

INTERSTITIAL:  
SIXTY YEARS AT RUSH CREEK VILLAGE  
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To Theodore van Fossen, *generous teacher and good friend*;  
to Martha Wakefield, *kindred spirit*;  
to Richard Wakefield, *master craftsman*;  
and to the Members of Rush Creek Village past, present and  
future.

ACKNOWLEDGMENTS

This document is the result of an ongoing collaboration of many people who shared a commitment to telling the story of Rush Creek Village. Initial research in the 1990's was performed by Marcia Rees-Conrad, AIA and Cynthia Hayes, funded by a grant from the Columbus Chapter of the American Institute of Architects. It was Marcia who introduced me to Martha Wakefield in 2003 and asked me to use her research, including interviews with surviving original members, to develop a book to share what had been created at Rush Creek with the world. Later, she would help me find Theodore van Fossen. Marcia was a champion of sustainable design before anyone else in Central Ohio and recognized Rush Creek Village as a touchstone for future dialogue on the subject. This book would not have been possible without her initial efforts and continued participation.

Tom Hogan was a resident of the Orcutt House and president of the Rush Creek Village Association for many years; his photographs are brilliant and speak to an understanding of van Fossen's work that requires immersion in a subject, both physically and intellectually. His stewardship of the Orcutt House returned it to its appropriate primary status as the central planning reference for the Western Neighborhood.

Tom's wife, Dorothy Hogan, conducted extensive interviews with Martha Wakefield and Theodore van Fossen while she and Tom

lived at Rush Creek and has generously shared the transcripts of those interviews for this book.

My father, David Kelly, also contributed images to the effort. After a career that included documentary photography, his work herein, understandably, captures precise rendering of otherwise overlooked details and context.

Martha Wakefield and Theodore van Fossen contributed a great deal of time and attention to this book in their final years. Martha's passion for design was a shared one and in every conversation we found ourselves competing in our outrage at the bankruptcy of Modernity's (and post-Modernity's) design ideals. The Wakefield family, especially Cris Andersen and Pam (Wakefield) Andersen, has kindly permitted access to the family's archives of photographs and drawings, without which, the telling of this story would have been much more difficult if not outright impossible.

Finding Theodore van Fossen was vital both to this work and my own development as a design professional. Growing up in Worthington not far from Rush Creek Village, I would bicycle over and see van Fossen's name on the marker there on E. South Street and wonder who was this man that could have designed the houses around me that piqued my curiosity; I was drawn back countless

times by the unique character of the homes and the subtle electricity between them. Living in seclusion in rural Western Pennsylvania, Ted van Fossen had long since turned away from a world that had settled for mediocrity. He was the last of a generation of great artists and thinkers that included his friends Tony Smith, Lee Krasner, and Max Earnst. By the time I located the old Master, he was alone in fragile health and in humble surroundings appropriate for a Bodishattva. Throughout his life, he had eschewed the large, profitable commissions that were offered in exchange for his principles and remained in this world, it seemed, just long enough to tell his story and impart his wisdom one last time. I will always be grateful for his inspiration, his friendship, and his lessons. This book fulfills my promise to him that I would pass on what I have learned.

Peg Pyron, teacher, friend and trusted counselor for more than 30 years, helped me to relate van Fossen's story in a way not many editors could. Aside from saving me the public embarrassment of poor grammar and syntax, it was Peg and fellow intrepid explorer, my old friend Courtney Harden Chapman, who located the Gunning House for me in 2008. Abandoned and lost to the present-day community at Rush Creek, the Gunning House was a critical storyline in the creation myth of Rush Creek Village. Bud Byrne's stalwart guardianship of the site and its ephemera during that time is very much appreciated.

The Worthington Historical Society and the Worthington Public Libraries provided access to historical documents that helped place Rush Creek Village within the context of its surroundings.

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Ian Merker, AIA of Sacramento, California reached out with much-appreciated information about van Fossen's design practice in Los Angeles and an unbuilt commission there for his grandparents.

Here in the Bay Area, Rachel Ginsberg has been a best friend, co-conspirator, enabler, guardian angel, invaluable advisor, and indispensable sounding board.

In addition to possessing the sharpest design skills, Aaron Howe-Cornelison is one of the most powerful intellects I've ever met as well as one of the wisest; thankfully, he spent countless hours with me discussing the more complicated issues in Chapter 3 when we

both should have been working on other things.

I'm always happier after speaking with Pierluigi Serraino, the Bay Area's poet-warrior of mid-Century architectural scholarship, who always offers sound advice and a positive outlook.

The path for the development of my neurodynamic model for the Biophilic Effect was lit initially by Worthington neighbor Jan Smeigh. I will also be eternally grateful to Jill Garland for facilitating focused vision for the research along that path.

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outrageous fortune.

Mickey Melragon--award-winning architect, fearless individualist, brilliant intellect, and supportive uncle--provided the initial inspiration for pursuing a life in architecture outside of the comfortable mainstream and could always be counted on for encouragement.

I should also gratefully mention those who threatened this endeavor by their efforts to capitalize on it for their own benefit. Their opposition revealed the path forward.

Finally and most of all, this adventure was possible for the past fourteen years because of the patience, sacrifice, and support of my family: Sara, Makoyi, Alex and Maya (and Joey). I am very fortunate.

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