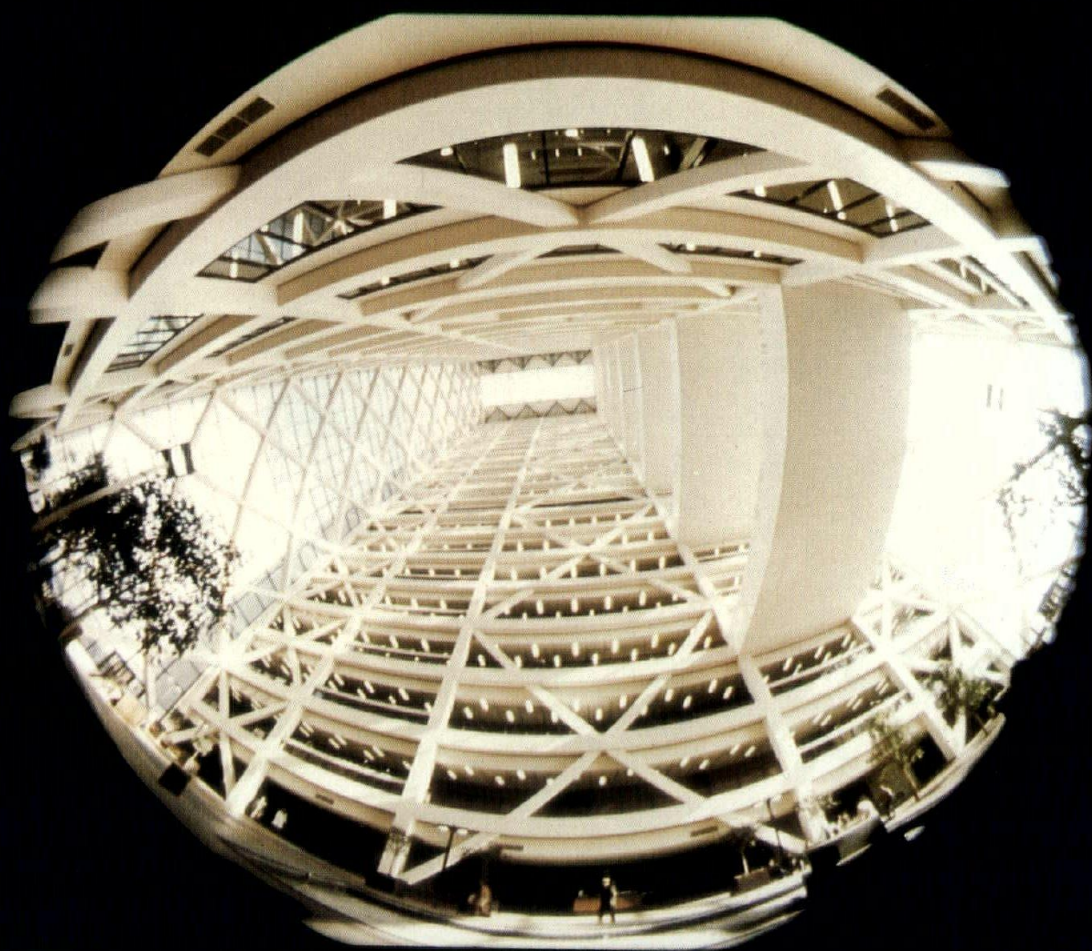


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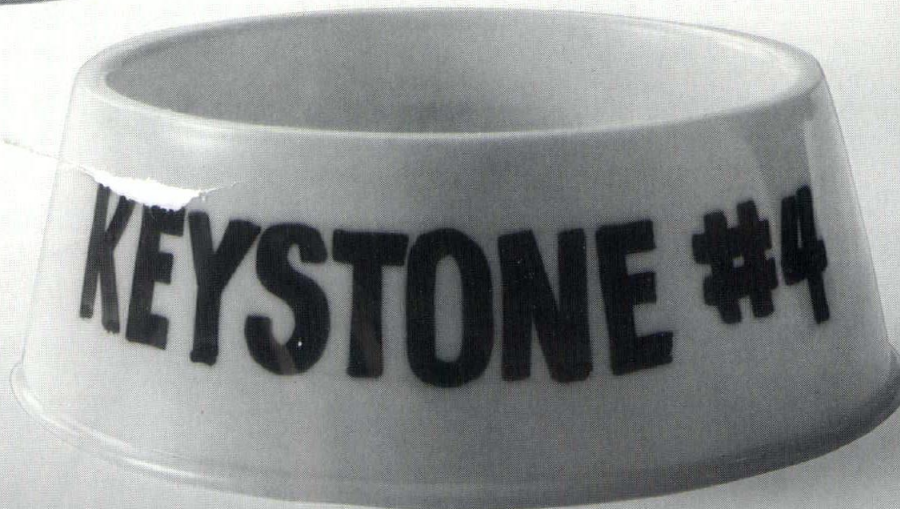
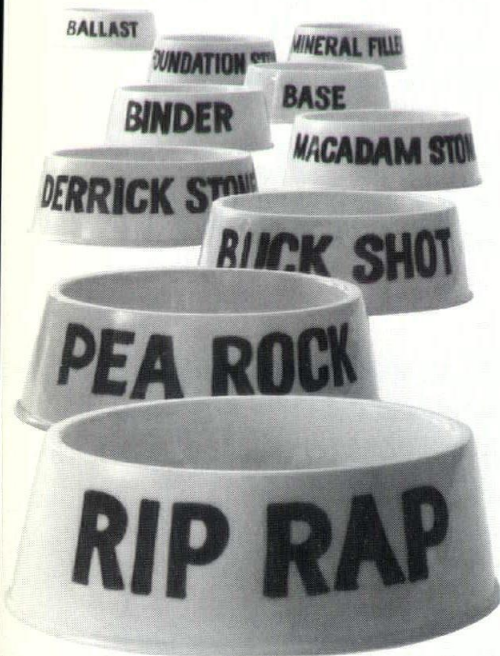
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Volume 2 Number 3

May/June 1976

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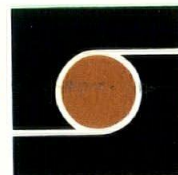
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HOW TO BUILD YOURSELF A MONUMENT

From the Editor

Architects are sometimes accused of building monuments to themselves — the implied accusation being that they care more about their own immortality than their clients' needs. The softer allegation is that they care more about design awards than their clients' real desires. Most monuments of course were designed by architects but almost all of them are known for the patrons who commissioned them — emperors, popes, dictators, visionaries or tycoons. They ordered monuments to perpetuate their rule, their beliefs, their visions or — to use an advertising idiom — their image. A monument is always impressive, lasting and symbolic, although some symbolisms of the past do not impress us any more. They, nevertheless, remain memorials to their builders. They have transcended time, they have achieved their mission of giving immortality, the only kind of immortality known on earth, to their patrons.

There are a few buildings which in the history of architecture were so pivotal as to give their architects immortality. There are very few such buildings and in no instance were they conceived as monuments to the architects. The coalescence of cultural forces, technical resources, visionary patrons and talented architects led, in these instances, to the creation of buildings which changed and transformed the imagery of the time and thus set off new, enlightened, emancipated demands on designers and architects.

The greatest monuments of our times are monuments to commerce, the Sears Tower, the Seagram Building, the

IDS Tower. These towers are indeed monuments to our age, our economy and our advertising zeal. Generally the architects of these buildings are not known and little does anyone care. This is appropriate and is testimony to the architect's integration in the present social fabric.

As many artists do, the architect can function without recognition, but he will seek it out whenever possible, because from the design award — based on his peers' assessments, he will receive reinforcement and encouragement. If sometimes he hungers too much for that praise, this is his impatience.

To give the appropriate form to a building (see the essays in this issue on civic architecture) remains, however, the architect's first challenge, joy and responsibility. By giving form, he creates the environment within and without a building. This building, next to another building, next to a monument, creates our man-made environment. The form is often a symbol, sometimes a shield, sometimes even a fraud. The architect as a creator synthesizes the fortunes of his patrons with the limitations of the real world. The real world and the dynamics of its economy sometimes tend to vitiate his role. His best work, however, will always be done for patrons who do not wish just monuments, but handsome environments of which they can be proud and in which they can work and be creative. This is an immortality not of monuments, but of happiness and productivity. □

— Bernard Jacob

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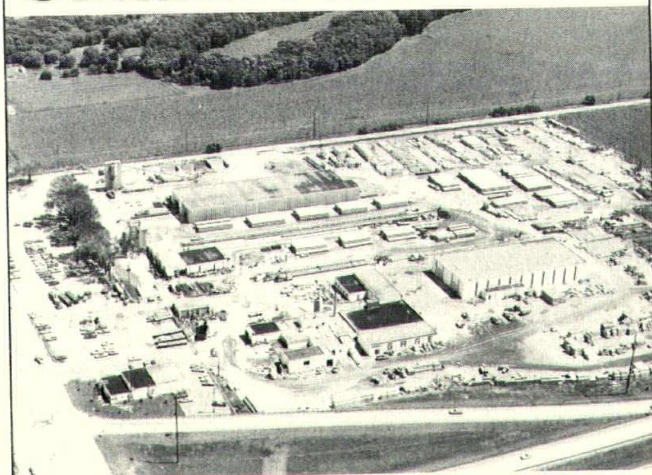
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FROM THE EXECUTIVE DIRECTOR
MINNESOTA SOCIETY OF ARCHITECTS

Introducing the Architectural Resource Center, a Bookstore and a Library for the Public, the Profession and The Construction Industry

How much energy does each ray of sunlight contribute to a solar-energy collector?

Will an architect think I'm silly for wanting bedrooms in the basement and a kitchen in the attic?

Where can I find information on home design?

Can you refer me to registered architects who specialize in historic preservation or urban design?

Do the new energy-code requirements affect the home I'm planning to build?

Do you know of any books or materials on . . . geodesic domes, shopping centers or church design?

The telephone — bringing questions on home design, historic preservation, solar energy and construction techniques — never stops ringing at the headquarters office of the Minnesota Society of Architects. And the Society strives to share as much information as possible with the architectural profession, the construction industry and the public at large.

Traditionally, the Society's responsibilities have ranged from serving as a professional organization for state architects to providing public educational programs and information to further the understanding and appreciation of architecture. In recent months, however, the Society has exercised a commitment to increasing the awareness of architecture as never before.

Concomitant with this commitment, the Society recently established an Architecture—Construction Book Center and an Architectural Resource Center. Through the centers, hundreds of publications related to architecture, construction and urban affairs are available for sale or review to Society members and the general public.

By calling or visiting Society headquarters, everyone can have access to publications and information about every conceivable aspect of architecture — ranging from design and construction techniques to building materials, energy conservation, historic preservation, urban planning, landscaping, interior design, plant care, homes, lake cabins and geodesic domes.

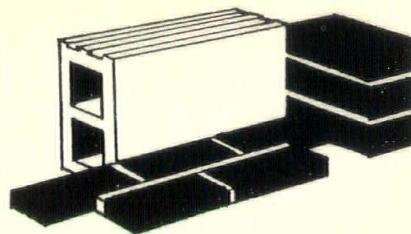
In addition to the one-stop bookstore and information center, the Society this year has undertaken several other public-service efforts. With the University of Minnesota Gallery, the Society sponsored a Bicentennial Exhibition of Minnesota Art and Architecture which is now touring 19 out-state communities. The Society also helped sponsor a public course on "Buying Or Building Your House", which was attended by more than 1,500 people. And the Society has worked extensively with media on placing feature stories and interviews which promote an understanding of architects and their work.

Specific services which the Society provides for individuals and community organizations include:

- A Speakers Bureau, through which more than 80 architects are available to speak before community, business and educational groups.
- A film and audio-visual lending library.
- Technical assistance on historic preservation: techniques and methods, preservation grants, planning.
- A professional placement service for design professionals.
- An architectural research switchboard, which enables the Society to draw from the national headquarters of the American Institute of Architects' index of current research related to architecture and environmental design.

• Periodic public-interest and public-education programs and events.

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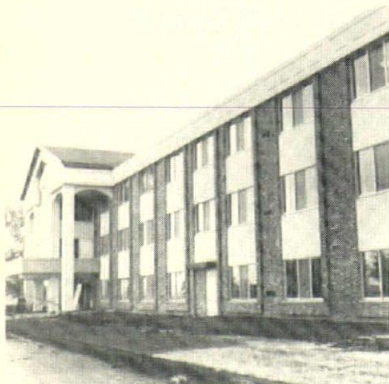
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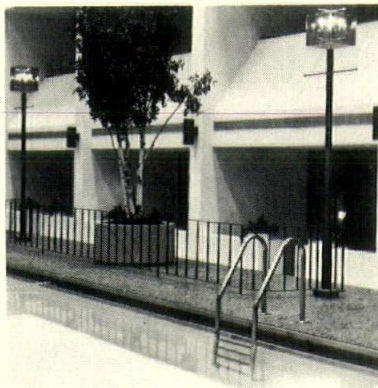
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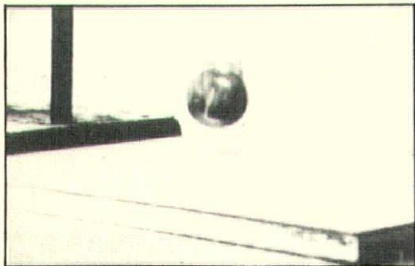
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tests plans to go through some dramatic changes as it seeks to provide more services and information to public decision makers and the general public as well as to the state's architectural community. And as it becomes an increasingly public organization, the Society hopes to delve into more and different areas of public service, education and information.

The telephone seldom stops ringing at the Society's headquarters, but we've added a new line so that we're able to handle even more calls than before. Call in any questions — or suggestions — to 227-0761. □

— Daniel J. Sheridan

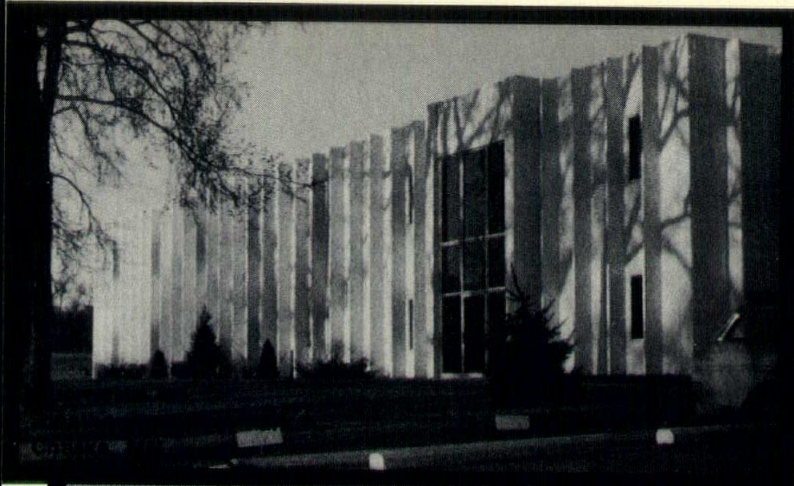
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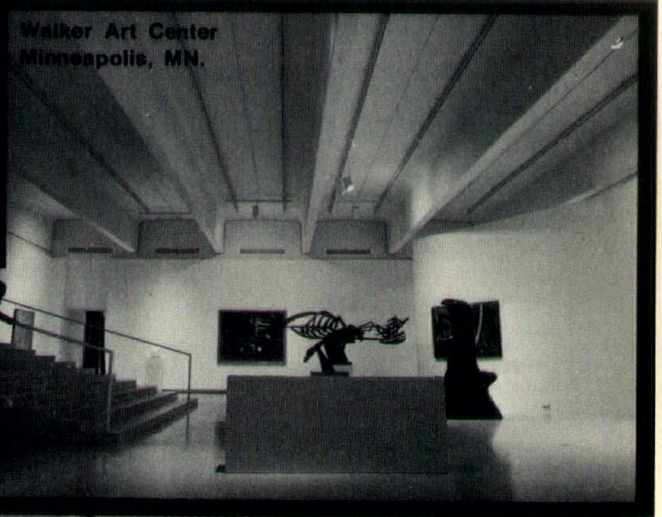
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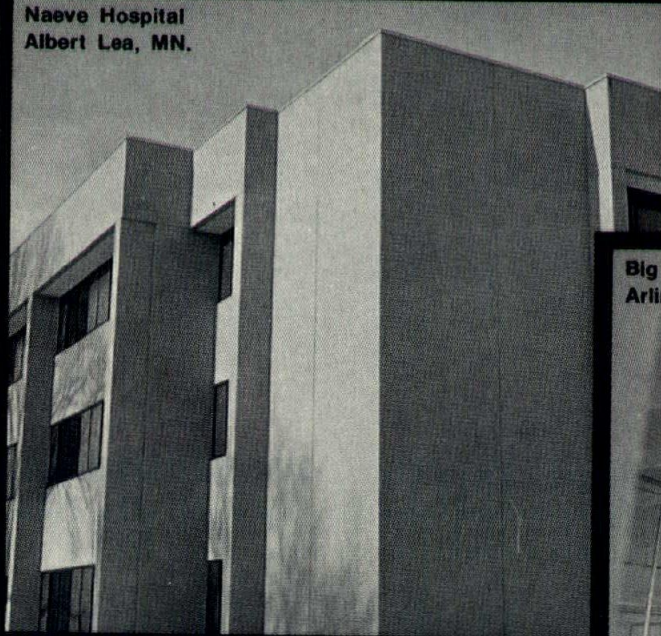
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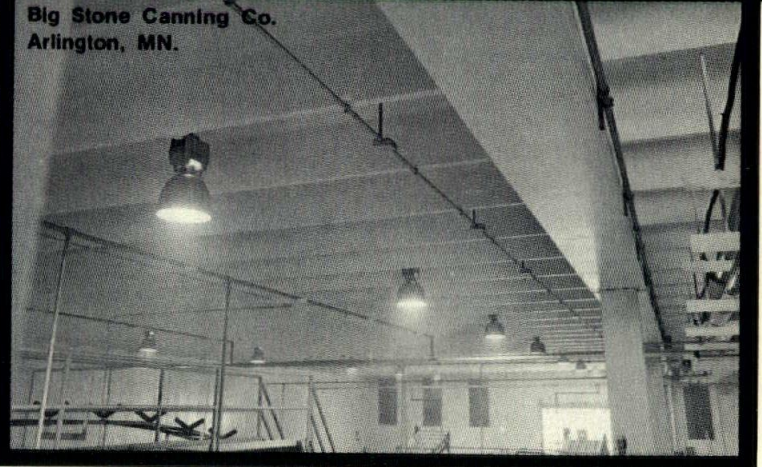
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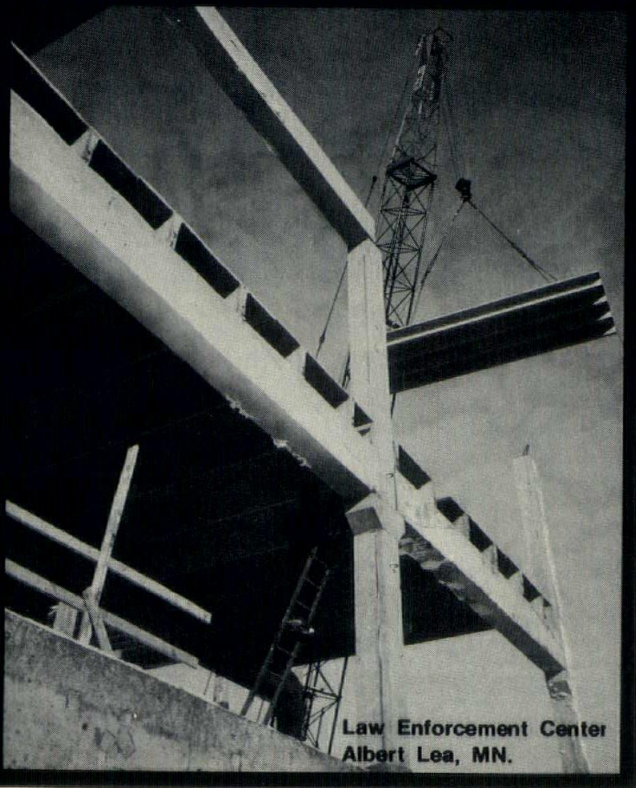


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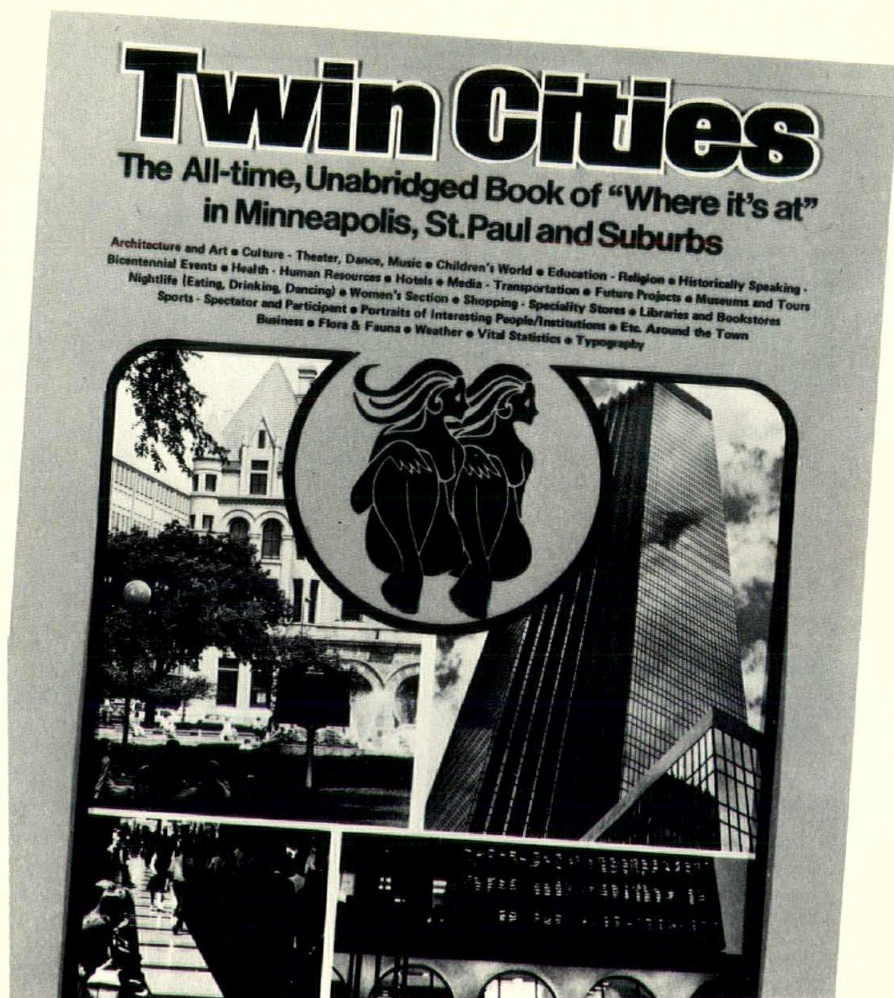
Inside a handsome four-color cover is well over 200 pages of exciting, interesting and helpful facts about every aspect of life in the Twin Cities - cultural events, education, history, government, dining, nightlife, schools, children's activities, sports, shopping, features on local personalities.

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ARCHITECTURE AT A GLANCE

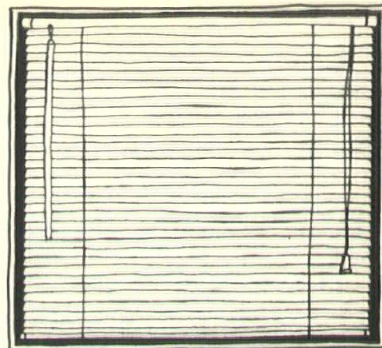
As Minnesotans begin their summer-long combat against rising temperatures and proliferating mosquitos, Bloomington-based Ellerbe Architects will be fighting a different battle against the elements in Fairbanks, Alaska. In a cooperative effort with its Fairbanks office, Ellerbe designed a nine-story, 165-room hotel capable of withstanding earthquake tremors. The real battle, though, will be to get the building enclosed and into the ground before the start of the long winter season which has temperatures of -50°F . The \$6.8 million Fairbanks Plaza Hotel, now under construction, features a metal-paneled exterior which covers approximately five inches of insulation and triple-glazed, wood-framed windows.

Wayzata architect Carl Graffunder of Graffunder Associates also has extended Minnesota design expertise out of the continental United States — but this time south to Managua, Nicaragua. In its first international project, Graffunder's firm designed a dairy processing plant which will be the largest of its kind in Central America

when it begins operation this year. The firm, which has designed numerous dairy processing plants in the Midwest, had to plan for the possibility of severe earthquakes in its design of the three-building complex in Nicaragua. The buildings will have footings approximately five feet below grade and a steel reinforced-concrete foundation.

A new urban park and the largest community center in Milwaukee's park system has opened in the memory of the late Dr. Martin Luther King Jr. The park, located on 21 acres in the heart of a renewal area, was designed by Minneapolis firm Adkins-Jackels Associates. In addition to the angular community center, Adkins-Jackels' plans included three tennis courts, a baseball field, a lowered rink for summer roller skating and winter ice skating, and a sheltered picnic area.

Ouroboros South, the experimental energy house built by University of Minnesota Architecture students, is open for public tours on Saturday, Sunday and Monday afternoons. The



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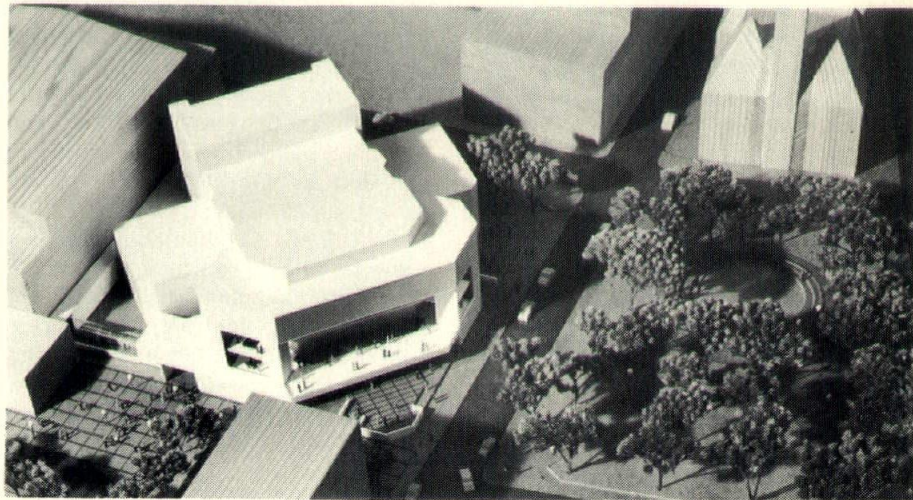
one-hour tours will be given by appointment between 1 and 5 p.m. The house, located at the University's Rosemount Research Center, employs energy-conserving devices including a sod roof, semi-underground construction, tepee-like ventilation, solar panels and a wind generator system. Persons wishing to see the house should write with a specific date and time to Ouroboros South, 320 Wesbrook, University of Minnesota, Minneapolis 55455.

Lake Calhoun, Lake of the Isles and Cedar Lake will be dotted with sailboats and swimmers when the ground is broken for Lake Point Condominiums in Minneapolis this spring. And once the 107-unit luxury complex is completed on Dean Parkway and Lake Street, owners will be able to view activities on one of the three lakes from their condominium windows. The complex, designed by **Miller Hanson Westerbeck Bell Architects**, will have 19 levels of dwelling units, an elevated plaza, and a commons level with swimming pool, party room and health spa. Most units will face Lake Calhoun, although some will face either Cedar Lake or Lake of the Isles.

A 300-foot Microwave Tower in



Proposed Civic Center Theatre for downtown Saint Paul, Winsor/Faricy Architects, Inc.



Plymouth also has been cited for architectural excellence in national competition. Northwestern Bell's Microwave Tower, designed by Minneapolis firm **Setter, Leach & Lindstrom, Inc.**, was given an Architectural Award of Excellence and described as a "functional piece of sculpture" by the American Institute of Steel Construction.

National honors recently were given to a Saint Paul architect and two buildings in the Twin Cities area by the American Institute of Architects (AIA), headquartered in Washington, D.C. **Gordon M. Comb**, president of the Saint Paul architectural, engineering and planning firm of **Bettenburg, Townsend, Stolte and Comb, Inc.**, was one of 71 national architects elected to the AIA's College of Fellows. **Butler Square**, an abandoned warehouse in downtown Minneapolis converted into commercial and office space with a nine-story atrium by **Miller Hanson Westerbeck Bell Architects**, was selected with nine other buildings for the nation's highest Honor Awards for design excellence. Receiving a Merit Award in the AIA's 1976 Library Buildings Awards Program was the **Rockford Road Branch of the Hennepin County Libraries** in Crystal. The library, which serves a total population of approximately 70,000,

was designed by Minneapolis firm **Parker-Klein Associates**.

Initial drawings of a proposed 2,700-seat, three-level Civic Center theater in downtown Saint Paul have been accepted by the center's theater committee. The theater, designed by Saint Paul firm **Winsor/Faricy Architects, Inc.**, is placed at an angle on Washington and 4th Streets to take advantage of nearby Rice Park, Old Federal Courts Building, Public Library, Minnesota Club and Civic Center complex. The theater will have a three-story lobby, a grand double staircase and smaller lobbies on the top two levels.

An oval, 400-seat theater representative of early 1900's Gothic Renaissance architecture is being renovated at the **College of St. Catherine** in Saint Paul. The 62-year-old **Jeanne d'Arc Auditorium** will be brought up to building code requirements and remodeled for use as a large-group classroom under design direction of **Hammel Green & Abrahamson Inc.**, Saint Paul. In addition to a new multi-colored interior and new seats, the theater's original lighting fixtures of brass and fluted glass and the oak entry doors will be refurbished.

A 24-unit townhouse development, designed by Minneapolis firm **Williams/O'Brien Associates**, is under construction in the **Seward West** community

of Minneapolis. The development, sponsored jointly by Seward West ReDesign, Inc. and the Greater Minneapolis Housing Corp., will include two, three and four-bedroom townhomes for low- and moderate-income families. The \$725,000 project, scattered over a three-block area, is expected to be complete by September.

A 42-foot, red-white-and-blue trailer carrying Minnesota paintings, architectural photomurals and Native American art objects is continuing its trek along state highways on a year-long tour to 19 Minnesota communities. The traveling exhibit — a portion of the Bicentennial Exhibition of Minnesota Art and Architecture displayed in Dayton's Minneapolis auditorium last winter — is sponsored by the University of Minnesota Gallery and the Minnesota Society of Architects. The exhibit already has traveled to Willmar, Marshall, Worthington, Winona and Mankato. Remaining among communities which will host the exhibition for 10 days are: Rochester, June 4-13; Austin, June 18-27; Saint Paul, July 2-11; Alexandria, July

16-25; Brainerd, July 30-Aug. 8; Little Falls, Aug. 13-22; Grand Rapids, Aug. 27-Sept. 6; Hibbing, Sept. 10-19; International Falls, Sept. 24-Oct. 3; Duluth, Oct. 8-17; Bemidji, Oct. 22-31; Moorhead, Nov. 5-14; Crookston, Nov. 19-28; Saint Cloud, Dec. 3-19.

Sumner Field, located in the Sumner-Olson neighborhood of north Minneapolis, soon will house a new community building for area adults. The simple frame-construction building, which contains meeting and craft rooms, was designed by Bloomington firm Richard Schwarz/Roger Freeberg, Inc. The building will be owned and operated by the Sumner-Olson Residents Council.

Lake Point Condominium dwellers also will be able to watch the renovation of the Calhoun Beach Hotel from their windows this summer. Renovation of the 47-year-old hotel, located on West Lake Street in Minneapolis, is being performed by Minneapolis firm Arvid Elness Architects, Inc. Plans call for six floors of apartment remodeling and four floors of com-

mercial and amenity development including an indoor pool, restaurants and recreational facilities. Construction on the project will begin this summer. While working for Miller Hanson Westerback Bell Associates, Arvid Elness was the project architect for the award-winning renovation of Minneapolis' Butler Square Building.

Groundbreaking ceremonies for a new \$395,000 South Saint Paul Anthony Park Community Recreation Building, took place on April 17 in Saint Paul. The new Recreation Center, designed by Rafferty, Rafferty and Mikutowski, Architects in Saint Paul, will contain a multi-functional gymnasium with dividing wall, warming room, game room, activity room, kitchen, office space, locker room, and shower area, and ample storage for each function. The new building will be a focal point of community activity, providing for social, recreational educational, and medical needs for the surrounding neighborhood.

For further information, contact the Minnesota Society of Architects at 227-0761. □



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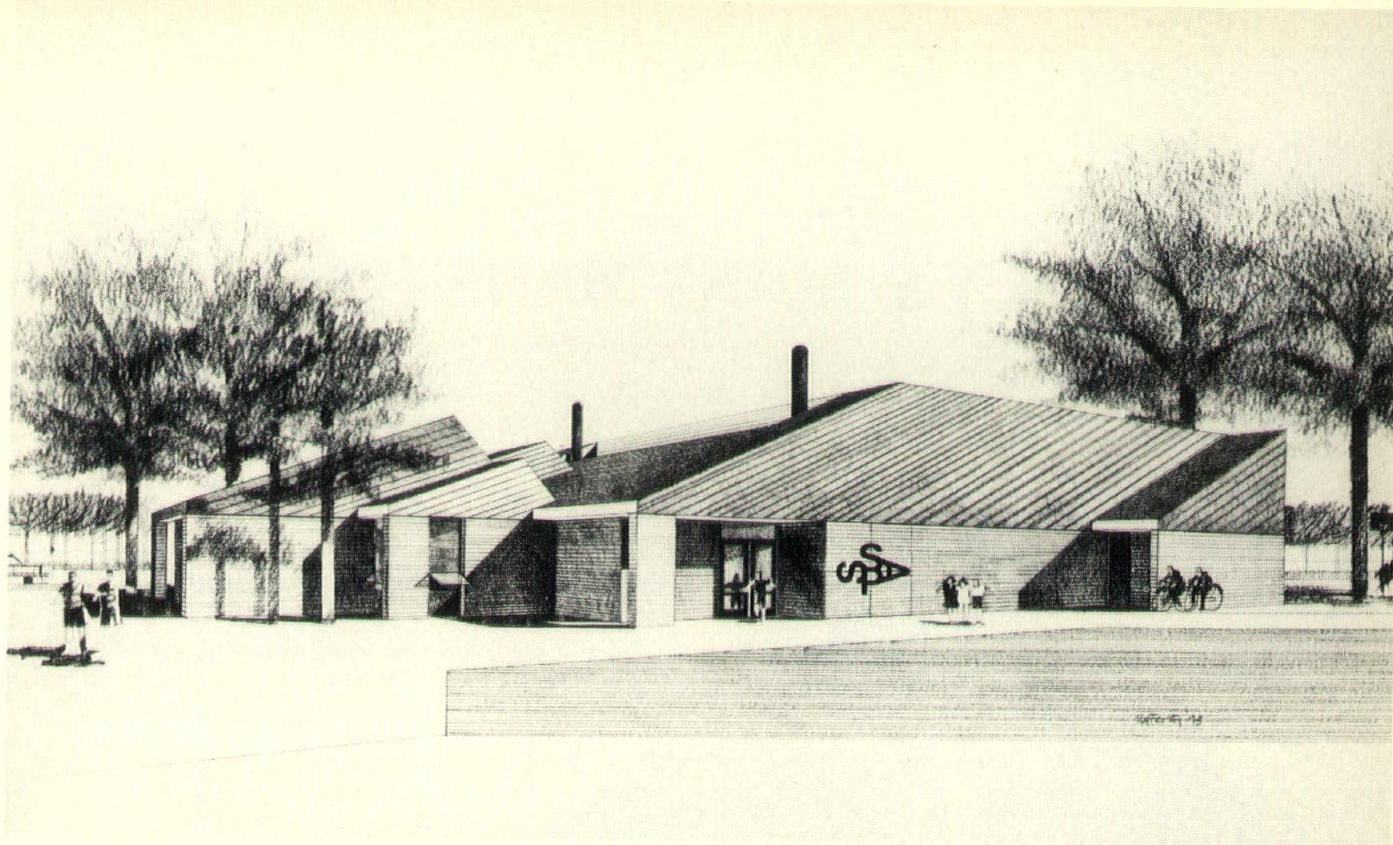


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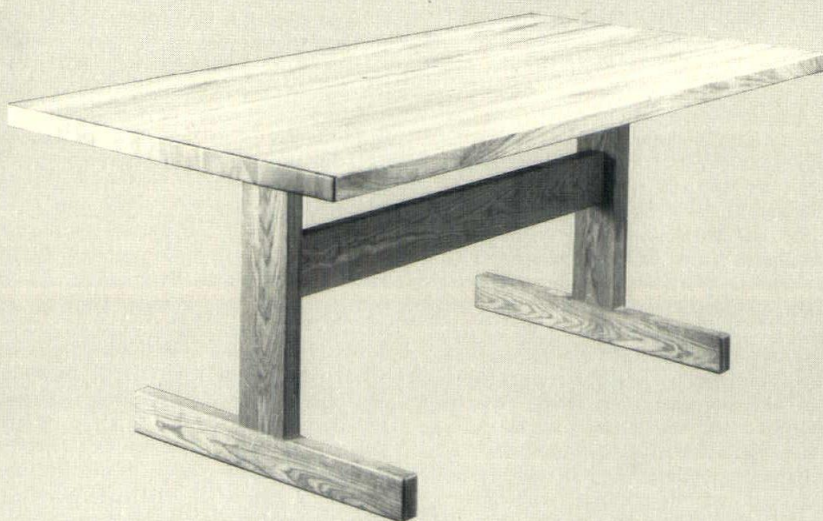
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Minnesota State Capitol

William Seale

Very few buildings merit the celebration that is long overdue our state capitols. All of them, from the newest — at Honolulu — to the oldest in use — at Annapolis — commemorate the spirit and continuity of our American system. They are living monuments worthy of honor and preservation.

Characteristic state capitol architecture can be sketched by most anyone: the portico, two broad, flanking wings, and a dome capping a tall inner rotunda. This is also the basic form of the Capitol of the United States. But while it might seem obvious that one followed the other, that is not the case. The reverse is true. Those several architectural characteristics we associate with our state capitols today were well established by the time of the adoption of the Constitution. Having no other logical models to follow, the builders of Washington City naturally borrowed from what was familiar. Thus, just as our federal system grew from past trial and error on the local

level, the national Capitol was the consummation of the architectural experience of various colonies. The familiar capitol features are the architectural symbols of American democracy. They were the first architectural symbols to develop in any democratic society, and during the second century of their existence they became common characteristics of legislative buildings all over the world.

The symbols were the particular creations of amateurs, not professional architects. They were born on direct order or by approval of the elected Legislatures. Wanting to proclaim the importance of their democratic body, the politicians determined to do so not brazenly, with tablets, statues, and obelisks, but subtly through architecture, which would also serve practical functions. With hawkeyes on the purse strings, small commissions composed of citizens and legislators then set out to build a kind of public architecture which would speak to those who saw it.

In colonial times the typical statehouse was a small, brick, two-story structure. Busi-

ness offices of the colony were nearly always located on the first floor, with the upper and lower houses (usually the Council and Assembly) balanced on either side of a central hallway above. Many statehouses doubled as markets, town halls, and meeting houses. There was a brief period of statehouse grandeur in the early colonial period during the reign in England of William and Mary, when several monumental government buildings were built in the American colonies to attest crown glory. Significant among these was the imposing brick edifice now reconstructed at Williamsburg. The Virginia House of Burgesses decreed in 1699 that the building, not then begun, be called the Capitol; the term, the common ancient designation for the main governmental building in a Roman colony, had never before been used in America. The "Capitol" of Virginia was completed in 1704, but until after the Revolution, the more fitting title Statehouse was retained elsewhere in the colonies. William and Mary's royal program of building in America fizzled with the advent of war in Europe; if it had not, there would have been many more structures like that at Williamsburg and its Manhattan equivalent.

Building from Grass Roots

Since monumental architecture was abandoned by the crown in America, it became the concern of the colonial assemblies, as time went by. Democracy's architectural symbols developed from these grass-roots efforts. The first appeared, like those to follow, as an appendage to an existing building. This was at the Statehouse of Pennsylvania — known to us because of its later history as Independence Hall. That statehouse, though quite large, was too plain to suit the Assembly, which was strongly Quaker and defiant toward the authority of the crown and the Penn family. Before the foundation was finished, the Assembly ordered that the building be enlarged to include flanking wings for offices and court. While the upper and lower houses had always been balanced inside statehouses, and the Williamsburg Capitol had featured two blocks in its plan, this use of conspicuous side wings was the first instance of externally defining through architecture the bicameral nature of American government. Not long after the statehouse was finished, in 1739, the lower elected house — consulting no one, but acting independently — ordered a monument to itself in the addition of a huge and grand steeple. It was a layman's decision, the common church steeple being the only type of monumental element in architecture the assemblymen knew.

As the great steeple was rising in Phila-

delphia, the Capitol at Williamsburg caught fire and burned down. The House of Burgesses and the Governor ordered it reconstructed. But when rebuilt, rather than reconstructing the old Capitol, Virginia had a new building completely redesigned to feature a two-story portico overlooking the town. Right away people began to think of the steeple when the Philadelphia Statehouse came to mind; the most lasting impression of the Williamsburg Capitol was the portico. Beneath Philadelphia's steeple and behind those columns in Williamsburg, two proud and increasingly arrogant lower houses had already begun to weave the fabric of American independence.

The Reign of the Dome

As the Revolutionary War reached its peak, the Maryland Assembly forged ahead building a new Statehouse at Annapolis. It was a large rectangular building with a little cupola on the roof. The building was hastily completed for use by the United States government, the Confederation, soon after the war. When the national government moved away, and it seemed inevitable that booming Baltimore would take over the Maryland government, the Legislature of that State sought to establish its importance at Annapolis by ordering a major remodeling of the new statehouse. In so doing the Maryland Assembly introduced to America what would be the most potent of all the architectural symbols of American democracy — the dome.

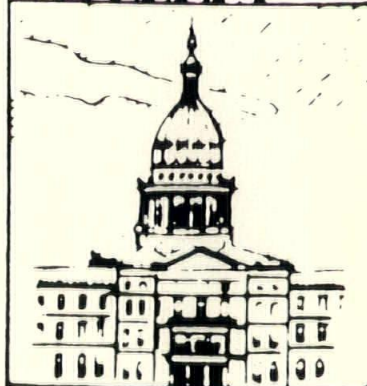
The little cupola and the whole roof were ripped away. On top of a new roof, which was hipped up to a big platform, an immense and curious wooden dome was constructed, its various strange little windows casting shafts of light down into an inner saloon, a square version of what we more commonly know today as the circular rotunda. The dome at Annapolis was almost a building unto itself, set above the rooftops of the town. No traveler missed the climb to its soaring balcony, from which the view must have been dazzling to people unaccustomed to anything higher than attic windows.

So the symbols originated separately. And they remained separate for 30 years. The Philadelphia steeple rotted during the Revolutionary War and was torn away; the new Annapolis dome supplanted it in the popular vision as the vertical exterior element in legislative architecture. Dr. William Thornton's winning competition scheme for the national Capitol was doubtless favored for its familiar use of the wings, dome, and portico, "capitol characteristics" well known to the commissioners of the City of Washington. Yet for all its obvious relevance, the design of the national Capitol was not a powerful influence early on — indeed it was in its first form merely two large blocks, House wing and Senate wing, with a wooden connecting bridge. The central domed part was not finished until the 1820s.

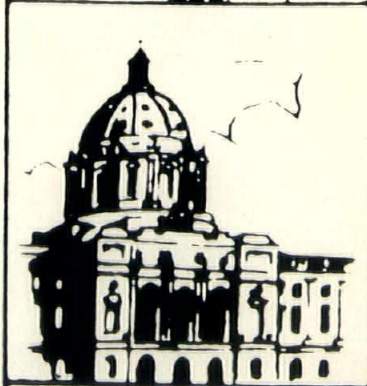
The symbols we know today were first assembled and materialized in a state capitol. This was at Harrisburg, Pennsylvania, to which, in 1816, the State Legislature moved, establishing itself temporarily in taverns and houses and in two handsome wings the master carpenter Stephen Hills had built as the first step in his capitol building master plan. The Hills plan was approved in 1810 and in 1821 the entire structure was finished. It was a broad, handsome building of red brick, set high on a hilltop precisely where the present Capitol of Pennsylvania stands. The central block, between two nearby but separate wings, was crowned by a dome, fronted by a portico, and cut up the center by a rotunda. On each side of the rotunda were the houses of Legislature, a balance which the extended side wings suggested externally. Hills and the legislative commission he worked for enriched the interior with glass chandeliers and scarlet upholsteries. Professional architects in Philadelphia snubbed and condemned the design as crude and amateur, but the only interested listeners were other architects. The public was enthusiastic



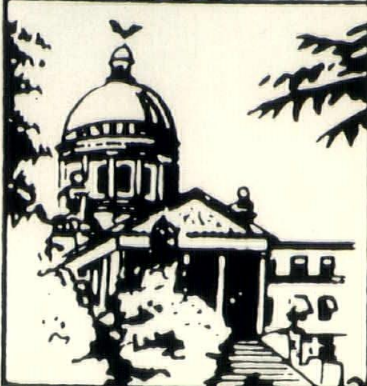
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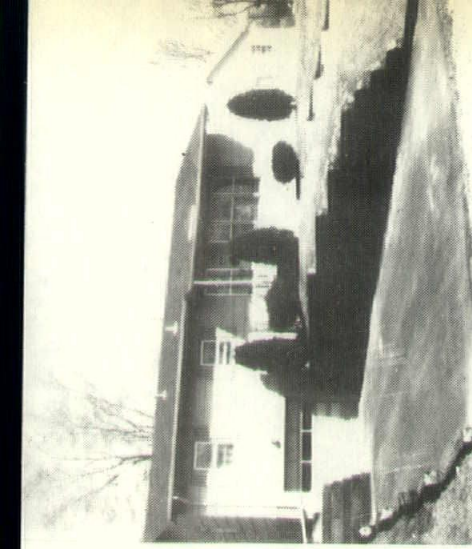
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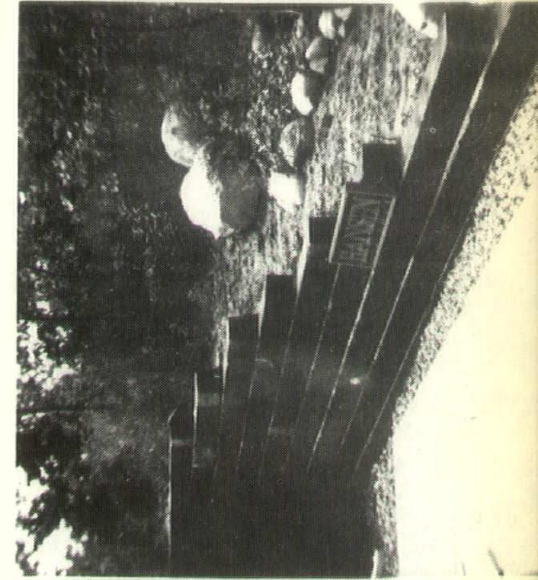
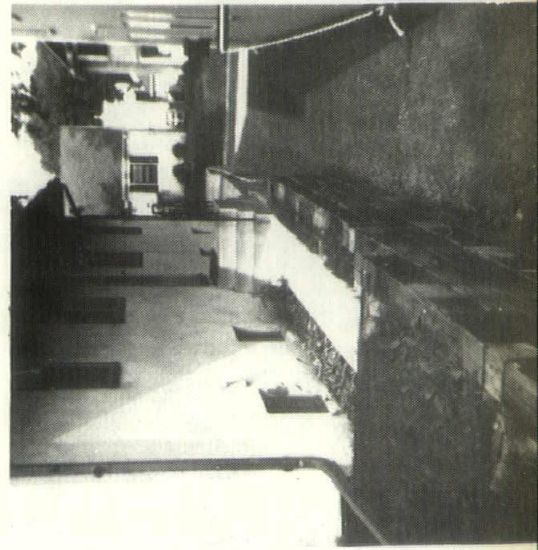
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about what Hills had done. His Pennsylvania Capitol was, in fact, so popular that 20 years later he was invited to Missouri to build an exact duplicate, which he did.

The Harrisburg Capitol set the pace. It became a model, if usually only in spirit, and the capitols that followed always incorporated the symbols in somewhat the same way. The union of the symbols at Harrisburg concurred with the union of the Nation, which was drawn close and strengthened by the War of 1812.

There were dissenters to the popular capitol design. Most of them were Gothic; but in the long run they are unimportant, for the symbols, in classical costume, ruled the day. That is not to say that the symbols had to be classical, for like any true symbols in architecture, they required no uniform "style." A church steeple, after all, need not be Georgian or Gothic to let us know what it is! Capitol symbols are bendable into many styles and forms, though major revisions are usually slow in coming. In Ohio and Tennessee the syndrome was reinterpreted dramatically in the substitution of towers for the dome one might have expected. This began in the late 1830s and 1840s; the notion took hold and other states began to follow. In the 1850s towers were planned for many different new capitols; had the forces of history not intervened, our state capitols today might reflect Philadelphia's steeple — which was actually reconstructed in 1828 — instead of its potent successor, the dome, as the vertical exterior ornament of a capitol.

A Symbol of Unity

However, the splitting apart of the Union by war stopped the tower-trend. At Washington the national Capitol, undergoing expansion through the 1850s, was given its grand dome of iron as a device for unifying the sprawling

new wings. Work was halted early in the Civil War, but President Lincoln ordered it commenced again: "If the capitol building goes on," he said, "then people will know that the Union will go on." And the Capitol dome slowly took form in the shadows of a ferocious war, first as a lacy iron skeleton and at last as the mighty dome we know today, gleaming under white paint, a fabulous iron replica of the stone construction of ages gone by. How many hundreds of thousands and perhaps millions of soldiers beheld the new dome can only be guessed. Suffice to say they were captivated by what one called the "sublime vision" at the end of Pennsylvania Avenue and what, to nearly all of them, was the biggest building they had ever seen. As the Capitol dome was the unifying feature of the cluster of Capitol wings, it became the symbol of the American Union, no matter how scattered the States may have seemed at that time.

For the next 60 years of capitol building the dome was king. All other designs failed in the state capitol building competitions, as for example in the project at Albany, New York, which was cursed by controversy over a nearly 50-year building period, endlessly revised by a succession of architects, and at last sadly compromised. While today it is praised as a virtual index of high Victorian architecture, it was loathed in its own time. Historical evidence shows that Albany's architectural pains could have been eased by the addition of a dome.

Commissioners in Kansas were more pragmatic. Initially, in 1867, three years after the Albany competition began, they adopted a plan in the Napoleon III style, patterned on the new Louvre in Paris. However, they abruptly cast it aside in a matter of weeks and elected to build a capitol in the style of the national Capitol. At Hartford, Connecticut, in 1871, the commissioners voted in favor of a romantic castlelike Gothic design. Plagued by dispute, one year later

they ordered the Architect, Richard M. Upjohn, to add a dome. "Dome?" we can imagine his asking, "on a Gothic building?" But the commission's difficulties were political, not aesthetic, and the architect was told that if he did not invent a Gothic dome for Connecticut someone else would. That dome is the jewel of the Hartford skyline today, and it was designed by Upjohn.

Any doubt as to the potency of the dome ended at Hartford. After the commissioners there made their decision, the States entered a long period of capitol building during which, if no two capitols looked exactly alike, they were nevertheless all similar. By and large the dim image was that of the national Capitol. Retrospect makes us see that structure as the sole source, and the assumption is wrong. Dedicated capitol building commissioners journeyed not to Washington but to other States to seek ideas which would later influence their judgments. Usually they acted with real distinction, realizing that they were only laymen, with much to learn. They managed to fend off sugar-coated "packages" presented by architects and double-dealing on the parts of myriad contractors who flocked to the big public jobs. Only once did a capitol program degenerate to crime, and that was in 1910 on the sacred ground of the symbols at Harrisburg. More typical programs were carried out with honor at Providence, Saint Paul, Salt Lake City, Sacramento, Austin, and Des Moines. The results were splendid. □

Dr. William Seale, an historian, is editor of Nineteenth Century, the magazine of the Victorian Society of America. This text is excerpted, with permission, from an article in State Government, Autumn, 1975, the official publication of the Council of State Governments. Dr. Seale is co-author, with Henry-Russell Hitchcock, of Temples of Democracy: The State Capitols of the USA. (Harcourt Brace Jovanovich, New York, August, 1976.)

Illustrations courtesy of State Government.

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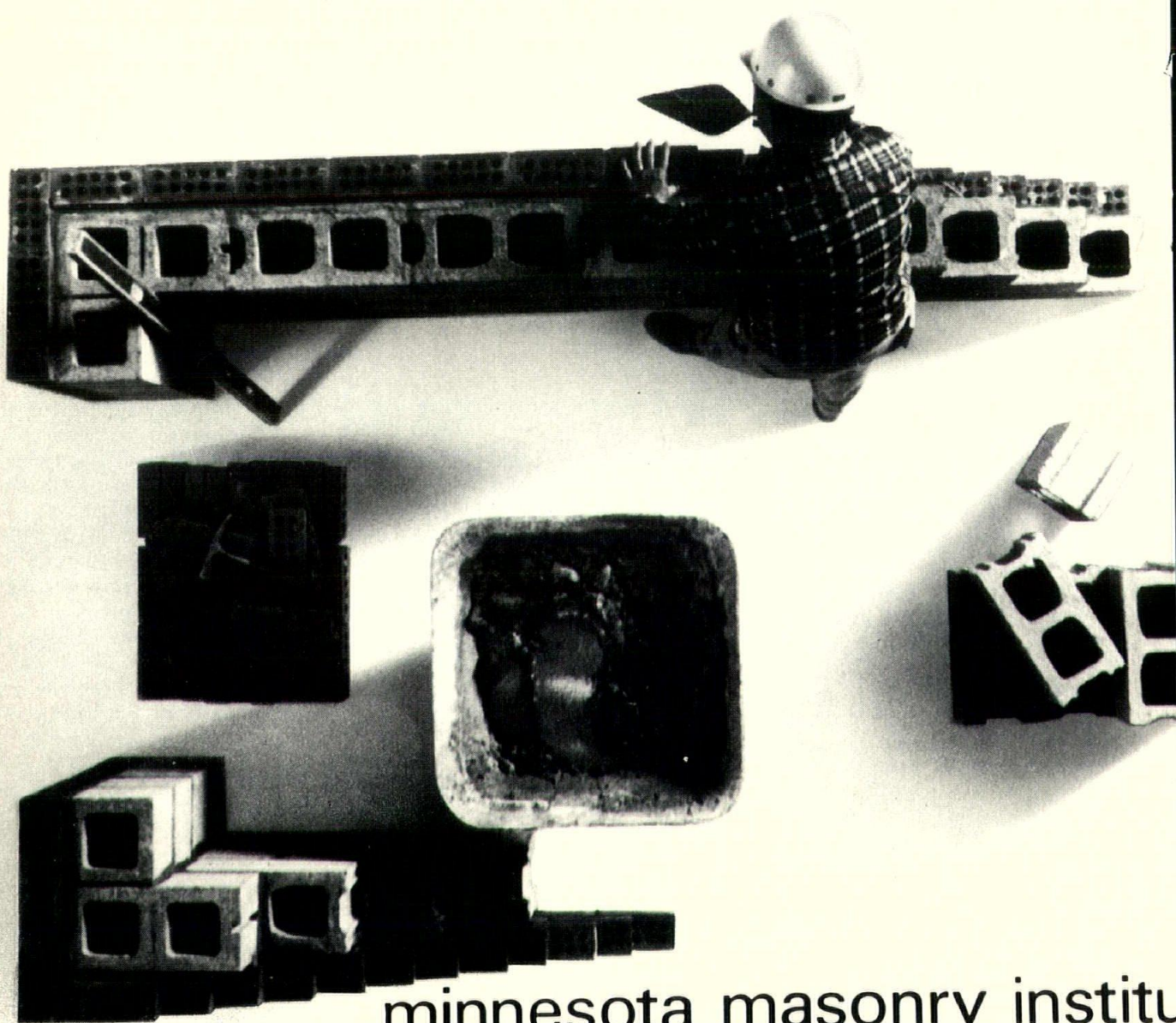
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CIVIC ARCHITECTURE

Leonard Parker

Minnesota, the Twin Cities, and particularly Minneapolis have received extensive attention in the national press in recent years. We have been pictured as having an educated and involved citizenry, an enlightened and progressive business community, a responsive and forward looking political body. Mainly, the manifestations of these civic virtues have been concretized by the quality of our physical environment — all those physical things which serve as symbols of our civic well being. Our lakes, our parks, our cultural and business institutions, and most particularly the architecture and "people places" which have made the quality of living here something special to be envied and emulated. The judgements about how good we have it here have been made by "outsiders" based on relatively brief exposure to our city. On the one hand this has the advantage of presenting an uncluttered and fresh point of view, but on the other, there is the danger that point of view may be based, too much, on cursory examination and could, therefore, be somewhat superficial.

This issue of *Architecture Minnesota*, which deals with civic architecture, permits the local architect as an "insider" to critique his city from the "inside." We have lived and worked here — we know our city intimately. We can ask the kind of questions and make observations that may have escaped the visiting, sometimes casual, observer and may be illuminating not only to our architects but to the general community as well.

Historically civic architecture has had a rather narrow definition — the buildings and places which pertained to and belonged to the city and its citizens. For many centuries this included only buildings for government and religion in the grand design tradition — the monuments of architec-

tural history. It precluded vernacular architecture.

Today, because of economic and political realities, but also because of the proliferation of specialization in human activities and involvements, many building types, including those having quasi-public and even private ownership, have assumed a civic character due to the nature of the activities they house. **This is the broader definition of what constitutes civic architecture.** It must be accepted as being most relevant to our times. It suggests that the atrium of the public Hennepin County Government Center is no more "civic" than the private Crystal Court of the IDS Center; that the public Nicollet Mall is no more "civic" than the private Southdale Mall. It must also include quasi-public places such as, among others, Walker Art Center, Guthrie Theatre, Orchestra Hall and the Minneapolis Society of Fine Arts Complex. In fact it has become a programmatic policy by many quasi-public and private institutions to add the requirement of civic purpose to the uses of their buildings and land.

While it may be relatively simple to define the limits of civic architecture, it is dramatically more complex to attach significance to the definition of civic architecture. Is there a need for symbolism in civic architecture today? What is the special nature of civic buildings and places? How are these special meanings articulated and communicated? What forms and images give expressive meaning to the purposes of the buildings and places?

The Australian architect Robin Boyd is also an author, historian and critic. In his book, "The Puzzle of Architecture," he describes modern architecture as a 3-dimensional jig-saw puzzle of incredible complexity. He maintains that the pieces of the puzzle most difficult to fit into the overall 3-D picture are those which are shaped by subjective ideas, central organizing concepts, the symbols which give



Cathedral of Saint Paul (1906-1915)
Emmanuel L. Masqueray
The plan is cross-shaped seating 3,000 people and is capped by a 96-foot diameter dome.



Old Federal Court Building, Saint Paul

architecture its meaning. He sees those involved in the design process, including architects, "snipping" the natural edges of the puzzle pieces to force a fit. The resulting distortions in the picture puzzle make intentions difficult to perceive. Meanings are lost because the symbolic pieces are violated.

What is symbolism? A good definition by Christian Norberg-Schulz is essentially that, "any object or space that amplifies and clarifies one's understanding of one's existence is symbolic — that is, the object or space has meaning beyond itself." But architectural symbolism must be visual or spatial and architectural meaning is understood only through the language of constructed things. Therefore, architectural meaning is inextricably tied to imagery and iconography.

In viewing past epochs of Western architectural history the "picture puzzle" problem of architecture seems not to have existed. Each epoch recorded the important meanings of its time in clear architectural statements that said something about the social order and priorities of that period of history. Thus, the Egyptian pyramids, Greek temples, Gothic cathedrals, Baroque palaces not only related to their respective epoch but the imagery and iconography were unmistakable symbols of the values and

needs inherent in the public life of that time. The town was the known and safe world where man's foothold was secure amidst unknown surroundings; its primary qualities being singleness and identifiability.

Sadly, most cities of the modern epoch have not measured up to the standards of civic architecture and civic places of epochs past. Nor, as Kevin Lynch describes, have they had "districts with particular character, paths which lead somewhere, and nodes which are distinct and unforgettable places." Rather, our urban centers are conceded to be disordered, chaotic, devoid of proud civic architecture and lacking places that are symbolically meaningful to its people.

If the national press is to be believed (and I believe), Minneapolis is at least one notable exception to that melancholy description. I will comment briefly on why this is so by discussing a few of the notable examples of civic architecture and places that our people see as being meaningful to their lives and activities — also a few that do not come off too well.

Guthrie Theater. One comment. I had always admired the recently removed plywood grille which sheathed the glass wall of this very handsome theater. Surely it was whimsical, unnecessary and in a technical sense poorly executed, yet it seemed to me

Leonard Parker is the president of the architectural firm of Parker Klein Associates, Architects, Inc. He is also a Professor of Architecture at the University of Minnesota and a member of the Graduate Faculty. Mr. Parker received his Bachelor of Architecture Degree from the University of Minnesota and his Master of Architecture Degree from the Massachusetts Institute of Technology. He worked six years with Eero Saarinen as senior designer and project manager before opening his own firm in Minneapolis. Mr. Parker's firm is well known for its high degree of design quality and has received numerous state and national awards during the past years.

to be an appropriate exterior extension of the "make-believe" activities of the theater. With the grille in place the exterior envelope of the building appeared as a theater marquee. I regret its removal. Through it the building has lost some of its symbolic impact.

The precious ground of our park and open space system where trees and rocks and streams and lakes have been preserved throughout our area represent a value of land costs estimated in the billions of dollars. To keep this immense treasure untouchable displays a remarkable civic attitude on the part of our leadership and the people they represent. An attitude which has persisted for many decades and is reinforced from generation to generation.

Symbolically (if I may use that word one last time) this bodes well for our area. It may just be that the national press is right about us: we do have an educated and involved citizenry; an enlightened and progressive business community; a responsive and forward looking political body — at least compared to most other places.

Northwestern National Life Building. Most people (architects excluded) admire this building. I have heard it called "pretty" by many of my non-architect friends. I won't quarrel with this approbation. What I find most disturbing is that a banking institution should occupy a major focal site of our central business district — that is, the termination of the Nicollet Mall, and should do so with such timidity. This is poor urban design and in terms of appropriate civic symbolism, a disaster. The property on which the building is sited is beautifully landscaped, but as in the case of the Federal Reserve Bank is mainly unpeopled. That site deserved an important government building with people-generating activities occurring, so that the "path" of the Nicollet Mall had reason to extend to its eastern termination.

The IDS Tower and Crystal Court. Though extravagantly out of scale with the central business district of downtown Minneapolis the IDS tower is now recognized not only by the people of our state but nationally as well as the "mark" of the central business district of Minneapolis. It provides an almost regional focus and powerful symbol for the city of Minneapolis. Anyone who has wandered through the **Crystal Court** has been impressed by its vitality and the civic activities which it supports. It is a remarkably appropriate people place because activities there sheltered from weather, go on year round on a 24-hour basis. The IDS Tower and Crystal Court could be considered the most significant civic architecture in Minneapolis.



IDS Crystal Court at Skyway level

Photo by Phillip MacMillan James

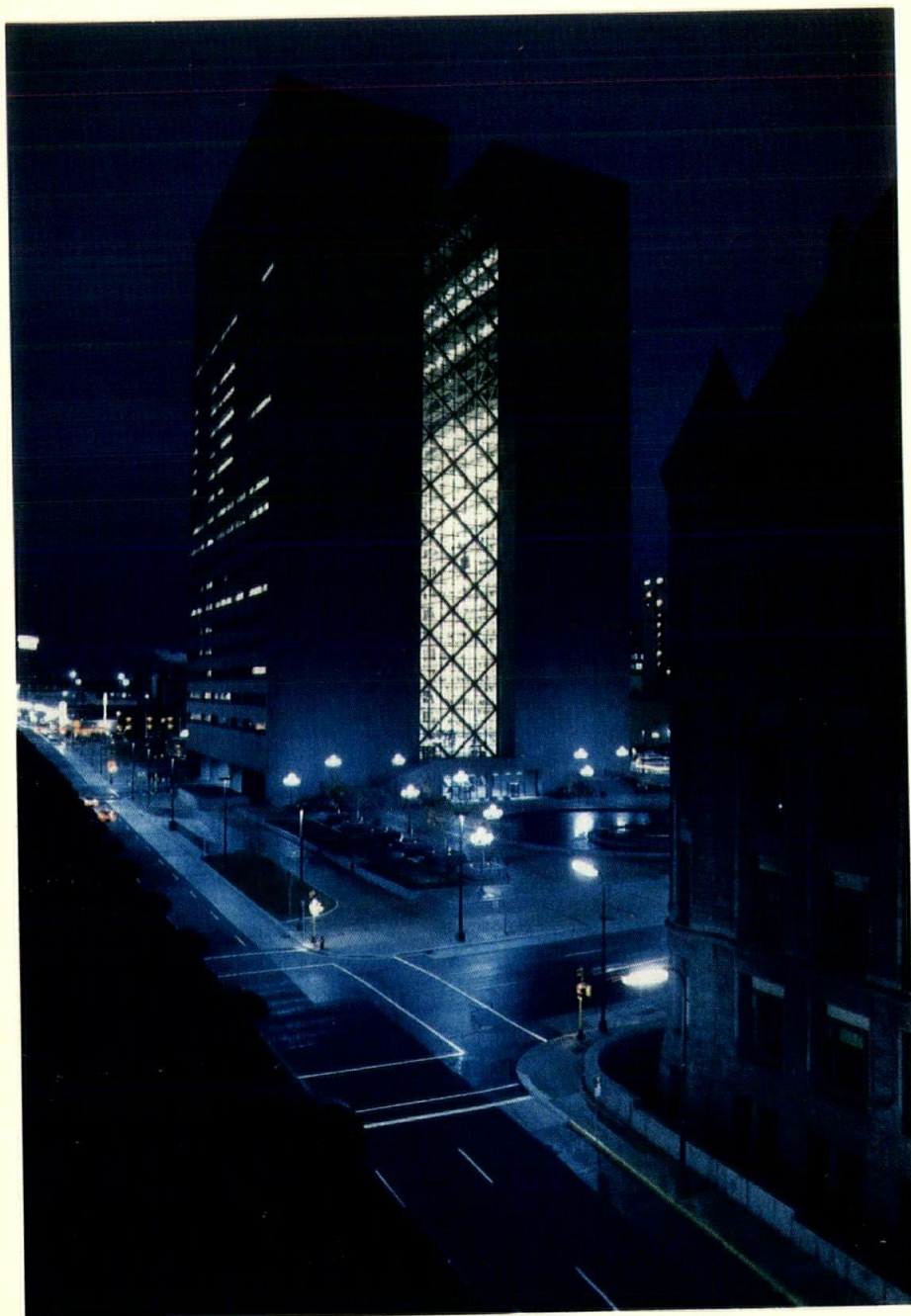
The Nicollet Mall must be considered an exterior and **linear** civic place. The commercial and merchandising activities which occur along its edges provide the impulses for exciting human interaction to occur.



Nicollet Mall, Minneapolis

Hennepin County Government Center (1974), Sixth Street at Third Avenue
John Carl Warnecke Associates, San Francisco, in conjunction with Peterson, Clark Associates, Minneapolis

Photo by Phillip MacMillan James



The Minneapolis Society of Fine Arts Park (1913-1915), 2400 Third Avenue South

McKim, Mead and White, New York
Alterations and Additions to the museum and new facilities for the Minneapolis College of Design and the Children's Theatre Company (1972-1974)

Kenzo Tange, Tokyo, Japan, and Parker-Klein Associates, Minneapolis

Having been intimately involved in the architecture of this complex it is difficult to adopt an attitude of objectivity of its success or failure. However, a recent criticism of the building in *Progressive Architecture* magazine does, I feel, deserve some comment.

It was Tange's conceptual intent from the outset to preserve the Sanford White facade facing Washburn-Fair Oaks Park. He felt, and there was general agreement that this facade represented a symbol to the people of the region regarding the tradition of the cultural activities housed by the Minneapolis Institute of Arts. It was also his considered intention that the facade be preserved and viewed as a major artifact of the Museum. The complexities of the program requirements for control and function precluded its continued use as the main entrance to the building. However, it has been, and will continue to be, used for special and ceremonial occasions.

Hennepin County Government Center. Whatever judgments one makes of its exterior architecture, this building is symbolically important for the way it responds to the purpose for which it was built. The two towers express two very important functions of government, justice and service. The courts as the instrument of justice are housed in one tower, the varied administrative services for the people of the county are housed in the second. People entering the central atrium can perceive the functions, a cohesive statement of civic purpose — symbolism clearly expressed. It should also be noted that the simple massing clearly expresses the internal functions and the siting relationship with the existing city hall makes an important and appropriate contribution to the city. Despite some weaknesses in detail and operational functioning this is a good example of civic building by government. □



Photos by Phillip MacMillan James

Edward Sovik, Jr.

Architectural Ecumenist

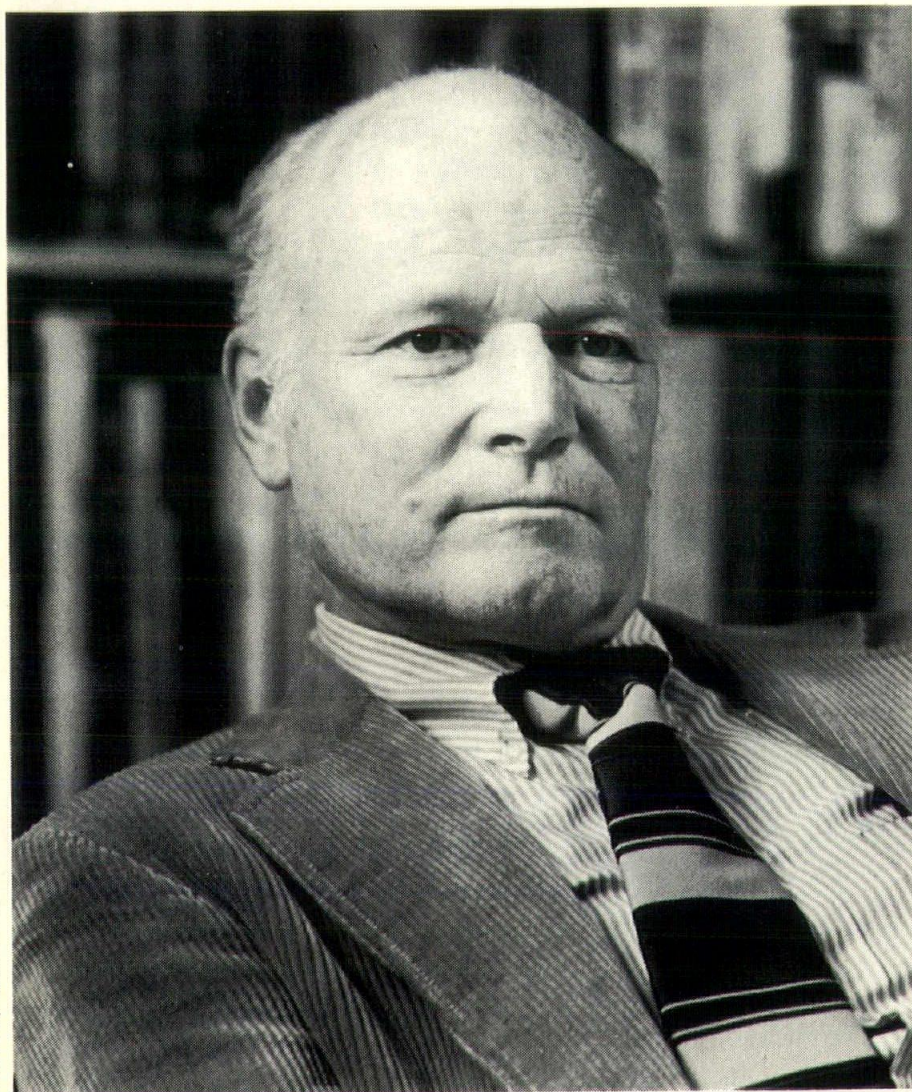


Photo by Mark Bretheim

There is noticeable pleasure in Ed Sovik's voice when he informs the front desk "I'm going to take out the bird." His wings (a single-engine, retractable Mooney plane) and license to fly single and multi-engines on land and sea enable him to span the country for architectural consultations, lectures, and national committee meetings while pursuing a favorite avocation. With a suitable plane, he could personally negotiate his world-wide concerns and further complicate the secretaries' job of "tracking" him.

Edward Sovik, Jr., founder of the Northfield firm Sovik, Mathre, Sath-

rum, Quanbeck, Architects, is in fact known abroad and in this country among architectural colleagues for his contribution to the body of thought, writing and practice of the architecture of religion. He is also respected for his breadth of experience and interests, and his personal commitment to service.

In recent years he has lectured in Europe and the Far East as well as in many places across the United States. He has helped to organize and contributed to three International Congresses on Religion, Architecture and the Arts in New York City, Brussels

and Jerusalem. His writing in periodicals and books has been translated into at least six languages.

Ed is part of a family with world vision. His father, Edward, Sr., emigrated from Norway as a young man, earned his B.A. and theological degrees in the United States, and travelled to China as a Lutheran missionary where he met and married another Lutheran missionary. Edward, Jr., his identical twin Arne, and an older sister, Margaret, were born in Honan province and educated in the cooperative mission boarding school there except when war-like communist activity made the area unsafe and the school evacuated to Kiangsi Province.

All three Sovik children enrolled at Saint Olaf College in Northfield, Minnesota, where their family had spent furloughs from mission service.

Since their graduation from Saint Olaf in 1939, Ed with a major in art and Arne with a major in English, they have literally lived worlds apart except for one year at Yale when Ed was working on his architecture degree and Arne his PhD. in history. After serving in mainland China and Taiwan until the middle '50's, Arne has been associated with the Lutheran World Federation headquartered in Geneva, Switzerland. He is currently Director for Studies of Maoism and Contemporary Far Eastern Religions in Relation to Christianity. In 1973, Arne Sovik's book *Salvation Today* on the mission of the contemporary church was printed and publicized simultaneously with Ed Sovik's *Architecture for Worship*, by Augsburg Publishing Co.

Ed had made no definite vocational commitment before graduating from Saint Olaf. With some interest in becoming a painter he enrolled in the Art Students League in New York City. He spent many evenings as an usher at Carnegie Hall, educating his ears. He also speculated about being ordained and returning to China and therefore left New York after one year to enroll in Luther Theological

Seminary in Saint Paul. "I had been working to merge service to the church with my interest in art but wasn't sure how to make it happen," says Sovik.

Meanwhile World War II intervened and Sovik became a flyer, joining the Marines.

When Ed left the Marines, he had offers from Pan Am and TWA to add to his growing vocational choices. He instead decided to study architecture as suggested years earlier by Arnold Flaten, then head of the Saint Olaf College art department. Sovik elected to attend the school of architecture at Yale University.

Soon after he left the service, Sovik attended a college alumni meeting in New York City. There he met Genevieve Hendrickson, a Saint Olaf graduate who was studying voice. They were married soon afterward and have three sons, all now grown.

"While I was at Yale, I had sense enough to know that I didn't want to become an architectural specialist, but at the same time I began to work at the problems related to church buildings," says Sovik. "One problem was the outdated architectural forms. In the '40's almost everything being designed for the church was Gothic or Georgian. Secular architecture had broken away from stylistic patterns while the church was still entrenched in the past. I felt that if the church pretended to be alive in the twentieth century it was anomalous for its architecture to be in historic patterns."

Sovik, always a reader, surrounded his study of architecture with reading in many disciplines. (He treasures his personal library which contains almost everything written in this century that bears closely on the relationship between religious faith and artistic form, and much that does not.)

"The field of architecture encourages diversity. Because it is both a complex technology and a major art, its study leads into history, the humanities, philosophy and the social sciences as well as esthetics and engineering. An important thing about architecture

is that the position one takes in respect to all these disciplines is not merely academic; you have to make decisions and they are serious because they are made concrete and permanent in the structures you design."

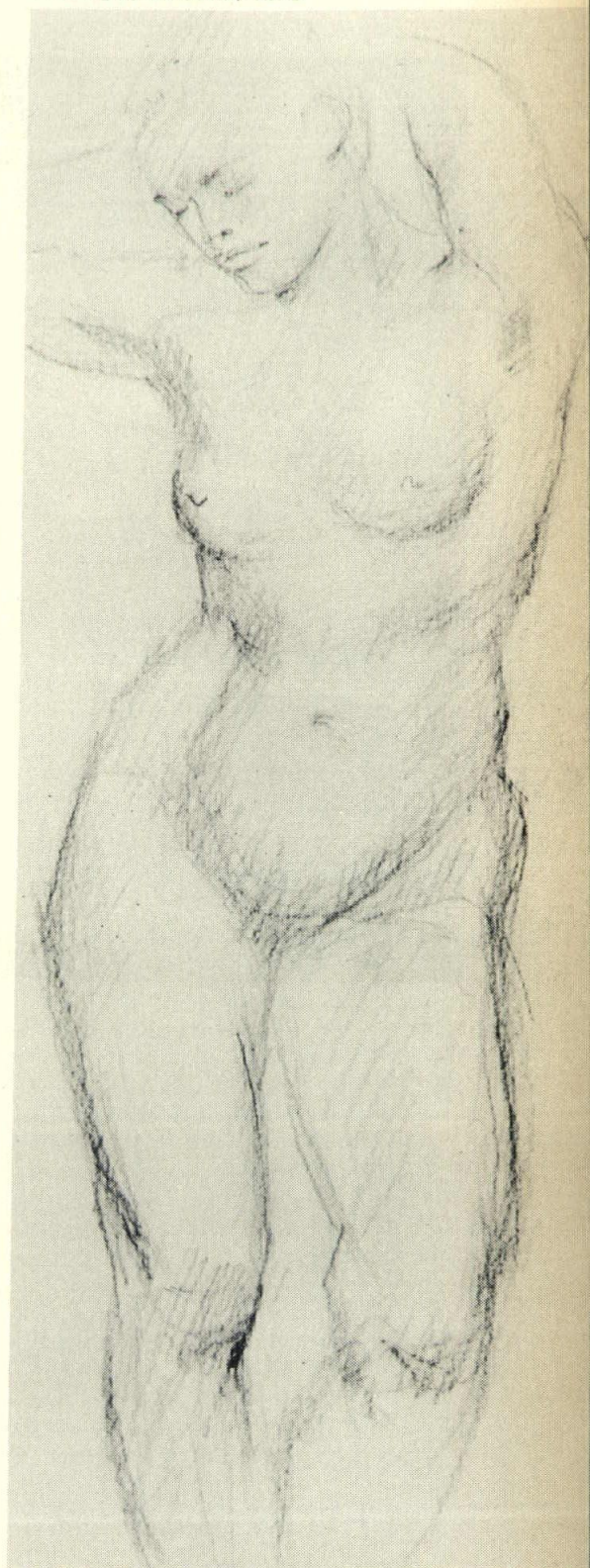
"By the time I was ready to start working myself, I had decided that any church buildings I did would have to be contemporary in style," recalls Sovik.

When he received his architectural degree from Yale in 1949, Ed was invited by Arnold Flaten to teach art at Saint Olaf fulltime. With a long-time friend, Gerhard Peterson, Ed also started a two point architectural firm. Peterson was the Saint Paul office, Sovik the Northfield counterpart in an office at Saint Olaf. Almost immediately the firm had several small accounts, mostly church additions. The first complete church structure which Ed designed for a Hovland, Minn., congregation was awarded a prize in the first Minnesota Society of Architects annual competition in 1951.

The firm and collection of awards has grown steadily ever since. Sovik, Mathre, Sathrum, Quanbeck, Architects, is now housed on the banks of the Cannon River at 205 South Water Street, Northfield, in a building erected in 1970. The entire staff numbers 25. In addition to churches, the firm has done extensive planning and design for colleges, retirement complexes and recreational facilities across the country. Ed alone has designed over a dozen award-winning buildings.

In the 1950's, many organizations blossomed to provide arenas for discussion of religious architecture, liturgy, and worship. Ed was involved in the formation and administration of many of them. He is a past president of the Guild for Religious Architecture and the Interfaith Research Center for Religious Architecture. He served for 20 years on the directing committee of the department of Church and Culture, National Council of Churches, and is a former chairman

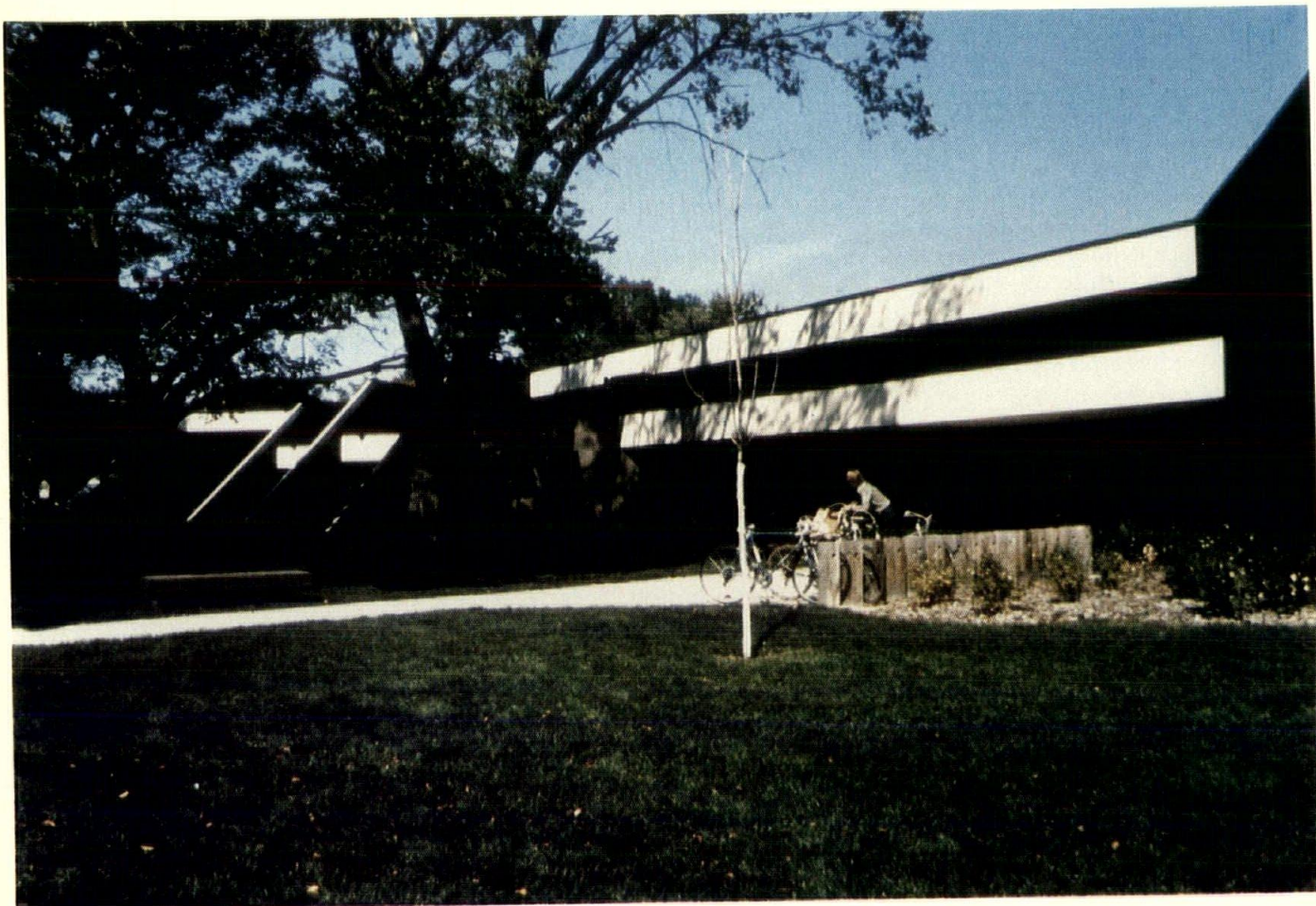
Drawing by Ed Sovik, 1973



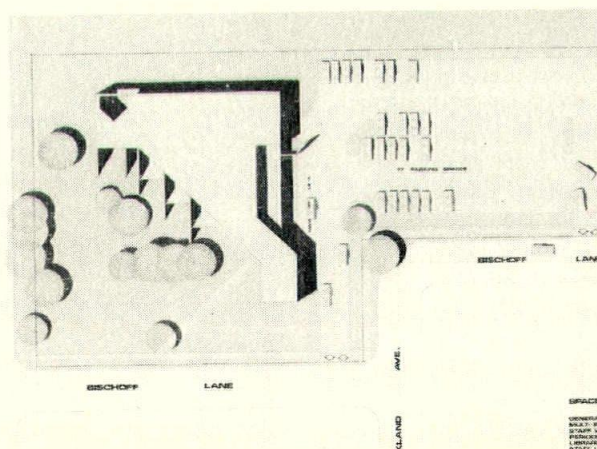
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CIVIC INFORMATION CENTERS

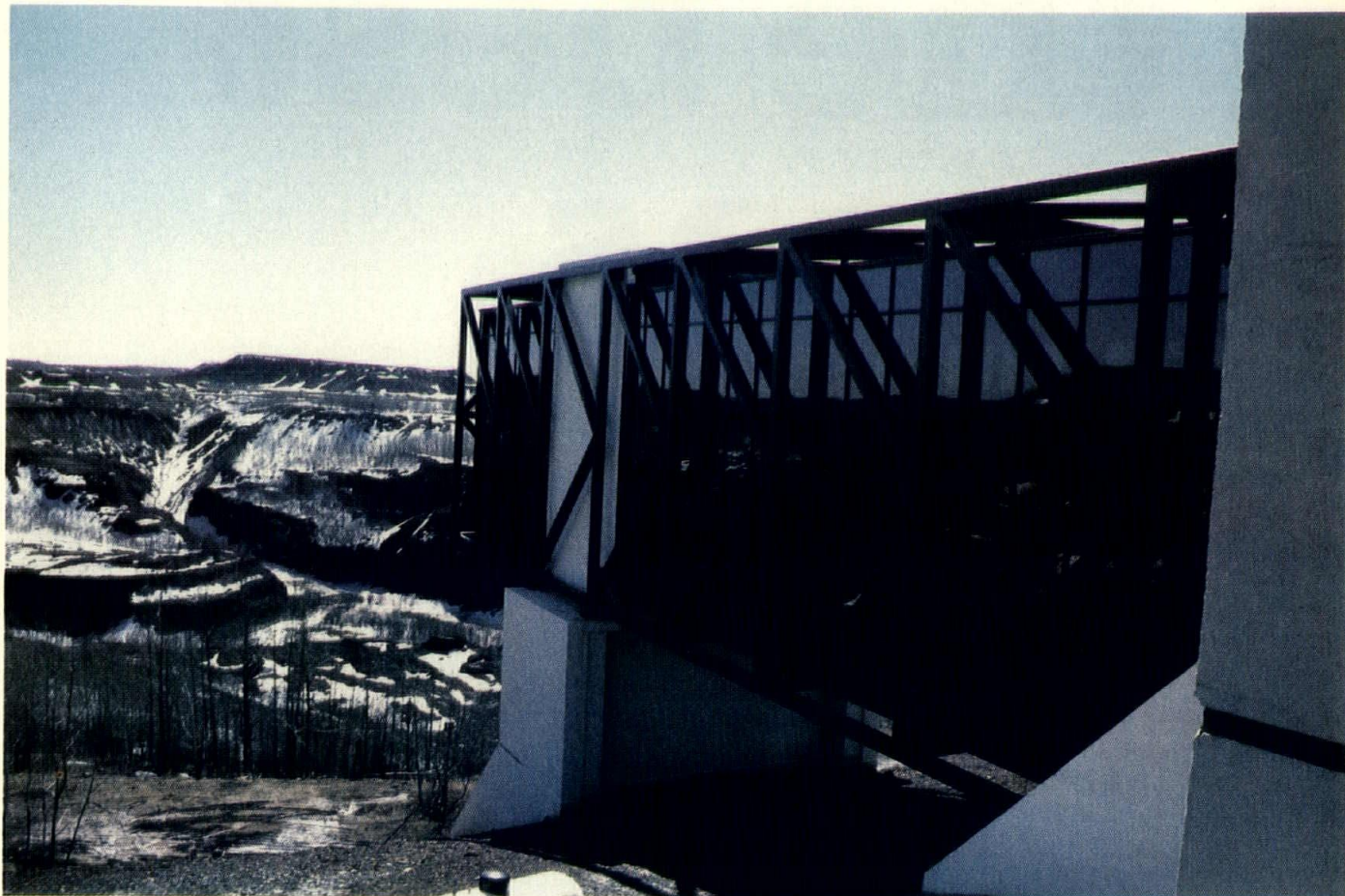
Oxboro Community Library
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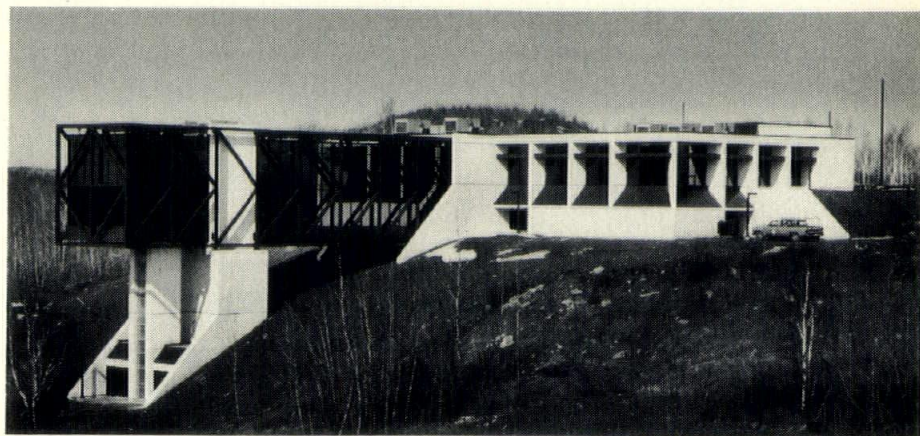


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(continued from page 27)

of the National Committee on Religious Buildings, A.I.A.

His continued intellectual odyssey has led him far beyond that elemental decision to build churches in contemporary style.

"It isn't sufficient to be 'modern' in terms of technology and architectural esthetics and thereby conform to the cultural milieu. As a matter of fact, the religious person or community has no more imperative to conform to the twentieth century than to any other; what he needs to do is find the focus that expresses faithfully and lucidly the nature of faith — its theological postures, its liturgical practices and its ethical and mystical/spiritual content, its piety."

Sovik thinks that if architecture is to reflect the religious attitude it has to have three essential qualities. "It must be authentic, without any artificialities in materials or systems, no illusions, gimmicks or phoniness; this is evidence of the commitment to truth. It must be hospitable to people, not authoritarian, not grandiose, not self-conscious. It should not orate or 'confront' people in the manner of impressive buildings but speak in conversational, gracious and companionable ways; this is the reflection of an ethic of love."

"And architecture should be beautiful (this does not mean pretty) be-

Arne and Ed Sovik on the occasion of the publication of their books, 1973



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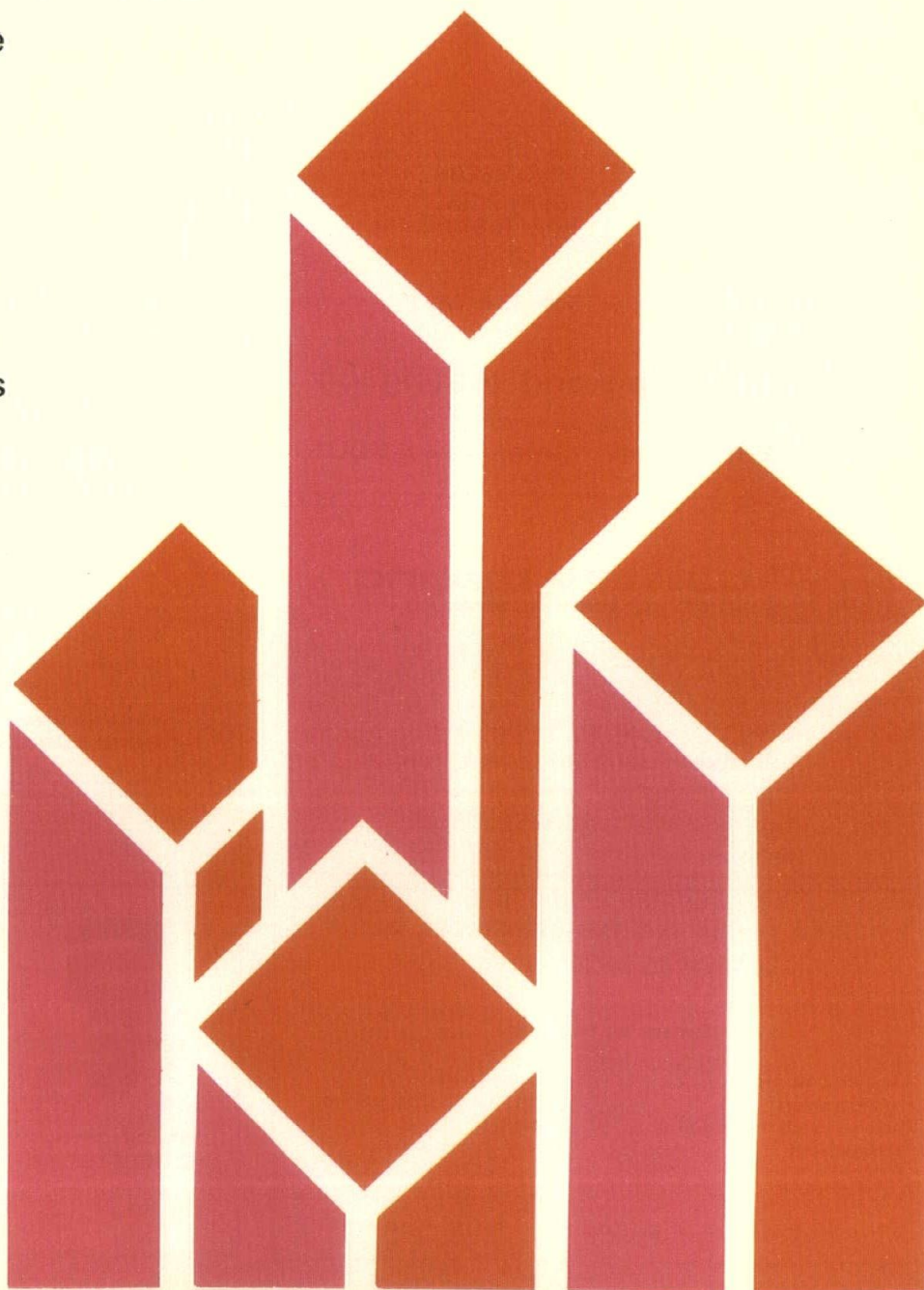
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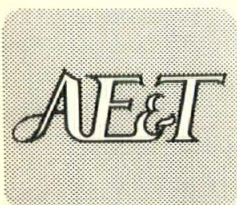
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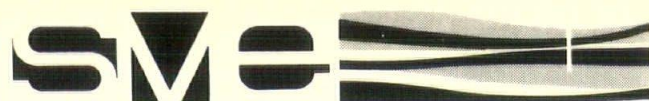
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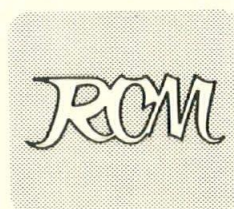


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cause beauty, like God, is a mystery and beautiful things, whether natural or man-made, have the capacity to evoke in us the awareness of the numinous, the ineffable and transcendent."

In addition to the universal qualities of truth, love and beauty, Sovik incorporates into his design for places of worship directives from contemporary theological, biblical and liturgical studies. The German theologian Dietrich Bonhoeffer articulated well the idea that God's presence pervades the world and human history. "The church is then no longer a shrine that contains God, and the distinction between 'sacred' and 'secular' buildings is questionable," says Sovik.

Teilhard de Chardin raised the issue of God's continual activity in the universe. To this Sovik responds, "If we believe the Creator continues to be active, religious architecture can scarcely be static and monumental as renaissance (and much of new church building) is; we can learn something from the Japanese about the tensile, dynamic quality of assymetric design."

A third issue concerns the change from object orientation to people orientation in contemporary liturgy and worship. "Religious architecture must then provide shelter for people rather than focusing on majestic altars, dominating pulpits and stage scenery."

These and other considerations have led Sovik toward an architectural solution he calls the "centrum." In *Architecture for Worship*, published in 1973 by Augsburg Publishing Co., he expands and specifically illustrates the tenets capsulized above.

Sovik is an eager ecumenist. Some of his articles have been reprinted for distribution to Jewish congregations and he has written for church related

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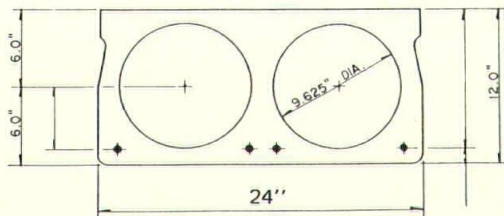
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periodicals of many denominations. He is currently a correspondent for "Kunst und Kirche," a joint Catholic-Protestant publication from Germany, and an associate editor of "Worship Magazine" (Saint John's Abbey). As the only non-Catholic and only architect, Ed is working on the Art and Architecture Committee of the Roman Catholic Federation of Diocesan Liturgical Commissions. In June he will lecture at both the Lutheran Seminary of the University of Chicago and at Saint John's Abbey in Collegeville, Minnesota.

Sovik's commitment to public responsibility coupled with his judgment and skills have brought him honors from his colleagues and some burdens.

Ten years ago architects in this state and elsewhere nominated him for the honor of a Fellowship in the American Institute of Architecture, which was duly awarded. He has been appointed to various other professional committees, juries and panels such as the Advisory Committee for Region V of the Government Services Administration and the Architects Advisory Board of the State Arts Board. Currently he is vice president/president elect of the Minnesota Society of Architects.

One appointment that demonstrates the regard his colleagues have for him is his position on the State Designer Selection Board. This Board was established by the legislature in 1974; it makes the selection of professionals to supply design services for major state building projects. It consists of five members, one of whom is an architect nominated by the Minnesota Society of Architects for appointment by the Governor. Almost unique in the country, it brings the commissioning of architects and engineers out of

Sovik with Sheldon Tweedy, officer of Sovik, Mathre, Sathrum, Quanbeck, Architects, Northfield, Minn.

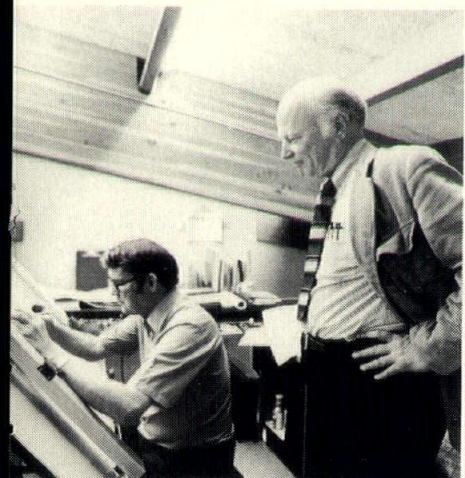


Photo by Mark Brethelm

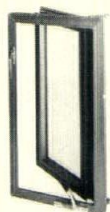
politics and should give the people of the state a higher quality of design in public work. Sovik has served as chairman of the Board during the period of organization as criteria, rules and procedures were established and the first series of awards made.

It is redundant to say that Ed Sovik's days and mind are filled with many things but it is a useful statement for introducing stories which staff and associates have collected over the years.

Keeping track of Ed has always been a problem for secretaries. "I have literally tracked him across the country with an important message when he was flying himself," says one. "He is very generous with his time and just touches down briefly to meet with people, unannounced."

Another category of stories document's Sovik's oblivion to immediate circumstances when his mind is otherwise occupied. Speed limits, parking regulations and objects did not necessarily enter his thinking while driving. "It was only safe to drive with Ed when he hit 90 and had to start concentrating on his driving," says one friend. At one point some years ago, he had piled up so many viola-

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Centrum, United Methodist Church, Charles City, Iowa, in which only organ and fountain are fixed Sovik, Mathre, Sathrum, Quanbeck, Architects

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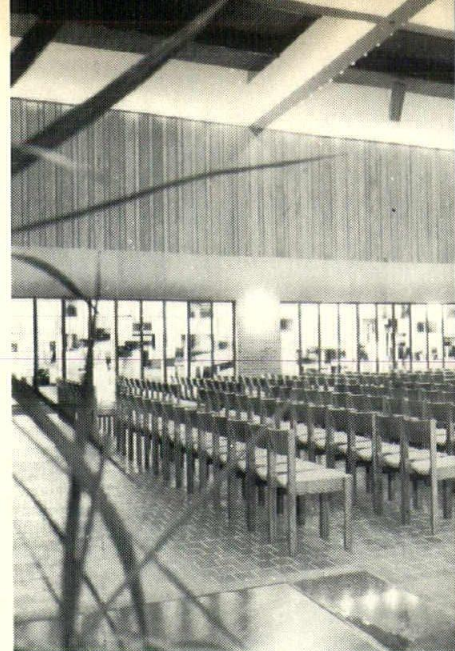
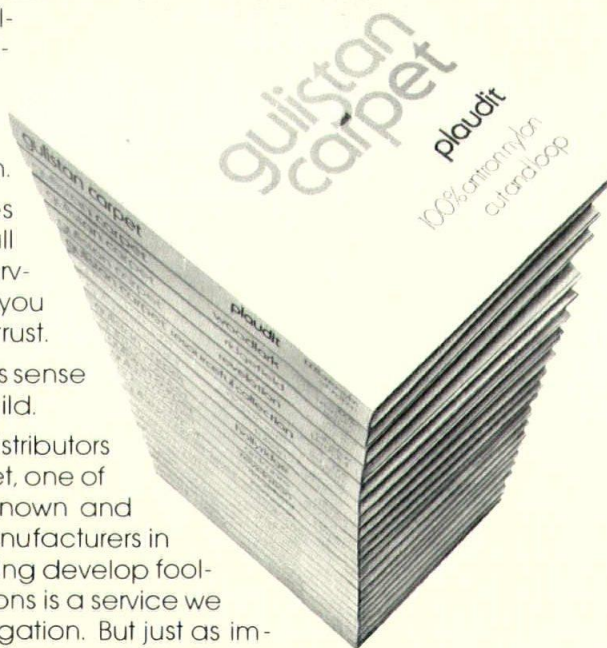
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The **centrum**, as designed and defined by Edward Sovik, Jr., Northfield architect, is a room which may be in a variety of shapes and sizes and constructions. The architecture has no "ecclesiastical" affectations and it can be used comfortably for other purposes than worship. Its furnishings are, as much as possible, loose, and any number of liturgical artifacts and art can be brought in to give it an appropriate liturgical quality, or moved out when it is used otherwise.

It is authentic, gracious and beautiful so it enables whatever event it shelters. It is soundly built so it supplies the human desire for a permanent place, but its flexibility allows for changes in liturgical practices and other uses. The centrum space should have an aura of holiness because it must be a beautiful place. But it must not have a contrived sacrality which would diminish its secularity. Secularity is important because it is in the world, not in out-of-this-world places that God meets man.

tions he could only drive for business purposes. "I never saw Ed carry his briefcase so consistently," adds another witness. Energy conservation has impressed Ed in a way road signs never could; he now stays within the 55 mph limit.

Form follows function for Ed. Rough drafts, letters and drawings appear on everything from short cardboards to paper towels. Office routines, like checking out and time



sheets, are hair shirts that he wears unhappily.

Reading, like flying, continues to be a source of pleasure for Sovik. He occasionally writes verse which he says is not publishable, and often sketches.

New staff is surprised by outbursts of song or whistling that punctuate hours of complete silence from Ed's office. When an occasional "Oh damnation!" sails out, they know he is slamming his hand to his head in self-exasperation rather than calling down another person.

Ed's honest expressions are tempered by kindness. On a commercial flight with a colleague during the '60's, Ed overheard a stewardess making loud, inappropriate remarks about blacks. As they left the plane, the colleague recalls that Ed put his arm around the stewardess and quietly said, "God loves them too, you know."

The anecdote reveals the private and public frontier that Ed has defined for himself, namely to extend Bonhoeffer's belief that the whole world must be viewed as the realm of God. "This implies that the religious person working in architecture must apply the same values and care to the building of factories, parks, schools, and freeways that have previously been reserved for the building of religious institutions. We haven't begun to deal with the implications!" declares Sovik.

It is interesting to speculate where in the world this will take him. □

Lydia Dyrld Quanebeck is a free lance writer living in Northfield, Minnesota. She is also the coordinator of Continuing Education at St. Olaf College.



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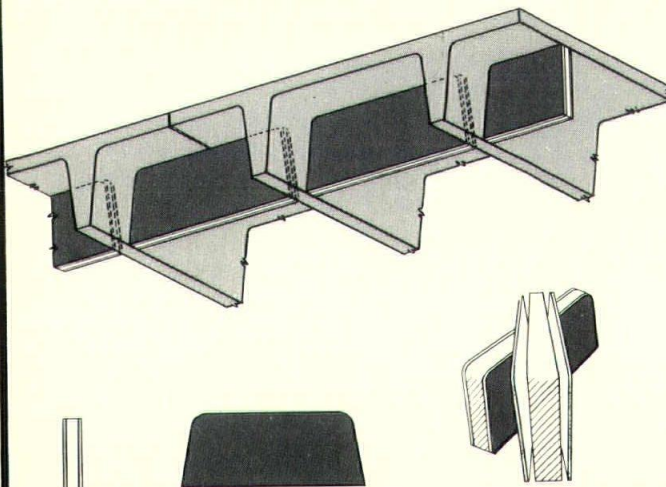
The word **legacy** (leg'-a-si) is defined as "something received or inherited from the past." This first in a series of Legacy Books on Duluth's growth and architecture is certainly true to this definition . . . as far as it goes, and leaves one eagerly anticipating the next book, "Urban Wilderness." Anyone interested in this area should put this book on their "must read" list.

Appreciation and compliments are due the City of Duluth for assembling such a fundamental "tool" intended to satisfy the person who seeks a thorough knowledge of why and how Duluth grew as it did while also providing an understandable digest of information for both the casual observer and the serious student of architecture.

The book is divided into three sections: Section 1 traces Duluth's historical trends, its economic eras of bust and boom and its social and cultural tendencies through the physical carpentry and neighborhood birth pains; Sections 2 and 3 become a very useful guidebook with well done touring maps, photographs of the 98 "most illustrative" structures and a listing of 98 other representative structures (unfortunately without photographs) for Duluth abounds with interesting and significant structures of architectural quality and representative vestiges of local history. A fourth section relating specifically to those "architectural gifts" that did not escape the wrecking ball or



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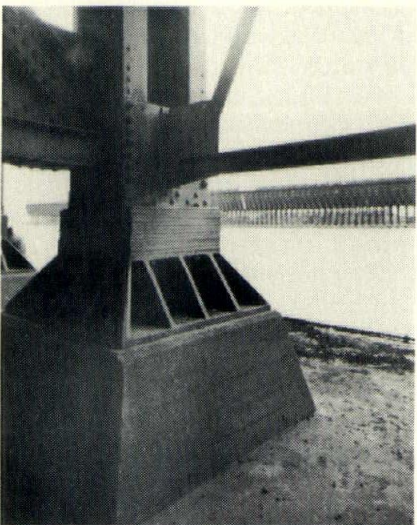
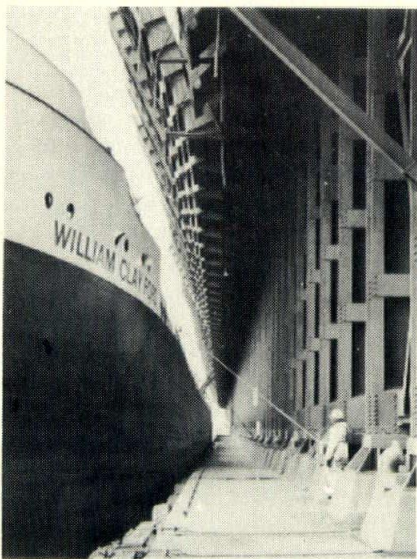
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have been altered beyond recognition could well have been included here with photographs to further emphasize the plight of Duluth's architectural heritage. Mr. Scott alludes to a number of these structures in his very well-written text: the Victorian hotel called The Clark House; Duluth's most exotic and exuberant Victorian building of the 1880's, the Grand Opera House; the bizarre Masonic Temple Opera Building; the reserved



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Romanesque Spaulding Hotel; the Lyceum Theater, etc. We learn our lessons hard and enough can never be said about this aspect of our heritage.

From its early and meager beginnings as a "muddy, treeless, scrubby, definitely unpleasant expanse of hillside" through the period of outstanding civic pride in the teens, to the troubled but hopeful present, Duluth has remained unique in that the great majority of its finest architecture has not suffered the bulldozer's ravages which have ruined so many cities through urban renewal, massive expressways of questionable effectiveness and politically influenced downtown development. Areas of this city remain as monuments to the confidence and prosperity of the men who created them . . . and the book delights in revealing a good number of these "monuments." But do not sit back and relax in your smugness, Duluth, for what have you brought forth in the last 56 odd years as compared to taking away? Still remaining however, is that hard to find and harder yet to keep FABRIC of history in commercial, residential, educational and industrial elements of the city.

The material assets of Duluth's culture which range from its early beginnings in Fond du Lac through the planned working-class development of Morgan Park to the massively confident Civic Center and to the staid but often imaginative mansions of the East End show clearly that we must include man-made as well as natural elements in our definition of environment.

The dilemma comes when we must find useful, contemporary roles in our modern cities for the fine buildings we have inherited from another era . . . Duluth has begun to do this with the conversion of its fine "Chateausque" French Norman Union Depot into a much needed cultural center along with similar efforts with the great "Richardson Romanesque" Central

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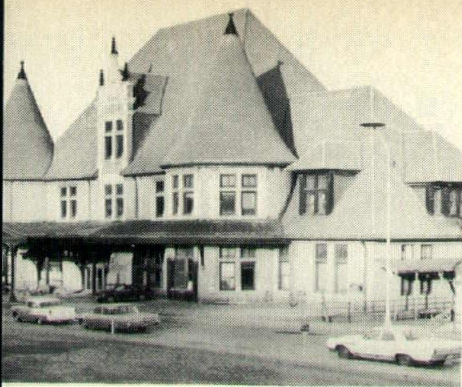
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"So goes economy and so goes the architecture," and from those peak, exuberant years of the early 1900's the 20's brought a decline which has lasted ever since. Where is that "New Pittsburgh" or that "Metropolis of the Northwest"? Why is the Alworth structure (built in 1910) still Duluth's tallest business building (further heightened in recent years with the addition to the roof of an epitome of visual pollution, a huge, glowing neon sign!!!)? And what of the city's parks and other recreation elements in this architectural fabric . . . don't they have a due place in Duluth's architectural space?

Steelton, Oneota, Oatmeal Hill, Ashtabula Heights, Gary, Kenwood, and East Hillside, to name a few, were and still are thankfully, the "backbones" of the city. These neighborhoods that have simply "been there" these many years for raising families and providing the good life . . . no great architectural elements necessary just identifiable cohesiveness . . . let's speak to these quickly for they are fast being destroyed from within and without. America and its cities desperately need to retain their neighborhoods both physically and humanly. Be aware, Duluth.

Be concerned also, Duluth, for a freeway extension appears soon to slice through the full length of the city further separating human contact with Lake Superior and causing desecration of lake frontage, Lief Erikson Park, Endion Depot, Hartley Building, numerous homes and other dwellings. The Union Depot you so proudly display is in danger of losing its strength and character through indiscriminate altering of interiors, additions, etc., and when do you plan to restore its original roof? Let us not forget too, the new library that is to be constructed directly in front of the Union

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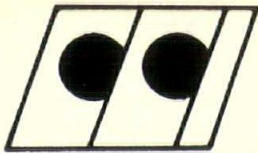


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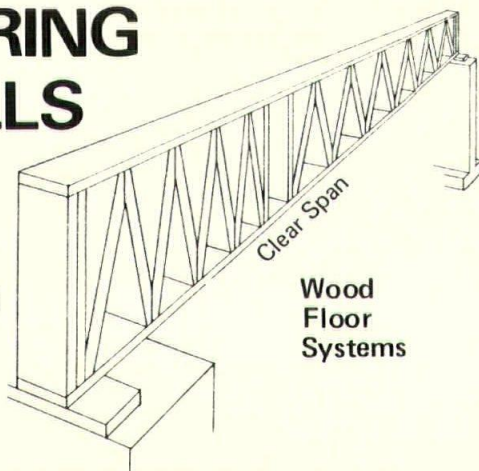
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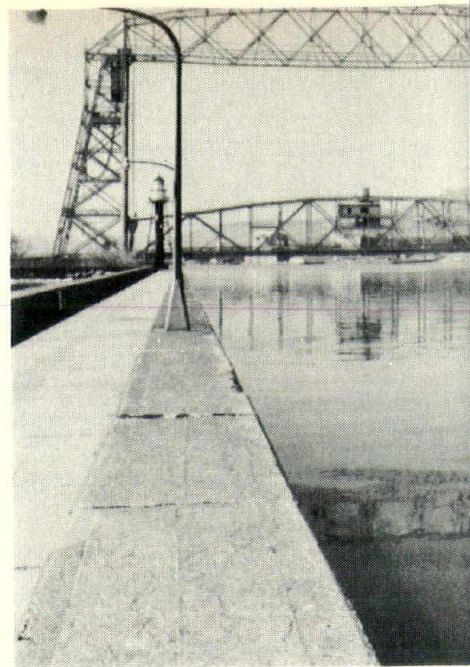
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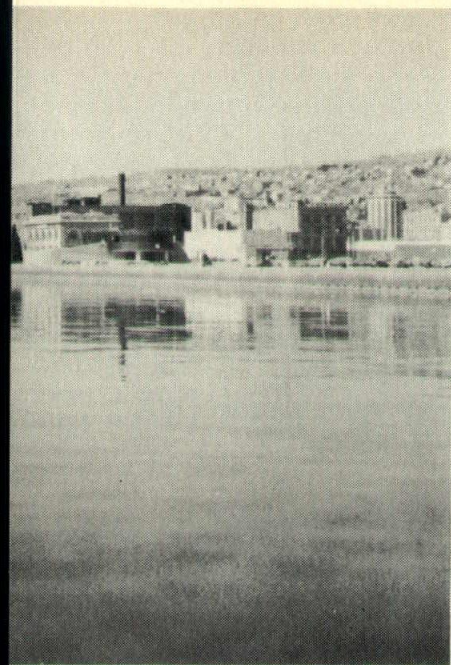
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*Duluth Aerial Lift Bridge, 1905; 1929-30
Thomas F. McGilvray and C.A.P. Turner,
Engineers*



Depot's main entry, destroying any
strong visual communication and iden-
tity into itself; and be very careful too



of how you handle that "precious elephant," Central High School. What will you do, Duluth?

This book does indeed extoll Duluth's architectural heritage, yet we can only build so many museums... what then of other more functional adaptive reuses.

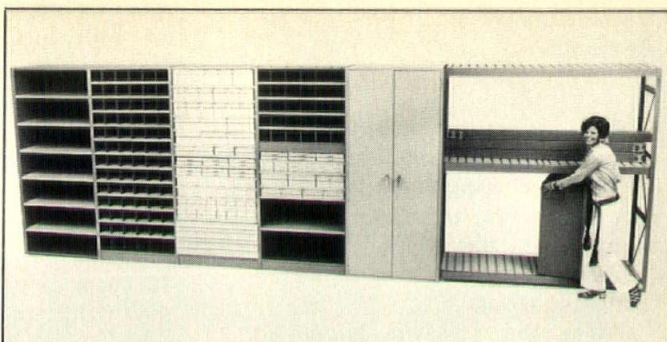
Programs such as Community Development Block Grant Funds are prime for your city so get out and seek such.

Let's take this legacy on to a next logical step by implementation of a city-wide survey of historical and architectural sites. Again funding is available if you are willing to go out and fight for it....

By publishing this book the City of Duluth has shown us its awareness of Duluth's architectural heritage. Now it is the people of the city who must also become aware of their man-made environment and who need to support zoning, taxation, capital budgeting, private endeavor and any other necessary reforms needed to make this preservation of landmarks a reality... your concern is necessary if Duluth is to retain the best of its cultural heritage for future generations to appreciate and enjoy.

This book tells of where Duluth has been and where it is at now... its future is up to you.... Let's DO SOMETHING. □

Duane Stolpe, a registered architect, is a member of the Historic Resources Committee of the Minnesota Society of Architects. He is Principal Planner with the Saint Paul Housing and Redevelopment Authority and practiced in Duluth before coming to the Twin Cities.



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appointment have been men. Now the UN is seeking to better balance that equation.

The UN's North American Recruitment Office, which is responsible for candidates from Canada and the U.S., is seeking high-level professional women with solid academic backgrounds and at least 10 years of practical experience in the fields of physical planning, urban planning, and urban design.

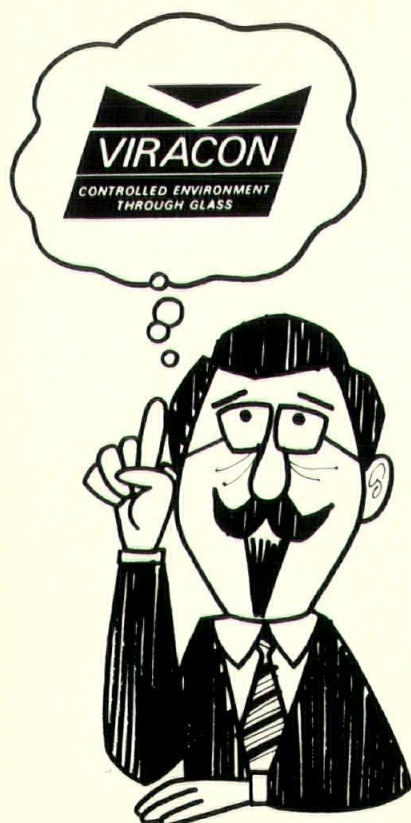
Qualified women who want to share their expertise may have their

names added to the roster of candidates from which salaried overseas vacancies are filled. Assignments range in duration from a few weeks to several years. For some assignments, English is the sufficient language; for some French or Spanish may be required and another language could be an asset.

For the proper forms and a current list of overseas vacancies, contact Mr. Leslie Schenk, Recruitment Officer, North American Recruitment Office, United Nations, New York, N.Y. 10017. □

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New State Arts Board Members Named

Governor Wendell Anderson appointed two new members to the Governing Board of the State Arts Board in February.

Arlene Helgeson of Saint Cloud and James Glazman of Duluth succeed Maxwell Oie of Duluth and Margaret Thatcher of Wayzata.

Arlene Helgeson, a native of Saint Cloud, has been active with the Saint Cloud Arts Council since its inception five years ago, serving as its president for three years. She was instrumental in bringing to Saint Cloud a group of three granite sculptures by Minnesota artist Anthony Caponi. In conjunction with the sculptures, she produced a 16mm educational film, "The Granite Trio." (See *Architecture Minnesota*, September/October 1975, pp. 29.) Ms. Helgeson will serve on the MSAB Board until January, 1979.

James Glazman of Duluth made his acting debut in "Roshoyon" at the Duluth Playhouse, and has since appeared in many of their productions. In addition, he has served as president of the Board of Directors of the Playhouse. Mr. Glazman is appointed to serve on the Board until January, 1977.

The Board is made up of 11 members, eight appointed by Congressional district, and three members at-large. Other members of the Governing Board are Dr. Walther Prausnitz, Chairman, Moorhead; Kenneth Dayton, Minneapolis; Sandra Hale, Minneapolis; Laura Jane Musser, Little Falls; Alvina O'Brien, Saint Paul; Anne Marie Plunkett, Rochester; Philip Von Blon, Minneapolis; Dr. Alvin Zelickson, Minneapolis; and Louis Zelle, Saint Paul. □

LETTERS

Congratulations on your magazine. It's good.

The piece on Spitznagel was charming and very appropriate.

Wolf Von Eckardt
The Washington Post

Editor:

My sincere thanks for being included

on the mailing list of the *Architecture Minnesota*. I find that your excellent publication is significantly better than our own state architecture journal.

My faculty and students appreciate the opportunity of sharing your publication.

Karl H. Greimel, Dean
School of Architecture
Lawrence Institute of Technology
Southfield, Michigan

Editor:

Architecture Minnesota has developed into a great publication. To me, "Architecture at a Glance" is a great help in keeping track of the projects that are current or in the news. Even the Herman-Miller article was exciting to me.

Leif Erickson
Erickson Ellison and Associates

CARVER JOURNALS published

As its Bicentennial volume, the Minnesota Historical Society Press will publish in May *The Journals of Jonathan Carver and Related Documents, 1766-70*. Edited by John Parker, curator of the James Ford Bell Library at the University of Minnesota, the book presents for the first time Carver's own story of his controversial 18th-century expedition to the Midwest.

Carver was the only explorer to leave a written account of his journey to the Minnesota country during the period of British control that immediately preceded the Revolutionary War. British colonial policy frowned upon Carver's expansionist activities. Thus the publication of his journals sheds light on the period and is especially appropriate to mark the Bicentennial.

Parker relates how the Carver expedition evolved from the ambitions of a few adventurers (including the famous Robert Rogers) bucking the antiexpansionist British policy of the 1760s. He offers background and a carefully edited text of Carver's own heretofore unpublished journals, which were discovered in London's British Museum at the turn of the century. Working with four manuscript versions of the journals, Parker has pieced together a day-by-day record of Carver's journey.

The volume will be available in May at bookstores, from the MHS Order Department, 1500 Mississippi St., Saint Paul 55101, and from the Minnesota Society of Architects' Book Center, 100 Northwestern National Bank Building, Saint Paul 55101.

The price is \$10.50 per copy. ☐

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**Forum on Public Architecture
A Conference for Government
Administrators**

Paul F. Cummings

I was pleased to be invited to attend a meeting entitled Forum on Public Architecture: a conference for government administrators held at the Kennedy Center in Washington on April 6-7. The sponsors were the American Institute of Architects and the National Endowment for the Arts. In attendance were 35 individuals having the title of State Architect/Engineer or its nearest equivalent, individuals at the state level of government responsible for the administration of expenditures of public funds for the design and construction of public buildings. Among the topics discussed were energy conservation, programming, post construction evaluation, consultant selection, art in public buildings and the evaluation of state capitol design.

About one third of the participants were architects, none were de-

signers but all carried a responsibility for the design efforts of consultants. They all live with the real world problem of attaining necessary space of adequate quality in an inflating economy within budget limits set by appropriation. But there was general agreement that good design effort produces better buildings, both functionally and esthetically. And good design, by proper analysis of options, frequently lowers over-all cost.

In discussions of energy conservation, it was pointed out that energy conscious design rather than merely prescriptive codes will be required in new construction and modernization. Optimum orientation of buildings with respect to sun and wind, enclosed plazas, vigorous analysis of client requirements are methods by which the architect can make significant contributions. As the technology develops perhaps solar heat and wind power devices will become architectural elements as fireplaces were in earlier centuries.

One session displayed the results

of an ordinance of the City of Baltimore to allow one percent of construction appropriation for public buildings to be expended on art work. No stipulation is made as to media, but all proposed art work must be approved by the City Design Commission, a group with competency in art. This allowance has been used for sculpture, monuments, bas-relief, mosaics, murals, graphics; any distinct decorative element. The examples described were used to create mood, awareness, or simply to beautify the city place.

Most of the participants liked the Baltimore approach but considered specific allocation by state legislatures for art in public buildings as part of the building appropriation itself to be most difficult if not impossible.

I wonder if it could happen in Minnesota? □

Mr. Cummings, who is an Honorary Member of the Saint Paul Chapter AIA, is State Architectural Engineer in the Department of Administration of the State of Minnesota.

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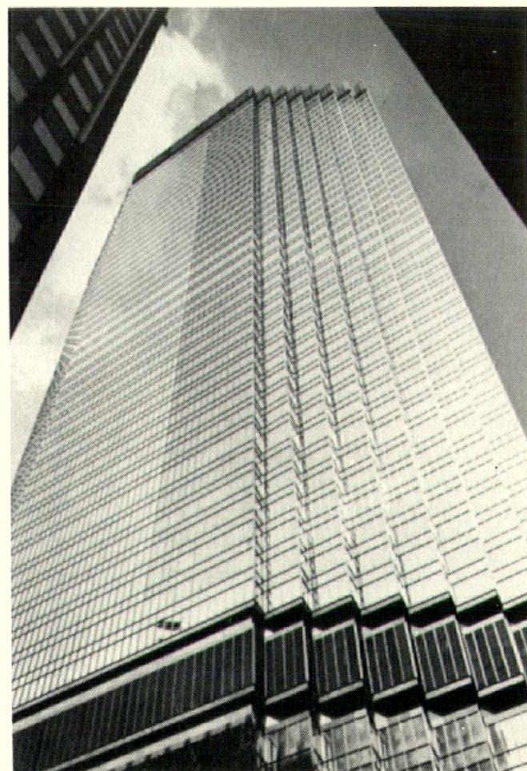
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BOOKS

Building Construction Illustrated by Francis D.K. Ching, School of Architecture, Ohio University. 320 pages plus index; illustrated; 11 x 14; Van Nostrand Reinhold; \$9.95 paper, \$17.95 cloth.

This illustrated guide to building construction is intended to acquaint the laymen with an overview of how the major components of a building fit together with the rationale behind their construction.

It is a practical, easy-to-use manual of residential and light construction, providing graphic, step-by-step guidance on every technique, and includes over 1,000 original drawings by the author.

The book is available from the Architecture-Construction Book Center, Minnesota Society of Architects, 100 Northwestern National Bank, Saint Paul, Mn. 55101.



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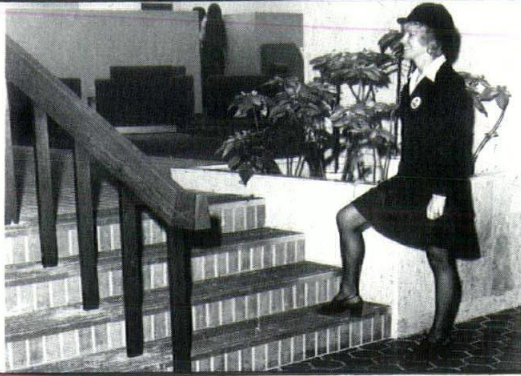
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