



**ARTHUR S. TAKEUCHI**

## PREFACE

Professor Arthur Takeuchi died on October 28, 2022.

Arthur was the longest-serving professor in the College of Architecture. He started teaching in 1965 until his retirement in 2019. He taught construction, visual training, and the legendary Space Problem studio.

With the support of Dean Reed Kroloff, we formed a committee to plan a memorial gathering for Arthur to take place in S.R. Crown Hall on Saturday, April 1st, 2023, and a lecture in his honor on Friday, March 31st, 2023.

The committee: Mahjoub Elnimeiri, Kristin Jones, Jong Soung Kimm, Ron Krueck, David Hovey Jr., Kenji Takeuchi, Michael Glynn, Cynthia Vranas Olsen, John Vinci and Frank Flury.

This booklet is a collection of tributes written by colleagues, friends, and students of Arthur in memory of his life and great educational and professional legacy. Tributes are printed in alphabetical order by last name of the contributor. The booklet will be available in print form at the gathering on April 1st. It will also be available in digital form through our Graham Resource Library in the College of Architecture to make the valuable document available to future generations.

Mahjoub Elnimeiri  
Committee Chair  
College of Architecture  
Illinois Institute of Technology

Chicago, March 20, 2023

**Michael Aaron**

I am Arthur's nephew Mike. I spent my first years in Chicago living in Arthur's home in Hyde Park after moving from New York City with my mother. My grandmother was ill, and we moved to Chicago so my mother could care for her. Arthur moved into an apartment, also in Hyde Park. My best memories of Arthur are the most recent. My mother and Arthur were estranged from one another for way too many years until about 10 or so years ago. I was caught in the middle which felt awkward, and then one day when running into Arthur in Hyde Park by chance, he asked about my mother and I told him I was planning to visit her in Michigan to take her to a mutual friend's gallery showing, and he asked if he could go with me, and I was thrilled and of course said yes. From that point on it led to many family gatherings for Thanksgiving and my mother's birthdays. The last one sadly was Thanksgiving 2019 before the COVID pandemic. My brother and his wife would come to visit from New York City, and it was a great time for all. I am so happy they were able to enjoy these gatherings as sadly both have now passed away. I am very proud of my Uncle Arthur, the highly respected architect and teacher at IIT for so many years.

*Chicago*

**Jae Hong Ahn**

When I received my first architecture job after graduation, Professor Takeuchi wrote to me saying, "Work hard, try alternatives and pick the best one, and you will not be in trouble and you will learn much." I remember his words when I work.

The Space Problem and Visual Training were my obsession at IIT. I am grateful that I could learn from him. I am deeply thankful for his kindness and teaching. I will always admire his endless eagerness to search for universal beauty! Thank you Professor Takeuchi.

*Washington, D.C.*

**John Baldwin**

Professor Takeuchi's knowledge of materials—their history, production, and varied uses—was both a joy to hear and a great resource. I particularly remember the humor he found in telling the story of aluminum's ancient reverence before the development of

its refinement process, and the contrast to its relative abundance in which it is used in the modern world today.

My time in class with him further taught the value of patience, persistence, and always being curious.

*Chicago*

**Rebekah Barsch**

As I was growing up, I frequently visited my grandparents at their farm in Bristol, Wisconsin. My grandfather, Alfred Caldwell, would talk about the great architects and landscape architects whom he knew. At the Caldwell farm Arthur Takeuchi was a household word. Alfred admired, respected, and was very fond of Arthur throughout his life. After Alfred passed away in 1998, my mother, Carol Caldwell Dooley, continued to stay in touch with Arthur; I know it gave her comfort to have this ongoing connection.

May their paths cross again in the great beyond.

*Cedarburg, Wisconsin*

**Carlos Barillas**

I have always been proud to have been a student of Professor Takeuchi as a part of the tutorial-based curriculum (1990–92). "Tak" as he was famously and affectionately known among his students was legendary for the rigor and quality he expected from them. I knew if I joined his studio, I would be in for quite a bit of work, but also invaluable learning. There was not a meaningless line or a wasteful gesture to be had. Behind the simplicity of a beautiful space model, there were countless study models, drawings, and research to ensure that these compositions were also buildable. He was widely respected and admired for his visual talent and ability to distill the essence of a concept, while transmitting this knowledge to his students.

Throughout my professional trajectory, my everyday approach to architecture is heavily influenced by all the lessons I learned from Professor Takeuchi and I feel privileged and lucky to have been his student during my years at IIT and years after.

*Chicago*

## **Steven Burns**

My family and the Takeuchis met at restaurants on special occasions over the years. Various bits of conversation remain in my mind.

My brother and I are close to the same ages as Mr. Takeuchi's son and daughter, Kenji and Tokiko. The four of us played together when we were children.

I learned indirectly, from my father, that in childhood, Mr. Takeuchi had been sent from his family's home in Seattle to a Japanese internment camp in the interior of the country during World War II. One book that deals with this part of history is *Americans Betrayed: Politics and the Japanese Evacuation* by Morton Grodzins, The University of Chicago Press, 1949.

Mr. Takeuchi told us that he won a drafting competition in grade school or high school. The feedback from his teacher was, "Not bad, Takeuchi."

He was drafted into the army during the Korean War. On a day he was scheduled for rifle practice, he was sick with something like the flu and had severe sinus congestion. He reported this, but they made him do it anyway. It caused permanent hearing loss. People didn't use hearing protection in those days.

When considering moving to the area, he asked locals whether he would encounter difficulties in Chicago for being Japanese. He was told, "No, it wouldn't be a problem."

Early in his career in Chicago, he worked in an office of architects, each one at his drafting table. The windows had to be open in the summer; there was no air conditioning. Everyone was vigilant for an approaching train and warned the others at the first sound. When a train passed, a cloud of smoke and soot rushed in. If one didn't immediately stop what he was doing and cover up his work area in time, soot would settle on his drawings and smear them. A shout used to rise up in the office, "Here it comes!"

In the blizzard of '67, the snow came fast, and suddenly the roads were impassable. Mr. Takeuchi parked his Volkswagen Beetle on the grass in Grant Park and took the train home.

Later, Mr. Takeuchi had an unusual model of car called the Honda

Civic VX. The origin story of this model was that American car executives claimed that it was impossible to design a car that got 50 miles per gallon. Doctor Honda took up the challenge and designed one. The Honda VX did get 50 mpg. When Mr. Takeuchi had the car repaired after a fender bender, the dealer wanted to buy it, but Mr. Takeuchi said no. Shortly thereafter, the car was stolen. He thought there was a connection, and was quite downhearted at the loss of his special Honda. He never bought another car.

At one birthday dinner for my father, Mr. Takeuchi gave him prints of two classical temples, like a diptych. They were the Parthenon in Athens and the Poseidon Temple in Paestum. The juxtaposition was meant to emphasize more and less esthetically pleasing architectural proportions.

I asked Mr. Takeuchi what he taught at IIT. He answered, "The theory of space." I never learned exactly what that meant, but imagined that it might have had to do with the need to decide what to put in very large, open interior spaces within buildings, which were seen for the first time in the 1960s and made possible by the "tubular construction method for tall buildings," a new design for a building's skeleton, epitomized by the John Hancock Center. This tubular design "pushed most of the structural elements to the perimeter, creating more open interiors."

Mr. Takeuchi always had an office downtown for both the business of architecture and classical music teaching and performance.

In the bitter winter of 2019, I regularly picked up Mr. Takeuchi on the IIT campus and drove him home. Every time, Mrs. Takeuchi sat in our living room with my mother and waited until her husband returned safely. His interests ranged beyond architecture and music. History and political philosophy were two, for sure. He had a sharp sense of humor and strong opinions. He did not like the aesthetics of the flying saucer-like bleachers installed on top of Soldier Field. I told him I read that the windows of the Solstice on the Park apartment building in Hyde Park were angled to match the angle of the sun's rays at Chicago's latitude, and this would reduce radiant heating and the energy needed for air-conditioning. He laughed and said they could have got the same effect with a small overhang. He said those windows would leak and would be very expensive to maintain. In 2022, I saw him on a visit home from physical therapy rehab after a stay in the

hospital. He said sardonically that such nursing homes make a lot of money on people like him.

When Mr. Takeuchi passed away, I felt a heavy shroud of sadness fall on me, and the world was an emptier space. Without doubt, all the more for his family, I feel deeply for all of them. I am grateful to have had the chance to listen to Mr. Takeuchi over the years.

*Hyde Park, Chicago*

### **Shuhua Chen**

Professor Takeuchi had a unique way of teaching that made architecture come alive. He had a contagious passion for architecture and his enthusiasm was infectious to us. He would challenge us to think critically and creatively, pushing us to our limits while providing guidance and support every step of the way. He was always paying attention to detail; his demonstration always reminded us to be mindful while working with architecture and structure.

Beyond his teaching, Professor Takeuchi was a remarkable person. He had a kind heart, an interesting spirit, and he was always willing to hear and offer advice. I will always remember our days in Crown Hall. We would talk for a little while after my studio discussion; his humor had the power to dissolve any lingering tension.

Professor Takeuchi's legacy will live on through the many lives he touched as a teacher, mentor, and friend. I am grateful for the time I had with him and will always remember the lessons he taught me, both in architecture and in life.

*Guangzhou, China*

### **Michele Corazzo**

The first story about Arthur is from the perspective of a nine-year-old child. My father, Alexander Corazzo, graduated from IIT after WWII using the G.I. bill. He was commissioned to build a house in Chesterton, Indiana, which is about 50 miles from Chicago. He offered students at IIT the opportunity to come out and get some hands-on experience. Many students came, including Arthur and Louie Johnson. They came the most often and became long-lasting

friends of the family. In fact, Arthur and Alex worked together on a proposal for the Beaubourg in Paris.

My personal memory as a child regards the lunches his mother would carefully prepare for him. Inside a most beautifully lacquered bento box were wonderful Japanese delicacies which my sister and I eyed with envy. He always happily traded his lunch for ours because it turns out he loved hotdogs which is what we would have had. In later years, he would visit and bring all the fixings for marvelous teriyaki dinners.

Later, when I attended the University of Chicago, I would visit the Takeuchi's and Toki taught me more about preparing Japanese food. On one of my visits, Arthur was with a student and they tried to figure out how to build a Meisian kiln to fire my pottery. I was leery but they were certain it could be done.

*Chesterton, Indiana*

### **Dennis Domer**

Arthur Takeuchi was a gentleman, a superb teacher, and an architect with a delicate hand. He was very kind. Alfred Caldwell also spoke highly of Arthur. They listened to each other and respected each other. Arthur is a model for us to follow.

*Lawrence, Kansas*

### **Mahjoub Elnimeiri**

I was indeed fortunate and honored to call Arthur a dear friend.

I have known Arthur for over thirty years and, with time, we became very close. We had a very special relationship, which was marked by comfort and great respect for each other. We had a meeting of the minds. We shared and exchanged ideas in the most open, friendly, and joyful way.

Arthur was a very private person. However, he collaborated with those he trusted.

I have learned so much from him regarding architecture, space, proportion, and aesthetics. He had a clear understanding of structure within architecture. In fact, in the conclusion of his master thesis, he claimed "structure as the basis of architecture."

As a professor, Arthur was a great teacher. He gave his students all he had. He gave them the attention, the guidance and above all gave them some of his incredible knowledge—knowledge that embedded in his philosophy the philosophy of Mies.

*Chicago*

### **Mario Esparza**

I was contacted and informed of the sad news of my dear Professor Arthur S. Takeuchi's passing yesterday. His passing not far from my fathers hurts doubly; he was my friend, mentor. I was not the smartest of his students, but always did my best. My mind was a bit weary when I showed up at IIT, having spent my previous almost five years in the military. Professor Takeuchi saw something good in me that I am yet working hard to see myself. He imparted to me a lifelong love of learning, to see and learn from my mistakes, and also to have a sense of humor about things. He held all his students to the highest, and expected good things from all of us. I will always remember him for his relentless search for expressing form and space in the building art. Most of all, I feel fortunate to have called him my friend.

*Atlanta*

### **Norma Field**

The Takeuchi family were old-timers in the neighborhood when my husband Rodger and I moved to the other end of the block with our young family in the early '80s. We were beneficiaries of the family's musical commitments and connections that allowed us to get Japanese groceries delivered to our door. Over time our neighborly relationship became transgenerational. When my mother moved from Tokyo to spend the last years of her life with us, she was warmly received by the Takeuchi family, an experience reflected in the joy she found in choosing birthday presents for Arthur and Toki. When our teenage son built a low retaining wall around our garden for summer earnings, Arthur graciously observed that it wasn't bad, but for our region, he would have advised digging six feet below ground. A generation later, Arthur shared, with a twinkle in his eye, that our oldest grandchild had arrived for a lesson with Toki, backpack and bags brimful with stuffed creatures, on the grounds that a lesson was a

performance, and a performance required an audience.

The emails we exchanged are now a precious record. They are also tantalizing; how much more I wished I'd learned about Arthur's experiences and his thinking! So on this occasion, I'd like to share a bit of Arthur in his own words.

Unsurprisingly, "internment" was a crucial experience for this Seattle-born US citizen, age 11 when he was swept up in the dark history initiated by Executive Order 9066. Here are snippets of his observations:

[T]he temporary camps were especially demeaning, though being but kid[s] we thought it was all great fun! (February 6, 2017)

Our block's chef, Shiga was his name, was the chef at the Olympic Hotel, the best in town, and was a middle-aged man and very temperamental. If anyone criticized his food, plates would fly thru the window! (March 13, 2017)

[On the celebrated woodworker George Nakashima] George's father worked as an editor at my father's newspaper....George was born in 1905 ,so when he finished his architectural studies he arrived on the employment scene just at the onset of the Great Depression. [A]fter a decade of marking time, WWII came and with it, internment in the camp in the middle of the Idaho desert.

Furniture making became one of the few ways, if not the only way, he had of controlling his life, the best years of which were rapidly ebbing away. Out of these adversities came some of the finest works of the time. (June 12, 2013)

And of course, Arthur had strong views about architecture and society:

What can I say except that architecture is a faithful product of society and our society is postulated on an "impoverished reality" (as Iredell Jenkins stated) that goes back several centuries! It and everything else, including politics, will do better when society becomes healthier. The vast slums are a product of our way of life and those who complain need to give up dependency on our way of life. (June 8, 2016)

A response more to the point of the current situation is that



architecture schools have too long turned their backs on the study of construction (the very basis of architecture) and have focused almost solely on design, whatever that murky term means! Ask any young architect today about construction, construction costs, or construction management, and you will likely get a blank stare. [...] Too long immersed solely in design, i.e., the superficial, the architect of today is simply unable to deal with the real needs of society, hence the focus on the “one percent” and the expectation of the “hero’s acclaim.” (June 14, 2016)

The problem the scale of Mumbai’s vast slums or globalization’s mindless destruction of the earth’s natural resources and man’s social order are, I believe, hardly matters that can be rectified by “design thinking” but only by statesmen and modern-day seers who have deep sympathy for the ultimate welfare of the land and its people. Gandhi’s hope for post-Independence India was not a modern technical state, that his protégé Nehru opted for, but came from such sympathies for India’s rural multitudes and the expectation that they could live safely and contentedly in the country-side free from the noise and oppressions of industrialization and one of its byproducts, the calamity of slums, by relying upon simple cottage industries and small workshops to augment farm work as a step towards a more ideal state sometime in the not too distant future! (May 30, 2013)

Lord Ashby, in *Technology and the Academics*, said, “Unlike science, technology concerns the applications of science to the needs of man and society. Therefore technology is inseparable from humanism....The habit of apprehending a technology in its completeness: this is the essence of technological humanism, and this is what we should expect education in higher technology to achieve.” Only through this missing “habit of apprehending” can technologists ever hope to comprehend the meaning of the problems they face and the true worth of their proposals! Only then can technology be in a position to truly serve humankind. (July 3, 2012)

Arthur was profound, unpretentiously so, in just the way he was elegant—as when taking out the Monday trash to the curb. Arthur Takeuchi, you are one of a kind.

*Chicago*

### ***David Fleener***

I grew up in a small town in Missouri. Whenever we went to Kansas City, I would look at the BMA Building designed by Takeuchi and say to myself, “I want to do that when I grow up.” And that is why I am an architect.

*Chicago*

### ***Frank Flury***

In the spring of 2000, I applied for a tenure track position at IIT. I was asked to present my work to the senior faculty, an impressive group of people: Joseph Fujikawa, George Schipporeit, Peter Beltemacchi, Gerald Horn, Peter Roesch, and Arthur. It was a lively conversation; the ‘old guard’ seemed more interested in my training as a carpenter than my architectural work or teaching experience. Arthur was quiet; his only question was—what do you know about half-timber construction? He carefully read my CV, and only years later did I understand where his question came from.

Over the years, I closely watched Arthur’s teaching and saw him writing and drawing meticulously crafted and proportioned sketches on a blackboard. What I saw was not a specialist with particular expertise; instead, I experienced a teacher capable of teaching architecture as a holistic way of thinking. His students’ work was beautifully crafted; the drawings showed detailed plans, sections, and elevations, including accurate dimensions of structural members and structural calculations. Material studies in collage and large-scale models complimented the drawings; the work was a complete work of architectural representation.

Over his years as an educator, he taught hundreds of students a methodology. He was a true Renaissance man, one of the most committed professors I have ever met. The students admired him for that, and he had a reputation for being rigorous, kind, and understanding; he was a legend in the school.

Over the years, we started talking, and I learned about his prefabricated schools. When I visited them, I was blown away by the technical quality and the simple but very elegant beauty of the buildings. The way Arthur developed and created these buildings makes him a true visionary; some of his ideas are still valuable today and should be implemented in today’s prefabrication systems.



Finally, once or twice every semester, Arthur and I had lunch at Berghoff, his favorite restaurant in the Loop neighborhood. There we sat and talked for two hours, and I learned much about his life, how he came to Chicago, and his contributions to the building, in the 1960s and '70s, of Chicago as we know it today. I also learned of his passion for music and literature. It is these conversations with Arthur that I will miss the most.

*Chicago*

### ***Ken Folgers***

Arthur and I met in July of 1961 when we both joined the design team for the Chicago Civic Center under the leadership of Jacques Brownson. The design office was in the penthouse of the Railway Exchange Building where we burned many nights of midnight oil. Arthur and I became good friends and colleagues over the past 62 years. We would meet for lunch every few months, although as we both aged that interval unfortunately grew longer. The last lunch was about three years ago. I picked Arthur up at S. R. Crown Hall to have lunch at the Greek Isle. Arthur still had three students and although he was moving slower, he was just as sharp and interested as always.

In 1969 I asked Arthur to join me in designing a church in Lombard, Illinois. We were not successful in convincing the congregation to build our design but we were both proud of what we accomplished. Arthur was the most thoughtful person I have ever known. He never answered any question, casual or serious, without first giving it a thorough review in his head.

Arthur leaves a body of work that is worthy of honoring his memory. However, the hundreds of students that he guided and inspired remains an incredible legacy.

I'll miss you Arthur.

*River Forest, Illinois*

### ***Quade T. Gallagher***

Story Time with Arthur Takeuchi.

In the fall of 2013, my advisor, Professor Colleen Humer, encouraged me to take an elective course with Arthur Takeuchi called "An Announcement by Mies van der Rohe." The class consisted

of only a handful of students and met in the back of the Graham Architecture Resource Center, located in the lower level of S. R. Crown Hall. The objective for the course was to analyze a speech by Mies given to, perhaps, the German League; no one seems to be certain. The text was certainly worth engaging, and contained the word "baukunst" in the opening paragraph—a German word very important to Professor Takeuchi.

I've always affectionately referred to this course as 'Story Time with Arthur Takeuchi.' While Arthur was extremely knowledgeable in architecture, in modernism, in Mies and his contemporaries, and asked us to deeply engage with the course material and put intentional thought behind our writing assignments, my memories of that time did not feel like those from any other course.

I remember that his slide projector was like a campfire—the light like flickering flames and the sound like crackling logs when he changed slides. I remember how his voice sounded when he would talk about subjects such as the Parthenon, the Paris Expo of 1889, how steel is made, Alfred Caldwell, as so much more—an elder sitting at the campfire telling you histories and secrets you never knew. Often, his own ideas and experiences were woven into these subjects, filling them out into fully fledged lore. Perhaps this is why I started one of my papers with an imaginary recounting of Mies giving the very speech we studied during this course.

To me, Arthur was a storyteller—of his own life and of architecture. I hope we all continue to share his story with our own.

*Durham, N.C.*

### ***Zaida Garcia-Requejo***

I hadn't had a chance to talk to Arthur until years ago when my advisor Mahjoub Elnimeiri suggested I should talk to him. I was doing research on Mies's teachings and no one better than Arthur could give me his vision. He kindly agreed to let me join him in his corner at S. R. Crown Hall. He spoke sweetly, remembered intensely, transmitted legacy...what was important and special was not what he told me, it was how he told me. The Illinois Institute of Technology, and all of us, were very lucky.

It will always be your corner, Arthur.

*A Coruña, Spain*

**Stephen L. Gawlik**

I had Arthur as an instructor in several classes and He was always one of my favorites. After graduation I worked for David Hovey—Optima, Inc. and he shared office space with Arthur in Chicago. He was always willing to answer questions and help work out problems. I know he will be missed by everyone who knew him.

*Downers Grove, Illinois*

**Michael Glynn**

I've known Arthur Takeuchi for over forty years, the latter half of those in my capacity as a part-time professor at IIT's College of Architecture. It was Arthur who asked me to consider joining the faculty early this century, the mere invitation itself an honor. I vividly remember the start of his phone call invitation:

Arthur: Michael?

Me: Yes.

Arthur: Michael, Arthur Takeuchi...

I recall our last iPhone call in the spring of 2022 as well, and it started exactly the same way—I adored his formalities, all of them! Wishing I knew then it would be our last conversation, as I would have spent more time with him. Over my 20-year teaching career, Arthur taught this professor how to become a Professor. We met for lunch twice a year—even after he retired. So much enjoyed the practice of completely eating our meals, and then ordering coffee—and that specific time signified our lunch was only half over! I loved him and will miss him dearly.

Since Arthur's passing in the fall of 2022 I've had numerous conversations about Arthur with my former College of Architecture classmates, other fellow alumni, and also with current IIT faculty associates. Many of these discussions correctly identify Arthur as the College's longest-standing full-time professor. Some point out that Arthur, at the time of his retirement, was our only active professor who had a direct connection to Mies. In fact, Arthur was once a student of Mies. To some, if our College's historical relationship to Mies could be compared to foliage on trees, then Arthur was one of the "last leaves" on our founding tree. Oh, and undoubtedly that tree would be a honey locust!

But could that last leaf analogy need a closer look, maybe our Arthur Takeuchi isn't that leaf at all. Instead, for a line or two, can we momentarily think of him as one of the last pine cones? One brimming with healthy seeds that he spent a lifetime nurturing, protecting, enriching, guiding—in effect. preparing those precious seeds for independence. When eventually, in late October of 2022, our aging pine cone broke free from its source, tumbled, and spilled its contents—can you imagine at that moment, perhaps each of us were one of those seeds? This revised analogy being said, I'll move forward with confidence, feeling enriched, knowing my connection though severed will remain. You see, this seed in particular is fortified with AST power and ready to carry on for Arthur as necessary, and whenever necessary, and will do so with pride, devotion, and unending respect for a truly complete architect, an incredible soul, and dear friend.

*Wilmette, Illinois*

**Chandra Goldsmith Gray**

The Goldsmith Family had the utmost respect for Professor Takeuchi as an architect, an educator, and a person. In my experience, he was a defender and supporter of the campus landscape at IIT and encouraged generations of students to find solutions that harmonized structure, nature, and the individual.

*Chicago*

**Gregory Gobel**

It was a pleasure to have known Arthur Takeuchi. Arthur's love, honesty, discipline, conviction, and passion for architecture cannot be understated. And for me he will always personify what a great architect is all about. Thank you.

*Chicago*

**Gregory Grzeslo**

I first met Arthur when I was in high school, finishing my college visitations. I had just been to a number of universities out of state, in small college towns, with quadrangles and buildings with ivy-covered walls. I had no desire to live at home and commute to the Southside for college. After my parents, and I met with Arthur and

he explained the core curriculum taught at IIT, my desire to study as far away from Chicago were dashed. His explanation of the curriculum resonated with me unlike any of the other universities.

During my first few years at IIT, I would best describe myself as an underachiever. My father, who I had idolized, suddenly passed away in my second year. It took some time to adjust for this change in my life. When I got into Arthur's studio in my fourth year, I don't know if the light bulb went on for me, but it forced me to self evaluate myself to become more disciplined, to be better prepared, and to work harder to achieve my best. Not because Arthur told me, but because you just knew that's what he expected. He would say, "You need to take ownership of your work and be proud of it."

I never thought that I would be associating Greek philosophy and classical music with my fourth year architectural studies, but Arthur had this insane ability during your individual reviews to quote Plato and Aristotle. When he would talk about classical music, he would always say "Ah, Bach." During review he was never quick to comment on your work. There was a long pause of silence that could go on for minutes. Back then it felt awkward, but I learned to realize that he was really studying the work you presented. And when he would be looking at your models, he was taking in every detail as if he was transcending himself into the space.

After my fourth year, I knew I wanted to work for Arthur to further my architectural education. I would hound him month after month to see if he had any work for me to join the firm. I eventually got my opportunity and, although the work was a lot of menial tasks, I felt it was still beneficial to be in that environment. When the firm got the modular school project for Chicago Public Schools, I was so energized. I was no longer doing grunt work, but was now part of a team of Arthur, his future partner, David Lai, and myself.

I literally lived at the office working every day and drafting full-size details and other drawings for Arthur's review. When it came to the working drawings, Arthur had an ultimate goal of a perfect set of working drawings with no mark-ups. I left countless hours off my timesheet for reworking drawings and lettering that I knew wouldn't meet Arthur's standards. When I became the architectural field rep for the project, I can remember telling Arthur that the tradesmen would complain that we're not building "a Swiss watch."

Arthur would quickly retort, "yes, but it doesn't mean you can't try."

I spent part of my time at the plant, where the prefabricated modules were assembled. I felt it gave him satisfaction to have an association with a fabricator who could form, stamp, and shape steel from his designs. Very similar to the French architect Jean Prouve, who he greatly admired. It was gratifying for him to see hundreds of these modules fabricated in a shop only to be transformed into a school in less than a week.

Eventually, I had moved on but many years later I had the opportunity to teach at IIT with Arthur. It just gave me a greater appreciation for the man. Not only was he a formidable architect, but also he was a tremendous educator.

I loved to see him laugh because it showed another side of this serious persona that he exuded. I miss the few after work sessions that I would attend with him and the architect John Heinrich. It was one of the few times that Arthur would share about his life in Georgia, in the internment camps, and his working on the Richard J. Daley Center. I miss him dearly. He filled a void in my life. I loved and admired him, and I'm so grateful and appreciative that he was part of my life.

*Glenview, Illinois*

### **Zidong Guo**

I was deeply saddened to hear of the passing of Professor Arthur S. Takeuchi. As one of his former students, I can attest to his profound impact on my education and life. Professor Takeuchi was not only a brilliant architect, but also a dedicated teacher and mentor who inspired me and many others to strive for excellence in architecture.

Professor Takeuchi was steeped in the tradition of modernist architecture and brought that tradition to life in his teaching. I had the privilege of studying under him in his studio "Space Problem II" in the spring of 2019, where I was struck by his humble demeanor, attention to detail, and unwavering commitment to excellence.

One of the most important lessons I learned from Professor Takeuchi was the aesthetic of proportion in architecture, a hallmark of Mies's spirit. Through his teaching I gained a deep appreciation for the importance of balance, harmony, and symmetry in architectural design, and I was inspired to apply these principles to my work.

Beyond his technical expertise, Professor Takeuchi was also a compassionate and supportive mentor who always took the time to listen to his students and offer guidance and advice. His dedication to his students was evident in everything he did, from his meticulously prepared lectures to the extra time he spent working with us one-on-one.

Professor Arthur S. Takeuchi was a true icon in architecture and education, and his passing is a significant loss to us all. As his former student, I am deeply grateful for the knowledge, wisdom, and inspiration he imparted to me, and I know that his legacy will live on through the countless students he has taught and mentored over the years. He will be greatly missed, but his contributions to the field of architecture will endure for generations to come.

Please convey my deepest sympathies to his family and loved ones, and know that my thoughts and prayers are with you all during this difficult time.

*St. Louis*

### ***Zachary Harbour***

Coffee with Professor  
A Tribute to Arthur S. Takeuchi

I had never enjoyed my full name; growing up I was conditioned that it meant I was in trouble. However, when Professor Takeuchi would call on me, he would always say “Zachary” with purpose, direction, and opportunity.

My most memorable experiences at Illinois Institute of Technology come from coffee talks on the north side of S. R. Crown Hall. I enjoyed them so much I took every studio he offered, and even repeated one, to which of course he made me assist in teaching the class!

To be honest I didn’t even drink coffee until I met him. I learned over time that if I made coffee runs, Professor Takeuchi would grant me a cup’s worth of time. (He could make a cup last three hours or more if he wanted to).

He had the ability to explain architecture that resonated with a deep purpose; *Baukunst: The Art of Building*. With his guidance I was able to see buildings more clearly, and always as an opportunity to solve great problems. He taught me to simplify my approach,

yet be respectful to all elements that make up a solution: “If you can solve the problem in one line, why would you draw two?” Sometimes Professor Takeuchi would even sit back and smile at his own wisdom.

After I graduated, I still yearned for his stories and greatness. We would meet for bratwurst in the Berghoff restaurant basement. Arthur would always insist we quietly eat our meals in peace and save conversation for after...over a cup of coffee. Catching up with him was always a paradigm shift to all the questions that I had. He made an amazing impact on my life, and I appreciated every moment that we had. Arthur S. Takeuchi will always be remembered by me. Thank you, Professor!

*Chicago*

### ***Kevin Harrington***

Arthur Takeuchi was a legend. His clarity of vision marked his own work and was conveyed to students first through his presence in S. R. Crown Hall and then when they took the fourth year space model class. One student recalled the effort of several in the studio to develop an approach as consistent and comprehensive, but different, from the principles Professor Takeuchi taught. When presented with their model, he paused, studied the work for some time, and said, “You could do that. I would not.” Another time a student seeking the element that would animate their model went for a walk. Feeling blue, head down, on a rainy fall day, a small, curved leaf resting upright on the sidewalk caught their eye. Placed just off center in the model, the project came alive.

For many years the space models reflected the horizontality of Crown Hall, the IIT campus, Chicago, and the Midwest. He took his spring semester 1992 studio to Castiglione Fiorentino, a small hill town in Italy. The students were excited by the valley and hills beyond the courtyard where they worked on their projects. The verticality of the landscape began to appear in their models, as beautiful as the horizontality present in prior years in Crown Hall. When he returned to IIT, the verticality of the Italian experience continued to show its influence in the models exploring space. The central insights of a life of teaching continued to find new expression for the remainder of his distinguished career.

*Chicago*

**Ron Henderson**

Arthur Takeuchi taught his students to capture the vigorous life of trees in black annealed wire and foam air filters. These trees are twisty protagonists that contrast with the cubic, transparent, precision of buildings in the “space problem.” Backlit by the translucent lower windows of S. R. Crown Hall, these projects reverberate with dampened light and shadowy silhouettes.

*Chicago*

**David Hovey Sr.**

I remember the night Arthur submitted his design for the Pompidou. The deadline was midnight and we worked furiously until the last minute. I was the draftsman, the model-builder, and soon to be courier.

Just before midnight, I grabbed the packed roll of drawings and took off for the post office. The problem: there were no taxis at that hour—so I ran. I ran with all those drawings from South Wabash Avenue to Congress Street, and I got the receipt stamped at 11:55 p.m.

The jury included Philip Johnson who, Arthur said, had a good eye, Jean Prouve, who Arthur admired greatly for his work in prefabrication, and Oscar Niemeyer.

With that jury we thought we had a chance. Arthur’s scheme was transparent at the ground floor in order to invite people from all directions. The upper levels were more opaque with floating planes connected by ramps. There were courtyards scattered throughout. It reminded me of Le Corbusier’s Villa Savoye.

Not long after, I went to Paris for the first time in my life and while I was there I went to the Petit Palais across from the Grand Palais to see all 681 entries on display. It was impressive; they came from all over the world. And I could see that Arthur’s stood out. It was that good. It came in second to Rogers’ and Piano’s scheme. Indeed, Phyllis Lambert said Philip Johnson praised Arthur’s entry.

I treasure my memories of time with Arthur who was my teacher, my thesis advisor, my employer, and a lifelong friend. He will be greatly missed.

*Scottsdale*

**David Hovey Jr.**

Arthur Takeuchi was a part of my life since the time I was a child. He was my father’s, David Hovey Sr.’s, friend, mentor, and advisor on his master’s thesis. Arthur also inspired our family company, Optima, which operates as a vertically integrated architect, owner, and contractor that controls all aspects of the development. Arthur reasoned that strategy would allow an architect to eliminate waste and conflict and maintain design integrity. We have operated on the model he inspired for over 40 years.

Arthur became my mentor and thesis advisor when I followed in my father’s footsteps to enter the master’s program at IIT College of Architecture in 2002. And, like my father, my thesis was also focused on prefabrication, a passion I share with both my father and Arthur.

Working on my thesis was very special to me because of all the time I was able to spend with Arthur. We talked endlessly about architecture, structural systems, structural and architectural details, and floor plans. I learned to operate with the work ethic and attention to detail that Arthur demanded, “the human mind has an infinite capacity for Work,” Arthur would tell me.

I will remember and celebrate Arthur’s teachings and memories of him and our time together forever. Arthur taught me the importance of structure in architecture. One of his teachings that stays with me always is his appreciation and detailed attention to structure in nature; “nature is the best engineer,” he would say to me. One lesson came from one of his favorite books, *On Growth and Form*, by D’Arcy Wentworth Thompson. In the book Thompson discusses the metacarpal bones from a vulture’s wing that almost identically resembles a Warren’s truss but with the three-dimensional structural perfection and functional efficiency of nature. Subsequently, several months later, we tested my system’s prototype roof and floor plate loading capacity, which we thought would fail at 750 pounds. We loaded it to over 2,500 pounds. It flexed and deflected and sprung right back into its original shape. I remember always leaving our conversations and lessons with excitement and inspiration to push architecture, ideas, and concepts as far as possible.

There is so much more. I recall the times we spent together touring his modular school projects, our trip to the Burns Harbor steel plant, the Richard J. Daley Center, his Visual Training courses,



detailing different structural and architectural options to study in full size, and the assignments that had nothing to do with architecture that I loved so much, and the countless meetings listening to old stories and life lessons at the Berghoff together.

My mind will also be filled with memories of the times our families spent together. I remember looking forward to seeing Kenji, Tokiko, and Toki and sharing great times with Arthur and our families.

There couldn't be a better example of Arthur's powerful legacy than my family. He influenced generations of architects, including my father and me, in his 54 years of teaching at IIT. I will always be forever grateful to him.

*Scottsdale*

***Andrew Jiang***

One of the most impactful professors during my time at IIT, Arthur Takeuchi was truly a legendary professor at the College of Architecture. Everyone, students, and faculty alike, all spoke of Arthur at the highest level. Having only imagined what it would be like to study with Arthur as a first-year undergraduate, I was ecstatic when I finally had the opportunity to take the Space Problem in my fourth year in Spring 2019. My experience of the Space Problem with Arthur moved me beyond understanding architecture as a summation of the materials that manifests as a physical building, but rather explores the relationship of the materials, objects in space, the negative spaces, and human proportion as direct agents in affecting the perception of space. Our desk critiques often turned into hours-long conversations about art, material studies, his time with Mies and IIT, and his travels around the world. It has been an incredible honor to have studied with Arthur in his last semester at IIT before he retired. Arthur has truly changed the way I read not just the architecture, but the poetry of space itself. The lessons I learned from him about designing with structure, sculpting space, and living with art are ones I will carry with me for the rest of my life.

*Chicago*

***Kristin Jones***

I chose to study in Arthur Takeuchi's "tutorial" because he was offering the "traditional" IIT (Miesian) curriculum. In four years,

1990–1994, I learned how to draw; how to develop projects in heavy timber, brick, steel, and concrete construction; I took courses in planning and visual training, and applied these things in my fourth year with the Space Problem and Dining Hall projects. Arthur kept my timber model and had an acrylic case built for it. I am not sure what happened to the full-scale structural bay we built in S. R. Crown Hall which had mortise-tenon joinery and steel rods making the moment and non-moment column-beam connections.

Arthur asked me to come teach Visual Training in 2006. In 2009, he and Mahjoub Elnimeiri asked me to do research on it within the Ph.D. program. In 2016, I completed a doctoral dissertation on Visual Training under their advisorship. In 2018, Arthur, San Utsunomiya, and I co-curated an exhibition on Visual Training and the Space Problem in Crown Hall with the College of Architecture and the Mies Society. It has been an honor to continue to teach Visual Training in the tradition of Peterhans and Mies. Arthur has been our link to a phenomenal legacy of architecture and architectural education. It is up to us now to carry it forward.

He said our standard of quality should be for those who are looking as opposed to for those who aren't.

He said there are different kinds of beauty. There is the kind that immediately attracts attention, but that over time we grow tired of. There is also the kind that we may initially overlook but, as time passes, we grow more and more fond of.

He said that it is better to be the last than to be the first to do something. The last is often the best, like a violin string played to its fullest, just before it breaks. He said we have not yet reached the peak of expression with modern frame construction.

He said that works which are truly great are appreciated by both the layperson and the expert.

He said that we don't "design," we prefer to use the word "develop."

He said that we are trying to give students a taste of real quality, of beauty (as in the splendor of truth). Once tasted, it will be so satisfying that they will seek it in all they do.

I said, "Why emphasize the horizontal?" He said, "That is a good question. It reflects the modern condition. The vertical is a symbol of the religious ages."

He taught me to view architecture as an art. And he taught me about art as a discipline. As such, it is instructive and expressive, and has both practical and higher purposes.

He cautioned me not to write too much, for it could lead to misunderstanding. He seemed to trust the non-verbal more.

He said the world goes in cycles. He said the Beaux-Arts has returned.

He recommended so many books to me over the years. I read most of them, plus many from Peterhans' and Mies' libraries. Collectively they point to a version of reality which is full, unbroken, perennial.

*Oak Park, Illinois*

### ***Churl Jong Kim***

Words are insufficient to describe just how much you have impacted my life. I wished I could have spent my whole life as your student. My lifetime mentor, you will be greatly missed.

*Seoul*

### ***Jong Soung Kimm***

In writing my tribute to Arthur, the trip he and I undertook to Europe in 1968 stands out in my mind. Arthur and I together had been teaching the "Space Problem" studio three afternoons a week, each overseeing half of the fourth year students. Arthur and I, having decided to go on a tour of Europe in the summer of 1968, separately flew to Munich on August 27, and started first by driving east to Salzburg and Vienna. The highlight in Vienna was Karlskirche by Fischer von Erlach. We drove through the Alps to Zurich, and there we visited Le Corbusier's Heidi Weber Centre and also toured Bruno+Fritz Haller's Vocational School in Brugg-Windisch, near Zurich. We then drove to Bern and visited Atelier 5's Halen Siedlung, followed by Eveux, near Lyon, to visit Le Corbusier's Dominican convent, La Tourette. I vividly remember our excitement at visiting Le Corbusier's Ronchamp the next day.

We visited Vézelay and the three major Gothic cathedrals in Paris, Chartres, and Amiens in four days. We reminisced about Alfred Caldwell's lectures on Gothic architecture. On September 14, Arthur and I flew to Berlin, and the trip ended by us attending the

grand opening of Mies's Neue Nationalgalerie the following day. Considering that it was that period before the internet, mobile phones, Google Maps, or Expedia existed, we did quite alright.

It was a privilege to teach the Space Problem studio alongside Arthur for 12 years. I shall always cherish my fond memories of Arthur and our trip together, which for each of us was our first time to Europe; and remember him for his dedication to architecture, as a teacher and an architect; and for his intellectual breadth across music and the arts as well as architecture.

*New York*

### ***John Kriegshauser***

When Arthur Takeuchi critiqued a design, he did so from a grasp of foundational principles, like honesty, clarity, proportionality, and directness. These were not mere aesthetic principles or stylistic features; no, for him these were ethical laws that towered over minor peccadilloes like personal preference, visual interest, or symbolic reference. Hearing his critiques was always enlightening because his grasp of these principles and their minute derivations was profound. Several times I urged him to write a book explaining them, but unfortunately for us he never did.

*Chicago*

### ***Reed Kroloff***

Every school has its legendary teachers, but no other school had Arthur Takeuchi. I never had the pleasure to meet him, arriving to IIT after he had retired. But from every report—and from a tremendously wide range of sources—he was very much one-of-a-kind. Smart, talented, demanding, and dedicated, Takeuchi was to some enigmatic, to others dogmatic, and to all a true educational hero. That one special professor you remember above all others, the one who changed your life. Takeuchi's career at IIT was long and distinguished, and very much in the spirit of the master with whom he came here to study. We will all miss that connection to history. But more people will miss the man, the great teacher who opened their eyes to architecture and the wonderful world it can make.

*Chicago*



**Ron Krueck**

It's impossible to sum up a unique person like Arthur Takeuchi.

Nothing was extraneous.

It was always about the whole journey.

The space studies with Arthur were not limited to the particular solution that one would work on with him. Instead, they became a dialogue of limitless possibilities that would open the door to the world of complete abstractions and become the foundation of all my architectural work.

Thank you, ARTHUR TAKEUCHI.

*Chicago*

**Phyllis Lambert**

Arthur was a fine architect. I know this from working with him on two projects. The first in the early 1960s was my apartment on the top floor of 860 Lake Shore Drive. I transformed half of the west end of the building into one room. Arthur was responsible for the architectural work---white plaster walls, parquet hardwood floor throughout (save white vinyl in the pullman kitchen). The bathroom was the pièce de resistance. Behind the south facing bed wall, accessed through a corridor closet, but for the ceiling, it was a travertine room. Both the travertine and the detailing were exquisite. The back of the all-travertine bathtub was sculptured, sloping from a gentle concave to convex pillow. Shades of the Villa Savoie tub I realize now, but possibly Arthur did not know this.

In 1963, having earned my Master's degree under Myron Goldsmith and Fazlur Khan, I was asked to design the Saidye Bronfman Arts Centre in honor of my mother in my native Montreal. The building takes its concept from Crown Hall with a theatre at one end, whose audience would occupy a cantilevered a seating shell, inspired by Mies's Manheim building, on a much smaller scale. I asked Arthur to design the very elegant, beautifully detailed concrete structure and the continuous bench seating in wood and leather. It was a major element in the building.

We were friends, I very much admired Takeuchi's care and skill. At the same time, I questioned his strong stance against what he

considered to be constant change in Western culture, and his insistence on what he saw as a moral Eastern continuity, a stance that became increasingly constrictive. Looked at historically the concept is simplistic, and I wonder what effect it has had on students. I presume that they learned to work with materials and structure thoughtfully and carefully. IIT gained from this quality of his teaching over many years. RIP, Arthur.

*Montreal*

**Joseph Lambke**

Mr. Takeuchi...such a character with a more complicated childhood than I knew. Every once in a while, if one was paying attention, you could see the glimmer of a smile behind carefully guarded seriousness.

Thank you for all those smiles.

*Portland | Chicago*

**Mark Liu**

I had Professor Takeuchi for my fourth-year studio class in '85.

He was a very supportive and patient teacher, pushing us to be creative and innovative, and inspired me not to be afraid to fail.

And fail I did. For the final deliverable, we had to make a model. But I wanted to be creative and make it out of wax to mimic pour-in-place concrete, to expose the simplicity of the structural element as an architectural expression as Mies would have done. Well, everything failed, the mold didn't fit properly, the wax didn't cure evenly, the color wasn't right; basically, it failed miserably.

But what he taught me was failure was part of the journey of exploration, which essentially is what architecture is all about. Exploration, perseverance, and passion are the underlying elements of what make this profession ever so challenging but also ever so rewarding.

"So, Arthur, time to rest, and know that I have failed, and I will fail again but, in the end, I will have courageously explored and have gained rich knowledge from the journey, therefore I have ultimately succeeded." And all thanks to you.

*Shanghai*

### ***Melody Lopez***

I wouldn't be able to tell you if it was cold or warm outside that day, but it was the fall of 2012

Inside S. R. Crown Hall. Professor Takeuchi stood within his north-east studio, and Professor Ronan held court in the north. As I paced at the edge of the northwest studio, both were within my field of vision, and the view stopped me in my tracks. It would have made an iconic photograph. I could tell you that I didn't want to be disrespectful and abandon studio to get my camera from Gunsaulus Hall (at the time I was taking Professor Kowalczyk's photography class, so it was going to be my Nikon or nothing) but as I sit here writing this, I realize that I understand my decision better now; I was just selfish. I didn't want to miss it.

The sun amongst the moving clouds was hitting the wooden partitions in such a way that the chalk had a snowflake effect as Professor Takeuchi covered the blackboard with structural equations and elegant calligraphy. The warm light fell on the cool clothing tones of Professor Takeuchi, yet the shadows landed on the adjacent colorful art. The juxtaposition of the older and the newer, of the formulas and the abstract, both classrooms similar in rigor but caught in their distinct phases. I won't go into the compositional meaning of this moment but invite you to. Find a tree on a breezy fall day, close your eyes and imagine it for yourself, maybe draw it, and take a moment to remember Professor Takeuchi.

*Chicago*

### ***Michael Lynn***

I'll be honest, Professor Takeuchi wasn't my first, second, or even third choice for his elective studio in spring of 2007. However, I quickly realized that I was in a studio that would have a lasting effect on how I see architecture and the world around me. The following semester, I urged others to join Takeuchi's studio, including my then girlfriend, now wife, Jackie. Both of us still share stories of Arthur's charming character, humble wit, and a sensitivity that he applied to both building design and his utmost respect to students. In the years after taking his studio, I would periodically send him an email, and in his refined fashion, he would reply with a beautiful yet succinct response and signed, "AST." Below is one reply

received from Professor Takeuchi in 2005 regarding the role of "art" in architecture:

Michael,

It is by art that any work should be made and it is by this art that the work delights. This is to say, the artist be he the carpenter, the mason, the soprano, or the trapeze artist delights by the sense he brings to the work. And this sense has to do with quality and proportion, craftsmanship and measure, skill and timing. Rarely are these qualities exhibited overtly in the work. In the finest works they are characteristically restrained and may be discerned in the subtlest inflection—in the entasis or the arris, the declamation in the aria or in the case of the aerial artist, in the timing of the turn. The finest achievements evokes the deepest response and carries a meaning.

The development of this sense is an arduous matter and requires endurance and dedication. But

it will in the end bring its own rewards.

Beware of fireworks! AST

*Westmont, Illinois*

### ***Dennis Mannina***

I first met Art in 1966 when he was a lecturer and I a fourth-year architecture student at IIT. To say he was an inspirational teacher and influencer would be a massive understatement. We students enjoyed his teaching and discipline and held his reputation in the highest regard. He took a personal interest in his students and knew that I relied on playing pool to help my mother and I with my college fees. I had been runner-up for IIT in the last two "Intercollegiate Tournaments" I had played and wanted to win the next and my final opportunity. Art thought reading *Zen and the Art of Archery* would help me, and he gave me a copy. It did, I won the 3-Cushion Billiard Tournament in 1967, and I still occasionally read my copy!

Art's teaching methods and philosophy changed my life completely. For him, architecture was about clarity and truth, understanding that it must stem from the present time with all its technological,

social, and economic forces. I was fortunate to see Art's approach to design in action when he asked me to make the study model for converting the top floor of Mies's 860 Lake Shore Drive to a single apartment for Phyllis Lambert. He tried proposal after proposal until he was finally satisfied.

When I graduated IIT in 1967, Art asked me what I was going to do next. I said that I was planning to work for C.F. Murphy, a Chicago firm. After a moment's thought, he suggested that I should apply to Mies's office as the opportunity to work for such an icon of the twentieth century was not one to be missed. Mainly due to Art's recommendation, I was successful and worked there until moving to England in 1973.

Art and I continued to correspond and would meet up whenever I visited Chicago. I considered him the dearest of friends and I will miss him greatly. I owe him so much.

*Essex, U.K.*

### ***The Mies van der Rohe Society***

The Mies Society honored Arthur's 50th year as a graduate of the College of Architecture at Mies' 132nd Birthday Celebration. In giving him a medallion, the Mies van der Rohe Society, and Illinois Institute of Technology, deeply acknowledged the contributions that architect and Professor Arthur Takeuchi made to this institution. Arthur understood the value of Mies' curriculum; he taught it to his students, and he lived it.

*Chicago*

### ***Michael Molitsky***

Architecture, both the profession and the academic study, can be chaotic; egos, opinions, and frustration tend to be the rule. However, in a quiet corner of S. R. Crown Hall, at a small unassuming white table, the exception to this rule of chaos could be found. At this table sat Professor Arthur Takeuchi. To sit with him, quietly in that corner, was to bear witness to a rare and true example of a master of his craft and yet, sitting two feet from someone who had achieved so much, there was never a feeling of ego nor frustration, only inspiration, kindness and patience.

To be able to have the opportunity to study under Arthur Takeuchi

was a chance to discover talents and abilities that you didn't know you possessed. It was not because he demanded great work from his students but rather, he knew exactly how to teach them to achieve their own great work. Professor Takeuchi never rushed, nor complained, he sat with each student, in his corner, being assured that the outcome of the discussion was the best possible version of the student's design.

To call Arthur Takeuchi a great professor or great architect simply isn't enough because he truly was a great human, in every sense. He was the smartest man I have ever known, and all at the same time, the most humble person I had ever met. His impact on the world will continue through each one of his students, not only through their professional lives, but also through the lessons of life, character, and patience he taught in that quiet corner of Crown Hall.

*Ponce, Puerto Rico*

### ***Yong Namkung***

I am so thankful, and grateful to the great architect who designed the beautiful Hilton Hotel in Seoul, Professor J.S. Kimm, who suggested that I take Professor Arthur S. Takeuchi for the fourth year class. That's how I met the legendary king of architecture.

He nominated me for receiving a Martin Roche travel grant from AIA Chicago in 1973. I could not even dream of going to Europe at that time.

I tried to find a beautiful Salginatobel bridge with a span of 297 feet designed by Robert Maillart. Instead, I found Arve Bridge near Geneva. My best friend and great student of Takeuchi, Mike Pantcost and I went to see the Garraby Bridge designed by Gustave Eiffel in France in 1977.

A great architect who designed the Chicago Civic Center, Jacques C. Brownson, along with Arthur S. Takeuchi, commissioned Takeuchi to design a masterpiece, Wendell Smith School. I love to see beautiful gentle sloped free standing stairs. When I looked at the floor plans, I searched YouTube for Luciano Pavarotti singing Panis Angelicus by Cesar Frank.

I had never met the great architect David Hovey Sr. until Professor Takeuchi introduced me to him in 1975. I spent about three great

years at Murphy under him. My big assigned great project was the De La Garza Career Center, which evolved from Wendell Smith School. Hovey asked me to do landscape design for the entire project.

He asked me to go to the job site with my red Triumph TR-6 to inspect the La Lumiere Gymnasium project in Indiana that he designed. I felt that I was “on top of the world,” like a Carpenters’ song. I also made a fun study model. During that period, Murphy received four AIA awards, including 46 Xerox centers, which was the first high rise after the 1974 recession.

David Hovey Sr. came up with curtain wall systems for the Rust-Oleum building. Hovey’s already developed curtain wall details for the Rust-Oleum project were used for the Xerox building. I was asked to do all the curtain wall detail drawings including crazy curves and elevations in less than a month.

For the first time, Murphy made lots of money after the great ’74 recession. This building was the beginning of postmodernism at Murphy. The end was near for me at Murphy.

Move to Northwest. My current wife and I happened to hear Dvorak’s New World symphony on the car radio in Golden Garden Park waterfront on the 4th of July, 1980. The economy was tanked in the Seattle area. I kept hearing Takeuchi’s voice: “Yong, Be Independent.” I also took Hovey’s advice in ’78 and ’79, “Isn’t it time for you to buy a condo?”

Thank you my dearest Prof. Arthur S. Takeuchi, you always treated me countless times at the Berghoff restaurant whenever I came to Chicago. You sent me a booklet, Impression of Mies, with a note: “Yong 4/4/95. Here is the booklet. I think you will find it interesting. Best wishes AST.”

This is the time to call our newly acquired land in Island, WA, “Takeuchi.” You were born here in Seattle!

About 35 years ago, You came to Seattle with your entire family by train. My entire family was happy to see and meet all of you in a downtown hotel near the Steinway Piano showroom.

You will always be with me.  
Ave (Farewell)

*Edmonds, Washington*

### ***Scott Nobuyama***

My education from Arthur Takeuchi was not as his student at IIT, but began when I worked in his office in the early 1990’s. We worked on a remodeling of the Central Motor Bank in Jefferson City, Mo.; a building he designed some 30 years earlier while at Skidmore, Owings & Merrill. We made two trips to Jefferson City. Long, productive, and fully packed days, leaving O’Hare International Airport at sunrise and returning late in the evening. He told me about the original building and his other work with Central Bank. This was the beginning of our friendship.

Over the years he would share stories of Mies, Frank Lloyd Wright, Alfred Caldwell, Jacques Brownson, Werner Blaser, and the Civic (Daley) Center. I recall his telling of the Civic Center toilet room mosaic tiles, detailed for cove base, inside and outside corners. The tile contractor said that it wouldn’t work—too many cut tiles, too expensive. After construction, the tile contractor said that it was the easiest tile job he had ever done; dimensions all worked out. One lesson (of many): understand the fundamentals and resolve all details.

We had lunch many times over the years, usually at the Berghoff, sometimes at Italian Village. Once, he reminded me when he first dined at the Berghoff, the lunch plate was 59 cents!

During those years, there were a couple of projects he asked for my help. Both would have been interesting continuations of his modular building idea. Unfortunately, neither went forward.

One of the last times I saw Arthur was in the spring of 2022. He wanted to see a large grove of trees he helped plant while a student of Alfred Caldwell’s and had not visited since some seventy years earlier. Remembering that it was on the North Shore, just west of Green Bay Road and somewhere north of Willow Road, we set out after lunch, criss-crossing the area passing by Skokie Lagoons, Crow Island School, Bahai Temple, and Howard Shaw’s downtown Lake Forest. We never found Caldwell’s tree grove, but it was an enjoyable journey.

I will always remember that passion and enthusiasm for every new adventure. And that smile. Rest in Peace, Arthur.

*Prospect Heights, Illinois*

**Dan O'Brien**

Just like IIT is the simple yet more commonly known acronymic nickname of our institution, in sports, there is a complementary grammatical device used to describe something that is considered The Greatest of All Time ... we call that person, place, or thing, "The G.O.A.T." Worldwide, Michael Jordan is the name that is usually at the tip of everyone's tongue when anyone mentions that certain acronym. It's because Jordan set an unequivocal precedent in every aspect of the sport in which he played, basketball, to which that ripple that started with his career is, and forever will be, felt as crashing tidal waves of influence farther reaching than he may have even imagined. The same can be said for an equally impactful person on our world, yet his name isn't as widely known beyond the glass curtain walls of his arena, Crown Hall ... Professor Arthur Takeuchi.

Takeuchi committed himself to his lessons and his students. Though soft spoken, Arthur's words were heard loud and clear whether he was your direct professor, studio lead, or you just gleaned something in passing from another studio in upper core. Professor Takeuchi was such a driving force in the College of Architecture that classmates passed his wisdom on to each other, and that knowledge obviously worked its way into the professional realm impacting design work that wasn't of his hand, yet, in a way, through his students, his impact was felt. He knew very well that he was a steward of the craft that was bestowed upon him from Mies before. For all the years and all the students he taught, Takeuchi wasn't just a teacher but a mentor and took that role seriously to guide them from scholars to experts. For these reasons, and so many more, I think it is easy to declare Professor Arthur Takeuchi the G.O.A.T. of Architecture Professors!

*Chicago*

**John O'Brien**

It has been a privilege to be a part of Arthur Takeuchi's curriculum and the Illinois Institute of Technology community.

*Chicago*

**Boram Oh**

Professor Takeuchi was always there to intently listen to each word of any question I would ask of him, and then, after a pause, to thoughtfully respond with answers that were carefully crafted to entice me to think and reason—the end result being a desire for me to further ask additional questions of my professor. Our conversations, which I now consider treasures, became more intensive and enriching with each passing week of the semester. These exchanges were skillfully guided by him, a teaching methodology that I welcomed, and truly one of his many gifts.

I so much looked forward to seeing him and working together with him in our design studios. He helped to train my developing aesthetics to include a delicate balance in composition, art, and in architecture. It was a great honor to study and work with him. Rest in peace, dearest Professor.

*Chicago*

**Sumin Oh**

Nothing in the world can take away your architectural legacy. As a professor, you always inspired me to become a better architect. Studying with you is one of the happiest moments in my life. Although I cannot see you anymore, your influence runs deep in my veins. I miss you.

*Seoul*

**Cynthia Vranas Olsen and Keith Olsen Sr.**

We have had the honor and pleasure of knowing Arthur for several decades. Keith knew him as the professor who taught the fourth year architecture studio with his counterpart Professor Jong Soung Kimm. This studio was an inspiration to all. Later, during Cynthia's Master in Architecture studies, Arthur's commitment to teaching Mies' curriculum held true. More recently, his influence, guidance, and teachings through the Mies Society programmed events were generous and well received. Arthur's commitment to practicing architecture, teaching, and human-centered relationships is treasured.

*Ogden Dunes, Indiana*



***Lorre Brownson Olsen***

It was sad to hear of Arthur Takeuchi's passing. My father, Jacques Brownson and he had a friendship that went back many years. They were professors together at IIT and worked together on the Daley Center. They were colleagues, but also special friends. My father had the utmost respect and admiration for him. When they couldn't see each other, they often talked on the phone. I can definitely remember the sounds of my dad's laughter when he was talking with Art, as well as the stories. I feel honored to have known Arthur as well. Of course not as well, but fond memories. He and his wife Toki would come visit us in the mountains of Colorado. I was a teacher for many years so I enjoyed talking with him about students and education. He had such great ideas and passed his wisdom on to me. When they stayed with us, they would always leave a special note of appreciation and most often a very special Japanese gift. When I wrote a thank you note, he would always respond back. He always seemed to have time for others. Arthur and Toki were always a joy to be around. When my father died in 2012, Art called my mom a few times to check on her and make sure she was doing okay. It is sad news that he has passed on, but he leaves behind a great legacy and many special memories. He added so much to the lives of those who knew him.

*Scottsdale*

***Mark Osorio***

When I was a student in the late 1980's, I wasn't in one of Arthur's studios or visual training classes, but his presence in S. R. Crown Hall was strong regardless. I remember hearing him lecture his own students, or passing on his wisdom to all the students when he had the opportunity. His presence was in all of the Visual Training classes regardless of the professor, and that class was among the most interesting and stealthily valuable classes in the curricula. It wasn't until I returned to work at the College of Architecture in 2018 as a staff member that I was able to get to know Arthur personally. He was always passionate about the details. As he was retiring, he made a donation specifically to replace the old and damaged power and data cover plates on Crown Hall's upper level with more appropriate bronze covers. It was a seemingly small thing but it was such a wonderful improvement.

It is a small tribute from and to Arthur that I'm very happy to have played a part in.

*Chicago*

***Chang Pan***

Professor Takeuchi gave me a new scope of understanding Mies' architecture. Though I had been taking classes in Crown Hall during my days at IIT, only after taking professor Takeuchi's year-long studio, I began to appreciate the sense of scale, space, and craftsmanship behind this masterpiece of an architecture. I will always be thankful for the way he dedicated his time to pass along his wisdom through the lessons of traditional crafting of models and drawings. Staying true to the roots of architecture practice before the technology of 3D modeling and digital design come around. It was a unique and unforgettable experience for me personally, and it definitely had a huge impact on my young career as an architect.

I will always cherish the many memories I had under Professor Takeuchi's guidance, and will always live by the ways of architecture practice he has taught me.

*Xiamen, China*

***Jennifer Park***

Arthur Takeuchi was someone whose influences extended beyond close friends, family, and colleagues. I was one of those who felt his impact from a distance and now follow the path that he has carved at IIT, and in our profession of architecture. For years Arthur shaped the trajectory of young architects by directing the second year studios at IIT through his experiences, his rigor, and his vision. Of significant additional importance to me, Arthur was also one of the few Asian American architect educators in the profession, and in his time, he represented the hopes for a more diverse profession. Today, with pride and over a decade later, I currently direct the second year studio at IIT. As an Asian American architect myself, I strive to continue Arthur's dedication to the education of young aspiring architects and strengthen the diversity in our profession for which Arthur stood at the forefront.

*Chicago*

### ***Julian Kerbis Peterhans***

I did not know Arthur Takeuchi very well, but my mother, Gertude Lempp Kerbis, was a fellow student with Arthur at IIT in the 1950's. And of course my father, Professor Walter Peterhans, knew him much better. Mies had recruited my father to IIT from the Bauhaus in Berlin to teach a new course in Visual Training. Arthur was the last of my father's students from the 1950's to have taught Visual Training at IIT, which became an iconic course, still taught today. I know Arthur was proud of this, something that he mentioned to me. I felt very honored to work with him a few times as members of the Peterhans Prize award committee during Spring Open House.

*Chicago*

### ***Richard Polansky***

I got to know about Arthur through his colleague and dear friend, Alfred Caldwell. Kindred spirits, they wanted the best for the school. Alfred told me that when his passion and emotion ran wild, as they often did, he relied on Arthur to cool him off and reason through "the never-ending problems" at the school.

I will always remember our long and detailed conversation on how different wood species weather on Caldwell's farm buildings.

I remember Arthur and Toki at Caldwell's home in July of 1998, at the end of his life, in ceremony with tea and incense and lullaby. Connected they were. In mind and spirit.

In a remembrance of Caldwell, Arthur wrote, "During one of the hours-long graduate class critiques in the late 1950s, Mies paused, as was his wont, to light up a cigar; puffs of smoke swirling up to the upper reaches of S. R. Crown Hall. Presently he said, looking westward across the hall, 'Mister Caldwell's ceiling is dirty, look at dat!' Then looking straight up, he said, 'Ours is clean! Ja, Mr. Caldwell's students must work very hard!' Yes indeed, Mr. Caldwell's students were always hard at work, imbued with the new way of thinking and a new way of doing. Needless to say, some in our group who took Mies's comment as a slight, investigated and later reported, with some relief, that the phenomenon of the dirty ceiling was attributable to an unbalanced diffuser layout and not to a more furious output of graphite! Whether that was true

or not, Mies's observation was a sagacious one."

It is almost ten years now that I saw Arthur. It was in Crown Hall late in the day, maybe 6 p.m. I was along the east wall looking at student models when I heard his voice. I positioned myself to watch him talking ever so gently to a student working on a drawing. I so much wanted to say hi, but just couldn't disturb him working, and as I see it now, keeping Crown Hall's ceiling dirty!

*Genoa City, Wisconsin*

### ***Gautam Ramnath***

Like many of his students, I held Professor Takeuchi to such a high, iconic standard. His bold reputation as an academic and implementer preceded him; and when you eventually got in front of him, he never disappointed. But it wasn't until going to Italy together that I got to know Arthur as a person, which I valued more than ever. I fell over when he finally paid me a compliment on my sketching, but what I appreciated most was his perspective on the impact architecture, throughout the ages made on the people it served, both practically and as a sensorial experience. And as practitioners, how we were obliged to constantly learn from our errors on our quest to improve the service we provide to society. To say that these small moments in time with Professor Takeuchi were influential would be a gross understatement. He said very few words, but each word could have been their own discourse. His insistence on perfection, workmanship and honesty, particularly in self critiquing one's own methodologies and work, left a timeless mark on my thinking and on those that I have had the pleasure to teach.

Rest in peace Professor—we'll see each other again soon.

*Mexico City*

### ***Benjamin Riley***

10 Memories:

1991: Florence, church steps, a baby is tossed high in the air at Arthur as Arthur's head and outstretched arms are blanketed an instant before the baby lands; camera swiped, entire semester's traveller's checks pickpocketed; we, his students, ignoring shouts



of “Sanctuary!”, pursue thieves into the nave.

1992: Arthur recommends learning design/build construction from David Hovey; five years followed of unwarranted kindness from David, out of respect for his mentor.

1998: “Thud!”, snowstorm-downed elm tree bashes our front porch, telephone rings: Arthur, recommending teaching Visual Training; 13 years of Saturday mornings follow: Arthur reviewing students’ boards, refining my eyes.

1999: With Arthur in client’s chartered plane, us landing: Meigs Field!

2002: Deep reservations, recommends teaching second year studio: Construction as a Basis for Architecture. Learning his approach: an invisible hand guiding students toward solutions they must believe they’ve found themselves; setting targets so high that when students miss they’ll land well above average; only teaching the highest quality to know what is compromised when the inferior is accepted.

2002: S. R. Crown Hall, alongside Arthur and Martin Kläschen, encircled by more than 40 students yelling, crying, hurling insults for ruining their education, crushing their souls.

2002–2012: Arthur’s home, weekly evenings: Johnny Walker, architectural theory, Mies memories; his history: internment, free-hand-cutting perfect sign letters, designing “no-cut” ceramic-tiled bathrooms for incredulous Dirksen Federal Building subcontractors; weekday visits to his office, project Soldier Field, bringing my children for lessons: Toki’s piano, voice; Tokiko’s violin.

2011: Starting a Ph.D., stopping the tenure clock; not wanting to be a professor, but couldn’t bear disappointing Arthur.

2012: Saying goodbye for a semester somehow morphing into an architectural odyssey.

2021: After a decade abroad without speaking, reuniting at the Exchequer, last of 100 lunches. Unknowing missed opportunity to express all he means; inexpressible gratitude for the immensity of his impact. Thirty years of his guiding hand leading me toward finding a vision. Last chance to tell Arthur I carry his voice alongside my conscience. That I’m sorry I had to go away to find him.

*Lyon*

### ***Donna Robertson***

Rigorous and caring, Arthur was a treasure for our architecture studies. A legacy flowed through him to generations of his profoundly affected, devoted students and colleagues. Arthur told me that Mies drafted him to teach a particular subject: Visual Training and the Space Problem studio. These unique values remain strong and steadfast with us today. Arthur embodied what we all seek in Crown Hall: deepening wisdom and refining ability.

*Chicago*

### ***John Ronan***

“The stream is always purer at its source.” — Blaise Pascal

Arthur possessed a clarity of purpose that was uncommon among educators. For him, building was about fundamental principles and architecture was less about the things that change from year to year, decade to decade, and more about the things that don’t change. He played a unique role in the history of the College of Architecture as an unrelenting advocate of *baukunst* and adherent of the value system upon which the school was founded, serving as a critical link between the origins of the college and our present day. Arthur will live on, in memory, as an uncompromising proponent of intellectual purity and river of institutional knowledge that, for those who travel its path, leads back to the source.

*Chicago*

### ***Arthur Salonen***

A Space Problem Odyssey:

I offer my sincerest gratitude and appreciation to Arthur S. Takeuchi for his remarkable contributions as both an educator and an architect. His unwavering commitment to the art of building was truly inspiring. It was an honor and privilege to study under Professor Takeuchi’s guidance, and I am immensely grateful for the knowledge and wisdom he imparted upon me.

Arthur Takeuchi was a true master of his craft, and his legacy will continue to inspire me and many others for years to come.

“A society grows great when old men plant trees in whose shade they shall never sit.” - Ancient Greek Proverb

*Stockholm*

### **Stan Schachne**

I had Professor Arthur Takeuchi’s class for third year visual training. It wasn’t until many years later as a practicing architect that I appreciated what I gained from being in his class. One specific assignment was to draw a three dimensional pattern similar to a ribbon twisting in space. When we thought we had the perfect drawing we would sit with professor Takeuchi to review the shape, form, and finally the sharpness and integrity of the curved line work. I specifically remember him sitting up at my desk with my drawing in front of him. I was sitting directly over his left shoulder. He would sit for an excruciating five minutes looking at my drawing very carefully while I sat behind him wondering, “what is he looking for?” Have you ever sat for five minutes waiting for someone to tell you something? Try it out. It seems like an eternity. He would make this slight grunting sound, and he would take his red grease pencil and circle this one, minute defect in my curved line. He would then turn to me and say, “I think you need to do it over.” He would just stand up and go on to the next student. I always called it the five minutes of hell. What it taught me was to have discipline in my drawings, pay attention to detail and make my drawings perfect. I specifically remember him telling me to read the Voyage of the Beagle by Charles Darwin. What I understood is the voyage that Darwin experienced provided a lifetime of experiences to ponder and the theories he obtained would be the foundation of his work for the rest of his life. This held true for the foundation of my architectural career. May he rest in peace. He was a great teacher with a kind soul.

*Fort Lauderdale*

### **Jorge Serra**

It is difficult, and perhaps impossible, to put into words the impact Professor Takeuchi has had for so long and for so many people throughout his life. As an architect, as an educator, and as a friend—his presence has been immense, and the loss absolutely profound for so many of us. The architecture world has lost a giant, and we have lost a friend.

I am incredibly thankful for his generosity and teaching methods;

he was the embodiment of leading by example, with his integrity and humility—as well as the philosophy he imparts on his students and that, I hope, are now an integral part of our own. The clarity with which he saw things was uncanny and always, always exact.

To put into perspective the influence Professor Takeuchi’s teachings had on me is something I cannot do. His methods are ingrained in the way I approach my life, and my work. And I will continue to develop them as much as possible to the best of my ability.

I don’t think it’s necessary—or even possible—to try and demonstrate this, as those who have known him will know exactly the scope of knowledge and intelligence he has shared with so many of us, its timeless purpose and importance more than ever relevant in today’s dissonant voices.

Throughout our discussions together, Albert Camus came up a lot, and his appreciation for his work always seemed very fitting to his character. This specific and beautiful quote always reminds me of him very fondly—and proudly to have known him, in describing what it means to have one’s “life in order,” which I came to believe represents professor Takeuchi better than I can:

*“The insurgent who, in the disorder of passion, dies for an idea he has made his own, is in reality a man of order because he has ordered his whole conduct to a principle which seems obvious to him.”*

*Brussels*

### **Ruth Shim**

Professor Takeuchi was truly a master of space. He always encouraged me to look intently into my projects, to see beyond the floor plan, beyond the materials, and beyond the immediate world. Through this visual training, there was always an opportunity to adjust and to enhance the space within my projects. I still utilize this skill at work every day.

Professor Takeuchi spoke very gently, but his words always made me think about their meaning. He saw the world in his passionate, “space problem solving” eyes. This inspired me very much. I will truly miss him and the many conversations we had in our S. R. Crown Hall studio, sipping our coffees and enjoying lovely sunsets.

*Chicago*

**John (Jack) Snapper**

I sat with Arthur and some students contemplating a formal placement of a line and a dot on paper. After a study, Arthur reached out and moved the dot about a half inch further from the line. It was obvious to all that he was right. No spoken word was needed. Like the students, I too learned immensely from this quiet demonstration. Such events may happen every day in S. R. Crown Hall, but Arthur's mastery is no less impressive for that reason.

Chicago

**Melanie Soos**

Whenever asked, "Who is your mentor," I always replied, "There is only one...Arthur Takeuchi." You never knew this, Arthur, but you were my only mentor on the planet. You exemplified the balance between creative artistic genius and the incredible gifted engineering mind. You profoundly inspired and impacted not only my life but the lives of so many striving for excellence and to be the best in the profession. I am forever grateful for having the opportunity to have you as not only my professor but then years later teaching alongside you for the one very short year. I am forever inspired by you. The world has lost a legend.

Lincolnshire, Illinois

**George Sorich**

Thoughtful, humble, precise, respectful, innovative, caring, present, equitable, tough, generous, meticulous, inspiring.

I could fill this page with more accolades, and this makes me reflect on how important Arthur Takeuchi was to the development of us as architects, citizens, and people. I am sure for many of us we can think back on the handful of educators that prepared us and inspired us for whatever the next phase of our lives presented. That handful of educators whom, without their guidance, our lives would have taken a different direction, and how grateful we are for having received that guidance and generosity—Arthur Takeuchi is one of those educators.

It was in Mr. Takeuchi's fourth year studio that we learned the real possibilities and responsibility of becoming an architect. The prior three years at school we learned the fundamentals of our craft, but

it was under the guidance of Arthur Takeuchi we took those fundamentals and created a building. How wonderful!

Professor Arthur Takeuchi—Thank you.

Chicago

**Kim Soss**

As an undergraduate at the School of the Art Institute of Chicago, I spent a chunk of every school day in the museum. I frequently slowed to a standstill in Gunsaulus Hall. Somehow, this major artery pumping art pilgrims and tourists through the museum felt like a small temple—a dim shrine in which to contemplate power through the weight and imperviousness of armor.

Later, as a librarian serving the College of Architecture, I connected the strength and elemental simplicity of that space to its author's work as an educator. As a librarian the devotion of Arthur Takeuchi's colleagues and students meant steady requests for *Zen and the Art of Archery* and *In Praise of Shadows*, and materials for researchers studying his work. At times it meant facing his fierce advocacy, as when I denied an advisee's request for a costly technical guide; he was as devoted to them as they were to him.

Much as his mentor and colleague Alfred Caldwell, he championed the timelessness and critical importance of public spaces. To my great pleasure, his 1959 thesis challenges the primacy of cars in cities, and includes libraries in the category of civic centers:

A cultural center is essentially a group of buildings which serves the cultural and intellectual needs of a city and which together form a public concourse where citizens become active or passive participants in these affairs of community. It is one of the component parts of a city closely related to that which we can call the "soul" of the city....The concept of urban space as exemplified by the agora, forum, and piazza, that is, as a definitive quality a crystallization of vital elements, can only be realized in terms of a(n) integrated center.

This thesis surely informed and strengthened his work on the difficult Chicago Civic Center project. In his AIC Oral History, Carter Manny recalls Arthur's work with Bruce Graham and Jacques Brownson on the Chicago Civic Center. When it came to the controversy surrounding its authorship, he knew who to turn to: So, I

called Arthur Takeuchi whom I know and respect greatly. I knew I could count on him to absolutely tell me the truth.

This is Arthur Takeuchi's legacy: teller of truths, gifted architect, and influential, beloved professor.

*Chicago*

### ***James Stapleton***

Arthur Takeuchi was our Studio Architecture Professor for our fourth year in 1981–1982. I know I can say that many in our class sought to have him be our teacher because of his superb reputation. Those lucky enough to be in his class were lucky to spend time with such a talented, selfless, hardworking, generous and excellent architect. We knew he would change our lives, and he did. The lessons and discipline he taught us were everlasting. The quality of his life and person were extraordinary. When I look at the very best in my own work, I see him! I am a better person and architect because of him. I was lucky indeed!

*Cincinnati*

### ***Milena Stopic***

I will always remember Professor Takeuchi as a calm, guiding hand with an impeccable sense of design. Taking his Writer's Studio/Brick Semester has taught me design thinking and principles that I have always upheld further in my academic studies and professional career. He was such an outstanding educator, committed to his students and committed to the architectural discipline. Certainly, he was one of the professors I was most fond of. He will be dearly missed by all of us, his students across the globe.

*Amsterdam*

### ***Kenji Takeuchi***

Arthur the Root-Beer Salesman

On a sunny outdoor table during a family trip a long time ago, my dad asked me, "Have you ever had root beer? Do you want to try it?" From the tone of his voice and look of delight, I could tell he loved root beer. I took a sip, and despite its strong and unusual flavor, I took a liking to it as well right away. To this day, I recall that

moment every time I drink it, and I attribute my liking of root beer to that infectious enthusiasm. I wonder what happy memories root beer brought back for him.

*New York*

### ***Tokiko Takeuchi***

One of my fondest memories from my childhood in the 1970s is of my father playing "The Swan" on the cello, with my mother or Aunt Bea on the piano. I was fascinated by my father's playing. I never understood what caused him to begin playing, but when I heard it, I was drawn to it and would run downstairs to listen to him. I enjoyed watching him take his cello out of the case, then rosin the bow, and carefully place the endpin on the floor. I watched him concentrate and focus. He studied with a local teacher who had been a pupil of Pablo Casals.

After the cello, however, he would pick up his other instrument, the harmonica. A different musical personality would come out when he improvised on the harmonica. During the '80s, he bought some CDs of the Beaux Arts Trio playing Beethoven piano trios. Every morning I would wake up to his playing "The Ghost" or "Archduke." He was especially impressed by Pressler's playing. By the time I went to school at IU, I was very familiar with Mr. Pressler's playing, too.

When Alfred Caldwell passed away in 1998, my father asked me what the musical selections should be. But his understanding and knowledge of chamber music far surpassed my own. As we were listening to the slow movement from Beethoven's "String Quartet No. 16, Opus 135," he said, "This is it!" This is the piece that my father himself selected for Caldwell's memorial. I decided to include that same piece for my father's memorial service nearly 25 years later.

My father was also very fond of animals. He enjoyed taking care of my grandmother's cat, Mari, after she passed away in 1998. He was heartbroken when Mari died of cancer. Later, he enjoyed taking care of Pi-chan, who originally belonged to a family friend, Norma Field's mother Midori-san. He would talk to them and care for them like members of the family.

I felt sorry for my father for having grown up without a father. His

own father died when he was only two years old, and he had no memories of him. He became a wonderful father himself. I often wondered how someone who grew up without a father could become so outstanding. My father really liked children. He was happy when my mother's students and my students came over and greeted them with a big smile. He appreciated watching their progress and never missed a recital.

Although my father demanded a lot of his children and students, he himself had always been a hard worker. During his high school years, he went to summer school to make up for falling behind in his studies at camp. He had found himself in a competitive environment at Hyde Park High School and had to work very hard just to catch up. Some of his teachers were biased and gave him low grades. For instance, one teacher said, "Takeuchi, you did 'A' work, but I'm giving you a 'B' because you can't go from a low grade straight to an 'A.'" When he won his architectural award, the same teacher came up to him and said, "Good job."

About a month before he died, my father told me he wanted to see the limestone quarries in Bloomington, Indiana. I wonder what wonderful ideas he might have had if he had been able to visit them before his death.

*Evanston, Illinois*

### ***San Utsunomiya***

I treasure every minute of my long friendship with Arthur Takeuchi from the time we were students at Hyde Park High School in 1946.

Everyone I think of who had contact with Takeuchi invariably says that it was a very positive experience.

Most of his students say that the time with Takeuchi was the highlight of their architectural education at IIT. They think of him with admiration and respect.

*Oak Park, Illinois*

### ***John Vinci***

My last and fondest memory of Arthur occurred when Brigitte Peterhans arranged for me to have lunch with Arthur, Toki, Tokiko, and Kenji at his favorite Greek restaurant on Halsted Street just

before the COVID pandemic isolated everyone. It was a bright sunny fall day.

Brigitte, on occasion, would invite Arthur and Toki to my house for tea. I recall he was usually late, but we had very polite conversations as Toki spoke little English.

Yet, my relationship goes all the way back to 1960 when I worked at SOM in the Inland Steel Building. Arthur and staff had just completed the BMA Building, and as an intern, I was assigned drawing a site plan for the building's publication. I was very pleased to be working in my final days at SOM on such an important building.

*Chicago*

### ***Steven Weiss***

I did not know Professor Arthur Takeuchi when I was a student in the early 1970's. In fourth year, we were assigned to either Professor Takeuchi's studio or Professor Jong Soung Kimm's studio; mine was with the latter, which delivered a career of vision.

Arthur was remote from us, inscrutable and a bit terrifying.

In 2016, while I was the chair of the Mies van der Rohe Society, we decided, after several years of overtly social party themes, to celebrate Mies' pedagogical legacy for our annual celebration of his birthday. For several months, Cynthia Vranas Olsen, Kristin Jones, and I mulled over just how to connect an annual birthday party with an 80-year-old curriculum. What was relevant and how?

The idea began to percolate that we should have an exhibit of student work from the Visual Training and Space Problem studios which were courses currently being taught that originated within Mies' curriculum. From discussions with San Utsunomiya, Arthur, and Kristin, we learned of a fine collection of examples of student work from both courses being stored in the College of Architecture. David Sharpe, Mahjoub Elnimeiri, and Jong Soung Kimm were also involved and very supportive.

Cynthia and Kristin organized a lunch with Arthur, ostensibly to ask about this archive but really to enlist his participation in the exhibit and event. I'm sure that he didn't know me, but having lunch with him was like meeting an old friend; he was interested in my career and was extremely interested in what we were proposing.



The result was the 2018 exhibit and birthday party “Mies’ Visual Training, Collages and Space Models.” Arthur’s participation was central to the success of a very strong exhibit of past and ongoing student work.

At this birthday celebration, we introduced a panel discussion on Visual Training and the Space Problem, inviting alumni who had undertaken the courses as students and then later taught them. Arthur Takeuchi, San Utsunomiya, and Kristin Jones offered more recent teaching perspectives alongside David Hovey Sr., Ron Krueck, and Jong Soung Kimm, who shared about the impact the skills developed in these classes had on their successful practices. Arthur was reserved in his comments; likely a combination of feeling that the work (adorning the walls in S. R. Crown Hall for the evening’s party) must speak for itself, but also I think he demurred because he felt that his colleagues and students were eminently capable. When it was over, he gave me a thumbs up.

I’m sure that others will comment on “Tak’s” (as he was often referred to fondly by his students), extraordinary dry wit and humor. His engagement, even after 50 years, in the education of young architects was remarkable. I was grateful for his openness, his intelligence, and our late life friendship.

*Chicago*

***T. Paul Young***

After being recruited by George Danforth to join the IIT College of Architecture faculty in 1975, Arthur and I became friends as well colleagues. Some lively faculty meetings come to mind through those ten years in S. R. Crown Hall! In 1983, I proposed to Arthur, interim dean at the time, an exhibition idea to commemorate Mies van der Rohe’s 100th birthday, which came to be called ‘Mies van der Rohe: Architect as Educator’ (Bauhaus Dessau+Berlin; Chicago). Arthur provided full support including use of his executive assistant Wilma “Billie” McGrew, a true wordsmith. Grant writing ensued, ultimately to receive major support from the National Endowment for the Humanities. The MvdR Centennial Project could not have happened without Arthur’s understanding and kind blessing.

Through my work with the Bauhaus Chicago Foundation (BCF) over

the past 15 years, I learned of many people whose lives intersected with Arthur’s in one way or another. His collaboration with Alex Corazzo on their remarkable Centre Georges Pompidou competition entry, 1970–71 is an example. Alex was a 1937 New Bauhaus student, soon after to study with Mies and work in his office. And I recall lovely times spent with Gretchen Corazzo and Arthur’s sister Bea, who was able to leave internment in 1942 to also study at László Moholy-Nagy’s School of Design in Chicago. Photographer Yuichi Idaka, son of Arthur’s Uncle Frank (Senichi), became a student and teacher at Moholy’s Institute of Design. Idaka’s photography is now being recognized and exhibited. Spawned by the Bauhaus, faculty and students of Mies and Moholy made for a beautiful fabric of creativity in art, architecture and design, now history.

We deeply appreciate Arthur’s stellar talents, twofold for many decades working as both architect and teacher. He built his professional life upon a truly marvelous education and came to well understand the principles, messages and meaning of Mies van der Rohe. These he could amply convey to students from the world over. Through Arthur’s understanding of the broadest cultural and artistic values during these times, he was able to teach and to create at the highest level. For this we thank you, dear man.

*Park Forest, Illinois*

***Elson Yu***

My first introduction to Arthur Takeuchi was in my second year at the College of Architecture in the lower core of S. R. Crown Hall. I was setting up for that year’s open house, confused at the students frantically working away at a model even after the semester had ended. Two years later, I would be one of those frantic students. Architecture finals week had passed, official finals week had ended, the week after finals had almost concluded, the security guard stopped asking if we were done. It felt like we were the only people on the entire campus, but we continued working.

One of my most vivid memories of Professor Takeuchi was watching him say on the phone: “Hold on, I have a situation here...” turn around and ask the administration, “Is there a problem here?” He declared, “I disagree with your rules! The students need to be able to work!” They had tried to confiscate our power tools.

A professor watched in horror as I stuck a three inch nail into the side of the wood panels. Drive pins into the face of the panels with a hammer. Only for another professor to shake his head and say, "He does this every year..." They couldn't see it from where they were sitting, but there were dozens of holes, blending into the wood grain, artifacts of previous students hanging their drawings. The nail was sitting in a hole, likely older than I was, unseen to everyone else. Subtle signs that space had always belonged to Arthur.

Crown Hall would have constant visitors, tour groups, the occasional passerby, architects from other countries, just to see Mies' work. But Arthur Takeuchi understood that the space existed for the students. He always fought for our education to come first; rules be damned.

Thank you and farewell, Professor Takeuchi.

*Chicago*

**Jeff Zelisko**

It was spring of 1986. Professor Takeuchi's 2–6 p.m. fourth year architecture studio in the southeast corner of S. R. Crown Hall was winding down and finally, just he and I were still there. I had patiently waited until the end of the studio to meet with Professor Takeuchi so I could monopolize some private time with him. I'm glad I did.

Professor Takeuchi finally sat down at my table without a word and began studying the drawings and the simple cherry massing model I had built for my high school building project. I had developed an expressive, meandering design that allowed the module of the structural bay to be organized into a form that I felt the plan of the school dictated.

Professor Takeuchi was a man of few words, but every word he said mattered. After what seemed like a very long time, he spoke. "You are a romantic," he said. "I would not have done it this way, I prefer simple forms," and he moved his hands in vertical and horizontal planes to help describe this as he spoke.

More time passed without another word, and I began to feel a bit deflated when he then said, "But this is your project, and the form you have created is all you, and I recommend that you continue to

pursue the path you have begun." With that, Professor Takeuchi looked me in the eye, got up from my desk, and left. He told me everything I needed to know.

I was one of the lucky people to be impacted by this kind, elegant man.

*Deer Park, Illinois*

**Yuexuan Zhang**

As a formal student of Professor Takeuchi's final studio course at IIT during the spring of 2019, I had the privilege of experiencing first hand his passion for teaching and his unwavering commitment to the Bauhaus architecture system. Since my freshman year, I had heard of Professor Takeuchi's reputation as the torchbearer of Mies' legacy, and I was eager to learn from him.

Professor Takeuchi's studio course was focused on the traditions of Mies' architecture, and his attention to detail was truly remarkable, particularly in regards to proportion. Those iconic white square models, which were created in his studio, were the hallmark of S. R. Crown Hall, and his guidance to each generation of architecture students was invaluable.

I was delighted to learn that former students of Professor Takeuchi had become prominent principals in architecture firms even after I moved to Los Angeles. It is a testament to his teaching and mentoring that his students went on to achieve such success. It was an incredible honor to have been taught by Professor Takeuchi, and I am grateful for the opportunity to carry on the spirit of Bauhaus architecture.

*Los Angeles*

**David Zietek**

Walking into my fourth year, I did not know what to expect, it was the fall semester of 2018. It was our first time being able to freely choose who we wanted to study under and what we wanted to design.

All the studios sounded so interesting, but Arthur caught my eye. Maybe it was because Arthur had years of experience or the fact that he knew Mies. I had to go talk to him and find out more about his studio because it was so unique. Intimidated, I slowly walked up to Arthur. "Hello Arthur," I said softly and continued. "I was very



interested in your studio, but I have one concern. You're not going to be teaching us an old modernistic way of thinking, right?" Arthur chuckled and replied, "What I am going to teach you is timeless and has no style. I will help you understand what is space and train your eye to do so." Arthur's response struck me, I did not expect such a strong answer. I knew from that moment that this was a once in a lifetime professor and studio.

I remember Arthur would walk into every studio with a smile on his face, asking how our day was. He would always gather the studio together and tell stories about Mies or explain to us complicated structural details. I cherished those moments.

Arthur pushed me that year, he made me change my plan about four times. Challenging my decisions, while explaining to me my mistakes which I remember to this day. I was truly blessed to have been mentored by Arthur! He will always be in my memories.

*LaGrange, Illinois*

### ***Sungano (Sunny) Ziswa***

I feel like I received special attention from Professor Takeuchi. From that first class in second year until graduation, he continued to monitor my work and talk to me. Working on numerous models and training my eyes to SEE like how he saw. I recall in my fourth year, he informed me he had signed me up for a design competition. Everyone else had renderings and digital models, I walked in with a strathmore and giant courtyard model. I didn't win but for a moment I saw what I thought was pride from him. However, the best years were after I graduated and was able to meet him during the summers for lunch at the Berghoff restaurant. Always the one to give a critique, I do not think I have created a Takeuchi approved building yet. That is the goal he set in my mind. A Takeuchi-approved design. He was a professor, a mentor, and a friend. The last few times we met, we were able to discuss my personal life, in particular my son, my professional life, and what I have planned for the future. He was always recommending books to read and furniture pieces to buy. I appreciate every moment I had with him and give thanks to him for the many amazing years he guided me. To the family, I thank you for sharing your time with us. Tichaonana (till we meet again).

*Chicago*

## **BIOGRAPHY**

by Tokiko Takeuchi

Arthur Shigeo Takeuchi (June 16, 1931–October 28, 2022), Architect, Pupil of Ludwig Mies van der Rohe, and Longest Serving Full-Time Tenured Professor of the College of Architecture of the Illinois Institute of Technology, dies at 91.

For Chicagoans, Takeuchi's most familiar work is probably the Chicago Civic Center, now known as the Richard J. Daley Center. Takeuchi represented Skidmore, Owings & Merrill (SOM) as assistant chief architect on that project.

Takeuchi was born in Seattle, Washington, in 1931 as the youngest child of Kojiro Takeuchi, editor and publisher of The Great Northern Daily News in Seattle, and Koto Masuda. His father died when he was only two years old.

Takeuchi was attending the Beacon Hill School in Seattle when, in the spring of 1942, with less than two-weeks' notice and no due process, he and his family were ordered to report to internment camps in remote parts of the country due to their Japanese ancestry. This was a result of President Franklin D. Roosevelt's Executive Order 9066, issued in the aftermath of the Pearl Harbor attack. The family was forced to leave their dog with a neighbor and abandon their property, which included their Beacon Hill house and large printing presses and typesetting equipment at the newspaper office in Seattle. Like other Japanese American families at the time, they were only allowed to take what they could carry, first to Camp Harmony in Puyallup, Washington, and then to Minidoka in Idaho.

Unsurprisingly, the internment experience was prominent in Takeuchi's boyhood memories. He often recalled how the camps were not ready when the internees arrived. "When we got off the ancient train, armed guards fore and aft, window shades always pulled down from Puyallup, where we were temporarily interned... we step[ped] off into a foot of volcanic ash in the middle of nowhere in the south-central Idaho desert. A large family was assigned to one large room in a tar-papered barrack, a small family to one small room. Toilets, showers, mess halls were remote. When it rained, the fine ash turned the ground into muck for which no one was prepared! The inmates in time built sidewalks with stones and sand so

that we would not have to constantly battle the muck.”

Takeuchi was released from the Minidoka concentration camp on September 19, 1944. Internment, he wrote, was “a terrible experience for all, especially for the [first-generation] isseis who lost nearly everything, if not truly everything. When it was all over, they did not have the energy to pick up the pieces and start over!” He, his mother and grandfather headed to Chicago and stayed with relatives at Frank Idaka’s boarding house, a local produce vendor, in Hyde Park on 49th Street and Lake Park Avenue. Late for the school year, Takeuchi got off to a rocky start as an eighth grader at the Kenwood School in the fall of 1944. He attended class for only one morning because his teacher angrily demanded, “Why didn’t you bring pencils to class?” The teacher later apologized, but Takeuchi refused to return, so they traveled to White Oak, Georgia, to stay with an uncle who ran a lettuce farm. There, he attended a rural school in a wooded area with other Japanese American children. However, his mother sensed her son’s poor educational prospects there and soon returned to Chicago. They found temporary housing at a downtown hotel arranged by Takeuchi’s eldest brother, Richard. Upon discovering that the cost amounted to \$42 a week, his mother quickly checked the family out of the hotel, and Richard found them a studio apartment on 54th Street and Kimbark Avenue with a pull-out “Murphy” style bed. Richard, who would later become editor of the Chicago Sun-Times Magazine, lived in an apartment on the North Side while his mother, middle brother Austin, and Takeuchi lived in Hyde Park at 5439 Kimbark Avenue, a building which has since been demolished.

Takeuchi attended Hyde Park High School beginning in 1945, traveling to Georgia during the summers to work on the lettuce farm. In 1948 he won First Prize in the Architectural Drafting division of Scholastic Industrial Art awards. Following graduation in 1949, he attended the Illinois Institute of Technology, earning his Bachelor of Architecture degree and later his Masters in Architecture degree (B.ARCH ’54, M.S. ARCH ’59) under Ludwig Mies van der Rohe.

Takeuchi’s architectural studies were interrupted in late 1954 when he was drafted into the U.S. Army for the Korean War and spent the harsh winter of 1954–1955 in Arkansas. In early 1955 Takeuchi suffered ear pain from the cold during machine gun training, which at the time was conducted without ear protection. Basic training left his hearing permanently damaged, leading to a lifelong struggle. He

also spent time training in Fort Bliss in El Paso, Texas, near White Sands, N.M., for missile practice. He was released from the Army in the fall of 1956 to attend graduate school on the G.I. Bill. During his student years at the Illinois Institute of Technology, Takeuchi worked many late nights. From 1956–1959, he was a draftsman and field superintendent at the office of A. James Speyer. From 1958–1959, he worked as an architect and consultant for Herbert S. Greenwald. At Greenwald’s office, he worked on the H.S. Greenwald Penthouse Apartment, Commonwealth Promenade in Chicago, and the Metropolitan Corporation of America New York Office at the Seagram Building in New York.

Due to Greenwald’s untimely death in a plane crash in 1959, Takeuchi found himself without a job. He found work as a project architect at Skidmore, where he became responsible for the design of several office buildings. The Central Motor Bank in Jefferson City, Mo., won an award from the American Institute of Architects, and the BMA Tower in Kansas City, Mo., won awards from both the American Institute of Architects and the American Institute of Steel Construction. As assistant chief of design on the Chicago Civic Center project, Takeuchi collaborated with Jacques Brownson of C.F. Murphy Associates and was responsible for the building’s unprecedented wide structural bays intended to house over 120 courtrooms along with numerous elevators to service the offices and courthouse. Takeuchi was initially devastated when he was given the assignment, and the many difficulties posed by the project meant that the partners were reluctant to be involved. The three buildings were redesigned into a single building with a plaza, which would later become the site of the celebrated sculpture by Pablo Picasso. Over the years, Takeuchi shared many stories with his family, friends, students, and colleagues about the unexpected twists and turns entailed by the numerous challenges of the project.

Bruce Graham of SOM subsequently invited Takeuchi to work on the John Hancock Center and later the Sears Tower (now Willis Tower). But Takeuchi elected to open his own architectural firm with Louis Johnson, also a former Mies pupil and Walter Peterhans’s right-hand man at the Illinois Institute of Technology. Takeuchi & Johnson Architects opened in the Rookery Building, later moving to 37 S. Wabash Avenue. In 1965 as the Illinois Institute of Technology’s architectural program grew in national prominence, Takeuchi was recruited to teach by George Danforth, head of the

architecture department. That was the beginning of a distinguished teaching career at IIT.

Takeuchi established his own firm in 1970. Projects included the Central Bank corporate headquarters, Central Bank West, a branch facility, as well as its expansion, renovation work on the Central Motor Bank in Jefferson City, Mo.; preliminary studies on the Charles Bronfman Residence in Montreal; the P.B. Lambert Apartment in Chicago; preliminary studies on the Stenn Residence in Chicago; alterations to the Central Trust Bank; the Wendell Smith Elementary School (formerly the Gately Park School) on Chicago's South Side; and the Modular Schools Program, a prefabricated, rapidly erectable system for the Public Building Commission of Chicago and the Chicago Board of Education. He also worked on preliminary plans and cost studies for the Republic of the Philippines of Prefabricated Plastic Houses for Warm-Humid Countries; preliminary phase studies for the Bank Headquarters Building in Jefferson City, Mo.; and renovation work for the Malcolm X College Curtainwall. He served as Consulting Architect to the Houston Museum of Fine Arts and the Art Institute of Chicago, designing for the latter the Gonsaulus Hall for European Decorative Arts including glass and chinaware, ceramics, gold and silverware, and medieval armor.

Takeuchi was a finalist in the Minnesota II, National Terra-Tectural Competition, 1976; Premiated Runner-up, The Plateau Beaubourg, (Pompidou) Centre International Competition, Paris, 1971; Co-finalist, University of California Art Center Competition, Berkeley, California, 1965; Co-winner, 3rd Prize, Enrico Fermi Memorial Competition, Chicago, 1957. He was a visiting professor for the International Architectural Seminar at Kanto Gakuin University in Yokohama, Japan; Co-Coordinator of the Hilberseimer 100—Plus Concordia and Co-Chairman of the Hilberseimer 100—Plus lecture/Symposium for the Graham Foundation in Chicago; member of the Mies van der Rohe Centennial Planning Committee as well as member of the WTTW Channel 11 Community Advisory Board. His alternate plan for the Chicago Bears stadium at Soldier Field was featured on WTTW's Chicago Tonight and all other local news media. His work has been cited in numerous publications. He held U.S. and European patents for the reverse slope seating tier system for stadiums and underground airports. Takeuchi was the recipient of teaching awards at the Illinois Institute of Technology, where he served twice as interim dean and taught for 54 years until his retirement in 2019. His students from around the world have

also won awards and established successful architectural and teaching careers of their own.

Takeuchi played the cello, had a deep appreciation for classical music, and enjoyed reading and watching films by Yasujiro Ozu. He was good friends with other Mies students such as John Heinrich, architect of the Lake Point Tower in Chicago, as well as the architect and artist Alex Corazzo. He continued to work with and visit his mentor and colleague, Alfred Caldwell, in Bristol, Wis., whose house he helped build as a student, until Caldwell's death in 1998. Takeuchi was registered in Colorado, Illinois, Missouri, and New York and was certified by the National Council of Architectural Registration Boards.

A resident of Hyde Park, Chicago, for the past 78 years, Takeuchi died at home on October 28, 2022. His siblings Richard, Beatrice, and Austin are all deceased. He is survived by his wife, Toki; daughter Tokiko Catherine Takeuchi; and son Edward Kenji Takeuchi. A private service was held on November 7, 2022, at the Midtown Funeral Home in Chicago.

