

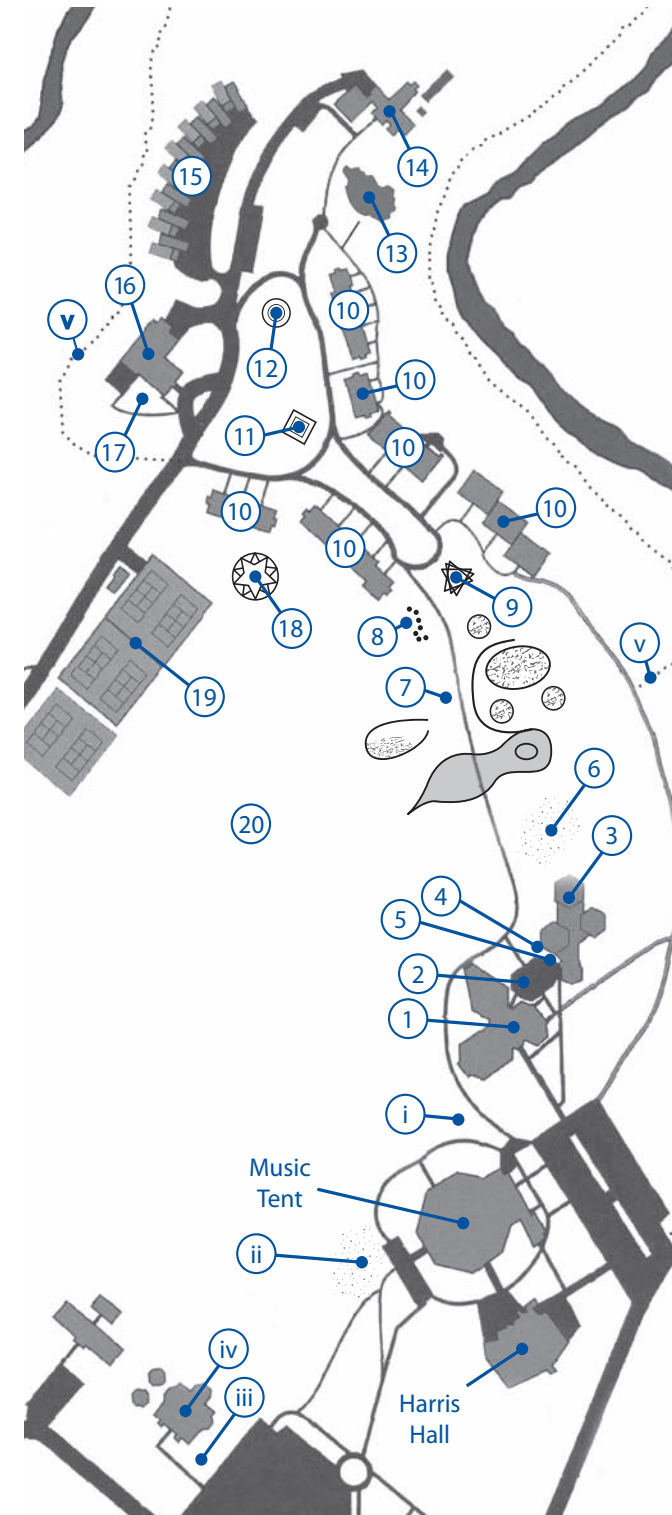
INTRODUCTION

In the early 1950s, Aspen Institute founder, Walter Paepcke, commissioned the renowned Bauhaus architect and artist, Herbert Bayer, to give shape to an idea. It was Paepcke's vision to transform forty acres of farmland into a secluded destination where business executives and other leaders could take a step back from their hurried lives and careers to speak candidly and reflect upon a variety of important issues they faced – uninterrupted and amidst the Aspen landscape.

Building upon this vision, Bayer sought to create a unified environment – a place where the spirit could be moved by Aspen's natural setting, the mind could thrive and art could serve both aesthetic and functional purposes. The Bauhaus school believed that environment, culture and community should not merely exist alongside each other; but, in the ideal setting, these aspects should be integrated and intertwined.

Between 1953 and 1973, Austrian-born Bayer helped create what is today known as the Institute's original grounds. By weaving outdoor walkways through his landscape architecture (known as "earthworks") to connect the seminar rooms to the comfortably simple residential complex, Bayer intended the design of the place to constantly remind the visitor of his or her relationship with nature, mind and body. The property is the epitome of an all-inclusive Bauhaus environment.

The grounds are not only rich with architecture and outdoor sculptures – there is also an immense collection of artwork, which can be found inside almost every building. Although the paintings and tapestries are too numerous to catalogue in this pamphlet, we still recommend that you step inside a few of the buildings and view the indoor artwork as well.



TOUR DETAILS

1 The Walter Paul Paepcke Memorial Building

Designed by Bayer and completed in 1962, this building was part of the original grounds. Though it was not the Institute's first building, it currently serves as its main building, containing the front desk, the Auditorium, Paepcke Library, Paepcke Gallery and the majority of the Institute's local offices.

2 William E. Mayer Courtyard

The small shaded courtyard was named after William E. Mayer, former Chairman of the Board of Trustees. A bust of the Institute's second president, Robert O. Anderson, is located inside the courtyard's walls, near the Paepcke Building.

3 David H. Koch Seminar Building

Completed in 1953, this was the first building on the property. Bayer designed the hexagonally shaped seminar rooms to accommodate 6-sided discussion tables. Philosopher Mortimer J. Adler, who was involved with the Institute from its beginning, recognized the value of the seminar rooms' design:

The phrase 'round-table' must be given physical reality if its intellectual significance is to be realized. For a group of persons to be able to talk with, not just at, each other, they must somehow confront one another in as nearly a face-to-face manner as possible.

Inside the lobby a collection of black and white photographs can be found of the Aspen Institute taken by Franz Berko and dating as far back as the Institute's groundbreaking.

4 Sgraffito Mural

Located on the wall left of the Koch Building's main entrance, this mural shows Bayer's fascination with the shifting and undulating of the earth's surface. The mural's thin lines, almost mimicking the pattern of a seismograph, are intended as a representation of Red Mountain, located to the north of the campus. A photograph of the work in progress can be seen inside the Koch Seminar Building (1953).

5 Bust of Mortimer J. Adler

Sculpted by Maude Hutchins in 1934, this work predates most all of the art on the grounds. With the bust's caricature-like features, it is often said to bear very little resemblance to Adler, a philosopher who became involved with the institution since its founding.

6 Elizabeth Paepcke Memorial Wildflower Garden

Elizabeth Paepcke, the wife of the Institute's founder and a longtime faithful member, had always maintained a beautiful flower garden in the yard of her Aspen home. The Paepckes' daughters provided the Institute with the initial funding to create a wildflower garden near the Institute's oldest building in memory of their mother (1995).

7 Anderson Park

Though many who pass through Anderson Park assume that the pattern of mounds, rocks and streams serves as a representation of the larger surrounding landscape of mountains and rivers, Bayer never intended for his art to be taken literally. Bayer's design was chosen strictly for aesthetic purposes; any similarities to Aspen's geography are likely coincidental. The park was completed in 1973.

8 Big Dipper

This piece, found at the west end of Anderson Park, is the work of the Mexican sculptor Matthias Goeritz. From a birds-eye view, these star-shaped pillars form the constellation of the Big Dipper. As with the real constellation, if one traces an imaginary line between the two stars furthest from the handle (the two tallest pillars) and follows it out into the night sky, that line will always point to the North Star.

9 Intuition

The work of the British sculptor John Robinson and gifted by Robert A. Hefner III. Intuition consists of three stainless steel interlocking triangles mounted on top of river rock. When viewed from the crest of the circle driveway, the Hunter Creek Valley becomes the inspiring backdrop for this sculpture.

10 The Residential Complex: Crown, Arco, Malott, Whitemore, Catto, Kresge, Wachner and Wexner

The guest suites at the Aspen Meadows Resort are spread across six separate buildings, bearing the above-mentioned names. Bayer designed the residential complex to complement The Meadows' townhouses, reception building and health center – all of which he also designed in the Bauhaus style. Yet, the residential buildings' architectural quality was heavily contrasted by the quality of their construction. Built on a tight budget in the mid-1960s, these structures were in a miserable state only a couple of decades later. In the early 1990s, a \$17 million renovation saved Bayer's vision by undertaking the complete rebuilding of the residential complex. By remaining faithful to the old blueprints and the dwindling Bauhaus style, the project succeeded in preserving a landmark. The interiors of the guest suites were completely renovated in 2008. The Kresge Building also contains a seminar room.

11 Marble Garden

With the assistance of Elizabeth Paepcke, Bayer created this garden in 1955. Bayer found these nineteen pieces of marble abandoned and strewn about a quarry near Aspen – the same quarry from where the Lincoln Memorial's marble came. With the artists' arrangement of these unusually shaped pieces, the Garden offers harmonious perspectives of shadow patterns and asymmetric spatial relationships.

12 The Grass Mound

If you follow the current of a small stream that runs beside the Marble Garden, you will soon find yourself next to Bayer's Grass Mound. Completed in 1955, this work was not only Bayer's first earth sculpture, but one of the first earthworks made, anticipating other artists by at least ten years. Inspired by the movement and transformations of the earth's surface, The Grass Mound can be viewed as Bayer's artistic response to the surrounding landscape. Though the forty-foot wide grassy depression might appear to be the result of a dried-out pond, it has always been kept dry.

13 Doerr-Hosier Center

The Doerr-Hosier Center combines elements of modernism with inspiration from the natural world and Eastern philosophy and design. Exploring new architectural terrain in a style architect Jeff Berkus has dubbed "dynamic modernism," it utilizes green technologies and materials to minimize impact and maximize efficiency. The building offers a large indoor meeting space for up to 450 people, terraces and seminar rooms, a full event kitchen, an Institute history room, and "Stone River" — British sculptor Andy Goldsworthy's red sandstone serpentine wall that winds into and through the Doerr-Hosier Center — a graceful touch for the building and an artistic masterwork in its own right. The wall, representing the artist's strongest interaction with a building to date, was made possible by funding from Institute supporters Bryan and June Zwan. Goldsworthy had worked with architects previously, including Doerr-Hosier architect Jeff Berkus, but never in such a fully integrated capacity — an opportunity that drew him to this project, he says. "It is unusual to have a chance to work with a building right from the ground up," says Goldsworthy. "And it's unusual to have an architect who's enthusiastic about having an artist involved in the project from the start, not just to add an artwork at the end. The wall needs the building; they work together." Also, he adds, the landscape attracted him, as well as the aim of the building and the Institute itself. "The concept of bringing people together from all around the world gave rise to the idea of this form that would come from the outside in."

14 Resnick-Malek Health Center

The Health Center and the large "HC" mural are again the work of Bayer. The Resnick-Malek Health Center contains a fitness center, gymnasium, lap pool, change rooms, saunas and hot tub, available to members and hotel guests. Black and white photographs of Health Center from the late 1950's can be found on the lobby walls.

15 Town Homes

Though these Bauhaus town homes were all originally part of the property, today all but one of the units are under private ownership.

16 Aspen Meadows Reception Center

Containing the reception desk, Hefner lounge, Coffee bar, and guest dining areas - Plato's and Meadows Restaurant, the Reception Center is the heart of the Aspen Meadows Resort.

17 Kaleidoscreen

Finished in 1957, this Bayer piece sat near the edge of the original pool and could increase or decrease wind flow and reflect or deflect sunlight to the pool as a cranking device manually rotated the seven aluminum louvers. Bayer designed the Kaleidoscreen so that it would function both practically and esthetically. When the louvers rotate, the design becomes animated and the work takes on a new shape.

18 Geodesic Dome

From the Kaleidoscreen, one can see the Geodesic Dome by looking through the gap between the tennis courts and the residential complex. Although this Buckminster Fuller-designed structure currently stands alone and serves no practical purpose, it was once a unique climatecontrol device for the original pool: Fitted with a semi-spherical canvas, the geodesic dome gave shade and shelter to the pool while the Kaleidoscreen controlled the wind flow and light reflection. A Berko photograph of the dome over the pool can be found in the Koch building.

19 Calaway Tennis Center

Four cushioned hard courts, two Har-Tru clay courts, and pro shop are located above the underground parking. Court time can be booked by hotel guests, members, and the general public.

20 Open Space

Originally used as a horse racing track, this designated open space is today covered with sage and wildflowers, attracting wildlife to the area. A faint trace of the original track remains and two footpaths cross the area providing an alternate path across the property and to the Aspen Center for Physics.

i I Do

The work of sculptor and part-time Aspen resident, Rita Blitt, this work is one of the two pieces Blitt gifted in honor of the Institute. Blitt found that displaying her sculptures on the Institute's grounds allowed them to be viewed in their natural surroundings (1990).

ii Japanese Contemplative Garden: "Sage Mountain Sky"

Donated by Betty Musser in memory of her husband, John Miller Musser. The Contemplative Garden provides the property with a pleasant landscaping feature quite different from Bayer's earthworks. For the full effect of the garden, the observer is encouraged to view the rocks as a lake and the scene as a painting.

iii Separate But Together

Another of Rita Blitt's sculptures donated to the Institute (1990).

iv Boettcher Seminar Building

This Bayer-designed building – along with its two smaller buildings, which appear to be loitering off to the side – is the location of three conference rooms, as well as several offices.

v Walking Trail to Castle Creek/Roaring Fork River

This trail was created after the property along the river was acquired by the City of Aspen as conservation space. The trail connects via a bridge to the Rio Grande Trail along the Roaring Fork River.

