound which surrounds it. This low line accentuates the slender 192-foot spire, topped with a gold-leaf cross, which gives its distinctive design. **Dan Kiley** landscaped the multi-acre site, including the parking lot with parking rooms.

In April 1961, Saarinen wrote, "We have finally to solve this church so that it can become a great building. I feel I have this obligation to the congregation, and as an 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 the buildings I did during 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."

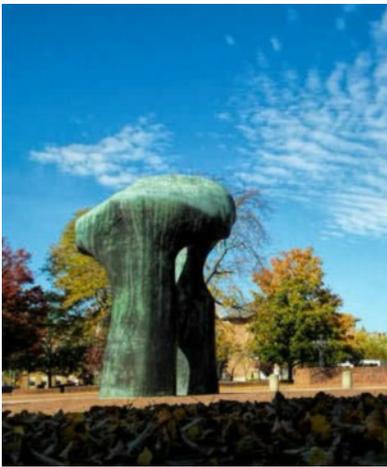


The **Miller House and Garden** is the collaborative masterpiece of **Eero Saarinen**, **Alexander Girard**, **Dan Kiley**, and their patrons, **J.I. and Xenia Miller**.

Travel + Leisure magazine said the "Miller House ranks alongside Frank Lloyd Wright's *Fallingwater*, Ludwig Mies van der Rohe's *Farnsworth House*, and Philip Johnson's *Glass House* as a hallmark of Modernist design (and) it is surrounded by some of the most beautiful Modernist gardens in the United States, created by landscape architect **Dan Kiley**."

"...the Miller House is the only surviving domestic interior designed by **Alexander Girard** that is open to the public..." says *Shelley Selim*, curator of design and decorative arts at the Indianapolis Museum of Art at Newfields.

"The Miller House and Garden, completed in 1953, is a one-of-a-kind showcase of the work of architect Eero Saarinen, designer Alexander Girard, and landscape architect Dan Kiley at a single residence." May 29, 2019 – written by Kate Reggev - Dwell



Large Arch, Henry Moore

Henry Moore may be the most influential public sculptor of the twentieth century, and his **Large Arch** is the largest of its kind in the nation. **I.M Pei**, the architect for the library, suggested that the plaza needed a sculpture to enliven and “hold the space,” and he recommended Moore.

Its abstract and organic form provide a contrast to the geometric shapes of the buildings surrounding it. **Pei** wanted the piece be interactive and requested that it be big enough for a couple to stroll through. Moore agreed on the condition that the opening would not be large enough for a car to drive through. Henry Moore said, “As a young sculptor, I saw Stonehenge and ever since I’ve wanted to do work that could be walked through and around.”

The sculpture is 20 feet tall, 12 feet wide and weighs five and one-half tons. It was designed at Moore’s home and studio in England, and sandcast in bronze in fifty sections at the *Herman Noack foundry in West Germany*. The pieces, one-fourth to one-half inch thick, were welded with invisible seams. The green patina is a natural aged look for bronze, and was created through a special process, directed personally by the sculptor at the foundry. Henry Moore was 73 when he created Large Arch. The sculpture was commissioned by *J. Irwin and Xenia S. Miller* as a gift to the City of Columbus in 1971.



Eos, Dessa Kirk

Created by artist **Dessa Kirk**, who completed the project in Columbus in the Brand’s Lumber warehouse. Eos’ arms extend into anthropomorphised leaves, which are made of welded sections of painted metal. Originally part of the 2006 Sculpture Invitational, the piece was so popular with the community that a fund drive raised the money to ensure she had a permanent home in Columbus. In Greek mythology the winged **Eos** was the goddess of the dawn, and rose from her home at the edge of Oceanus, the Ocean, dispersed the mists of the night and opened the gates of heaven every day so her brother, Helios, the sun, could ride his chariot across the sky. Generally depicted as a supernaturally beautiful woman, her tears were considered to be the morning dew. The sculpture faces west as if **Eos** is rising with the sun from the eastern horizon.



Mill Race Park, Michael Van Valkenburgh and Stanley Saitowitz, 1992

Landscape Management recognized this 85-acre riverfront park as **one of the top 100 parks in the nation** for design, reputation, and accessibility. Designed by **Michael Van Valkenburgh**, and featuring structures by **Stanley Saitowitz**, it includes an 84-foot observation tower, a covered bridge, people trails, fishing at two lakes, picnic shelters, playground equipment, horseshoe pits, basketball courts, and an amphitheater that hosts concerts and

Performances.



A series of “*follies*” that become micro-destinations and serve specific functions are found throughout the park. These structures include an observation tower, a boathouse, a river lookout, a fishing pier, the amphitheater stage, an arbor, restrooms, and picnic shelters, many painted in what is now known as “Columbus Red.”

The 84-foot-high observation tower provides a bird’s-eye view of downtown Columbus and the river it sits on.