



Fritz Walter Harding

Objective

A directorship of a Foundation emphasizing preservation, public/private outreach and advocacy where extensive Historic Preservation and Legal experience as well as design education, written, and oral communication skills can advance the mission not only of the organization, but of the broader Revitalization movement.

Current

2010 - Present

Principal of *Cirqua Studio*, an Interior Design firm specializing in services informed by historic interpretation for commercial and residential projects.

Board Positions

Victorian Village Commission	Vice Chair	2009 - Present
Frank Lloyd Wright's Westcott House Foundation	Trustee	2010 - Present
Heritage Ohio the statewide partner of the National Trust for Historic Preservation in Ohio	Trustee	2006 - 2012
Columbus Historical Society Lead bus tours of Columbus with historical narrative and Architectural History	Trustee	2008 - 2012

Volunteer

Columbus Museum of Art 20th Century Design Market - featured lecturer on mid-century design	2012, '13
Coordinator of mid-century Home Tour	2013
Center for Architecture and Design (Camp Architecture)	2012, '13
Green Lawn Abbey Preservation Association (planning, fund-raiser host)	

Education

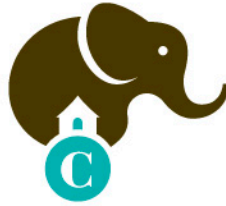
Columbia University Graduate School of Architecture Planning and Preservation	New York, NY
<u>M.S. Historic Preservation</u> Teaching and Research Assistant, Program Director Paul S. Byard	2004
Joint M-Arch. and Historic Preservation Studio, Caracas, Venezuela	fall 2003
The Architecture of Additions	spring 2004
Preservation Lecture Series Coordinator	

990 West Third Ave.
Columbus, Ohio 43212

P: 614.358.7496

C: 614.361.8152

fritz@cirquastudio.com
cirquastudio.com



Award: Outstanding Thesis – Columbia University G.S.A.P.P. Design Sector

2004

Thesis Abstract

Saving Corporate Modernism from the Inside Out:

Interior Design as a Strategy for Adapting the Mid-century International Style Headquarters

From the vantage-point of the early twenty-first century, the iconic status of Gordon Bunshaft's works, both urban and suburban, are un-questioned in architectural circles. His adaptation of modernist principles to the needs of business stands today a style in its own right. Buildings such as Lever House and Connecticut General are, in many respects, visual texts by which we can read the collective motivations of post-war corporate America. The extent to which SOM and corporate America became complementary sides of the same phenomenon in American culture accounts for the proliferation of these forms on many, some would say, debased levels. Like the industrially-produced materials taking the form of the curtain wall modules, variations on this corporate type have been endlessly reproduced.

Half a century later, preservationists are faced with assessing the significance not merely of the value of the prototypes, but of the type that it spawned, the anonymous corporate office. The very principles Bunshaft advanced — universal application, adaptability, and replication— mean that the model is most successful when these works continue to evolve to commercial needs. This is at once corporate modernism's lasting legacy and an agent for erasing the record of its evolutionary phases.

Nowhere is this dynamic more at work than in the interiors of the corporate office. While expansion, particularly of the suburban example, may take the form of an addition, a more pervasive and cyclical type of change occurs at the level of interior space planning, re-configuration, and adaptation to technology. For more traditional architecture, the inevitability of interior change is an anticipated factor in the preservation of a building that rarely impacts the exterior demonstrably. For this type, a priority for preserving the interior rests on elements that display the creator's craft, permitting adaptation of building fabric less tied to those qualities.

For modern works, particularly the curtain-wall corporate type, interior change inconsistent with the original architectural intent can dramatically impact the building's expression. Their integrity is bound up in the degree of transparency of the envelope and the readability of its generating module penetrating the interior. Bunshaft in particular, developed the building's language from the module, subtly manipulating it through solid and void at various scales to create a surprisingly diverse combination of spaces.

The first component of the thesis is a written analysis of the preservation issue, post-war architectural developments, and rise of contract interior design. The second component is a visual catalog and design solution. The analysis builds through graphic conventions that organize two case studies, Lever House and Connecticut General, at four progressive levels of inquiry: Building, Plan, Volume and Detail.

Section I is an analysis and comparison of the original architectural intent for Lever House as an urban corporate headquarters and Connecticut General as a suburban corporate campus.

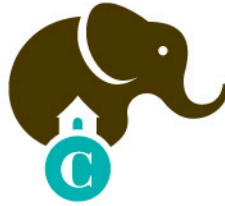
Section II is a comparison of ownership patterns between Lever House as it was originally commissioned and its current incarnation as a tenanted building, divided by floor. Guidelines for the urban type and a proposal for a single floor of Lever House follow as an alternative to current tenant examples.

Section III advances two design proposals for hypothetical programs using Connecticut General as a tenanted conversion.



Education (cont.)

University of Cincinnati	Cincinnati, OH
College of Design, Architecture, Art and Planning School of Architecture and Interior Design	
<u>B.S. Interior Design</u> , magna cum laude	1998
Capstone Thesis: Phaetons : A Vintage Auto Showroom Dean's List all quarters, D.A.A.P. Ambassador	
<u>Co-op Positions : University of Cincinnati Professional Practice</u>	
Fitch, Inc.	Columbus, OH
Retail Environments Drafting, rendering, models and finish selection	
The Limited, Inc.	Columbus, OH
Store Planning Abercrombie and Fitch, Structure & Limited Too Design development, drafting, models and rendering	
Thomas W. Ruff & Co. (now Loth MBI)	Columbus, OH
Space planning, finish selection, presentation boards	
James Postell, AIA	Cincinnati, OH
Design assistant to James Postell, Author, <i>Furniture Design</i> , U.C. Interior Design faculty Executed renderings, models and drawings for fabrication	
Southern Methodist University School of Law	Dallas, TX
<u>J.D., Law</u>	1993
Research Assistant, Professor Julia Forrester <i>The Assignment of Rents</i> Professor Daniel Shuman <i>Psychiatric and Psychological Evidence</i>	
Admitted to the Bar, State of Illinois	1994 - Present
Northwestern University	Evanston, IL
<u>B.A., American Studies Program</u>	1990
Received Departmental Honors for thesis, <i>The Bureaucratization of a Family Firm</i>	



Academic Administration & Teaching Experience

Columbus College of Art & Design Chair, Interior Design, Assistant Professor

Department of Industrial & Interior Design 2005 - 2009

Department Chair acts as a liaison between the faculty, Students, and the Dean of Industrial and Interior Design. A key role is articulating the departmental philosophy for both current and future students, the broader college, the design community and the public.

Essential Duties and initiatives

Personnel:

Conducted full-time faculty searches to grow the department

Hired and managed adjunct faculty for six courses and eight student workers

Guided faculty development through performance reviews and opportunities for professional development

Planned core curriculum and oversaw the accreditation process through CIDA (Council for Interior Design Accreditation). Responsible for shaping curriculum with faculty in response to CIDA standards

Oversaw departmental budget needs; developed both short-term and long-term plan for capital equipment and physical improvements for studios

Significant projects:

Oversaw the planning and installation of a \$50,000 Lighting Lab

Launched a professional-level Materials Library staffed by 3 student workers, and continually up-dated by manufacturers representatives

Oversaw National Kitchen & Bath Association (NKBA) endorsed program as an educational track for students and practicing professionals

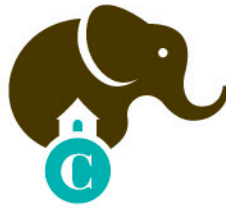
Advisor to Foundation Studies in Curriculum Assessment

Coordinated each annual student Exhibition for Interior Design Dept.

The Ohio State University Adjunct Lecturer, Interior Design

2010

College of the Arts, Department of Industrial, Interior and Visual Communication



Representative courses taught:

Interior Design Studio III

fall

Introduction to interior design projects in the areas of corporate multipurpose facility design. The course focuses on developing appropriate design processes that involve physical, social, sustainable and psychological factors with concern for the aesthetic and functional qualities of the built environment specific to each area of study. Students build on their foundation in residential design with an emphasis on more complex programming, accommodating commercial work processes, and project phasing.

spring

A continued investigation into interior design projects in the areas of contract and healthcare facility design. The course builds on the first semester's introduction to complex programming and project phasing by emphasizing research into the highly specialized needs of clients in the healthcare field. Supplemental reading material and field trips encourage design and research synthesis. Students integrate studio work with co-requisite courses IN315 (Advanced CADD) and IN318 (Lighting Design) to prepare construction documents at a professional level.

Interior Design Studio IV

fall

Advanced projects in the area of hospitality design. The course emphasizes the programming process for a complex hotel facility within an historic shell. Teams develop the program according to demographic, site and marketing research. The team verbally and graphically presents their proposal to a client. In the second phase students individually design the facility based on their team's parameters. The course focuses upon developing an appropriate design process that involves physical, social and psychological factors with concern for the aesthetic qualities of the built environment specific to hospitality design. In preparation for IN402, students explore topics and craft a proposal for their senior thesis.

spring

Advanced research and design culminating in a senior thesis project and presentation. Students research a topic, culminating in a substantial written thesis that supports an independently-programmed design.

Advanced Studio in Contemporary Issues

An investigation and study of subjects that focus on contemporary issues of importance to the field of design. For Spring 08 – the topic is “Adaptive Re-Use” on the premise that the most sustainable building is one that already exists. For Interior Designers, it represents the intersection of an historic building's character and use of the most up-to-date interventions regarding materials, technology and methods of interpreting that character.

History of Interior Design

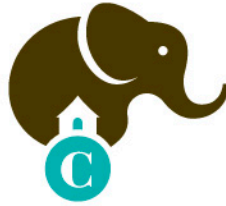
Introduction to the history of interior design and its relationship to architecture, from the ancient eras to the present. A study of interiors as they reflect principles of design shaped by culture, technology, climate & geography.

Materials and Technology

Introduction to the application and definition of architectural and interior-related materials, ie. Textiles, wall coverings, flooring, and ceiling materials, material selection, installation methods and maintenance. Taught in conjunction with the application of construction systems (structural), interior systems (walls, floors, ceilings) environmental systems, cabinets and architectural millwork, interior lighting, specification writing, estimating installation, acoustics, codes, standards, and barrier-free issues (ADA). Lectures, field trips, testing, and modeling.

Portfolio Development

This course focuses upon the design and creation of an interior design portfolio for interviewing purposes. Issues concerning appropriate presentation methods, page design and layout, resume writing, interviewing techniques and professional standards and expectations are presented through lecture, professional guest critiques and discussion. A finished portfolio is required at the end of the term.



Professional Design Experience (Previous)

Interior Design Associate - Design Group, Inc. Columbus, OH

1999 - 2001

Representative Projects

Toledo-Lucas County Public Library : Project Interior Designer for \$45 million restoration and expansion of downtown main library. Responsibilities included design of historically-compatible millwork and custom furnishings as well as creation of new spaces within the historic shell and new addition. Work required close collaboration with the Architect of Record, Munger, Munger + Associates, Toledo, who designed the addition and restored of the building's 60-year-old art deco detailing.

Wood County District Public Library :

Interior space planning, design, finish selection & furnishings for capital building campaign through design development phase.

515 East Main Street – Design Group headquarters :
millwork design for reception and studio space.

Competencies and Skills

Oral, written and graphic communication through a synthesis of diverse disciplines

Legal and Administrative

Advanced reasoning, analysis, research, organizational and problem solving skills. Personnel & marketing familiarity.

Business

Owner/Director of GSS - *Graphic Systems Services* - Springboro, OH a manufacturer of web offset digital inkjet printing equipment with \$10 mil. in annual sales.

Cirqua Studio - sole proprietor of Interior design services firm

Design

Professional and academic mastery of the design process from programming, design development and refinement through documentation and installation.

Foundation skills : drafting, sketching, basic drawing, rendering, conceptual free-hand schematic generation in plan, section, detail and three-dimension.

Computer-assisted design techniques : Proficient in Computer-aided design (Auto-Cad); Working knowledge of 3D- Max, Form Z, Photoshop, Illustrator, and Powerpoint.

Portfolio, references and transcripts available on request