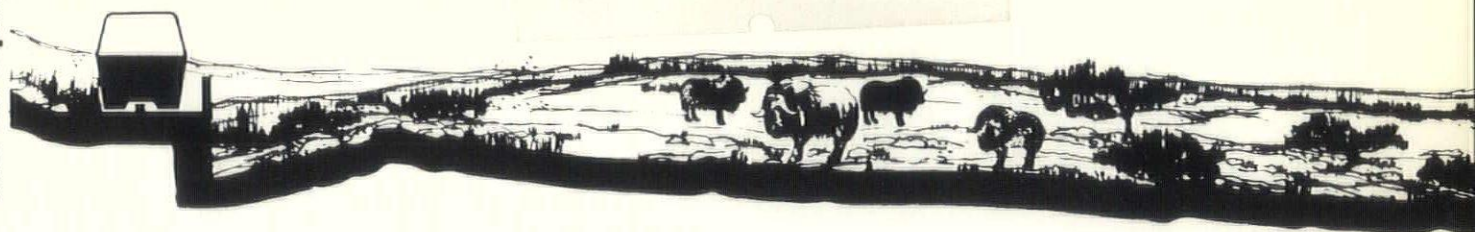


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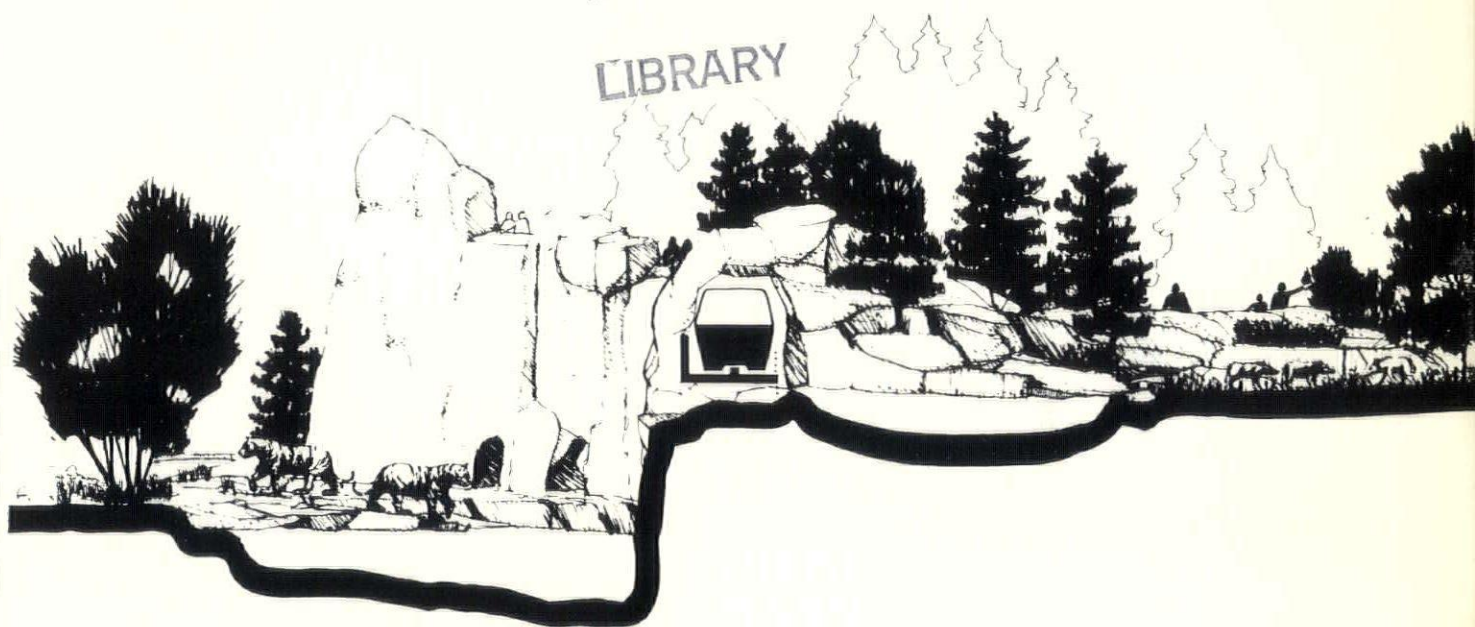
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MARCH-APRIL, 1972

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COVER:

Northern Trek Exhibits at
the Proposed Minnesota
Zoological Garden by Interdesign, Inc.

The exhibits of the Northern Trek are designed and sequenced to create the illusion and excitement of a 9000-mile imaginary journey which begins in Scandinavia, travels across northern Europe and Asia, crosses the Bering Straits into North America and ends in Minnesota. Each exhibit in the trek sequence has been designed to portray the ecology of a different geographic region.

Top exhibit: Tundra — Musk Ox

Middle exhibit: Mountain Forest — Siberian Tigers, Wild Boars

Bottom exhibit: Coastal Forest — Glacial Bear

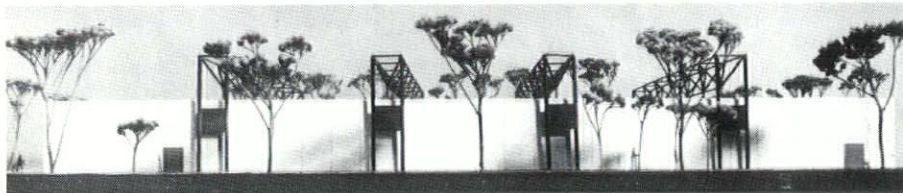
See story: page 56

Architects in the News

Walker Honored by AIA

Nine buildings have been selected to receive the nation's highest awards for architectural excellence — the 1972 Honor Awards of The American Institute of Architects. They were selected from among 470 entries by a jury of five architects and a student representative.

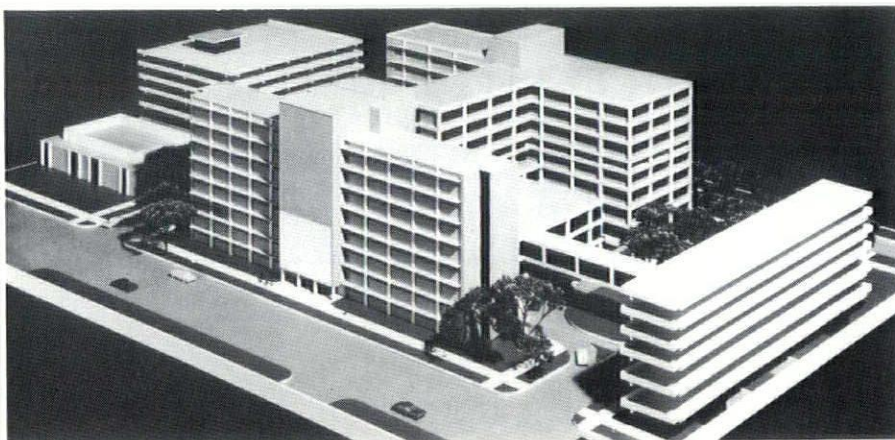
One of the Honor Award winners is the Walker Art Center, Minneapolis, designed by **Edward Larrabee Barnes**, FAIA, New York. The jury commented: "In this small, ingeniously planned museum, architecture unassumingly but effectively serves the arts of painting and sculpture. The organizing scheme of the building — a helical sequence of galleries terminating in a series of rooftop terraces — has been executed with admirable restraint and economy of means. Here is a quiet eloquence that derives from the rigorous development of a conceptual theme, coupled with the disciplined excision of superfluous rhetoric."



Team 70's Ice Arena

The Ramsey County Recreational Building Facilities Commission has made public the design for the seven remaining ice arenas in the Ramsey County program, according to Terrance S. O'Toole, commission chairman.

The new design by **Team 70 Architects, Inc.**, of Saint Paul features a building enclosure 108 feet wide by 240 feet long by 20 feet high. Each arena is to be built at a cost of approximately \$360,000. The buildings will have concrete floors and walls of prestressed concrete panels. The roof is supported by steel joists and beams which are suspended from large triangular trusses of welded high strength steel pipe straddling the entire building. The four exposed roof trusses make a low building height possible and give dramatic expression to an otherwise unbroken building mass.



Ellerbe Has 15-Year Program

An expansion program that is expected to require \$16 million and 15 years to complete has been announced by Carle Foundation hospital and clinic, Urbana, Ill.

Designed and engineered by **Ellerbe**, St. Paul-based architectural-engineering-planning firm, the five-stage project eventually will phase out present facilities build in 1928 and more than double present capacity to 400 beds with 100 physicians.

(continued on page 77)

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"DOWNTOWN MUST OUT-SHOPPING-CENTER THE SHOPPING CENTERS"

by Kenneth N. Dayton

President, The Dayton-Hudson Corporation

Most of us could be accused of being particularly interested in the future of downtown because our businesses are here, because we have financial interest here, because we work here. Not that there's anything wrong with that but we're dealing with a much more compelling consideration.

This is the largest employment center in the Upper Midwest. Approximately 90,000 persons get their paychecks here now. It represents only 5 percent of the city's total area; yet its businesses shoulder 25 percent of the property tax load. It is the cornerstone of the city's tax base, the key to its economic health. It has to be protected and fostered.

In a recent speech the executive director of the American Society of Planning Officials observed that if we allow downtowns to fail, **we will have to reinvent them** and this, he pointed out, would be both costly and difficult.

We need a strong downtown to provide a center of focus, a source of mutual pride for a metropolitan area spread across seven counties. We need a strong downtown to help end the drain of residents to the suburbs and to maintain a liaison with those who have already left.

It's no secret that higher income groups are continuing to leave the city, taking with them their buying power and their leadership. They leave behind declining neighborhoods, unresolved social problems and rising costs of government.

This is the divisive pattern described in the Kerner Commission Report on the causes of civil disobedience in the United States. Of course we can move both homes and businesses to the suburbs but as businessmen and citizens we cannot necessarily extricate our fate from the city we leave behind. Neither can a suburban buffer zone protect our families, possessions or peace of mind. Crime and drug culture, which in the past we have associated with the cities, have already followed us into the suburbs.

However, the cities are home not only for the poor and elderly. They are also the habitat of single young adults — in other words, our children. They may grow up in the suburbs but many of them go to school in the cities. After all, the largest university campus in the United States is in our central city.

From the campuses many of these young people move to jobs in the cities — as teachers, social workers or employees of governmental and financial institutions and industrial, retail and insurance firms. In Minneapolis many would also like to live downtown — if downtown could only offer them residences as appealing as their jobs.

America is still a country with strong regional ties. Our cities are regional centers and they compete for dollars and brainpower with other regional

centers. People from the Dakotas, Montana, Iowa, Nebraska, Wisconsin and Canada do not pack up the family to come to Minnesota to visit our suburbs. They come to visit Minneapolis and St. Paul, which they perceive — rightly we hope — as vital, exciting centers of commerce and culture.

Regional centers that lose their momentum are going to lose out to regional centers that grow stronger. It is as simple as that and businesses located in faltering regions are going to have a devil of a time attracting industry to share the tax burden or finding and holding bright managerial talent.

That's why your mission as advocates and developers of downtown is so tremendously important.

Let's look at the suburban regional centers. Started from scratch in open cornfields, they attempted to bring together in one complex all of the complementary retail and service needs of the customer. The developer knew exactly what he needed to attract the customer and he got it by bringing in department stores and specialty stores, mass merchandisers and boutiques, barbershops and pet shops, restaurants and repair services — everything the customer wanted.

He controlled and coordinated the tenant mix, store fronts, the signing, the use of arcades and the common area. He designed it all with the customer in mind.

Why don't we do that with downtown? Why shouldn't we make an all-out effort to provide all the advantages of the shopping centers, plus the many things that only downtown can offer? It could be done.

If shopping centers are popular because they are easy to reach, downtown must become easier to reach. Rapid transit comes to mind — the people-mover system.

If shopping centers offer free and convenient parking, downtown must offer free and convenient parking. The city's offstreet parking plans come to mind.

If shopping centers are successful because they are where people live, downtown must once again become a place where people live.

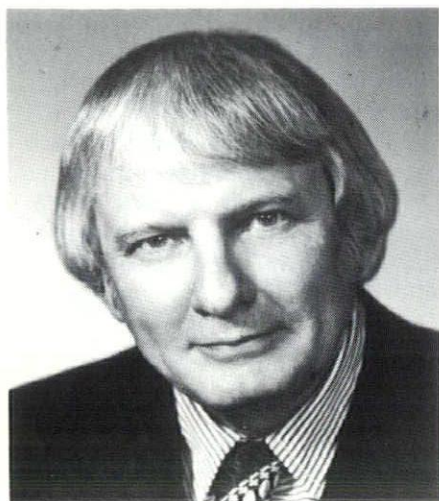
If shopping centers offer an enclosed, climate controlled shopping environment, downtown must offer it too. I'm thinking of the expanded skyway system, the people-mover, the plans for covered malls and plazas.

In short, **downtown must out-shopping-center the shopping centers.** For the first time we have within our reach the legal means and the financial muscle to do it: a super shopping center on the (Nicollet) Mall, more complete and more modern than any other center.

From a speech to the Downtown Council Board of Directors.

Three Saint Paul Architects Honored

Three members of the Saint Paul Chapter AIA have just been elected to the College of Fellows of the American Institute of Architects and will be invested at the May convention in Houston. They are Louis R. Lundgren, Bruce A. Abrahamson and Clark D. Wold.



Louis R. Lundgren

A most initiative, enthusiastic and ardent member of the American Institute of Architects, Louis R. Lundgren has been making recognized contributions to the profession on national, state and local levels for more than 20 years.

The Minnesota Society of Architects owes its existence in the present form to Louis Lundgren, who in the early 1950's recommended that a permanent MSA office be established and who implemented its formation single-handedly. Serving as president of MSA in 1969, his key programs supported unified management bargaining and legislation which results in equitable production efficiency for the construction trades as related to other segments of our economy. He served effectively as chairman of task forces and key committees and

continues to serve the MSA as chairman of the Long Range Planning Committee and Internal Operations Committee for Develop-



ing Programs. He is also serving the AIA as a Regional Director of the North Central Region and is chairman of the Commission on Environment.

Mr. Lundgren, president of The Lundgren Associates Inc., is a recognized leader in the field of educational architecture. Twenty-three of the firm's projects have been recognized for excellence by the American Association of School Administrators. The MSA has recognized them with four awards. Mr. Lundgren sustains leadership in the educational field through continuing development of innovative architectural educational systems.

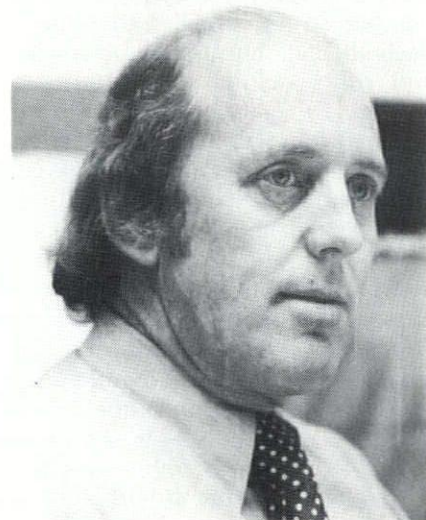
Being a strong civic leader, he



has served 11 years as vice-president and a member of the executive committee of the Northern Association for Medical Education, an organization dedicated to the formation of a medical school serving seven north central states. A much appreciated community contribution was Mr. Lundgren's service for four years as president

of the Saint Paul Philharmonic Society. The society grew under his outstanding leadership from an amateur group with a \$35,000 budget to a full-time chamber orchestra with an annual budget of \$580,000.

As chairman of the Architects Counseling Committee and a member of the executive committee of the Metropolitan Improvement Committee his initiative abilities were directed to the development to the Capital Center in downtown St. Paul. This leadership in the creating of a new environment for the city's core was recognized by the MSA in 1966 by a commendation for this service to the community and to the profession.



Bruce A. Abrahamson

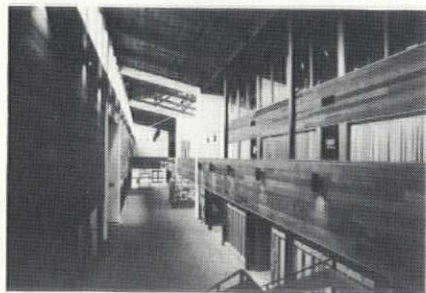
The future achievements of Bruce A. Abrahamson could be foreseen in his educational years when he completed the School of Architecture, University of Minnesota, with the highest record of

NORTHWEST ARCHITECT

American Institute of Architects

his class. Based on this accomplishment he received a scholarship to Harvard and was a member of Walter Gropius's last Graduate School of Design class. Following Harvard he received the Rotch Traveling Scholarship as a result of a design competition and his high academic record.

He is the 1972 president of the Minnesota Society of Architects and a past president of the St. Paul Chapter, AIA. He is a



principal in the firm of Hammel Green & Abrahamson.

His leadership and design talent have resulted in his firm's receiving two national AIA Honor Awards, a HUD Award for Design, four Progressive Architecture Design Awards and 20 Minnesota Society of Architects' Design Honor Awards. Three of six Honor Awards from MSA went to the nominee's firm in 1971.

He also has been the recipient of six awards in national design competition dating back to 1950. Almost all of the significant completed work mentioned above that he has been involved in has been published in one or more of the leading architectural magazines.



Mr. Abrahamson believes that the design of a structure or space must be an expedient, practical, humble and workable solution to the problem to be solved. He is extremely concerned about fitting his work into the existing natural and man-made environment.

He also believes strongly that good architecture today is the result of teamwork. A team of multi-disciplined talents focusing together under his leadership is fundamentally his approach to a design problem. Architecture that is decorative, irrational or heroic when unnecessary is wrong in his judgement. All of the above philosophies are inherent in his accomplished work.

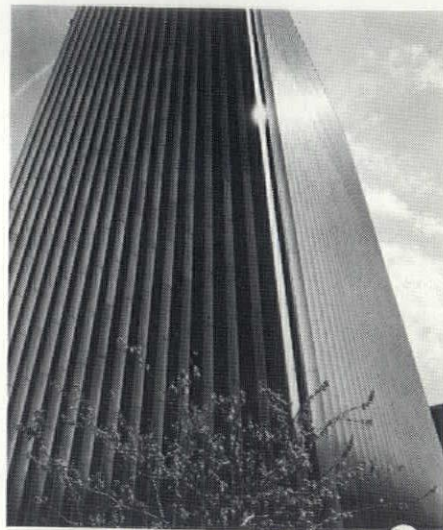


Clark D. Wold

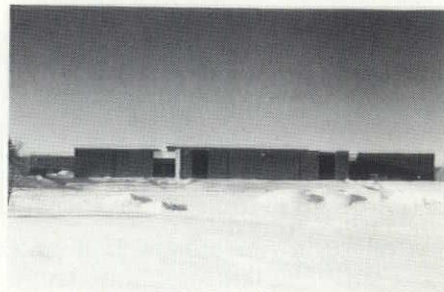
President of Wold Associates and a past president of both the St. Paul Chapter AIA and the Minnesota Society of Architects, Clark D. Wold received his Bachelor of Architecture degree from the University of Minnesota in 1952.

Mr. Wold began his professional career with Bergstedt and Hirsch in 1953 and was made a partner in 1958. In 1968 he organized and located his own firm, Wold and Associates, in downtown St. Paul.

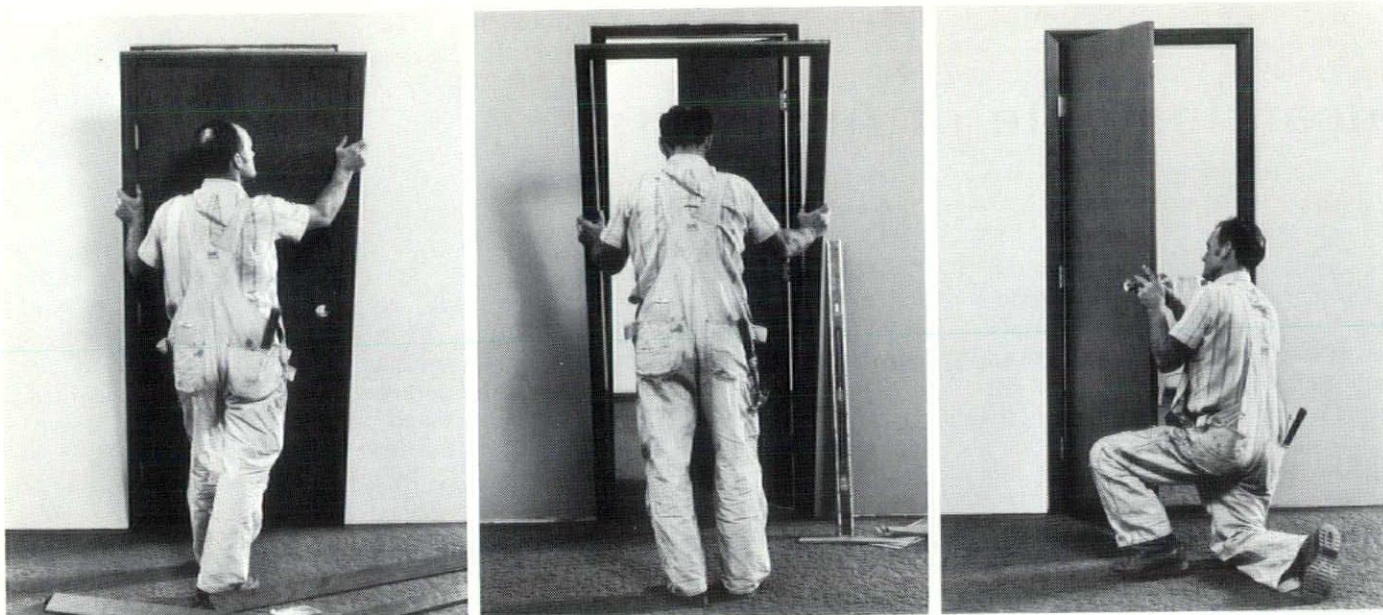
Responsible for the design of



the Degree of Honor Building, the Farm Credit Banks Building and the Osborn Building, he has made a significant contribution to the



transformation of the St. Paul core area. Firmly committed to his profession, Mr. Wold maintains a full schedule of AIA committee activities, serves as appointed advisor to the Capitol Area Architectural and Planning Commission and acts as a director of the Minnesota School Facilities Council.



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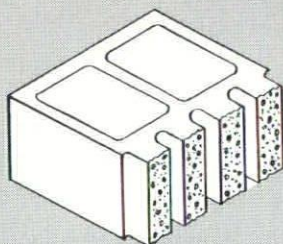
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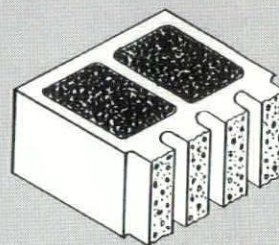
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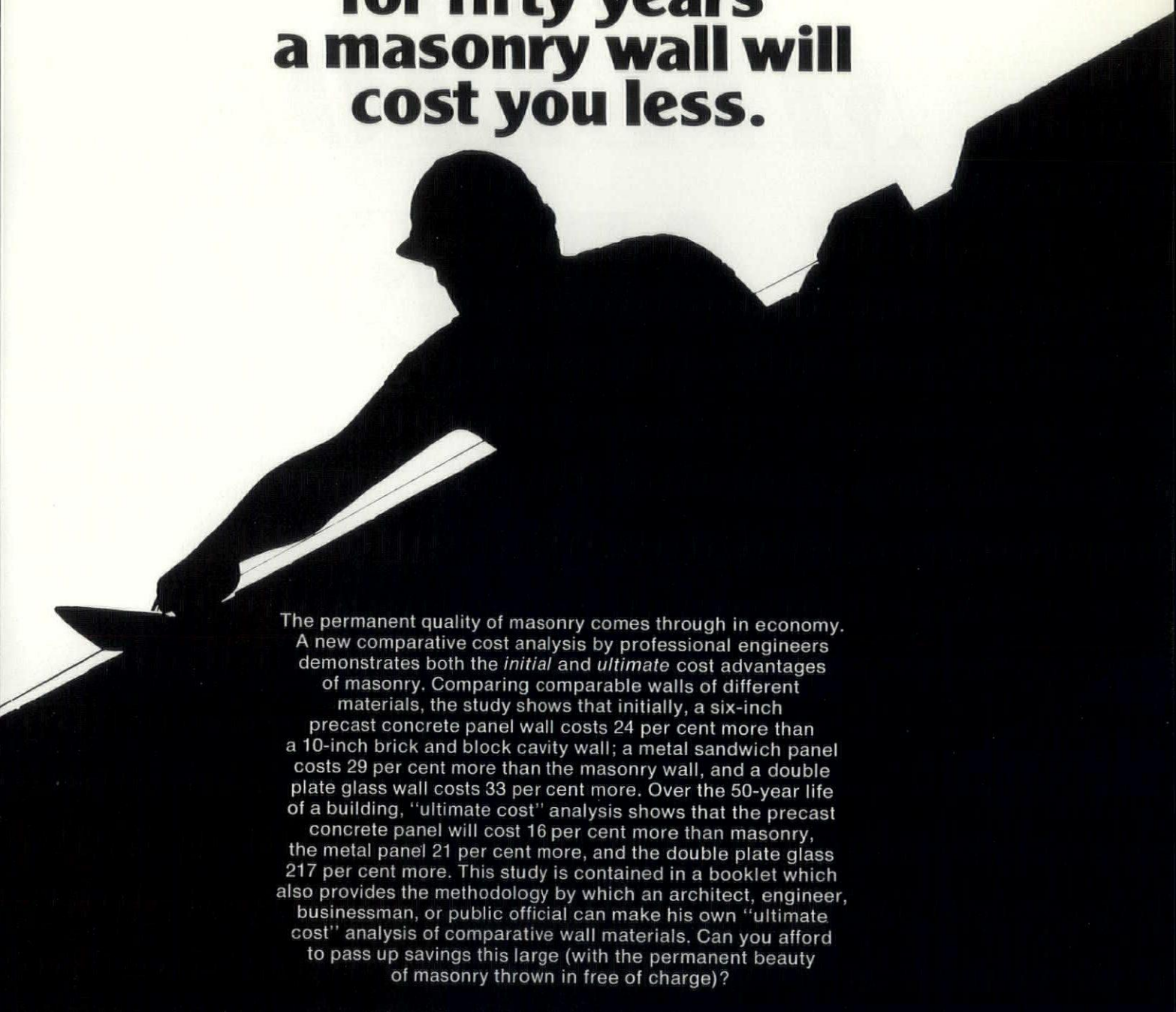
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*Source: Contractor Magazine, January 1, 1972



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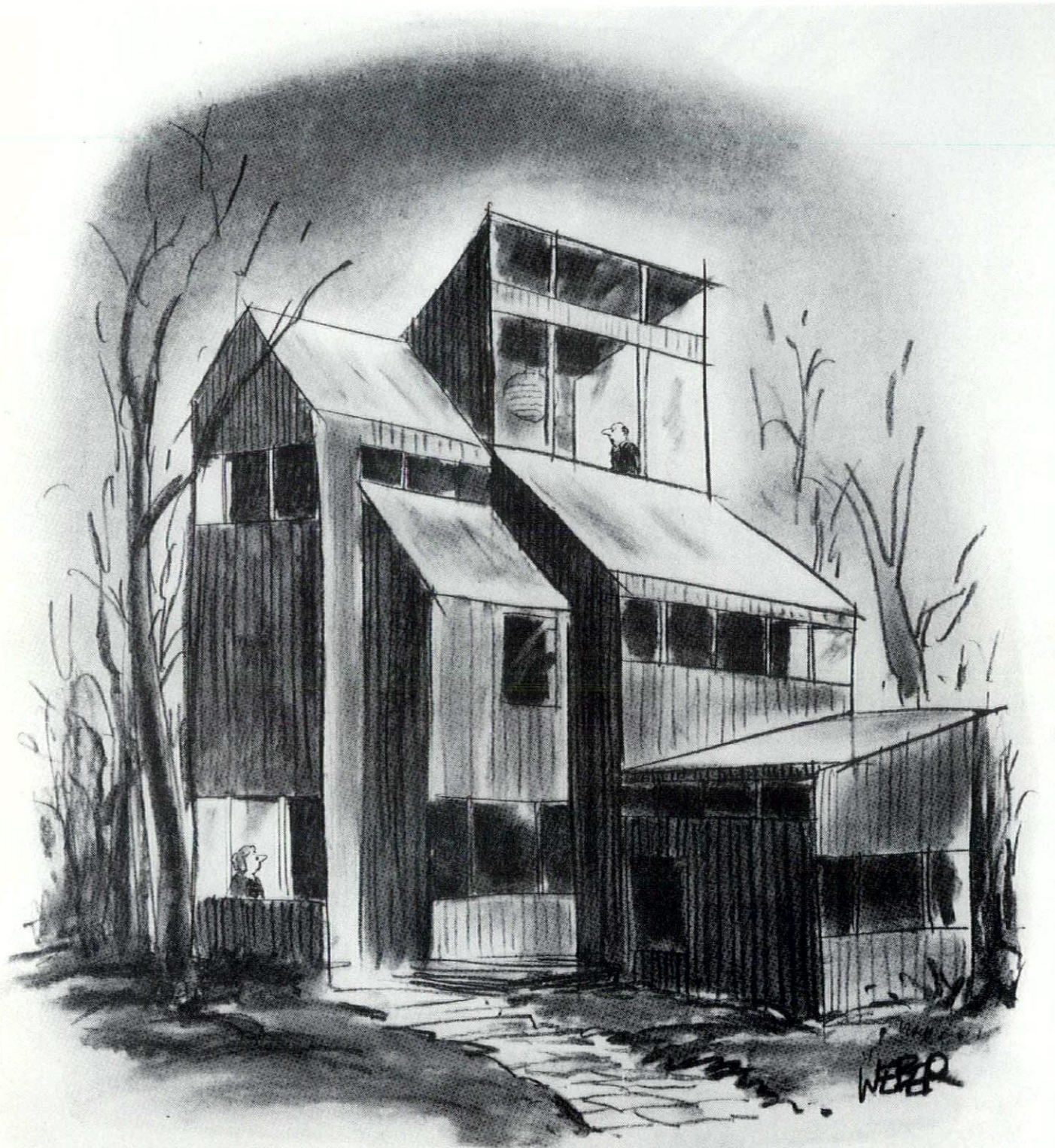
PROJECT: REMBRANDT OF EDINA, EDINA, MINNESOTA
ARCHITECT: WALLACE AND MUNDT, MINNEAPOLIS, MINNESOTA
STRUCTURAL ENGINEER: LLOYD W. DARG, STRUCTURAL ENGINEER
MINNEAPOLIS, MINNESOTA
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"Ethel, my darling! Where are you?"

1972 Progressive Architecture Design Awards

by John Rauma FAIA

The Nineteenth Annual Design Honor Awards published in the January issue of *Progressive Architecture* can be considered memorable in that two projects by Minneapolis architects were selected for publication. The first is a handsome fine arts complex for the Morris Campus of the University of Minnesota by Ralph Rapson & Associates, Inc., the second the proposal for the Minnesota Zoological Garden in Apple Valley by Interdesign, Inc.

Awards for architecture were made by a jury which happily was comprised of distinguished professional architects, not dominated by a single personal point of view. Louis Sauer, Moshe Safdie, John Parkin, Earl Flansburgh and Richard Bender represented individually varied points of view. The characteristic work of each man is quite different from that of the others.

The special jury selected to evaluate urban design and planning submissions was also composed of distinguished professionals. Charles Blessing, Paul Freidberg and Ian McHarg are all individually distinguished. The reader can easily conclude that the erudition of Ian McHarg, landscape architect, ecologist, ethologist and teacher-moralist, influenced the others in putting down the urban design submission as "architectural expressions which are pretty and signifying nothing." The jury cited the inadequate information basic to consideration of issues related to the nature of man and human behavior and about the regions or sites in terms of physical process or the nature of adaptation in time. The jury made no

award for citations and simply selected three of the more competent submissions.

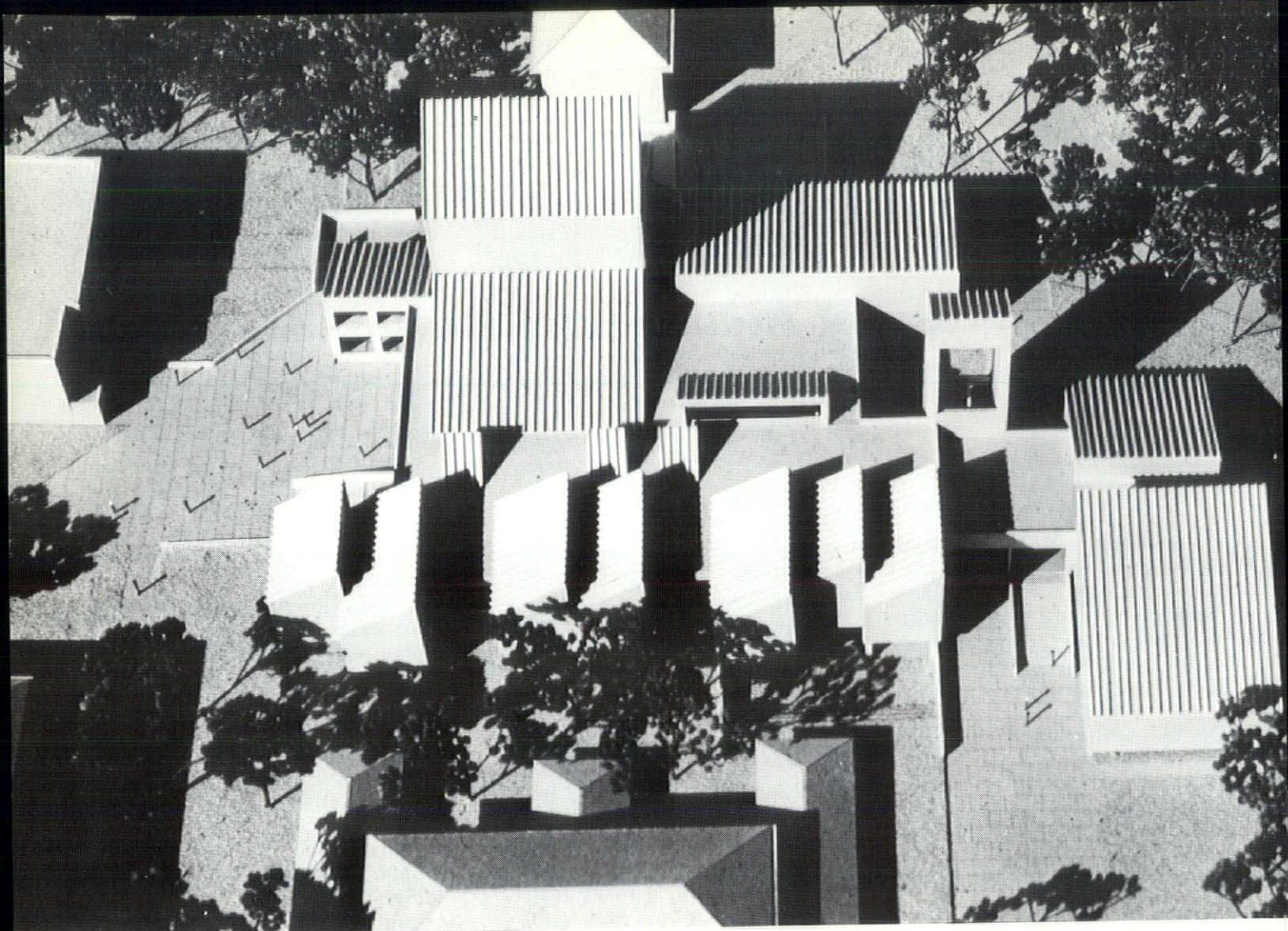
As has been typical in the P/A Honor Awards Programs, the pointed jury comments, mixed among old clichés, are particularly frustrating inasmuch as the graphic presentations of the published projects are so fragmented and inadequately represented that adequate understanding is impossible. By showing all of the projects as objects without context, PA does a disservice to its readers and, in effect, pays no heed to the comments of its distinguished juries. In fact, the editors of PA should be chided for having published 18 architectural projects and three urban design projects without providing information regarding the physical context of the next relevant scale. Houses are shown without sites, schools are shown without the community serviced, the fine arts complex is shown without the campus and a new town is shown without its regional context.

Lacking a pro-forma emphasis or bias, the jury selected for its First Design Awards three projects, each representing a different emphasis in its conceptualization. The South Dearborn Community High School in Aurora, Indiana, by James Associates, Inc., envelops the program for a high school within a sculptural form. I am left with the question as to how tortured must the programmed facility be in accommodating the superimposition of the sculptural expression. The mobile theater by Works (West) is a juror's dream in that full realization of the concept can be understood and measured

through exquisite drawings of the engineering mechanics. This solution is the pure prototype of the technological ethic in design. The fine arts center by Ralph Rapson & Associates is, to me, by far the most satisfying. It represents building which is generated from a campus setting. It is conceived with the use and passage of people in mind. It is an architectural sculpture. Its scale and organization derives directly from its program and appears to have been conceived with rationales of economy and sequenced development. Among all of the projects presented, it seems to be the one most completely realized as an architectural totality.

The Minnesota Zoological Garden by Interdesign, Inc., shows evidence of succeeding in a similar way. Quoting one of the jurors, "it shows a strong understanding of how to plan for growth and change and for dealing gracefully with uncertainty."

Mr. Rauma, a principal in the firm of Griswold and Rauma, Inc., Minneapolis, is an Assistant Professor in the School of Architecture, University of Minnesota.



Humanities Building University of Minnesota — Morris

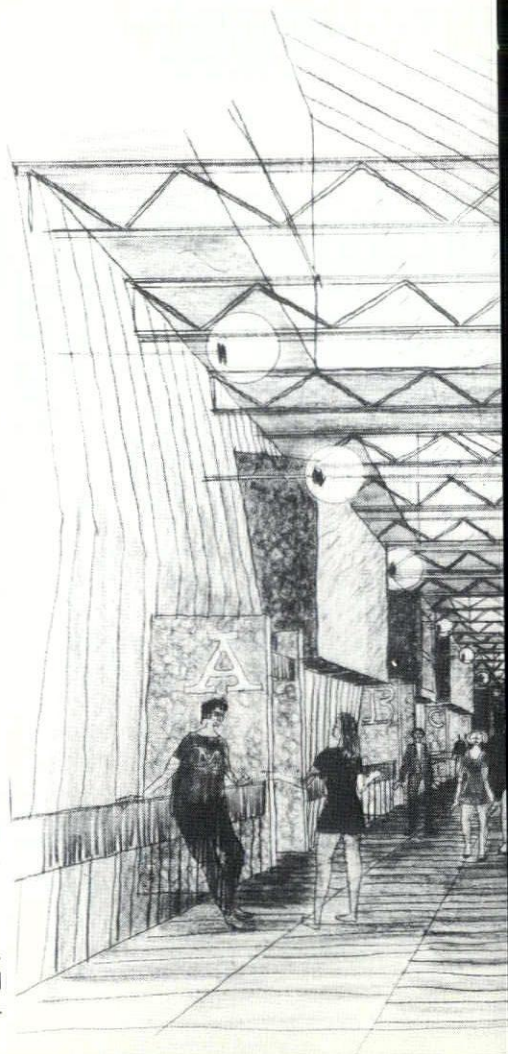
The architects were charged with the design of a teaching complex and supporting facilities for speech, theatre arts, music and fine arts for a branch campus of the University of Minnesota. Construction was to be in three phases, each to cause a minimum of disruption to existing facilities.

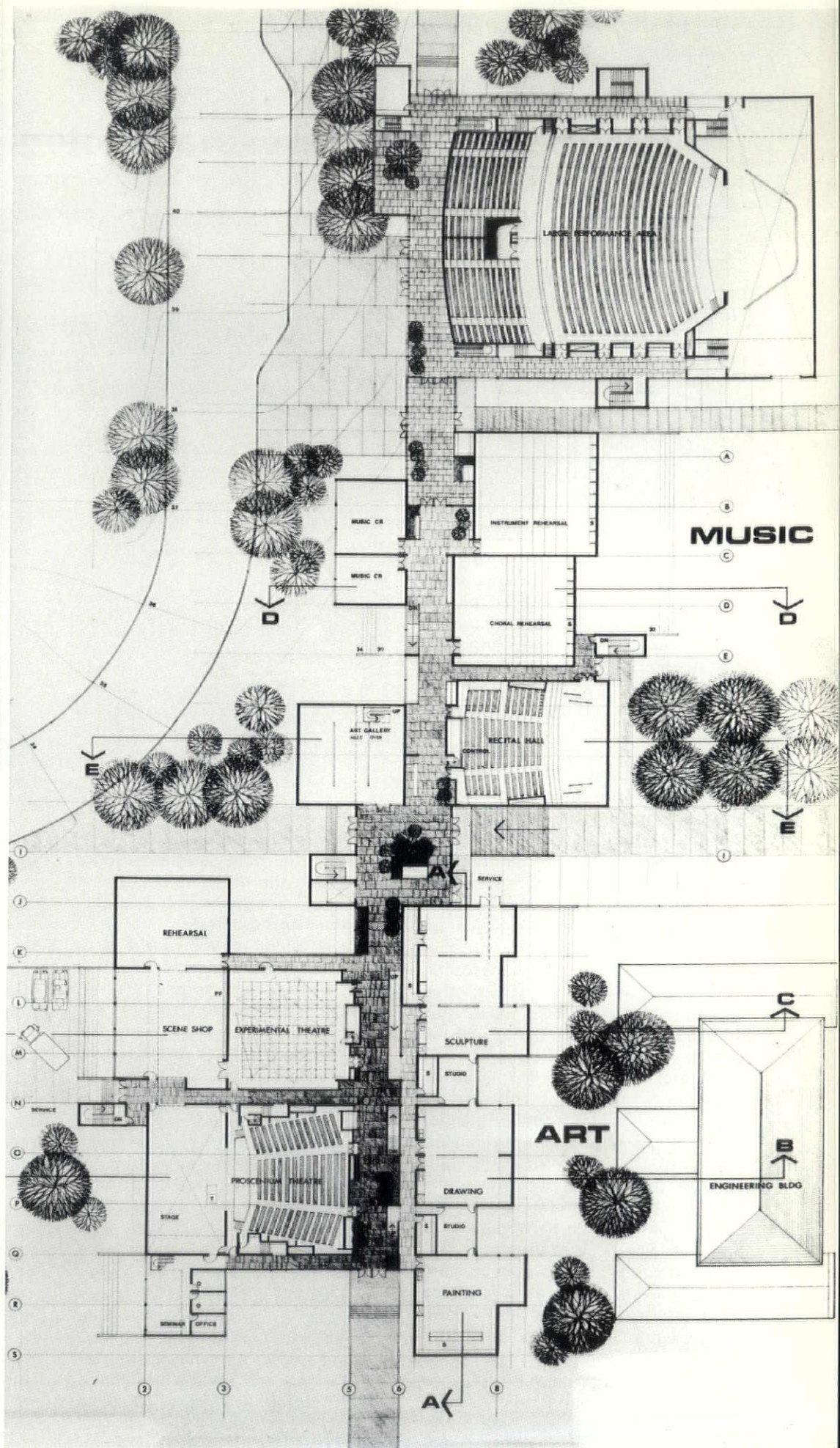
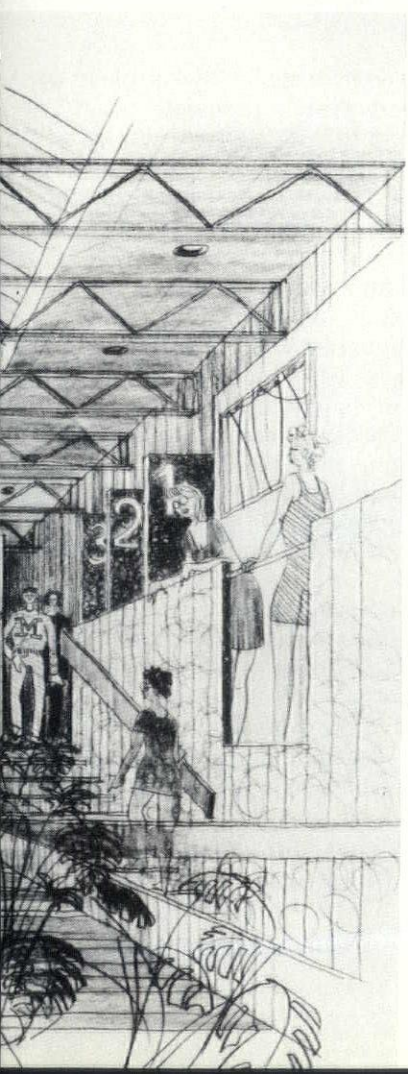
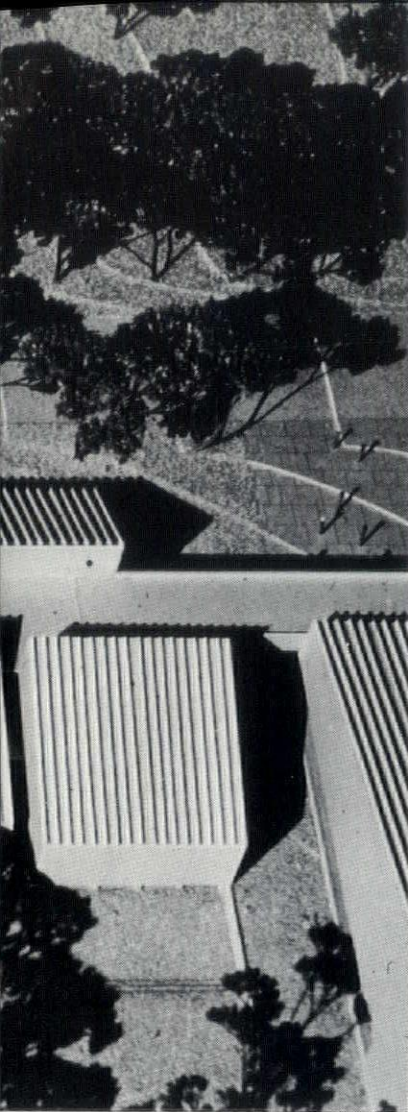
The site is a relatively flat, wooded area, near the campus center quadrangle and bounded by existing buildings and streets. The campus is located at Morris, a small town in an agricultural area of western Minnesota.

The narrow site directed a linear development with the functions of art, theatre and music grouped together along an interior "street" or spine. This "street" provides a visual and physical link for the various functions while recognizing the severity of Minnesota winters. Each element meets its own requirements for area, height, lighting and acoustics while relating to the total complex in terms of form and relationship to the "street."

Poor subsurface conditions require pile foundations. Steel framing and steel roof joists permit light loading, while the brick exterior relates the building to existing campus structures.

Architects — **Ralph Rapson and Associates, Inc.** Minneapolis; project team: Ralph Rapson, Kay M. Lockhart, Richard B. Morrill, Peter D. Goelzer, James B. McBurney. Structural engineers — Bakke and Kopp, Incorporated. Mechanical and electrical engineers — Gausman and Moore, Incorporated. Acoustical consultant — Robert F. Lambert.





InterDesign Inc. has produced a master plan for the proposed Minnesota Zoological Garden, the first "state zoo" in the United States. Requested by the 1969 Minnesota state legislature, the 1971 legislature narrowly defeated (one vote short of passage) a bill to fund the initial construction phase of the project. The Minnesota Zoological Board is actively preparing a new bill for the 1973 session.

What follows is a summary of the zoo experience as envisioned in InterDesign's master planning work.

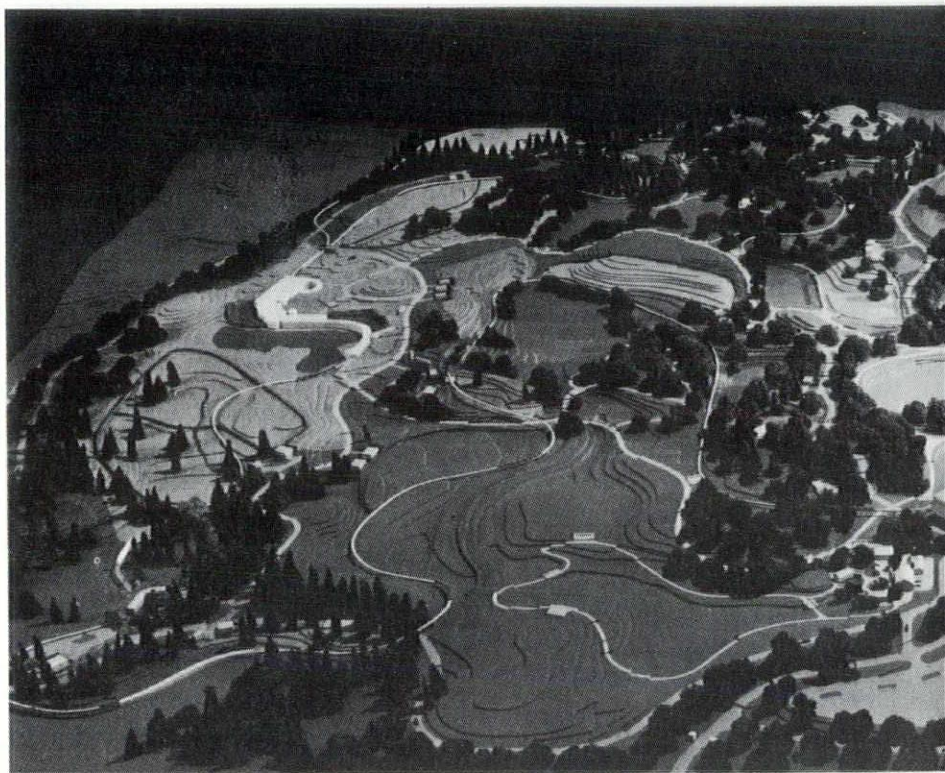
From an ecosphere and the managed ecosystem of an early Minnesota farm through relatively simple relationships demonstrated by a simulated journey through the northern hemisphere to the complexity of an Oriental rain forest, visitors to the Minnesota Zoological Garden can gain insight into the interdependence of life on the planet.

Once in the main entry complex, visitors will be introduced to the zoo by an ecosphere, a sealed, plastic exhibit ten feet in diameter symbolizing spaceship earth. Within it plants and animals will typify the major elements of an ecosystem! Life forms inside the sphere will support each other by participating in cycling the substances of life. Like Earth, the only addition from outside will be energy in the form of light.

Plants will be sterile perennial cucumbers because fruit would complicate the system. Insects, such as grasshoppers in which all stages of the life cycle are edible, will be the plant-eaters and control vegetative reproduction of the plant. Toads, in turn, will eat the insects. Plants will produce the only available oxygen and convert animal waste products into plant tissues. Grasshoppers and toads yield carbon dioxide and nutrients for plants.

This graphic presentation of the relationship between animals and total environment will depict the central theme of the zoo and will

Minnesota Zoological Garden



be mirrored in every exhibit.

From the main complex visitors can enter the three major areas: the farm, zoogeographic exhibits and the Northern Trek.

Farm buildings will face a central barn. In the barnyard small farm animals will supply the opportunity for children to pet animals. This is the only area in the zoo where animals can be fed by the public.

West of the buildings are crop lands to be worked with horse-drawn equipment. This farm will be typical of farms in southeastern Minnesota in 1885.

On the lower level of the entry complex will be a boarding area for the all-weather vehicle that follows a route through the Northern Trek. The Northern Trek will simulate a circumpolar wildlife tour of the northern hemisphere, starting in Scandinavia and northern Europe and ending in Minnesota. Animals will be displayed in geographical sequence and in ecological perspective. Commem-

oratives will describe the displays as the conveyance proceeds.

Enroute the terrain will gradually change from deciduous to mixed forests, to rolling steppes, to desert plains, to tundra, to mountainous cliffs.

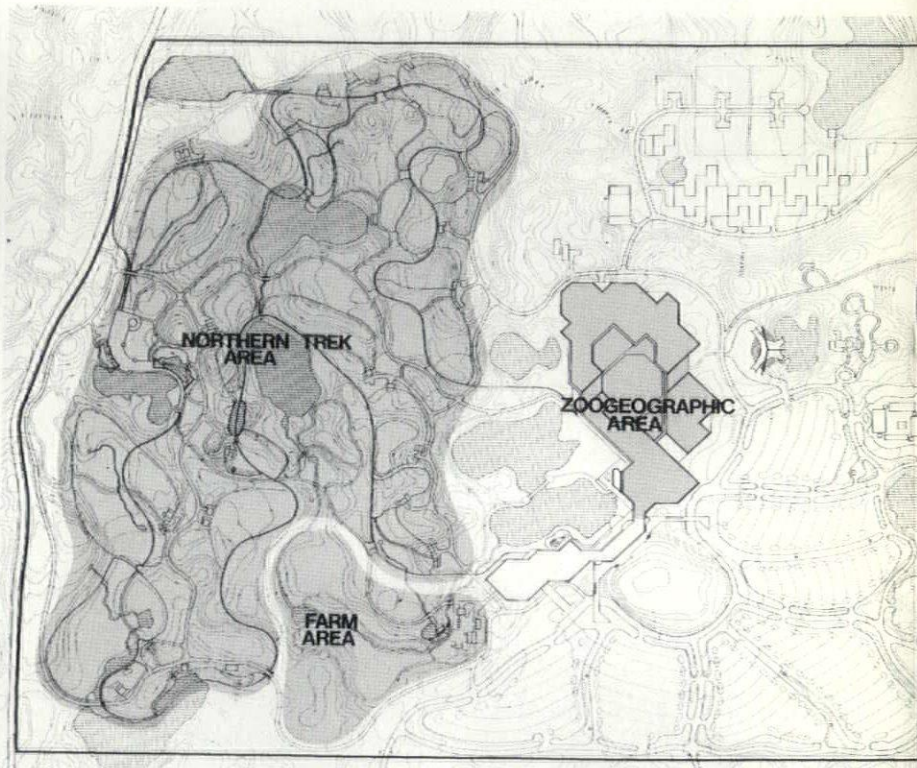
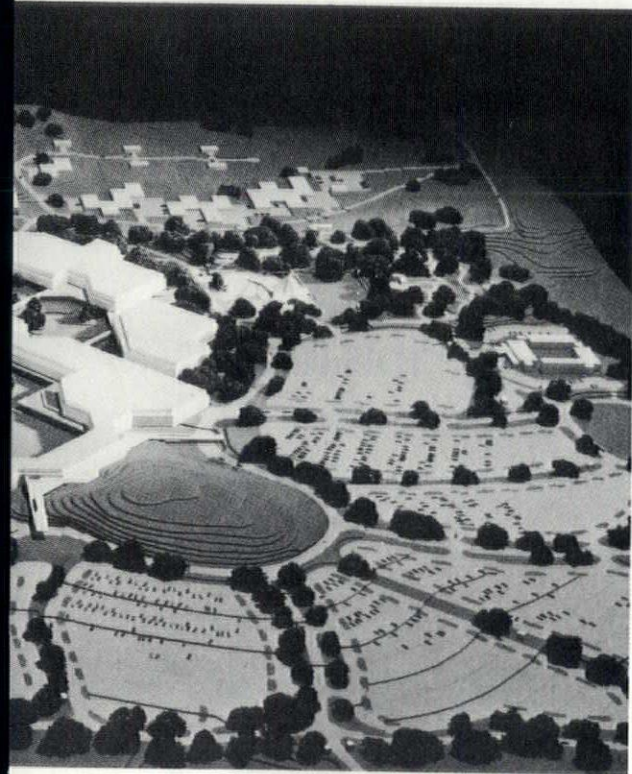
A stopover at the dividing point between eastern and western hemispheres will have naturalistic displays of smaller animals and explain survival adaptations for cold climates. Pedestrian walkways through the Northern Trek will pass beside the exhibits or lead to overlooks.

Underwater walkways will tunnel through the beluga whale exhibit in order to surround viewers with the animals' environment. On one side seating space will allow visitors to leisurely watch these massive mammals.

A cross-section of a typical lake will reveal fish and plants unnoticed at the surface. Activity in wooded coves differs from night to day since some animals sleep when others search for

NORTHWEST ARCHITECT

Apple Valley, Minnesota



food. As in other zoo areas this doubling of the habitat will be demonstrated by nocturnal exhibits paralleling identical daytime exhibits.

A concourse leads from the entry complex to the zoogeographic exhibits. Zoogeographic areas are regions of the world with distinct animal residents. First-phase zoo construction will include an Oriental exhibit. This tropical region offers excellent contrast to the Northern Trek.

An Oriental rain forest will be re-created to take visitors into the jungle. Humidity and temperature control will make this a conservatory with animals as well as plants.

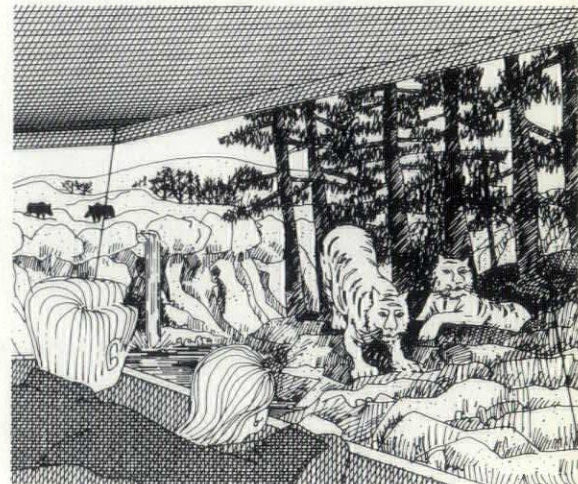
Visitors will walk on multi-level paths into dense foliage. Through breaks in the vegetation, they will see animal life, such as tapirs swimming in a jungle pool. The magic unmarred by man's additions to the scene, visitors will leave thinking of living creatures instead of funny shapes and inter-

esting stripes.

A central ramp follows the periphery of a small lake with islands where gibbons swing among trees and give their distinctive call. Tree shrews, flying lizards, fresh-water dolphins, fruit bats and leopards can be viewed at close range from other walkways. Birds will be free throughout the area but they will be concentrated in a walk-through aviary. Curved glass, impossible to see, will separate king cobras, basking in a clump of bamboo, from approaching visitors and maintain the feeling of freedom.

**Architects—InterDesign Inc.
Minneapolis**

Design team: Alfred W. French III, Peter Seitz, Duane Thorbeck, Stephen Kahne, Roger B. Martin.





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Architect: John Portman, Atlanta

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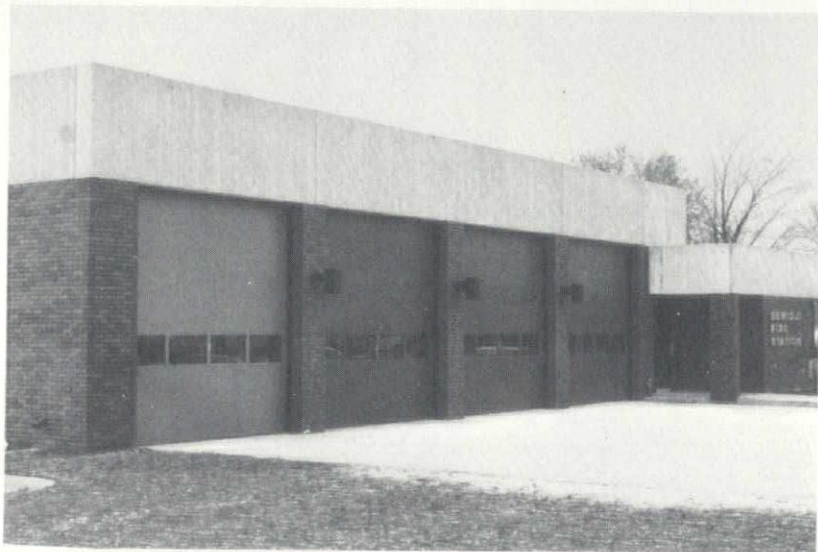
BEMIDJI, MINNESOTA

*ARCHITECTS: Miller, Melby & Hanson Architects, Inc. —
Minneapolis, Minnesota*

STRUCTURAL ENGINEER: Frank Horner — St. Paul, Minnesota

MECHANICAL & ELECTRICAL ENGINEER: Foster, Jacobs & Johnson, Inc. — Duluth, Minnesota

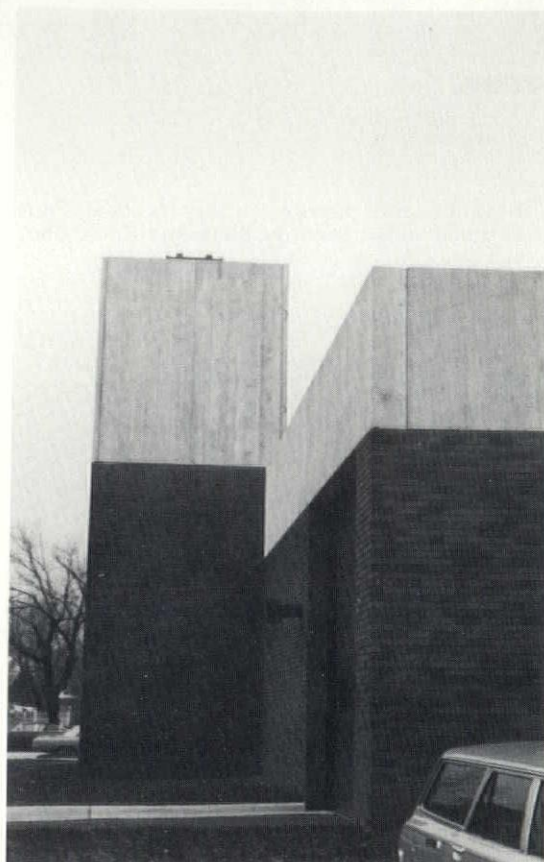
GENERAL CONTRACTOR: Nasvik Construction Co., Inc. — Bemidji, Minnesota



This attractive four-stall fire station was dedicated recently in Bemidji, as the first phase of a civic complex.

The versatility of precast-prestressed concrete was recognized by the designers, who specified 24" double tee and flat roof slabs for the 10,300-square foot structure.

The 4" precast concrete fascia panels and 12" fascia beams accent dark brick exterior walls. Texture was obtained at low cost by forming with rough-sawn Ponderosa pine lumber, random V-grooved vertically, at 4, 6, and 8-inch widths.

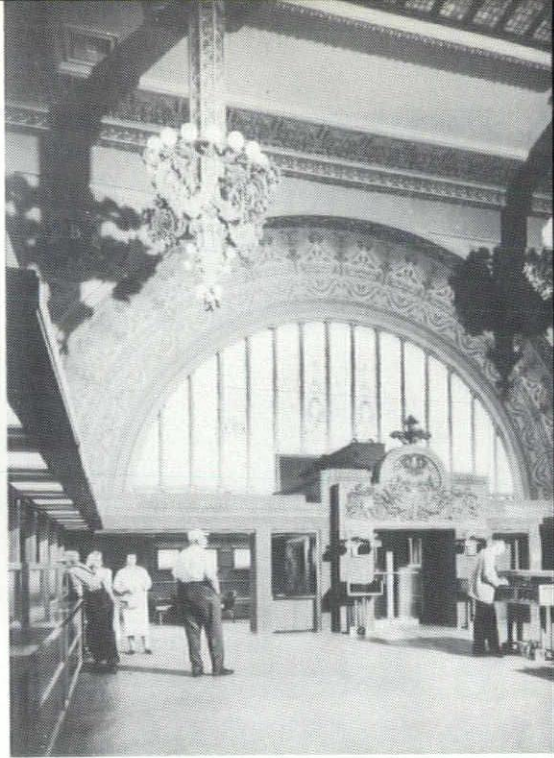
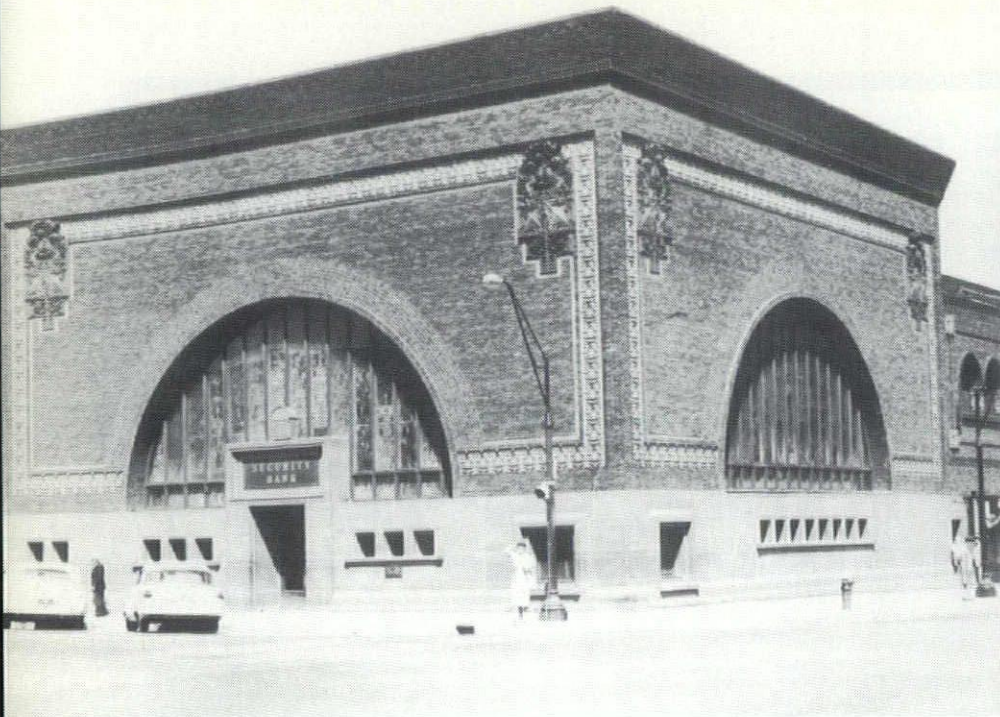


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Exterior and interior of the National Farmers Bank of Owatonna (now Security Bank and Trust Company) built in

1908 by Hammel Bros. and Anderson, with design by Architects Louis Sullivan (AIA gold medal 1946, posthumous) and G. G. Elmslie, FAIA.

LOUIS H. SULLIVAN
ARCHITECT
1600 AUDITORIUM TOWER
CHICAGO

June 9-09

My dear Mr. Bennett: I can't begin to tell you what profound satisfaction yours of the 6th gives to me.

Emotional expression is almost impossible to me nowadays: otherwise I would talk to you as frankly as you talk to me.

Rest assured in any event, that I cherish your friendship beyond the power of any words to express, and believe me, with kindest regards to all,
Sincerely,
Louis H. Sullivan.

P.S. It is impossible to discuss my troubles: they seem to be too deep seated.

From the architect to his client: Louis H. Sullivan — architect, 1600 Auditorium Tower, Chicago, June 9, 1909.

"My dear Mr. Bennett: I can't begin to tell you what profound satisfaction yours of the 6th gives to me. Emotional expression is almost impossible to me nowadays, otherwise I would talk to you as frankly as you talk to me. Rest assured in any event, that I cherish your friendship beyond the power of any words to express and believe me, with kindest regards to all, sincerely, Louis Sullivan.

"P.S. It is impossible to discuss my troubles, they seem to be too deep seated."



Carl K. Bennett, vice-president, at his desk in the pre-Sullivan National Farmers Bank, circa 1900.



The family of Mr. and Mrs. C. K. Bennett circa 1912, at the time their house project was being designed by Louis Sullivan.

Two house projects for the Carl K. Bennett family

by Louis Sullivan and
Purcell & Elmslie

by Robert Warn

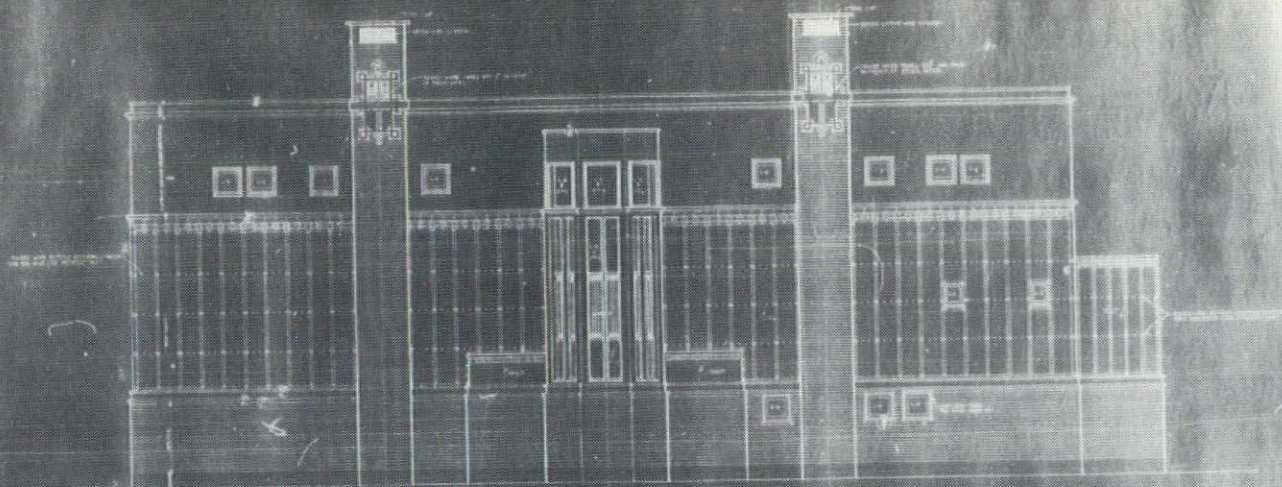
Architects often ask themselves, "Why do clients choose one architect over another?" We know that objective factors — a body of capable existing work showing competence in handling the structural, mechanical, economic (and even political) aspects of the problem, as well as subjective factors such as the client's emotional and ideational identification with cultural, religious and social issues with which the architect has come to be identified — influence in a variety of combinations the final choice.

Even a brief treatment of these two little known house projects for the family of Carl Kent Bennett by two of America's best known architectural firms can illuminate aspects of this perennial question and, with the help of some recently discovered documents, help us better understand an important chap-

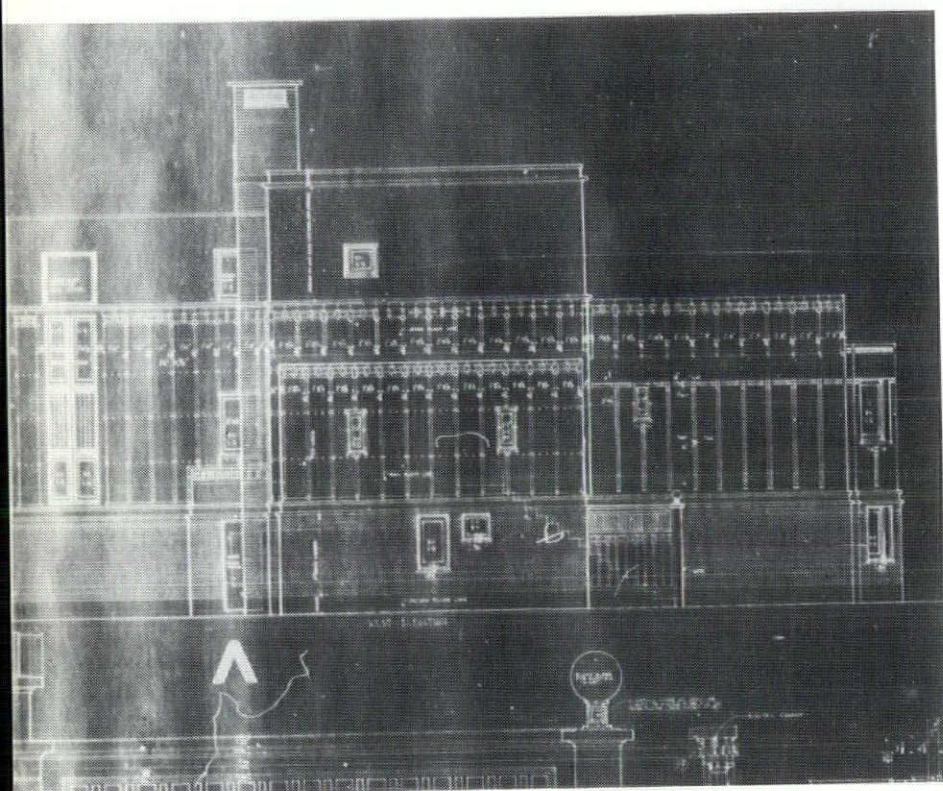
MARCH-APRIL, 1972

ter in our own midwestern cultural history.

Two years after the completion, in 1908, of the famed National Farmers Bank in Owatonna Carl Bennett, vice-president of the bank, commissioned its architect, Louis Sullivan of Chicago, to design a house for his family on a large plot in southeast Owatonna. Because of the bank official's enthusiasm for their building and its architect, he wrote a tribute to both in the *Craftsman* magazine for November, 1908: They believed that "a beautiful business house would be its own reward and that it would pay from the financial point of view in increased business." The classical style was considered but rejected "as being not necessarily expressive of a bank and also because it is defective when it comes to any practical use." So a search through art and

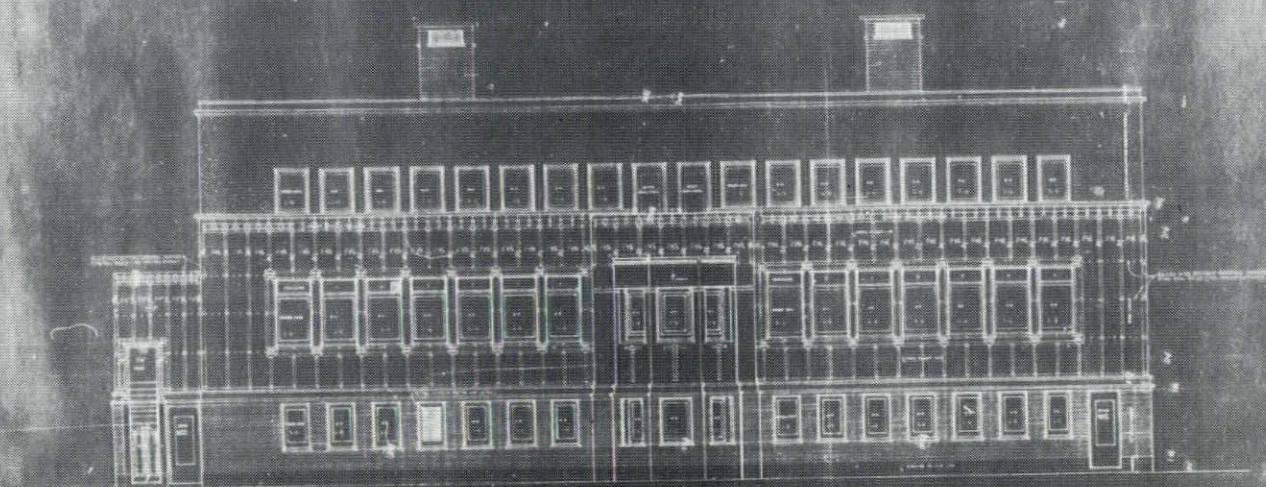


North (street) elevation



West (entrance) elevation

The expression is monumental and the north and south elevations reinforce this by symmetrical treatment flanking the central stair element. Similar compositions can be found in the bank and other Sullivan projects. Note the withdrawn entrance on the east elevation. Above the brick-clad ground level is a middle zone of $1\frac{1}{4}$ " wood paneling with a decorative pattern of wood buttons covering the countersunk nails, while the top level is covered with "plaster on wire and cloth with band iron furring." All the indicated ornament is cut out of wood set one inch out from the main surface and, presumably, polychromed. (No copy of the specifications is known to exist).



South (garden) elevation

architectural magazines was made and from this search "finally emerges the name of one who, though possibly not fully understood or appreciated at first, seemed to handle the earth-old materials in virile and astonishingly beautiful forms of expression." The job was awarded only after "the work and personality of Mr. Louis H. Sullivan was . . . carefully investigated."

In conclusion Mr. Bennett wrote that "the owners of the building feel that they have a true and lasting work of art — a structure which, though 'built for business' will increase in value as the years go by and will be as adequate for use and as fresh and inspiring in its beauty one hundred years from now as it is today."

In later years Mrs. Carl Bennett recalled the many pleasant times the family had enjoyed with the architect as he worked on the project. She recalled having to begin at five o'clock in the morning to prepare the five-course suppers that would star Mr. Sullivan as guest of honor. The conversations would continue on into the night and range over many subjects but always seemed to return to music, perhaps to the architect's special enthusiasm for the music of Richard Wagner.

Louis Sullivan wrote to Mr. Bennett from the Chicago Club on April 1, 1908: "My whole Spring is wrapped up just now in the study of color out-of-doors for the sake of your bank decorations — which I wish to make out-of-doors in-doors, if I can . . . I am almost abnormally sensitive to color just now. I know in my own mind what I am trying to achieve for you — and Millet* is the best chorus-master that could be found. I want a color symphony . . . I want something with many shades of the strings and the woodwinds and the brass . . . There never has been in my entire career such an opportunity for a color tone-poem as your bank interior . . . I am wrapped up in your project to a degree that would be absurd in co-operation with anyone else." So it was music that strengthened the bond between the client and the architect "whose aim it was to express the thought or use underlying a building like a Virtuoso," as Mr. Bennett wrote in his *Craftsman* article.

Carl Kent Bennett was born on October 6, 1868, in Owatonna to Dr. Leonard Loomis Bennett, a physician and surgeon, and Arabella Brown Bennett. Dr. Bennett had founded the National Farmers Bank in 1873. His son Carl after grade school attended the Latin Scientific course of the local Pillsbury Academy until 1880. Then he graduated with a special degree from Harvard University in 1890. There his main interest had been music and he was both a chorister and a conductor of music groups. In 1889-90 he led the famed Pierian Sodality ("Pieearian"), the Harvard Symphony Orchestra, which had been

founded in 1808 and out of which grew the Harvard Glee Club and the Boston Symphony. So Mr. Bennett was part of a long American musical heritage when he returned to Minnesota and his father's bank.

In Owatonna not only did he serve the First Baptist Church as treasurer, trustee and financial secretary at various times from 1896 to 1921 (as befits a respected banker) but he was also chairman of the music committee (1905-14) and in 1901 — and at other times — served as church organist.

Leonard K. Eaton in his recent book, "Two Chicago Architects and Their Clients: Frank Lloyd Wright and Howard Doren Shaw" (MIT Press) writes that typically the client for Wright's bold new houses, at least, "was an independent, self-made businessman, only rarely was he a professional or academic and most likely he was not a college graduate. He was technologically minded and somewhere in his family there was a developed taste or talent for music, but again, only rarely was he a pillar of official community culture . . . And if many regarded his dwelling as outlandish, he was in no way eccentric in social behavior."

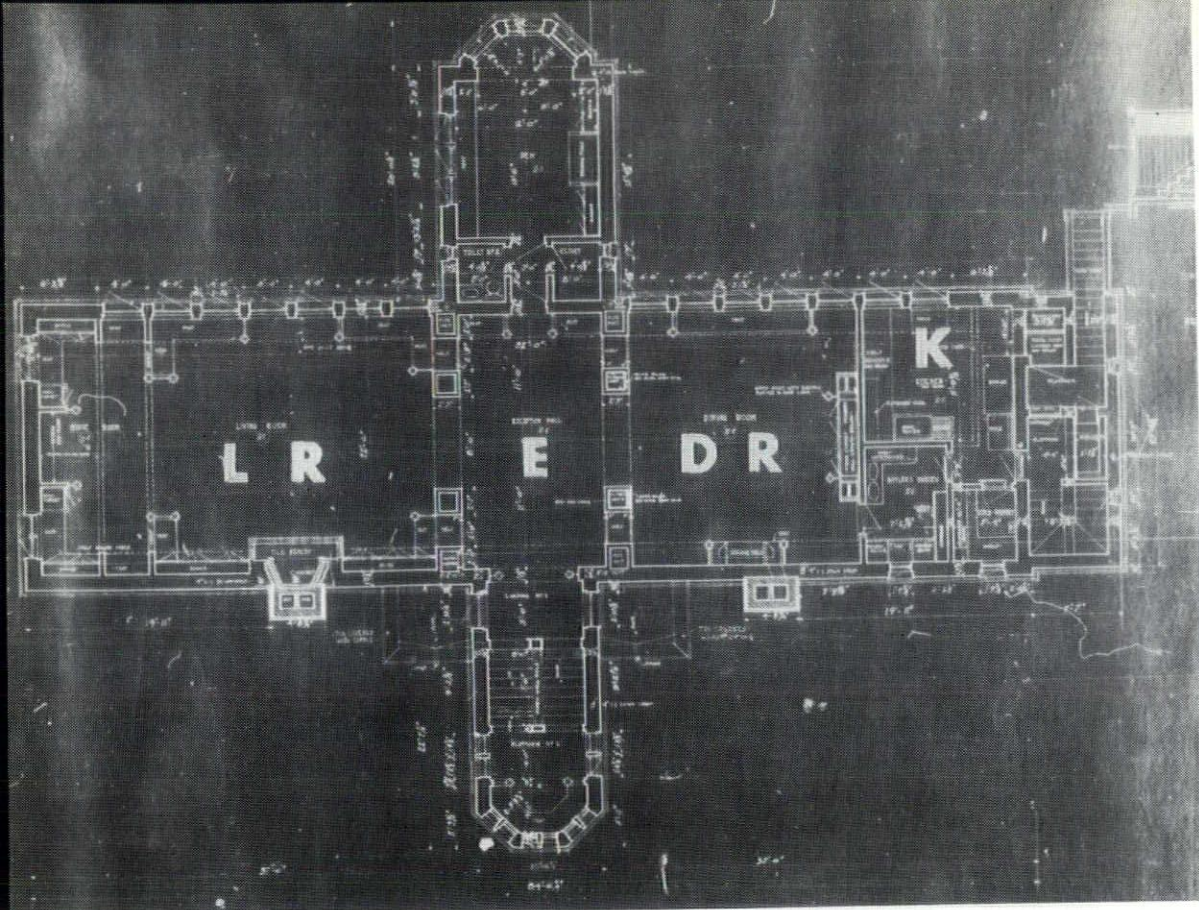
Carl Bennett didn't fit Mr. Eaton's pattern well since he was banker, college graduate, public library trustee, city alderman and a trustee of Carleton College in Northfield and Owatonna's Pillsbury Academy. However, both Mr. and Mrs. Bennett were enthusiastic musicians, Mrs. Lydia Norwood Bennett having graduated from the Carleton's Music Academy as a pianist in 1896.

So the successful bank building of 1908 and personal affinities between architect and client led to the house project, the plans of which are dated February 1912.

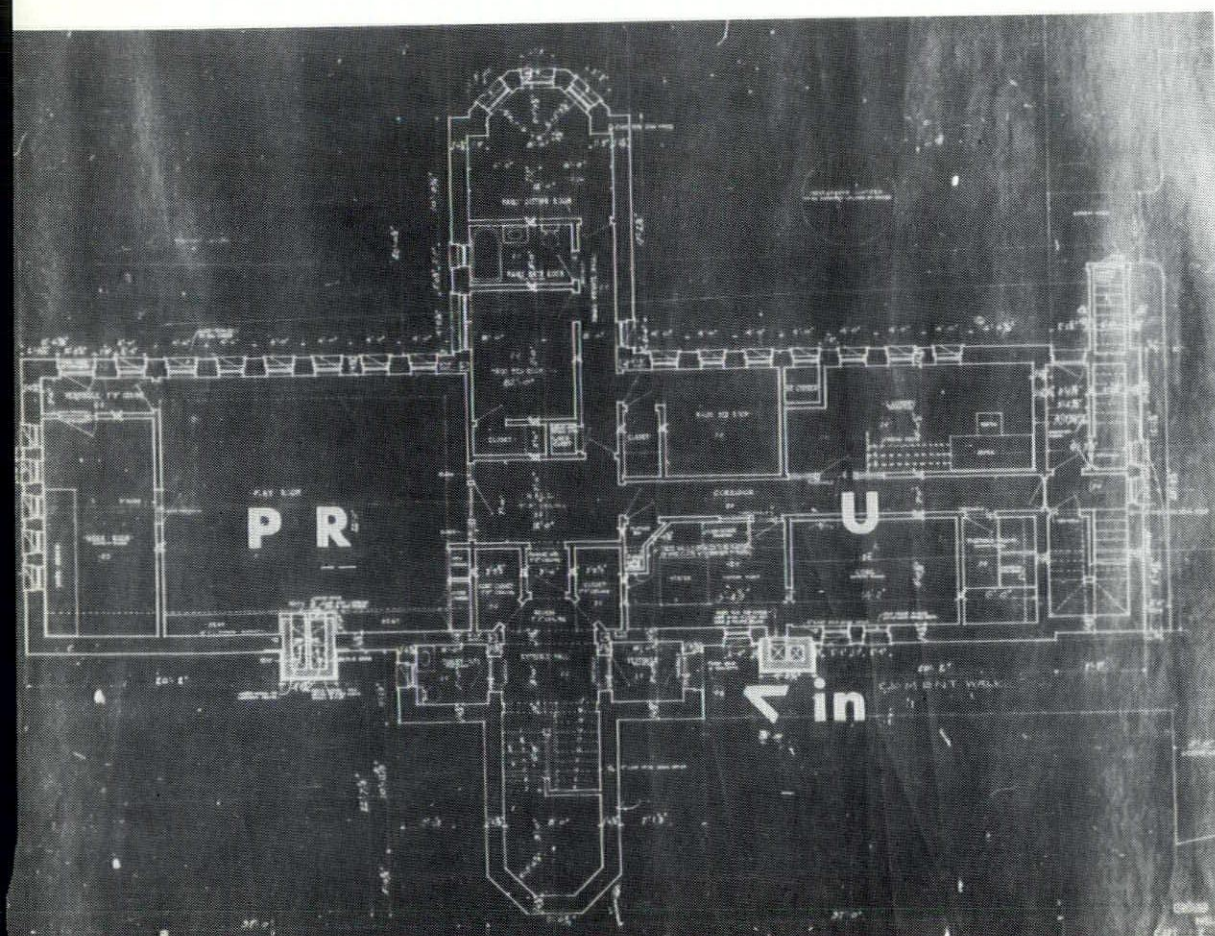
William Gray Purcell (1880-1965) discussed the Sullivan house project, perhaps the least grand of a number of proposals shown the client, in a volume entitled "Work of the 7th Year — 1913" which reviews the work of Purcell and Elmslie and is now in the University of Minnesota Manuscript Collection. He wrote, "in any case it is certainly one of the most remarkable buildings that Mr. Sullivan ever conceived. There is no question but that it is a concept of great originality and vivid imaginative content. As a piece of organized architectural philosophy it is really a tremendous work and in boldness of expression and novel use of materials it will pay extended study.

"But it called for an expenditure nearly three times the maximum that Bennett felt he could put in a home for himself. More important, it seemed to be wholly lacking in any feeling for the Bennetts as a living family, for their relation to the community or the relation of the building to its site in a farmers' village. It was much more in the nature of a Club House that would be suitable on a city lot where one could only look abroad upon adjoining buildings. Mr. Sullivan simply had no concept whatever of American family life. The living room floor was the second floor cut off both in spirit and fact from the garden. The great window areas were decorative fields of light that seemed to interpose themselves like beautiful screens between the dwellers and the

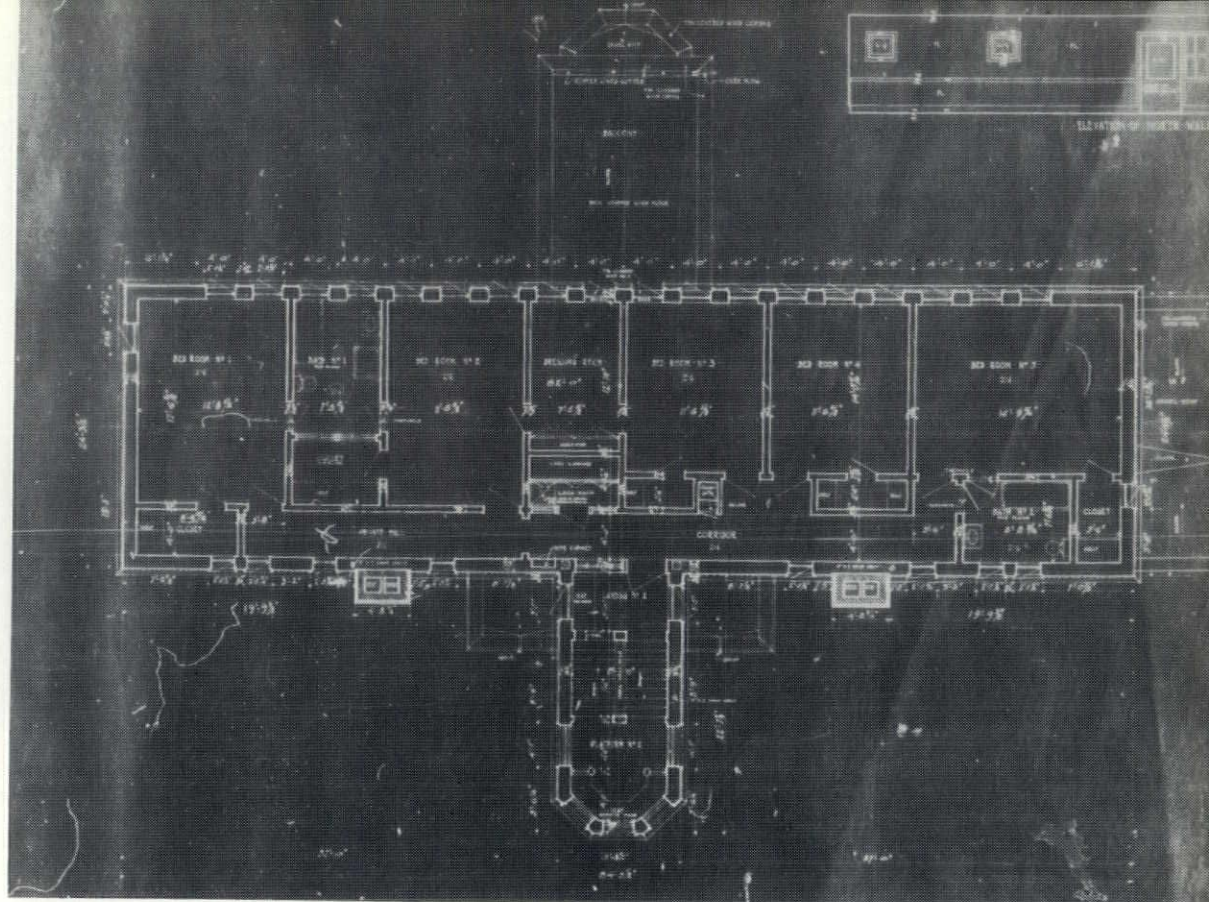
*"Francis D. Millet, Director of Decorations at the Chicago Fair (1893), was one of Sullivan's daily lunch group and a close professional associate. He was lost with the Lusitania. Millet produced the color scheme for Sullivan's Transportation Building" — W. G. Purcell to John Szarkowski, 1956. Millet had worked also on the colors for Adler & Sullivan's Auditorium Building of 1889.



Main (middle) floor plan. The stratification of the plans is similar to that of the Frank Lloyd Wright house for F. C. Robie in Chicago (1906-09) but without its interaction with surrounding space. The main floor is dominated by one large space 69 feet long, 22 feet wide and 10 feet high. It is separated into three main areas: music-living room, entry and dining room by four wooden piers but unified by a series of 18 torch-like, five-foot high wooden columns that carry 8" diameter glass globes. They are placed two feet away from the wall and are used to bracket concealed radiators that are covered by built-in seats at intervals around the perimeter of the space.



Ground floor plan. This level contains the inconspicuous entrance, stair tower, play room, utility areas and outside stair to the kitchen above.



Upper floor plan. An amazingly direct, club-like, arrangement of five bedrooms and two baths, for 1912!

world. The rooms were formal in character, the plan calling for trained servants and a formal social life. Mr. Bennett laid these drawings aside and the following year (i.e., 1913, Ed.) asked us to design another house for the site, which we did. Pending the construction of this house, we made plans for the landscape work on the very extensive grounds and these were carried out with a complete set of planting."

Only a few trees now remain of the original planting. Writing in about 1953, while helping Dr. David Gebhard assemble the Purcell and Elmslie Exhibit at the Walker Art Center in Minneapolis, Mr. Purcell added, "a considerable part of this L-shaped property lay behind the houses, which faced along the street adjoining the approach, and our landscape problem was to build the plantings so as to blot out unpleasant backyards, barns and ill-considered rear elevations of common houses. When Mr. Bennett's bank failed in 1930 (actually September 7, 1926, Ed.) he moved away from Owatonna.

"He gave his property to the (left blank, actually to the Pillsbury Academy, now the Pillsbury Bible College, Ed.), the campus of which adjoined it on the west. Mr. Strauel (Frederick A. Strauel, Purcell & Elmslie draftsman, Ed.) went to see the property in 1936 and reported that the planting had developed beautifully."

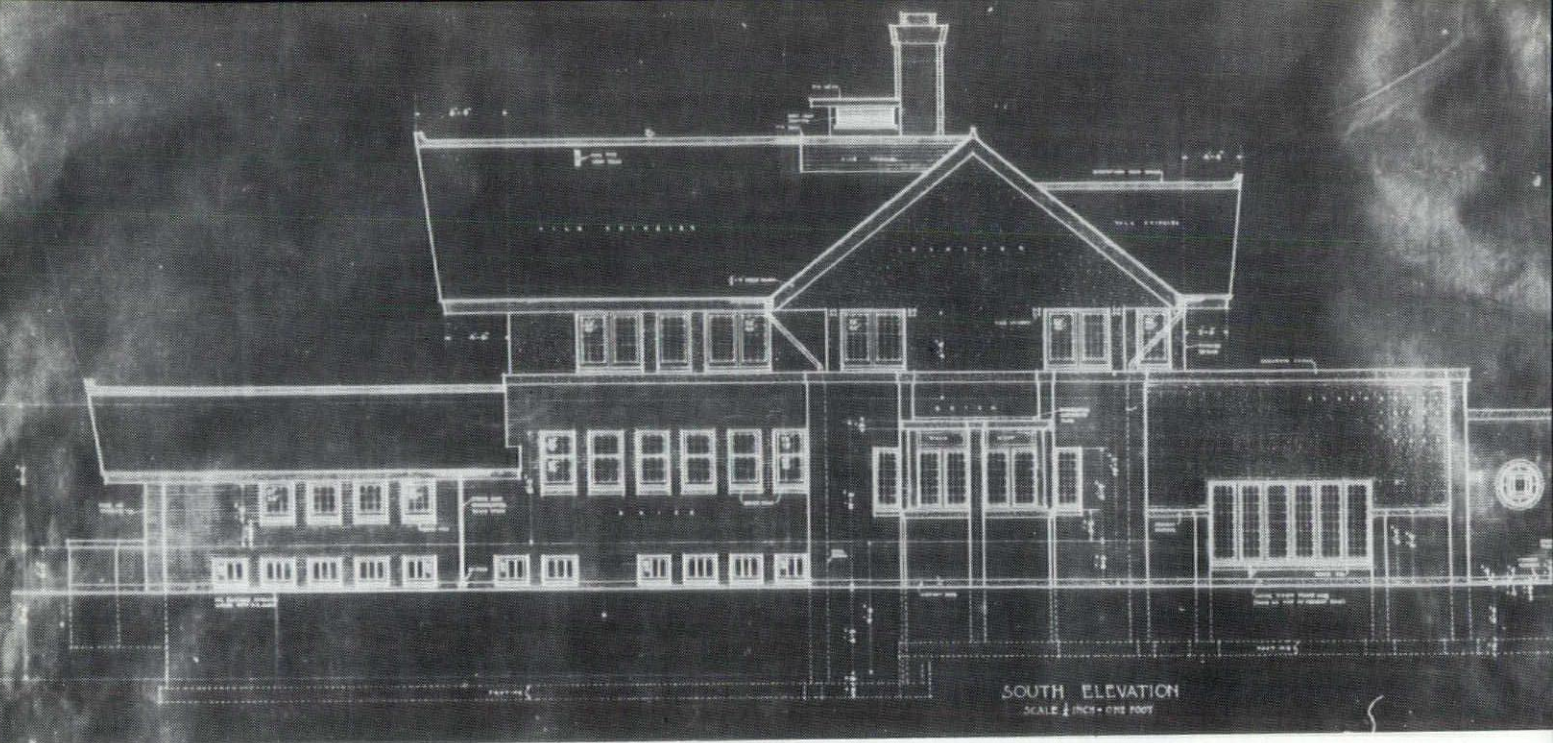
The plot plan of the original large site is dated November 2, 1914, and entitled "Plat of grounds showing lake and planting plan for Carl K. Bennett MARCH-APRIL, 1912

of Owatonna, Minnesota." It shows in outline the 1912 Sullivan house but lists "Purcell and Elmslie, Architects, 472 Auditorium Building, Minneapolis, Minnesota," and "Harry Franklin Baker, Landscape Gardener, in consultation, 4629 Lake Harriet Boulevard, Minneapolis, Minnesota," on the title block."

The generous plat to be developed was nearly 444 feet long and 188 feet wide, with the informal garden itself 310 feet long and 135 feet wide. The residence is placed in the northwest corner of the rectangular site whose major axis runs east and west. Entrance to the house was to be from East Main Street, which parallels the site on the north.

Mr. Sullivan apparently did not have a feel for domestic design, as Mr. Purcell says, and it is well known that at the peak of his career he turned over his house clients to men in his office such as Frank Lloyd Wright and George Grant Elmslie. However, the Bennett residence was designed during the painful and extended years of the architect's personal and professional decline. We have read about Mr. Sullivan's concern for the colors for the National Farmers Bank in a letter of 1908. (These letters from Louis Sullivan to C. K. Bennett are owned by one of the Bennett's daughters — Lydia — now Mrs. Sid Freeman of Northfield). In another letter of

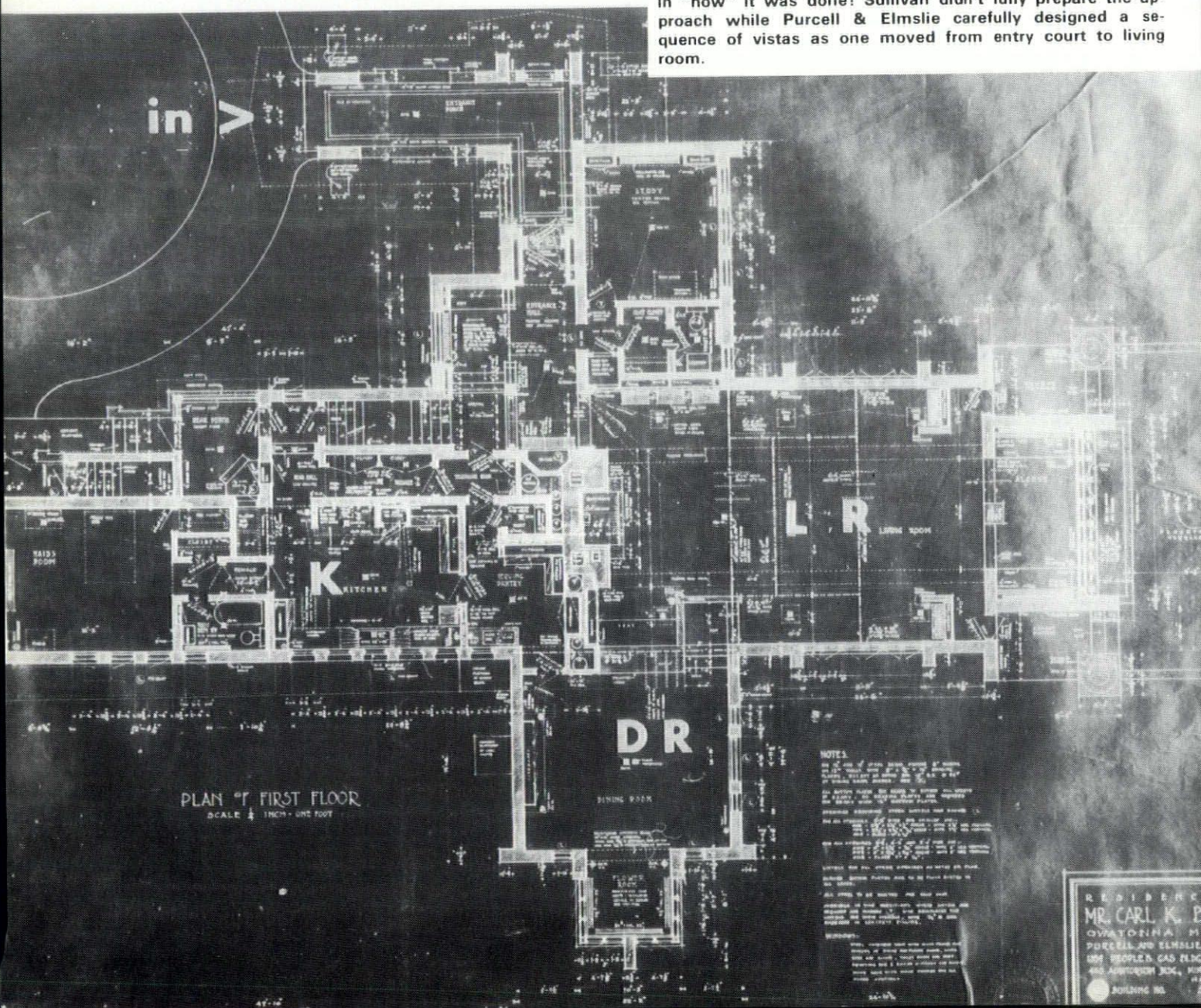
*The drafting for this plan and the Bennett house project by P & E was by Lawrence A. Fournier, who in 1923, for instance, designed The American National Bank in Aurora, Illinois using a surprising mixture of P. & E. design elements.



"South elevation: the sunken living room windows on the right.

Residence for Carl K. Bennett, Owatonna, Minnesota. Purcell and Elmslie, Architects, Minneapolis, 1914-1920.

Main floor plan: Both Sullivan and Purcell & Elmslie entered the house from the west driveway — but what a difference in "how" it was done! Sullivan didn't fully prepare the approach while Purcell & Elmslie carefully designed a sequence of vistas as one moved from entry court to living room.



RESIDENCE
MR. CARL K. BENNETT
OWATONNA, MINN.
PURCELL AND ELSLIE
1000 PEOPLE'S GAS BLDG.
402 ADAMS ST. S.W.
MINN.
BUILDING NO. 1



Feick, Purcell and Elmslie: summer 1910. One of the firm's two offices was at 1359 Peoples Gas Building, Chicago. Purcell said of his firm's work, "We were especially interested in the mechanics of creative movement within bounded areas, a person's entrance to and exit from units of a plan, and the articulation of people moving and turning, passing through doors which were moving or standing open and so on. About this time (1908) I made quite a study of the various motions of hands and legs one made in turning on a light in a just-entered room."



Purcell, Feick and Elmslie: Summer 1910, their office at 440 Auditorium Building (southwest corner of 11th and Nicollet), Minneapolis. The three principals, with probably Laurence Clapp and Marion Alice Parker.

January 4, 1910, he wrote from the increasing isolation of his office at 1600 Auditorium Tower in Chicago: "My crises has with varying fortunes been steadily approaching during the past 17 years" (i.e. 1893), and in a letter of October 23, 1909, he had written of his decision to sell at auction "all my household effects — books, pictures, brick-a-brac, rugs, furniture — everything — in the last desperate endeavor to raise money."

Who, then, actually designed the Bennett house? Did Mrs. Sullivan turn it over to his promising young draftsman, Parker Berry (1888-1918), who had been with the firm since 1909? George Grant Elmslie (1871-1953) wrote, in a letter to Frank Lloyd Wright of June 12, 1936, that "The work from 1910 and onward was done by himself (Sullivan) except for the services rendered by a very able young chap who came after me, Parker Berry, who deserves a vote of thanks."*

Mr. Elmslie does not mention another draftsman who was also a member of the firm in 1912, architect Homer G. Sailor (1887-1968). He had entered Louis Sullivan's office in 1911 upon graduation from Armour Institute of Technology (I.I.T.), and remained there until 1917 when both he and Parker Berry opened their own offices. In November of 1967 this writer learned from Mr. Sailor in a telephone interview that "Parker Berry and I did the drawings for the Bennett house based on Sullivan's preliminaries." Mr. Sailor also wrote in a letter of 1967 that "I believe Mr. Bennett gave Mr. Sullivan a general idea of what kind of house he wanted, the number of rooms, etc., but I am sure Sullivan designed entirely that building that was to be erected." Mr. Sailor went on to describe how Sullivan worked: "Mr. Sullivan followed the detailed drawings very closely. He watched every detail carefully. In fact, I learned through his very close scrutiny many lessons that

stayed with me through my entire architectural career." He adds, "Mr. Sullivan did not do any of the final drawing himself" and "no perspective drawings of the exterior or interior were ever made. At least I never saw any." Finally, Mr. Sailor reminds us, "I presume the preliminary drawings were approved by the client or the final drawings would not have been completed."

It is the opinion of Harold Anderson of Owatonna, whose family was part owner of Hammel Bros. and Anderson, general contractors, that Sullivan's plans for the Bennett house were not put out for bids but that probably only an estimate was given by the contracting firm to the client. They did build a residence for Guy Bennett, Carl Bennett's brother, and had built the National Farmers Bank itself. According to architect Richard Hammel (of Hammel, Green and Abrahamson, St. Paul), whose family was also part owner of the Owatonna based construction firm, no records survive which would indicate costs or method of bidding.

So when the Sullivan project was "laid aside" Purcell and Elmslie were retained by the client.

George Grant Elmslie is credited with the design of his firm's Bennett house project. Mr. Purcell writes in the 1910-1914 portion of the Purcell & Elmslie para-biography deposited at the University of Minnesota, "Our house was full of light and sunshine, broad and low, intimately connected with the garden and outdoors and a beautiful and satisfying scheme in every way. Bennett liked it, was ready to build it, but perhaps a premonition of the gathering economic storm, for he delayed making a start from year to year. The war was on us. 1916 was a bad year for business. After the war business collapsed again in 1919-1920. Then things went along until Bennett's great Owatonna bank blew up very early in the depression. Thus was wrecked a really idealistic banker who sacrificed all that he had in an effort to save the farmer customers with whom his family had grown up since his father was a young man and

*Journal of the Society of Architectural Historians, March, 1961, p. 140.

whose fortunes were, in fact, those of the entire community."

However, David Gebhard (writing in his University of Minnesota doctoral thesis of 1963, "The Architecture of William Gray Purcell and George Grant Elmslie 1909-1920") says of their Bennett project, "While the firm was able to arrive at a plan which could be constructed within his budget, their solution represented a strange hybrid form of design. It contained many features which look back to the Sullivan and Elmslie Bradley and Babson houses. To these were added a partial flat roof and even a Gothic arched alcove off the living room. The floor plan itself was well reasoned but the detailing inside and the articulation of the exterior elevation represents an encyclopedic confusion of ideas and details. The lack of cohesion apparent in this design would seem to forecast the final break-up of the firm which was to occur a few years later." The Purcell & Elmslie partnership ended in 1920. Louis Sullivan died in 1924, George Grant Elmslie in 1953 and William Gray Purcell (in later years a contributing editor of *Northwest Architect*) in 1965.

The National Farmers Bank closed its doors September 7, 1926, as noted above, and went into receivership; the bank had over-extended its loans to the area's farmers. Mr. Bennett stayed on for a time to help with the transition during that difficult period. Then Dr. Donald Cowling, president of Carleton College in Northfield, came to his friend's assistance (Mr. Bennett was a Carleton trustee from 1920 to 1929) and offered him a position as field agent for the college. The Bennetts moved to Northfield in 1929, living in one of the college's houses (long since demolished) and later became apartment house managers for income properties the college owned in Minneapolis and St. Paul. Mr. Bennett gradually became incapacitated from hardening of the arteries and died in the state hospital in Hastings in 1941. Mrs. Bennett lived until 1965, staying in her later years with her daughter and son-in-law in Northfield.

Architect William Gray Purcell sent to Mrs. Bennett a tribute to Carl Bennett while he was assembling the Walker Art Center's Purcell and Elmslie retrospective exhibit of 1953:

"I loved and admired that man. He made a great

contribution to American life and thought. His imagination and democratic thought generated in a place none would have suspected and few had ever heard of — the actual buildings and new scholarship of which the good works are not yet ceasing. As we talk and write and organize we shall not omit confirming Carl's contribution to all that has come to pass."

Acknowledgements

The author wishes to thank the following for special assistance with material for this article:

Mrs. Sid Freeman (nee Lydia Bennett), Northfield, Minnesota.

William Brodersen, Architect, Housing Authority, St. Paul, Minnesota, S.A.H.

Dr. David Gebhard, director of the Art Galleries, University of California, Santa Barbara.

Mrs. Carolyn Hurt, Reference Librarian, Ryerson Library of the Art Institute of Chicago.

Alan Lathrop, curator, Manuscript Collection (Purcell & Elmslie Archives), University of Minnesota.

Mrs. Homer Sailor, Chicago.

ROBERT WARN

Sovik Mathre Madison, AIA, Architects
Northfield, Minnesota

Robert Warn was an apprentice at Frank Lloyd Wright's Taliesin Fellowship. He is also a vice-president of the Rice County Historical Society and serves on the State Review Committee for the National Registry of Historical Sites.

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Edwin H. Lundie, FAIA, Architect 1886-1972



Photos by Allen R. Olson

Mr. Lundie at 1969
Augsburg College Exhibit
of his
architectural drawings

WHEN MR. LUNDIE began private practice in 1917, in the Endicott Building in St. Paul, architecture was still generally practiced more as an art than as a business. Mr. Lundie always believed and practiced as a craftsman, giving his attention to every detail. Practicing architecture, for him, was working on the drawing boards.

Cass Gilbert, with whom he served the first part of his apprenticeship, was the architect of the Minnesota State Capitol and the Endicott Building. When Cass Gilbert transferred his office to New York Mr. Lundie entered the office of Architect Thomas G. Holyoke in St. Paul and finally accepted an offer of employment in the office of St. Paul Architect Emanuel L. Masqueray, where he remained

NORTHWEST ARCHITECT

until Masqueray's death. Mr. Lundie was proud of his non-formal apprenticeship education with these three men and the strong influence they had on him as an architect.

The door to Mr. Lundie's office was always open. You walked in to be received with his warm greeting and outstretched hand. He was generally working with "the boys" in the drafting room but the place of reception was his private office — a warm, comfortable space without a telephone. The appointments in his office are considered out-of-fashion today. The chairs were substantial, of carved wood and they creaked when you sat in them. Mr. Lundie's old, wornout, swivel creaked most of all. On one side wall was a massive, beautifully carved chest. A carved French Provincial mantelpiece stood against the wall behind his desk. There were some samples of stained glass and his framed pencil and ink renderings hung on the walls. Panel samples, porcelain door knobs and other hardware samples, open folios, a carved wooden rooster, samples and drawings pertinent to a current project — all these things caught the eye.

It was in this room that he was interviewed for the feature article published in the 1969 May-June issue of the **Northwest Architect**. Following are some remarks by him during that interview and subsequent conversations:

CASS GILBERT: "Application and lots of hard work in anything you do — that, I believe, is the most profound influence he had on me and so strong that it is still with me to this day. It shaped my attitude and my entire outlook toward my work."

EDUCATION: "Can I boast a little? . . . Honestly, I don't believe that I could ever have had the education in school, indoctrination and education in design and architecture such as I had from these three men." (Cass Gilbert, Thomas Holyoke and Emmanuel Louis Masqueray).

DRAWING: "I love to draw and I suppose that's in back of the whole thing. I always love to draw."

CLIENTELE: ". . . I have always believed and always wished to attract through the performance of the office these people that I'm going to call the people who represent an aristocracy of good taste. I've no reason to change my mind. I think it comes from different levels; I have found that to be true. I found that it has an application for the bigger things that I've done. I find that it surely has an application for some of the littler things that I've done. There are people who I think have an awareness and appreciation for fine things and they want things done for them in the spirit of fine things within what they can afford to do."

65 RETIREMENT: "I went by that long ago. I see a few cases and I feel awfully sorry for those men. It wouldn't interest me at all."

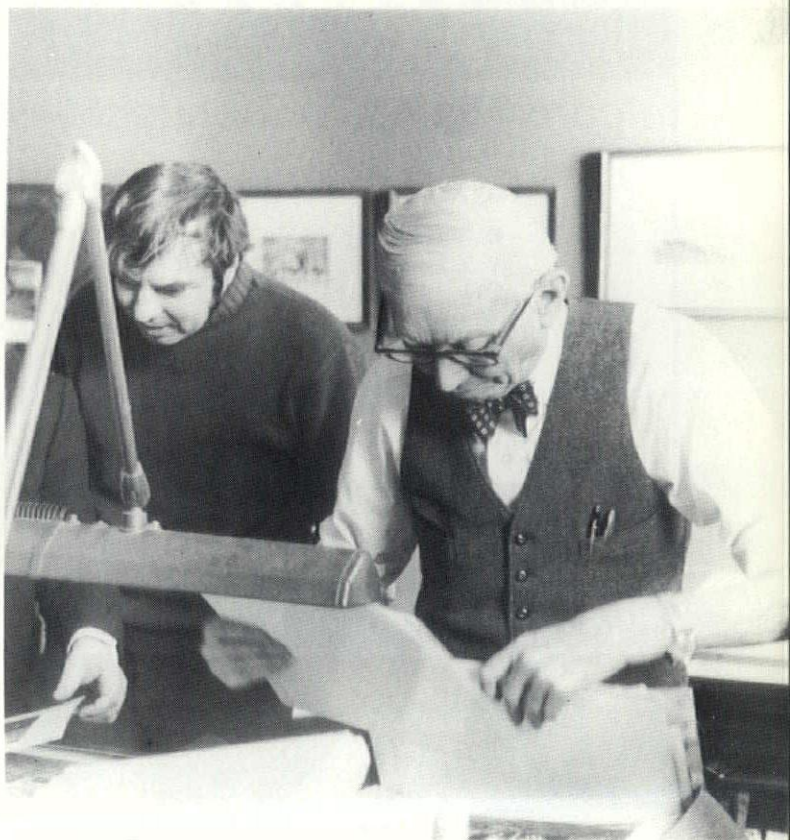
WORKING AT THE DRAFTING BOARDS: ". . . I wouldn't know any other way to do it. I wouldn't want to sit in there and try to delegate it to someone else; I don't think I could. I don't think I'd know how and I like to get into it myself."

IMAGINATION: "I think I attribute my enjoyment
MARCH-APRIL, 1972

in this profession to the fact that my grandparents and my parents fed me all of the romantic fiction of that age which was good. It was a high order of thing, it was very imaginative. I think sometimes to the point of exaggeration and I think that's been true with me in my architecture. You can always land with a dull thud if you have gotten up there in the clouds too far. I think mastery of line and mass and scale and proportion is important; it is part of the working tools. Knowledge of the materials and crafts you're working is infinitely important. We're talking about design detail now and there are certain attributes of materials that call for different treatments, of doing things much finer, on a finer scale with some than with others."

THE MINNESOTA ARBORETUM: "Wait until you will see the total building out there. A lot of people were a little amazed when they saw the size of the beams on the ground, but when they're up and in place, they take on an entirely different dimension. It's a scale and the line of the whole building that's the thing. All of this has been a great pleasure for me — to be associated with something that is all building up and not tearing down. We didn't destroy anything out there. I don't think we've cut down a tree yet."

PROGRESS: "I have nothing against progress but I become concerned about the quality of it."



CSI's 16th Convention to Be Held in Minneapolis

The Construction Specifications Institute — a 10,000-member national organization of professionals from the design and construction disciplines — will hold its 16th annual convention and exhibit in the Minneapolis Convention Center June 19-21, it was announced by Institute President Arthur J. Miller, FCSI.

The theme of the 1972 convention will be "Specifications: Responding to Change." The program will highlight the changes that are occurring — or can be reasonably predicted — in construction and investigates the specifier's expanding role — a role demanding greater responsibilities and capabilities in research, evaluation, analyzing — and rational specifying. Discourses at the convention will cover aspects of performance specifying and analyzing, performance construction and testing, educational and technical programs, interaction and coordination of the ele-

ments of the construction industry and other aspects of changing construction concepts.

Institute Vice-presidents John C. Fleck, FCSI, Philip J. Todisco, FCSI, and Wayne Brock, FCSI, (of Brock-White Company, Minneapolis) serve as the convention program committee and are planning the sessions and contacting speakers and participants for the program.

The Minneapolis-St. Paul Chapter CSI hosts committee, under the co-chairmanship of James Kellett of Team 70 Architects, Inc., and Clinton Fladland, Minnesota Lathing and Plastering Bureau, has been working with the institute staff on planning and arrangements for more than a year.

The 1972 convention is the first convention to be held after the school year ends and is acquiring a family look in its program and planning with activities designed to meet the needs of all

age groups attending. More than 3,000 visitors, members and their families from throughout the country are expected to arrive in the Twin Cities for the convention.

Minneapolis Bx Elects Officers

John C. Hustad, Jr., vice-president of The Hustad Company, Minneapolis, was elected president of the Minneapolis Builders Exchange for 1972 to succeed Charles C. Stanley, president of Stanley Iron Works. Robert C. Nystrom, president of Nystrom Constructors, and William C. Porter, president of Belden-Porter Company, were elected vice-presidents.

A. J. Fischer, president of Bartley Sales Company, St. Louis Park, was elected treasurer and Robert J. Snow, president of Snow-Larson, Inc., was among new directors elected.

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Area Notes

(continued from page 46)



Van Housen Joins Ellerbe

Thomas VanHousen has joined Ellerbe as director of special projects, according to L. Kenneth Mahal, president of the Twin Cities-based architectural-engineering-planning firm.

A project architect for Ellerbe from 1951 to 1961, VanHousen was a principal and vice-president of another St. Paul architectural firm the past 10 years.

VanHousen holds a bachelor of architecture degree from the University of Minnesota and a master's degree in architecture from Harvard University. A past president of the St. Paul AIA Chapter, he is presently a director of the Minnesota Society of Architects and the Metropolitan Section of the League of Minnesota Municipalities.

With the recent creation of a new Metropolitan Open Space Advisory Board by the Metropolitan Council, VanHousen was named as a member of the board. Work of the group is aimed at developing programs for the preservation of park and similar areas.

Johnson Opens in Florida

Harley H. Johnson has announced the opening of a second office for architectural services in Ft. Myers, Fla. The Johnson Corporation currently has under construction in Florida a 1280 mobile camper park with an 18-hole golf course, clubhouse and total recreational facilities at Wildwood, Florida, a complete 400 mobile home site in Lakeland, Fla., a 250 mobile home site in Ft. Myers.

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Gauger Changes

Gauger & Associates, Inc., has announced formation of its successor firm, Gauger-Parrish, Inc., Architects and Engineers. The new firm will occupy the same offices in St. Paul and will complete all current design projects of the previous organization.

The firm, although not in continuous operation, dates back to 1884 when A. F. Gauger started his architectural practice. Following World War I he was succeeded by his son, Ray R. Gauger, who has been president of Gauger & Associates. The third generation has been active in management for the past 15 years.



Mr. Parrish



Mr. Gauger

Principals of the new firm are Willard C. Parrish, Jr., AIA, president, Glenn Gauger, Registered Architect, executive vice-president and treasurer, R. Richard Gauger, P.E., vice-president, and Ray R. Gauger, secretary and chairman of the board. Mr. Parrish was formerly chief architect for Gauger & Associates. The new firm will continue the general practice of architecture established by its predecessor and will also diversify into expanded services including construction management and developmental work. In keeping with the previous firm's extensive activities in the field of detention facilities, a criminal justice facilities planning department is being added to concentrate on projects involving innovative concepts in the design of regional detention centers. In this area the firm has recently been commissioned to prepare a study and program for a detention facility in Sioux Falls, S.D.



Roberts Joins Jonathan Staff

Reynold M. Roberts, head of the architectural department of a Cleveland, Ohio, architectural-engineering-planning firm, has joined Jonathan Development Corporation as senior architect, according to Benjamin H. Cunningham, chief architect and principal planner of the new town of Jonathan at Chaska, Mn.

A Minneapolis native, Roberts received Bachelor of Arts and Bachelor of Architecture degrees from the University of Minnesota in 1951 and 1953. He practiced in the Twin Cities for 15 years prior to moving to Cleveland in 1968, at which time he was chairman of the Northwest Architect's publication committee.

He is a member of the American Institute of Architects, registered in Minnesota and Ohio, and holds an NCARB certificate.

In 1960 he won the Progressive Architecture Design Award for his work on the Westview Industrial Park, West St. Paul. He also has received awards for work on the Public Works Building in Bloomington, the Dave Moore Residence in Edina, for interior design of the Control Data Corporation Headquarters in Minneapolis and for graphic design.

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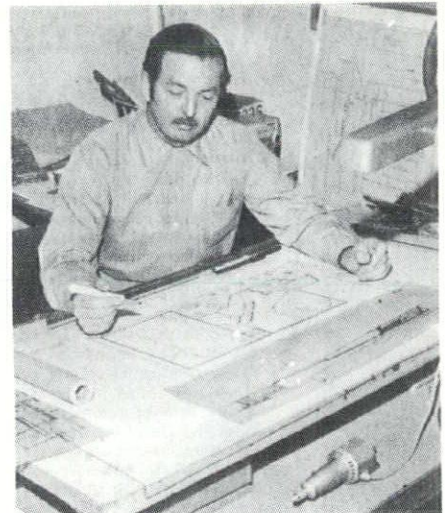
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Kane Variously "In Residence"



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Warren W. Kane of Austin.

Kane spent the past week in
New Ulm at the United Church of
Christ where he is designing a
new church building to be built at
the present site . . . Kane's pol-
icy on designing churches is to
spend a week or two at the
church meeting with anyone and
hearing ideas on the new struc-
ture.

Kane explains he actually got
into the practice of spending time
at the churches by necessity. He
said three years ago when he de-
signed churches in Grand Marais
and International Falls it was a
matter of necessity to be at the
church because of distance from
Austin. The idea worked out so
well that now Kane lives in the
town in which he is designing a
church.

He designs every type of build-
ing and plans to use the architect-
in-residence idea on other build-
ings which require many different
ideas from people.

Kane feels that especially in
churches it is important for the
members of the church to see the
plans develop. He meets each
evening with members of the var-
ious building committees to get
their needs.

By the end of the week Kane
will have the basic design of the
church on paper. Back in his of-
fice in Austin he draws the pre-
liminary plans and sketches,
which are then presented to the
congregation.

NORTHWEST ARCHITECT

Kane has been working as an architect in Austin for 20 years. He has designed about 16 churches in the past 10 years.

(The story and picture are from the New Ulm, Minn., Journal.)

Melander and Melander Open Office

The Duluth architectural firm of Melander and Melander, Architects has announced the opening of offices at 800 Lonsdale Building. The new firm will serve as a continuation of the architectural practice of A. Reinhold Melander who has been a Duluth architect since 1924, according to Donald Knox Melander, president of the firm.

A. Reinhold Melander, FAIA, who severed his previous connections with the firm of Melander-Fugelso, is chairman of the board of the new organization.

The Melander firm has specialized in school, hospital and commercial building of northeastern Minnesota and parts of Wisconsin.

Donald Melander graduated from the University of Minnesota, is a member of the American Institute of Architects and is secretary-treasurer of Northeastern Minnesota Chapter, A.I.A.

Stegner, Hendrickson, McNutt, Sullivan, Architects, of Marshall and Brainerd, Minn., will design the new Student Services Building for the Granite Falls Area Technical Institute and the new municipal library for the city of Granite Falls.

Cone & Peterson, Architects, of St. Paul was dissolved at the end of February. Mr. Cone announced his retirement and Mr. Peterson announced no plans. The firm, started in 1950, succeeded the partnership of Slifer & Cone, which was founded in 1936.

McWayne & McLaughlin, Architects, have moved into new offices at 231 S. Phillips Ave., in Sioux Falls, S.D.

Kaeser, McLeod & Weston is the new name of the Madison, Wis., design firm formerly known as Kaeser & McLeod, representing an expansion in its principals.

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Bentz on Reynolds Jury

Frederick Bentz, FAIA, president of Frederick Bentz/Milo Thompson and Associates, Minneapolis, served on the jury for the 1972 Reynolds Memorial Award for distinguished achievement in architecture with use of aluminum. The International Reynolds Award carries an honorarium of \$25,000 (the largest cash award in architecture) and an original sculpture in aluminum for the architect or firm whose design is selected.

The five-member jury met in Washington, D.C., recently to determine the winner of the competition. Serving with Bentz were Robert F. Hastings, FAIA, chairman of the jury and past president of the AIA, Jean P. Carlhian of Boston; Walter W. Custer, Zurich professor of architecture and principal of the Zurich firm which won the Reynolds Award last year, and Anton (Kip) Eder, architecture student at the University of Idaho.

Bentz graduated with distinc-

tion from the University of Minnesota School of Architecture in 1948, where he was also awarded the American Institute of Architects (AIA) medal as a student. Prior to the formation of his own firm, Bentz was an officer of The Cerny Associates. He serves on the board of directors of the Minnesota Society of Architects and is a past president of the Minneapolis Chapter.

Minnesota Engineering Finalists

Five finalists in the fifth annual awards program for engineering excellence conducted by the Consulting Engineers Council of Minnesota for submission to the National Engineering Council of the United States' Excellence Competition have been announced. The winning projects are those of:

Bakke & Kopp, Inc., St. Louis Park, for the structural design of the staggered truss system with vierdendeel trusses used in the new Psychology Building at the University of Minnesota.

Burch and Morrow, Inc., Golden Valley, for the structural engineering of a rigid aesthetic design criteria for St. Joseph's Parish Center in New Hope, Minn.

Clark Engineering Company, Minneapolis, for the structural design of the new St. Louis Park Recreation Center. This system offers the warmth of wood plus economy and fire resistance!

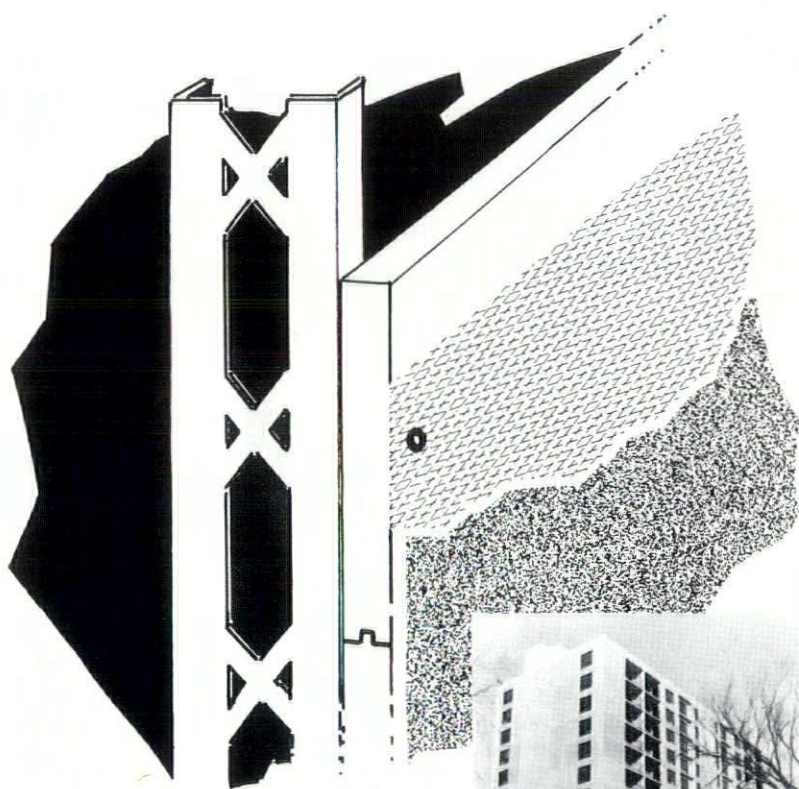
Bonestroo, Rosen, Anderlik & Associates, Inc., Roseville, for design of the Mankato Radial Collector Well capable of producing 5.2 million gallons of water per day. The well is both attractive and vandal-proof.

Rieke-Carroll-Muller Associates, Inc., St. Louis Park, and Schoell & Madson, Inc., Hopkins, (a joint venture) for reduction of sewage pollution that has started to deteriorate the western suburbs of Minneapolis and will serve a projected population of one million people.

The purpose of the awards is to recognize ingenuity in design and ability to provide excellence in the engineering field by private consulting firms.

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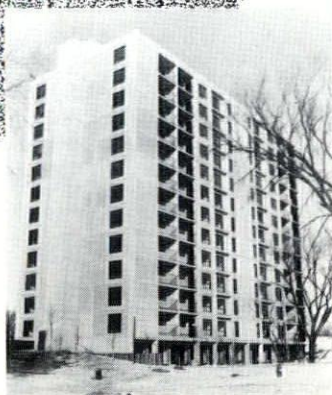
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Gjelten, Schellberg Expand

Gjelten, Schellberg and Associates, architectural firm with offices in Forest City, Iowa, and Rochester, Minn., has announced an expansion of the firm which includes the addition of a new principal, a new name and expanded services.

Gjelten, Schellberg, Johnson, Stadvold and Brust, Architectural Design Group, Inc., is the firm's new name. Both the Rochester and Forest City offices will continue to be maintained.

New principal of the firm is Frank E. Brust, AIA, who will join the Rochester office. Brust joined the firm as a vice-president. Two other principals have moved from unequal partners to full partners. They are Robert L. Johnson, AIA, in the Forest City office, and Byron D. Stadvold, AIA, in the Rochester office. This brings the total number of equal partner principals to five: Brust, Johnson, Stadvold, Gordon O. Gjelten, AIA, and Willis E. Schellberg, AIA.

Architectural Design Group will continue to include housing, retirement centers, churches, schools, banks, office buildings, college buildings and private residences among its projects. It is licensed to practice architecture in North Dakota, South Dakota, Minnesota, Wisconsin, Iowa and Illinois.

F. G. Stroebe, architect in Billings, Mont., has closed his office and is now the director of building and safety for the City of Billings.

Watson Heads AGC-Minnesota

Newly elected president of the Associated General Contractors of Minnesota is Frederick O. Watson, president of Watson Construction Co., Minneapolis.

Other officers of the AGC chosen at the 53rd annual meeting were Richard Sorenson of Sorenson Brothers as secretary-treasurer, C. S. McCrossan of C. S. McCrossan, Inc., as vice-president of the heavy division, Willis Duinck of Duinck Brothers and Gilchrist as vice-president of the highway division and James A. Stocke of O. A. Stocke & Co., as vice-president of the building division.

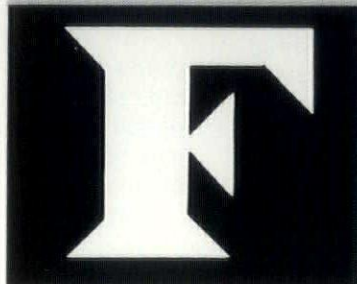
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Principals of the Architectural Design Group are (l-r) Gjelten, Stadvold, Schellberg, Johnson and Frank Brust.



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REVIEWS AND COMMENTS

Jesus Christ Superstar — From the (Almost) Sacred to the (Truly) Profane

by Linda Hoeschler

One of the hottest religious debates since the Ecumenical Council has occurred over the Tim Rice and Andrew Lloyd Webber rock passion play, "Jesus Christ, Superstar." The pop oratorio appeared in November, 1970, in recorded form, reappeared in three concert versions last fall and opened on Broadway last November in a flamboyant, highly publicized \$700,000 stage rendition.

Throughout each production the lyrics and music remained unchanged, although musical arrangements varied widely. Gradually, however, "Jesus Christ, Superstar" has undergone a transformation, culminating in the Broadway production, which seems antithetical to the philosophical interpretations of Jesus, Judas and Mary Magdalene as originally presented by Webber and Rice.

Aside from any religious arguments, the outstanding achievement of "Jesus Christ, Superstar" as originally written was the humanizing portrayal of its characters.

According to Rice's lyrics Christ is seen primarily as a mortal with a mystical vision which propels him. Yet due to the pressures resulting from his success he is torn between his human emotions and the demands of his vision. At times he suffers from the "cult of personality," is self-indulgent but in other instances he rises above material concerns.

Judas is sympathetically delineated as a friend concerned that Christ is ignoring political realities in favor of his visionary ideals and so he delivers Christ to save the movement. Mary Magdalene is a simple "groupie" with a heart of gold who provides an emotional foil to Judas' rationality.

The recording of "Jesus Christ, Superstar" was the purest presentation with its low-key lyrics, sweet ballads and no overamplification of the soft rock numbers.

The three concert versions were a little farther off for they often vulgarized Mary Magdalene and Christ by using gesture and intonation to stress a passionate sexual entanglement. The Christ figures were generally weak and unsatisfactory for they displayed little mysticism and few reasons for superstardom and were grossly confused about their impending deaths.

Musically two of the concert versions tended to play the whole work as a loud, hard rock musical, neglecting the ballad and soft-rock elements.

A truly incredible metamorphosis has occurred in Robert Stigwood's Broadway production. This rendition has perverted the original, intriguing basis of the work, the humanizing of the characters. What is left is a sick, necrophiliac presentation which proposes that Christ, his followers and his enemies, were all rotten and warped.

Judas, originally the most rational of the group, is surrounded by demons which crawl over him and direct his actions. He is deranged and pulls imaginary bugs off himself.

Christ is a drug culture hero amidst his dirty, semi-nude followers who hail him with giant rubbery jellyfish and applaud him with cymbals made of huge teeth. There is no mystical vision, just a kindly benevolence toward his friends and enemies who are all subterranean types.

Mary Magdalene is a vulgar sex object who tries to "comfort" not only Jesus but Judas and the crowd, thus eliminating any delicate emotions. The high priests are maggots who inhabit a carcass suspended from the ceiling, and Herod is a blubbery drag queen.

Although "Superstar" is now on Broadway, it is neither play nor drama. The producers have added no dialogue or musical bridge passages which might give it a dramatic line and cohesion.

It is still a concert but, more than that, they have made it a spectacle — on a sort of grand subterranean surrealistic scale.

The opening curtain is a dark wall covered with designs resembling seaweed or worms. Over this some of the players crawl, as it is gradually lowered to become the stage floor.

Overseeing the whole spectacle is a giant eye of God, which changes colors, becomes day-glo opalescent, even bloodshot. During the crucifixion it moves out of the wall in 3-D style.

The eery high priests, with their segmented shell hats and armadillo armor, periodically descend from grey ships of bones. Herod, in his lingerie and high-heeled metal outfit, is vomited forth from the gaping pink mouth of an aqua art deco fish.

The total effect of these sets, coupled with the props such as the jellyfish, is to accentuate the morbid, skin shivering approach. The extreme extravagance makes the whole play seem totally unreal and truly sinister — and few of the performers could even sing.

Back to the phonograph!

Linda Hoeschler is a freelance writer and a freelance reviewer of the performing arts for the Minneapolis Star.

NORTHWEST ARCHITECT

END OF THE GRAND TOUR?

"The greatest single threat" to the survival of the world's most famous tourist attractions is tourism itself, a Columbia University expert on architecture and urban planning reported recently.

"The large jet plane, the tourist bus and the private automobile . . . the very machines which make these sites and monuments accessible to a mass public, jeopardize their continued existence," warned **James Marston Fitch**, professor of architecture in Columbia's School of Architecture.

He cites the vehicles' "noxious wastes and vibrations and now sonic boom . . . their tendency to inundate a given area or monument with spectators beyond its physical capacity to support."

Professor Fitch's warnings were contained in a report prepared for the Research and Development Branch of the Center for Housing, Building and Planning of the United Nations. The document is titled "Environmental Aspects of the Preservation of Historic Urban Areas."

"The daily summer attendance at the Roman Forum," noted Professor Fitch, "is physically destroying the footpaths, benches and landscaping, not to mention the monuments themselves."

At Mt. Vernon, George Washington's residence, stairs and floors have had to be reinforced to carry the weight of the visitors and the abrasion of flooring surfaces is so severe that protective membranes must be replaced in a matter of weeks."

Professor Fitch urged the tourist industry to work toward solutions, with the help and control of governments. Every country should devise a plan for a broadening of its touristic resources, he recommended; lesser known historic sites should be developed and promoted so that tourists are spread out over a larger area. The industry itself should supply some of the funds to carry out this expansion in view of the fact that such a large portion of its business derives directly from these sites.

Extensive tourism to historic urban centers such as Rome, Washington, Venice, Athens and Versailles is "proof of the great hunger of modern man for first-hand contact with physical evidence of his history," wrote Professor Fitch. However, "protection of the artistic and historic patrimony against the ravages of uncontrolled technology is a fundamental aspect of the protection of the environment as a whole. . . . Historic centers will have to be handled like valuable artifacts, deserving the sort of care and expertise which we have hitherto associated with art museums and galleries."

These urban centers "have become the generators of the enormous international enterprise of mass cultural tourism," said Professor Fitch. "While on the one hand this has focused popular attention on the historic and artistic patrimonies, it has, on the other, become the greatest single threat to their survival. The paradox is compounded by the fact that the very means of transport which we so deplore are precisely what makes mass tourism possible and without which it could not survive."

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MARKETING ARCHITECTURAL AND ENGINEERING SERVICES

by **Weld Coxe**. Published by Van Nostrand Reinhold Company, New York 1971. \$11.50

This book is surprisingly good. It very specifically and intelligently addresses itself to the problems of **architectural** promotion. It is surprising in that, unlike similar books concerned with the salesmanship of services, this one is very aware of the problems inherent in the architectural profession. It deals in some detail with the ethical problems facing the professional and then reviews the various methods

of effecting successful promotion.

It will make good reading for the very young practitioner. However, most offices which have been in business for a while have found methods and techniques which either parallel or supercede those suggested in the book. The appendix contains a fascinating reprint: The 1909 AIA "Circular of Advice Relative to the Principles of Professional Practice and the Canons of Ethics of the American Institute of Architects." The book omits the recent trends in the development of the design-build team, a surprising fact for a book forwarded by Thomas A. Bullock, president of Caudill Rowlett Scott.



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Martin Gallery Reopens

Real estate legal entanglements last fall prevented completion of opening of The Martin Gallery in a new location but the gallery now is open, according to Gerald Martin.

"Last October we announced that our gallery was moving to a new location in an old red stone mansion across the park from the Minneapolis Institute of Arts," Martin said. "After weeks of frantic preparation we opened Saturday, November 6th. On the following Monday we received an eviction notice from the City of Minneapolis. The property we had occupied was legally entangled with a nursing home next door. Thus we were not allowed to operate until such time as the nursing home could acquire additional property. This has now been resolved.

"It is our goal to give our friends the finest gallery in the metropolitan area, exhibiting the best work available to us. Our new location offers a beautiful environment in which to view work and is conveniently situated near other cultural activities. We desire to be active in and beneficial to the art community."

Three artists' litho drawings are currently being printed at the Martin Graphic Workshop in an edition of 100. The artists are Birney Quick, Eugene Larkin and James Kielkopf.

NORTHWEST ARCHITECT

Housing Changes 1960-1970 Outlined

Characteristics of U.S. housing in 1970 have been outlined in a report by the U.S. Bureau of the Census. Statistics for the report came from the 1970 census and show the changes between 1960 and 1970, as follows:

- * Number of housing units rose sharply — from 58.3 million to 68.7 million.

- * The number of home owners also rose — from 32.8 million to 39.9 million.

- * Values of owner-occupied homes and the contract rents of those living in rented units rose sharply. Median values went from \$11,900 to \$17,000 and median monthly contract rents from \$58 to \$89.

- * The number of housing units in structures with more than one unit (mainly apartments) also rose sharply — from 13.8 million to 18.9 million.

- * The number of one-person households rose sharply — from 7.1 million to 11.1 million.

- * The number of housing units with more than one person to a room dropped — from 6.1 million to 5.2 million.

- * The number of housing units with deficient plumbing (lacking one or more of the following: flush toilet and bathtub or shower for exclusive use of one household and hot piped water) dropped — from 16.9% of the total counted to 6.8%.

The 236-page report is titled "General Housing Characteristics, United States Summary." Housing data for the 50 states and the District of Columbia are included.

Data are also presented for housing located inside and outside the nation's Standard Metropolitan Statistical Areas (SMSA's), their central cities and suburbs, for urban and rural areas, for individual SMSA's and for places of 100,000 inhabitants or more.

Gov. Lucey Balks at Historic Destruction

Gov. Patrick Lucey of Wisconsin recently balked at signing contracts which would lead to the demolition of the historic Octagon House in Fond du Lac. The contracts were for construction of a Wisconsin state employment services building on the site of this famous structure.

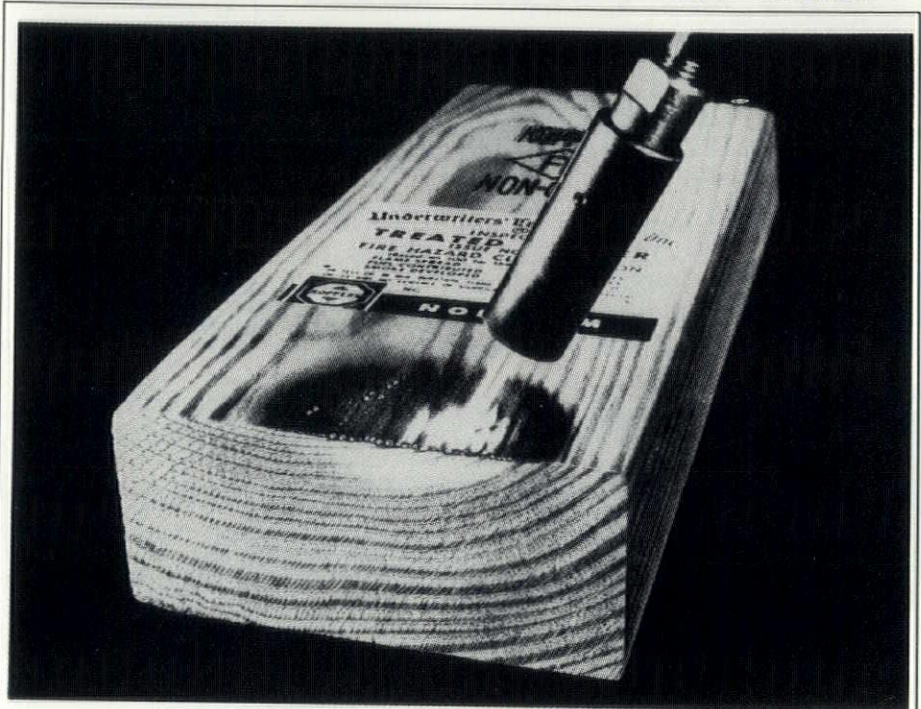
"I will not be a party to the destruction of still another unique building from Wisconsin's past," he said in a letter to Paul Michler, Fond du Lac city council president. Lucey said that, if legislation is passed authorizing construction

of the state building on a new site, he would sign it. In the meantime, he said he would advise the state building commission to reject the current contracts and retain the Octagon House until it can be turned over to a state or local agency for preservation.

The building is one of the few remaining examples of a unique architectural style in Wisconsin.

Cather Landmark

The Red Cloud, Neb., home of Willa Cather, Pulitzer Prize-winning novelist who wrote about frontier life, has been designated as a national historic landmark.



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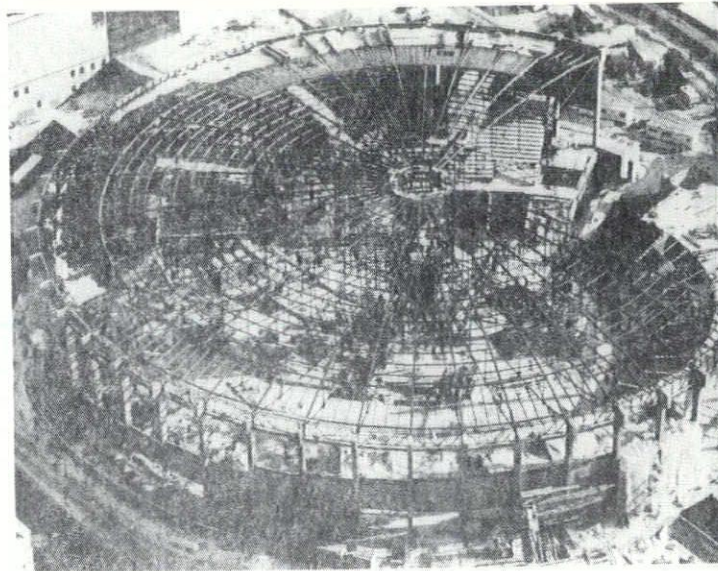
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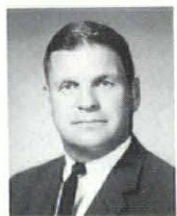


Steel Spiderweb for Auditorium

With only a pie-shaped section still to go, this picture of the new St. Paul Civic Center Auditorium by Convention Center Architects & Engineers, Inc., Saint Paul, shows progress of the unusual structure's skeleton this winter. Taken by Dennis Magnuson for the St. Paul Pioneer Press, the photograph shows the basic structural members which will be covered to enclose a multi-use area free of visual obstructions. Plans call for completion of the structure late in 1972.



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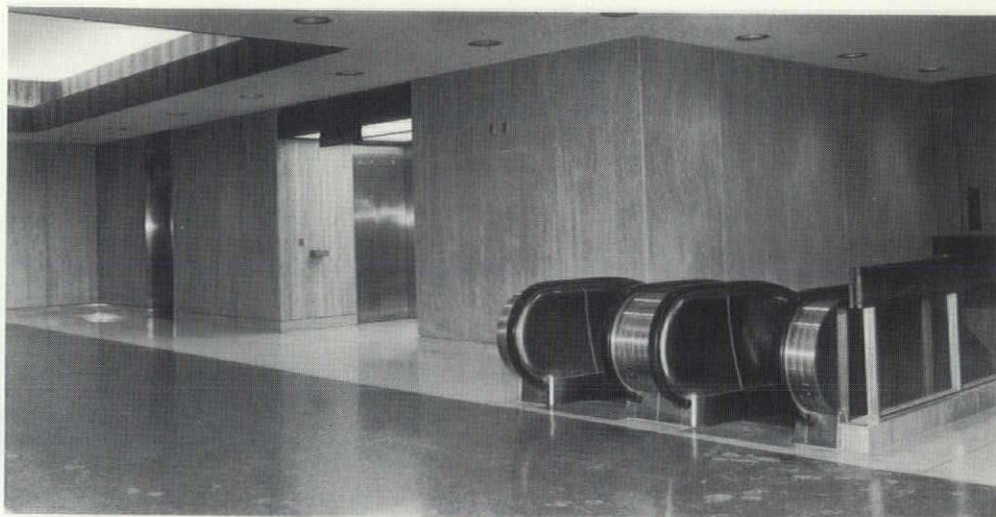
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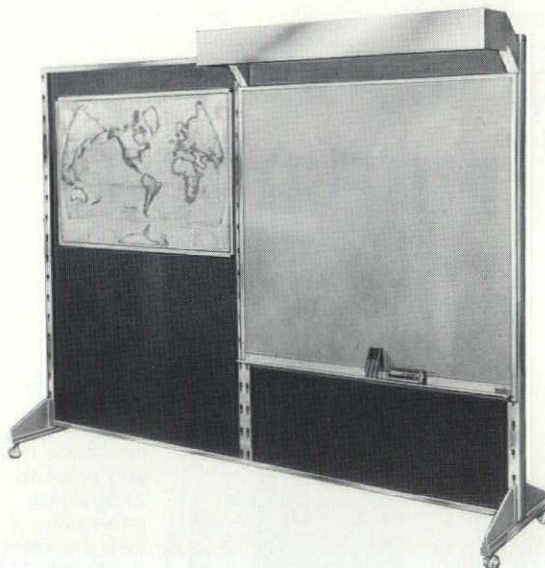
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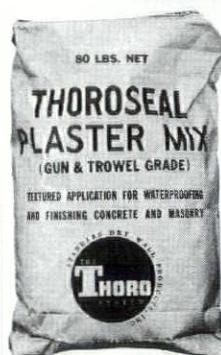
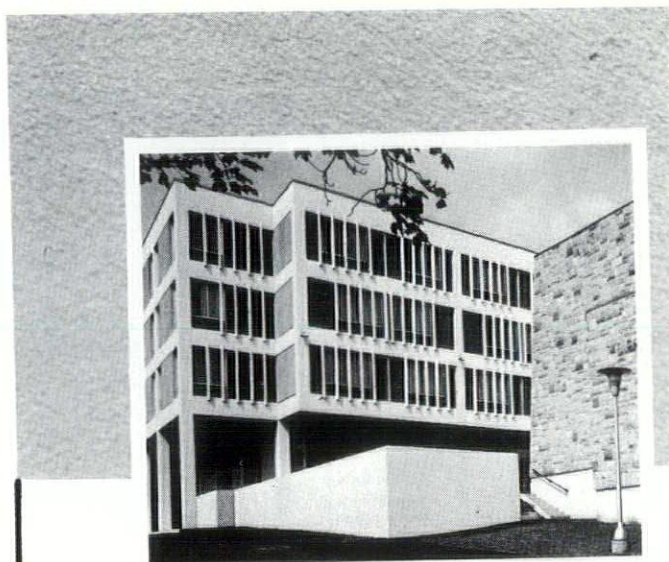
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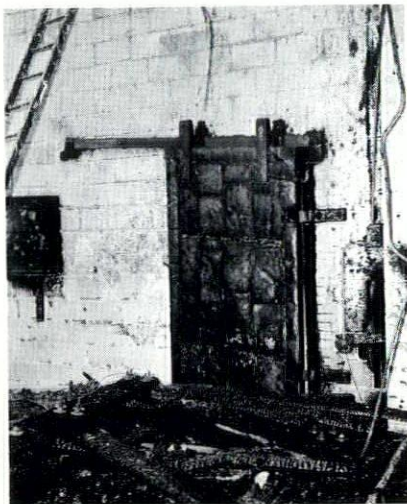
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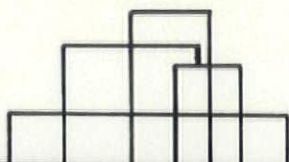
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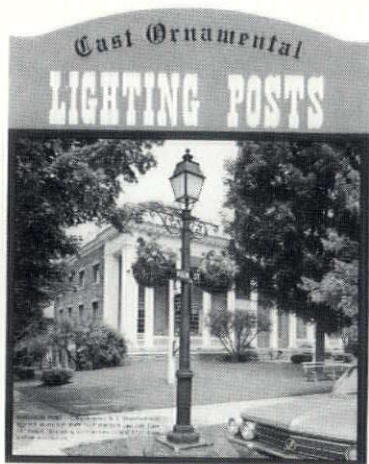
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The brochure and other information can be obtained from the company at Hall & Main Streets, Spring City, Pa. 19475.

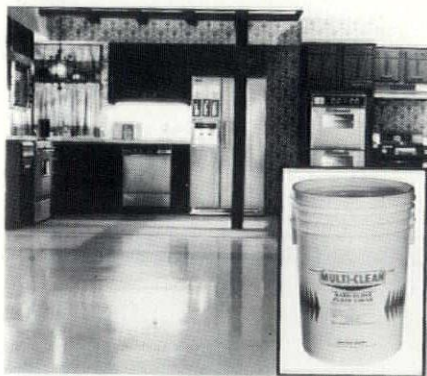
A & E Supply Buys Minneapolis Blue Printing

A & E Supply Co. of Duluth has purchased the Minneapolis Blue Printing Company and will operate it as a wholly owned subsidiary, according to Roger Thomas, the Minneapolis firm's president. He will continue as the subsidiary's chief operating officer.

Minneapolis Blue Printing was founded in 1916 by the late Ernest Thomas. His sons, Roger and Lowell, operated the company in recent years and expanded the company's services to the architectural and engineering fields.

A & E Supply came back into the supply picture strongly after a fire in 1968. Three days after the fire the firm was servicing its customers from an empty warehouse converted to its use and later turned a rebuilding program into a rebuilding and expansion project.

James F. Gustafson, son of the founder, is president of A & E Supply, which serves accounts in Minnesota, Wisconsin and Upper Michigan from its Duluth office and warehouse.



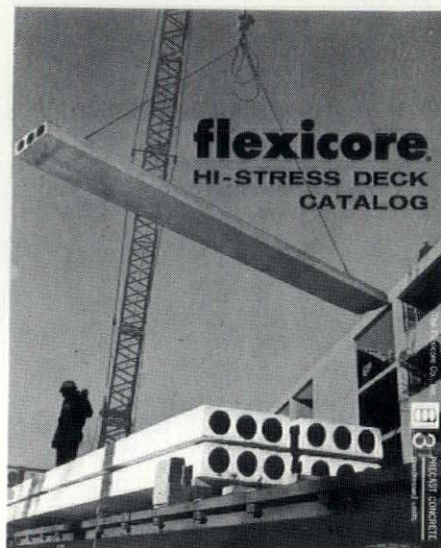
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Copies can be obtained by writing The Flexicore Co., Inc., P.O. Box 825, Dayton, Ohio 45401.

IES Issues Updated Lighting Hand- book

Prepared by IES technical committees and staff is a new Fifth Edition of the IES Lighting Handbook, recognized as an authoritative information source on all aspects of the art and science of illumination.

"The new handbook has been planned and edited precisely to meet the professional needs of people concerned with the layout, design, specification and installation of lighting projects," the announcement said. "It gives in one book more complete and detailed information about all of the fascinating developments and innovations in lighting of the past several years plus the basic knowledge needed to design attractive lighting installations which meet accepted standards of illumination as well."

The new edition will follow the larger page format inaugurated with the fourth edition which proved so popular with users. It is printed on specially selected minimum glare paper, with large easy-to-read type and brilliant illustrations, charts and graphs. List price of the IES Lighting Handbook is \$37.50. Orders can be placed and added information obtained from Illuminating Engineering Society, 345 E. 47th St., New York, N.Y. 10017.

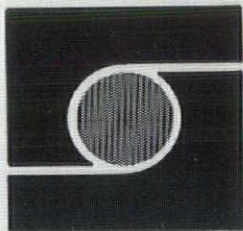
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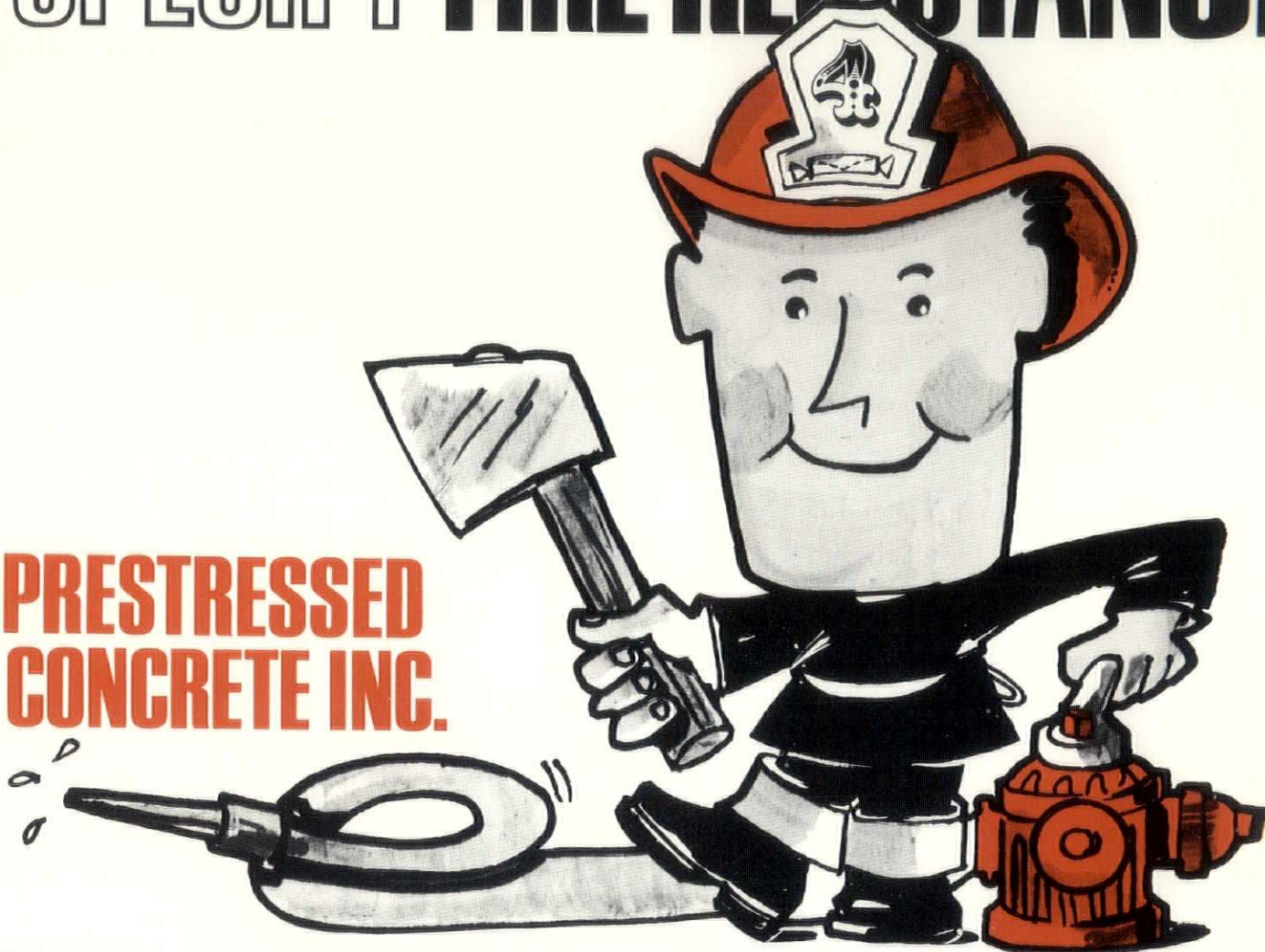
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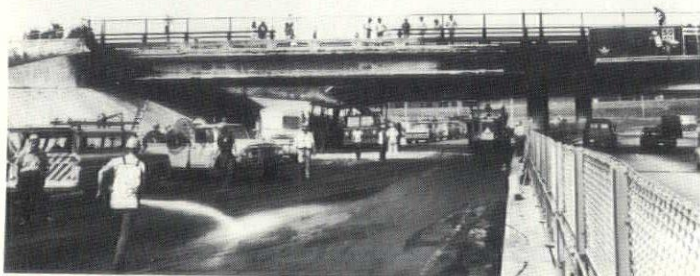
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The strength, durability and fire resistance of Prestressed Concrete Bridge Beams went through a rugged, unscheduled field test in Minneapolis, Minnesota. A raging gasoline fire directly under an interstate overpass points up the fire resistant qualities of units produced by Prestressed Concrete, Inc.

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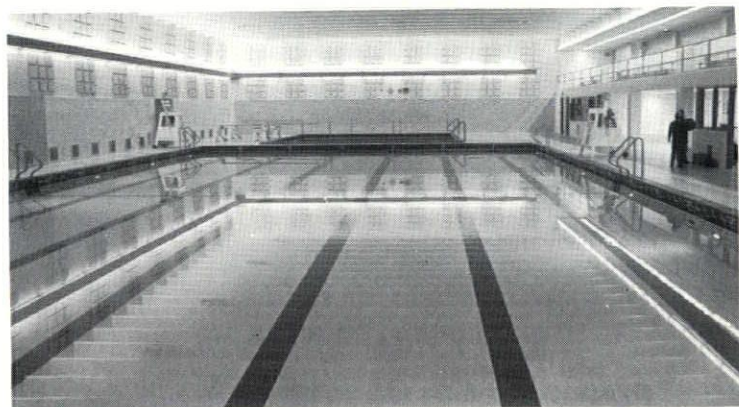
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