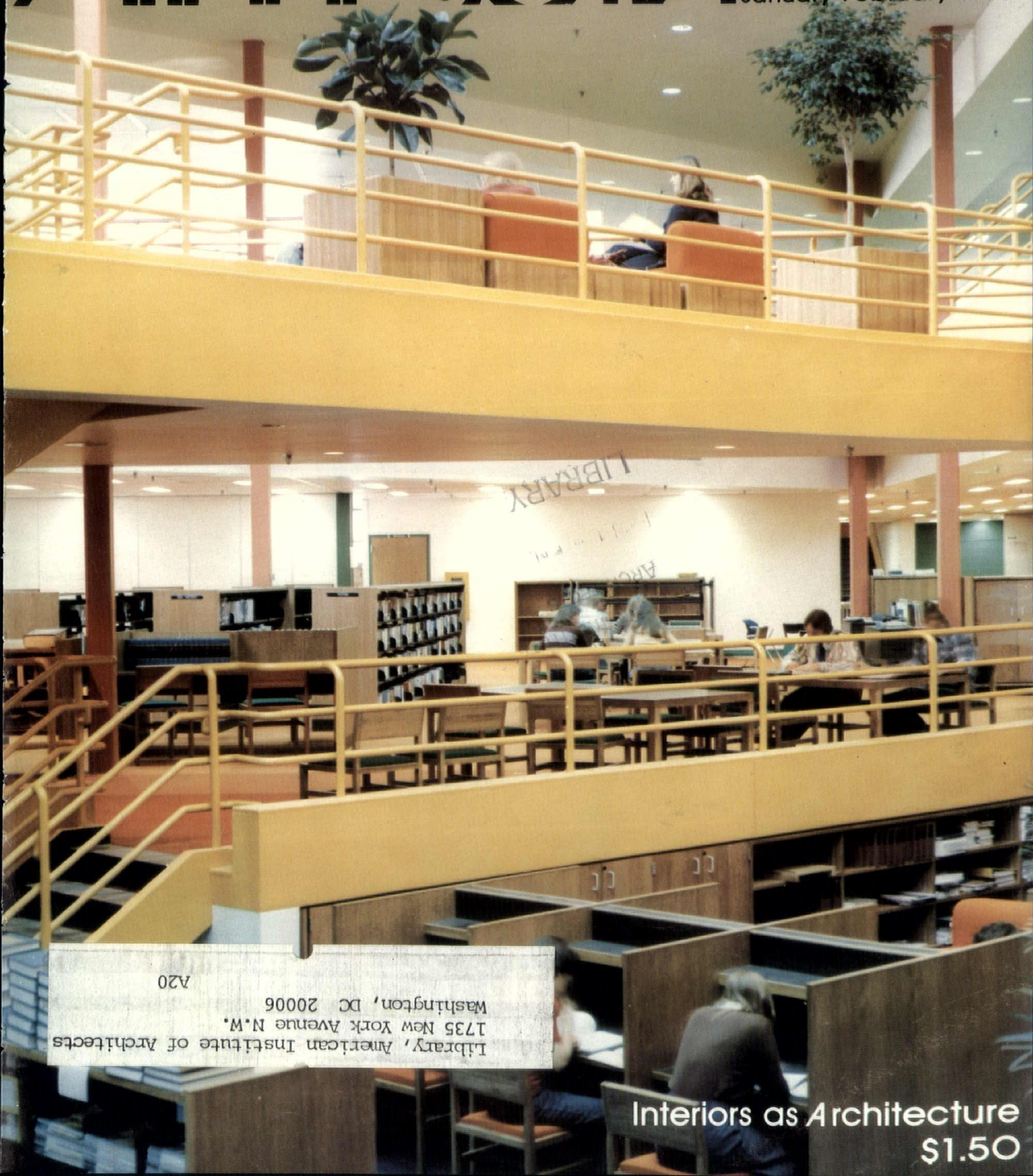


ARCHITECTURE MINNESOTA

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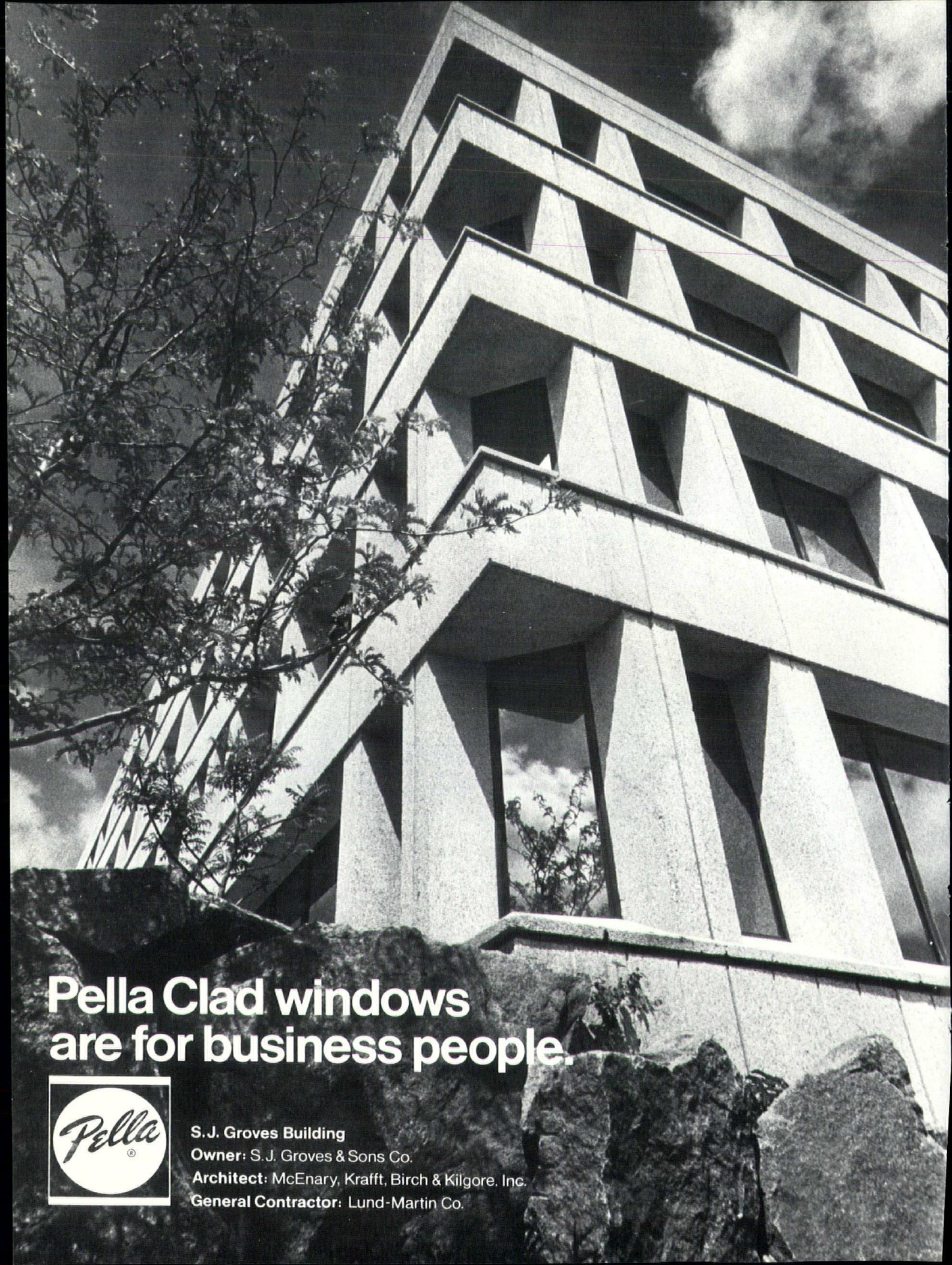
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Cover: Instructional Materials Center at the
Apple Valley Senior High School in Apple
Valley, Minnesota. The school is a large
educational complex which incorporates a
shared sports facility with the City of Apple
Valley. The complex was designed by Ham-
mel Green and Abrahamson, Inc., Archi-
tects and Engineers of Saint Paul, who also
designed the interiors, selected and specified
all furniture and furnishings. Photo by
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S.J. Groves Building

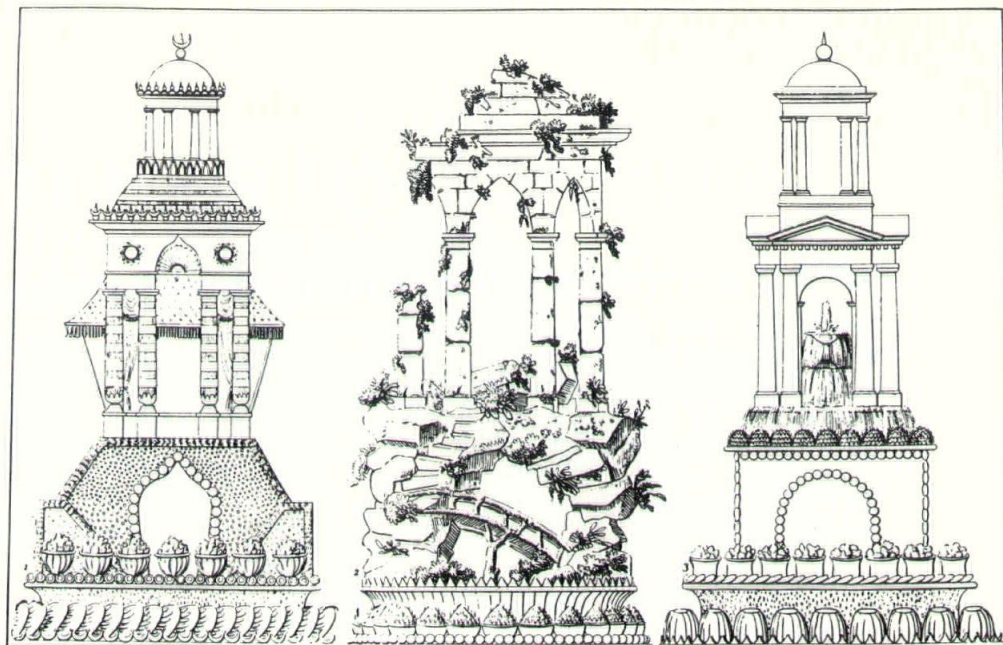
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SWEETS TO THE SWEET

From the Editor



To compensate for dreary Feb
We're sending Valentines to ebb,
Heroically, the awful flow
Of ice and slush and melting snow.
It warms our hearts to think of friends
Who don't deplore the latest trends,
And, cheerfully, with drum and fife,
Add to our quality of life.

The bestest Hallmark card of love
To Rudy Perpich our new Gov.,
To Hubert H. and Wendy too,
Warren Spannaus and Ben Boo.
For Merritt strike a cheery chord,
And Sherry Chenoweth, Miles Lord.
There's no malaise in Minnesota,
Not in Willmar or Mendota.

The Times should send Ada Louise
To marvel at our expertise.
For Rapson, Sovik and Gene Green
Crimson poppies from the Queen;
And from her fridge banana splits
To Dan Sheridan and Gregory Bitz.
Royal rubies from the Czar
To Barbara Flanagan of the Star,
And colleagues Close, Peg Meier et al.,
and also Nina Archabal.

The Crystal Court is where to woo
Loyce Houlton and Jack Donohue,
And give your heart to Robert Bly,
Marge Vogel, Bob Pirsig — don't be shy!
For Mickey Friedman, Otto Piene,
A hearty dish of fettuccine.

A candy basket made of straw
For Jerry Rudquist, Pete Magrath.
Irv Williams, Gifford and St. John's:
A case of Valentine bonbons.
Revs. Bozarth-Campbell and Piccard
Deserve our Valentine regard.
For Skrowaczewski, D.R. Davies,
We'll make the most delicious gravies.
Chuck Huntington will glaze the mutton
With Lockhart, Guindon and Vern Sutton.
A thousand candy kisses each

To Gerald Vizenor, Mary Leach.
To Ruta, Ken, a greeting bonny.
Bill Scott and Sia Armajani,
We'll stage for you a neat quadrille
With Barbara Brandt and Louise Hill.
Inscribe with sugar these two names:
Charles Biederman and Phillip James.
Shakespeare's heart to Michael L.
The Chimera and Stephen Sell.
Melba Toast (with cherry jam on)
For Frank Kacmarcik and Leigh Kammann.
For Sam Sachs and the Schubert Club
We'll mix a foaming sillabub.
A bicentennial bell by Whistler
For David Gebhard, Barbara Schissler,
Georgia DeCoster, Lyndel King
and Garrison Keillor, let it ring!
For Arlene Helgeson we plan
A feast of chords with Jeffrey Van.
Songs of spring for Mike Barone,
KSJN will sound the tone.
And to our dear dear other friends:
Candies, roses, dividends,
Daffodils and a great white dove,
This Valentine's a sign of love. □

— Bernard Jacob

(With deep apologies to the late Frank
Sullivan and gratitude to RTJ and Burges Johnson)

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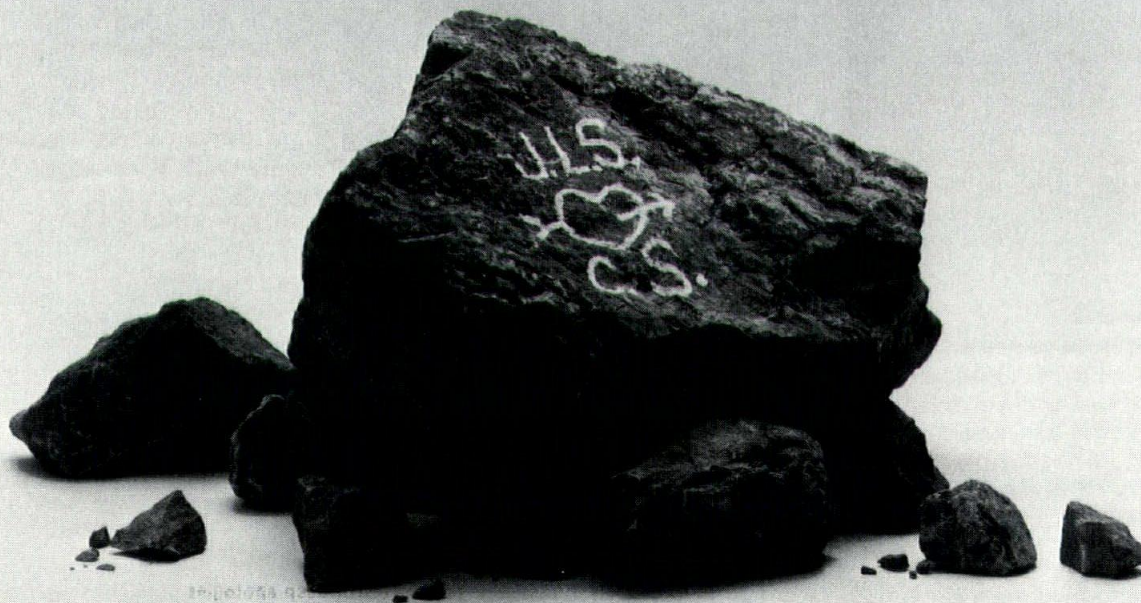
porting soil, projected weight and frequency of loads, grade of the area, and job site location. We think 100% crushed stone is the best choice most of the time. Call us, and we'll tell you why.

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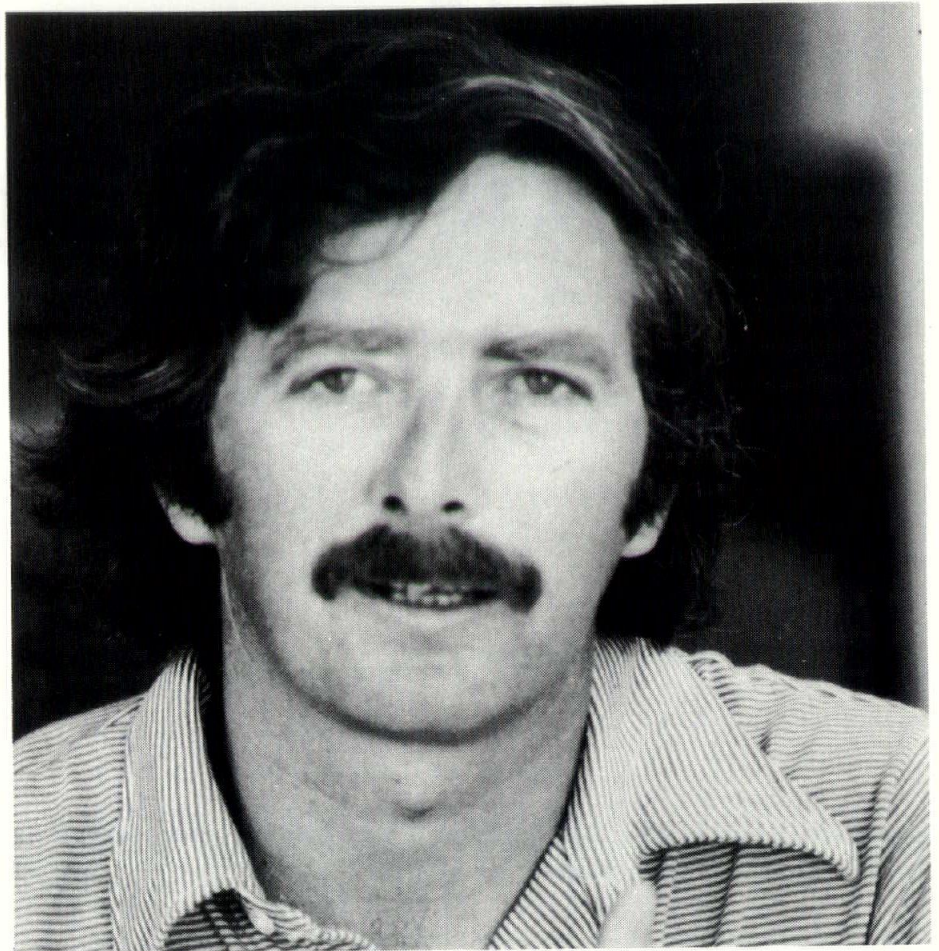


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MINNESOTA II TERRATECTORAL COMPETITION



Minneapolis architect among finalists

K.M. Lockhart of Minneapolis was one of the five finalists announced Sunday, December 19 at the conclusion of Stage One of Minnesota II, the Minnesota State Capitol Building Annex competition, which drew entries from 256 architects and provoked nationwide* attention because of its unprecedented open design selection process.

Lockhart, an associate professor of architecture at the University of Minnesota, was formerly with Ralph Rapson and Associates, and formed his own firm last year. While with Rapson he worked on a number of outstanding projects, among them the Guthrie Theater, the Rarig Center for the Performing Arts at the University of Minnesota and Hope Lutheran Church in Minneapolis. His competition team included James McBurney, Mike McCarthy and Scott Wende — all of the Twin Cities.

The four other winning designs were submitted by Bernard J. Cywinski of Larkin and Cywinski, Philadelphia; Hemut Jahn of C.F. Murphy Associates, Charlotte, N.C.; and Arthur S. Takeuchi and David Lai of A.S. Takeuchi, Architect, Chicago.

Each finalist received \$12,500 and will receive a further \$12,500 in March upon completion of Stage Two, when the jury, again in open deliberations, will make its final decision on the selection of an architect for the proposed \$25 million building.

Members of the jury are Pierce Butler, Saint Paul; John C. Harkness, FAIA, Cambridge, Mass.; Daniel Kiley, Charlotte, Vt.; William LeMessurier, Cambridge, Mass.; Representative Fred Norton, Saint Paul; Ralph Rapson, FAIA, Minneapolis; Judge Joseph Summers, Saint Paul; Dr. Donald Torbert, Minneapolis; and Peter Walker, California. □

*See p. 9.

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HAPPY PRECEDENTS SURROUND A MINNESOTA PUBLIC BUILDING

An extraordinary series of political and architectural events have been transpiring in Saint Paul where the state government plans to build a large annex adjoining its 71-year-old capitol.

The first event was the decision to construct the entire facility underground, thereby preserving the esthetic integrity of existing buildings and the landscape. It is seldom that politicians eschew an opportunity to build highly visible monuments to themselves.

Of equal importance, perhaps, is the fact that putting the annex below grade will save about 52 per cent in heating and 22 per cent in cooling costs. Many governmental bodies are paying lip service to energy-saving buildings, but relatively few can produce such impressive statistics.

A second decision was to hold a national competition for the selection of an architectural firm to design the annex.

This decision, too, was encouraging news, for it spoke of a commitment to excellence and a willingness to spend extra time and money on an important project. It would have been far easier to hire a hack architect who was politically well-connected.

The third and most important event in this scenario was the announcement that every step of the architectural selection process — including the final judging to be made in March — would be open to the public.

This unprecedented procedure was mandated under Minnesota's so-called "open meeting law," enacted by the state's legislature three years ago and considered to be one of the strongest in the nation.

The public has long enjoyed the right to observe the deliberations of officials in a variety of settings ranging from village board meetings to sessions of Congress.

Over the years, however, this privilege has been eroded by politicians who prefer secrecy. In Chicago and other cities, officials of some agencies often make their decisions in star chamber sessions, then brazenly go through the motions of holding meaningless "public" meetings.

Often, these public servants offer the excuse that certain matters are too "sensitive" for exposure to public monitoring. This alibi has been parti-

cularly popular among federal officials who hang the "national security" label on anything they wish to cover up.

The Minnesotans were breaking away from precedent, indeed, when they declared that any member of the public could watch and listen to the design judging. This sort of thing simply isn't done anywhere, you see. Members of the Capitol Area Architectural and Planning Board also knew they were running certain risks, and, predictably, they encountered problems.

Most members of the nine-man competition jury were architects. The jury included such nationally distinguished practitioners as Ralph Rapson of Minneapolis and Dan Kiley of Charlotte, Vt.

When they learned a bit belatedly that their technical and visceral reactions to the entries would be heard by anyone who cared to listen, some of them temporarily balked. There was even talk of a jury resignation or two.

But to their credit, all of the jurors stuck to their job.

On December 16, hundreds of citizens strolled through the big National Guard Armory in Saint Paul and examined a huge display of plans submitted by all 256 entrants.

During the weekend that followed, many others sat in rows of chairs only 10 feet from the jury table and listened while the jurors debated the merits of the proposals.

Some of the discussion was highly technical and dry. An underground building, after all, cannot be very spectacular, even though it will contain 380,000 square feet [the equivalent of burying a 10-story chunk of Chicago's Civic Center].

But the public was making a bit of significant history in participatory democracy, and Minnesota political leaders deserve congratulations for permitting this breakthrough.

And what will be housed in the underground annex after it is completed, one might ask? Much of the space will go to the Minnesota Historical Society — but a great deal of the rest will provide the legislature with more public hearing rooms! □

Editor's note: Paul Gapp is architecture critic for The Chicago Tribune. His article originally appeared in The Tribune December 23, 1976 and is reprinted here with permission.

A \$10 billion umbrella.

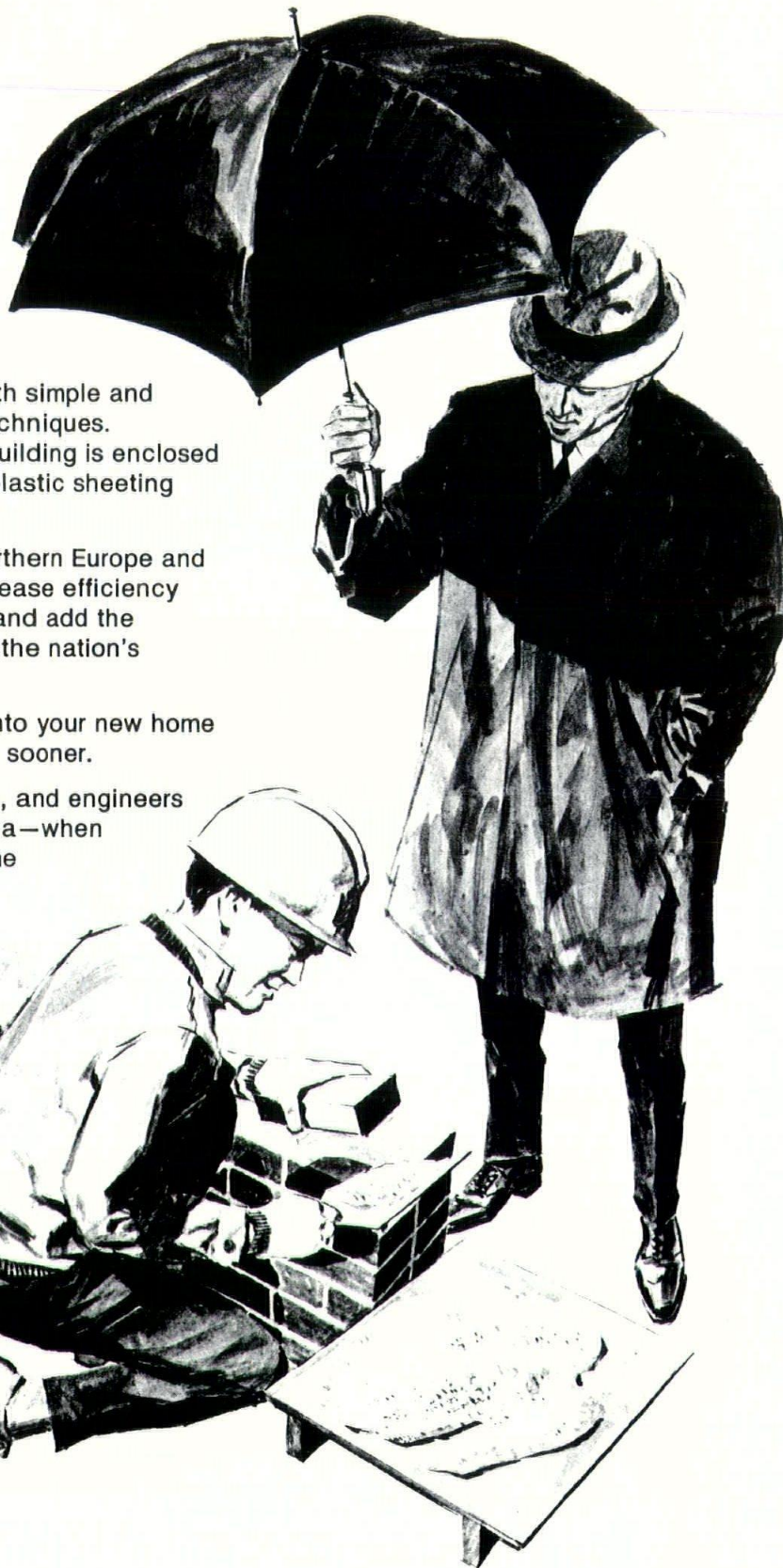
That's what "all-weather" construction is. \$10,000,000,000 is what the nation pays year after year for construction "down time" resulting from bad weather. And that is what the nation can save by protecting the bricklayer and other construction workers from bad weather.

Any construction site can be protected with simple and inexpensive "all-weather" construction techniques. Basically, all or a portion of the home or building is enclosed with inexpensive materials such as clear plastic sheeting and heated with space heaters.

These techniques—proven in Canada, Northern Europe and some cities in the United States—can increase efficiency of the building process, hold down costs, and add the equivalent of 35,000 trained bricklayers to the nation's limited pool of skilled craftsmen.

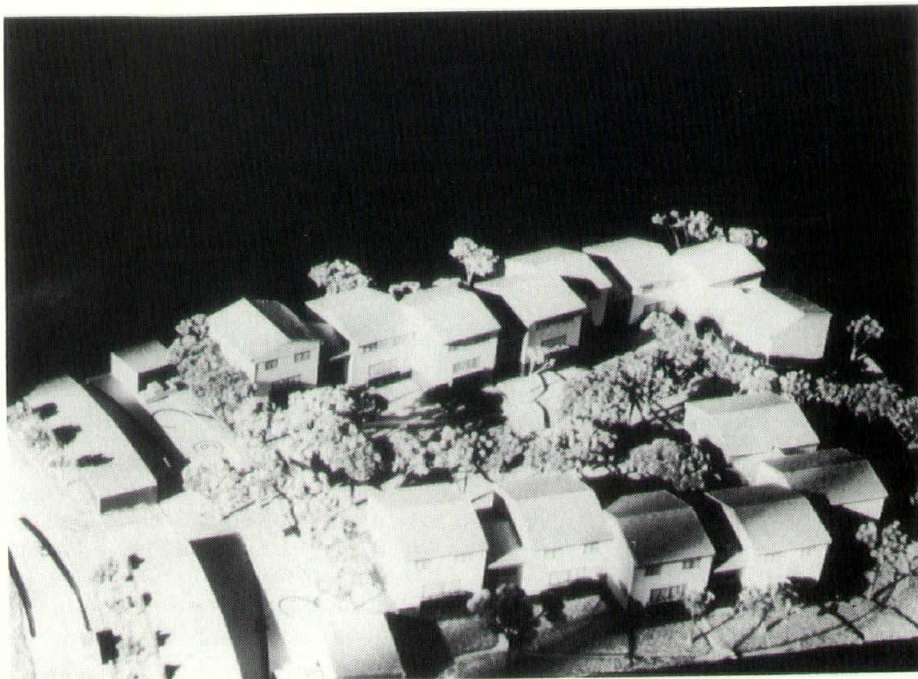
The "all-weather" umbrella can put you into your new home or office much sooner—sometimes months sooner.

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ARCHITECTURE AT A GLANCE



After a comprehensive tour of the Twin Cities and 18 communities around the state, the highly acclaimed Bicentennial Exhibition of Minnesota Art and Architecture may be far from the end of its road. A proposal has been submitted to the National Endowment for the Arts for funds to remount and modify the exhibit for a possible national tour. Possible host cities to date include Washington, D.C., Chicago and Manhattan, Kansas. Dr. David Gebhard, University of California at Santa Barbara Gallery Director and author of the long-awaited "A Guide to Minnesota Architecture," has agreed to serve as curator for the extended tour.

The works of two of Minnesota's most brilliant architects, William Purcell and George Elmslie, are on display through February 17, at the University of Minnesota Gallery in Northrop Auditorium on the Minneapolis campus. The exhibit will include panels of commercial, residential, church and civic structures designed by the two Minneapolis architects. During their brief 15-year partnership—1909 to 1924—Purcell and Elmslie completed approximately 400 designs of which less than half were actually constructed. The exhibit will also contain furniture, stained glass, light standards and original drawings. The University Gallery is open from 11 a.m. to 4 p.m. Monday through Friday, and from 2 to 5 p.m., Sundays. The exhibit is free and open to the public.

Windslope

A special salute goes out at this time to the members of the Minneapolis American Institute of Architects (AIA) Chapter's Housing Task Force for their unswerving dedication to introduce quality public housing in a suburban environment in Minnesota. Now, after seven years of planning and coordination, construction is underway on Windslope, a 168-unit townhouse complex located in The Preserve in Eden Prairie. **Designed by Close Associates, Inc. of Minneapolis, Windslope represents the first time a non-profit professional organization such as the Minneapolis AIA Chapter has undertaken the responsibility for the development of public housing.** The design itself features a series of integrated townhouse units each with a ground-level unit and two split-level units on the top two floors. The 10-acre site will include several recreation and play areas that will be visible from the windows of the living units. Each family will have an indoor and outdoor parking space, and all parking areas will be landscaped. Residents of Windslope will be eligible for the U.S. Department of Housing and Development (HUD) Section Eight program, which provides that qualifying low- and middle-income tenants pay a quarter of their annual income toward rent and any difference between that and the actual rent is subsidized by the federal government. The project was financed by the Minnesota Housing Finance Agency and will eventually be sold to the National Housing Partnership,

Windslope townhouse complex in Eden Prairie, Close Associates, Inc., architect, Minneapolis

a federally created non-profit agency for the advancement of public housing. Finally, special recognition and thanks is due to the people and government of Eden Prairie who have enthusiastically supported the project from its early stages. Watch these pages for further developments on this important project . . .

Hibbing

Customers of the **First National Bank of Hibbing** may be in for a pleasant surprise when that institution's new building is completed in December. Designed by **The Wold Association, Architects, Saint Paul**, the new bank, located adjacent to the old structure, will feature the same type of exterior limestone that was used on the old building. Upon completion, the present building will be razed and the site will be replaced by a 30-car customer parking lot and a plaza. As an added touch, the fascia on the present building which incorporates the name of the bank in bronze letters will be installed as a divider separating the parking area from the plaza. Mike Cox is the project architect and Architectural Resources of Hibbing are consulting engineers.

The firm also received a design citation from the recent 106th Congress of Correction of the American Correctional Association for its design of the Ramsey County Adult Detention Center, Saint Paul, a joint association with the New York firm of Gruzen & Partners.

Pipestone

Long-time residents of the Pipe-

stone area will again find interest in a building which helped shape their lives as children. The old town library, c. 1900, is currently undergoing interior remodeling and exterior adoption into a community senior citizen's center. Under the direction of architect **Martha Farrell**, a VISTA volunteer from Brooklyn, New York, the design of the "new" center will feature craft and workshop areas, lounges and a card playing section. A new entrance will permit access by the handicapped. The reddish-colored structure, made of Sioux quartzite, is on the Minnesota Inventory of Historic Places as a representative example of the many buildings of its type erected in that region during the last century. Ms. Farrell has worked for architectural firms in Massachusetts and New York prior to becoming a registered architect in Minnesota.

Waseca

City government in Waseca will "come together" this month as construction begins on a new city hall which will be in the form of an addition to the community's Water and Light plant. Designed by **Williams/O'Brien Associates, Inc. of Minneapolis**, the addition will include space for the City Clerk's office, the City Manager's office, several other offices to be used by armed forces recruiters or social security representatives and a drive-up window for paying utility bills. An existing generator room will be converted into the city council room, and completion of the project is scheduled for mid-summer.



First National Bank of Hibbing, The Wold Association, architect, Saint Paul

Ellerbe Associates, Bloomington, was one of the three First Honor Award winners in the recent Fifth Biennial Awards Program for Distinguished Architectural Achievement sponsored by the Naval Facilities Engineering Command (NAVFAC) and The American Institute of Architects. The Ellerbe design involved the renovation and transformation of an 80-year-old indoor drill field at the Naval Academy, Annapolis, Maryland, into an entertainment and dining facility. The building now contains a large ice skating rink and arena space and a food service and dining area which overlooks the arena. According to the jury, the design is "... an excellent example of new life for old structures. This building has been rehabilitated using restraint and respect for the original, and the modern elements that have been added do not conflict with the basic integrity of the building."

Energy

Construction of a Honeywell-designed simulated solar steam generator, which could lead to construction of a pilot solar electric generating plant in the United States by 1980, is near completion at Northern States Power Co.'s Riverside generating plant in Minneapolis. The experiment, part of a national program, is financed by a \$7-million contract from the U.S. Energy Research and Development Administration (ERDA) to Honeywell, Inc. Preliminary design began last year on the system which will consist of banks of mirrors focusing the sun's heat to a boiler atop a 400-foot tower. The steam produced will then be piped to a conventional steam turbine-generator at the tower's base or transferred to a heat storage system.

On an equally important but lesser scale, NSP has forecasted a 70% energy savings for a recently con-



Dahlgren Hall dining facility, Naval Academy, Annapolis, Maryland, Ellerbe Associates, architect, Bloomington, Minnesota

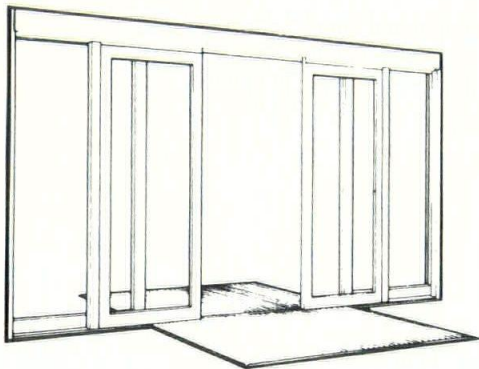
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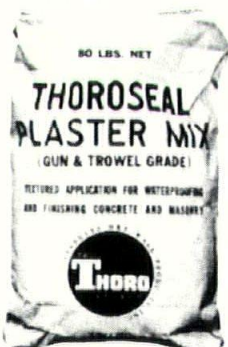
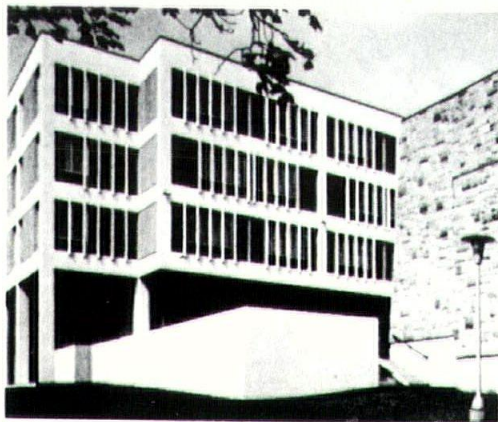


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structed home in Edina. Designed by Reese-Rova Associates of Minneapolis, the home is tightly sealed with smaller-than-average triple-glazed windows and a special vapor barrier throughout. The two-story, 2,000-square-foot home includes 12 inches of fiber glass batt insulation in the ceiling and eight inches in the walls. NSP helped design and finance the demonstration home to determine how much energy can be saved in a new home incorporating extensive energy-saving features and to test the success of energy storage in reducing peak electric demand. NSP will monitor energy use in the home for the next two years. The house is owned by Glydewell Burdick Jr., a Minneapolis engineer.

After years of expensive trash removal costs, the 3M Company has decided to make use of their "dry scrap," which is in essence the contents of the giant corporation's thousands of wastebaskets. In accordance with a long range development plan by The Architectural Alliance of Minneapolis, 3M's proposed Carlton Park office and research complex may be operated partially on combustible dry scrap, an untapped source for steam generation. The 563-acre tract, located in the St. Paul suburbs of Lake Elmo and Oakdale is scheduled for development beginning 1979. Also under consideration for the project as part of its energy conservation plan are solar collectors for supplemental building and water heating, ceramic rotary heat exchangers which recover heat energy from air-exhaust systems for reuse, variable-volume air-handling systems to automatically balance intake and exhaust and computerized controls to adjust system conditions to interior load variations and outside conditions.

Design Quarterly's Winter issue (DQ 103) titled *Architecture as Energy* has just been published by the Walker Art Center, Minneapolis. Written and edited by Margot Villecco of the AIA Research Corporation, Washington, D.C., it features some eleven projects demonstrating both active and passive systems of energy conservation. The designs, illustrated with drawings and photographs, range from a Community for the Friends to an office building and residences. The scope is national and includes two projects by Minneapolis architects: the feasibility study for the 3M



WATERPROOF

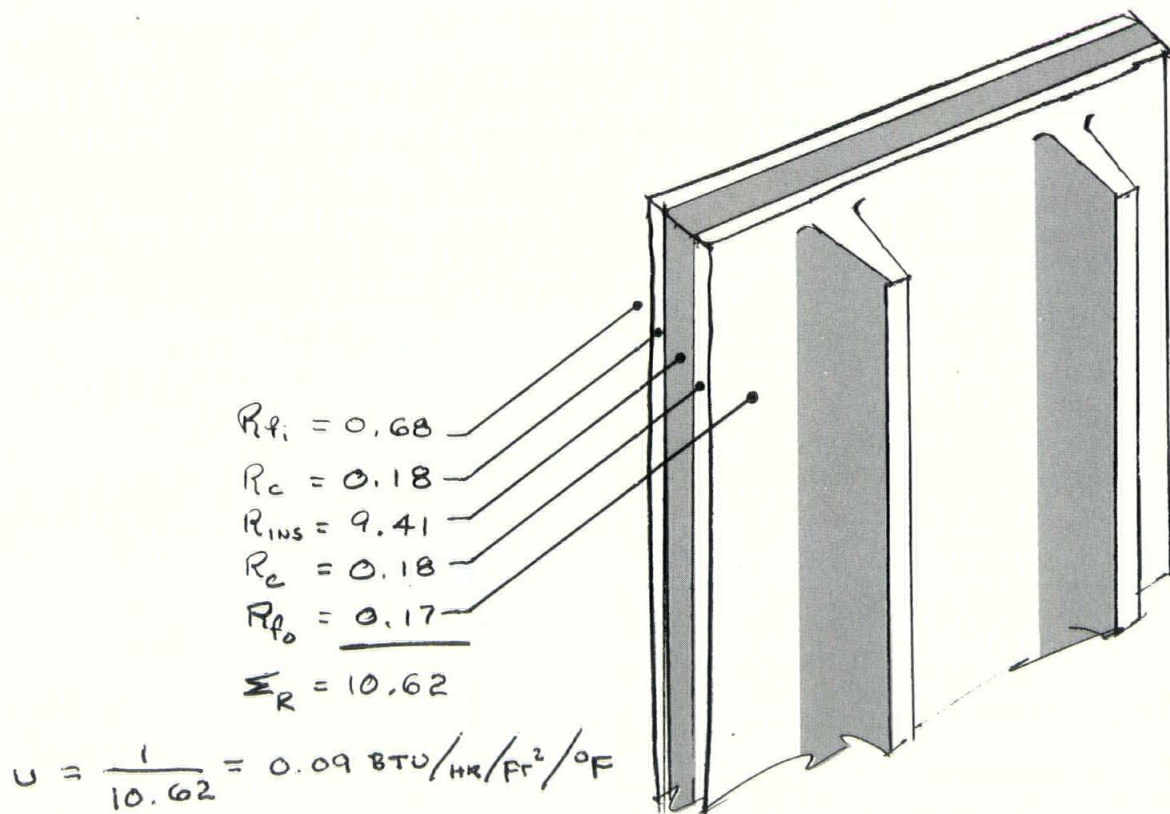
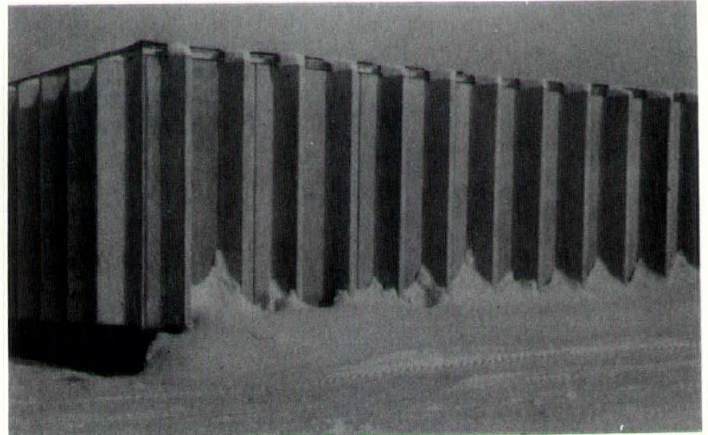
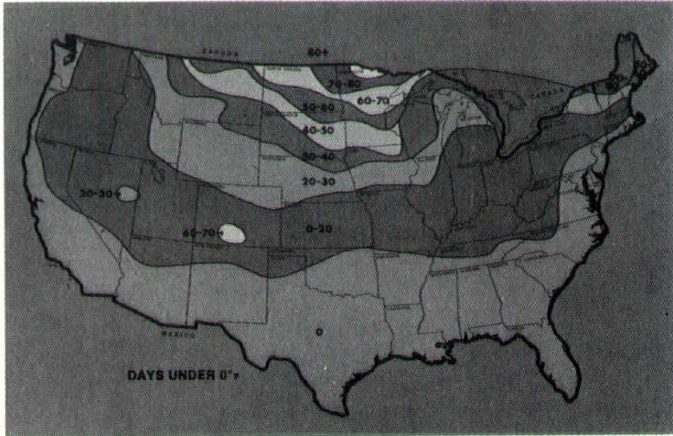
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Company (mentioned above) by the **Architectural Alliance** and the East Bank Bookstore/Admissions and Records Facility at the University of Minnesota by **Myers and Bennett**.

Architectural Center opening MSA moving

After more than a year and a half of study and examination of potential sites, the MSA is opening a new Architectural Center in Downtown Saint Paul. The center will be located in the Northwestern National Bank Skyway at the top of the escalator near Dayton's.

At the same time, the MSA's Administrative Offices will move to a renovated historic mansion at 314 Clifton Avenue in Minneapolis.

The Architectural Center, managed by Susan Davis, will be both a book-selling and public information service of the MSA. Current plans call for a substantially expanded inventory of books, documents and related items for sale. As a public information service, the center will feature a display and exhibit area and carry a variety of current information about architects and their work. Through these periodic displays and the dissemination of free literature, the Center will actively promote the many services offered by architects as well as the overall value of professional design.

The re-design of the Center, formerly a wine and liquor store, is under the direction of Minneapolis Chamber member **Howard Goltz**.

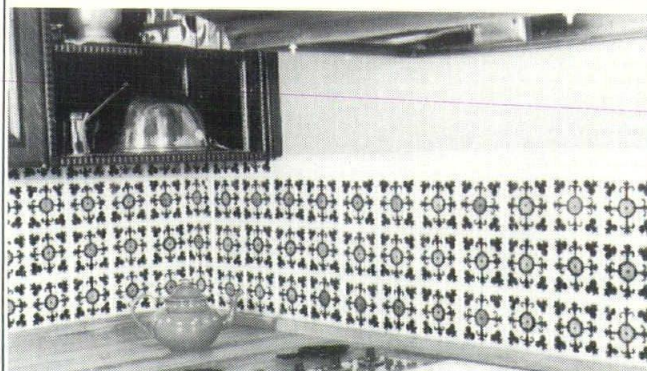
Watch for upcoming news of a gala grand opening.

The Ghost of William Channing Whitney, a Prominent Turn-of-the-Century Minneapolis architect, may be writing for MSA when the Administrative Offices occupy the top floor of the former E.L. Carpenter Mansion.

Designed by Whitney over 70 years ago, the mansion was built exclusively for Carpenter, a prominent businessman and patron of the arts. Other tenants in the building include the State Arts Council. □

For further information, contact Robert King, Minnesota Society of Architects, (612) 227-0761.

Mexican wall and floor tiles



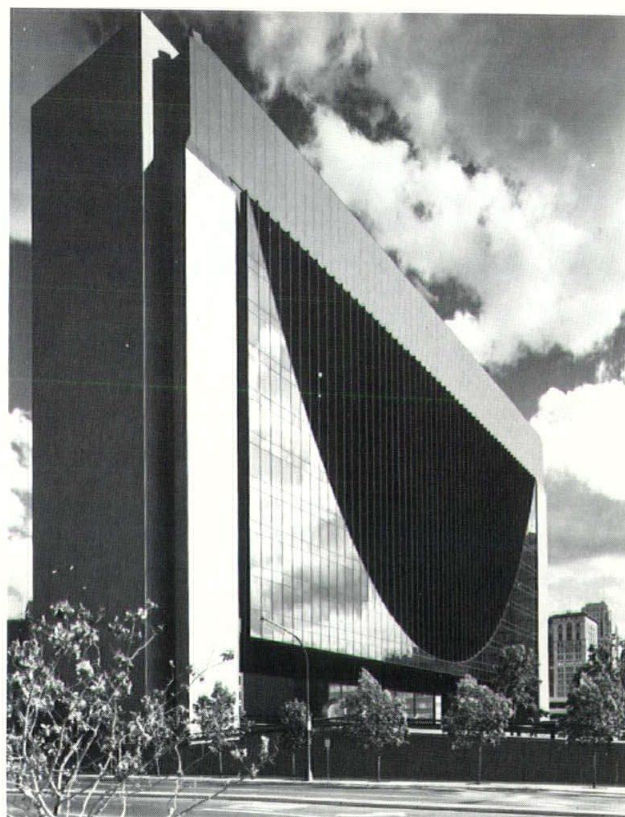
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BOOKS

Susan Davis

Ten By Warren Platner, forward by Ezra Stoller. McGraw-Hill, New York, 25.00

Rarely is a book produced with as much care and consistency as this book of the works of Warren Platner. It is fitting that a book of this beauty (which, in fact, was conceived by Warren Platner) should reflect the consistency and beauty of the larger created environment. It is the intermingling of light with form and space which makes a beautiful photograph. Here, then, are Ezra Stoller's beautiful photographs reflecting light, space and form harnessed to create exquisite working and living environments. This book is a tribute to the possibility of that harmony.

The Habitat Series, Universe Books, 4.95 each. *Habitat - The Bedroom*; *Habitat - The Living Room*; *Habitat - Areas of Communication*; *The House Book*, Terence Conran, Crown Publishers, New York, 30.00

There is no question in my mind that between these four books there is at least one idea that conforms to everyone's house needs. In *The House Book* alone there are over 1,000 color illustrations.

There are so many useful ideas, color schemes, furniture configurations and accessories that one might never look at another book of this type and yet not be frustrated. However, because these books were produced abroad, some of the materials shown are not readily available in the United States. (I have heard through the grapevine that Mr. Conran is planning to open a Habitat store in New York. These are the boutiques for which he is so famous in England.)

These books are excellent idea sources, certainly there are none more complete — yet, do not set your heart on a particular shade of mauve material which may be had only in London or Barcelona.

Seeing with the Mind's Eye, Mike Samuals, M.D. and Nancy Samuals, Random House, 9.95

When I originally started thinking about writing this review, I was curious about the distinction in meaning between the words "imagination" and "perception." According to the Random House Dictionary of the English Language "to imagine" is "to form a mental image of something" and "to perceive" is primarily "to identify by means of the senses" and secondarily

"to envision or understand." It seemed logical, therefore, to state that in order to have an accurate visual perception, one must use one's imagination. This, then, is what the book, *Seeing With the Mind's Eye*, is all about.

Somehow, the relationship between these two actions "imagining" and "perceiving" has become blurred. We no longer need to exercise, to a great extent, our imagination, in order to have a visual perception. All we need for a correct visual perception is the machinery (the eye) and the stimulus (media) to synthesize our perceptions.

There is real need for this new book by the Samuals to enable us to sharpen our perceptions. They say "the mind is a slide projector with an infinite number of slides and an instant retrieval system." It is perhaps not so objective a collector as they suggest. Despite that, it is the process of visualization which we have allowed to grow rusty. This book is one step in the direction of reacquainting ourselves with ourselves.

New Books of Interest at the Architecture/Construction Bookcenter: Kidder-Smith, *Architecture in America*, American Heritage Press, 39.50; Molitor, *Architectural Photography*, John Wiley and Sons, 22.50; Mascia, *Housing*, John Wiley and Sons, 30.00

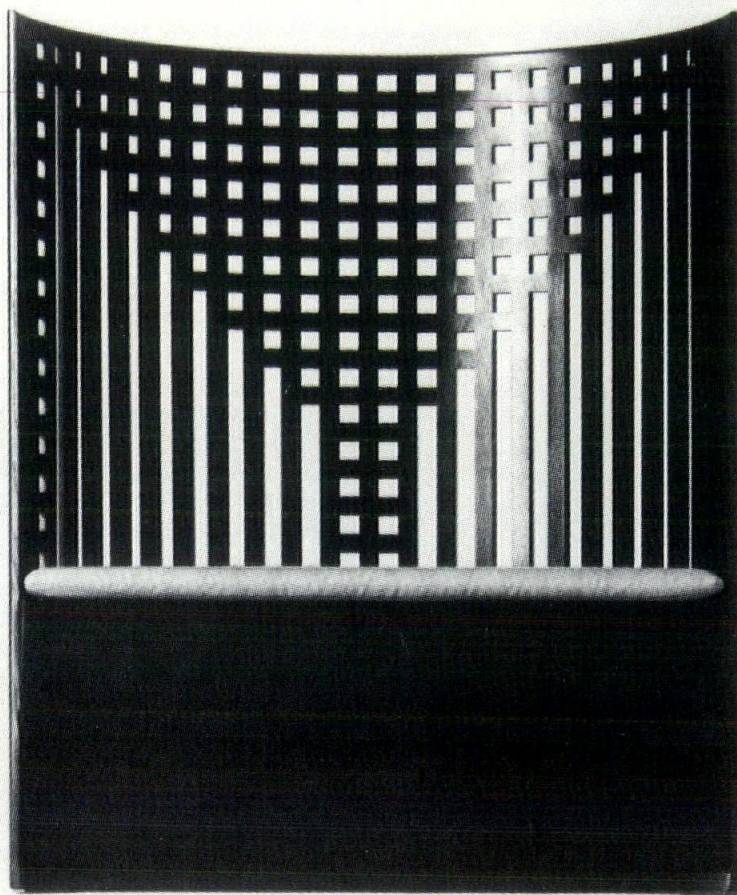
For further information about any of these books or any other related books, contact the Architecture/Construction Book Center, Suite 100, Northwestern National Bank Building, Saint Paul 55101 or telephone (612) 227-0764. □

Susan Davis is manager of the Architectural Center of the Minnesota Society of Architects.

Information wanted

Architectural Historian compiling life history of Minneapolis architect, **Harry Wild Jones**, would appreciate hearing from anyone with information about his buildings, professional practice, or life as a private citizen. Write or call Kate Johnson, Education Division, The Minneapolis Institute of Arts, 2400 3rd Ave. So., Mpls. 55404, 870-3203.

THE ARCHITECT AS INTERIOR DESIGNER



Far from providing mere stock cosmetic treatment for interiors, the architect creates integrated organic designs growing out of the client's needs and the building's nature — often at no greater cost.

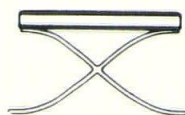
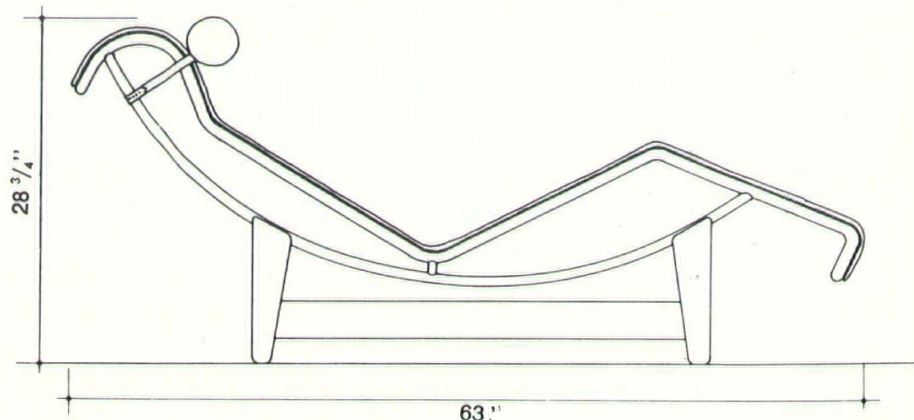
Kenneth A. LeDoux

Interior design has historically been an essential component of architecture. The founders of the modern movement in architecture considered interiors an integral part of their practice. Furniture designs generated by Alvar Aalto, Marcel Breuer, LeCorbusier, Mies van der Rohe and Frank Lloyd Wright are evidence of their belief that interior

design solutions are an extension of the philosophy from which their buildings took form. It is noteworthy also that some of the pieces which we now regard as classics of modern furniture were originally designed to be integrated into specific architectural projects.

It is not unusual, when market sources cannot supply materials to fulfill desired design criteria, for the architect to design custom solutions to satisfy his client's needs — and often at no greater cost. The architect as interior designer is aware of manufacturing and delivery limitations, and he is also trained and experienced in space planning and allocations, including alteration and rearrangement of walls of other physical barriers. When necessary, he knows how to manipulate fixed provisions, including mechanical and electrical systems. And finally, he is also trained in the sophisticated

Willow chair, designed in 1904 by Charles Rennie Mackintosh, a leading pioneer of the modern movement. This and other Mackintosh chairs are available from Atelier International, Ltd., New York City.



Steel tube framed chaise lounge, 1928, by Le Corbusier. Also available from Atelier.

Barcelona chair and stool, designed by Mies van der Rohe for use in the German Pavilion at the Barcelona Exhibition of 1929.

Brno chair, Mies van der Rohe, 1930. Designed for the Tugendhat House in Brno, Czechoslovakia. The Mies van der Rohe designs are available from Knoll International, New York City.

use of color to enhance his design solutions.

As the coordinator of many disciplines, the architect is trained to consider the total design of a project at all times and he is therefore able to integrate interior services with sensitivity and discretion. The architect — representing his client's requirements and impartial in assessing the suitability of his selections.

In dealing with existing buildings, interior design goes beyond simple remodeling. An excellent example of this is the adaptive re-use of older buildings. Often it involves the replanning of space to accomplish a total change in function. This process, initially applied to buildings of historical and architectural significance, is now being applied to many existing structures whose original purpose has been superseded. Architects as interior designers are in a position to bring to interior work the same professional standards, practices and qualities that apply to the practice of architecture. □

Kenneth LeDoux, a graduate of the University of Minnesota's School of Architecture and a registered architect, is Coordinator of Interior Design at Hammel Green and Abrahamson, Inc., Architects and Engineers, Saint Paul, Minnesota. Mr. LeDoux was the Interior Design Coordinator for the Apple Valley Senior High School shown on the cover.

See Architecture at a Glance item on Purcell & Elmslie exhibit of drawings, furniture, stained glass, etc. Ed.

GETTING VALUE IN THE INTERIOR DESIGN MARKET



Dan R. Fox

Open letter to a client

You need to expand your existing facility and improve the efficiency and space utilization of your office environment. You may need to update your image and increase flexibility. Or, you're building a new facility. What sources can you rely on, and what criteria should you establish in selecting interior design services?

Who?

Interior design and space planning is not cosmetics. The designer who is operating within an architectural context is better able to deal with the technical demands of your environment and the circulation and spatial

characteristics of the areas being designed. The independent interior design firm, depending on its experience and skills, should also be considered.

Request a resume of the staff that will be designing your environment. In addition, review projects which have been completed, together with projects which are currently in process. This should assist in establishing relative experience and competency.

Design Process

The results of your completed installation will only be as successful as the program which is developed and the effectiveness of the techniques employed in establishing a valid data base. For example, if you are contemplating a new or remodeled office

First National Bank, Moorhead, Minnesota;
Foss Engelstad Foss, Architects, Moorhead
Sources: Carpet, Royal Scot; Drapery, Arthur H. Lee and Jofa; Wall Covering, Vicrtex; Desks, Risom; Chairs, Gunlocke; Lounge, Thayer Coggin; Upholstery Fabrics, Boris Kroll; Artwork, Bayliss, Freeman, Holland, Mortenson

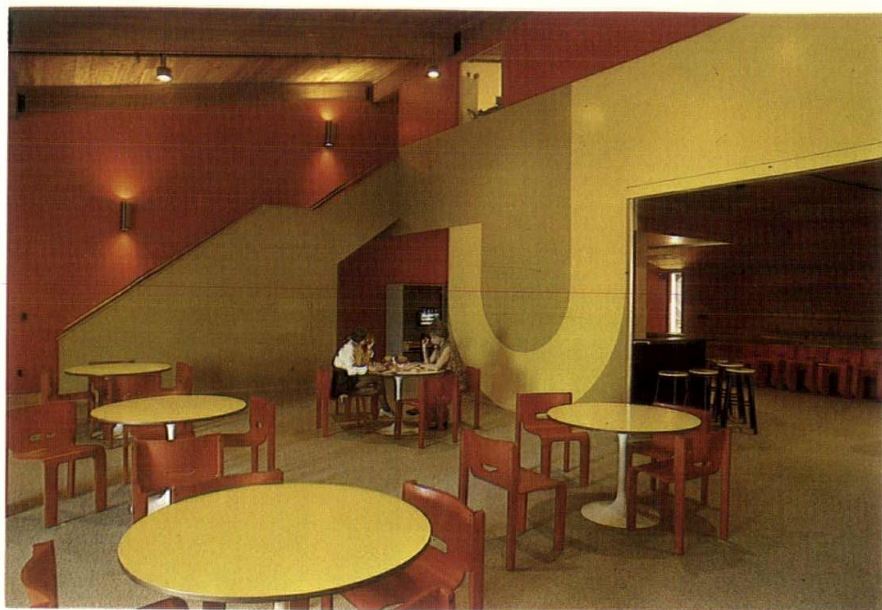


Popehn Residence, Plymouth, Minnesota;
Dickey Kodet Architects, Inc., Minneapolis
Architectural, interior and landscape design
by architect

Lady Bug (A Women's Apparel Shop),
Windom, Minnesota; Arvid Elness Archi-
tects, Inc., Minneapolis, Minnesota

St. Stephen Lutheran Church, Bloomington,
Minnesota; Bergstedt Wahlberg Bergquist
Rohkohl, Architects, Saint Paul
Sources: Carpet, Custom by Mohawk;
Quarry Tile, Murray; Custom Pews, Chairs
& Chancel Furniture, Tuohy; Font, Cold
Spring Granite





environment, it will be necessary to establish such things as the relationship of work stations and/or departments; privacy and status criteria; budget constraints; flexibility requirements; acoustical standards, etc. A client seeking interior design services should inquire what techniques are employed in order to be assured that this critical phase is handled professionally.

Objectivity of Furnishings Selections

The furnishings dealerships provide necessary services which augment, but by no means replace interior design services. The furnishings dealers normally provide the following: maintaining showrooms, providing warehousing, stocking a furnishings inventory, contracting for installation services, maintaining an ongoing servicing capability, and financing the furnishings until the installation is completed.

The furnishings dealers who offer interior design services have a vested

interest. They are franchised to carry specific manufacturers' products. An independent interior design service can select the appropriate products from the entire market, without restriction. For example, a furniture system which may meet the needs of one environment may be inappropriate in another. A professional designer is not working on commission, as a furniture salesperson is. The difference in orientation should be obvious.

Costs for Services

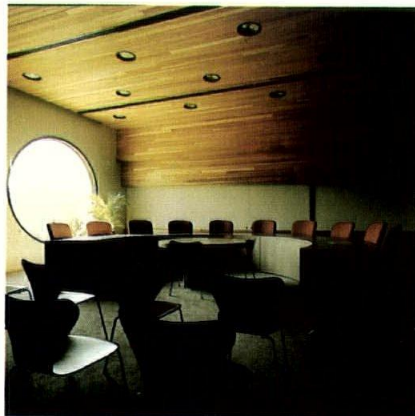
The ultimate cost of any project is, of course, contingent on the complexity and scope of the installation, together with the degree of client input and review time required. However, I would like to dispel a myth which has been widely accepted: the claim of some furnishings dealerships to be offering "free" design services. Since furnishings dealerships are not philanthropic non-profit organizations, this needs clarification. Any dealership which employs a design staff must carry it as part of their overhead costs. This cost is a portion of the final costs which you pay for in the completed installation. Consequently, the design fee is not "free," it is merely not identified.

The usual fee basis for interior design services is an hourly rate, normally a multiple of direct personnel expense. In this manner, you can select the services to be rendered, which may be as limited or as comprehensive as you choose. A top set maximum fee may also be required. An hourly rate tends to make your decision-

Lounge Area, Jonathan Civic Center, Jonathan, Minnesota; Cunningham Architects, Minneapolis; Photo by Phillip Macmillan James

Iron Range Resources & Rehabilitation Commission, Eveleth, Minnesota; Damberg & Peck Architects, Inc., Virginia & Duluth, Minnesota

Sources: Chairs & Tables, Fritz Hansen; Upholstered Chairs & Modular Seating, Jack Cartwright; Custom Designed Plastic Laminate Comm. Table, Lachecl Cabinet & Millwork Co.; Desks, G.F.





Meeting Room, Lexington Center, Lexington, Kentucky; Ellerbe Associates, Inc., Architects, Bloomington, Minnesota; Landmark, developer

Sources: Carpeting, Karastan "Design Intrigue"; Vinyl Wall Covering, Gilford "Adams Rib"; Ceiling Tile, Armonstrong "Antique Glass" and "Corkstyle"; Chairs, Fixtures, Inc.

Employees' Cafeteria, Hoerner Waldorf Corporation, Saint Paul; Team 70 Architects, Inc., Saint Paul, Minnesota.

Sources: Carpeting, Callaway Carpets; Draperies, Norbar Fabrics; Wallpaper, Jack Denst Designs; Chairs, Lowenstein; Tables, Howe

3M Dining Facility, 3M Center, Saint Paul; Ellerbe Associates, Inc., Architects, Bloomington, Minnesota

Sources: Tables, Tuohy; Bases, Howe; Seating, Thonet; Drapery, Design Tex; Carpet, Bigelow 'Regents Row' and custom design



making process more expeditious, and therefore, a more efficient use of the designers and your time.

Competitive Bidding

Furnishings specifications are a service which the independent interior design service can offer. Competitive bidding, if the specifications are properly written, will assure the client of the maximum value for the dollar. Specifications can be written to include alternative but equivalent products to provide comparative pricing between products as well as dealerships. Specifications can also provide price protection for a period of time beyond the installation. In addition to cost, all aspects of warehousing, installation and servicing can be fully described. In this manner, all the elements which constitute a successful installation are identified and you, the client, know what furnishings discount from the retail price you are receiving. In our experience, the interior design fee is often more than compensated for by the discount from list price resulting from competitive bidding.

Sources for Viewing Products

Even though the Twin Cities does

not offer the advantages of a furnishings market or comprehensive manufacturers' showrooms, the following alternatives exist:

1. Firms which provide interior design services maintain a comprehensive and current library of furnishings catalogues. They can provide initial product information. Nothing, however, will replace familiarity with the actual product.

2. Arrange with your interior designer to tour preselected showrooms at the Merchandise Mart in Chicago. This would provide the opportunity to view and compare all comparable products in one or two days under one roof.

3. Arrange with your interior designer to view local furnishings dealerships and local furnishings representatives showrooms. In this manner, items of interest can be viewed, without the confusion of attempting to absorb everything on the floor.

4. If the projected furnishings installation is of sufficient scope and complexity, explore the possibility of setting up a furnishings mock-up in an area which you provide in existing space, or temporary leased space. Ideally, have your employees use the

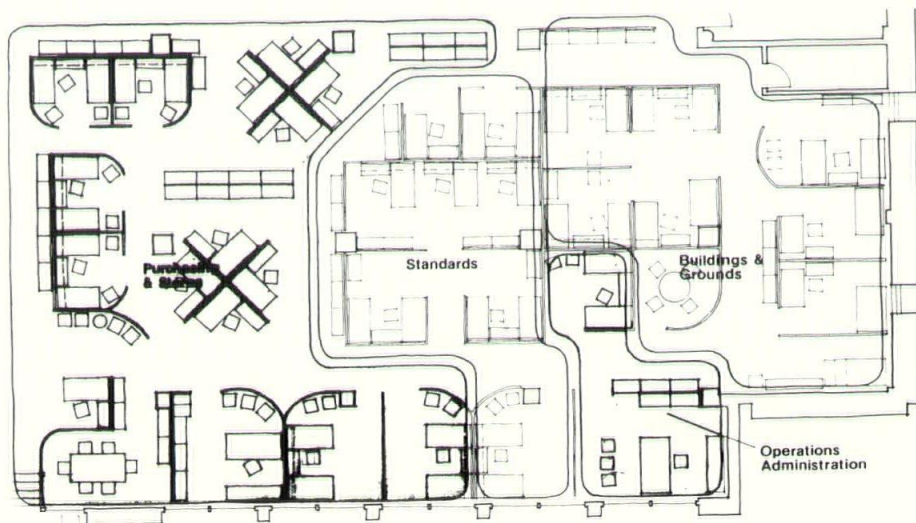
items for a period of time. This offers the advantage of adequate exposure to the products prior to specification and orders being placed.

5. Arrange with your interior designer to tour local installations of given products. This can be the most instructive of all exposure to products, in that it can be viewed in the context of a working environment.

The sources and techniques cited above should provide adequate exposure and information if you are seeking a solution to your space planning and interior design requirements. □

Dan Fox, a graduate of the University of Minnesota, heads the interior design department at Ellerbe Associates, Inc., Architects/Engineers/Planners, in Bloomington, Minnesota.

THE OFFICE LANDSCAPE



The open office environment can be flexible, economical, efficient — and also stimulating.

Maeva Lillquist

Office landscaping, the arrangement of integrated work stations in a free-form office plan, evolved in the early 1960s out of the need to accommodate the office worker with a more efficient and flexible work area.

On the assumption that the physical setting of an office does affect the work process, Quickborner Team, Inc., of Hamburg, Germany, now centered in Milburn, New Jersey, assembled a team of consultants to further develop this thesis. The group consisted of many specialists — architects, interior designers, electrical and acoustical consultants, a sociologist and top-level business personnel.

The approach to office planning that the team developed was called "Burolandschaft," the literal translation — "office landscape."

While Quickborner Team, Inc., developed the office landscape concept, they did not solve all of the problems which occur when several people work together in one space. Robert Probst, artist, designer, researcher and writer, of Herman Miller Inc. (a Michigan furniture manufacturer and a pioneer in modern office furniture design) took the

office landscape concept one step further with the development of the "work station." The "work station" establishes individual privacy, yet maintains easy communication. The station, a system of work surfaces, storage areas and divider panels, adapts easily to the specific needs of the worker and his job function.

Since the implementation of the office landscape concept in the United States in 1968 for the DuPont Corporation, under the direction of Quickborner Team, Inc., constant discussion has gone on as to whether the open-office is better than the traditional office structure. Many installations have now been operational for some time, and office landscape has found both avid defenders as well as some doubters. Though open-space planning is not the answer to every office planning problem, many of its advantages are clearly definable:

1. The open space saves space. Many more office workers can function equally well or better in less floor area.
2. The open office allows flexibility for change. As the needs of the corporation change, individuals, sections or whole departments can be moved, added, expanded or withdrawn with a minimum of disturbance and cost.
3. Open-space planning improves communication flow, work flow and

Left: Orfield Associates, Bloomington, Minnesota; Ellerbe Associates, Inc., Architects, Bloomington; Sales office for a furniture representative, incorporating display of products.

Above: Partial plan of Linden Service Center, Minneapolis Gas Company, Minneapolis; The Design Partnership, Minneapolis Partition System, Inter Royal; Furniture, All-steel

traffic patterns, resulting in greater overall efficiency.

4. The work station provides each person with the kind of equipment he/she needs to function efficiently. Equipment is easily adapted to any other work station within a given system.

5. The open office can maximize window area — providing everyone with a view, rather than limiting the windows to outside-wall executive offices.

The evident advantages of the open office have caused a wide acceptance of the concept — **too** wide. Far too frequently, bad installations have occurred. Designers, corporate planners and office furniture dealers do not always make the effort to realize the full potential of office landscaping.

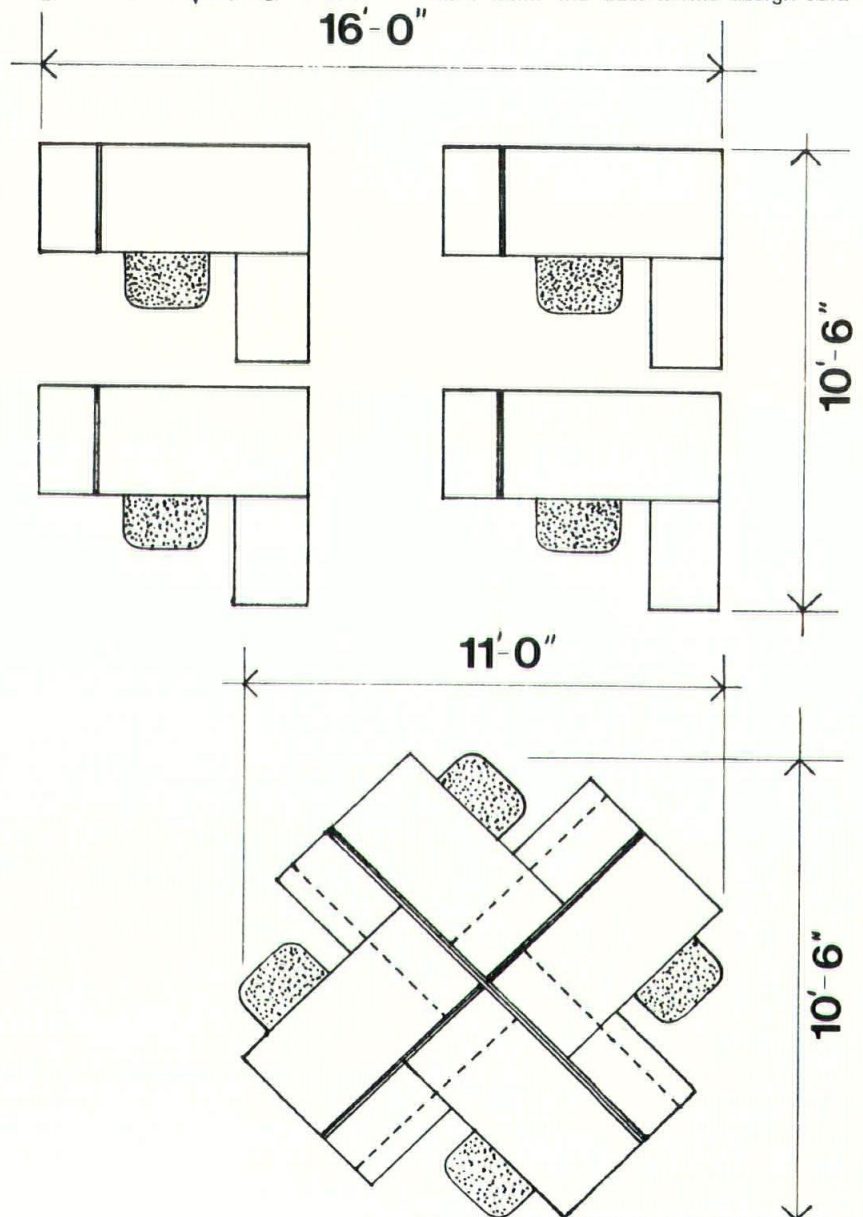
Placing many office workers in one open space is **not** office landscape planning. Office landscaping, in order

to be successful, must not only be functional, but it must be personally satisfying and meaningful to the individual worker. This requires considerable analysis and programming. The programming is time-consuming, but well worth the effort in the overall result of long time efficiency and satisfaction.

When a problem occurs in office landscaping it is usually the result of one or more of four most common errors:

1. The individual needs of the worker have not been recognized. These needs include privacy, status, territoriality, orientation, security and social relationship to others in the office. When these needs are not realized and planned for, the worker cannot possibly be happy with an open office, work-station environment.

2. The open-office concept may not have been the best office design solu-



"The open-office, in order to answer the needs of the office worker, must be designed with two purposes in mind; the first is that it must easily adapt to any of the work functions performed, secondly it must adapt to the human performer — his social and psychological behavior."

— Robert Probst in his lecture to the Minnesota Society of Architects, September 1976.



Medtronic Administration Building, Fridley;
Ellerbe Associates, Inc., Bloomington
 Desks, All-steel; Screens, Taylor Evans;
 Seating, All-steel; Planters, Pouliot Designs;
 Carpet, Stratton custom design

Rider, Bennett, Egan, Johnson and Arundel,
Minneapolis; The Design Partnership, Min-
neapolis
 Secretarial Modules, Sunar

tion for particular tasks and jobs performed. A more traditional office structure or a mix of open-office area with some private office space may have met the requirements better.

3. The goals of utilizing an office landscape design were not clearly established and understood within the corporate structure. A lack of communication between the designer and the corporation or between the corporation liaison and upper corporate management causes misunderstandings which promote undercurrent dissatisfaction. The best office landscape is easily destroyed when corporate management does not understand how the office landscape works most efficiently.

4. The furniture system specified may not be the most efficient, appropriate or easily workable office furniture available.

Designing the open office is not a task to be taken lightly. It demands a good working knowledge of many disciplines — corporate procedures, office layout, office equipment, acoustics and lighting. It requires that the designer, the planner and the corporation have a sound understanding of the human, social and performance requirements which contribute to providing each office worker with an office environment that is personally rewarding as well as functional and efficient. Only when all of these factors have been considered can the full potential and advantages of the open office landscape be realized. □

Maeva Lillquist is a graduate of the University of Minnesota in studio arts and design. She is an instructor in interior design and a member of the design team of Team 70 Architects, Saint Paul.

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Architects, Minneapolis

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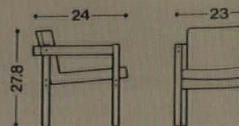


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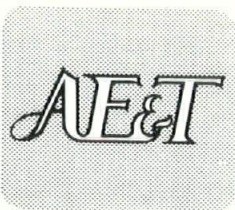
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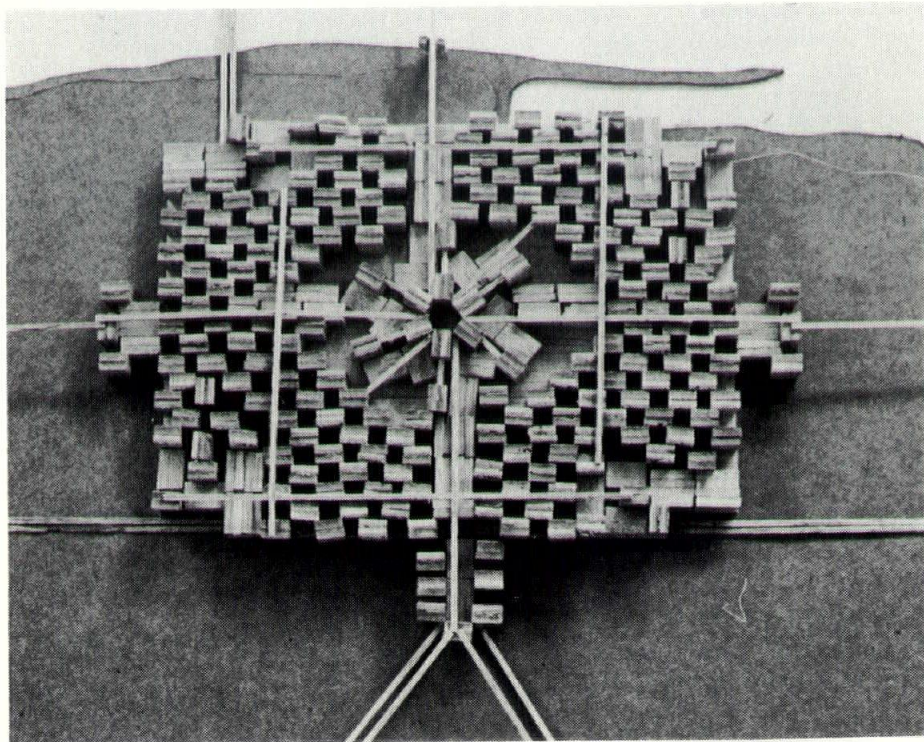
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NININGER

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Robert Schimke

One of Minnesota Territory's most widely advertised boom towns was Nininger, which John Nininger of Philadelphia platted in 1856 on the south bank of the Mississippi River some five miles upstream from Hastings. Nininger was best known as the home of another of its promoters from Philadelphia — Ignatius Donnelly, who later became nationally famous as a politician, orator, scientist of sorts, and author. Donnelly and his colleagues predicted that Nininger would mushroom into the New York of the West. In fact, the second (June 20, 1857) issue of the *Emigrant Aid Journal*, newspaper founded to publicize the virtues of Nininger, peered almost 3,000 years into the future and carried a fanciful account of how matters would be in this country in the year 4796. In that year, the story said, the census indicated "the population of New York amounts to 4,892,568 souls, that of Nininger to 4,981,947."

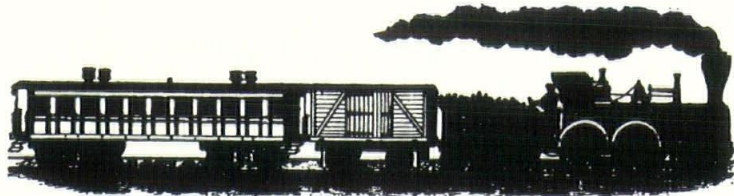
Actually, Nininger at its peak was a town of only 3,800 lots and of between 500 and 1,000 people. Building progressed promisingly until the financial panic of 1857 shattered

the promoters' dreams. Thereafter Nininger gradually became a ghost town.

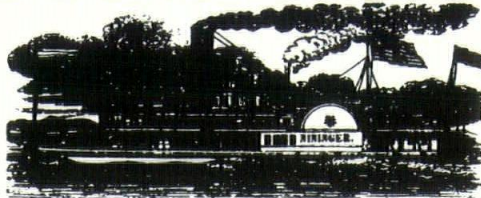
What if Nininger had prospered and developed into a major metropolitan center? Architectural students of the author at the University of Minnesota were challenged to cope with this question as a class project and to depict Nininger as a futuristic city of 4,000,000 in the year 4000.

Two student groups dealt with the surrounding issues in the project that assumed the fulfillment of prophecy about Nininger. The first group consisted of eight students enrolled in my environmental studies class at the Minneapolis College of Art and Design. They asked: "Upon what basis was the original Nininger site selected, what were the selection criteria used, and how would the Nininger site be rated today as a potential location for a new city?" The students selected Nininger and two alternate locations to visit as case study sites. Using their own system of site selection, the students picked Nininger as the most promising site for an environmental design project on which "to explore man's relationship to his environment and existing social structures and work toward developing a community in

Nininger would be a totally enclosed space bringing in natural elements to the interior of the structure. All of today's necessities for existence would be under one roof, with the industrial section located in the lower portion and residential areas in the upper portion of the city. The industrial section would be the primary connection to other mass cities. Mass transit, other than vehicular, would be provided to other cities as well as inside Nininger. Cities like this would be built up vertically in mass proportion so outside areas could be used for recreational and agricultural purposes. To live in such a densely populated area, people must change their views drastically on society and standards in order to fit into such a well-knit, complex environment. Bruce E. MacMaster, Minneapolis



EMIGRATION



UP THE MISSISSIPPI RIVER.

The attention of Emigrants and the Public generally, is called to the now rapidly improving **TERRITORY OF MINNESOTA**, Containing a population of 150,000, and goes into the Union as a State during the present year. According to an act of Congress passed last February, the State is munificently endowed with Lands for, Public Schools and State Universities, also granting five per cent. on all sales of U. S. Lands for Internal Improvements. On the 3d March, 1857, grants of Land from Congress was made to the leading Trunk Railroads in Minnesota, so that in a short time the trip from New Orleans to any part of the State will be made in from two and a half to three days. The

CITY OF NININGER,

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which human life could flourish in a healthy relationship with the earth."

Following a semester of research, the group one students prepared an exhibition of their accomplishments and approaches at the Minneapolis College of Art and Design. They also put together a booklet which recorded their investigation.

The second group consisted of nineteen students in my grade one design class at the University of Minnesota. Questions they sought answers for were: "Upon what basis dared a man like Donnelly make such a prophecy?" "If he had specific criteria, what were they?" "How had he planned to implement such an idea?" "What physical form would it take if it materialized, and how might it function?" Using the basic research of the first group, and supplementing it with further research of their own, the students of the second group proceeded to attempt to understand Nininger's origin, growth, and projection needs and then to translate their own alternative ideas into physical products. There was an effort first to establish Donnelly's objectives for Nininger, then through directed analysis to qualify them, and finally to evaluate their influence on the growth pattern of Nininger.

Following a quarter of preparation, the students put together an exhibition which attempted to show not only the past and present physical condition of the site but also included eighteen alternative ideas about what physical and social form Nininger might take by 4000 A.D., assuming a population of 4,000,000 inhabitants distributed throughout the entire township of Nininger.

The students' concepts of Nininger in 4000 varied considerably, but practically all emphasized that human living environment would be highly valued. Each idea was arrived at through careful study of growth stages through 4000 and by relating world population and expected growth patterns as well as social, political, economic, and technological evolution.

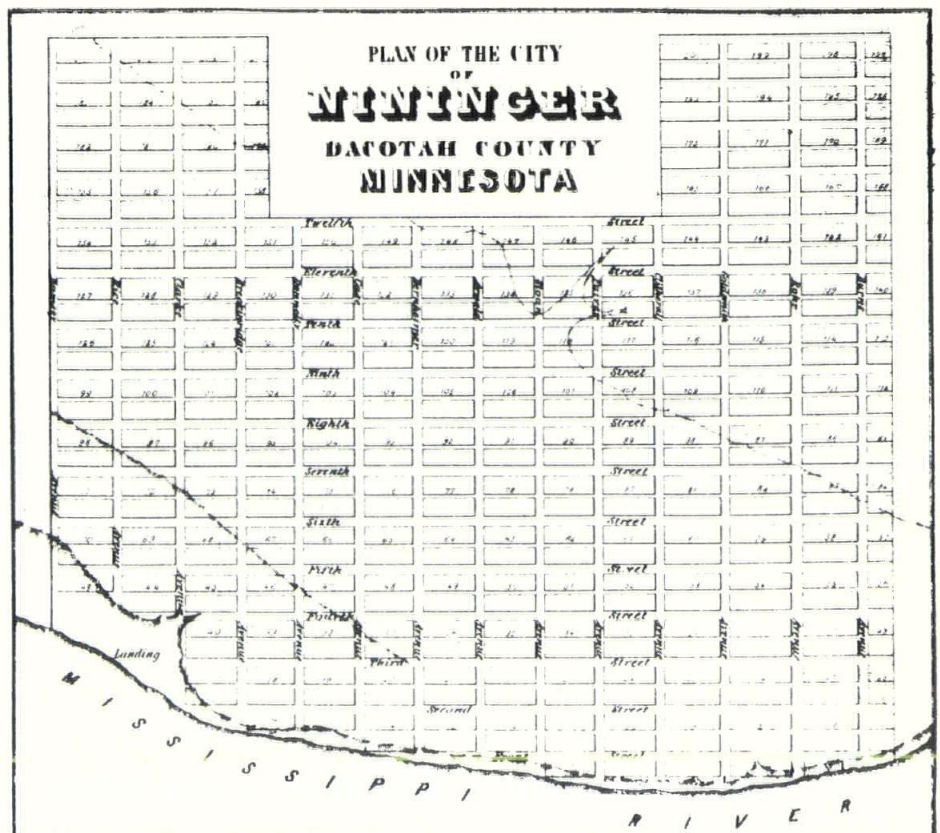
It is perhaps too early to attempt to establish any consensus among the young designers, but their very placing of priorities in their conceptions gives clear evidence of what they hold to be important, feasible, and desirable. One powerful and haunting reality is that we must maintain a constant



Aerial view of Nininger, 1973 by Mark Hurd
Aerial Surveys, Inc., Minneapolis

Plan of Nininger, 1856

Left: Site of original landing, on the
Mississippi 1854. Photo taken 1973.



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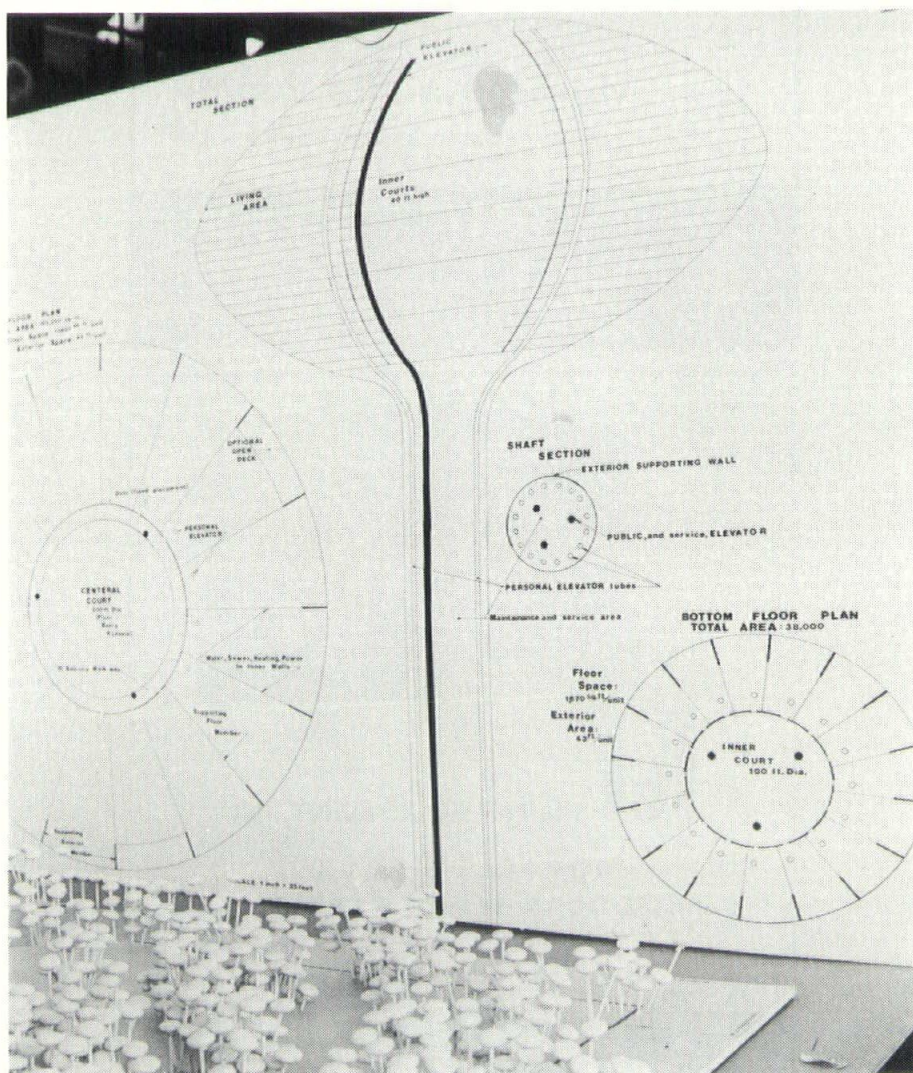
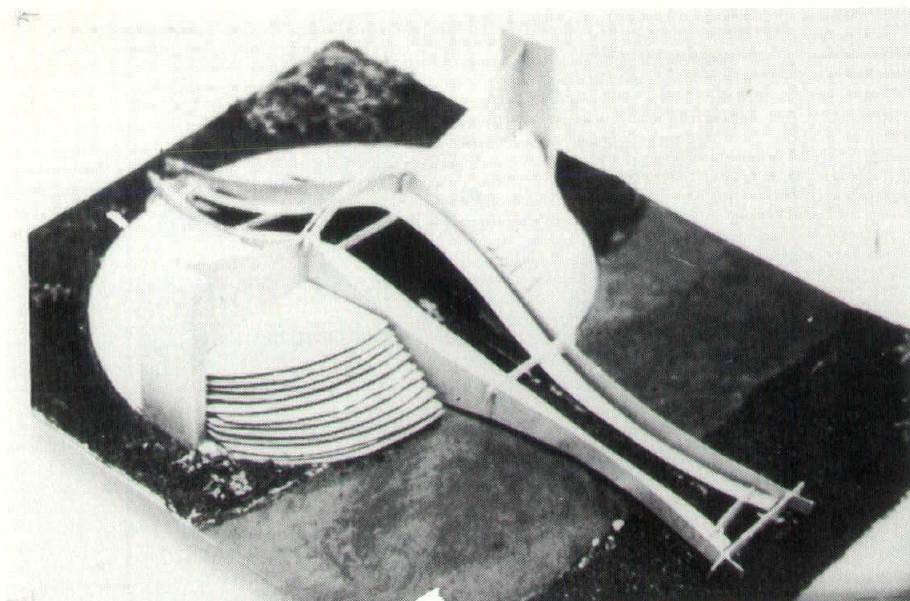


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historical posture concerning our evolving civilization, and maybe Donnelly's imaginings are finally coming to pass. The Metropolitan Council predicts that Nininger Township will have a population of some 40,000 by the year 2000 which falls precisely on the population growth pattern curve predicted by Donnelly. Moreover, the township's town board and planning commission has published a *Development Guide Plan* in preparation for expected growth. Perhaps Donnelly had the right idea after all. □

Mr. Schimke is a lecturer in the School of Architecture and Landscape Architecture at the University of Minnesota and an associate professor at the Minneapolis College of Art and Design. He is a registered architect practicing and consulting in Minnesota.
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Nininger will continue to develop as a suburb until the middle of the twenty-first century when it will become a city by itself. After this transition, large, high-density surface units will be erected until about the thirtieth century when the ground will be completely covered, thus necessitating structures with the main body above the ground. This concept would develop until the basic unit would be a mushroomlike ellipsoid supported by a cylindrical column up to 2,000 feet long. There would be 1,500 of these units, each containing 2,800 people. All surface structures would be gone, and open space would predominate on the ground. William A. Magnuson

Members of the class at Minneapolis College of Art & Design: James Notebaart, Dean Hanson, Charles Walberg, Charles Kernler, Al Eliason, Michael Compton, Vicky Roser, and Jeff Lapitz; at the University of Minnesota's School of Architecture: Gregg Hallback, Van K. Imm, Bruce A. Johnson, Kenneth E. Johnson, Harold B. Kaeding, Steven J. Keller, Doug D. Kennon, David J. Krejci, Dave A. Lang, Robert T. Leverich, Bruce F. Lightner, David P. Linner, Gregory L. Lossing, Cherry Lundgren, Bruce MacMaster, William A. Magnuson, Elli C. John Skupa

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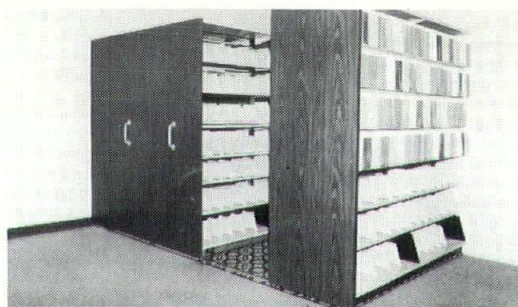
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This study was made possible in part by grants from Ellerbe Architects and Thomas F. Ellerbe, Sr. The author also wishes to acknowledge the assistance of Matt Hollinshead in compiling material for this article.

EDWARD PAYSON BASSFORD, ARCHITECT (1837-1912)

Alan Lathrop

In the decades between the end of the Civil War and the end of the 19th century, the building industry of Saint Paul boomed. As immigrants arrived from the East by river boat, wagon, and train, the town mushroomed from an insignificant river port barely larger than a trading camp to a full-fledged city, becoming one of the most prosperous market centers in the wide-open West.

At first, only a few wooden buildings sparsely dotted the hills of the settlement, but soon many others sprang up to the north and west, connected by ribbons of dirt streets. The town was designated as the site for the Territorial capital and, despite attempts by other communities to wrest it away, successfully remained the seat of government for the new State. Thereafter, governmental structures sprouted from the cleared land, and, to keep pace with the demand for buildings, the burgeoning municipality required carpenters, masons, engineers — and architects.

At various times, more than thirty individuals were practicing architecture in Saint Paul, most without benefit of any formal academic training, all busily designing hotels and banks and commercial blocks, flats and townhouses and private dwellings, hospitals and office buildings, warehouses and government centers. In the midst of this hectic activity, perhaps no one was busier than a dapper, congenial man then approaching middle age, named Edward Payson Bassford.

Bassford had been born in Calais, Maine, on June 7, 1837. Like Saint Paul, it, too, was a river town, situated on the Saint Croix across from the Canadian province of New Brunswick, and boasted a population of just over three thousand, a thriving lumbering trade, and one of the nation's first railroads. Bassford attended the town's public schools and a private secondary one — the Calais Academy — before travelling to Boston to study architecture at the school of Charles

Painter. He had already worked several years as a carpenter and probably developed an interest in the profession while helping to construct buildings in his home town.

Not long after young Bassford entered Painter's school, the Civil War erupted and within a year he was in Newton, Massachusetts, enlisting in Company "B", 44th Massachusetts Infantry (Regiment). The unit saw action in North Carolina where it faced Confederate forces under Gen. J.J. Pettigrew, who was later to command one of the divisions flanking Pickett's ignominious charge at Gettysburg. Whether Bassford himself saw much, if any, combat is uncertain, although his company was in the vicinity of heavy fighting around New Berne.

His enlistment was for a surprisingly short term: on June 18, 1863, his unit was mustered out of service and he was discharged at Readville, Massachusetts. Bassford returned to Maine where, at Portland, he set up a joint architecture practice with Thomas J. Sparrow (Sparrow & Bassford) in the wake of a disastrous fire which gutted most of the city. The partnership endured for no more than a year or two, after which he left Portland with his new wife, Hannah, and moved to Saint Paul, arriving there in November, 1866, with "but fifty cents" in his pocket.

Bassford's obituary offered this romanticized picture of his arrival:

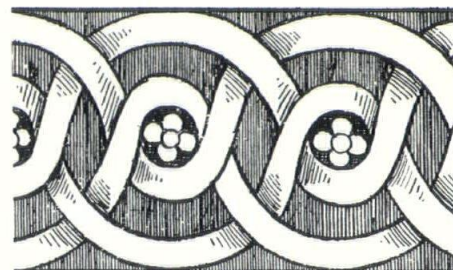
He walked here from Hastings, Minn., as the last stage of his journey from the East. He put up at a local hotel on credit and then walked over to Minneapolis, arranged to design a building, and was immediately bought off by another architect, who wanted the job for \$500. [Saint Paul *Pioneer Press*, July 20, 1912.]

His first permanent home was in a house across the street from the present Masonic Temple on Sixth Street.

In the ensuing years, Bassford became one of the most resourceful and successful architects in the city. Early on, he entered into a brief partnership with a contractor named Donovan (an advertisement in the 1867 city directory lists "Donovan & Bassford, Architects & Builders. Particular attention paid to furnishing Plans for Dwellings, Churches, Stores, School Houses, &c. Office and Shop corner Sixth and Robert Streets."), then joined Abraham Radcliffe's office for three years. By 1872 he was on his own and maintained a lucrative practice until drifting into semi-retirement a decade before his death.

His office was a virtual atelier, a training center for several notable architects of the next decade: Clarence Johnston, Cass Gilbert, James Knox Taylor, Augustus Gauger, Edward Donahue, and Silas Jacobsen. He was appointed a supervising architect of the United States Government about 1885 and became a singularly adept businessman. By the time of his death, he had accumulated a considerable amount of real estate throughout Saint Paul, including his own home, which he designed and built at 441 Iglehart in 1891 (demolished in 1968), and a summer cottage at Osakis, where he suffered his fatal illness on July 20, 1912.

During his lifetime he had six children, three by each of two wives (Hannah died in October, 1876; he married Catherine Murphy in 1878 and she died on November 5, 1896) and a great many commissions around the area. "Mr. Bassford never had a lawsuit, nor trouble with any of the many contractors he has dealt with, always getting just what his plans and specifications called for by fair and just treatment to all concerned", an appreciative editorial in *The Western Archi-*



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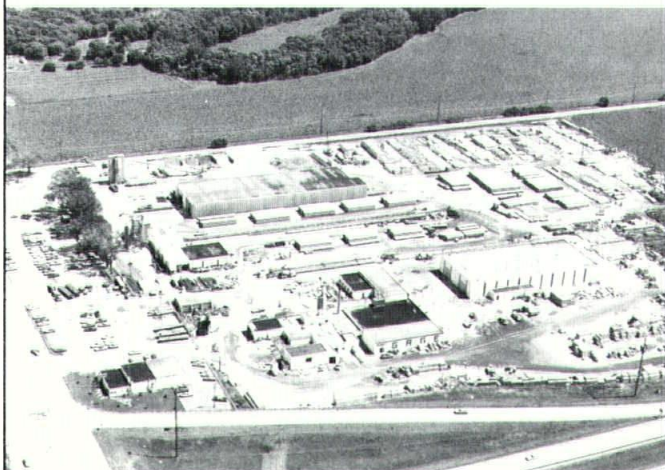
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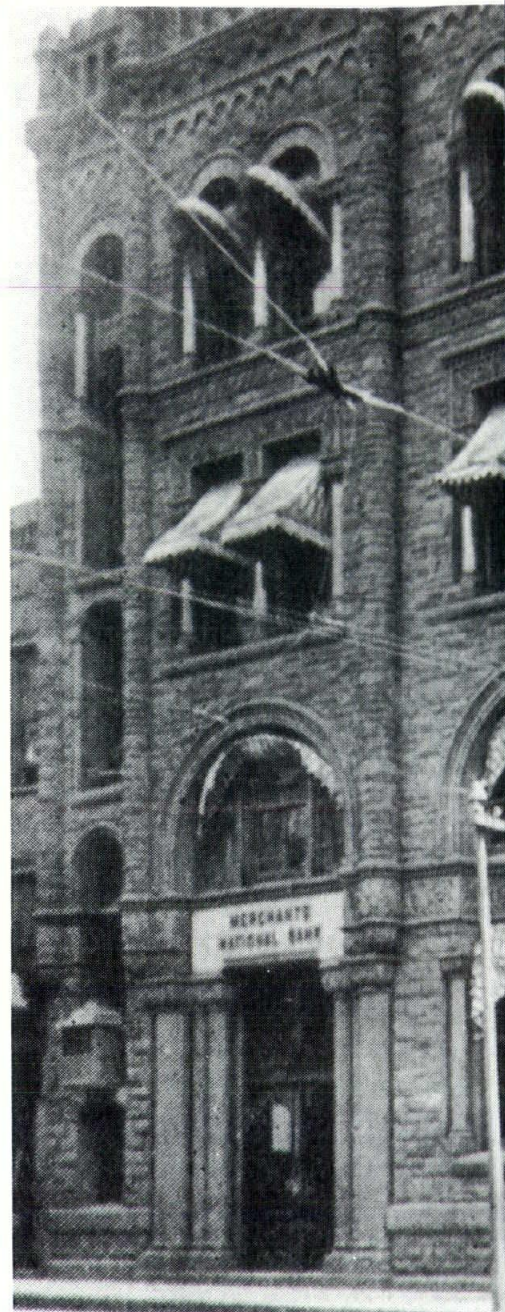


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Bassford's Merchants National Bank Building — now the McColl Building — in Saint Paul was erected in 1890. Frank B. Kellogg, co-author of the Kellogg-Briand Peace Pact of 1929, had his offices here. The building was extensively renovated in 1967.



tect reported. [*Western Architect*, Spt. 1903.]

As with many of the architects who labored through the 19th century in the Upper Midwest, it is nearly impossible to assemble a complete list of Bassford's works. Well-known in his own day, he became almost entirely forgotten after his death so that his career must be pieced together like a mosaic. Many gaps remain to be filled. It is not our purpose to attempt a total recreation of Bassford's career, but to survey only a few of his most important, readily identifiable projects.

The earliest noteworthy building which can be definitely attributed to Bassford is the Nicollet House at Saint Peter, executed in 1873 for a stock company of local citizens. It is a three-

story brick structure showing strong Italianate characteristics and was considered to be one of the finest hotels in southern Minnesota. Constructed at a cost of \$30,000, the hotel was a source of enormous pride in the then tiny community.

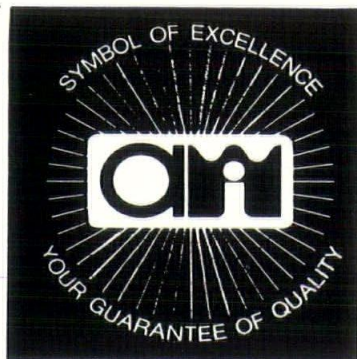
Indeed, as the *Saint Paul Evening Journal* ventured in April, 1873, "the exterior . . . is very ornamental and would not shame its neighbors if it were set down side by side with some of the more pretentious buildings in Saint Paul." Among other amenities, it offered two huge water tanks in the top story which pumps kept full for bathing and in case of fire. Today, the building still stands on the main street and has been nominated as a landmark to the National Register.

Most of Bassford's commercial and governmental structures are no longer extant. All but one of the large business blocks that he is known to have created for downtown Saint Paul have vanished as has his public building, the old Saint Paul City Hall and Court House, erected in 1884-6 in the block bounded by Fourth and Fifth Streets and Wabasha and Cedar. Ground was broken on October 9, 1884, an affair marked by a delay of one hour while the arrival of Mayor O'Brien was awaited. In spite of a search for him by a messenger, "the mayor had evidently retired to strict seclusion, and was not to be found . . . Col. J. Ham Davidson [was asked] to address the audience." [*Saint Paul Pioneer Press*, Oct. 10, 1884.]

The complex was built at a cost of \$1 million by contractor Mathias Breen, but the city's indebtedness on the bill lasted until 1947 by which time interest on the bonds had brought the cost to \$2.3 million. Contemporary photographs show a strikingly mundane building of Kasota stone, capped with peaks and dormers and a frankly distracting clock tower. When demolished in 1932, a great many of its stone blocks together with some of the decorative gargoyles which adorned it were moved to Acacia Park cemetery at a cost of \$9,000, where the material was partially utilized in the construction of the cemetery's administration building. About forty other gargoyles were sold on a first-come basis for \$10 apiece to the citizens of Saint Paul.

In his obituary, Bassford is credited with the design of the Old Custom House and Post Office, which stood at Fifth and Wabasha. If this were the case, it would have been among his first commissions in this area and certainly an important one for a young man of his years and experience. What is known for certain is that the building was erected in 1869 (with A.F. Knight acting as superintendent of construction), completed in 1873, and torn down in 1938.

Two of Bassford's most prominent commercial blocks fell victim to urban renewal, although, because he has been credited with "nearly every other one of the older buildings" along Sixth Street [obituary, *Saint Paul Pioneer Press*, July 20, 1912], probably unknown others have been demolished as well. The Schuneman and Evans



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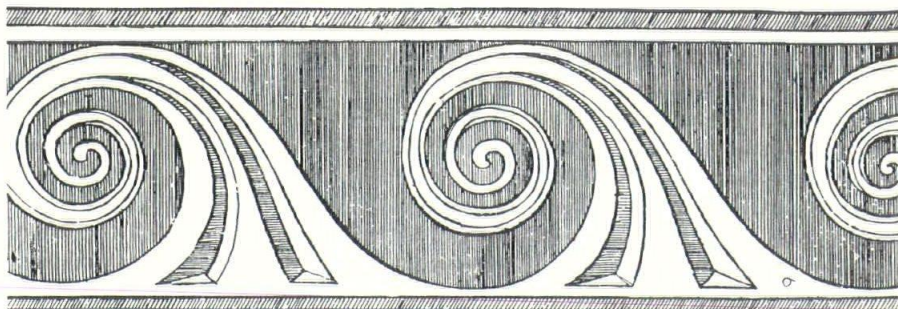
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building at Sixth and Wabasha, razed in 1962, featured extensive fenestration on all of the upper four stories, resembling Donaldson's Glass Block in Minneapolis. The windows were grouped in successive triple-sashed bays, those on the top floor being arched. The overall effect was rather superficial and confusing, allowing the eye no prominent point of focus. The building probably had its greatest success in contributing in large measure to the uniformity of the roofline along Sixth Street.

A much more imposing design was that for the Germania Life Building, whose name was changed to the Guardian Building about 1917 following its purchase by the Guardian Life Insurance Company of New York. It stood at the corner of Fourth and Minnesota Streets from its erection in 1889 until its destruction in 1970 and was characteristically Romanesque in style.

The structure was built in a U-shape, each wing containing ten stories. It bore arches above the second, sixth, seventh, eighth and tenth-story windows and a massive, pile-like impression. Stone faces resembling those on the City Hall and Court House were set as keystones in the second-story arches. (These carvings may now be seen along Fourth Street in the Kellogg Square development.) A large bronze statue of Germania stood within the opening of the U until its removal in 1918 in response "to the suggestions of loyal Americans of Saint Paul, who feel that Germania fails in representing the Americanism of the city." Falling victim to wartime prejudice, Germania symbolized a nation and people whom the U.S. was fighting overseas and so went to the junk yard with no remorse. "It may make handsome little souvenirs for the [Minnesota soldiers] to distribute to the boches

when the enter Berlin or it may make bullets," the Saint Paul *Pioneer Press* warned darkly. [Saint Paul *Pioneer Press*, March 13, 1918.]

The Merchants National Bank — now the McColl Building — at 366 Jackson Street combines rough-surfaced red sandstone with decorative carving above the windows on alternate floors. The bank was erected in 1890 and was extensively restored in 1967 by David McGough, president of the Northern Surety Company at a cost of nearly half a million dollars.

It conveys a feeling of massiveness and security — probably done intentionally for psychological reasons — and its windows and doors on the second and fourth stories are inset in arches. All are flanked with polished columns. The building is typically capped with a carved balustrade at the roofline.

Bassford's design for the mortuary at Calvary Cemetery was completed in 1884. It was inaugurated in October of that year with the interment of Bishop Cretin in the vault in the basement. The main floor was occupied by a neo-Gothic chapel. The mortuary was demolished about twenty years ago after being heavily vandalized by neighborhood youths. His workhouse at Como Park, also no longer extant, was built in 1882 and featured a disproportionately tall clock tower atop a long, three-story gabled brick building. It stood north of McMurray Field along Lexington Avenue and was torn down in 1959.

Bassford also did considerable work on private residences. His own home at 441 Iglehart was a two-and-a-half story wood frame structure with ornamental transom panels above the second floor windows and river boat railings spanning the gables. Horizontal clap-

board on the lower two floors gave way to vertical on the attic level. A single-story kitchen wing was attached to the back of the house, which was erected on a brick and limestone foundation. The dwelling was damaged by fire in 1968 and demolished soon afterward.

Other homes that are known to be Bassford designs are located at 482 Holly, 545 Goodrich, 591, 745, 791, and 854 Lincoln, 796 and 863 Osceola, 820 Laurel, 265 Dayton, 802 and 857 Fairmont. (A residence designed for Mrs. Topping which stood at 1093 Summit Avenue was demolished in 1912 or 1913 for the House of Hope Lutheran Church, which currently occupies the site.)

All of these appear comfortable and attractive but not eye-catching, are rarely imposing, although almost uniformly large and were obviously built for middle-class families who preferred to spend their money on commodiousness rather than ostentation. Bassford utilized wood and brick extensively in his domestic architecture, occasionally trimming with stone.

Edward Bassford clearly deserves to be ranked among the leading architects of early Saint Paul, perhaps less because of the quality of his designs than for their profusion and his influential position in the community. His buildings seldom showed any originality but always appeared substantial and servicable. The key to his success as an architect probably was an ability to satisfactorily respond to his clients' wishes and to conform with contemporary tastes. Clients who were seeking inventiveness were not likely to be attracted to Bassford; instead, he seemed to have catered to those who were content to build sturdy, conventional buildings. The unfortunate result is that today most of them have fallen into anonymity, undistinguishable from the masses which surround them. □

Alan Lathrop is Curator of the Northwest Architectural Archives, University of Minnesota. He assumed the post in 1970, coming from the University of Iowa and, before that, Arizona State University, where he headed the Architecture Branch Library.

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LEGACY OF FRANK LLOYD WRIGHT TRACED IN TWO HISTORIC PRESERVATION FEATURES

Frank Lloyd Wright Home and Studio:
Homeward Bound, by Paul Sprague
Our Wright Houses, by Herbert Jacobs

No one knew remodeling better — or engaged in it more often — than architect Frank Lloyd Wright. This has created a mammoth problem for the people who now operate Wright's own home and studio in Oak Park, Ill., as a museum.

Wright designed his own house at the age of 22. It was different from other new houses of 1889, but it was not radically different. But gradually, it became radically different. As Wright developed new ideas of architecture, he frequently tried them out in his own home. Thus he was constantly remodeling and experimenting — to the point that associates referred to the "annual repairs and alterations." Sometimes Wright ordered major remodeling twice a year.

Besides making structural changes, Wright developed and constantly changed his own furniture.

Such constant change in this Wright house for more than 20 years has left a monumental puzzle for the nonprofit foundation that now leases it, according to an article in the July-September issue of *Historic Preservation*, the quarterly magazine of the National Trust for Historic Preservation. Paul Sprague, author of the

article and associate in a Chicago restoration firm, says the group is wrestling with the problem of determining what period best represents Wright's home.

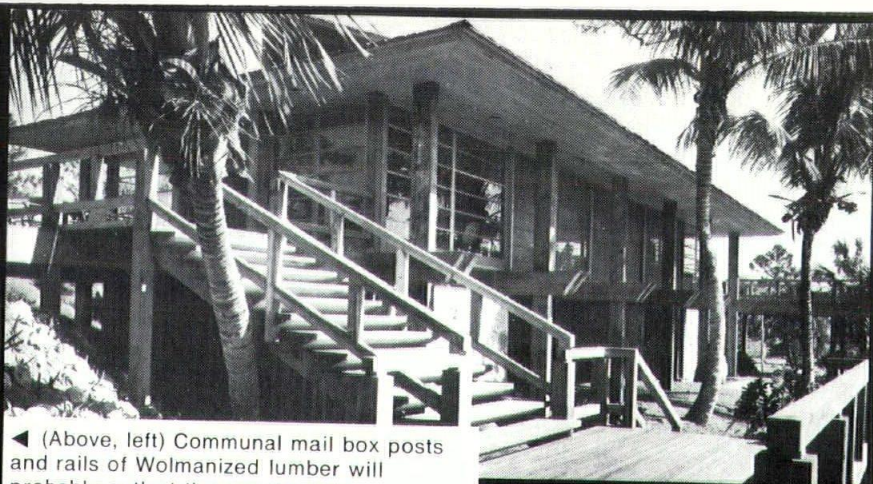
Sprague notes that, in order to preserve the property, the National Trust for Historic Preservation purchased Wright's home and studio a year ago under an innovative agreement using funds raised locally and matched by support from the National Park Service of the U.S. Department of the Interior. The National Trust is a nonprofit organization that owns other architecturally significant buildings, including the Wright-designed Pope-Leighey House (1941) near Mount Vernon, Va.

The Trust leased Wright's Oak Park home to the Frank Lloyd Wright Home and Studio Foundation for 40 years with an option to buy. The foundation has opened it to the public for tours and also plans to use the property as a study center for students of Wright's work.

Although the foundation started making repairs soon after it moved in, it is postponing major decisions about restoration. Each renovation, each rearrangement that Wright de-



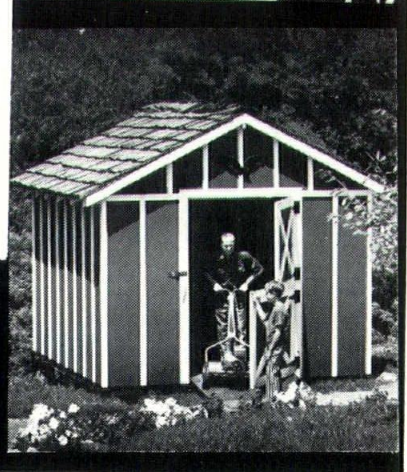
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▲ (Above, right) Tropical climes suggest gracious living, but sun, rain and humidity invite decay. Not here, however, where Wolmanized lumber protects against termites and fungi.

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signed represents his trial of a new idea. But which of the many changes are the most significant to the house and to Wright's other work?

As Sprague writes, "To decide where to restore and where merely to refurbish is a challenge that will be resolved in due time."

"In the meantime, the visitor to the home and studio is best advised to pay careful attention to the early photographs on display and to listen attentively as the interpreters unravel the mysteries of what is surely Frank Lloyd Wright's most personal architectural legacy."

A decent \$5,000 house

In a related article in *Historic Preservation*, journalist Herbert Jacobs describes the houses Wright designed for his family. Jacobs challenged Wright's inventiveness in 1936 by saying, "What this country needs is a decent \$5,000 house. Can you build it?"

Wright was waiting for just such a challenge. The resulting house in Madison, Wis., was "a masterpiece," Jacobs writes. It was visited by renowned architects, government offi-

cials, artists and literary figures from around the world.

The Jacobses were so pleased they later asked Wright to design a second house for their growing family. He did, and "for the next 14 years," Jacobs says, "we moved within the daily drama of wind, storm or sun — the constantly changing patterns of light and shadow shaped and enhanced by architecture."

"When the family was alone on the cool terrace of a summer evening, or around the fireplace in winter, it was superb; and when we had guests it was an added pleasure to share the delightful house" in Middleton, Wis.

Jacobs, author of *Frank Lloyd Wright: America's Greatest Architect* (Harcourt, Brace & World, Inc., 1965), teaches journalism at the University of California, Berkeley, Extension Division. □

DRAWINGS EXHIBIT OPENS AT INSTITUTE

An exhibition of architectural and ornament drawings from the Metropolitan Museum of Art will be on display from February 10 through April 3, 1977 in the Prints and Drawings Gallery of the Minneapolis Institute of Arts. The show was organized by Mary L. Meyers, associate curator, Department of Prints and Photographs at the Metropolitan. Ms. Meyers also wrote the text of a handsome illustrated exhibition catalogue which will be available at the Institute.

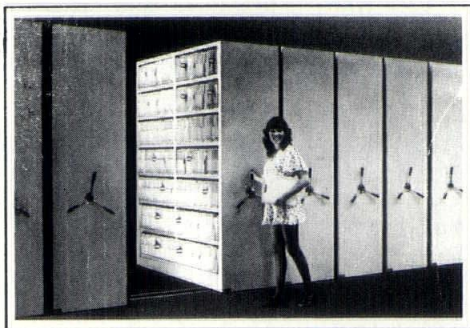
The stars of the show are The Bibiena Family, Luigi Vanvitelli and Filippo Juvarra, whose Stupinigi Palace near Turin is without parallel for baroque splendor. A Juvarra sketchbook, discovered in 1966, is part of the exhibition. Other works span the late 17th century to the early 19th century, and include designs for buildings, furniture, metal work, the theatre, and engravings for pattern books but were chosen for this exhibition for the quality of their draughtsmanship. □

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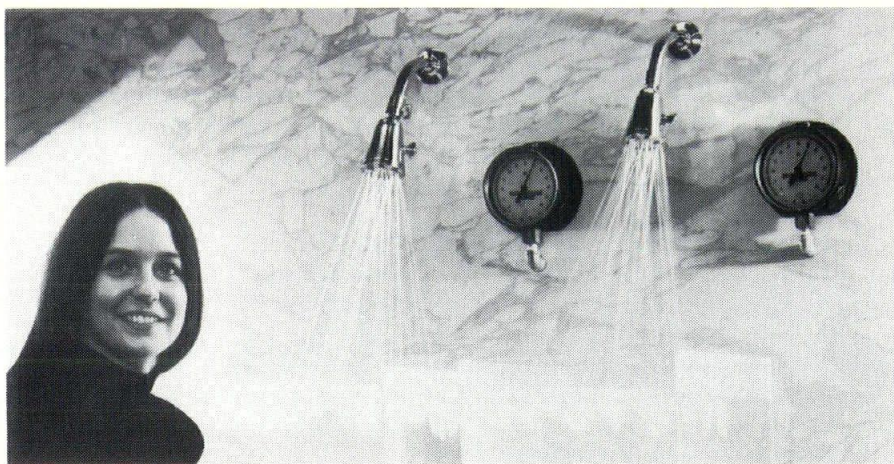
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NEW TOOLS FOR ARCHITECTURE MATERIALS – EQUIPMENT – SERVICE

Edited by James A. Kellett AIA CSI



Kohler Automatic Flow Control –

A showerhead by Kohler can reduce the amount of water used in the shower by 50 percent or more. Showerheads shown above, for instance, look identical, but the one on the right has built-in Flow Control. It limits water flow to 3 gallons per minute while conventional showerhead at left delivers 6 or more gallons per minute at a water pressure of 40 pounds per square inch.

With Kohler's Flow Control, the property owner also saves water, water heating costs and sewage bills where such charges apply. An average 250-unit hotel could save as much as 1.3 million gallons of water and \$1,350 in water heating costs per year with Flow Control showerheads, assuming each guest takes the equivalent of a daily five-minute shower. (Based on average occupancy rate of 65 percent, 1.5 guests per room, and 18.7 cents per therm for natural gas to heat showering water.)

Color Coating for Asphalt Surfaces—

A new line of economical color coatings allows the use of asphalt surfaces without obstacles to the overall appearance of the finished project.

Originally developed for recreational surfaces, new Easy Steps color coatings are now being used to enhance the aesthetics of a wide variety of

asphalt pavements.

Available in earthtones of red, beige, green, blue, and outliner colors of bright white and safety yellow, Easy Steps offers landscape architects a practical means of making asphalt surfaces an integral part of their designs.

Used to blend sidewalks unobtrusively with the surrounding landscape or to guide foot traffic by color coding designated walkways, applications for Easy Steps coatings are virtually unlimited.

These polymer coatings were designed by Allied Chemical for easy application by any maintenance crew without prior coating experience. For literature and color samples of the new coatings, contact Allied Chemical, Recreation Surfaces, P.O. Box 1139R, Morristown, N.J. 07960.

Multipour, Smooth Concrete Form

Panel — A plywood form panel designed for jobs requiring panel re-use and a clean, smooth uniform surface on concrete pours, new from Simpson Timber Company.

The economies derived with the use of the panels will provide at least three times as many pours as regular plywood. The panels will not deteriorate and overall uniform appearance is assured with proper and recommended pour procedures. Concrete finishing

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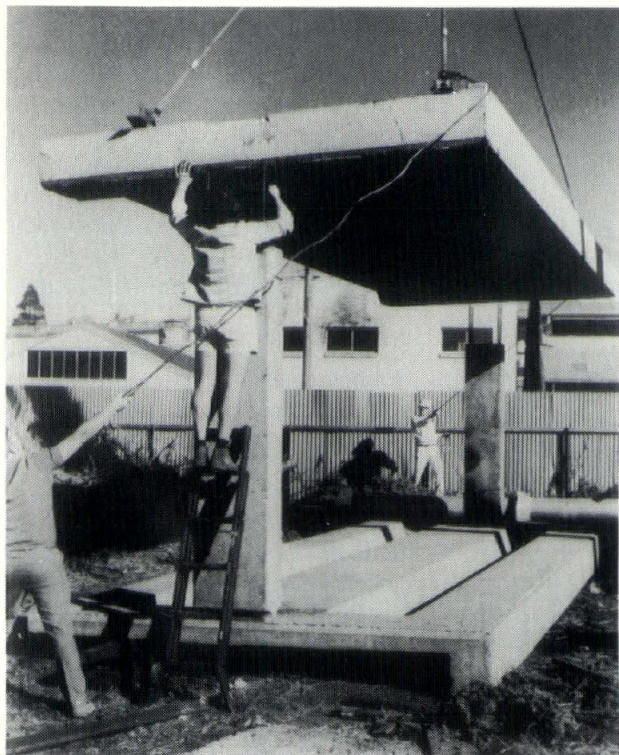
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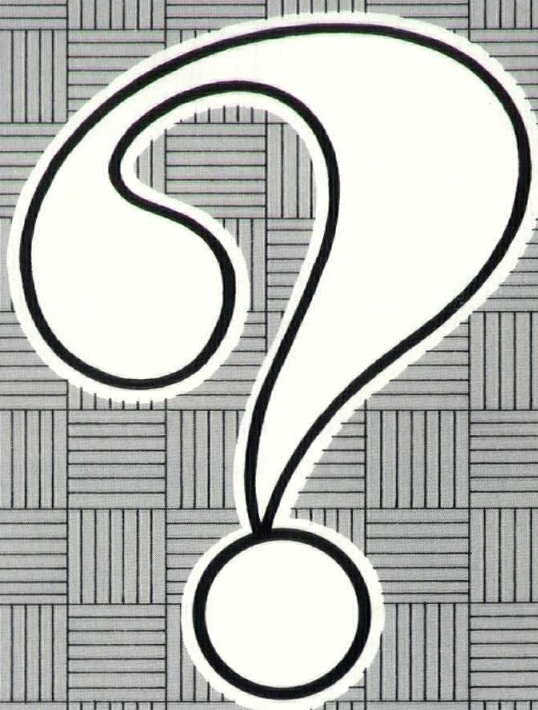
costs are less, time is saved on stripping and cleaning, and edge problems are minimized. Send inquiries to: Simpson Timber Company, 900 Fourth Ave., Seattle, Wash. 98164.

New Foundation Vent Features Plastic Frame and Louvers — N.H. Rudeen Company of Minneapolis has introduced a foundation vent with an integral sliding shutter which provides open-close action without requiring added swing clearance. The frame and shutters of the 8" high x 16" wide vent is injection-molded from Super Dylan high density polyethylene, a product of ARCO Polymers, Inc. The material is tough, weather resistant and has a smooth surface and concrete gray color appearance. Additional features of the screened units are their resistance to chemicals including paint, concrete, lime and salt. For additional information, contact N.H. Rudeen Company, Inc., 3356 Gorham Avenue South, Minneapolis, Minn. 55426.

Interlocking Modules form Economical Building System — A new Australian building system is claimed to reduce construction costs by up to 25 per cent and cut on-site erection time by up to 75 per cent. The manufacturer, Space-Cell Systems (Australia) Pty. Ltd., is willing to negotiate franchise agreements or joint ventures for the international manu-



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facture and distribution of the patented modules which are the basis of the system. They are also seeking agents. The system allows rapid production line manufacture of both permanent and demountable buildings, including houses, offices, factories, shops, schools, motels and multi-story apartment buildings.

Key to the system is a pre-cast concrete module which incorporates a floor slab, ceiling slab and two supporting columns. This provides an open-sided box which can be factory-made and transported to the site to

function as the building's load-bearing frame. On-site, the modules are lifted into position by crane and fastened together with a patented, interlock, mechanical shear connection.

Modules can be locked together horizontally to form one-story open-plan buildings of unlimited size. Alternatively the modules can be "stacked" vertically to provide high-rise buildings. The company has designed a mobile machine to facilitate casting of the modules.

The open sided nature of the modules gives architects considerable

flexibility in design. Exterior walls and interior partitions can be designed in any building material, including glass, timber, metal or brick or composite building boards. Services are brought into the building through channels in the vertical columns, and distributed through the floor and ceiling channels.

In Australia, the company is producing basic modules, 10 feet wide, 10 feet high and 27 feet long. These are cast in reinforced concrete, and weigh about 17 tons. Eight of these modules will provide a family house with a floor area of 2,000 sq. feet. Trade inquiries: Space-Cell Systems (Australia) Pty. Ltd., P.O. Box 586, Fortitude Valley, Queensland, Australia 4006.

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Phone (507) 451-9555

New Whirlpool Bath Offers Size, Depth, Performance and Elegance —

The Athena Whirlpool Bath, just introduced by Jacuzzi, is their newest development in indoor whirlpool baths. Measuring 72" long and 56" wide, the Athena is large enough to accommodate a family of four. Its 23" depth allows shoulder height water level for excellent hydro massage performance and sumptuous bathing. The Athena features four exclusive Jacuzzi whirlpool inlets, with one recessed into each corner of the bath. The inlets are fully adjustable, allowing the whirlpool action to be controlled from a soft, gentle flow to a deep, invigorating massage. The silent air induction system is regulated by a dashboard-style control panel at the tub end. Self-contained and fully plumbed for ease of installation, the Athena is constructed totally of high strength, high luster fiberglass and is available in twelve decorator colors. For further information, contact Mr. Gerald C. Lelley, Jacuzzi Whirlpool Bath, Inc., 298 North Wiget Lane, P.O. Drawer J, Walnut Creek, Calif. 94596.

Energy-Saving Features Highlight Bryant's Line Furnaces —

Several innovative energy-saving features will be offered on this season's Bryant 397E Quietline Deluxe gas-fired furnaces. Starting with a new automatic vent damper, the Vent Mizer, Bryant engineers have designed a series of furnaces which may noticeably reduce monthly heating bills and eliminate wasted fuel.

The Vent Mizer helps conserve valuable BTU's by automatically closing the flue when the heat shuts

off to lock in both the heated indoor air and the air trapped in the hot heat exchangers. This prevents hot air from going up the chimney and reduces the need for heat exchanger warm-up. Bryant decided to introduce the Vent Mizer to American consumers after test results showed it could save up to 16 percent on a season's heating bill. The 397E, with the Vent Mizer attachment, is the first unit of its type to be AGA certified.

Another energy saving feature offered on the 397E series is the electronic spark ignition pilot. An electric spark ignites the pilot when the thermostat calls for heat, thus eliminating the need for a "standing pilot". When the thermostat is satisfied, the pilot and burners are extinguished and valuable energy is conserved. This is also a good cooling season energy saver because additional cooling is not required to overcome the heat of the pilot.

New Exterior Wood Finish Seals and Waterproofs — The Flood Company, manufacturer of Penetrol Paint Conditioner, has introduced a high solids protective finish for exterior wood. The new finish seals and waterproofs exterior wood.

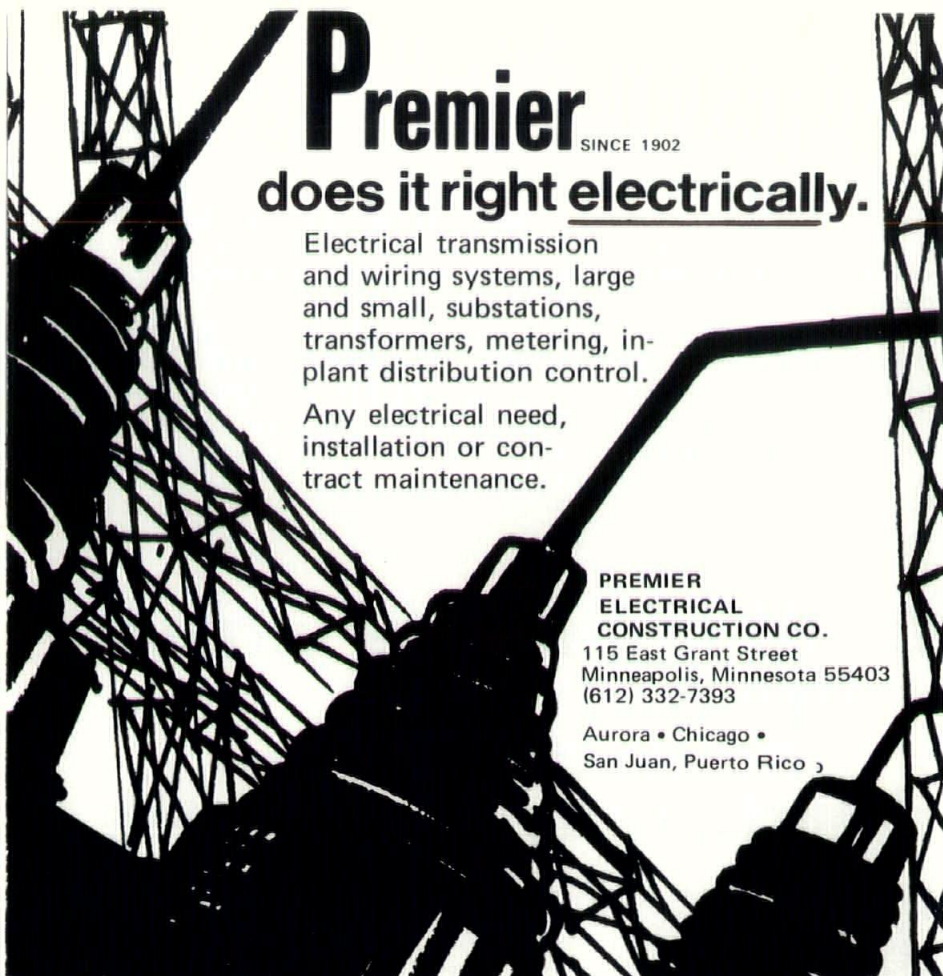
The product is being marketed as CWF Clear Wood Finish. Unlike most exterior finishes, it penetrates wood to provide a rugged, durable seal against the elements. This prevents swelling, shrinking, warping, splitting or blackening. Because CWF penetrates, it will not crack, chip or peel.

CWF Clear Wood Finish can be used on any exterior wood, from cedar shakes to redwood decks. It may be used on old, new, rough sawn, planed or pressure treated wood. Within two weeks after its application, CWF reacts with the wood to produce a uniform honey to brown color.

Preparation prior to application depends upon the type of wood being treated. However, once the wood has been prepared by weathering, light sanding, or bleaching if necessary, CWF can be applied by brush, roller, or any airless, conventional or garden sprayer.

For additional information and product literature, contact The Flood Company, Hudson, Ohio 44236.

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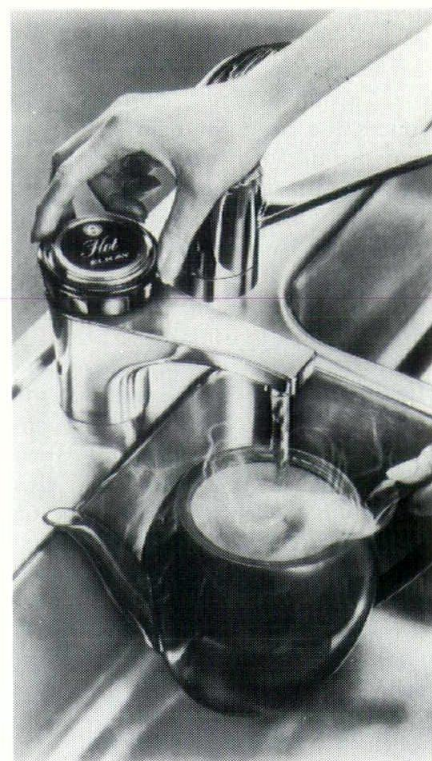
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bined into one compact unit has been introduced by Special Products-Hardware Division, Emhart Industries, Inc. The newly-designed unit, called Lectro-Close is of modular design with standard components. Units are designed for use on fire and smoke barrier or other doors where it is desirable to hold the door open in normal situations to accommodate a free flow of traffic. However, in an emergency, the holder releases and the closer automatically takes over and shuts the door to hold smoke and flames out of a corridor or room.

Potential applications include hospital patient rooms and corridors, schools, motels and hotels, office buildings, small factories, and business establishments. The unit is automatically released by connection to smoke detectors, fire alarm systems, heat detectors, manual switch (local or remote), or by power failure.

For further information Electro-Close, contact Dept. EC, Special Products, Hardware Division, Emhart Industries, Inc., Episcopal Road, Berlin, Conn. 06038.



Hot Water Dispenser — Elkay's sink-mount Hot Water Dispenser provides the convenience and efficiency of a constant supply of hot water, without the bother of range-top heating.

With a temperature adjustment range from 150° to 190°F., you can quickly prepare instant beverages, packaged soups and gelatines... thaw frozen foods, loosen jar lids or warm a baby bottle.

The tank has a half-gallon capacity (up to 60 cups of hot water per hour). And, since it is not kept under pressure, no safety valves are required. The unit connects to the hot water line beneath the sink, where an electrical heating element keeps the water hot. Contact Elkay Manufacturing Company, 2700 South 17th Avenue,

Bonded Vinyl/Wood Flooring Available from ARCO — Architectural Products of ARCO Chemical Company has recently announced an expansion of its flooring marketing program. The product is GenuWood II, purchased from General Electric's Parkwood Division. This addition is in keeping with the ARCO program of expanding the range of quality Architectural Products such as Cok-O-Plast and PermaGrain.

GenuWood II resilient flooring is a concept in flooring designed to eliminate the disadvantages of conventional hardwood floors. Its beauty comes

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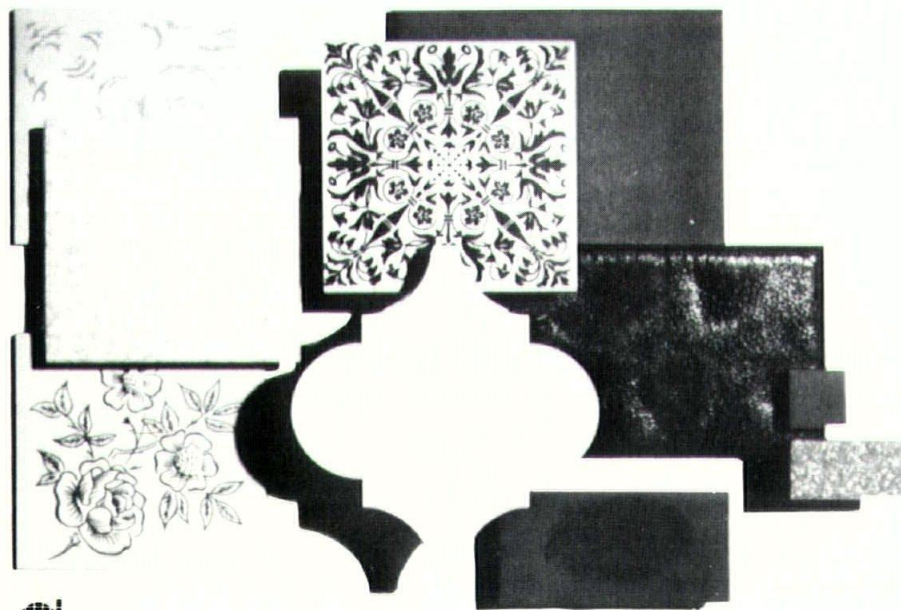
At Rollin B. Child Inc. we can get you just about anything you'll ever want in the way of ceramic tile, because we stock and sell Romany-Spartan® American-made ceramic tile, one of the broadest lines available in this or any other country.

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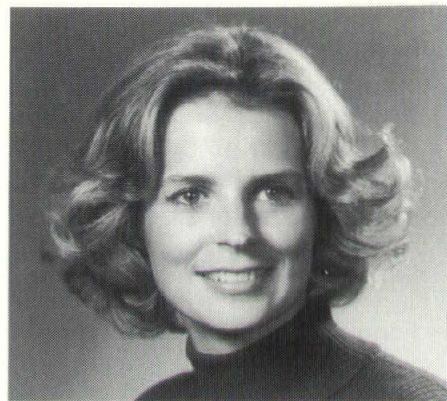
from a choice of genuine hardwood veneers, while durability comes from a facing of pure, solid, clear sheet vinyl. For information on GenuWood II, write Architectural Products, ARCO/Chemical Company, 1500 Market Street, Philadelphia, Pennsylvania 19101.

Insulating Foam — CIBA-GEIGY, one of the world's largest manufacturers of chemicals, has introduced Aerolite Urea Formaldehyde Foam.

Aerolite Foam is a thermal and acoustical insulation material that substantially cuts fuel costs. It is ideally suited for cavity walls in new and existing construction. Urea Formaldehyde Foam provides higher insulation values than many other types of insulation, with a constant insulating factor (R) of 4.8 per inch at 32°F. Aerolite is manufactured in powdered form and is packaged in 66-pound sacks. It is prepared for on-the-job application simply by adding water. No machinery or extra equipment is necessary. Additionally, Aerolite has a minimum shelf-life of one year. UF Foam works effectively on all types of buildings, including frame, brick, stucco, block and metal construction. For more information contact: American SPE Corporation, 8025 Dixie Highway, Florence, Kentucky 41042. □

Mr. Kellett is President of Architects, Inc., Saint Paul, consultants to the design and construction professions in design development, specifications and contract administration.

Snow-Larson, Inc. announces the addition to their sales staff of Britt Carnes. Her principal responsibility will be working with architects, engineers and designers in the metropolitan Twin City area. Ms. Carnes is well known in the area having had experience in a similar architectural sales capacity. Snow-Larson, Inc. is a Minneapolis-based construction materials sales and distribution firm covering the four state Upper Midwest territory.



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LETTERS

congratulate the design team for this richly deserved Merit Award.

Glen Olsen, Knutson Construction Company, Minneapolis

Editor: As pleased as we were to see in your November/December 1976 issue that the Hennepin County Medical Center received a Merit Award, we were extremely disappointed that the construction management work of Knutson Construction Company was not noted or even mentioned in your article.

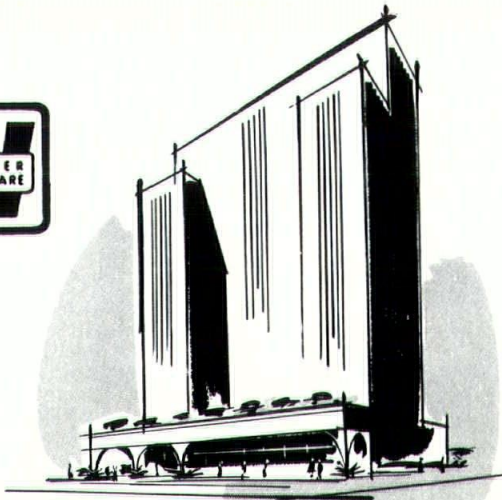
As Hennepin County's construction manager, Knutson was a member of the project team. We participated in and provided input into the decision-making process which resulted in MFA-G's outstanding design for the extremely low \$52/sf cost. As the on-site construction manager, we administered more than 20 separate prime contracts.

We, at Knutson, are proud of our participation in the Hennepin County Medical Center project and wish to

Editor: I have been contemplating the last issue of *Architecture Minnesota* (November-December 1976) and particularly one sentence in your editorial "it remains to be seen whether it [modern architecture] can withstand the current, albeit populist demand to democratize all the hierarchies of design". If you are referring to the citizen participation craze, I happen to think that it's due to the high unemployment rate and as soon as everyone gets back to work, there'll be less time to hold meetings and get everything bogged down. As a matter of fact, if there were less meetings, more work would get done and more people would be needed for work. And if, on the other hand you are referring to taste, then you should start eating out and get a taste of how the catering industry has been democratized. I hope I don't see that happen to architecture too soon . . .

D.D. Morris, Worthington, Minn.

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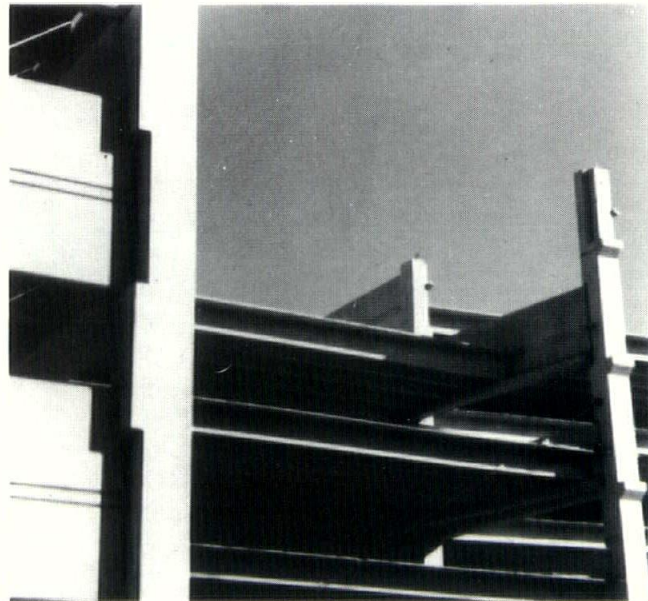
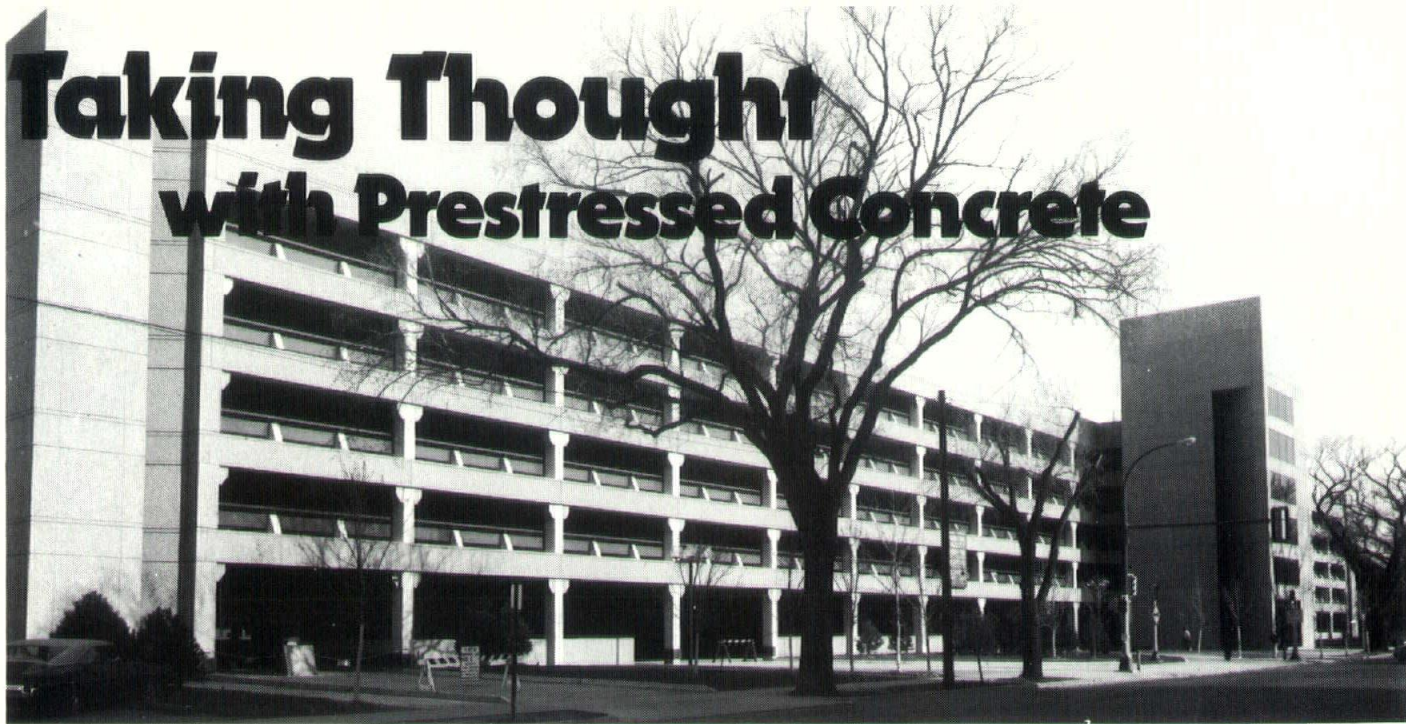
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Located on the East side of the U of M's commuter campus, the 2,000 car ramp adds greater mobility to the 40,000 student and staff population. The ramp is built as a "system" for efficient construction and efficient parking. It incorporates these features: (1) Long, clear span construction; (2) Sloping floors; (3) Self-service parking; (4) Primarily one-way traffic flow.

The ramp is constructed of Prestressed Concrete with an overall floor space of 725,000 square feet in six levels. 3,816 Precast pieces consisting of wall panels, floor slabs, beams and columns are used in the structure.

All were pre-manufactured and assembled on the job site. This resulted in faster, more economical fabrication than conventional "on-site" construction. Total building cost per car space was approximately \$2,000 — made possible by Prestressed Concrete, Inc. The structure itself is a combination of pleasing, modern functionalism providing decades of maintenance-free, convenience parking. The structure's simplicity and repetition of structural components provides a versatile answer to all types of parking needs.

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PROJECT: University of Minnesota Health Science Parking Facility, Minneapolis, Minnesota

ARCHITECT: The Architects Collaborative, Cambridge, Massachusetts

ENGINEER PARKING CONSULTANT:

Carl Walker & Associates, Minneapolis, Minnesota

GENERAL CONTRACTOR: Adolfson & Peterson, Inc., Minneapolis, Minnesota

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