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JOSEPH IRWIN MILLER

EDUCATION

Taft School
 B.A. Yale University (1931)
 M.A. Oxford University (1933)
 LL.D. Bethany College (1956)
 LL.D. Texas Christian University (1958)
 LL.D. Indiana University (1958)
 M.A. Yale University (1959)
 LL.D. Oberlin College (1962)
 LL.D. Princeton University (1962)
 LL.D. Hamilton College (1964)
 L.H.D. Case Institute of Technology (1966)
 LL.D. Columbia University (1968)
 LL.D. Michigan State University (1968)

HOME

Columbus, Indiana
 Married Xenia Simons, February 5, 1943
 Children: Margaret, Catherine, Elizabeth,
 Hugh Thomas II, William Irwin

BUSINESS

Chairman of the Board, Cummins Engine Co., Inc.
 Chairman of the Board, Irwin Union Bank and Trust Company,
 Columbus, Indiana.
 Director: American Telephone and Telegraph Company;
 Chemical Bank.

RELIGIOUS

Executive Committee, Commission of the Churches on Inter-
 national Affairs (World Council of Churches) (1970-73)
 President, National Council of Churches (1960-63)
 Member, Executive Committee of the Central Committee
 of the World Council of Churches (1961-68)
 Member, North Christian Church (Disciples of Christ),
 Columbus, Indiana.

OTHER

Fellow, Yale Corporation
 Trustee, Butler University
 Trustee, The Ford Foundation
 Honorary Rector, Dubuque University (1967-68)
 Member, The Business Council
 Member, National Industrial Conference Board
 Member, Commission on Money and Credit (1958-61)
 Chairman, Special Committee on U.S. Trade with East
 European Countries and the Soviet Union (1965)
 Chairman, National Advisory Commission on Health Man-
 power (1966-67)
 Member, President's Commission on Postal Organization (1967-68)
 Member, President's Committee on Urban Housing (1967-68)
 Trustee, The Urban Institute
 Member, Steering Committee, The Urban Coalition
 Director, National Bureau of Economic Research, Inc.
 Trustee, Museum of Modern Art

MILITARY

Lieutenant U.S.N.R., WWII

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✓ J. IRWIN MILLER is Chairman of the Board of Cummins Engine Company, Inc., in Columbus, Indiana. Graduated from Yale University in 1931 and Oxford University in 1933, he is a Fellow of the Yale Corporation. He is Director of the National Bureau of Economic Research, Inc., a member of The Business Council, the National Industrial Conference Board, and the Steering Committee of the Urban Coalition. He served as Chairman of the Special Committee on U. S. Trade with East European Countries and the Soviet Union in 1965, as Chairman of the National Advisory Commission on Health Manpower (1966-67), and as a member of both the President's Commission on Postal Organization and the President's Committee on Urban Housing from 1967 to 1968. He is a Trustee of Butler University, The Urban Institute, and the Ford Foundation. Formerly President of the National Council of Churches, Mr. Miller is now active in the World Council of Churches. He and his family are deeply involved with community planning and architecture and have been responsible for commissioning some of the nation's leading architects to design buildings in Columbus, Indiana.

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	PI/COMMS	II. C. 145

The Museum of Modern Art

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NO. 94
FOR RELEASE:
SEPTEMBER 17, 1970

Miller

David Rockefeller, Chairman of the Board of The Museum of Modern Art, announced today the election of ten new Trustees. Actively engaged in education, civic affairs, and the arts in various parts of the country, the new Trustees include a university President, a child psychologist, a writer and editor, community leaders, international businessmen and patrons of the arts.

They are Robert O. Anderson (Roswell, New Mexico), Mrs. Armand P. Bartos (New York City and Aspen, Colorado), Mrs. Kenneth B. Clark (New York City), Gianluigi Gabetti (New York City), John B. Hightower (New York City), Eric Larrabee (Buffalo, New York), Gustave L. Levy (New York City), J. Irwin Miller (Columbus, Indiana), Mrs. Alfred R. Stern (New York City), and Clifton R. Wharton, Jr. (East Lansing, Michigan).

The New York State Board of Regents, under whose auspices the Museum operates as a non-profit educational institution, recently granted the Museum permission to expand its Board. In announcing the appointments, Mr. Rockefeller expressed appreciation for the opportunity to broaden the range of interests and special talents represented on the Board. "These new members, and the three announced last December -- J. Frederic Byers III, George Heard Hamilton, and Mrs. Frank Y. Larkin -- strengthen our Museum at a critical time. Like many cultural and educational institutions, we are faced with increasing demands to extend our programs despite limited financial resources. These new Trustees, joining the dedicated and knowledgeable Board members now serving, can help us establish priorities for the policies and services that will best serve our wide and varied audience."

ROBERT O. ANDERSON, Chairman of the Atlantic Richfield Company, was recently elected Chairman of the Business Committee for the Arts. He is also Chairman of the Aspen Institute for Humanistic Studies, and the Eisenhower Exchange Fellowship program. He is vice-chairman of the John F. Kennedy Center for the Performing Arts, a Trustee of the California Institute of Technology and of the University of Chicago (from which he was graduated in 1939.)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI/COMMS	II. C. 145

-2-

MRS. ARMAND P. BARTOS, a member of the Museum's Junior Council since 1952, and the Hospitality Committee, is a Trustee of the Harlem Theatre and Workshop, and a member of the Arts Council of the Aspen Institute for Humanistic Studies. She is also a Director of the Aspen Center of Contemporary Art, a member of the Visiting Art Committee of Wheaton College, of which she is a graduate, and has been actively involved with Goddard Riverside Community Center and the New York Studio School.

MRS. KENNETH B. CLARK, wife of the prominent educator and social psychologist, has been the Executive Director of the Northside Center for Child Development since 1946. Graduated from Howard University in 1938, she received her Ph. D. degree in psychology from Columbia University in 1944. She has served as a psychologist for the Riverdale Children's Association, and as a consultant to HARYOU, Operation Headstart, the Office of Economic Opportunity, and the New York State Regional Mental Health Planning Commission. Currently she is on the Board of Directors of Childville, and on the Board of the Children's Art Carnival in Harlem, sponsored by The Museum of Modern Art, and was recently elected a Trustee of the New York Public Library.

GIANLUIGI GABETTI, President of Olivetti Corporation of America (formerly Olivetti Underwood Corporation), is a Director of the New York Philharmonic, a Director of BEMA (Business Equipment Manufacturers Association), a Director of the Association Internationale des Etudiants en Sciences Economiques et Commerciales, a Director of the America-Italy Society and a Director of the Italian American Chamber of Commerce. He was formerly Assistant Manager of the Banca Commerciale Italiana in Torino, where he was born in 1924, and where he received his law degree in 1946. He came to the United States in 1959, and now lives with his family in New York City. His firm has had a close association with the Museum's Department of Architecture and Design for many years, and Mr. Gabetti has contributed to the Children's Art Carnival in Harlem.

(more)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI/COMMS	II. C. 145

-3-

ERIC LARRABEE, formerly Provost of Arts and Letters of the State University of New York at Buffalo, was graduated from Harvard University in 1943. He was Associate Editor of Harpers magazine from 1946 to 1958, and then Managing Editor of Horizon and American Heritage magazines until 1962. From 1964 to 1969 Mr. Larrabee was an editorial consultant of Doubleday and Company. The author of The Self-Conscious Society (1960) and articles and reviews for numerous magazines, he is the editor of several publications, including Museums and Education (1968). At present Mr. Larrabee is on leave from his faculty position at Buffalo to devote himself full time to the New York State Council on the Arts.

GUSTAVE L. LEVY, Senior Partner of Goldman, Sachs & Co., and former Chairman of the Board of Governors of the New York Stock Exchange, serves as a Commissioner of the Port of New York Authority, a Director of the New York Urban Coalition, Treasurer and Trustee of The Jewish Museum, Treasurer of Lincoln Center for the Performing Arts, Inc., and Chairman of the Mount Sinai Hospital and Mount Sinai Medical Center. He is Chairman of the Board of the Federation of Jewish Philanthropies of New York and Treasurer and a Trustee of the United Jewish Appeal. Mr. Levy is a member of the Board of Visitors of Tulane University and of the Board of Governors of Tulane Medical Center, New Orleans. He is also a Trustee of Reed College in Portland, Oregon.

J. IRWIN MILLER is Chairman of the Board of Cummins Engine Company, Inc., in Columbus, Indiana. Graduated from Yale University in 1931 and Oxford University in 1933, he is a Fellow of the Yale Corporation. He is Director of the National Bureau of Economic Research, Inc., a member of The Business Council, the National Industrial Conference Board, and the Steering Committee of the Urban Coalition. He served as Chairman of the Special Committee on U. S. Trade with East European Countries and the Soviet Union in 1965, as Chairman of the National Advisory Commission on Health Manpower (1966-67), and as a member of both the President's Commission on Postal Organization and the President's Committee on Urban Housing from 1967 to 1968. He is a Trustee of Butler University, The Urban Institute, and the Ford

(more)

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	PI/COMMS	II.C.145

-4-

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MRS. ALFRED R. STERN, a Vice-President of the Northside Center for Child Development, is a member of the Museum's Junior Council, International Council, and Hospitality Committee. She is also on the Board of the Citizens Committee for Children, and on the Board of the Smith College Club of New York. Mrs. Stern was formerly the entertainment editor at Look Magazine.

CLIFTON R. WHARTON, JR., President of Michigan State University, has been a leader in programs to aid developing nations and in American educational and research activities for two decades. Born in 1926, he has degrees from Harvard University, Johns Hopkins University School of Advanced International Studies, and the University of Chicago. From 1948 to 1953 he was associated with the American International Association for Economic and Social Development. After serving four years at the University of Chicago, he joined the Agricultural Development Council where he worked in various capacities, including acting director and vice president. He specialized in economic development problems of Latin America and later worked in Asia. He was a member of the Advisory Panel on East Asian and Pacific Affairs of the U.S. Department of State and the Southeast Asian Development Advisory Group of A.I.D. He is currently serving on the Advisory Council of the School of Advanced International Studies of Johns Hopkins University, and recently served on the United Nations Association of the U.S. panel devoted to world population and the quality of human development. Dr. Wharton has written extensively on the problems of economic and social development and is editor of the book Subsistence Agriculture and Economic Development (1970). He is a Director or Trustee of several organizations, including Asia Society, the Public Broad-

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI/COMMS	II.C.145

casting Service, the Rockefeller Foundation, and the Equitable Life Assurance Society.

JOHN B. HIGHTOWER, who assumed directorship of the Museum on May 1st, was graduated from Yale University in 1955. He was formerly Executive Director of the New York State Council on the Arts, and before joining the Council was General Assistant to the President and Publisher of American Heritage Publishing Company.

Additional information available from Elizabeth Shaw, Director, and Linda Gordon, Associate Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, New York 10019. Telephone 956-7501, 2648.

... of the ...

J. ... is Chairman of the Board of ... Company, Inc., in Columbus, Indiana. Graduated from Yale University in 1955, he is a Fellow of the Yale Corporation. He is Director of the National Bureau of Economic Research, Inc., a member of the Business Council, the National Industrial Conference Board, and the Steering Committee of the Yale Coalition. He served as Chairman of the Special Committee on ... with ... in 1945, as Chairman of the National Advisory Commission on ... (1946-47), and as a member of both the President's Committee on ... and the President's Committee on ... from 1947 to 1948. He is a Trustee of ... , The Urban Institute, and the Ford Foundation. Formerly president of the National Council of ... Mr. Miller is now

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	PI/COMMS	II. C. 145

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September, 1970

-----SPECIAL TO THE YALE UNIVERSITY ALUMNI MAGAZINE-----

Two alumni of Yale University, JOHN B. HIGHTOWER (BA 1955), and J. IRWIN MILLER (BA 1931, MA 1959) have been elected as Trustees of the Museum of Modern Art in New York.

JOHN B. HIGHTOWER, who assumed directorship of the Museum on May 1st, was graduated from Yale University in 1955. He formerly was Executive Director of the New York State Council on the Arts, and before joining the Council was General Assistant to the President and Publisher of the American Heritage Publishing Company.

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	PI/COMMS	II. C. 145

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	PI/COMMS	II. C. 145

*Lucy
Huxtable
Miller*

A COMMITMENT TO EXCELLENCE

By Jay Jacobs

A conservative community's radical approach to environmental problems

People have been looking at the environment, as environment, for only a very short time. It has always been there, but it has finally been

recognized as something that is terribly responsive to acts of will and judgment that have an endless impact on the state of humanity.

—Ada Louise Huxtable

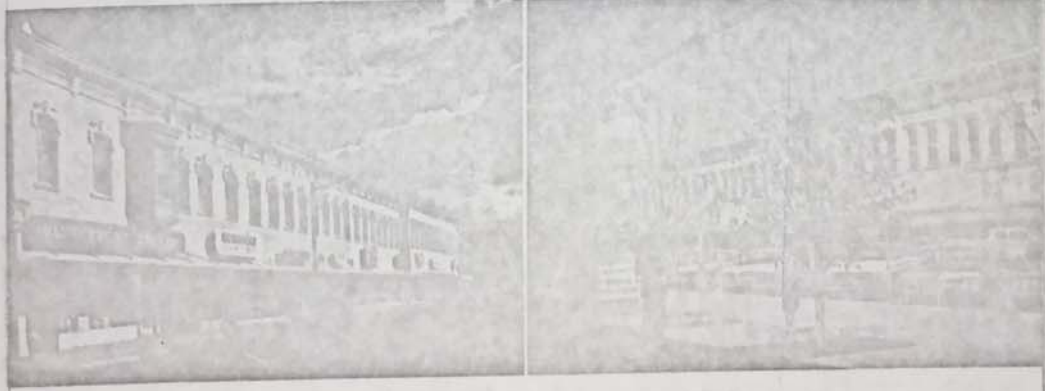
At a time when it is generally and belatedly coming to be recognized that the condition and quality of the physical environment have direct and crucial effects on the condition and quality of human life on this planet, a concerned public gradually is beginning to realize that environmental successes or failures are directly traceable to prior aesthetic commitments or the lack thereof. As the distinguished architecture critic Ada Louise Huxtable has put it: "Esthetics is not some kind of optional extra . . . it is the satisfaction of the needs of the body, the spirit and the senses through the way an environment looks and functions — two inseparable factors."

By general agreement, the environment — and, by extension, the future of anything resembling meaningful human existence — is in a very bad way indeed at present, and deteriorating apace. And while there has been a great deal of talk about the problem, there has been precious little action. One of the few places where action has been taken is a small, obscure community in the American heartland. Its example might well be applied profitably to a larger context.

Physically, Bartholomew County, Indiana, lies just north of the thirty-ninth parallel, in a geographical tier that embraces Cincinnati to the east and, to the west, Abraham Lincoln's Springfield, Illinois. Ideologically, Bartholomew and its neighboring counties occupy a position somewhere a bit south of, say, Hattiesburg, Mississippi. Southern Indiana is not only the birthplace of the Ku Klux Klan, but what may turn out to be the terrain where that benighted brotherhood makes its last stand. Much of the region's politics make Spiro Agnew's seem radical by comparison; its religion is largely Bible-thumping Fundamentalism; its population is basically agrarian and, except in a few isolated locales, none too well off; with a single glaring exception, its educational systems appear to have been devised to perpetuate the insularity and paranoia with which Middle America is, with varying degrees of justification, identified by the nation at large.

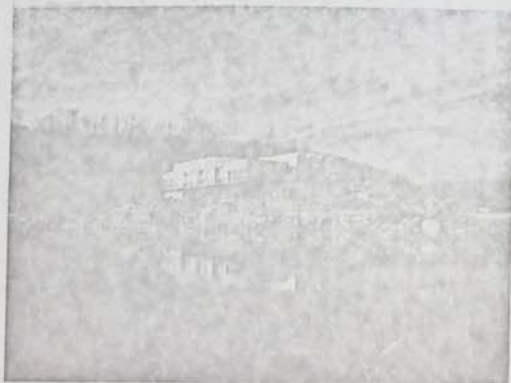
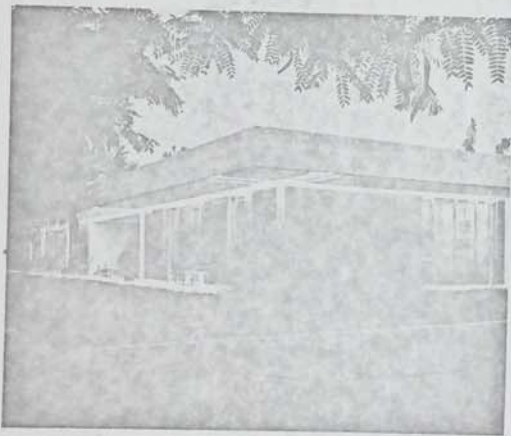
The exception is the town of Columbus, the county's seat and geographical center, a highly industrialized community situated at the confluence of five rivers and populated by some

Columbus, Indiana's, largely restored Main Street



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI/COMMS	II. C. 145

18 EXCELLENCE



thirty thousand persons, a great many of whom are not indigenous to the immediate area. Columbus styles itself "The Athens of the Prairie," and its splendid school system and relatively liberal politics are not its only claims to cultural superiority. Despite a marked tendency on the part of its adult males to sport Kiwanis and Rotary Club buttons in the lapels of their iridescent suits, to wear flat-top crew-cuts, to consider the successful procurement of a take-out chicken dinner the last word in *savoir faire*, and generally to comport themselves not as though they were created by God or nature, but written by Sinclair Lewis, Columbus is a town where blacks are served courteously in the local businessmen's lunch spots, and it is a town with a high incidence of college-trained professionals. Also — and more to the point here — on a *per capita* basis, Columbus comprises what must be the heaviest concentration of good contemporary architecture in the United States, if not the world, with major buildings by such international luminaries as I.M. Pei, Eliel and Eero Saarinen, Harry Weese, John Carl Warnecke, Eliot Noyes, Norman Fletcher, Edward L. Barnes, John M. Johansen, Gunnar Birkerts, and Kevin Roche and John Dinkeloo, among others.

There is, of course, another side to the coin; a prairie Athens Columbus may be, but it is not the Athens of classical antiquity — or, at any rate, it is not the blightless congeries of philosopher-populated architectural masterpieces that most of us conjure up when the city

The simplicity of the Clyde Marr residence (top), by an unknown nineteenth-century architect, finds a latter-day counterpart in the house (center) Eero Saarinen designed for the J. Irwin Miller family in 1957. Perhaps Columbus' most unusual dwelling is Elsie I. Sweeney's Castalia (bottom), a splendidly zany affair designed by Thomas Dorate, an Indiana architect. Despite a prevalence of fine modern buildings, some of Columbus' most distinguished houses, like the one opposite, with its gable forming an equilateral triangle, date from the Victorian era.

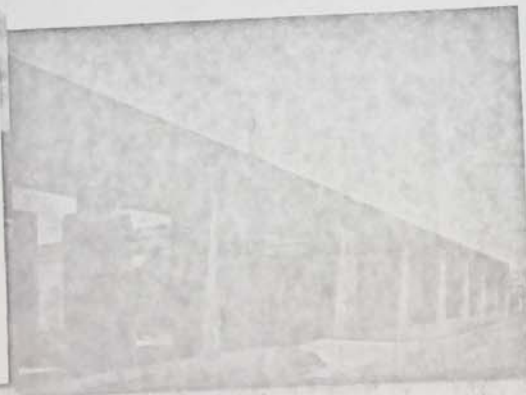
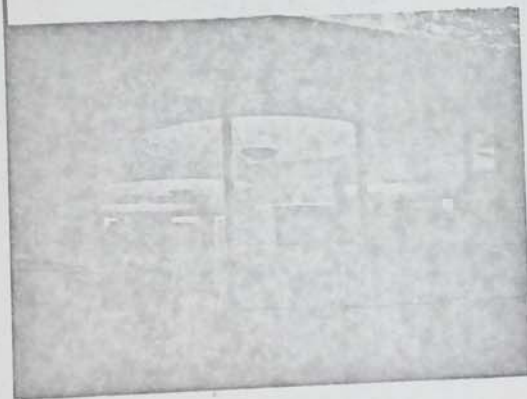
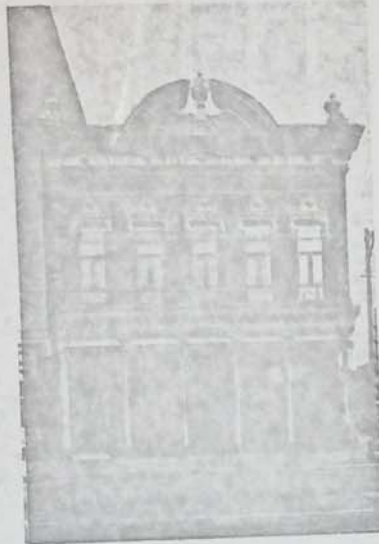
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	PI/COMMS	II. C. 145



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	PI/COMMS	II. C. 145

20 EXCELLENCE



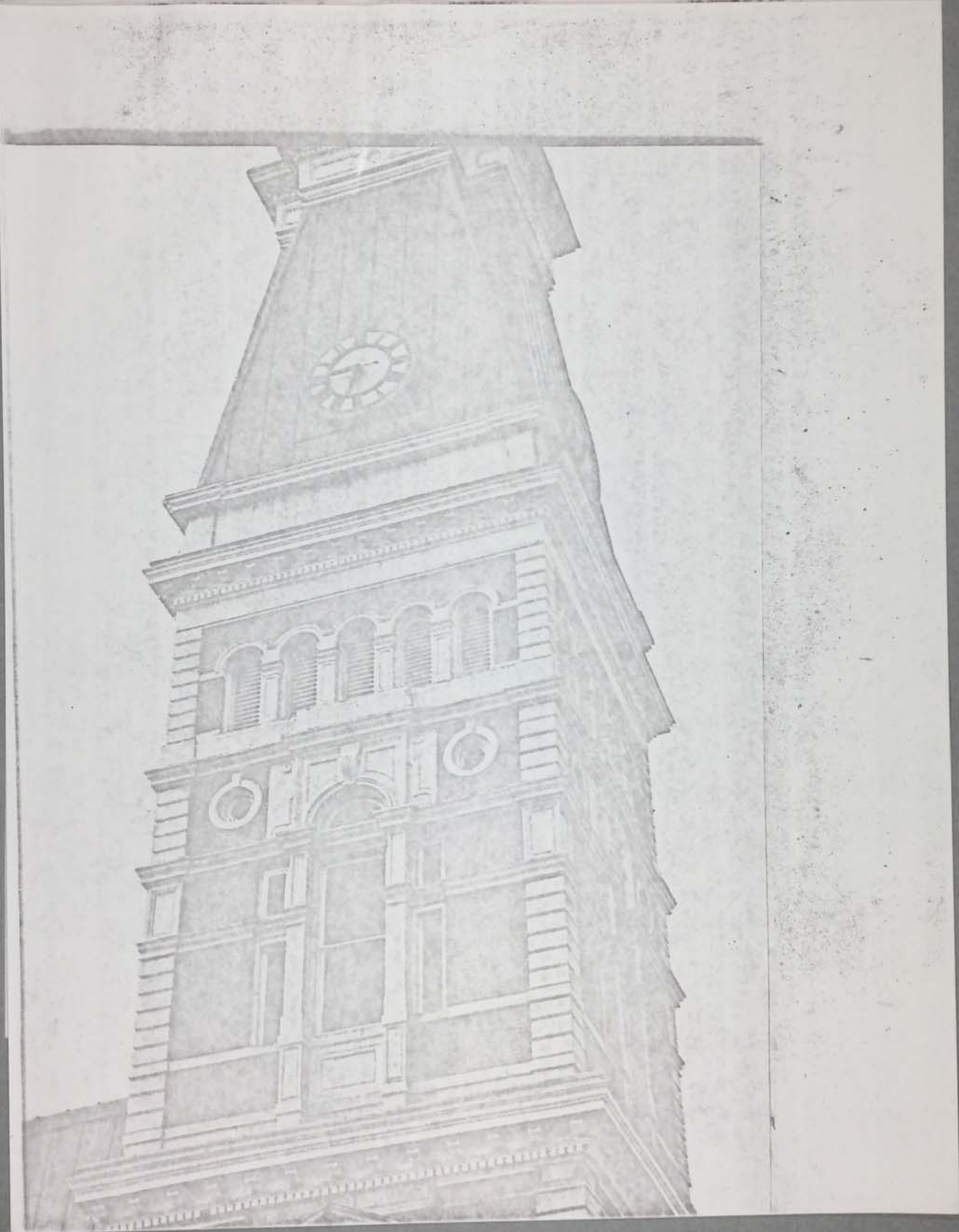
of Plato and Aristotle is mentioned. For all its architectural interest, the Athens of the Prairie is largely a nondescript replica of a thousand American towns its size, complete with a decaying business district full (at least, until recently) of derelict buildings, and a prevalence of jerry-built postwar dwellings that has in no way succeeded in averting a serious housing problem. Moreover, a not inconsiderable number of townspeople see little point in investing their tax dollars in a loudly advertised putative beautification program that thus far has produced a number of more or less fanciful structures, but very few buildings that the average citizen can recognize as such. To further exacerbate matters, even among those townspeople who accept the aesthetic validity of an extremely ambitious and widely acclaimed architectural program, a good many object to it on the grounds that it is being rammed down their throats by one rich man riding an expensive hobby horse.

All these reservations notwithstanding, Columbus is one of the few cities in the nation that can lay claim to a coherent and cohesive program for urban renewal and environmental improvement, and one of the few that not only recognizes the demands of the present and future, but is attempting to orient these demands to a larger, longer and absolutely necessary continuity. That Columbus is a relatively small community island in the midst of a seemingly infinite prairie (that is to say, a town

Columbus' fine modern buildings have generated a renewal of pride in the city's older edifices. The Irwin's Bank building (top), dating from 1881, currently is being restored for use as an office building. The Irwin Union Bank & Trust Company building (center), designed by Eero Saarinen, maintains the proportions of the town's older buildings, as does the new post office (bottom) by Kevin Roche & John Dinkeloo and Associates. The post office, with its arched facade, harks back to the era of the Bartholomew County Courthouse (opposite).

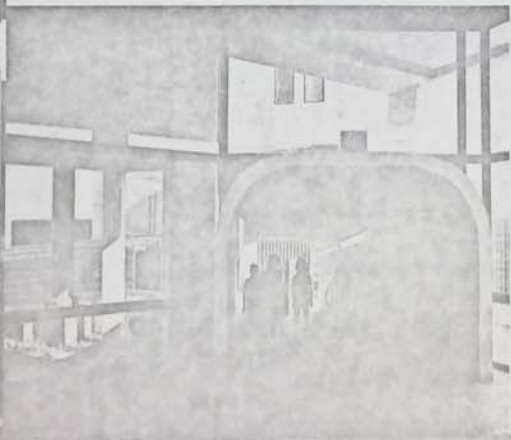
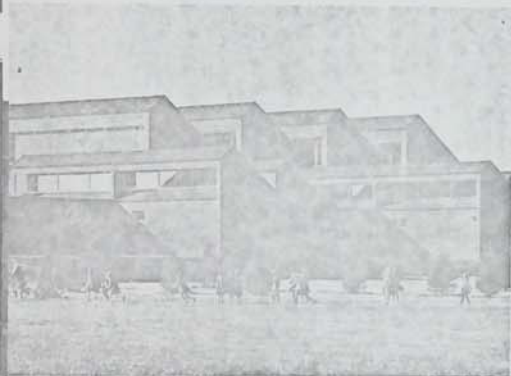
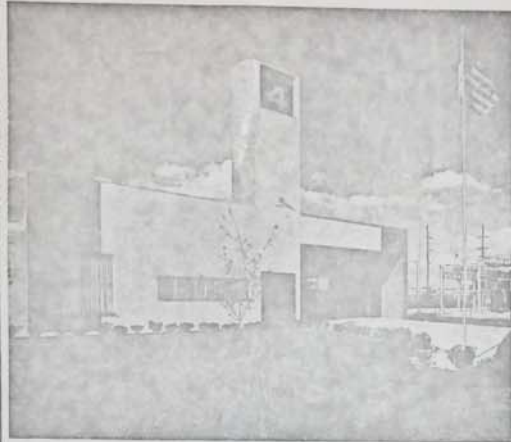
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	PI/COMMS	II. C. 145



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	PI/COMMS	II. C. 145

22 EXCELLENCE



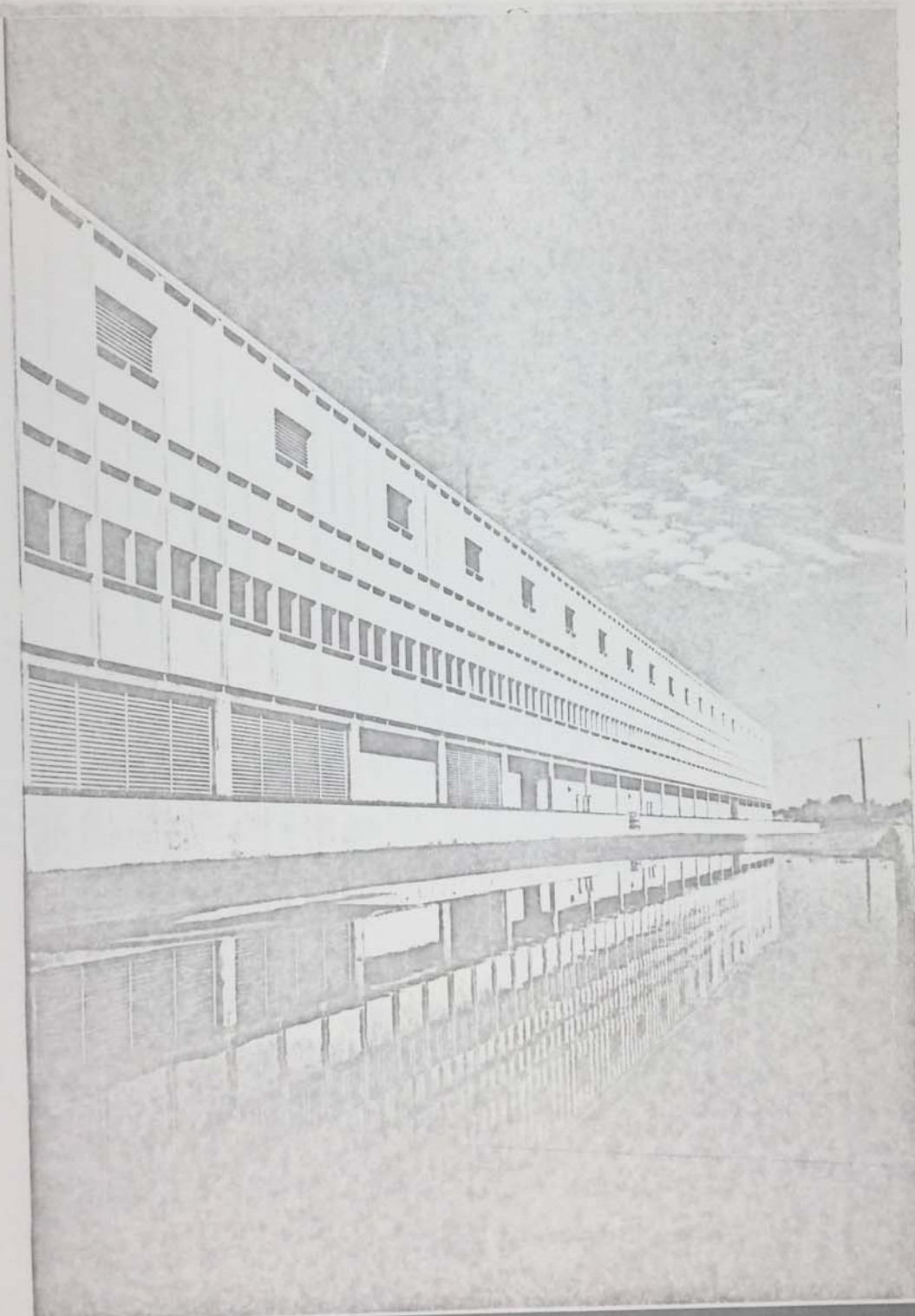
that easily could delude itself into believing it still has ample room for unplanned expansion despite the flood plains that inhibit the southward and westward sprawl of the business district) is evidence of the farsightedness of those civic leaders who have been able to push innovative building, planning and restoration programs past an entrenched bloc of recalcitrant taxpayers.

The driving force behind Columbus' great environmental adventure (and, indeed, behind much of what is right about the town) is a sixty-year-old native son and one-time substitute Sunday school teacher, J. Irwin Miller, a deeply religious, deeply moral registered Republican who drops his terminal gees, runs a couple of inherited businesses from a walk-up office in a Victorian building on Main Street, and spends as many evenings as he can at home with his family. Lest this brief description summon up images of the quintessential yokel, it should be added that Miller holds degrees from Yale and Oxford, reads the New Testament in Greek and the Latin classics in the original, plays his own Stradivarius, lives in a house designed by Eero Saarinen, and does a great deal of zipping around in his firm's twin-engine jet. A past president of the National Council of Churches (the first layman ever to hold the post), Miller has chaired committees for Presidents Eisenhower and Johnson, has organized a civil-rights march on Washington, was named "Businessman of the

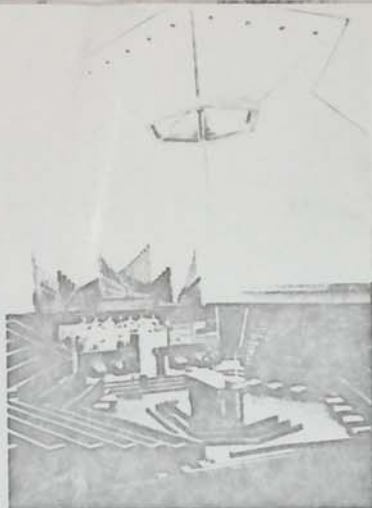
Robert Venturi and John Rauch's firehouse (top) translates the traditional proportions of prairie town architecture into a contemporary idiom, while Edward Barnes' Richards Elementary School (center) is reminiscent of the region's more monumental farm buildings. Perhaps the most controversial building in Columbus, John Johansen's Frances Smith Elementary School (bottom) irks adult taxpayers, but delights the children who occupy it. Harry Weese, a Chicago architect, has designed a number of Columbus buildings, including the Cummins Engine Corporation structure shown opposite.

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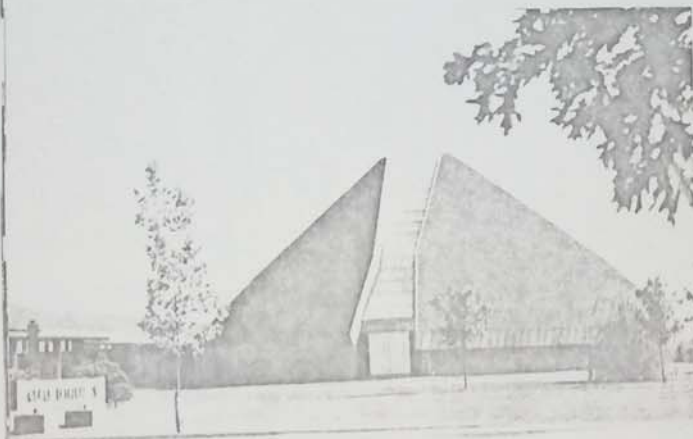


The interior (left) and exterior (above) of Eric Saarinen's North Christian Church, the so-called "Holy Bible" which grew out of a sectarian rift between parishioners of the Eliel Saarinen designed First Christian Church (left center); the building (Eric Saarinen, Columbus' contemporary architecture program.



Year" by the *Saturday Review* in 1968, and, in that same year, was "nominated" in an *Esquire* cover story for the Presidency of the United States.

Although he is known for his extremely progressive stand on labor, his ardent ecumenism in religious affairs, his impeccably liberal policy on race relations, and his general receptivity to change, Miller is something of an elitist in his various activist roles. "There have been many times of discontent in history," he has said, and then has added: "The discontented of colonial America were less the isolated farmers than the educated Jefferson, Adams, Franklin, and a whole host of schoolmasters, parsons, and merchants who had an idea of what they wanted. The discontented of nineteenth-century Russia were in part the peasants—but very intensely more the intellectuals, professionals, those who had a window on the world." Miller is himself an educated intellectual, the son of a pedagogue, the grandson of two parsons, a merchant whose window on Main Street is very much a window on the world—and a man who has very definite ideas



Grace Lutheran Church (left), designed by the Indianapolis firm of James Associates, is one of the better contemporary buildings by regional architects. Harry Weese's First Baptist Church (opposite), one of Columbus' outstanding architectural works, is considered by many residents and visiting architects alike to be the finest of the city's 132 churches. The main church and the chapel to its right are separated by a walled garden.

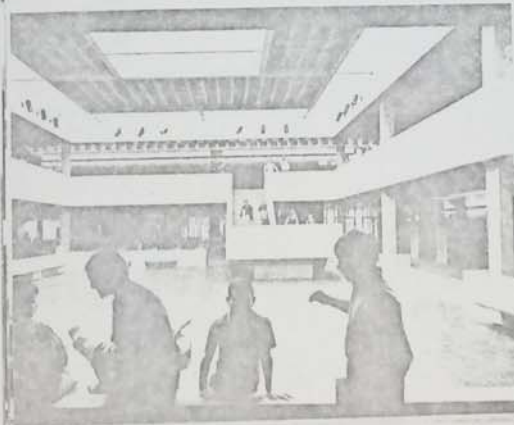
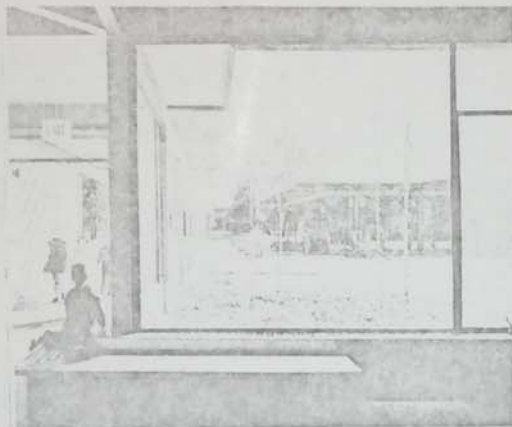
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	PI/COMMS	II. C. 145

26 EXCELLENCE



of what he wants. Not the least of these wants is a viable environment for Columbus, Indiana

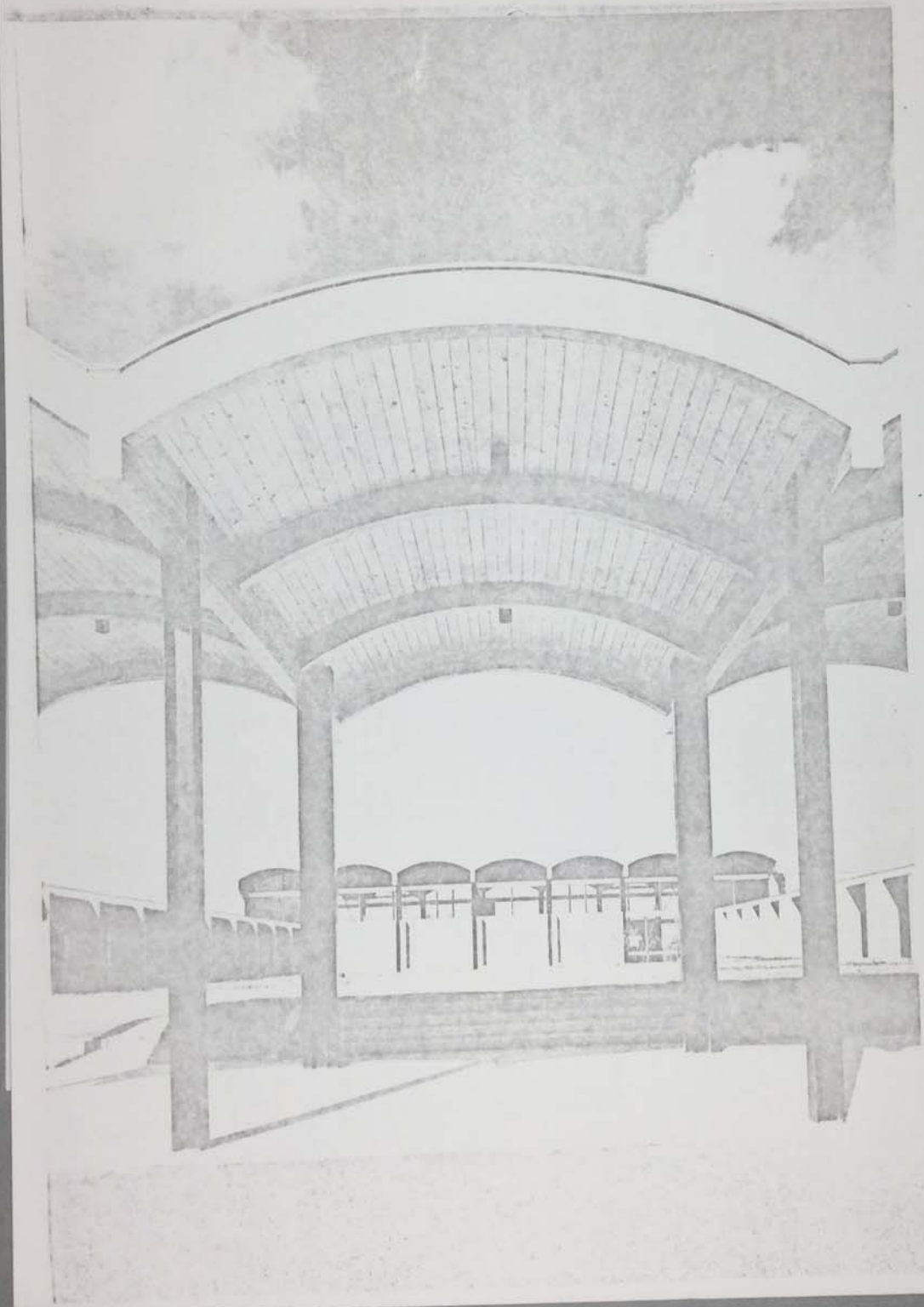
a want that his detractors interpret simply as their most powerful townsman's ego trip. (Actually, aside from a general commitment to architectural excellence, Miller now has little or no direct control over the shape Columbus' public buildings take, or over the architects chosen to design those buildings.)

Columbus has a number of vintage Victorian buildings, many of which recently have been restored. The town's oldest modern building of any distinction, though, is the elegantly simple, graceful yet massive First Christian Church, commissioned in 1911 by Miller's family and designed by the late Eiel Saarinen for the Campbellite sect (now known as the Disciples of Christ), of which one of Miller's grandfathers was the local minister. By 1955, Miller's penchant for ecumenism (a penchant not shared by his grandfather's successor) led him to break with First Christian and, with the assistance of like-minded friends, to start a new church for which Eero Saarinen, Eiel's son, was eventually commissioned to design the building now variously known as the North Christian Church and the "Holy Olean" — a squat, hexagonal edifice that symbolizes the Star of David (and, thereby, Christianity's Jewish roots) and is topped by a tall, graceful central spire that suggests an attenuated Okra pod and gives the entire structure the appearance of an inverted funnel.

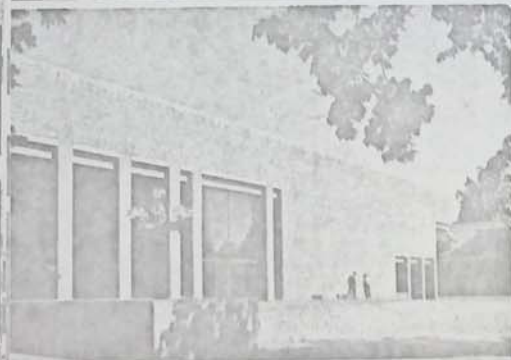
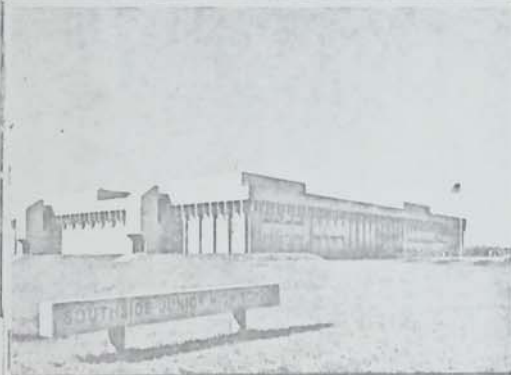
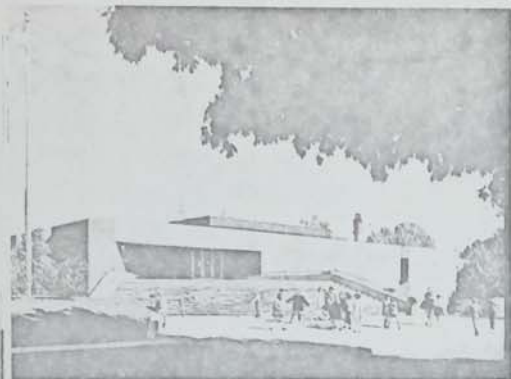
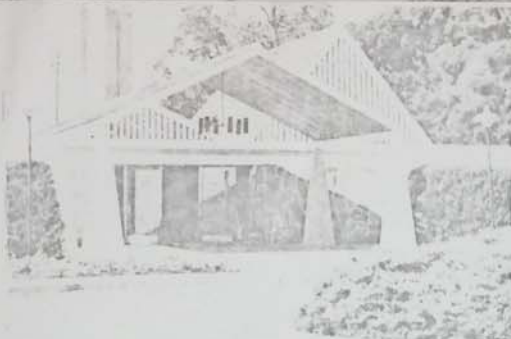
Edging an arched porticoed walkway connect the four three-room clusters that make up the McDowell Elementary School (top), San Francisco architect John Carl Warneke's "Dechome of the August Moon" — a structure whose generous expanses of glass let natural light into the classrooms. Despite a somewhat forbidding exterior (center), Eliot Noyes' Southside Junior High School (left) built around an interior "common" (bottom) that makes a perpetually lively meeting place for students between classes. Although classes are close to the central racket, an ingeniously contrived barbed system minimizes distractions. Norman C. Fletcher's Parkside Elementary School (opposite) effectively integrates — children of various ages with members of their peer groups while maintaining the school's overall unity.

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The design, the last one the younger Saarinen executed, was completed within a few days of his untimely death.

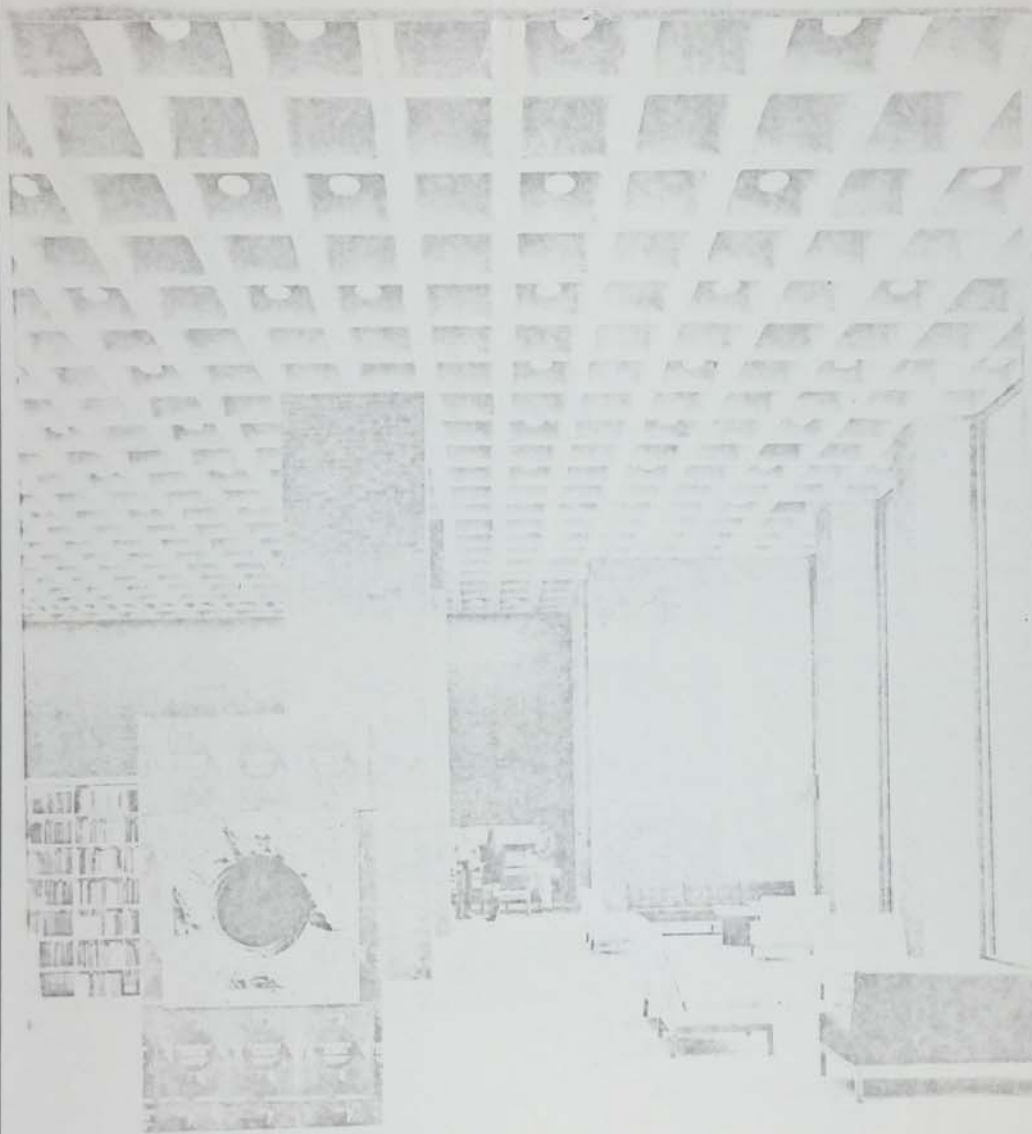
His spire notwithstanding, North Christian, like a good many of Columbus' older and newer buildings, maintains the continuity of the regional terrain, complements existing local architecture, and accomplishes an almost vegetal rapport with the plan from which it sprouts like some well-rooted stalk; it is a church-in-the-round, with a central altar and a sense of intimacy based on a rather novel calculation; Saarinen, according to the present minister, the Reverend John Bean, chose the actress Julie Harris, as the possessor of the smallest face he knew of, determined that her features were easily recognizable up to a distance of sixty-three feet, and placed his farthest pews well inside that limit (seven hundred parishioners can be seated within a forty-eight foot radius of the pulpit).

The highly articulate Mr. Bean obviously is proud of his church building, but does not see it as an altogether unmix'd blessing. "Its intimacy," he says, "makes it a difficult place for new residents — what we call 'church shoppers' — because they have no place to hide while they decide whether to join the congregation. Besides, it's difficult for a congregation to maintain its life style in a building through which tourists are always walking." On the positive side, Mr. Bean sees the physical structure of the church as a reinforcement of his

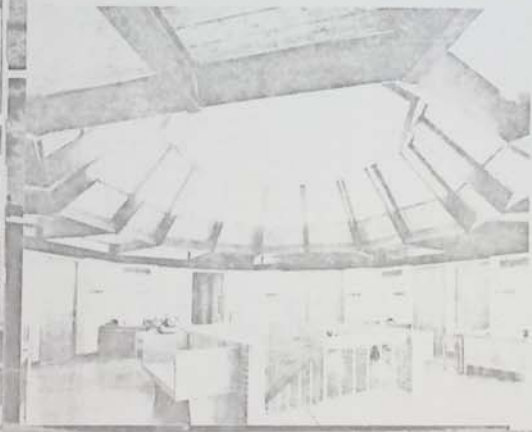
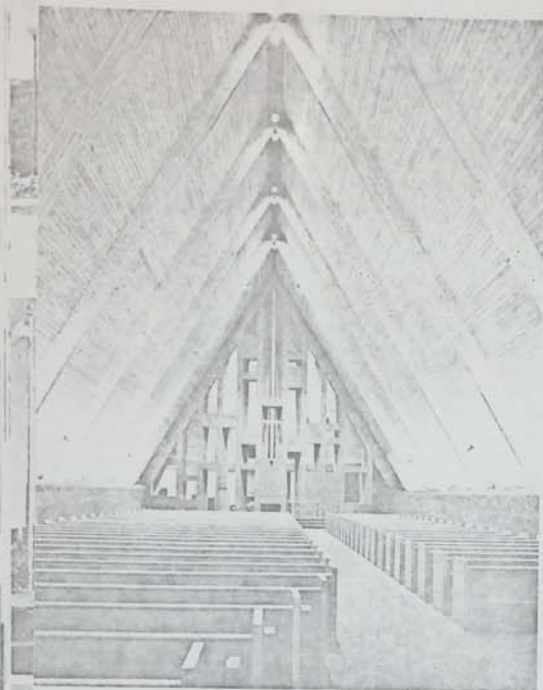
TOP TO BOTTOM: Hans Weese's Lincoln Center Ice Rink; Antoni Gaudí's Lincoln School, which the architect defined as "a school building"; it is an activity that may take place inside as well as outside of an enclosure; "Designed to stimulate, challenge, or annoy students." Philip Morris' Southside Junior High School; I.M. Pei's magnificent Cleveland Memorial County Library, an interior section of which is shown opposite.

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	PI/COMMS	II. C. 145



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congregation's sense of social responsibility. "I think the absence of a center aisle, carpets and stained-glass windows militates against the sort of personal pietism that has characterized much of religion," he says. "The simple setting we have here does not encourage spiritual quietism, but allows public issues and social awareness easily to come to the attention of the congregation." Asked whether there originally had been any opposition to the building on aesthetic grounds, Mr. Bean replied: "Saarinen changed his plans five times, and each time the change was approved." This is not to say, however, that *everybody* approves of the church's design. "Socially," the minister says, "the architecture has not bridged every gap. While the church was no more expensive than conventional ones, it *looks* like, and is thought of as, a *rich* church, and some blue-collar workers don't feel altogether comfortable in it. The young people respond, however. They're comfortable here. When we had our first dance, they said: 'That's a cool church. We don't mind going there.'"

North Christian was not the younger Saarinen's first Columbus building. In 1954, his Irwin Union Bank (named for the branch of the family from which Miller's middle name derives) opened in the downtown district, where it soon became known as "the Brassiere Factory," thanks to a number of shallow, white domes on its roof. (Miller's Saarinen-designed residence was built three years later.) Soon after the bank's completion, the Cummins

The interior of the First Baptist Church (top) is somewhat unorthodox in that its aisle, communion table and other important elements are off-center (thereby lending complete centrality to the cross), and its choir is behind the pieced brick wall. CENTER: John Johansen's South Elementary School, 1947. BOTTOM: Interior view of Norman Fletcher's Bartholomew Consolidated School Corporation Administration Building.

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	PI/COMMS	II. C. 145

Engine Corporation, a Diesel engine manufactory of which Miller is board chairman, set up a foundation which offered to pay the architects' fees for new school buildings, provided those buildings were designed by architects chosen from a list "prepared and submitted by a disinterested panel of two of the country's most distinguished architects." Later, the foundation's offer was expanded to include public buildings of any sort, not just schools.

Like a good many other American cities and towns, Columbus, Indiana, has undergone a population growth of alarming proportions in the last decade or so, and would in any case have had to maintain an at least quantitatively ambitious building program. As has *not* been the case in most communities, however, Columbus recognized early on the social folly of measuring its needs in purely quantitative terms. As a Cummins Foundation brochure puts it: "It is apparent that architecture, both good and bad, affects the tastes and standards of a community. It also has a personal effect. People live and move all their lives within the limitations, sight and influence of architecture — at home, at school, at church, at work. As Sir Winston Churchill said, 'First we shape our buildings, then our buildings shape us.'" Columbus' environmental commitment has been a commitment not to the willy-nilly growth so dear to the hearts of most chambers of commerce and individual civic boosters. It has been, above all, a commitment to excellence; to progress within a logical continuity, and to a standard of living measured not by the mere consumption of quick-turnover junk, but by the life-enhancing properties of its more durable monuments and institutions. As one member of the City Plan Commission remarks: "If it's gonna be done, let's do it right."

The urge to "do it right" has been contagious in Columbus; following the Cummins Foundation's lead, other corporations and individuals have got into the habit of commissioning new architecture and restoring older buildings (the Lincoln Community Center, for example, a recreational facility designed by Harry Weese, was financed by a foundation set up by the Hamilton Corporation). Of course, there is something less than complete agreement at times about the nature of rightness. One of Columbus' most controversial buildings, for instance, is the L. Frances Smith Elementary School, which even its admirers concede is a bit on the kooky side. Designed by the Connecticut architect John M. Johansen, the structure, a

highly innovative multilevel complex of three discrete units connected by a system of colorful tubular ramps, variously has been described as "a Cubist grain elevator" and a "freaked-out soybean factory." Its opening last year elicited a barrage of indignant letters to the editor of the local paper (a barrage that was abruptly squelched when a member of the student body in effect told her elders to mind their own business), and its design, according to one city planning official, is an expensive failure because it is "non-expandable." The architect and his supporters, on the other hand, maintain with some logic that the school was designed for kids, not amateur architecture critics, and the obviously euphoric response of the kids in question indicates that it was designed extremely well (a recent display of student drawings of the school's exterior testified to the building's exhilarating effect on its inmates; the slope of the ramps [which resemble the boarding devices trundled up to airliners] is in actuality quite gradual, but in almost every case they were depicted as though they were elements in a pedestrian's scenic railway).

Most of Columbus' adults are *not* happy with the school according to its principal, Lawrence A. Brock. "But," he adds, "when you live with it, it works." School officials, Brock goes on to say, "designed a set of educational needs and the architect met them. We have what, for this region anyway, is a highly innovative educational program, and the building implements it almost perfectly."

According to Brock and other Columbus educators, the community attracts unusually competent teachers, and, while they are reluctant to credit the town's school architecture alone for this, it is obvious that any architecture that deliberately facilitates a teaching program (instead, as is usually the case, of merely containing it) is a prime factor in the success of that program. "I can't help but feel," Brock concludes, "that the program, the building, and the way we're looking at children has provided a better attitude. The children here are *proud* of their school, and the most visible thing about the school is its physical form."

Rex Breedon, the president-elect of Columbus' Chamber of Commerce, sees benefits that go beyond student-body awareness in the town's school building program. "Exposing children to good architecture," he says, "will of course affect them throughout their lifetimes, but there are more immediate results. Take the McDowell Elementary School [John Carl Warnecke's "Teahouse of the August Moon," a

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	PI/COMMS	II. C. 145

72 EXCELLENCE

cluster of pagoda-like buildings], for instance. It has had a definite beneficial effect on the surrounding homes, most of which were in sad shape before the school was built. You can see an obvious transfer in people's awareness of design, and it wouldn't have been here without a few examples of *good* design. To cite just a few more examples, a law firm bought an old hardware store and, impelled by the downtown restoration program, made something quite handsome of it. The owner pretends to complain that Columbus' awareness of architectural quality cost him a small fortune, but he's obviously *proud* of his building. When I started my own office, I was aware enough of what's happening here to hire an architect. Anywhere else, I would have sketched something myself and had a contractor run it up. We've got a chain store here that has identical buildings everywhere else in the country *but* Columbus. When they saw what we've got here, they broke the mold. You can *tell* people about the need for quality, but it's the visual impact of the buildings you've *got* that really opens their eyes. You know, I'm hardly an architectural expert, but one thing this community has taught me is to postpone my judgment until I see how buildings really *work*. Like people, they may attract or repulse you at first, but you may change your mind once you get to know them."

Bredon concedes that Columbus is not an unalloyed Utopia. "I've heard blue-collar workers bragging about their community," he says. "But on the other hand, property taxes are a burden that deprives a lot of people of home ownership. Real estate taxes keep climbing, most of the increases go into school costs, and some people say, 'Cut out the folderol and let's get down to mud and bricks.' But then, you get a visitor from the West Indies who looks at that soybean factory out there in the cornfields and says, 'If we had schools like that where I come from, we could change things inside a generation.'"

Despite his general enthusiasm, Bredon, like most of his conservative townsmen, is not entirely convinced that Columbus' program is, even on a theoretical basis, unarguably good. "I'm not sure I agree entirely with the concept of redevelopment," he says. "Great cities have evolved as a natural outcome of a lot of factors that can't always be foreseen. I'm not sure that merely by forcing something on people you can make it work."

Great cities have evolved without direction, but without direction great cities also have died, and undirected "evolution" has brought a whole world to the brink of ecological catastrophe. In its small way, Columbus desperately is trying to avoid such a catastrophe, even if that avoidance necessarily means a rather high-handed and elitist approach to its problems. As one long-time student of the community, the Michigan photographer Balhazar Korab, has remarked, the town is "a fascinating combination of democracy and the Medici."

If Columbus is nothing else, it is a stirring example of the beneficent potential of an enlightened high-handedness. True, the power interests currently are trying to push through a downtown "Superblock" that would be Columbus' equivalent of Madrid's Plaza Mayor, a "heart" area that would provide a point of cohesion and communication in an era of decentralization and fragmentation, but is this more invidious than regional power interests elsewhere that have severed the taproots of their communities in the interests of a "progress" that takes the form of societally alienated strip developments and outlying shopping malls that inexorably choke the humanity out of human relationships, that deprive life of its most worthwhile goals, and that have so confused priorities that the quick buck seems preferable to the viability of life itself?

Columbus discovered America nearly five hundred years ago and the place has been going to the dogs ever since. Perhaps it is time for America to discover Columbus, Indiana. □



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The Museum of Modern Art

To All Departments
From Richard H. Koch
Date May 19, 1970
Re Trustee List

Please note that the following were elected as Trustees of the Museum at the meeting of the Board held on May 14:

Mr. Robert O. Anderson
Mrs. Armand P. Bartos
Mr. Gustave L. Levy
Mr. J. Irwin Miller
Mrs. Alfred R. Stern

Mimi Clark

Mr. Anderson, Chairman of the Atlantic Richfield Company, was recently elected Chairman of the Business Committee for the Arts. He is also Chairman of the Aspen Institute for Humanistic Studies, a member of the Advisory Board of the Institute for International Education, Vice-Chairman of the Board of the John F. Kennedy Center for the Performing Arts, and a Trustee of the Philadelphia Museum of Art.

Mrs. Bartos is a member of the Junior Council and the Hospitality Committee. She and her husband, a member of the Committee on Architecture and Design and of the International Council, and Vice-Chairman of the Committee on Painting and Sculpture, have been active and generous supporters of the Museum for many years.

Mr. Levy is a partner in the firm of Goldman Sachs & Company and is Chairman of the Board of Governors of the New York Stock Exchange. He is Treasurer and a Trustee of Lincoln Center, a Trustee of Tulane University and President of Mt. Sinai Hospital. Mr. Levy is a collector of modern art and a Patron Member of the Museum.

Mr. Miller is Chairman of the Board of Cummins Engine Company and has many other important business associations. He is a Trustee of the Ford Foundation, of Yale University, Butler University, and the National Industrial Conference.

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Mrs. Stern has been closely associated with the Museum for many years. She is a member of the Junior Council, the International Council, the Hospitality Committee and the Committee on Drawings and Prints. In addition, she is Vice-President of the North Side Center for Child Development.

An up-to-date Trustee list, with office and home addresses, will shortly be distributed to the departments concerned.