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Contacts:

USA Andrea Schwan
+1 212 873.3284
andrea@andreaschwan.com

Europe Kristiina Nivari
+358 9 8567.5100
kristiina.nivari@mfa.fi

**LANDMARK MUSEUM RETROSPECTIVE OF RENOWNED ARCHITECT
EERO SAARINEN
TO LAUNCH INTERNATIONAL TOUR OCTOBER 2006**



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When Finnish-born American architect Eero Saarinen died prematurely at age 51 in 1961, he had already become one of the most celebrated designers of the modern era. In the years following World War II, he produced a series of masterpieces of breathtaking individuality, including the 630-foot-tall, stainless steel St. Louis Gateway Arch (1948-64) along the Mississippi River, commemorating this nation's westward expansion; the TWA Terminal (1956-62) at New York's John F. Kennedy Airport, where swooping concrete vaults thrilled travelers with the new glamour of worldwide flight; and a "Versailles of Industry" of aluminum and glass for General Motors (1948-56) near Detroit. Deploying progressive construction techniques and a highly personal, exuberant, and often metaphorical aesthetic, Saarinen's work defied Modernist orthodoxies and gave iconic form to the post-war American ideal of an open-ended society of unbounded choice and diversity – an ideal that persists to this day. In his search for a richer and more varied modern architecture, Saarinen became one of the most prolific and controversial practitioners of his time, and one of the most influential.

finnish cultural institute
in new york

799 broadway, suite 527
new york, ny 10003
t. + 1 212.674.5570
f. + 1 212.674.5614
info@eerosaarinen.net
www.eerosaarinen.net

in collaboration with
finnish cultural institute
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architecture
national building museum
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In October 2006, the landmark exhibition ***Eero Saarinen: Shaping the Future*** – the first major museum retrospective ever mounted to explore this remarkable figure – will begin a four-year international tour of Europe and the United States with a viewing at the Helsinki Kunsthalle in Finland, where it will mark the 50th anniversary of the Museum of Finnish Architecture.

Eero Saarinen: Shaping the Future has been organized by noted Independent Curator Donald Albrecht. Yale Assistant Professor Eeva-Liisa Pelkonen served as the director of the curatorial research team. The exhibition is the result of an intensive six-year collaboration between the Finnish Cultural Institute in New York, the Museum of Finnish Architecture in Helsinki, the National Building Museum in Washington, D.C., and Yale University School of Architecture in New Haven, Connecticut, under the leadership of Architect and Dean Robert A. M. Stern.

Following its presentation in Helsinki, ***Eero Saarinen: Shaping the Future*** will travel to Oslo, Brussels, Detroit, Washington, D.C., Minneapolis, St. Louis, Los Angeles and New York City, ending its tour at Yale in 2010, in conjunction with the 100th anniversary of Saarinen's birth. In New York City, the exhibition will be presented at the Solomon R. Guggenheim Museum in 2009 as part of that institution's commemoration of the 50th anniversary of its Frank Lloyd Wright building on Fifth Avenue.

Eero Saarinen: Shaping the Future has been made possible by the generous support of global sponsor Assa Abloy and a research grant from the Getty Foundation. The local sponsor in Finland is Ruukki. The local media sponsors are Deko magazine and Metroradio Finland. Artek is the exhibition partner in Helsinki. Funding has also been provided by the architecture firm Kevin Roche John Dinkeloo Associates, anonymous sponsors, the Ministry of Education, Finland; Finnish Cultural Fund, Helsingin Sanomat Foundation, Senate Properties, Embassy of the United States to Finland and the City of Helsinki. Additional sponsors include Florence Knoll Bassett, Elise Jaffe and Jeffrey Brown, Agnes Gund and Daniel Shapiro, Jeffrey Klein, Earle I. Mack and Marvin Suomi.

The Exhibition

Eero Saarinen: Shaping the Future explores the architect's career from the 1930s through the early 1960s, when the last of Saarinen's buildings were completed posthumously by colleagues Kevin Roche and John Dinkeloo. By surveying the architect's entire output, the exhibition will provide the first opportunity to understand Saarinen's collective work in the larger context of postwar Modernism and as an articulation of the ambitions and values of a prosperous, technologically endowed, democratic society.

Among highlights of the exhibition will be never-before-seen sketches, working drawings, models, photographs, furnishings, films and other ephemera from various archives and private collections. A significant proportion of the material presented has been loaned by Manuscripts and Archives, Yale University, which became the largest repository of Saarinen material with the donation by Kevin Roche of the Eero Saarinen and Associates office archives in 2002. Dozens of Yale graduate and undergraduate students have contributed to the exhibition and the accompanying catalog.

Eero Saarinen: Shaping the Future will be presented as two major areas of concentration, with the first and largest section "Building For Postwar America" comprised of five components:

- Nation explores the architect's capacity to interpret and help build the image of the United States at home and abroad via unique designs for embassies, memorials, and airports like Dulles International (1958-1962) that assumed the authority of international gateways. Such projects as the Milwaukee County War Memorial (1953-57) used bold forms as a way to represent a new

monumentality expressive of America's economic and political might as an alternative to the classicism used consistently by governments before World War II.

- Business examines Saarinen's revolutionary work for leading corporations, his unparalleled understanding of architecture's value in creating potent public image, and his uncanny application of new technologies to brand clients as forward-thinking, innovative, and powerful. For business clients, Saarinen invented the first mirror glass curtain wall (Bell Laboratories in Holmdel, New Jersey, 1957-62), the first use of a reinforced concrete frame in a skyscraper (the CBS Building in New York City, 1960-64), and some of the most iconic suburban corporate estates (IBM Research Center in Yorktown, New York, 1957-61).
- Living examines Saarinen's domestic work, including both famous residences and less known projects that were milestones in the development of the formal, spatial, and technological paradigms of the modern house. His John Entenza House in Los Angeles (1945) and the Miller Residence in Columbus, Indiana (1953-57), among others, pioneered now-standard elements in residential architecture: the free plan, the continuum between inside and outside, and the use of pre-fabricated components. This portion of the exhibition will address how these domestic projects contributed to the reassessment of European modernism that dominated American architecture during the postwar era.
- Community demonstrates how Saarinen worked to craft a sense of community through architecture, especially in his many designs for university campuses, chapels, and churches. Bringing to bear his father Eliel Saarinen's dictum that "architectural-form equals social-form," he designed master plans and buildings for such institutions as Vassar College, Yale University, the University of Michigan, and the Massachusetts Institute of Technology, to strike greater balance between student comfort and privacy, and the social interaction that encouraged a larger common identity.
- Furniture Design, the final section, presents a timeline of Saarinen's many achievements in the industrial design medium, from his formative projects at Cranbrook around 1930, to his iconic Pedestal tables and chairs developed in the 1950s for Knoll.

A man of great individual talent who was, and still is, celebrated as a lone, heroic creator, Eero Saarinen was actually proud of his ability and willingness to collaborate with other architects, artists, engineers, and clients to achieve designs that harmonized with their contexts and atmospheres as "total expressions...dominated by a strong, simple concept."

To illustrate how Saarinen's collaborative approach helped achieve his holistic design concept, the smaller of the exhibition's two sections will explore facets of the architect's complex network of friends, family, and colleagues. There is a specially commissioned documentary by KDN films that includes new interviews with colleagues and critics. There are also press clippings, documents, and photographs by such masters as Ezra Stoller and Balthazar Korab, that will paint a portrait of a man in full command of the most sophisticated, media-savvy strategies of his age, and guided by a vision of modern life as a constant collaborative dialogue infused with clear purpose.

The exhibition installation design for ***Eero Saarinen: Shaping the Future*** has been conceived by Architect Roy Mänttari of the Museum of Finnish Architecture and graphic designer Michael Bierut, Principal of Pentagram, New York.

Eero Saarinen: Shaping the Future is accompanied by a 408-page book which has over 470 illustrations, published by the Yale University Press. In addition to Eeva-Liisa Pelkonen and Donald Albrecht, who co-edited the book, essayists also include Mark Coir, Director of Archives of Cranbrook Educational Community in Bloomfield Hills, Michigan; Sandy Isenstadt, Assistant Professor of Art History at Yale University; Reinhold Martin, Associate Professor at the Graduate School of Architecture, Planning, and Preservation, Columbia University; Will Miller, Chairman and CEO of Irwin Financial Corporation in Columbus, Indiana; and Vincent Scully, Sterling Professor Emeritus of the History of Art at Yale University. The publication of the book has been made possible by grants from the National Endowment for the Arts and Furthermore: A Program J. M. Kaplan Fund.

Information about the international tour of ***Eero Saarinen: Shaping the Future***, including venues and dates of presentation, please visit www.eerosaarinen.net

For additional information about ***Eero Saarinen: Shaping the Future*** or to obtain publication-quality images from the exhibition, please contact:

USA

Andrea Schwan
Andrea Schwan Inc.
+1 212 873.3284
andrea@andreaschwan.com

Europe

Kristiina Nivari
Museum of Finnish Architecture
+358 9 8567.5100
kristiina.nivari@mfa.fi