

ARCHITECTURE MINNESOTA

- 1980 Convention Issue
- Urban Design Innovations
- Condominiums: Stylish City Living
- Archipops: Architecture For Kids

The American Institute of Architects

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October 1980

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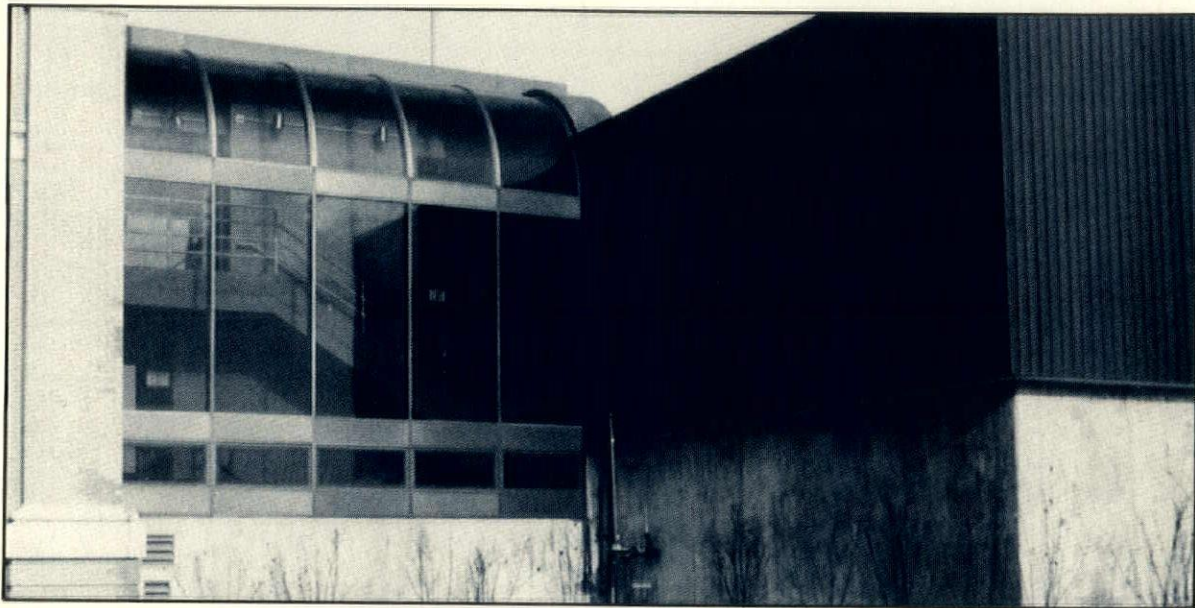


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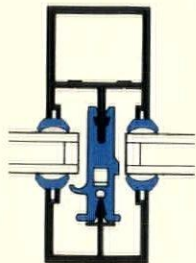
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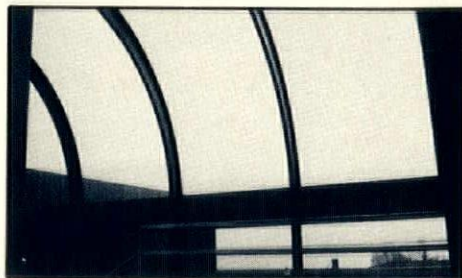
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ARCHITECTURE MINNESOTA

Vol 6 No. 5
October 1980

A Regional Review of Design and Architecture

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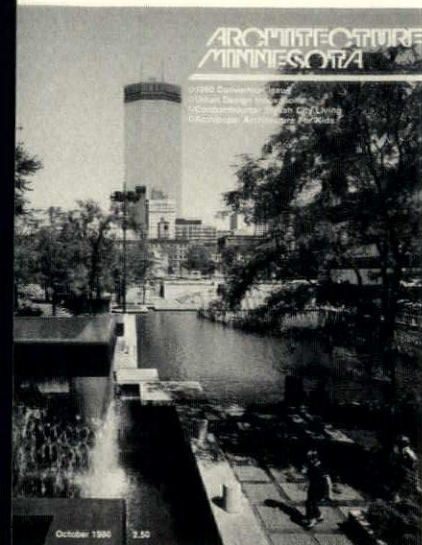
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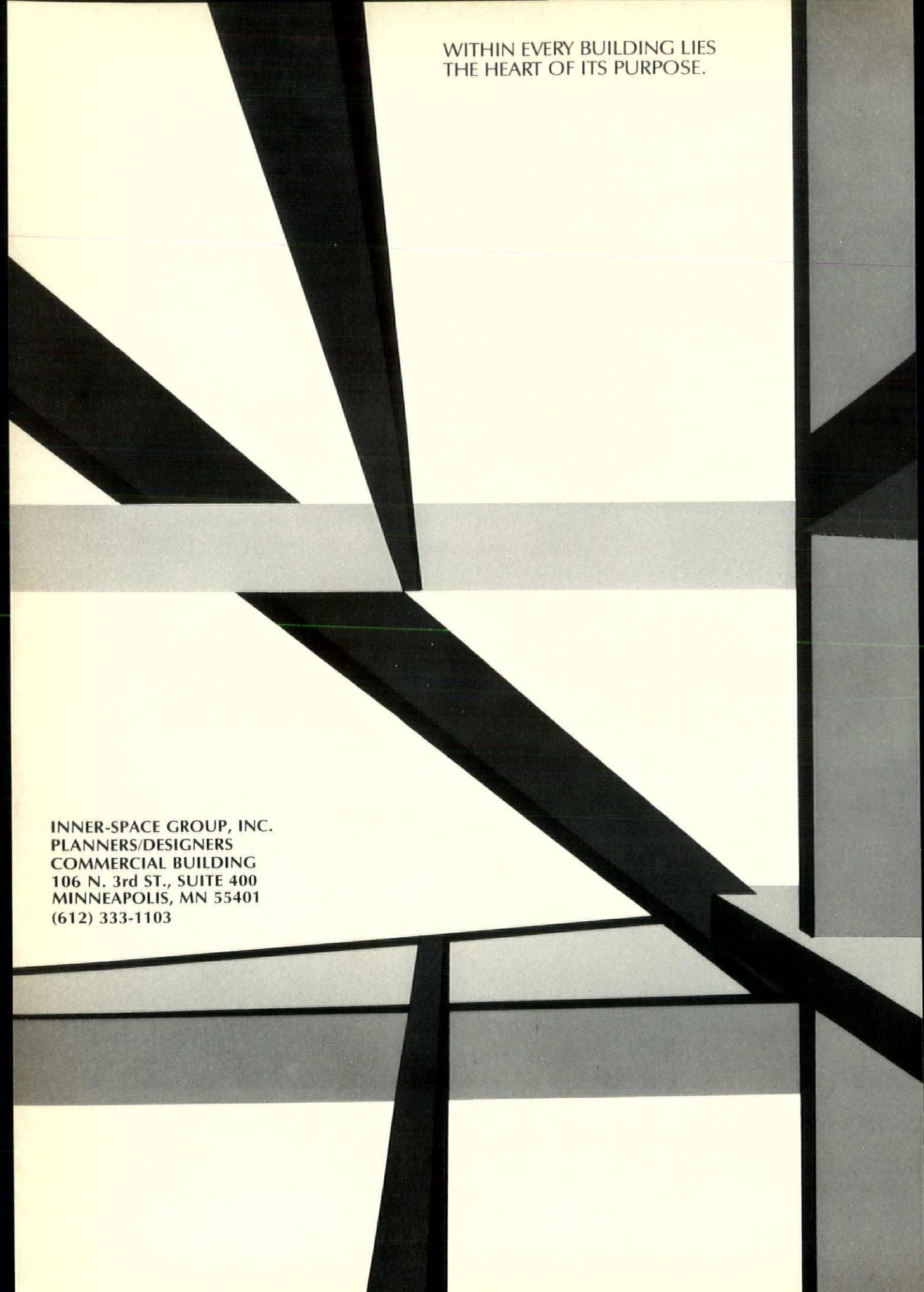
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cover: Landscape architects M. Paul Friedberg & Associates, New York City, designed Heavey Plaza as part of the Loring Development District in downtown Minneapolis. The Plaza serves as both the symbolic and literal beginning of Friedberg's latest contribution to the District, the Loring Greenway, which just might be one of the best urban public spaces in the country. For Friedberg's thoughts on the Greenway, turn to page 60. Photography: Phillip MacMillan Ames.

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The background of the entire page is an abstract geometric composition. It features several thick, black diagonal lines that intersect to form various triangular and quadrilateral shapes. These black shapes are set against a light cream or off-white background. Additionally, there are horizontal bands of a medium gray color that run across the page, further dividing the space into geometric sections. The overall effect is one of modern, minimalist architecture.

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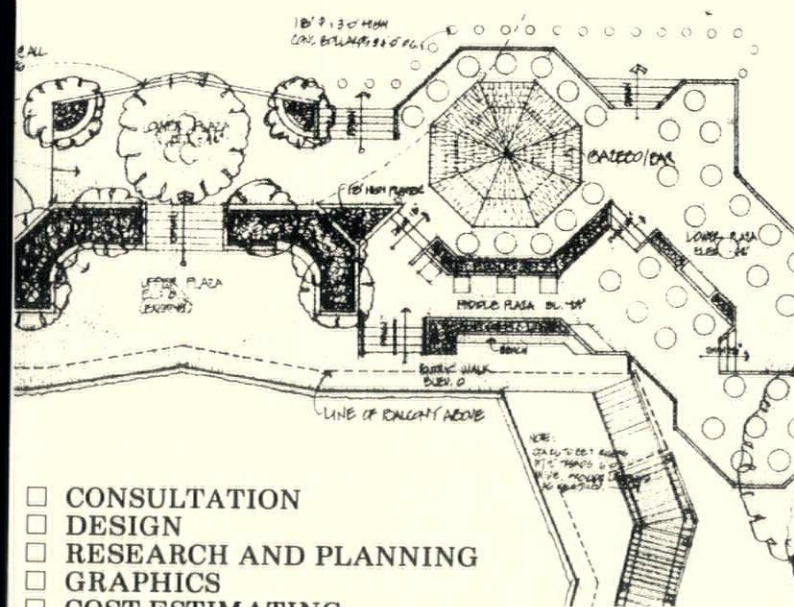
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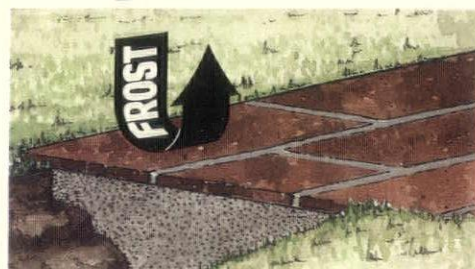


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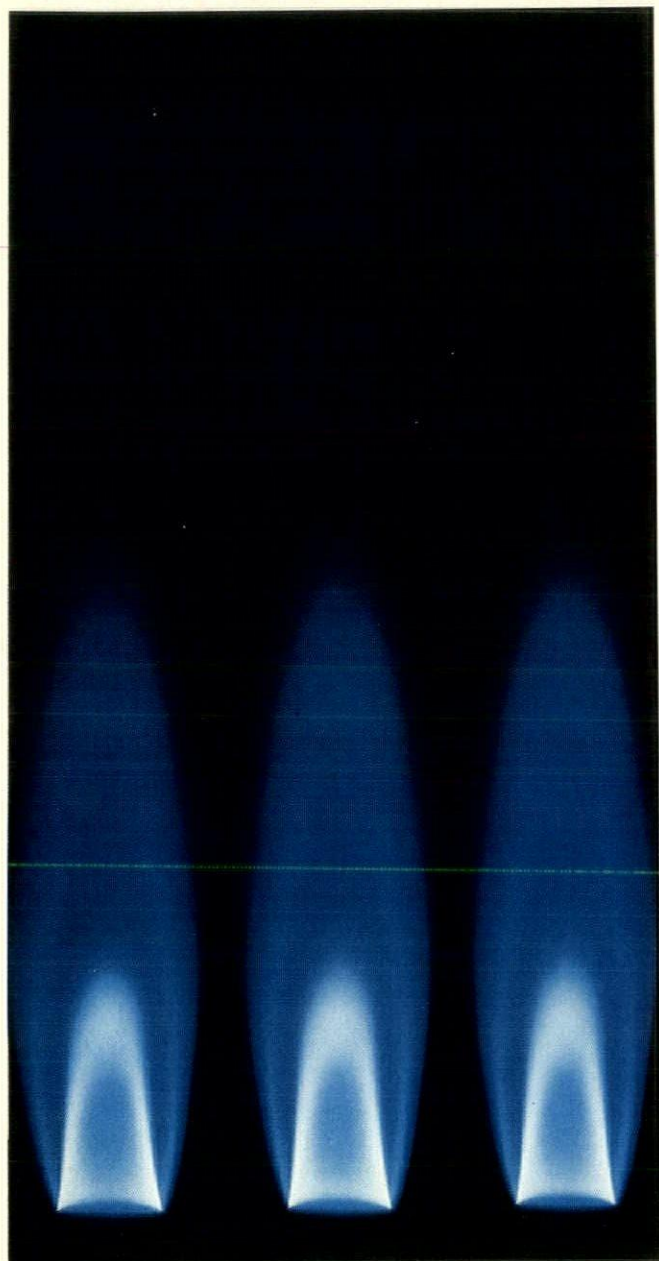
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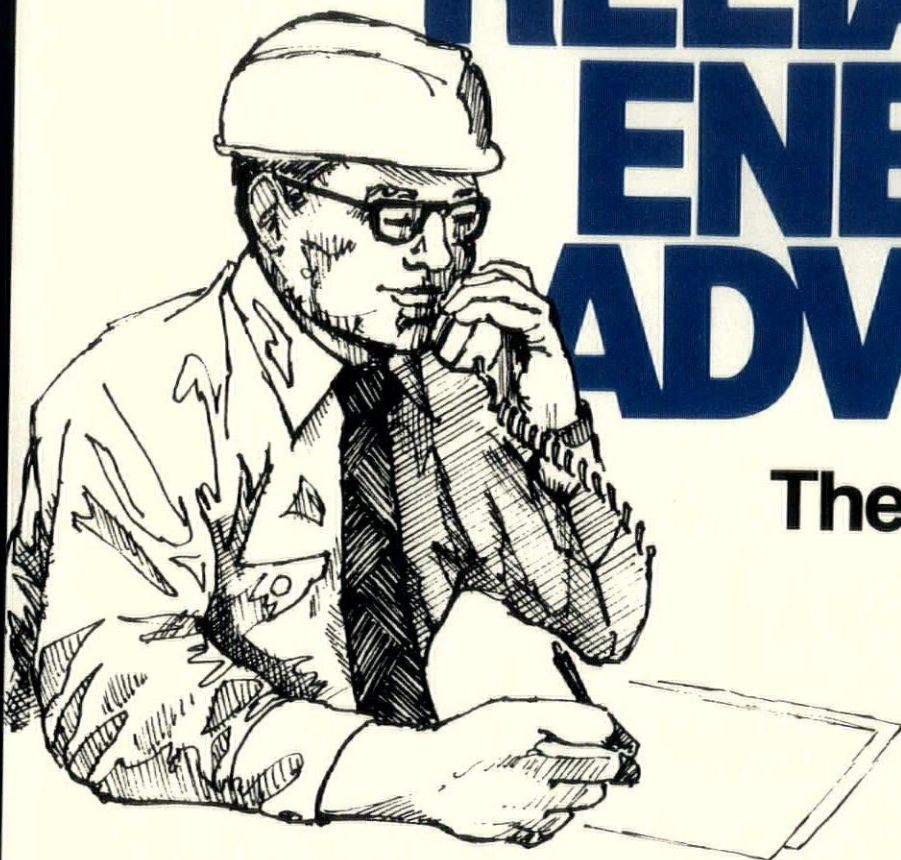
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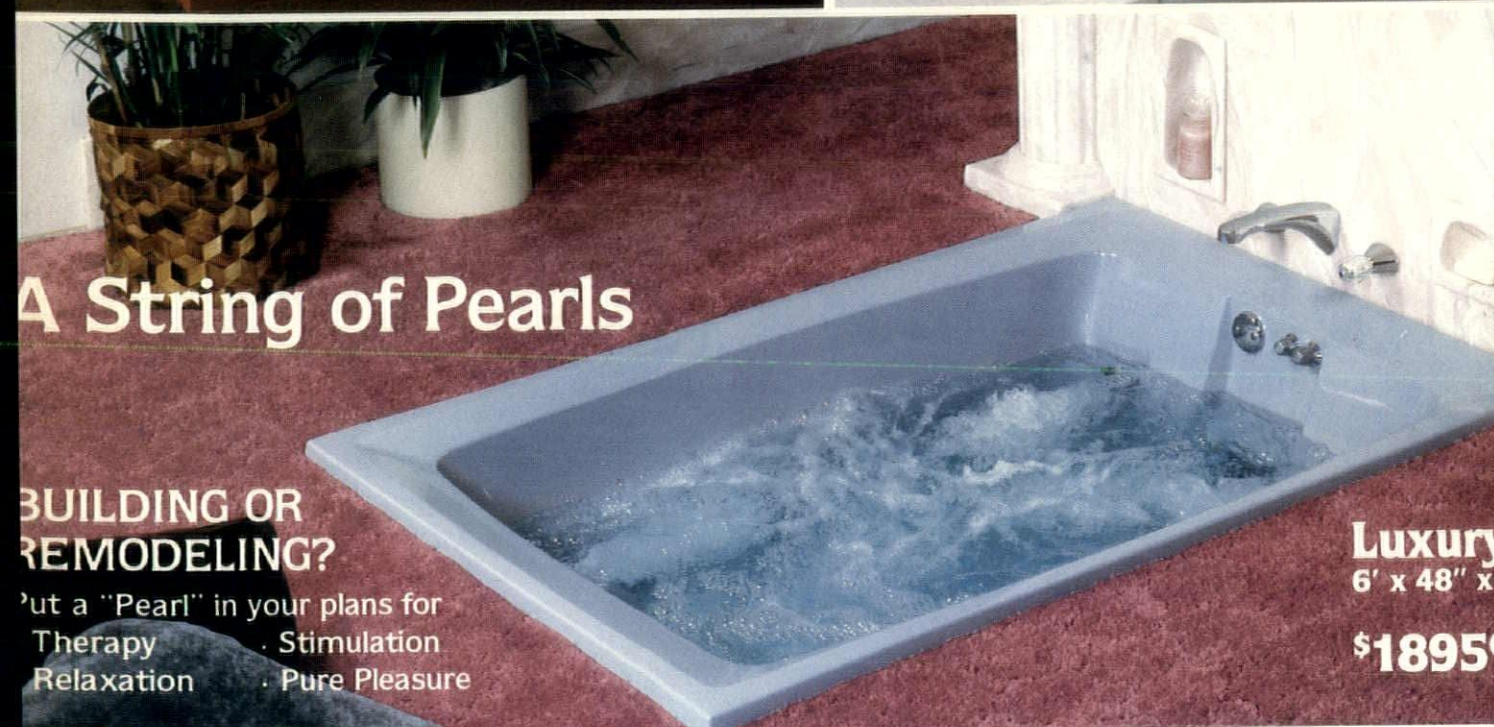
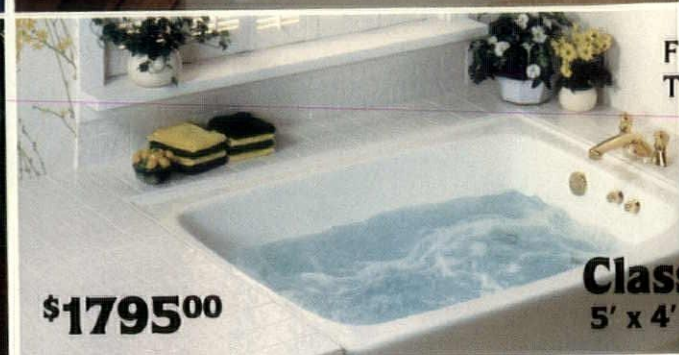
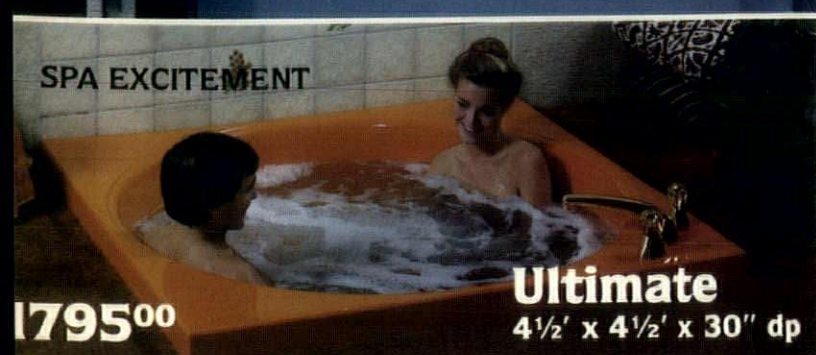
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Who's Minding The Store?

The Twin Cities, along with many other Minnesota cities, such as Rochester and Duluth, are either in the midst of or about to undertake major urban redevelopment projects. In the Twin Cities, the projects now underway will, when completed, alter the image and texture of the Central Business Districts considerably. More important than the altered or new image is the resultant realignment of the center city. Existing focuses are superceded by new and more glamorous ones. The city's center of gravity is enlarged and shifted and thus daily life in the city is also affected.

The city is an ever evolving organism. The vitality and economy of a city depend greatly on its ability to continuously attract new development, new activities and new residents. The design of cities is therefore never completed; the comprehensive plan never quite fulfilled. The best that can be expected or hoped for is that it will change and evolve in accord with certain planning criteria, guidelines and principles. The comprehensive plan, then, is at best a growth framework.

When major new projects are inserted into the core of the city either as a group or in separate packages, it is important to be able to judge the projects' economic viability as well as their physical and architectural integration into the existing city. It is generally accepted and expected that a project's economic viability can be improved and made acceptable through the contribution of a variety of grants, write-downs, tax incentives, etc. The quality of the construction, indeed of the architecture, is more often than not an incidental factor in the equation of economic feasibility. The city as a place to work, to shop and to live in requires careful nurturing. Basic urban design criteria which are part of any comprehensive plan are continuously updated and any new development should be tested against them. Too

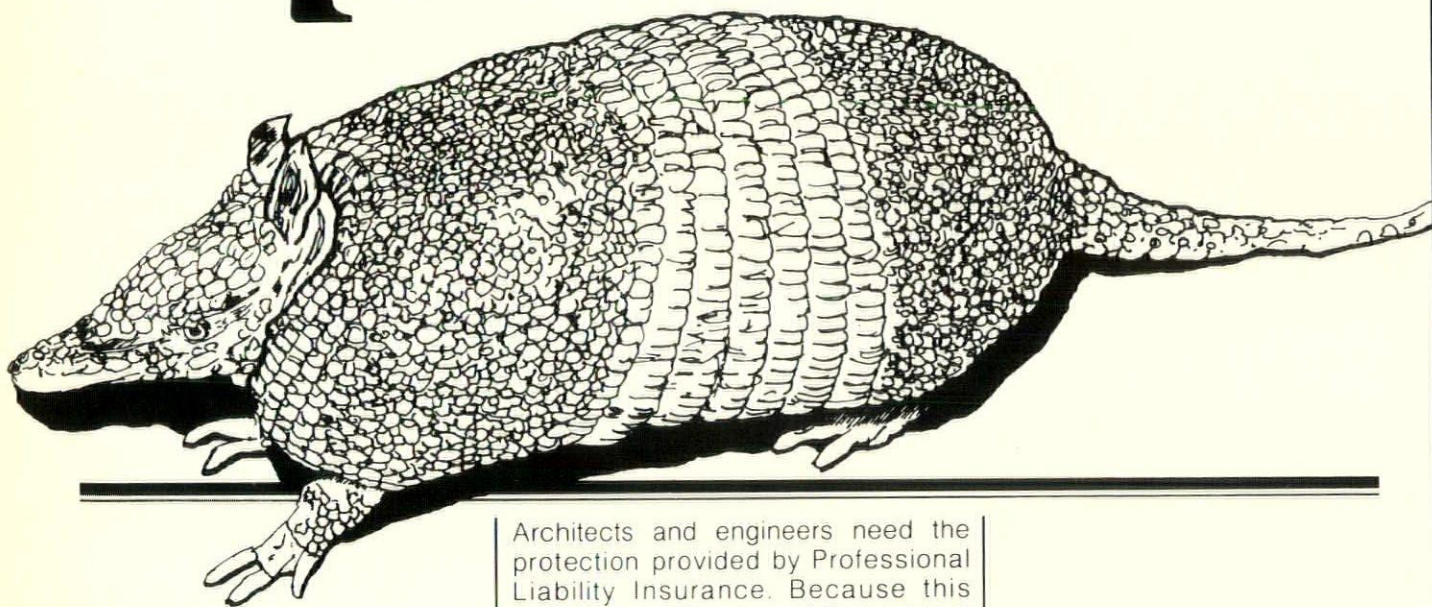
often a government entity—anxious for new development—is willing to overlook or bend accepted standards considerably. We also see private or special interest groups circumventing, in their zeal, planning guidelines and directions.

Urban design, like architecture, is an art. At its best, it makes the city a diverse, vital, dynamic center of human activity. At its worst, it tolerates chaos and desiccation.

Our cities are young cities. They have no central historical or architectural cores which by their history or tradition predicate strong design or visual disciplines. Our cities are still very vulnerable to the vicissitudes of the marketplace and of each builder. As vital centers of urban living, however, our cities are old enough to deserve care and concern on the part of city officials, planners, developers and bankers. In Minneapolis, the Committee on the Urban Environment (CUE), which acts in an advisory capacity to the Mayor's office, should be strengthened to broaden its duties in the areas of review and evaluation. Its reports should become part of the public record. In other cities similar advisory panels can also be established to help guide new development as well as redevelopment. The best urban design, like the best architectural design, requires vision, compromise and courage; the courage to be first, and to say no to certain opportunities if they are improperly funded or disruptive of the city's patterns. It also requires the courage to influence or to wait. Short term gains are often most costly in the long run.

—Bernard Jacob

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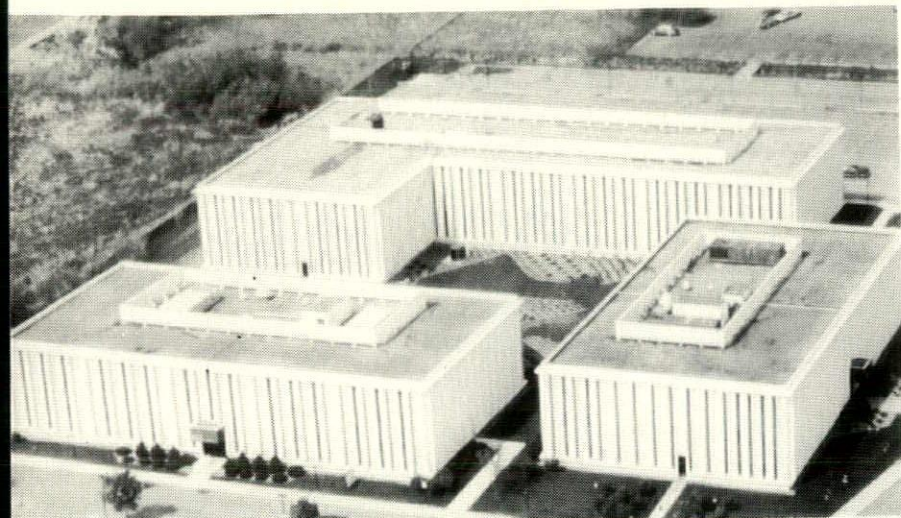
provided a sense of relief and contrast to the large-scale offices, hotels and stores throughout downtown. A major objective of the urban design study will be the creation of a stable environment for the operation and enjoyment of the remaining theaters and entertainment places. The conservation and enhancement of the light-hearted, bright-light district, if successful, will not only turn Hennepin Avenue into a comfortable, convenient transit-oriented street, but will also re-establish it as the entertainment center of the Metropolitan area.—By Craig Amundsen, AIA, an associate in the Minneapolis planning, transportation, engineering and architecture firm of BRW. He is managing the Hennepin Avenue urban design study.

Cottle-Herman Architects, Inc. is the architect for two buildings now under construction in the outlying downtown areas of Minneapolis. The first is an **alarm service facility** for **3M Company**, which is now under construction at 1100 2nd Street South. The 8,400 square foot building will be leased to the Alarm Services Division of 3M. The project should be completed in September of 1980. The **Goodin Company**, a Minneapolis-based plumbing and heating supplier, is building a 43,500 square foot **office/warehouse facility** at 2700 2nd Street North in the North Washington Industrial park. The project cost is \$1,870,000, and the project is scheduled for completion by December 15, 1980. The contractor-developer for both projects is Benson Orth Associates.

National Conference of States on Building Codes and Standards President John Wenning has announced NCSBSC's plans for updating and maintaining the National Building Code in accordance with the organization's policy supporting use of consensus procedures and performance concepts. Highlights of the NCSBCS, ANSI-approved consensus procedures for revising the National Building Code include:

—Establishing balanced technical code subcommittees comprised of

The new **Veteran's Administration Hospital** project has been awarded to two Minnesota firms, **Hammel Green & Abrahamson**, Saint Paul, and **Smiley Glotter Associates**, Minneapolis. A third firm, **Henningson, Durham and Richardson, Inc.**, Omaha, will also be involved in the joint venture.



Westwood Lake Office Park

The 1979 **Minnesota Energy Saver's Award of Excellence** was presented to United Properties' **Westwood Lake Office Park**, Golden Valley, which was designed by **BWBR Architects**, St. Paul. The competition, sponsored by the Natural Gas Council of Minnesota and the Energy Agency, recognizes Minnesota industries, commercial businesses, and non-profit organizations which have done an outstanding job to conserve energy. BWBR's energy conserving design elements at Westwood Lake include heavy insulation, limited use of glass, vertical fins to shade the glass, and heating and air conditioning systems selected for energy efficiency.

Hennepin Avenue, downtown Minneapolis's entertainment center, is undergoing a number of significant changes, including Hennepin Center for the Arts, City Center construction, and the Lumber Exchange adaptive reuse renovation. The future promises more pervasive changes for the area, primarily as a result of the same development pressures which have caused a relatively large number of new construction projects throughout the rest

of downtown. Guidance and control over the future of the Hennepin Avenue area is the subject of an urban design study directed by **BRW, Inc.** in association with **Venturi, Rauch and Scott Brown** and **Williams, O'Brien Associates**. The study was commissioned by the city of Minneapolis through their Urban Design Program and will involve a formal Advisory Committee as well as the Hennepin Area Council and the Hennepin Improvement People. There will be three design workshops conducted during the course of the project, which all interested people will be invited to attend. The focus of the study will be the encouragement of bus ridership through "pedestrianization" of Hennepin Avenue. By mitigating traffic congestion problems which have plagued the area, the Avenue will become a more inviting shopping, business, and entertainment district. The project's first step will pair Hennepin and First Avenues as one-way streets (northbound auto traffic with buses traveling in both directions on Hennepin; and southbound auto traffic on First Avenue North.) This step will allow the sidewalks along Hennepin Avenue to be widened from Fourth to Tenth Streets. The sidewalk area will be designed with benches, trees and other pedestrian amenities to make bus ridership more comfortable and to enhance the existing entertainment atmosphere. New skyways over Hennepin, connected vertically by stairs or escalators with the sidewalk at sheltered "transit plazas" (bus stops), will be designed to allow pedestrians to walk in comfort from Hennepin to the center of downtown. The study will also examine the unique atmosphere and allure which Hennepin has held for people of all ages and tastes since the formation of the city.

The Avenue reached its peak as an entertainment district in the 1920s, with a variety of theaters for vaudeville, movies and live performances. Because of suburban competition, many of these theaters are being razed to make room for new development. The remaining theaters are the mainstay of the entertainment district. These theaters and a variety of other entertainment-oriented businesses have long



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The former Westview Elementary School, located in Golden Valley, is being renovated for use as office space and substantially enlarged with the construction of three new adjoining office warehouse buildings on the approximately 15-acre site. When completed in early 1981, the entire complex—to be known as **Westview Business Center**—will provide 48,000 square feet of net rentable office space in the former school building, and an additional 122,430 square feet of space in the new office warehouse buildings. Total construction cost for the project will exceed \$5 million. Architect for the project is **Rambo Logan Sloat Associates**, Minnetonka. General contractor is Geo. J. Grant Construction Company, St. Paul.

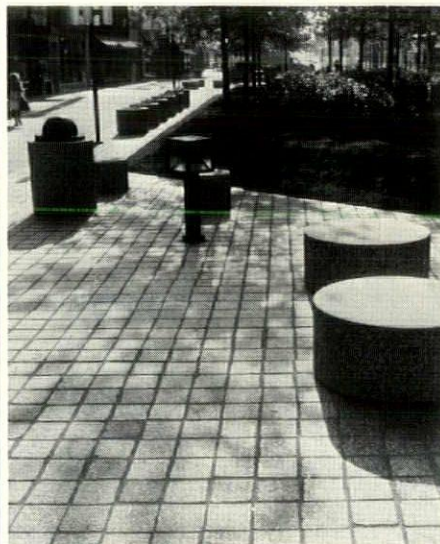
At the August AIA Board Meeting in Halifax, Nova Scotia, **Jim Lammers**, who chairs the **National AIA Public Education Committee** received endorsement of a \$115,000 program in Built Environment Education. The program consists of publishing current materials and projects in a sourcebook updated periodically on a subscription basis. New materials and a workshop program will be developed to reach educators and architects alike. The charge of the AIA Public Education Committee is "to create an awareness of and concern for the built environment and its relation to the total environment among all education sectors, pre-kindergarten through adult education." Lammers is a principal in the Minneapolis firm of Hills Gilbertson Fisher/Centrum Architects, Inc.

Correction:

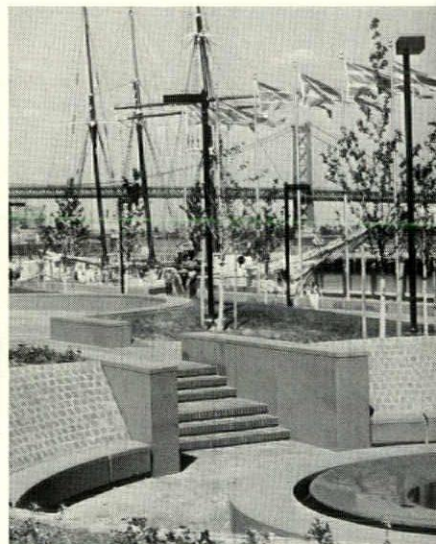
Two photographs on page 51 of the August 1980 issue of *Architecture Minnesota* were incorrectly identified. The exterior and the site plan which were labeled Blue Cross-Blue Shield were actually Sperry Univac. The bottom photograph was correctly labeled as Blue Cross-Blue Shield. Both projects were designed by the Architectural Alliance, Minneapolis.

Granite.

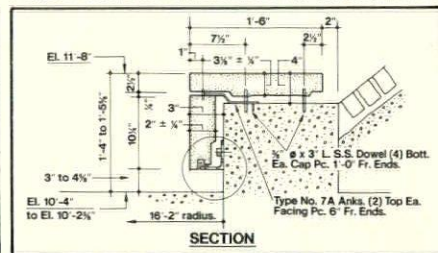
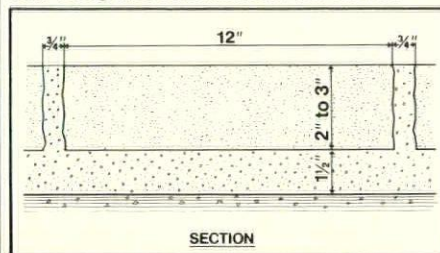
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1980 MSAIA CONVENTION AND UPPER MIDWEST DESIGN EXHIBITION

DESIGN FOR THE DECADE

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46TH ANNUAL MSAIA CONVENTION & UPPER MIDWEST BUILDING & DESIGN EXHIBITION

CONVENTION HIGHLIGHTS

SPEAKERS

Wednesday, October 1

Edward Cornish—Designing the 1980's: Big Opportunities in a Decade of Crisis

Edward Cornish, President of the World Future Society and Editor of *The Futurist* will identify likely developments during the 80's that architects need to be aware of to prosper during a period of turbulence. He will focus on economic and energy issues and how they may change the environment in which architects work.

Wednesday, October 1

Julius Shulman—Marketing Images

As one of the best known architectural photographers in the country, Julius Shulman is in demand as a lecturer and workshop leader. He will present illustrations of his work that emphasize an alertness to image building. Mr. Shulman's sensitivity to design, his understanding of the architects involvement in the life and activity of his community along with his own unique perspective will ensure a stimulating presentation.

Thursday, October 2

Weld Coxe—Managing the Design Process in the 80's

Mr. Coxe is the founding principal of the Coxe Group, an organization specializing in the management and marketing of professional design firms. In addition to writing *The Coxe Letter* in which he writes forecasts for the construction industry, Mr. Coxe acts as a marketing consultant to architectural firms throughout the country.

Thursday, October 2

Richard Crowther—Holistic Approaches to the Human Environment

This well-known solar architect incorporates behavioral aspects of architecture, site, interiors, landscape and energy systems into his work. His own solar home, office and research facility were featured in the April issue of *PROGRESSIVE ARCHITECTURE*. His holistic approach expands

the traditional concept of architecture to incorporate the total human experience into the built environment.

Friday, October 3

Michael Graves, FAIA—Boundaries

Michael Graves is Professor of Architecture at Princeton University and one of the most controversial contemporary architects. He is primarily concerned with symbolic content and experiments with traditional building elements. He will introduce the themes of boundary, passage, and internal volumetric limits in architecture. His slides will include historic examples of his own work, including the Portland project, Sunar Showroom, and the Red River Valley Interpretive Center in Moorehead, Mn.

PROFESSIONAL DEVELOPMENT SEMINARS

THE POST PETROLEUM WORLD—

ARCHITECTS RESPOND—**Randy Vosbeck, FAIA** National AIA President, MODERATOR: and **Dennis Holloway**, University of Colorado and Former Director of the Minnesota Ouroboros Projects.

The AIA refers to the "Post Petroleum World" in its five year draft plan and states that "The future of our nation and the world will be severely impaired unless we have the wisdom and commitment to respond fully to the needs of the energy situation. The need is perhaps one of the greatest challenges our profession has encountered in recorded history."

The panel will address the following questions: How are we responding? What does this mean for design? How does this relate to current design trends?

Other seminar leaders include **Richard Crowther, Michael Graves, FAIA, Ed Sovik, FAIA, and Ralph Rapson, FAIA.**

RECOGNITION DINNER

Honor and Special Awards will be presented to the 1980 winners at the grand finale of the MSAIA Convention, Saturday evening, October 4. St. Paul's brand new **TOWN SQUARE** will be the setting for the President's Reception, Dinner, Program and **The Wolverines Jazz Orchestra**.

ARCHITECTURAL TOURS SCHEDULED

In response to the enthusiastic attendance on the architectural tours during the 1979 MSAIA Convention, two new tours will be offered. Each tour will feature sites in Minneapolis and St. Paul. There will be walk through tours at several sites on each tour.

TOUR A—Energy Efficient Design

TOUR B—Restoration, Renovation, Preservation

1980 EXHIBITORS

PRODUCT EXHIBITS

The 46th Annual MSAIA Convention and Upper Midwest Building & Design Exhibition provides a unique opportunity to view hundreds of building products encountered daily by the architect and related professional. The concentration of 164 exhibits available for viewing for three days allows you to choose the time most convenient to you. Firm principals should encourage their designers, draftsmen, spec writers and other technical personnel to brush up on their product knowledge.

(NOTE: Plan to bring your business cards to aid the exhibitors in selecting door prize winners and to facilitate the processing of your special requests for product information.)

EXHIBIT DESIGN AWARDS

The Convention Committee has traditionally given awards to those exhibitors showing a sensitivity to the design of their booth. The judging is made on the basis of booth design and product presentation. In addition an award will be given for the best exhibit booth, based on the reactions of convention attendees.

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Allied Chemical Co.	Davis Schneider & Assoc. Inc.	Kling & Assoc.	Peachtree Doors Inc./Kullberg Mfg. Co.
Allied Plastics	DeVac, Inc.	Lake Elmo Hardwood Lumber	Pella Products, Inc.
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Anchor Block Company	Duratherm Window Corp.	J. B. Larson Associates	John L. Pierson Co., Inc.
Andersen Corp.	EBCO Mfg. Co.	Leisure Environments	Professional Color Service, Inc.
Carl F. Andersen & Assoc., Inc.	Edwards Sales	Lowy Enterprises, Inc.	REE Sales
Fred G. Anderson, Inc.	Empirehouse, Inc.	Magic Mill	C. G. Rein Galleries
Anderson Sales Co.	Fabcon, Inc.	Mahin-Walz, Inc.	Rocky Mt. Chemical Corp.
Architectural Products	Flooring Distributors	Marvin Windows	H. A. Rogers Co.
Architectural Surfaces	Floyd's Security	McKee Enterprises	Rubble Tile Distributors
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Associated Wood Products	Ford Glass Division	Midwest Architectural Products	Select Cabinet Co.
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9:30 p.m. Program

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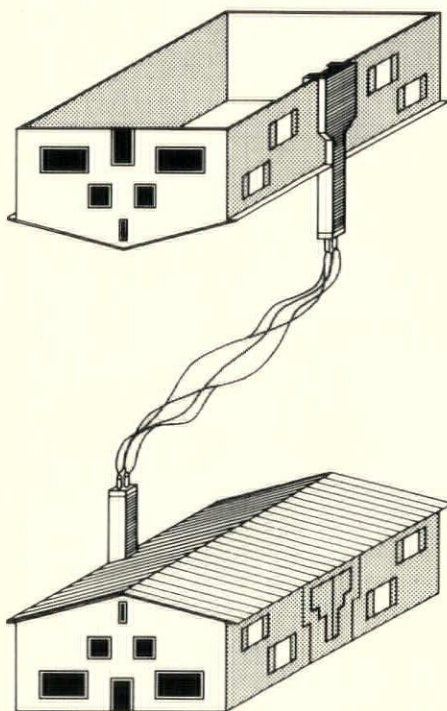
As design professionals, we have always considered it a necessary cost of building to design it to be structurally sound, functionally responsive, aesthetically pleasing, and above all, to be without roof leaks. While we have had reasonable success in meeting these goals, we have not felt it necessary, nor has the client demanded, that the building be thermally efficient.

Architects have been led down a path of "life cycle costing to optimize energy conservation versus initial investment" by their engineering counterparts and the client's accountants. Let me make this hypothesis: we are in no better position to: a) evaluate the cost of energy 20 years from now; b) evaluate the political and economic effects of exporting in excess of \$100 billion in exchange for imported oil in 1980 alone; c) evaluate environmental effects such as acid rain, synthetic fuel production in our water-short Western states or the long term storage of nuclear wastes than we are capable of estimating the future cost of a roof leaking in the client's board room. There is no life cycle costing that can evaluate a serious structural failure. We won't build second rate structural buildings. Similarly, we shouldn't continue the practice of building second rate thermal buildings.

The Building Energy Performance Standards (BEPS), developed by the American Institute of Architects in conjunction with the Department of Energy, are a necessary step in achieving an energy efficient built environment. Mandated by Congress in 1976, BEPS have undergone public comment for the past six months. Final rule-making is currently underway in Washington. Due to the controversy raised in the public hearings, it is unlikely that BEPS will become enforceable in early 1981 as initially planned. More likely, BEPS will be phased into professional practices over the next two to five year period. (An excellent summary of the status of BEPS can be found in the June issue of ASHRAE Journal.) The MSAIA Energy Com-

mittee has recommended to the MSAIA Board of Directors that BEPS rules be promulgated in Minnesota by January 1, 1981, requiring compliance with the BEPS calculation procedure prior to issuance of a building permit. Compliance with the actual BEPS energy budget would be optional for up to a two-year period.

Certainly BEPS has generated a great deal of controversy on the national level. As we begin to realize the impact on the state level, more controversy will unfold.



Are BEPS really necessary? Are the energy budget levels realistic and attainable? Is it necessary to legislate energy efficiency and won't the market place respond of its own course?

Before answering these questions, it is necessary to review the "state of the art" in energy efficient building design. In 1976, three years after the formation of OPEC and the first oil embargo, many architects began accepting energy as a design criterion for the first time. Local, state and national governments were realizing that they must deal with the need to legislate energy efficient standards and were busy doing research into how much energy it was possible to save. The Minnesota Energy Agency had just assembled a task

force to assess the role that conservation and renewable energy could have in meeting our state energy demands. At that time, the AIA had just released two brief reports dealing with energy. One of them suggested that we could save 30% of the energy consumed by existing buildings by implementing conservation measures and that we could save 50% of the energy in new building design.

I was asked by colleagues at that time whether the AIA goals were realistic. Skepticism abounded. Many said it was impossible, imagining sweltering summer days and chilly winter nights. The task force adopted the AIA goals as reasonable levels to attain, despite the skepticism. We have attained and exceeded these goals in recent practice, and no one has had to sweat or shiver.

Large office buildings designed prior to 1976 were consuming energy at the rate of 15,000 to 400,000 Btu/Gsf/year. The AIA goals of a 50% reduction would mean a budget level of 75,000 to 200,000 Btu/Gsf/year. Experience has now shown that these budget levels are readily attainable and that the BEPS recommended budget of 51,000 Btu/Gsf/year is also realistic. New office buildings, such as the SERI Headquarters building in Golden, Colorado, are now being designed in the 30,000 Btu/Gsf/year range.

But where is this whole sequence of events leading us? Over the past ten years we have changed from a design profession that did not even know how much energy the buildings we designed consumed to a profession that is bringing stiff standards down upon itself. If this trend towards energy efficiency is to continue, then what can we expect beyond BEPS? Can we direct ourselves toward energy self-sufficiency? Is a zero energy budget building attainable?

To answer those questions we must consider the roles of the energy utilities and governmental bodies. We must consider also the role that new technologies, such as the production of electricity through photovoltaic cells and fuel cells, can have on building design. We must also consider the fact that Minnesota is a leader in district

(Continued on p. 95)



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**An Interview by James
P. Cramer with
Donald Canty**
Editor Of The AIA Journal

James Cramer: How does the *AIA Journal* differ from the two other major national architectural publications, *Architectural Record* and *Progressive Architecture*?

Donald Canty: Well, a very large difference is that both of those magazines are primarily in business to present new buildings as soon after completion as possible. They are essentially news magazines (the news being the buildings themselves) and partially, if you will, fashion magazines. I don't mean that in a perjorative sense. Let's face it—they are style setters in much the same way as *Vogue* and *Glamour*. But they are, first and foremost, news magazines. We see no reason to duplicate that function. We are an idea magazine of architecture. We feel that the concentration of the other two magazines upon new work leaves an awful lot to discuss in terms of professional issues and in terms of things that don't relate specifically to what's being built. At the same time, we feel that we should have our foot in current architectural design, too. We should stress building content because in the end this is what architecture is all about. So, over time we have devoted an increasing portion of the magazine to design issues, but in a different way than the quick publication of new work. This is something I have felt architectural journalism should attempt for a number of years, ever since way back when I worked at *Architectural Forum*.

Cramer: Has this focus been well received?

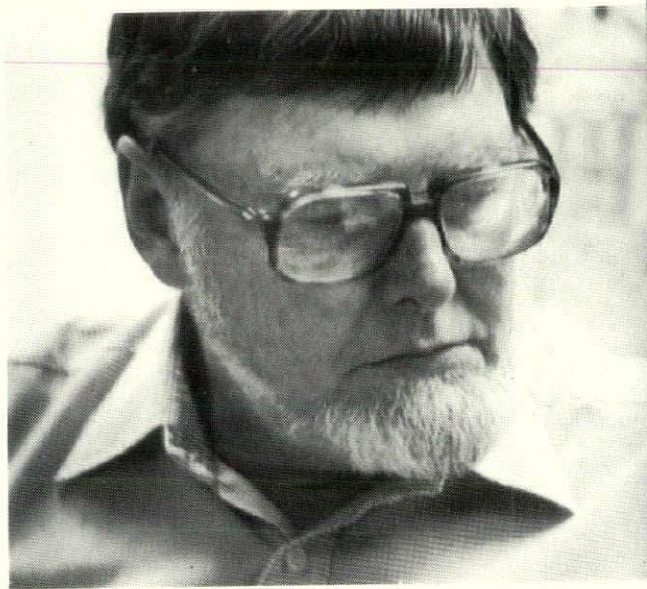
Canty: Yes, I think one reason is that it permits a kind of serious discussion and analysis of the work that simply is not possible the moment it pops out of the ground. We've gotten into design in other ways by reaching into fields such as graphics, furniture design and other areas that relate to architecture, and the last step was the introduction of an annual review.

Cramer: The design quality of the magazine has been highly acclaimed. I understand you've recently won design awards.

Canty: About seven in the last three years.

Cramer: What new directions will the magazine be taking in the next two years?

Canty: Well, one strain of content you can look for more of is exemplified by our issue on natural life. That was an attempt to bridge between issues of form or esthetics and hard technology. It is a kind of generic effort. I think we will continue that at least once a year. You may have noticed there is more and more cutting edge technology in our magazine. We don't have a regular technical engineering section but we do keep our eyes open for concepts like solar access that are just beginning to surface as serious technical concerns. Also, we will continue the International Series



which we began last year with Japan. We don't necessarily intend to do it once a year because it's a rather ambitious endeavor, but next year we plan to do Canada, which I'm looking forward to enormously.

Cramer: There are people who say that the *AIA Journal* and other national publications concentrate on the architecture of the east coast and the large cities and that some of the best regional architecture is not covered as adequately as it could be. Do you agree?

Canty: I tend to disagree. I've heard that for many years. It seems to me a greater proportion of effort is devoted looking outside of the east coast. Magazines are constantly searching for new talent around the country. For instance in the last mid-May issue we found a designer (Nicholas Davis, AIA) of enormous talent who has produced a marvelous church reminiscent of Wright that cost a total \$90,000. It was like finding gold.

Cramer: How did you discover that project?

Canty: Through one of the regional awards.

Cramer: Do you pay close attention to the regional awards?

Canty: We look at all of them assiduously. We look at all of the honor award submissions each year. This is a great source of material for us.

Cramer: What advice would you give to the architectural firm that wishes to become published more frequently?

Canty: To do good work.

Cramer: Is it that simple?

Canty: Well, not quite. It doesn't hurt to give a little attention to making sure that someone knows you are doing good work, and to send informational submissions to the magazine. The key though, is to avoid a blatant, hard-sold oriented approach. Keep your contacts truly professional. Architectural magazines don't have rigid formats for sub-

mission. In my case, a brief letter accompanied by some good drawings and some photographs suffices. They don't have to be beautiful photographs. It is generally enough to say, look, here's something at least worth pursuing, and then we'll have an editor go see it, and then we'll talk about photography, and all the other details.

Cramer: Do you feel that the *AIA Journal* represents the best architecture of California or of Minnesota just as it does of New York, Pennsylvania and Massachusetts?

Canty: Well, it's interesting that you mention California. I'm often accused by my staff of being hopelessly biased toward California since I'm a San Franciscan. I think it's safe to say that maybe some good work slips between our fingers because we're not able to get to Minneapolis or San Francisco as often as we get to Philadelphia. It's certainly not for lack of trying. I think it's safe to say that three years since we started the Annual, there hasn't been a significant building anywhere in the United States that has not been represented in one of the issues.

Cramer: In terms of considering cities of architectural quality, are there four or five that you would select as America's best?

Canty: Well, that's hard. I have the chance to make five friends and how many hundred enemies? I think over the years it's safe to say that the three hottest architectural centers in the nation have been Boston and New England, Chicago and California, with a tilt toward northern California. I think by any measure—awards, publication, etc.—that those have to be your three major architectural centers. I'll know more about Minnesota next year when I come for the National AIA convention. I can really only speak about Minneapolis, but it has an interesting range of good stuff, from the IDS building to Butler Square, which I think is one of the very finest adaptive reuse jobs in the country. There's a good strain of residential work too.

Cramer: If you were the principal of an architectural firm, which architectural magazines would you feel compelled to subscribe to?

Canty: I'm sure I would read all three of the American magazines. By that I mean the *Journal*, *P/A* and *Record*. I would bet that any kind of comparative readership survey will tell you that almost everybody gets all three. I also enjoy the Japanese magazines enormously because I think there are a lot of fascinating and sometimes upsetting things going on in Japan. I don't read too many of the foreign magazines on a regular basis. I love to go through *Abitare*, which is quite beautiful. I read the *Architectural Review* only out of habit.

Cramer: Do you mean that *AR* may be declining in quality?

Canty: Yes. It's in its stodgy years and it really doesn't have the wit and literacy that it used to have.

Cramer: Do you read any regional magazines on a regular basis?

Canty: Yes, well, I think the two that stand way out in front of the pack are the state AIA magazines, in Minnesota and Texas. I'd say that even if I weren't talking to you.

Cramer: Of the consumer-oriented magazines are there any that stand out in your mind as promoting architecture?

Canty: Well I think you're seeing a lot more architecture in *Time* and *Newsweek* than you ever did before and I think that's a strong indication of increased public interest. The news magazines in general now have reporters regularly assigned to architecture, which is a recent development. More newspapers are doing some form of architecture coverage, and whether it's criticism or news coverage it's still a welcome sight.

Cramer: Would you be willing to critically evaluate *P/A*, the *Record*, and your own *AIA Journal*?

Canty: Yes, well, I think *P/A* is probably dominant in schools right now; not much doubt about that. My principal quarrel with *P/A* is its excessive concentration on a few favorite architects belonging to a school of architecture loosely called post-modernism. In the nourishment of this school I think a certain amount of range in objectivity has been lost. But I guess I don't feel that it's proper to criticize *P/A* without talking about the *Record* too.

Cramer: What are your thoughts on the *Record*?

Canty: It is deficient in analysis and criticism of work. It turns out the new buildings dozens at a time, month after month. It seems to feel that if you can't say anything nice you shouldn't say anything at all. I'm sorry that, because of the breadth of its content, it is not taking a more analytical approach to what it shows. Now, I guess having criticized those two, I should criticize the *Journal*.

Cramer: Okay. That will be interesting.

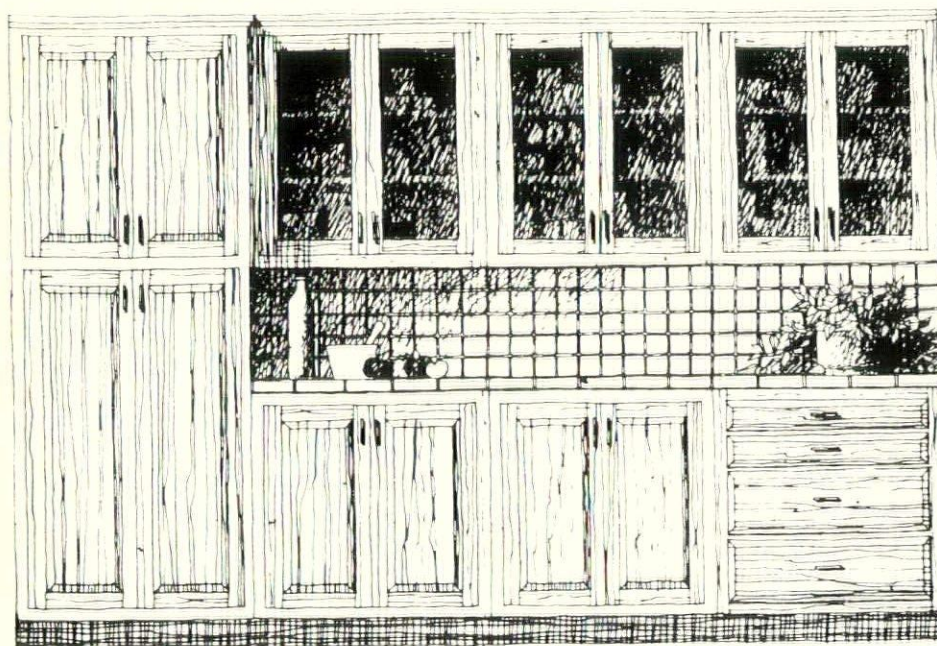
Canty: I think at times that what we like to call an intentional variety of content degenerates into miscellany. There are pieces where I wish the authors had gone into greater depth.

Cramer: Is it difficult editing a magazine within the institutional confines of the AIA?

Canty: No, and it's remarkable in these six-plus years that I have not once been told what to print or what not to print. That's a remarkable statement. This organization is political but it has not adversely affected us. And the other thing is that as revenues have grown, the Institute has reinvested in the magazine. About two and half years ago the amount of color that we were using went up several hundred percent. Color became the norm rather than a rarity.

Cramer: I'd like to hear your comments about the recent AIA awards program and which buildings stand out to you.

Canty: Of all of the new buildings I thought that the Wayne State Medical Center was remarkable for that type of building. It is very seldom that you can squeeze that much architecture out of what is basically a hospital. The one closest to my heart is the housing for the elderly complex in Stockbridge, Massachusetts by Joan and Marvin Goody. I sort of echo what I heard one of the jurors say, which was that he would like to end his years there. It's not just beautifully sited in relation to its surroundings, it's pleasant. The second level balcony circulation system has balconies becoming bridges between buildings with railings deliberately designed to be wide enough for flower pots. I mean, that's the kind of architectural sensitivity you don't see often enough. I may respect many of the others, but that's the one I think I love.



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BY LOUIS ANGELIKIS A.I.A.

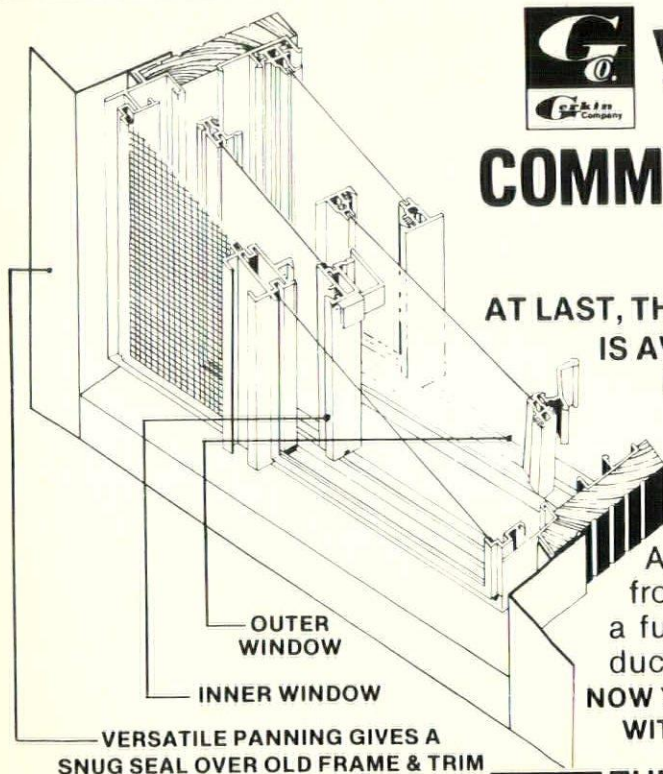
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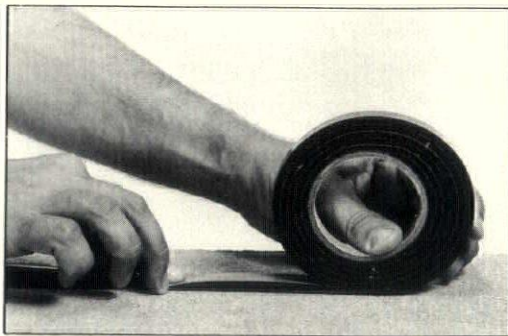
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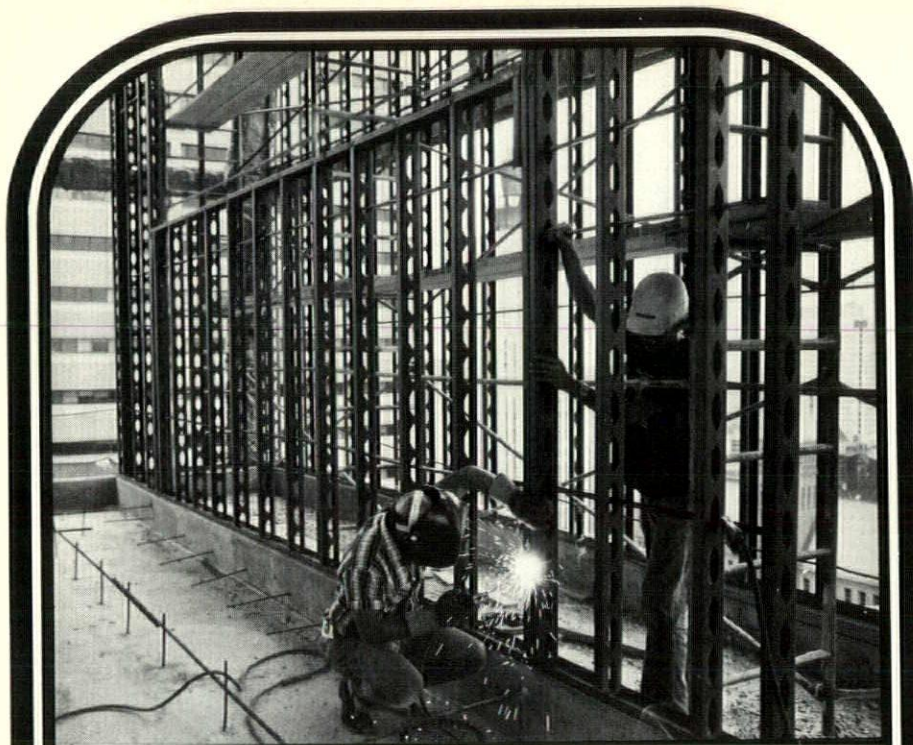
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On the 17th floor of the Lutheran Brotherhood building, journeyman lather Bob Wilkie (left) and Mike Kopilchak, in his fourth year as apprentice lather, work together welding steel stud framing for an air intake shaft wall.

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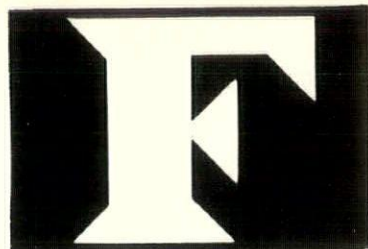
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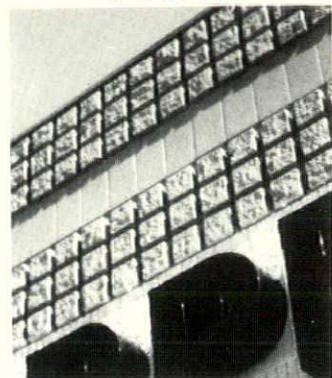
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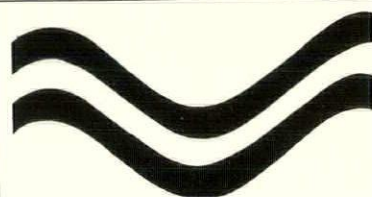
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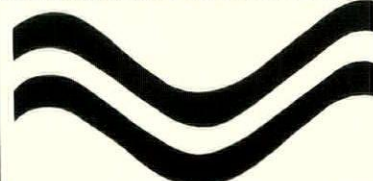
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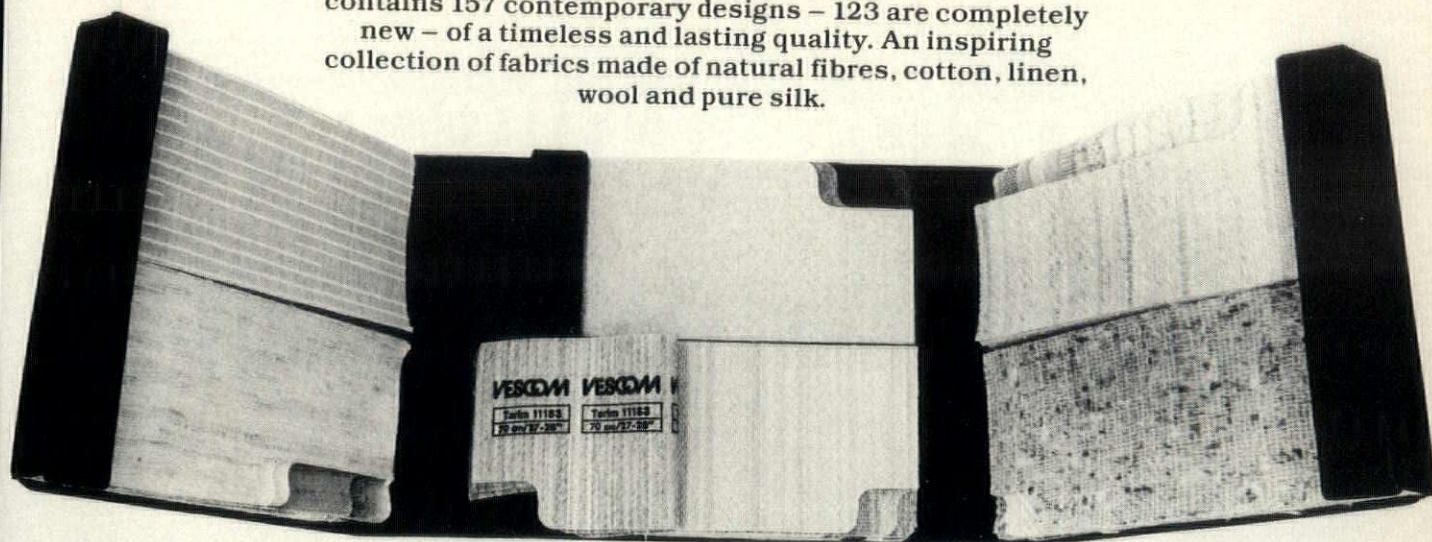


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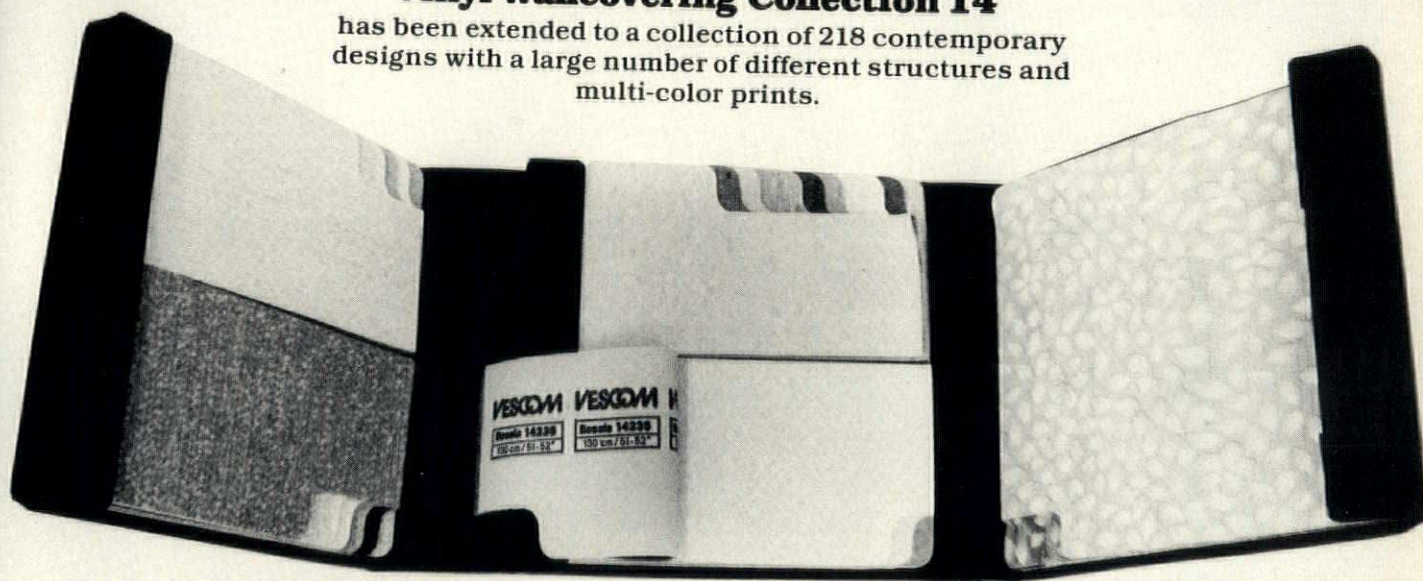
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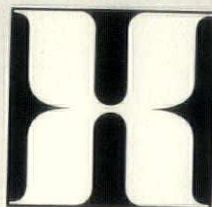
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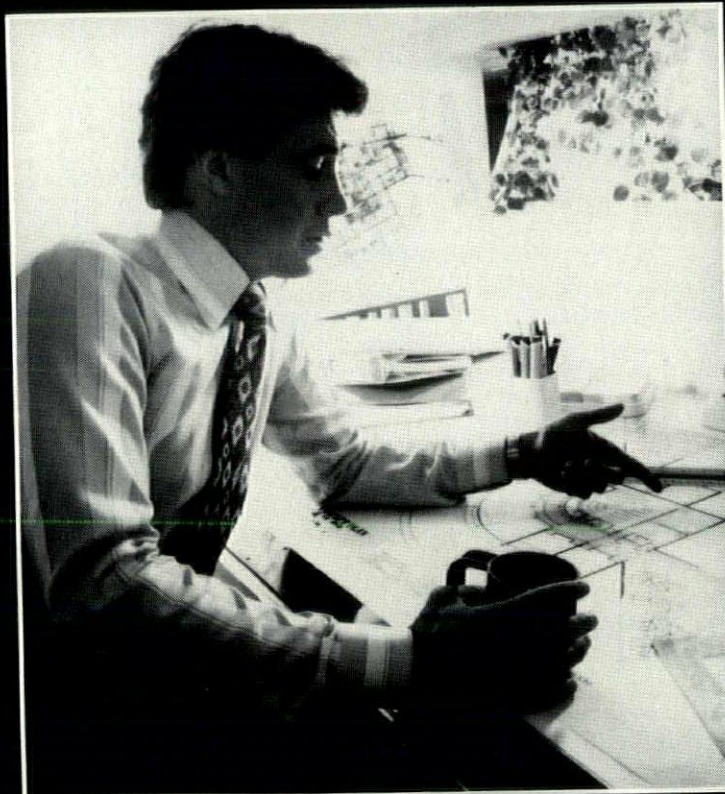
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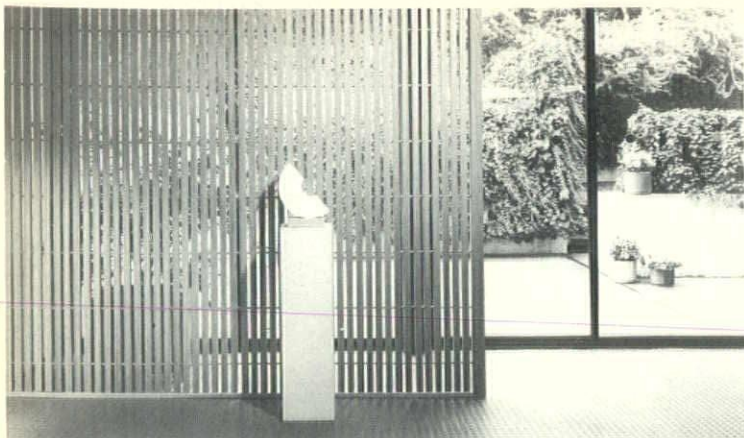
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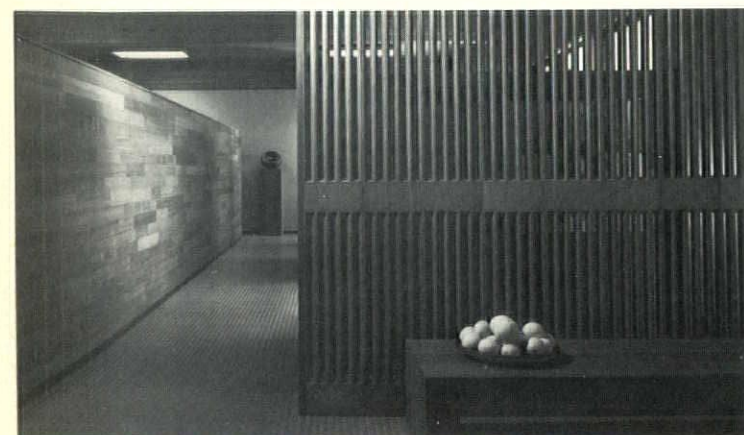
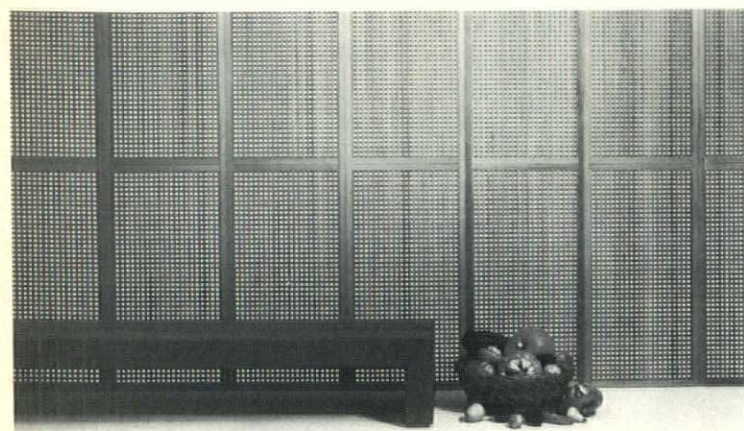
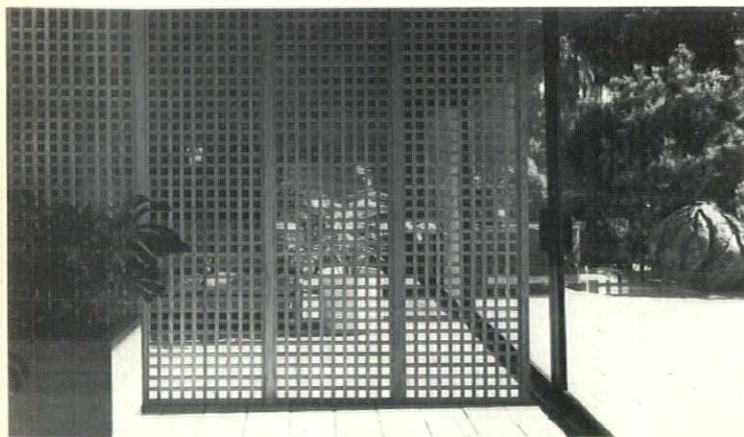


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Redefining the City

Cities have always fascinated architects and philosophers alike. From the ancient Greek sages to modern day visionary architects there have been almost as many ways of designing, regulating, creating and dealing with the concept of cities as there have been people to inhabit them. For the wonderful thing about cities is their ability to take on whatever qualities are demanded of them, to be amorphous, to be all things to all people. Cities are the sign posts of the times; that by which we measure our progress. When our cities are broken and deteriorating they reflect on us, on the whole of society. Edmund Bacon, the distinguished Philadelphia planner, says "the building of cities is one of man's greatest achievements. The form of his city always has been and always will be a pitiless indicator of the state of his civilization".

We are an uncomfortable race, constantly tinkering with the way things are. Never content to leave it alone, man has been continually designing and redesigning the city in search of the elusive perfect society. In this issue we have several articles that represent very different approaches to this theme. From the broad, conceptual, forward thinking approach described in Arthur Harkins' piece to the focused neighborhood-level design method outlined in John McNamara's article to the midranged new-town planning technique detailed by Ben Cunningham, we can begin to get an idea of the complexity of defining what a city is and how it should be handled. On a smaller scale, the niceties of urban living are depicted in a photo essay on Twin Cities condominiums, which are very nice indeed, and a look at the latest developments in the Loring Greenway. —BNW

These three condominium interiors represent a variety of expressions in city apartment living. Each has its own statement to make about the occupants and their lifestyles as they fit into the urban context. Each recognizes its milieu and responds to it in a uniquely sophisticated and urbane way. It would be hard to imagine these apartments in a rural or suburban setting.

Condominiums: Stylish Living In the Heart of the City

Baker Residence

This apartment makes constant reference to the spectacular view of Lake Calhoun in all of the active living spaces. A room which ordinarily would be designated for dining has been redone to emphasize relaxed viewing of the lake and informal entertainment. The oiled wooden ceiling, black cen-



Dining Area, Baker Residence

Photography: Franz C. Hall



Living Room, Baker Residence
Designer: Ed Baker with Gary Wheeler, ASID
Valke Radamus, ASID

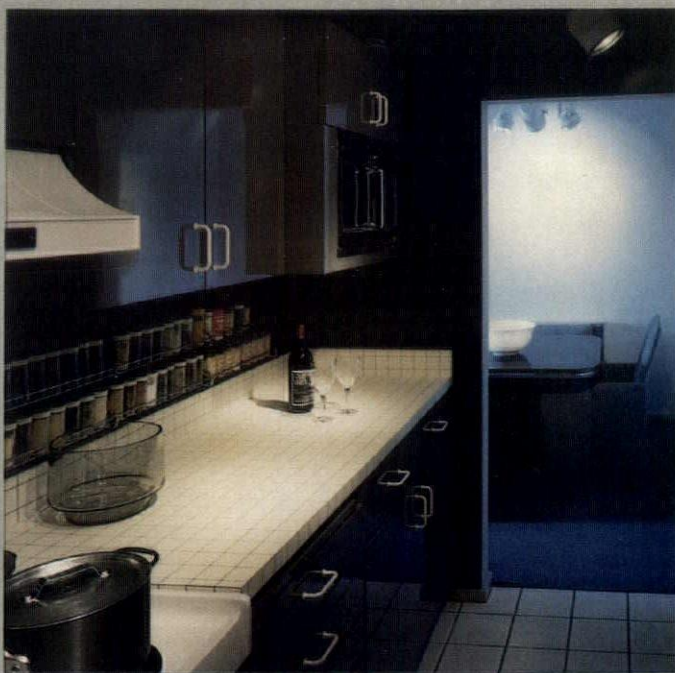
piece, large bulky seating and black glass wall pull together to provide the proper mood.

Sorenson/Laessle Residence

Our most potent images of the city are nighttime ones. In the design of his seventh floor unit in the Loring Way Condominiums (THE Hodne Stageberg PARTNERS), Ron Sorenson drew from those images to create a distinctly urban mood—one that is generally cool and austere, but punctuated with flashes of wit and excitement.

Sorenson explained that his apartment is geared for nighttime living because, as an interior designer with his own firm (Ron W. Sorenson, Interior Design), he's never home during the day. Indeed, entering his apartment in the

Light: Kitchen, Sorenson/Laessle Residence
Designer: Ron Sorenson



Photography: Franz C. Hall



Photography: Saari & Forrai Photographics

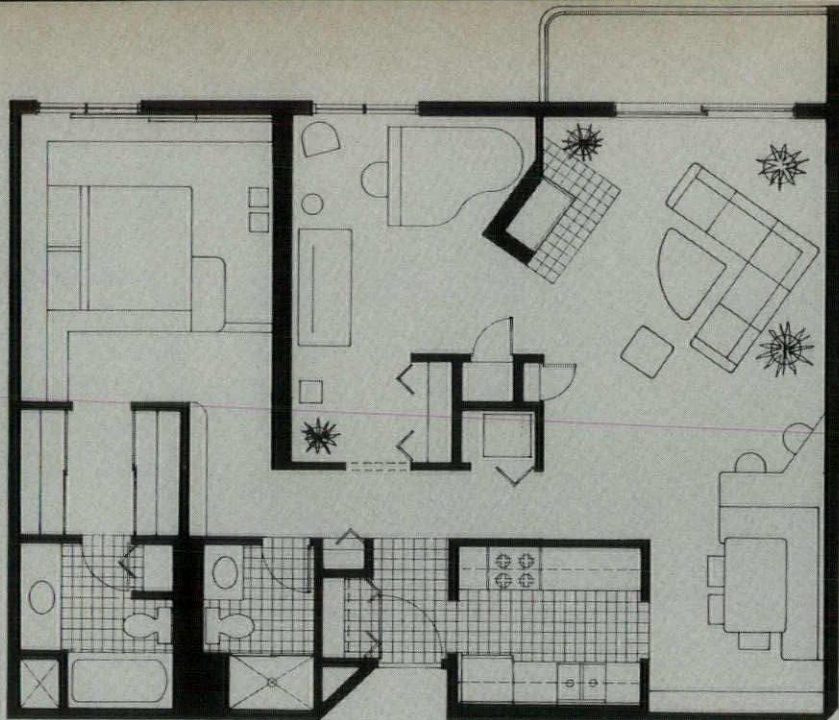


Sorenson/Laessle Residence

Photography: Saari & Forrai Photographics

daytime is almost a disorienting experience. After the welcoming flash of red neon in the front hallway ceiling, the colors settle into a low key blending of black, varying shades of grey, silver and white. What prevents this scheme from sameness is the unusual combination of textures Sorenson has employed to achieve a softly dramatic, sculptural effect. The industrial feel of walls painted with a dark grey, high-gloss automobile paint, plastic laminate countertops, stark white ceilings, and radiused corners on nearly everything from tabletops to the bed is subtly balanced by the soft grey wool fabric in the carpet and custom-made furniture and the very carefully modulated track lighting.

The apartment also serves as an unobtrusive showcase for Sorenson's love of audio/visual entertainment gad-

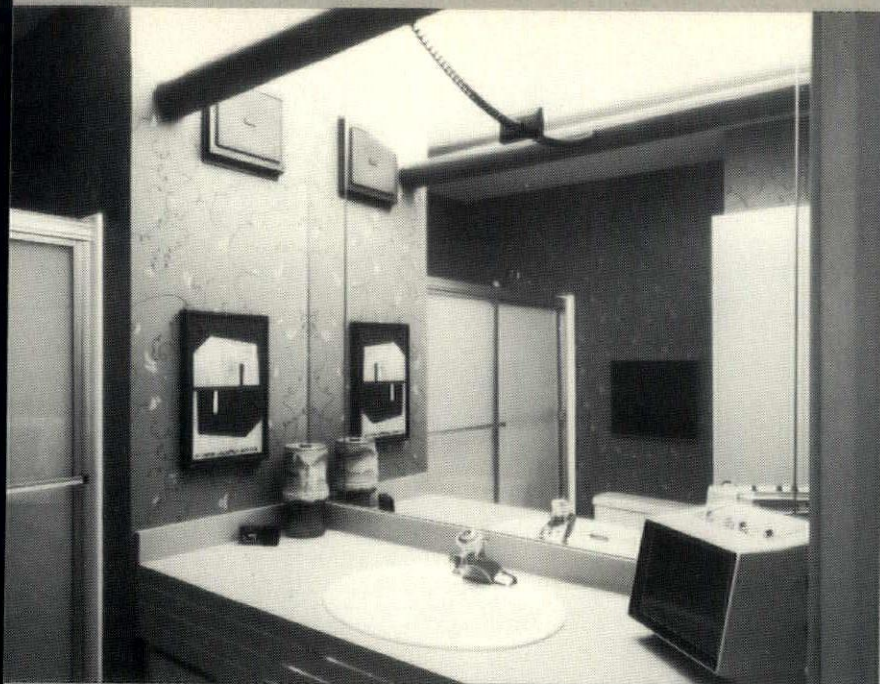


Floor Plan, Sorenson/Laessle Residence



Living Room, Sorenson/Laessle Residence

Photography: Saari & Forrai Photographics



bathroom, Sorenson/Laessle Residence

try. He constructed a black lacquered home entertainment control unit which houses a digitally controlled stereo turntable and receiver, a reel-to-reel tape deck, a cassette tape deck, storage for tapes and records, and a home video tape unit that's hooked up to four remote monitors located throughout the apartment.

Lest this all sound too high tech, Sorenson lightens the tone with a scattering of whimsical conceits. A bouquet of illuminated hands sits on a table at the foot of the bed and there's another illuminated sculpture, a Grecian style head, on the bed's platform.

As an experiment in design for contemporary urban living, the Sorenson/Laessle condominium is an unqualified success. Its thoughtful blend of elements results in a beautifully worked out city living space.



bedroom, Sorenson/Laessle Residence

Photography: Franz C. Hall



Living Room, Wik Project Designer: Design Consortium, Inc.

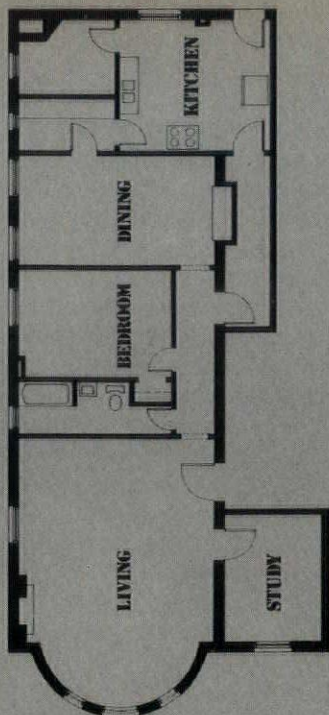


Dining Area, Wik Project

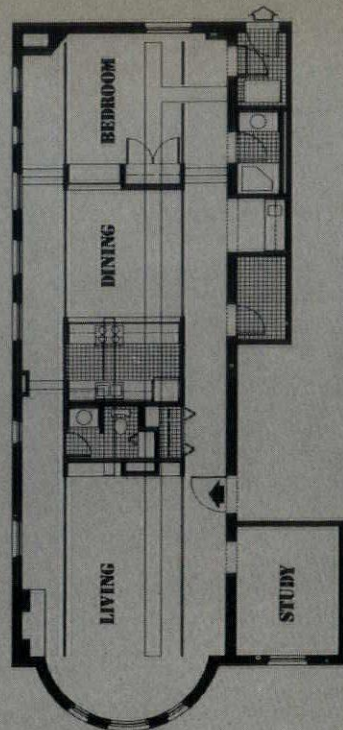
Photography: Phillip MacMillan James

Wik Project

The designers of this stylish St. Paul apartment like to characterize its concept as a 19th Century envelope (building shell) with 20th Century contents linked together by a mechanical/electrical system. The "envelope", which uses a vernacular from the late 1970's, consists of exposed sandblasted brick walls, 19th Century ornamental tin ceiling and original naturally finished oak floors and frames. The 20th Century "contents" consists of painted interior partitions which define activity zones and storage areas, and contemporary modular seating units which further define the spaces. The central element of the condominium contains kitchen, bath, and storage, separating living and dining areas from the other major areas. A second divider containing closet and desk defines the bedroom space.



Original floor plan



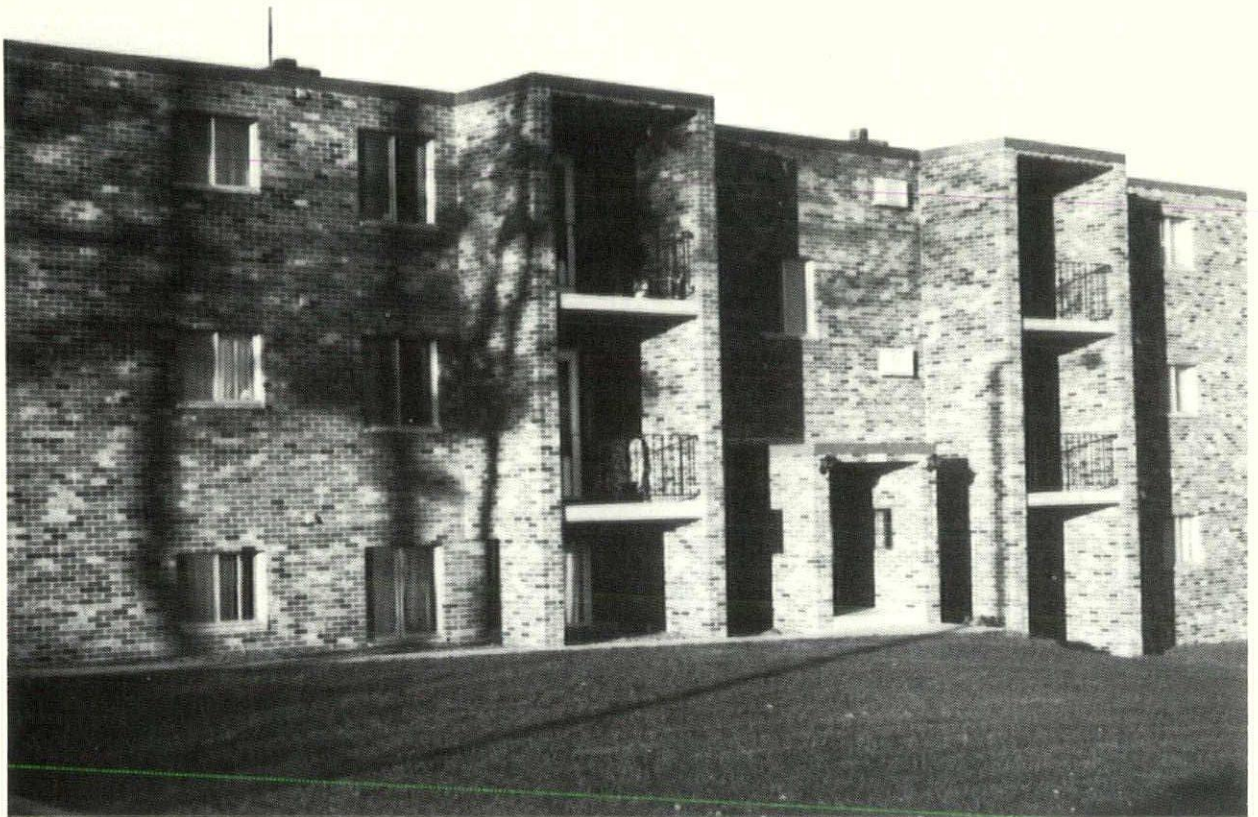
Renovated floor plan



Kitchen, Wik Project

Photography: Phillip MacMillan James

LOAD-BEARING MASONRY WILL SHOULDER THE BURDEN



UNDER THE ENERGY CRUNCH

Today, good construction demands good energy-efficiency. Load-bearing masonry can meet that demand, as it has in the apartment buildings in Sartell, Minnesota illustrated above.

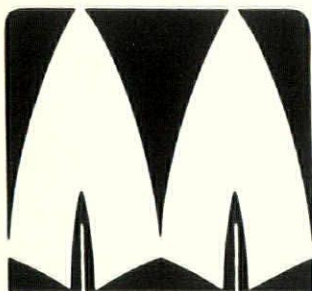
MASONRY FEATURES:

Mason contractor Dave Guggenberger has combined brick, block and pre-cast hollow core plank to make these eight 12-plexes very energy efficient. Each apartment costs only \$112.00 to heat in 1976, even with last winter's record-breaking cold temperatures. The design of the buildings called for a total thermal break in the outside walls which, when combined with the energy-saving characteristics of masonry construction, adds up to real fuel conservation.

OTHER CONSIDERATIONS:

This load-bearing masonry construction method also resulted in impressive data in terms of time, dollars and appeal: total construction time, ground-breaking to occupancy, was 90 days; fire insurance premiums for all 96 units total only \$2800 yearly; per-square-foot cost was a mere \$18.10, including fireplaces, appliances and beamed ceilings. The structures will continue to be a true asset to the community with protection against fire and vandalism as they age.

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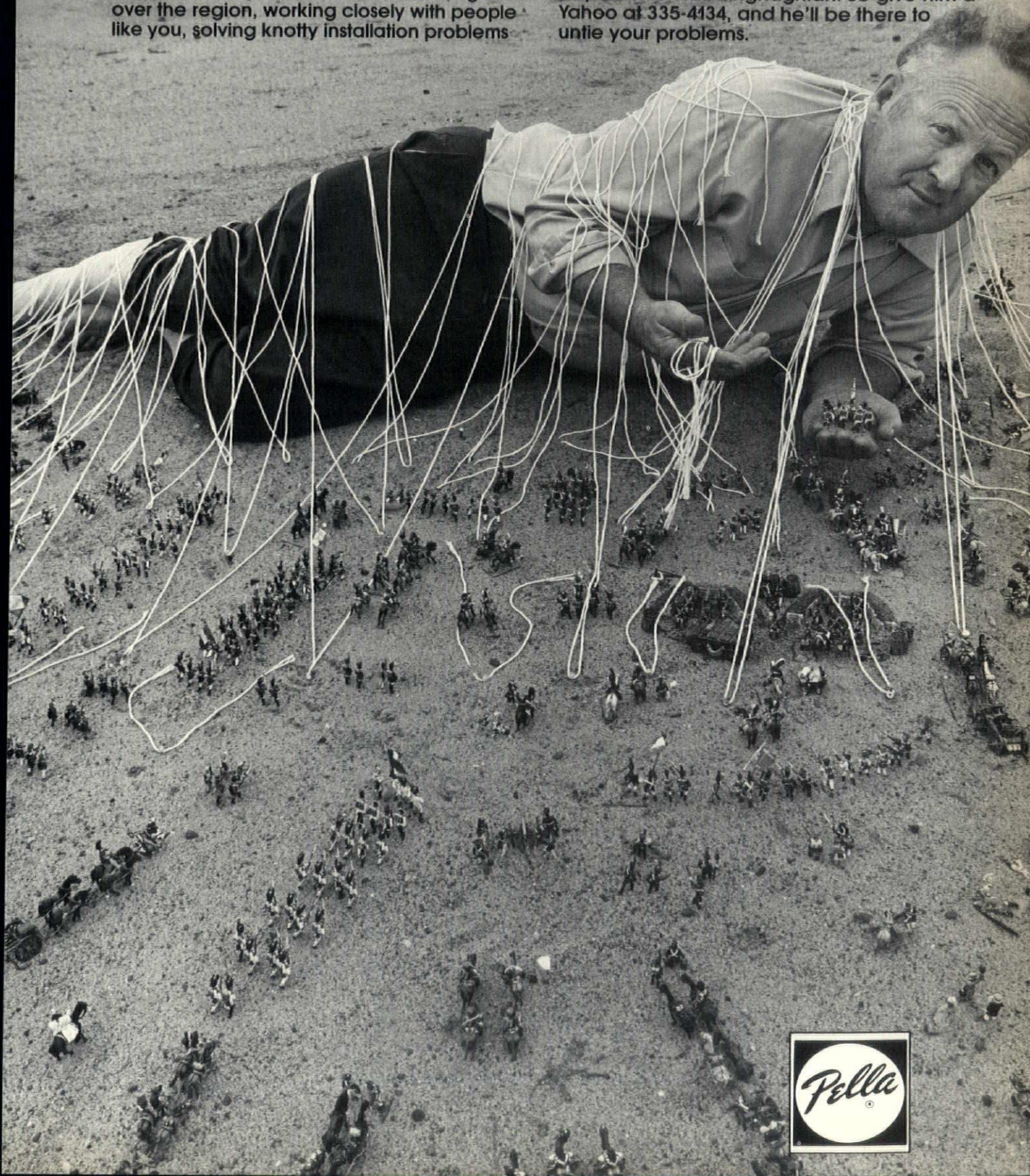
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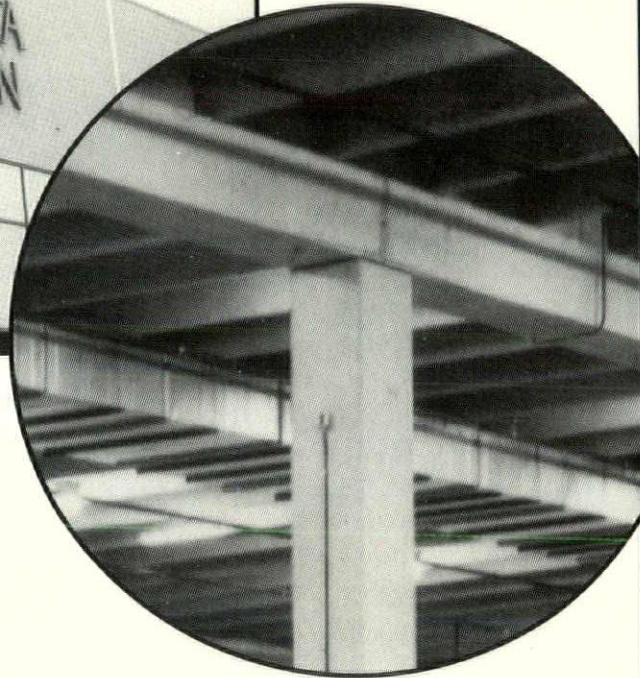


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Circular photograph above shows precast concrete material furnished by Wells Concrete Products Co. including 100,000 square feet of 24" double tee roof members framing between inverted tee beams and supporting concrete columns.

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A Last Chance For Les Halles

Joseph Metzler

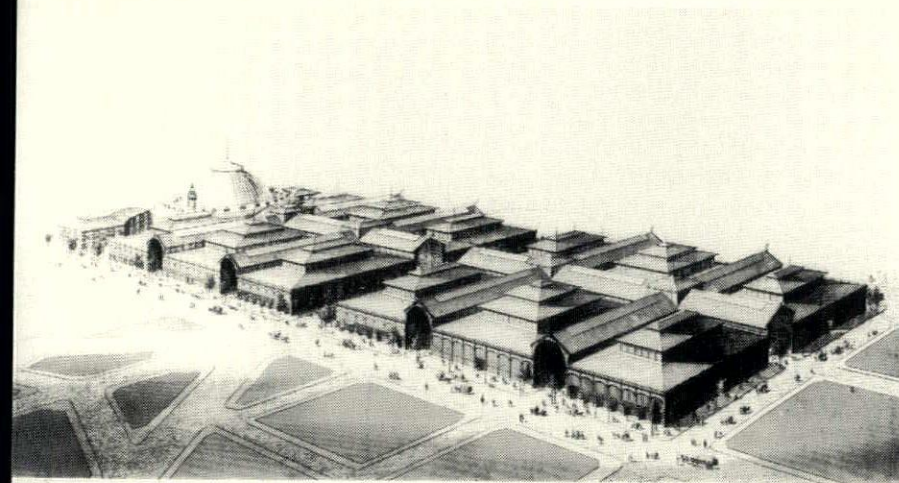
The "Consultation Internationale pour l'Amenagement du Quartier des Halles de Paris" has done little to settle the current controversy surrounding the Halles quarter of Paris. The Consultation was an international design competition held to select a counter-project for the development of the Halles neighborhood, a condition brought on by a decision in 1965 to move the Halles markets. Since 1136, when a royal decree established a market in the area, development of the quarter has been based on its market orientation. The area has also been the subject of controversy since as long ago as 1948 when the first competition for the neighborhood was held.

A decision in 1844 to totally convert the Halles market to wholesale use created the need for expanded facilities. The French architect Victor Baltard submitted expansion plans which were officially accepted even though generally opposed by the public. During construction, a spontaneous public design competition resulted in 40 counter-projects for the market. Work was stopped in 1853 with the completion of the first pavilion and the public outcry was so great that the completed stone pavilion was destroyed the next year. At the same time Baltard submitted another proposal which called for the now famous cast-iron and glass pavilions, which was adopted.

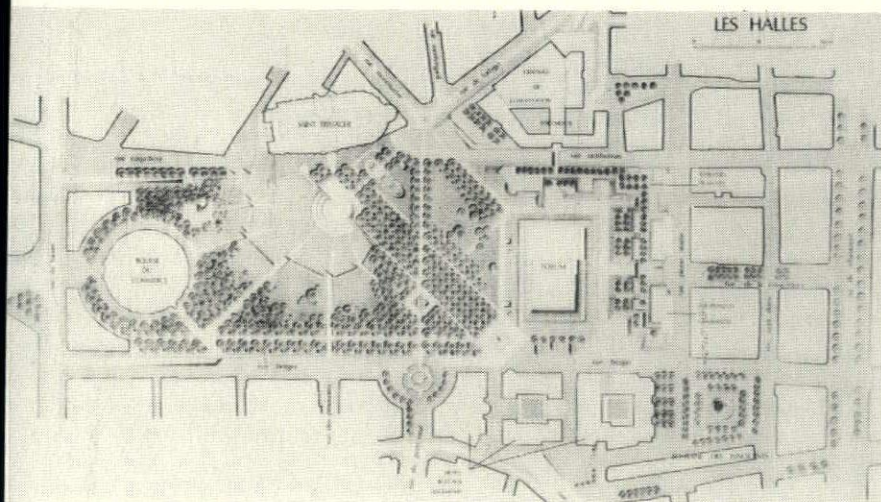
The controversy continued, however. Even before the Baltard Pavilions were completed 70 years later, in 1936, Corbusier proposed clearing the area for replacement with tower blocks. Three years later another competition was held but it too had no effect on Les Halles development.

Finally, the large amount of traffic generated by the markets was more than the quarter could handle and led to the decision to transfer the markets to La Villette and Rungis. A plan intended to conserve the past through restoration and develop the central area into a focal point was adopted for the quarter in 1969, the same year the markets were finally moved. But a new use concept was never adopted. Six teams of architects were then consulted, only to have the Council of Paris reject all of their project proposals.

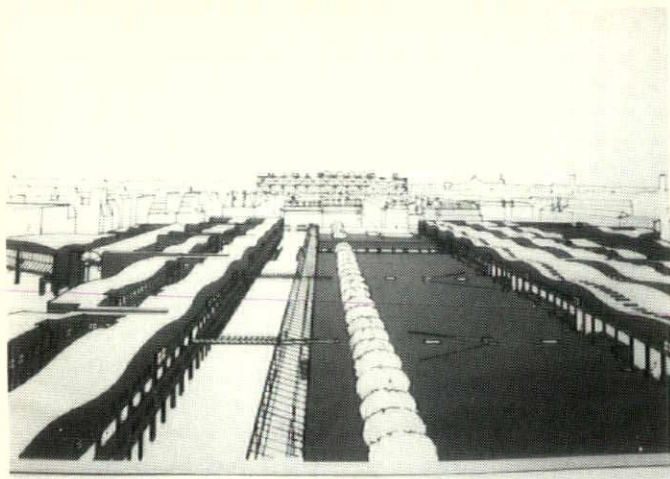
While all of this was going on, a plan to demolish the Baltard Pavilions was temporarily set aside. They were used for a wide variety of events—every-



Original Baltard Pavilions



Jacques Cirac's "New Final Plan"



Project proposed by Matsui Iun and Matsui Hiromichi, Milan

thing from circuses to sculpture and craft expositions. Demolition was finally carried out in 1971 despite massive protest.

The Council finally adopted a proposal in 1973 for an international trade center only to have Giscard d'Estaing, the newly elected President of France, decide to replace the center with a garden in 1974.

New teams of architects were consulted and a project by the Spanish architectural firm Taller de Arquitectura was finally adopted. Construction was started on various portions of this project, which amounted to a formal garden surrounded by public housing, shops and a hotel. All construction was stopped again with the election of Jacques Chirac as the first Mayor of Paris in March of 1977.

Chirac promptly named himself "Head Architect" for Les Halles and with the help of various teams of consulting architects, a new proposal was developed. In February 1979, the "New Final Plan" was made public and approved by the Council of Paris. The plan called for a large garden and amphitheatre along with a luxury hotel and public housing. In response to this official project, a group of French architects, the 'Syndicat de l'Architecture de l'Ile de France' took the initiative on April 2, 1979 in organizing yet another competition for Les Halles.

Calling Chirac's project "... one of the most criticizable from among the long series of those that have been prepared over the last ten years," they were particularly disturbed by what they called the "authorities' attitude" which rejects "... the very existence of architectural considerations in the

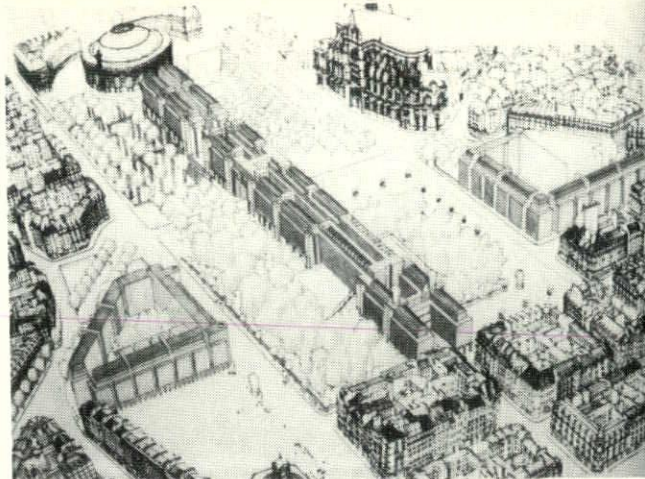
development of one of the main neighborhoods in the historical center of Paris."

Their 'Consultation' attracted international attention and close to 2,000 entries. Over 620 projects were submitted from 37 countries. Every conceivable idea was suggested, from high-rise tower to dividing the site into 130 parcels and hiring 130 architects. Many of those entering used the competition to make a political statement concerning the handling of the Les Halles development. Along this line there were schemes for a giant frog, a ship tossed on a stormy sea, a womb, and even a project to turn the whole area into a giant pinball machine.

But what the 'Syndicat de l'Architecture' had hoped for was the selection of a counter-project which would permit the "... proposal of a clear alternative for the development of the Halles neighborhood ...". The "clear alternative" was somewhat clouded by the selection of five first place winners by the jury instead of the anticipated one. A total of 15 projects received recognition.

Among the five "Laureats" were projects by Stephen Peterson of New York; Franco Purini of Rome; Greg Walton of Atlanta; Michel Bourdeau heading a joint Paris-Florence team; and a Minnesota entry by Richard Ness, Shi Ming Tam, Ngu Aloysius Bongwa, James Dahlberg and Timothy Dray, all students at the University of Minnesota.

At public debates held after the jury selection, the public not only was upset that a clear winner hadn't emerged, but also because they could not understand



Project proposed by Yves Lion and associates, Paris

the criteria used in the selection of the projects. The jury (which included such familiar names as Philip Johnson and John Morris Dixon) weren't of much help when they tried to explain their choices. They offered such generalities as "Utilization of architectural elements in good taste" and "Richness in attaining the goal" and did very little else to clear up the matter.

The public also objected to what they saw as the current direction of architecture, represented by the fact that four of the five winning entries could be described as post-modern in their approach to design. Also at issue was the make-up of the jury. There were objections to the fact that the jury wasn't made up entirely of Parisians (The jury was made up of four members from each of the following categories: personalities in the fine arts; internationally known architects; editors of architectural magazines; representatives of neighborhood associations; and members of the Syndicat de l'Architecture.)

Four of the winners were selected for their architectural expression. The jury wanted to make it clear that for the fifth, the Minnesota student entry, "The architectural expression was not the principal criterion ... (used) by the jury." This project, which was done as part of the students' fall course work, was cited for its use concept. Their proposal was for a world information center where anyone could go and have "a world of information at their fingertips."

Recognition of the project was due in large part to the four representatives from neighborhood associations active in the Les Halles area who gave the project its highest scores in the ballot.

ing. In selecting the project, a favorable analogy was made between it and Les Halles as it used to be. As they saw it, something else was also happening in the former market days as people from the city and farm met to buy and sell their goods. A great deal of information was exchanged as people told stories, got the latest news and gossip, and brought it all back to their towns and families. Even though Les Halles has lost the markets, the idea of continuing the exchange of information was seen as a way of achieving the same level of activity and excitement that was present in the former markets.

However, none of the projects stand much chance of having a future impact on Les Halles. Although at one time Mayor Cirac indicated he would consider implementing some of the winning ideas into a new plan, he has so far refused to even view the projects while on display in Paris. Organizers

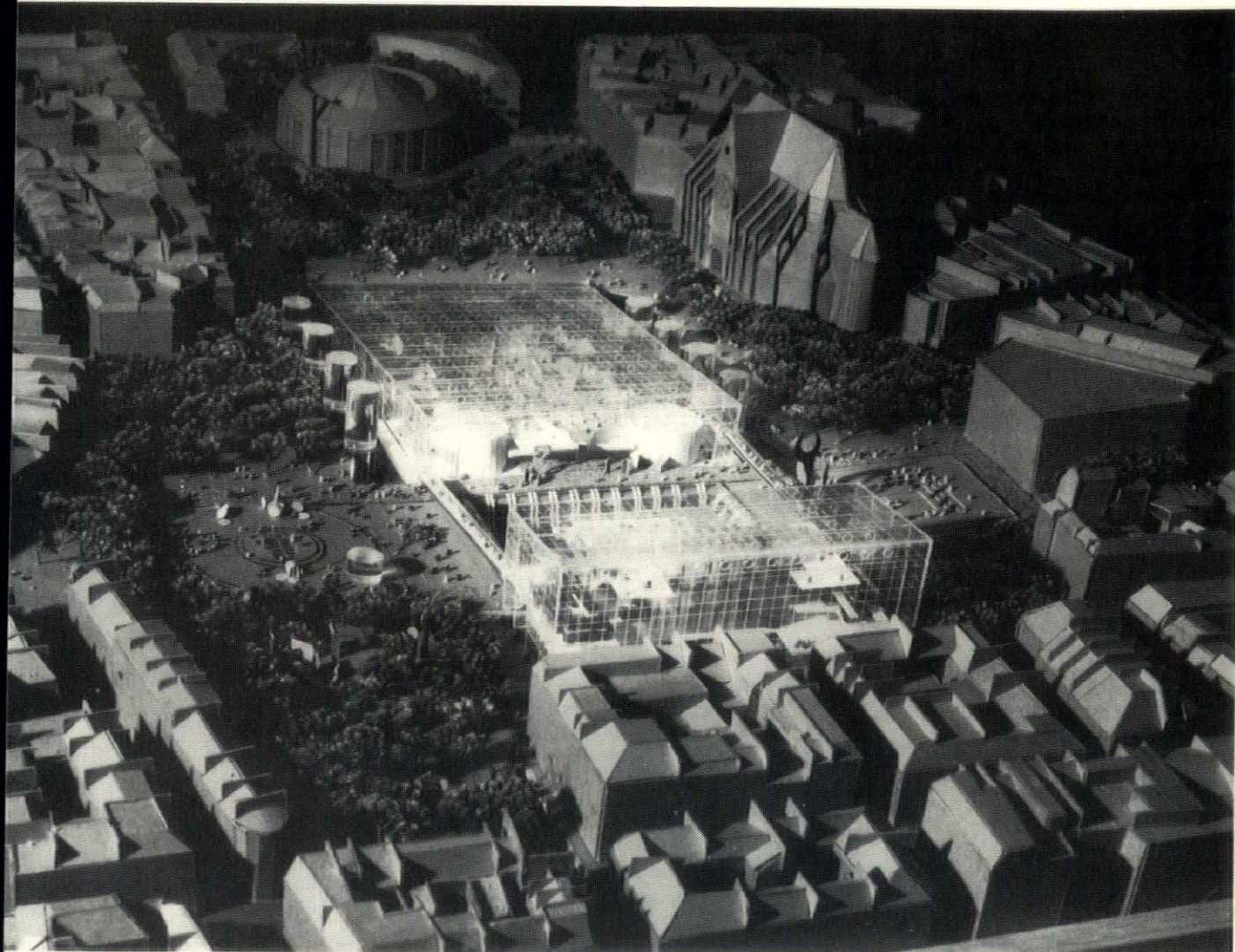
of the competition indicated they believe it is important for him to quickly implement his plan with elections coming up shortly.

Les Halles today appears devastated. Construction which was voluntarily stopped during the competition is presently concentrated on completing the system of underground roadways in the area. Earlier projects have all left their marks on the site. The Forum, an underground complex containing a pedestrian concourse, the final section of the R.E.R. (regional express network), parking, and an underground road linking it to the Pompidou Center, four blocks to the east, has been built. A large windowless building housing an air conditioning plant was also built. Its blank concrete wall, which is close to 70 feet high, dwarfs its surroundings. The rest of the site remains a large hole with abandoned foundations from earlier projects.

While it may be too late to save Les

Halles, the 'Syndicat de l'Architecture' hopes that their "... critical position towards the secretiveness of the official studies and projects" will prevent a replay of the scenes at Les Halles. With development projects such as La Vilette, Bercy, and Quai Citroen scheduled, they believe that the future of the city should not be confidential. If the 'Consultation' results in public awareness and participation in future developments, it will have been a success.

Joseph Metzler is a fourth year architectural design student at the University of Minnesota. He was one of 13 students from the School of Architecture to enter the Les Halles competition. The research for this article was done with fellow student James Rasche in Paris. The trip was made possible with assistance from the University of Minnesota Institute of Technology and School of Architecture, and the MSAIA.



Award winning project by students, University of Minnesota

Connective Architecture and the Systems Approach

Arthur Harkins

Last summer, I spent an evening with a panel of architects and other professionals, during which I delivered a brief talk on "connective" architecture. I use the term "connective" to denote a new way of looking at the profession. Rather than viewing it as a mysterious, esoteric specialty with its own language and ideals, incomprehensible to anyone who hasn't survived the proper rites of passage (i.e., coursework and the vicissitudes of the job market), I believe that we need to widen our perspective. In short, we need to stop considering architecture as an elite profession concerned solely with aesthetics and other high-minded pursuits. We need to start asking a number of serious and perhaps uncomfortable questions about what the profession means, what it should mean, what it does, and what it should be doing. And, finally, we need to begin viewing architecture in relation to other human pursuits and concerns.

Perhaps I should mention at this point that I'm a futurist, and that futurists are seldom the most popular people on the block largely because they're always sticking their noses into other people's business. We berate the educational system and rail at various other institutions which to us seem shortsighted if not altogether blind. We've been accused of any number of crimes, not the least of which involves a supposed inability to see reality. In my eyes, the futurist's job carries with it the right to interfere, to criticize, to nag. If we're going to have any future at all, we must start considering our immediate actions in terms of their far-reaching consequences.

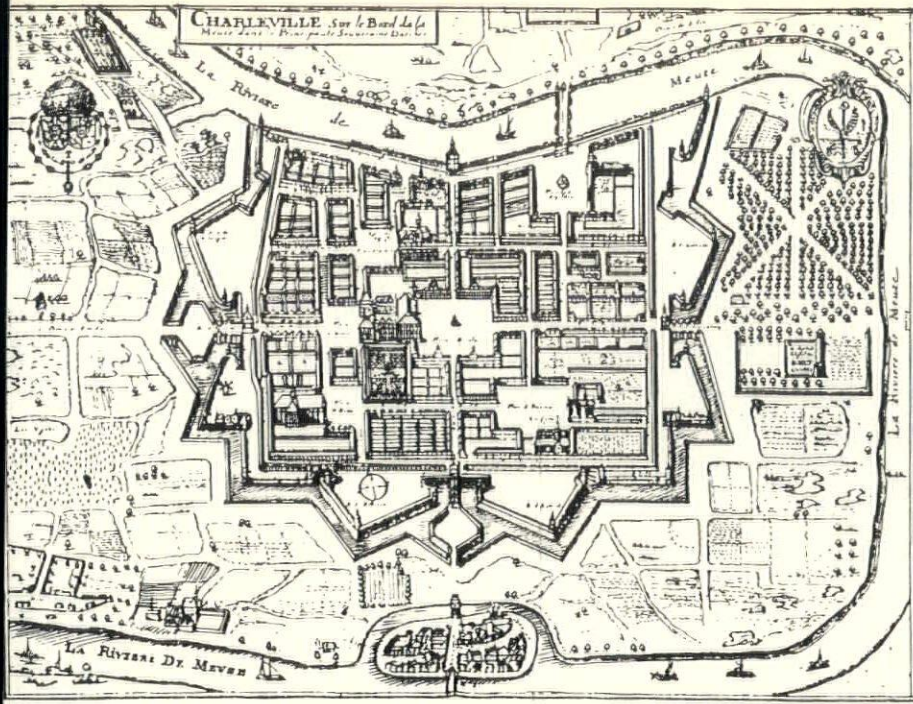
Which leads me back to the subject at hand. Architecture should be a futures-oriented profession. I say should be rather than is for a number of reasons. For instance, we like to think that we design structures to last. But do we? Or do we merely design structures that suit our current needs, or, even worse, what we've been taught to believe are our current needs? Our energy-gobbling citadels of glass and steel may be lovely to look at and delightful to work and live in, but they're prehistoric as far as today's—and tomorrow's—needs are concerned. The traditional architectural concepts we've all grown up with and have been instructed to revere are not only impractical in this day and age, they're downright dangerous.

Design principles are a part of all professions. Some of the most esoteric components of system theory have been embedded within them a number of useful pointers for architects. One of the basic notions of systems thinking is that *everything is connected to everything else*. Everything is affected by—and affects—everything else. You can't design a building without thinking about its neighbors, for example. Because of the complex interconnections that exist within our society, living systems can never get a "free lunch." This is due to the fact that when we use some resources—such as space, light, energy, and the like—we not only deplete the donor system but also influence the receiving system. How we influence it, whether positively or negatively, is a matter for our immediate attention.

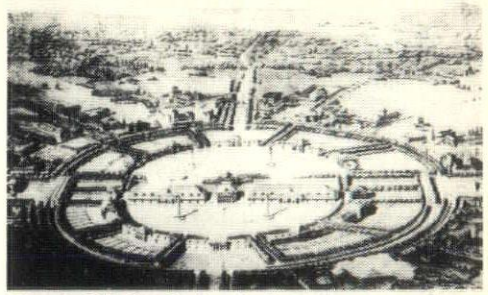
Consider, for example, what happens in a lagoon, a meadow, or even our entire planetary biosphere. Recycling of various sorts is going on all the time in these natural ecologies. Because we live on this planet, we must be part of this recycling effort. We can't keep on taking and taking without giving something back.

Design principles aren't a function of human inventiveness alone; they're abundantly apparent in the behavior of all species. Biosystems go on surviving singly and in ecologies because of their overall *symbiotic* qualities. The idea that there's no free lunch applies to everything that eats and breathes, grows and reproduces itself and dies on this earth. Any species which gorges itself virtually guarantees that it will starve at some later date, even when the resources being consumed are renewable. When we make pigs of ourselves by using our natural resources with no regard for putting at least some of them back, we're doing virtually the same thing. Oil and coal are finite resources. So are trees and fresh water. So, too, is the very air we breathe.

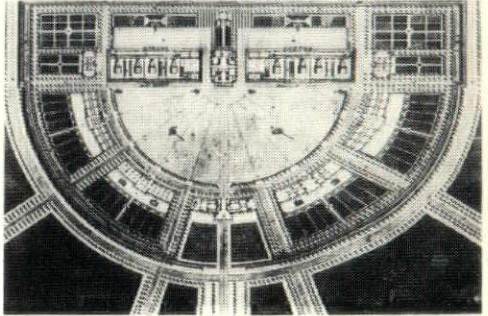
The heterogeneity of species within ecosystems involves the transfer of resources within the total system, resulting in what is called "dynamic equilibrium," or ecosystem survival. But this survival is the result of much suffering and dying. The big, wide, wonderful world we live in is in reality a cold, cruel one. It has been the task of many human institutions, particularly the religious and the familial, to ease the shock of nature's savage



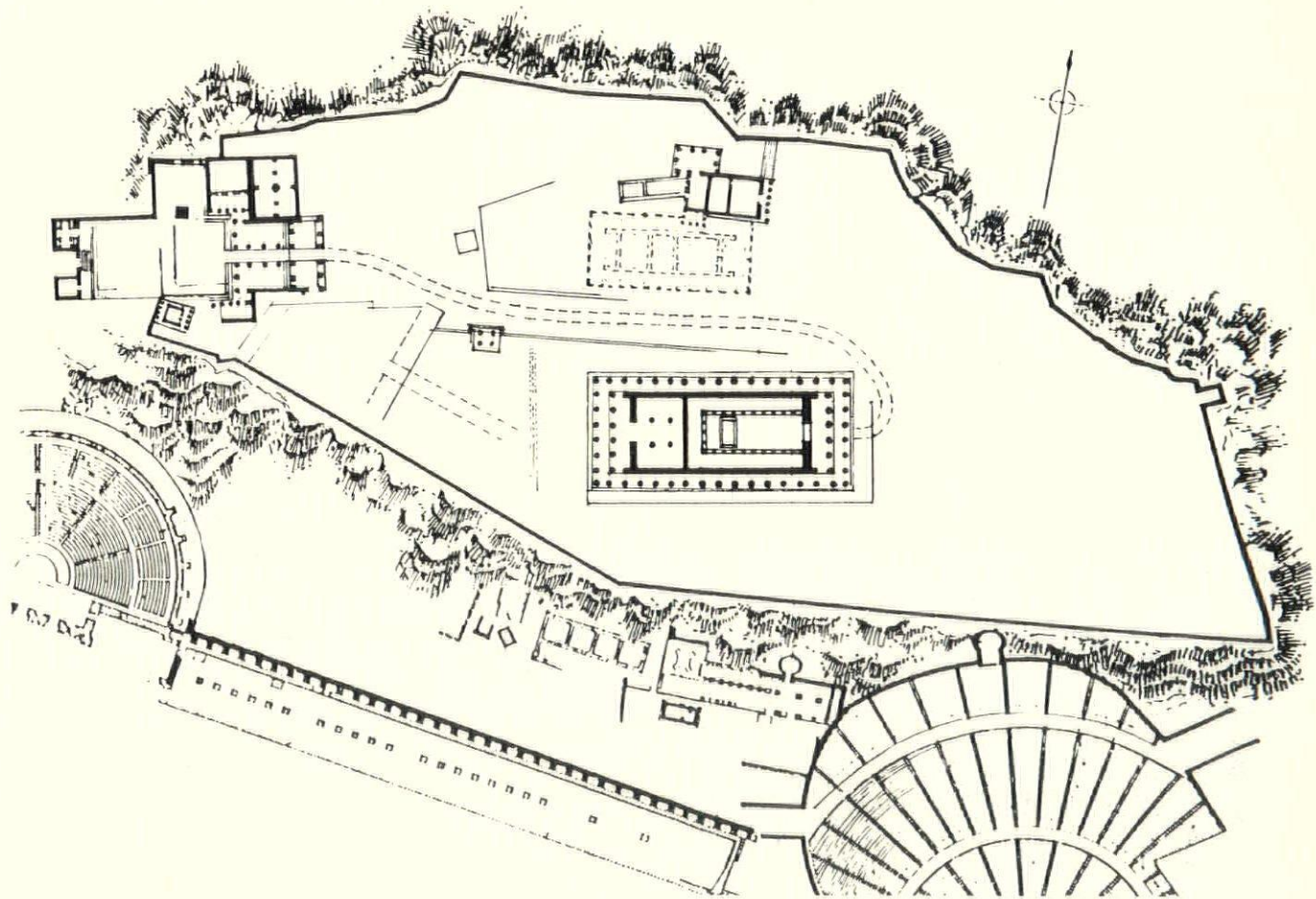
Plan of Charleville, France



Claude Nicolas Ledoux's imaginary scheme for the 'Ville de Chaux.'



The plan as built.



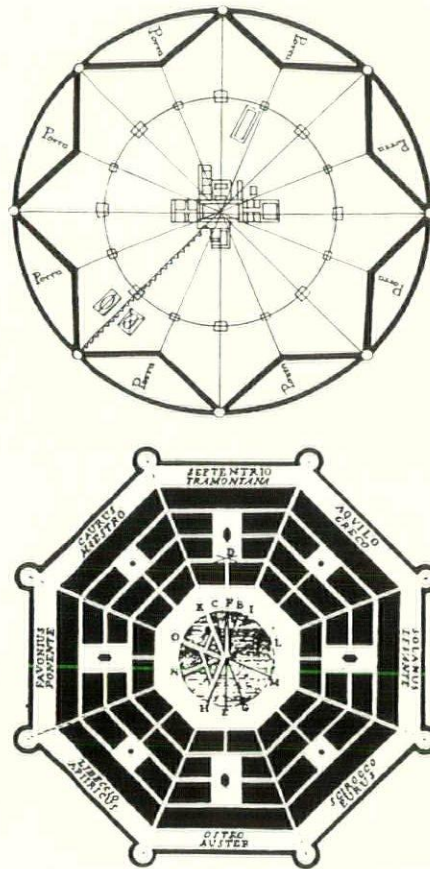
The Acropolis, Athens

ways. As far as we know, humans are the only living creatures which bother to design cultural or symbolic cushions against the brutal realities of biospheric dynamics. Human systems appear to be unique on this earth in this use of their culture, which allows them to codify and transfer intergenerationally any number of nongenetic design principles.

With the advent of neo-Darwinism and the rise of modern genetic, cybernetic, astrophysical, and informational theories, humans have been able to develop languages which are useful to understanding both genetic and cultural design principles. The central role of symbiosis among heterogeneous systems in the biosphere has led to the modern ecology movement and is associated with emerging "holistic" philosophies of life, including some varieties of Marxism and even Euro-American capitalism. It is necessary for architects to understand the essentially brutal nature of conditions which are associated with human attempts to survive. It is critical for architects to be trained to take into account the "non-architectural" variables in their work. If in fact there is no free lunch, then the architect cannot simply sit down at the drawing table and come up with a design for a new living system without first considering who the donors and the recipients will be. For example, is it really feasible to undertake a new suburban development in an energy-poor situation? Who will gain, and who will lose? Should architecture curricula be raising questions like these? Should professional societies be addressing them? Or should these matters be left to philosophers, social scientists, and politicians? You probably already know the answers to these questions. But what are you doing about them?

The systems approach contains the notion of "holographic" information storage in human cultures. This means that every sector of culture contains all of the essential characteristics of all other sectors. Thus, it becomes hard to separate politics from religion, business from private life, and architecture from anthropology. Cultures are systems which contain a number of smaller units, such as economic, religious, familial, and other institutions, but these units are really only abstractions used for analytical convenience. They are not nearly so separate in real life.

In order for architecture to become connective, its practitioners must learn to realize this. And this realization must affect not only practice but curricula as well. Seeing connectiveness for what it is is not merely an intellectual act; it is also the basis for renewed moral and ethical responsibility.



Top: Rigid, geometric plans designed for imaginary space. Sforzinda, by Filaret, 1457-1464

Bottom: "Ideal City" by Galiani, after Vitruvius, 17th Century

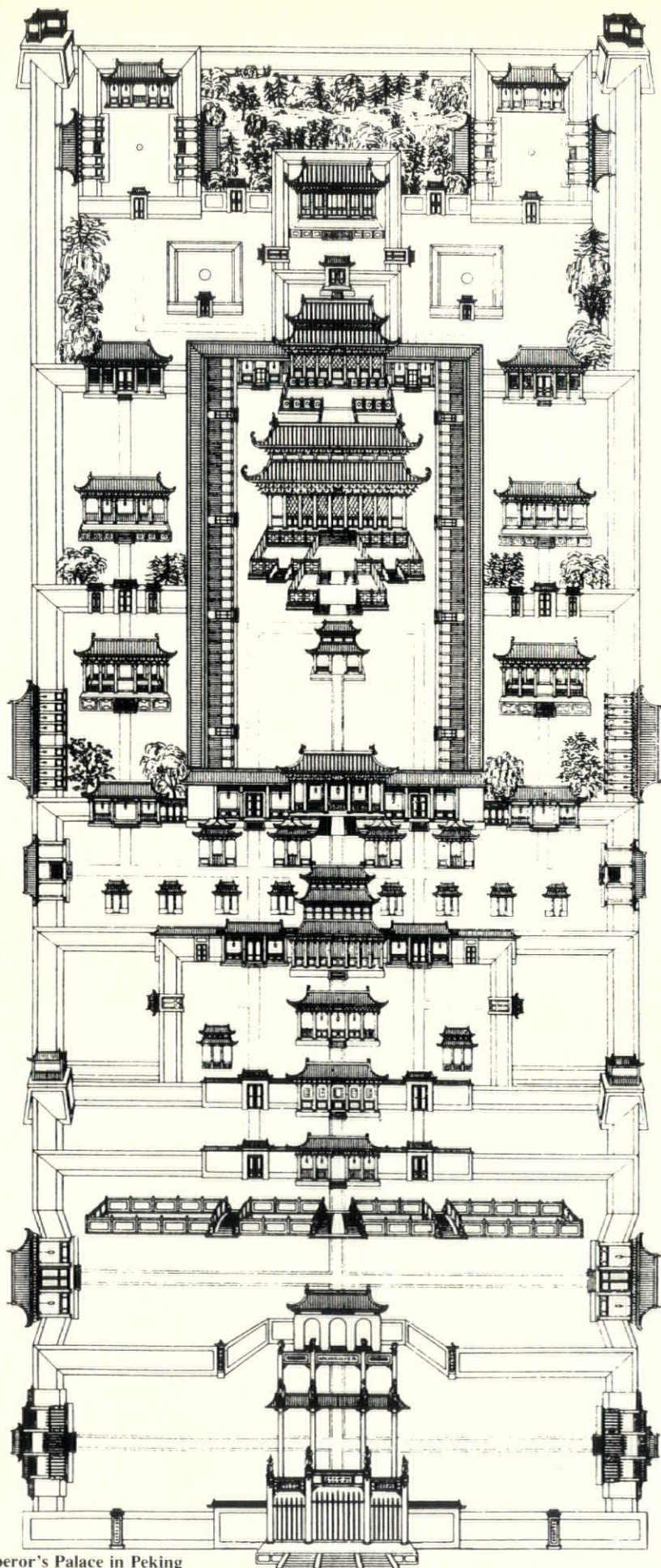
The design principles I am referring to here—dynamic equilibrium, symbiosis, no free lunch, and holographic culture—are at the metalevel; they are equivalent to thermodynamic or classical physics "laws." They are not the same as design techniques, which is about all that most architecture students receive during their training. The metalevel design principles are not directly concerned with technique, but

rather with conceptualizing the basic invariant components of world view. There are many other such components embedded in the scope of systems theory which could be useful to architects, not only in facilitating the mechanics of their craft but also in establishing richer communication both within and without the profession.

For example, let's consider the concepts of irreproducibility and change. Let's begin by seeing ourselves as acting within the realm of system architectonics, or the metadesign level, within which we can analyze systems of architectural tradition, curriculum, and built environment design practices.

Biological systems exhibit such complexity as to overwhelm our ability to understand perfectly even a single-celled organism. Darwin's notion of "natural selection" allowed us to contemplate nature's tendency to select heterogeneous genes for survival under the stresses of environmental change. Heisenberg's notion of randomness in complex physical systems permitted us to understand more fully the incredible complexity of the biosphere and the tendency of complex systems to "oscillate" around "norms" or "baselines" that were almost never empirically observed. Both Darwin and Heisenberg—along with countless others—in essence rubbed our noses in change: its ubiquity, its constancy, its universality, its frequent horridness. We began to realize that change is indeed the only constant in the universe, that "the more things change, the more they *do not* remain the same." We began to shift away from an idea central to industrial society; namely, the notion of homogeneous products produced by error-free, purposeful human behavior. Many of these products were, of course, cultural: curricula, design practices, professional styles, and so on.

Our failures (and partial successes) in designing improvements into the human condition have traditionally been associated with our attempt to fight change. We build one low-income high-rise after another on the same plan with no regard to local culture and changing lifestyles and expectations. Following in the footsteps of obsolete 19th-century science, we seek to achieve reproducibility of favorable results through "rationality." Our rationality lies in the grip of a world view that has



Emperor's Palace in Peking

little to do with how complex human biosocial systems function in similar, and different, built environments. And, of course, we rarely look imaginatively into the future. As a result, the changes associated with energy resource depletion have caught us completely by surprise. In short, we keep trying to make the future act like the present; the future has never done that, and never will. According to the notion of irreproducibility in complex system, it is futile to try to make it do so. Randomness and irreproducibility lead to a focus on change, not stasis; they lead to a sense of evolution, not efficiency based on rigid, mechanical, purposeful behavior. Non-symbiotic architecture exists; it is also non-holographic (read rigorously "disciplinary"), thereby inefficient and potentially dangerous—both to itself and to the future of the human condition.

Connective architecture based on a different world view is not *the* answer to all of our problems; rather, it is simply an approach more in tune with the complex conditions of the human-biospheric experiment. The systems approach is one of many that can be used to help make architecture more closely connected with reality, and thereby more efficient. Systems architectonics, the science of metadesign, is one route that we might consider taking to bring about a more responsible architecture. If we're going to start thinking about redesigning the world in terms of the future, we must begin by redesigning ourselves—our training institutions, our outdated concepts, our thought processes. Aesthetics must become secondary to utility and common sense.

True, we can keep on designing our behemoths, our towers, our suburban shopping malls, but the longer we keep gorging ourselves on our finite resources, the closer we come to starvation. It's time for architects to bring their heads out of the clouds—polluted as they are—and start thinking about taking a systems approach. The only truly ideal design is one that ensures and increases the probability of human survival.

Arthur Harkins is Associate Professor of Education and Sociology at the University of Minnesota where he also teaches Future Research. He has been widely published and was a consultant to Cedar-Riverside Associates, the Minnesota Experimental City and the Jonathan Cable Television Research.

Urban Planning And Design On A Neighborhood Scale

John McNamara

In recent years we have experienced a major shift from the large scale, publicly-sponsored urban renewal efforts of the 1950s and 1960s to smaller scale, neighborhood-based revitalization efforts. This includes a major change in the renewal approach from total clearance and development to emphasizing rehabilitation, infill development and preservation as the basis for project activities. As a result of these changes in project scale and emphasis, neighborhood planning and urban design efforts have become a key component in guiding the preservation and revitalization of our larger core cities, particularly their inter-city communities. The shift to smaller scale urban planning and design is primarily a result of four factors:

One, a more widespread and heightened awareness of neighborhood identity, (as typified by the work of Jane Jacobs in the early 1960s), and the resultant social, political and community improvement organizations that revolve around that particular focus.

Two, the dramatic shift in 1974 of federal community development funding strategies from categorical programs to a decentralized block grant approach to cities, with particular emphasis on neighborhood improvements.

Three, the political acceptance of smaller, incremental revitalization efforts with broad community participation opportunities which give residents a sense of control over their community's destiny.

Four, increased corporate interest and involvement which provides funding for neighborhood revitalization planning and improvement efforts.

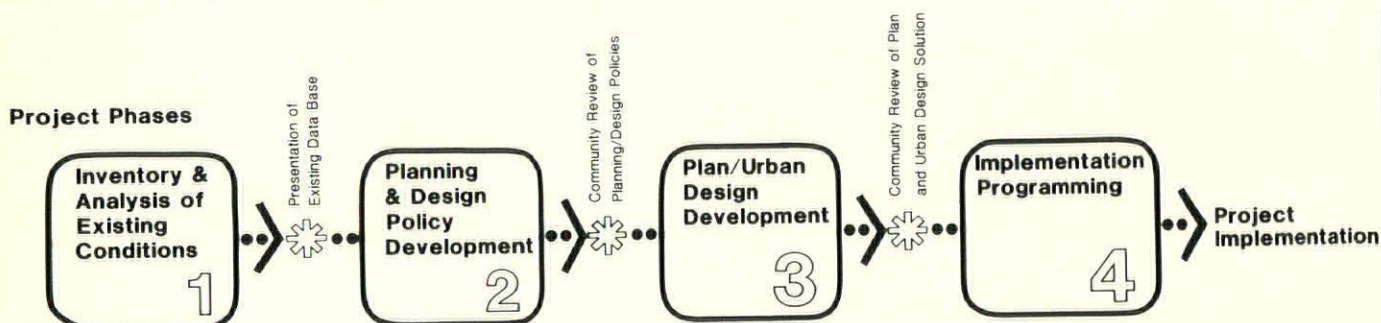
The results of these smaller scale urban planning and design efforts have varied considerably from neighborhood to neighborhood on the particular community's intent in initiating a project as well as any number of social, political and economic factors present in the neighborhood at the time of project initiation.

The community-based urban planning and design process that has been utilized in a number of neighborhood revitalization efforts consists of four basic phases and is led by a project team with professional expertise in the areas of urban planning and design, sociology, resource development and community organizing. Each phase includes a variety of citizen participation techniques (e.g. questionnaires, behavior observation, issue identification and policy development forums, planning and design charrettes and workshops) to insure active resident involvement throughout the planning and design process. The four phase process includes:

- (1) Inventory and Analysis of Existing Physical, Social and Economic Conditions
- (2) Formulation of Community Design and Planning Policy
- (3) Neighborhood Plan or Urban Design Framework Development
- (4) Implementation Program Development

The following overview presents three widely varying examples of community-based urban planning and design projects conducted on a neighborhood level in Minneapolis within the past few years. These three examples do not, by any means, cover the spectrum of neighborhood planning and design

Urban Design/Community Planning Process





Before



After

A typical example of residential rehabilitation utilizing the Whittier Alliance's Exterior Rehabilitation Subsidy Program.

completed or underway in the Twin Cities. Instead, they represent cases that are unique in that the "process" and the "product" of the projects have been extensively utilized for varying purposes to realize initial program goals and objectives. Other projects illustrating similar efforts recently conducted include Old Town Restorations, the Fort Road Plan and Railroad Island Study in Saint Paul and the Wedge Design Study, Stevens Square Design Plan and the Loring Park/Loring Heights Policy and Urban Design Plan in Minneapolis.

Whittier Urban Design Framework

In 1977 the Dayton Hudson Foundation approached the community leaders of the Whittier Neighborhood in south Minneapolis to determine if they would be interested in jointly formulating a neighborhood revitalization program. As a result of past experience Whittier Neighborhood residents insisted on conducting a planning and urban design process which encompassed the entire 88 block community, maintaining a rigorous citizen participation program utilizing a variety of community input techniques under the direction of Team 70 Architects. From the very beginning of the partnership between the Whittier Neighborhood and the Dayton Hudson Foundation, there was also a commitment to immediate project implementation, subsequent to the conclusion of the planning and urban design process.

Initial project inventory identified the

neighborhood's eight most pressing problems: building deterioration, lack of public services and public space maintenance, lack of public amenities (e.g. neighborhood business, adequate off-street parking), lack of private amenities (e.g. private recreational space), crime and security problems, lack of communications (both within the neighborhood and to outside agencies) and lack of organized goals. Based on the major problem areas, a broad urban design framework for overall neighborhood improvement was formulated with the primary goal of bringing about a positive change in the neighborhood's identity and image. The urban design framework included six major component elements which provided both general planning policy direction as well as site specific urban design recommendations:

- Housing Improvement Plan
- Commercial Redevelopment Staging Plan
- Open Space Development Plan
- Pedestrian Improvements Plan
- Vehicular Circulation/Parking Improvements Plan
- Organizational Implementation Program

To begin project implementation the Whittier Alliance, a non-profit community development corporation, was formed in 1978 and received a \$1 million grant commitment over five years from the Dayton Hudson Foundation to initiate urban design framework im-

Whittier...

Are you concerned about:

- harassment/vandalism/crime
- poor street lighting
- traffic/noise/parking
- deteriorating housing
- no pedestrian space
- other problems?

Neighbors working together can solve problems. Come together with your neighbors to voice your concerns and develop solutions.

whittier
Urban Design Framework

plementation. To date over \$2 has been leveraged from other private and public sources for every foundation grant dollar expended in the development of over 30 different community revitalization programs. To date, over 300 exterior home rehabilitation loans and grants have been processed, approximately 90 units of newly formed cooperative housing is currently in the rehabilitation process, over 400 boulevard trees have been planted, and a comprehensive street furniture program is being implemented on a staged basis through Neighborhood Youth Corps and CETA Employment Training Programs.

In addition, land has been acquired for the infill development of up to 20 new housing units, more than 40 block and apartment clubs have been organized for crime prevention, and free concerts, festivals and special events are scheduled throughout the year at various community centers.

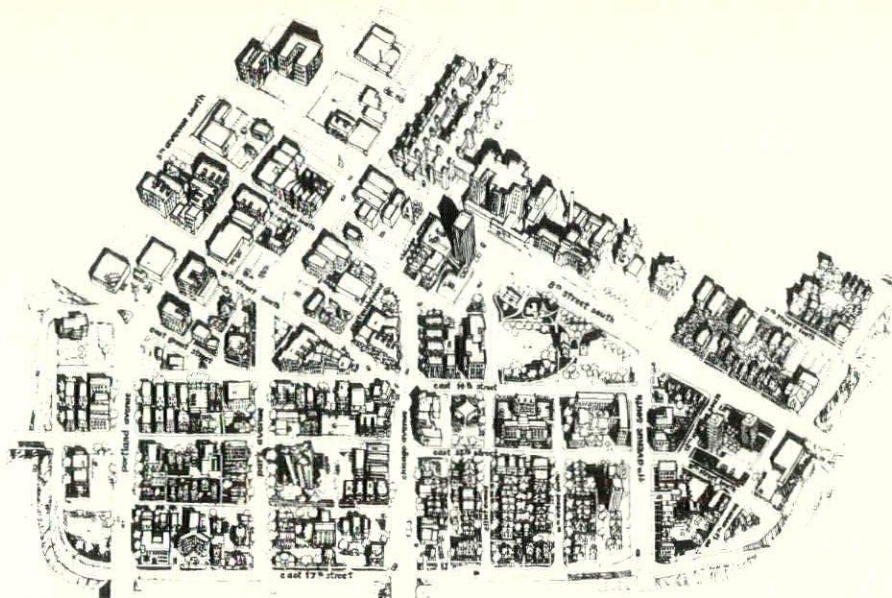


Illustration: Michael Joyce

Elliot Park Housing Policy Plan

In an effort to conserve the existing housing stock and gain significant control over the neighborhood's future (both demographically and economically) Elliot Park Neighborhood, Inc. (EPNI), the established community organization in the Elliot Park Neighborhood adjacent to the Minneapolis Central Business District, sponsored the development of the Elliot Park Housing Policy Plan in 1978. In formulating the plan with the assistance of Team 70 Architects, EPNI recognized two key factors with regard to housing development and its implication on the future of the neighborhood: (1) Essential to the housing redevelopment process is the careful consideration of both the cost and the size of the redeveloped housing units and the methods by which the redevelopment process is undertaken. (2) The final composition of the redeveloped housing stock will define the environmental character of the neighborhood for generations to come.

Following a step-by-step community-based planning process, informed residents made major housing decisions: including assessing the strong inter-relationships of the physical and social environments within the Elliot Park Neighborhood, establishing and enlarging a resident-based housing policy and developing a goal-oriented implementation strategy with built-in options for future courses of community-based and privately-sponsored housing improvement.

The Neighborhood Improvement Community (NIC), a nationally recognized non-profit housing development corporation was incorporated as the development arm of EPNI and is charged with implementing the various strategies outlined in the Elliot Park Housing Policy Plan. Current projects of the NIC include:

- The Old Town In Town Project, a 56 unit moderate-income family housing cooperative in five renovated apartment buildings is nearing completion.
- The Chicago Avenue Cooperative, consisting of approximately 70 vacant and deteriorated multi-family housing units, will be substantially rehabilitated and marketed to low- and moderate-income families utilizing the Section 8 Rental Housing Assistance Program.
- The rehabilitation and condominium conversion of 33 deteriorated units in historically significant buildings utilizing a \$756,000 Urban Development Action Grant.
- The formulation of a Housing Acquisition Program for new low-income housing development and the implementation of the existing Elliot Park Anti-Displacement Program utilizing a \$150,000 Neighborhood Self-Help Development Grant.
- The formulation of a \$1.1 million revolving Housing Development Fund through the sale of non-interest bearing notes to 22 major local corporations.



Community meeting to assess urban design alternatives for the 38th Street and 4th Avenue South commercial area revitalization.

38th Street and 4th Avenue South Urban Design Study

Southside Neighborhood Housing Services of Minneapolis, Inc. (SNHS), a non-profit housing rehabilitation corporation, was organized in 1976 to reverse the trend toward blight in portions of the Bryant and Central Neighborhoods of south Minneapolis. Having established their base by assisting over 300 residents rehabilitate their homes in the 52 block project area, the SNHS Board of Directors expanded their revitalization efforts in 1978 to include the deteriorated neighborhood commercial district at 38th Street and 4th Avenue South. With a federal Community Development Block Grant SNHS initiated the 38th Street and 4th Avenue South Urban Design Study of the minority-owned commercial district under the direction of Bather - Ringrose - Wolsfeld - Jarvis - Gardner, Inc. (BRW).

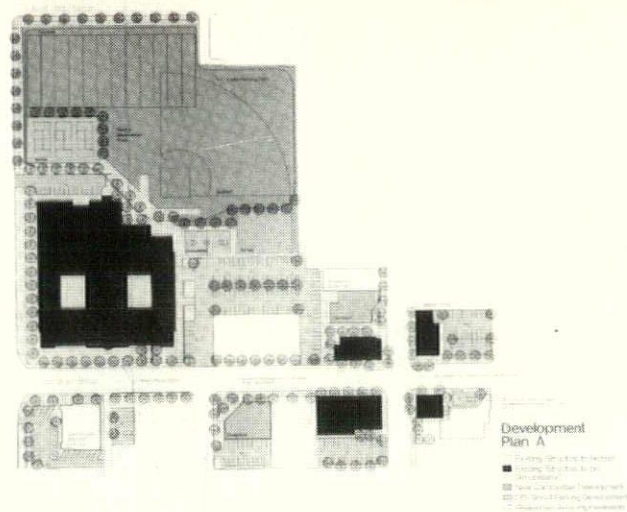
The urban design process for the 38th Street and 4th Avenue South Urban Design Study (UDS) was established to formulate a community-based, physical design plan for the commercial district which, through a staged construction program, would dramatically upgrade the image of the area, increase patronage to area merchants and create jobs for neighborhood residents through increased business.

The design process included numerous surveys of residents and businesses and a series of public meetings to identify issues and formulate urban design and redevelopment criteria. Based upon the

community-generated redevelopment criteria, three urban design concepts, illustrating varying degrees of commercial rehabilitation and facade improvements, public pedestrian improvements, and new commercial development options, were formulated. Each concept may, if chosen for implementation, be advanced on a staged basis as future market conditions warrant. Based on community review and prioritization of the urban design concepts an implementation program was then developed.

Utilizing the Urban Design Study, SNHS has secured the following major funding for project implementation: A Community Crime Prevention Grant from the Neighborhood Reinvestment Corporation to set up a Commercial Security Rehabilitation Assistance Program. Three sequential federal Community Development Block Grants (1978, 1979, 1980) to fund approximately \$40,000 in storefront rehabilitation and \$300,000 in public pedestrian improvements. Storefront rehabilitation guidelines and construction documents for the pedestrian improvements are currently being finalized in anticipation of a fall 1980 construction start.

Currently SNHS, with assistance from the Minneapolis Housing and Redevelopment Authority, is in the preliminary stages of formulating a federal Urban Development Action Grant proposal to acquire land and initiate second phase new commercial development.



In contrast to the larger planning and renewal efforts of the 1960s the neighborhood scale efforts of the '70s and '80s provide a new focus and scale to urban planning and design. In many cases we have the same actors (neighborhood residents and businesses, private corporations and public agencies) but now playing vastly different roles. The neighborhood (usually its organization or community development corporation) is, in most cases, the client and has control of the project program, work schedule and budget.

The public agencies, on the other hand, generally serve in an advisory capacity or as an ad hoc member of the planning and design team. The public agencies, usually the municipal Planning Department, now also provide the overall framework in which neighborhood revitalization strategies can be formulated. The newly developed City Comprehensive Plans (as mandated in the Twin Cities by the Metropolitan Land Planning Act of 1976) outline an overall municipal preservation and development structure (e.g. city-wide housing policies, circulation network, economic development strategies) as contrasted to former comprehensive plans which tended to be more general in their content. Whether the planning and design process is directed by a private consultant or public agency staff it is imperative to maintain ongoing communications with all relevant municipal departments in order to facilitate orderly and appropriate participation in project implementation.

The neighborhood plan or urban design project may be the beginning of a long term revitalization effort which may, or may not realize its initial goals in actual physical construction projects. The neighborhood plan can serve as an educational tool, a basis from which a community can formulate strong policies to guide its further development, as the Elliot Park Housing Policy Plan has served the Elliot Park Neighborhood. Or, it can serve the dual purposes of building a strong organizational base from which a community-based development corporation can then implement specific physical improvement strategies, as the Whittier Urban Design Framework has done in the Whittier neighborhood. Or the urban design study may be solely directed towards targeting particular areas for revitalization and achieving a systematic physical improvement program over a staged period of years, as the 38th Street and 4th Avenue South Urban Design Study has provided the Bryant and Central Neighborhoods.

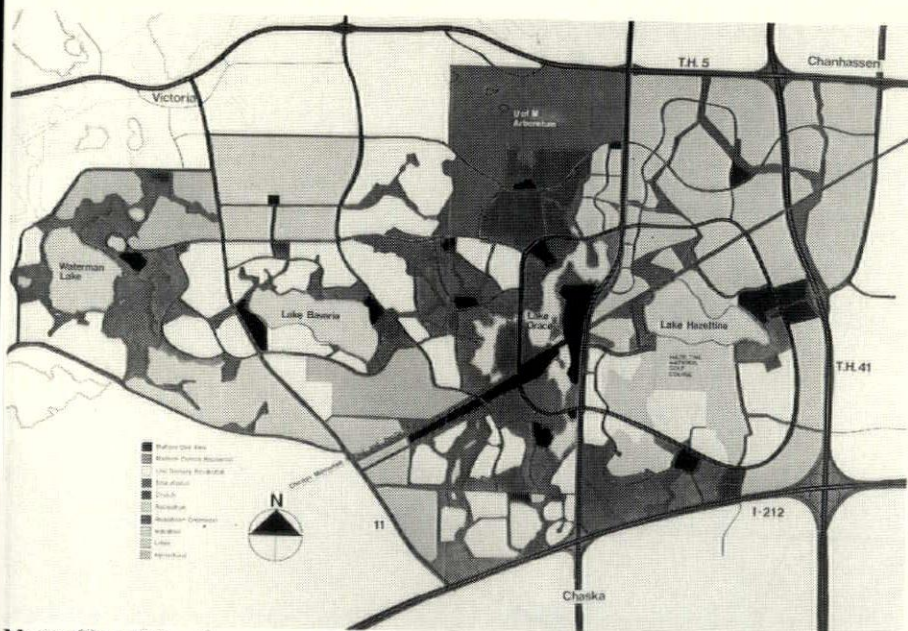
In contrast to the larger projects of a decade ago, we now have a greater emphasis on and participation by the neighborhood in the planning and design process. With this emphasis and political awareness, comes control on the neighborhood level, funding directly to the neighborhood and (perhaps most importantly) the responsibility to see a project through implementation rests with the neighborhood, the client and ultimate user of that project.



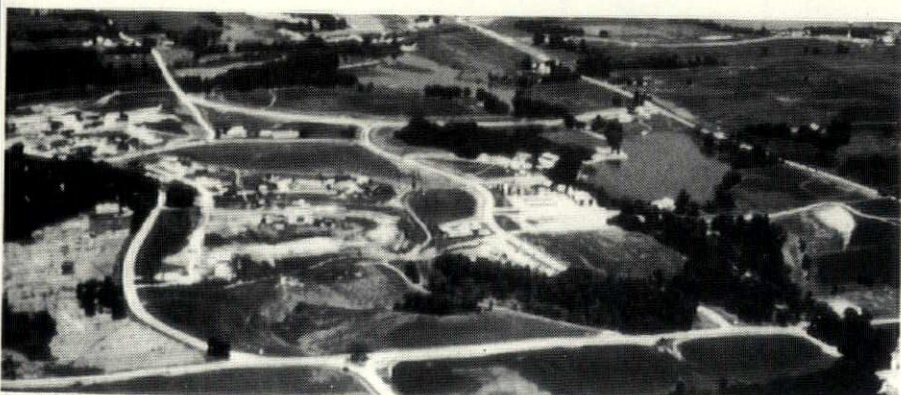
John McNamara, AIA, AICP, is an Associate with the Minneapolis planning, transportation, engineering and architecture firm of BRW, and manages a number of inner-city planning and urban design projects. Mr. McNamara was Project Manager of the 38th Street and 4th Avenue South Urban Design Study and was Project Director of the Whittier Urban Design Framework (with Team 70 Architects).

Planning a New Town

Ben H. Cunningham



Master Plan of Jonathan



Aerial View of Jonathan

Photography: Ben Cunningham

The practice of urban design usually involves the integration of a variety of political, economic, regulatory, behavioral, organizational and physical factors. Pure physical/visual design is only part of the task, and much of the urban designer's time is spent negotiating and managing in order to create and maintain a favorable situation for design and ultimate implementation. Projects are often multi-client in nature, involving government, developers, users, and special interest groups.

There are many risks associated with urban design, and for this reason many government officials, developers, lenders and architects are reluctant to become involved in these projects. But if there are risks, there are also rewards that flow from the creation of a built environment that people enjoy.

In 1966, the Jonathan Development Corporation undertook the urban design of Jonathan, a new town project southwest of Minneapolis which became one of the first federally assisted new communities under the Title IV/VII Program. When we first looked at the land, it was obvious that the land itself would be the major form-giver. The design concept that evolved was to be responsive to it. The deep, heavily forested ravines would become the backbone of a linear park or "greenway" system under public jurisdiction. Since these also demarcated the natural water courses, they were the logical location for gravity flow sanitary and storm water systems. The pattern that emerged placed the roadways near ridgelines, and new development in the cleared farmland sloping to the ravines. A distinct tree line which began at the top of the ravines determined the edge of the greenway. Minor water courses that had been cleared for farming would be replanted to help create an overall continuous park or greenway. These greenways, together with the road network, formed a fixed matrix for development. This basic urban design concept for Jonathan was an attempt to provide for flexibility over time while fixing the natural systems and protecting them for the future. New development could occur in the pockets or neighborhoods formed by the matrix and within overall density controls and urban design guidelines.

The concept appeared simple, natural, and logical. Not only would the greenways provide a strong unifying element visually, they would also break

down the scale of the overall project and help to screen pockets of neighborhoods where an individual developer's product was of questionable design quality.

The existing community of Chaska did not necessarily share the designer's views. The community had been growing slowly, one subdivision at a time. The concept of designing community systems at a larger scale was difficult to sell. Parks were seen as individual parcels of land, not as continuous links to all community activities. Roads were generally considered better if they were bigger, even if enlargement meant severe grading or loss of important trees. The creek and ravine systems wandered through the rigid north-south/east-west sections of ownership, and different owners treated them in different ways, both good and bad.

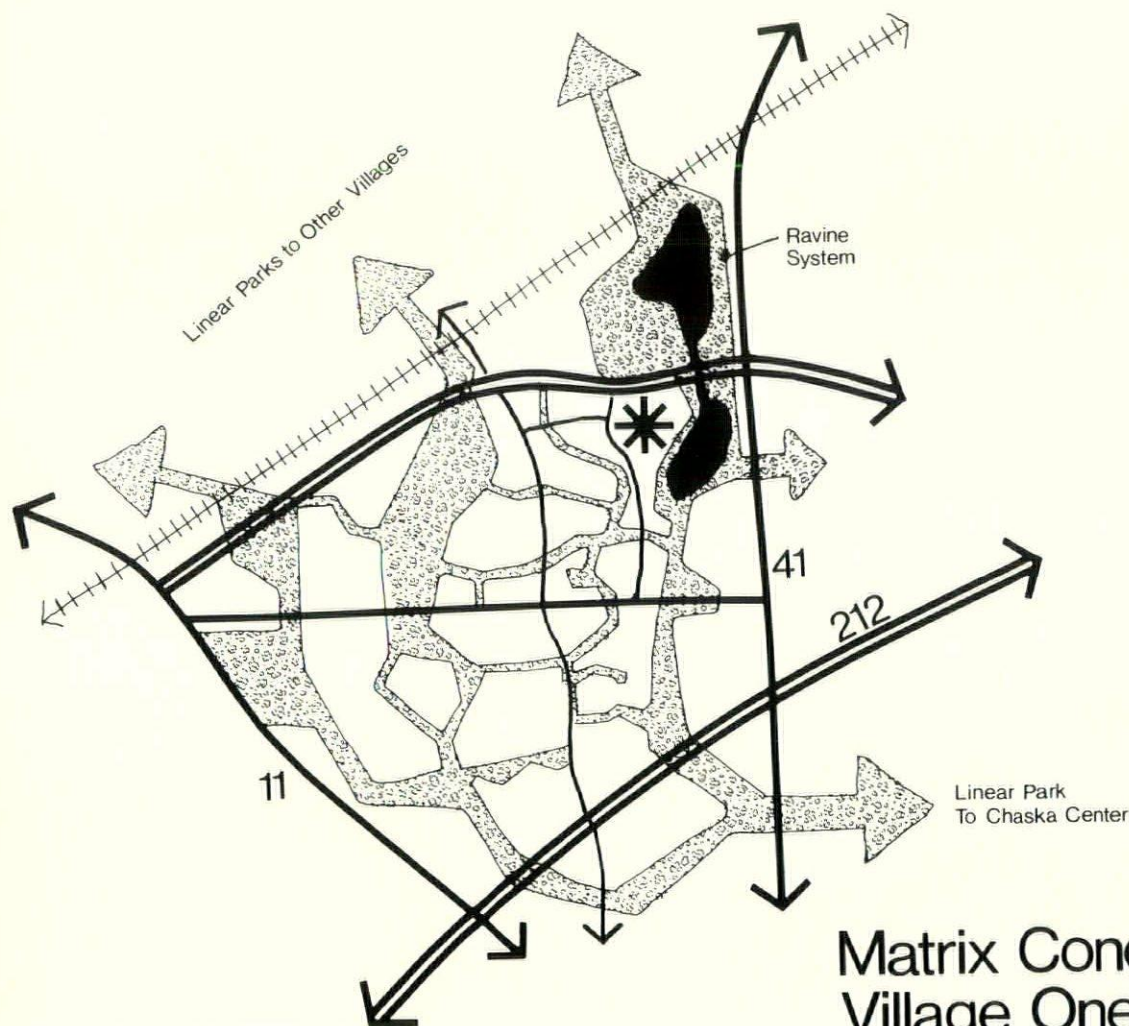
The designers carefully considered community concerns, modified the design when necessary, but actively "sold" the overall approach. Initially, this involved Council and Planning Commission meetings each week for about 18 months. The team eventually gained the confidence of the community decision-makers and the concept was approved. We took risks, and so did the community.

By 1970 substantial development was underway with the first residents and industry in place. Late in 1972, Henry T. McKnight, the founder and prime mover of Jonathan, died. This event, coupled with the general economic downturn in the following years, led to the dissolution of the original community developer and foreclosure by HUD, which is currently in process.

The risks taken by the original investors and lenders did not pay off, there was no financial reward. This was most unfortunate, because for the most part, these were people of vision with concern for our environment, both natural and man-made.

There is a brighter side to this narrative. Today over 3000 people live in the first village at Jonathan and approximately 4000 work in 35 industries in the employment center. Chaska as a whole has embraced the Linear Park concept with public ownership and management of the environmentally sensitive ravines.

The greenways have worked, both as a matrix or framework for development and as a screening device. Site design concepts demonstrated at Jonathan are now found in many residential communities in this metropolitan area.



Matrix Concept Village One Jonathan

The people of Chaska benefit from the substantial tax base and employment opportunities that have been generated.

They enjoy the environment.

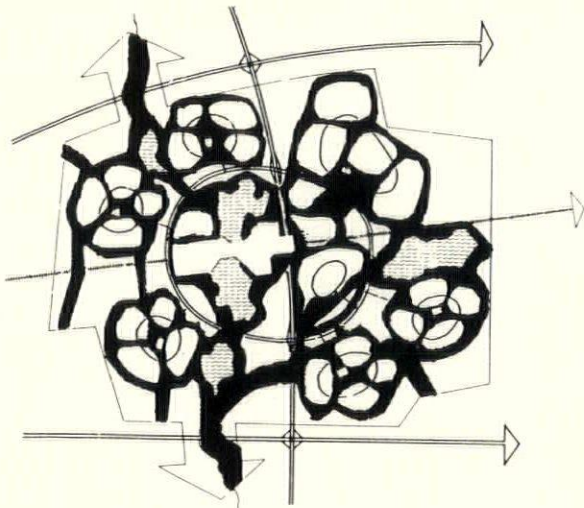
I believe that from the viewpoint of the elected officials of Chaska, who took risks and supported Jonathan, the rewards have been more than adequate. The city has grown in an orderly fashion and has an in-place community park system and utilities complex that only much larger communities can duplicate. The economic base generated by the employment center alone justified the initial risks.

For me, there is a great deal of personal satisfaction in seeing the product used and enjoyed. The frustrating hours in public meetings, the selling, the end-

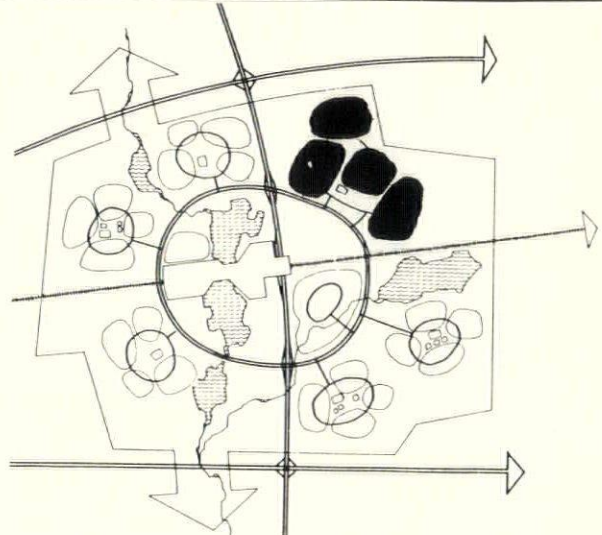
less negotiations and months of fine-tuning the design concepts to the realities of time and place now seem worthwhile.

Urban design can have a significant, positive impact on the built environment, but by its very nature requires participants willing to take and manage the risks and frustrations that are part of the process.

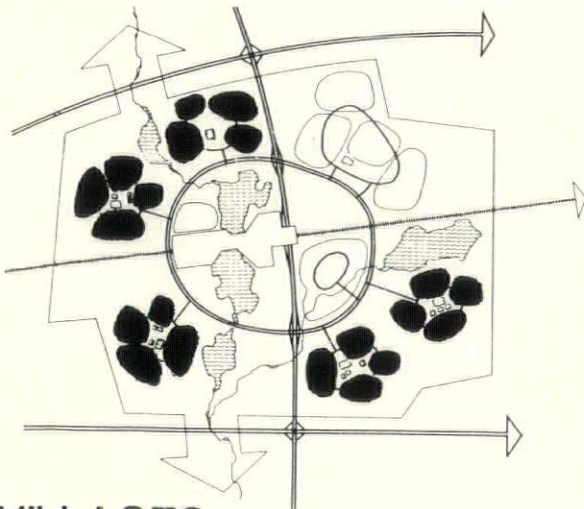
Ben Cunningham is a member of the National AIA Committee on Urban Planning and Design. He is known for his work as Director of Design and Planning for the Jonathan Development Corporation during the conceptual and start-up phases of the New Town Project.



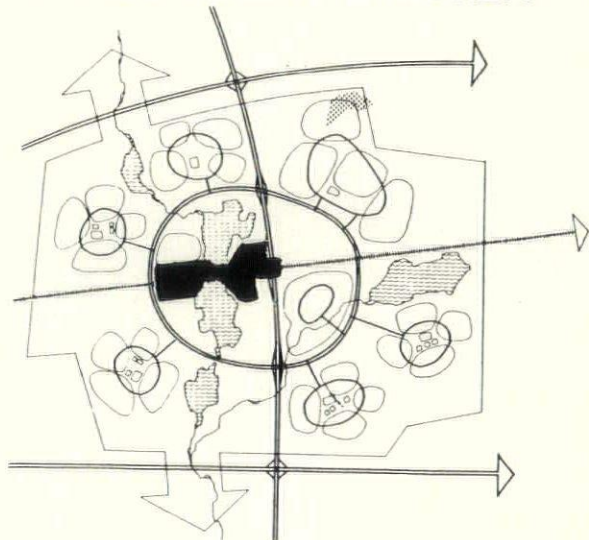
MATRIX



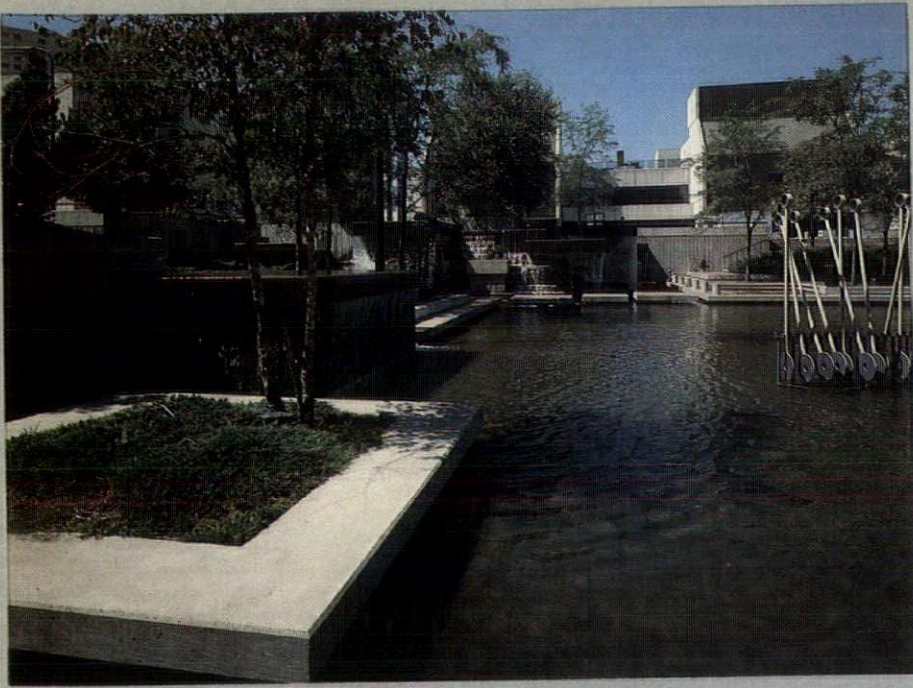
EMPLOYMENT CENTER



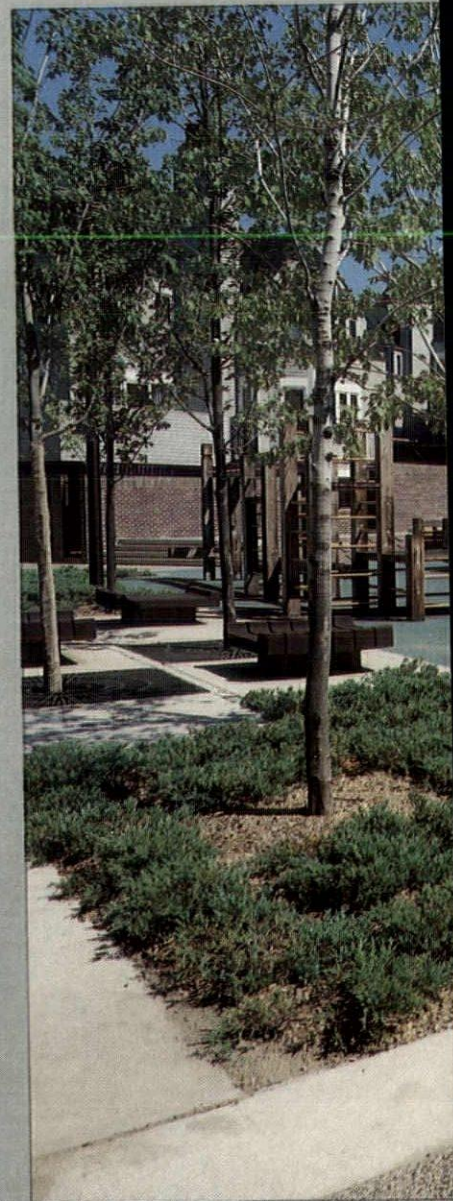
VILLAGES



TOWN CENTER



Left: Peavey Plaza
Lower Left: Nicollet Mall entrance to
Greenway
Below: Playground area, Greenway



Loring Greenway: Another Urban Innovation

Minneapolis has led the way for many years as an innovator in urban planning and design, with the Nicollet Mall, the Parkway System, the Skyways, the IDS Center and now, the Loring Greenway. The recent opening of what could be the most notable example of public urban space since Frederick Law Olmsted's New York Central Park has again put Minneapolis in the forefront of civic development. The Greenway was designed by M. Paul Friedberg and Associates, New York City, for the City of Minneapolis and the Loring Park Development District in 1976.

The following are excerpts from comments made by Paul Friedberg on the design and the intent of the new pedestrian link.

The Beginning

The city of Minneapolis realized that if they wanted a flourishing downtown, one that would be alive after five o'clock, they had to build a residential population. So they made an economic analysis of the area and found that there was sufficient market for downtown development. The Loring Park District was a logical area first, because of its proximity to the park itself (a major amenity), and second, because of its connection to Nicollet. Also, the buildings in this area were dilapidated and the population was dying out or moving away. In programming the area, it was determined that approximately 2,500 units of housing would be appropriate, with some commercial building.

In order to stimulate interest in the Loring Park Development District, the city was willing to create a pedestrian greenway between Loring Park and Nicollet. The intention of this public facility was to create an image for the entire development and subsequently, to induce developers as well as future residents to move into this area. It was also intended to establish a high level of design and visual amenity. If the city would develop an amenity at their own cost, then it would not only stimulate developers to consider this area, but would provide a rationale for a tax base that would eventually pay off the capital cost of the Greenway itself.

The Design

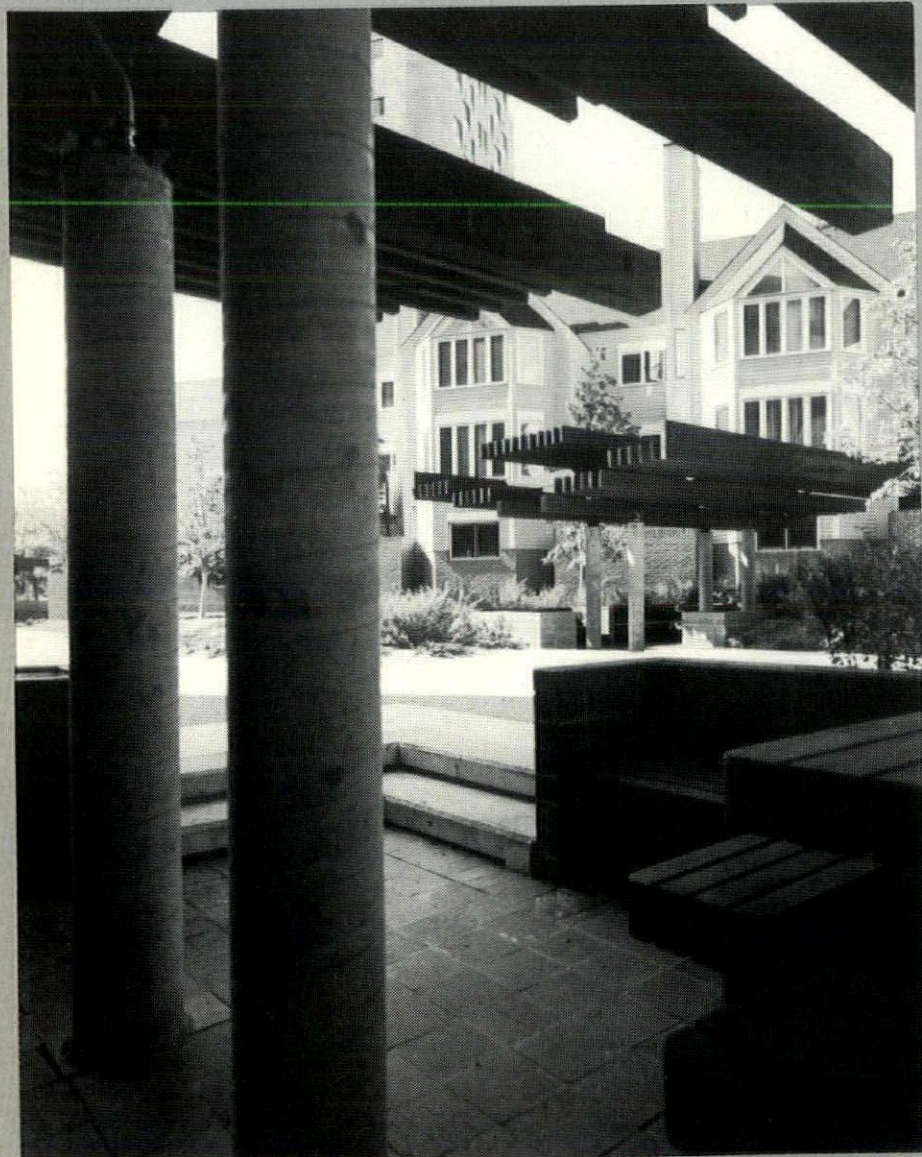
My job was to create a series of visual experiences along the 1,500 foot ex-



All Photography: Phillip MacMillan James



Spray sculpture

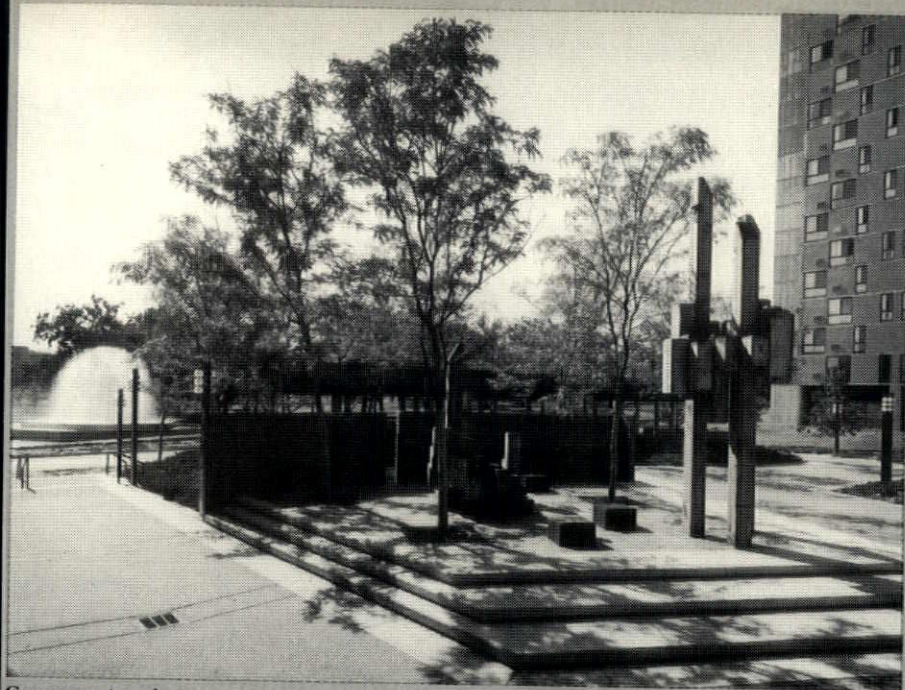


Seating area with trellis

panse of the Greenway via a series of visual goals and attractions which would draw the pedestrian from one place to another. One of the most interesting parts of the design was to orchestrate these experiences sequentially, through changes in the Greenway itself, much as you would a musical composition. Basically, the sequence goes like this: entry—link—main space—link—terminus. Within this sequence, there is further development of smaller scale elements within subcomponent parts in terms of activity, design detail, and recall. I have used similar materials in different ways, i.e., wood in the sculptures, trellis and playground, and brick which was used for benches, walls, paving, and the fountain.

The Westminster Presbyterian Church facade provides a strong visual terminus on the Nicollet end of the Greenway, while the Berger Fountain, which we helped to place, serves as the terminus in Loring Park. As you move down the Greenway from the Nicollet end, there is a bridge over LaSalle, a landscaped platform with a recreational area on part of it. The plan allowed for plenty of trees and shrubs, as well as a change of levels. The central area has a fountain which punctuates the midpoint. There is a passive recreational area there, meant for sitting on the lawn or throwing a Frisbee. Circulation is on the periphery of this area. The actual composition is created by a leveling of the slope, allowing the fountain to describe the change in topography. This device creates a small, bowl-like space. During the four to six months of the year when the water isn't flowing, the fountain is a sculptural element. As you move past the central area, there is a link/constriction, then an opening up at the next street closing. This accommodates the playground, seating areas, and spray sculptures. Seating areas are separated from the walk system by a wall-bench enclosure and a trellis. The walks are flanked by foliage. The terminus is a small platform with wood sculptures and seating, then an area which overlooks the park.

The grade is continuous throughout and allows for fire engine and other vehicular access. One side has stairs, the other is entirely ramp. In three to four years, when the trees are larger, the area will be totally canopied with large trees and other areas will flourish with shrubs and bushes. We used ev-



Greenway terminus



Loring Development District

ergreen and other deciduous planting to provide seasonal interest. All this foliage should give meaning to the name, Greenway.

Difficulties

My original intent was to have the first third of the Greenway commercially oriented, with the residential building on Nicollet. Unfortunately, this programmatic item was totally disregarded. What is presently a garage wall was supposed to be accessory shops for the support of the housing in the existing neighborhood. We had also hoped for a restaurant that would front right onto the Greenway. This was not meant to be a shopping area, but mainly a neighborhood shopping facility, so that the other side of the Greenway should also be commercially oriented. This area is what eventually turned into the Hyatt Regency Hotel and Merchandise Mart. This, too, shows total insensitivity to the Greenway by backing itself onto the walkway and creating a solid wall. An economic slump occurred just at the end of the planning period and the city was placed in the awkward position of having the plan ready for designation of developers and yet no developer because of the money market and lack of interest in real estate at the time. Subsequently, there's been a boom and these other buildings were agreed to.

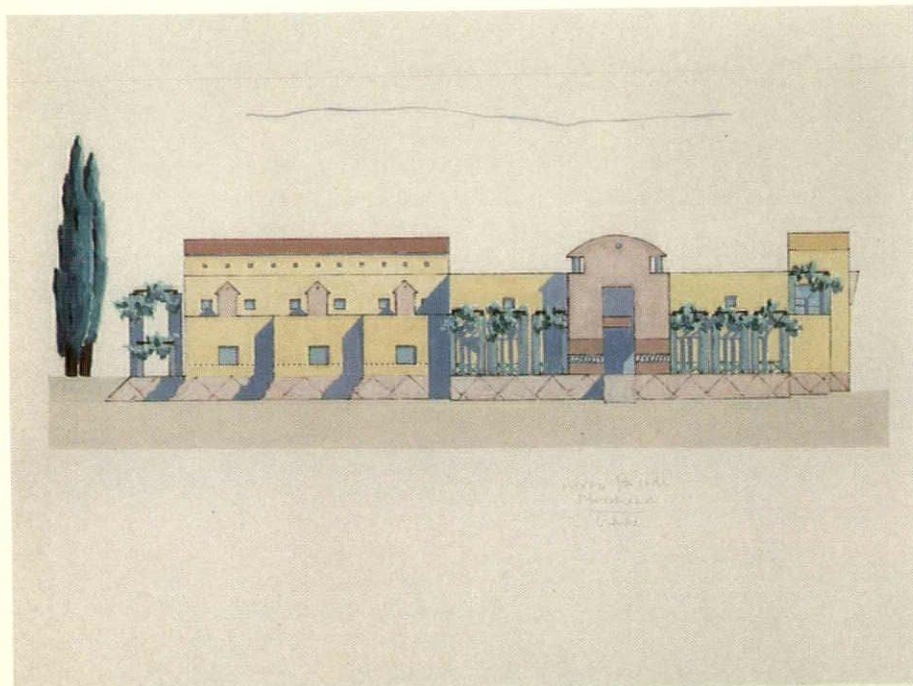
Conclusion

The Greenway is one of the most important urban design developments in quite some time. Very few cities can boast of a pedestrian system that ties to a major downtown park, is a stimulant for adjacent housing, and ties to the transit mall. Aside from being attractive, it is an important component in the circulation system of the downtown area. The more people who go through the Greenway, the better, the more exciting, the safer, the more interesting it will be. It's part of a whole, a genuine link between two major urban components.

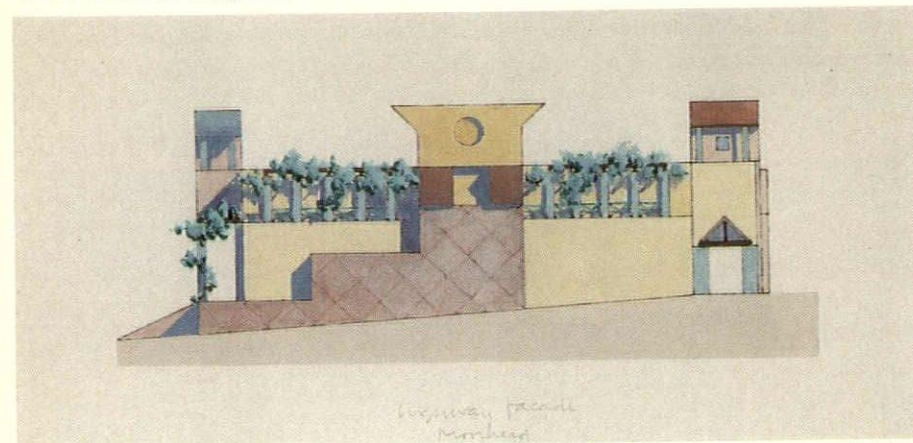
Red River Valley Heritage Interpretive Center

Moorhead, MN 1979-80

Michael Graves, Architect

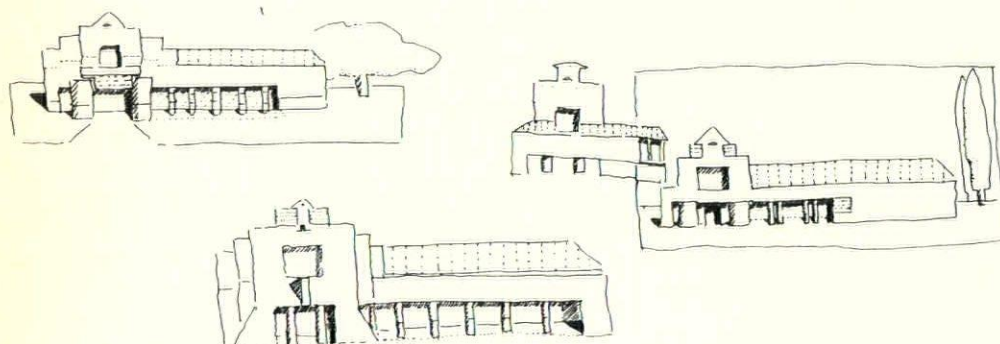


West Elevation/Facing river



South Elevation/Facing highway

Photographs: Ted Bickford



Like the proverbial phoenix, Michael Graves' Fargo-Moorhead Cultural Center has risen again from the ashes. But only half of the project will be built, with the award winning bridge (representing a symbolic and literal linking of the two cities) sadly being forgotten. At least for now.

The Red River Valley Historical Society however, has gone ahead with its share of the program by implementing the Heritage Interpretive Center on the Moorhead side. The building is presently in the Design Development phase; exhibitions programming and planning are soon to follow.

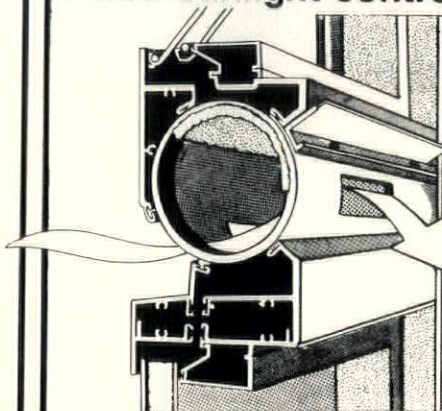
The building is located in a pastoral garden at the edge of the Red River. Within the boundaries of both Fargo and Moorhead, it suggests the complementary themes inherent in urban and rural life, both of which are part of this institution.

The building itself is organized in a way which supports the thematic continuity and linearity of the story to be told. Upon entering, one is given an option of beginning the exhibition sequence or attending an orientation presentation in the small lecture hall. The exhibition galleries are arranged in a loop that surrounds the center of the building; this allows one to have knowledge of where one is relative to the entire sequence. The relationship of the building to the outdoors is crucial to this sequence as the various outlooks from building to landscape help to reinforce a relationship of man to his landscape.

Beyond the primary exhibition spaces which offer a variety of sizes and light quality, there is located on the second floor temporary or changing exhibition space for traveling shows. Also on the second floor are the administrative offices, library and oral history collection, and conference rooms located around the central core.

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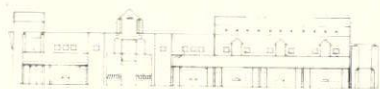


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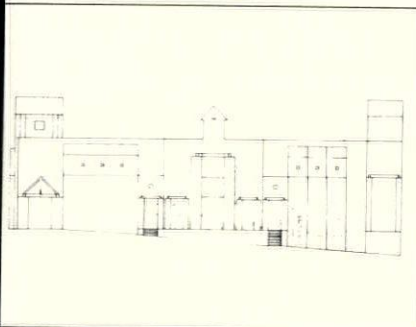
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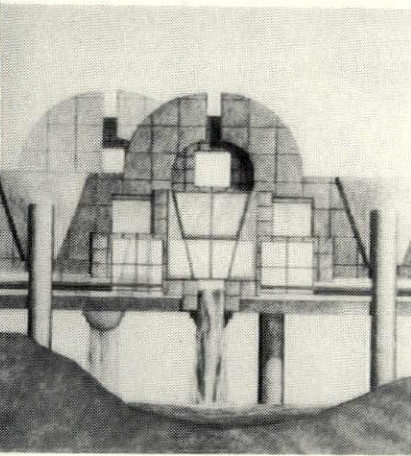
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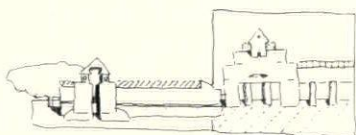
East Elevation/Entrance facade



North Elevation/Garden facade



Proposed Cultural Bridge



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What Lies Ahead for Our Cities

The following article is excerpted from a public policy paper prepared by the Urban Planning and Design Committee of the AIA. It represents the views of the Committee and is not an official publication of the AIA.

Cities are mankind's most powerful cultural expression. They are the hub of our commercial, industrial and governmental network. They are the treasures of our history and our institutions. They are also the unerring mirrors of our social and political values. The revitalization of the cities of this nation is supremely important to all of us. During the past 50 years the growth of cities in the United States has been dramatic. Today over 90 percent of our population is urbanized. Yet during the same period, despite our world leadership in technology and material wealth, the older cities of this nation suffered unprecedented neglect.

"The revitalization of the cities of this nation is supremely important"

Today there is an awakening consciousness across the nation of the value of our cities. There is a new determination to turn the tide of neglect. The civil rights movement of the 1960s has not only forced our country's leadership at all levels to recognize the deprivation of rural and urban minor-

ities, intolerable in a true democracy, but it has engendered a new pride in ethnicity and the rich cultural pluralism on which the United States is founded.

Inflation and the energy crisis are causing us to pay new attention to the concepts of no growth and urban consolidation. As alternatives to the physical expansion which has caused so much inner city decline, the revitalization of older neighborhoods and enrichment of life in suburbs and new communities are perceived as vehicles for new opportunities and incentives.

There is a new and more sensitive understanding that each urban neighborhood, old or new, has its own special character, that the forces which keep it alive and well are intricate and balanced, that the old can often be rehabilitated if it is caught early enough, that new construction carefully placed and integrated with existing buildings can have exponentially beneficial effect on large areas, that there must be a constant dialogue between the local communities and its central government—and that the architect/urban designer is the effective bridge between them both. The architect/urban designer has perhaps the most critical role to play. He is not simply a designer of already formulated programs. In city after city we are now able to discover evidence of his leadership as a generator of those comprehensive interrelationships of program and economics on which successful capital investment projects are based.

Urban design is an art of context. Al-

though the skills of the architect/urban designer are usually associated with existing communities, his skills are equally applicable to new communities. The forte of the designer is to operate in dynamic situations in which the urban design process itself becomes the means for negotiating policies and commitments among the various interest and pressure groups concerned. In any given situation he coordinates the input of citizens, government, the private investment sector and a variety of technical disciplines, and fuses them into physical design programs and commitments.

"Human settlements are intricate and public works of art"

Every country in the world has rich, local architectural vernaculars. It is not difficult to recognize the distinctive styles of traditional Japanese, Dutch, or Cycladic domestic architecture. The United States also has strong vernacular traditions; New England salt boxes, the colonial styles of the south, the stone and slate of Pennsylvania, the adobe and stucco of the southwest. The list is rich and exciting. Each vernacular speaks of man's relation to man, to his physical world and to his community. At their highest levels of expression, human settlements are intricate and public works of art, made by generations of citizens who have built, for the most part anonymously within their living local cultures.

A number of cities have adopted policies permitting planning and urban design decisions to occur on a neighborhood or community basis. Within these public processes all citizens who wish to participate, including minorities, senior citizens, and the handicapped, are incorporated. The result is a new wave of community pride and aspiration, and a revitalization of local traditions and vocabularies, which at once enrich and validate urban design as a public art.

Government officials at all levels from federal to local are realizing that the public sector, acting alone, has neither the omniscience nor the power to deal effectively with the problems of our cities. There is a growing frustration that the tax dollars allocated to urban problems are not producing the promised results. Experience of the massive federal, single-purpose, "one shot" programs such as urban renewal in the 1960's has shown that the keys to urban problems do not lie in applying universal solutions.

The first National Urban Policy Statement has been recently issued. The mere existence of this document indicates progress. The policy stresses the need to develop new partnerships at all levels of government with the private sector and with citizens to conserve and improve the nation's cities, towns, villages, and neighborhoods.

Governmental powers are layered into federal, state, and local levels. Each has its own particular responsibilities. In urban design practice, however, there is no such clear division. Complex urban design programs, although they are focused on local action, depend on governmental functions distributed among all three levels. An example is the Urban Development Action

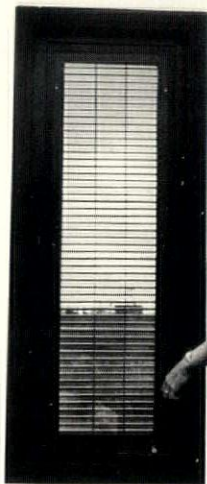
"The keys to urban problems do not lie in applying universal solutions."

Grant program of the federal Department of Housing and Urban Development, in which grant applications are formulated at the local level, but are reviewed and negotiated in detail at the federal level. Comprehensive intergovernmental and interdepartmental relations are critical.

The role of the federal departments is to design programs in such a way that on the one hand they respond to congressional mandates while on the other they are effective tools for local action.

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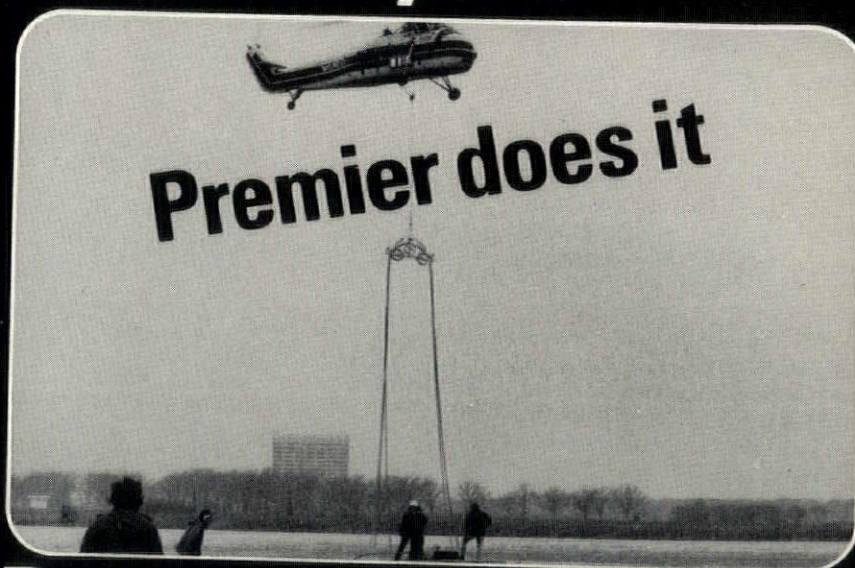


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The role of urban designers is to interrelate these programs in such a way that projects at the local level can be implemented. Many areas of federal concern therefore influence the practice of urban design.

Policies and programs in land use, urban growth, environment, historic conservation, energy, and transportation, clearly have direct impacts on the forms of rural areas and urban settlements. Similarly programs such as tax incentives, block grants, federal research and planning assistance are important tools for urban designers to set forth the circumstances in which private sector investment can be attracted to join public sector capital in upgrading our urban centers.

Responsibility for these programs falls to different federal departments. A major concern is that there is insufficient understanding at the federal level, in Congress and in the separate federal departments of how these programs can be made to interrelate more effectively at the local level. It is important that Congress and federal departments recognize that in the urban design pro-

cess there exists an effective action-oriented mechanism for achieving the effective interrelationship of programs.

State governments have an important part to play in these new partnerships. In the past, state governments have ignored the problems of our larger cities because state legislatures have tended

"In the past, state governments have ignored the problems of our larger cities"

to be dominated by representatives from rural and suburban areas. Traditionally they have left these problems to the federal agencies.

Revenue sharing has forced state legislatures to become less parochial. As energy resources become scarcer, and

as energy costs rise and affect all aspects of our economy, there is a new emphasis on comprehensive policies, particularly with regard to clustering interrelated land uses so as to curb wasteful transportation.

Issues such as the location of industrial growth, fair employment opportunities for all, allocations of subsidies for low and moderate income housing on a basis of need, school desegregation, higher education opportunities for minorities, real estate tax reform, growth versus no-growth, environmental protection, transportation alternatives, and many others are components of statewide comprehensive policies in which energy direction and conservation become an increasingly decisive factor.

State governments must acknowledge their critical role in dealing on a multi-jurisdictional basis with the issues of urbanization. It is self-defeating for local jurisdictions to act in competition with one another over the economic benefits of land use, density, growth management, conservation, energy,

(Continued on p. 76)

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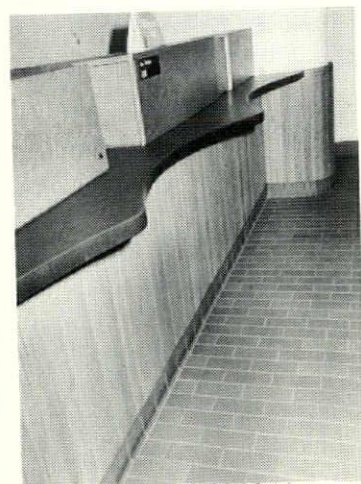
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ARCHIPOPS

An aerial photograph of the University of Minnesota campus, showing various buildings, streets, and a large stadium. A green, dashed-line path is overlaid on the image, representing the layout of the ARCHIPOPS model. The path starts from the top left, goes down, then right, then down again, and finally right towards the bottom right corner. The word 'ARCHIPOPS' is written in large, white, 3D block letters along this path.

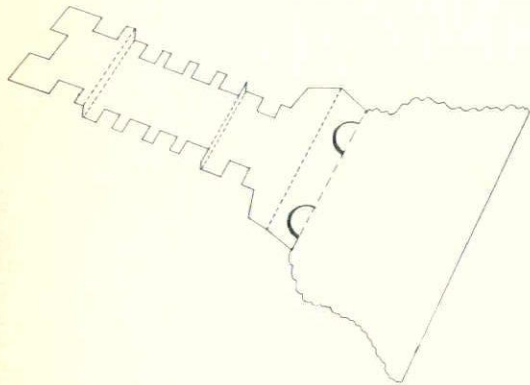
Tasteful bits of the Built Environment You can Cut Out, Pop Up, and Recreate! Featuring: **Cass Gilbert** ... A great Minnesota architect from the past, and **The Mall** at the University of Minnesota.

We want to encourage children of all ages to better understand their built environment. As future citizens, they should learn how their environments are planned. If children can describe their needs they can be part of the shaping process, and the designs others create can effectively serve them. ARCHIPOPS is a chance to examine one significant design and learn to ask some questions about it.

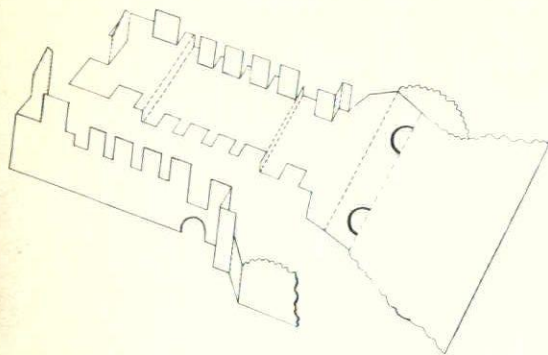
The model of Cass Gilbert's Mall is a tool for understanding a talented architect's solution to the question how to organize the campus of the University of Minnesota. In 1908 Cass Gilbert was the winner of a competition to create a "general scheme" for the University. The model shows his guiding concept and some features that might have been.

ARCHPOPS

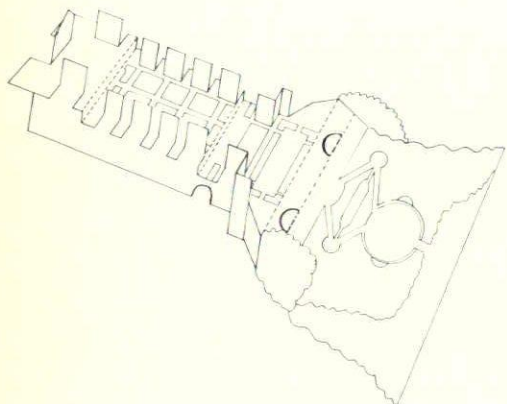
Cut off page 3. Turn page over so that page 4 is up.
Color the sidewalks and roads.
Color the trees, grass and gardens.
Color the buildings.
Cut along heavy black lines A, B, C as shown (throw away the two colored portions).
Fold the plan along the light dotted lines.



Attach the two elevations to the sides of the plan as shown.



Your model is now complete.



Archipops was created by Gar Hargens.

On the *next page* are two views of the Mall, one as it was originally planned by Cass Gilbert and the insert as it looks today. What are the differences? Which scheme do you like better? Why? Why do you think certain features were added or left out? Sometimes what an architect plans on paper isn't built. This may happen because needs change, funding changes, or the people who make decisions change.


Model of Cass Gilbert's Mall

The large center section on page 4 is the *plan*. A plan is a drawing made by the architect to show what the finished arrangement of buildings, roads and grassy areas would look like if you were to view it from above. An architect not only has to decide what the buildings will look like, but also how they will fit into the space around them.

Each of the smaller side sections is an *elevation*. An elevation is an outline of what the plan arrangement of buildings, roads, and open spaces would look like if you stood in front of it. This is easier to see when you stand an elevation up on its long, straight edge.

Look at the plan again.

Did you notice that Washington Ave. goes under the Mall in Cass Gilbert's plan?

Trees are shown like this  on the plan. Put more trees in where you would like them to be. You can draw flowers in the garden areas if you want.

You'll notice the buildings on the upper campus are the same shape. Do you think they should be the same color? Why or why not?

Now the Mall model is no longer flat or 2-dimensional. Instead, it stands up by itself and encloses space. The model is 3-dimensional. If you hold it up to eye level, you can look into it and better imagine the Mall.

When an architect designs a building or group of buildings, he or she must think about its use. Cass Gilbert had to create spaces for the different learning activities that go on at a university. But students also need space for other activities—relaxing, eating lunch, listening to concerts, and playing games. Can you tell by looking at the Mall model what activities were planned to take place in the upper campus? How about the lower campus? Why? You might say one is more serious and the other more relaxed. One is for education and the other is for recreation. Why is the river so important to the recreational part of Gilbert's scheme?

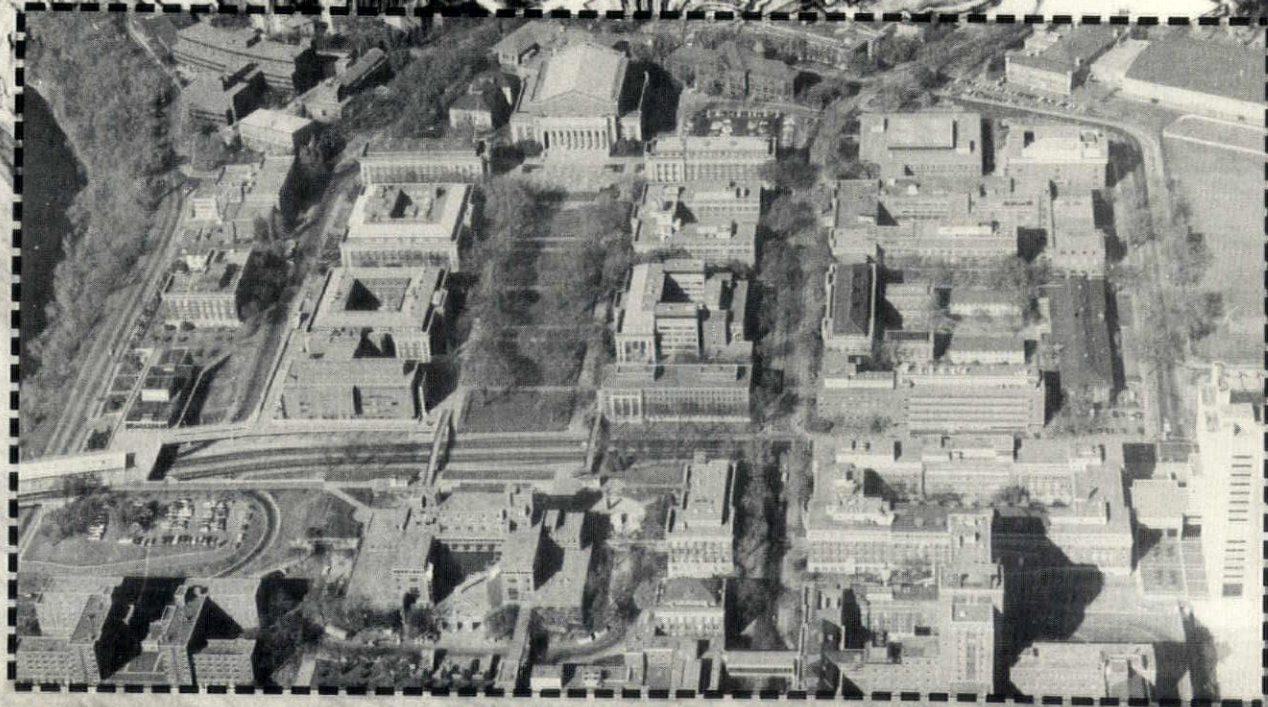
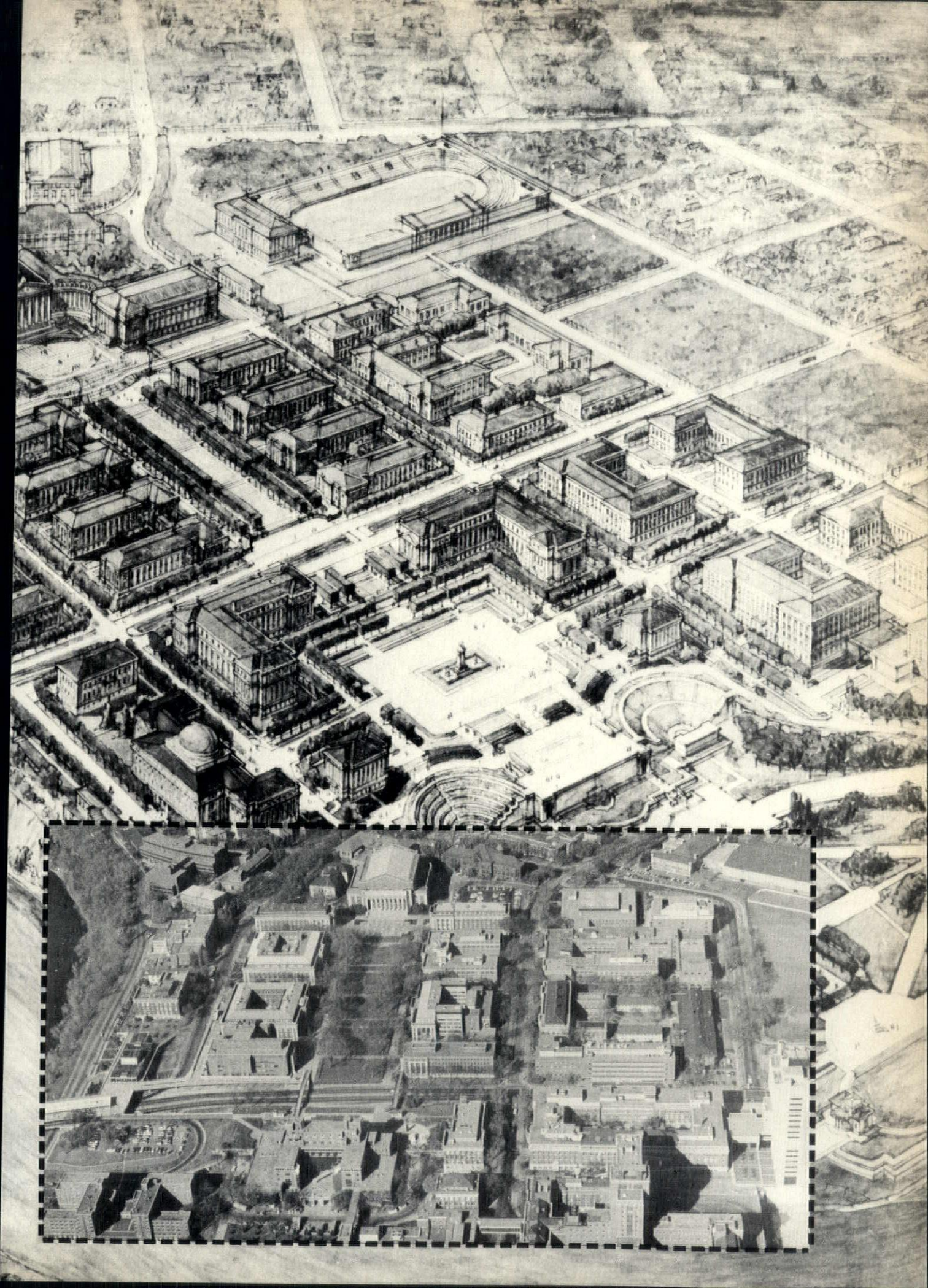
Next time you are in the Twin Cities, visit the Mall and remember Cass Gilbert.

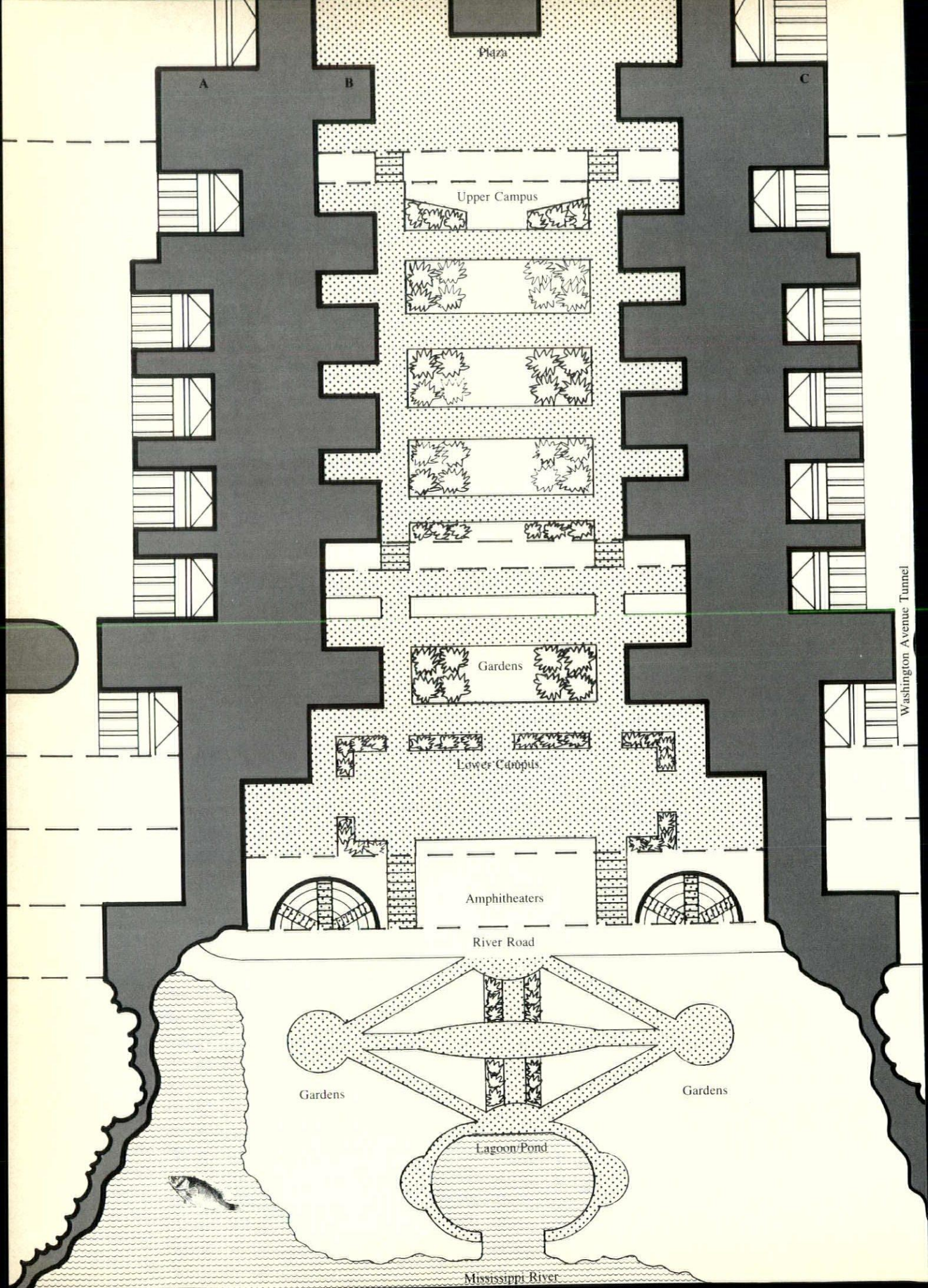
Your community

Your community probably doesn't have a mall but it may have a main street or square around which buildings and sidewalks are arranged. Perhaps you would like to learn more about it. Draw a plan or get one from your city officials. Make a list of the kinds of buildings—stores, offices, restaurants. Why do you think they are located where they are?

Interview owners of these places. What is the history of their building? Ask what was there before the present building was built. Do they know who designed these spaces? What planning problems do the owners face (ugly, vacant stores or lots next door, for example)? Does your main street or downtown have a central building or park? Are there pleasant meeting and resting areas as well as busy, useful ones? Would you like to see any changes in your community plan? Make a model of how it is now and how it could be. Share it with others.

In collaboration with the University of Minnesota Gallery Touring Exhibitions Program. Funded in part by grants from the National Endowment for the Arts and the Institute of Museum Services.





Plaza

A

B

C

Upper Campus

Gardens

Lower Campus

Amphitheaters

River Road

Gardens

Gardens

Lagoon/Pond

Mississippi River

Washington Avenue Tunnel

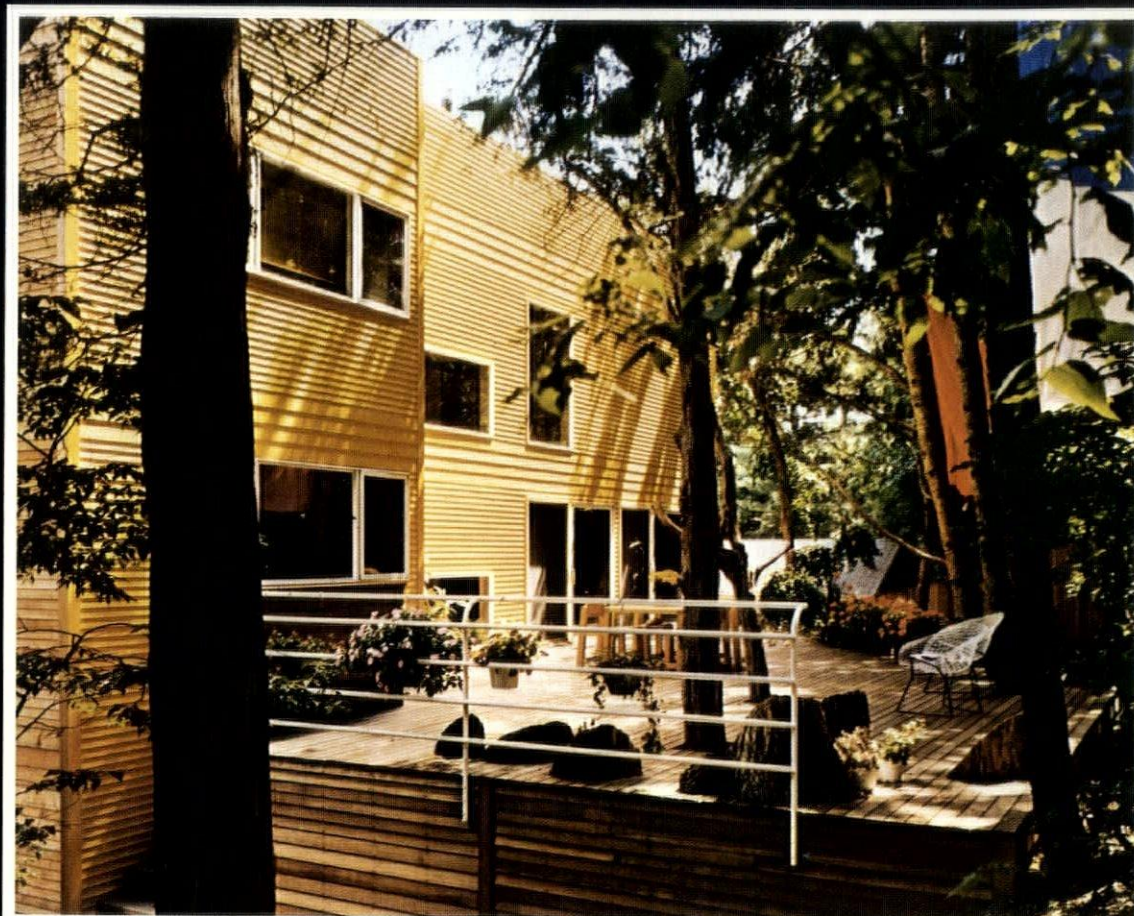
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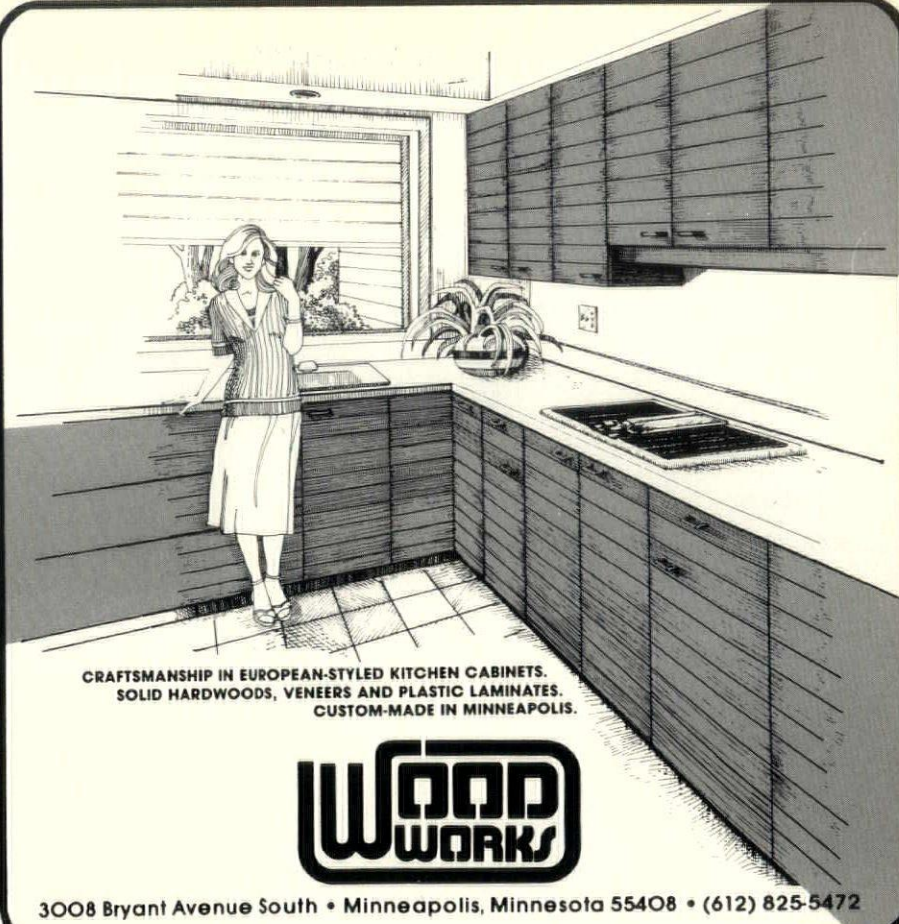
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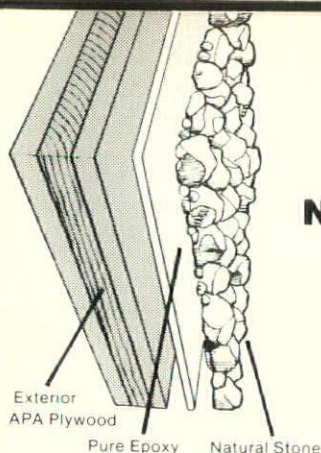
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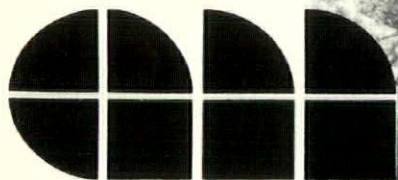


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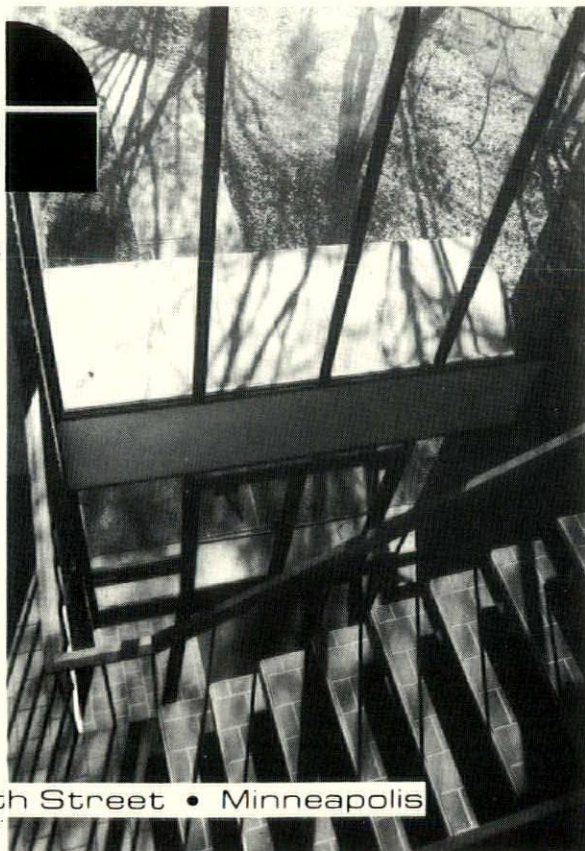
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(Continued from p. 68)

transportation, pollution and waste disposal. Comprehensive development redevelopment-conservation strategies for the whole state should be developed in a climate of holistic concern and negotiation at all levels of local government. Public dollars, whether budgeted for physical infrastructures such as transportation, or as stimuli for private sector investment should be allocated only as components of comprehensive policies and strategies.

Local governments, rural and urban should no longer be self-interested competitors but should be part of the same holistic concern. Once interjurisdictional planning policies have been established, urban design becomes the only tool by which the gap between planning policies and comprehensive buildable projects can be bridged.

**"Good design must
serve the public interest and make
sound economic
sense"**

For this reason several major cities have created local departments of urban development during the past decade. Among them are New York, Minneapolis, St. Paul, Portland (Oregon), Cincinnati, Dallas and Trenton. These are important models. They point the way not only for large and medium-size cities, but for small cities and rural areas as well. Realizing that government alone cannot rebuild urban communities, the purpose of these departments is to use planning and urban design as the catalyst for comprehensive development. Public works programs and the investment of tax dollars become devices to involve and guide private investment.

Within such departments architects occupy increasingly pivotal positions. Their training as generalists enables them to operate with confidence in interdisciplinary situations. They are able to develop comprehensive three-dimensional urban design models which accord with the legal, financial, and policy guidelines of government. They are able to deal effectively with citi-

ens, and with private sector developers and their consultants, in generating commitment to quality urban environments. And they are able to act as site architects on behalf of the city and its citizens in the physical implementation of projects.

Urban design is based on the assumption that our physical environments can be designed well, and that in our social and economic system good design must serve the public interest and make sound economic sense.

The complex interrelationships between public and private sector investments in our cities makes it inevitable that even totally public sector urban design projects will have spin-off impacts on the private sector, and that these spin-offs can be forecast and channelled to achieve particular goals. The reverse is also true. All private sector developments in cities influence the areas of public sector responsibility.

The general public is often encouraged to see a conflict of goals between the private and the public sector. While we do not deny that this occurs, we believe it to be counterproductive. The private sector commands huge resources of investment and skill for the future of our cities. It also exists to be profitable. A basic criterion of successful urban design in most situations is the degree to which the resources and skills of the private sector can be attracted, through the profit motive, to join with the public sector in comprehensive development policies and implementation techniques for the public good.

Every city has target areas. In some cities these may be areas of poverty, segregation or blight. In others they may be growth areas, or areas of opportunity. Significant impacts will be made if public policies and urban design processes are specifically used to focus private sector strengths and skills on target or priority areas.





The key is whether what is proposed is profitable. The private sector, no matter how well-intentioned, cannot be expected to be charitable or to lose money in striving for the public good. On the other hand, even our most powerful corporations can be introduced into the most impacted of our inner cities if the urban design package is

(Continued on p. 80)



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Moshe Safdie's Garden of Eden at Aspen

Rosamond Tryon

In the course of preparing the 30th International Design Conference at Aspen held in June, Moshe Safdie, the brilliant young architect of Habitat turned to international architect, planner and educator in his energetic middle age, had a chance to build an international forum. He jumped at the opportunity to construct it around a central concern of his, of which post-modernism was a manifestation. As he put it in the introduction to *Form and Purpose*, a monograph written expressly for the conference: "The architectural profession was drifting. New attitudes, manifestos, and design proposals were being published. The journals were filled with works that seemed to me to express a general withdrawal—indeed, a reversal—from a long-time commitment to values that expressed a concern for people and their needs; values that supported the creation of the best living environment possible in the face of a multitude of constraints—economic, technical, and political; values that aimed at improving the manmade environment. Instead, I felt that a growing number of architects had found solace in dealing with architecture as an abstract undertaking, a personal and private art. The commitment to the social and community issues that were dominant in



The permanent tent facility at Aspen

the '60s seemed to have made an about-face."

As planned, the conference was a major positive (though incomplete and at times inconsistent) statement of Safdie's personal design philosophy, which ranged beyond architecture per se.

The major strands of this philosophy included the following. First, an overall reverence for the natural—from leaf patterns and indigenous architecture to "natural" processes such as evolution, including a Rousseau-esque view of human nature. Second, a strong sociopolitical, liberal values system combining the modern movement's belief in social progress with the populism of the '60s. There is also a confidence in the leading role of the architect in bringing about human happiness. He is seen as the potential creator of a Garden of Eden, at once primitive and technologically sophisticated. Last, Safdie sees an architectural tradition firmly rooted in the strong forms and minimalism of the modern movement—in form, function and beauty.

Once the conference was named (*Form and Purpose*) and schematized, speakers who represented the elements of his particular structure were found.

The main event was intended to be a debate about post-modernism as a viable direction for architecture (cooking the goose of post-modernism once and for all) represented on the one hand by Robert Stern, architect and eloquent post-modernist, and, on the other by James Fitch, architectural historian at Columbia (joined on and off by most of the rest of the participants.) This debate contained an unusual degree of polemic and invective. Considering its importance in Safdie's thinking, the conference structure, and the architectural community in general, the debate was strangely disappointing. Like scrapping dogs, Stern, Fitch, and some others took momentary petty advantage of each other, but did not carry the argument far beyond triviality.

Some other speakers selected to express certain other parts of Safdie's positive philosophy did not always speak to Safdie's point. Instead of the glories of indigenous architecture, Bernard Rudofsky presented the physical benefits of indigenous bathrooms. Stephen Gould, paleontologist, morphologist and Professor of Geology at Harvard, flatly refused to apply the concept of Darwinian evolution to human progress. The venerable Serge Chermayeff and a number of great lights of sociology and psychology from Harvard had a lot to say about what *other* things

ere wrong with architecture, society,
and the world. A week designed to be
triumphant affirmation of positive
values turned out, for a while, to be
Pandora's box of crises—most of
which dwarfed the somewhat tidy and
comforting debate over post-modern-
ism itself. Particularly dispiriting was
strong tendency on the part of the
audits to disbelieve in the architect's
necessary role in achieving the Garden
of Eden.

igh points in the IDCA conferences
often come more in demonstration than
discourse. This year's inspirations
were provided in seminars, for in-
stance, in which Richard Rogers dis-
cussed Beaubourg and his project for
Lloyds of London, or Norman Foster
his elegant Sainsbury Centre for the
Visual Arts at Norwich.

t one session Pauline Trigère, whose
function was to represent "fashiona-
bility," picked up her scissors and
draped and cut a garment on a live
model with the most incredible surety
of vision. Best of all was aeronautical
engineer Paul MacCready's story and
film of the creation of the Gossamer
Albatross and Gossamer Condor, the
world's first human-powered aircraft.

n exquisite scale model of Mac-
Cready's aircraft hung in the tent as a
truly inspired symbol of Safdie's in-
tention. Like a spare, beautiful abstract
dragonfly, it proclaimed in one struc-
ture the importance of nature, engi-
neering and technology and affirmed
man's will, intellect and ability. En-
gineered to the thin edge between fail-
ure and function, it will break at a
touch, blow away at a breeze. Its pilot
must seek the limits of endurance and
ability in order to fly it. It was a won-
derful example of how to achieve the
seemingly impossible.

Despite the gloom of some of the pro-
ceedings, I was surrounded by far too
much beauty, creativity, sensitivity
and intelligence to feel any despair,
except perhaps over man's propensity
to over-intellectualize.

*Rosamond Tryon, our Aspen staff re-
porter, is a post-modern librarian with
close ties to the architectural profes-
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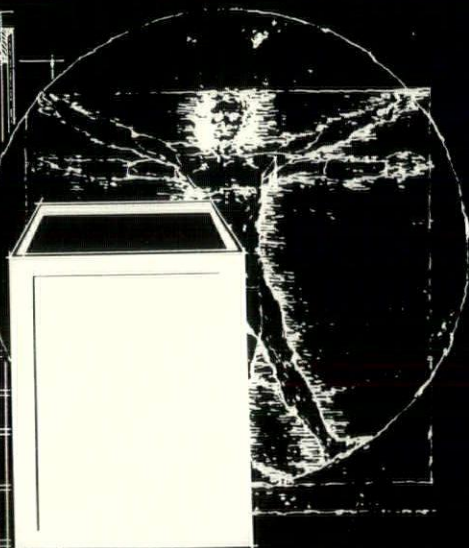
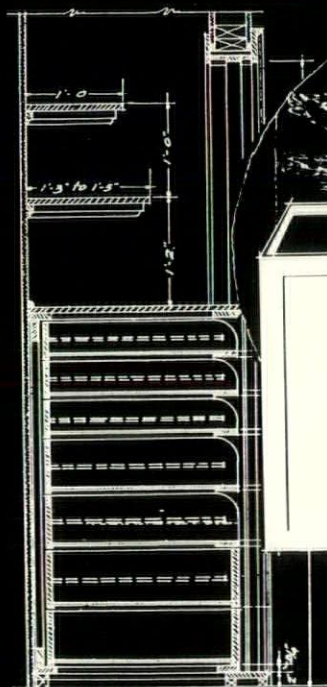
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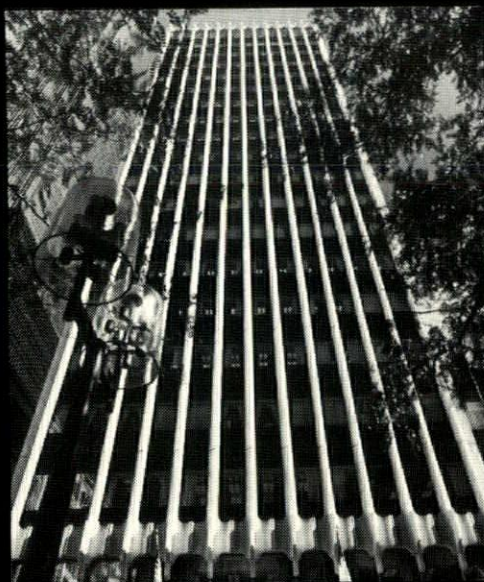
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(Continued from p. 77)

right. All goals such as small business and minority employment opportunities, housing, transit, historic conservation and the rest, can be resolved through setting up, through the urban design process, financial mechanisms leading to frank and open public-private agreements.

During the past decade there has been a dramatic shift in the focus of architectural responsibilities. Pressure from citizens; the shrinking capacity of the public sector to be responsible for urban infrastructures, necessitating complex public/private interrelationships; changes in urban structure due to fossil fuel shortages and new technologies; renewed interest focussed on center city rehabilitation; all lead to re-evaluation of the role of the practicing architect and the design of individual structures in urban contexts.

Urban change is particularly rapid in the United States. The emphasis of urban design is on establishing what to do in any given situation. In complex urban situations this normally requires inputs from specialists in many different fields, as well as from the citizens themselves. It is common to find economists, architects, architectural historians, planners, sociologists, engineers, landscape architects, political scientists, and lawyers, to mention but a few, on urban design teams.

Architects are an important part of urban design teams. By training and by the nature of their profession architects are generalists who fuse many streams of input into design. Increasingly knowledgeable in urban process, architects are natural team leaders in urban design. Although each discipline needs the others in performing its task, the purpose of urban design is to orchestrate all input into a single and comprehensive three-dimensional design.

Perhaps the most important goal of urban design is to be implemented. Unbuilt designs may have esoteric value; but to the man-in-the-street, the urban designer's ultimate client, reports and renderings are of little immediate and practical use. Until an urban design is built it is only a dream. The fulfillment of interdisciplinary teamwork, in the world of practice, is in the physical implementation of designs which are responsive to agreed goals, and which upgrade the quality of community life.

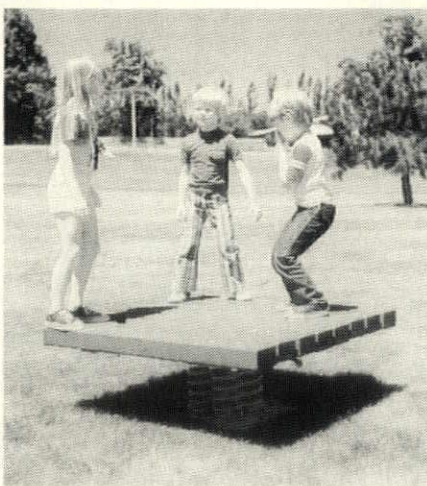
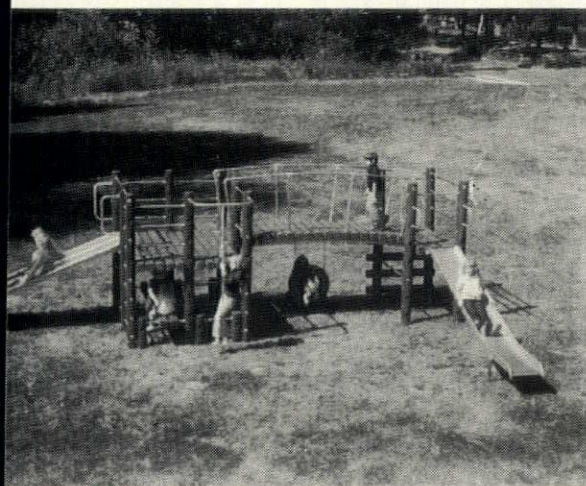
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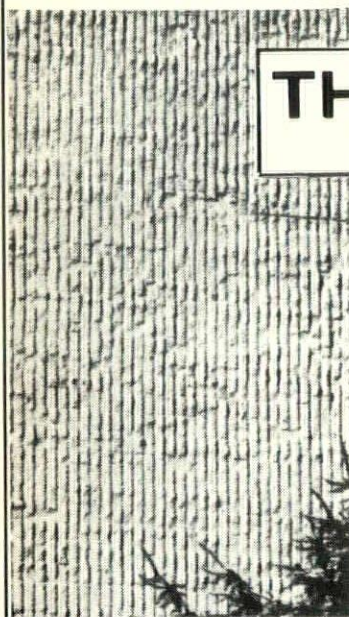
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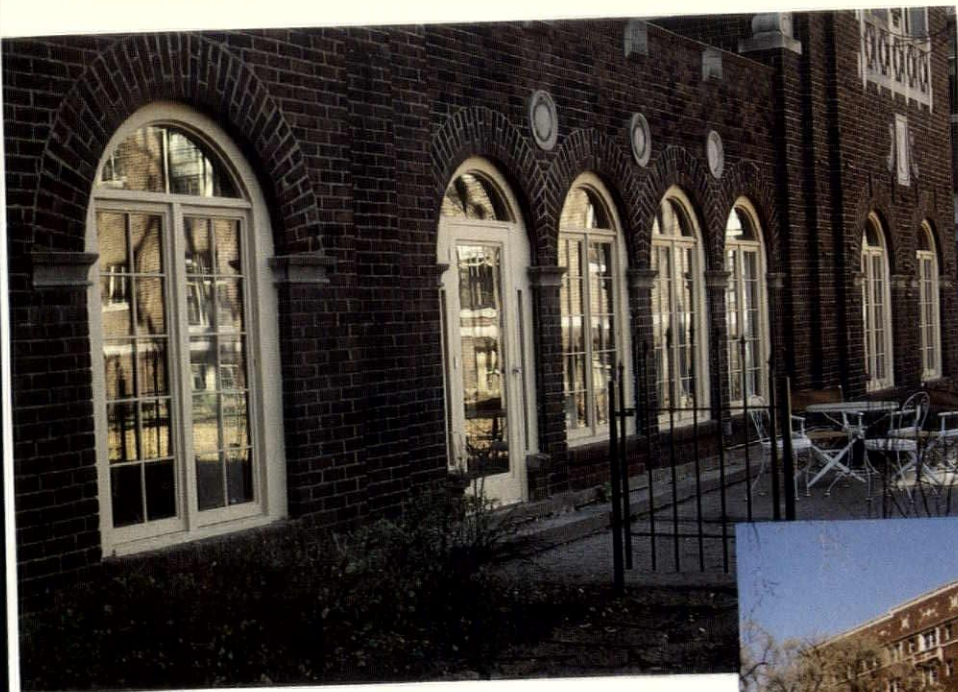
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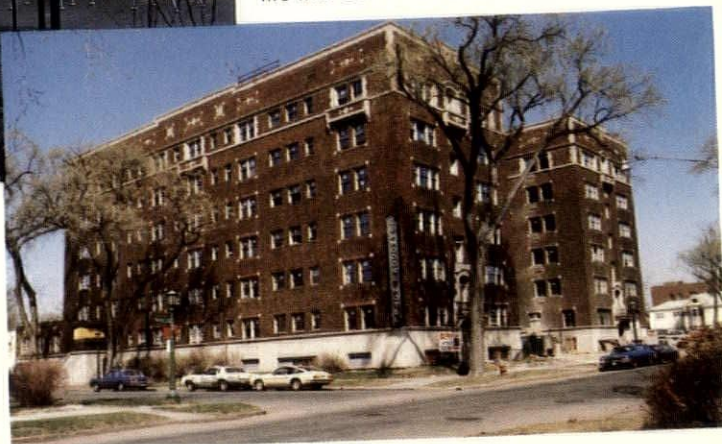
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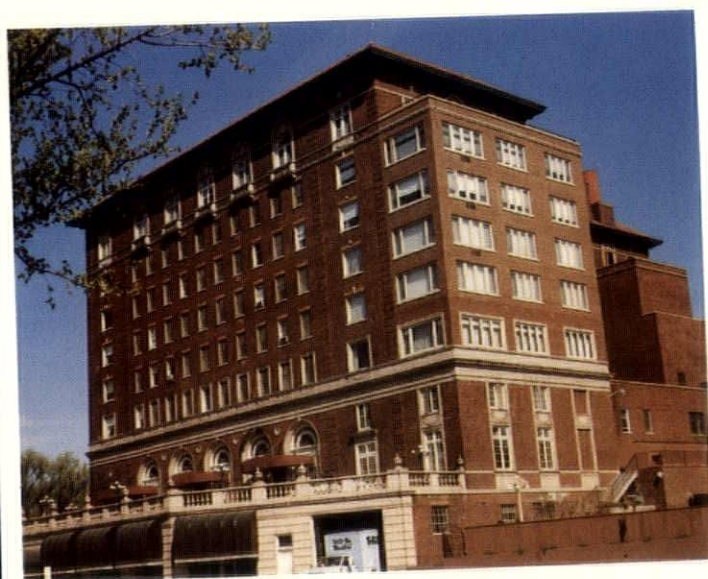
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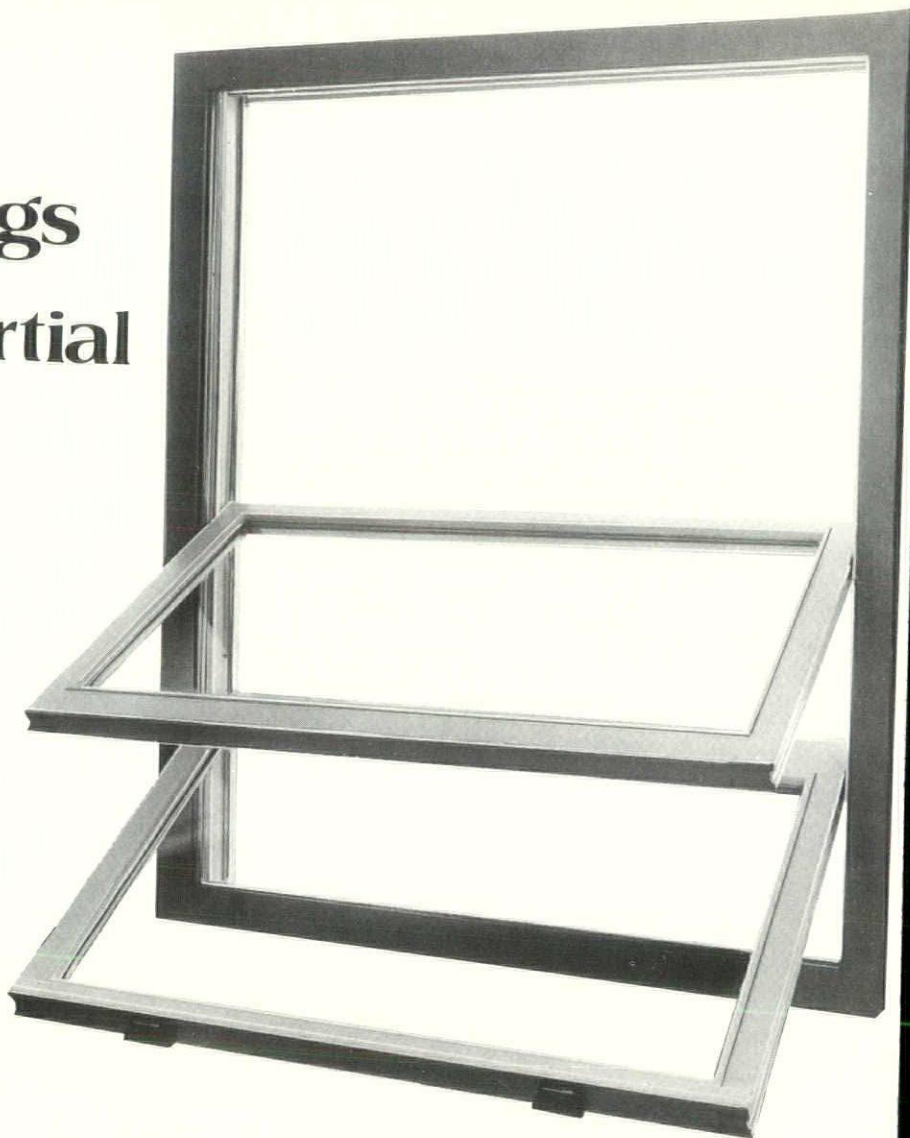
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Saint Paul's Lowertown—A Civic Commitment

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No spire, dome or tower marks your arrival at Lowertown in St. Paul. There is no visual clue to its existence, except for Mears Park. Right now, Lowertown is a square block of grass, a brick crisscross and a few remaining elms. However, there are ambitious plans for the renewal of the five to six story brick neighborhood facing it. The past history of this 25 block area, now bounded by Highway 94 on the east, Farmers Market on the north, the river on the south and the expanding Town Square core on the west, is colorful. This place left over from Saint Paul's past has survived both the highway planner's "pail and shovel" and urban renewal. It is now being funded, planned, recycled and filled.

What is currently the nucleus of the Lowertown Redevelopment Area, Mears Park, had a modest beginning. This "public square" was deeded to the City in 1849 at the time of the plot of Whitney and Smith's Addition and it was several years before any park-like improvements were made. The First Baptist Church of Saint Paul was completed in November 1851 on "Baptist Hill". Streets surrounding Smith Park were cut through in the 1870s, and by late 1880s the bluff had been cut down to make way for a beautiful cast iron fountain in the center of the park.

One hundred years ago Smith Park was surrounded by residences that, according to St. Paul Pioneer Press columnist Gareth Hiebert, "housed great and gracious families in mansions along tree lined streets that gave root to settlers who grew into famous branches". The neighborhood reached its height at the turn of the century and started to decline after World War I. The railroads had sparked development of nearby industry and warehouses and many Lowertown residents, among them James J. Hill, led the exodus to Summit Hill in the late 1880s. The



Smith Park, circa 1925

Photograph courtesy of the Minnesota Historical Society

cyclone of 1904, the last to cut through the center of Saint Paul, did heavy damage to the park and surrounding warehouses. In 1925 the fountain, which was in a state of disrepair, was removed and scrapped.

The design of the structures facing Mears Park today was the work of a few Saint Paul architects. The "Spin Knit Fabrics Company", built between 1880-1883, is the oldest building still standing in the park. It was the first of seven commissions on the park for J. Walter Stevens, who was influenced by the "Chicago School". Cass Gilbert, designer of the Minnesota State Capitol, also produced a number of projects in the Lowertown district. The Conrad Gotzian Shoe Company and the Endicott/Midwest Building are also

to his credit.

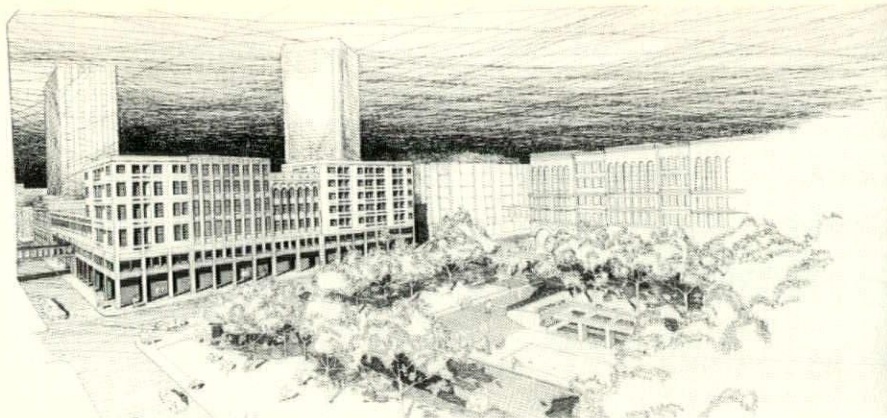
Urban planning in Saint Paul in the mid 1800s was guided by two men. Joseph A. Wheelock, the father of the new park system of Saint Paul and Mr. Nussbaumer, the Superintendent of Parks spent "day after day, planning an area here, a connecting boulevard there and perfecting and bringing into symmetry as a whole that remarkable series of natural intervals and spaces which we now know as our park system". Smith Park ranked third in relative importance in this early system of "squares", behind Court House Square on which the present Court House stands, and Irvine Park.

The present history of ambitious plans for Lowertown originated in the mid 1960s. Norman B. Mears, President

of Buckbee Mears Company, and Robert Van Hoef, Executive-Secretary of the Metropolitan Improvements Committee (MIC) planned the development of Lowertown to coincide with the emergence of Capitol Centre business district and the freeway system. Mears committed nearly \$4 million to remodeling his Engraving Company on 6th Street and described the Lowertown project as providing a relocation area for small commercial enterprises that had been displaced by the Capitol Centre Urban Renewal Project. The Mears/Van Hoef Plan had two anchors, the St. Paul Union Depot on the south and the Farmer's Market on the north. Future uses for the union depot ranged from a food fair to a junior college. The plans for the market included the preservation of its current function and the addition of small shops, an apartment tower, and parking below and on grade. Van Hoef felt Lowertown should be developed as an entrance to the downtown business district. And Mears said, "The apartment complexes would provide reasonably priced living space for single persons and couples working downtown." Both Mears and Van Hoef agreed that it would be necessary to develop a corporate body in order to carry out a consistent plan for the area.

That corporate body is known as the Lowertown Redevelopment Corporation. It was established by the City in April of 1978 through the aid of a \$10 million grant by the McKnight Foundation. Private and public sectors have joined together to accomplish the goal of designing and building "a place for people, a highly livable urban village in the midst of the City". The corporation serves as an initiating, organizing and facilitating entity and is governed by a seven-member board of leading public and private figures, representing the community, business, labor, the arts, and the City's banking and transportation industries. The LRC has drawn representatives of all parts of the community into the planning process. It is using its resources to seek out additional monies to multiply the initial McKnight Foundation funds to an anticipated \$300 million in new investments.

The future Lowertown urban village concept will be implemented within the context of the City's Downtown Development Plan. The Redevelopment Plan of Lowertown is divided



Looking west across Mears Park

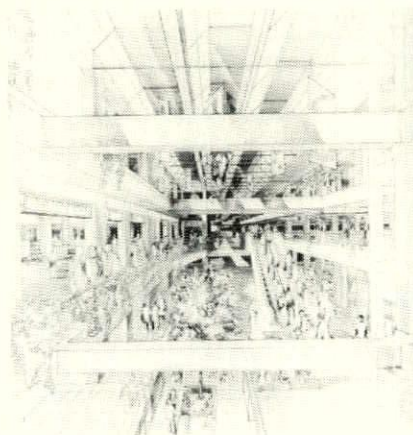


Block 40 Development

into six initial core area projects. These projects are specific designs for entire blocks adjacent to Mears Park. Core area project number one is called Block 40, which is immediately west of Mears Park and south of the new Mears Park Apartments. The design of this mixed-use development includes a new YMCA, rental housing for low and moderate income families, new commercial space and the remodeling of existing structures. The other five core projects range from a housing superblock to a commercial alley renovation. Key components of the overall development project will include:

Townhouses and garden apartments built around green spaces;

Skyways and covered walkways between Lowertown and the downtown core;



Block 40, Mall Interior

Preservation of existing significant buildings through survey, historic designation, and reuse;

Street improvements such as landscaping, lighting, signage, greenways, street furniture, and kiosks;

Improved circulation and parking both within the area and via bypasses and truck routes;

Stimulating art in public places;

An accessible and beautified riverfront which could include public greenways, housing, and recreation spaces;

A reopened and reutilized Union Depot;

The creation of a livable winter city through a multi-use conservatory for year round activities, with warmth, light and color in the midst of winter.

Lowertown is now moving toward its goal of becoming an Urban Village. The design elements of the overall plan, in particular, the linkages to Mears Park, are beginning to show. The skyway system has reached Park Square Court with the completion of Mears Park Apartments and will lead back to the expanding Town Square

fore with the completion of the Minnesota Mutual Tower. Town Square is the center of the 7th Place Mall which will terminate at Mears and Rice Park. The proposed district heating plan that will serve Lowertown is coming closer to reality with the development of Energy Park in the Midway district. Building projects have been completed. Control Data Corporation has purchased the Buckbee Mears building at 6th and Wacouta Streets and has renovated the structure as a Business and Technology Center. Mears Park Place apartments and retail are occupied. The Nalpak Building is under renovation and the Block 40 consortium, a multiplex of functions on the west side of Mears Park, has been designed.

1990 Lowertown is modeled after Pioneer Square (Seattle), Ghirardelli Square and the Cannery (San Francisco) and Canal Square (Washington DC) where old and new architecture have been combined with a range of residential, retail, restaurant and public spaces. Is this ambitious plan for an urban village in Saint Paul a visionary one? Many issues that will have a major impact on tomorrow's environment need to be anticipated. What will be the lifestyle of the individuals living in this urban village? Will the car be tolerated or eliminated from this area? Should the old structures be renovated before any new infill is built? Will new methods of zoning be explored? Who will be able to afford to live here? Who will pay for the upkeep of the public amenities? The groundwork has been carefully prepared to insure financial success of the project. Will the design be architecturally successful as well?

OOTA (Out of Town Architects) has been invited to prepare plans for Block 40. Their design, as well as the other tentative designs, is generated from circulation patterns and relationships to existing structures. Will that be judged a sufficient response to the current and demanding problems of energy and "appropriate character"? Can a strong architectural character develop without the input of the user? The most important question is whether the physical environment being created today echoes the strong purpose of the original inhabitants of Lowertown to create a unique place reflecting their time.

Modris M. Feders, AIA, is an architect employed by Buetow and Associates, a St. Paul architectural firm.



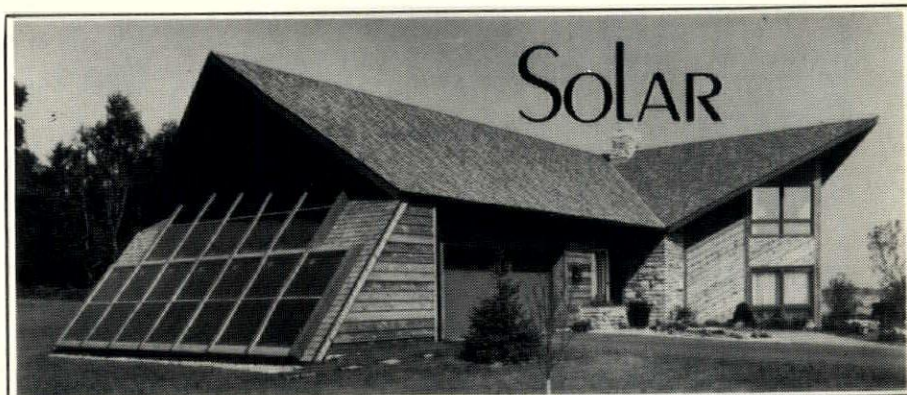
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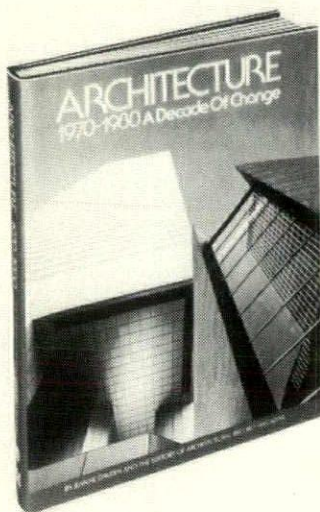
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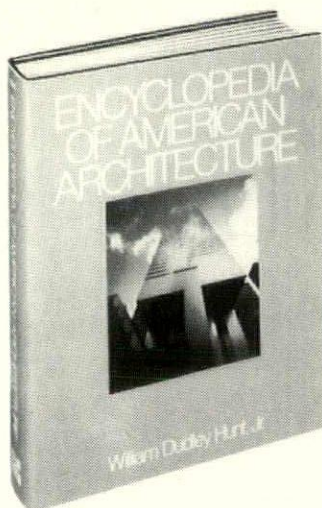
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Architecture 1970-1980: A Decade of Change, Jeanne M. Davern and editors of Architectural Record Magazine, 29.95.

A pictorial survey of the architectural achievements of the '70s, told in terms of what architects were doing, rather than what historians were doing.



Encyclopedia of American Architecture, William Dudley Hunt, McGraw-Hill, 35.00 until January 1, 1981. 39.95 thereafter.

A storehouse of easily accessible data is offered on building types, components, materials, renowned American architects and their methods, energy

alternatives, ecology and preservation architectural art, the building industry and more. The encyclopedia is arranged alphabetically and contains cross references, an exhaustive index, a bibliography, and photographs depicting the entire range of topics.

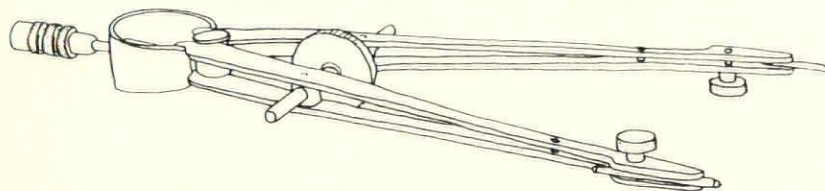
A brief preview of the 1980 fall list from Rizzoli International follows. The books will be published between August and December. More information to follow when extensive descriptions become available.

Architecture of the Western World, edited by Michael Raeburn, 37.50

House X, Peter Eisenman, 19.95 paperback

Judith Turner: Photographs of 5 architects, introduction by John Hejduk. Interior photographs of buildings by The New York Five (Peter Eisenman, Michael Graves, Charles Gwathmey, John Hejduk, Richard Meier) 27.50

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Chicago Tribune Tower Competition and Late Entries, 30.00 paperback, 2 volumes. Available now

Architecture 1980: Venice Biennale International Exhibition of Architecture, 35.00

American Architecture Now, edited by Barbaralee Dimonstein, pb 14.95
Interviews with American architects including John Portman, Edward Larabee Barnes, Charles Moore, Frank Gehry, Robert Stern, Cesar Pelli, I.M. Pei and Richard Weinstein.

Architectural Monographs on: Massimo Scolari, 17.50 and **Aldo Rossi**, 8.50.

Architecture of the Arts & Crafts Movements, Peter Davey, 30.00

Architectural Design Profiles: Delayed from this Spring.

The New Free Style: Art Nouveau, Decession, Arts & Crafts, 9.95

Jacques-Louis LeDuc, 9.95

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The Anglo-American Suburb: 1790—The Present, guest editor Robert Stern, 9.95

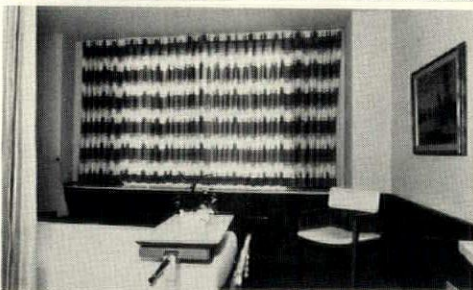
We will gladly reserve copies for you if you place advance orders now. See us at the MSAIA 1980 Convention October 1-3 or call The Architectural Center, 227-0761. You will be notified when your book arrives.

Systems Drafting. Creative Reprographics For Architects And Engineers, Fred Stitt
McGraw-Hill, Inc. Publisher—\$19.95

At Systems '80, a national conference and exhibition on productivity in A/E firms, it was impossible not to notice that firms which were practicing innovative production techniques to their fullest were also experiencing increased growth and profits. Whether

this can be attributed to their production techniques is difficult to prove (these firms claim it does). Nonetheless it does make one sit up and listen. Fred A. Stitt, an architect, has been a leader and educator in the development of these innovative production techniques. His book *Systems Drafting* reflects his experience as well as that of other persons and firms across the nation.

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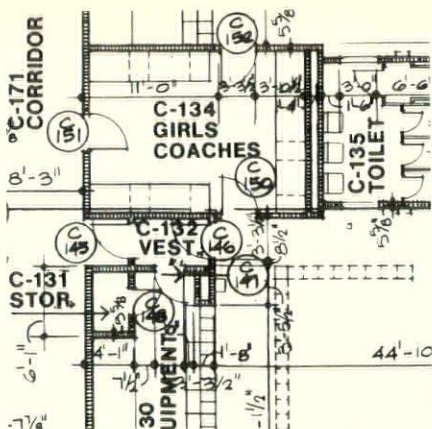
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The concept of Systems Drafting is a response to the perception that much of what is drawn in A/E firms is repeat information. Very little is drawn that has not been drawn before, either on another project, another sheet, or by someone else. To redraw this information is redundant and wasteful. This demands a change in the awareness of what drafting really is. The author promotes the conception of drafting as the assembly of graphic information and proceeds to describe the aspects of identifying, separating and assembling



this graphic information in the production of A/E drawings. He begins with basic drafting room reforms such as graphic standards in lettering, line work, etc. This is followed by describing other drawing techniques including ink and freehand drafting. Next he proceeds to cover some basic methods of repeating information such as applications and standard details. This is followed by the more advanced techniques including photodrafting, composite drafting and overlay drafting. Also included in the book are recommendations for production management, a method of implementation and a discussion on offset printing of bidding documents.

Throughout the book the author identifies potential people problems and makes recommendations for their resolution.

With the ever-increasing competition in the A/E field, it is necessary for firms to examine their production methods to increase their performance. This is true for both large or small firms and design oriented or production oriented firms. This book is applicable to these variations of A/E practice and is an excellent base for the establishment of Systems Drafting in those firms desiring to improve both the quality and the productivity of their work.

Bruce A. Jilk is Assistant Director of Architectural Technical Design at Hammel Green and Abrahamson, Inc.

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George Townsend, AIA, died at age 69 on Wednesday, July 9 in Saint Paul. Townsend was a partner in the architectural firm of Bettenburg, Townsend, Stolte & Comb, which he joined in 1938. Townsend helped design a number of buildings in the Saint Paul area, including the Saint Paul Armory, Saint Leo Catholic Church, Saint Rose of Lima Catholic Church, and the auditorium and physical education building at the Saint Paul Seminary. He was a past president of the Saint Paul Chapter of the American Institute of Architects and the Minnesota Society American Institute of Architects. He is survived by his wife, Anne; a son, Michael, Saint Paul; a daughter, Mrs. Thomas Racine, Cottage Grove, and five grandchildren.

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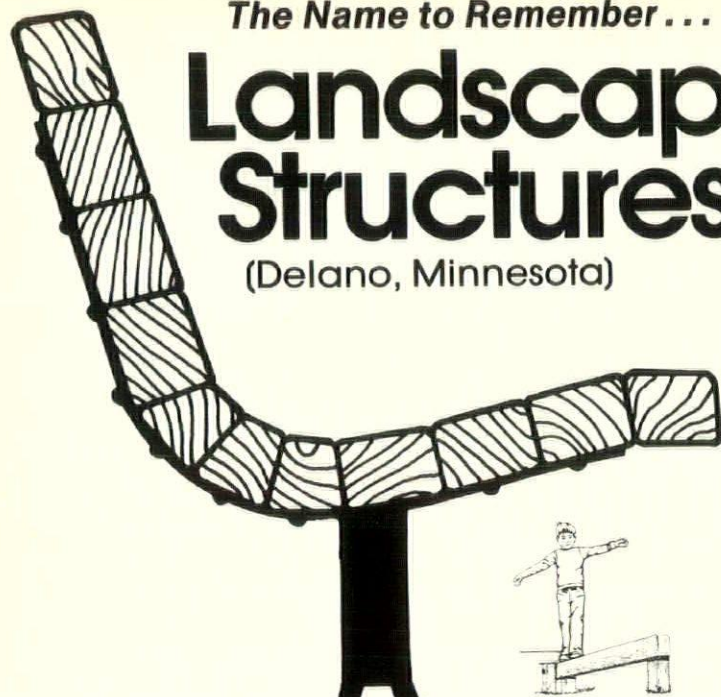
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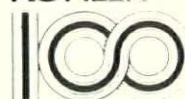
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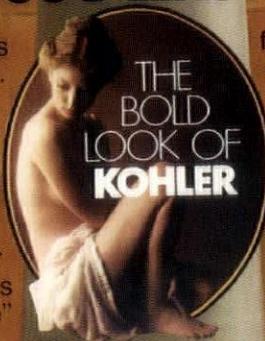


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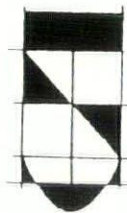
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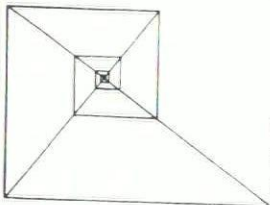
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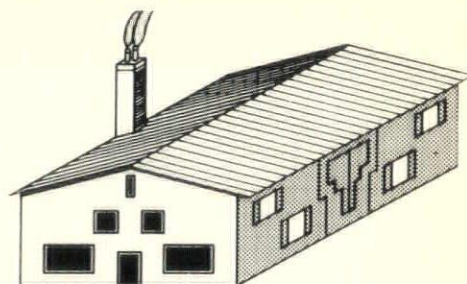
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(Continued from p. 23)



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Peter Pfister, AIA, is an Associate Architect with Architectural Alliance in Minneapolis where he is coordinator of energy design projects.

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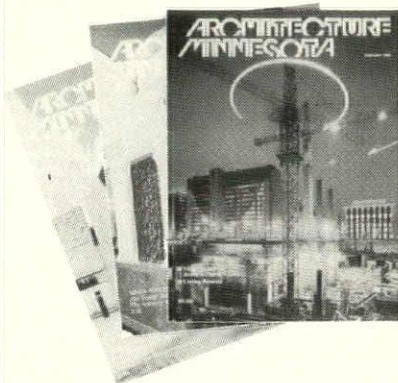
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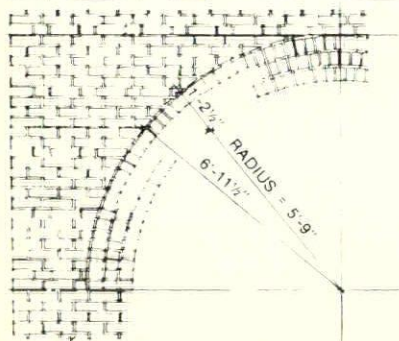
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This issue, a special and separate publication of Architecture Minnesota, was co-sponsored by the Minnesota Chapters of the following professional organizations: American Society of Interior Designers (ASID), Institute of Business Designers (IBD), and the American Institute of Architects (AIA).

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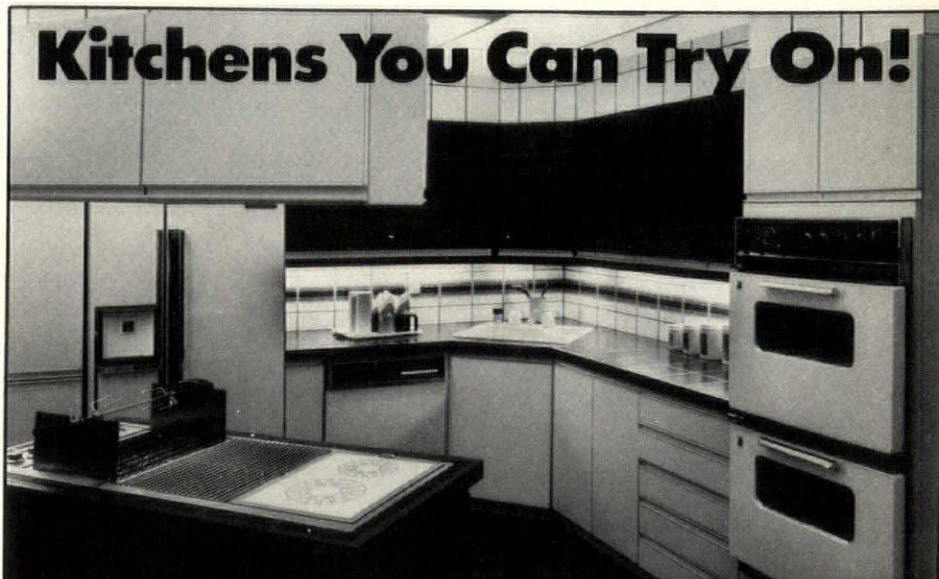
The advantages of panelized construction have never been in greater demand than they are today. The need to save labor and energy is increasing with escalating energy, financing and construction costs. One such panelized system "R-BEST LOCK-TIGHT PANELS" is offered by **Timber Buildings Inc.**, of St. Paul. The "R-BEST" system consists of insulated sandwich panels constructed with a urethane foam core and plywood, steel or aluminum faces. The panels are joined with tongue and groove edges and are locked together by camaction devices ensuring air and vapor tightness. "R-BEST" panels incorporate three of the Basic Considerations in Building Design, i.e. structural—decorative—energy conservation. It is ideally suited for roof deck construction, wall panels, finished ceilings or other uses requiring a high "R" value, at a reasonable cost. "R-BEST" panels are as adaptable at retrofit construction as they are in new construction. A few of the unique features offered with the system include door jambs and base moldings, corner panels and tee wall sections and a unique hanger bracket used in attaching the panel. This bracket can be used on the face of a building or for suspending the panel from an existing ceiling for retrofiting. The urethane foam core carries a fire hazard classification according to ASTM E-84 (UL 723) of 25 or less and smoke development of 250 or less. This makes the foam insulation acceptable for use in most types of buildings. The metal skin panels carry a Class 1 rating by Factory Mutual. Further information including literature and samples are available thru Timber Buildings Inc. at 901 Jefferson Ave. St. Paul, Mn. 55102 Phone 291-1002; and Sheppard Associates 3027 Idaho Ave. No. Mpls., Mn. 55427 Phone 544-6961. The product line will also be on display in Booth 522 at the MSAIA convention.

A new construction sealant, Will-Seal from **Illbruck/usa**, is an expanding foam tape sealant which offers improved elasticity to maintain weather-tight seals. This sealant compresses and expands with construction joints at a much greater ratio than conven-

tional caulks. Long term use in Europe has shown that the product does not crack, crumble or separate, providing a permanent seal. The new product does not stain, contaminate or bleed out of joints after installation. Will-Seal comes precompressed with an adhesive backing and no tools are needed for installation. In a one pass application Will-Seal slowly expands to fill the entire joint cavity. Will-Seal effectively seals windows, doors, roofing, and joints for prestressed and precast concrete, structural joints and expansion joints. The product can be used to seal construction joints year round because of its elasticity at temperatures from -40° to 212°F. For more information about Will-Seal, stop by Illbruck/usa's booth #302 at the MSAIA Convention or contact them at Illbruck/usa, 3800 Washington Ave No., Mpls. MN. 55412, Tel. 612/521-3555.

Simpson Timber Company introduces a new line of international doors at the MSAIA Convention: The Dresden and The Chateau Michelle. The Dresden's splitproof, laminated panels feature Simpson's new warranted Innerbond construction. Crafted of the finest vertical grain, kiln-dried Douglas fir or western hemlock, the Dresden incorporates feathery textured glue chip glass into a unique geometric design. Reflecting the Victorian era, the Chateau Michelle has a delicate floral design etched in veveled ovals. A carved rail separates the intricate windows from two split-proof, laminated panels. Both doors are part of the Classical Glass collection and may be seen at Booth # 228 at the MSAIA Convention. For more information you may contact: Simpson Timber Company, 900 Fourth Ave. Seattle, WA 98164.

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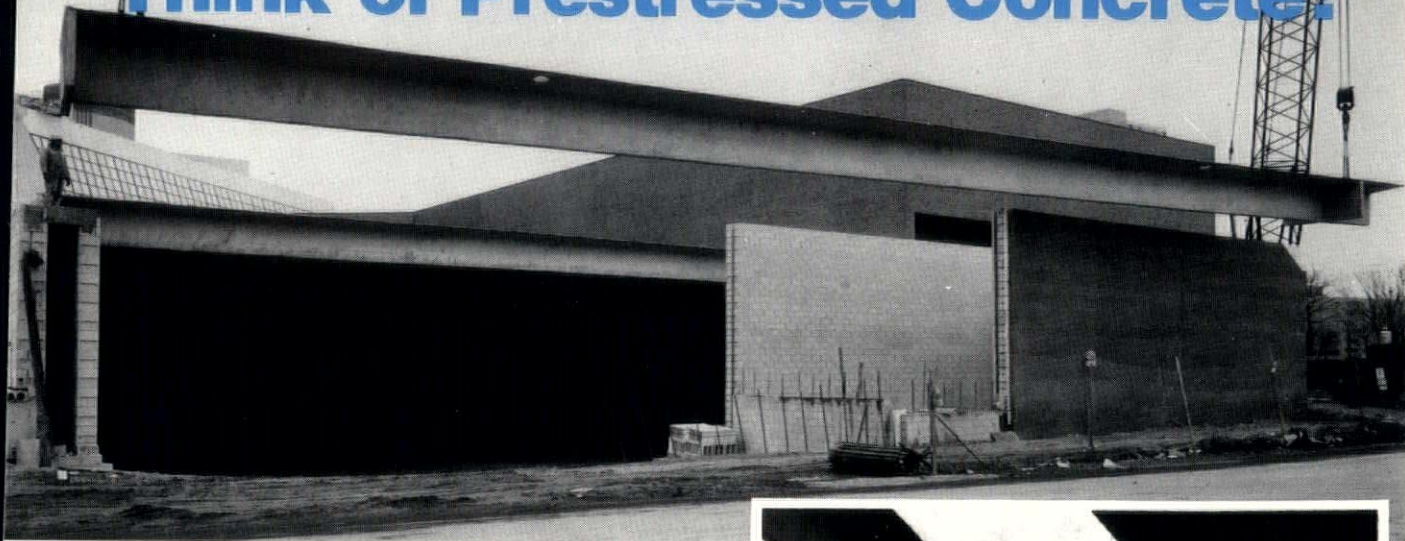
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