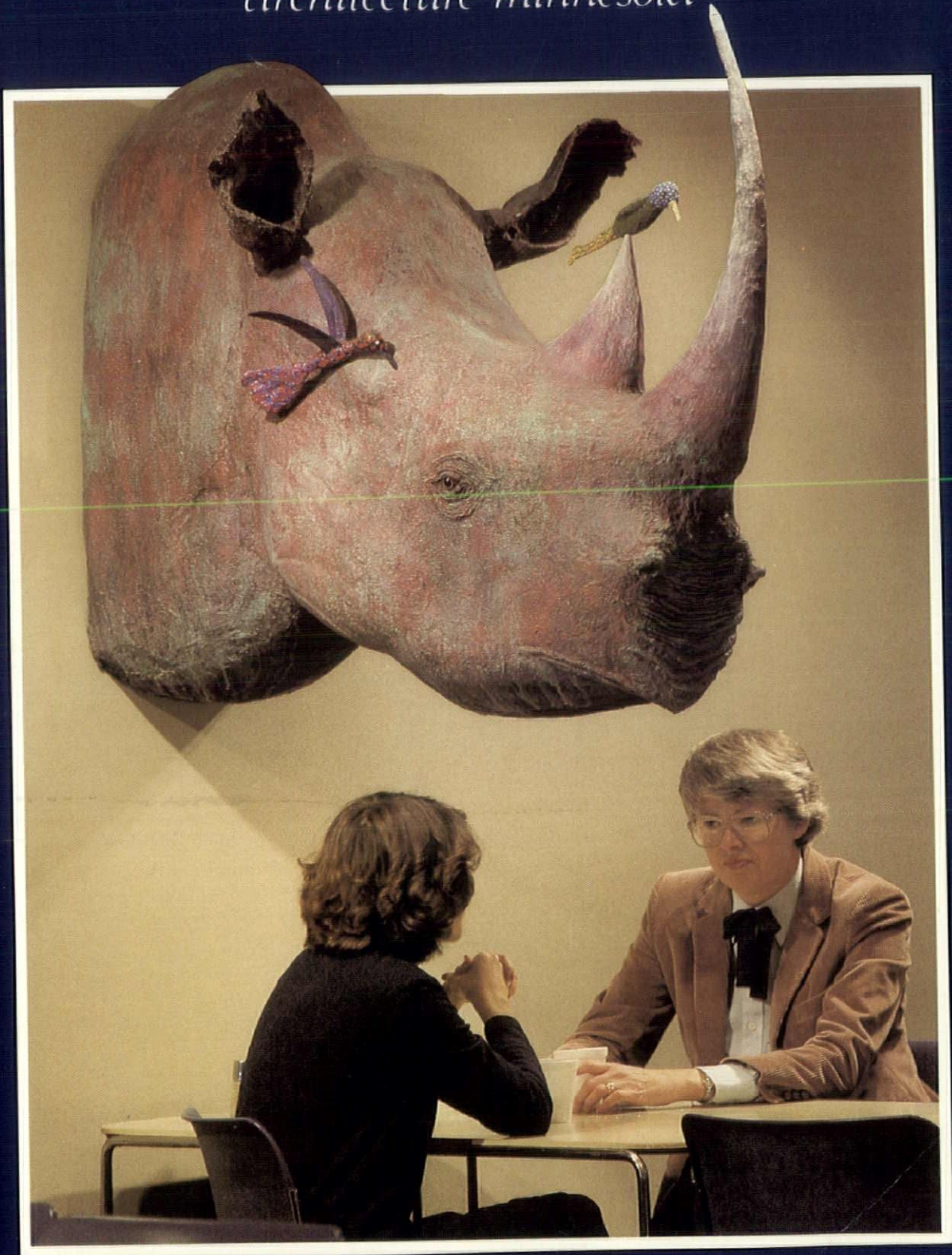


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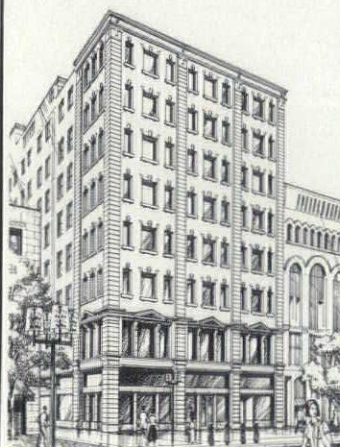
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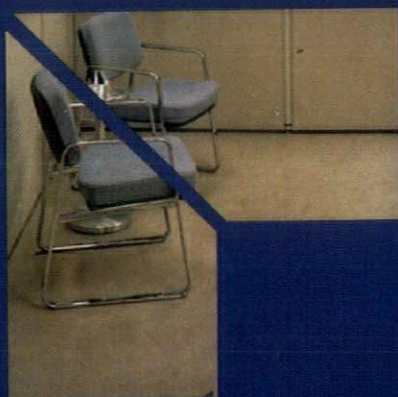
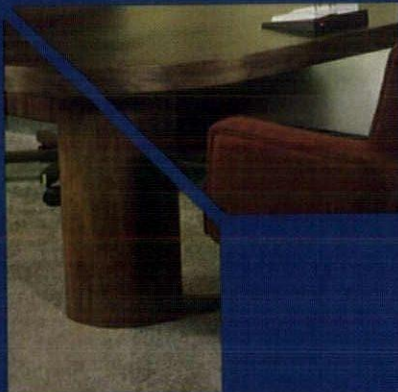
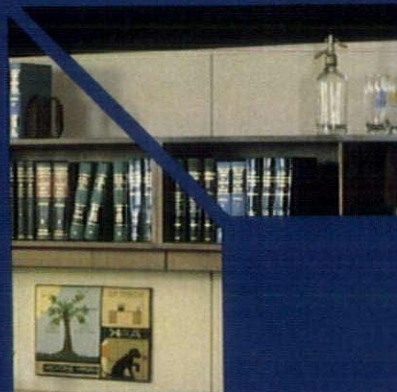
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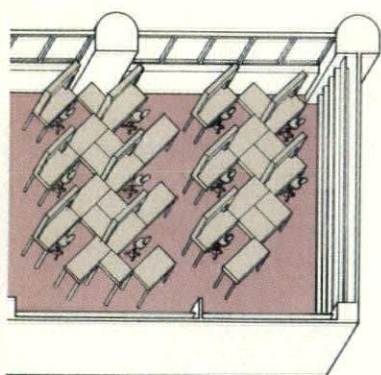
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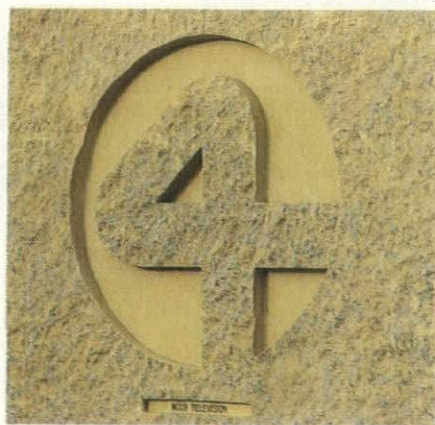
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AM

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A JOURNAL OF DESIGN AND CREATIVE LIVING
JANUARY/FEBRUARY 1984 VOL. 10 NO. 1

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Photographer: George Heinrich.

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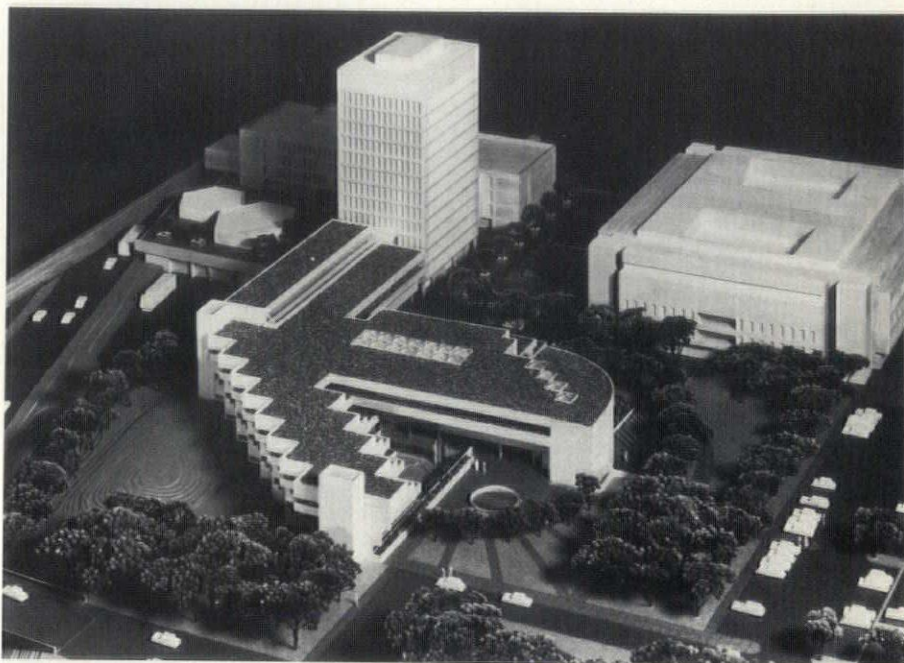
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news briefs

Humphrey Institute underway

The University of Minnesota Hubert H. Humphrey Institute of Public Affairs and the School of Management will soon occupy a new \$18 million building on the west bank of the Minneapolis campus. The facility, which will also house the Center for Urban and Regional Affairs (CURA), is one of two new public buildings designed by the Leonard Parker Associates to be built in the Twin Cities. The other, the State Judicial Building, is still in the first stage of development.

Currently under construction, the Humphrey Institute will be located across Washington Avenue from the Law Building (also designed by the Parker Firm). Its 150,000 square feet will center around a large, three-story atrium to be used as a focal point for group presentations. Harvard modular brick will be used on the exterior, the same that is used on the Law Building. An exterior plaza designed by Robert Irwin, a Los Angeles artist and sculptor, will be complemented with a lectern designed by Minneapolis artist Siah Armajani. A memorial exhibit hall in honor of Senator Humphrey was designed by architects Richard Wurman and Sussman Prejza of Los Angeles. The project is expected to be completed in the fall of 1985.

**Work begins on School of Music**

Ground has been broken for the long-awaited School of Music on the West Bank of the University of Minnesota campus. Designed by the Close Associates of Minneapolis, the Music School will square off the plaza formed by the Rarig Center for Performing Arts,

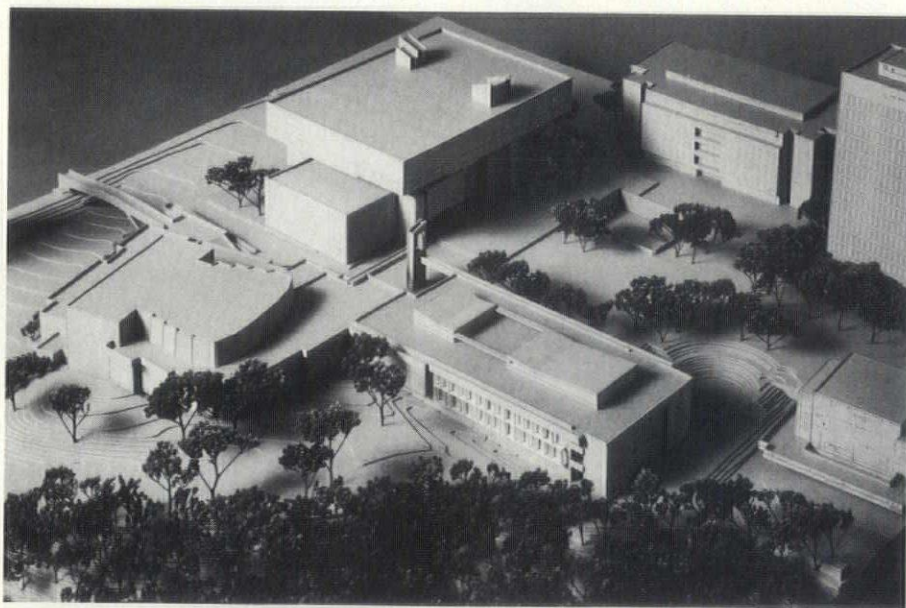
Wilson Library and Anderson Hall. Winston Close, principal of Close Associates, was the original planner for the West Bank campus.

A low-slung building of red-gray brick, the Music School will respond to both the character of the river bluff and the architecture of the existing buildings. The three-story entry lobby offers a view down river. The north wing will hold practice rooms, a student lounge, a score library, office studios for band, orchestra and chorus, as well as faculty offices. An L-shaped south wing will house large rehearsal spaces and a major recital hall. It is designed to flank a future concert hall.

Other possible future additions include a museum of musical instruments, and a music library. The music library could extend to the west, below plaza level, to tie into Wilson Library. The School of Music will be completed in the spring of 1985.

Architectural dean sought

The search for a head for the University of Minnesota School of Architecture and Landscape Architecture is reaching its final stages, according to Professor James Stageberg, chairman of the search committee and principal



Two major new buildings on the West Bank of the U of M campus: The Hubert H. Humphrey Institute of Public Affairs and School of Management (top) and the School of Music (bottom).

Continued on page 52

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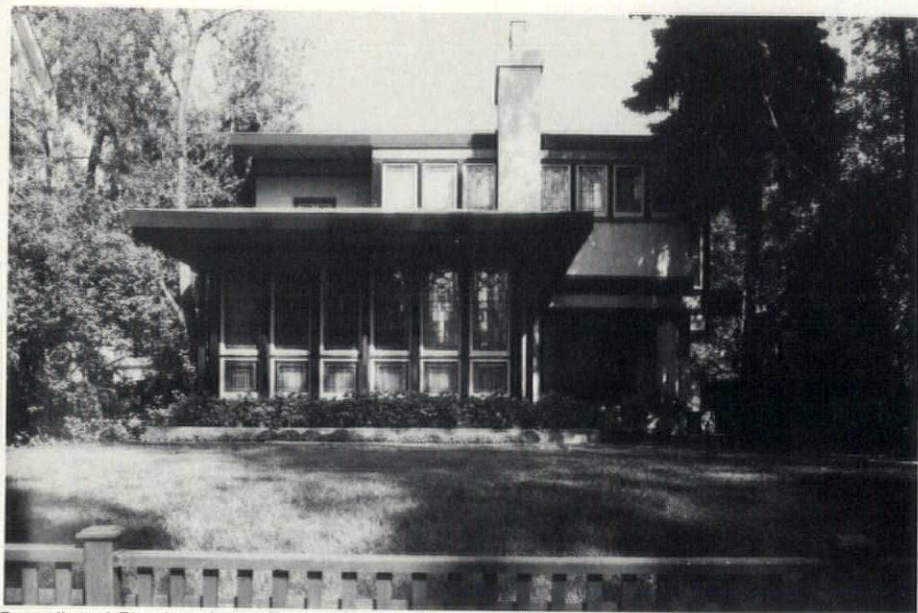


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notable notes



Purcell and Elmslie's Edna Purcell House, Minneapolis

TV meets the Prairie School

The waving of golden prairie wheat opens a new half-hour documentary on Prairie School architecture to be aired soon on KTCA-TV. Called simply "Prairie School Architecture," the production by the Built Environment Communication Center at the University of Minnesota School of Architecture takes the viewer through small prairie towns and quiet suburbs of the Midwest to see the achievements of "the first truly American architecture." The story moves from Louis Sullivan and Frank Lloyd Wright to Walter Burley Griffin and Purcell and Elmslie, focusing on the personalities, interaction, and design approaches of the giants of the Prairie School. Interviews with architectural historians Wilbert H. Hasbrook and Alan Lathrop, and with several owners of Prairie School homes give perspective to the story. Louis Sullivan's Owatonna Bank (featured in this issue of *AM*) and Wright's Robie House in Chicago receive special focus.

The concept for the documentary grew out of the 1982 Minnesota Museum of Art exhibit, "Prairie School Architecture in Minnesota, Iowa and Wisconsin." The Minnesota Museum of Art and the Built Environment Communication Center at the University School of Architecture collaborated on the project, with additional funding from the Minnesota Humanities Com-

mission and a \$2000 grant from the Minnesota Architectural Foundation. KTCA-TV has assisted in completing the program and is offering it to the Public Broadcasting System for national distribution.

Trading on Minnesota

Hardly a gleam in the eye of Minnesota Governor Rudy Perpich just a year ago, the proposal for a World Trade Center in Minnesota has generated a lively competition for the site. By January 31, 1984, a nine-member commission appointed by Perpich will choose one of several proposed sites in Minneapolis, St. Paul and Bloomington.

The idea for a world trade center grew from Governor Perpich's interest in promoting Minnesota products in international markets. A world trade center facilitates international trade by consolidating in one place the copious information and contacts businesses need for successful exporting. Of the thirty-three world trade centers now operating world-wide, eight of them are located in the United States. Most house private firms and public agencies involved in international commerce. Some act largely as trade marts, others as offices for exporters and importers.

In Minnesota, the proposed trade center would provide office space for

exporters, financiers, and government agencies, classrooms for meetings and seminars, a library and a language training center. It would also include a club and restaurant, an interpretive center and a manufacturer's merchandise mart managed by the state.

The request for proposal by the World Trade Center Commission calls for a campus site with landmark identity. The city of St. Paul, Oxford Development Corporation and World Trade Center, Inc. have made a joint proposal for Eighth and Cedar Streets in St. Paul. Developer Robert Muir has proposed a Bloomington site at Interstate 494 and 34th Avenue South near the Minneapolis-St. Paul airport. Other proposals competing for approval by the Minneapolis City Council were: the family of Robert Short, for property including the Leamington Hotel; the Boisclair Corporation for a site on Main Street and Central Avenue on the Mississippi River's east bank; Glacier Park Company for Heritage Landing at Hennepin Avenue on the Mississippi's West Bank (endorsed by the City Council); Pei Properties Development Corporation and Wirth Companies, Inc. for a site near the old Milwaukee Road Depot; Brantingham & Associates for the site of the old International Harvester building on University Avenue; and Appletree Enterprises, Inc. for a site using existing buildings on the Minnesota River bluff.

Dassel discovered by design team

Like environmental troubleshooters, the second Governor's Design Team visited Dassel, Minnesota, this fall to offer its design assistance to this small town sixty miles west of Minneapolis. The Governor's Design Team, a new program of the Minnesota Society American Institute of Architects and the Minnesota Quality Environment Project, works much like the American Institute of Architects' RUDAT program: Architects, landscape architects, urban planners, and artists visit a community, assess problems, and, in interaction with community leaders, develop recommendations for improving the quality of life. The first Governor's Design Team visited Delano, Minnesota last May. Its recommendations met with enthusiastic reception.

Continued on page 58

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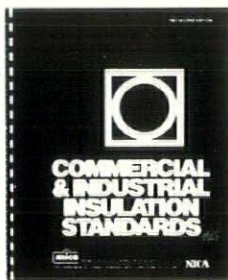
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scanning the media

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Bumming in the park

THE PROBLEM OF BUMS IN PARKS MAY BE AS OLD AS PARK BENCHES THEMSELVES. *Place* (September 1983) reports that the city of Los Angeles has attacked the age-old bane head-on—by actually designing a park for the down-and-out.

The Sixth Street Park in Los Angeles' Skid Row provides benches, restrooms, tables for checkers or cards, a basketball court, and even a lawn for sleeping. For street people, it's a veritable residence; for low-income families a welcome relief from cramped apartments. The idea for the park grew from a blue ribbon committee's report. Skid row wouldn't disappear, it concluded, even if its boundaries were destroyed. So why not draw derelicts away from the Gold Coast downtown by providing a legitimate place to loiter?

Originally, the L. A. landscape and urban design firm, POD, Inc. planned two parks, one on Sixth Street for the largely Latino families, and one on Fifth Street for street people. The technique of participatory programming reached new heights, as users attended programming workshops, built models and revised designs. Workshop participants even proposed they help construct the parks, but rigid city labor regulations prohibited it.

When the Sixth Street Park opened in 1981, it quickly became one of the most heavily used in Los Angeles. At first, children playing ball stumbled over sleeping bums, but, in a miracle of social adjustment, kids and bums began to take turns. The second park on Fifth Street, however, was not built, due to local businessmen's concerns about concentrating unsavory elements nearby. And eventually the undesirable sector of the derelict population—hardcore alcoholics, drug dealers and petty criminals—migrated to Sixth Street, making the park unusable for the children living nearby.

Though construction was halted on the park on Fifth Street, an alternative smaller site with less commercial value has now been identified. Under the new plan, construction will be part of a general revitalization of the area, funded with money set aside from downtown development projects.

As POD architect Thomas Johnson concludes, "A park should not be any more difficult to justify for derelicts than it would be for anyone else. Perhaps it should be even easier."

Let a hundred flowers bloom

WILDFLOWERS RATHER THAN WEEDS COULD LINE AMERICA'S HIGHWAYS, NOTES *LANDSCAPE ARCHITECTURE* (NOVEMBER/DECEMBER, 1983). Such is the vision of Carlton Lees, former senior vice-president of the New York Botanical Garden and editor-in-chief of *Horticulture* magazine. Lees is now the chairman of the Master Plan Committee of the National Wildflower Research Center, which was recently established on a site in Austin, Texas, donated by Lady Bird Johnson. On behalf of wildflowers, Lees sites their adaptability to various climates, low maintenance costs, and, of course, their beauty. "If the highways of the U.S. were lined with wildflowers," says Lees, "not only would economic and energy restrictions become less burdensome, but the pleasure of traveling from place to place would be enhanced, and awareness of regional differences regained."

More beeping from the Japanese

WHO ELSE BUT THE JAPANESE COULD TAKE A NOW USELESS SUBSTANCE AND MAKE SIDEWALKS THAT TALK? *Urban Innovation Abroad* (June, 1983) reports that the Japanese Governmental Research and Development Corporation has developed a method of sidewalk construc-

tion which could help guide the visually impaired. A mixture of ferrite, a by-product of steel and titanium, added to sidewalk tiles responds to high-frequency electromagnetic waves emitted and picked up by a portable sensor. When a blind person fits the inexpensive sensor to the end of his white cane, a beep or recorded voice will inform him of an approaching intersection, lamppost or step. Different proportions of ferrite produce signals of different pitches which could indicate, for instance, buried utility lines without conflicting with signals for the blind.

At present, most of the several hundred thousand tons of ferrite Japan produces annually is discarded as a waste product. The research team's findings may make its use revolutionary.

New financial help for the arts

THE FORD FOUNDATION HAS LAUNCHED A MULTI-MILLION DOLLAR FUND TO HELP PERFORMING AND OTHER ARTS ORGANIZATIONS ACHIEVE FINANCIAL STABILITY. Called the National Arts Stabilization Fund, it combines the financial resources of the Ford Foundation, Andrew W. Mellon Foundation and Rockefeller Foundation to provide incentive grants to primary cultural resources throughout the country. The grants would go, first, to eliminate art institutions' deficits and put them on a sound operating budget and, second, to develop a working capital reserve. In addition, the fund will provide consulting services in budgeting, financial planning, audience development, and marketing. Similar to an earlier Ford Foundation incentive program, the fund is expected to be equally successful in improving the financial picture for the arts. The fund's announcement was made in the October, 1983 Ford Foundation *Letter*.



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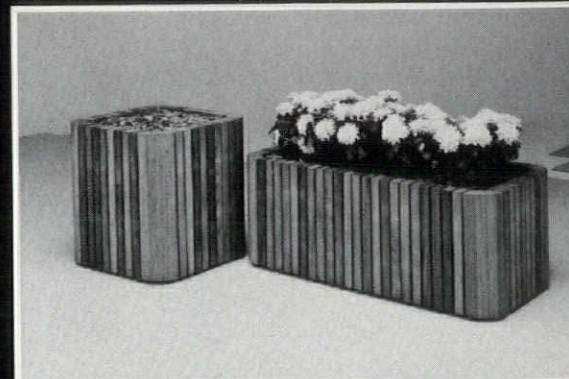
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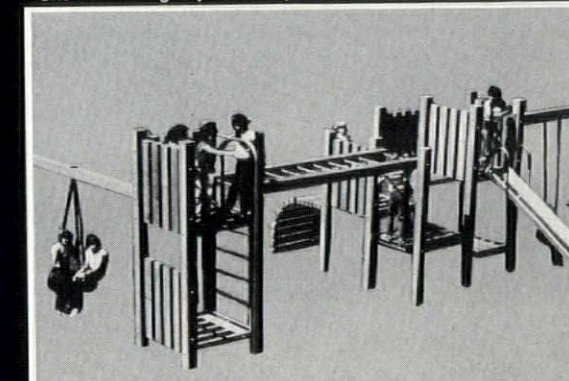
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Pondering the pages of AM

As it is with architects, so it is with editors: We need to know from time to time whether we are *getting anywhere*. Ultimately, of course, it is not for us to say. The "users" will always have the final say. Yet, may I confess, after leafing through three years' of AMs recently that while I often winced, I also smiled a few times. Here are some of the reasons why:

Ezra Stoller on houses (June/July 1981): "In general, modern architects have tried to solve each problem as they come to it, when in fact, the really successful building details are a synthesis of years and even centuries of trial, error and experience. I am amazed at how much we can learn from a traditional house. I built our own family house and all of the details were devised by me. Later I began to see how much better it would have been if I'd just been satisfied with traditional details—and the *reasons* for those details. Right now, we have a hard time heating it, keeping it dry. In a traditional house, all such problems are solved."

Martin Filler on the Italian idea (August/September 1981): "It took America a long time to find its own authentic expression in art and design. Now, like the post-adolescent who suddenly discovers that his elders are not quite so stupid as he once believed, America is again beginning to consider the virtues of older cultures. There is a very great deal indeed that we in this country can learn from the Italian idea, which has the common attributes of all great concepts: clarity, adaptability, and truth."

George Latimer on doing nothing (June/July 1982): "One of the great unheralded, really superior gifts of the people of St. Paul is their fundamental lethargy. All through the '40s, the '50s and '60s, while Minneapolis was transforming its Park Avenue of grand 19th century homes into heaven knows what, the people of St. Paul, by and large, simply left their Summit Avenue alone. By doing nothing, they nurtured a three-and-a-half mile long architectural treasure that is not exceeded by any city in America."

Kate Johnson on ice palaces (January/February 1983):

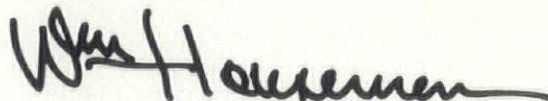
"... probably none will ever be built again. Ice palaces and crystal castles are ephemeral magic fantasies that this myth-and ritual-starved world cannot afford. How doubly impoverished we are and how much more we cherish the memory of what we once had."

Paul Fussler on "A Place to Recuperate" (May/June 1983): "I wanted to go to a certain small European provincial city on a large lake. The population is about eighty thousand. A Romance language is spoken there, and the prevailing religion is Roman Catholic in a serious but never solemn way—lots of processions and frequent public blessing of objects like fishing boats and municipal vehicles ... Almost every week there is a fête celebrating some saint's day. This begins at dawn with a great echoing explosion from the 18th century cannon on the lakefront, proceeds through a day of municipal sports programs accompanied by many drinks, and ends with fireworks over the lake at night, with tired children, unwillingness of friends to part, and universal satisfaction that the day has been spent so well."

Marc Treibé on Scandinavian values (July/August 1983): "The Scandinavian inclinations toward substantial construction, human provision, and environmental response stand as an alternative both to the austere modernism and the often superficial post-modernism that have gained an increasing recognition in American architectural circles."

Fred W. Peterson on the farm environment (November/December 1983): "The farmer ... awoke each morning and was already at work. The house, barn, and other outbuildings on the farm were experienced as parts of a total building complex in which the work of farming took place. Each day, each season, each year, the farmer performed a round of repeated tasks ... He may very well have derived pleasure in his house's simple straight lines and unadorned surfaces in much the same spirit that he enjoyed viewing a well planted field of row crops."

There were more smiles, of course. But as with architecture, space is always at a premium.



William Houseman
Editor

A rt for architecture's sake

One of the country's leading architects greeted me several years ago in a state of jubilation. I asked him why the high.

"The client," he replied, "has just given us \$50,000 to commission a sculpture for our office building plaza."

A few months passed and I ran into him again. I asked him how the sculpture project was progressing. He gave me an anguished look.

"What's the trouble? Did they take back the money?"

"No," he replied, "It's just that we really can't find anything we like well enough to put on the plaza." Then he volunteered an edifying confession. "To be honest, we'd rather leave it bare."

I thought of this architect as we pursued the pleasurable task of collecting material for our "Art at Work" portfolio in this issue. We invested miles of legwork in seeking out the most notable art collections of major corporations headquartered in the Twin Cities. We hope you will agree that we found evidence of exceptional connoisseurship in corporate life.

In scouting the art scene, however, we also discovered something we hadn't been looking for. We discovered that wherever an admirable collection was displayed, it derived little or no help from the architecture in presenting itself successfully. To the contrary, we found that artworks often must struggle for minimal attention in office environments which have been designed without taking them into account. Typically, the wall-hung art we saw was placed in locations where its impact was muted at best, or sometimes nil. A major painting, deserving of a setting in which it might be considered at a suitable distance, was often hung in a six-foot wide corridor. Or a three-dimensional object, needing to be pondered in the round, was apt to be placed at the dead end of a hallway. Usually, such contextual disappointments are not the fault of insensitive curators; they do their best.

The trouble is rooted instead in the failure of 20th century art and architecture literally to get their act together. It is now a commonplace to observe that contemporary architecture, which is to say the architecture every American under the age of 70 has grown up with, has assured its eventual downfall through its egocentric proscription against art's historic mission to affect people's lives and feelings.

Frank Lloyd Wright, though often contemptuous of the Miesians, never-



Artist Peter Busa's giant mural, titled "Sport," was commissioned by the Valspar Paint Company for

theless spoke for both himself and the Internationalists when he pronounced architecture the Mother Art. He made no concession to any other art; and, indeed, he displayed singular hubris when he designed a museum whose paintings must be viewed on the bias, as it were, from a ramp spiraling in a manner that nearly sends the viewers themselves spiraling downward, like so many Charlie Chaplins. Wright's rationale for the Guggenheim's design was refreshingly free of ambiguity: he liked architecture a whole lot more than paintings.

Of course, Wright was special in the history of American architecture. He was an architect, an artist, a handicrafter (to recall William Morris' coinage for creative craftsmen), a polemicist, a performer and —overriding all of these—a genius. And whether or not one finds his buildings personally appealing, no one can fairly say they do not embody both art and architecture, wholly and indivisibly.

Lesser architects of the modern era have been conditioned during their student days in design studios to feel that art and architecture are mutually

Unless building design makes room for other arts, architects may be shunted from the driver's seat toward the back of America's culture bus

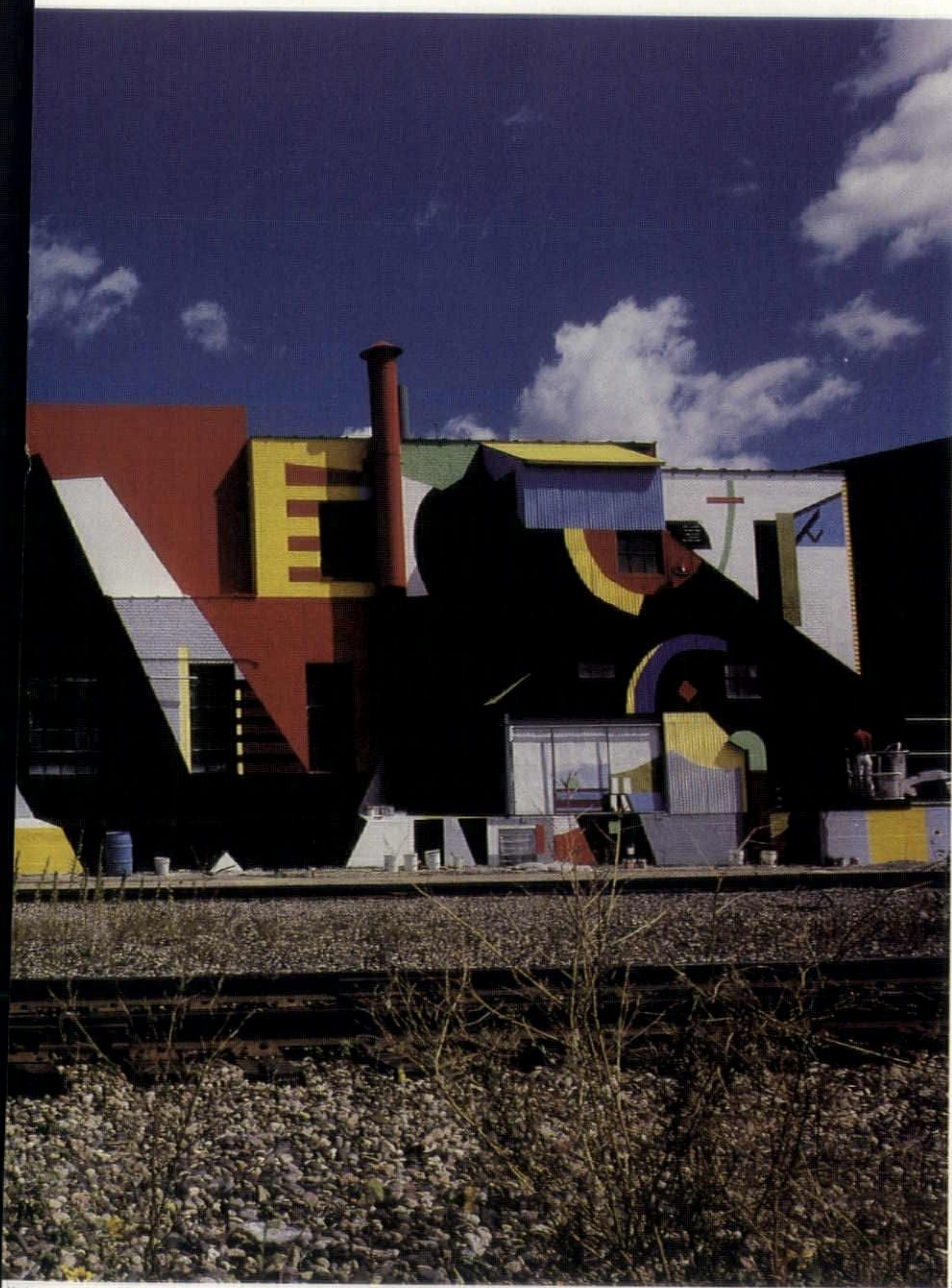


Photo: George Heinrich

Building near the Hubert H. Humphrey Domes Stadium in downtown Minneapolis.

exclusive; that the plaza probably is better off without the sculpture, that the wall doesn't need a painting, or that the tile is more honest without a pattern.

It is no wonder that architects and artists do not get along with each other. The tensions between them are not only philosophical but economic. For when the architect invokes the modernists' credo that less is more, it is the artist, as a major element of the "more" that gets left out, who suffers.

Conveniently enough, this issue of *AM* also contains a story about one of

the last great American buildings whose greatness is attributable to a consummate fusion of art and architecture. I refer to the National Farmers Bank of Owatonna, which was the collaborative product of Louis Sullivan as architect, George Elmslie as designer-draftsman, Louis Millet as stained glass and decorations artist, and also a cadre of handicrafters and artisans as adroit manipulators of iron, terracotta, bronze and wood. The bank was completed in 1908. Within a decade, the collaborators were dead, bankrupt, or vocationally obsolete. And so, it seemed, was

the fusion of art and architecture. Or was it?

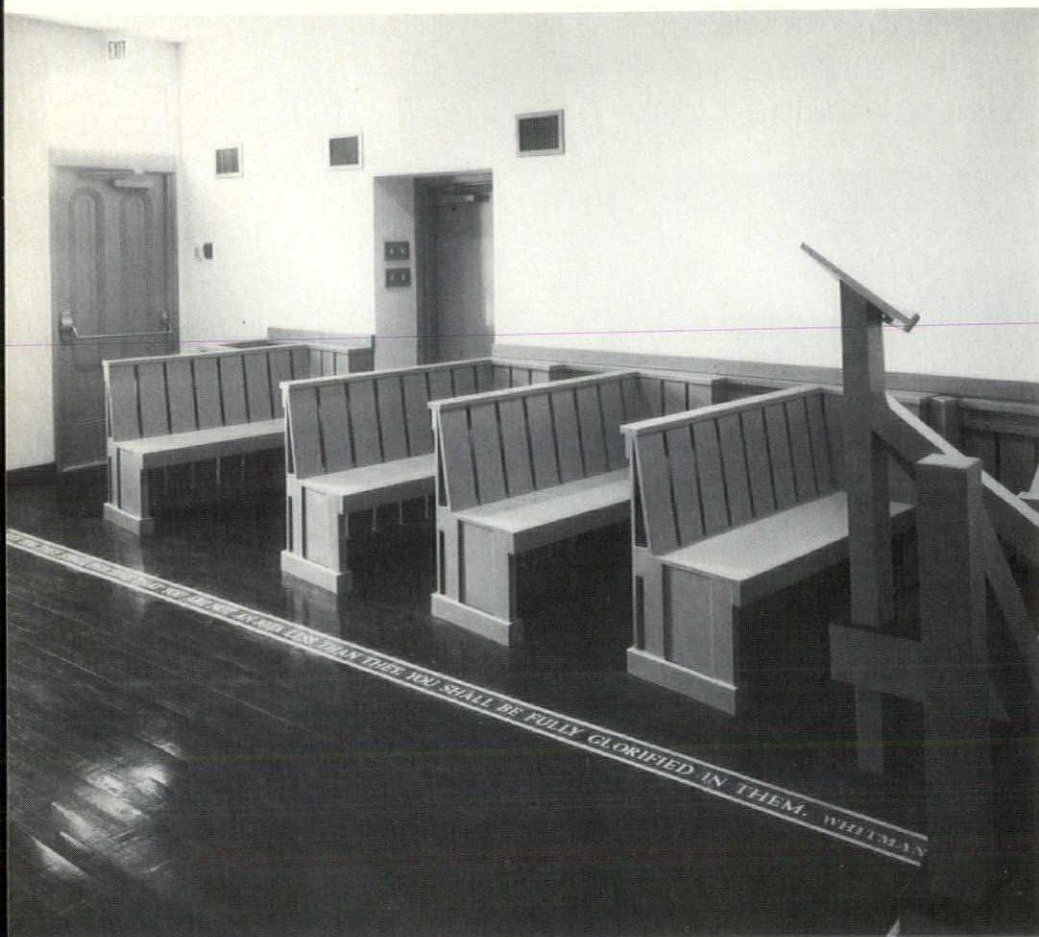
We hear stirrings today. They are coming from both corporate and public settings. And, in several significant instances, a new kind of professional catalyst has become instrumental in making genuine collaboration a matter of compelling interest to architects and artists alike. Also to landscape architects, lighting designers, interior designers and even to sophisticated developers and money people.

Of course, we have never lacked for marriage brokers between architecture and the arts. Assorted dilettantes and art historians have been collecting fees for such services all through the years of our discontent. But almost always *as a sideline*; so that when, at the altar, the nuptials have foundered on the familiar sea of acrimony, the brokers have quietly returned to their libraries and museums, satisfied that the two families' inherent hostilities, like those of the Martins and the Coys, were irreconcilable.

If the wedding metaphor is at all apt, then it also suggests a fecklessness in the way we've treated a volatile issue. What has been needed all along is not a part-time marriage broker but a full-time professional partner who, from Day One in the conception of a building project, functions as an informed advocate of that which is always breaking down: namely, creative collaboration. It is quite a job, for its value depends on persuading everyone with a personal stake in a project that a collective approach will yield the kind of synergistic result that will make everyone on the team happier about their individual contributions than they'd otherwise have been.

One such professional catalyst is Lynne Sowder, who, as fine arts advisor to the First Bank of Minneapolis, has guided that institution's course in art collecting with an expertise of measurable consequence; First Bank now ranks high among the nation's corporate collectors in the quality of its acquisition, in their artful display and intelligent promotion (see page 26 for coverage of the First Bank art story).

We talked with Lynne Sowder recently about her work as a fine arts advisor. In her view, art is serious stuff. It is not a simple syrup concocted to entertain. It is not Muzak. "Corporations are beginning to understand the real reasons for collecting," she says. "Art that contributes the most is art that communicates ideas and stimulates interaction. People's liking it is second-



Siah Armajani, Louis Kahn Lecture Room, Philadelphia, 1982.

ary, because great art is not necessarily safe or pretty."

Like most professionals in a democratic society, she makes no distinction as to who the beneficiaries of her services may be. "You really have to fight an elitist point of view which implies that art is only for those who already have the information, the vocabulary to appraise it. But the whole point of corporate collecting," she says, "is to break down the elitist barrier completely and make the art accessible to everybody."

Substantial as it may be, the challenge of integrating artworks in an existing corporate setting such as First Bank's or Gelco's is as nothing compared with integrating the artists themselves in an actual building project. Several such unconditional experiments have recently been premised on bringing in artists early enough to make a decisive impact on the development's aesthetic and environmental character. These have been big bucks projects, not bench model exercises in do-goodism. And they appear to be changing the way the establishment, including architects, feel about artists.

Lynne Sowder is now serving as professional fine arts advisor for two Texas bank buildings of the Cadillac-Fairview development group—First City

Center in Dallas and Interfirst Tower in Fort Worth. She has found that the critical need is to persuade the developer and a building's major client that they will realize greater value through a team effort. The problem here is the lack of very many examples—always a powerful factor among developers, who do not grow rich by taking unquantifiable risks on new and unproven aesthetic theories. In both projects, the shell of the building had been essentially completed when the team—a client representative, the artist, interior landscape architect, lighting consultant and advisor—arrived on the scene. "We had many meetings," recalls Lynne Sowder, "after we walked the space together. We asked, 'How might it look?', and 'What was to be the feeling?' Then, as a team, we identified the critical elements to achieve that feeling in their order of importance. And art was a critical element. Most interesting to all of us, though, was our total agreement as to what the feeling should be."

An even more ambitious design collaboration has resulted in an encouraging project at M.I.T., where the I.M. Pei office and several artist-consultants are well along in the design of an arts and media facility. Not surprisingly, there has not only been a fine arts ad-

visor on the job from the beginning—Kathy Halbreich, the director of exhibitions for M.I.T.'s Committee on the Visual Arts—but it was also she who proposed the idea in the first place.

But far and away the most impressive demonstration of the artist and architect working together is taking place at the \$1.5 billion World Financial Center in lower Manhattan, where four of the country's most respected designers, each in his own field, are making remarkable things happen. The team consists of Cesar Pelli, architect; M. Paul Friedberg, landscape architect; Siah Armajani, a sculptor-designer of architectural environments; and Scott Burton, an artist particularly well known for his sculptural seating pieces.

(We might note that all four of these celebrated designers have made, and are making, an enormous impact on both the environment and the way people think about the environment in the Twin Cities.)

Their collaborative effort is concentrated on a 3½-acre waterfront plaza which is described by Nancy Rosen, the project's fine arts advisor, as the "keystone" of Battery Park City's 92 acres of housing, commercial development, public areas and open spaces. The plaza itself will include seasonal parks, reflecting pools, a loggia, outdoor cafe dining, tiers of amphitheater-like steps for informal gathering. In short, it will be a total, complex and unstinting urban environment—the kind which not only fully engages the special talents of the four collaborating designers, but in fact demands them.

Has it been easy? No. In talking with Nancy Rosen, we learned that Cesar Pelli, for one, was extremely reluctant to enter into the effort. "The team discovered they had no common language at first," she says. "They had to go back to elementary school all over again."

Has it been worth the effort? Yes. Cesar Pelli has freely conceded that they had to get used to each other. "At first," he says, "we had to learn to leave our egos in the closet before we could work together." What is most remarkable is not that they did learn to work together, but that they learned to make their individual contributions so integral that they were recognized for the most part as everyone's in common. That, of course, is the way Louis Sullivan and his associates built a great bank in Owatonna 75 years ago.

We hear over and over that it is usually the architects who dig in their heels against collaboration. Their admonition is both familiar and consistent with the way they've been taught to practice architecture: "Let us alone," they implore, "until we get it designed and built. Then you may bring in the artists."

Siah Armajani, whose architectural environments have earned him an international reputation as a major artist, responded to this point of view not long ago in an article in *The New Yorker*. "Many architects," he remarked, "feel that we are in competition with what they are doing. Our work is not meant to enhance architecture, or to alter it, but to be one in the other, like water in a glass. The public place engulfs us both."

At the practical self-serving level, architects in recent years have been generally more concerned about the increase in anonymously designed buildings, those for which no qualified architect may claim the credit or blame, than about the prospect of sharing the design process with other designers and artists. Perhaps the time has come for them to rethink exactly where their best interests lie. Perhaps they might find that the public has been historically right all along in its preference for an environment that elevates the spirit through the fusion of art and architecture.

AM

William Houseman

Art becomes architecture in the work of sculptor Siah Armajani. Drawing on the simplicity of Puritan America, he seeks a "public, democratic art." He selected this poem to be inlaid in the wood floor of the Louis Kahn Lecture Room (photo opposite):

When the materials are all prepared and ready,

The architects shall appear.

I swear to you the architects shall appear without fail,

I swear to you they will understand you and justify you,

The greatest among them shall be he who knows you,
and encloses all and is faithful to all,

He and the rest shall not forget you, they shall
perceive that you are not an iota less than they,

You shall be fully glorified in them.

Walt Whitman, *leaves of Grass*, 1855

Siah Armajani, Hirshhorn Employee Lounge, Smithsonian Institution, Washington, D.C., 1981



Artful response to a blank look

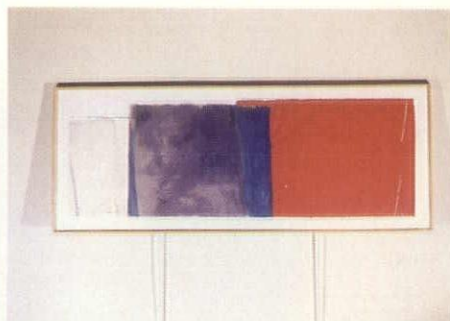
Faced with "a certain plainness," in a stark new building thirty years ago, the giant food company's boss made a commitment to art that remains firm today



Photos: George Henrich



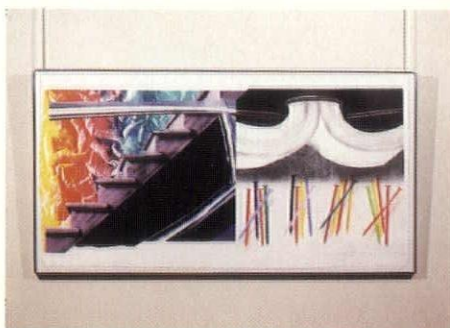
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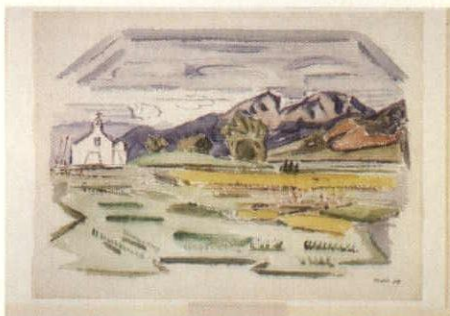
Steven Sorman
"No Ice (What Drift)," 1978
Mixed media on paper



Photo: George Heinrich



James Rosenquist
"Off the Continental Divide," 1973-74
Lithograph



John Marin
"Region Near Taos," 1929
Watercolor

On the lawn outside the Bell office tower, Alexander Calder's 20-foot high steel sculpture "Spinner" (above left) graces the corporate landscape while on loan from the Walker Art Center until next fall. Inside the Bell Tower (below left), a smattering of sculptures by Jackie Ferrara, Roy Lichtenstein and Louise Nevelson, and a painting by James Kielkopf make a mini-gallery of reception area. Paintings by Martha Diamond and Hermine Ford give a striking focus to the executive board room (top right). The skyway to the east wing (below right) is lined with paintings and sculptures by Hollis Sigler, Siah Armajani, Chuck Close, Joyce Kozloff, Phyllis Rosenblatt and Lucio Fontana and culminates with a Cork Marcheschi neon construction (bottom).



Photo: George Heinrich



William Bailey
"Manhattan Still Life," 1980
Oil on canvas

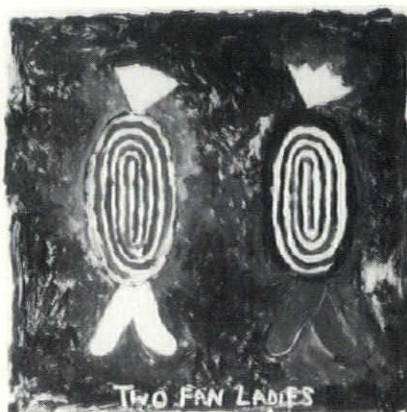
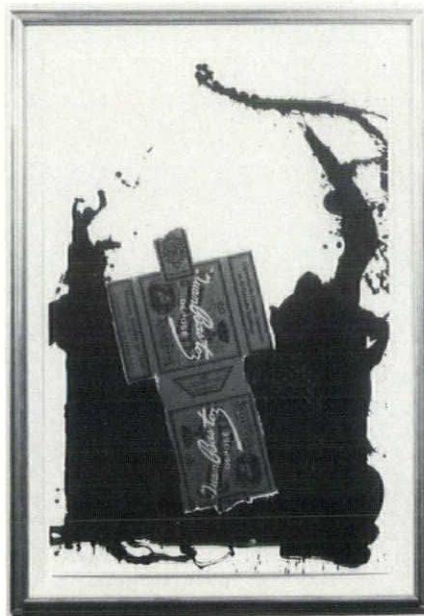
Photos: David Boersma



Photos: David Boorano

A glimmering of the rich variety of General Mills' art which, under curator Don McNeil's direction, has taken a turn toward contemporary pieces: David Hockney's "Henry at the Table," 1976 (above), Robert Motherwell's "Bastos," 1976, and Harmony Hammond's "Two Fan Ladies," 1980 (below right).

With 1100 works spanning art history from ancient oriental sculpture to neo-expressionist painting, General Mills' collection is a vast resource for employees and curators as well: At any one time no more than ten percent of the works are on view.



In most corporations, the Algerian path leads upward from the mailroom to an office of your own. At General Mills, the path is essentially the same, except that when you have made it to your own office, you have also earned the privilege of selecting maybe a Ben Shahn print or a Louisa Chase drawing to hang on your wall. Whichever you may choose, it will have been delivered from a corporate collection that contains roughly 1,100 paintings, original prints, sculpture, tapestries and multi-media works. This number not only ranks General Mills very high on the list of corporate collectors but it also figures to keep growing; such is the company's commitment to art, what with a professional curator and full department status for its collection, that it acts more like a museum than a business establishment.

The General Mills art collection is a backhanded compliment to modern architecture. If there is a faint flicker of interest emerging today in designing buildings that make houseroom for art, such a notion would have seemed arrant nonsense in the mid '50s, when the Chicago office of Skidmore Owings and Merrill was commissioned to design General Mills' new headquarters in suburban Minneapolis. The building *was* the art in those days.

Except that when General Mills' president, Charles H. Bell, took a look at what SOM had wrought, he found "a certain plainness" in those curtain walls and moveable partitions. As the story has been passed down to Don McNeil, curator of the art collection since 1976, Bell said, "Let's buy some art and enliven this place for our employees." And he did. He bought and he bought.

Like so many second- or third-generation heirs to high corporate position, Charles Bell, the grandson of a General Mills' founder, was immeasurably more interested in the arts than were his rough-cut forebears. Thus he could say, and mean it, that the Alexander Calders and Louise Nevelsons and Charles Biedermans really were being bought for the pleasure and edification of the company's employees. The briskest sprint through the offices and hallways confirms as much. For the place is a seamless demonstration of art artfully and profusely woven into a corporate presence.

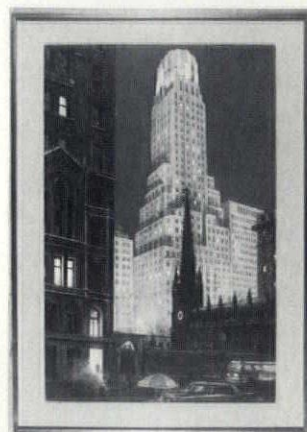
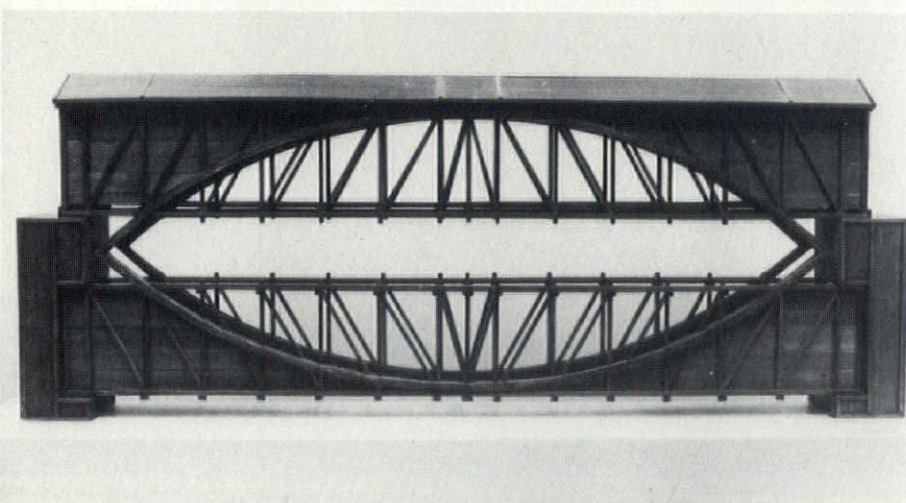
Asked whether the company, being nothing if not successful in business, didn't really think of the collection as an investment, Don McNeil replies, "No, not really. Unless one considers that choosing carefully is the same thing as investing wisely. The real motive hasn't changed since Charles Bell's days. It's the art that counts."

And so, on the visible evidence all over the place, it is.

AM



Photos: George Henrich

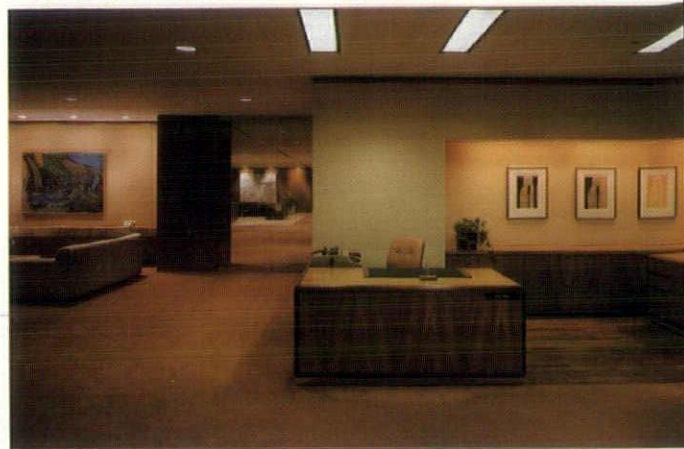


Commissioned for this space, Stuart Nielsen's veil-like steel-mesh sculpture "North Corner," 1981 (above) adorns without obstructing windows of small employee cafeteria. On a nearby wall, Nielsen's study drawings for the sculpture add a second dimension to viewer's appreciation of the work.

Siah Armajani's stained balsa wood sculpture "Location #1," 1979 (below left) and Richard Haas' pastel on paper "Irving Trust, Trinity Church," 1982 (below right) illustrate the quality of this most comprehensive of corporate collections.

Banking on the joy of ubiquitous art

From the executive suite to the public reception areas, First Bank makes sure its world is infused with splendid art works



The reception area for First Bank's executive offices make art a visual feast. Here you see Bruce Porter's "Garden—II" in seating area; Donald Sultan's "Tramp Pictures: Cypressess and Stacks" on receptionist's wall. Looking inward—a Louisa Chase painting, Brian Hunt bronze casting and Jack Roth painting. Art is selected to give each reception area a special quality. Here, on fifth floor: Michael Mazur's "Wake by Fog" (right) and, on skyway level, Arne Nyen's "Myrna" (far right).



Entering First Bank Minneapolis' reception lobby in the Pillsbury Center may evoke a radical thought: Though museums are for art, art can flourish in the real world. When a Joan Miro or Steven Sorman is hung as here with attention to the furnishings, colors, and lighting, it can be more striking than on a stark museum wall.

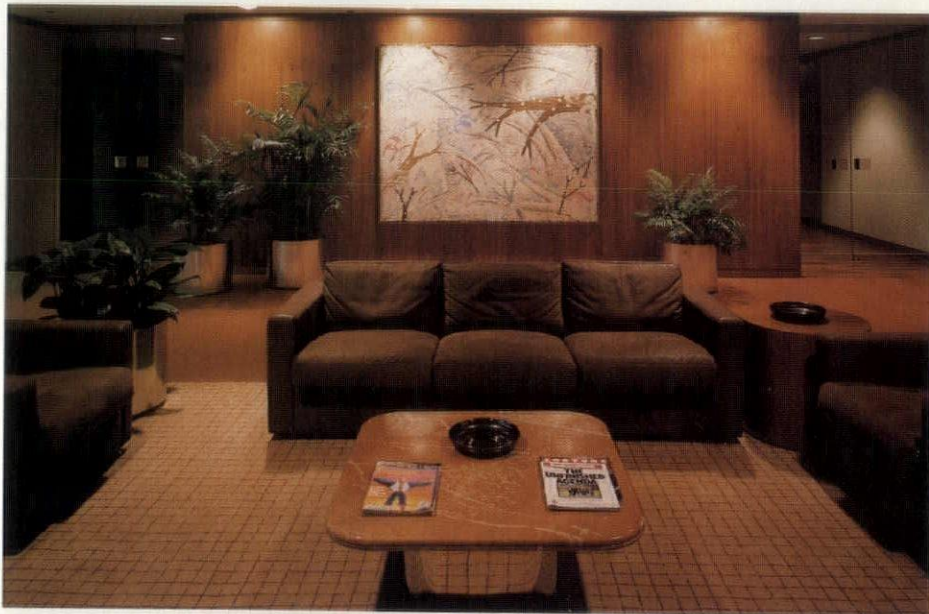
This happy meeting of art and environment at First Bank stems from the commitment bank Chairman Dennis Evans and fine arts advisor Lynne Sowder have to a first-rate program. In the last year and a half, Evans and Sowder have transformed the bank's formerly conservative (one might say bankerly) collection into one of the region's most avant-garde. "We focus on contemporary art, on young artists working in non-realist styles," explains Sowder. The collection is international in scope, but draws heavily from local artists as well.

Though First Bank's collection is young, it aims for depth. "Our goal is to buy more than one piece by an artist," says Sowder. "We may start with a sculpture and get prints or vice versa. One example is simply inadequate to understand the artist's work." To that same end, First Bank plans to develop specific spaces for hanging the work of one artist.

Such plans demonstrate that First Bank's interest goes far beyond hanging avant-garde art on the corporate wall. It also aims to make that art understandable—both to the people who work there daily and to the customers on an occasional visit. "We're looking for the teachable moment," says Sowder. Notes written in layman's language are developed for each art work. Future plans include a book to be distributed to the 2100 employees and placed in public areas, loose-leaf in form to accommodate new acquisitions. In addition, seminars and rotating exhibits in the employee cafeteria (see next page) give employees ample opportunity to learn about what they view above the file cabinets or over the lunch table. Though hard to measure, the effort to inform employees about art as well as to acquire it pays off. The secretary who threatened to quit when an abstract painting was hung near her now refuses to have it moved. **AM**

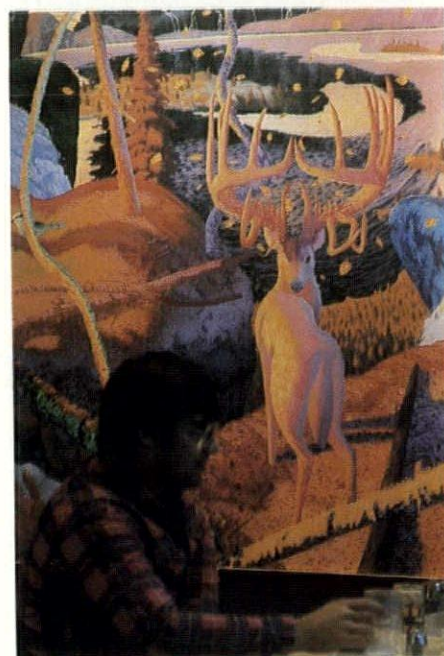
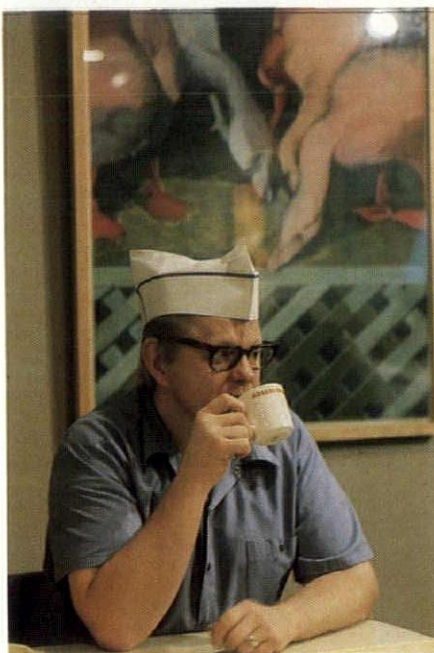


A Michael Todd sculpture, "Return from St. Nazarre," by Jon Schueler and "White-Out" by Louisa Chase welcome customers to First Bank's headquarters in the Pillsbury Center (left and below). In a small conference room, four paintings by T. L. Solien (bottom).





Where, outside First Bank's cafeteria, may office workers savor the company of fanciful beasts along with their burgers and fries?





First Bank's current art exhibition, titled "Bless the Beasts," leaps figuratively from the company cafeteria walls to capture the bemused attention of bank employees. Among the works—on loan from several Twin Cities galleries—are a bigger-than-life rhino "trophy," bedecked with a stuffed fabric bird and a stylish foulard (top left), a red elephant and soaring bird (top opposite and far left), all by Arne Nyen; and an outcropping of horses racing neck-and-neck (below) by Steve Olson. Other works are by Merrily Borg Babcock (top), Tom Uttech (opposite below), and Polly Ewens (opposite below, far left).

"Bless the Beasts" is the third in a series of exhibitions arranged by First Bank's fine arts advisor to provide the employees with an opportunity to view a wide range of contemporary art. But the bank does more: it prepares a modest but informative catalog containing a literate essay on the exhibition's theme, together with the titles of works on display and credits to the artists and their galleries. Then, on opening day, all First Bank employees are invited to a reception to meet the artists in person, as well as the bank's arts consultant and the gallery owners. The idea, of course, is to encourage the employees to ask questions and gain first-hand explanations as to what the artists had in mind in expressing themselves through their creative works.



Provocative art for a workaday world



Photo: George Heinrich

Surrounded by contemporary art from all over the world, an employee at the Gelco Corporation can easily be found pondering the likes of an Oldenburg print or a Sigler painting. Inevitably, the range in style and content of the evocative, uncompromising art collection is bound to rouse a response. The Gelco Corporation, a diversified management services company, went about the business of gathering nearly 250 works of art when the second phase of its corporate headquarters, designed by the Leonard Parker Associates, was under construction in Eden Prairie.

The art brings an effervescent air to the Gelco offices, in part, perhaps, because all of the works are by living artists (many of them Minnesotans). The entire collection was put together by

poet Richard Grossman and art consultant Glen Hanson between 1979–81. By concentrating on living artists, they underscored Gelco's commitment to supporting the arts while obtaining the highest quality collection for the money. Paintings, prints, photographs and sculptures are accessibly displayed throughout 310,000 square feet of the campus-style office buildings (indeed, so accessible is the art that the curator worries about absent-minded passers-by brushing into a fragile work). In addition, exceptionally readable captions, written by former Star and Tribune art critic Roger Hegeman, accompany each piece, continuously piquing any interest employees might have in drawing their own conclusions as they pause in the hallways to contemplate the art. **AM**

"Rhinoceros," a painting by Mario Merz in Gelco's reception lobby, provokes reflection on the nature of power by contrasting anachronistic elements. A spear of neon light, representing modern technology, stabs the primitive beast, suggesting the new will wipe out the old.

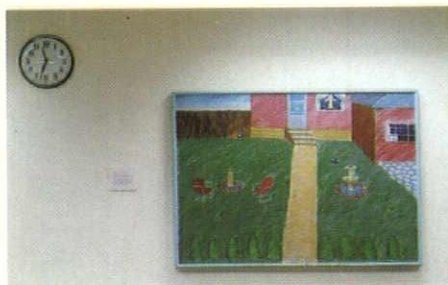


Photo: George Heinrich



Photo: Shin Koyama

Sited on upland meadow along the forest edge, the Gelco headquarters (left) blends with its environment. Planted gardens on giant terraced steps provide landscaped transition into setting and glass curtain walls reflect trees, sky, lake and meadows. Inside, a Hollis Sigler painting (far left) makes a mildly disturbing commentary on suburban life with vivid colors and child-like technique.



Photo: George Heinrich

By investing in the work of living artists only, Gelco has built one of the region's most engaging collections



Photo: George Heinrich

In the employee cafeteria (above), Roger Brown's "White-tail Deer, Staghorn Sumac" brings a feeling of order and repose with carefully balanced composition of trellis-like trees and stylized deer. At the end of the skyway, Francesco Clemente's "David Salle" (top) resonates Italian tradition with fresco technique. Informal, problematic imagery playfully contrasts with the Renaissance medium.



Georg Baselitz
"Orangeness 3," 1981
Oil on canvas



Brad Davis
"Durer's Dogs," 1981
Acrylic and polyester on canvas



Deborah Butterfield
"Horse," 1980
Steel, rag pulp and sticks



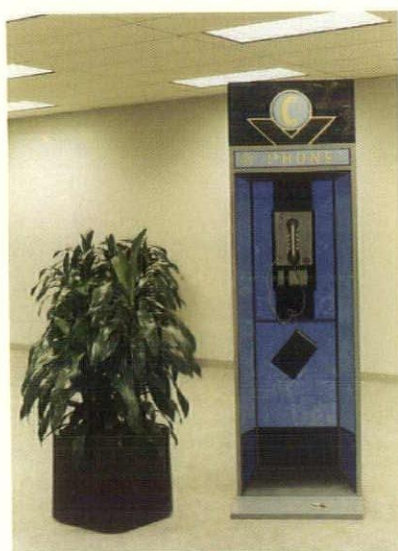
John Walker
"Kew Gray Alba II," 1980
Oil on canvas



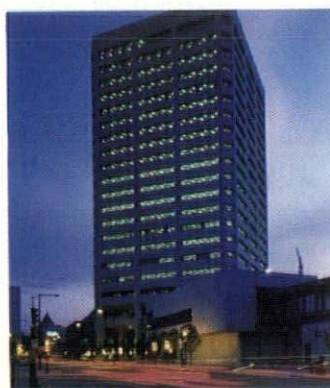
Photos: Donald Neal

Massimo Nannucci
"False Identity," 1973
Color photos mounted on board

A benign setting spiced with office spoofery



Paul Benson
"A Day In the Life ...," 1981-82
Oil on wood constructions



Minnesota Mutual Life headquarters in St. Paul. Architects: BWBR

Photos: Donald Neal

Photo: Shin Koyama

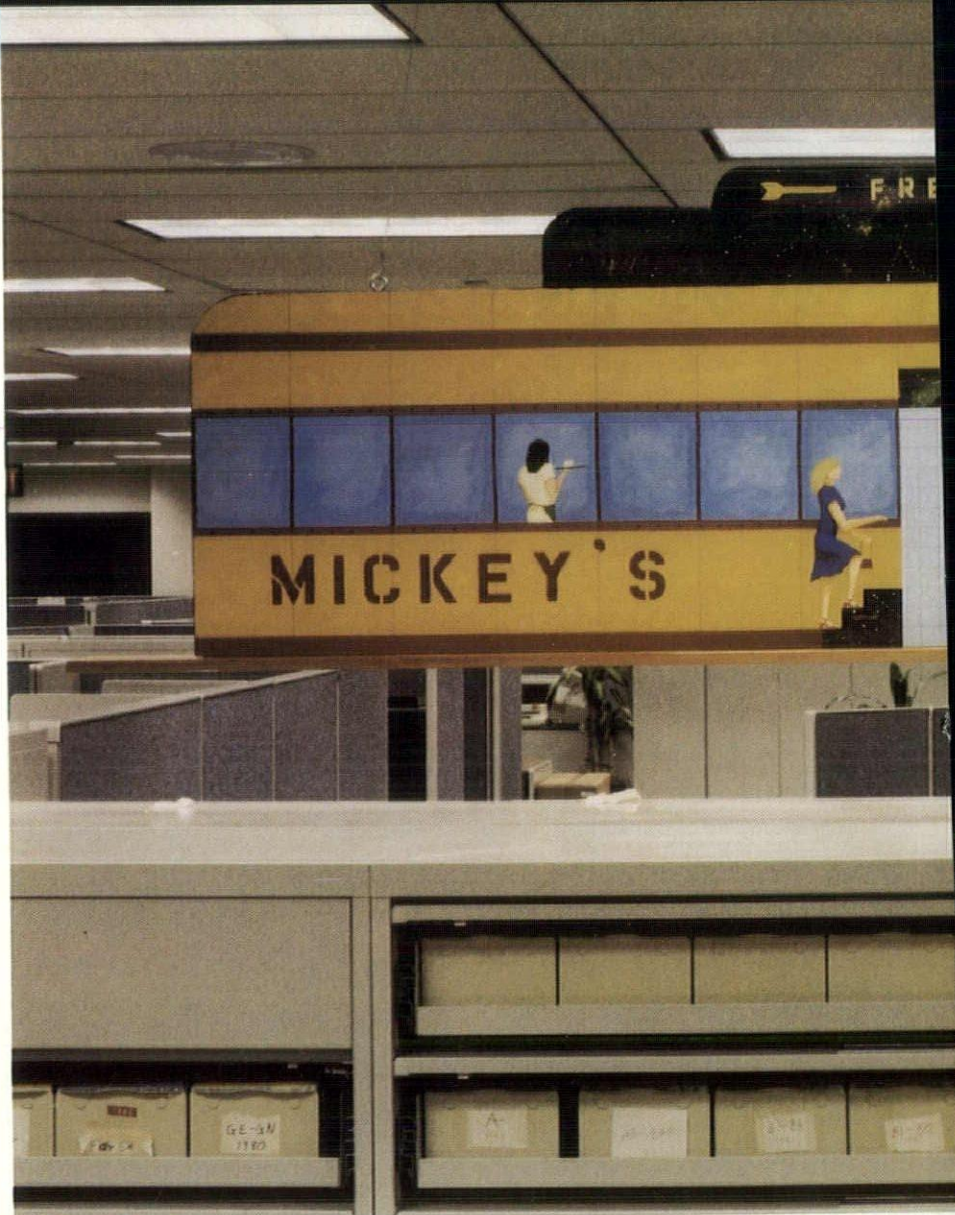
Insurance, hardly the trendiest of businesses, may take on a new image if the lead taken by Minnesota Mutual Life in downtown St. Paul is followed. With a permanent art collection which ranges from the whimsical fancy of Arne Nyen's "Fascinating People" to the direct simplicity of Robert Winship's "Minnesota Loon," the company's work spaces are alive with color, texture and visual repartee. The collection is a tribute to the artistic variety and versatility of this region. Most of the works are by artists working in the Twin Cities and upper Midwest; many were commissioned and designed for specific spaces in Minnesota Mutual's headquarters office.

The Minnesota Mutual building links downtown St. Paul with the historic Lowertown area. Designed by BWBR Architects of St. Paul, it circles a central core and meets the street at a 45 degree angle. Inside, wide open floor spaces leave little wall space, so the art adapts to the environs in improvisational ways: it hangs from the ceiling,

rests on workstation panels, turns the corners on inside the walls as friezes.

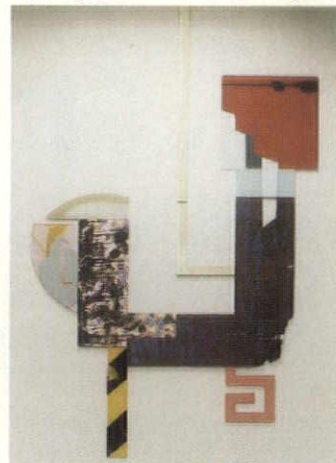
The collection's varying styles—neo-naive, realistic, abstract—sometimes contrast, sometimes integrate with the building's spaces. On the first floor, New York artist Paul Friedberg's granite "Water Wall" echoes the plaza's Rockville and Carnelian granite. In the tower offices, boldly displayed paintings and sculptures bring colorful humor to the modular work spaces. Take Paul Benson's painting "A day in the life . . ." (pictured above), for instance. Benson's affectionate re-creation of St. Paul's social landmarks provides a filip to the workday world.

Minnesota Mutual Life's art collection reflects both management philosophy and employee tastes. With the help of Minneapolis art consultants Sowder and Associates, an employee art committee chose all of the works in the collection when the building was completed in 1982. Currently, the committee is considering a second round of commissions and acquisitions. **AM**

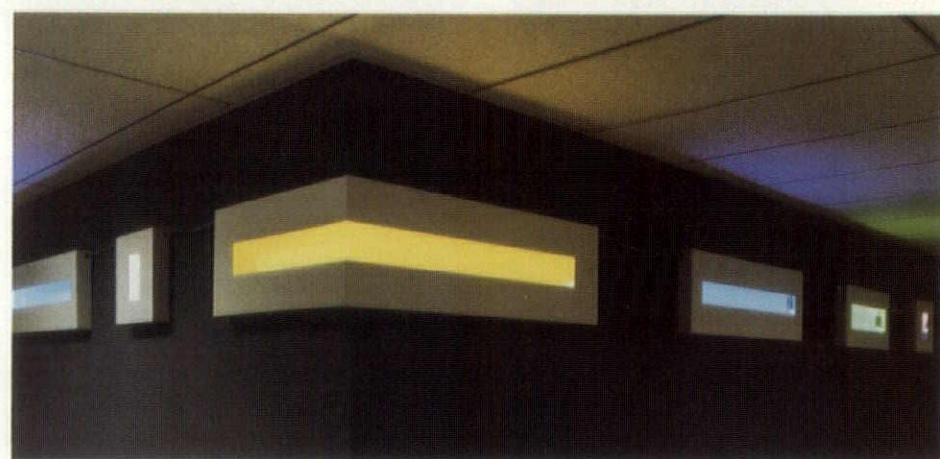




Dike Blair
"Turner," 1981
Oil and gesso on masonite and glass



Arne Nyen
"Fascinating People," 1981-82
Oil and cotton baton on masonite



Cork Marcheschi
"Flatlands," 1982
Neon and formica

Here is one insurance
firm that combats
solemnity with
impertinent pop-ups
and witty wall art

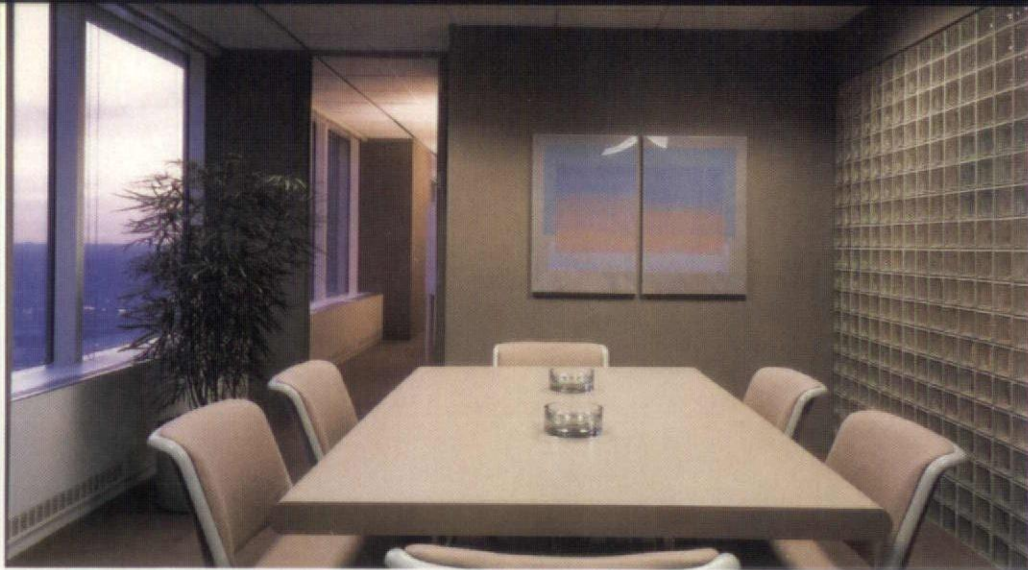
INSIGHTFUL INTERIORS

A pair of new offices by Inside!—one its own and the other for a major accounting firm—display the skills of some very artful professionals

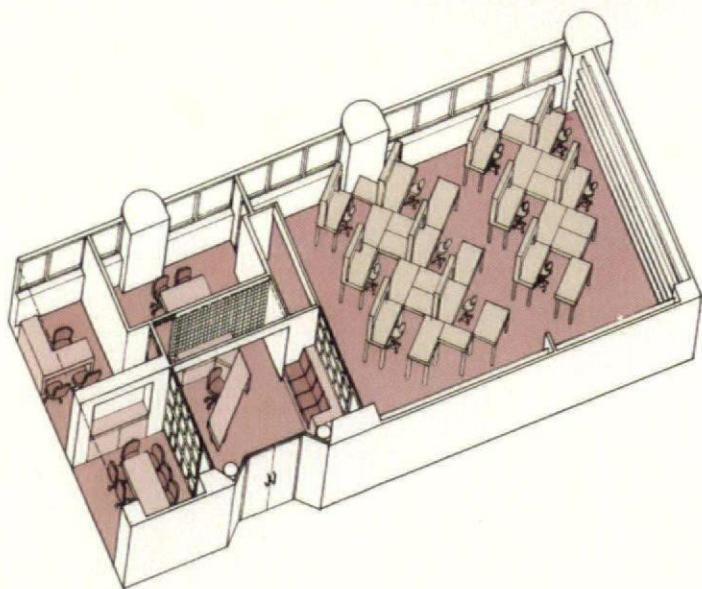


Most interior design firms are prone to strut their stuff in the front office and hide their mundane side in the back room. Not, however, Inside!, the interiors division of Ellerbe Associates, Inc. In its new quarters at Minneapolis' City Center, Inside! has assuredly flaunted its skills where they may be most appreciated. But look beyond the reception desk (conceived, says the interior director, Dan Fox, "as a sculpture and set at a diagonal as a foil"). You see two bold open grids which barely hold back the eye from fully taking in handsome spaces beyond: a small conference room on one side and the studio on the other. A third wall, of glass brick, adds a little calculated mystery. In just 3,000 square feet, Inside! has achieved both style and utility.

Photos: Phillip MacMillan, James



Inside's new quarters epitomize how well the often-conflicting claims of the practical and aesthetic can be reconciled—and in a modest space. With the least possible visual interruption, color—a sophisticated range of soft rose and earth tones—flows from the reception area (opposite) into the conference rooms and the design studio (bottom). Plan makes clear diagonal arrangement of work stations as a pattern repeating placement of reception desk. Entire end wall of studio is organized and detailed to contain literature, sample materials which cause visual chaos in many design firms.



Accountable design for accountants

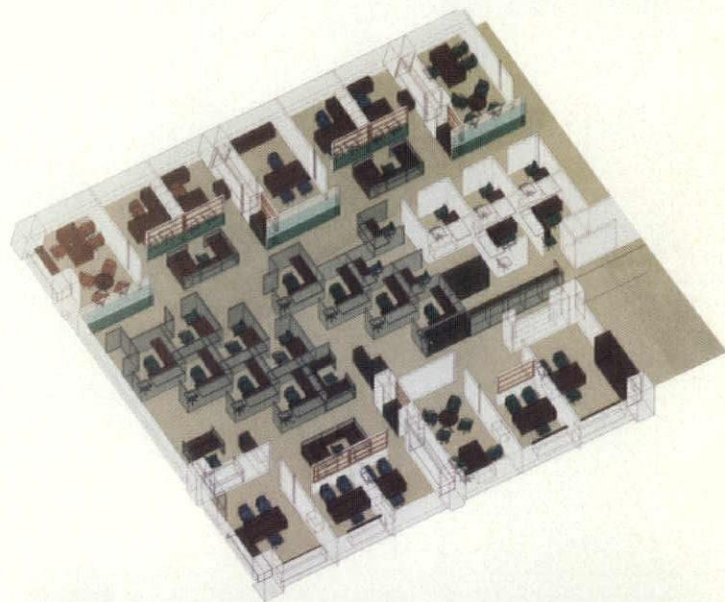
The problem was a space more suitable for a bowling alley than an accounting firm. As a first tactic in a successful design strategy, Inside! simply halved the linear problem by organizing the offices of Deloitte Haskins and Sells in the Lutheran Brotherhood building around an entrance intersection. Thus, functionally and aesthetically, the many private offices required could be oriented to the equivalent of a town center. Additionally, Inside! created a series of alcoves, glass partitions and free-standing work stations—all of which ingeniously defeated any sense of tunnel-like monotony associated with long narrow spaces. Helping further to connect most spaces visually is a foot-wide horizontal collar band at ceiling height.

AM

Photos: Phillip MacMillan/James



Coming off the elevator lobby, a visitor is greeted at the Deloitte Haskins and Sells reception area by the extraordinary, but highly striking, presence of a glass-walled directors' board room (opposite below). Symbolically and functionally, this arrangement has a catalytic purpose: it reduces the remoteness of people at either end of the long, narrow space. Work areas have partial partitions which, together with zigzag station plan (below) achieves a sense of openness.



The office environment at Deloitte Haskins is almost infinitely flexible, thanks to compact moveable work station components and the unbeatable, relatively new combination of high-style carpet squares and flat electrical conduits which may be channeled at will to any point in the office. The slanted exterior wall windows of the well-known SOM-designed building, though posing interior planning problems, were made a virtue by emphasizing them. Because the client required many private offices, interior alcoves were devised both to create a sitting-room feeling and to reduce visual monotony. All artwork in the firm is limited to photography by well-known Midwestern photographers.





STRINGS



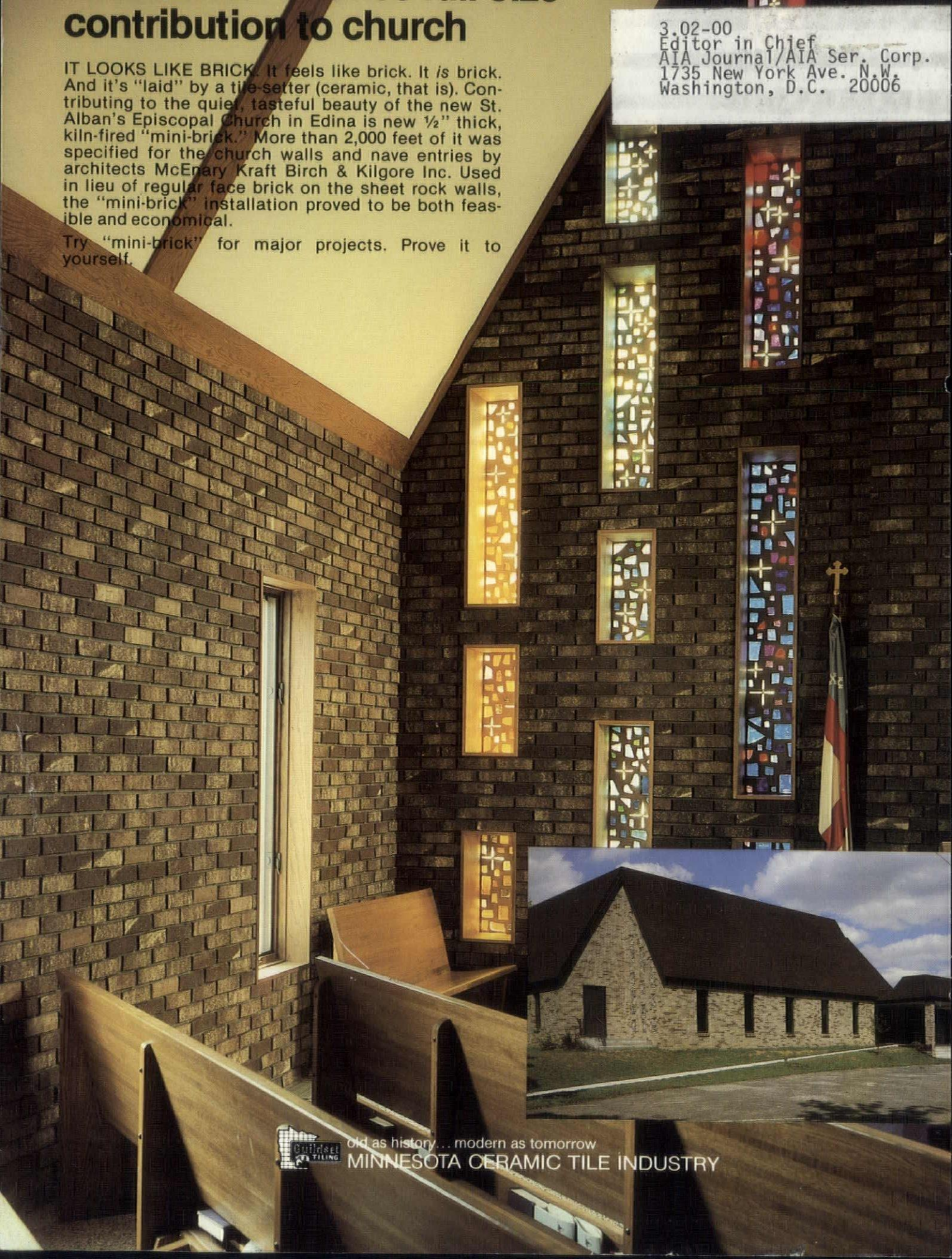
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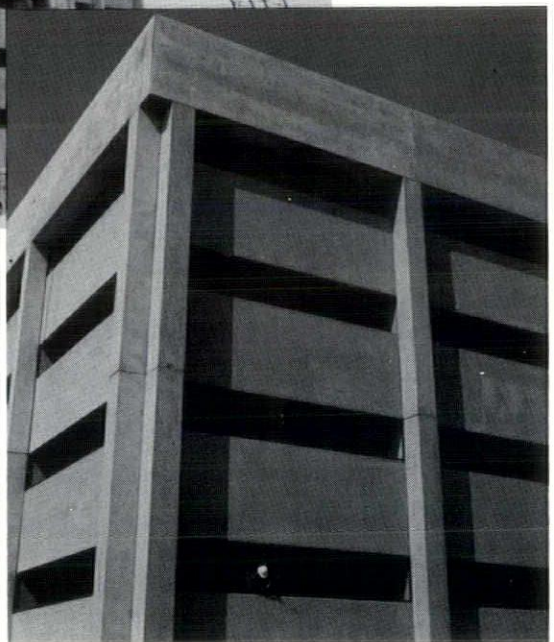
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letter from the publisher

Are you *reading AM*? We're proud to prepare a handsome magazine, but our words are as good as the photos. And this is due to the editorial commitment of our staff. For the past eighteen issues, Bill Houseman has been our editorial leader and the shaper of your magazine's content. Sadly, Bill is leaving us to pursue other projects which we know will benefit from his "words".

The Houseman era has seen *Architecture Minnesota* through a complete change in graphic format as well as an overall upgrade in editorial content. During Bill's tenure the magazine won national awards and the praises of many from all corners of America. He knows that his editorial insight will always be welcome in these pages. And his insight last year brought to our staff Linda Mack to serve as managing editor. As Bill said at that time, "I think I've hired my replacement."

Bill was right—again! For the MSAIA is pleased to announce that Linda Mack has been named the new editor. Linda had written for *AM* before she joined us and has extensive experience as a former editorial writer for the Minneapolis paper.

She has been deeply involved with historic preservation activities in the Twin Cities and is a keen observer of our built environment. We know that Linda will bring the same enthusiasm and intensity that marked Bill Houseman's leadership and that of his predecessor, Bernard Jacob, FAIA.

During the past year the MSAIA's Publications Committee led by Ed Sovik, FAIA, established a written editorial policy for *AM* to assist in focusing its content and direction. That policy states that *AM* is a magazine serving both Minnesota and the region because it is owned and supported on a regional basis. *AM* has two goals. First, it is a vehicle for public outreach to enhance awareness of and advocate for quality design. Second, *AM* is an indirect tool to encourage the engagement of MSAIA members for architectural services.

Whether you are a concerned observer of our built environment, a potential client of Minnesota's architects, or a design and construction professional, *AM* is produced for you. We encourage your feedback, your ideas, and your subscriptions. Let us know how *AM* can be better for you.



Peter A. Rand, AIA
Publisher

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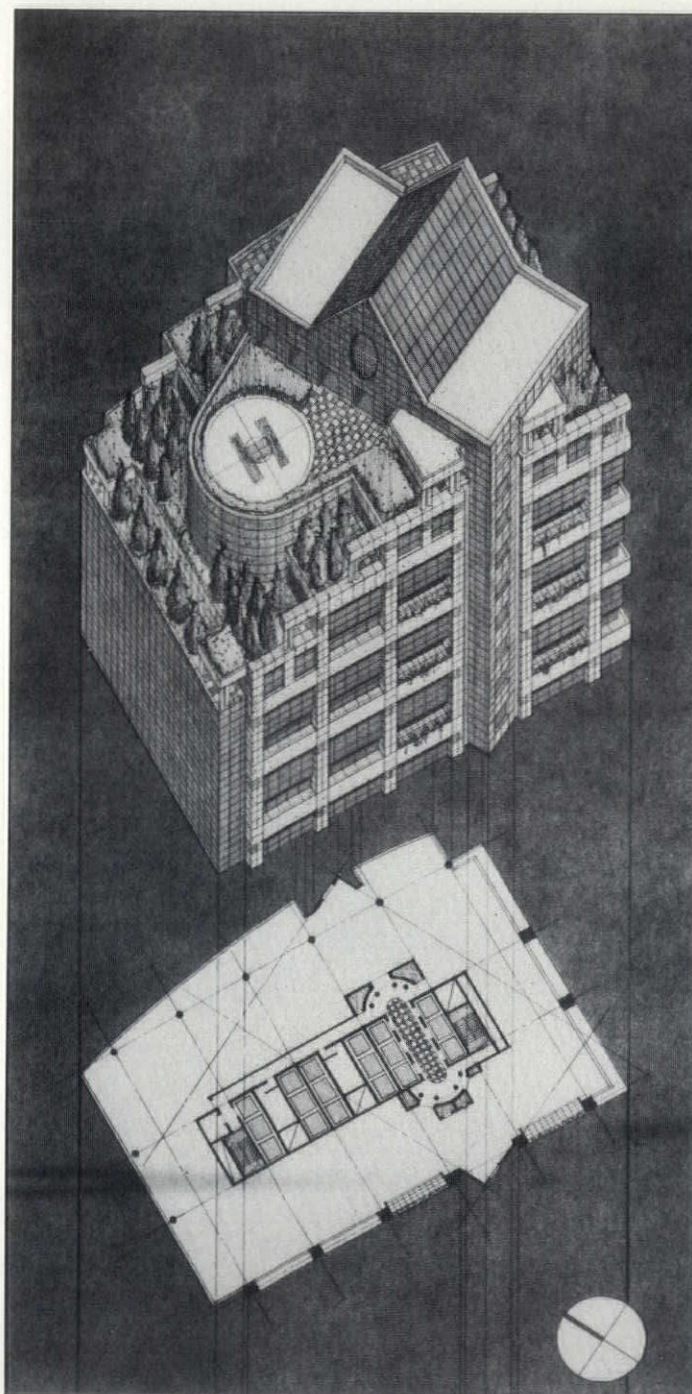
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PAPER ARCHITECTURE



1983 Entry by Richard Varda

1984 Competition

The third annual Paper Architecture Competition encourages MSAIA members to express significant ideas on the built environment. Submissions will be exhibited at the Minnesota Museum of Art in St. Paul in the spring of 1984.



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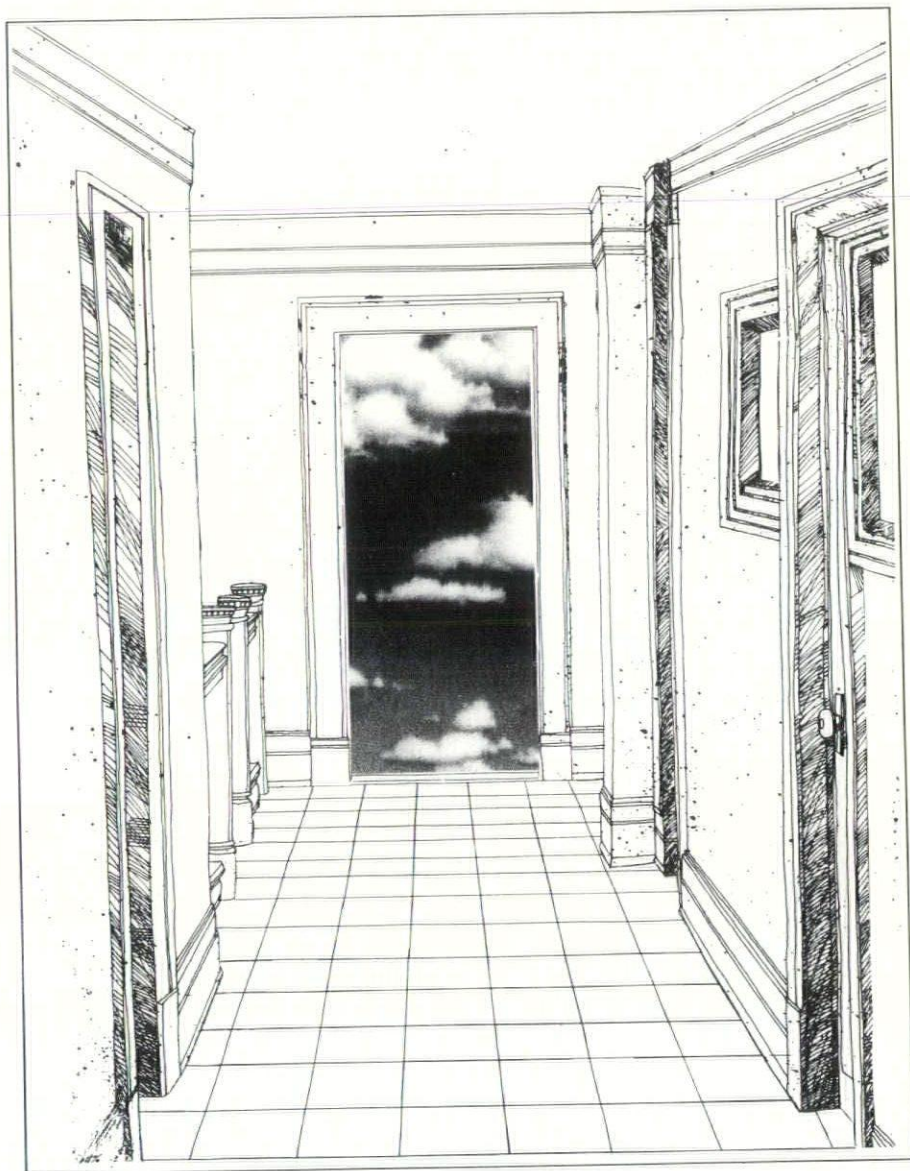
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The Minnesota Architectural Foundation

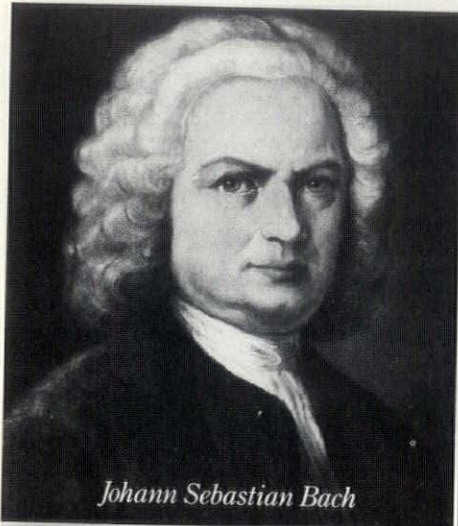
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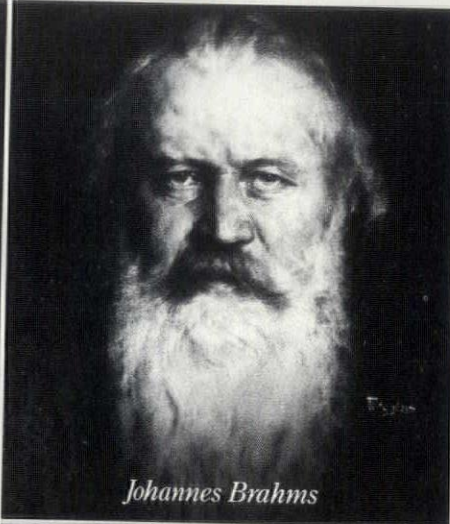
If you'd like more information on the Minnesota Architectural Foundation and how you can help, please write or call:

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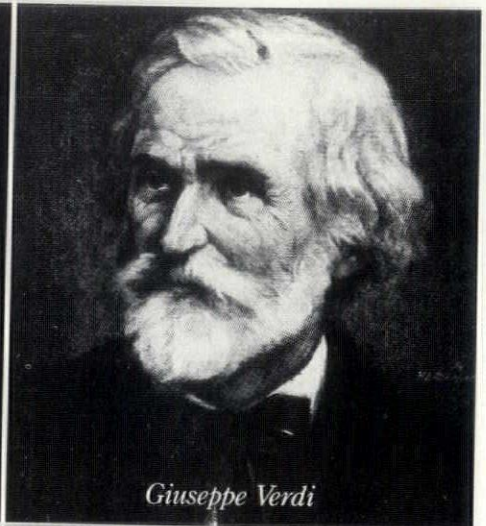
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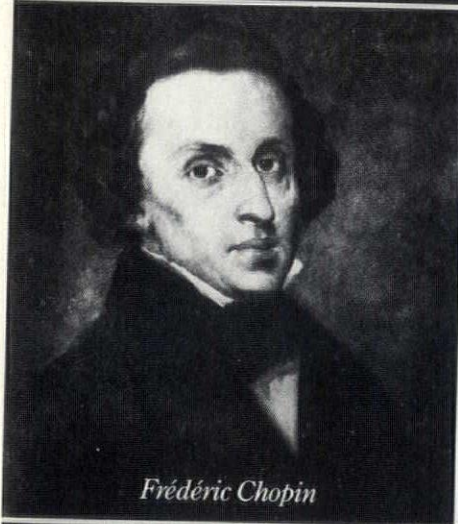
Johann Sebastian Bach



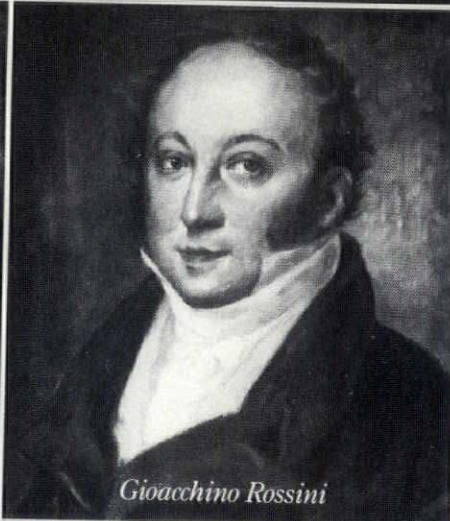
Johannes Brahms



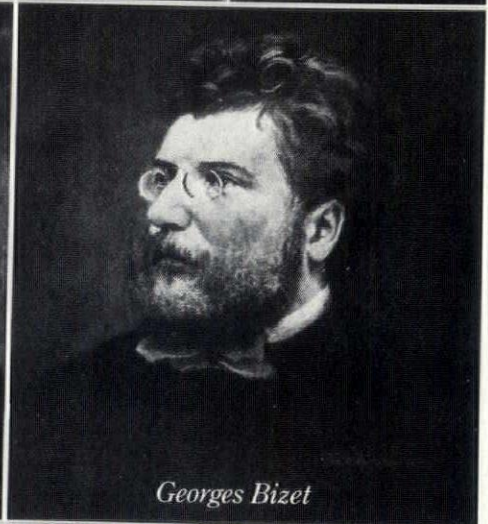
Giuseppe Verdi



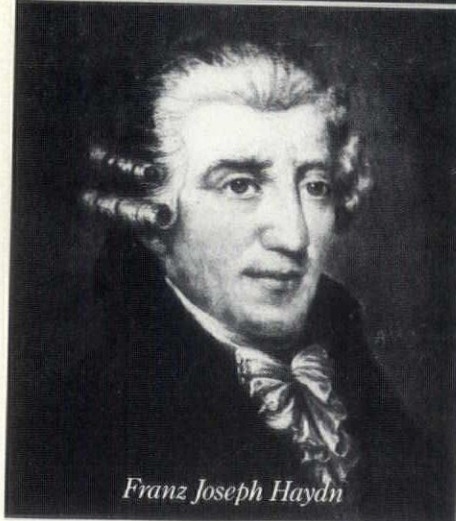
Frédéric Chopin



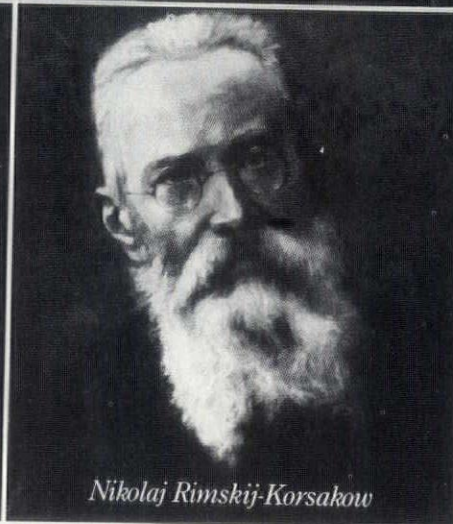
Gioacchino Rossini



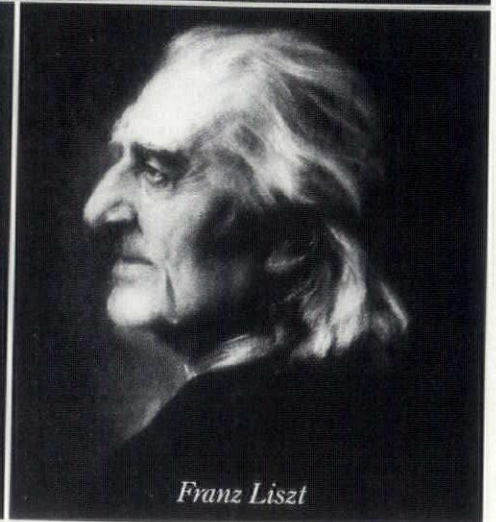
Georges Bizet



Franz Joseph Haydn



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the City of Eden Prairie; Mike Cox, architect with the Wold Association, St. Paul; Susan Smith, landscape architect with the Minnesota Society American Institute of Architects; Paul Dahlberg, architect with Korsunsky, Krank, Erickson, Minneapolis; Carol Braun, landscape architect with Earth Plus, St. Paul; University of Minnesota students Steve Gaertner in communications and architecture, and John Ciesielski and Norrain Rejab in landscape design. Peggy Sand is coordinator of the student program, and Lisa Winkleman, architect with Williams O'Brien Architects, Minneapolis, is project chairman of the Governor's Design Team.

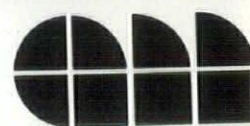
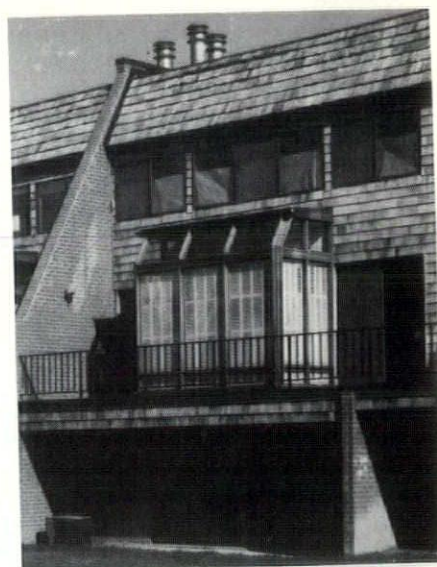
On with the winter city

Making winter cities livable is a growing concern of planners and architects. Now the Ontario government has compiled a book to assist those searching for innovative approaches to four-season cities. *An Inventory of Cold Climate Research and Design* is the first comprehensive list of projects and publications concerning the livable winter city. The inventory costs five dollars and may be ordered from Publication Services, Fifth Floor, 880 Bay Street, Toronto, Ontario M7A 1N8.

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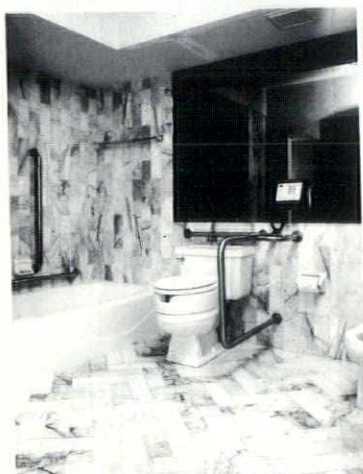


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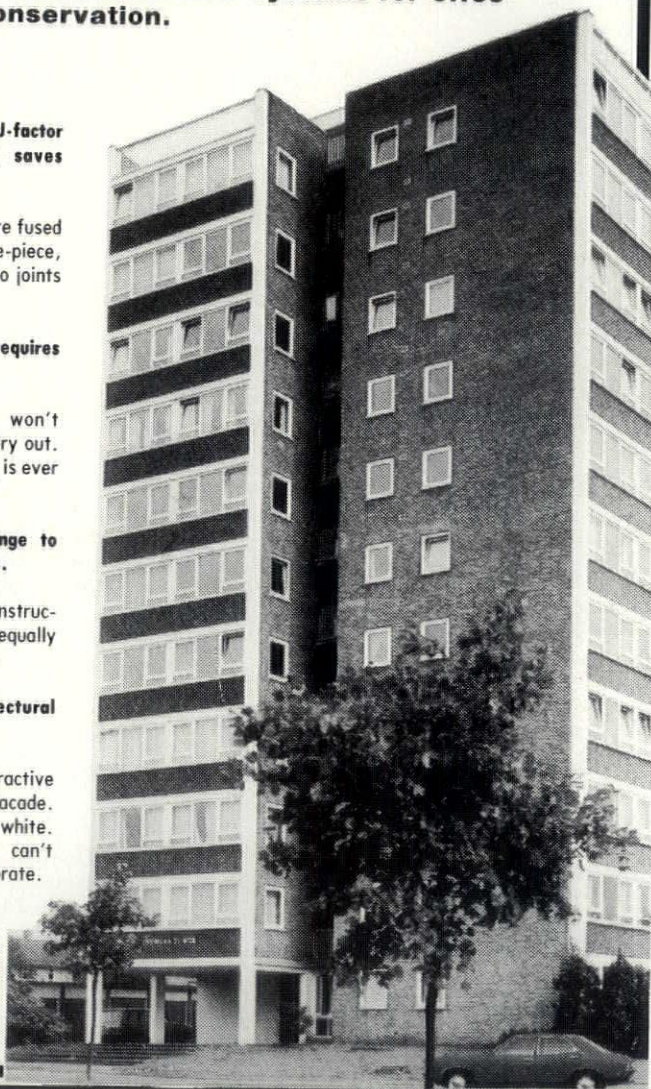
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notable notes

Continued from page 7

The Dassel team descended upon the town of 1100 residents early in October, 1983, and received a thorough tour of the community under the guidance of the Discover Dassel Committee. Several concerns were identified: the need to encourage new businesses and reuse older downtown buildings; the lack of diverse social activity; and the under-use of parkland and recreation areas. Returning to the Twin Cities, the Design Team confabbed and conferred and produced the *Dassel Design Study*, which was presented to about fifty residents in a Saturday morning workshop.

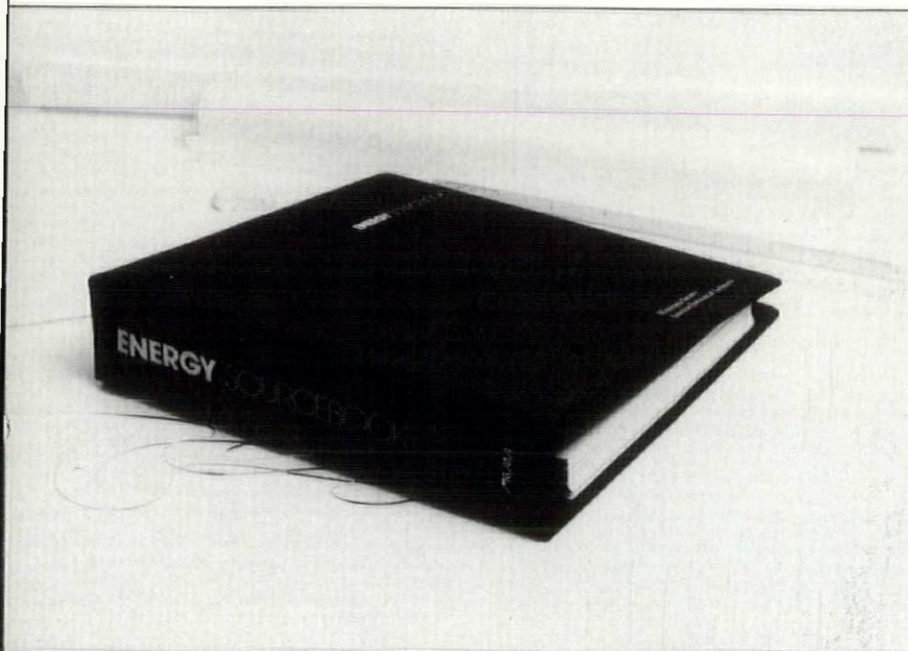
To help people discover Dassel, the report concluded, consistent, clear signage should direct visitors to an information booth and major attractions. Structures along major highways should be improved and manufacturing concentrated in an industrial park away from the road. A highway picnic area might encourage passers-through to slow down, stop and spend time in town. Similarly, the business district should be defined with landscaping, planters and street furniture, banners and flags. As part of a downtown renovation plan, old signs should be preserved and Dassel's one-sided main street be considered for historic designation. A paid marketing director could help the community assess retail needs and attract new businesses. For the city as a whole, pedestrian and bicycle paths connecting parks, lakes and downtown, and future public access to Spring Lake would provide recreational opportunities. And, as Design Team Chairman Brad Hokanson of Hokanson/Lunning Associates put it, "What Dassel needs is one more hang-out."

Reaction to the Design Team's suggestions was positive. Community leaders found it easier to agree with suggestions about aesthetic and economic issues than those touching deeper social values: Moving businesses into an industrial park will be achieved more easily than increasing the number of eating places serving liquor.

Meanwhile, other government agencies have other plans for Dassel. It was reported in the Minneapolis *Star and Tribune* in December that Dassel is to shelter 30,000 Minneapolis residents in the event the city is evacuated due to nuclear attack.

Members of the Dassel Design Team were Brad Hokanson, chairman, architect with Hokanson/Lunning Associates, Minneapolis; Steve Sullivan and Steve Calhoun, landscape architects with

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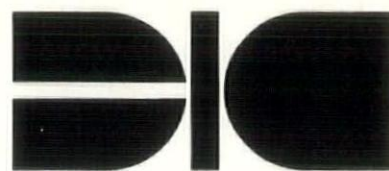
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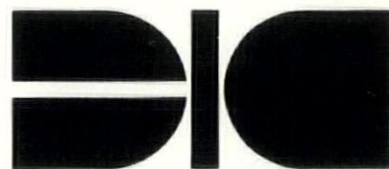
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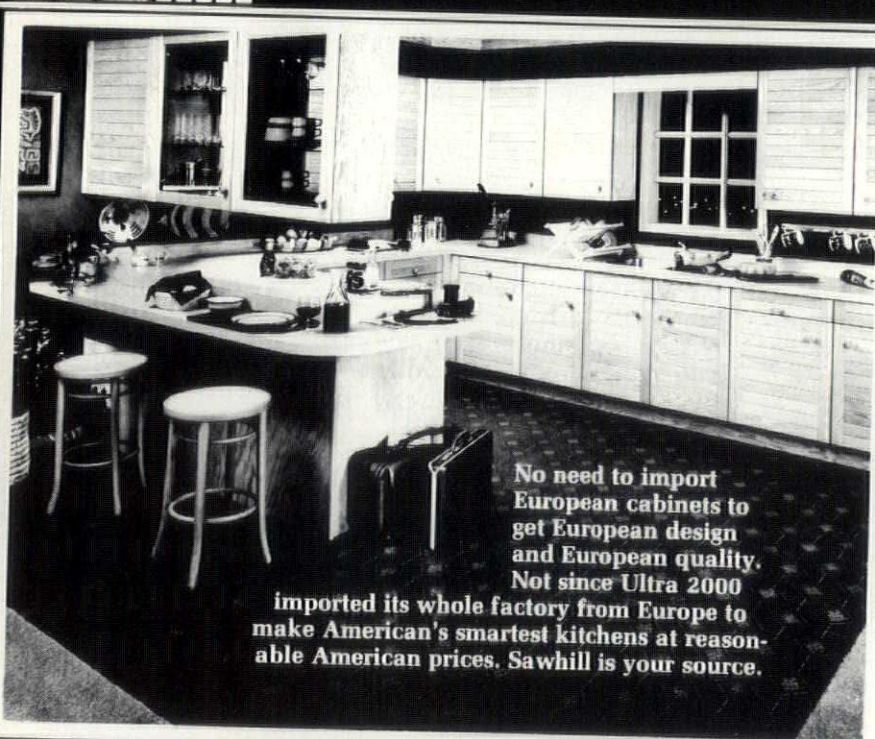
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sign will provide ideas on creative uses of technology in the media. Among the featured speakers are Frank Stanton, president emeritus of CBS Inc., John Naisbitt, author of *Megatrends*, and jazz musician Herbie Hancock. The conference fee is \$475. For more information contact Judi Skalsky, Director T.E.D. Communications, 635 Westbourne Drive, Los Angeles, California 90069, (213) 854-6307.

Skyway study nets PA award

A study on Minneapolis skyways conducted by Bernard Jacob Architects Ltd. will receive a 1984 *Progressive Architecture* Citation Award for applied research.

Skyway Topology: A Study of the Minneapolis Skyways is the first research undertaken on the Minneapolis skyway system, the largest privately developed network of its kind in the United States. The study, commissioned by the Dayton Hudson Corporation, includes field surveys of the physical network, behavioral data on pedestrian use, interviews with public officials, and an analysis of building code and zoning regulations on skyway construction. A series of recommendations outline a planning process to guide further development.

The award will be presented at PA's 31st awards program in New York City in January.

An invitation to innovate

Wilsonart and the Interior Design Educators Council (IDEC) announce *INNOVA: A Design Challenge Competition*. INNOVA is open to design and architecture students to create innovative, speculative designs using Wilsonart decorative laminate, a highly versatile, interior surfacing material.

First place winners in each of four categories will be awarded an expense-paid tour sponsored by *Interior Design* magazine to the 1984 Milan Furniture Fair in Milan, Italy. Runners-up will receive \$500 and \$1000 cash honoraria will be awarded to the professional instructors sponsoring each of the winners.

Entries will be accepted through January 31, 1984. Winners will be announced March 15, 1984. For competition information kits, entry forms, and literature on Wilsonart laminates write to INNOVA: A Design Challenge Competition, c/o McKone & Company, Inc., 2700 Stemmons Tower East, Suite 800, Dallas, Texas 75207, toll free phone 1-800-433-3222.

AM

ium households, with single women accounting for 45 percent of those households. The median age of condominium buyers is 37 and the household median income is \$17,900.

The increased demand for condominiums has pros and cons for the housing market. The growth in condominiums provides a larger housing stock, upgrades existing buildings and neighborhoods, and increases the tax base. But condominium conversions from rental units, which account for a major part of the Twin Cities market, often displace many renters. Estimates are that conversions make up from 41 to 58 percent of the total condominium stock.

The report suggests that the high cost of new construction, diminished government housing subsidies, the role of tax shelters in housing production, and the acceptance of condominium financing by lending institutions point to a solid future for condominiums. Copies of the report are available for \$1.50 from the Metropolitan Council or by calling the communications office, (612) 291-6464.

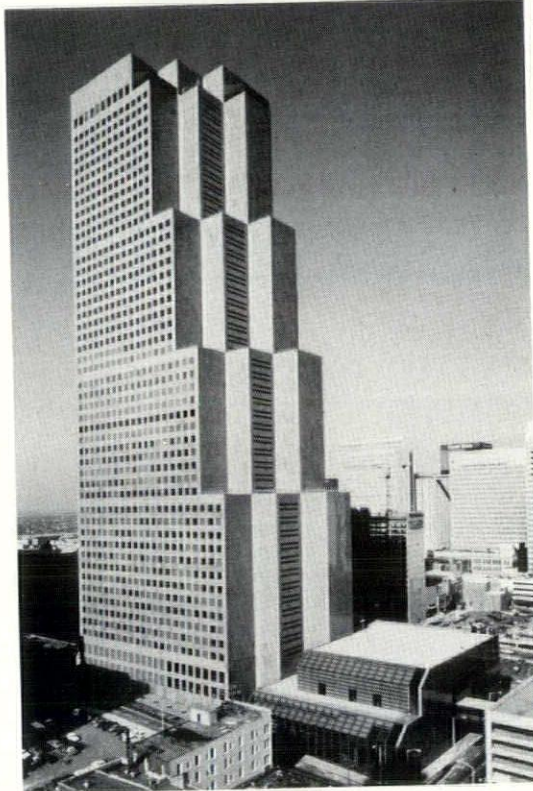
"Kindergarten Chats, 1984"

The Architectural League asks young designers to submit project portfolios to its competition for young architects, "Kindergarten Chats, 1984." Since its founding in 1881, the League, which has a commitment to encouraging young practitioners, has recognized that they have few opportunities to discuss their work with more established practitioners. Inspired by *Kindergarten Chats*, Louis Sullivan's poetic musings on architecture and its practice, the competition provides a chance for young architects to submit projects for critique by a distinguished architectural jury and for the winners to present their work at the League. The competition welcomes innovative projects of any type or medium, theoretical or real, built or unbuilt. The deadline is February 10, 1984, for designers who are ten years or less out of school. For information and entry forms write to Betsy Feeley, The Architectural League, 457 Madison Avenue, New York, NY 10022, or call (212) 753-1722.

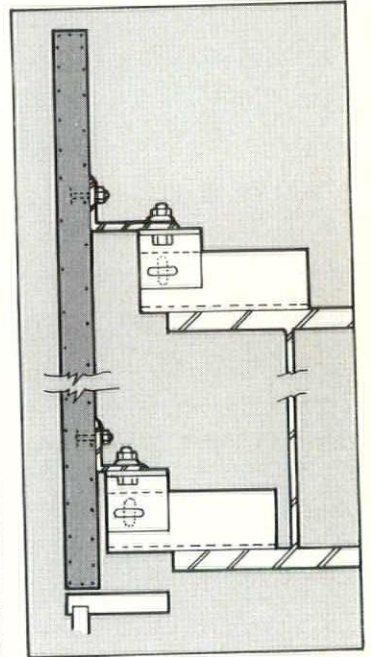
Pros assay entertainment design

"Technology Entertainment Design," a conference to be held in Monterey, California, will explore the wide spectrum of communications February 23-26. Visual and audio presentations by professionals on the leading edge in business, technology, film, television, advertising, marketing and de-

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Historic building survey marks fiftieth anniversary

The Historic American Buildings Survey (HABS) celebrated its own historic fiftieth anniversary in November 1983. The only New Deal relief program which survived the Great Depression, HABS was established in 1933 with the dual aims of providing work for unemployed architects, draftsmen and photographers, and documenting historic buildings with drawings, photographs and written records. "It is the responsibility of the American people," said Philadelphia architect Charles E. Peterson in a 1933 memorandum suggesting the program, "that if the great number of our antique buildings must disappear through economic causes, they should not pass into unrecorded oblivion." The National Park Service administers the survey, and the American Institute of Architects acts as advisor. The Library of Congress is the depository for the more than 40,000 measured drawings, 77,000 photographs and 42,000 pages of documentation. All are available to the public.

Today, the program uses summer teams of architecture students and has expanded to include photogrammetric documentation of buildings too complex for hand measurement, and documentation of historic districts and landscapes.

In addition to the week-long celebration in Washington in November, the anniversary was marked with the opening of two architectural exhibits and the release of a new book, *Historic America: Buildings, Structures and Sites*.

Condominium boom examined

Twelve years ago there were only 952 condominiums and cooperative housing units in the Twin Cities metropolitan area. In 1982, condominiums alone numbered 24,980. A new housing market study, *Condominiums in the Twin Cities Metropolitan Area*, examines the emergence of condominiums in the housing market during the past decade.

The study, which includes results from a local survey done in 1981 by the Center for Urban and Regional Affairs at the University of Minnesota, finds that the growing demand for condominiums reflects changing lifestyles in the area. Fifty four percent of condominium dwellers held professional and technical or administrative and management positions. Single individuals headed 71 percent of local condominiums.

will include a new 500-room convention hotel, a new YMCA, 300,000-100,000 square feet of office space, 100,000 square feet of retail space and parking garage. A potential multi-level theme park is also under consideration for the site. Construction begins in late 1984 and should be complete between 1988 and 1990.

Ellerbe nets Airborne prize

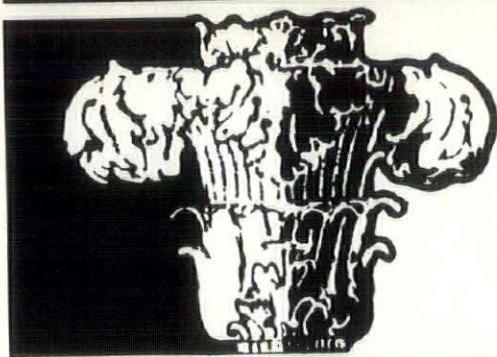
Ellerbe Inside! and Ellerbe's Seattle, Washington office have won a design competition sponsored by Airborne, the second largest air express company in the United States. The proposal requested a design of a prototype retail outlet to be located in urban leasehold space around the country. Three firms presented design solutions. Ellerbe was selected to design the actual sites based on its prototype. The first target city is Chicago. John Crosby of Ellerbe Inside! was project designer, Gordon Edger of Ellerbe's Seattle office was the principle-in-charge.

First MSAIA public member chosen

Mildred Friedman, Curator of Design at the Walker Art Center, has influenced the quality of urban and environmental design locally and nationally. For her contributions to the profession, she has been awarded honorary membership to the Minnesota Society of Architects and has also been elected as the first public director of the MSAIA Board. The newly created position will increase public interaction with the profession.

Mrs. Friedman's work at the Walker Art Center has consistently promoted the understanding of excellence in architecture. Seminars and exhibits that she has organized include "Minneapolis Profile '83", "Form, Function and Metaphor," the 1982 De Stijl exhibition, "Nelson/Eames/Girard/Propst: The Design Process at Herman Miller," 1975, "The River: Images of the Mississippi," 1976, and "City Segments," 1980.

A member of the Minnesota State Designer Selection Board from 1974 to 1977, Mrs. Friedman has also served on the jury for the 1977 Open International Chair Design Competition, was a member of the Architecture and Design Panel for the National Endowment for the Arts from 1975 to 1978 and served on the National Jury for the AIA Annual Awards in 1981. Last spring she participated in "American Architecture: In Search of Tradition," a major symposium held to inaugurate Columbia University's new Center for the Study of American Architecture.



Minnesota History Center Competition

The Design Challenge

The State of Minnesota, the Capitol Area Architectural and Planning Board, and the Minnesota Historical Society announce a national competition for the design of the new Minnesota State History Center. To be located in the Minnesota State Capitol Area, this project presents a major design challenge. The winning design must incorporate the existing 1917 Historical Society Building with new facilities on the adjacent site immediately to the east. The project includes renovation of 100,000 GSF and 350,000 GSF of new construction. The new History Center must enhance the architectural character and quality of the Capitol Area.

The Competition

The requirements for the submission of credentials will be sent to all registrants. Upon evaluation of all credentials submitted, the Competition Designer Selection Panel will select six firms or teams as finalists, who will be invited to prepare design submissions. The competition jury will select the winning design from the submissions of the finalists.

Compensation and Awards

Each finalist will be provided \$12,500 to prepare its submission; \$5,000 at inception and \$7,500 upon acceptance of the submission. The winner of the competition will be awarded a prize of \$50,000. Upon funding of the project by the Minnesota State Legislature, the winner would be designated the Architect for the project and the prize money would be considered an advance payment on the commission to be awarded.

Designer Selection Panel

The Competition Designer Selection Panel will be chaired by the Professional Advisor to the Competition and will consist of the following members: William Sanders, A.S.L.A., Valerius Michaelson, F.A.I.A., Advisors to the Capitol Area Architectural and Planning Board; and the following State Officers or their designees: the Chair of the State Designer Selection Board, the Chair of the Capitol Area Architectural and Planning Board, the President and the Director of the Minnesota Historical Society, and the Commissioner of Administration.

Eligibility

Initial registration is open to any firm or team which includes personnel with NCARB certification or architectural registration in Minnesota, and with principal offices in the United States. Eligibility is limited to firms that have a record of gross receipts for architectural services of at least \$300,000 per year for each of the last three years. For teams, this requirement must be met by the lead firm. Inquiries regarding eligibility should be submitted by letter to the Professional Advisor at the address provided for registration.

Registration

Registration will be by letter, accompanied by a check in the amount of \$50 made payable to The Minnesota History Center Competition. Registrations should be addressed to:

The Jury

Members of the Competition Jury will be:

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Geddes Brecher Qualls Cunningham: Architects
Kenan Professor, School of Architecture,
Princeton University

DONLYN LYNDON, F.A.I.A.
Lyndon/Buchanan Associates.
Professor, School of Architecture,
University of California, Berkeley

ELIZABETH CLOSE, F.A.I.A.
Close Associates
Minneapolis, Minnesota

HIDEO SASAKI, A.S.L.A.
Landscape Architect

DR. JAMES MARSTON FITCH
Architectural Historian
Professor Emeritus
Columbia University
New York, New York

PRESIDENT,
Minnesota Historical Society

CHAIR,
Capitol Area Architectural and Planning Board

Member of the SENATE,
Minnesota State Legislature

Member of the HOUSE,
Minnesota State Legislature

Professional Advisor

JOHN G. RAJMA, F.A.I.A.
Griswold and Rajma, Architects
Minneapolis, Minnesota

Competition Schedule

February 17, 1984	— Registration Due
March 16, 1984	— Credentials Submission Due
April 2, 1984	— Finalist Selection
April 9, 1984	— Finalist Site Visit and Orientation Session
	Design Framework Data and Architectural Program Issued
May 16, 1984	— Question Period Closes
July 16, 1984	— Design Submissions Due
July 25, 1984	— Jury Award and Recommendation

Minnesota History Center Competition
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news briefs

Continued from page 5

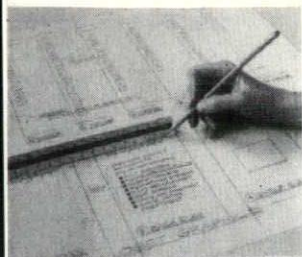
of The Stageberg Partners. Since its formation in April, 1983, the committee, composed of university representatives and practicing architects, has been seeking out qualified individuals around the country. Four criteria have guided the search, says Stageberg: Candidates should have the potential to bring national visibility to the school, have academic experience, have outstanding professional skills, either in practice or scholarly activity. If they have architectural practices, these should be mobile. "All things being equal," says Stageberg, "we'd like a person new to the region. The faculty at the school of architecture has a cohesive background. There's a feeling that we would best benefit from a new, fresh outlook. This is not to the exclusion of local individuals, but only a guideline at this point. We will see what the final pool of candidates is like and then make further decisions."

After amassing a list of forty potential candidates from around the country, the committee has narrowed the list. The committee aims to have a final list of four to six individuals who would represent a range from the academic to the practicing architect. It is expected that the final candidates will visit the Twin Cities in January for interviews and lectures. "We plan extensive exposure of the candidates to our faculty and the architectural community in general."

The search committee includes Bruce Abrahamson of HGA, Inc., Edward Sovik of Sovik, Mathre, Sathrum and Quanbeck, Professors Lance Lavine, Roger Martin, Leonard Parker, and Garth Rockcastle of the School of Architecture and Landscape Architecture, and Barbara Lukermann, Senior Fellow at the Hubert H. Humphrey Institute, Professor of Civil and Mineral Engineering Theodore Galambos, and Professor Larry Miller of the Department of Chemistry.

"Y" Block gets a makeover

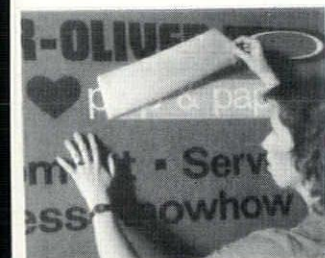
Plans are underway to completely renovate the "Y" Block in downtown Minneapolis. The Leonard Parker Associates and the Architectural Alliance have been selected by Carley-Hayber Developers of Madison, Wisconsin, to design the entire block bordered by 8th and 9th Streets and LaSalle and Hennepin Avenues. Plans include remodeling the existing historically significant YMCA Tower as a luxury hotel and renovating the landmark State Theatre. The remainder of the block



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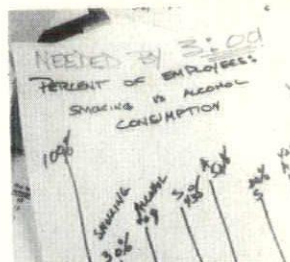
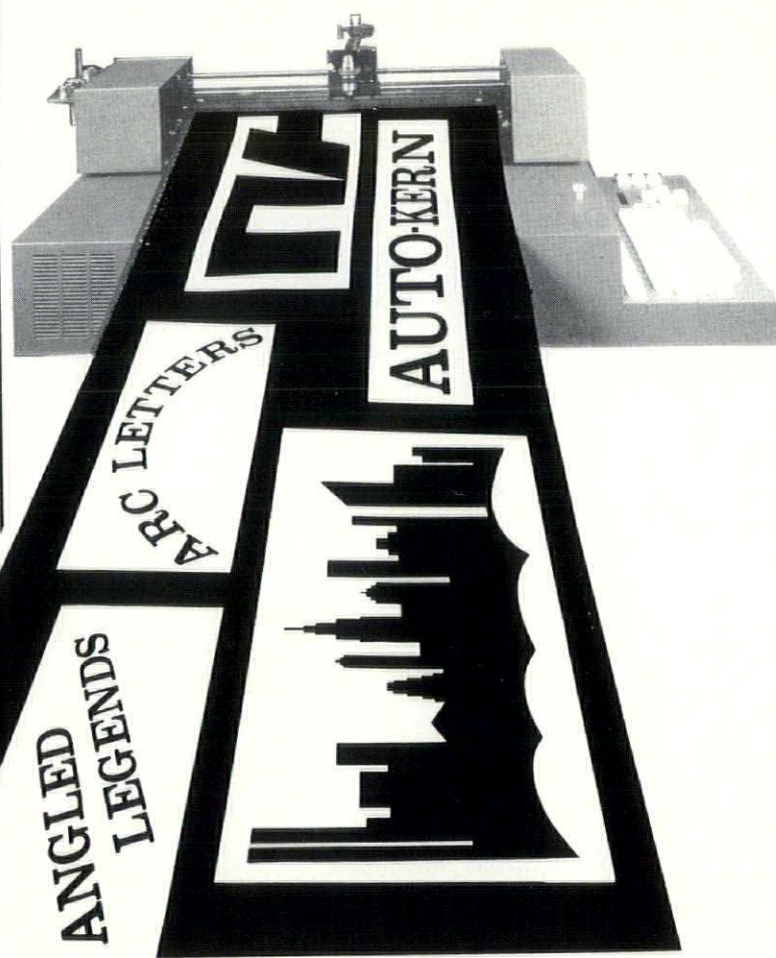
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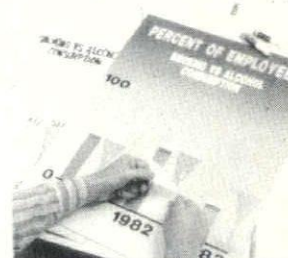
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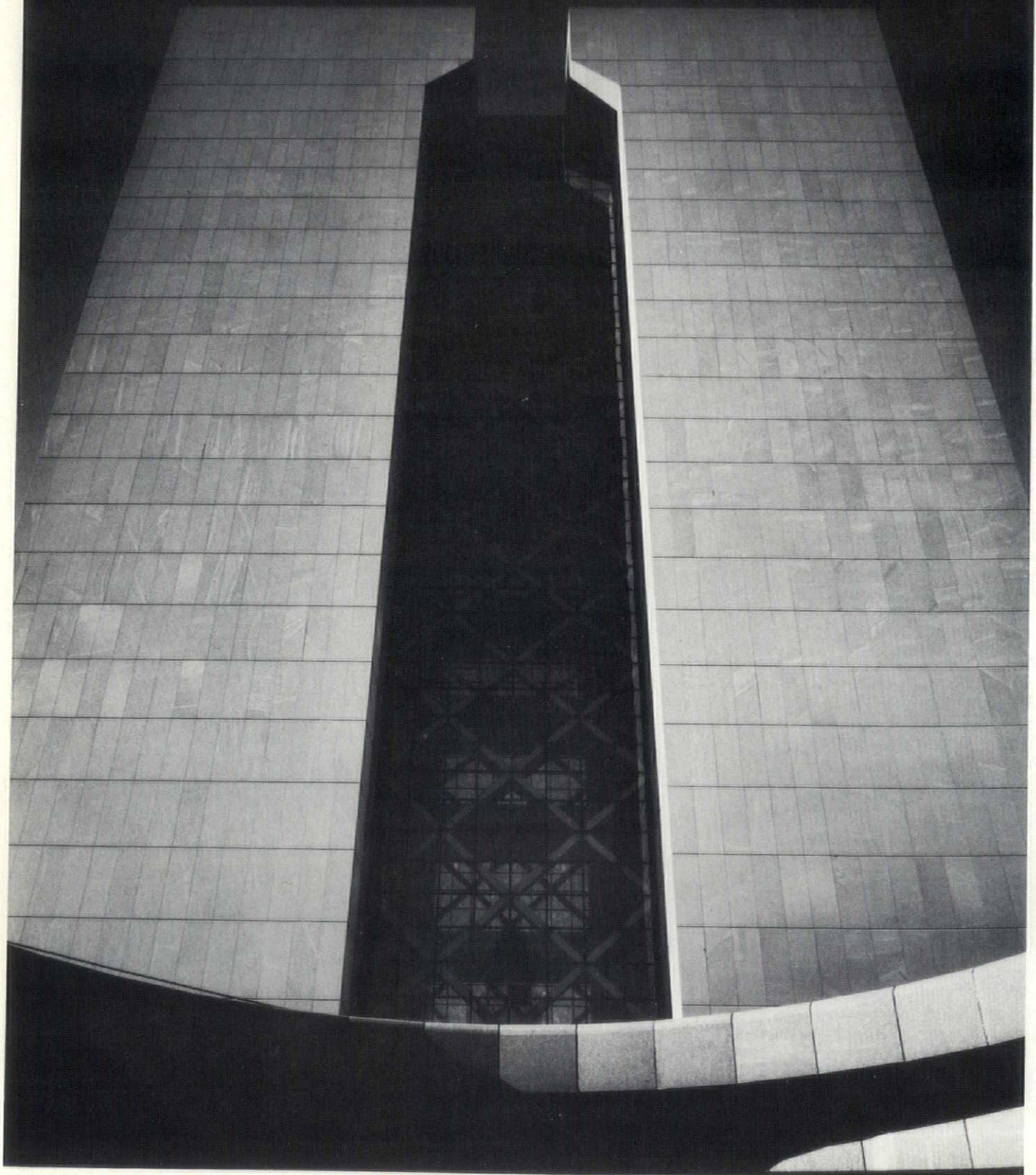


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coming soon

Fowler Hanley Inc.
Project: Mixed-use
Development
Minneapolis, MN

The Brutger Companies and Steven Cox are developing this mixed-use complex for northeast Minneapolis. Plans call for grade level commercial space with plaza areas, three levels of rental housing above, and underground parking. Housing will include

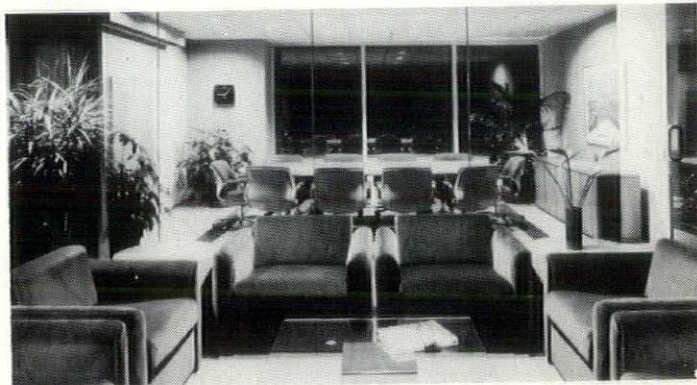
approximately 80, one and two bedroom units. The project is part of the revitalization of Central Avenue. (612) 332-8728



Korsunsky Krank
Erickson Architects
Project: CitiBank's
CitiCorp Offices
Minneapolis, MN

The objective of this project was to expand the spaciousness of CitiBank offices in the Minneapolis City Center without increasing the floor area. Extensive use of glass in staggered arrangements assisted in accomplishing this objective

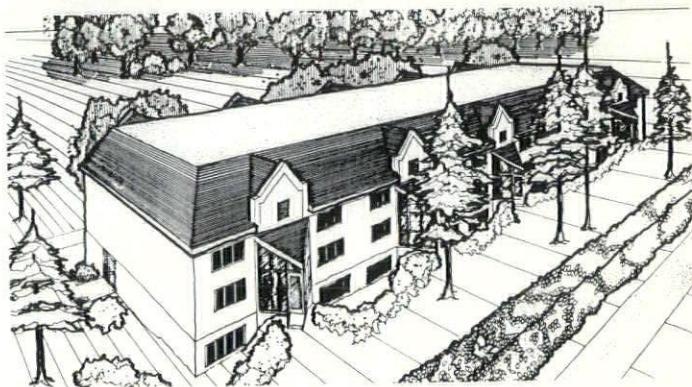
as well as bringing natural light into core areas. The innovative entry, without a receptionist, required quick orientation to information and a visual connection to the offices. Colors, textures, and space layout emphasized sophistication consistent with the technological and service approaches of CitiBank. Photo by Lea Babcock. (612) 339-4200.



Sessing Architects Inc.
Project: Concordia
College Dormitory
St. Paul, MN

The new student housing at Concordia College will accommodate 100 upper level female students in apartment like units. When completed in late February, the dormitory will also provide for future growth in enrollment. Located adjacent to the Student Union,

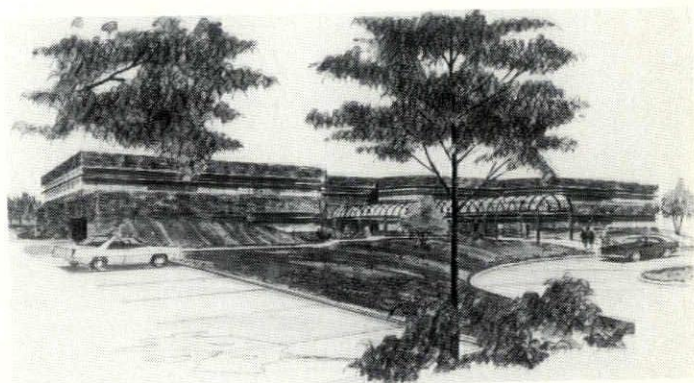
it will be connected to the main complex of buildings via a ground level passageway. (612) 228-9128



Opus Corporation
Project: Dicomed
Corporate Hqtrs.
Burnsville, MN

Scheduled for completion in July of 1984, Dicomed's 114,000 sq ft office and manufacturing facility will have an exterior of iron tone, Saxon-sized brick and recessed, bronze windows. Situated on 40 acres along the Minnesota River bluffs, the building

features an energy-efficient light shelf which will reflect sunlight into the building in winter and shade the windows in summer. The building's open plan layout will provide an efficient and flexible working environment for this rapidly growing firm. (612) 936-4444



34th International
Design Conference In Aspen
June 17-June 22, 1984

Neighbors: Canada, Mexico and the U.S.



Three nations with vastly different histories, different languages, different cultural traditions share this continent. Each country has developed its own social and artistic forms and each has had a profound effect in shaping the destiny of the others. A variety of thinkers, historians, architects, designers and film makers will examine the identities of the three countries, their interdependence, their separateness and the future of their changing relationship and evolving cultures.

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Housing and Travel: Aspen Ski Tours, 300 South Spring Street, Aspen, Colorado 81611 (303/925-4526)

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Additional Information: IDCA, Box 664, Aspen, Colorado 81612 (303/925-2257 or 303/925-6265)

List all applicants by name and make check payable to IDCA. Your cancelled check is your confirmation. Government purchase orders will be honored. No food or lodging included in fees.

Please complete and return to:

IDCA, c/o The Bank of Aspen, P.O. Box O,
Aspen, Colorado 81612

Name(s) _____

Address _____

City, State, Zip Code _____

Profession _____

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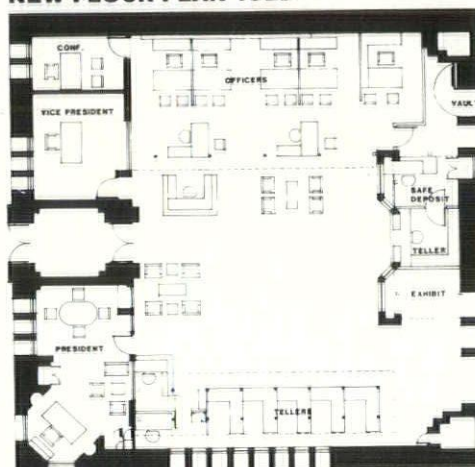
- ☐ \$330 (U.S. Dollars) Regular fee
- ☐ \$165 Fee for one additional member of household
- ☐ \$125 Fee for full time student (copy of current student ID required with application)



1983

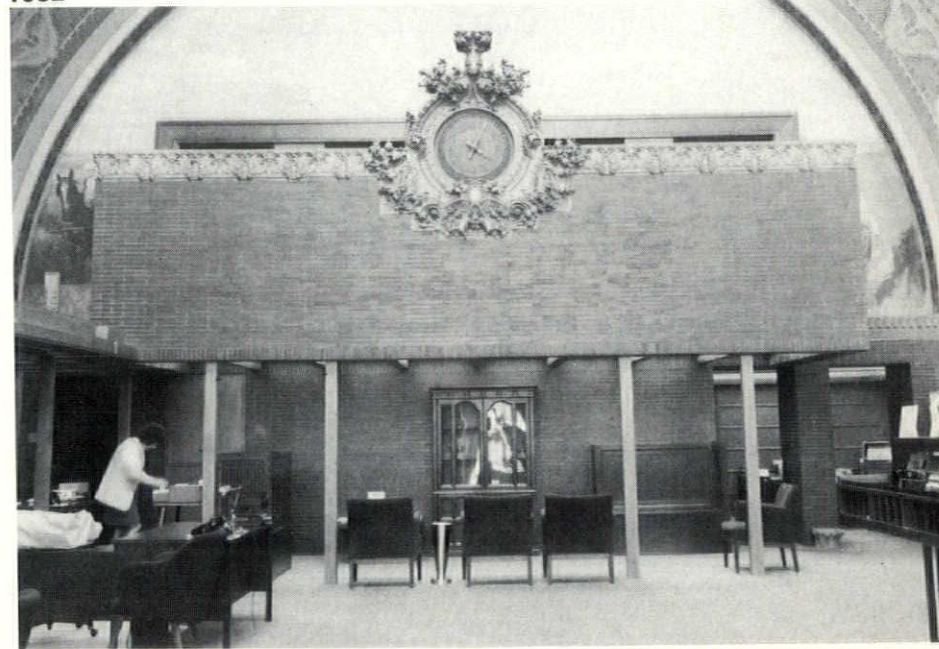
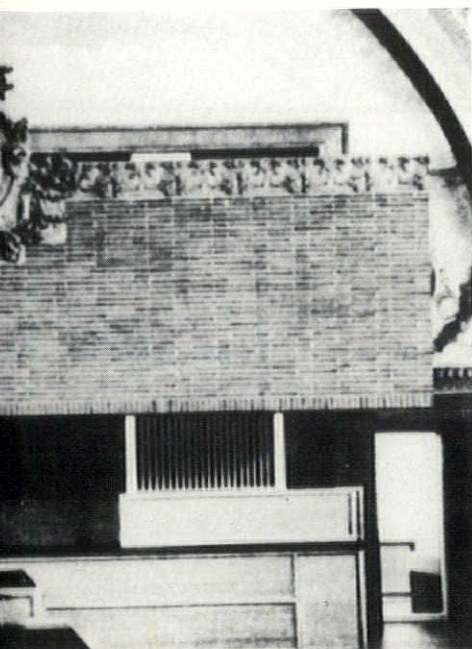
hadn't gone bankrupt in 1926. Until that sad event, the building's most ardent admirer was the bank president himself. Son of the founder, Carl Bennett was an artist by temperament and one of those rare entrepreneurial types—the enlightened client. He found the architectural pastiche of the day “not necessarily expressive of a bank,” and was finally drawn to Sullivan through an article he'd written espousing “a philosophy founded on man.” The ensuing client-architect collaboration on the bank's design was near-ideal. Indeed, Bennett later had a bitter and impoverished Sullivan design him a house that was never built.

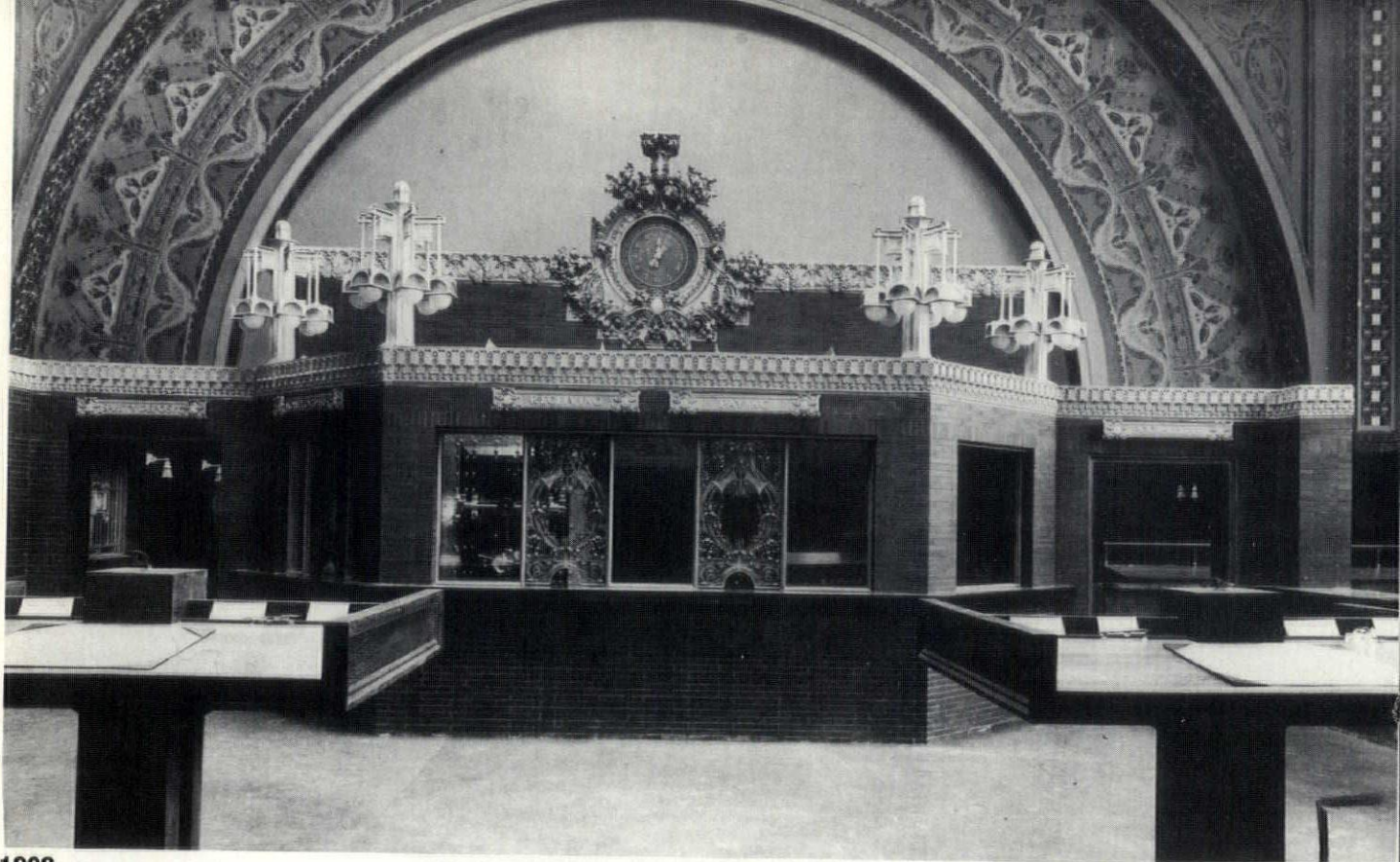
NEW FLOOR PLAN 1983



The most recent renovation of the bank by the Michelson firm has succeeded, largely through reorganizing and clearing the lobby, in affording visitors an opportunity to make visual connections with the vaulted space and remaining ornament by Sullivan, George Elmslie, and the great stained glass and mosaics designer, Louis J. Millet. A view of the pre-'83 work (below right), with the brick block balcony perched on trail posts, indicates not only how far downhill the bank had gone architecturally but also how effectively the latest (and final?) remodeling has returned the basic layout (left) to an approximation of Sullivan's own.

1982

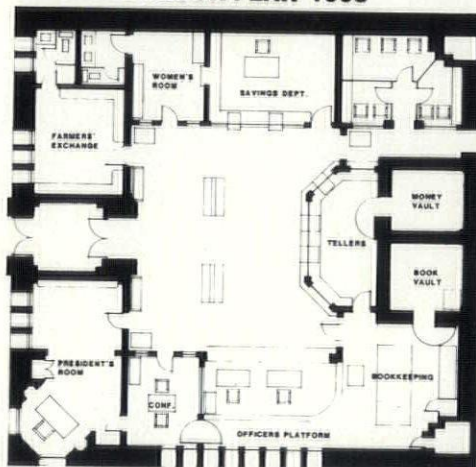




1908

Sullivan's key idea was to provide the visitor an exhilarating experience on first seeing the bank's decorative and architectural elegance detailed in the east wall (above). The great vaulted wall with its terracotta ornament, the bronze clock, wrought iron tellers' wickets and "electrolier" light fixtures all contributed to the aesthetic awakening of small-town citizens accustomed to a neo-classic sameness among public buildings. Original floor plan (right) with teller's counter in front of double vaults and the president's office eroded in a series of hapless remodelings between 1929 and 1982 (see below).

ORIGINAL FLOOR PLAN 1908

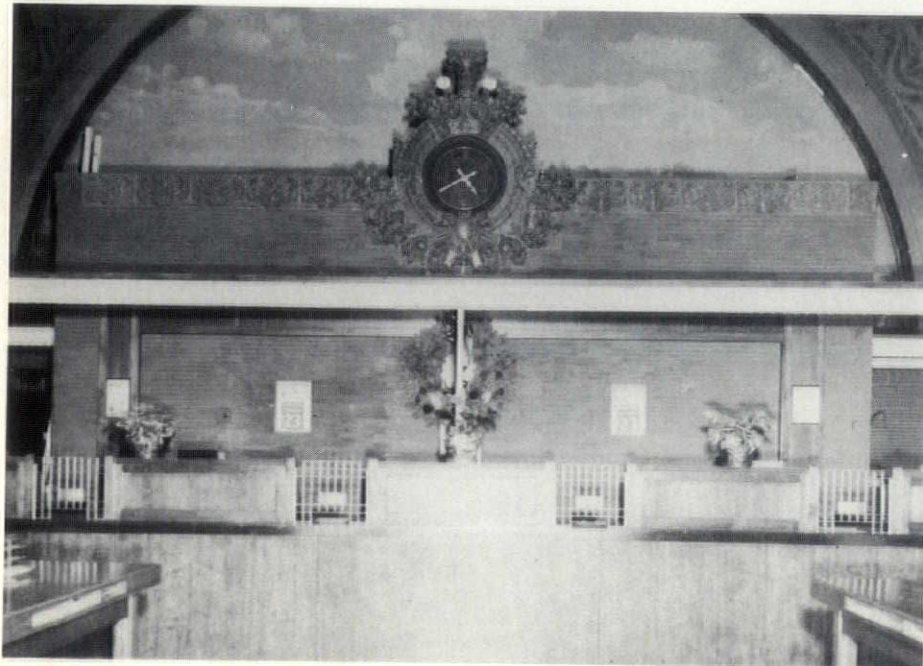


Expediency usually dictated bank's fate

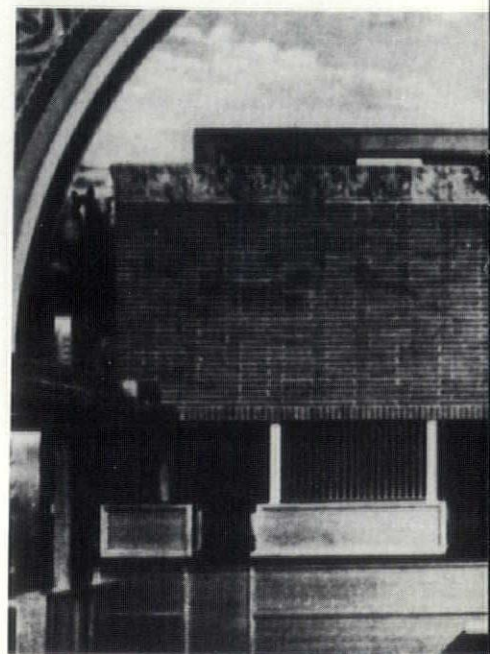
The dilemma is always there, saving a landmark building whose owners are conditioned to seek their rewards, not in preservation but in growth and change. Thus it was that the National Farmers Bank lost its architectural integrity through bankerly instincts: more business called periodically for more tellers' wickets, more customer services, more usurping of Louis Sullivan's vulnerable environment.

But even such normal pressures might have been resisted if the bank

1940

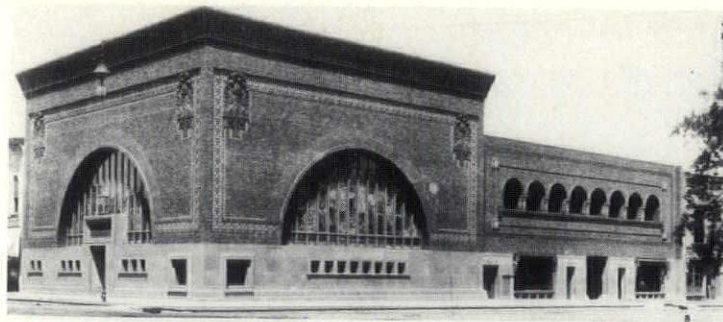


1958





Latest remodeling, completed last year by Val Michelson and Associates, followed Sullivan's working drawings closely in relocating the president's octagonal office (above) in its original position. New tellers' counter area (left) restores bronze clock to its axial importance as dramatic focal point (see floor plans overleaf). Great vaulted interior has benefitted appreciably from reorganized lobby, with some tellers' counters pushed back (above).



The Vicissitudes of a Famous Landmark

Having borne a lifetime of gratuitous insults and awkward apologies, Louis Sullivan's National Farmers Bank is at last enjoying the respect to which a 75-year-old beauty is entitled

It is dismaying to contemplate that for much of its celebrated existence, the National Farmers Bank of Owatonna has suffered as a victim of grievous assault and battery. The scars do not show from the outside. The damage has been inflicted internally, to Louis Sullivan's elegant interiors, through the most infuriating kind of incompetence—that which is perpetrated by the innocent or the ignorant.

Yet there is a modicum of good news to report today from Owatonna. Some consolation can be found in the quiet success of an eight-year, soul-searching relationship between the bank—now called the Northwestern Bank of Owatonna—and the St. Paul architectural firm of Val Michelson and Associates.

In 1975, two of the bank's officers who took seriously their responsibility to reverse the fortunes of a great national landmark first retained the Michelson firm to study and assemble all pertinent documents related to the bank's design and structure. They felt it essential that any further changes should be undertaken only after the architectural implications were well understood. These men—then-president Albert Severson and Clifford Sommer, a former president—deserve a medal.

Soon enough, the bank asked the Michelson firm to design a new president's office in the same space and octagonal form as the original one, as well as to reorganize the location of several tellers' positions and to help in

the replacement of non-descript lobby furniture with custom-made desks. As graphically shown on these pages, the latest remodeling tries as best it can to honor the essence of Louis Sullivan's genius. Even so, the project architect, David Bowers, whose professional involvement with the bank spans eight years, recently assessed his firm's effort in these poignant words: "Most satisfying, and perhaps most important, is that for the first time in this building's history, functional changes have been accommodated in a way that does not further destroy the original design."

The bank structure itself, not counting the small office building to the east which was also a part of the Sullivan design project, cost an estimated \$80,000 in 1908. This sum not only bought a noble building but also some of the era's finest craftsmanship in terra cotta, plaster, metal and color-work. As has been rightly observed, the bank's ornamental richness is like that of a great cathedral: it is *of* the building rather than *on* the building.

Thus it is all the more lamentable that the cheapest of the bank's several remodelings—a \$10,000 job in 1940 to "streamline" the interior—was by far the most ruinous. To demonstrate how thoroughly modern he could be, the contractor (there was no architect of record) virtually gutted the interior. In today's dollars, easily a million dollars' worth of lamps and ornament was summarily scrapped; it had all been inimitably designed by one or the other of Louis Sullivan himself or George

Elmslie, who was then his chief draftsman. And with what did the contractor replace their work? With a garish network of fluorescent tubes, of course.

A second unfortunate remodeling enterprise carried out from 1954–58 precipitated the intervention by the Minnesota Society of Architects. Feeling an acute shortage of space, the bank, by then known as the Security Bank and Trust Company, sought design proposals from a firm specializing as "architects and construction managers of bank buildings." A plan making substantial alterations in the "Sullivan cube" and incorporating leased space in the small office building triggered strenuous objections. To the bank's credit, it agreed to accept an MSAA-appointed design jury's recommendation of a "Sullivan school architect" to assist in the remodeling. He was Harwell Hamilton Harris, of Fort Worth. Harris made a significant contribution, notwithstanding the fact that working drawings had been completed and the project sent out for bidding before he was brought aboard. He redesigned the lighting canopies, saved the ceramic floors and managed to keep the magnificent bronze clock, one of the last remaining features of Sullivan's original design, in its approximate original location.

Louis Sullivan's Owatonna bank is still a rich legacy. But when you next visit it, imagine how much richer it once was.

AM

How an architectural innocent journeyed abroad to discover a new world of lively design

Rarely has a small office building on a Minneapolis corner caused such an architectural stir. But the WCCO Television Communications Center, designed by Hardy, Holzman, Pfeiffer Associates of New York, is hardly a typical office building. It's a stone palazzo linked to the past, a foil of tradition to the futuristic facade of the same firm's design for Orchestra Hall (in association with local firm Hammel, Green and Abrahamson). Antennas, satellite dishes and microwave screens crop out of Minnesota sandstone to announce the arrival of a new building type—the television station. Inside, wood, terrazzo, and a subdued color scheme speak more of a home than workplace. A "corporate" steel-and-glass statement is what WCCO is not.

The new WCCO headquarters nearly missed being such a corporate cliché. The evolution of its design from ordinary to extraordinary is the story of the architectural quest of Tom Doar, Chairman of the Board of Midwest Communications, WCCO's parent company.

The story begins some seven years ago when James Rupp, now Midwest Communications President, joined WCCO as Executive Vice President. The old station at Ninth and LaSalle in downtown Minneapolis was adequate for a regional news operation of the '60s. But as programming and staff tripled, and quarters became cramped, Rupp urged a move. The company considered alternate sites, but no major initiative was taken till company ownership changed hands in 1976. At that time, Tom Doar, an attorney in New Richmond, Wisconsin, and representative of Murphy family interests in WCCO, consolidated ownership and took over company management. Committed to the interests of the company and employees as well, the new management began securing their collective future by quietly acquiring prime property at Eleventh and Nicollet.

WCCO initially retained the Austin Company—a design-build firm from Des Plaines, Illinois, which had built other television stations around the country—to develop a design for the corner site across from Orchestra Hall and Peavey Plaza. Austin did drawings for a three-story brick-and-glass structure with the corner sliced off for a plaza. "It looked like a chopped-off Pillsbury Center," says one local critic who saw the plans.

These drawings sat in Tom Doar's office while the complex real estate



Art Deco sign saved from old WCCO station.

negotiations continued. "As I looked at them day after day," recalls Doar, "I began to wonder if they were right. I called up a friend with some design sense and asked her for the name of someone who could critique the plans for us. She suggested an architectural historian named Tom Martinson."

Doar called Martinson, at that time assistant Minneapolis city coordinator, and asked for his help. "You give me four hours of your time," Doar recalls Martinson's response, "and I'll give you one of mine." Martinson saturated Doar with four hours of architectural slides at his home one evening, and, in return, he came to Doar's office to critique the Austin plans.

After Doar made the presentation, Martinson asked, "Did you see the movie *Ten*? Well, this is a six. That is not bad. It could have been a two. You could walk around town with your head up if you built a six. It just depends on what's important to you."

"I decided to try for a seven," says Doar. In New York for a rare visit, he thought of Hardy, Holzman and Pfeiffer, architects of Orchestra Hall. They would be familiar with the site, Doar figured, and perhaps could "fix up" the Austin design. He called up the firm and asked if Hardy, Holzman or Pfeiffer were there. Malcolm Holzman was in.

"I almost walked out of their office," Doar recalls. "The decor is wild." But he and Holzman talked, and for \$5000 the architect agreed to come back, refresh his memory of the site, and look at the Austin plans.

Thus began an architect-client relationship which survived many obstacles. Doar visited Holzman projects—the Columbus School, Madison Civic Center, Best Products Headquarters in Richmond, Virginia—and didn't like most of them. "They terrified him," says Holzman. Doar also considered using

a local architect and planned on having two firms submit designs and choose between them. But increasingly complicated real estate dealings took center stage. A real estate firm wanted to build a hotel on the site. Doar talked with a local developer Ted Glasrud about incorporating condominiums. Through all the confusion, Doar kept returning to Holzman for advice. Says Doar: "He became our architect without any really conscious decision."

After Holzman rejected the Austin plan, Doar asked him to start afresh. "Doar's rules were very precise, very architectural," says Holzman. The building was to be urban, not suburban. It was to provide a bright and energy-conserving work environment. But, most important, it was to look like a television station and be a building of its time.

Holzman started with the interior plan, unknitting the production functions which Austin had clumped together. A corridor drawn right through the building opens spaces to light: huge, square windows to the outside, ubiquitous skylights inside. The corridor also serves another purpose crucial to WCCO's audience—providing a public pathway for tours of the building.

Architecturally, it is the materials that make the building. Hallways and stairways share a mahogany dado edged with ebony, and off-white terrazzo floors banded in black. Above the wood, simple fabric wallcovering allows easy hanging of WCCO memorabilia. In office areas on the second floor (opposite), the use of clay tile rather than brick softens walls. Though electronic equipment is everywhere (in James Rupp's office six TV screens contrast with a display case of oriental jade), the classic materials evoke public buildings of the '20s.

The exterior, as well, has a timeless quality. It is notable that a preliminary design concept of Holzman's more closely resembled the high-tech imagery of Orchestra Hall across the street. But a visit to the Vetter stone quarries near Mankato set the design on a new course. "The architects found a vein of red variegated sandstone near the back of the quarry," Martinson relates, "and just went nuts." The building was redesigned around the stone.

"We wanted to make something substantial," says Holzman. That, he and a caring client did indeed accomplish together.

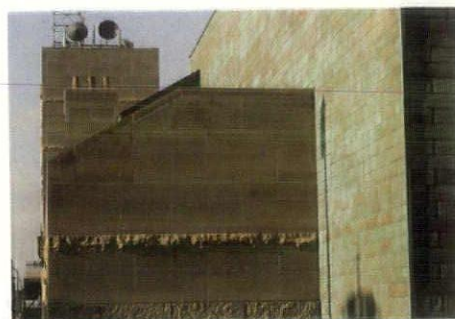
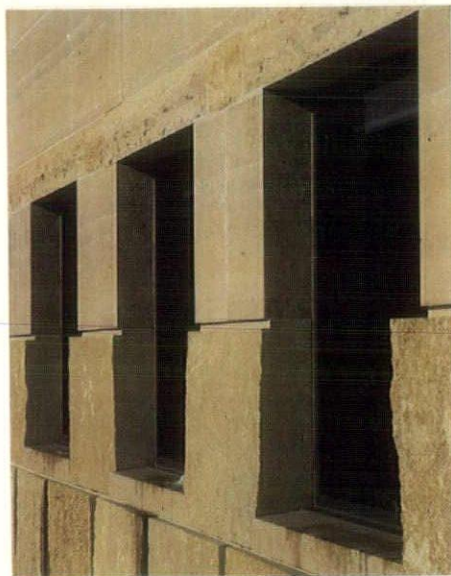
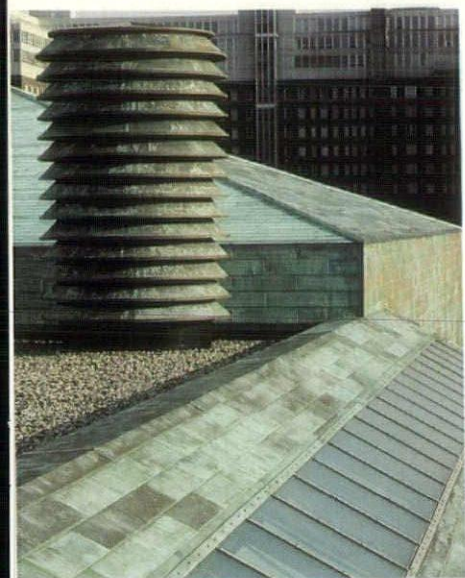
AM

Linda Mack



"Inside, the architecture is so strong, we didn't have to scream with every fabric," says architect Malcolm Holzman of WCCO's subdued interior. His plan drew a zig-zag corridor through the space. First floor hall lets the public view production rooms and the open newsroom/studio (below). Upstairs, corridor splits skylit workspaces (right) into humane cores. Throughout, inviting mahogany and ebony-lined stairways with terrazzo steps make this state-of-the-art workplace feel like home.





The architects approached the opportunity to design a 1983 building across from their 1974 Orchestra Hall with a broad notion of context: "It relates only by being as good as Orchestra Hall is," says Holzman. Here, WCCO's urbanity is apparent. Looking across Peavey Plaza, with Orchestra Hall to the right, WCCO's low-rise profile, strong materials contrast with IDS' soaring sleekness.

Classic materials and a craftsman's touch lend timelessness to a TV station of tomorrow

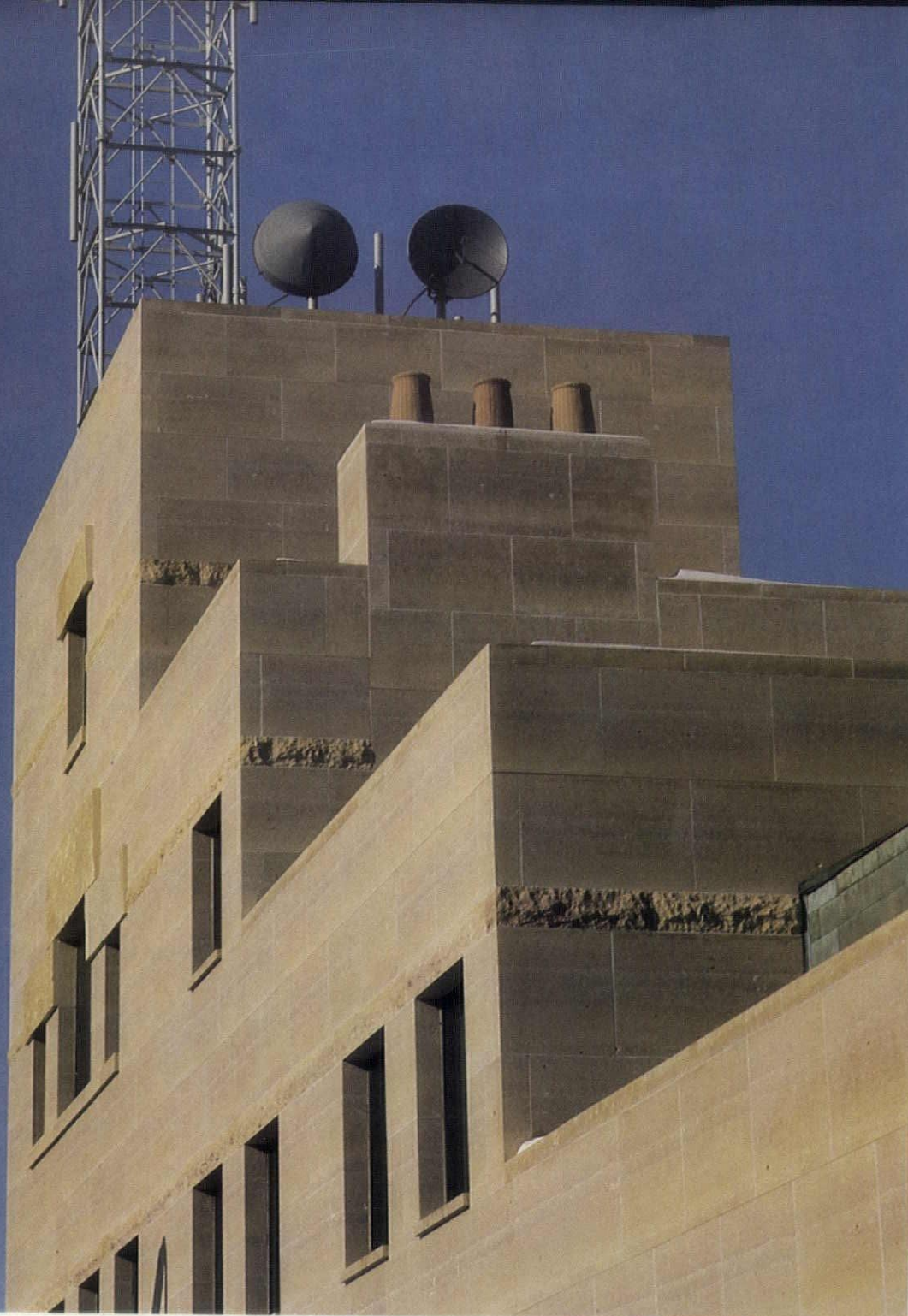
With satellite dishes, microwave screens and antennas adding a technological potpourri to the skyline, it could hardly be mistaken for anything but a television station. But beneath the technology, the pyramidal form of the new WCCO-TV building speaks metaphorically of the pervasive place television occupies in today's society. The design owes more to the Uffizis and the Florentine Renaissance than to Buck Rogers and the space age. Its stone angularity establishes a strong corner on Minneapolis' Nicollet Mall, just where the storefront streetscape gives way to Orchestra Hall's Peavey Plaza. Its southern facade frames the plaza, the tower playing off the spire of Westminster Church.

Close up, it is the richness of the stone which engages the eye. From a reddish vein of sandstone usually ignored because of its variegations, each piece of stone was hand selected from quarries especially for its color and texture. Lintels, coursings, and base compose a showpiece of Minnesota stone and craftsmanship.

The copper, as well, was Minnesota mined and crafted. Corrugated and bent to fit the odd shapes of chimneys, skylights, roof and walls of the production studio, the copper was dipped, at extra expense, to prematurely age it.

"The craftsmen were outstanding," says WCCO's architect Malcolm Holzman of Hardy, Holzman, Pfeiffer Associates of New York. The stonemasons, terrazzo layers and woodworkers blushed at no challenge.

Photos: Philip MacMillan, James



Minneapolis' most talked-about new building

WCCO

