

2007 Gold Medal Finalist

---

**Edward Larrabee Barnes, FAIA**

---

# The 2007 Gold Medal

## Nomination Sheet

**Nominator** New York, Chicago, and Kansas City AIA Chapters  
c/o Mark Strauss, FAIA, President, New York Chapter  
Name (AIA Board Member, Component Rep, Knowledge Community Rep, or Petition Organization)

c/o New York Chapter – 536 LaGuardia Place  
Address

New York, New York 10012  
City, State, Zip

212-683-0023 212-696-5022  
Telephone Number Fax Number

Mark Strauss, FAIA – president2006@aiany.org  
Email

**Nominee** Edward Larrabee Barnes, FAIA  
Name

n/a - Posthumous nomination  
Firm Name

n/a - Posthumous nomination  
Address

n/a - Posthumous nomination  
City, State, Zip

n/a - Posthumous nomination  
Telephone Number Fax Number

n/a - Posthumous nomination  
Email

# AIA New York Chapter

The Founding Chapter of The American Institute of Architects



Honors and Awards Committee  
2007 Gold Medal  
The American Institute of Architects  
1735 New York Avenue NW  
Washington DC 20006-5292

Dear Honor and Awards Committee,

It is a great honor for the New York Chapter of the AIA to join with our colleagues at the Kansas City and Chicago Chapters to submit the name of Edward Larrabee Barnes as the 2007 Gold Medal recipient. As you can see from the attached list of supporters, we also submit this binder to you on behalf of architects, artists, educators, architectural historians, museum directors, and cultural figures across the country who are eager to acknowledge the important influence of Mr. Barnes' work.

The work of Edward Barnes had a major impact both on New York City and nationwide during his career, and his influence on practitioners continues to be felt today. The Barnes office was located in New York City, and many of the projects are in the Northeast, including the early houses and the groundbreaking Haystack Mountain School of Crafts in Deer Isle, Maine, recently added to the National Register of Historic Places. He made major contributions to the built environment of the city itself, and his ideas about humanizing the work environment and the importance of providing generous urban spaces can be seen in the soaring greenhouse of the IBM Tower and in the elegantly rotated profile of 599 Lexington Avenue. He brought a modernist sensibility and profound sensitivity to the interconnectedness of buildings and landscape to his projects for New York State Universities at Potsdam and Purchase. Just as importantly, Mr. Barnes changed the face of the architectural community in New York in the 45 years of his practice. He took seriously the responsibility of training architects who worked in his office, and fostered an atmosphere of high aspirations, trusted collaboration, and delight in the creative process. Many of our country's most prominent practitioners are very proud Barnes alumni.

Edward Barnes had a strong and unwavering sense of social responsibility, and a keen appreciation of the forces that shape everyday life. The Kansas City Chapter is supporting this nomination because of the importance of the Crown Center. This private urban renewal effort was envisioned by Hallmark Cards to revitalize 85 acres near its headquarters. Barnes designed a master plan that provided for office buildings, shops, theaters, restaurants, hotels and apartments; much of the work was implemented with Harry Weese and Norman Fletcher. The Crown Center shows what enlightened urban renewal can do, and many believe that it contributed to the renaissance of Kansas City.

The Chicago Chapter of the AIA adds its support for the recognition of Edward Larrabee Barnes, who was born and raised in Chicago. The Chicago Botanic Garden is one of the area's visionary civic projects, starting with an unused extraction pit at the head of the Skokie Lagoon and evolving into a center known nationally for the beauty of its gardens and the caliber of its educational plans and exhibits. This was an ongoing collaboration between client and architect over the course of 20 years, and a sterling example of Barnes' sensitivity to the integration of architecture and landscape. As a result of Edward Barnes' vision, this extraordinary gift to the Chicago region is the seventh most frequented cultural attraction in Chicago.

We started the nomination process by getting in touch with a few people to see how they felt about a Gold Medal nomination, and were overwhelmed by the enthusiasm of the response. Many more wanted to be added, and wrote back notes of appreciation and encouragement. We are grateful to the Honors and Awards Committee for this opportunity to nominate Edward Larrabee Barnes for the 2007 Gold Medal.

Sincerely,

Handwritten signature of Mark E. Strauss.

Mark E. Strauss, FAIA AICP  
2006 AIA New York President

Handwritten signature of Marvin Manlove.

Marvin Manlove, AIA  
2006 AIA Kansas City President

Handwritten signature of Peter Schlossman.

Peter Schlossman, AIA  
2006 AIA Chicago President

536 LaGuardia Place  
New York, New York 10012  
212.683.0023  
212.696.5022 fax  
e-mail: info@aiany.org  
web site: www.aiany.org

# Biography

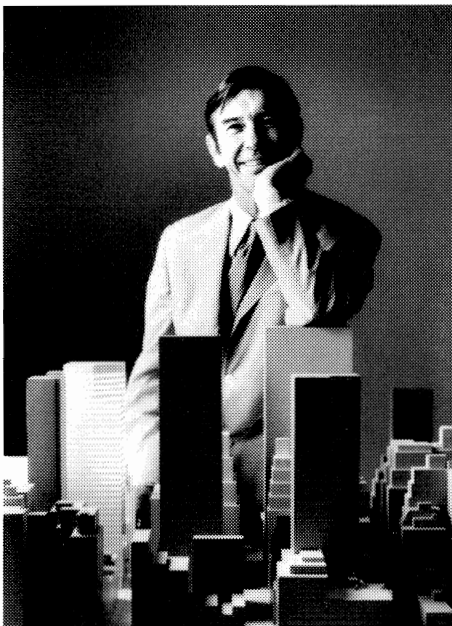
Robert Campbell, FAIA, Architecture Critic, Boston Globe



Ed (center) and Mary Barnes (far right) with Alexander Calder (standing) in 1947 in Marcel Breuer's house in Lincoln, MA.



Ed Barnes in his 62nd Street office in New York in the 1970s.



Ed Barnes with the model of 535 Madison Avenue for developer George Klein in 1984.

Ed Barnes was one of the best of the great generation of American modernists who passed through the Harvard Graduate School of Design in the years of Gropius and Breuer. Throughout a long and very distinguished career, he never abandoned the modernist creed, ignoring fads and fashions as he crafted a personal style of his own.

He was born in 1915 in Chicago. His father, Cecil Barnes, was a lawyer and Harvard graduate. His mother, Margaret Ayer Barnes, was a Pulitzer Prize winning writer. Ed was a man of many interests. As an undergraduate at Harvard, Barnes first majored in English; he later switched to art history, and then to the history of architecture. At Harvard he was president of the Glee Club and a varsity wrestler.

After college he taught English and other subjects at Milton Academy, but then was inspired to become an architect after a visit to the Gropius and Breuer houses in Lincoln, Massachusetts. He returned to Harvard and received his M. Arch in 1942. After a stint in the Navy during WWII, he worked for Henry Dreyfus in California on the development of low-cost, prefabricated housing. "At that time there was no question in my mind that modern architecture and social commitment were inextricably linked," he once told me. In 1949 he started his own practice in New York City. His wife Mary, who studied architecture in London at the Architectural Association, was one of his office collaborators and also served as curator of architecture at the Museum of Modern Art in 1947-49.

Ed's best work is notable for crisply geometrical buildings, often of richly textured wood or shingle. The best known is the Haystack Mountain School of Crafts on Deer Isle, Maine, of 1961, winner of the AIA Twenty-Five Year Award, a magical cluster of shed-roofed pavilions and dock-like pathways that seem to float above the forest floor as they step down a hillside toward the ocean. It hasn't been widely noted, but Haystack influenced a whole generation of other architects, notably those who created such places as Sea Ranch, who, like Barnes, were seeking a humane and vernacular version of modernism.

Some of Ed's other fine buildings are the IBM Corporate Headquarters tower on Madison Avenue in New York, with its generous public greenhouse garden filled with clumps of bamboo; the Walker Art Center in Minneapolis, often cited by curators as among the best in the nation; the Dallas Museum of Art; a master plan for the State University of New York at Purchase; and the Thurgood Marshall Federal Judiciary Building in Washington. There are 123 designs in a 1994 book on his work.

I came to know Ed in his later years. He was a lanky, soft-spoken man, courteous and deeply likable, who dressed in generic preppie tweeds and seersuckers. In spite of his success, he was a person of great modesty. He once asked me to write a preface for a book on his work, and when I pointed out that I'd been critical of some of his larger buildings, he said, rather endearingly, "That's why I'm asking you. If I commissioned a puff piece, I could never face my brothers."

Ed liked his buildings to be as simple and logical as his clothes. They do not seek to be flamboyantly original. They are, rather, places that suit their sites, their users, their purposes, and their means of construction. They usually possess a spare, understated simplicity, but it's not an imposed or dogmatic simplicity. It's the kind that is possible only when every detail has been fully thought through.

Ed was much honored during his lifetime. He received the Thomas Jefferson Medal from the University of Virginia in 1981 and a 350th Anniversary Medal from Harvard in 1986. He was a Fellow of the American Academy of Arts and Sciences and of the American Academy of Arts and Letters. In 1980, his firm received the AIA's Firm Award. In retrospect, though, perhaps a more impressive credential is the number of prominent architects of today who, in their younger years, passed through his office and learned from it.

Ed was a superb and very American architect who I believe would be a worthy addition to the honor roll of AIA Gold Medalists.

### **Selected Honors and Awards**

- A. W. Brunner Prize, National Institute of Arts and Letters, 1959
- Fellow, American Institute of Architects, 1966
- Medal of Honor, AIA New York Chapter, 1971
- Walker Art Center, AIA Honor Award, 1972
- Rochester Institute of Technology, AIA Collaborative Achievement Award, 1972
- New England Merchants National Bank, Harleston Parker Medal, Boston Society of Architects, 1972
- Academician, National Academy of Design, 1974
- Heckscher House, AIA Honor Award, 1977
- Fellow, American Academy of Arts and Sciences, 1978
- Hutchinson Medal, Chicago Horticultural Society, 1979
- AIA Firm Award, 1980
- Thomas Jefferson Medal in Architecture, University of Virginia, 1981
- Award of Honor for Art and Culture, Mayor of the City of New York, 1982
- Honorary Doctor of Fine Arts, Rhode Island School of Design, 1983
- Honorary Doctor of Humane Letters, Amherst College, 1984
- House in Dallas, AIA Honor Award, 1986
- Harvard University 350th Anniversary Medal, 1986
- Member, American Academy of Arts and Letters, 1991
- Alumni Lifetime Achievement Award, Harvard University Graduate School of Design, 1993
- Haystack Mountain School of Crafts, AIA Twenty-Five Year Award, 1994

### **Positions**

- Municipal Art Society of New York - Director, 1960; Treasurer, 1961
- American Academy in Rome - Trustee, 1963-1978; First Vice President, 1973; First Vice Chairman, 1975
- Museum of Modern Art - Trustee, 1975-1993; 1993-2004 Life Trustee
- Honorary Trustee, Haystack Mountain School of Crafts, 1980
- Advisory Council, The Trust for Public Land, 1984-1991

# Statement of Achievements

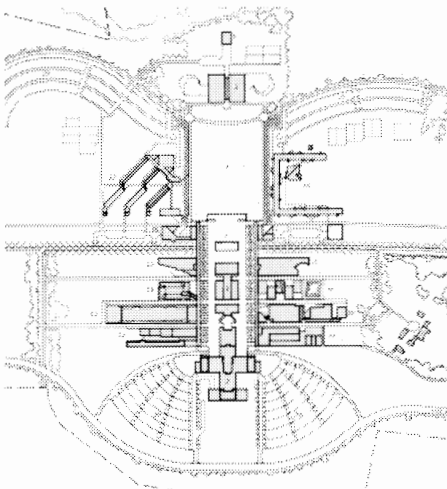
Terence Riley, Director, Miami Art Museum



Sarah Scaife Gallery, The Carnegie Museum of Art, Pittsburgh, PA 1971-1974



Thurgood Marshall Federal Judiciary Building, Washington, DC 1988-1992



Master Plan, State University of New York at Purchase 1966-1977

Ed Barnes' critical achievements in the art and science of architecture are many, but the most important are as follows:

- His successful integration of the physicality and specificity of vernacular architecture with High Modernism's tendency to abstraction in terms of materials and local traditions.
- His clearly defined position with regards to architecture and art and how the two interacted for the benefit of all.
- His contribution to Modernism's post-war transformation from a largely European cultural and phenomenon to one with specifically American attributes.

In describing these achievements, I will use the words of many, lest it be thought these ideas are not widely shared. At the time of Barnes' death, Douglas Martin wrote in *The New York Times*:

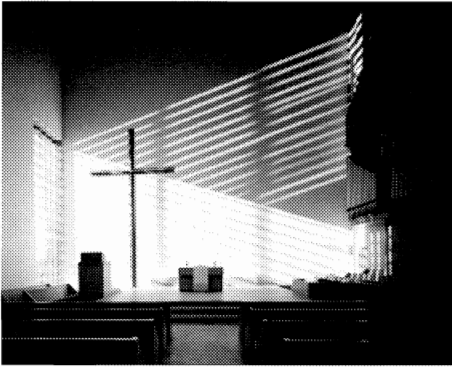
*"His Haystack Mountain School of Arts and Crafts on Deer Isle, Maine, built in 1962, was not a building but a village of shingled cottages linked by a grid of wooden decks leading to a spectacular ocean view. Its diagonal forms were a much-noted departure from the cubical massing of the International Style that prevailed at the time. In 1994, the American Institute of Architects honored the project's influence with its 25-Year Award for older buildings, calling it "an early and profound example of the fruitful and liberating fusion of the vernacular building traditions with the rationality and discipline of Modern architecture."*

That fusion, of which Barnes is one of the seminal co-authors, was felt across the country and beyond. It is impossible to think of Charles Moore's Sea Ranch, Charles Gwathmey's house and studio for his father, or even Robert Venturi's early work without Barnes' bold vision that, ironically, stemmed from an appreciation of the quietly persistent. It might also be noted that Barnes' lifelong reliance on the architectonic approach of his Harvard training over the literary approach favored by Post-Modernism may well have been the guarantee that kept Barnes' work from ending up in the theoretical cul-de-sac of Post-Modernism.

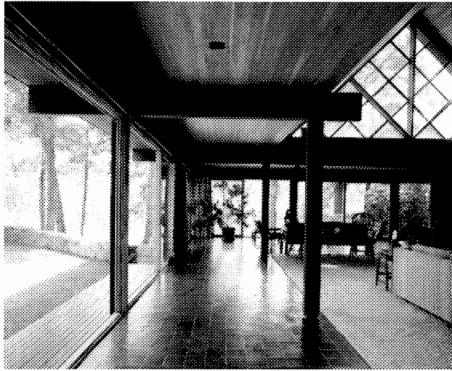
The question of whether architecture is a response to a social need or whether it is an art form in and of itself is one that, most likely, will never be settled. In the design of art museums, no doubt, this question is cast in highest relief. While the singular talents of Frank Gehry and Frank Lloyd Wright are persuasive in this regard, the debate is both contentious and robust due to the achievements of Edward Larrabee Barnes.

Bevin Cline, formerly a member of the curatorial staff at the Museum of Modern Art and now an expert on modern design at Christie's, has written:

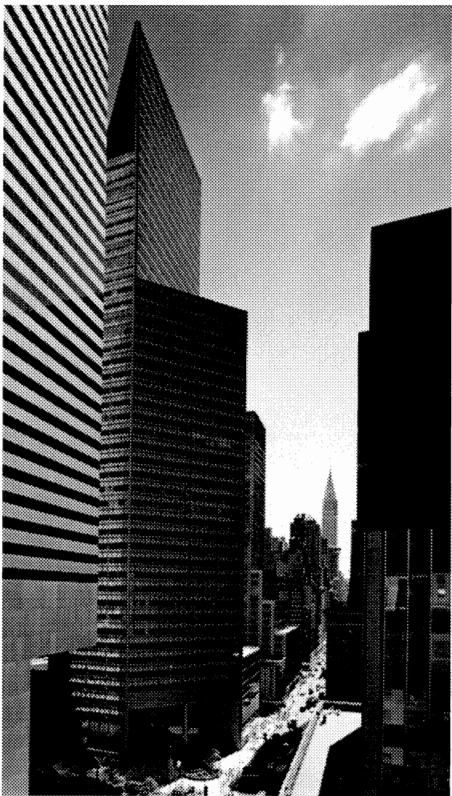
*The Walker Art Center, completed in 1971, was Barnes's first museum and was immediately heralded as a perfect showcase for modern art because no aspect of the building itself intruded upon the relationship between visitor and display. In essence it was seen as a neutral background which offered nothing of its own and*



Chapel, Christian Theological Seminary,  
Indianapolis, IN 1984-1987



Straus House, Pound Ridge, NY 1956-1958



599 Lexington Avenue, New York, NY 1981-1986

*provided no distractions. There are countless quotes from around the time the Walker opened expressing this sentiment. Louise Nevelson said "I know of no other museum that quite captures the need of the artist like this one does," John Russell of the New York Times, states that, as seen at both the Walker and Sarah Scaife Gallery, "Mr. Barnes knows how to cooperate with works of art of all dates and sizes." And, in a 1974 article in Architecture Plus, Peter Blake declares that, "Barnes performed an act of deference that is not particularly characteristic of architects of this or any time. He deferred completely to those whose work would inhabit the building."*

In Barnes' own words: "We are trying to create architecture that does not compete with art – to put the priorities in the right order. We want the visitor to remember painting in space, sculpture against sky and a sense of continuous flow. It is flow more than form that concerns us. The sequence of space must be seductive. There must be a subtle sense of going somewhere, like a river. At the same time the architecture must be relatively uneventful and anonymous."

The critic Peter Blake wrote further of Barnes with regards to his contributions to the cultural dimensions of architecture: "*He seems to have grasped what few others understood as clearly or creatively -- that a designed building in a participatory democracy, should respond to a great variety of factors and that its ultimate form should express those conditions and demands rather than provide a memorial to its architect or to those who paid the bill.*"

Perhaps the most American of contributions to modern architecture was the skyscraper, a building type to which Barnes greatly contributed with such buildings as the New England Merchants National Bank in Boston, the IBM Tower in New York, and 599 Lexington Avenue, also in New York. "*Barnes' office towers are the embodiment of the late Modern development of the thin-skinned office tower as a taut technological membrane,*" the International Dictionary of Architects and Architecture said in 1993.

As Modernism developed and continues to develop, its fundamentally European roots are replenished with cultural, technologic and social resources from around the globe - from the Americas, from Asia, from Europe again. In the second half of the 20th century, Barnes' work was seminal in the development of a modern architectural language that had an indelible American stamp.

# Haystack Mountain School of Crafts

Deer Isle, Maine, 1958-1961

Visitors Center, 1979

“This historic district, which contains over 35 buildings, was placed in the National Register of Historic Places as a property that possesses high artistic values for modern architecture, and is the work of a master architect. The complex...is simultaneously cleaved to and floats above a steep hillside overlooking Jericho Bay and the Deer Isle Thorofare. The campus references local traditions of vernacular architecture all the while creating a sculptural form that is an inspired illustration of architecture as craft...”

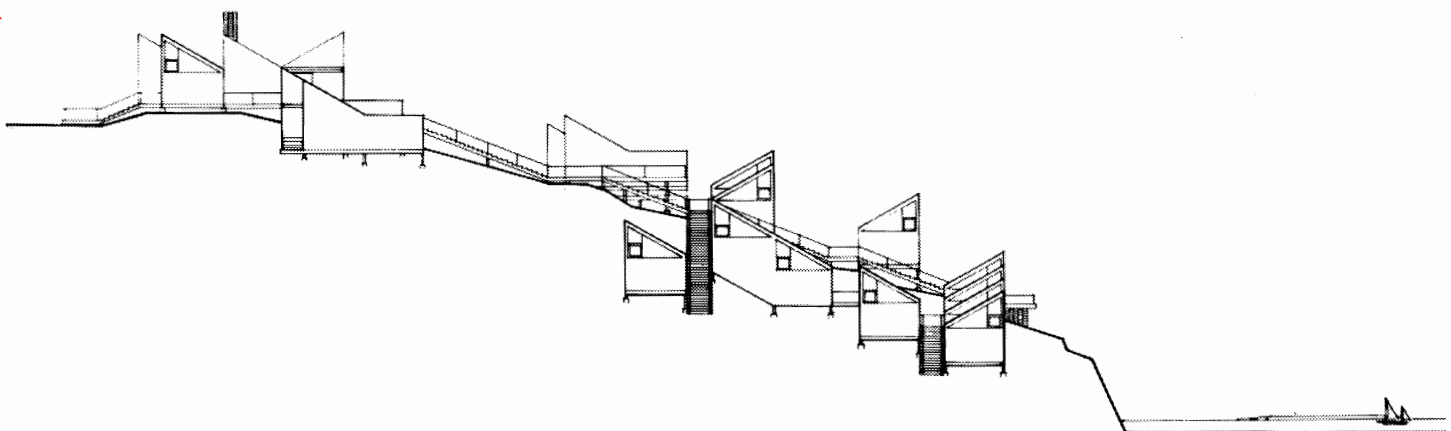
*Designation Report, National Register of Historic Places, 2006*

“For architects who have studied the complex it has provided an early and profound example of the fruitful and liberating fusion of vernacular building traditions with the rationality and discipline of Modern architecture.”

*Donlyn Lyndon, FAIA, Jury Chair, AIA 25 Year Award, 1994*

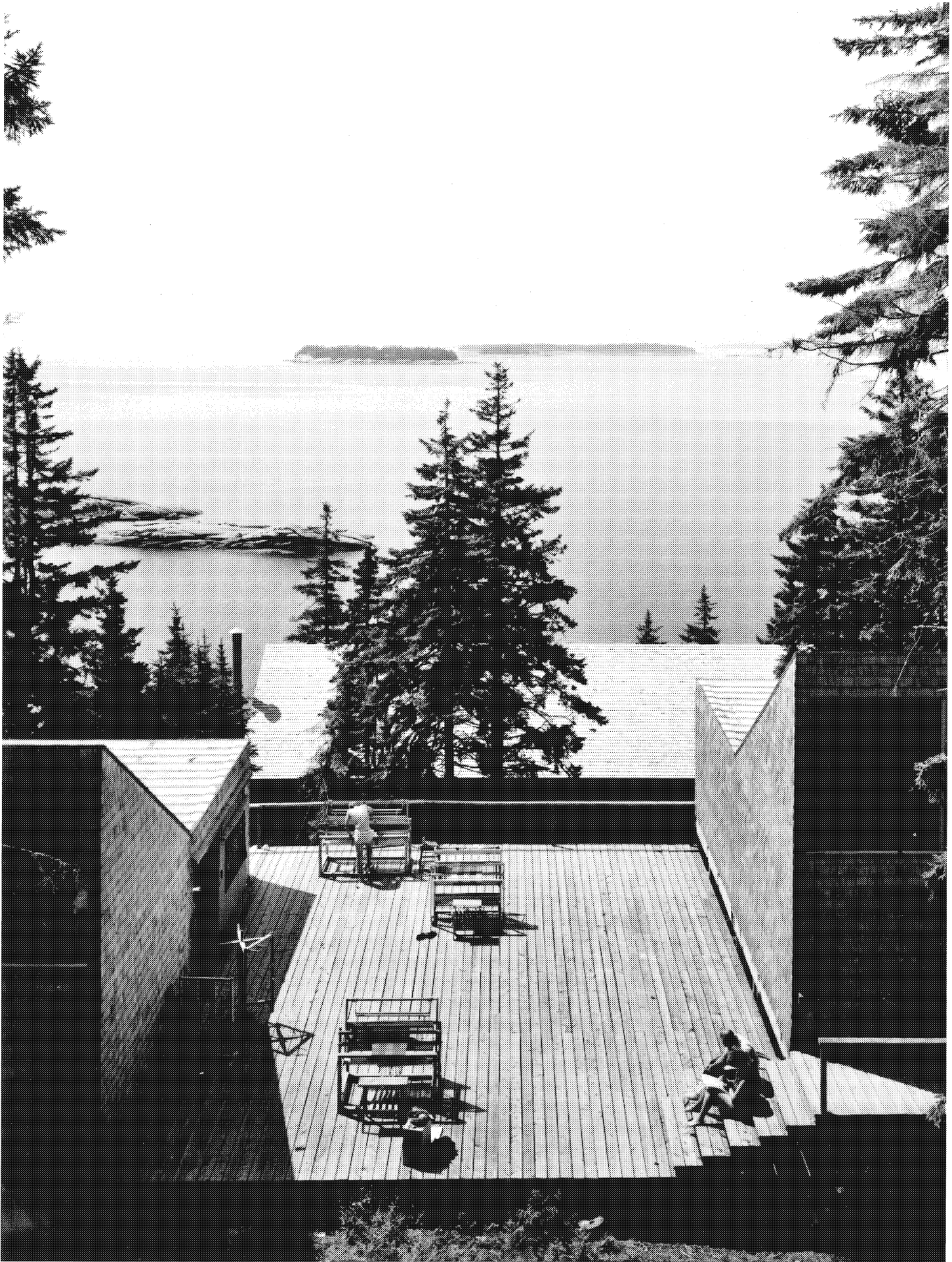
“Haystack’s simplicity, its natural materials, its clean-cut angular shapes, its vernacular reference, its attitude of leaving nature untouched – all those qualities exercised an influence that was immediate and strong but remains largely unrecognized. A whole generation of shed-roofed American buildings, starting with MLTW’s Sea Ranch in California, belongs in some degree to a tradition begun by Ed Barnes at Haystack. As bold in conception as it is modest in execution, it has by now acquired the status of a New England classic.”

*Robert Campbell, FAIA, Architecture, February 1989*





THE AMERICAN INSTITUTE OF ARCHITECTS ARCHIVES For information or study purposes only. Not to be recycled, quoted, or published without written permission from the AIA Archives, 1735 New York Ave. NW, Washington, DC 20006



# Walker Art Center

Minneapolis, Minnesota, 1966-1971, addition 1984

“To their credit, Herzog and de Meuron have done no harm to Barnes’s stealth masterpiece. Indeed, they pay homage to it by matching its brick for the paving circulation spaces in their addition. The new galleries take their major cues - white walls, parallel-beamed ceilings, and pale terrazzo flooring - from Barnes’s exhibition spaces, though, confined to a single story, they lack the wonderful cascading effect of the old multilevel ones. The new structure approximates the height and mass of the existing building, but the two are respectfully separated and linked by a low, glass-walled lobby fronting the high thoroughfare.

“But this adventurous attempt [the new addition] does stimulate rethinking art and architecture in novel ways, whether or not it will stand the test of time. And if not, a promenade through the already classic Barnes galleries can provide compensation enough.”

*Martin Filler, “Off Center Art Center,” House & Garden, July 2005*

“The architect has captured, for our times, the space concept of contemporary, creative minds. I know of no other museum that quite captures the need of the artist as this one does.”

*Louise Nevelson as quoted in Peter Blake “Brick-on-Brick and White-on-White,” Architecture Plus, July-August 1974*

In this small, ingeniously planned museum, architecture unassumingly but effectively serves the arts of painting and sculpture. The organizing scheme of the building - a helical sequence of galleries terminating in a series of rooftop terraces - has been executed with admirable restraint and economy of means. Here is a quiet eloquence that derives from the rigorous development of a conceptual theme, coupled with the disciplined excision of superfluous rhetoric.”

*Jury Comments, AIA Honor Awards, 1972*

“In meeting its obligation to provide contemporary works of art with exhibition space sympathetically attuned to their qualities, rather than to the architect’s own overbearing vision of what all art should be, Mr. Barnes’ design succeeds where the grandiose ideas of his more famous contemporaries have often failed.”

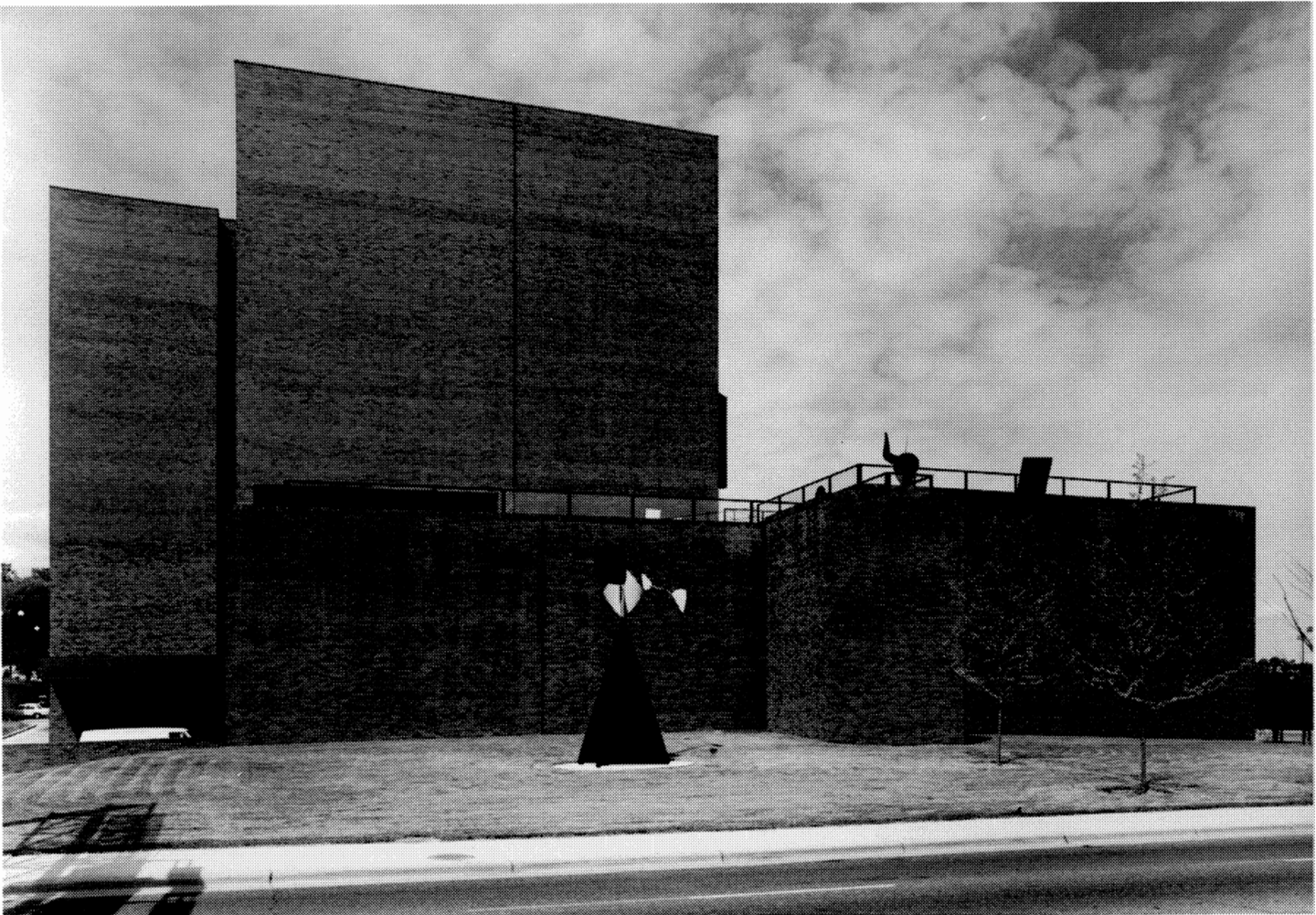
*Hilton Kramer, “Grace, Flexibility, Esthetic Tact,” The New York Times, May 30, 1971*





*Walker Art Center in 2006*

*Walker Art Center in 1971*



# Crown Center

*Kansas City, Missouri, 1967-1972*

“As Hallmark’s initial gesture in its long-range development plan for Crown Center, the design of the office complex was extremely important....They were to symbolize and prefigure the quality of the architectural environment to come....All that Crown Center promises and has accomplished would never have begun had the office complex failed to attract tenants. Fortunately it has, due in large part to the quality of the architecture....”

“The proportions of window to spandrel, and the modular organization of the precast panels have the elegance for which Barnes is famous. The proportions are equally handsome from within.”

*Mildred Schmertz, “Crown Center,” Architectural Record, October 1973*



# Chicago Botanic Garden

Glencoe, Illinois, 1970-1976

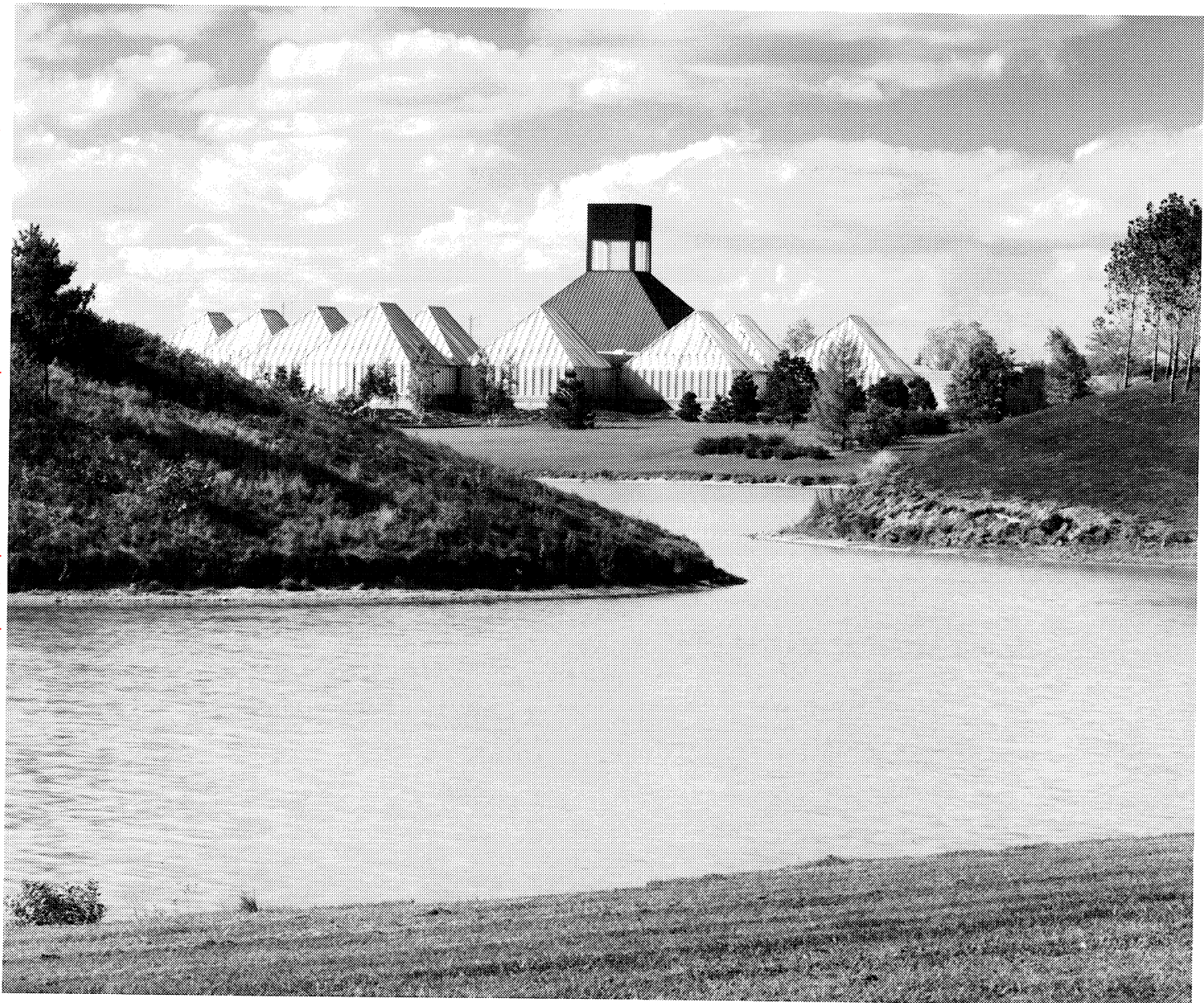
Visitors Center, 1993

“The Chicago Botanic Garden (1976) and the recent Barnes’ Visitors Center are visual supports in a landscape project of views, compatible building materials and spatial designs that blend harmoniously with the original features of the park.”

*Fulvio Irace, “Chicago Botanic Garden: an Educational Park,” Abitare, July/August 1994*

“Barnes’ achievement was to transform a varied and complex program into a masterfully simple, balanced organization of interior courtyards, cloisters, continuous unencumbered facades and a dominant central pavilion...Barnes’ building takes possession of the site in a surprising way, bringing forth the qualities of the landscape while appearing to contradict them...He is as spare as ever in the number of forms and materials he combines. Only a few other architects know how to accomplish so much with so little.”

*Mildred Schmertz, “A Conservatory for a Botanic Garden,” Architectural Record, July 1979*



# IBM 590 Madison Avenue

New York, New York 1973-1983

“The enclosed IBM plaza has mellowed into one of the finest urban spaces in New York. Like many good public spaces, it is both a destination in itself and a passageway, a place to be traversed en route to other places. This plaza under glass, roughly triangular in shape, is at the point of convergence of an enormous amount of activity - 57th Street, Madison Avenue, Trump Tower - and yet it is remarkably serene....What really makes this room work, however, are its trees - bunches of bamboo trees, rising right out of the ground rather than out of planters. Their exquisite, thin forms bring not only lush greenery but a sense of lilting, nimble movement to the space....

“The mix of users of this space proves its success: the IBM Plaza, like the Tuileries, is able to absorb, at once, a flock of schoolchildren, bag-toting shoppers, museumgoers, tourists, businesspeople and a homeless man who sits, quietly, at a corner table with all his gear piled beside him.”

*Paul Goldberger, “Plazas, Like Computers, Are Best if User-Friendly,” The New York Times, November 22, 1987*

“Judged by its urban design quality as well as by its elegance of proportion and detail, the IBM Building may share with Seagram the honor of being one of the two best Modern Movement skyscrapers yet built.”

*Mildred Schmertz, “A skyscraper in context,” Architectural Record, May 1984*

THE AMERICAN INSTITUTE OF ARCHITECTS ARCHIVES For information or study purposes only. Not to be recycled, quoted, or published without written permission from the AIA Archives, 1735 New York Ave. NW, Washington, DC 20006



THE AMERICAN INSTITUTE OF ARCHITECTS ARCHIVES For information or study purposes only. Not to be recycled, quoted, or published without written permission from the AIA Archives, 1735 New York Ave. NW, Washington, DC 20006



# Dallas Museum of Art

Dallas, Texas 1978-1983, additions 1984, 1993

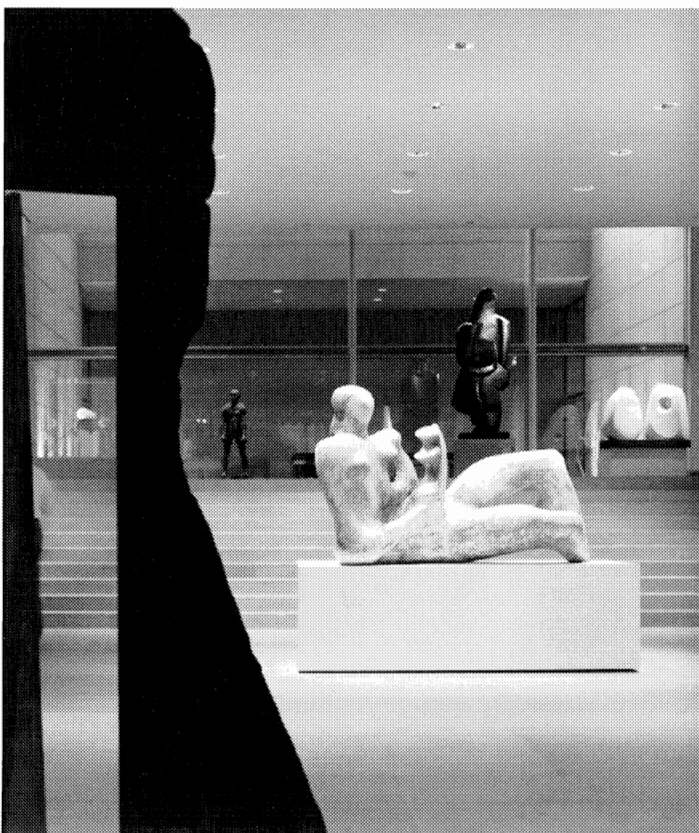
“This building manages to be urbane in a way that sets it above most of the rest of downtown Dallas, and more important still, it has been designed to respect the needs of its surprisingly strong collection of works of art...The focal point of the museum, from both within and without, is a 40-foot high, barrel-vaulted space. On the outside, its arching roof pokes above the rest of the building to make a profile that serves as the building’s symbol; on the inside, it yields the largest and grandest interior space....paintings by Franz Kline, Adolph Gottlieb and Mark Rothko, among others, line the walls. It is such large-scale, powerful contemporary art that works best here, but what is so pleasing is how the power of the space recedes before the art itself – it is a room of great strength, yet it seems to step back to defer to the works within it...

“The Dallas Museum of Art is fundamentally a place for the contemplation of art, apart from distraction and this, more than anything, is what proves its self-assurance.”

*Paul Goldberger, "Dallas Celebrates Art Museum by Edward Larrabee Barnes," The New York Times, January, 23, 1984*

“From the moment Barnes started working on the design in the fall of 1978 he envisioned the proposed museum as a catalyst and cornerstone of a new cultural district to enrich and enliven downtown Dallas....As a result of Barnes’s vision, Dallas has....decided to turn the street into a grand boulevard that will be flanked by a proposed concert hall, already designed by I. M. Pei....The museum consists of a low composition of geometric forms, dominated by an imposing 40-foot high barrel vault. The entire building is of limestone, cut in huge blocks and coursed with deep V cuts. It does not look monumental, let alone massive, but it is self-assured and virtually throbs with energy. The stoic exterior conveys a sense of the various spaces inside. They include landscaped courtyards and an enchanting 1.2 acre sculpture garden.”

*Wolf Von Eckardt, "Nine Lively Acres Downtown," Time, February 13, 1984*





THE AMERICAN INSTITUTE OF ARCHITECTS ARCHIVES For information or study purposes only. Not to be recycled, quoted, or published without written permission from the AIA Archives, 1735 New York Ave. NW, Washington, DC 20006



# Heckscher House

Mount Desert Island, Maine 1971-1974

“The residence is a collection of four small structures organized in a field of wood decking. Simple, understated, and restrained, these buildings as a group make a mini-community out of a “house” on a very special piece of the Maine landscape. Materials are used in a traditional way and the joinery is a pleasant combination of the architect’s expertise and that of the master builder. Modesty in building is a delightful virtue.”

*Jury Comments, AIA Honor Awards, 1977*

THE AMERICAN INSTITUTE OF ARCHITECTS ARCHIVES For information or study purposes only. Not to be recycled, quoted, or published without written permission from the AIA Archives, 1735 New York Ave. NW, Washington, DC 20006



June 23, 2006

Ms. Stephanie Burns  
Honors and Awards Department  
2007 Gold Medal  
The American Institute of Architects  
1735 New York Avenue NW  
Washington, DC 20006-5292

Dear Ms. Burns:

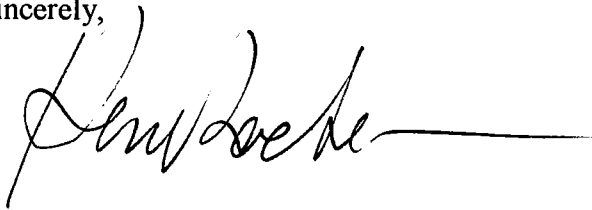
I am both honored and saddened by this opportunity to write in support of the nomination of Edward Larrabee Barnes for the 2007 AIA Gold Medal – honored because I was a great admirer and friend and saddened because he would have been so pleased had he received this special recognition in his lifetime.

Ed Barnes was an exemplary architect – totally committed, totally absorbed, and totally dedicated to creating the finest, most responsible, and beautiful work. He was an architect who by his passion, vision, and demeanor influenced a generation of younger architects and earned the deep respect of his contemporaries.

As I wrote in a similar letter of recommendation in 1988, Ed was self-effacing, low-key, and modest about his own work and in his dealings with other people; yet, his iron will, fierce determination, and relentless energy in the pursuit of excellence produced a body of work virtually unparalleled in the last 30 years. While his vocabulary remained consistent and deeply rooted in the modernist tradition, he was able to employ it in a way that embraced regional traditions as well, making buildings that never seem out of place, that are always handsome, and that are very friendly to visit, work in, and live in. Because he did not have an aggressive, self-promoting personality, I believe he was frequently overlooked when honors were being disbursed.

It would be very appropriate at this time to honor such a person and hold him as an example to fellow practitioners.

Sincerely,

A handwritten signature in black ink, appearing to read 'Kevin Roche', followed by a horizontal line extending to the right.

Kevin Roche

KR:chc

THE AMERICAN INSTITUTE OF ARCHITECTS ARCHIVES For information or study purposes only. Not to be recycled, quoted, or published without written permission from the AIA Archives, 1735 New York Ave. NW, Washington, DC 20006

July 11, 2006

Stephanie Burns  
Honors and Awards Department, 2007 Gold Medal  
The American Institute of Architects  
1735 New York Avenue NW  
Washington, DC 20006-5292

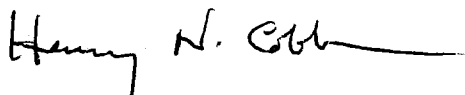
Dear Ms. Burns:

I strongly support the candidacy of Edward Larrabee Barnes for posthumous award of the 2007 AIA Gold Medal.

With characteristically quiet determination, Ed Barnes produced a large body of distinguished built works—some of them too-little celebrated—during his more than forty years of practice. Although Barnes was modest perhaps to a fault and often seemed to operate “below the radar” of critical acclaim, his influence has nonetheless been broad and deep. This is due principally to the high quality of his buildings, but also in part to the fact that his office became an important incubator for a number of younger designers who have subsequently emerged as major figures in our profession. The built works by Barnes that I have always found most engaging are those that display his exceptional skill and inventiveness in dealing with problems of aggregation and assemblage, as manifested in a wide variety of building types and settings. Among these the best known (because it received the AIA 25-year award) is surely the Haystack Mountain School of Crafts in Maine; but I also greatly admire the Heckscher House on Mount Desert Island, the Walker Art Gallery in Minneapolis, and the low-rise office complex in Crown Center, Kansas City. The latter is an important if largely unsung masterpiece of mid-twentieth-century urban design, brilliantly demonstrating how commercial office space can be so conceived as to *shape* rather than merely preempt the space of the city.

Ed Barnes was arguably the most accomplished and influential of those American-born architects who were trained by first-generation European Modernists and then went on to give Modernism a specifically American voice. I believe that the Institute would give entirely appropriate recognition to this achievement, which shaped the sensibility of an epoch, by awarding its Gold Medal to Edward Larrabee Barnes.

Sincerely,



# The Museum of Modern Art

**Agnes Gund**  
**President Emerita**  
**Chairman, The International Council**

July 5, 2006

Ms. Stephanie Burns  
Honors and Awards Department  
2007 Gold Medal  
The American Institute of Architects  
1735 New York Avenue, NW  
Washington, DC 20006-5292

Dear Ms. Burns:

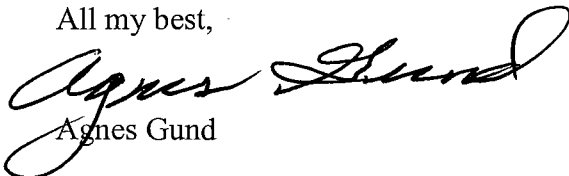
I am honored and delighted to support the posthumous nomination of Edward Latrobe Barnes for the 2007 AIA Gold Medal.

It was my great good fortune to know Ed in a number of dimensions: as a friend in many social situations with David and Peggy Rockefeller, as a colleague on the Board of The Museum of Modern Art, and as an architect whose unique interpretations of the modernist aesthetic continue to inspire me no matter how often I experience buildings he designed. In the nearly two decades we served together on MoMA's Board, I was struck time and again by the depth and breadth of respect Ed garnered not only from the Department of Architecture and Design, but also from the entire museum community. It is no surprise to me that the range of his work – from monumental buildings to private commissions -- mirrors the extent of his impact on MoMA.

As a collector, what most stands out for me is the exceptional sensitivity Ed brought to his museum designs, including the Walker Art Center and the Dallas Museum of Art, among others. Each visit to one of his museums brings me a renewed sense of respect and joy for his extraordinary vision. His galleries never call attention to themselves nor do they compete with the art. Instead, these gracious, light-filled spaces offer visitors the very best, but all-too-rare, kind of museum experiences – ones in which they can focus completely and appreciate fully the works of art exhibited in them.

I very much hope that AIA will see fit to recognize Edward Larrabee Barnes posthumously as its 2007 Gold Medal winner. It is an award I believe he unquestionably deserves.

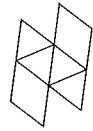
All my best,



Agnes Gund

# Harvard Design School

5 July 2006



Stephanie Burns  
Honors and Awards Department  
2007 Gold Medal  
The American Institute of Architects  
1735 New York Avenue NW  
Washington, DC 20006-5292

Dear Ms. Burns,

I nominate Edward Larrabee Barnes for the 2007 AIA Gold Medal.

In his long career as an architect, Ed influenced the design of the built environment worldwide. He has left the important legacy of his signature design, which reflects an era when the European modernist language derived from the Bauhaus tradition was assimilated into the mainstream of American culture.

Edward Larrabee Barnes' buildings are simple yet thoughtfully conceived and have a strong geometric presence in urban and rural landscapes. Some of the signature buildings that exist today and loved by many include the Walker Art Center in Minneapolis, the IBM Building on Madison Avenue in Manhattan, the El Monte Apartment Building in San Juan, Puerto Rico, the Haystack School of Crafts in Deer Isle, Maine, the Dallas Museum of Art and the Carnegie Museum of Art in Pittsburgh.

Barnes' work is held in high regard among architects internationally and is influential in reassessing both the contemporary and future models of architecture. It has a generous sense of proportion and spatiality which is very different from precedent European models. The clarity of the design intent and wonderful resolution of his buildings on various site contexts are exemplary.

Many important individuals were trained in his office and have become active members of American Architectural Scene, such as Robert Segel and Charles Gwathmey, Gio Passanelli, Alex Cooper, Jacquelin Robertson, and Bruce Fowle among others.

I, myself, worked for Ed Barnes from 1976-1981, during my formative stage both as an architect and an educator, and the experience has proven itself critical for me in my current career both professionally and academically. His architecture is marked by its clarity and simplicity imbued with his social and spiritual understanding of the cultural aspects of the program and his sympathetic and humanistic attitude as an architect. He set a high ethical standard for those of those who worked for him.

I still remember fondly how when I left his office to practice on my own, he simply told me, "Remember to be generous." We at the GSD are mounting an exhibition this fall entitled Beyond the Harvard Box, which will celebrate the legacies of those students at the GSD who formed a path through their creative and individual practices. Edward Barnes' work will be prominently represented in this exhibition.

It is extremely important that we honor and recognize the important contribution of Edward Larrabee Barnes by bestowing him with AIA Gold Medal.

Sincerely,

Toshiko Mori, FAIA  
Chair, Department of Architecture  
Harvard Graduate School of Design

*Toshiko Mori  
Robert P. Hubbard Professor  
in the Practice  
of Architecture*

Department of Architecture  
tel 617 496 1234  
fax 617 495 8916

Harvard University  
Graduate School of Design  
George Gund Hall  
48 Quincy Street  
Cambridge, MA 02138  
www.gsd.harvard.edu

July 12, 2006

Stephanie Burns  
Honors and Awards Department, 2007 Gold Medal  
The American Institute of Architects  
1735 New York Avenue NW  
Washington, DC 20006-5292

Dear Ms. Burns,

It is with great pleasure that I write in support of Edward Larrabee Barnes, FAIA as a candidate for the American Institute of Architects 2007 Gold Medal. As an employee and Associate of Ed for eight years, I am pleased to attach a list of one hundred and thirty six friends, fellow employees, colleagues and collaborators who share my enthusiasm for this long-overdue recognition of one of America's greatest and most influential architects.

As a young architect starting practice in the 1960's, Ed was my idol. His houses and institutional buildings had a unique balance of simplicity, elegance and warmth that greatly influenced my work, and that of numerous others. Although clearly an outgrowth of the Bauhaus schooling that Ed had received at Harvard, his was a personal style that emanated from a commitment to honesty of expression, integrity, and a flair for the human spirit. Like many of my colleagues at the time, this was the architect I wanted to work for and learn from.

Ed's office environment was the best that I ever experienced and continues to be the model that guides me in my own practice today. Both Ed and his wife Mary, who collaborated on many of his projects, were gracious and generous people. They treated all their employees with dignity and made everyone- and their families- feel that they were important contributors to the firm.

Ed was clearly the ideas person. The early stages of a project were a time of private exploration when he tended to work alone. Everyone in the office awaited the famous kitchen table sketches. He then passed these early partis on to his staff who he would meticulously guide through the project's final form. He was remarkable in his ability to "read" a complex program of requirements and turn it into a wonderfully simple architectural idea - one that invariably seemed to be the "obvious solution." This is evident in the overview of his work that follows, and in the monograph that is included for reference.

The attached list represents many of us who wish to emulate his work and who had the honor of knowing and working with him. His influence continues in the large number of leading practitioners who learned from, and were inspired by, him. Edward Larrabee Barnes has left an indelible mark on American architecture. I could not recommend him more highly for the 2007 Gold Medal.

Sincerely,



Bruce S. Fowle, FAIA, LEED  
*Senior Principal*

BRUCE S. FOWLE, FAIA, LEED  
DANIEL J. KAPLAN, AIA  
*Senior Principals*

GERARD F.X. GEIER II, AIA, IIDA  
SUDHIR S. JAMBHEKAR, AIA  
SYLVIA J. SMITH, AIA  
MARK E. STRAUSS, FAIA, AICP  
*Principals*

HEIDI L. BLAU, AIA  
TIM MILAM, AIA  
*Associate Principals*

**We, the undersigned, strongly support the nomination of the great American architect Edward Larrabee Barnes (1915-2004) for the 2007 AIA Gold Medal**

*Kathy W. Achelpohl* AIA  
Principal, BNIM Architects  
Kansas City, MO

*Todd Achelpohl*  
Associate VP, HNTB Architecture  
Kansas City, MO

Stanley Allen, AIA  
Dean, Princeton University  
School of Architecture  
Principal, Stan Allen Architect  
Princeton, NJ

*Armand P. Avakian* AIA  
Armand P. Avakian Associates PA  
Ramsey, NJ

*Arthur Baker*  
Architect, Ancram, NY

*Richard Balsler*  
Principal, Richard Balsler Engineers  
New York, NY

*John Barnes*  
Director of Campus Planning  
University of California  
Santa Cruz, CA

*Mary Barnes*  
Architectural Designer  
Edward Larrabee Barnes/  
John M.Y. Lee Architects  
Former Curator of Architecture  
The Museum of Modern Art  
New York, NY

*Michael Barratt* AIA  
Director, Architectural Design  
HLW International LLP  
New York, NY

*Alistair Bevington* RIBA  
Former Partner  
Edward Larrabee Barnes/  
John M.Y. Lee Architects  
New York, NY

Christine Benglia Bevington  
Architect, New York, NY

Stan Boles FAIA  
Principal, BOORA Architects  
Portland, OR

J. Max Bond, Jr. FAIA  
Davis Brody Bond  
Architects and Planners  
New York, NY

*Hillary Brown* AIA  
Principal, New Civic Works  
New York, NY

William W. Brown  
Vice President, Facilities and Planning  
Chicago Botanic Garden  
Glencoe, IL

Robert S. Campbell FAIA  
Architecture Critic, Boston Globe  
Boston, MA

James Carpenter  
James Carpenter Design  
New York, NY

*Daniel T. Casey* AIA  
Coordinating Architect  
Princeton University  
Princeton, NJ

*Mark Cavagnero* AIA  
President, Mark Cavagnero Associates San  
Francisco, CA

*Shiao-Ling Chang*  
Architect, Oradell, NJ

*Ivan Chermayeff*  
Principal, Chermayeff & Geismar Studio  
New York, NY

W.G. Clark  
Architect  
Edmund Schurerman Campbell  
Professor of Architecture  
University of Virginia  
Charlottesville, VA

Fred Clarke FAIA  
Principal, Pelli Clarke Pelli  
New Haven, CT

Henry N. Cobb FAIA  
Partner, Pei Cobb Freed & Partners  
Architects  
New York, NY

*Robert Stevens Condon* AIA Associate,  
Diller Scofidio + Renfro  
New York, NY

Peter Cook  
Chair  
Bartlett School of Architecture  
University College  
London, England

*Alexander Cooper* FAIA  
Cooper, Robertson & Partners  
New York, NY

*Thomas Czarnowski* AIA, FAAR  
Associate Partner  
Gruzen Samton Architects LLP  
New York, NY

*Eugenie H. Devine*  
Manager of Public Relations  
Centerbrook Architects  
Centerbrook, CT

David Dillon  
Architecture Critic, Dallas Morning News  
Dallas, TX

John Morris Dixon FAIA  
Former Editor-in-Chief  
Progressive Architecture  
New York, NY

Mary-Jean Eastman FAIA  
Perkins Eastman Architects  
New York, NY

*Steven Jay Fisher* AIA  
Associate Partner, Davis Brody Bond  
Architects and Planners  
New York, NY

*Bruce S. Fowle* FAIA  
Senior Principal  
FXFOWLE Architects  
New York, NY

Martin Friedman  
Director Emeritus  
Walker Art Center  
Minneapolis, MN

Mildred Friedman  
Former Director of Design  
Walker Art Center  
Minneapolis, MN

Frank Gehry FAIA  
Gehry Partners LLP  
Los Angeles, CA

Richard Gluckman FAIA  
Gluckman Mayner Architects  
New York, NY

*Warren Gran* FAIA  
Gran Associates Architects & Planners  
New York, NY

Jordan Gruzen FAIA  
Gruzen Samton Architects LLP  
New York, NY

Agnes Gund  
President Emerita  
Chairman, The International Council  
The Museum of Modern Art  
New York, NY

Graham Gund FAIA  
Principal, Gund Partnership  
Cambridge, MA

*Charles Gwathmey* FAIA  
Principal, GSAA  
New York, NY

*Deborah Haffly-Schmidt*  
Jay Levy Architects  
Rye, NY

Kathy Halbreich  
Director, Walker Art Center  
Minneapolis, MN

Donald J. Hall  
Chairman, Hallmark Industries  
Kansas City, MO



I.M. Pei FAIA  
Founding Partner  
Pei Cobb Freed & Partners  
Architects  
New York, NY

Cesar Pelli FAIA  
Senior Principal, Pelli Clarke Pelli  
New Haven, CT

L. Bradford Perkins FAIA  
Perkins Eastman Architects  
New York, NY

Antoine Predock FAIA  
Antoine Predock Architect PC  
Albuquerque, NM

Nicholas Quennell, FASLA  
Principal  
Quennell Rothschild & Partners LLP  
New York, NY

*Daniel R. Quinn*  
Executive Vice President  
Meredith & Grew  
Boston, MA

*Amelie Rives Rennolds*  
Architecture + Interiors  
New York, NY and Pawling, NY

*Martin E. Rich* AIA  
President  
Martin E. Rich Architect, PC  
New York, NY

James V. Righter FAIA  
Principal  
Albert, Righter and Tittman  
Boston, MA

Terence Riley  
Director, Miami Museum of Art  
Miami, FL

*Jaquelin T. Robertson* FAIA, FAICP  
Cooper, Robertson & Partners  
New York, NY

Kevin Roche FAIA  
Kevin Roche John Dinkeloo and Associates  
LLC  
Hamden, CT

Peter Rothschild FASLA  
Principal  
Quennell Rothschild & Partners LLP  
New York, NY

Peter Samton FAIA  
Gruzen Samton Architects LLP  
New York, NY

*Jill Schick* AIA  
SG Architects  
Washington, DC

Peter Schlossman AIA  
2006 AIA Chicago President  
Senior Associate Principal  
Loebl Schlossman & Hackl  
Chicago, IL

Mildred F. Schmertz FAIA  
Architect, Journalist  
Former Editor-in-Chief,  
Architectural Record  
Contributing Writer, Architectural Digest  
New York, NY

*Robin Sen* AIA  
Sen Architects LLP  
New York, NY

*Robert Siegel* FAIA  
Principal, GSAA  
New York, NY

*Madlen Simon* AIA  
Associate Professor  
College of Architecture, Planning, and  
Preservation  
University of Maryland

*Gajinder Singh*  
Principal  
Singh Associates Architects  
New York, NY

Meena Singh AIA  
Senior Associate  
Perkins Eastman Architects  
New York, NY

Henry Smith-Miller  
Smith-Miller + Hawkinson  
New York, NY

*Frederick Stelle* AIA  
Stelle Architects  
Bridgehampton, NY

Robert A.M. Stern FAIA  
Founding Principal  
Robert A.M. Stern Architects  
New York, NY  
Dean, Yale School of Architecture New  
Haven, CT

Mark E. Strauss FAIA, AICP  
2006 AIA New York Chapter President  
Principal, FXFOWLE Architects  
New York, NY

*Siglinde Stern*  
Architect, Brooklyn, NY

*Tapani Tallo* AIA, SASA  
Principal  
New York SuperStudio Architecture  
White Plains, NY

Gail Andrews Trechsel  
Director, Birmingham Museum of Art  
Birmingham, AL

Billie Tsien AIA  
Tod Williams Billie Tsien Architects  
New York, NY

Michael Van Valkenburgh FASLA  
Principal  
Michael Van Valkenburgh Associates  
New York, NY

Robert Venturi FAIA  
Venturi, Scott Brown and Associates  
Philadelphia, PA

Massimo and Leila Vignelli  
Vignelli Associates  
New York, NY

*David Wallance* AIA  
Principal, DLW Architecture  
Associate Adjunct Professor  
Columbia University Graduate School of  
Architecture Planning and Preservation  
New York, NY

*Anne Wattenberg* AIA  
Architect, InterActive Design  
Chicago, IL

*Myles Weintraub* AIA  
Architecture, Design and Planning  
New York, NY

*Joseph Hobart Weiss*  
Joseph Hobart Weiss Architect  
Princeton, NJ

Tod Williams FAIA  
Tod Williams Billie Tsien Architects  
New York, NY

Adam Yarinsky AIA  
Principal, Architecture Research Office  
New York, NY

Elyn Zimmerman  
Artist, New York, NY

*Kate Hanenberg*  
Senior Associate  
Perkins Eastman Architects  
New York, NY

*Jeffrey Harrigan*  
Associate, Davis Brody Bond  
Architects and Planners  
New York, NY

Laurie Hawkinson  
Smith-Miller + Hawkinson  
New York, NY

Jacques Herzog  
Architect, Herzog & de Meuron  
Basel, Switzerland

*Daniel Hoffman* AIA  
Principal, Studio MA  
Phoenix, AZ

Robert Ivy FAIA  
Editor-in-Chief, Architectural Record  
New York, NY

*Edward Z. Jacobson* AIA  
Edward Z. Jacobson Architect  
Larchmont, NY

Christen Johansen AIA  
Project Manager  
Polshek Partnership LLP  
New York, NY

Dixie Roberts Junk AIA  
Principal, Junk Architects, PC  
Kansas City, MO

*Robert Junk* AIA  
Principal, Junk Architects, PC  
Kansas City, MO

Gerhard Kallman FAIA  
Kallman Mckinnell and Wood  
Boston, MA

*Rolf Karl* AIA  
Rolf Karl Architect, PC  
Brooklyn, NY

*Beyhan Karahan* AIA  
Beyhan Karahan & Associates  
New York, NY

*Percy K. Keck*  
Former Partner  
Edward Larrabee Barnes/  
John M.Y. Lee Architects  
Oradell, NJ

Stuart Kestenbaum  
Director  
Haystack Mountain School of Crafts  
Deer Isle, ME

*Dorothee S. King*  
Architect, New York, NY

Douglas P. King AIA, AICP  
Principal  
Perkins Eastman Architects PC  
New York, NY

*Richard Klibschon*  
Associate, Davis Brody Bond  
Architects and Planners  
New York, NY

*Benjamin D. Kracauer* AIA  
Principal, Archimuse  
New York, NY

Cynthia Kracauer AIA  
Partner, Butler Rogers Baskett  
New York, NY

*Zehra Kuz*  
Adjunct Associate Professor  
Pratt Institute School of Architecture  
Architect, Oasis Design Lab  
Norwalk, CT

*Justin Lamb*  
Architect, Pine Plains, NY

John R. Lane  
The Eugene McDermott Director  
Dallas Museum of Art  
Dallas, TX

Morris E. Lasker  
U.S. District Judge  
New York, NY

*John M. Y. Lee* FAIA  
Architect  
Former Partner  
Edward Larrabee Barnes/  
John M.Y. Lee Architects  
Walnut Creek, CA

*John V. Y. Lee* AIA  
Principal, BAR Architects  
San Francisco, CA

*William M. S. Lee*  
Architect  
Portola Valley, CA

*Heng-Choong Leong* AIA  
Associate, FXFOWLE Architects  
New York, NY

*Kevin P. Lichten* AIA  
Lichten Craig Architects LLP  
New York, NY and Chicago, IL

*Neil Logan* AIA  
Principal  
Fernlund + Logan Architects  
New York, NY

Adrian Malone  
Architect, Big Horn, WY

Marvin D. Manlove AIA  
Principal, 360 Architects  
2006 AIA Kansas City President  
Kansas City, MO

*Anton Martinez* AIA  
Principal, Da Silva Architects  
New York, NY

Laurie Maurer FAIA  
Maurer and Maurer Architects  
Brooklyn, NY

*Stanley Maurer* AIA  
Maurer and Maurer Architects  
Brooklyn, NY

Gerald M. McCue FAIA  
Dean Emeritus  
Harvard Graduate School of Design  
Cambridge, MA

Ved Mehta  
Author, "Dark Harbor: Building House and  
Home on an Enchanted Island"  
New York, NY

*John Menz*  
Senior VP, Rudin Management Company  
New York, NY

*Joseph Merz*  
Architect, Brooklyn, NY

*Mary Merz*  
Architect, Brooklyn, NY

Edward I. Mills FAIA  
Edward I. Mills Associates  
New York, NY

*Marvin Mitchell*  
Architect, New York, NY

*Toshiko Mori* FAIA  
Chair, Department of Architecture  
Harvard Graduate School of Design  
Cambridge, MA  
Principal, Toshiko Mori Architects  
New York, NY

*C. Allen Mullins* AIA  
C. Allen Mullins Architect  
Wilkes-Barre, PA

*Henry Myerberg* AIA  
Principal, Rockwell Group  
New York, NY

Steven Nash  
Director, Nasher Sculpture Center  
Dallas, TX

*Herbert S. Newman* FAIA  
Principal  
Herbert S. Newman and Partners PC  
New Haven, CT

*Laurie Olin* FASLA  
Founding Partner, Olin Partnership  
Philadelphia, PA

Harry Parker  
Former Director  
The Fine Arts Museums of San Francisco  
Director Emeritus,  
Dallas Museum of Art

William H. Paxson AIA  
Partner, Davis Brody Bond LLP  
Architects and Planners  
New York, NY