

ARCHITECTURE MINNESOTA

November-December 1979

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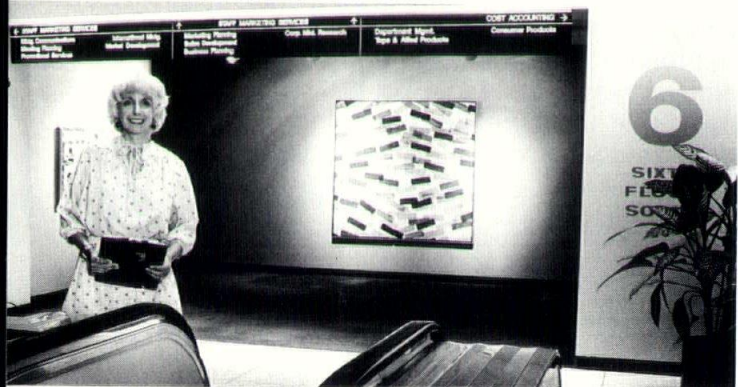
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Henandoah Suede walls enhance setting at Dayton's Commercial Interiors.
Designers: Renee Savage and Patti Hiatt.



Stauffer Vinyls in vivid colors brighten corridors at 3M Company.
Designer: Wendy Patterson.



Northfield's representative: Bob Katchmark, left.
Architect: Lanny Oxtan, Hill District Design.



"Niji" Oriental Wallcovering adds natural texture to walls at Main Hurdman & Cranstoun accounting offices.
Designer: Marsha Wilkins, left, Dayton's.
Client: Patty Ursin, Main Hurdman.



French Woven Fabric wallcovering provides dramatic backdrop for Ken Meshbesher's law office.



Stauffer Corki with spot lighting lends elegance to corridors at Northwestern Bank Building, St. Paul.

CICC Retainage Recommendations*

4.6.1

General and Supplementary Conditions

October 1, 1978

RETAINED PERCENTAGE

The use of retainage against progress payments has traditionally been recognized by all segments of the construction industry as a primary method of protecting the ability of the Owner to complete his project. Although some segments of the industry nation wide are suggesting zero (0) retainage, CICC of Minnesota recommends continued use of retainage; however, at a lower but uniform percentage rate throughout the project rather than a high starting rate and a reduced or zero (0) retainage rate as completion nears. It is recommended that the Article 9 of the AIA General Conditions be modified by adding the following supplementary condition:

Refer to Subparagraph 9.5.1 Add:

There shall be retained 5% from each progress payment until the work is substantially complete, at which time the Architect may recommend release of retained sums in accordance with paragraph 9.8, or final payment in full in accordance with paragraph 9.9.

It should be recognized that the retained percentages represents money that has actually been earned by the Contractor and the withholding results in a hardship for he is deprived of the use of funds. To alleviate this hardship, yet provide the protection the retention offers the Owner, it is recommended that the following paragraph be added:

Refer to Subparagraph 9.5.1 Add:

Prior to the start of construction the Owner and Contractor shall select an escrow agent to receive the retained percentage and enter into an escrow agreement. When each progress payment becomes due, the Owner shall issue two (2) checks. One, in the amount due the Contractor, shall be issued to the order of the Contractor. The other, in the amount of the retention, shall be issued to the order of the escrow agent. The interest and principle shall accrue to the Contractor. In accordance with the provisions of the contract the escrow account shall be released to the Contractor under the provisions of Article 9.7.

When the escrow provisions for retainage apply to a contract, it is recommended that sub-contract agreements provide for a distribution of accrued interest to all major subcontractors and suppliers according to their interests.

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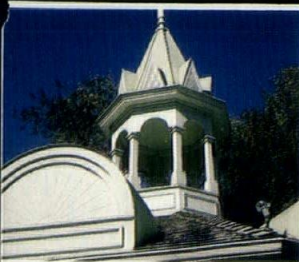
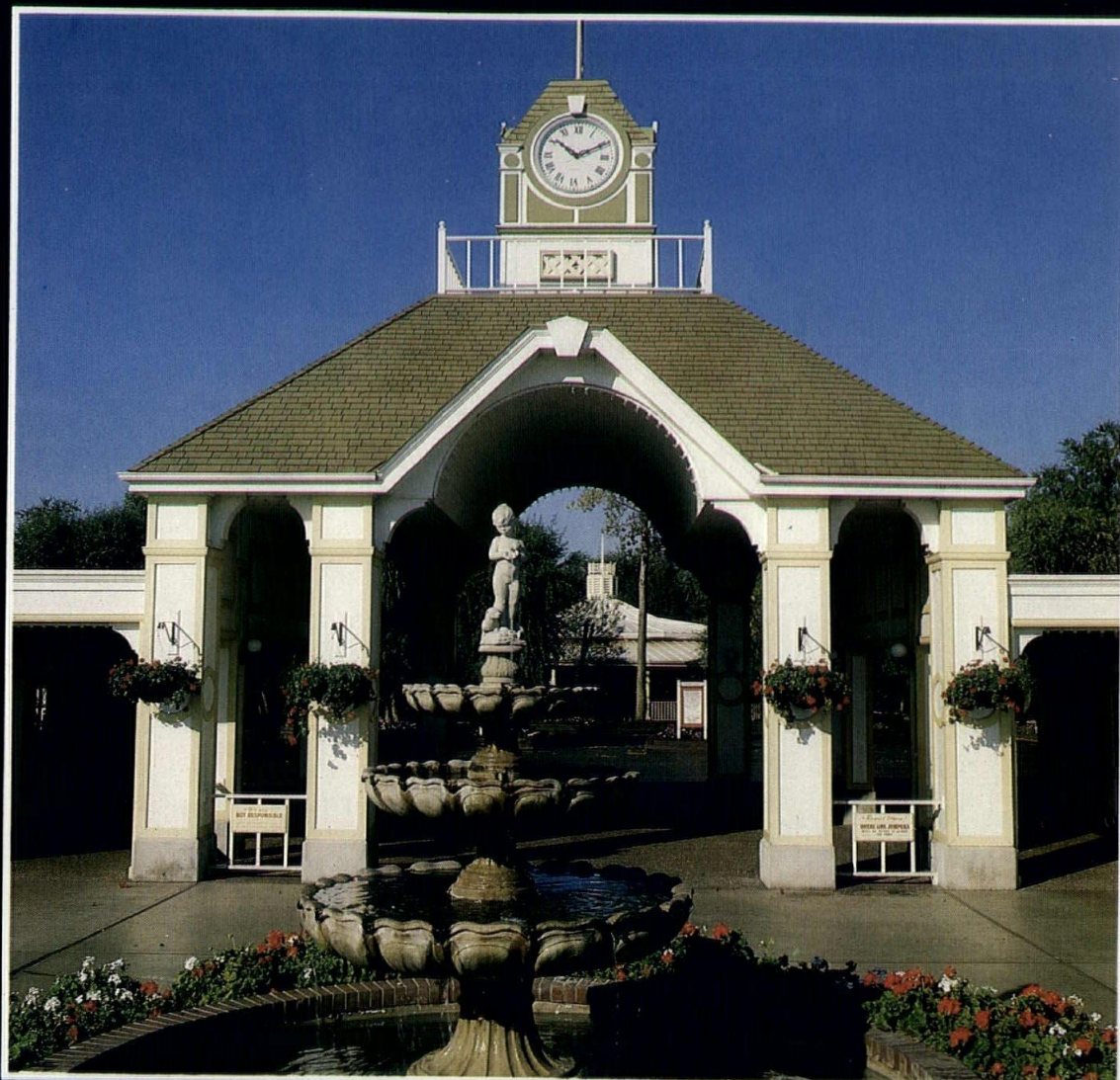
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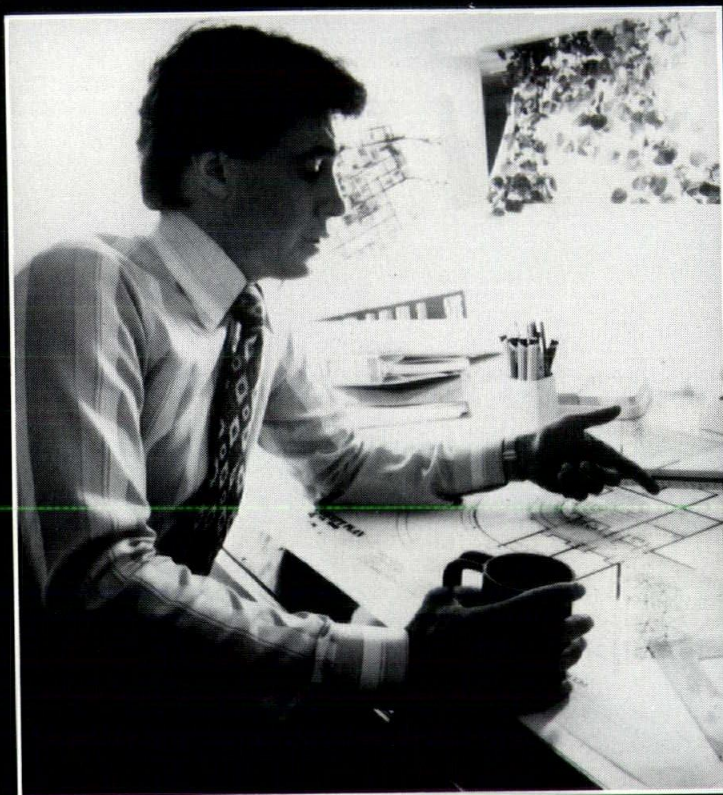
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Are There Regional Roots to Post-Modernism?

The history of architecture is wonderfully exhilarating and astounding. Like the evolution of man, it is replete with contradictions and disappointments, but also with great feats of daring, courage and faith. Succeeding styles, periods and movements were sometimes progressive and sometimes disappointing. Mannerist or intellectual embellishments or embroideries served little to advance the art of architecture. They were, however, necessary precursors to sobered visions and designs. Changes were slow, often taking place over several hundred years.

However, what is left for us now are the great monuments, landmarks of the history of architecture. Much of the more perishable vernacular architecture has disappeared. What remain are truly epitomes of the past, an amalgam which has nourished our soul and ground the lenses of our perception.

The history of architecture in North America is very brief—and relatively simple. It had its roots in the 18th Century and subsequently evolved into and from the worldwide revival styles. The development of the modern movement, the International Style, is well known and well represented in this country. However, after less than half a century it has fallen into disrepute. It has been found wanting—so quickly. In a period of roots, it is too uprooted. Our eclectic longings go unsatisfied. The best buildings of the International Style are deeply spiritual designs. However, the multitude of its applications retained only the clichés of the style, and these are not destined to endure.

The International Style is now being superceded by Post-Modernism. Post-Modernism is not, however, a replacement. It is, as the name implies, a further development, an evolution of the modern movement. The modern movement is maturing, is being enriched and maybe even spoiled. Although some of the best post-modern buildings are beautiful, awesome achievements, too many are mannerist exercises, devoid of their own immediate past insights.

In the Upper Midwest, the modern movement, the International Style, still holds the stage. The urban centers, particularly the Twin Cities, have some outstanding, exuberant and inspiring examples of this style and its later refinements. The predominant architecture is modern in a very special way. It is simple in form and expression, it is like Sibelius' music, strong and sometimes melancholic. It is always competent, mature, serious. As the regional rendition of the International Style, it is singularly expressive. As regional architecture it was nourished and nurtured from its roots. Its roots are in the origins and the memories of its residents, many of whom are of Northern European extraction and in the specific gravity—as it were—of our geography.

Future issues of *Architecture Minnesota* will explore, in theory and history, the sources of our regional architecture. We may begin to understand, then, that the post-modern movement as a continuation of the modern movement has a very particular meaning for us. We may also understand our roots as sources of our strength and we may then with pride and also humor reject more readily the banal acrobatics of ready-made memories.

The architectural roots of our region are deep and rich and there is good reason for our architecture of today to be joyous, inspiring and enriching.

—Bernard Jacob

"Most of the parking areas we build today specify crushed stone base. Their performance tells us why."

Left to right, Van Nelson, Bituminous Roadways, Inc. President, Palmer Peterson, Chairman and C.E.O., and Norm Hagen, Sales Manager.



Crushed stone provided the base and an interim driving and parking surface during construction of a Sears warehouse in Minneapolis. Employees and construction equipment had easy access. Ralph D. Shimer, AIA, served as project architect.

We asked Palmer Peterson, Chairman and C.E.O. of Bituminous Roadways, Inc., Minneapolis, to compare the alternatives of crushed stone base versus sand and gravel base in parking lot construction. There really wasn't any contest.

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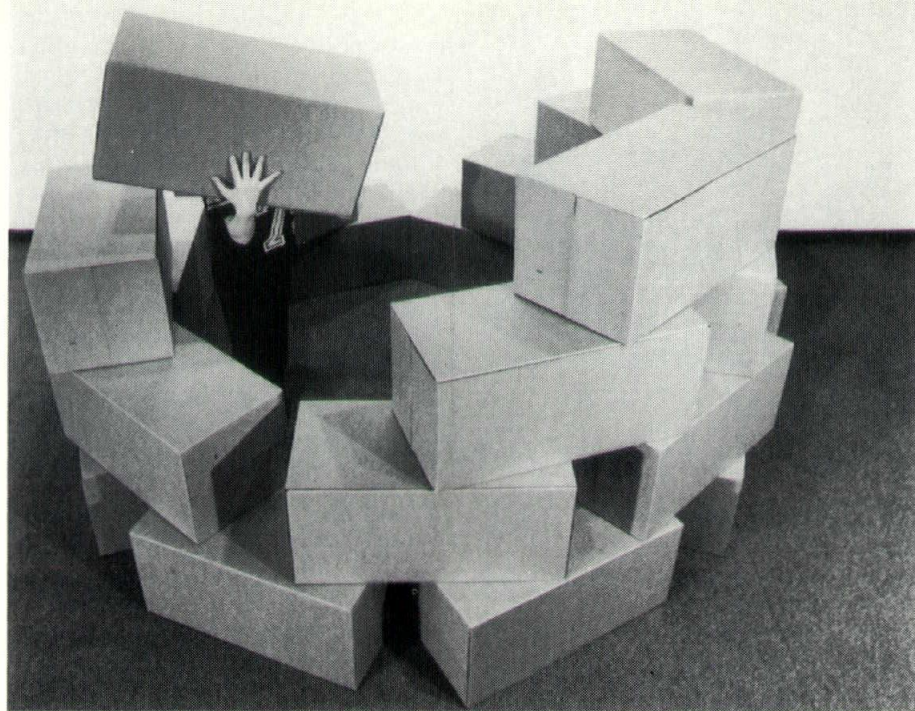


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A few of the 1,001 boxes at Landmark Center's architectural show for kids.

1,001 Boxes—No, it's not moving day or an old tale with a new twist. It's an architecture show designed just for kids to be presented at **Landmark Center** in Saint Paul, November 18–January 6 in cooperation with MSAIA, the Architectural Center and the Minnesota Museum of Art. As a departure from the traditional “hands-off” approach of most museums, this exhibit encourages kids to learn by building with the multitudes of boxes. They can design their own imaginative structures, even build cities if they're ambitious. The first floor gallery contains the Hall of Models, a collection of architectural models and original architectural drawings. In addition to presenting a wide range of architecture, this room illustrates the two principal design tools—drawing and modeling—as extensions of activities readily familiar to children. Also on the first floor is the Blueprint House, a large model of a 19th century cottage. The inside walls and floor of this 8' x 8' house are a blueprint of the construction visible on the outside, and introduce the representation of three dimensions in two-dimensional drawings, the other principal architectural tool. The boxes are in the second floor gallery, where children (and adults) can explore some of the fundamental ideas of building, scale and modularity. Examples of building block structures, from pyramids to “Habitat”, are provided to set imaginations in motion. Finally, to place the

young architect squarely in the real world, there is a full-scale architect's office with typical furnishings and equipment, including architectural magazines and catalogs and a blueprint machine. The machine will be used to produce a “take-home” program for visitors at the conclusion of their participation in the exhibition.

A new firm, **N.A.C. Architects**, has been established by **Robert R. Nelson, AIA**, **Darrell D. Carlson, AIA** and **Robert Armbruster, AIA**. The firm is located at 325 Cedar Street, Saint Paul.

Robert David Burow Architects, Inc. of Mendota Heights has been named as the architect for a **three-story administrative building** which will be added by **Cardiac Pacemakers, Inc. (CPI)** to its complex in **Arden Hills**. The additional 94,800 square feet of space will contain no manufacturing facilities. These are housed in CPI's other two two-story buildings, which will continue to be used as operations and engineering facilities. CPI President Arthur W. Schwalm projects an August, 1980 date for completion of the building.

Architectural Alliance, a 40-member Minneapolis architecture firm, has announced the promotions of five of its members. **Richard D. Lembke**, the firm's chief Construction Coordinator, was named a General Principal. Those



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who have received Associate status are: Office Services Manager **Cynthia L. S. Ellsworth**; **Jerome D. Flynn**, project architect; **Mark E. Merrill**, project architect; and **Peter J. Pfister**, Coordinator of the Alliance's Energy Management Section and also the current Chairman of the Minnesota Solar Energy Association.

The Saint Paul Companies, Inc., a financial management firm that includes Saint Paul Fire and Marine Insurance Company, announced in August that it will build an \$11.5 million **addition to its downtown Saint Paul headquarters** at 385 Washington Street. The 250,000 square-foot addition, designed by **Ellerbe Associates**, Bloomington, will be divided into two construction phases. Phase one, which has already begun, includes a five-story office building facing Fifth Street that will adjoin the existing headquarters building. When this building is completed in late 1980, the company will construct a tiered, three-floor office building adjoining the headquarters, and convert a company parking lot on Auditorium Street to a landscaped plaza. Phase two is scheduled for completion in late summer of 1981. The finished complex will occupy the entire block bounded by Fifth and Sixth Streets and Washington and Auditorium Streets.

Bentz/Thompson Architects, Minneapolis, are the designers of a 16,000 square-foot, \$1 million **addition to the chapel of Saint Olaf Church**, 805 Second Avenue South, in downtown **Minneapolis**. Part of the new addition includes a chapel that will accommodate 200 people and will be used for small church functions. The exterior of the addition will be cut Mankato stone, in keeping with the exterior of the existing structure. Rauenhurst Corporation is building the addition, and construction is scheduled for completion in the spring of 1980.

The Journal of The American Medical Association says that lack of windows in a work space may be bad for workers' emotional health. It cites studies indicating morale problems among operating room employees—and also showing that intensive care patients in windowless rooms are twice as likely to turn delirious as those in rooms with a view.

The **Galleria Shopping Center** at 69th Street and France Avenue in **Edina** is expanding. Construction is underway on the addition, which will include 30 additional shops, two restaurants, a skylit atrium, a fountain and a bridge. The project, which is designed by **Myers and Bennett Studio, BRW**, is scheduled for completion in August, 1980.

The first **urban-centered solar townhouses** in the state, located at 2410-23rd South 9th Street in **Minneapolis**, have been completed. Designed by **Close Associates, Inc.**, the earth shelters are constructed to hold in warm air during the winter and maintain cool temperatures throughout the summer. 12-inch thick slabs of concrete are topped with more than a foot of soil to insulate the homes. Skylit bubbles protrude from the dirt, one for each of the 12 separate living units. The solar units work by means of a solid train of black slanted panels which extend the length of the southside of the structure, and magnify the sun's rays. This raises the heat levels of the panels to 200 degrees fahrenheit. Then, an electrically powered fan blows heated air from behind the panels through the home and down to a "rock box" (a square container filled with rocks) in the basement. During the day, the rocks are heated by this warm air circulation. As temperatures cool with nightfall, the rocks release their warmth. Rows of long glass windows beneath the solar panels also increase temperatures in the townhomes. Thermal insulated shutters hold the heat inside and radiation collected from the sun heats the floor when the warmed air flows between two sheets of concrete. A hot water supply warmed by gas is coupled with another 100 gallon tank used for solar water heating. The architects guarantee a minimum of 47 percent solar heating, but expect 65 to 75 percent efficiency. Gas furnaces have been installed to supplement heating loss incurred by rainy days and cloudy skies. Although buyer response to the townhouses has been excellent, banks have been somewhat unwilling to issue loans for the downpayments for the extremely expensive solar equipment.

Texas has become the first state in the nation to require state agencies to give first consideration, if the cost is not substantially higher, to historic struc-

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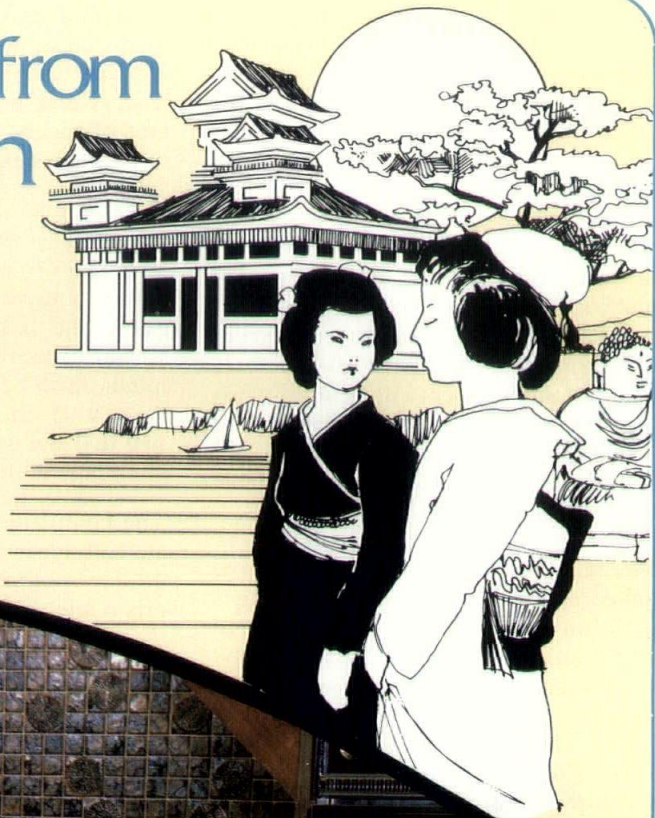
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tures whenever new office space is needed. The reuse measure went into effect on September 1, 1979. The San Antonio Conservation Society and other preservation organizations were largely responsible for its passage. The legislation requires that the state give first consideration, in either acquisition or leasing space for state agencies, to structures that have been designated historic landmarks by state or local government or that have been listed in the National Register of Historic Places. Such space will be used when the "structure meets requirements and specifications and the cost is not substantially higher than other available structures."

The City and County of Milwaukee have joined together in sponsoring a national competition for a comprehensive plan for the area of Lake Michigan adjacent to the downtown area of the city. The area is located south of Lake Park, designed by Frederick Law Olmstead, and north of Milwaukee's Great Lake Port. It is the site of Eero Saarinen's War Memorial and Art Center, and the successful Milwaukee Summerfest grounds. It is also the site of a proposed expressway, con-

troversial private development and many unsightly temporary uses. The area has been identified by community leaders and professionals alike as an area of special environmental/architectural/urban design concern.

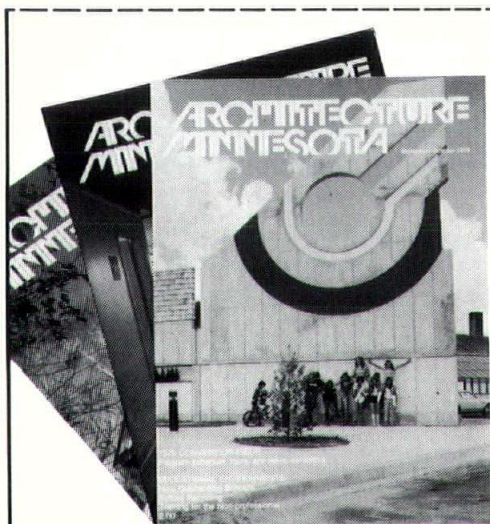
A committee of respected community leaders has been selected by public authorities to offer a competition for a comprehensive plan which would attract "the best and brightest professional planning and architectural minds in the country." The competition will include prizes totaling \$59,000 and will be open to architects, landscape architects and planners.

The competition is intended to generate both ideas and a public sense of the unique potential of this important urban site.

Entry forms for the competition are available after November 15 from: Lakefront Planning and Design Competition/City Hall/200 East Wells Street/Room 102/Milwaukee, WI/53202.

One of the nation's leading architects told a Senate subcommittee that architects are opposed to legislation that would change the current architectural

selection process used by the General Services Administration into a "beauty contest." In a speech given before a Senate subcommittee in October on behalf of the American Institute of Architects, George E. Kassabaum, FAIA, St. Louis, said the proposed Architectural Excellence Act of 1979 "presents the likelihood of turning every large project into a formal design competition, a very expensive and time-consuming process." Kassabaum said potential abuse of design selection through competition is prevented by the present selection process incorporated in the Architect-Engineer Selection Act, and requires no new legislative initiatives. "The American Institute of Architects fully supports the General Services Administration's current selection process as embodying the best interests of the Federal Government and the architectural design process," Kassabaum said. "The law directs agency heads to publicly announce all requirements for architectural and engineering services, and to negotiate contracts for those services on the basis of demonstrated competence and qualification for the type of professional services required at fair and reasonable prices."



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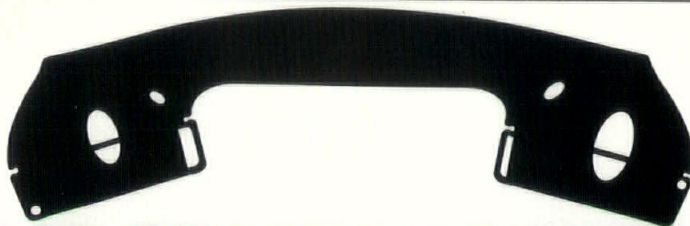
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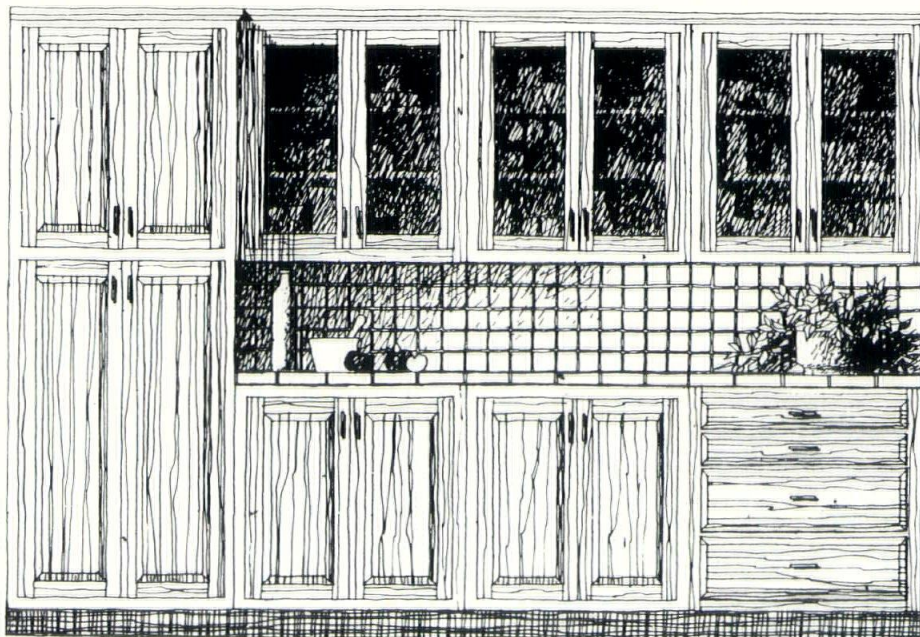
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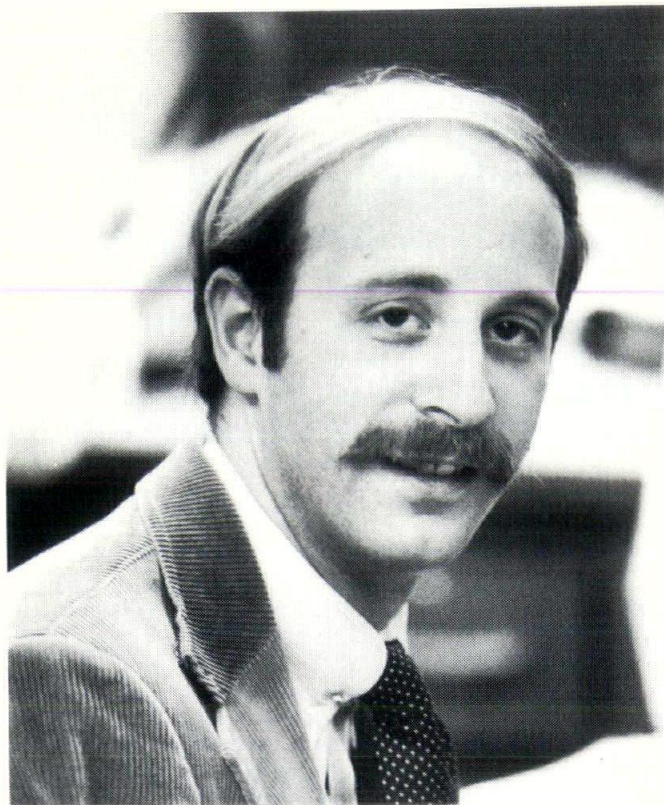
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An interview by James P. Cramer with
Paul Goldberger
*Architecture Critic for the
 New York Times*

Above: Paul Goldberger

James Cramer: Paul, who is the reader of your architecture column in the New York Times?

Paul Goldberger: He is very definitely not an architect. The reader is an average citizen of average or above average education who has a great deal of interest in the physical environment, but not necessarily any training in architecture. The reader is who we hope the average reader of the New York Times is. I'm always pleased when an architect reads what I wrote and likes it but my responsibility is to the general public.

Cramer: As an architectural critic, what do you feel your responsibility is to that reader?

Goldberger: I see my role as trying to convince the general public to become more aware of architecture and hence more demanding of good architecture. In part, my job is to serve as a bridge between the public and the profession, but it is not to serve the profession per se. Obviously, many architects read my column and I'm very conscious of what they say and think, but I'm not writing to them.

Cramer: In a recent New York Times Sunday Magazine, you wrote an article about architects and the livability of homes and the relationship between the client and the architect. You criticized some architects as lacking sensitivity to the client's wishes.

Goldberger: Yes, what I was writing was a plea for architects to let the design of houses relate in some way to ideas about living. Theory is all well and good and I am certainly not going to take the philistine position that a house is nothing but a functional object. On the other hand I think that sometimes we go too far in the opposite direction when the house becomes merely an object for a theory that is not about living but about space and form instead. I wonder if our priorities aren't a little out of kilter. I'm not against experimentation. Some of the greatest architecture of the 20th century has been experimental house design, but it has generally said something about a way of life as well as purely architectural fact. The early Frank Lloyd Wright houses were experiments in a new kind of plan and space. They were also discussions and explorations of a way of living that Wright and his clients wanted to express. For instance, the hearth played a very prominent role in the Frank Lloyd Wright houses. In the Winslow House in River Forest, the hearth is right inside the front vestibule, a position which gives it very unusual symbolic prominence. Wright didn't justify that by saying that a wall of masonry opposite the front created a certain visual and abstract impression. He did it because he wanted a hearth inside the front door and presumably so did the client. The point is not the end result but rather it is the rationale and the justification and the process. I am concerned that we often do the right things for the wrong reasons.

Cramer: Would you say then that in the design of a house the client is of supreme importance?

Goldberger: Yes, and no. The client is an adult acting out of adult motivations and free to make certain decisions. In that regard, I guess the architect can't be held wholly to blame on certain projects. However, I have to defend architects who are denounced as creators of unlivable houses

when the clients find them quite livable. For example, Richard Meier's very pristine white houses with lots of glass and often absurdly tiny bedrooms have provoked extreme reactions from many people. People say, "Oh, it's very beautiful but it's not a place to live in." Well, if the people who commissioned that house knew what they were getting, asked for it, and afterward were happy living in it, then who are we to criticize it? That's the other side of the coin. I'm still more comfortable when even in that sort of circumstance the client said he wanted to have a house that would give a particular kind of visual and maybe even spiritual experience through great space, of forms through light and so forth, rather than have them say, "Well, we wanted to have a house with three bedrooms and this is what the architect gave us."

Cramer: In the case of the Richard Meier house you're talking about a very sophisticated client. Houses like that are not for everyone.

Goldberger: That's another part of the same issue. Perhaps a house that is not for everyone is still for someone. We're not all up to sitting around reading Marcel Proust at night either, but that doesn't mean it has literary value for somebody who gets great pleasure out of it. I would like to make the point that even in the most sophisticated cases, let us make sure that the architectonic theory relates in some way to a way of life and is not totally abstract.

Cramer: Would you like to make some forecasts about housing trends in the 1980s?

Goldberger: I think the energy situation, the general economy, the cost of labor and the cost of materials are all going to have a great impact. We've already seen the trend toward clustered housing and I think that will have to continue because we can't justify building single family boxes all over the landscape anymore. This is a great revolution in design. Another thing that will have impact is the return to the cities. While it's mostly an upper middle class phenomenon that we perhaps over-romanticize, it's still happening to an extent and leads to an appreciation of older architecture which is in turn having some effect on new architecture.

Cramer: Can you point out any specific trends in design?

Goldberger: In a purely aesthetic way, I think we're at a point of confusion right now. We don't quite believe in glass boxes the way we used to. You can't do a knockoff of the Farnsworth house or Philip Johnson's glass house and think it's the latest thing. On the other hand, architects are at a point where they don't know quite what else to do either. We've certainly had a movement in the past few years toward a kind of softness and almost sensuous quality in materials, colors and so on that is part of this move away from rigid modernism. This affects interior design, commercial design and institutional design as well as housing—we're seeing it everywhere.

Cramer: What do you think of the quality of architecture in Minnesota?

Goldberger: I think it's very high. I'm very impressed with most of what I've seen, and downtown Minneapolis is remarkable. I sense two really good periods here. One of

them was the late 19th century, which was a good time for all midwestern cities, and happily a lot of those buildings have been left, even restored like the Butler Square Building and the Federal Courts Building in St. Paul. The other high period is the last ten or 15 years when there has been a consciousness of good design that has led not only to a lot of buildings by famous architects but a lot of good buildings by famous architects. The IDS building is better than almost anything else Philip Johnson has done; Orchestra Hall is first class Hardy Holtzmann Pfeiffer work; the Walker Art Center is easily Edward Larabee Barnes' best museum and perhaps his best building. I don't think that John Carl Warnecke is an architect at quite the same level, but the Hennepin County Government Center is probably his best project. Minnesota architects have also done excellent work here. There are many fine Minnesota architects and unfortunately I'm not as familiar with them as I should be. I like Ralph Rapson's Tyrone Guthrie Theater very much. Years ago, when I was in school I remember seeing it published and liking it from the very start. It's an impressive theater.

Cramer: How would you evaluate the design of the new Pillsbury Center now under construction in downtown Minneapolis?

Goldberger: The very recent work of Skidmore, Owings and Merrill is not bad. Until a couple of years ago they were putting some of the worst architecture into American cities. It wasn't responsible architecture and it wasn't civilized architecture, but in the past couple of years a lot of ideas seem to have gotten through to them. I think the Pillsbury Building here and a couple buildings in Chicago show a certain sense of what makes a city civilized. In Skidmore, Owings and Merrill's Shell Tower in Houston, there is a totally useless plaza, a sea of travertine that exists only to glorify the tower behind it. On the other hand, their more recent buildings have begun to show the results of lessons learned in part from Minneapolis' IDS Center, which is really the great model of the new generation of skyscrapers. The same way Rockefeller Center might have been the model for another generation, the IDS Center is the great model for this generation.

Cramer: What are your thoughts about the sound barriers along the freeways in the Twin Cities?

Goldberger: Well, they certainly wouldn't win any aesthetic awards. I hope they're effective and I hope that people are happy with them. Otherwise they should not have been built.

Cramer: In your new book, *The City Observed*, you wrote about the best and worst architecture in New York. One of the projects that you evaluate very thoroughly is the 1199 Plaza Complex in New York which was done in 1975 by a Minnesota firm, The Hodne/Stageberg Partners. If I remember right, you were complimentary.

Goldberger: Yes, it's a project that works very well. This is a building done by a Minnesota architectural firm that has had great success in the heart of Manhattan. This apartment building is as well received as any public assisted housing in New York. These apartments are very well designed with attractive duplexes and smaller apartments. They sit with a self-assurance and graciousness that is truly appreciated. What I say in my book is that the buildings manage to be both monumental and welcoming, both grand and comfortable and are pleasing places to live. ■

LET'S CHECK YOUR E.Q.!

(ENERGY QUOTIENT)

Q: What does one additional inch of bead board insulation cost per square foot of wall panel?

A: At 1979 prices, approximately 22c per square foot.

Q: At 1979 prices what is the payback period on your investment for 3" of insulation rather than 2"?

A: This varies, but with gas heat on a 15,200 square foot building in southern Minnesota the computed annual 1979 savings was \$240.00 per year.

Q: Can insulated wall panels be manufactured with thicknesses greater than 2"?

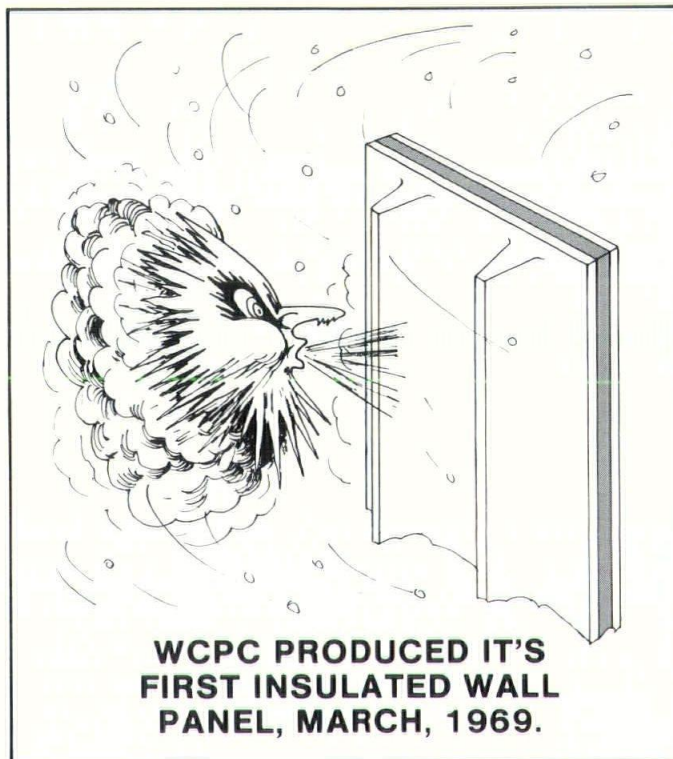
A: Yes, Wells Concrete Products Company has cast wall panels with insulation thicknesses up to 5".

Q: What is the maximum length of insulated double tee wall panel that can be manufactured?

A: Wells Concrete Products Company has manufactured one piece lengths up to 85'.

Q: What is thermal inertia?

A: This deals with the storage capabilities of a material. Concrete has good thermal storage, which can be used as an energy conservation tool.



**WCPC PRODUCED IT'S
FIRST INSULATED WALL
PANEL, MARCH, 1969.**

Q: Has the double tee wall panel ever been used as a plenum for solar heating?

A: Yes, if you are interested, please contact Wells Concrete Products Company for additional information.

Q: Can an earth berm be used with double tee panels?

A: Yes, WCPC has many structures with earth loadings up to eight feet.



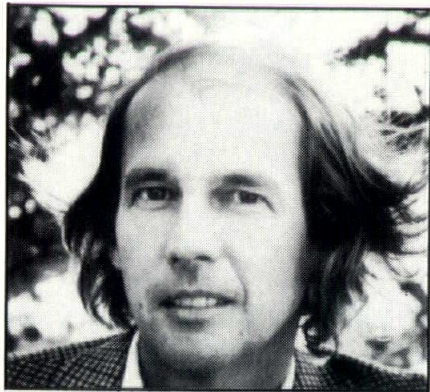
Box 37, Wells, MN 56097 Phone 507 553-3138

1979 Honor Awards

The Minnesota Society American Institute of Architects Annual Awards Program is a highly respected tribute to architectural excellence. The selection is made on the basis of design excellence, sensitivity to human and functional needs and to the built environment. The purpose of this Awards Program is to encourage a high level of architecture, recognize the clients and architects who have distinguished themselves by their accomplishments and to inform the public of the high architectural quality being brought to bear in the physical environment.

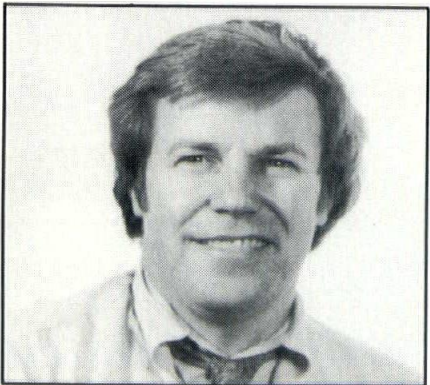
Every year a national jury of renowned professionals, architects and others from allied fields are invited to judge the year's work by Minnesota architects. The jury is chosen from other parts of the country and their personal review and inspection of the local work is done on an anonymous basis so that they may not be influenced by the identity of any local architects. The projects this year were reviewed on an individual basis from drawings, photographs, slides and personal site visits by the jury. This year's jury was perhaps the most diverse group assembled recently.

The Jury



Roland Coate, Jr., AIA, has developed a cultural architecture which has conceptual as well as stylistic importance.

He received his education from Occidental College in Los Angeles and the School of Architecture at Cornell University. Prior to forming his own private practice in 1963, he was employed by I.M. Pei and Marcel Breuer in New York. His most recent awards include one for painting from the Los Angeles Art Festival and a Progressive Architecture Citation for a project in Baja, California. Mr. Coate also teaches at the Southern California Institute of Architecture in Santa Monica.



John D. Milner, AIA, was an advocate of restoration before it became "modern" and understood the importance of symbolism before it became "post-modern." He led the movement back to an appreciation of traditional architectural and urban form.

He is currently President of John Milner Associates, a firm which specializes in historic preservation. He attended Brown University and the Graduate School of Fine Arts at the University of Pennsylvania. He then served with the Historic American Building Survey, the restoration branch of the U.S. National Park Service. Some of his most notable projects include: Franklin Court in Philadelphia, the restoration of ten structures at Valley Forge, and the preservation and restoration plan for Corning, New York. In addition, Mr. Milner is on the Department of Architecture faculty at the University of Pennsylvania and is a guest lecturer at numerous colleges and universities.



Michael James Wilford, Diploma Arch. (honors) ARIBA, has been a major contributor for almost 20 years in one of the world's most influential architectural practices, James Stirling and Partner. Philip Johnson, the designer of our own IDS Center, who has an international reputation for architectural judgment, considers Wilford's work in the Stirling office "the best of any architect alive today."

Wilford has been associated with the Stirling firm since 1960 and has been a Partner since 1971. Since receiving an honors diploma with distinction in thesis from Northern Polytechnic School of Architecture, his teaching, lecturing and travel have been extensive. His involvement with projects throughout Europe include the Leicester University Engineering Building, Runcorn New Town Housing, the Art Center—Saint Andrews University, and the Olivetti headquarters.

**Winsor/Faricy
Architects, Inc.**

Honor Award

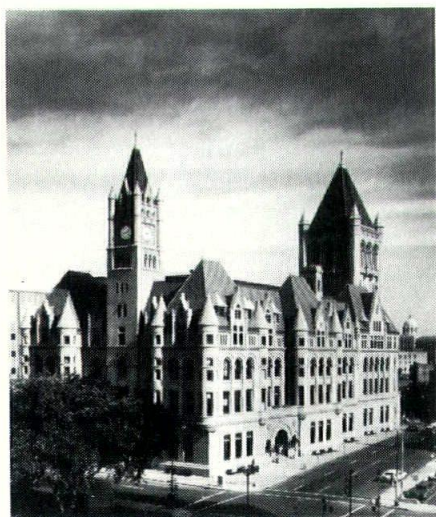
Landmark Center Saint Paul

Landmark Center, under the management of Minnesota Landmarks, Inc., now serves as a central headquarters and provides office and program space for major cultural organizations.

The central cortile was opened to view by removing the Post Office that originally occupied it. Together with the adjacent colonnaded spaces, it serves as a public space for concerts, art fairs, formal events and public meetings. The four courtrooms on floors three and four have been restored to their original grandeur and serve as assembly spaces for meetings, recitals, lectures and receptions.

In addition to the extensive refinishing and restoration work, totally new mechanical, plumbing and electrical systems were also installed and the building brought into conformance with present fire safety standards. Energy conservation was incorporated through such measures as thermopane windows, insulation of all roof areas, use of high efficiency lighting and a computer controlled mechanical system.

Photography: Shin Koyama

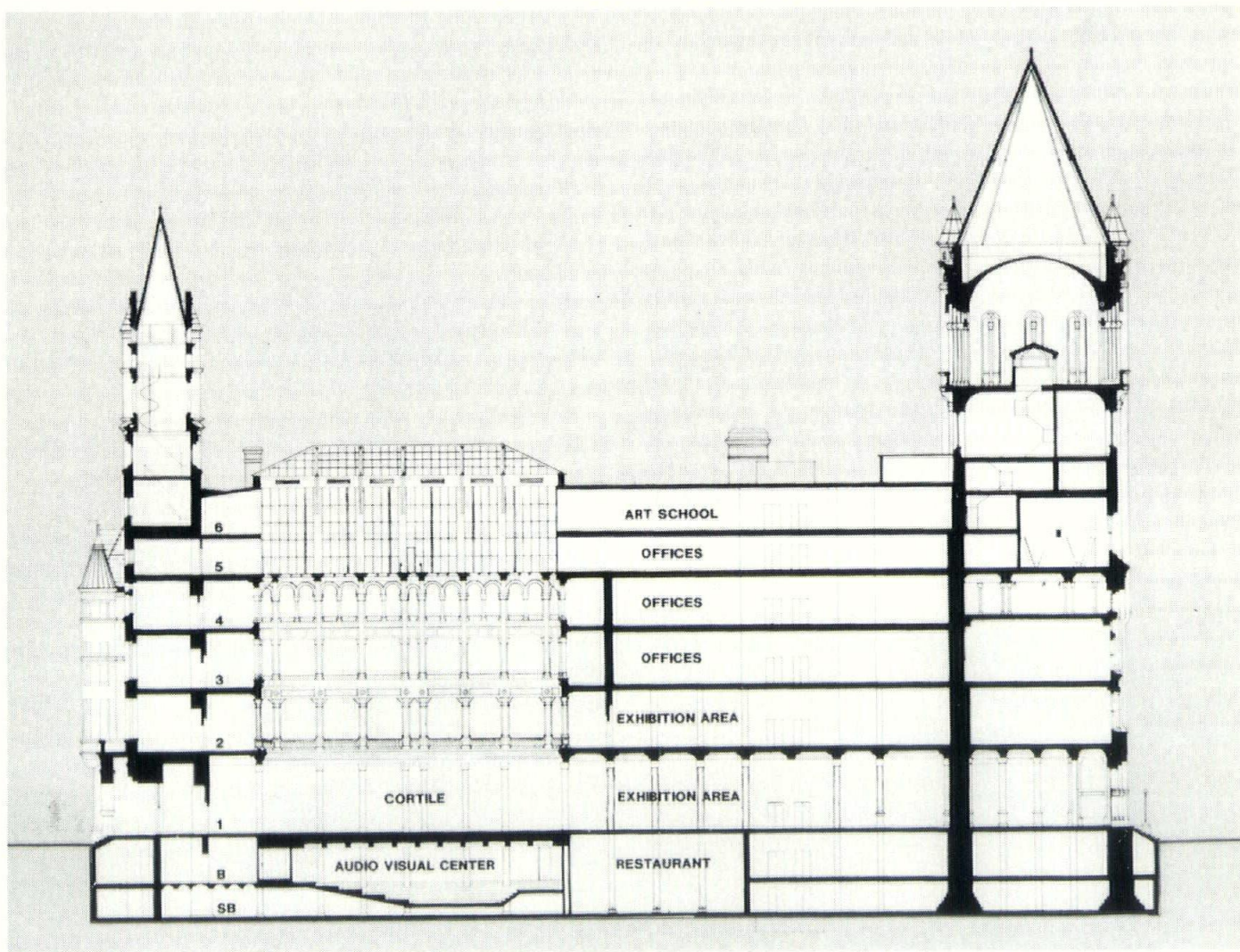


Jury Comments

Milner: A significant effort was made to respect the fabric of the original building while adapting it to serve new functions. The ego of the restoration architect was subordinated to the original architect's overall scheme and details. A major preservation project, executed with sensitivity and a minimum of intervention.

Wilford: The name of the building speaks for itself in terms of its importance in the city. We're all delighted that the building was not demolished, that money was found to make a concerted effort to restore it. The restora-

tion is absolutely first class. There's been great skill on the part of the architects in researching, working back to the original detailing, and insuring that the renovation is consistent with the original architect's ideas and wishes. The large functional spaces are organized around the well so that all the activity, apart from the private rooms, is subject to public gaze. The building is very successful in its original design, as well as the renovation.



Landmark Center
Interior Renovation
Saint Paul, Minnesota

Owner:
Minnesota Landmarks, Inc.

Architects:
Winsor/Faricy Architects, Inc.
Saint Paul, Minnesota
and
Perry, Dean, Stahl & Rogers, Inc.
Boston, Massachusetts

General Contractor:
M. A. Mortenson Co.

**Williams/O'Brien
Associates, Inc.**

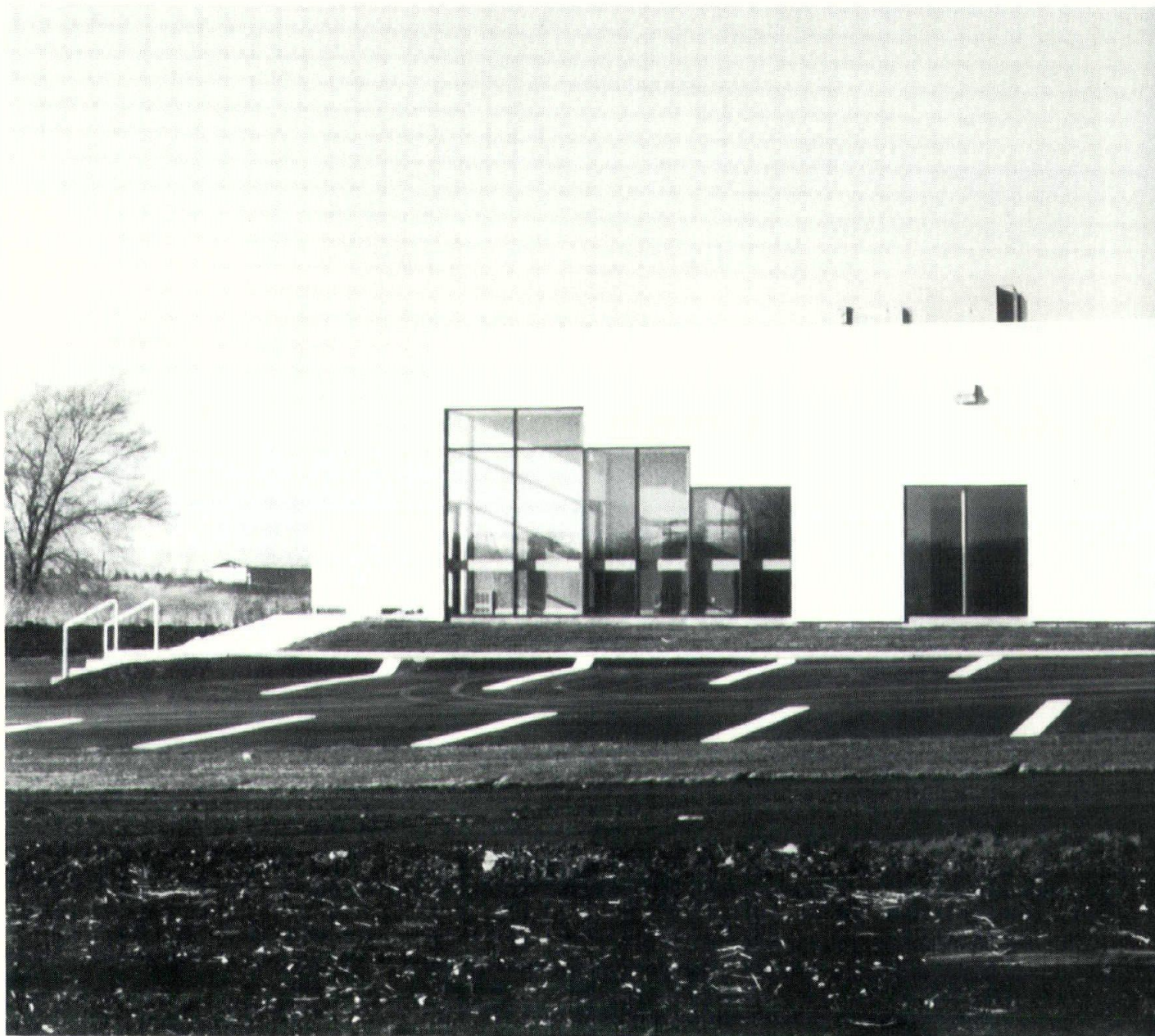
Merit Award

Functional Industries Sheltered Workshop Cokato

The building is located on a gently sloping treeless site at the western edge of Cokato. The modest facility, when designed, sought to relieve the traditional design barriers inherent with manufactured (prefabricated) structures. In addition, a solution was required which would provide an environment more conducive to good working experiences and to the psychological well-being of the handicapped and retarded workers employed by the industry. The result was a column-free interior allowing optimum use of the main space for assembly operations. Spaces were enclosed for functions such as the entry, offices, restrooms and a lunchroom, all of which were grouped along one wall.

The metal skin along the south and east walls was articulated depending on the functions involved. The southeast corner was chewed away to provide a sense of entry and admit as much light as possible; a second slot gives light to two offices. On the south wall there are two projections, one providing a yard storage bin for maintenance equipment and the other defining a patio area off the lunchroom. A whimsically painted loading door is located on the south wall.

Photography: Al Paulson

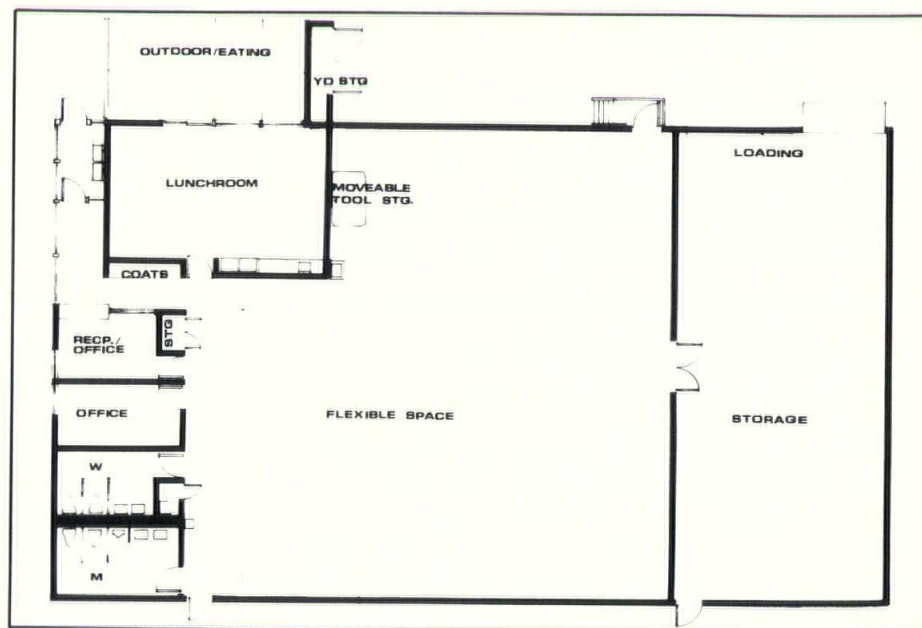


Jury Comments

Coate: This is a very small project, a modest project and obviously a workshop area. It can accommodate almost any kind of a small workshop or industrial use, so we felt that it was a very adaptable kind of structure. The thing that appealed to us was the proportioning of the corner on the left, and the way the openings relate to the larger element of the entire end of the building and the entire elevation as it wraps around the corner. Here we saw a rather minimal kind of structure which made interesting use of proportion and

interrelationship between solid and void. Its interior space is very simple and there's a mural on the front of the loading dock.

Wilford: It's a classic example of economy of means. So often one hears excuses about buildings being very plain and ordinary because there wasn't much in the budget or the surroundings were gruesome. This is a good example of how these problems can be overcome and a very interesting building produced.



Functional Industries Sheltered Workshop

Cokato, Minnesota

Owner:
Wright County

Architect:
Williams/O'Brien Associates, Inc.
Minneapolis, Minnesota

Structural Engineer:
Bakke, Kopp, Ballou & McFarlin,
Inc.

Mechanical Engineer:
Bakke, Kopp, Ballou & McFarlin,
Inc.

Electrical Engineer:
Bakke, Kopp, Ballou & McFarlin,
Inc.

Contractor:
ABJ Enterprise

**The Leonard Parker
Associates, Architects, Inc.**

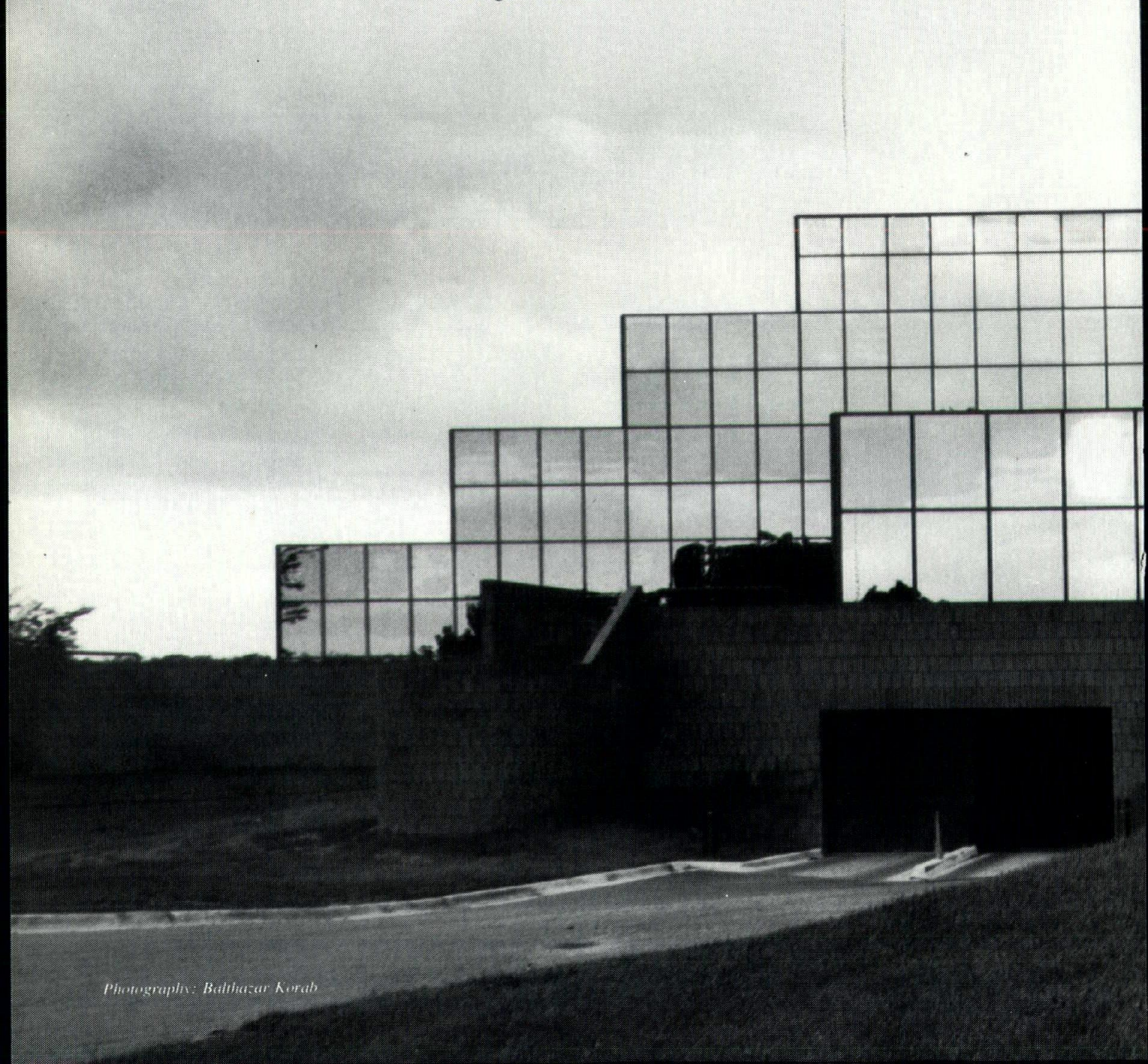
Merit Award

Gelco Corporation Headquarters Eden Prairie

The Gelco building is located on approximately 31 acres of land which includes forest, meadow, marshland and lakeshore, and is set into the side of a knoll to take advantage of the site for energy conservation, and to give all levels of the building a view of the lake and meadowlands below.

The stepped-roof configuration provides terraces which are earth-covered and planted, bringing the "meadow" character to "ground" level above grade at each floor. The extensive use of insulating reflective glass creates a mirror of the natural setting and thereby makes the building less intrusive. From inside each leg of the L-shaped configuration, the opposite leg reflects trees, sky, lake and meadow.

Twelve acres of natural shoreline made up of lowland forest and meadow were preserved in their natural state to continue support of wildlife feeding and nesting. Minimal disturbance to the upland forest and the roof terrace planting also promote green growth and synthesize carbon dioxide, thereby helping to preserve the ecological balance of the area.

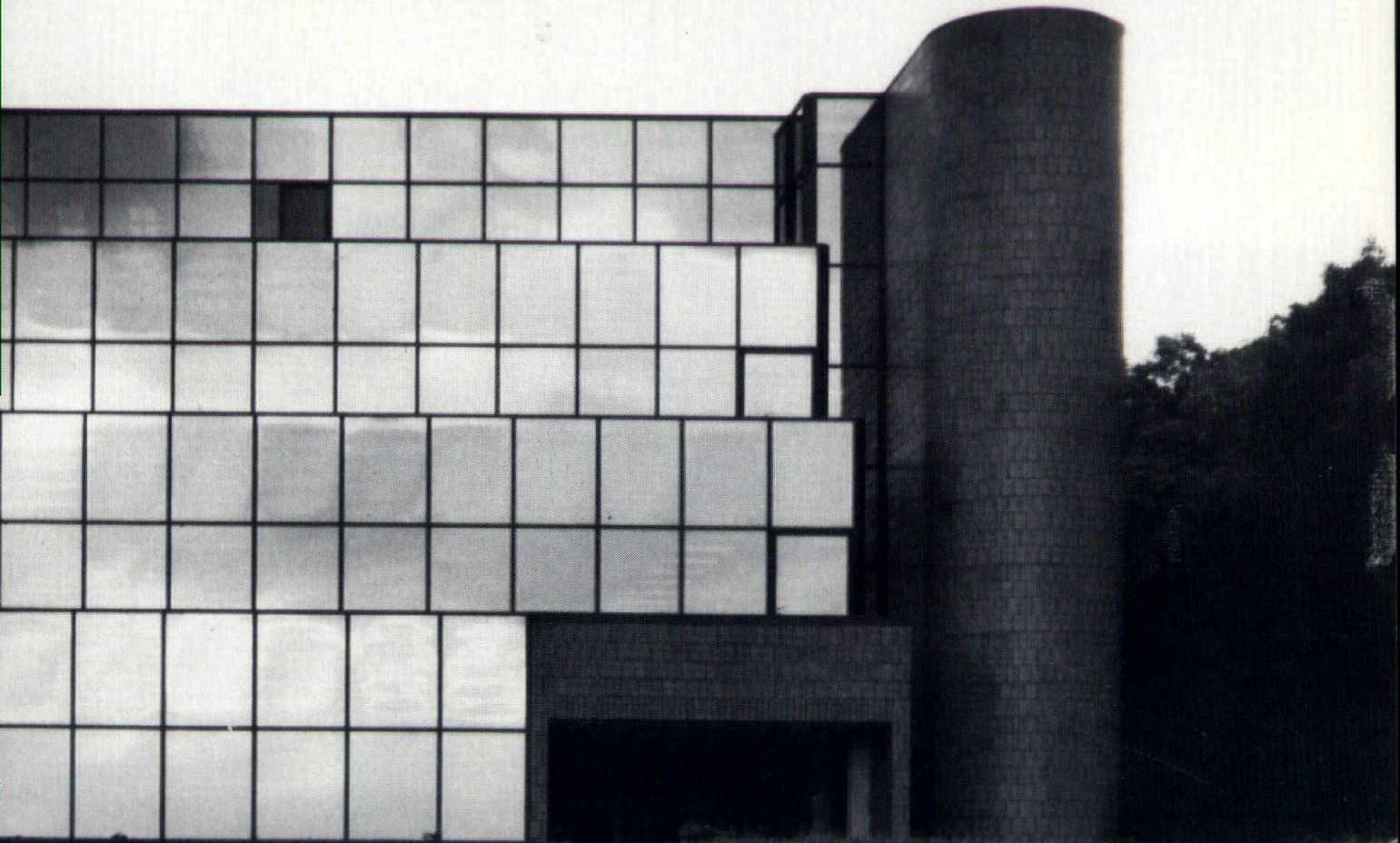


Photography: Balhazar Korab

Jury Comments

Wilford: We chose this because we very much liked the siting of the building, its relationship with the highway, and the sequential movement through the building on the site. You enter from the highway into the parking lot, which is enclosed in the trees and woods—you can't see it from the highway. After you've parked your car and walk toward the building, you leave the trees and enter the building at the center on the road face. Then, when you move through the building, suddenly the landscape of the very attractive site opens itself up and makes

itself apparent to you. We also like the stepped form of the building. It's really quite large in terms of square feet, but somehow the stepped form and L-shape of the plan all help to break down the mass of the building. Another very interesting feature was the interior. Many of the enclosed offices are located in the center of the plan, leaving the open office areas on the perimeter. The enclosed offices are glazed on the outside face so that every member of the staff gets a view of the landscape.



Gelco Corporation
International Headquarters Building
Eden Prairie, Minnesota
Client:
Gelco Corporation
Architect:
The Leonard Parker Associates,
Architects, Inc.

Structural Engineer:
Fowler Hanley Associates
Mechanical Electrical Engineer:
Pace Associates
Contractor:
Kraus Anderson of St. Paul

Merit Award

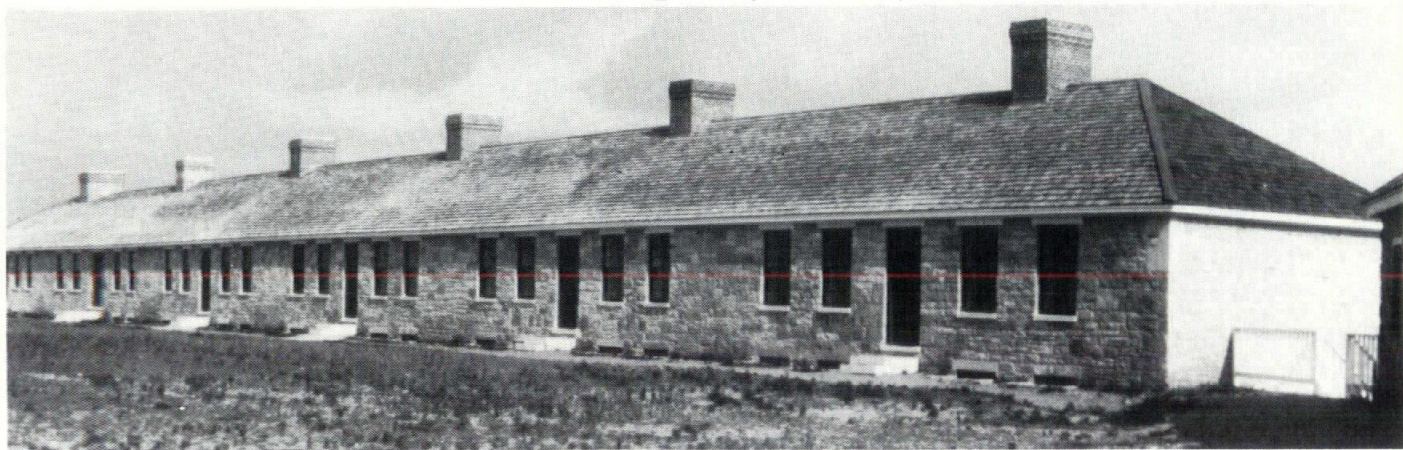
Commandant's House and Officers' Quarters Restoration at Fort Snelling

Built in 1822, the Commandant's house is the oldest house in Minnesota. The Officers' Quarters, built in 1846, is one of the oldest buildings in the State. Both structures had undergone extensive alterations and additions since first being constructed. Hence, the need for considerable historical, architectural and archeological research to determine their original appearance.

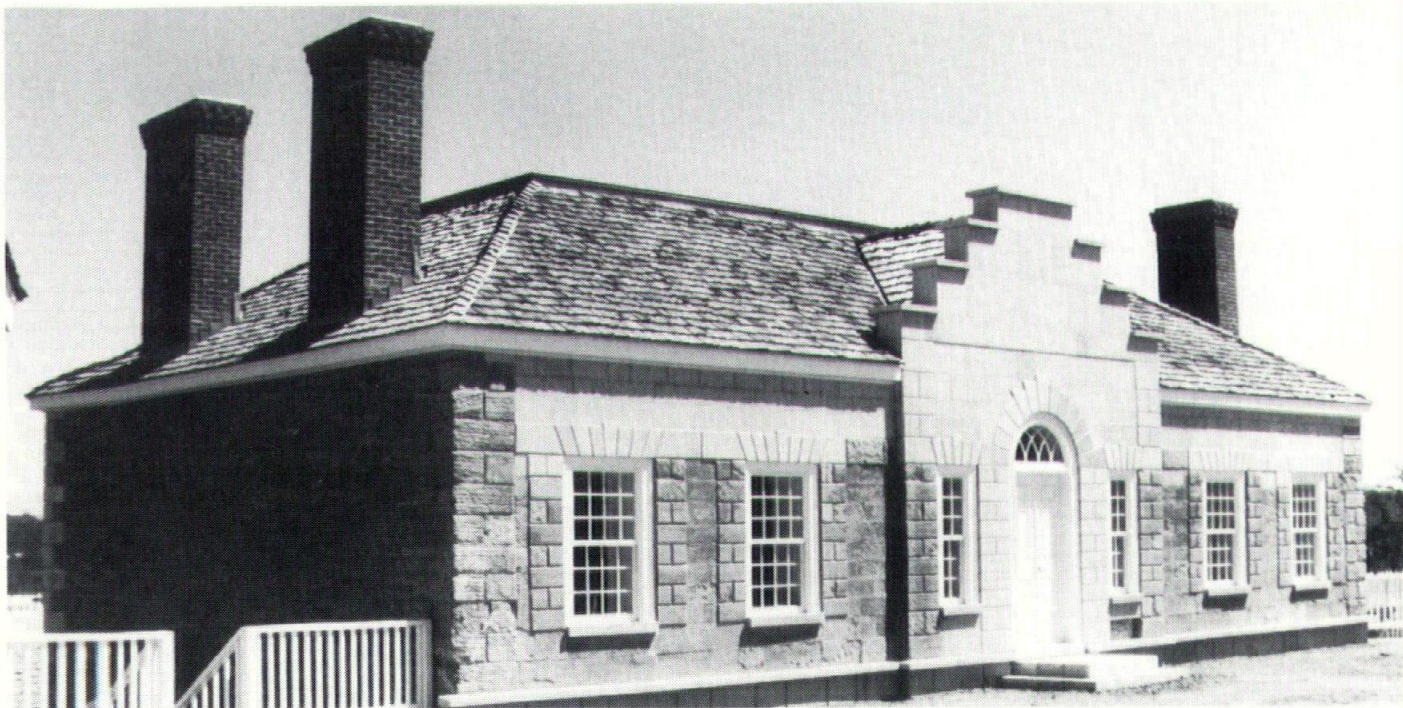
The first Commandant to occupy the residence was Colonel Josiah Snelling, who lived there with his family from 1822-1827.

The Officers' Quarters, originally a wood frame structure, was also built in 1822, but then reconstructed in stone in 1846. Since little remained of the earlier structure, it was decided to restore the later building and interpret the archeological remnants of the 1822 building in the interior. The Minnesota Historical Society was extensively involved throughout the project.

A portion of the Officers' Quarters is presently open to the public, and the remainder of that building and the Commandant's House are expected to be completed with furnishings and opened to the public in the spring of 1980.



Officers' Quarters



Commandant's House

Jury Comments

Coate: My reaction to this was an immediate emotional one toward the original design, not even thinking of it as a restoration. When we went out to see it, we began realizing that this was a very important and serious restoration project. The front wall of the house was standing when they began the restoration, but as I understand it, most of the rest of the walls were gone.

The positions of the walls were known by lower levels. The restoration was carried through in a very thorough, quality way, including wallpaper, color selection and that type of detailing.

Wilford: The amazing thing about it is the extent to which the structure was dismantled—the officers' quarters were taken right back almost to the foundation. It's really an extensive renovation. It's also interesting from my

point of view to see what building technology at that time in America was like.

Milner: Shows concern for accuracy in historic architectural detailing (i.e., treatment of tooled stone surfaces, woodwork, interior paint colors and finishes). Serious archeological, architectural and historical research were an integral part of the restoration process. A careful and thoughtfully executed project.



Commandant's House, interior

Commandant's House and Officers' Quarters Restoration

Historic Old Fort Snelling
Saint Paul, Minnesota

Client:
Minnesota Historical Society

Architect:
Miller-Dunwiddie-Architects, Inc.
Minneapolis, Minnesota

Structural Engineers:
Meyer, Borgman and Johnson, Inc.

Mechanical and Electrical Engineers:
Oftedal, Locke, Broadston &
Associates, Inc.

Contractor:
Kloster-Madsen, Inc.

Design Consortium, Inc.

Merit Award

The J. B. Larson Associates
Minneapolis

This project involved conversion of an existing building into a variety of spaces for storage, work areas, conference space and reception areas, as well as larger spaces for display of commercial and residential furniture and accessories.

Taking advantage of the 15-foot ceilings, a mezzanine level was developed containing the smaller spaces and private work areas which overlook the larger display areas. A major area is opened to the basement below and all three levels are connected by a spiral staircase. An additional advantage to the mezzanine level is that it provides the opportunity to supervise the display areas from the work area above.

Photography: Phillip MacMillan James



Jury Comments

Wilford: We liked this interior for the skilled manipulation and subdivision of one large volume into a series of spaces of different scales to suit the pieces of furniture or fabric which are being exhibited, or to provide offices and conference spaces all within one volume. We also like the neutral way the decorations and lighting were dealt with in order that the objects displayed would achieve maximum visual attention. The detailing within the space is very crisp, sharp and well-executed. We also liked the fact that the qualities of the shop front of the original two stores that form the single space were recognized and left untouched except for redecoration.

Coate: The thing that impressed me about the building is the sculptural method that has been employed in dominating the space. They began with an empty box and developed this very sculptural interior which is a kind of bridge that occurs approximately at the midpoint of the space—you actually have two-story spaces in front of it and behind it—and then it begins to swing out in various ways as you begin to look through. I felt it was quite a skillful manipulation of this sculptural architectural form.

The J B Larson Associates

Minneapolis, Minnesota

Client:

The J B Larson Associates

Architect:

Design Consortium Inc.

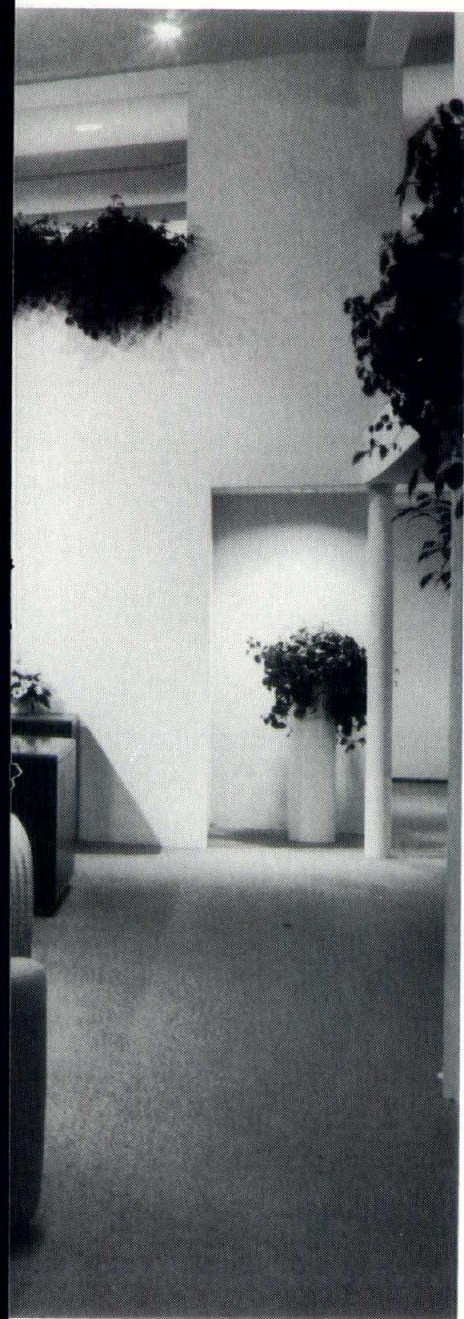
Engineering:

Bakke Kopp Ballou & McFarlin, inc.

Contractor:

Quality Home and Design, Inc.

David J. Engel, President



Ellerbe Associates, Inc.

Merit Award

Western Life Insurance Company
Woodbury

The facility is corporate headquarters and computer center for The Saint Paul Company, parent company of The Western Life Insurance Company.

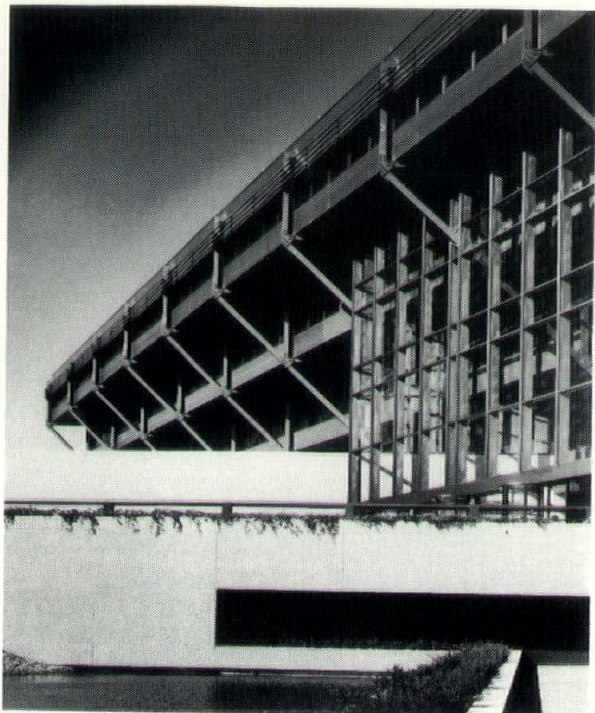
The corner location near the intersection of highways I-494 and I-94 in Woodbury makes the building visible from both freeways.

Energy conservation played a major force in planning the building. The southeast elevation has cantilevered levels which provide a sun shield against summer heat gain and allow more winter heat gain due to lower sun angles. This "eroding" surface provides the appearance of cutting into the building's surface and exposing its structural framework. The northwest elevation has a dramatic overhang on each floor creating deeply recessed windows which are consequently shielded from the sun and wind. A majority of the heat requirements for the building are provided by a heat recovery system from the computer area.

The interior space has all the enclosed rooms in the central core area, end cores, or along the circulation spine. The entry is a five-story atrium defined by the stepping-out of each of the cantilevered floors; consequently, the lower floors cascade down, one overlooking the other, providing a spatial amenity to the office area.

Photography: Shin Koyama





Jury Comments

Coate: This is a very different kind of project. We're dealing with sculpture here, but on a large scale. Essentially, this building came across to us as a very aggressive, domineering kind of a design, which was a little scary to us in the beginning. The detailing of the steel in the building is exceptional. There's a lot of structure around the exterior surface. The way the connections were made is very sophisticated.

Wilford: We recognize the vitality and vigor of the building, although we have certain reservations about the siting.

Western Life Insurance Co.
Woodbury, Minnesota

Architect:
Ellerbe Associates, Inc.
(Architects/Engineers)
Bloomington, Minnesota

Engineers:
Ellerbe Associates, Inc.
(Architects/Engineers)

Contractor:
Kraus/Anderson of St. Paul



Special Awards

Each year the Minnesota Society American Institute of Architects presents Special Awards to selected individuals or organizations who have distinguished themselves by their extraordinary contribution to the enhancement of the physical environment and the quality of life in the State of Minnesota.

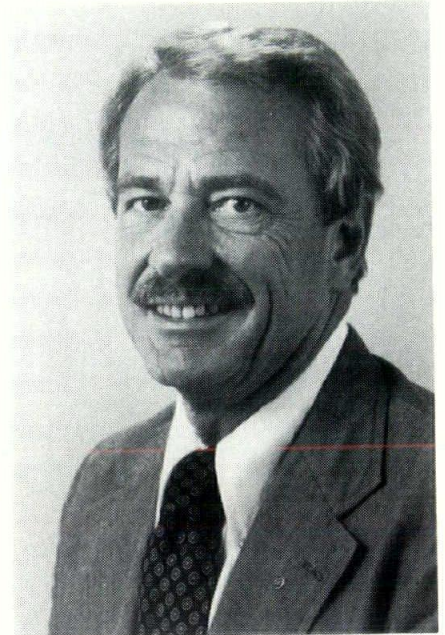
The ideals of the architectural profession are often advanced by those outside the profession who by courage, determination, vision and dedication have shown a high level of sensitivity to the social and physical needs of the community.

In 1979 the following individuals and organizations were honored:

Robert Rohlf

Director, Hennepin County Library

As director of the Hennepin County Library system, Rohlf showed leadership in the planning of a number of award-winning buildings. He has served on three national juries for joint AIA-ALA architectural awards programs and acted as a consultant for the planning of libraries in Minnesota and throughout the U.S. He is being cited for his general efforts to promote quality architecture in library design and his commitment to unite functional needs with design excellence.



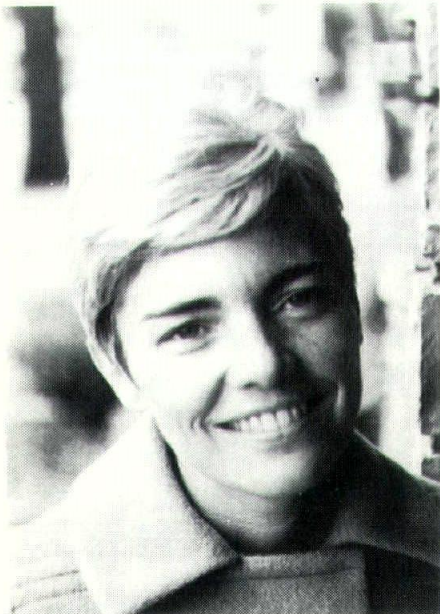
Robert Rohlf

Georgia Ray DeCoster

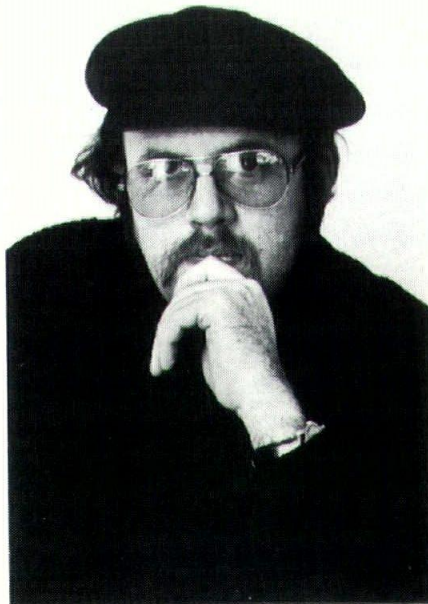
She has been a catalyst for the preservation of the Old Federal Courts Building, now the Landmark Center. She has played a key role in the establishment of the Architecture Panel on the Minnesota State Arts Board (which she headed in its first years) and advocated the understanding of this area's architectural heritage.

Phillip MacMillan James

He is one of the nation's most respected architectural photographers. He has given tirelessly to the profession and has helped interpret to the public the beauty, meaning and message of architectural design.



Georgia Ray DeCoster



Phillip MacMillan James

**Dr. William Rogers, Chairman
Committee on Urban Environment**

For showing singular dedication to the preservation of a balanced urban environment which brings to bear broader urban and design standards within the dynamics of the economic marketplace; for demonstrating the vigilance, high standards and moral force which have served the ideals of the profession so well; and for giving thoughtful consideration to our built environment.

**David Gebhard and Tom Martinson;
The University of Minnesota Gallery,
Lyndel King, Director**

Through the publication of their book, *A Guide to the Architecture of Minnesota*, they have brought an awareness of art and architecture to a broad audience. In the book, they present an enlightening and invaluable guide to the history of our architecture from the earliest dates to the present—something no previous publication has accomplished.



Lyndel King



Tom Martinson



Glen Lindberg



James Stageberg

Glen Lindberg and James Stageberg

For their dedication and high standards in assembling the annual Summer Design Series. These programs have offered the profession, from the beginning student to the experienced practitioner, the opportunity to hear and discuss the most urgent and pertinent problems, concerns and cares of the architectural community at large.

Ralph Rapson, FAIA Gold Medal Winner



The first Minnesota Society American Institute of Architects Gold Medal was presented to Professor Ralph Rapson, FAIA, at the Annual MSAIA Awards Dinner on October 6 at the IDS Crystal Court. The Medal was awarded by the MSAIA Board of Directors in recognition of Professor Rapson's distinguished service to the profession and the community. Presenting the award was his friend Pietro Belluschi, FAIA, the 1972 American Institute of Architects Gold Medal winner and internationally noted architect.

Rapson is currently Head of the School of Architecture and Landscape Architecture at the University of Minnesota and a member of the esteemed College of Fellows of the American Institute of Architects. He was named to that post at age 39, following an eight-year teaching tenure at the Massachusetts Institute of Technology. During the past 25 years, he has elevated the School of Architecture to among the top four schools of architecture in the nation. In addition to his dedication to education and his profes-

sion, Rapson was past president of MSAIA's Minneapolis Chapter, and has been a member of the board of Directors of MSAIA, during which time he was cited for exemplary involvement on the board. He was also Chairman of the *Northwest Architect* magazine committee.

In his 40 years of teaching and heading an internationally acclaimed practice, he has won more than 50 Honor and Merit Awards. His most noted works include the Performing Arts Center, University of Minnesota at Morris; Rarig Performing Arts Center, University of Minnesota; Cedar Square West, Cedar-Riverside New Community, Minneapolis; Recreational Facilities Building, Southern Illinois University at Carbondale; Performing Arts Center, University of California at Santa Cruz; and the Tyrone Guthrie Theater, Minneapolis. Other important contributions include many residences, schools, churches and theaters, both in the United States and Europe and U.S. Embassies in France, Denmark and Sweden.

Photography: Mel Jacobson Photography

The Design Stage

Lisa Henricksson



Children's Theatre Auditorium

Photography: Gary Sherman

No building in the Twin Cities said "theater" the way the brand new Tyrone Guthrie Theater did in 1963. There were a number of spirited community theater groups in the area operating out of YMCAs, churches and abandoned firehouses, but the borrowed, temporary nature of those spaces made no concrete statement about what went on inside.

But the Guthrie changed all that. The airy, elegant glass box with its inviting, frame-like facade spoke eloquently of its activity and became, in a short time, a milestone in local art and architectural history. The impressive new theater established a valuable precedent for the reluctant powers-that-be, reassuring them that a permanent theater

building could be a good investment, as well as a striking addition to the cityscape.

This breakthrough could not have happened without the late Sir Tyrone Guthrie. It took the full magnitude and force of his formidable personality to execute such an ambitious project. In many ways, the construction of the Guthrie served as a catalyst for the subsequent "arts boom" which gradually transformed the Twin Cities into a midwestern cultural mecca. It's probably safe to say that the construction and restoration of many major arts facilities, including Orchestra Hall, the new Cricket Theater, and O'Shaughnessy Auditorium, might not have been possible had it not been for Tyrone Guthrie's catalytic efforts.

If the Guthrie can be viewed as the big daddy of the arts boom, the Children's Theatre Company's facility can be viewed proudly as one of its most stellar progeny. This theater, built 11 years after the Guthrie in 1974, had the path smoothed for them in a number of ways. They learned from the Guthrie's mistakes and profited from their successes, and subsequently, ended up with one of the area's most beautiful and satisfying facilities.

A retrospective look at these two buildings provides an interesting study in contrasts, though superficially, they have a lot in common.

Standing no more than two miles apart, they have made a significant imprint on the urban landscape despite



The Guthrie Theater Stage

Photography: Robert Ashley Wilson

their relative newness. Both are part of a larger arts complex; the Children's is attached to the Minneapolis Institute of Arts and the College of Art & Design and the Guthrie adjoins the Walker Art Center. Both were designed by Minnesota architects as an outgrowth of the specific artistic vision of one man. Tyrone Guthrie, working with Professor Ralph Rapson, was the guiding force behind the Guthrie and John Clark Donahue, working with Kenzo Tange and the local architects then known as Parker/Klein Associates, was the steering sensibility behind the Children's Theater.

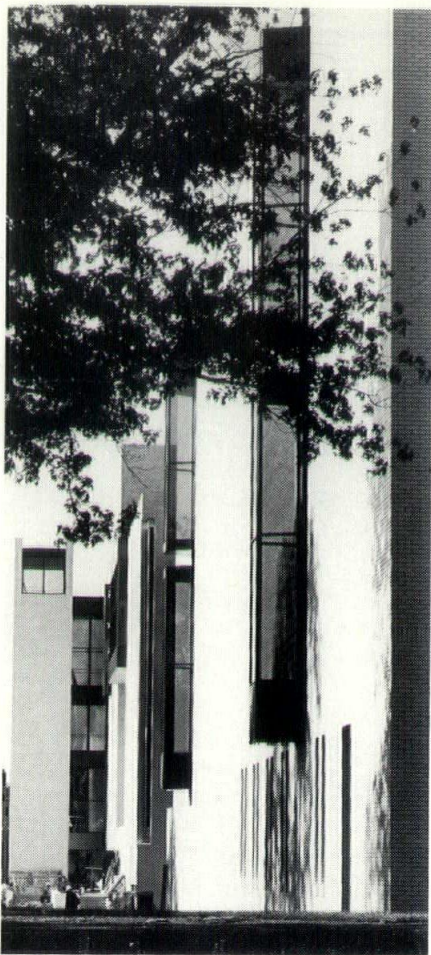
Those are the similarities. The differences are more profound. They are rooted in the highly individual approaches to theater held by Guthrie and Donahue. Guthrie came from a British tradition which stressed a classical repertoire that appeals mainly to adults. The CTC produces plays for children that draw from a vast treasury of folk and fairy tales as well as some very contemporary and innovative works conceived by Donahue

and his company. While the exterior design was entrusted more fully to the architect, the stage, auditorium and backstage area design were of crucial interest to Guthrie and Donahue. For Donahue, a proscenium stage was a foregone conclusion. "We knew that we wanted a proscenium because of the nature of our work," Donahue said. "That includes fairy tales, fantasies and adventure stories, all of which involve an acknowledgement of theatrical history. There's too much illusion and magic in the vast lore we encounter not to have a proscenium."

Guthrie, on the other hand, was not so certain. His prototypical theater was the Stratford, Ontario, which had a thrust stage. But since that stage was intended solely for Shakespeare and seemed inflexible, Guthrie and his consultants were open to suggestions. They were faced with several choices—a proscenium, a thrust, or a "convertible," which could alternate between the two. His ultimate decision was for the thrust, where the stage juts out into the auditorium and the audience wraps around the stage. This de-

cision was made for a number of reasons which he explains in his book, *A New Theater*. First of all, most classic plays were written before the middle of the 17th century for open stages. Then there was the omnipresent financial concern. More people could be put into the theater without sacrifice to intimacy if they were wrapped around the stage, rather than stacked behind it. But most important was "the fact that the proscenium stage is deliberately designed to encourage the audience to believe that events onstage are really taking place, whereas the open stage discourages 'illusion' and emphasizes that a play is a ritual in which the audience is invited to participate."

The auditorium at the CTC is a testament to Donahue's belief that illusion is a fragile thing that needs design support. In a letter to architect Kenzo Tange, Donahue said, "I talked about the lines of a theater for young people being soft and embracing, rather than hard. I spoke of darkness and used the womb as an image. I felt a dark, warm embracing space was best for a children's theater."



Children's Theatre

Photography: Warren Reynolds

Donahue's prototypical theater was the grand European opera house, and for a while, the auditorium plans even included boxes which ran along the side of the house. Although those plans were dropped, Donahue said, "The feeling of the opera house is here in a very contemporary solution. It still has a European feel to it, even though there's absolutely no ornamentation."

If CTC's proscenium is a picture frame, within which magic can be conjured, the Guthrie's thrust stage is a pedestal, even an altar, upon which a shared ritual is enacted. Jack Barkla, a designer who has created sets for every major theater in the Twin Cities (and has been a resident set designer at both the Guthrie and CTC) said, "The biggest advantage of this stage is closeness, intimacy. It helps actors take on a heightened reality."

That three-dimensional effect is a boon to actors, but a challenge, if not a curse, to designers. "You have to design for the entire space," Barkla said, "not just the stage area. The audience wraps more than 180 degrees around the stage, so at a certain point, the audience can see about six inches behind the screen that sits behind the apron. But you have to design so that nothing integral to the design can go

behind that area, because it's also invisible to a lot of people. The positioning of the vomitoriums, aisles and Alpine slopes also influence the design, as does the asymmetrical shape of the stage."

Although the clients and their consultants were less involved in the exterior design of the buildings, both were reasonably satisfied with the results. An unfortunate problem ensued 11 years after the Guthrie was built, however, which was solved in a disappointing fashion. Rapson's original design for the Guthrie was essentially a glass box surrounded by an ornamental facade made of plywood and aggregate facing. The facade served no structural function, but gave the building a unique, spirited character. It symbolized the notion of seeing through a frame into the theatrical space within. When the facade began to peel, exposing the plywood base, the theater management decided to tear it down, covering the building with huge banners.

Of the building's new look, Jack Barkla said, "I can appreciate the pageant quality the facade gave the building. I don't think it's nearly as interesting without the screens outside."



The Guthrie Theater

Tange's design for the CTC had to be integrated into the design for the entire Arts complex, which in turn had to complement the existing museum facades. Subsequently, the building is very simple, with large, continuous surface planes that rest gently against the complex textures of the neighborhood's surrounding structures. Donahue has mixed feelings about what he feels is the rather harsh and imposing character of the building. "The original McKim, Mead & White design would have been more beautiful. I think the building is softening as the planting matures, though. It could use some softening."

Overall, the Children's Theatre seems somewhat more content with their facility, which is due largely to the extremely satisfying architect-client relationship Donahue and company enjoyed with Tange and Parker/Klein. The CTC actually put a staff member, Karlis Ozols, into the Parker/Klein. The CTC actually put a serve as a liaison. Communication between the theater and architect Jim Cox was constant and fruitful. Besides which, the CTC had spent three years preparing for "the coming of the architects" and had a firm sense of what they wanted. "When you start out in an abandoned police station and move to a lecture hall, you learn a lot about what you don't want," said Donahue. "We're very happy with our theater, and I think it's because we had such a strong role to play throughout the proceedings and a beautiful relationship with all the parties concerned. We've been cited as a model of pre-planning in a book on theater design, and we're visited regularly by people from all over the world."

The technical aspects of the theater, so important for a dramatic style where tricky and spectacular special effects abound, are well-served at CTC. The versatile lighting and sound systems were designed in consultation with Leonard Auerbach and Herb Pilholfer, who had collaborated with Donahue before and understood the theater's needs. There is ample space in the four-level backstage area for the technical staff to make costumes and build and design sets. The administration and the school function in pleasant offices and studios on the top floor above the audience house.

Tyrone Guthrie spoke frankly in his

book about his somewhat less satisfactory relationship with Ralph Rapson, though he tempers his differences of opinion with understanding. "A certain amount of friction and mutual misunderstanding must, I guess, be inevitable in a project which demands the cooperation between an architect and a group of clients who consider that they have expert views about the function of the building, based on a professional experience which the architect does not share."

Guthrie admits that he and his advisors, must have seemed, at times, to oppose more than collaborate with the architect. Ultimately, Guthrie was rather pleased with the stage set, the lobby and the exterior design, but felt that certain compromises, such as the severe reduction of backstage amenities to allow for a more gracious and elegant lobby, should not have been made.

The long-distance relationship between Rapson and the lighting consultants wasn't exactly copasetic either, and as a result, said Jack Barkla, "I don't know of a single lighting designer who worked here who hasn't had cause to curse this system at one time or another. The system of hanging lights here is very peculiar. It has very little flexibility. They talk periodically about tearing it down, but I doubt if they're serious." As for the sound system, "The acoustics here are uneven. The system has been adjusted to balance them out, but it still presents projection problems for actors."

Lest this comparison throw Rapson and Guthrie into an unflattering light, it should be noted that they had the disadvantage of being the first to attempt such a project here. Many of the kinks in the process could have been ironed out had there been some sort of model for them to follow. Also, the nature of their project was somewhat different from CTC's. While Tange and Parker/Klein only had to design within one area of the large envelope that makes up the entire Arts Complex, Rapson had to make a solitary, bold statement. In that respect, he succeeded with individuality and flair. Indeed, had his statement been a failure, it's fair to say that the lovely Children's Theatre facility might not be standing today. ■

Lisa Henricksson is the assistant editor of Architecture Minnesota.

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The Advance of Post-Modernism

Haynes Lund

There are changes taking place in architectural design. One need only pick up recent issues of *Time* or *Newsweek* to see examples of the new sorts of buildings, and the architectural press is full of them. This new 'movement', called Post-Modernism, began on the East and West Coasts, but there is evidence that it is spreading inland. At the MSAIA's Summer Design lecture series this past July, for example, Post-Modernism was often discussed and was presented in a consistently positive light. This indicates that the new ideas are finding widespread acceptance. One must recognize, however, that there is a time lag between the emergence of new architectural ideas and their incorporation into completed buildings.

What, then, is so different about Post-Modern buildings? Unfortunately, that question does not have an easy answer. Post-Modernism as a movement is very fragmented; it consists of many people going in seemingly divergent directions. There are inclusivists, exclusivists, contextualists, historicists, pluralists and symbolicists, just to mention a few. However, one can begin to find an answer to the question by directly comparing a Modern building with a Post-Modern one. An obvious and illuminating comparison would be the IDS Center in Minneapolis with the design for the new AT&T headquarters in New York. Both are significant buildings—one as the major landmark in downtown Minneapolis, and the other as a major landmark in the brief history of Post-Modernism. The design for the AT&T headquarters building marked the first time that a major U.S. corporation or an established American architect had been associated with a Post-Modern design. It is also interesting to note that the same architect, Philip Johnson, designed both buildings.

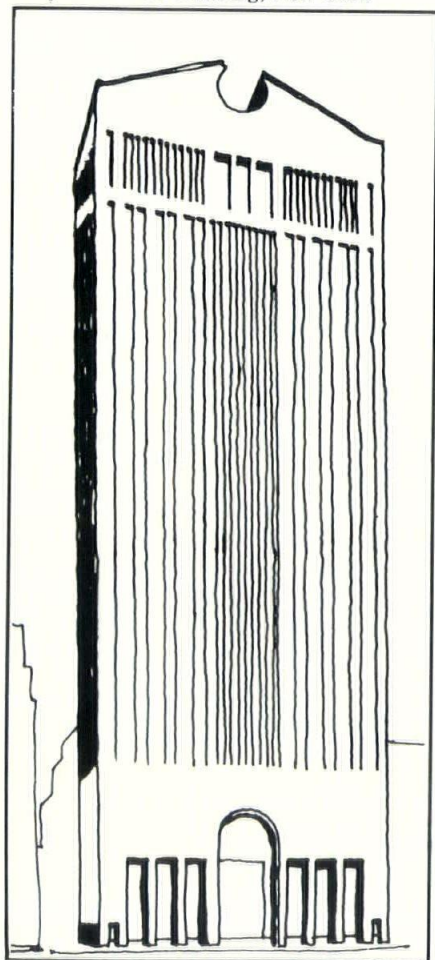
It only takes a single glance at these two buildings to know that they are decidedly different. The IDS Center is a reflective glass box whose beauty is derived from the play of light and shadow on the form itself. The shape of the building is subtly modulated with zig-zag edges (called "zogs" by Johnson) which enliven the form when viewed from a distance and break down the scale of the building at street level. In the parlance of Robert Venturi, this building is a 'duck' be-

cause its interest, its impact, is a product solely of the shaping of the form—that is a characteristic trait of Modern buildings. The AT&T headquarters, on the other hand, is a 'decorated shed'. Its box-like form is subservient to the treatment of its surfaces—this is typical of many Post-Modern buildings. In this case the form is actually broken down into three zones: a base, which is an enormous arcade; a shaft of small windows and vertical bands; and a cap reminiscent of colonial pediments. The building is self-consciously eclectic—the base and cap are borrowed from Renaissance and Renaissance Revival architecture, the shaft is cribbed from the New York skyscrapers of Raymond Hood. In this building, Johnson is trying to recall the two great eras of New York architecture: the Renaissance Revival period of McKim, Mead & White and the early skyscraper period of Hood, Cass Gilbert and others. His design borrows from these periods in order to fit in better with the surrounding buildings and to recapture and reinforce the unique character of New York City.

Obviously, there are different principles at work in the design of these two buildings. The IDS Center fits into its city topologically by providing a focus for its circulation system, but there is nothing in its form that suggests it could only be built in Minnesota. The AT&T headquarters expends most of its effort trying to mimic the materials and surface treatments of its surrounding buildings. It could only be built in New York. The IDS Center is consciously new and different; the AT&T building is consciously old and familiar. The two buildings simply have different goals and they use different means to reach these goals.

That difference in goals, in intentions, is really the fundamental change that is taking place in architecture. Every work of architecture (or art) is a sort of battleground between two elements which Colin Rowe has called the theater of memory and the theater of prophecy. The theater of memory is the connective aspect of a work. It is the link to the past and to the history which has evolved the language that it is speaking. The theater of prophecy is the innovative aspect of a work. It is the new attitudes or ideas that the language is being used to express. Every work of art has some element of both—without memory it could not communicate, without prophecy it has

Proposed AT&T Building, New York

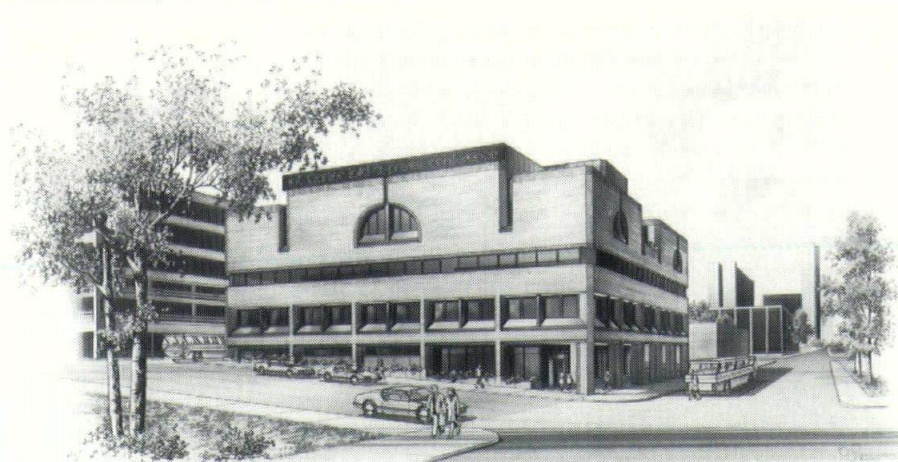


no reason for being. The former is the new painting that no one understands; the latter is the boring painting that one feels he has seen before. Modern architecture emphasized the theater of prophecy. It ignored the past and tried to lead society to a new and better life. Post-Modern architecture emphasizes the theater of memory. It is less concerned with creating the future and more concerned with establishing the present. In the lectures and writings of Post-Modern architects one finds, therefore, an emphasis on the idea of communication. Who they try to communicate with and by what means varies from one architect to another, and this is the prime cause of the fragmentation of the Post-Modern movement. Nonetheless, all these different directions are unified by the common recognition of the need to communicate. A Post-Modern building, then, is not simply a building that emphasizes history, context or local character, but one that acknowledges these elements and tries to communicate them through its design.

Changes as fundamental as these cannot happen overnight. They were brewing for many years before they ever coalesced into distinctly different building designs. But Minnesota architects are aware of them, they are discussing them, and undoubtedly these changes will soon be influencing some of their designs. Hopefully, when that happens, it will be not for fashion—to be 'in' with the latest ideas—but as a true and honest response to the heritage of our area and the current attitudes of our society. ■

Haynes Lund is an architect-in-training with BWBR Architects in St. Paul. He received his Masters degree in Architecture from the University of Virginia in 1978.

These are examples of the use of traditional cultural and historical values and elements.



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Architect: Leonard Parker Associates, Minneapolis

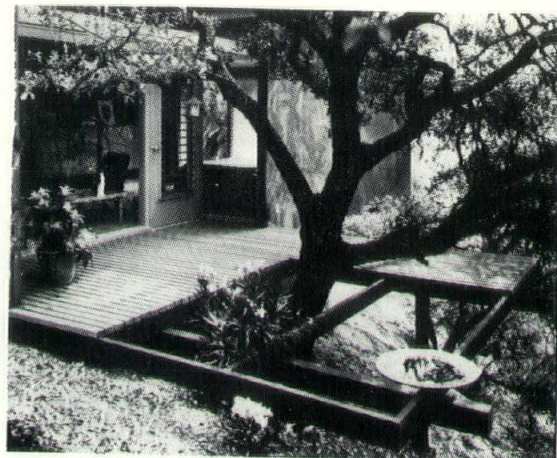
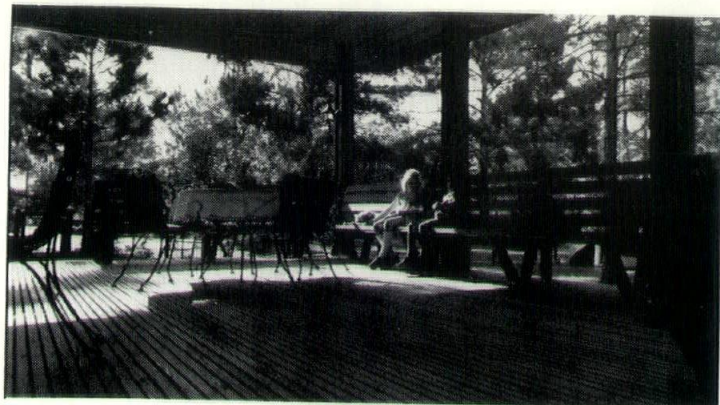
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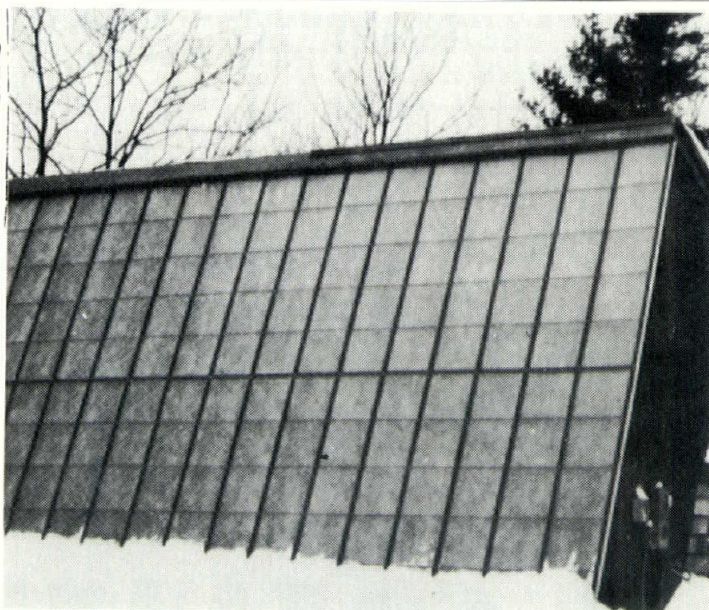


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BOOKS

Body, Memory and Architecture, by Kent C. Bloomer and Charles W. Moore, New Haven, Yale University Press 1977. Pages 138 + index, illustrated profusely. Paper

Reviewed by E. A. Sövik

The so-called "modern" movement in architecture has its roots far back in history, but its flowering has been in the last couple of generations. And the blossoms, so promising as buds, have lately been discovered to be poisonous. So at least, is one thesis offered in this book (and others recently as well). The impersonal "Cartesian" geometries of the modern cityscape are boring if not worse. Apartment housing is a particularly troublesome category, and the 1972 dynamiting of the Pruitt-Igoe Housing Development in St. Louis is the spectacular evidence that the modern movement has failed utterly. Functionalism, the notion that if a structure is efficient it is therefore good and sufficient, is dead. I haven't been able to think of any of the leaders of the modern movement who believed in functionalism in so simplistic a way, but the idea is easy to attack if one supposes they did.

In all events, the modern movement ought to be replaced by design principles that serve human needs and desires more effectively. And indeed, the currents of change (which have been flowing continuously even during the triumphal decades of the modern movement) are bringing some new directions. The enthusiasm for the renewal of old buildings is a populist stream. Philip Johnson's whimsical parodies of historical motifs in the New York AT & T building and the new PPG headquarters are this virtuoso's response to the need for change he senses. These, I suppose, are his manifesto, and if the Lord is good we will be spared a school of followers. A school does exist, however, of Post Modernists, and this book by Bloomer (a teacher at Yale) and Moore (who was head of Yale's Department of Architecture for some years) can be taken to be one of its manifestos.

It is an interesting and stimulating book, but not finally convincing. The

authors propose that "architecture . . . is . . . a matter of extending the inner landscape of human beings into the world in ways that are comprehensible, experiential and habitable." One way of doing this is to think of the human body as a sort of paradigm for the environment. Thus buildings have "hearts," "heads," extremities, limits and perhaps other bodily features. The virtue of places that can be understood in terms of body imagery is that this helps people find their identity and "know who they are." And they can "possess" places when they recognize in them images of their bodies.

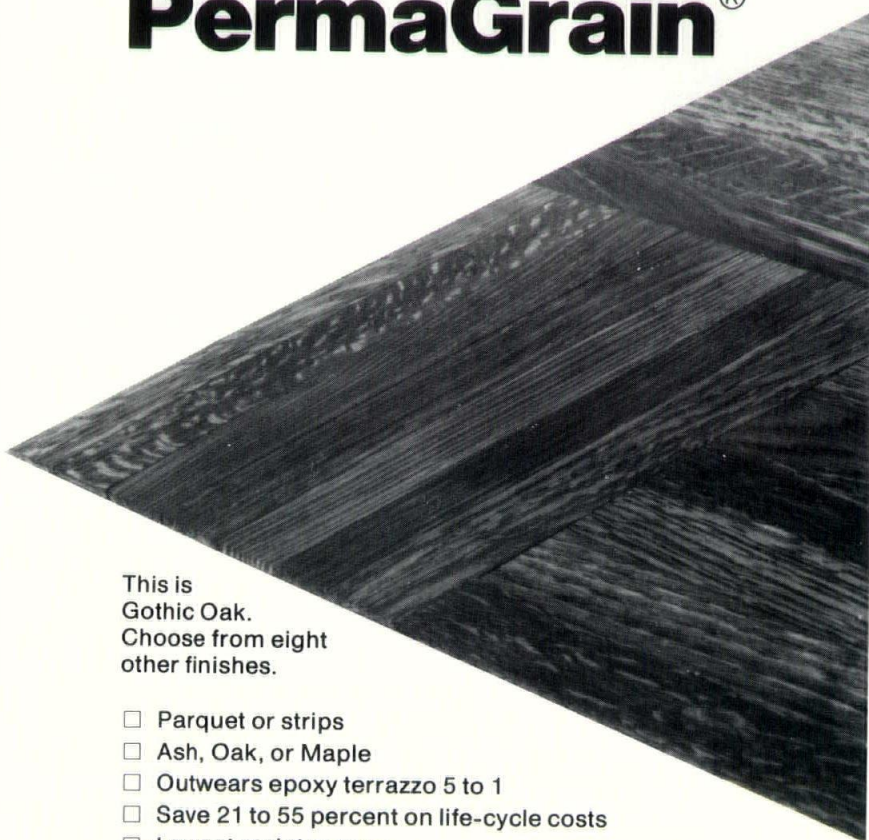
There is another necessary characteristic of the architecture that ought to succeed the modern. Buildings should be designed for the haptic sense, and not simply for visual experience. "Haptic sense" is a phrase borrowed from J. J. Gibson, a psychologist, and stands for the sense of touch in its widest meaning, involving all the ways our bodies can be in dialog and collision with our physical surroundings as we move, act and respond intimately to the shapes, spaces and materials around us. Bloomer and Moore believe that in comparison to much of historic architecture, modern designers have ignored this bodily encounter with architecture. And they are probably right, although the radical functionalist might argue that his whole point is to deal advantageously with bodily activities. Bloomer and Moore would reply, I think, that what they want is architecture that doesn't just serve the bodily needs, but engages our bodies—sometimes with accommodation, but always with a sensory impact.

This obsession with the body is disconcerting to me. I am reminded of a recent comment by Charles Jencks to the effect that the trouble with contemporary architecture is that there is no common metaphysic. It's hard to find any metaphysic at all in this book. And I'm also reminded of something that Malraux wrote some time ago. Our age, he said, has not only lost faith in the Absolute but also in Reason. Bloomer and Moore seem to imply that human identity consists in having bodies, and everything will be all right if our homes and cities will just keep reminding us of them and supply us with lively sensations. ►

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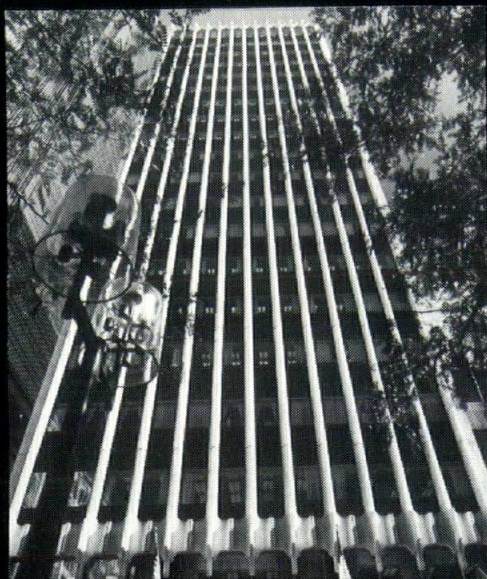


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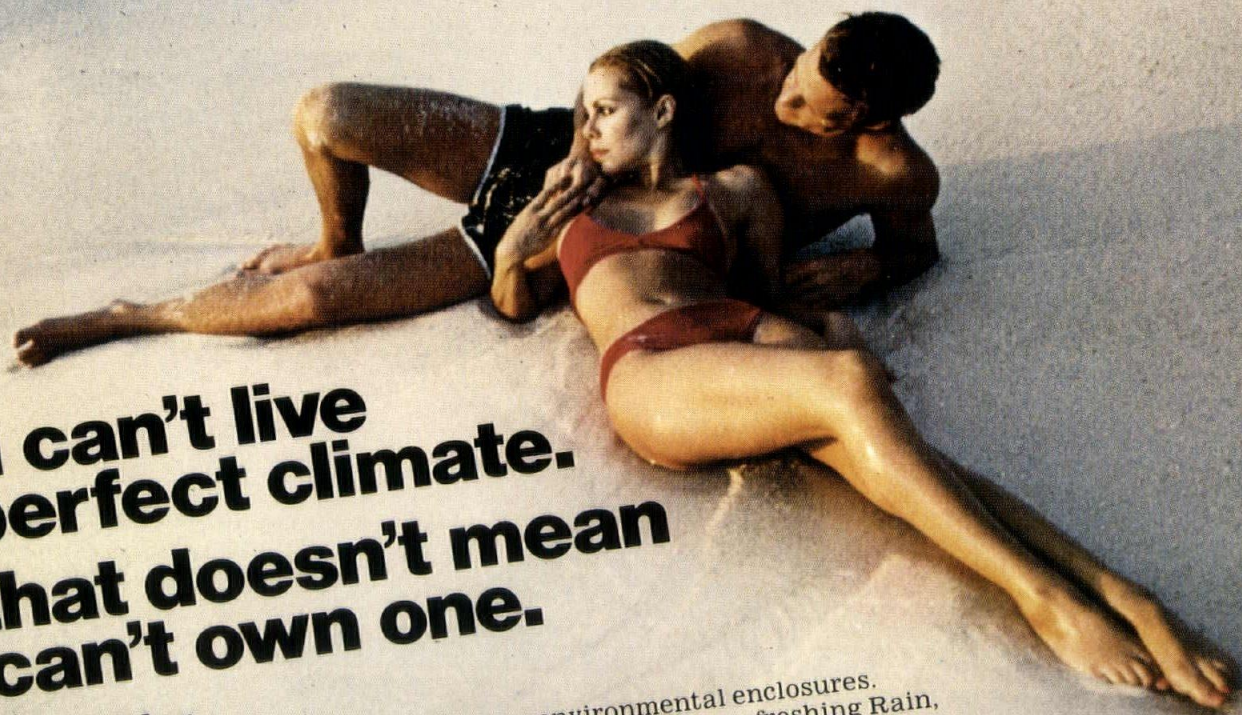
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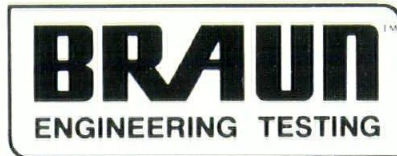
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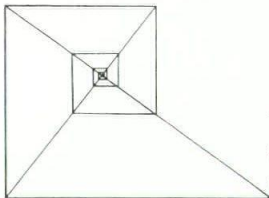
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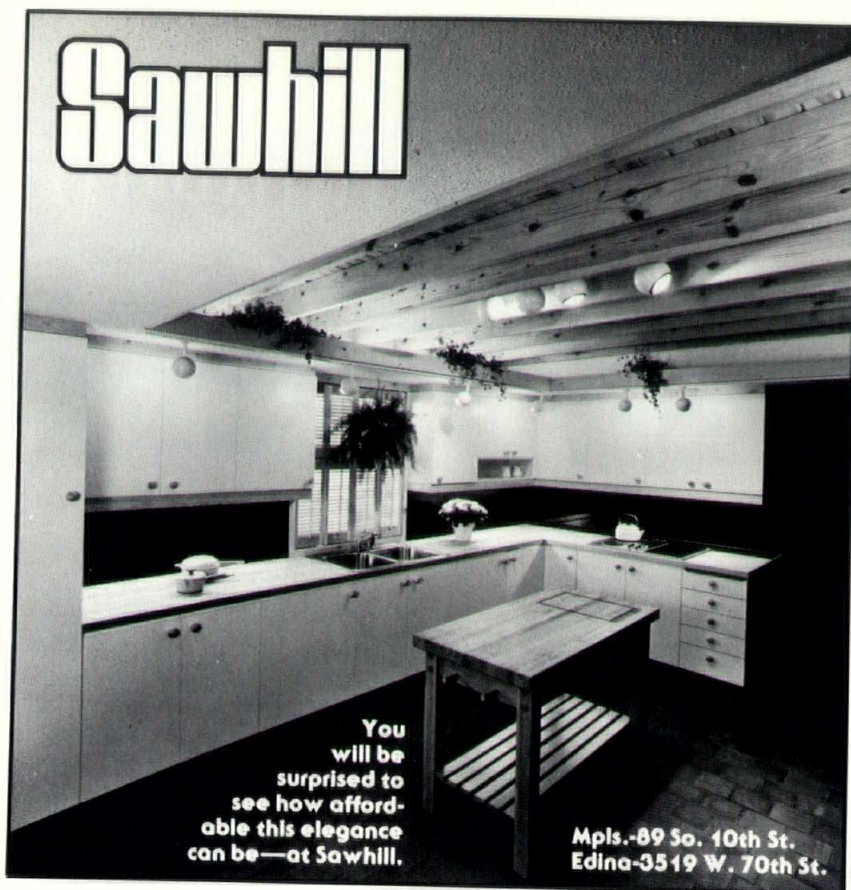
LABORATORY TESTS

In a sort of extended epilogue, the authors name and describe six architectural sites that seem to them to be exemplary. I was comforted that they found the visual qualities of the Acropolis to their liking, though earlier they had not had much nice to say about visual qualities. And I found it comforting, too, that they included Die Wies, although to make its configuration into a body-image in their terms seemed far-fetched. The authors are also pleased by the formal front and "Mary-Ann behind" of Wright's Winslow house. And they include two of Moore's projects, the Burns house, and Kresge College.

These are, of course, the most explicit products of this design theory. It's incautious and possibly unkind to comment on work one has seen only in photographs. Nevertheless I hazard some sentences. Both are imaginative and lively architecture. They surely emerge from a design theory much more comprehensive than that described in this book (which proves that one should not judge an architect's work by what he says he believes—a thing that the post-moderns so often do when they castigate their antecedents).

But I miss some things in this architecture. I miss nobility and seriousness, especially in the cardboard stage set of the Santa Cruz College. I suppose one would expect to miss these qualities in the work of a designer who is so focused on the body, because they are qualities of mind and spirit. I don't mean that I want grandeur. In my understanding of those words a Cotswold cottage is serious and a Japanese tea house has nobility. ■

E. A. Sovik, FAIA heads the Northfield firm of Sovik, Mathre, Sathrum, Quanbeck and is chairman of the Architecture Minnesota committee.



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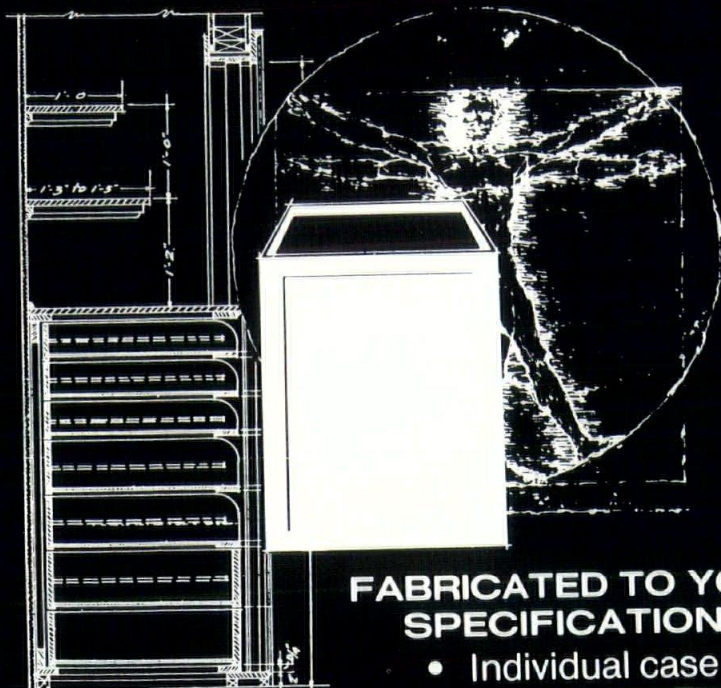
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Susan Davis

This year when you have the holiday shopping blues and your partridge has flown the coop, come to The Architectural Center. We promise, at the very least, to make you smile. We have spent the last six months gathering new books, cards, toys, calendars and a few more surprises. Toys range from a Charlie Chaplin wind-up to dart throwing robots. Jewelry includes molded plastic sculptures of hamburgers, tacos and pizza mounted on pins and tie tacks. We've also got Cracker Jill charm jewelry and metal Cracker Jack prizes from the '30s. Come and meet Gladys Goose, the two-foot plastic goose night light and see our collection of Christmas cards, wrapping paper and ornaments.

Books for gifts this fall include:

Encountering Buckminster: Autobiographical Gleanings of the Man, the Maker, and the Myth, 14.95

Combining interviews, photographs from the Fuller family album and stills from a documentary film, this book promises to bring new insights to Bucky Fuller.

The Apartment Book, by the editors of Apartment Life, 25.00 through November 15, 27.50 thereafter. Designed to help you make the most effective and stylish use of your space. Over 288 full-color pages.

The Encyclopedia of How It's Made, edited by Donald Clarke, 16.95

Explains with colorful diagrams, photos and section drawings, the design of bridges, boats and the inner workings of buildings from antiquity to the present. The third volume in a series including *The Encyclopedia of How It's Made* and *The Encyclopedia of How It Works*.





Children's books are spectacular this year. We have many new titles including replicas of antique pop-up books, fold out doll houses, alphabet murals, coloring books and beautifully illustrated fantasy stories.

Calendars for 1980 include the Calendar Planner, Architect and Designers Diary, Photography 80, Kilban's Cat Calendar and many more.

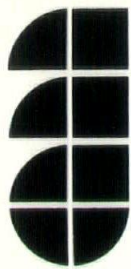


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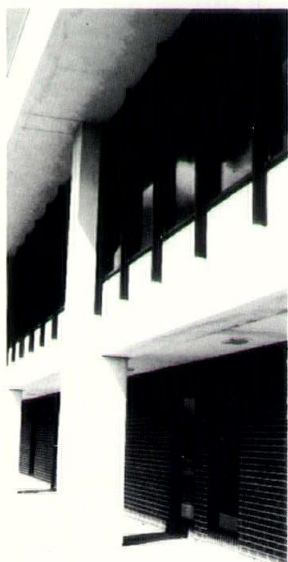
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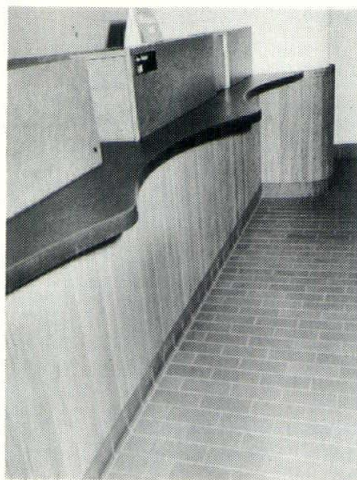
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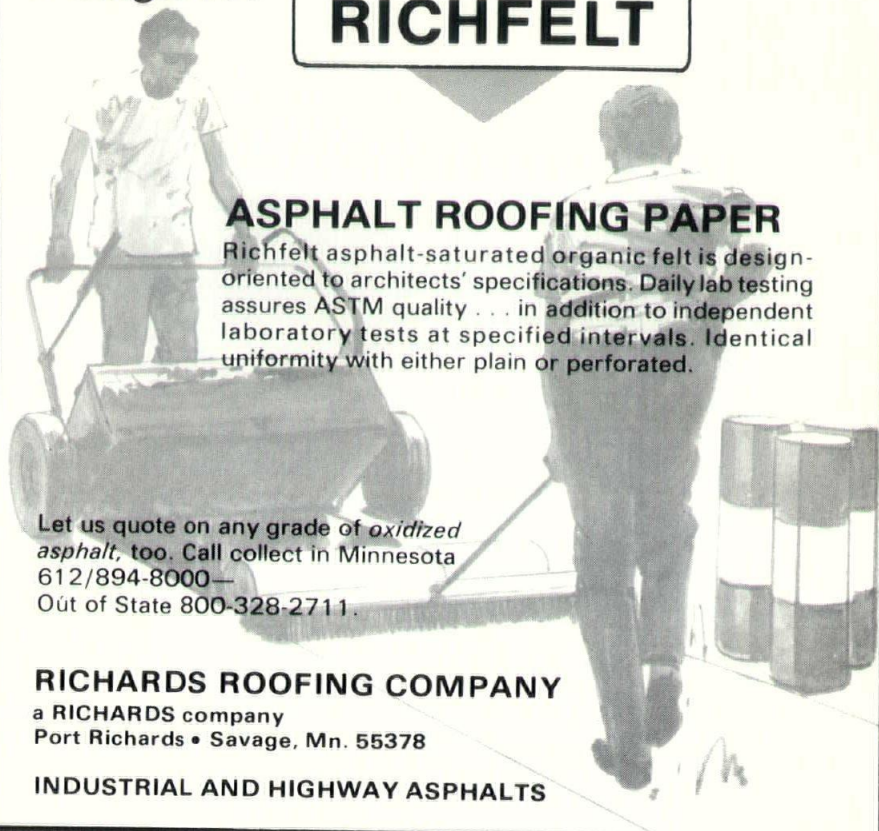
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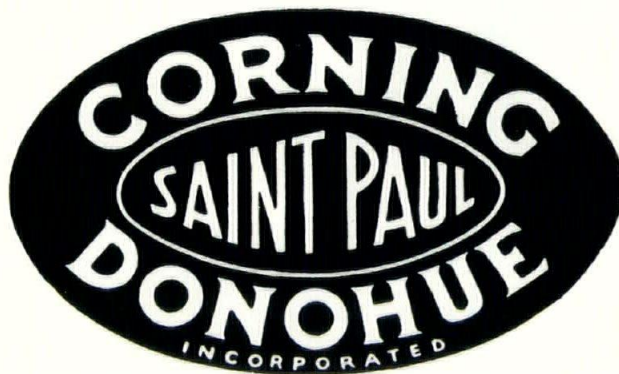
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1979 Publisher's Design Awards

The winners of *Architecture Minnesota* magazine's 1979 Publisher's Design Awards were announced at an Awards Breakfast held October 4th at L'Hotel de France as part of the Minnesota Society American Institute of Architects' 45th Annual Convention. A committee of architects, assisted by the publisher, judged and selected outstanding ads in various size categories on the basis of excellence in design and presentation of product information. 22 awards were presented to the representatives of each company and ad agency by James Cramer, publisher, and Bernard Jacob, editor. Members of The *Architecture Minnesota* Committee also attended the breakfast. The publisher expressed his appreciation to the advertisers for their continued support of *Architecture Minnesota*. The 22 winners included: Full page, four color series—Canton Corporations; Full page, black and white series—Pella Products; Full page, four color—Minnesota Tile

Sketchbook (March–April), Anchor Block Company (May–June), Fred G. Anderson, Inc. (July–August), Poly Company of America (March–April), General Office Products (September–October); Full page, black and white—Shaw Lumber Company (May–June), Hirshfield's (July–August), First National Bank of Minneapolis (September–October), Minnesota Masonry Institute (July–August); two-thirds page—Minnesota Lathing & Plastering Bureau (September–October), Cold Spring Granite Company (May–June), Lowy Enterprises, (September–October); one half page—Allied Plastics (September–October), Mutschler Kitchens of Minneapolis (May–June); one-third page—Saint Paul Book & Stationery (July–August), Sawhill (March–April), Wood Goods (May–June), Roche Bobois (May–June); one sixth page—CW Design (September–October), Johnson Plastics (January–February).

1979 Convention Booth Awards

Awards were presented to the most outstanding booths at the 45th annual MSAIA Convention and Upper Midwest Regional Building and Design Exhibition October 3–6, 1979 held at the Radisson South Hotel, Bloom-

ington, Minnesota. A committee of architects selected the booths on the basis of quality of booth design and effective product presentation. First Place Blue Ribbons were awarded to Sawhill Furniture, Inc., Minneapolis; Gamma Copy, Minneapolis and St. Paul; PPG Industries, Pittsburgh; Haas Graphics Division/ASI Sign Systems, Minneapolis; Wood Works, Min-

neapolis; and Photographic Specialties, Minneapolis. Honorable Mention Red Ribbons were presented to Fred G. Anderson, Minneapolis; Monsanto Plastics and Resins Company, St. Louis; Hirshfield's, Minneapolis; Anchor Block Company, St. Paul; Pella Products, Inc. Minneapolis; and W. E. Neal Slate Company, Eden Prairie.

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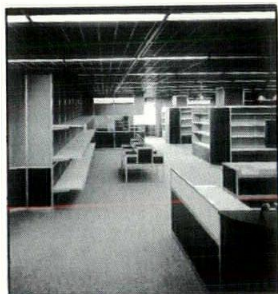
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