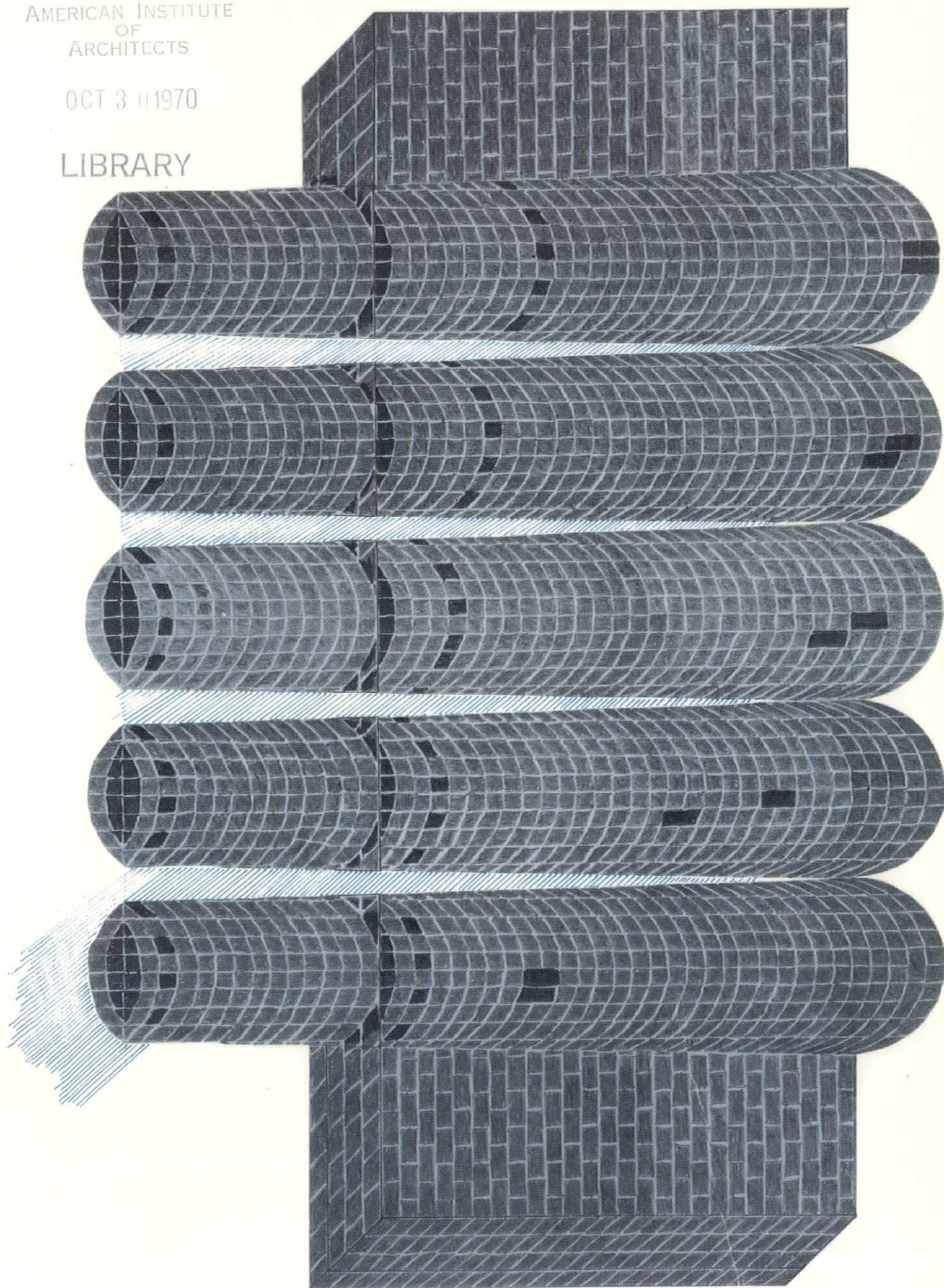


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Northwest Architect

Official Publication of the Minnesota Society of Architects

VOLUME XXXIV NUMBER 6 Sept.-Oct. 1970

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Cover Design—"Sound Towers"—by Siah Armajani

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Area Notes

Architectural News from Five (well Four) States

PEOPLE...

The July visit of the AIA's roving urban design team, **Sam Caudill** and **C. William Brubaker**, to Ely, Minn., had a graphic writeup in the Sunday, September 6, Minneapolis Tribune. They urged Ely to refrain from further destruction of old buildings but rather to strive to recover the flavor of the old mining days, as is being done in Aspen, Colo.

Architect **Richard Acott** of Wisconsin Rapids told the Rotary Club there that some of the federally subsidized housing programs are extravagant and put an additional, and often unbearable, burden on the poor. He suggested it would be more realistic to offer subsidized rental units and vocational training programs which would enable them to become self-supporting.

Gene LaMuro, recently a project architect with Kettle Moraine Associates, has opened an architectural office in Fort Atkinson, Wis.

Peregrinations: **Charles E. Aguar** of the Hibbing and Duluth firm of Aguar, Jyring, Whiteman, Moser, Inc., has accepted an appointment as associate professor in the new School of Environmental Design being organized at the University of Georgia. Though he and his family are moving to Athens, Ga., he will retain his connection with the Minnesota firm. And **Dr. Lester Hunt**, former educator who is now educational facilities planner with Larson, Playter, Smith, Eau Claire, Wis., has been appointed planning consultant for secondary schools to the government of Brazil. He expects to be in Rio de Janeiro for about two years.

Top brass: **Bruce Abramson** is the new president of Hammel Green and Abramson, St. Paul. **Curtis Green** becomes vice president-treasurer, **Richard Hammel**, vice-president, **David Martin**, vice-president, and **Lee Dahlen**, secretary. New vice presidents are **Kenneth Schultz**, **Richard Babcock**, **Ted Butler** and **Wesley Sorenson**. **Benjamin A. Gingold, Jr.**, president of Gingold-Pink Architecture, announces that former vice-president **Paul M. Pink** has been named executive vice-president, **Harold C. Olson** vice-president and **Mr. and Mrs. Janis (Susan) Blumentals** are assistant vice-presidents.

Nathaniel Sample of Sample and Potter, architects in Madison, Wis., addressed the Stoughton, Wis., Rotary Club on the new cities of England, Sweden, Finland, Russia and France, illustrated with slides from his recent travels there.

Ross T. Potter, **Sample** and **Mark Purcell**, of the above firm, won the recent nationwide competition for enlarging the main Chicago Public Library. The competition resulted from public outcry over earlier plans to demolish the famous 73-year-old building.

William A. Vievering is associate in charge of Seifert & Staszko Associates' new Bloomington, Minn., office. **Keith E. Lorenzen** has moved his office from Blooming Prairie to Owatonna, Minn. The Minneapolis office of **Ellerbe Architects**, reorganized and expanded to specialize in commercial and educational projects, is being headed by **H. William Nara** as associate division manager. **Thomas F. Lynch** is assistant division manager of commercial projects. The Rochester, Minn., Post-Bulletin is overwhelmed by this firm's computer expertise and reports president Wayne Winsor as saying that their use of the IBM 1130 is "particularly important now, as the architectura — rpfessopm cpmfronts a severe shortage of people." Severe shortage of proofreaders, Post-Bulletin?

The Beloit, Wis., firm of **Knodle-Rose and Associates** has acquired the Plaza Motel there and will convert the building into offices to house its expanding practice.

... AND PROJECTS MINNESOTA

Three new nursing homes have been completed: the Itasca County Memorial Hospital convalescent and nursing-care unit by **Horty, Elving & Associates** of Minneapolis, a 67-bed addition to Raymond's Nursing Home in Austin by **Ross Graves** of Austin and an addition to the Green Pine Acres Nursing Home in Menahga by **Fred Kegel** of Detroit Lakes.

Construction was scheduled to start in September on a Lutheran-sponsored moderate-income apartment project in Austin. Consisting of 43 efficiencies and 22 one-bedroom apartments, and designed by **Warren Kane** of Austin, the purely residential project will be subject to real-estate taxes under a 1969 law passed by the Minnesota legislature. It is being built under a regular FHA 40-year mortgage but it qualifies for an interest subsidy under Section 236 of the HUD act of 1968. The low-income apartment project for Montgomery, designed by **Miller and Melby Architects, Inc.**, of Minneapolis, has been completed. A 12-unit luxury apart-

ment is under construction in Duluth. Costing about \$200,000, it was designed by **John Ivey Thomas** of Duluth.

Churches: Construction is underway on an addition to Grace Baptist Church in Austin, designed by **Ross Graves Associated Architects** of that city. The United Methodist Church of Alexandria is financing its new church by issuing bonds bearing interest at 8 3/4 and 9 percent. **Johnson and Nordblom** of St. Paul are the architects.

Horan-Hustad Associated Architects of Minneapolis have been engaged by the Dakota County commissioners to prepare a cost study for the proposed new county offices in Hastings.

Educational: The \$8 million new science building at Mankato State College, designed by **Sovik, Mathre and Madson** of Northfield, is under construction. And the **Cerny Associates** have proposed a diffused heating system consisting of 15 small boilers mounted on the roof for the new Fairmont high school. Besides eliminating the central boiler room, and thus gaining space for a desired wrestling room, the small boilers would total less cost than two large ones, besides reducing pipe sizes.

Commercial: Duluth is to have a new funeral home, the first to be built since 1940. And Duluth's Labor Temple Association has bought the old Coca-Cola plant, which will be remodelled for rental spaces as well as for union meetings and social facilities. **Jon Helstrom** of Duluth is architect for both projects.

A midsummer shower of proposals for a roofed football stadium for the Twin Cities included one by **Peterson, Clark and Associates**, Minneapolis architects. Their suggestion is for a 600-by-800-foot ellipse with a suspended roof of reinforced plastic fabric. The estimated cost without land would be \$12.5 million.

WISCONSIN

Educational: Bids on Eau Claire's west side junior high school came in within one percent of the budget of \$4,556,500. The happy architects are **Larson-Playter-Smith** of that city. Unhappy are the architects for the 8-year-old Sparta senior high school, part of which has been condemned as structurally unsafe because of errors in the design or construction of the roof system. They, the general contractor and the subcontractor for the precast roof system are being sued by the school district. Holding their breaths are members of the **Warren Holmes Company** of Lansing, Mich., who in arbitration were awarded their claim for \$31,212 for work on an addition to the Stevens Point high school before the project was dropped in favor of a new senior high, but the fiscal board of the school district continues to refuse to pay. In a quandary is the school board of La Crosse which, after consultations with **Hackner, Schroeder, Roslansky and Associates**, is having second thoughts on the feasibility of renovating Logan High School for a further 25 years of service and of remodelling Old Central, vacant for three years, for a third South Side junior high. But everyone seems pleased with **Larson-Playter-Smith's** proposed two-story elementary school for Chippewa Falls. It was pointed out that, in contrast to the usual sprawling "education factory," the proposed building would be more compact, centralized, and more economical to heat. The revolution has gone full circle.

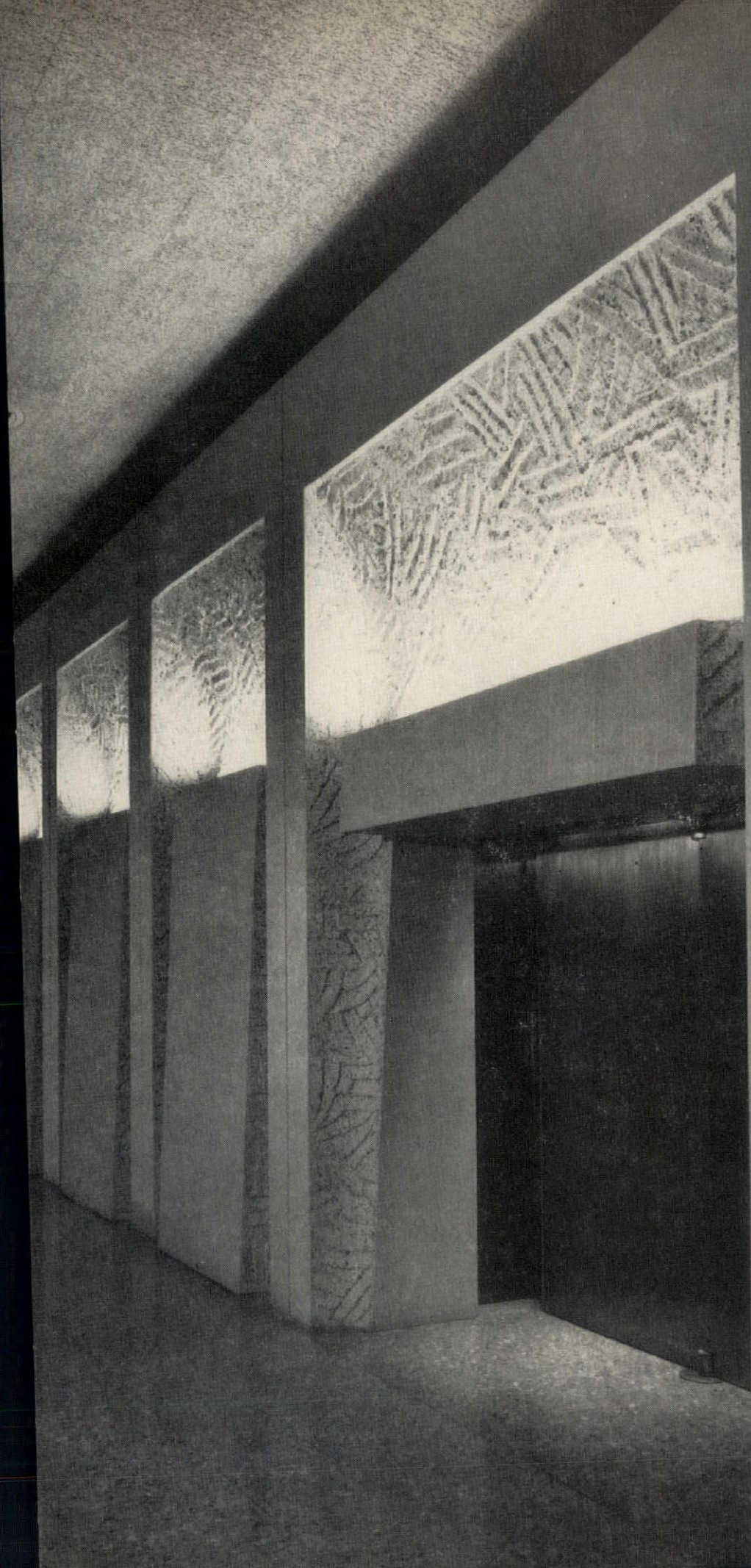
Higher educational: The campus design for Nicollet College and Technical Institute in Rhinelander, by **Schutte-Mochon, Inc.**, of Milwaukee, has been chosen for exhibition at the 47th annual conference of the Council of Educational Facility Planners to be held in Oklahoma City in October. The ever more polynomial firm of **Durrant-Deininger-Dommer-Kramer-Gordon-Wirkler** of Watertown and Dubuque has been chosen to design the campus and the first building for the new lakefront Racine Technical Institute.

Heavenly: The first unit, comprising classrooms, fellowship hall, and kitchen, of St. Paul's Lutheran Church in Fall Creek is under construction. The \$110,000 building was designed by **Dittloff Engineering Co.** of Eau Claire. **R. W. Surplice** of Green Bay is architect for the new Assembly of God church under construction in Waupaca. The 300-seat church and the education building flank a courtyard, enclosed by connecting links of narthex and offices. An educational and administrative addition to the United Methodist Church of Hudson has been designed by **Armstrong, Schlichting, Torseth and Skold** of Minneapolis. At the ground-breaking service the children of the congregation attached messages of hope to balloons and released them to the world. James A. Lovell, Apollo 13 commander, is national chairman for the United Church of Christ's half-million dollar fund drive for the construction of four new buildings at the Winnebago Children's Home in Neillsville. The complex, stilted, helical structures of vertical siding and wood shingles have been designed by **Skidmore, Owings & Merrill**.

A comprehensive site plan and a \$250,000 lodge building are being designed by **Jerome Landfield** of Mt. Horeb for Wisconsin Badger Camp for mentally retarded youths at Prairie du Chien.

A 52-bed addition to the privately-owned Prairie du Chien Convalescent Center will be fabricated in sections in Madison and delivered to the site on semi-trailer trucks. **John Shepherd &**

(Continued on Page 352)



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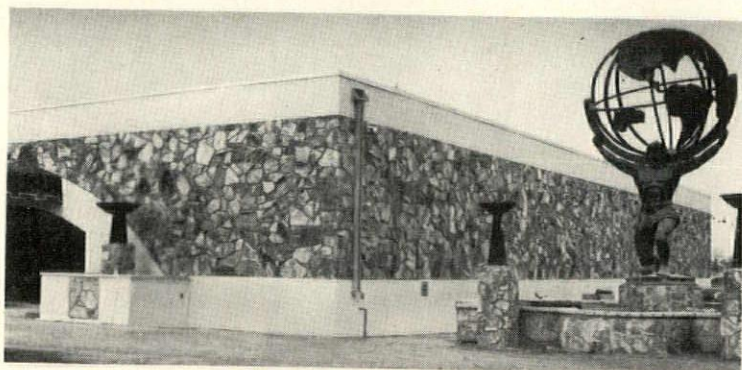
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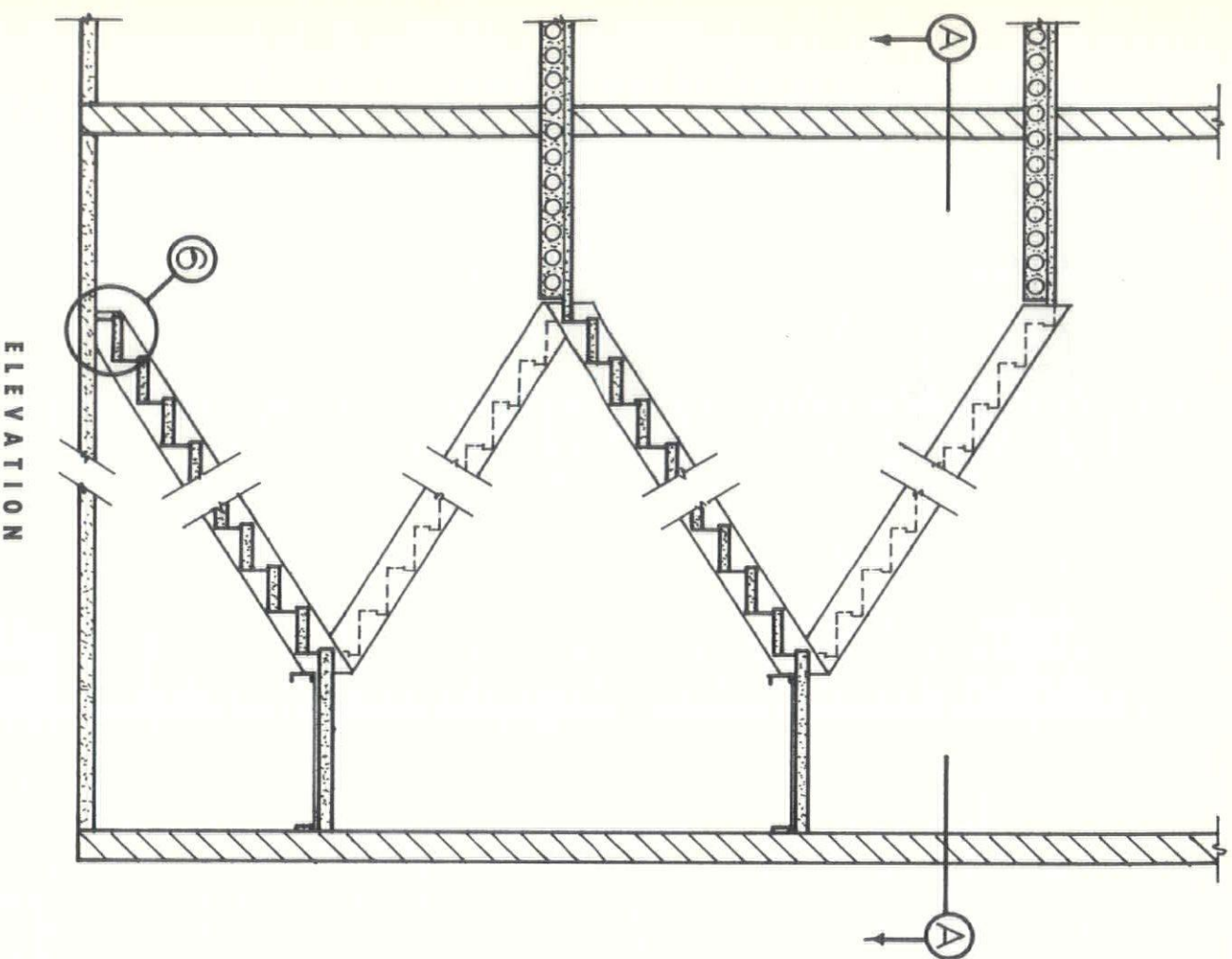


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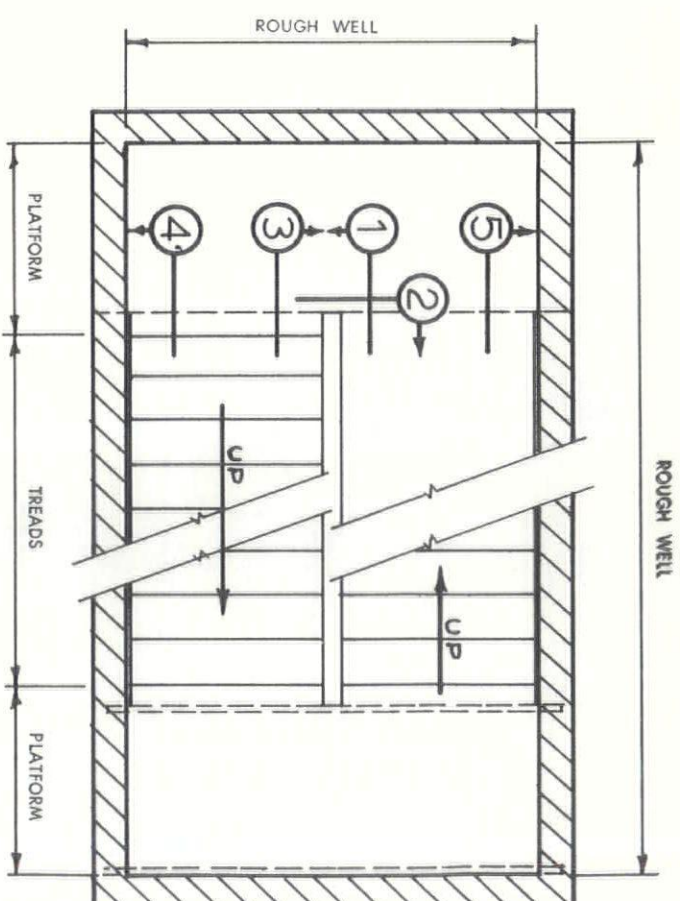


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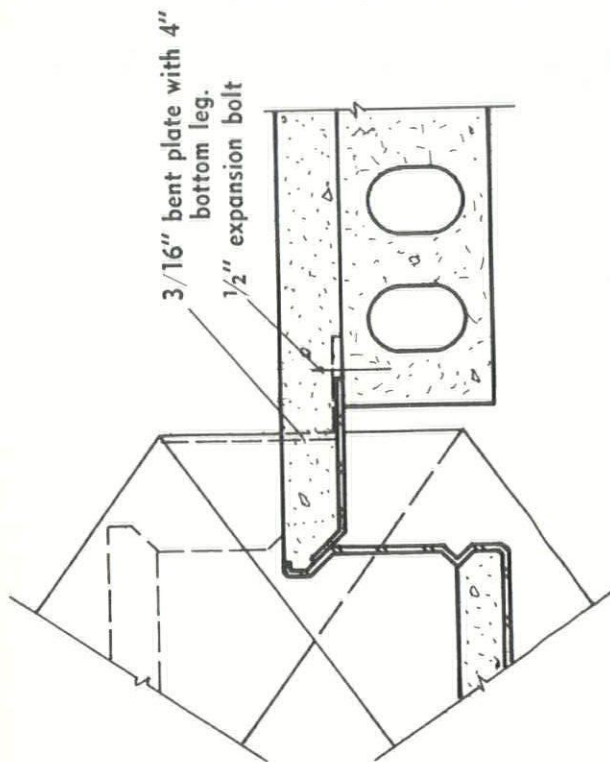
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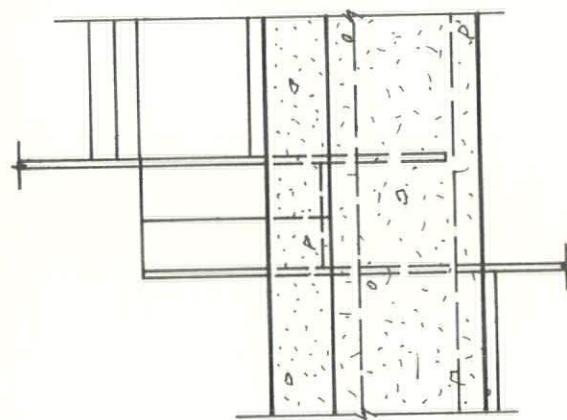
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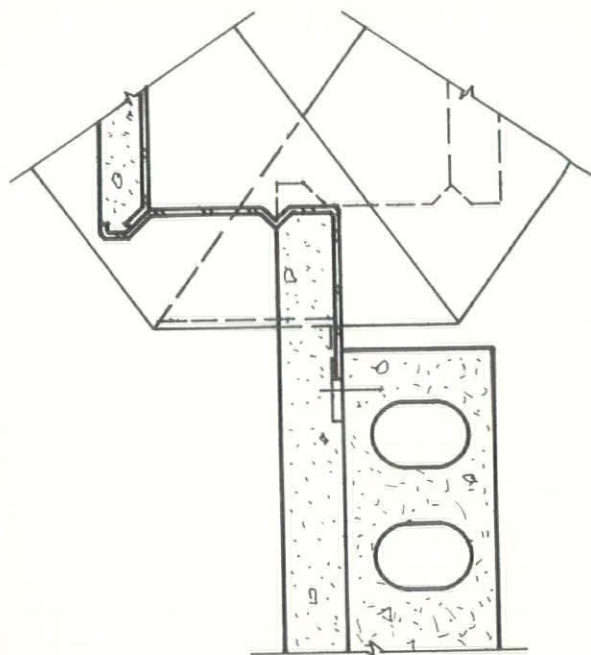
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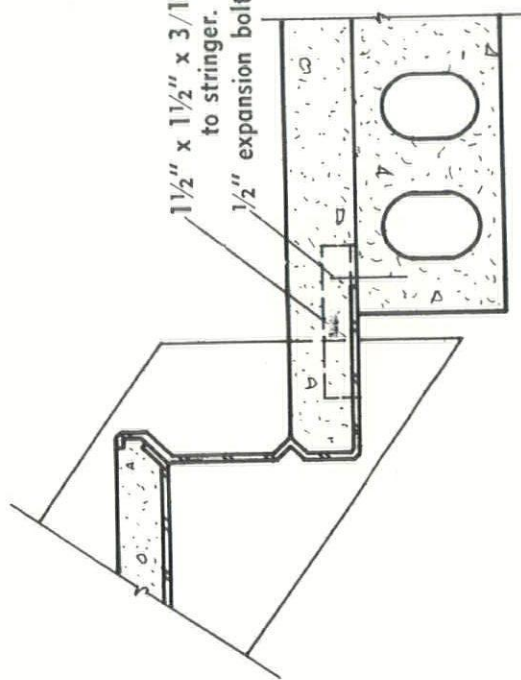
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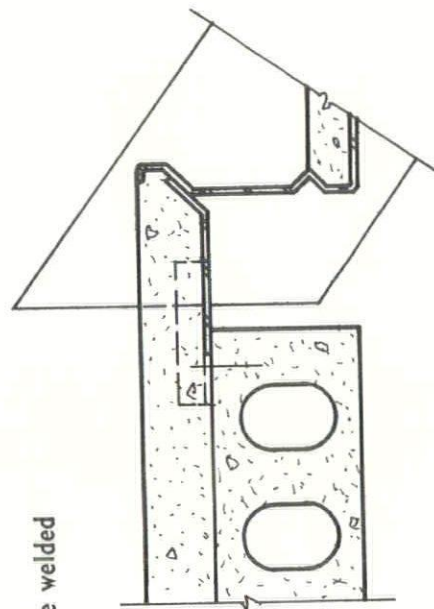
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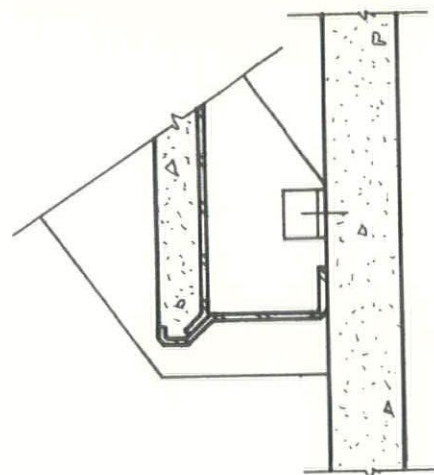
SECTION 3



SECTION 4



SECTION 5



SECTION 6

People ARE Priorities!

By Donald W. Hassenstab

Executive Director, Minnesota Society of Architects

The environment is peopled by people and it follows closely that any effort exerted to improve the environment must consider people, the accumulation of persons into a mass, first and always as they affect what nature originally gave us and what we have done with and to it!

Thus it is that, not like a one-two punch but as one-two-THREE punches, the November 4-5-6 convention of the Minnesota Society of Architects will bring to those who attend it as conscientious a presentation of what is the latest thinking about our tremendous present problems as is possible.

Punch One will come on the opening day with a presentation of the problems—People and Environment. Sen. Gaylord Nelson of Wisconsin, noted for his outspoken and aggressive attacks on many problems of national scope, sponsor and chairman of the Environmental Teach-in, will be the keynote speaker. Backing him up will be a speech by George White, vice-president of the AIA, a lawyer and architect. His background speaks for his ability to bring problems down to earth. University of Minnesota Anthropologist Luther Gerlach will address that day's sessions on what his field of science knows about man's problems.

Punch Two is delivered the second day under the sub-theme of People and Institutions. Violently gone are the days of old when an institution was something which supposedly stood for long years. Today we realize, hopefully not too late, that institutions must be alive and grow with the people who make them up and whom they must serve. Therefore, what better could be the speaker's list than one which includes Earl Craig, Jr., instructor in

Afro-American Studies at the U of M, recent opponent of Hubert Humphrey in the senatorial primary and recognized as a forthright and intelligently soft-spoken "radical." There is to be a Forum on Institutions with spokesmen from the fields of the Model City Program, education, finance and religion.

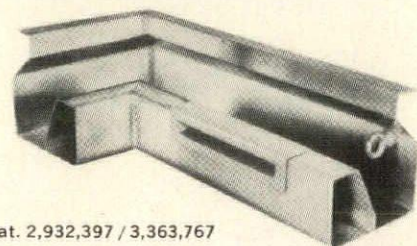
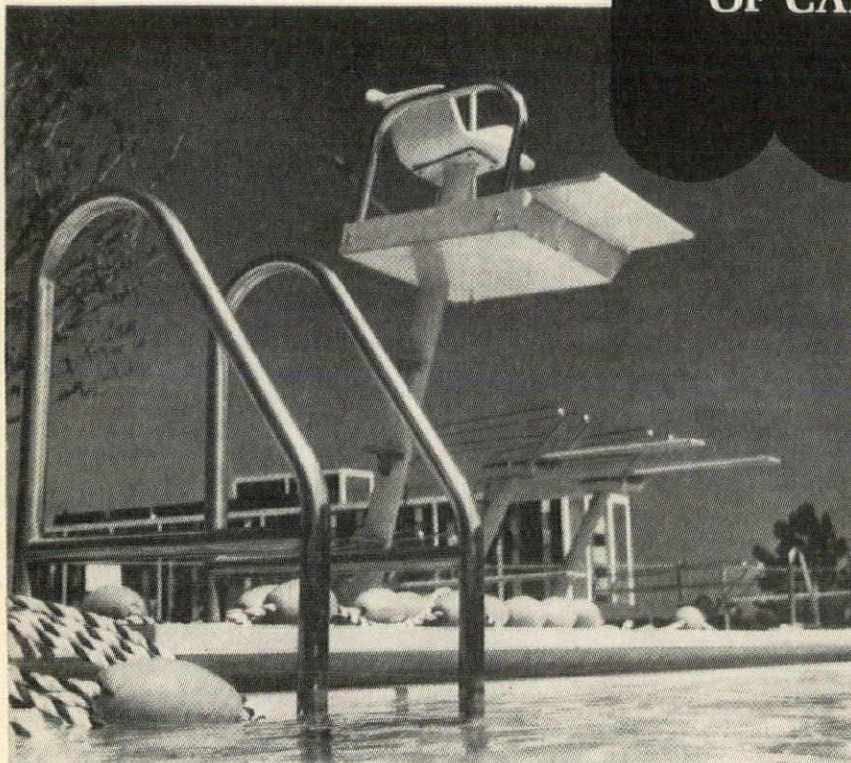
Punch Three gets to the nitty-gritty—People and Priorities—on the final day of the convention. Then John Gardner, former HEW secretary and editor of *City* magazine, will share his keen experience with MSA members and Robert Nash, vice-president-elect of the AIA, will bring the practical side of architecture into focus.

Students' abilities to cast new light on our problems which sometimes grow dim through familiarity will get their chances to point on the evening of Punch Two day, November 5. They are making their own arrangements and while I can not report now what is in the wind I know very well the wind will blow strongly from a number of quarters! Attend ready to reef some of your sails to the wind's direction.

While these influences are being exerted on those who attend our 36th convention there will also be other features which are traditional. An exhibit area jammed with the latest ideas for improved construction will be well worth visiting as often and as long as personal schedules allow. The Honor Awards Presentation has a potential for new ideas, derived from how other architects solved their problems. Socially there is the President's Reception and Annual Banquet.

More details, times and places, turn now to pages 335-339!

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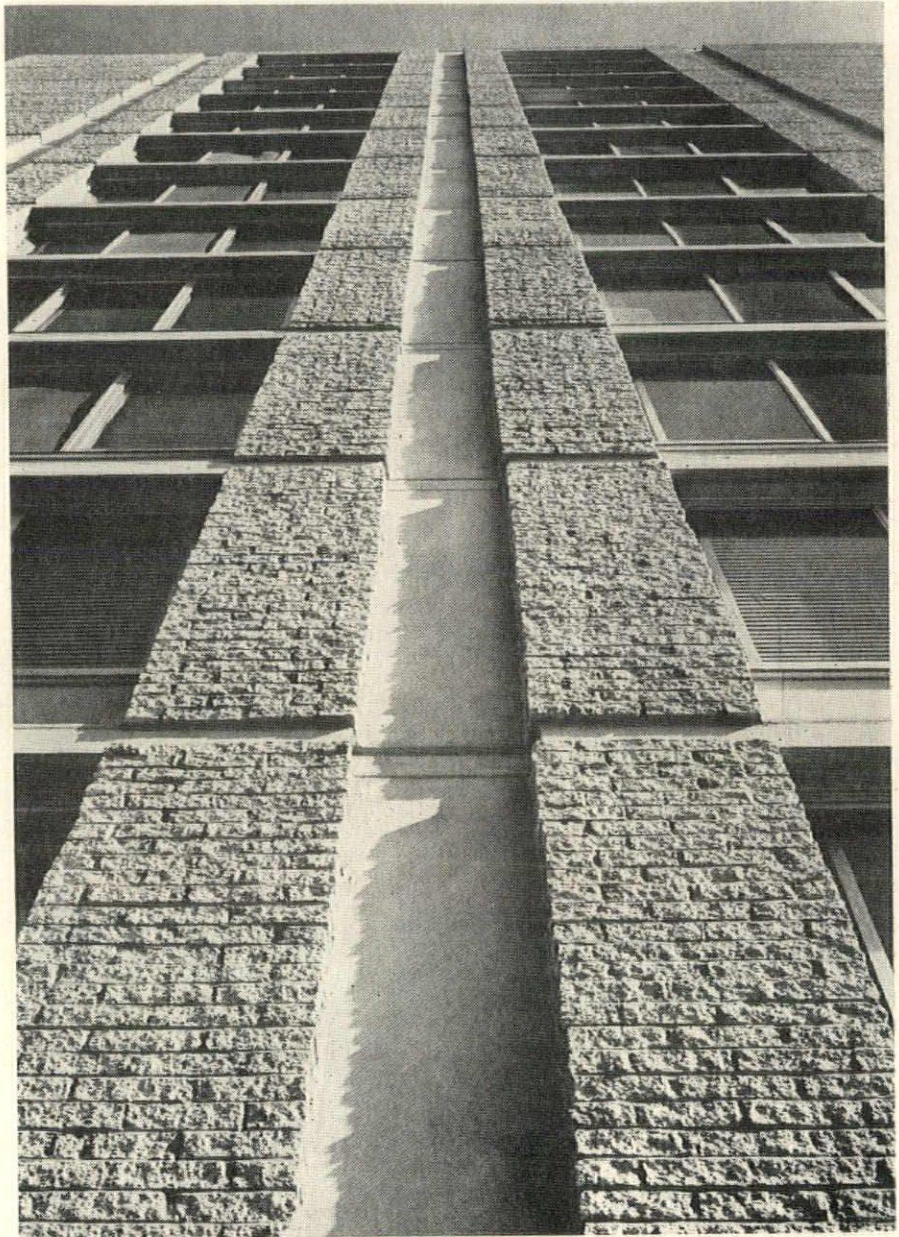
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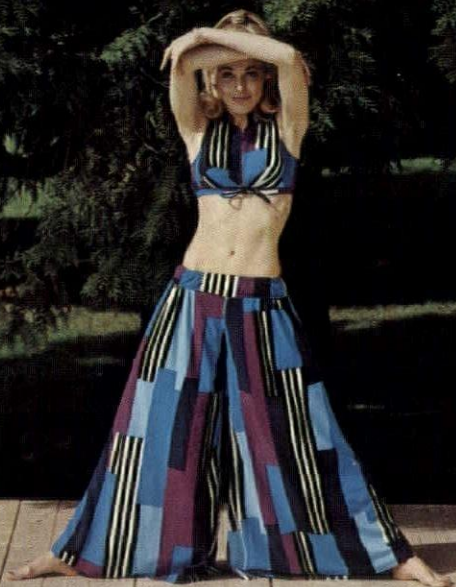
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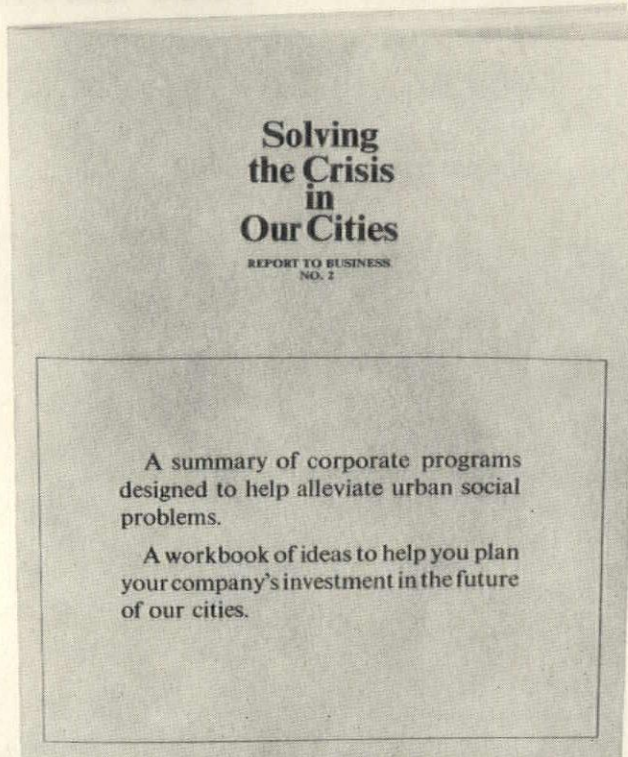
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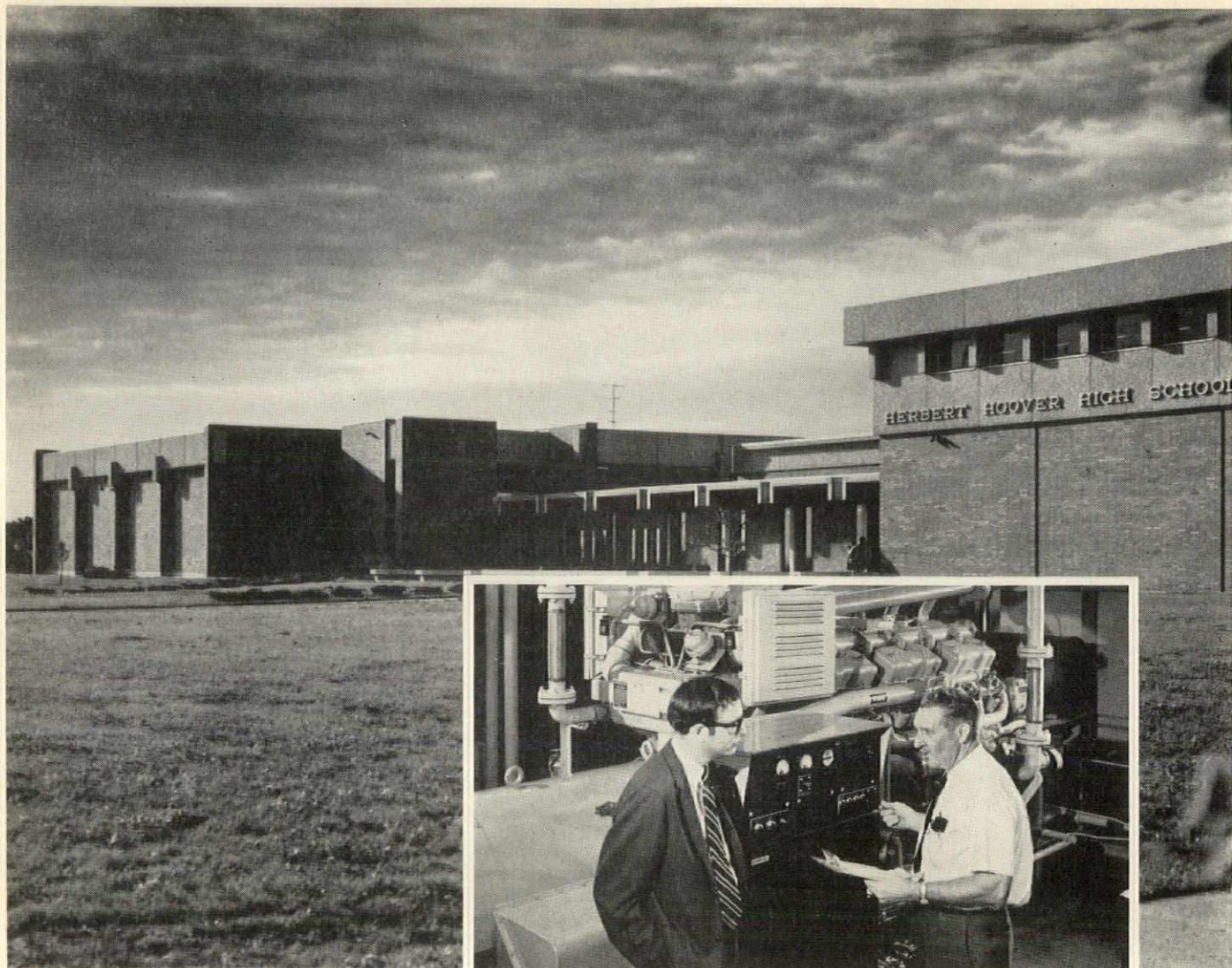
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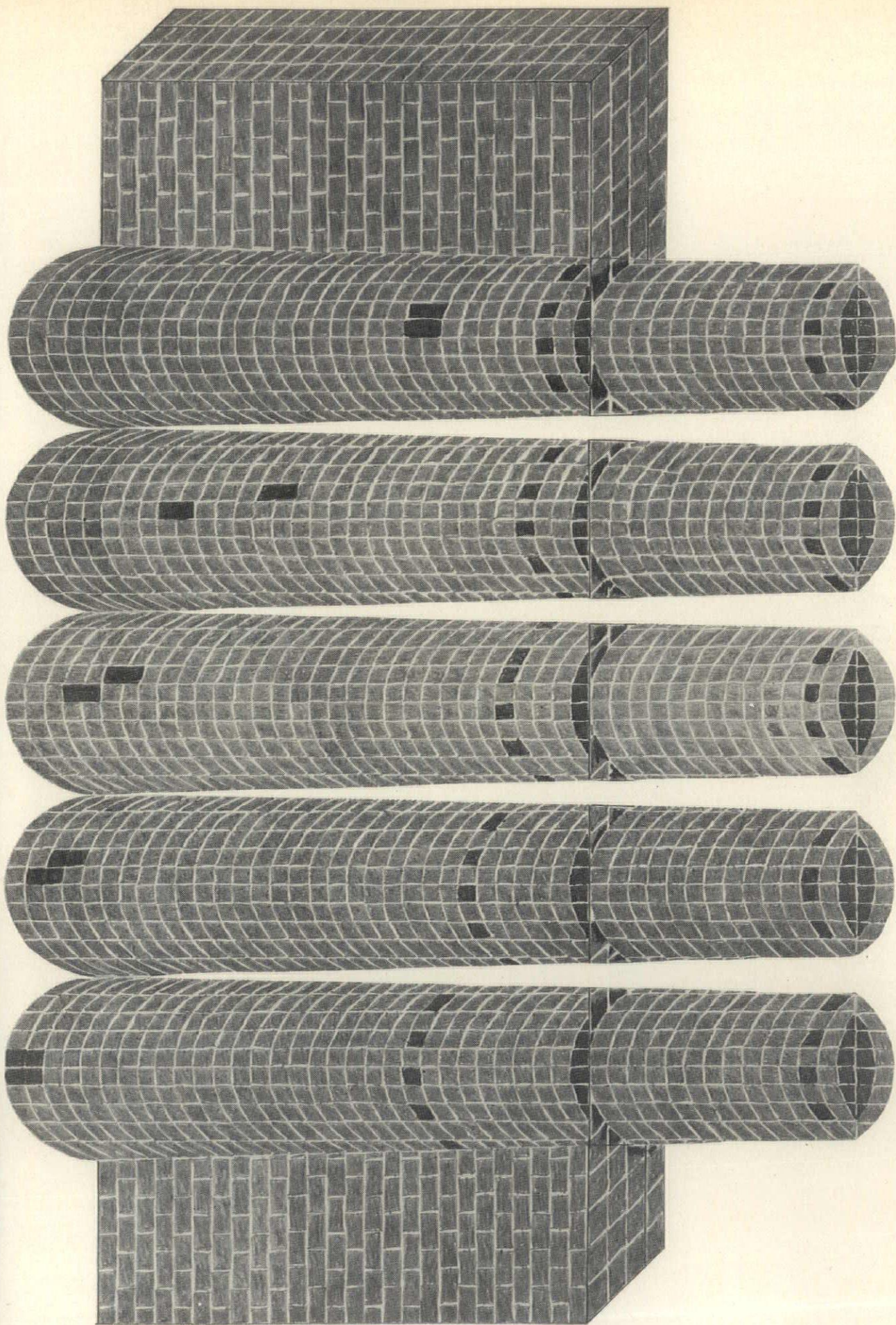
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ART AND ARCHITECTURE



SOME NOTES ON THE CONFLUENCE OF ART AND ARCHITECTURE

by Edward A. Sovik, FAIA

Holland Elementary School, Minneapolis
Peterson, Clark & Assoc., Inc.
Architects
Design by School Children

"A most delightful form of art."

"Art is more serious than putting children's art into permanent form."

An Aesthetics Committee in an organization of architects has both broad and focal concerns with architecture itself. In this issue of Northwest Architect the MSA committee presents some efforts it has made in what some people might think it is a peripheral concern, namely an examination of what has been done when architects and other kinds of artists come together, or when architects act for the occasion as **fine** artists themselves. Whether it is peripheral is not very important; it is an interesting kind of study. The confluence of architecture and the fine arts, in theory or in

"A big easel painting, not a mural. Happens to be used for a screen wall but is not a part of the architecture."

"Much better than the same artist's exterior mural at Notre Dame."

Millard Sheets, Artist
Mayo Clinic, Rochester
Ellerbe Architects

practice, is something that brings some high pleasures and some curious tensions.

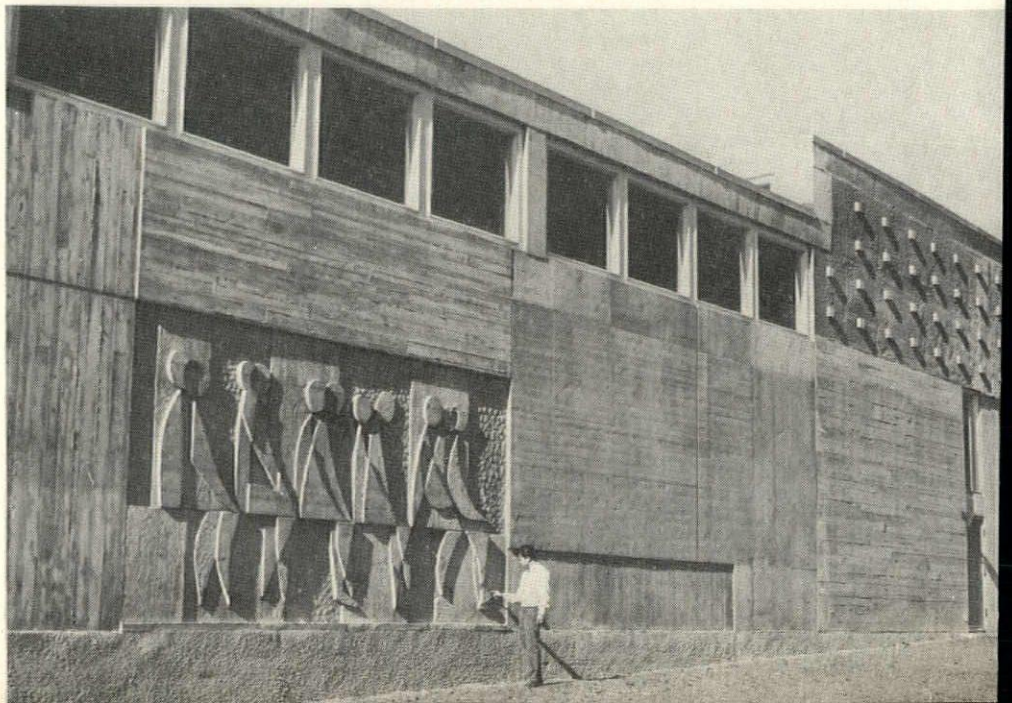
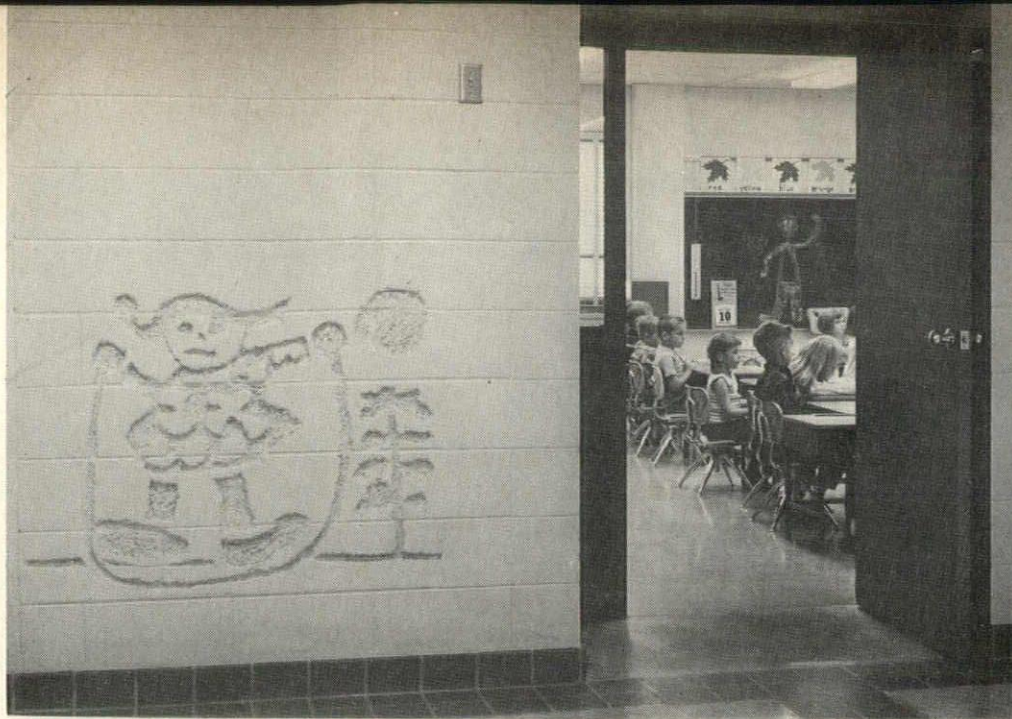
Almost everybody has a sense that our environment is improved by the presence of sculpture,

"Good example of integration of art and architecture."

"The whole wall is the composition" . . . "anything more than decorated architecture?"

"Has the fine artist added anything consequential?"

Bronislaw Bak, Artist
St. John's Preparatory School
Collegeville, Minn.
Val Michelson and Associates
Architects





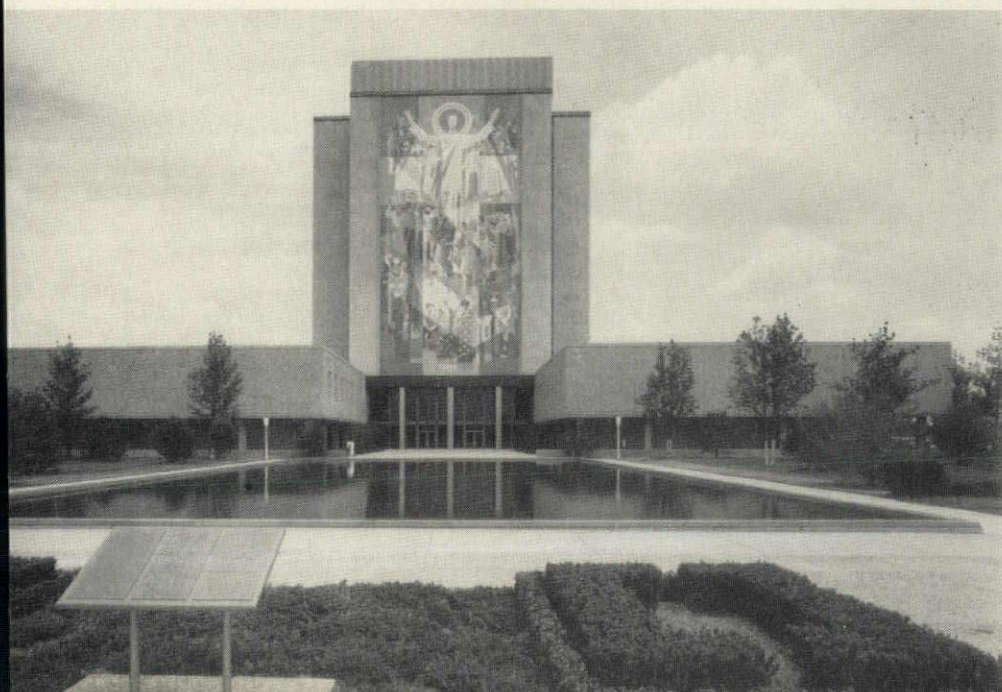
painting or other examples of fine art and diminished by its absence but we are frustrated that we are not altogether or even often successful in bringing them together with architecture. The impediments are not only that we too often are short of funds to do it but that we are too often disappointed both in the difficulties and in the results.

Times have changed; the differences between fine artist and architect have increased in some respects and in other almost disappeared. The kind of companionship that existed between architecture and sculpture, as in the medieval cathedrals, or between architecture and painting, as exemplified in the ceilings of Vierzehnheiligen, seems not to be possible any more. Even if we regret it, we are inclined to view what attempts are made to recover the relationship, such as O'Gorman's library at the University of Mexico, as curiosities rather than as inspiration.

It is probably true that architects nowadays see their art more as a craft—a contingent art in which the work is to be used rather than thought about—than our forefathers did. It is equally true that the sculptor and painter see their work more as fine art—art which has no purpose except to express or communicate ideas—

Carl Milles, Sculptor
 "The God of Peace"
 St. Paul Courthouse
 Holabirt & Rood, Architects
 Ellerbe Architects

"One of the best things of its kind."



Millard Sheets, Artist
 Notre Dame Memorial Library
 South Bend, Indiana
 Ellerbe Architects





than their forefathers did. The breach is wider than formerly and each of us, architect and fine artist, is secure in his position. The architect is sincerely committed to the sense that his duty is to provide useful space in which people can find their joy and meaning in the effectiveness with which they can live and move within the environment. Architecture aims to be a servant of life and the more conscientious an architect is the more earnestly he follows this commitment. We build fewer forensic monuments; we avoid them consciously.

Although we are aware that our structures must be poetic and to be poetic our work must have style and flourish, we sometimes say that our way of achieving this is not to ornament our structures but to build ornamentally.

In contrast to the direction in which architectural attitudes have been moving, the painter and sculptor have asserted more and more their option to be independent of the ultimate "user" of their

Sieur Du Luth
Jacques Lipschitz, Sculptor
University of Minnesota
Duluth Campus

"Another example of work by a modern master" . . . "Iconographic."

"A sort of criticism in prosaic surroundings."

"Iconographic brick sculpture, obscure but integrated with building . . . Artist was on architect's staff, close to building processes" . . . "A rare circumstance."

"Door handles equally successful . . . visually detached from building."

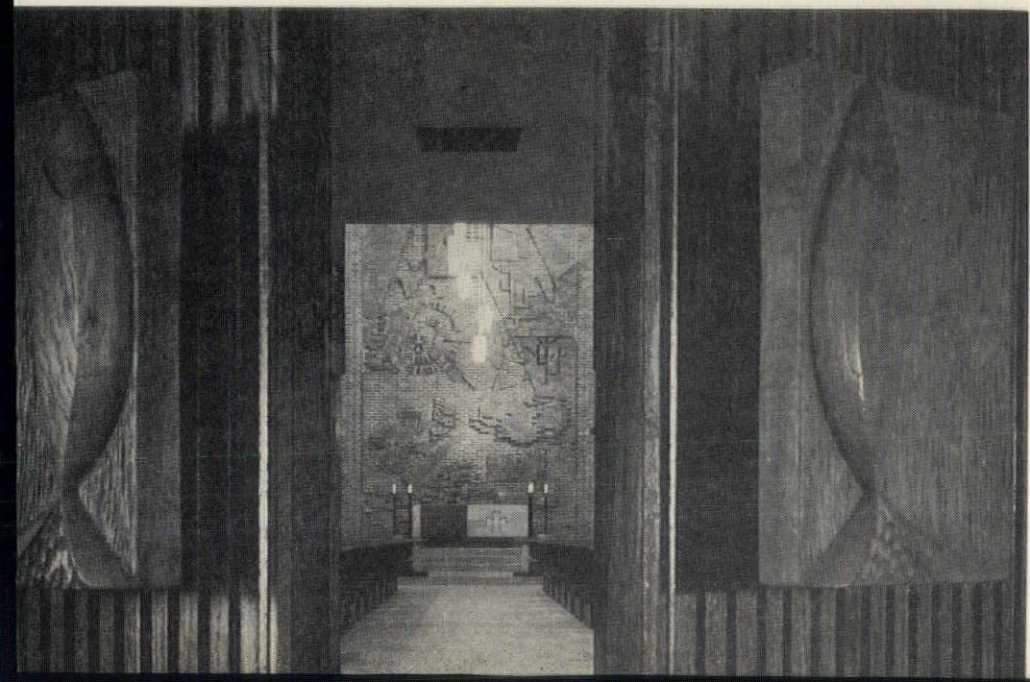
Robert Aldern, Artist for
Brick Mural
Richard Peterson, Artist for
Door Pulls
First Lutheran Church
Saint Peter, Minn.

The Spitznagel Partners, Inc.
Sioux Falls, S. D.

Opposite page

"Geometry against geometry . . . neither one iconographic. Does the freedom of the fine artist provide some important dimension denied to the architect?"

Tony Smith, Sculptor
Walker Art Center Collection



art. Rembrandt is reverently admired because he is the oldest and greatest of those who value above all the freedom to work in absolute independence. This is considered to be the measure of the integrity of the fine artist, that he is absolutely his own master.

It is not surprising then that artist and architect aren't as close company as they used to be and that a critic like Thomas Matthews considers commissioned

"Vault doors . . . handsome integration of sculpture and architecture" . . . "Decorative sculpture."

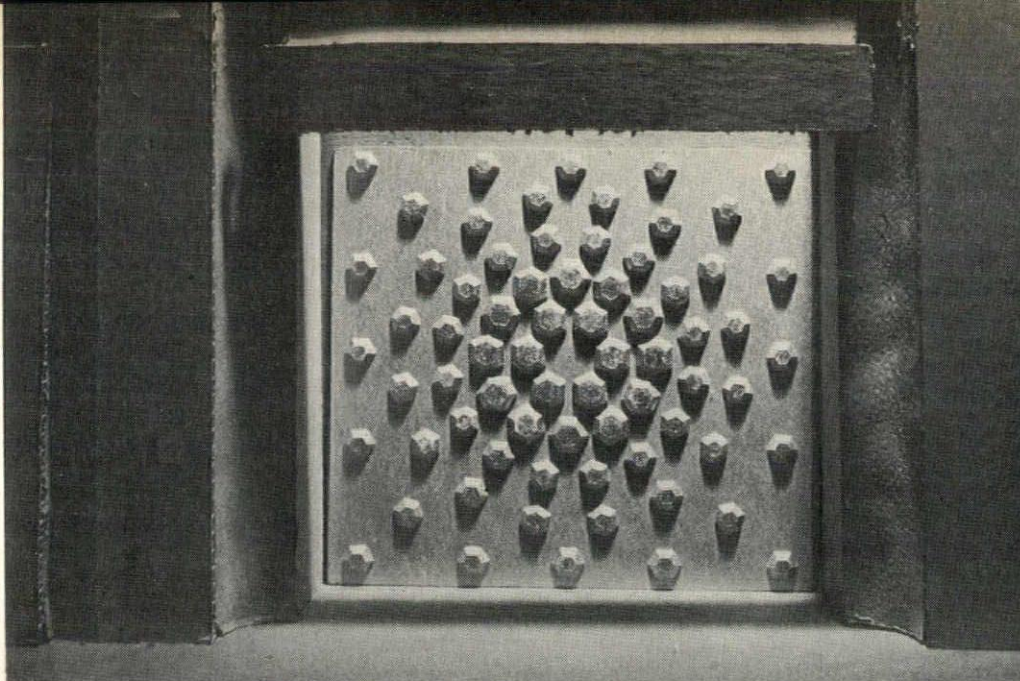
Gerald Bonnette, Sculptor
Vault Door
Northwestern National Bank
of Saint Paul
Grover Dimond Assoc.

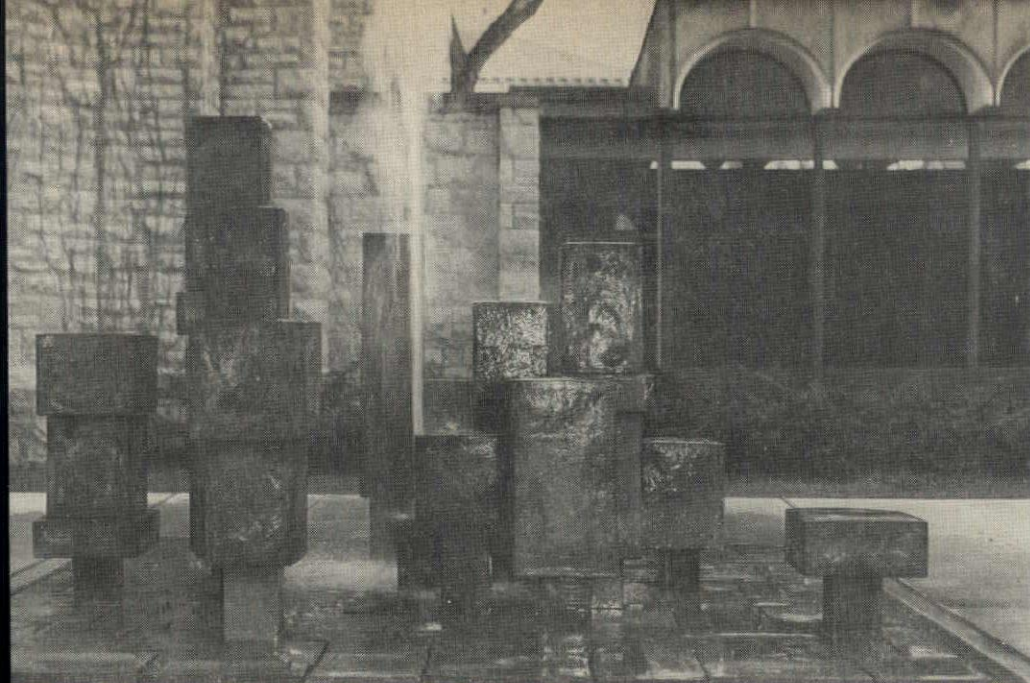
art to be a fraud because it "involves a basic compromise of artistic freedom."

Another issue that contributes to the frustration is the movement of the fine artist away from representational art to the non-objective. Historically the sculptor and painter working in the architectural milieu have added a dimension of iconography to the whole and have enlarged the range or compass of visual communication because they can deal with concepts which the architect cannot touch. The architect cannot tell a story, or recall a story, or comment on it. He deals with the immediate in time and place and cannot relate it to the past, future or distant (except perhaps, by imitating the past or distant). The painter and sculptor, can, through representation and iconography, and he can therefore speak with humans in terms of history and of broad ranges of experience.

"A figure inhabiting the space . . . full freedom for the artist within the space and budget." Developed and executed contemporaneously with the building.

Sculpture at
Northwestern Lutheran
Theological Seminary
Saint Paul
Paul Granlund, Sculptor
Sövik Mathre and Madson, Architects

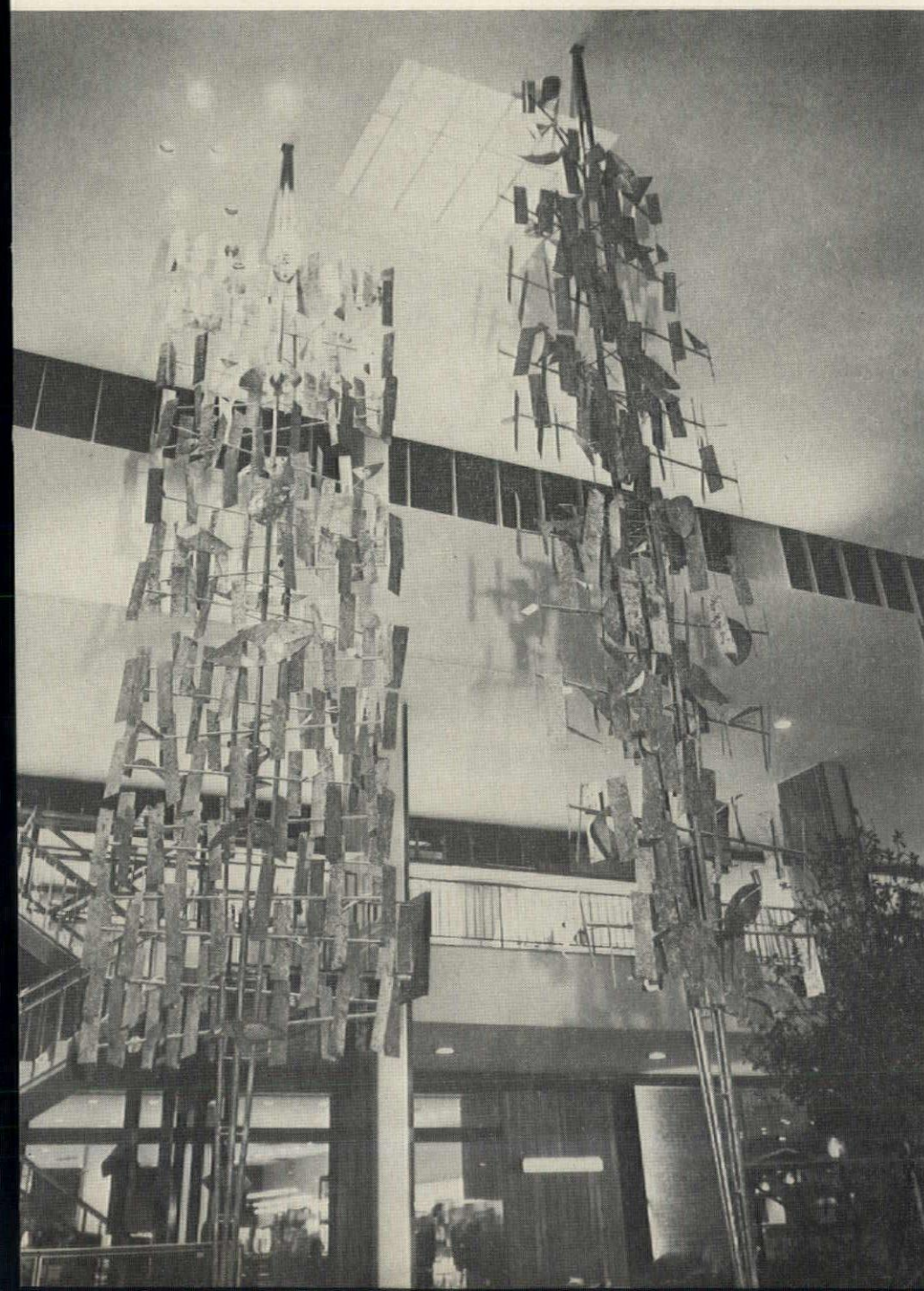




A medieval cathedral, for instance, without the sculpture, the pictorial windows and the other iconographic devices might still be a fine space for a religious event. However, it is only through the work of the fine artist that it becomes a place for a specifically Christian event and immerses people in a consciousness of their specific heritage and destiny. Architecture cannot relate a person to Abraham or to Calvary or to the doctrine of the Trinity. (Even a

"Very beautiful assembly of shapes well related to the environment."

Gail Kristensen, Sculptress
Ceramic Fountain
Unity Church, St. Paul
Hammel, Green & Anderson
Architects



cross is a work of fine art, not architecture, since its intent is not functional but communicative). It is in this sense that painter and sculptor have enriched and enlarged people beyond the capacities of architecture. They have given people a fuller sense of who they are and from whence and to where they move.

The non-objective artist of these days having, for many good reasons, abandoned the use of iconographic and representational opportunities, has diminished his own possibilities for communication. He is as limited as the architect and the question then arises whether the introduction of this sort of art into the architectural environment is worth the trouble. It becomes simply more architecture, differing in scale and materials surely, but providing an esthetic experience that does not either enlarge or become more specific than the architectural experience. It may be more intense,

"Sculptor was responsive to architectural setting . . . changed concept after visiting space." . . .
"Fine in scale and appropriate to site."

Harry Bertoia, Sculptor
Southdale Shopping Center
Edina
Victor Gruen and Assoc.,
Architects

to be sure, partly because its existence is gratuitous and not contingent on usefulness.

Another problem occurs when present day architects try very hard to merge their work with that of the fine artist. As Robin Boyd has suggested, a common factor of all the important currents in modern architecture is the concern for reality and against illusion. A wall is a wall, stone is stone, a column carries, a ceiling encloses. The integrity of the architect is measured by the degree in which his work really is what it intends or pretends to be. To build a wall and then paint it so that it has the illusion of spacial ins and outs destroys it as a wall, to build a ceiling and paint it to look like a sky, these are unreal. To make a column and carve it to look like a figure or a tree is to deny what architecture is. To make a fascia and decorate it with a plastic frieze is less than forthright; is it part of a building or is

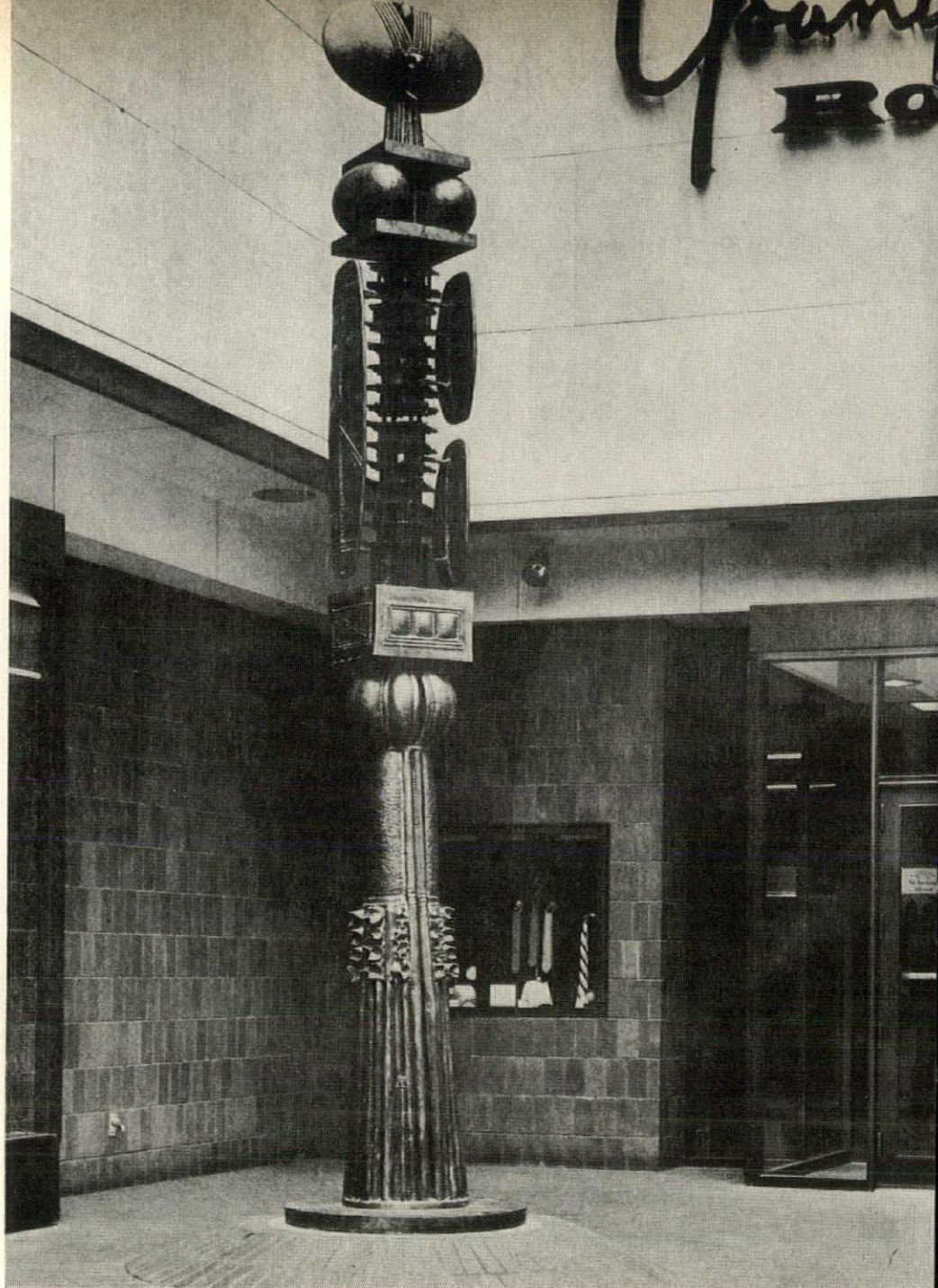
"A superior piece of work which gives real life to the space surrounding it."

"No apparent limit to freedom of artist."

Tajiri, Sculptor

Wabasha Court
Saint Paul

Hammel, Green & Anderson





it sculpture? As in the case of Nivola's endless frieze on the federal building at Kansas City, does it trivialize sculpture and architecture both?

It is not hard to come to the conclusion that if we respect both the architect and the fine artist we ought to let them live their separate lives.

Which does not mean that they should have nothing to do with each other. If the fine artist can intensify experience, enlarge, enrich and provide a fullness to men's understanding of themselves and their world of time and space beyond the capacities of architecture, then surely he should be welcome. But he should be invited to come into the architectural scene only in ways which allow him his own integrity and at the same time preserve that of the architect.

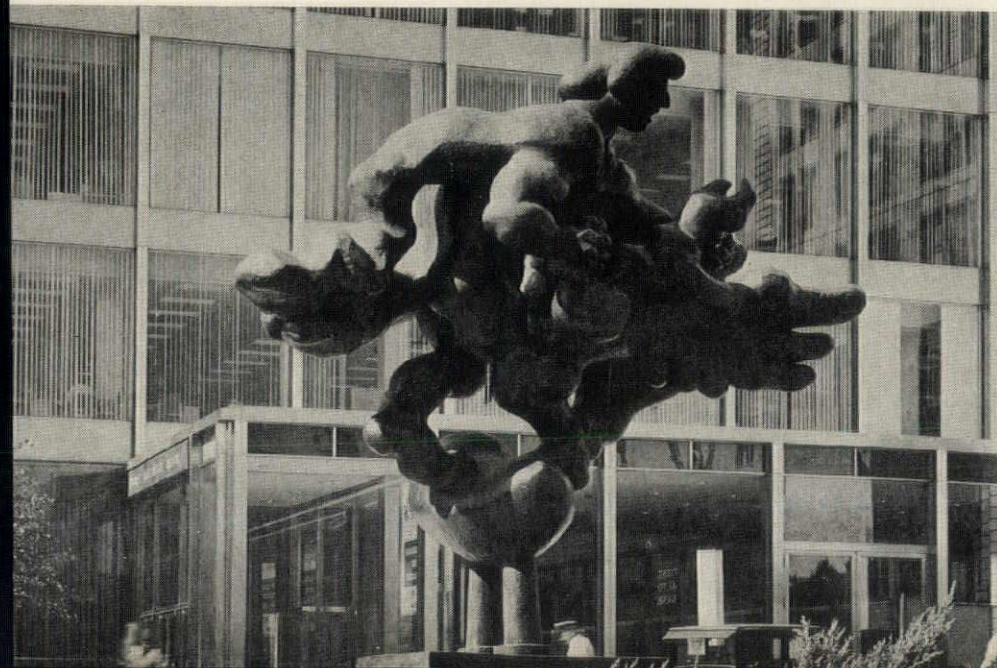
"The idea of total design is ridiculous. An architect doesn't have to have control from street light to ash tray."

"Monumental nobility and sadness." . . . Demands open space."

Henry Moore, Sculptor

Dayton's, St. Paul

Victor Gruen & Assoc.,
Architects



"Better location than at the Walker." . . . "Art should be out of the museums and into the community."

Jacques Lipschitz, Sculptor

First National Bank Plaza,
Minneapolis

By Paul T. Granlund
Sculptor

Rather than address myself directly to the questions of the inter-relationships of the arts or the relation of sculpture to society or why the figure persists in my work I offer these comments in the matrix of metaphor.

Society may be viewed as having an anatomy. Blood feeds cells through arterial freeway systems and capillary street networks. Energy is released, demanding more food (or is it feeding that releases energy?) Energy-giving, blood-earning elements return to structured cells to renew their energy, to reproduce and to celebrate their being. The traffic of elements at 5 o'clock becomes a flood causing vericosities (or is congestion caused by the sprawl of fat cities?). We are growth oriented. G.N.P. is our annual weigh-in. The pulse of Dow Jones is taken daily. Optimism stimulates exchange of energy, a stimulated exchange is itself stimulating and inflation results. On the other hand, depression is depressing. The Roaring Twenties followed by the Thirties may have been diagnosed as manic-depression.

The mind and body of society collectively seem to inherit the ills that flesh is heir to. The embarrassing problems of bowel blockage (garbage strikes), bladder infections once timidly felt to be private matters now endanger the whole body. We have difficulty breathing—not just bad breath—and our ears are assaulted by decibels of noise, our vision barged by banality. In keeping the flow of food and energy surging through our arteries we are exposed to highway lottery (artery lottery?), a random sacrifice of epidemic proportion as homage to mobility. Frequently signals of disease are recognized only when the situation is desperate. Solutions to problems are of course taxing.

Yet despite these ominous rattles of death society seeks for its



"Damascus Illumination"
St. Paul's Lutheran Church
La Crosse, Wisconsin

Paul T. Granlund, Sculptor
Sövik, Mathre & Madson, Architects
Northfield, Minnesota

renewal. The function of society's renewal is borne by the creative value seeking enterprises of man. Values known only in myth and celebrated through art and ritual are the factors determining the unique character of society. Superficially the arts seem to be costly stylistic decoration—necessary only in terms of making a city big league, good for business as are ball teams or a mark of prestige to attract a better class of executives. To the more serious the arts become necessary to the spiritual well-being of the individual. Art then can examine the viewer if one truly "exposes" himself to art but in the anatomy

of society, art can be seen as part of the sexuality of society. It is seductively attractive but not for its sake alone, for that would be pornographic. Together with myth and other creative value forming activities art serves as basic genetic material for society's regeneration. Art is not rouge, beads or pompadours but the unabashed drive to engender new life and bring into being a new generation. Culture is culture in both senses. Culture is the mechanism of survival.

Fetal values are nurtured in institutions dedicated to liberation through art (school wombs). Academic freedom has a placental function not only in providing nourishment but also in preventing possible infection from contaminating the fetus (Dow Chemical contamination?) There is much use of the word abortion in our time and fear that those who control the blood supply to institutions may act in fear rather than hope.

The genetic helix may not always link elements which may have been characteristically linked in previous generations. Architecture and sculpture which were wed in gothic times may now be just kissing cousins. Sculpture is perhaps the poorer cousin, occasionally offered hand-me-down spaces or walls for its arena. Because of the pace of raising and razing, works of architecture now have a life expectancy shorter than man's while sculpture, not being an intrinsic part of the architecture, has the possibility of a greater extension in time. (It's the pride which comes with poverty that makes me say this). The close linkage of the arts in history may have been due to the catalytic effect of the myth. The arts are linked together and serve each other best when each seeks to serve another, larger purpose.

Though metaphor may have suffered some in my hand, I hope to have indicated my feeling that art is essential to our survival and that the matter of survival is urgent. It is interesting to note that art is frequently the first contact between hostile powers seeking to be reconciled. Cultural exchange precedes commerce. I believe our time to be fertile for renewal and I believe that art can be an act of love.



INCORPORATING ART IN ARCHITECTURE

By Joe Wright

Creative Director for Dayton
Hudson Corporation

To write about incorporating art in architecture is, I'm afraid, a little like writing about incorporating music in opera. No incorporation should be necessary; the combination should exist from the beginning.

The dictionary might not agree but I feel that architecture should be considered a part of the arts' broad spectrum and there are those—not all of them architects—who consider it the most important of the arts. Certainly it is the most inescapable. It is with us urban dwellers every waking moment, influencing our states of mind, contributing to our comfort or discomfort.

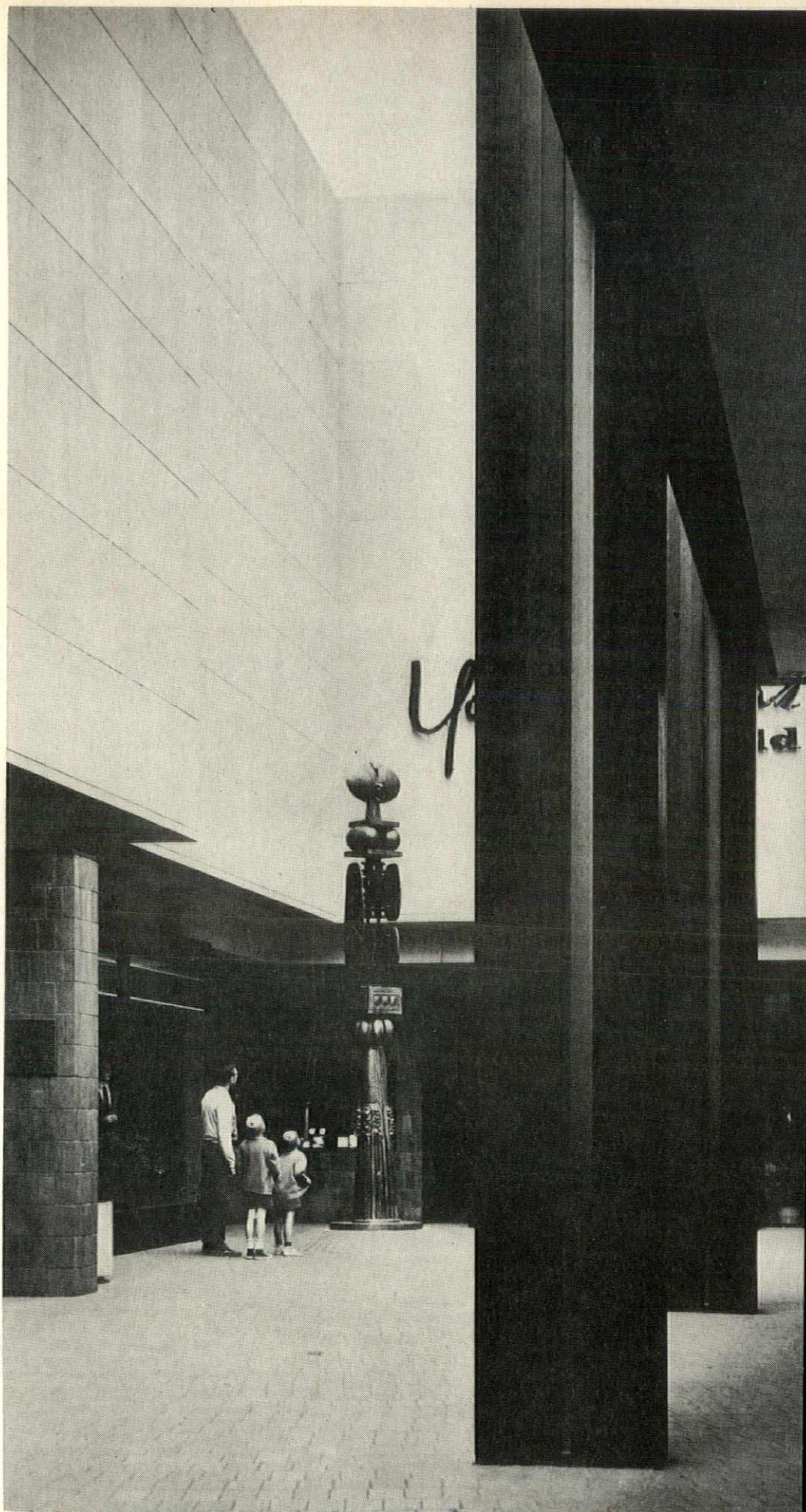
In architecture, as in everything else, a function of art is to humanize. Our urban environment desperately needs that influence; it must be an integral part of architecture. Paintings, sculpture, new forms of expression—these things can help balance the dehumanizing forces of bigness, technology, computerization.

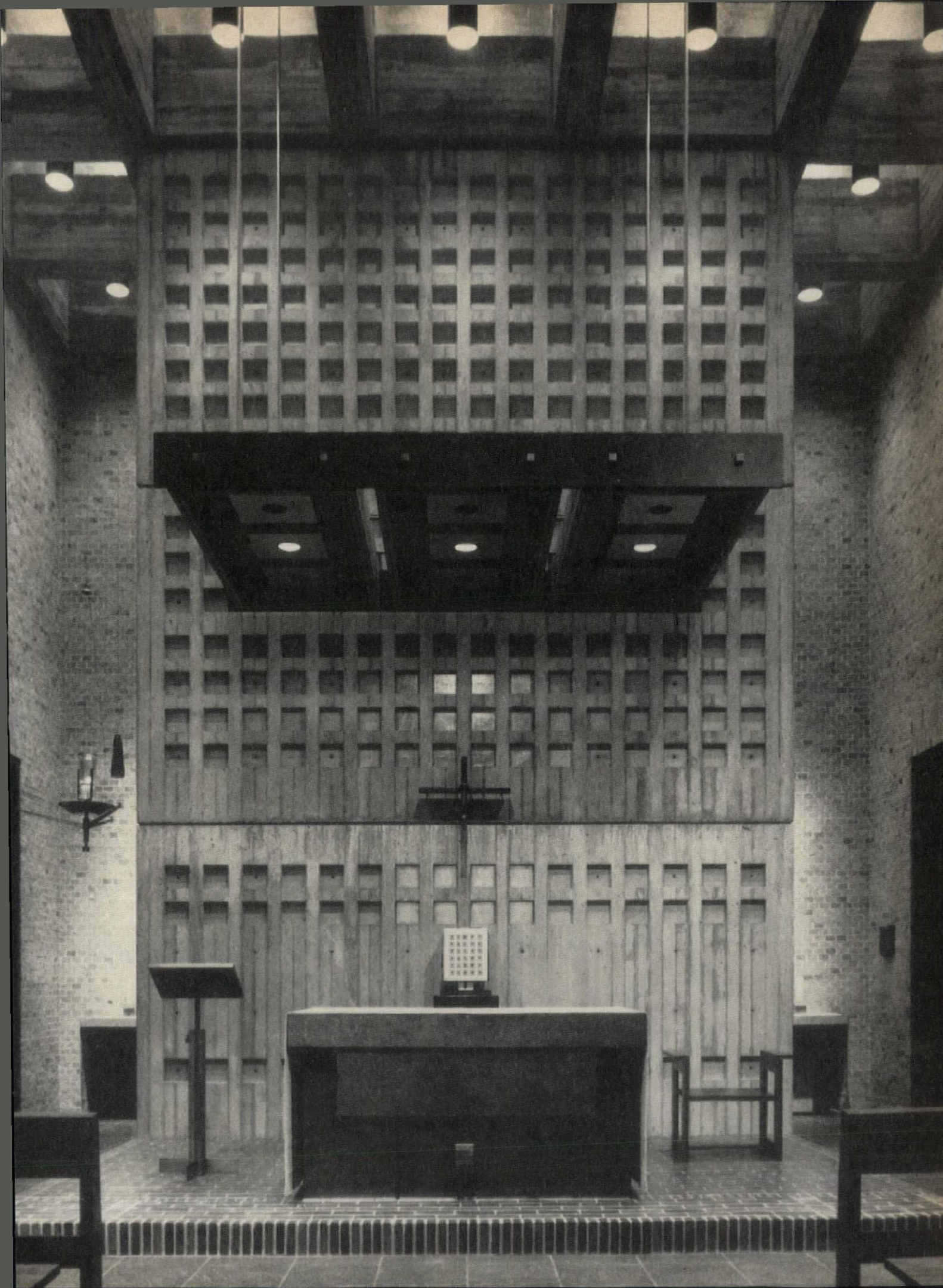
However, the work of the artist should not be injected into a building after the fact as an immunization against drabness and loss of human scale. In any project the architect, artist, sculptor, landscape architect and designer should work as an integrated group from the very conception of the project.

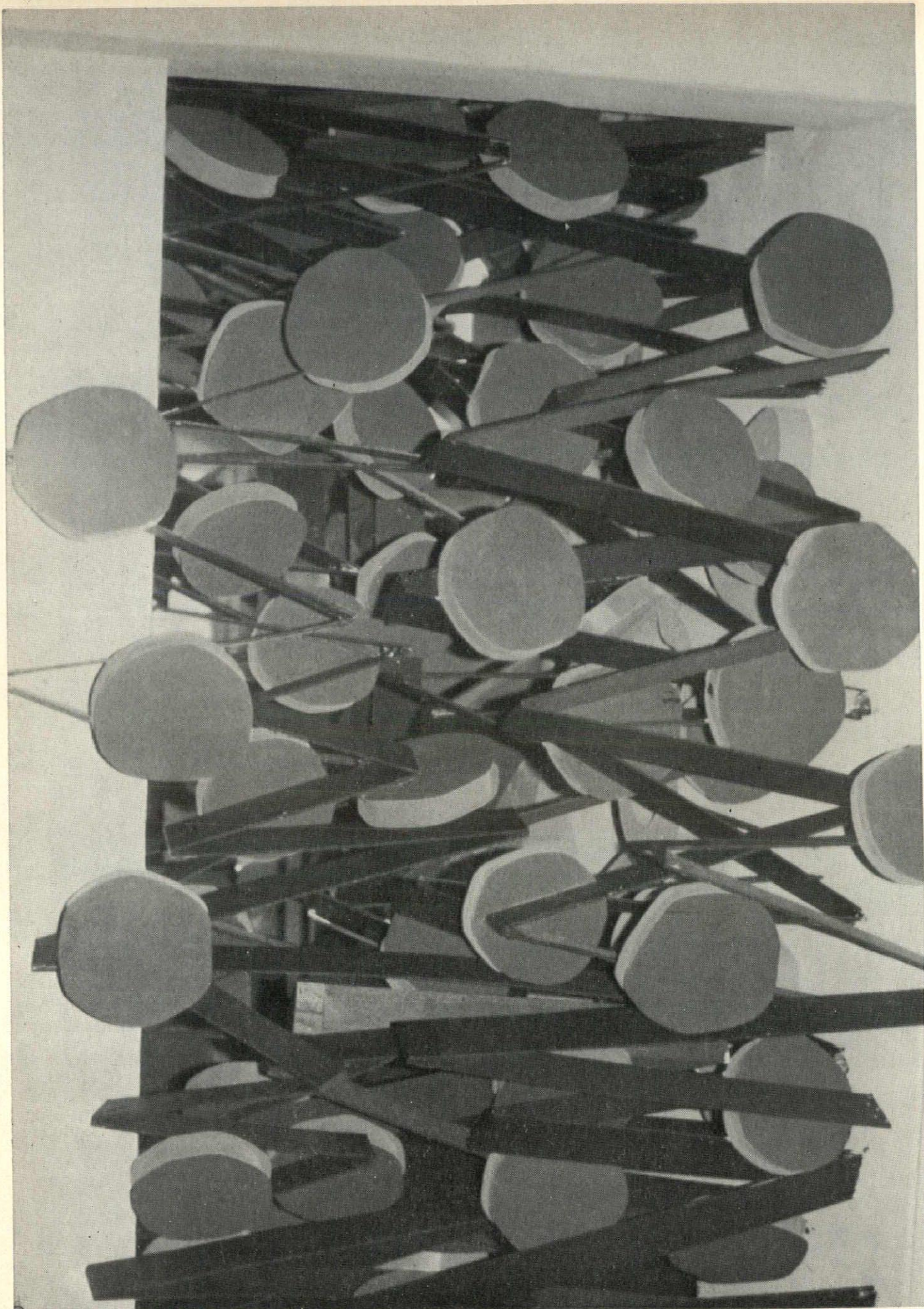
This way the final result becomes an integrated whole and not a group of individually conceived elements drawn together with the seams showing.

Opposite page

Frank Kacmarcik,
Liturgical Consultant
Chapel in Archbishop's Residence,
The Diocese of Saint Paul
The Cerny Associates, Inc.







ART & ARCHITECTURE FOR THE AGE OF AQUARIUS—A KIND OF SUPPLICATION

By Milo Thompson, Chief of Design, The Cerny Associates Architects, Minneapolis-St. Paul

The idea that art and architecture belong integrally is a persistent one. So much of the history of architecture shows this condition existing that today when the combination does not occur naturally, many architects feel uneasy about the divorce of the two, regarding it as a perversity that need not be tolerated. For the last two generations of architects and artists, countless seminars and articles on the question of the relationship of art and architecture show a strong ambivalence about the separation. As short a time ago as my own student days, a consensus was reached, it seemed, and was summarized by architects like Phillip Johnson along these lines: Art and Architecture should go their separate ways, "feeding" each other, co-existing and when combined not particularly caring about which dominates. Architects maintained a strong interest in art as gallery visitors, sometimes patrons and occasionally, collectors. At best the separation produced a self-serving, esoteric gallery and museum art and for architecture an array of monumental, often self-conscious buildings and plazas to house it—beautiful and precious boxes and spaces to show off and only sometimes to be a background for the precious objects.

And why NOT? If the WPA, post office mural and ceramic tile "abstract" in the lobby of the elementary school typified the collaboration and reality of 20th Century artists and architects working together, then it is understandable that artists and architects of any sensibility would be happy to abandon any effort at co-operation. Besides, it was and still is difficult enough to get at the questions of what is architecture in the 20th Century and what is art in the 20th Century without compli-

cating the issues with their relationship to each other. It is easier (though not easy enough to attempt to answer here) to deal with those questions less epochally. What is architecture now? What is art now? What is their relationship?

I confess to a predilection that art and architecture be simultaneous. I ask myself how, after first hand exposure to the great examples of the past where art is so integrally a part of the architecture, could anyone deny that this is the best condition. It is, I suppose, the same question that hundreds of architects before me have asked, seeing the same things, zealously returning to their offices to be their own artists or entering into collaborations, falling short of the great examples that had inspired them and finally accepting self-imposed and more limited roles of designing from a strictly functional point of view. Collectively the trials and failures of architects to produce an integrated art and architecture produced the present sad state in which it is neither the intent of an architect nor the expectation of his client that he perform both roles.

The marriage of art and architecture in the first half of our century came to a new point of degeneration where, most typically, third class artists decorated second class architecture—or worse. First class architects—Mies is one example—simply rejected the idea as an archaic and worthless pursuit. Others of the same importance proceeded on their own to be both artists and architects, Le Corbusier succeeding more than anyone else and Wright failing, his architectural genius overwhelming his artist-decorator dabblings.

Those who tried and failed repeatedly made the mistake, I think, of insisting that art and architecture play their historic supporting and starring roles: art, iconographic and decorative, and architecture, the mother of the arts after all, the container, a utilitarian space to be improved by the incorporation of art.

Today, as the concerns, the materials, the techniques and the presentations of artists move rap-

idly from conventional painting and sculpture to exciting hybrids of technology, music, dance and theatre, only the architect, having lost his respectability as an artist, is left out. His own field, complicated and broadened by new scale, business concerns, newly discovered and profoundly preoccupying concerns for social and quantitative problems, and by unavoidable collaboration with specialized technical consultants, leaves him little time to think about art—even when his client asks him to do so. Interestingly, the few who continue to try for an integral art and architecture, do so on small design commissions—private houses and apartments, shops, galleries and other single buildings with simple functional and technical requirements. At the fringes of the fashion and decorating worlds the results have been eagerly endorsed by the "beautiful people" and fashion conscious designers and magazine editors. The results are sexy and they are commercial.

In the same way that one can be attracted to a very chic lady without knowing anything about her intellect, I am interested in the ideas of Super Graphics, Venturi's Pop-Historicity and Charles Moore's Histrionics. I am, however, troubled that the results can be so essentially meaningless and I am not sure that even the more serious aspects of the experiments are not simply the dying gasps of an irrelevant and old sensibility.

Experiments and work by groups such as the Yale based Pusa, shaping environments out of light and sound, and the artists and engineering talents comprising EAT, plus individual artists, so many that it is difficult to remember authorship of particular concepts—all of them, I think, are far more interesting and prophetic for an integral art and architecture than anything coming from the architectural profession. What is most interesting in the work of all of these artists and groups is (1) their denial of the idea of gallery and museum art that corresponded to the cleavage of art and architecture and (2) their new preoccupation with things like proc-

George Sugarman, Sculptor
First National Bank of Saint Paul
Haarstick, Lundgren & Associates, Inc.

SEPTEMBER-OCTOBER, 1970

(Continued on page 329)

A NEW IDIOM OF PUBLIC ART

By Richard Koshalek

Editors' Note:

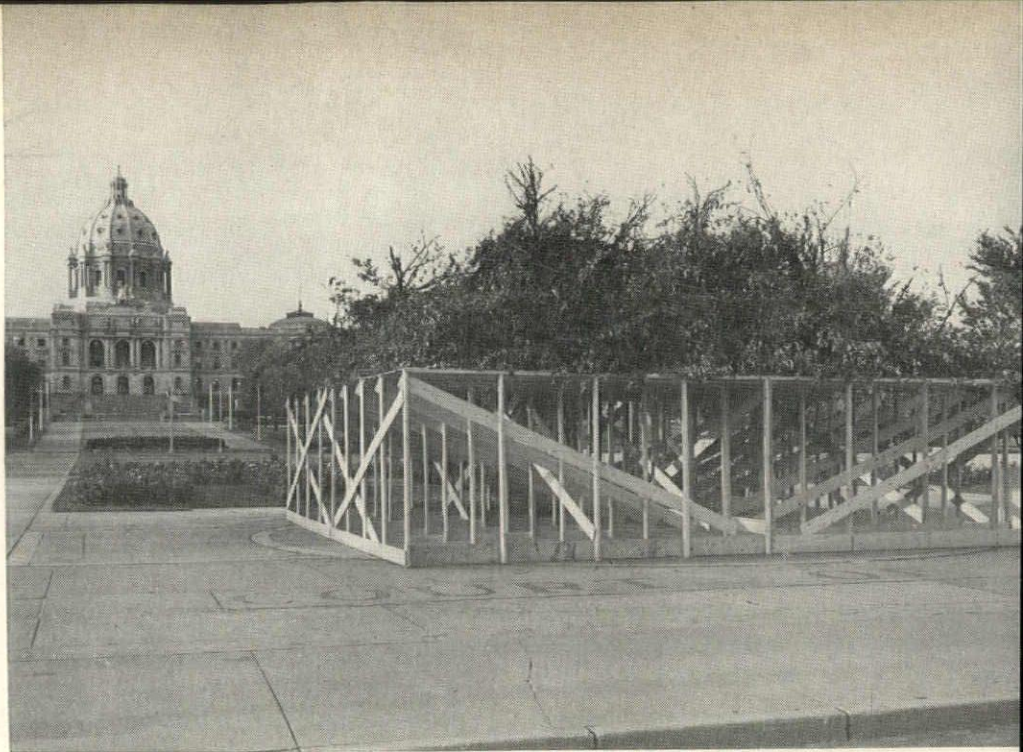
Richard Koshalek was director of the Minnesota State Arts Council exhibition. Martin Friedman, director, Walker Art Center, and Anthony Clark, director, The Minneapolis Institute of Arts, were consultants.

This September a large-scale outdoor sculpture exhibition took place in the unlikely environs of vacant lots, abandoned buildings, farms and construction sites. Some of the pieces appeared in more conventional settings such as parks and campuses within the Minneapolis-St. Paul vicinity. Sponsored by the Minnesota State Arts Council with funds appropriated by the Minnesota legislature and a special grant from National Endowment for the Arts and abetted by the contributions of materials and services of several regional corporations, the exhibition covered a wide geographical area. Its premise was to directly utilize the qualities of a specific environment as the basis for a work of art.

Artists invited to construct work for this exhibition were identified with such large, outdoor projects. A survey of new sculptors in the region resulted in the selection of nine artists: Sia Armajani (Minneapolis), Ron Brodigan (Minneapolis), Robert Cumming (Milwaukee), Allan Erdmann (Milwaukee), Fred Escher (Janesville, Wis.), Barry Le Va (Minneapolis), Judson Nelson (Minneapolis), Richard Treiber (Menomonie, Wis.) and William Wegman (Madison). Each artist selected his own site and designed his piece for it. Some of the works were quite durable, like Armajani's covered walking bridge; others, such as Escher's neon wrapped building and asphalt piles, are more temporary.

There is, of course, considerable precedent for such monumental projects. In America and Europe many artists are evolving a new idiom of public art whose orientation is outside of a gallery-museum-collections context. They are primarily concerned with environment rather than portable objects.

Precedent for such a view in sculpture derives from theater-in-the-streets, happenings, modern



dance (or non-dance) and mixed-media presentations. More ancestry is in a number of recent outdoor sculpture exhibitions held in New York ("Sculpture in Environment") and Toronto ("International Sculpture Symposium"). Regionally, Walker Art Center has placed several of its large sculptures in a variety of public spaces in Minneapolis. The Jacques Lipchitz "Prometheus Strangling the Vulture II" is on exhibition at the First National Bank plaza and the David Smith "Cubi IX," Henry Moore "Reclining Woman With Child" and Alexander Calder "Octopus" are on view at General Mills on Highway 12.

A number of artists have proposed ambitious-scaled works which drastically transformed the urban and natural surroundings. Pop artist Claes Oldenburg has proposed colossal objects that function as monuments and buildings for large urban areas. He proposes a tomb monument in the form of a giant punching bag, a gigantic frankfurter with tomato and toothpick for Ellis Island in New York and a huge clothespin to replace the Chicago Tribune Building in Chicago. In a recent piece for the Detroit Institute of Arts Robert Morris used a crane to stack and lean huge concrete piers from a razed structure in a park next to the museum. In the Great Salt Lake, Utah, Robert Smithson has distributed large quantities of black rock, salt crystals and dirt in a spiral pattern. Artists have made proposals for

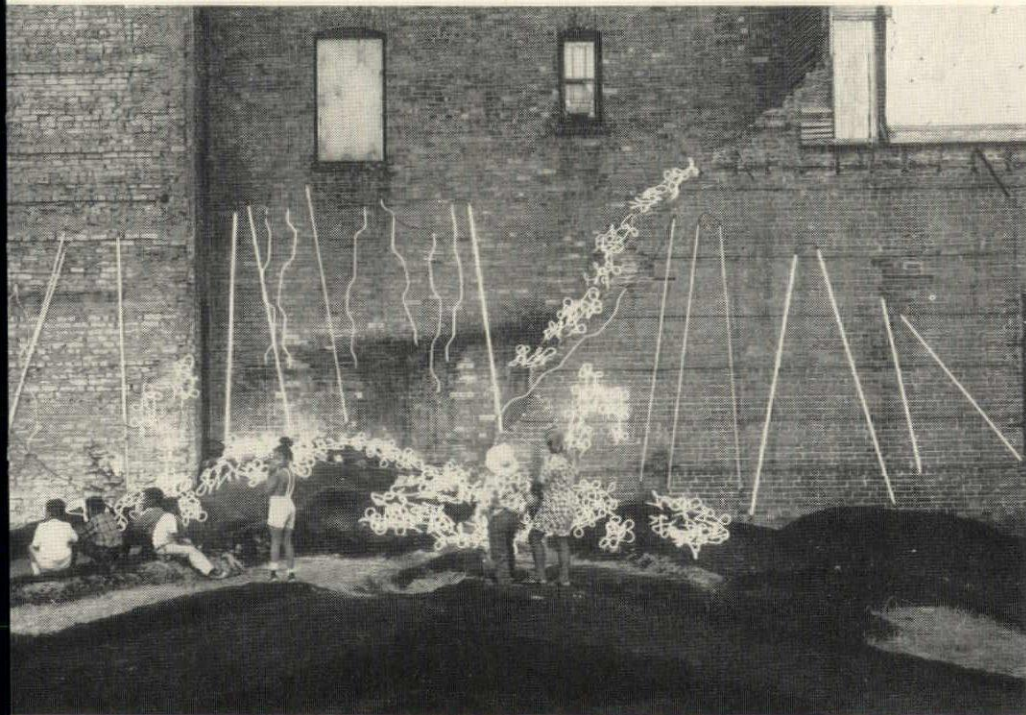
gigantic projects for deserts, mountain tops, ocean floors, islands, the Arctic Circle and even volcanoes. In the California and Nevada flatlands Michael Heizer, has constructed huge cement depressions into which were craned massive granite slabs.

Common to the work of all these artists is a very definite concern for scale. One of the most interesting developments in twentieth century sculpture has been the shift from object to large-scale presence and reestablishment of sculpture as an architectural quantity. The most significant works of Matisse, Picasso and Giacometti were conceived as intimate objects—pedestal and studio size—for galleries, museums and private collections.

The quality of much recent sculpture is attributable to the artists working on a scale commensurate with their conceptions, not merely enlarging forms that were conceived on a studio scale. Tony Smith's large Cor-Ten sculpture, "Amaryllis," on the Northern States Power Company plaza was studied in full scale plywood mockups and fabricated in actual scale in a factory. Formalist artists, who are making large durable objects, are working with welding equipment, gantries and forklifts in factories to eliminate the problems of conceiving works of one scale and executing them on another. The anti-formalist artists, who are interested in more temporal projects and experiences, are using bulldozers, cranes and earthmovers to exploit the esthetic potential of common and unpretentious materials—dirt, rocks and sand.

The large-scale projects done for the Minnesota State Arts Council exhibition, "9 Artists/9 Spaces" (from September 1 through October 15, 1970) share most of the above characteristics. Ron Brodigan is concerned with the natural characteristics of Minneapolis city parks and he will "thread" lengths of galvanized steel tubing through the bluffs, water and island of Powderhorn Park. On the Court of Honor near the Minnesota State Capitol Richard Treiber erected a wood truss platform (8' high x 32' long x 32' deep) upon which was a fifteen-foot pile of painted dry brush. William Wegman constructed a large outdoor sign (10' high x 40' long) on the West Bank Campus of the University of Minnesota. The imagery for the sign will be the Foshay Tower set on its side.

The exhibition implicitly offers new options for a public art which is concerned with experience as much as substance. So far most large-scale projects like these have been limited to proposals or presented in documentary exhibitions in galleries and museums through drawings, plans, models and written proposals. As a result of the monumental scale of such projects the corporation has emerged as one of the new patrons. Hopefully architects, city planners and landscape specialists will encourage corporations to involve artists in the architectural process.



ART IN ARCHITECTURE

On August 18, 1970, the following individuals from various backgrounds gathered together to review the material submitted for this issue on "Art in Architecture" in the Northwest Architect. They were asked to express their honest comments and the following is a brief summary of some of these comments. Present were:

Dick Depta — Architect
Carl Erickson — Architect
June Lundgren — Architect
Ed Sovik — Architect
Bernard Jacob — Chairman of Northwest Architect's Editorial Committee — Architect
Joe Wright — Creative Director for Dayton Hudson Corporation
Milo Thompson — Architect
Mickey Friedman — Editor of Design Quarterly for Walker Art Center
Dick Koshalek — Assistant Curator for Walker Art Center
Paul Granlund — Sculptor
Don Hassenstab — Executive Director of Minnesota Society of Architects
John Lackens — Architect

FRAGMENTS FROM General Discussion

Lackens: Is there a good example of art being integrated with a building?

Thompson: One depends on the other.

Friedman: There is no good example. Artists now aren't particularly interested in integrating their work with architecture.

Thompson: An integration will work when there is no order of authority and one doesn't have authority over the other. The success of the integration depends on the quality of the participating artists and architects.

Friedman: People should be able to buy a sculpture that will fit into a certain place. The First National Bank Plaza is a place for things to happen.

Granlund: No one dares allow the artist a free run.

Friedman: That is why it's not successful. The artist is given too many restrictions.

Granlund: When both artist and architect commit themselves to an idea, then they may have some relationship.

Lackens: An architect never thinks of involving an artist until a space is formed or a building is up. He is too concerned with the planning and function of the facility. This is a hang-up of the architects and they are most guilty of a lack of collaboration.

Thompson: Everything relates back to how much money is available. Architects try to establish a priority of architecture first and art second and that is wrong.

Lackens: The architect has the client captive and therefore should encourage the client to commission art in architecture.

Wright: The artist generally gives the client what he thinks he wants and not what he knows the client should have.

Koshalek: Major corporations and institutions such as the First National Bank, Honeywell, 3M, etc. should assist artists in doing something new. If they are going to engage an artist, they should be interested in helping the artist with his research. do the same? We expect that architecture can be good when architects work within restrictions? We need artists who can work with restrictions to come to a point of quality integral with art and architecture.

Friedman: This isn't a fair question.

Granlund: An artist does work with restrictions — money, time, space, etc.

Koshalek: Instead of selecting a sculpture to put in a court, he should approach the artist to do an experimental project. The Minnesota State Arts Council was given money for such a program. At first, they were going to do mock-ups of large scale work but they changed completely. They commissioned artists to do an experimental work. The artists will work with a variety of urban sites which include construction sites, streets, parks, etc. It seems that corporations and governmental agencies are the only ones who have the money to do such exhibitions.

Lackens: Pieces of art and sculpture from the Walker have and should be exhibited throughout the area and not be only placed in a static location such as a museum. Art should be out of the museums and into the community.

Koshalek: Artists must think in terms of the urban environment.

Lackens: Can artists be involved in the design along freeways, etc.?

Granlund: We must continue the business value maker. We must do this so that society will survive. Art is a survival technique.

Sovik: We are making broad generalizations. There is somewhat of an artist in an architect, somewhat of an architect in an engineer, etc. We must distinguish between the artist, the architect, the highway builder, etc.

Lackens: There should be a team effort.

Sovik: What is it we are missing in architecture?

Erickson: What should we expect of an artist who has freedom?

Thompson: Surprises! People will have to accept as many bad things as good things. I would like the architect to have the freedom that artists have. Why should we make distinctions between the architect and the artist in regard to freedom from restrictions?

Sovik: The distinction is useful-ness.

Thompson: The differences between artist and architect are the same thing that differentiate them as people. Any good artist has a very fine sensibility when it comes to architecture and any good architect has a fine sensibility to art. There are degrees of good bad art and architecture and the quality reflects the people who produced them.

Sovik: Everyone has a different set of technology. The fine artist works on ideas and idea relationships of utilitarian purposes.

Sovik: Buildings always have function.

Friedman: Economics are killing artists. People who work in museums are interested in letting things happen and that's how a museum is a go between.

Wright: The disappointing thing is that when an architect is asked to solve a problem, he brings what the client wants and not what the architect feels.

Koshalek: The function of most architects is strictly mechanical. They produce sections, elevations, plans and perspectives and never think seriously about the quality of the building and its environment. There has to be room for innovation and experimentation.

Friedman: Architecture is changing. There may not be many more permanent buildings.

Thompson: I can't imagine life without some permanent fixtures. We can't live in the middle of a construction site. Why do artists feel a need for permanence in their own work? There are ways of achieving immortality without leaving artifacts.

"God of Peace Sculpture," St. Paul Courthouse
(See page 315)

Sovik: Top notch sculpture.

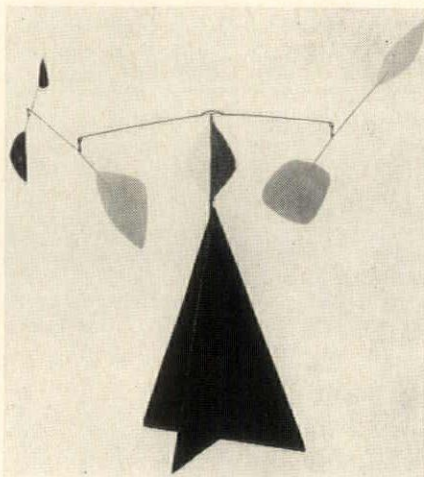
Wright: It's reflective of the day.

Koshalek: It has a lot of soul.

Wright: Chapel light fits in very well.

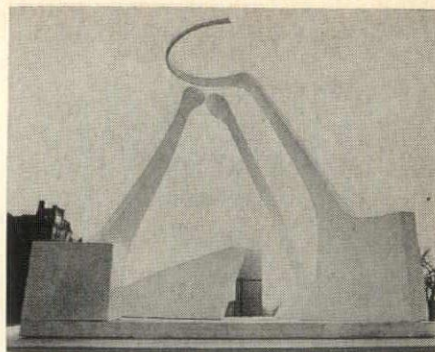
"Dialogue," sculpture for the International Studies Building, University of Chicago
Virginio Ferrari — Sculptor; Ralph Rapson — Architect

Sovik: It's too pretentious. I'm not immensely moved by it.



Dayton-Hudson Commissioned Sculpture
Alexander Calder, Sculptor

"Bought and set in place . . . not conceived for a particular location . . . would be good in many places." . . . "An artist doesn't have to be commissioned for a particular project."



Wright: The Calder sculpture on Nicollet Mall was bought and set in place. It was made without proper knowledge of its surroundings. Moore's sculpture at the St. Paul store was selected for the site and was done for it. I feel that the artist and the architect should be involved from the beginning.

Koshalek: I feel the same way. The artist is usually called in as an after thought.

Wright: People must be concerned with the environment itself.

Sovik: It's all right if the artist sees the site.

Wright: Everyone should be involved from the beginning. With regard to the Bertoia sculpture at Southdale, Bertoia was very concerned about where the piece was going. When Southdale was built, it was a period of "let's get art into the shopping centers".

Koshalek: Architects have been very resistant to artists' being involved in the architectural process.

Lackens: Is this resistance or ignorance of the arts.

Koshalek: It has to do with the concept of total design. Total design should not have complete design tray. There will be no meaningful involvement of the artist in the architectural process unless he participates as an equal partner from the beginning stages.

Sovik: I disagree.

Thompson: An artist and an architect don't have to work together to make a good piece of architecture. The architect still has the idea that he is the artist and is reluctant to accept an artist as an equal part of the team, but I think this is wrong.



"Gilded Quadriga," statue on top of State Capitol
Edward C. Potter — Sculptor

Wright: It has initials scratched on the rump of the horses.

"Promise of Youth Statue" at the Veterans' Service Building in St. Paul
Alonzo Hauser — Sculptor; Brooks Cavin — Architect

Sovik: It's an example of early kinetic sculpture.



Bell Tower at St. John's
Marcel Breuer — Architect

Granlund: It's a sculptured billboard. The tower is impressive and beautiful because of its size, the colossal period.

"The Word of Life," granite mural in Notre Dame Memorial Library
Millard Sheets—Artist; Ellerbe—Architect

(See page 315)

Lackens: It's the worst thing I've ever seen.

Koshalek: It's hideous.

Lackens: Instead of a library, it looks like a mausoleum.

Koshalek: It's a typical example of what happens when an artist and an architect work together.

Wright: It depends on which artist and which architect get together. Maybe both deserve each other.

Wright: They are two whores pleasing some idiot with no taste.

Granlund: I wonder if the artist has any reason to celebrate.



"Man and Freedom Sculpture," Mayo Building in Rochester, Minn.

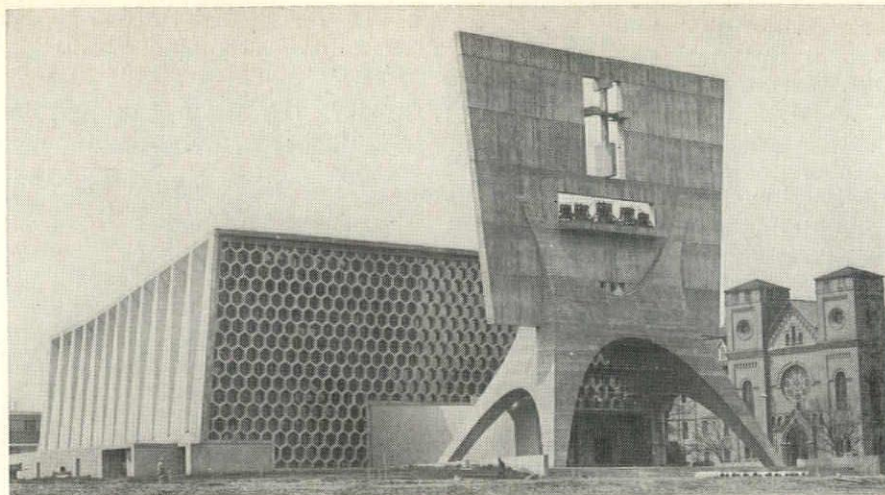
Ivan Mestrovic—Sculptor; Ellerbe—Architect

"Fine big piece of figure sculpture, dwarfed by building." . . .
"Would have been better on the ground."

Lackens: This sculpture has a much better fit with the architecture.

Sovik: The extra seven stories lose the scale.

Koshalek: It's an insult to the artist. The artist should refuse to do work if he can't be completely involved.



"Damascus Illumination," Sculpture at St. Paul's Lutheran Church in LaCrosse, Wis.
Paul Granlund—Sculptor; Sovik, Mathre, Madsen—Architect

"An idea about Paul's vision of Christ . . . something done on the wall . . . brought down to the people at ground level." Planned before the building was totally formed.

Granlund: I had an idea about St. Paul's vision of Christ. I felt something could be done on the wall. I wanted to also bring it down to the people on the ground level.

Lackens: Paul, has your work been primarily religious?

Granlund: No.

Sovik: We involved Paul before the building was totally formed. We wanted a sculpture for the seminary chapel. We knew that the piece was going to be placed in the middle of the area but didn't know what Paul's piece looked like.

Granlund: I knew that they wanted something to do with the crucifixion.



"Spirites," Sculpture at Metropolitan Medical Center, Minneapolis

Paul Granlund — Sculptor; Elizabeth & Winston Close and Horthy, Elvig & Associates — Architects

"An explosion of figures celebrating life and health." Carefully planned using models and photographs . . . not integrated with the structure but related to it.

Granlund: This was intended to be a celebration of health and is well being of healing. It's an explosion of figures in celebration.

Sculpture at Wabasha Court, St. Paul
Tajiri — Sculptor, Hammel Green & Abrahamson — Architects

Depta: It's thrilling to find such a piece of sculpture in an architectural space.

Children's Art Cut into Concrete Block at Holland Elementary School, Minneapolis
Peterson, Clark & Associates — Architect
(See page 314)

Lackens: That is a most delightful form of art in architecture.

Granlund: Art is more serious than putting children's art on buildings.

Thompson

(Continued from page 323)

ess, scale, environment and perception—these, as it turns out, are problems that architects have long dealt with. A point of view unencumbered by the realities of architecture is most welcome. The "realities" of architecture are not undivertible, at least for those architects who are, or choose to be, independent from clients who neither want nor understand ar-

chitecture. When we are not or do not choose this independence we should encourage those who can and do.

An integral art and architecture requires a new architect and a new client. I think that an eclipse of pure functionalism, pragmatism and commercialism at the expense of nearly everything else and less emphasis on technical solutions will have to occur before we can re-awaken and heighten our sensibilities to include art as an essential part of our everyday environment. I believe that a change in value on these things is already happening in a significant way to a large number of our young population.

The change has not yet touched the people who ultimately do the building of our cities and countryside—our government and other monied institutions and groups. Lacking intuition or any real sensitivity to art and architecture, they have yet to ask themselves these related and important questions:

What is a **human** environment?

What is a **human** architecture? Don't both include art that is more than decoration, more than beautiful objects, more than good graphics? Isn't the proper role of art greater than to be merely supporting? What is art anyway? Must we continue to define it and adapt it from historical perspective? What is architecture anyway? Isn't art greater when it is architecture or when it is a city? What does all of this mean? Why should I think about it?

This article was prepared by the Aesthetics Committee of the Minnesota Society of Architects from material received from architects registered in Minnesota. Articles regarding "Art in Architecture" were solicited from a client, artist and an architect. The article layout was accomplished by the Aesthetics Committee and the Northwest Architect Editorial Publication Committee.

MSA Aesthetics Committee Members:

John W. Lackens, Jr., Chairman
Daniel Fourre
Richard Depta
Carl Erickson
LeRoy Gaarder
Dennis Grebner
June Lundgren
Ed Sövik
Russell Zenk

STUDENTS, RESEARCHERS TO ATTEND AIA MEETINGS

One of the largest meetings of architectural students in this country is slated for the University of California campus on November 27-29. The annual forum of the Association of Student Chapters of The American Institute of Architects is expected to draw 600 students, who will plan action to take upon their returns to communities across the nation.

Four workshops will chart how to reform instruction in some 90 schools and departments of architecture, how to work in community action programs such as the Community Development/Design Centers now operating in more than 40 cities, how to educate the public to environmental perils and remedies and how to work with "the system" to gain funds, influence and help for work in the community. Information can be obtained from Kirk Miller, Apt. C, 2318 Parker St., Berkeley, Cal. 94704.

In connection with part of these programs Vernon A. Williams has joined the national AIA staff to help advance the Community Development/Design Centers. Williams, whose background includes work with the city of Chicago and advocacy planning in neighborhoods, will concentrate on generating funds from federal government and national institutions, plus local foundations, to help the CDCs already operating. He will also seek to help establish and fund new CDCs.

A relatively new development in city life, CDC's are vehicles in which citizens can participate and direct the planning and architectural development of their communities. Architects and other design professionals are retained, often as volunteers, to provide technical assistance. The AIA national convention last June in Boston gave a strong endorsement to participation of its members in the expansion of CDC efforts.

A major conference on architectural research will be held in Cincinnati, November 1-3, when the seventh annual Architect-Researchers Conference, co-sponsored by the Department of Architecture at the University of Cincinnati and the AIA, will be held.

Current research by architects and non-architects on a wide range of problems affecting how Americans live will be presented. Around 30 research papers and 300 participants are expected. Subjects include design of court rooms, industrialized housing, urban transportation, planning for health and college facilities, shelter for American Indians, computer applications and others.

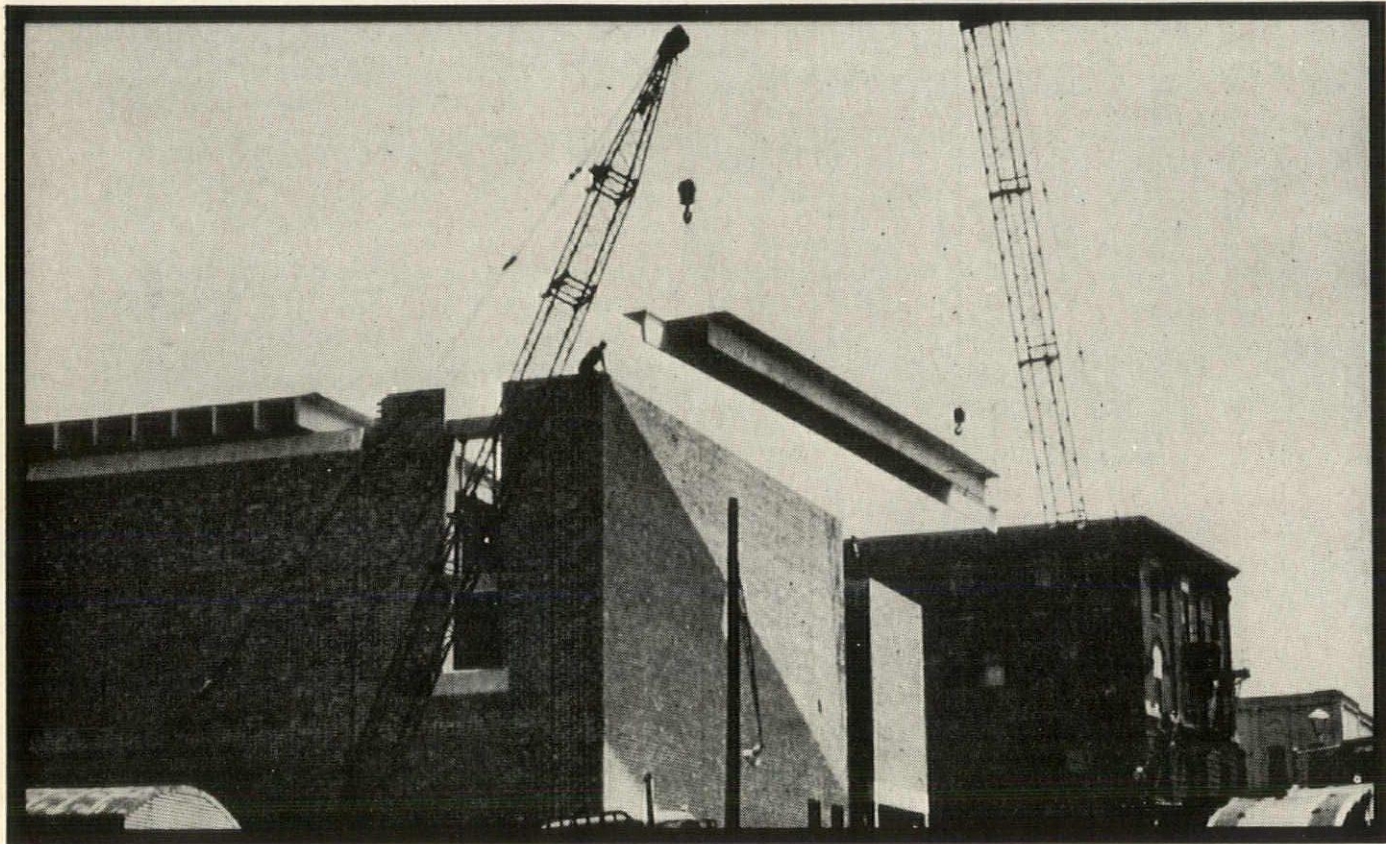
Information can be obtained from John M. Peterson, AIA, Department of Architecture, University of Cincinnati, Cincinnati, Ohio 45221.

MSA's convention is that annual opportunity—turn to page 335 for its details!

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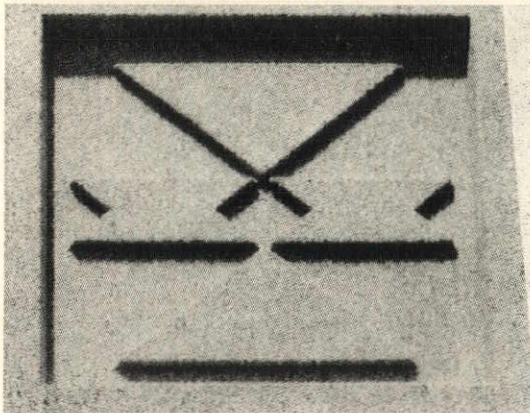
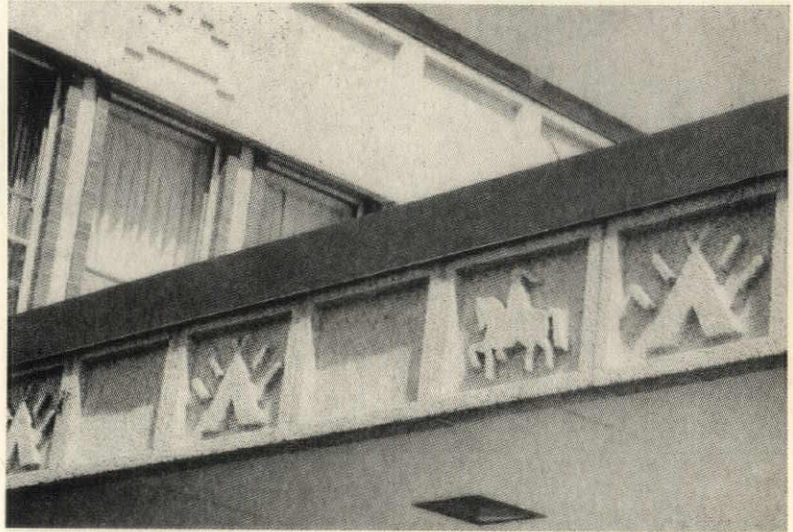
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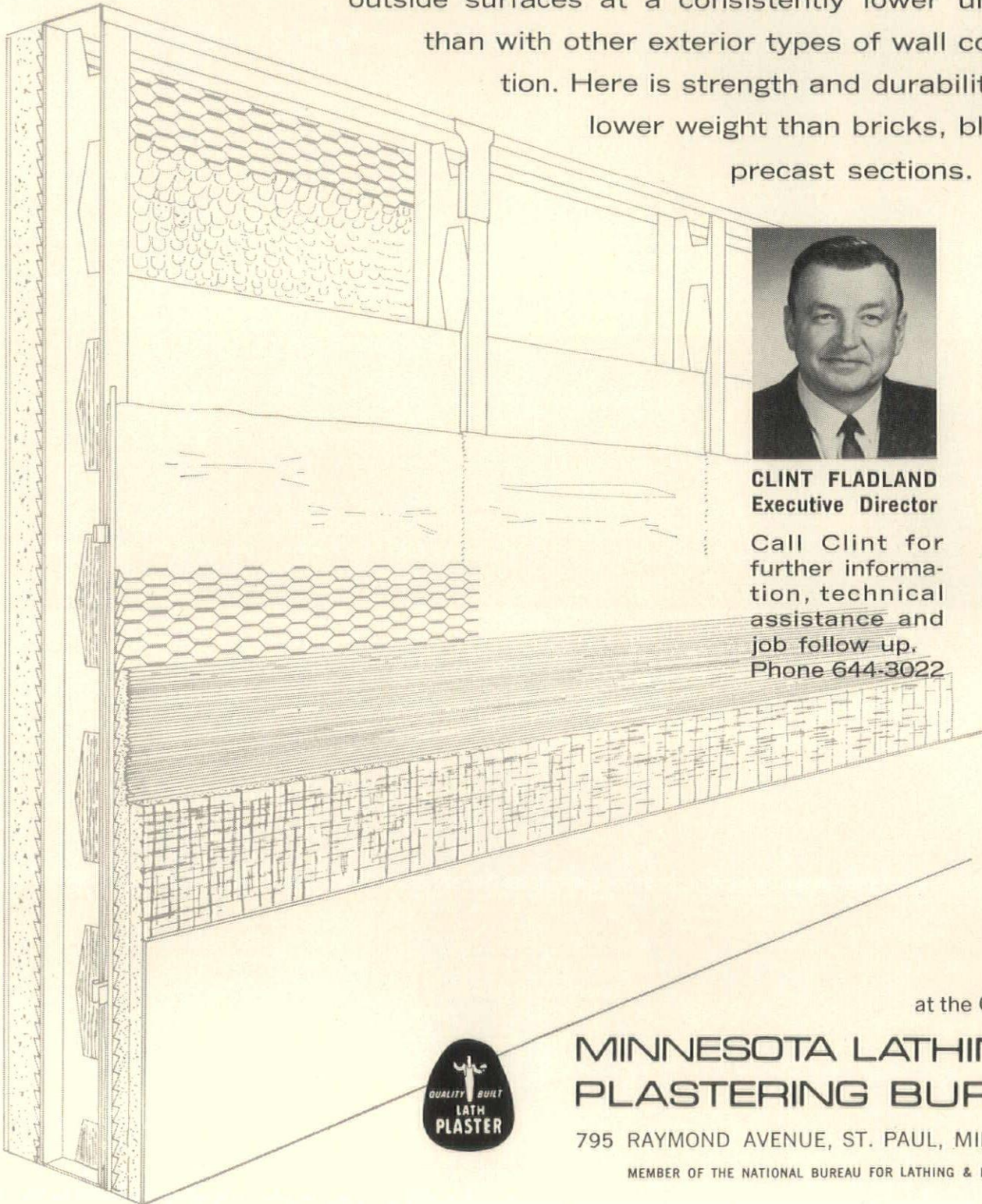
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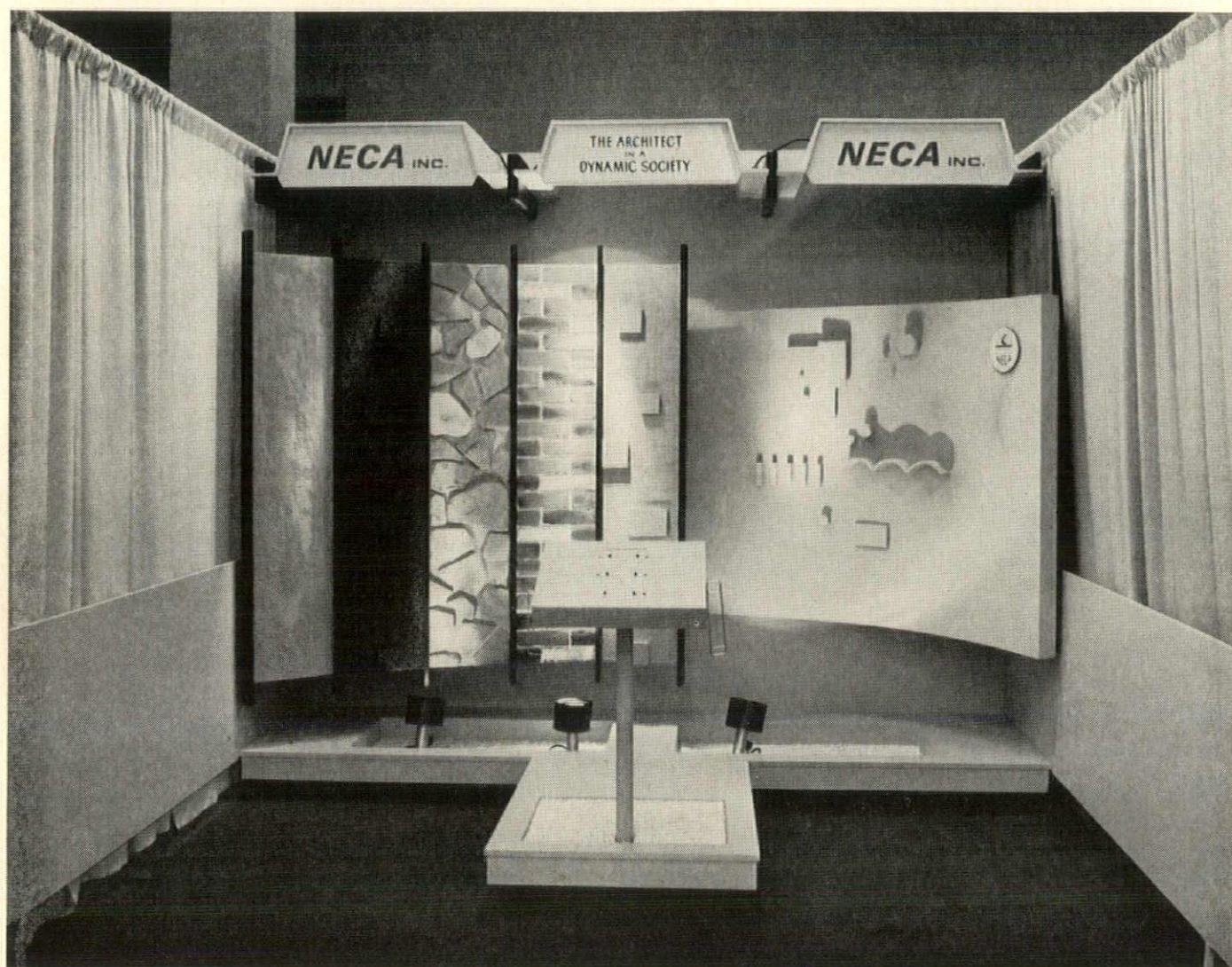
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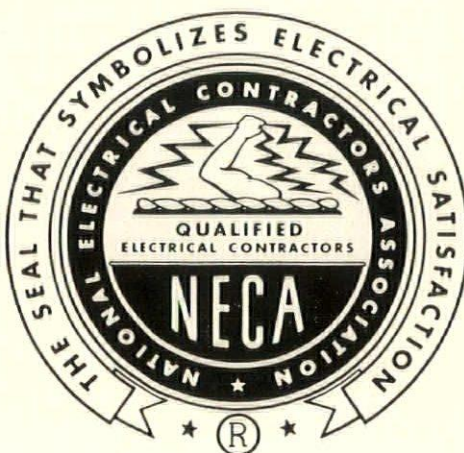
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**people &
priorities**

456

november

**Minnesota Society of Architects
36th Annual Convention and
North Central States Regional
Conference · Radisson South**

1970 Convention

Rather than perpetuating the usual "inbreeding" normally associated with professional conventions and considering the growing awareness of the **individual** and his environment, along with the current challenge directed toward society's traditional values and institutions, the theme of this year's 1970 Minnesota Society of Architects' Convention is simply "PEOPLE AND PRIORITIES."

The 1970 MSA convention will be held Wednesday through Friday, November 4, 5 and 6, in the Radisson South hotel, Bloomington.

Program

The program for the convention is structured, basically, into three parts, corresponding to the three days:

Wednesday—presentation of the problem, PEOPLE AND ENVIRONMENT.

Thursday—potential avenues of change, PEOPLE AND INSTITUTIONS.

Friday—commitment to action, PEOPLE AND PRIORITIES.

Speakers

SENATOR GAYLORD NELSON (D.Wis.), an outspoken critic of our national environmental policies and priorities, sponsor and chairman of the National Environmental Teach-In, champion of a constitutional "Bill of Environmental Rights," first Democratic Governor of Wisconsin.

GEORGE WHITE, vice-president of the AIA, lawyer and architect.

LUTHER GERLACH, associate professor in the Department of Anthropology at the University of Minnesota, environmentalist, ecologist and anthropologist, author, film producer, nationally recognized lecturer.

SIM VAN DER RYN, associate professor of architecture in the College of Environmental Design at the University of California in Berkeley, practicing architect, author.

RON WASHINGTON, chairman of the Planning and Policy Committee of the Minneapolis Model Cities Program.

JOHN B. DAVIS, superintendent of Minneapolis Public Schools.

REV. COLMAN J. BARRY, president of St. John's University in Collegeville, Minn.

HAROLD GREENWOOD, president of Midwest Federal Savings and Loan Association.

ROBERT NASH, vice president-elect of the AIA, practicing architect, first black officer of the AIA.

RAYMOND HULL, co-author of "The Peter Principle," playwright, author, professional lecturer, humorist.

JOHN GARDNER, chairman of the National Urban Coalition, former Secretary of the Department of Health, Education and Welfare, editor of City magazine, nationally known leader and spokesman for improved quality of urban life.

EARL CRAIG, JR., instructor in the Department of Afro-American Studies at the University of Minnesota, past national director of the New Democratic Coalition, "soft-spoken, rational radical," recent DFL primary candidate for the U.S. Senate.

Radisson South

This year's MSA Convention will take place in the new Radisson South hotel, located at the intersection of Interstate Highway 494 and Minnesota State Highway 100, on the boundary between Edina and Bloomington.

Opened in September of this year, the 22-story structure is visible for miles around. The hotel covers 114,000 square feet and has parking area for more than 500 cars. Its "Great Hall" provides 30,000 square feet of exhibition space or accommodations for a meeting of 2,300 persons, making it the largest convention hotel in the Midwest.

Features of the hotel include a Cabana Court, a series of International floors which feature rooms in national decor and six unique eating areas, including the Shipside, where an oyster bar and tanks of tropical fish will be maintained, with fresh seafoods flown in daily from the world's oceans.



Convention Exhibitors

Acoustics Associates Inc.
Alpana Aluminum Products Inc.
Aluminum Fronts
American Artstone Company
American Institute of Steel Construction
American Linen Supply
Anchor Block Co.
Andersen Corporation
Anderson-Ladd, Inc.
Apollo Sales—Division of Kurup Construction Co.
Architectural Metal Association of Minnesota
Armco Steel Corporation

The Babcock Company
Bartley Sales Company Inc.
Bentonize Co. of Minnesota
Bladholm Brothers, Prestressed Division
B M D & R Lighting
Brooklyn Industries, Inc.
Bill Brown Communications Co., Inc.
Building Products Inc.

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Carbonic Machines, Inc.
Casework Concepts, Inc. (formerly Saewert Corp.)
Celanese Coatings Company—Devoe Paint Division
Rollin B. Child, Inc.
Cold Spring Granite Company
Cole-Sewell Engineering Co.
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Molin Concrete Products Co.

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Curren V. Nielsen Co., Inc.
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Northern States Power Co.—Gas Sales

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Patek Wallcoverings—Division of Valspar
Pella Products, Inc.
Design Products, Inc.

St. Charles Kitchens of Minnesota Inc.
PPG Industries, Inc. (Pittsburgh Plate Glass)
St. Paul Book & Stationery Company
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Snow-Larson, Inc.
Spancrete Midwest Company
Sperry Office Furniture Co.
H. W. Staples Co., Inc.
Structural Wood Company

Terrazzo and Marble Company
Twin City Brick Company
Twin City Tile and Marble Company
Tyler Hardware, Inc.

United States Plywood
United States Steel Corporation

Vincent Brass & Aluminum Co.
Vrooman Floor Covering Inc.

Warners Industrial Supplies
Washington National Insurance Co.
Weyerhaeuser Co.

Zenith Products

Convention Schedule

4

november

PEOPLE AND ENVIRONMENT

11:00—Registration—Exhibits

12:00—Luncheon

12:40—MSA Honor Awards

1:00—Keynote Address
Speaker: Senator Gaylord Nelson

2:00—View Exhibits

3:00—Speaker: George White,
Vice-president AIA

3:30—Speaker: Luther Gerlach,
University of Minnesota

4:00—Report: MSA Task Force
on Professional Responsibility

4:30—Film Session: Selected
Environmental Films

5:00—View Exhibits — Guest
Night

5

november

PEOPLE AND INSTITUTIONS

9:00—Business Session

11:00—View Exhibits

12:00—Luncheon

12:40—MSA Special Awards

1:00—Speaker: Earl Craig, Jr.

2:00—View Exhibits

3:00—Speaker: Sim Van Der Ryn

3:30—Forum on Institutions:

Social: Ron Washington,
Minneapolis Model Cities
Educational: John Davis,
Minneapolis Public
Schools

Economic: Harold Green-
wood, Midwest Federal
Savings & Loan

Religious: Colman J. Bar-
ry, St. John's University

5:00—View Exhibits

7:00—Student Program: To be
arranged and presented
by the architectural stu-
dents.

6

november

PEOPLE AND PRIORITIES

9:00—Business Session

11:00—View Exhibits

12:00—Luncheon

12:40—MSA Exhibitor Awards

1:00—Speaker: John Gardner

2:00—View Exhibits

3:00—Speaker: Robert Nash,
Vice-president-elect AIA

3:30—Film

4:00—Group Action—Conclusion

6:30—President's Reception

7:30—Annual Banquet—Dance
MSA Personal Recogni-
tion

Speaker: Raymond Hull

BOOK REVIEWS

McGRAW-HILL DICTIONARY OF ART

Edited by Bernard S. Myers. Published by McGraw-Hill Book Company, New York, Toronto, London, Sydney, Johannesburg. New York address, 330 W. 42nd St., New York, N. Y. 10036. Five volumes (each about 550 pp.), hard covers, illustrated color and black-and-white. \$115.00 the set.

Reviewed by **Fred Miller, Jr.**

The reviewer does editorial production for Bruce Publishing Company, which publishes Northwest Architect in collaboration with the Minnesota Society of Architects.

When beauty is in the eye of the beholder this is a beautifully done set of reference books. The reviewer's first reaction after carefully softening the large volume was to look up subjects with which he was familiar. This was rewarded by what he found in a number of fields ranging from architecture, through its closely related arts to more far afield areas of primitive art.

Concise written, the articles range from 50 to 2,000 words, depending naturally on the general importance and reader interest of the subject dealt with, and are the results of efforts of more than 100 authors who are recognized authorities in their fields. All the material has been worked up with the technical help of other outstanding persons acting as editorial collaborators. In addition to the basic information there are bibliographies at the end of articles which lead the reader to the best additional materials should he need or seek an expanded view of the subject.

Color is excellent in the book as far as this reviewer can judge from remembering the tonal impact of works he has seen in the originals. The black-and-white illustrations are well reproduced so all the tonal values are there. The illustrations are from all over the world and represent the finest collections. In addition many are of objects photographed in situ, which adds to the over-all sensation the artist sought to convey.

The volume makes an excellent easel piece. No one would cut out the illustrations but might, as does the reviewer, want to have the color illustrations out where persons interested can see and appreciate, as part of the decor if you wish. A good book easel allows the volume to be seen open to any of the large number of appreciated illustrations.

While not many of us can individually afford this set of five volumes, McGraw-Hill has a budgeted per-month purchase plan which makes it easier for those who must have it after seeing it.

The philosophy behind production of the set was set forth in the introduction:

"Anyone who is interested in the many aspects of art recognizes the necessity for a ready reference source in English, a source that surveys the three-dimensional arts in their entirety. The student, like the interested layman, finds himself constantly in search of facts ranging from the dates of an artist's life to the most recent information on an archaeological site, from the exact definition of an apsidiole to a description of the technique of etching. The McGraw-Hill Dictionary of Art attempts to achieve the broadest possible coverage in the arts within the manageable dimensions of a five-volume format and with the aid of a functional pictorial apparatus. Most important, it attempts wherever possible to go beyond the mere citation of names, places and dates in order to characterize the many thousands of artists treated in this work—not by value judgments but by descriptions of style and accomplishment that will help readers on all levels to understand the significance of each man's work.

"In addition to the considerable number of artists' biographies in the present volumes there are a very substantial number of articles on styles, periods, cities, buildings, museums and definitions. Further, a sizeable proportion of our space is devoted to the Far East, the Near East and the primitive. . . .

"Our 15,000 entries (1.7 million words) have been prepared with the help of over 125 contributors: university lecturers and professors, museum curators and researchers, and various area specialists. The entries themselves have been selected with the help of a Board of Advisors drawn from the highest levels of the university and museum worlds and they therefore constitute a significant ensemble that is not dependent on the taste of any one individual."

INTERIORS SECOND BOOK OF OFFICES

Edited by John Pile. Whitney Library of Design, New York, N. Y., 1969. 274 pp., illus. \$15.00.

Reviewed by **Sandra Becker**

The reviewer, a graduate of the University of Minnesota, heads the Interior Design Section at Team 70 Architects, Inc., Saint Paul.

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which exhibits "the most desirable accomplishments of office design today" is the proposed aim of Interiors Second Book of Offices. Edited by John Pile, a practicing designer and teacher of interior design at Pratt Institute, this book partially illustrates 85 projects, each representative of one of the major areas of office planning — from the reception area, through the general office, private office, recreational areas, cafeterias, conference, board rooms and special use areas.

The accompanying text briefly discusses the historical background of office design, the direct ways in which architecture influences office planning and the methods and concepts applied in office planning today, with some projections into future developments.

Perhaps the most valuable portions of the text are those devoted to "Office Planning" and "Future Directions." The first, discussing the successive stages of a typical project from programming to the actual

move, provides a concise and informative outline in tackling a space planning project. Although there are many different approaches to the problems involved which have been probed by other publications, an attempt is made here to bring the most significant ones together with brief notes as to their effectiveness and their limitations. Under the heading of "Future Developments" (which, considering their increasing use, appears to be the wrong classification), the concepts of "Office Landscaping," the individualized "Work Station" and the "Action Office" are discussed. Again, more detailed information can be obtained from other sources but the material included in this chapter provides an outstanding introduction for those who are not familiar with these developments.

Unfortunately, the major portion of the book, and that which should be the most exciting, the illustrations, fail to convey the total effect of each project. Color, one of the most necessary parts of any interior, is totally lacking. An attempt is made in short accompanying paragraphs to describe the colors and materials used and is, of course, hopelessly inadequate. In addition, little attempt is made to explain the resulting design of each of these selected areas which, in many instances, are badly in need of some qualifying remark.

The layman, particularly the businessman, office tenant or amateur office designer, will be perhaps the individual most impressed and among those who will gain most from this book. "If this book can reach some of them, inform them on what is happening and stir up questions about what could happen and what should happen, it will have done a useful job."

"ARCHITECTURAL AND BUILDING CONSTRUCTION TECHNOLOGY—A SUGGESTED 2-YEAR POST-HIGH SCHOOL CURRICULUM"—Illustrated, 110-page guide for planning and developing programs for architectural and building construction technicians. Prepared Nov. 1969 by HEW, with the assistance of AIA and others. Order from U.S. Government Printing Office, Washington, D. C. 20402. \$1.50.


"ECONOMICS OF ARCHITECTURAL PRACTICE"—Authenticated data on the current costs of providing architectural and related services. Prepared for AIA by Case & Co., Inc., from a survey of 223 architectural firms and 1,150 projects. \$4.80 to members; \$6 to non-members.

Reform of Vocational and Technical Education. A blueprint for reform of vocational and technical education, "On the Way to Work," has just been published by Educational Facilities Laboratories, Inc. The 48-page report makes several specific recommendations and provides five examples of successful vocational-technical education complexes. Order complimentary copies from EFL, 477 Madison Ave., New York, N. Y. 10022.


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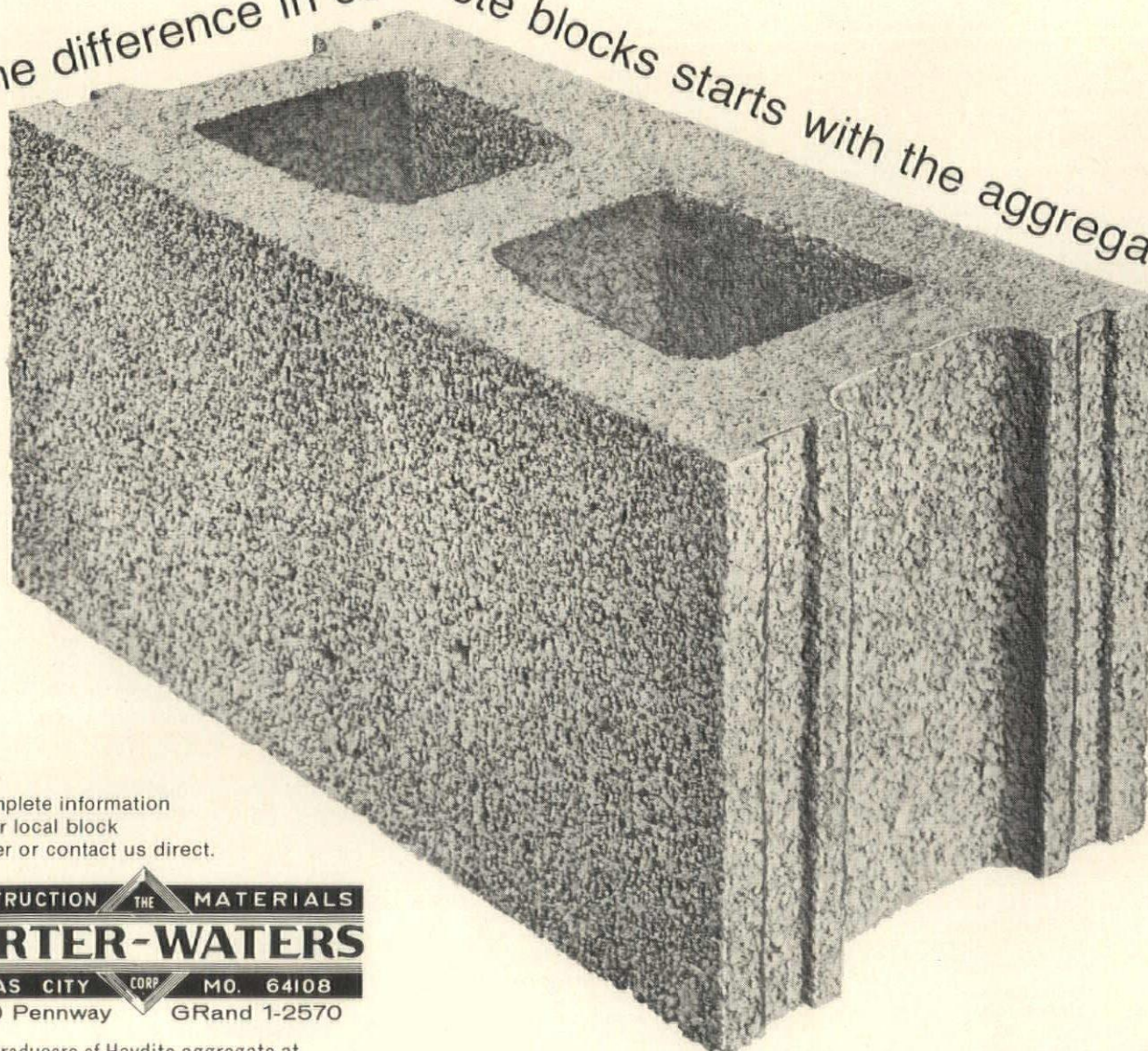
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ALASKA: Anchorage

International Airport
Architect: Manley and Mayer
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CALIFORNIA: Los Angeles

Jules Stein Eye Institute
Architect: Welton Becket & Assoc.
PPG Glass: *Solarban* (3)

COLORADO: Denver

Denver Center
Architect: W. C. Muchow Assoc.
PPG Glass: *Solarban* (2)

FLORIDA: Clearwater

Pinellas County Courthouse
Architect: Anderson, Johnson, Henry and Parrish
PPG Glass: *Solarban* (2)

FLORIDA: Cocoa Beach

Cape Canaveral Hospital
Architect: Stevens & Walton
PPG Glass: *Solarban* (3)

FLORIDA: Miami

Mutual of Omaha Regional Home Office
Architect: Houston & Albury Assoc.
PPG Glass: *Solarban Bronze* (3)

FLORIDA: Titusville

Brevard County Courthouse
Architect: Hirshberg, Thompson & Assoc.
PPG Glass: *Solarban* (3)

GEORGIA: Atlanta

Cities Service Building
Architect: Toombs, Amisano and Wells
PPG Glass: *Solarban* (2)

GEORGIA: Carrollton

West Georgia College
Architect: John W. Cherry
PPG Glass: *Solarban* (3)

ILLINOIS: Chicago

Hyatt O'Hare Hotel
Architect: John Portman & Assoc.
PPG Glass: *Solarban* (2)

ILLINOIS: Rockford

Downing Box Company
Architect: Larson & Darby
PPG Glass: *Solarban Bronze* (3)

ILLINOIS: South Chicago

Ardco Corporation
Architect: McCarthy-Hundrieser & Assoc., Inc.
PPG Glass: *Solarban* (2)

MARYLAND: Baltimore

Social Security Administrative Complex
Architect: Myers, Ayers & Saint
PPG Glass: *Solarban Bronze* (3)

MINNESOTA: Duluth

St. Luke's Hospital
Architect: Thomas J. Shefchik & Assoc., Inc.
PPG Glass: *Solarban* (2)

MINNESOTA: St. Paul

Pearson Candy Company
Architect: Cerny Associates, Inc.
PPG Glass: *Solarban* (23)

PENNSYLVANIA: Indiana

East Pike Elementary School
Architect: Robert T. Scheeren
PPG Glass: *Solarban* (3)

SOUTH DAKOTA: Sioux Falls

Airport
Architect: Fritz, Kroeger, Griffin & Berg
PPG Glass: *Solarban* (2)

TENNESSEE: Bristol

Tri-Cities Airport
Architect: Anderson & Gilliam
PPG Glass: *Solarban* (3)

TENNESSEE: Cookeville

Cummins Engine Company
Architect: Walter E. Damuck
PPG Glass: *Solarban* (3)

TEXAS: Dallas

American Hospital Supply
Architect: Nelson, Ostrom, Baskin, Berman & Assoc.
PPG Glass: *Solarban Bronze* (3)

TEXAS: Houston

One Shell Plaza
Architect: Skidmore, Owings & Merrill and Wilson, Morris, Crain & Anderson
PPG Glass: *Solarban Gray* (3)

VIRGINIA: Fairfax

Fairfax County Governmental Center
Architect: Vosbeck, Vosbeck, Kendrick & Redinger
PPG Glass: *Solarban Bronze* (3)

VIRGINIA: Roanoke

Southwest Virginia Savings & Loan
Architect: Kinsey, Motley & Shane
PPG Glass: *Solarban* (3)

MISSISSIPPI: Gulfport

Mississippi Power Company
Architect: Curtis & Davis
PPG Glass: *Solarban* (2)

NEW JERSEY: Lawrenceville

Public Service of N.J.
Architect: James Laden and Raymond Althouse
PPG Glass: *Solarban* (2)

NEW JERSEY: Wayne

Urban Office Building
Architect: Bernard Rothzeit
PPG Glass: *Solarban* (23)

OHIO: Canton

Kent State University
Architect: Lawrence, Dykes, Goodenberger & Bower
PPG Glass: *Solarban* (3)

OKLAHOMA: Lawton

YMCA
Architect: James Marshall
PPG Glass: *Solarban* (2)

OKLAHOMA: Oklahoma City

Lincoln Plaza
Architect: Halley-Riek and Hester
PPG Glass: *Solarban* (2)

OKLAHOMA: Tulsa

Tradewinds Motel
Architect: Russell Magee
PPG Glass: *Solarban* (3)

OREGON: Portland

Esco Corporation
Architect: Wolff, Zimmer, Gunsul and Frasca
PPG Glass: *Solarban* (3)

PENNSYLVANIA: Allentown

Mack Truck
Architect: Wolf-Hendrix & Associates
PPG Glass: *Solarban* (2)

PENNSYLVANIA: Beaver

Beaver Area High School
Architect: Edwin M. Wallover, Jr.
PPG Glass: *Solarban* (3)

WISCONSIN: Appleton

Wisconsin Wire Company
Architect: Birch-Grisa-Phillips, Inc.
PPG Glass: *Solarban Bronze* (3)

WISCONSIN: Madison

Ohio Products Company
Architect: Weiler, Strang, McMullin & Assoc.
PPG Glass: *Solarban* (2)

WISCONSIN: Milwaukee

South Milwaukee Public Library
Architect: Losch & Haeuser Inc.
PPG Glass: *Solarban* (3)

WISCONSIN: Racine

St. Luke's Hospital
Architect: Hams M. Geyer
PPG Glass: *Solarban* (3)

PPG is Chemicals, Minerals, Fiber Glass, Paints and Glass. So far.





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CSI NEWS

THE
CONSTRUCTION
SPECIFICATIONS
INSTITUTE
MINNEAPOLIS-SAINT PAUL CHAPTER

CSI AND AIA ISSUE JOINT STATEMENT ON AUTOMATED SPECIFICATIONS

Representatives of The Construction Specifications Institute and The American Institute of Architects have reviewed the current status of their respective programs pointed toward automated specifications, data retrieval systems and other construction industry communications techniques. The possibility of closer co-operation between the institutes in pursuit of what should be a common goal—the timely production of specifications and other communications data—was thoroughly explored. The following procedures were developed for the achievement of these objectives:

1. MASTERSPEC® developed by Production Systems for Architects and Engineers, Inc. (PSAE) will be submitted to CSI for distribution to appropriate existing committees working on the subject, for their information, evaluation and comment. These comments will be transmitted to PSAE for its use in improving and updating the sections.
2. COMSPEC®, the Automated Open End Specifications System (when developed by data processing service agencies in response to the performance specification prepared by the Stanford Research Institute (SRI) for The CSI Research Foundation (CSIRF), will be made available for PSAE review with CSI staff, to permit development of PSAE outputs (master specifications, cost estimating, etc.) in a manner compatible with use in the COMSPEC® system.
3. When its program is firmly established, PSAE will consider a composite directorate representing CSI, AIA, CEC and other organizations interested in the improvement of the quality and nationwide uniform character of construction specifications.
4. The boards of directors of each institute have adopted resolutions affirming the foregoing.

HIGHLIGHTS OF 1970 CSI CONVENTION

By Dale C. Moll,

President Minneapolis-St. Paul Chapter

The 14th Annual CSI Convention held in Chicago

in June set a new attendance record of 2,922 registrants, including members, wives and exhibitors. This was a substantial increase over the 2,588 attending the meeting in Houston in 1969.

Twenty-six members representing the Minneapolis-St. Paul Chapter attended, including 14 Professional and 12 Industry members. The outstanding ladies' program attracted 20 of the members' wives.

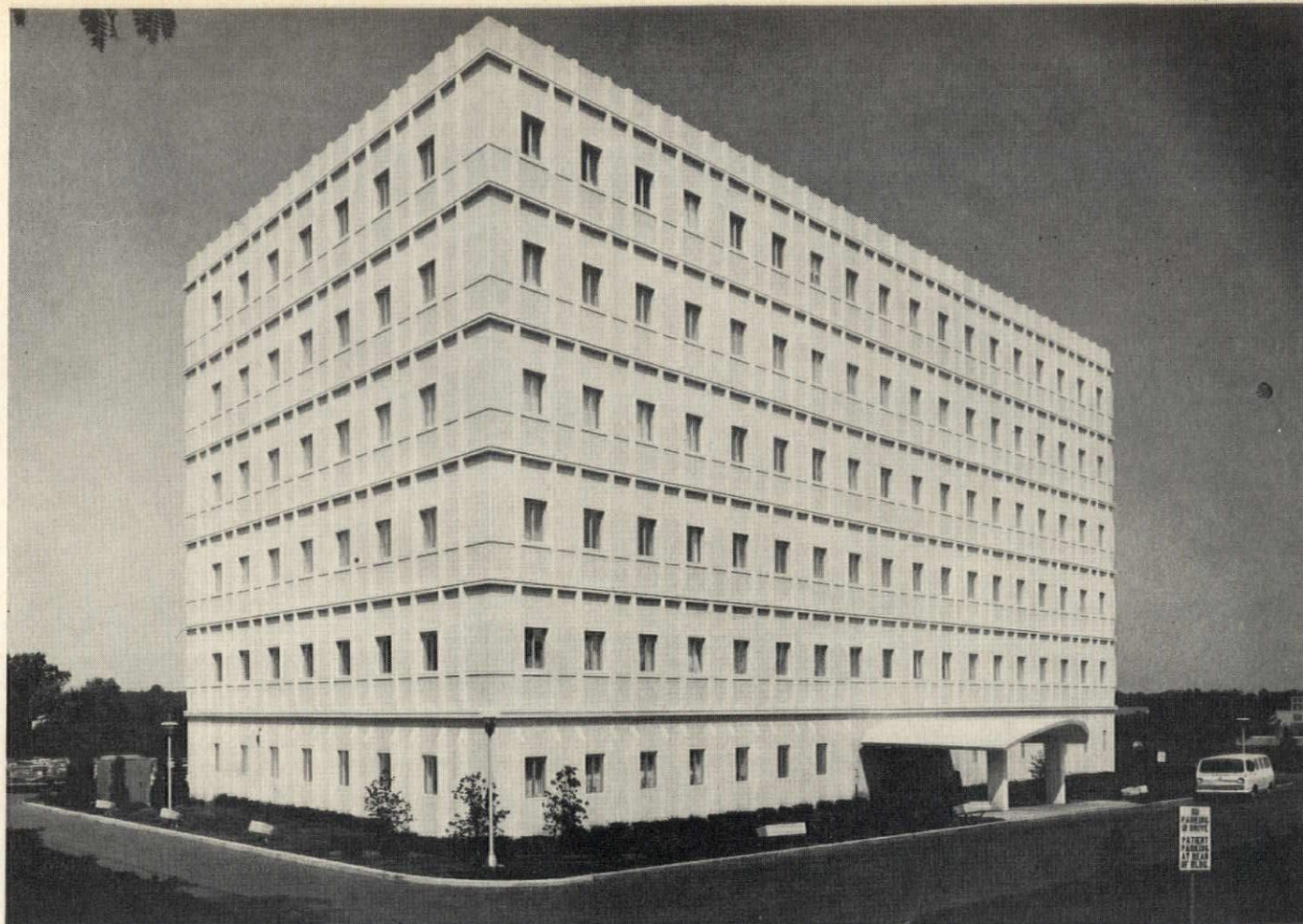
Orderly Revolution—The keynote speaker, Dr. Myron Tribus, Assistant Secretary of Commerce for Science and Technology, set the tone for the convention with his discussion of "The Orderly Revolution." His presentation covered the forces of evolution in our society and related these to the forces affecting the construction industry, construction practices, industrialization and automation and communication. The text of the keynote address by Dr. Tribus appeared in the August, 1970, issue of The Construction Specifier.

The convention program described the construction industry as fragmented. They told us that too much time by talented people was being devoted to small details such as the problem of evaluating cast iron pipe vs. plastic pipe, etc. The speakers indicated that building codes generally tend to stymie progress. The current labor revolt is generally being spearheaded by the younger workers rather than the older craftsmen. The on-site productivity is decreasing. It was stressed that the construction industry has inadequate training programs at present to cope with the predicted construction expansion.

With emphasis on the state of the construction industry, the word at the convention was CHANGE. Some of the business sessions centered on the idea of factory assembly of components or the "systems" concept rather than site fabrication of small components of building construction.

Encouragement—The convention business sessions and exhibits introduced new and refined aids for specification writers. These discussions included present and future methods of storage and retrieval of information for comparison and preparation of specifications. New and improved equipment was demonstrated. Assurance was given that the work being carried out by the AIA and CSI is compatible. Reference was made to the Master Specification Program of the AIA and the standard system for handling information recommended by CSI.

The progress being made on the reactivation of the modular concept was reviewed. Three areas of standardization studied were dimensions, function and communication. Another area of encouragement was the recognition of a need for closer co-operation between the specification writer and the manufacturer in meeting the challenges ahead in the construction industry. The specification writer must outline his material parameters more clearly. The manufacturer will be required to supply technical information on his products in a form that is compatible with the storage and retrieval systems being used by the specification writers. The need for coordination in relating non-system components to



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system specifications, the problems of substitutions and responsibility was expressed.

Student Chapters—The influence of CSI will be expanded through the establishment of student chapters throughout the country. It was refreshing to be exposed to the enthusiasm of two members of the first CSI student chapter recently chartered at California State and Polytechnical College in San Luis Obispo, Cal. These two students designed, built and transported their exhibit to the convention which described the organization and activities of their new chapter.

Future—Predictions at the CSI Convention included:

- Stabilization of tools for the specification writer.
- More sophisticated systems.
- Common information banks.
- More responsibility assumed by the manufacturer.
- More product and assembly testing—certification.
- Specification writer will become "building materials analyst."

Annual Meeting—In addition to the election of the 1970-71 officers and directors, subjects such as a name change for CSI and Region and Section boundaries realignment were discussed.

A resolution was presented covering a section numbering system for specifications. The resolution

was tabled until members can evaluate the reference numbering used in the new CSI Format for Construction Specifications, Document MP-2A dated June, 1970, and distributed at the Chicago Convention. It was announced that this publication is available to members at \$5 per copy from the Construction Specifications Institute, 1717 Massachusetts Ave., N.W., Washington, D. C. 20036.

Future Conventions—The Fifteenth Annual CSI Convention is scheduled for June 7-9, 1971, in Anaheim, Cal., and of course includes Disneyland as an added incentive for members to make the convention a family vacation.

In 1972 the Minneapolis-St. Paul Chapter will be host to the Sixteenth Annual CSI Convention and CSI members will be looking to the entire construction industry in this area for assistance in making the 1972 convention the best ever.

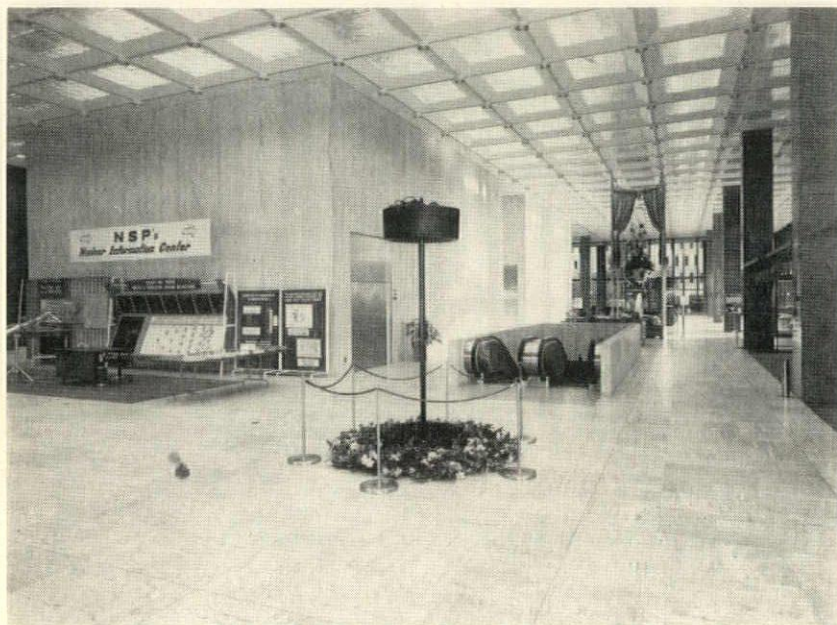
New Fellows of CSI

Twelve outstanding individuals from the construction industry will be advanced to the rank of Fellow in The Construction Specifications Institute at CSI's Chicago Convention. The honors will be conferred by Pres. Arthur W. Brown, FCSI, at an investiture ceremony during the president's annual banquet. The Fellowship Award, first presented in 1959, is awarded each year to an undetermined number of individuals who make outstanding contributions to the institute and to the construction industry at large. The selections are made annually by the institute's

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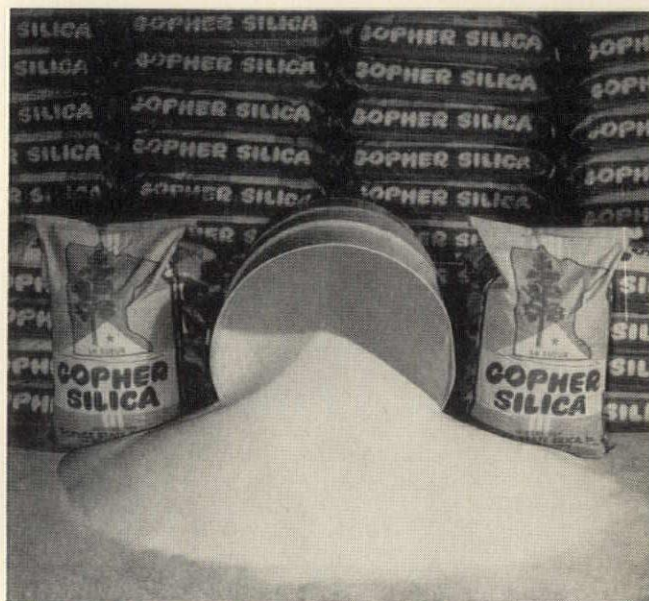
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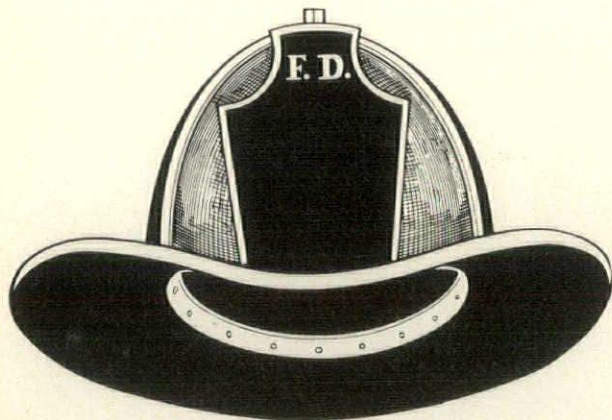
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jury of fellows, which was headed this year by Robert G. Burkhardt, FCSI, Chicago.

The new fellows and the categories in which they were selected are: **Achievement in Service to the Institute**—Robert V. Bishop, professional member, Birmingham; Larry C. Dean, director; Region 4, professional member, Atlanta; John C. Fleck, director, Region 6, professional member, Indianapolis; Woodward Garber, professional member, Cincinnati; Theron O. Lawler, industry member, Columbus, Ohio; Rolf G. Loddengaard, director, Region 3, professional member, Central Pennsylvania; Maxwell L. Saul, professional member, Denver; John W. Kuremsky, professional member, Monterey Bay; **Achievement in Science of Construction**—Thomas D. Hubbard, professional member, San Francisco; **Achievement in Construction Specifications**—Howard R. Steinmann, professional member, Madison, Wis.; **Achievement in Institute Technical Publications and Contribution to Education and Writing**—Robert E. Vansant, vice-president-membership services and professional member, Kansas City, Mo.; **Achievement in Education**—Donald A. Watson, professional member, Los Angeles.

Computer-Generated Products Information System

A computer-generated information retrieval system that provides architects, engineers, designers, contractors and specification writers with current building products information was shown publicly for the first time by Information Handling Services (IHS), an Indian Head company, and the Construction Specifications Institute (CSI). Witnessing the demonstration at the National Housing Center in Washington were prominent members of the architectural and construction industries, representatives of government agencies and elected officials.

Called Spec-Data II, the system is believed to be the most complete information file of building products ever assembled for the architectural and construction industries. It is the result of nearly two years of joint research and development by IHS and CSI.

"Spec-Data II fills a long-standing need in the construction community," said Pres. Brown of CSI, "by allowing building design firms to take a major step toward lower office operating costs and less chaos in the selection of building products."

"Product selection procedures that formerly took hours, can now be accomplished in a matter of a few minutes through the use of computer technology that allows rapid product selection by product characteristic."

"By working with CSI experts," stated Richard Ronald, IHS vice-president, "we have been able to assemble this up-to-date building products file and make it available to architects and builders, both large and small."

With Spec-Data II product selection by product characteristic is made possible through unique computer programming and data are displayed on a "side-by-side" basis, making comparison easy. The

entire system is organized according to the CSI 16-division format for construction specifications, an indexing format used throughout the United States. The 16 format divisions are: 1, General Requirements, 2, Site Work, 3, Concrete, 4, Masonry, 5, Metals, 6, Carpentry, 7, Moisture Protection, 8, Doors, Windows and Glass, 9, Finishes, 10, Specialties, 11, Equipment, 12, Furnishings, 13, Special Construction, 14, Conveying Systems, 15, Mechanical and 16, Electrical.

The user can find product data in the Spec-Data II Building Products File even if he only has a fragment of information at the start, through use of these indexing methods.

"Another major benefit of this building products information system," according to Mr. Ronald, "is that the integrity of the file is assured. Catalogues cannot be borrowed or misfiled and there are no torn pages to worry about. Also, by installing the Spec-Data II system organizations that must specify building products can eliminate the hidden costs associated with maintaining so-called 'free' catalog files where manufacturers pay for inclusion."

The Spec-Data II Building Product File is available in two data configurations—one which allows the user to make a dry print, in six seconds, of any manufacturer's catalogue page and the other a personal data station which displays all the same data in a compact desk-top unit.

Subscription rates for the new system range from \$77 per month to \$490 per month, depending on which data and configuration are needed.

Information Handling Services, an Indian Head company, is a pioneer in the field of micrographics. IHS produces and markets automated information storage and retrieval systems called Visual Search Microfilm Files (VSMF) to provide industry and government agencies with current data.

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Area Notes (Continued from Page 292)

Associates of Milwaukee are the architects.

A \$3 million townhouse project is being planned for Madison. Of the total 176 two-story-and-basement units, 50 are expected to be ready for occupancy by November 1. The selling price will range between \$17,800 and \$19,950. Architects are Miller, Waltz, Diedrich of Milwaukee.

Low-rent housing for the Indians of the St. Croix Reservation is being planned by Kratt-Lachecki, Inc. of La Crosse.

The recently-completed city hall in La Crosse, by Hackner, Schroeder, Roslansky and Associates, has elicited this appreciative comment from the mayor: "They accomplished what I assume all architects try to get, almost a kaleidoscopic effect. Whatever side you view it from it looks as though it's a different building."

Bids were accepted for the \$1.6 million municipal parking ramp off the southeast corner of Capitol Square in Madison. The four-level ramp will hold 611 cars and the structure has been designed to carry a possible future four-story superstructure. Architects are Peters and Martinsons of Madison.

Finally, a mixed bag of commercial projects: The new Citizens National Bank in Marshfield, designed by Eugene Hickey and Associates of Minneapolis, is under construction. Color Arts Inc. of Racine is building a new plant and office building designed by Hans Geyer of that city. A quarter-million dollar addition to the Mascott Foods Co. plant in Rice Lake is designed by R. G. Cooper & Associates of Rice Lake. A 104,000-square-foot plant for Meyer Manufacturing Inc., manufacturer of steel light and transmission poles and other accessories for the electric power industry, is under construction in Hager City. Gavic and Gavic of Spring Valley are the architects.

IOWA

The news blackout from Iowa continues. Are we at war?

THE DAKOTAS

A new building for the United Church of Canistota, S. D., is under construction. Architects are Fritzel, Kroeger, Griffin and Berg of Sioux Falls.

A new courthouse for Stanley County in Ft. Pierre, S. D., has been designed by the firm of Meese, Peterson & Foss of Huron.

BREAKTHROUGH IN FEDERAL AID INFORMATION

A small county in the Southwest needed a sewer construction grant. Twice it had been turned down by the Department of Housing and Urban Development. Then it contacted Applied Urbanetics, Inc., a Washington based corporation that "applies advanced computer sciences to the problems of urban America." The company recently reported on its services of possible aids to architects and others in the industry.

"Using its AID System, a computerized encyclopedia of nearly 1,400 federal assistance programs, Applied Urbanetics found

NORTHWEST ARCHITECT

alternative avenues open to the county for obtaining the needed money," the report said.

"Today going after federal dollars is a bit like going into modern battle armed with only a bow and arrow. The number of programs has vastly proliferated. They are changing constantly. Overworked staffs toil with inadequate tools in search of available funds. Applied Urbanetics' AID System has stepped into this information gap.

"The system uses a computer to search through existing Federal programs to find those that satisfy the particular need of a city, county, state or regional association. . . . The system is up-dated constantly as changes are made in a program or more recent information is discovered by the company's researchers.

Also of potential aid to architects and other planners is the firm's new planning tool, Planning Maps for government administrators, public policy makers and legislative watchdogs. The Planning Maps are pictorial presentations of government spending in any given locality compared to indicators of social and economic conditions in that region.

Information on its services can be had from Applied Urbanetics, Suite 230, 910 17th St., NW, Washington, D. C. 20006.

PRINTS BY ARTISTS ON BI-MONTHLY BASIS

Prints from editions limited to 100 prints by six well known artists of the Twin Cities' area have been announced by The Martin Gallery as part of its growing service in the area of original art. Price per print will be \$5.00.

"Because of increases in overhead and staff," the gallery announced, "it has become necessary for our gallery and print workshop to develop new sources of income in order to maintain our present level of activity. Many of the area's top artists are also anxious that we continue our present programs and have volunteered their talents to this end.

"So we have decided to issue a series of limited edition prints by various artists, which we shall en-

SEPTEMBER-OCTOBER, 1970

title Survival Editions. Customers' participation will enhance the cities' cultural environment."

The prints will be issued every two months and will include work by Gerald E. Martin (November, 1970), Jerry Rudquist (January, 1971), Brian Leo (March, 1971), Carl Grupp (May, 1971), Gordon Mortensen (July, 1971) and Hugh Kappel (September, 1971). Prints of course will be signed and numbered by the artist and be of uniform 11" x 15" size.

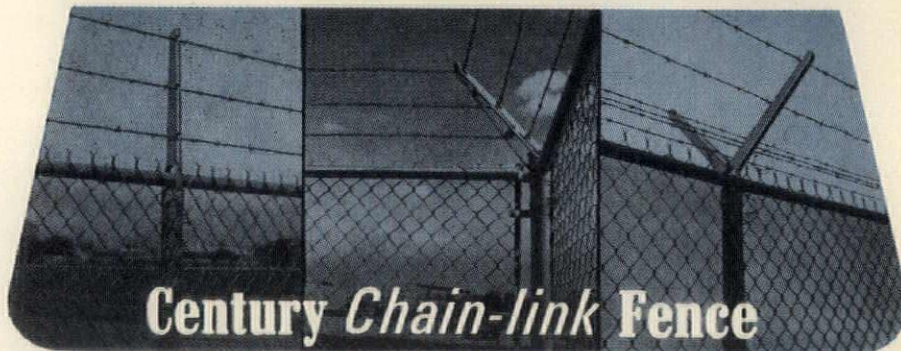
The set is by subscription only,

\$30 plus 90 cents tax for the set. The gallery's address is 2645 Lyn-dale Ave. So., Minneapolis 55408.

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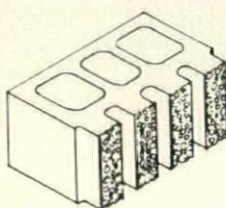
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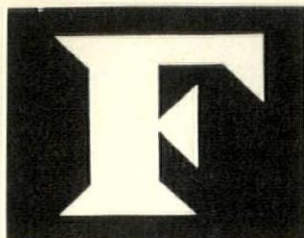
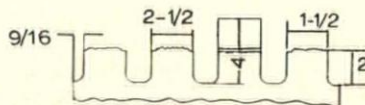


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"When these claims are followed by increased urban violence, much of America concludes that the programs 'just don't work' and 'just don't matter.' But the poor, whose daily lives are left unchanged, are frustrated anew by more empty promises. ... "We must hold each program up against the yardstick of the awesome need for jobs, for homes and for classrooms. We must no longer promise cures in months when we know treatment will take decades. In short, we must close the gap between promise and performance."

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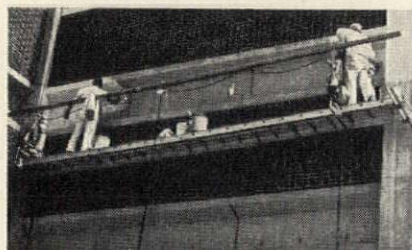
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Minneapolis

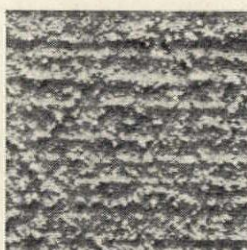
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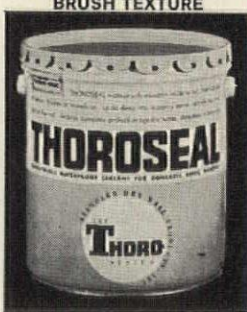
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PRODUCTS & SERVICES

CROSS-SECTION OF WHAT'S NEW

GOODWIN CHANGES NAME

Goodwin Companies, producer of structural clay products, will change its name to Can-Tex Industries, Brick and Tile Division, effective October 15, it was announced by W. A. Goodwin, vice-president.

"The name change is necessary," Mr. Goodwin said, "to more

closely identify our operation with our parent organization, the Can-Tex Industries Division of Harsco Corporation. Harsco, which purchased the Goodwin operation in 1968, is a widely diversified manufacturer of fabricated metal and industrial products.

"The Can-Tex Industries Division of Harsco produces clay sew-

er pipe, plastic pipe, sewage processing equipment and, since its acquisition of Goodwin Companies, face brick, structural tile, paving brick and drain tile. The Can-Tex headquarters are in Mineral Wells, Texas. Local division offices are in Des Moines, Iowa. Sales offices are located in Des Moines, Mason City, and Minneapolis-St. Paul. Manufacturing facilities are located in Des Moines, Mason City, Ottumwa and Redfield, Iowa, and in Chaska, Minn."

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Haws Drinking Faucet Company has expanded its line with the introduction of pedestal fountains in hard anodized aluminum. Designated Model 3250, the new indoor/outdoor pedestal unit is available in 30" and 36" heights.

The fountain receptor is stainless steel in a satin finish, with an H3 pushbutton bubbler. Haws exclusive vandal-proof fittings secure both the fountain bubbler head and pushbutton valve against tampering and hard use. All plumbing connections are fully concealed within the aluminum pedestal. Easy access is provided through a panel which is attached by Haws patented vandal-proof screws.

For detailed specifications contact Haws Drinking Faucet Co., Fourth and Page Sts., Berkeley, Cal. 94710.

MCPA-ARM CONVENTION SET

The dates of December 3-4 have been set for the joint MCPA-ARM convention to be held in the new Radisson South, according to an announcement by the Minnesota Concrete Products Association. "In November they will host the architects' convention so we have been assured that by December all the bugs will have been ironed out," the announcement said.

The Region V meeting will be held on October 26 and 27 in the Savery Hotel in Des Moines, Iowa. The planning committee has "come up with a very interesting program." Region V meeting is open to all products producers. It gives non-members of N.C.M.A. a chance to take advantage of the information, both promotional and technical, that N.C.M.A. has available.

MOLIN SEEKS NOISE SOLUTIONS

"If you want your buildings to have good acoustical properties . . ." introduced a new booklet available from Molin Concrete Products Co. recently. "Although this book is about school buildings, the principles discussed are applicable to many kinds of buildings," it added.

The booklet covers rooms where listeners should be able to hear the speaker without strain, rooms that should be "lively," so occupants won't get drowsy and other rooms, like libraries, which should have a quiet (but not too quiet) atmosphere.

"This booklet recognizes that there is more noise in our life today. People have become accustomed to traffic noises, jet plane noises and the continuing sounds of radio and television, and may not be at their best in rooms that are 'tomb-like,'" the company announcement said.

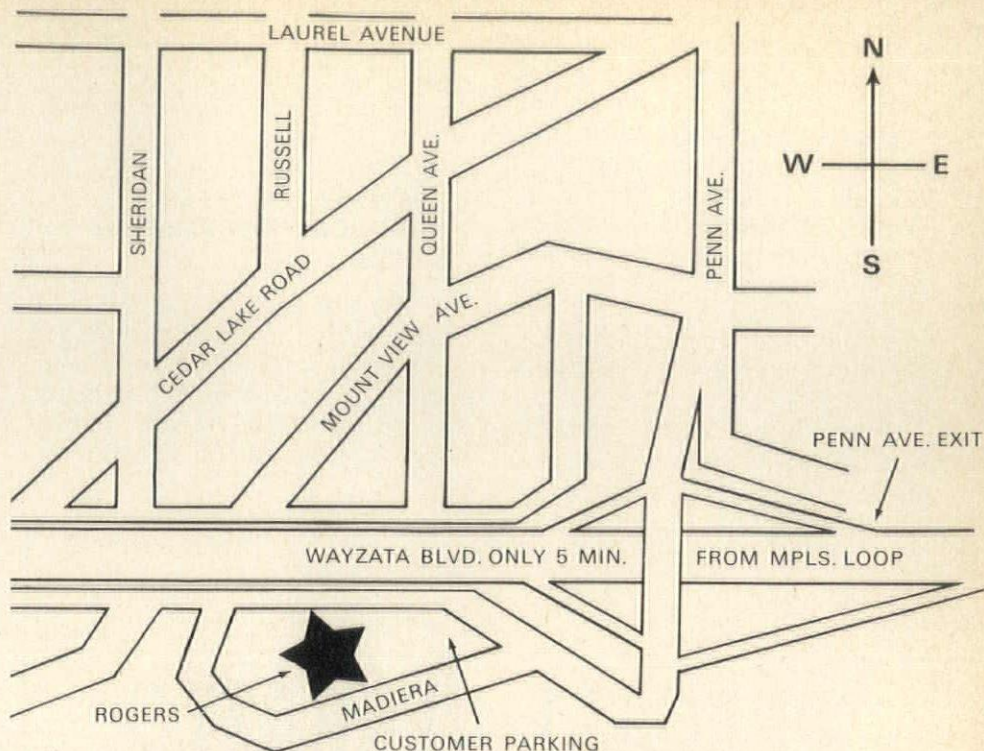
"The main idea of this booklet is that a classroom can be over-treated for sound absorption, making it 'deadly' and difficult for occupants to hear and stay attentive. It points out the importance of a reflective ceiling that can serve as an 'acoustical mirror' and carry voices clearly to the farthest corners of the room."

The Molin company's address is 885 W. Minnehaha Ave., St. Paul, Minn. 55104.

AISI ANNOUNCES STEEL AWARD PROGRAM

Entry forms are now available for the 1970-71 Design In Steel Award Program, sponsored by American Iron and Steel Institute. Along with each entry form is an

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eight-page brochure explaining rules and procedures for the program. Architects and others who help create products, structures or art from steel are eligible to win one or more of the 28 top awards. The awards cover best design in steel and best engineering in steel in 13 different categories, plus two awards for best art. Submissions are limited to structures completed after January 1, 1968.

Entry forms, which must be postmarked no later than January

29, 1971, are available from Design In Steel Award Program, 201 E. 42 St., New York, N. Y. 10017.

U-MINNESOTA OFFERS TECHNICAL INFORMATION COPIES

The University of Minnesota Libraries are now administering a non-profit information service for Minnesota business and industry, according to Mrs. Sandra L. Shanley, Director of Technical Infor-

mation Service. Services provided include photocopying materials from the university collections, providing factual information from published sources and, referring complex information needs to an authoritative source.

TIS will give quick access to information centers of the University, the federal and state governments and to other organized information agencies. Charges are on a cost basis and are estimated at the time of request.

Information is available by calling or writing the Technical Information Service, Walter Library, University of Minnesota, Minneapolis, Minn. 55455 (612-373-5938).

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BRIDGE WINNERS INCLUDE THREE AREA FIRMS

Among the nation's 17 most beautiful steel bridges opened to traffic during 1969 were three in this area. The bridges were selected from 149 entries from coast to coast in the 42nd Annual Prize Bridge Competition of the American Institute of Steel Construction.

In the special type group The Cerny Associates of Minneapolis and L. J. Meisch and Associates of St. Paul received the award for their Pedestrian Skyways in Minneapolis.

Among the short spans the West 106th Street Bridge over Nine Mile Creek in Bloomington, Minn., brought the award to Howard, Needles, Tammen & Bergendoff of Minneapolis. Jurors' comments said, "A delightful bridge that gives a feeling of stability, grace, and flowing lines. It is highly visible yet blends beautifully into the landscape."

Edgewood Road Bridge, Cedar Rapids and Linn County, Iowa, brought the honors for medium span, high clearance to Ned L. Ashton, Iowa City, Iowa.

SAFETY FILMS FOR CHAPTER MEETINGS

The biennial 1970 motion picture catalog, the largest in the world dedicated to safety, can now

NORTHWEST ARCHITECT

be obtained gratis by business, industry, associations and clubs. It will be mailed, upon request, to those anxious to curtail tragic accidents in factories, on highways, in offices or homes, and anywhere they may happen. This year the catalog has a greatly augmented supplement, listing a large consignment of newly acquired subjects, featuring supervisor training, on and off-the-job safety, Spanish language films, office and fire safety.

Both catalog and supplement are free upon application to the Greater Los Angeles Chapter, National Safety Council, 3388 W. 8th St., Los Angeles, Cal. 90005.

HONEYWELL PUBLISHES AUTOMATION BROCHURE

A new brochure that fully describes Honeywell's new Delta building-automation system has been published by the firm's commercial division. The brochure details benefits of the new system for architects, consulting engineers, building owners and plant engineers, Honeywell's announcement said.

"In its 16 pages, the brochure shows the three basic Delta automation systems in full color, spelling out benefits of each system in detail.

"It also contrasts these with conventional automation systems, pointing out that Delta is not only faster but features full upward compatibility — additional functions, additional parameters, even additional buildings can be added at any time to the basic Delta system. And these additional duties

and buildings can be added without scrapping any of the original Delta equipment.

"An entire Delta automation network is laced together with

only 2 wires instead of a bundle of cables, meaning buildings can be connected by coaxial cable or leased telephone lines.

"Information speeds over the



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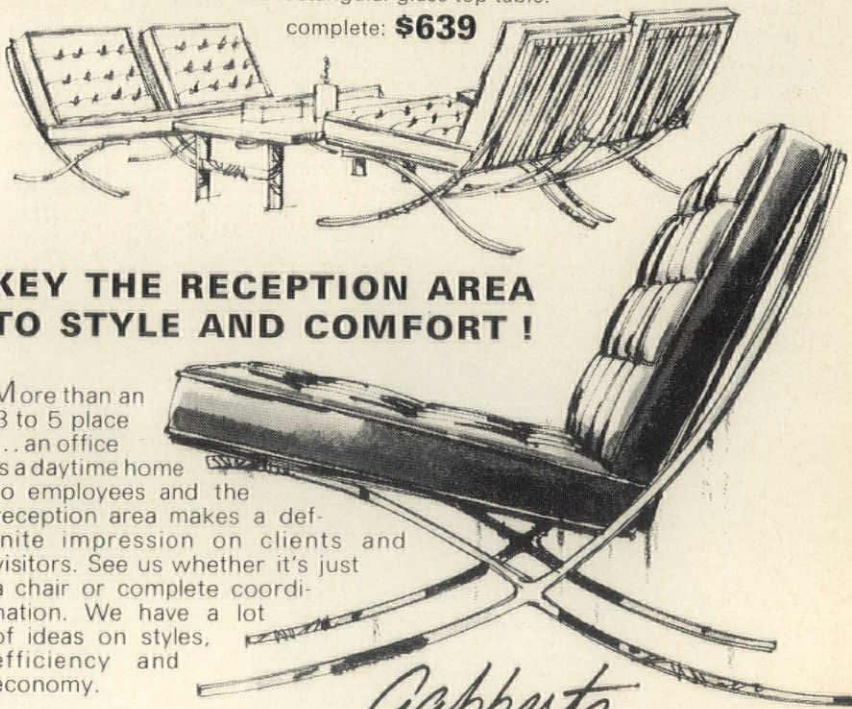
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for the Design, Fabrication, and Erection of Structural Steel for Buildings" adopted February 12, 1969 by the American Institute of Steel Construction.

The program is available from the American Institute of Steel Construction, 101 Park Ave., New York, N. Y. 10017.

FACTORY BUILT HOUSING VIEWED BY CERAMIC TILE INDUSTRY

Declaring that by 1976 more than 65% of America's shelter will be factory assembled, William Brangham, executive vice-president of the Behring Corporation, predicted that the future of the ceramic tile industry is in production of unitized tile components for factory assembled housing.

Speaking at a luncheon of the Tile Council of America the factory home building executive said the factory assembled housing industry will be the biggest single source of income of the tile industry. Using his own firm's Fort Lauderdale factory which has the capacity to turn out 20 homes per day as the yardstick, Brangham said the annual per plant requirement of tile for bathrooms alone will be more than 450,000 square feet.

"Like it or not, conventional housing in this country is like a dinosaur," he said "It is very large. It has been here a long time, and just as surely, as far as volume tract development, it is a dying industry." Citing increased costs of land, building materials

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and labor as factors contributing to the conventional building industry pricing itself out of the average family income market, Brangham said a number of major tract developers are going into factory assembled housing.

"With the exception of small towns, there is no major builder in the United States," he said, "who is not selling a specialized product who can deliver a house today for less than \$20,000. According to the U.S. Department of Commerce the average family income in 1966 was \$7,436. Even with help from the Veterans Administration, the FHA and the friendly local banker, a family with that income can't afford a \$20,000 house."

Pointing out that major building materials suppliers are already in research and manufacture of components for factory assembled buildings, Brangham said "you as individuals and as an industry should tie into this new wave. There are going to be four or five very large producers of assembly plant housing in the very near future. One supplier is designing a totally new concept of kitchen for use in the factory built house. Another has built for us a radically new kind of bathroom using materials not generally available on the market. Still another has designed a totally complete closet with a choice of inside finishes."

In citing building costs and using his own firm as a yardstick, Brangham, who envisions a nationwide industry of assembly plants, said his firm has the ability to turn out houses ranging from 1,100 to 2,100 square feet with prices ranging from \$14,000 to \$23,000, including land and

with land costs from \$3,000 to \$3,500 per acre and with a housing density of 3.2 homes per acre. Purchase of a similar, conventionally built home in Westwood, California, he said, would be over \$35,000.

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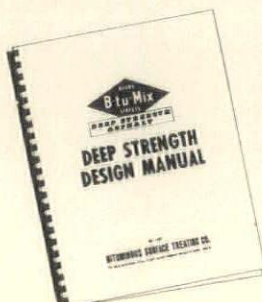
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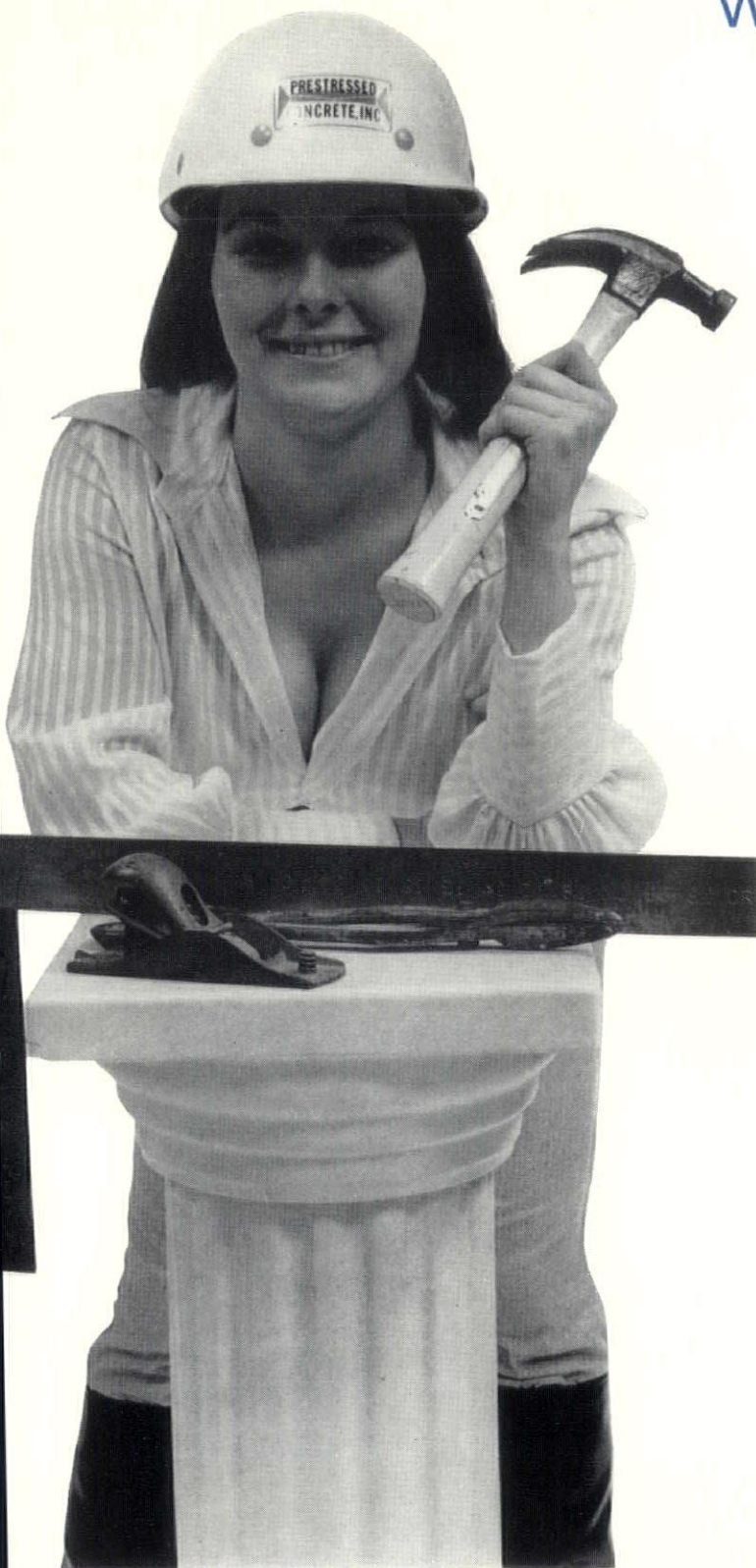
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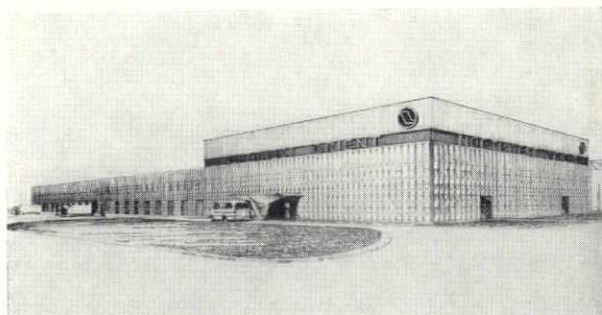
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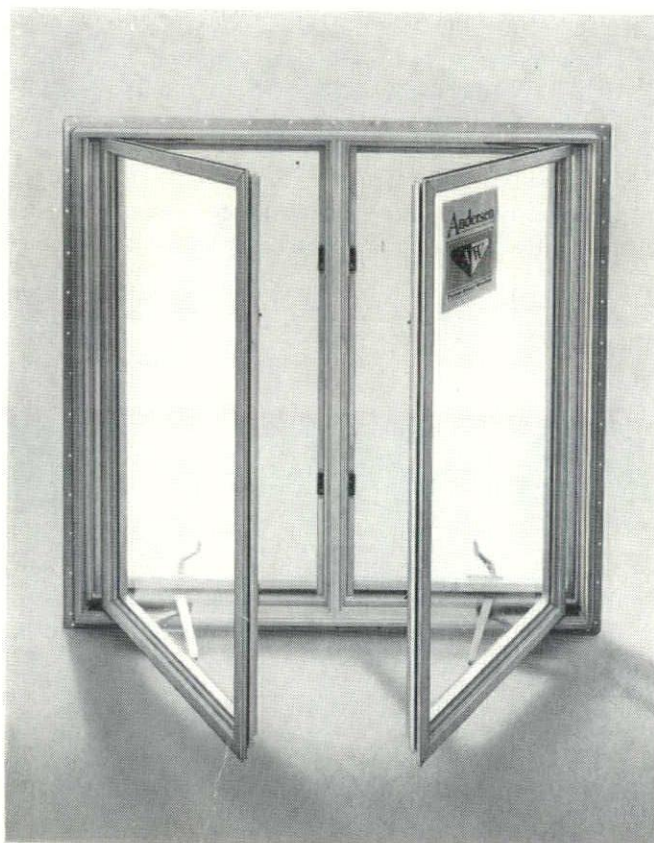


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