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Eero Saarinen

Ena Strikovic

University of Central Florida, ena.strikovic@knights.ucf.edu

Gloriana Quesada Naranjo

University of Central Florida, gquesadanaranjo@knights.ucf.edu

Minelly Liriano

University of Central Florida, mliriano@knights.ucf.edu

Brandon Aguayo

University of Central Florida, baguayo@knights.ucf.edu

Rami Hatem

University of Central Florida, rk93tameme@knights.ucf.edu

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Eero Saarinen

Brandon Aguayo, Rami Hatem, Minelly Liriano, Gloriana Quesada, Ena Strikovic



- Born in 1910, in Kirkkonummi, Grand Duchy of Finland.
- Was a Finnish American architect and industrial designer noted for his neo-futuristic style.
- Focused heavily on how one would experience a structure

Childhood

- Father was a well known architect
- Parents were friends with many architects, inviting them to the household often
- Learned basic skills of architecture
- Learned design principles



Childhood

Both of Eero's parents paid close attention to design, as his father was an architect and his mother and interior designer.

They often told him to “always design a thing by considering it in its next largest context-- a chair in a room, a room in a house, a house in an environment, environment in a city plan.”



Education: Académie de la Grande Chaumière

- Attended 1929-1930
- Studied sculptures as he had an interest in history and memorials



Education: Yale

- Studied from 1931-1934
- Studied architecture, yet sought out a school that did not embrace his father's architecture
- Won many idea competitions during this period



Cranbrook

- Lived at Cranbrook with family after graduating
- Refused to study architecture here, as his father was the dean of architecture
- Studied sculpture and furniture design instead



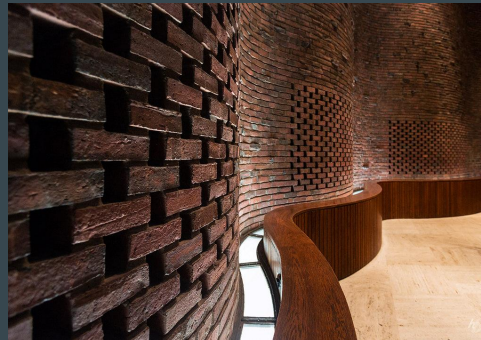
Kleinhan's Music Hall

- Located in Buffalo, New York
- Constructed between 1937-38
- Designed with his father
- Was designed to be the permanent home of the Buffalo Philharmonic Opera
- Said to have captured “frozen music”



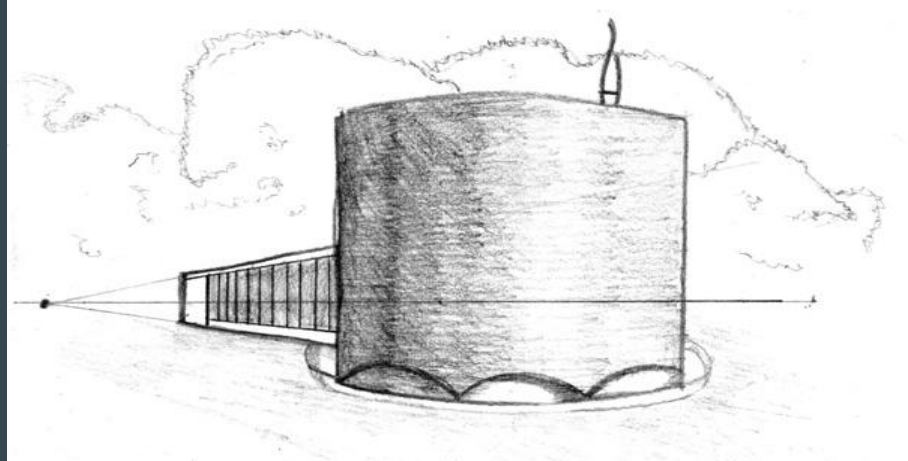
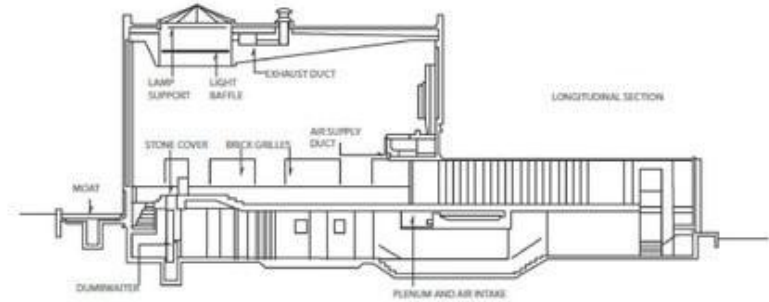
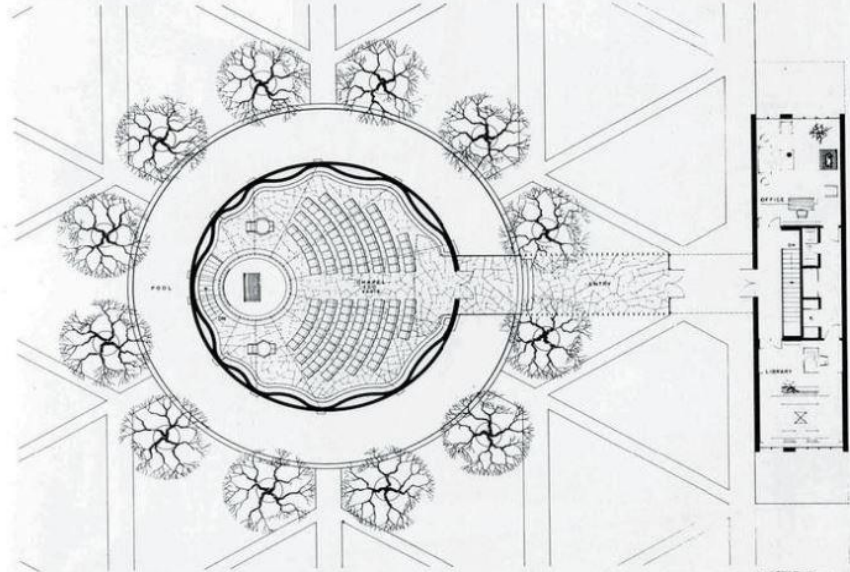
Massachusetts Institute of Technology Chapel

- 1950-1955
- It consists of a small, cylindrical brick structure perched above a small surrounding moat.
- Sacred ground to many religions.
- Often noted as a successful example of mid-century modern architecture in the US.



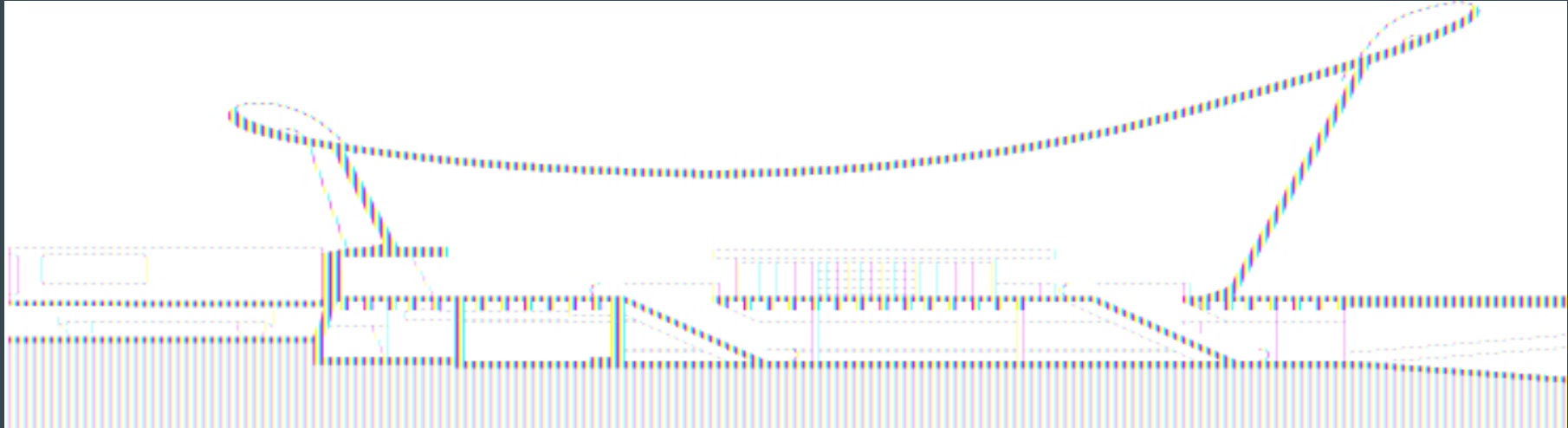
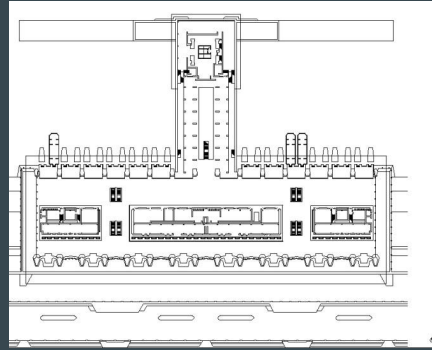
Massachusetts Institute of Technology Chapel

43. M.I.T., Chapel, Plan.



Washington Dulles International Airport

- The main terminal was designed in 1958.
- The design included a landscape man-made lake to collect rainwater, a low-rise hotel, and a row of office buildings along the north side of the main parking lot.





Bell Labs Holmdel Complex

- Located in Holmdel Township, New Jersey.
- Built between 1959 and 1962; was one of Saarinen's last projects before he died in 1961.
- The unique light conditions around the building represent an admirable attempt to have the building blend and interact with its surroundings.



CBS Building

- Located in New York, New York.
- Built in 1961-64.
- The 38-story tower is sheathed in dark gray granite, with gray-tinted vision glass -- earning the building the nickname "Big Rock."
- Completed by Roche and Dinkeloo



CBS Building, 51 West 52nd Street, aka 51-69 West 52nd Street, 52-66 West 53rd Street, and 1300-1316 Sixth Avenue, Borough of Manhattan.

Photo: Carl Forster

CBS Building



CBS Building, 51 West 52nd Street, Manhattan.
Detail of base. Photo: Carl Forster



CBS Building, 51 West 52nd Street, aka 51-69 West 52nd Street, 52-66 West 53rd Street, and 1300-1316 Sixth Avenue, Borough of Manhattan.

Landmark Site: Borough of Manhattan, Tax Map Block 1268, Lot 1 (excluding the portion of the lot subject to the Easement and Perpetual Maintenance Agreement between the 40 West 53rd Street Partnership and CBS Inc., made May 2, 1984, and described as Exhibit II). The excluded portion is shown here as the C.B.S. Plaza area. See Note 1 for filing information.

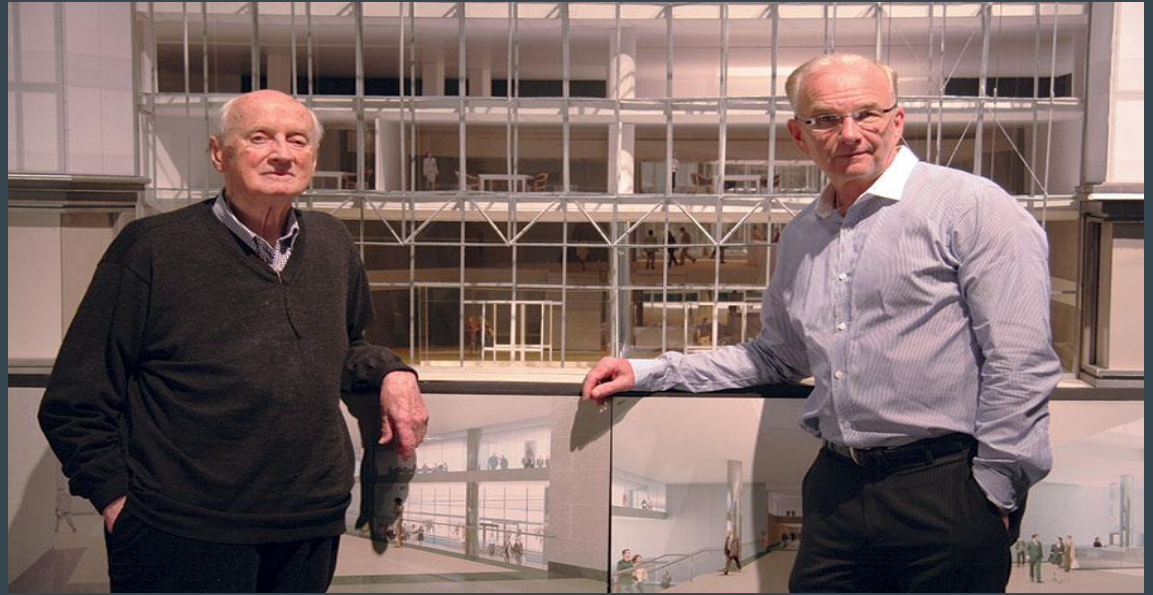
Tulip Chairs and Tables

- 1955-1956
- The chairs and table appear to be sprouting out of the floor.



Legacy

- After passing away in 1961 at the age of 51 while undergoing a brain operation, Saarinen's office and active projects were passed to Roche and Dinkeloo
- Roche and Dinkeloo would eventually move on to open their own firm 5 years later-- Kevin Roche John Dinkeloo & Associates and would complete over 200 projects together



Legacy

- During his time, Saarinen was heavily critiqued by Yale's Vincent Scully for not having a distinct style.
- However, once Roche and Dinkeloo donated their Saarinen archives to Yale University, Saarinen became more admired and studied in the gallery created with his works.





“I have come to the conviction that once one embarks on a concept for a building, this concept has to be exaggerated and overstated and repeated in every part of its interior so that wherever you are, inside or outside, the building sings with the same message.”

-Eero Saarinen

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