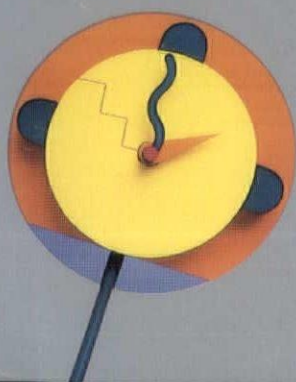
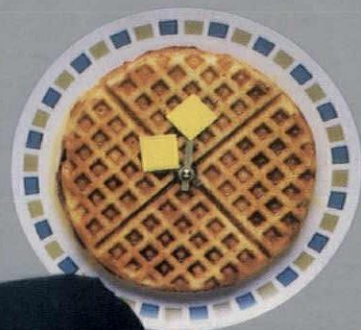
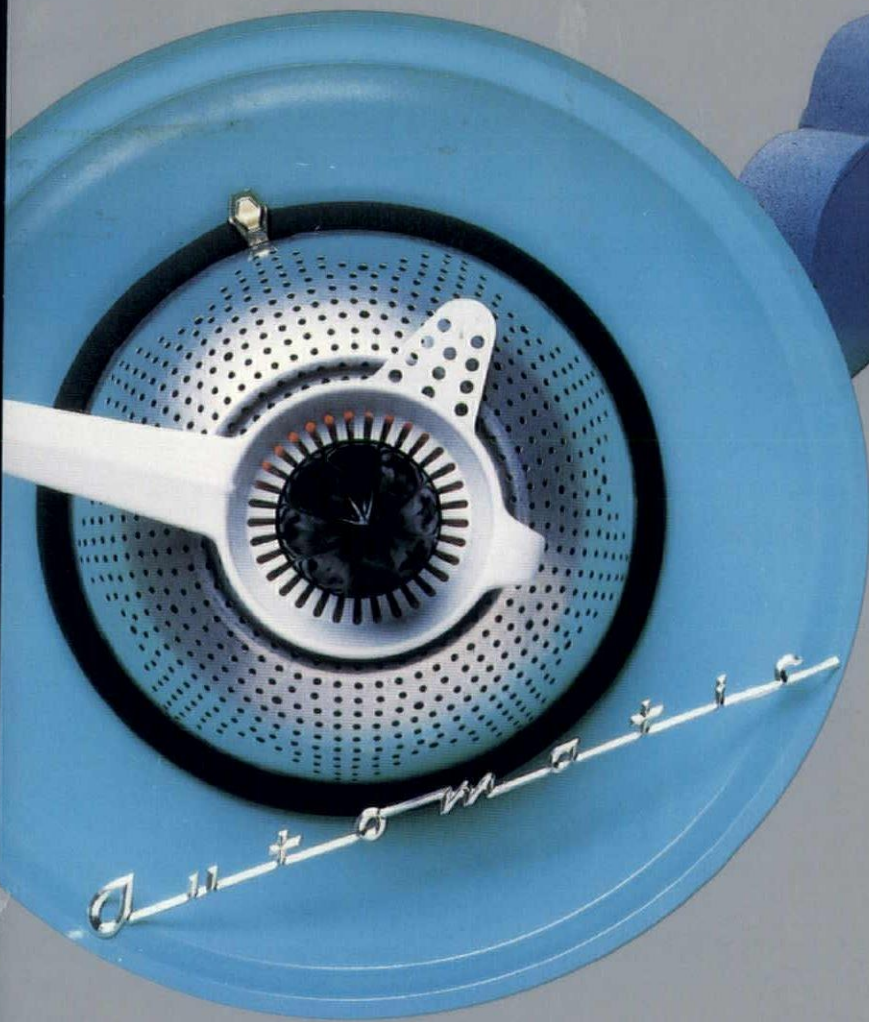
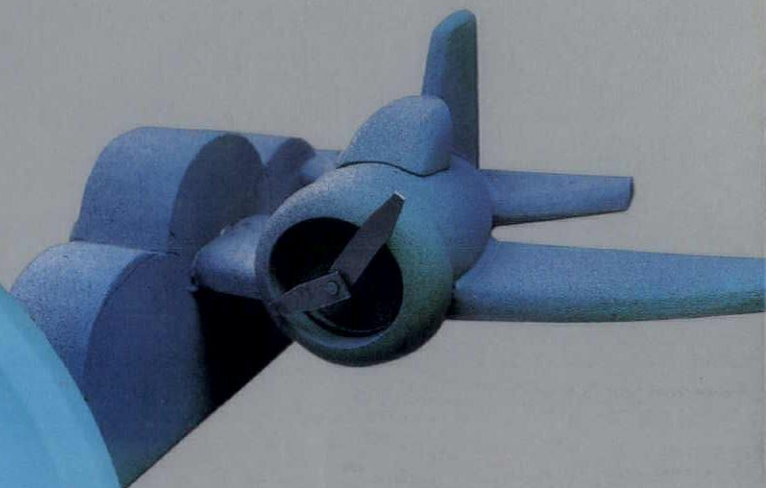




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**Susan Allen Toth on
"Living with an Architect"**

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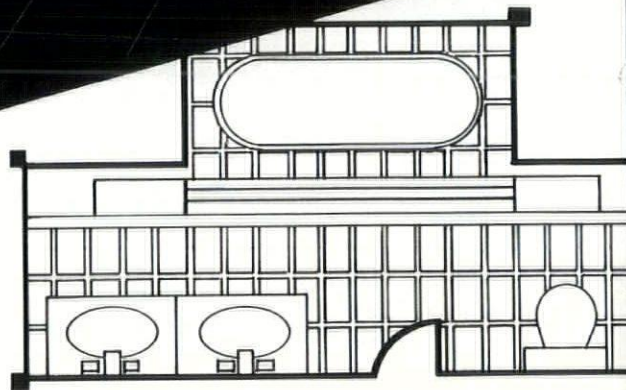
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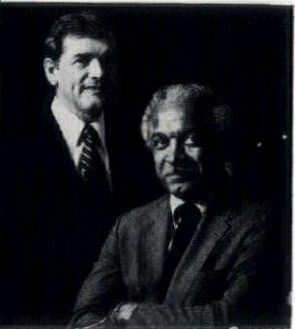
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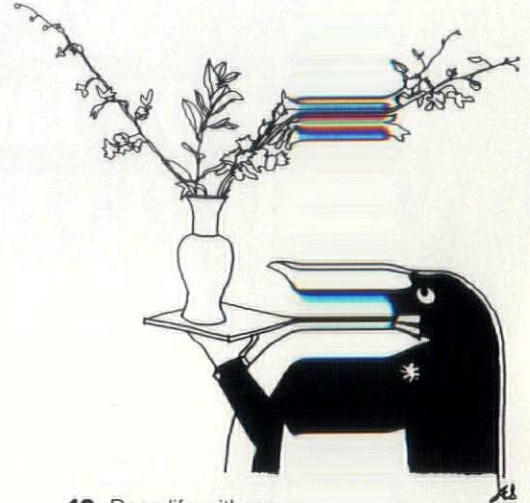
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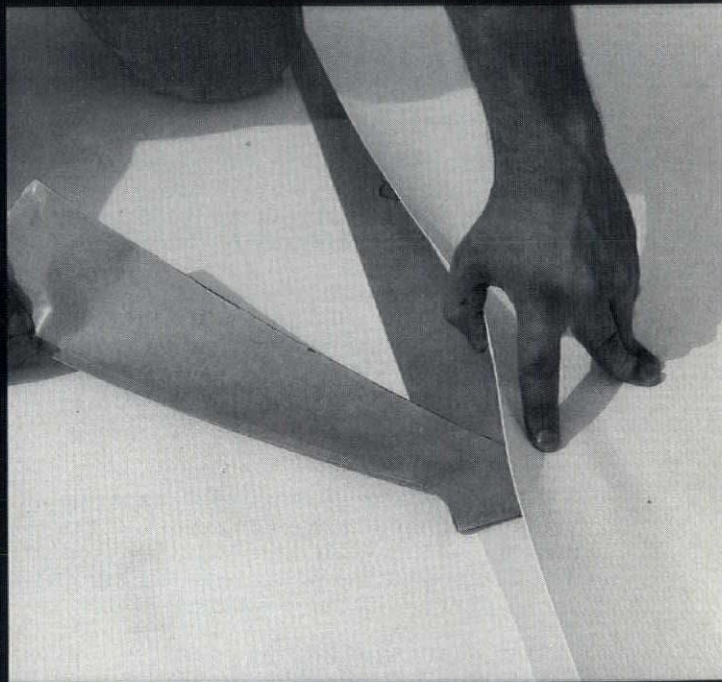
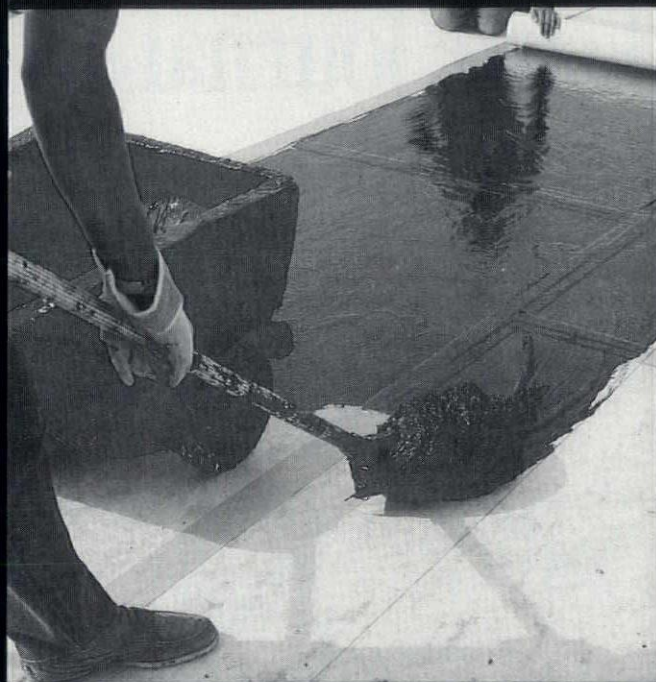


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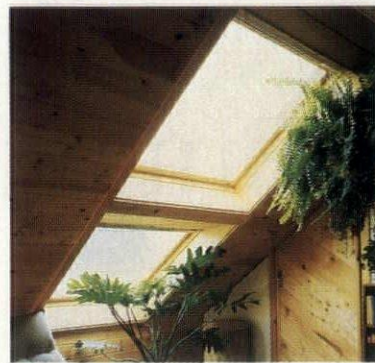
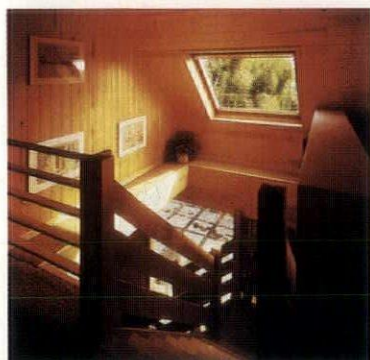
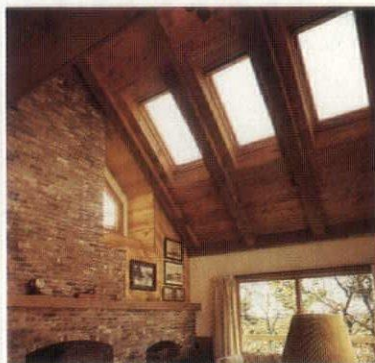
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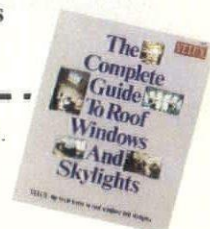
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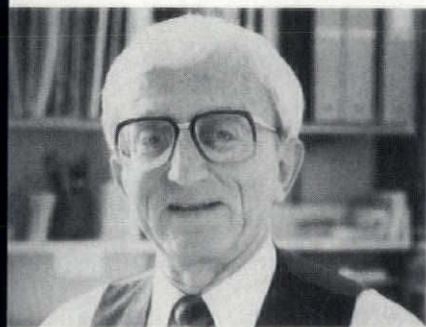
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news briefs

Parker named Gold Medalist

Leonard Parker, FAIA, has been named to receive the Gold Medal, the highest honor of the Minnesota Society of American Institute of Architects. The Gold Medal recognizes outstanding service to the public and the profession. Only four other architects have received the honor—Ralph Rapson, Thomas Elbe, Edward Sovik, and Robert Cerny. Parker, 63, is president and director of design of the Leonard Parker Associates, the Minneapolis firm he founded in 1957. A professor at the School of Architecture and Landscape Architecture at the University of Minnesota for



14 years, he is currently assistant director of the graduate school.

In announcing the Gold Medal award, ASIA President James O'Brien commented, "Few people are Leonard's equal as a designer, here or anywhere. He is an inspiration to the younger members of the profession, both in his involvement in the university and in the example he sets by the high quality of his work."

Parker received his Bachelor of Architecture from the University of Minnesota and his M.A. from M.I.T. Before founding his own firm, he worked six years with Eero Saarinen and Associates in Bloomfield Hills, Michigan as project manager and senior designer. His firm's projects include the Law School at the University of Minnesota, the recently completed Hubert H. Humphrey Center, the Gelco Headquarters

in Eden Prairie, Minnesota Public Radio Headquarters in St. Paul, and the Leonard Natatorium at Macalester College. The firm, which until recently was under twenty in size, has won 52 national and regional design awards.

In the past two years, the Leonard Parker Associates won a national competition to design the Minnesota Judicial Building on the Capitol Mall in St. Paul, earned a commission to design the United States Embassy in Santiago, Chile, and was part of the Minneapolis Convention Center Collaborative, the architectural team selected to design the Minneapolis convention center.

In addition to his practice and teaching, Parker has been active in the Minnesota Society of American Institute of Architects. He served as president in 1981, the year Minnesota hosted the national AIA convention. Parker was elected a member of the AIA College of Fellows in 1979.

Jacobsen to speak at Summer Design Series

Architect Hugh Newell Jacobsen will replace Spiro Kostof as the August 13th lecturer in the 1986 Summer Design Series. The series is held Wednesday evenings July 9 through August 13, excluding July 30, at the Walker Art Center.

Jacobsen, a graduate of Yale University, worked with Philip Johnson before establishing his own architectural firm in Washington, D.C. in 1958. He has won numerous awards for his elegant residential projects, and has written and lectured extensively throughout the world. Jacobsen will show and discuss the restoration of the Hotel Talleyrand in Paris as well as his twenty-year master plan for St. John's, Minnesota.

Other lecturers in the Summer Design Series include Elizabeth Plater-Zyberk, Steven Holl, and the winner of the History Center Design Competition, to be selected at the end of June.



Pilgrimage Church, Neviges, West Germany.

Germany's Boehm receives Pritzker Prize

Gottfried Boehm, a third generation German architect, was recently named the Laureate of the 1986 Pritzker Architecture Prize. He is the eighth recipient of architecture's most prestigious international award.

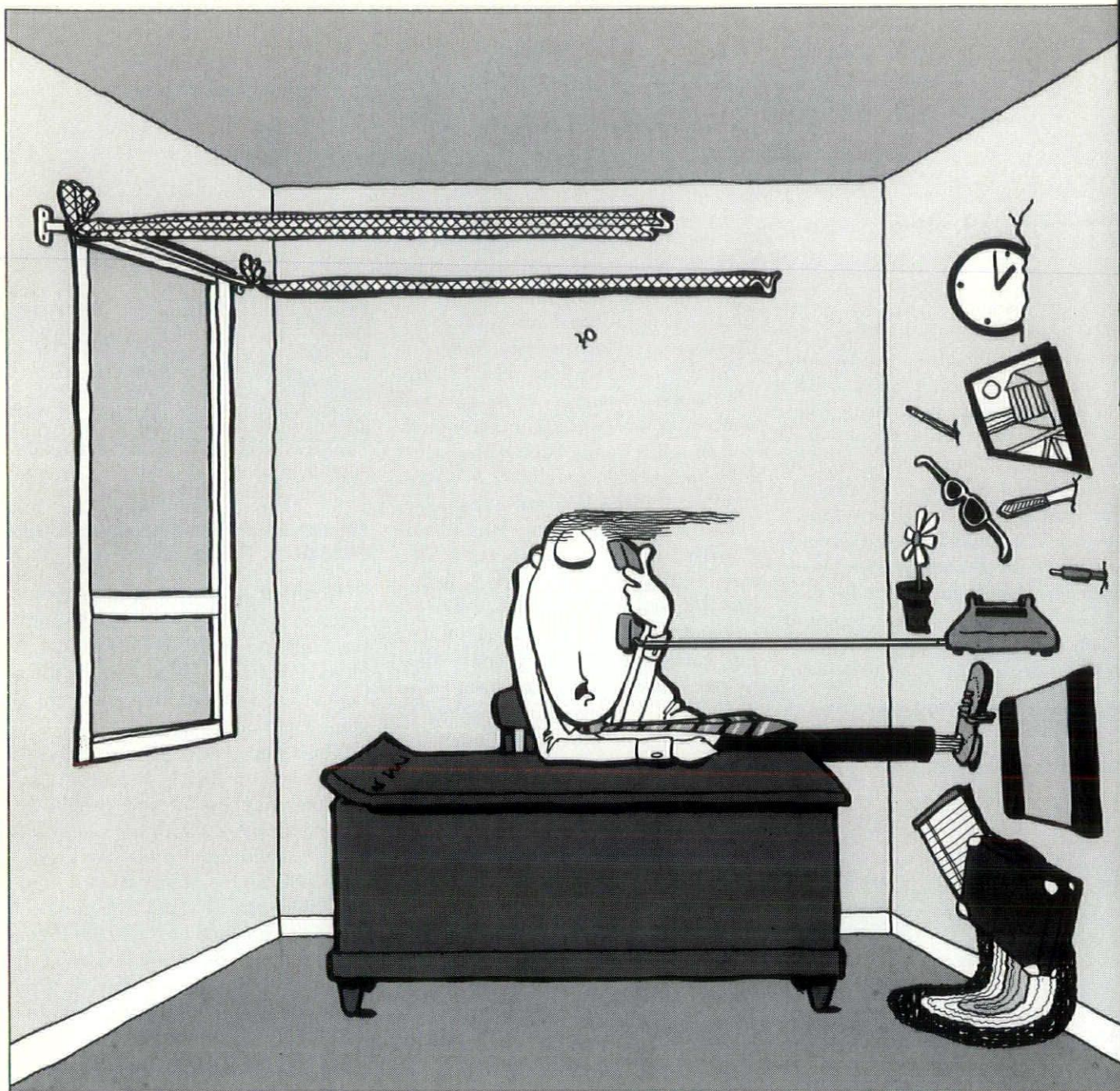
The Pritzker Architecture Prize was established in 1979 "to encourage a greater awareness of how people perceive and interact with their surroundings." Consisting of a tax-free grant of \$100,000 and a Henry Moore sculpture, the prize rewards a creative endeavor not honored by the Nobel Prizes.

In making the presentation at the Museum of Modern Art, Jay A. Pritzker, president of the Hyatt Foundation, quoted from the jury's citation: "(Boehm's) highly evocative handiwork combines much that we have inherited from our ancestors with much that we have but newly acquired—an uncanny and exhilarating marriage, to which the Pritzker Prize is happy to pay honor."

Boehm, age 66, is a third generation architect from Cologne. He is married to an architect and three of their four sons are also architects.

His work, primarily in Europe, includes churches, museums, theatres, cultural and civic centers, city halls, office buildings, public housing, and apartment buildings, many of the latter with mixed use. Although the language of his forms is not in the modernist style, he adheres to many of the ethical

Continued on page 50



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Tokyo revisited

by Shawna Lucas

A culture as deeply wrought by tradition as Japan looms as a stark contrast to a culture as young and hedonistic as our own. The Walker Art Center's "Toyko: Form and Spirit" exhibition is an ambitious attempt to heighten our perceptions of Japanese culture by drawing parallels between four centuries of art, architecture and design from the Edo period to the present.

Contemporary Japanese architects and designers have designed entirely new spaces to interpret the thematic categories of daily activity around which the exhibit is organized: Walking, Working, Playing, Performing, Reflecting and Living. It is immediately apparent that the ever-evolving Japanese culture is difficult to communicate through static representation. Yet the artists in this show skillfully draw their audience into an experience of cultural evolution by juxtaposing modern and traditional elements.

Large and as varied as Japanese culture itself, "Tokyo: Form and Spirit" is

the sort of exhibit where people tend to pick favorites. Some are fascinated by the electronic mysteries of the Working Space. Others are stopped by the multi-screen videos of Japanese ads in the Performing Space. Children are drawn to Playing—a gigantic dog/wooden box with peek holes, while many consider the eerie Reflecting Space the most memorable. Two parts of the exhibit of particular architectural interest are Tokyo Spirit, an introductory section, and the Living Space.

Toyko Spirit is illustrated by a procession of columns designed by Fumihiko Maki and Kiyoshi Awazu. The imposing monoliths initially bewilder those entering the room. After an awkward moment you begin to look more closely for what others find so absorbing in the pieces and soon are involved in deciphering the architects' messages.

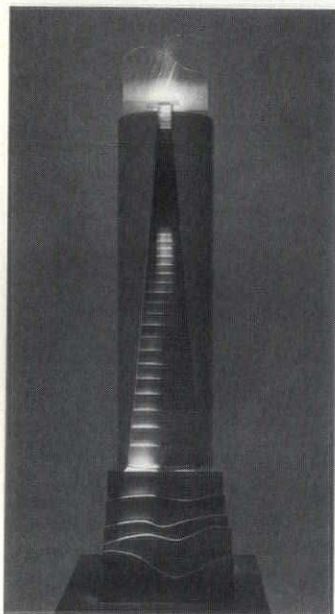
The six columns rise to represent the physical, historical and psychological aspects of buildings past and present. For example, a column encased in a silver rectangular covering, similar to glass skyscrapers in many cities, shoots up to a pinnacle of futuristic city forms based on a Russian Constructivist

drawing. Yet at the base, the mirror shaft softens into a kimono-like fold revealing the structural framework of building and crumbling rocks. Call "Death and Life in a Great Japanese City," it illustrates the high-technology developments that grow from the deterioration of the original foundation.

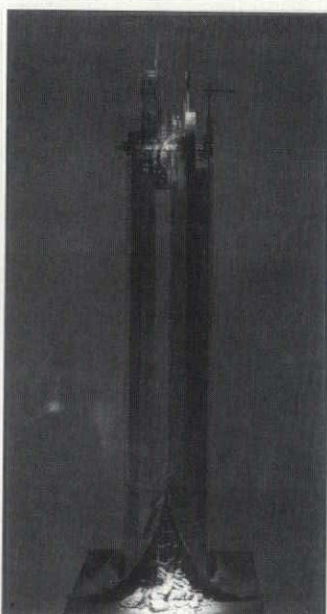
Next to this piece is another equally cryptic column-like sculpture. Heads with theater masks stick out from the top, their hair (or brains) a mess of strings and springs. They look directly down on anyone who looks closely at the column, which is a metaphor for the city. Eye holes cut into the shaft invite the viewer to lean over, to extend his center of gravity and become involved in the voyeurism of densely populated cities. Lit up inside are past colors, swirling with eyes that gaze back. The inherent violence in the city is represented by the knife on the top of the column that creates a two-faced figure with four arms.

Other columns illustrate different themes from the "previsions of the past and histories of the future" in the "Metropolitan Life Machine" to the concept of "Oku" (inner meditative state) in the

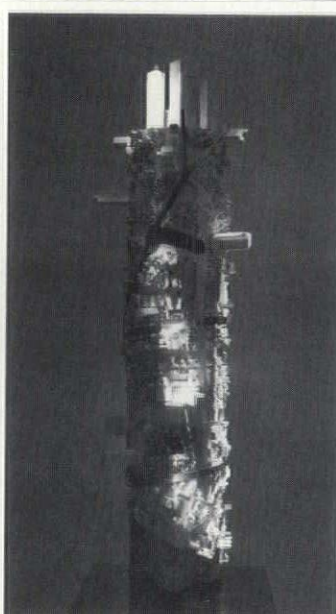
Photos: Courtesy Walker Art Center



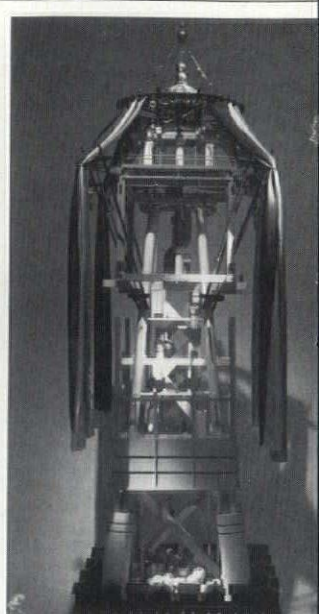
Four of the six sculptural columns by Fumihiko Maki and Kiyoshi Awazu for "Tokyo Spirit" are shown here. Above, "Oku."



"Death and Life in a Great City."



"Caterpillar City."



"Festival."



A PANEL DISCUSSION.

We went straight to the experts pictured above for the answers to some of the most frequently asked questions in the architectural panel market: "What company can I go to that will serve as a consultant to me and my contractors?" "What company has a reputation for innovation at the

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column by the same name. The "Caterpillar City" column is essentially Tokyo on a stick. The physical map shows the actual districts of Edo that continue to survive despite the imposition of modern buildings. Skyscrapers crowd together at the top of the column symbolically replacing the Imperial Palace or the sacred Mount Fuji. The white washed plan sets off the polished metal freeways and brings a fresh modern homogeneity to the city. The bottom of the plan is left ragged, with the nameless multi-story building nearly reaching the mirrored base. The inevitable future of the city, it seems, is endless sprawl.

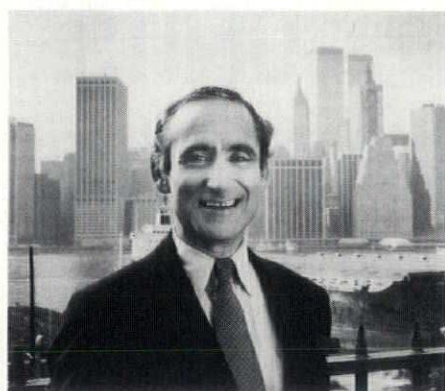
Perhaps the most compelling column is "Festival." Children are drawn to it by the playful elements: wooden block people crowded under a large Lego-like structure surrounded by small black figures. This modern interpretation of the *Yagura* (fire tower) which watched over the people of Edo blends into a more traditional and even higher authority, represented by *Mikoshi* (a portable shrine). The colorful banners that drape over the column seem to both celebrate architectural roots and playfully mock modern influence.

The Japanese characteristically resist abandoning tradition. New forms are adapted to existing ones but never replace them entirely. In the Living section, the "Demonstration Teahouse" illustrates the modular planning of traditional Japanese architecture based on the *tatami* (grass mat). The simplicity of design which allows easy establishment of relationships between the elements also remains flexible for changing spaces. An over-all sense of harmony governs the choice of materials, the colors, and the textures. Perhaps the best description of this contemplative and refined style is the Japanese term *shibui* which describes the beauty of restraint.

The "Living Space" by Tadao Ando exhibits *hade*, the beauty of brilliance, which is the polarity of *shibui*. The sleek modern expression of a traditional interior retains the stark simplicity and modular construction but is now dominated by gleaming metal and glass. The slate floor sets off the classic *tatami* mats that have been reinterpreted as a table with rivers of lights. Even though the wood, bamboo and straw of the Edo-

style teahouse is gone, the traditional Japanese structure remains.

We do not walk away from "Tokyo: Form and Spirit" with a direct experience of Tokyo's urbanism. This exhibit functions on a more metaphorical level. The architects involved were asked to create spaces representing concepts—a rare request, to be sure. But while the culture of traditional Tokyo is conveyed through the artifacts in the exhibit, the culture of today's Tokyo is represented by abstractions. Our appetite to see the reality, in all of its minutiae, is whetted.



Robert A. M. Stern, host of the PBS series on American architecture, against the New York skyline.

Up close and personal

By Bill Horrigan

"American architecture, like American culture, has always been defined by its search for a useable past. American architecture, at its best, has dreamed of the past, creating a sense of place." Thus runs the acknowledged thesis of architect Robert A. M. Stern's eight-part PBS television series entitled "Pride of Place," broadcast nationally this spring. Hosted and co-written by Stern and directed by Murray Grigor (The Architecture of Frank Lloyd Wright), the series sprang into being when Mobil Oil approached Stern with the idea.

Stern's "Pride of Place" takes two forms: the television series itself, and a coffee-table companion to the series, an illustrated book published by Houghton Mifflin. Book and series graze the same terrain; the book naturally goes into more detail, but the television series has the advantage of being able to render buildings with some sense of spatial integrity.

The series has a few other picturesque diversions, emerging mostly in Stern's interactions with such supporting characters as Leon Krier (the two of them wallowing in Williamsburg) and Peter Eisenman (an instantly-legendary face-off between the nation's second most arrogant architect with his only better). Fundamentally, however, "Pride of Place" is propelled by the logic and force of narrative, and the story, given as an elaborate metaphor, tells of Stern's making it into the upper reaches of the Eastern establishment.

Ominously, "Pride of Place" is doubly subtitled. The higher of these is "Building the American Dream," and the camera-proud Stern summarizes that in the passage quoted at the outset. As a unifying thesis, it is patently inarguable. It is also, like the most serene clichés, a perfect commonplace, as the easy substitution of virtually any national identity for "American" would bear out.

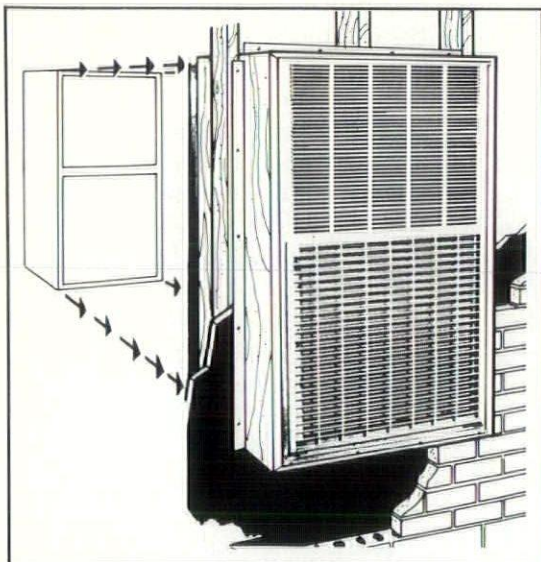
Hollow from its lack of conceptual specificity, Stern's initial attempt to summarize the genius of our native building endows him with carte blanche to abduct any building he fancies and advance it as an instance of authentic "American architecture," since *any* building can be read according to its implicit or avowed relation to "the past." What Stern proposes as a thesis is in effect a concealed apologia for the strikingly partisan survey he proceeds to conduct.

The nature of that survey is cued in the lower and more alarming subtitle: "A Personal View." This aspect of the inquiry develops cumulatively throughout the eight episodes, but is most poignantly articulated at the outset.

Architect Stern, marooned on the banks of one of the lesser boroughs, is seen against a background of the majestic spires of Manhattan. Over distinctly elegiac music, Stern laments the triumph in the scoundrelous 1950s of a new (read *foreign*) building style that shattered "my dream of Manhattan." "Look at these slabs," he shrills, gesturing now at Wall Street, now at Park Avenue. "See how they clog the landscape... [they are] the empty cartons my dream buildings had come in."

Betrayed by this "so-called modern

Continued on page 62

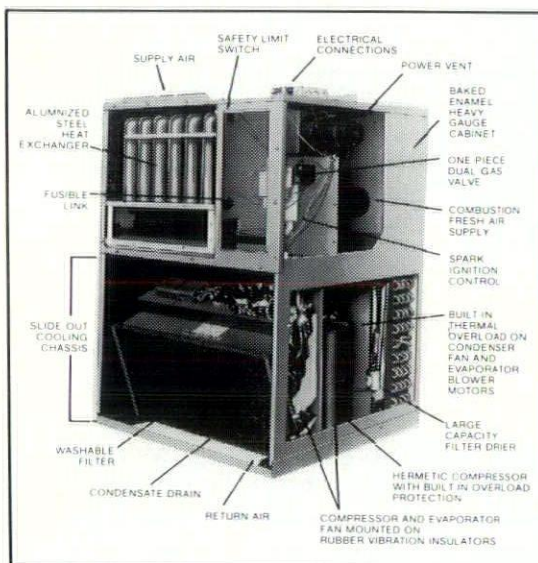


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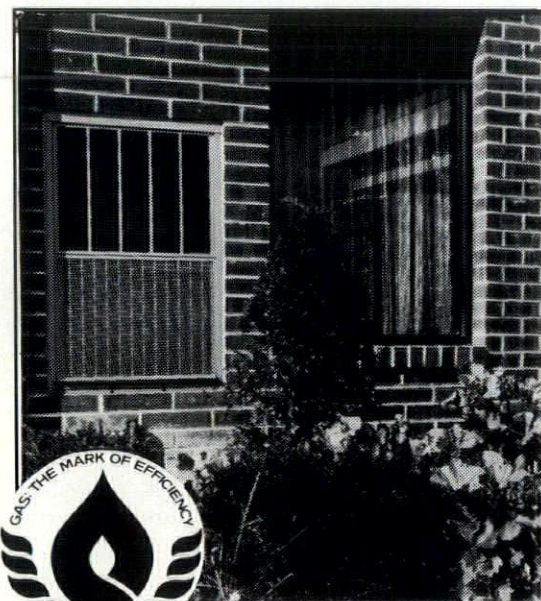
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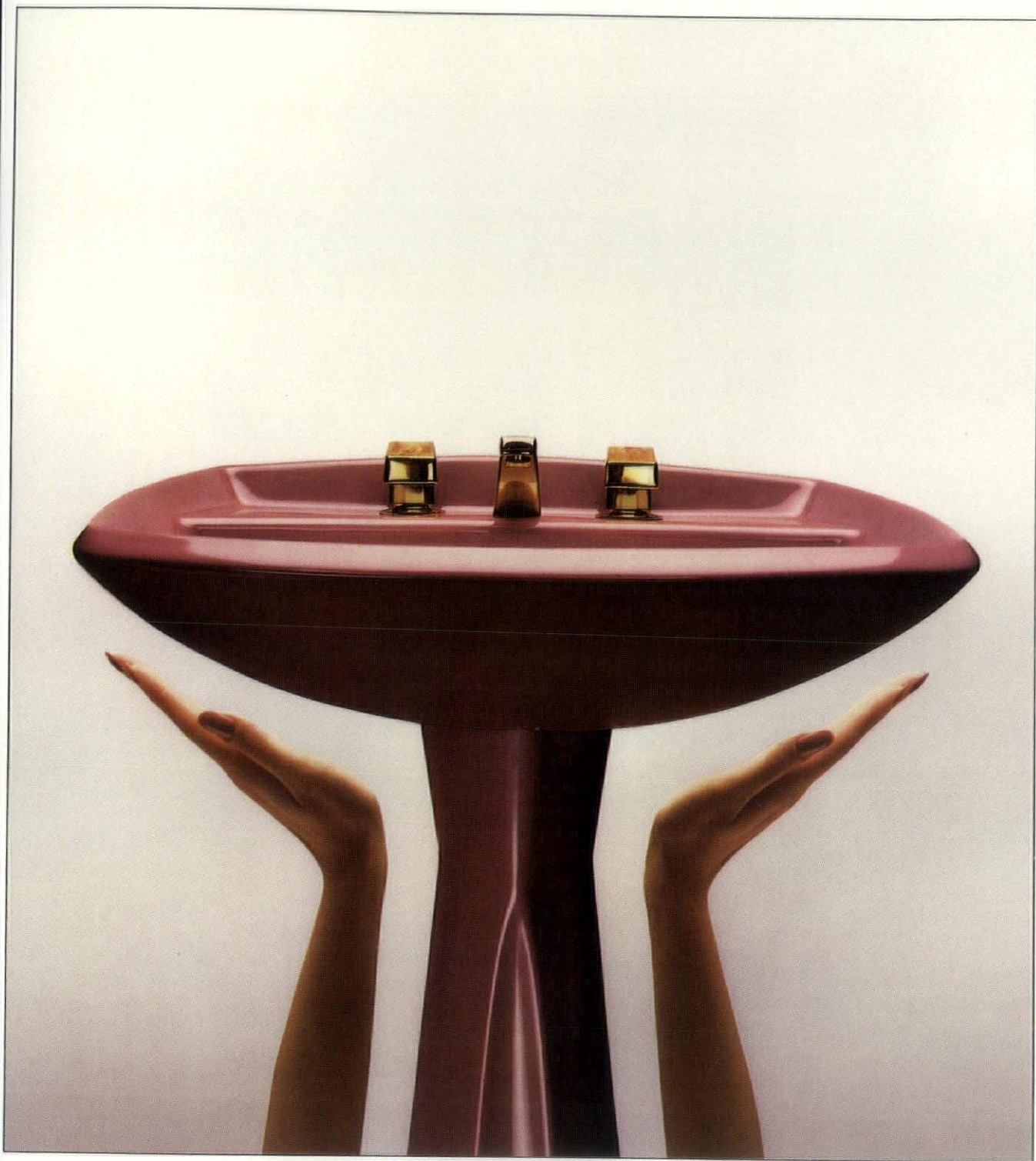
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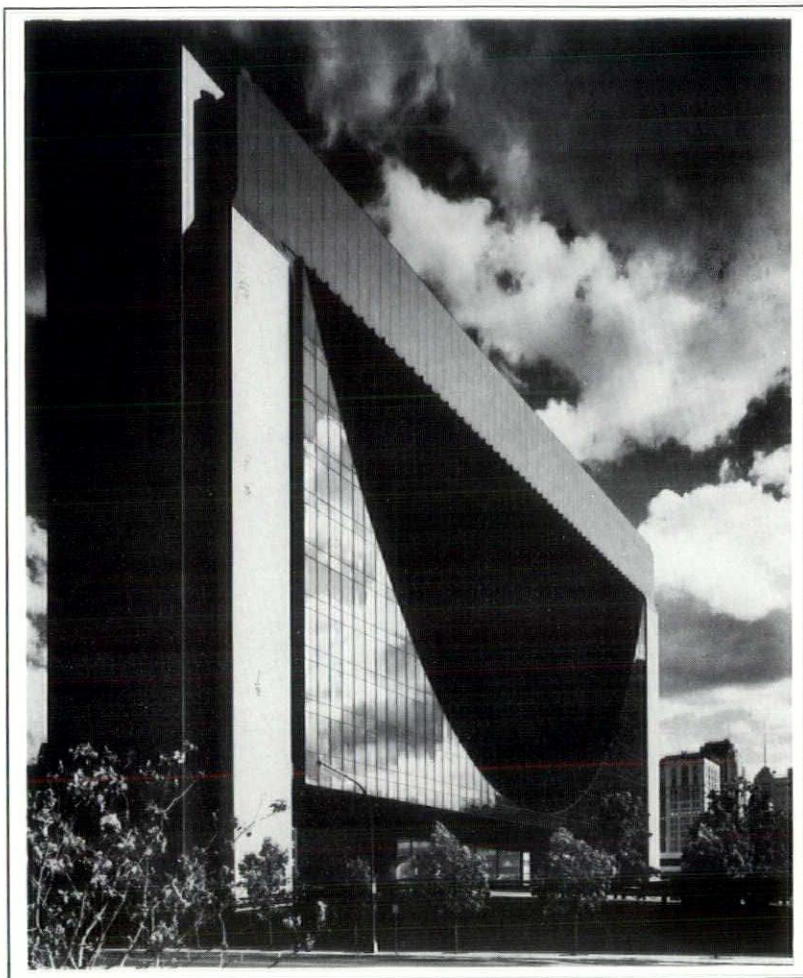
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All in the family

by Damon Farber

Not long ago two young men appeared at our front door. I wasn't home. Probably at the office," my wife reminds me. "We're students looking for summer work," they said to my wife, and we've been going through the neighborhood checking out people's yards. Would you mind if we offered some suggestions on how you might make some improvements?"

My wife smiled politely. Over the years we've tried to convince ourselves at our wooded surroundings of brambles and greens might stylistically be referred to as "the natural look." And though her husband, the landscape architect, talked a good story, he had not put pencil to paper except for hastily drawn napkin sketches.

The students were right. Dandelions were overtaking what sod there was. Bare spots and neglect were apparent. Weeds needed weeding. Groundcover wasn't covering, and so on. The more buzz words the students used, the more my wife smiled. It appeared they knew the vocabulary but were confused about how to put the words together. "Perhaps deck here, some shrubs there, and of course an ornamental in the corner for color and accent. We can assess your needs and develop a landscape plan. Here are a few photographs of our work."

"My god," she thought. "They've put an arborvitae on either side of the entry to our glass-and-stucco house, a cutesy border along the walk, and a patridge in the pear tree." "Thank you, but we're not really interested," she said, no longer smiling. At this point she may have been embarrassed to admit that her husband was a landscape architect. She realized, however, that while our yard didn't reflect the more manicured appearance of what most people suppose a yard should be, ours, with its ordered chaos, did demonstrate a sensitivity to the environment.

Too many people's perception of the landscape architect's role is that of bushes and buds. The anecdote related above is not intended to downplay the importance of planting design or residential design for the landscape architecture profession. What these young students hadn't yet realized was that landscape architecture requires more

A landscape architect advocates collaboration

than a cosmetic approach. They were more concerned with the product than with the process used to arrive at that product.

Landscape architecture, like other professions affiliated to architecture, is process-oriented. There is a logic associated with the placement of objects, the organization of functions and spaces, the choice of aesthetics and the definition of theme. Landscape architecture takes the existing physical conditions, the program, the budget, the user's needs, and the character to be achieved and, from these, develops an appropriate design.

Whether the landscape effort is sitting a structure, sculpting the ground-plane, developing a site in the city center, or preserving a natural environment, the final product should consider natural and cultural elements as integral to one another. Site design is the resolution of conflicts within one's surroundings and the creation of a sense of place.

Enhanced by historical precedence, practice and theory, landscape architecture has evolved over time to a profession as concerned with spatial definition and the quality of place as architecture and interior space planning. The landscape—urban, rural, or in-between—has become a three-dimensional, evolutionary canvas upon which the landscape architect can delineate line, volume, color and texture in much the same way as an artist applies paint to create form in his studio.

While I am not an official spokesperson for the landscape architectural community, my perspective represents those of us who feel strongly that architects and landscape architects should work closely with one another. What the landscape architect brings to an association of disciplines is shared goals and a distinct training and sensitivity which is most beneficial to a client.

That landscape architects play a vital role in the stewardship of our environment is rarely called into question. Indeed, if architecture is the mother of the arts, then each of us as brothers and sisters by profession complement that parent. In the optimum relationship, landscape architects are integral members of a family of professionals whose goal is the creation of an aesthetic, functional, and fiscally responsible solution to the interface between site, structure, and community fabric.

We are especially fortunate in our region that such a synergetic relationship exists. This relationship was especially strong when the School of Architecture and Landscape Architecture was, indeed, that—one school under the same roof. Many of the professionals with whom I work are the same ones with whom I studied, or under whom I studied.

Today, those two programs are separated by the Mississippi River and a philosophical valley. True, there are occasional collaborative studios, but these are temporary and too often superficial.

It is more than bothersome and cumbersome that the School of Architecture is on the Minneapolis campus and the School of Landscape Architecture is on the St. Paul campus. It is detrimental to both programs. Had the two students who undressed and redressed my yard had a greater exposure to fellow architectural students and instructors, and had they been educated to a definition of landscape architecture which is broader than horticulture, they might have seen beyond the garden ethic. At

Continued on page 63

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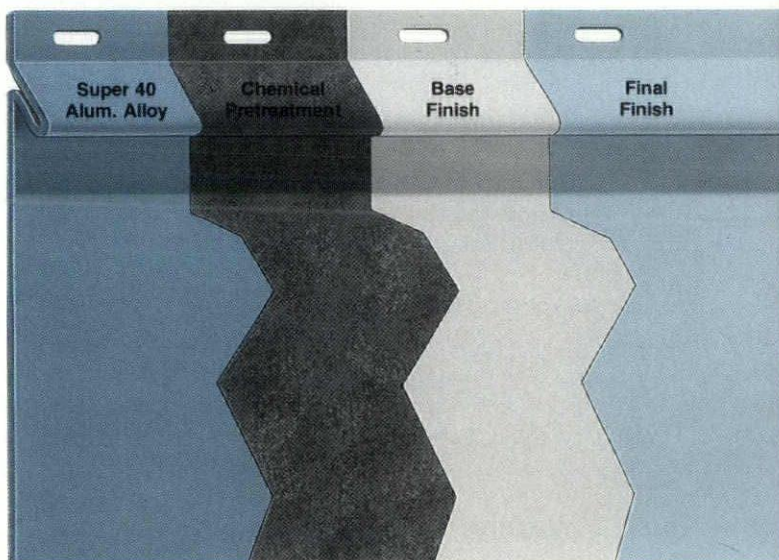
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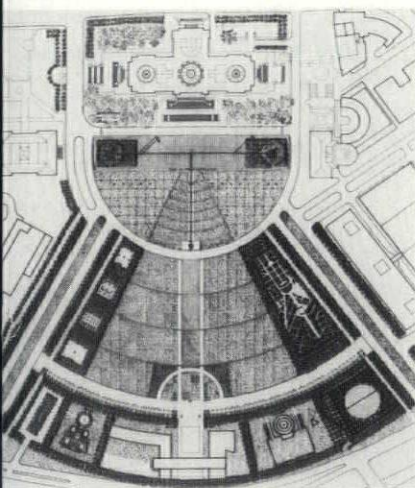
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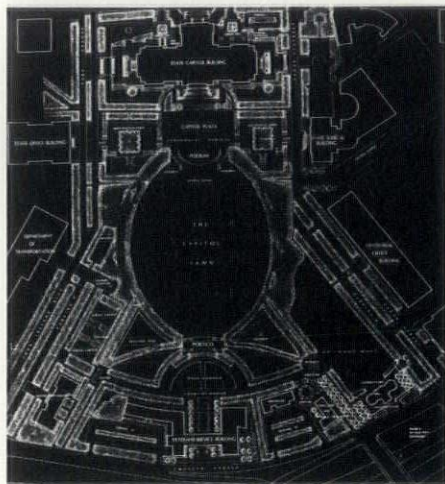
The Capital Mall Analysts

Projects were submitted from as far away as Australia for the competition sponsored by the Capitol Area Architectural and Planning Board to redesign the area around the state Capitol. This international competition drew 182 entries that were judged anonymously. On May 2, the five finalists and four merit award winners were announced.

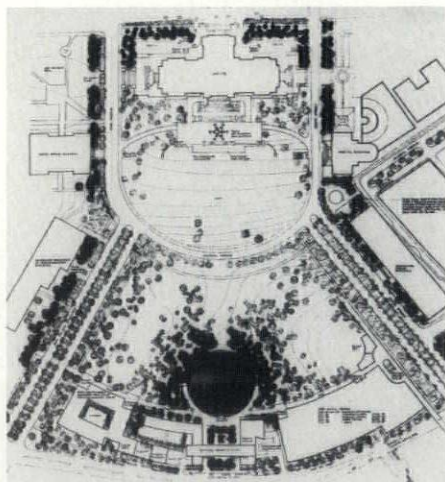
All competitors were asked to redesign the 36-acre mall in order to increase its use and provide a more attractive setting for the Capitol, which was designed in 1895 by Cass Gilbert. Each was required to include a paved area to accommodate gatherings of up to 3,000 people as well as an open-air performance space, recreational facilities (such as an ice skating rink), space for public art and parking.



Wolf Associates of New York City and Dan Kiley of Charlotte, Vermont. A design of Beaux Arts formality which also draws on regional themes. A thin canal of water courses south through the Mall, ending with two tall fountains of Minnesota stone. Cass Gilbert's original plan for the Capitol Mall appears, down-scaled, as a formal garden.

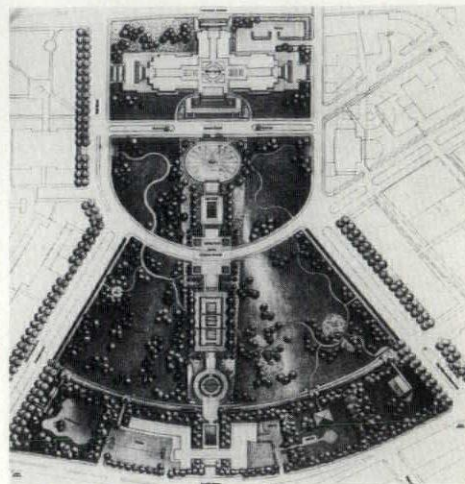


Rafferty, Rafferty, Mikutowski & Associates of St. Paul with James Robin Landscape Architect. A large oval lawn ringed by closely planted trees links a plaza in front of the Capitol to a portico near the Veterans Service Building. Smaller formal areas—a reflecting pool, rose garden, and other formal gardens—surround the lawn.



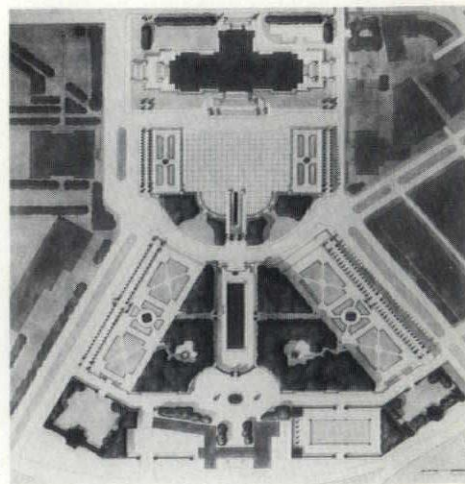
Laceworks Landscape Collaborative of Melbourne, Australia. An informal park reminiscent of small-town America terraces down from a rectangular plaza in front of the Capitol. The lower mall is yet more informal and wooded, its focus a reflecting pool in front of the Veterans Service Building.

Cesar Pelli & Associates of New Haven, Connecticut. A central spine leads from the Capitol to a curving glass colonnade at the Mall's southern edge. Distinct activity areas punctuate the



spine, while on either side informal paths meander through wooded areas and prairie grasses.

David Mayernik and Thomas Rajkovich of Philadelphia, Pennsylvania. A classical arrangement of colonnades, grand stairs, raised gar-



dens, and rows of cypress trees focuses on a long sunken pool along the central axis.

Continued on page 23



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22. **Kent Nielsen** / Curran V. Nielsen Company, Inc., Minneapolis, MN
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Continued from page 21

Merit awards were given to four design teams: Groupe 14-27 and Michel Hermant et Associes, Paris; Craig Glynn and Mario Nievera of Philadelphia with Don Partlan of Alexandria, Virginia; Francisco Eduardo Sanin, London; and Rowland, Jackson Myrick, Newman Dahlberg and Partners of Dallas, Texas.

The five finalists each will receive \$10,000 to develop finished plans including models, detailed drawings and cost estimates. The redesign project is expected to cost between \$5 million and \$15 million.

In the second stage of the competition the finalists will rework their projects with the comments of the judges in mind, trying to reach the best solution for the mall. The Philadelphia team has allied with Hammel, Green and Abrahamson of Minneapolis; the Australian team has allied with landscape architects Martin and Pitz of Minneapolis, in accordance with competition requirements. The final plans are due July 24 and a competition winner will be announced August 12.

Judges for the Capitol Mall competition are: Lt. Gov. Marlene Johnson, chair, CAAPB; Mayor George Latimer, St. Paul; William Spoor, chair, Capitol City Renaissance Taskforce; Senator Roger Moe; Harrison Fraker, dean, University of Minnesota's School of Architecture and Landscape Architecture; William Johnson, Michigan landscape architect; Leon Krier, London urban designer; Weiming Lu, executive director, St. Paul's Lowertown Redevelopment Corp.; Demetri Porphyrios, Athens, architect/critic; Philippe Robert, Paris, architect; Anne Whiston Prim, director, Graduate School of Design, Landscape Architecture program, Harvard University.

The first place winner will receive \$30,000; second place \$10,000; third place \$5,000; and Commendations for Design Excellence will be bestowed on the other two finalists. Funds for this competition come from a 1984 legislative appropriation of \$1.2 million designated for the relandscaping. Appropriations for the work itself will not be determined until after a design is selected. Funds will be also solicited from private sources.

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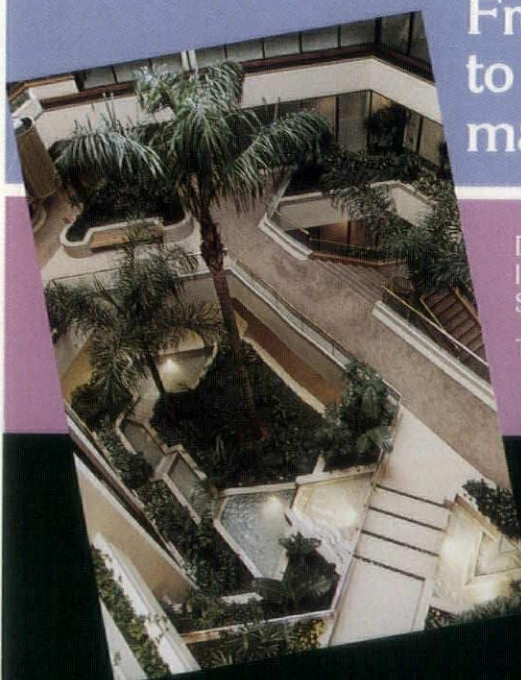


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A foggy climate for architecture Can Britain, a country where a piece of jewelry is advertised as a "strong, practical brooch," produce brilliant design? That was the question animating this year's International Design Conference in Aspen, "Insight and Outlook: Views of British Design."


In architecture, the answer would seem to be a resounding yes. James Stirling's Staatsgalerie in Stuttgart, Germany and Norman Foster's Hong Kong and Shanghai Bank will undoubtedly be counted as two of the decade's outstanding architectural achievements. But it is telling that neither of these British-designed buildings is in Britain.

Aspen panelists described the British architectural climate as hostile, claustrophobic, and "bloody impossible." Powerful historic conservation groups, endless bureaucratic approvals, and clients who neither understand nor care about design combine to undermine architectural integrity. Architects everywhere complain of such constraints. In Britain the constraints have run rampant. As James Stirling said, "Every conceivable mine field is laid for you. If a building isn't watered down, it's a miracle."

"The ultimate arrogance in Britain is that architecture is not known at the levels it should be," Norman Foster agreed. "It takes two to make a building." As a rule, chairmen of British corporations—the architect's potential clients—come out of an accounting background. Foster found it no coincidence that his best British client, the chairman of the British Airport Authority, does not share that background.

His comments could be written off to traditional British modesty, but it is hard to ignore the point when it comes from the architect of the only building to which an entire issue of *Progressive Architecture* was devoted. "I'm only as good as my partner in the project—the person who commissioned me," Foster concluded.

Minnesota does not at present boast of a Stirling or Foster. But with a broad appreciation of architecture, an open governmental system, and a spirit of artistic adventure, we have the potential to develop a climate for architecture healthier than that of Great Britain—and thus to spur our architects to do their highest work.


Linda Mack
Editor

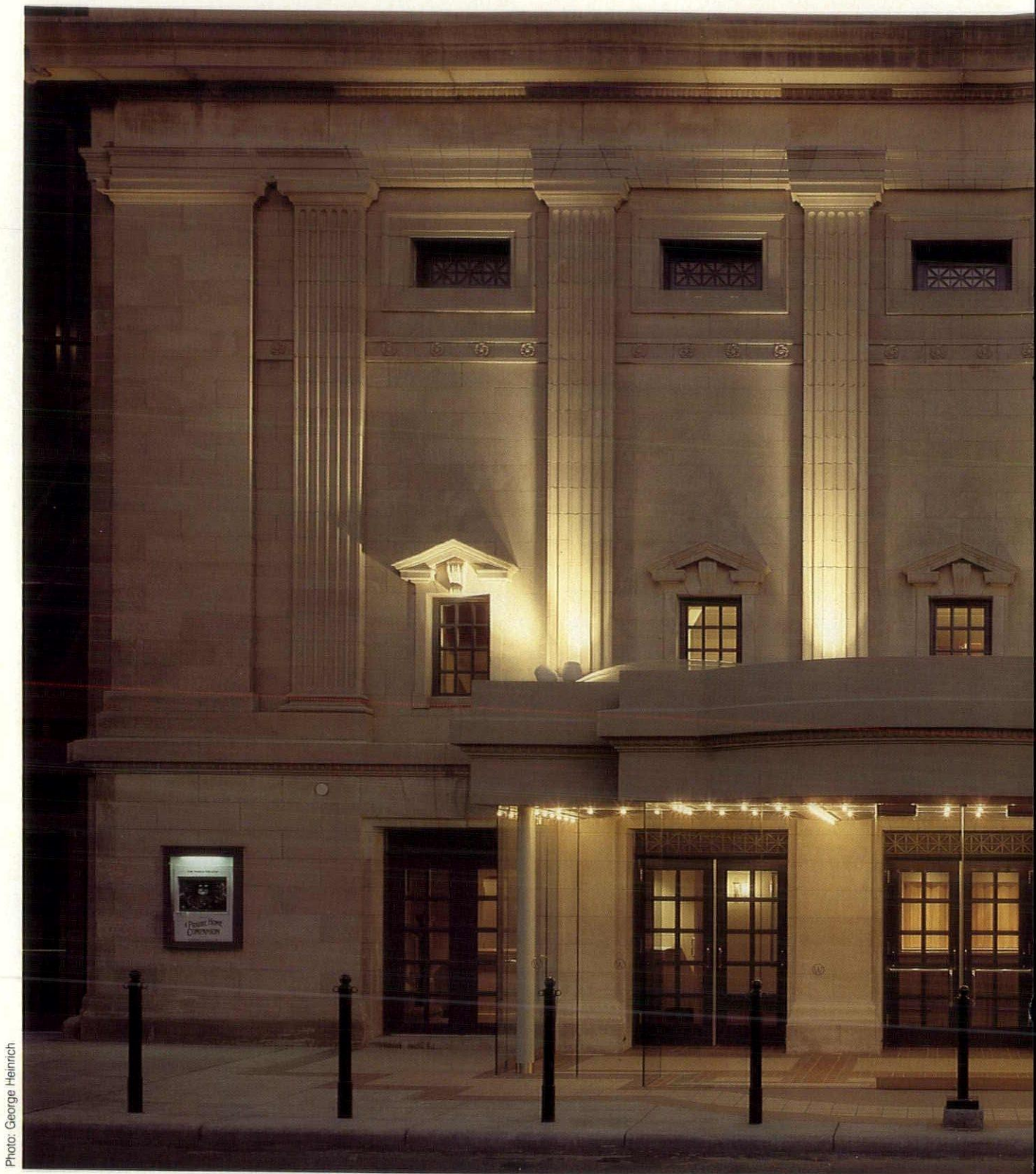


Photo: George Heinrich

LIVE! from the World

The Prairie Home Companion reopens
in a decidedly upscale setting



Photo: Peter Lindman

In 1910 a new theater opened in downtown St. Paul called the Sam S. Shubert Theater, and since that day it has existed in one form or another as an operating theater, passing through many changes of use from legitimate theater to movie house to theater and back again.

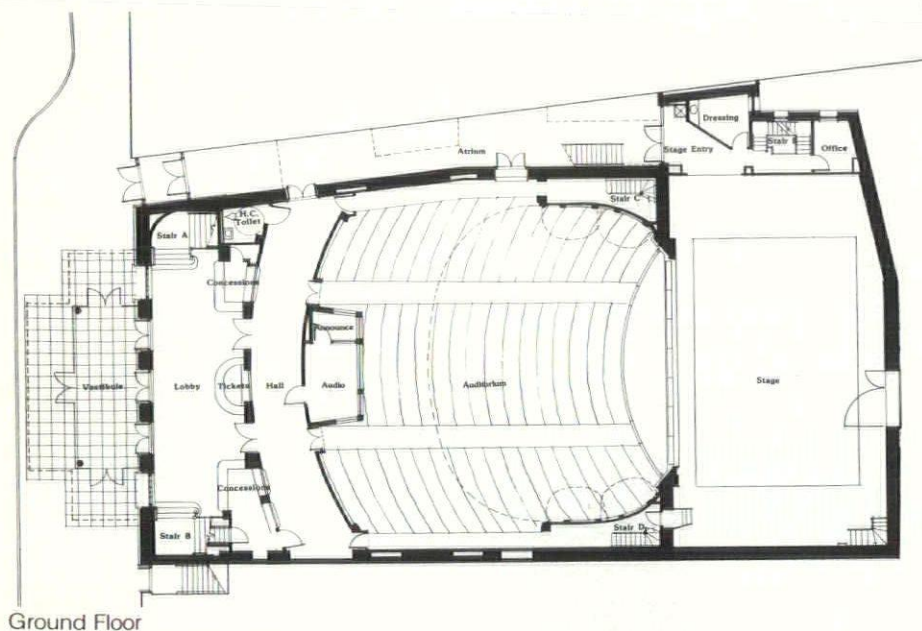
During its movie house interlude the Shubert went through extensive remodeling and acquired the name it carries today, the World Theater. After 45 years as a movie house the facility closed for a brief period until 1980 when Minnesota Public Radio purchased the building to house its live broadcast program "The Prairie Home Companion" (above).

But the structure was in considerable disrepair. Chunks of falling plaster during a 1984 performance pointed up this fact and the theater was closed until plans for the building's future could be finalized.

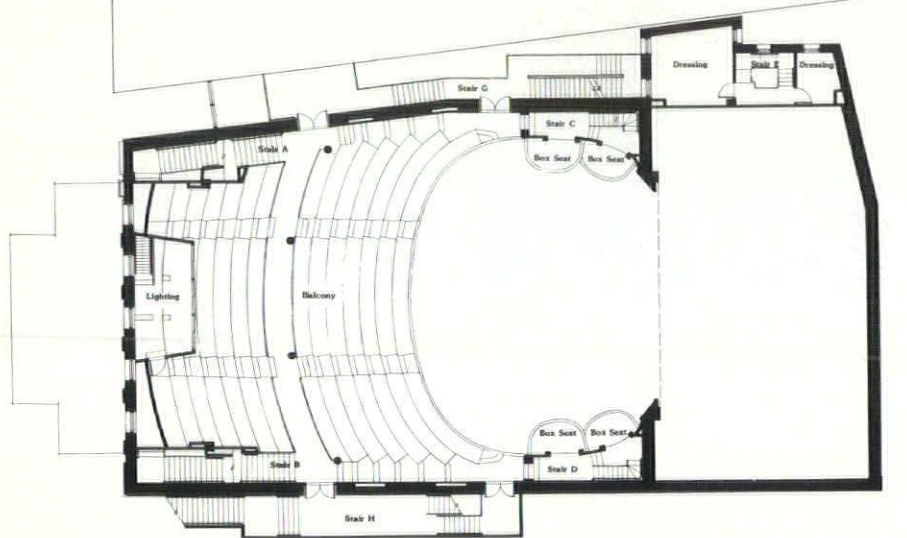
The World Theater Corporation was formed to raise funds for the restoration and a team of experts assembled to do the work. MPR hired Miller Hanson Westerbeck Bell Architects, Inc. of Minneapolis for the exterior restoration and building support facilities. The interior was brought back to its original luster by Conrad Schmitt Studios of Milwaukee, a firm known for its restoration work of older theaters throughout the country. Special ornamental plaster restoration was done by Luczak Brothers from Chicago.

Miller Hanson's challenge was to bring an antiquated theater facility up to modern high technological standards. As with all remodeling and restoration work, the World building itself was a series of unknowns. Besides the 1920s removal of the "opera" box seats and much of the original decorative plaster, considerable water damage had occurred in the upper areas of the Beaux Arts interior and in the ground floor corridors. The balconies and lobby

Restored in detail and expanded,
with state-of-the-art technology



Ground Floor



Balcony

Lobby space for the theater was expanded by extending a glass vestibule onto the sidewalk (plan above top) and by covering over former alley spaces on the sides. This allows the audience during intermissions to spill out beyond the narrow hall separating auditorium from lobby and provides breathing space to the sides. A new lighting booth and audio control booth were added under the first and second balconies (top and bottom plans).

spaces, however, had to be rebuilt before any restoration work could be done on the inside. "The original 1910 structure was not particularly well built," said Linden Carr, project manager with Miller Hanson Westerbeck Bell. "The building must have been thrown together because there was a lot of structural steel just hanging unsupported places."

In addition to refurbishing the lobby, Miller Hanson expanded circulation by adding a new all-glass vestibule on the front of the building and covered decks and catwalks on either side. The new marquee blends tastefully with the sandstone facade—it picks up the band below the row of double height pilasters—leaving the overall composition intact.

Almost half of the project cost of 3 million dollars went to electronic and mechanical equipment and sound reinforcing alone. The theater originally had 1,100 seats but has been cut back to 925 to accommodate a new audio control booth under the first balcony. A new projection booth has also been added in the second balcony.

With the new control equipment, the World now has the capacity to handle performances of many types, from drama to chamber music to film presentation. And plans are underway to install an authentic Wurlitzer organ this fall for the presentation of silent film classics.

Live performances in an elegant setting: the World has come full circle.

B.N.



instaking restoration of original
ded plasterwork was done by
enrad Schmitt Studios of Mil-
waukee and Luczak Brothers of
Chicago (above and right). Box
ating, which had been removed
ring a 1930s remodeling (right),
is rebuilt and decorative plaster
ending on the proscenium re-
red to its original lustre. "A real
allenge for us," said Linden
rr, project architect with Miller
nson Westerbeck Bell Archi-
ts, "was designing the support
the box seats in a space lim-
d in depth."



The 925-seat World Theater, nomi-
nated to the National Register of
Historic Places, is one of the few
"two-balcony dramatic house"
proscenium theaters in existence
today. With no seat further than
84-feet, six inches from the stage,
it is one of the most intimate of
theaters, too. New seating, stage
flooring and orchestra pit allow
the World the flexibility to present
a variety of productions, from bal-
let to chamber music to film, as
well as the mainstay of the house,
"The Prairie Home Companion."

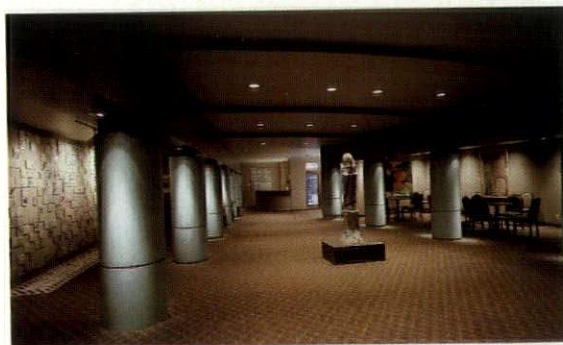
A dramatic transformation

Making theater
with an artistic edge



Photos: Chris Harty

Color and rhythm greet the theatergoer (above) at the new Actors Theatre in downtown St. Paul. This neon kinetic art by Cork Marcheschi prepares visitors for the art gallery inside (below), and expresses the theater's strong commitment to local artists. Side wings in the large lobby space provide walls for hanging a rotating exhibition of original works by local artists.



Theater has always traded on an audience's willingness to suspend reality to create a different sense of time, place and people. The new Actors Theatre in St. Paul is no exception. But in addition to the usual theatrical magic that takes place every performance night, the theater itself represents a transformation of a different order.

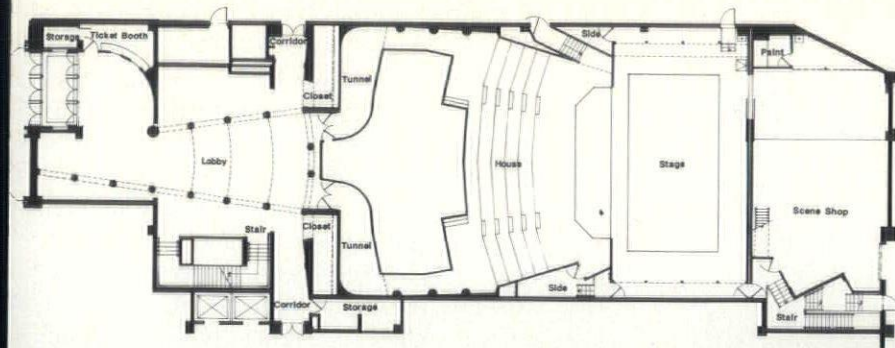
Taking the shell of an abandoned movie house in the Hamm Building in downtown St. Paul, architects Horta, Elving & Associates have remade the space into a pleasant, understated facility that welcomes the theatergoer in a theatrical way.

Even before entering, a sense of celebration is created that anticipates the events within. Beginning with the half-round marquee and its specially commissioned kinetic sculpture by neon artist Cork Marcheschi, the visitor is greeted with color and motion. Entering the building, patrons face a flowing, curving wall—containing the ticket booth and a graphic display area—and are shunted to the right into a larger space with a concession stand, seating and art gallery spaces.

Next, a splayed, double processional of fat columns (only one of which is structurally functional) leads the visitor directly to the auditorium entry corridors to either side of the main seating. Behind these splayed columns are the gallery spaces, designed to accommodate a seasonally rotating collection of original works by local artists. "The client had a strong commitment to incorporate art into the theater," said James Strapp, project architect and manager with Horta, Elving. "The owner supported our efforts to shape the theater's identity every step of the way."

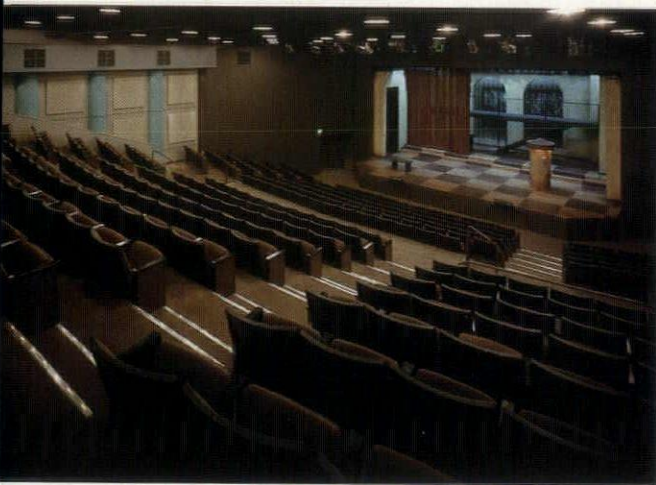
The theme of multiple columns is repeated in the theater space itself, serving to articulate an otherwise plain box of a space. Economy reigns here, the stage being the main focus. With a minimum of detail and volumetric shaping, the theater lets the acting and the sets dominate—as they should.

This is a community supported theater. The half-round marquee and its neon sculpture, the dramatically lit gallery spaces inside, and the theater name itself all speak highly of the company's commitment to the artistic talent of the Twin Cities. They are a welcome addition to downtown St. Paul. *B.N.W.*

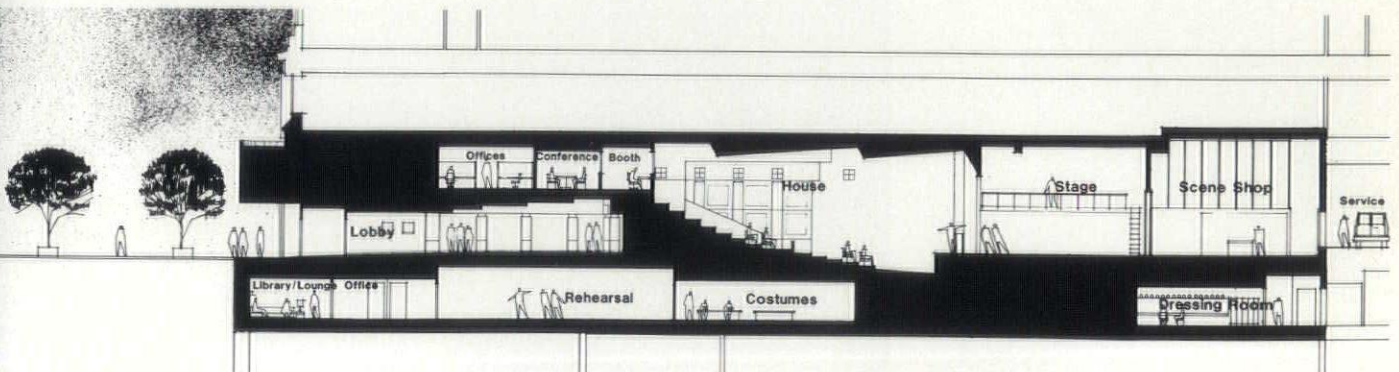


Ground Floor

A series of curves leads the theatergoer on a processional from outside the entryway to inside the theater (left). The curved entry lobby gives way to a splayed double colonnade, which opens towards the theater doors in anticipation of the larger space. Continuing, the regular cadence of the fat columns is picked up again inside to add interest to an otherwise plain box of a space.



The theater is a deft fitting together of limited spaces that give the appearance of a larger facility. Rehearsal space fits snugly under the main seating (left and below) and the scene workshop is hidden, visually and acoustically, behind the main stage. Administrative rooms are tucked in above the main lobby. Acoustical separation of the stage from the scene workshop is an ingenious technical sleight of hand. "We were forced to do a lot in a tight space," said James Strapko, project architect and manager. "There are two separate structures: one for the stage and its back wall, the other for the workshop and its front wall. Between is a one-inch air space and a sliding wall with acoustical seals that allows large sets to be brought on stage. All noises, except hammer blows, are effectively blocked."



Section

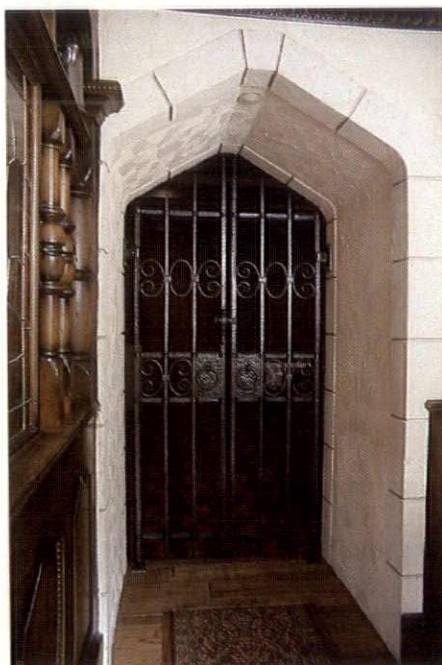
The poetry of iron

Wrought with grace

Minnesota craftsmen
continue a strong tradition



Bold, straight lines are contrasted with more delicate detail in this outdoor sign (above) by artist/blacksmith Robert Walsh. "Well executed iron work should look effortless and spontaneous," says Walsh. "It should appear weightless." Wrought iron gates to the Lord Essex Lounge of the Kahlor Hotel in Rochester, Minnesota (below) were designed by Mark Nichols to recall 16th century Elizabethan decor, an interior theme set by Albitz Design of Minneapolis.



"By bellows blast, of fire born, water baptized." These poetic words written on a business card, introduce young blacksmith by the name of Mark Nichols, one of a new breed of metal smiths practicing their craft across the country in collaboration with architects and interior designers.

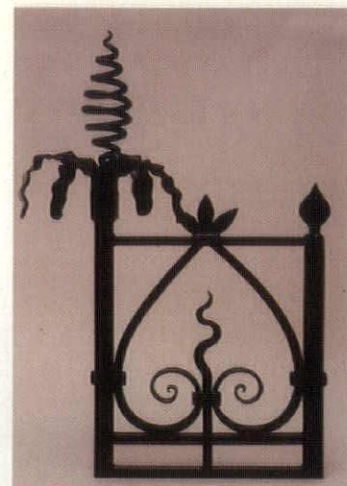
Emerging out of the 1960s "back-to-the-earth" movement, Nichols, and others like him locally, in the south and on the West Coast, have rediscovered the artistic value of a well wrought piece of iron. Indeed, they prefer the term artist-craftsmen over blacksmith and talk of sketches and compositional elements when referring to their work, almost as if it were a painting or a rendering.

Mark Nichols, of Northfield, Minnesota, has completed several commissions for architect Edward Sovik of SMS Architects, Albitz Design, and more recently, for interior designer Marjorie Kugler. Robert Walsh is another local artisan who operates an architectural blacksmith shop in western Wisconsin. Both artists practice separately but frequently assist each other if the demands of a commission are greater than what one can produce alone. Their work includes gates, railings, interior partitions, signage, windows and even rooftop crestings, in styles that range from period reproductions of Victorian decor to contemporary architectural designs.

"I've worked in all the other metals—bronze, aluminium, steel, and so on," says Bob Walsh, who readily waxes poetic when discussing the business. "None can be as expressive as wrought iron. Working with other metals is like trying to paint a fine painting with a 3" wide brush."

Passion comes easily to both artisans. They have seen the revival of ornament in architecture in recent years and regard it as a good omen for the future. Perhaps the possibility of working with architects and designers strikes a deep-seated chord. One thing is certain, both Nichols and Walsh stress the importance of collaboration with designers in their practice. "The most important consideration," says Walsh, "is ironwork's creative worth within its architectural context. The viewer must learn to see beyond the manipulation of materials and evaluate ironwork overall effectiveness as architectural ornament."

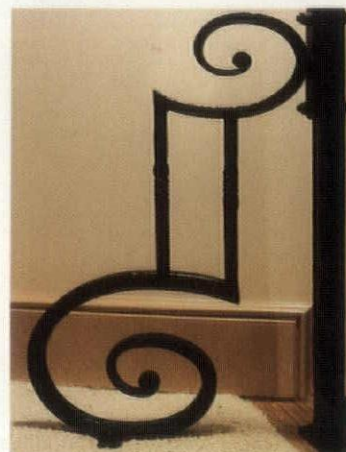
B.N.W.



Careful research of old photographs showed that the crestings on Old Main at St. Olaf College in Northfield (left) were cast iron. Budget constraints, however, caused metalsmith Nichols to switch to wrought iron in this restoration by architects SMSQ of Northfield. The original motif included an inverted heart (typical for the period) and a pineapple, which was transformed into something closer to a corn stalk in the translation to wrought iron (above).



Symbolism plays a major role in the design of this waiting room screen at The Imaging Center of St. Paul (left). Designed by Marilyn Larson and Mark Nichols for Marjorie Kugler of Interspace, Inc., the wrought iron partition uses geometric forms to depict the history of medical diagnostics. Beginning with the Greek key motif (for Hypocrates, the father of medicine), the design progresses to forms representing X-rays, radiology, sonar and other techniques to end in a small kinetic "nuclear particle" sculpture representing the latest technology, Magnetic Resonance Imaging. The delicate curves of two half "C-scrolls" (below) in this residential railing brace by Robert Walsh show the grace of wrought iron deftly worked.

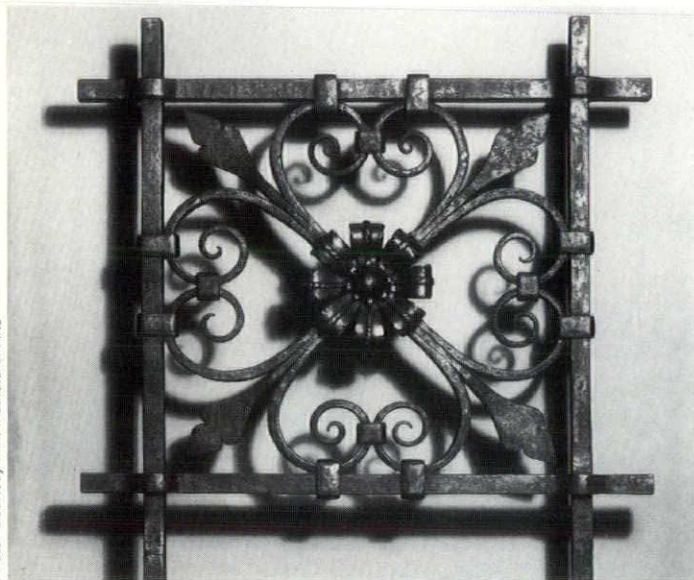


The poetry of iron

A master's hand

The ornamental craft of
metalsmith Samuel Yellin

Photo: Courtesy Flint Institute of Arts



This sample grille panel for the front gates of the Packard Building, Philadelphia (above) was part of a sizable commission for the Yellin firm in 1924. A total of 192 of these rosette-studded quatrefoil units were used. The Yellin shop forged hardware and ornamental ironwork for much of the Watkins residence in Winona (below). The entry doors and overdoor, with their flattened acanthus foliage and rosette motif echo the architectural style of this 1926 "Jacobean castle."

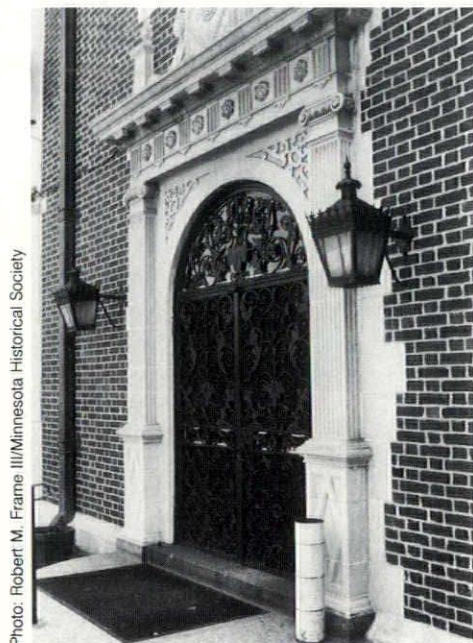


Photo: Robert M. Frame III/Minnesota Historical Society

By Jean Spraker

Unlike major architects whose names are celebrated in the press, craftsman of the building arts often remain anonymous. A major exhibition now at the Minnesota Historical Society shows ornamental ironwork forged during the early 20th century by the preeminent American metalsmith Samuel Yellin. The exhibition seeks to rectify this situation.

The exhibition, "Samuel Yellin, Metalsmith," includes original workbooks, drawings and metalwork pieces executed under the direction of this virtuoso of hand-forged ironwork. Circled by the National Building Museum in Washington, D.C., the exhibition showcases work by Yellin (1885–1940) and his shop of ironworkers who executed hundreds of commissions for architectural and decorative metalwork during the 1910s, '20s, and '30s in the United States, including Minnesota.

Installations by the firm enhanced major buildings of all types—banks, office buildings, universities, churches, residences, museums and libraries. Notable examples have included work for the J. P. Morgan Residence on Long Island, the Washington Cathedral, Harvard University and the Art Institute of Chicago. The most massive decorative ironwork undertaking by the Yellin firm was the Federal Reserve Bank of New York City (1923–24) in collaboration with the architectural firm of York and Sawyer. There, 200 tons of iron were wrought into grilles, screen railings, lanterns and other architectural accoutrements.

Samuel Yellin, a Polish immigrant who came to this country in 1900, brought European historicism and Old World blacksmithing technique with him. He apprenticed for five years under a Russian master smith at the Polish technical school he attended as youth, and was himself a teacher of the art at the Philadelphia Museum School of Industrial Art (now the Philadelphia College of Art.)

During the major building boom of the 1920s Yellin's shop contained roaring forges and 200 men at anvils. Immigrant smiths from Italy, Germany, Austria and the Ukraine brought their talents to the shop, a mix that lent vitality and diversity to the enterprise.

In 1930 Yellin suffered a heart attack and his health deteriorated until his death in 1940. His son, Harvey Yellin, an architect by training, took over the family business after World War II, but the business languished nevertheless. The absence of the guiding master, disruption by the war, and the transformation of architecture to the unadorned International Style combined to end the era that this retrospective exhibition treats.

Today, the Samuel Yellin metalworking firm continues as a small ornamental iron forge, still operating at its original location at 5520 Arch Street, Philadelphia. Housed in the same building is the Samuel Yellin Foundation, founded to preserve the legacy of the firm and the heritage of the blacksmithing art. Judging from the works exhibited at the Minnesota Historical Society, that is a heritage well worth preserving.

Jean Spraker is project curator for the Exhibits Department of the Minnesota Historical Society, St. Paul. The exhibit runs through December 28.

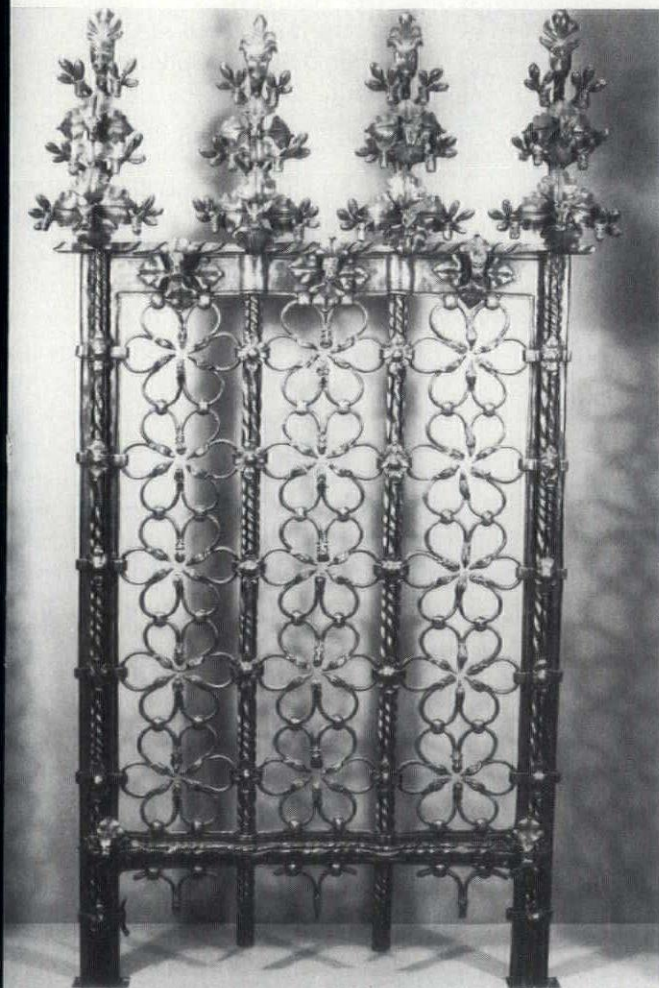


Photo: Courtesy Minnesota Historical Society



In 1922 Samuel Yellin designed two gates for Cass Gilbert's Federal Reserve Bank, Minneapolis (above). Each gate consisted of swinging doors flanked by stationary grilles which enclosed the bank's main reception area. Both gate units were over ten feet high. A sample grille section (below left) for the Children's Chapel Gates, National Cathedral, Washington, D.C., is one of a number of Yellin shop "sketches in iron" in the Minnesota Historical Society exhibit. Sample pieces were commonly worked by Yellin and his smiths as an aide for less experienced smiths or for selling a potential client a design. Scrollwork (below) is common in decorative wrought iron. Here, intertwined S-scrolls are used effectively in a sample grille executed at the Yellin workshop.

Photo: Courtesy Flint Institute of Arts



Williams/O'Brien

Where honest architecture comes first

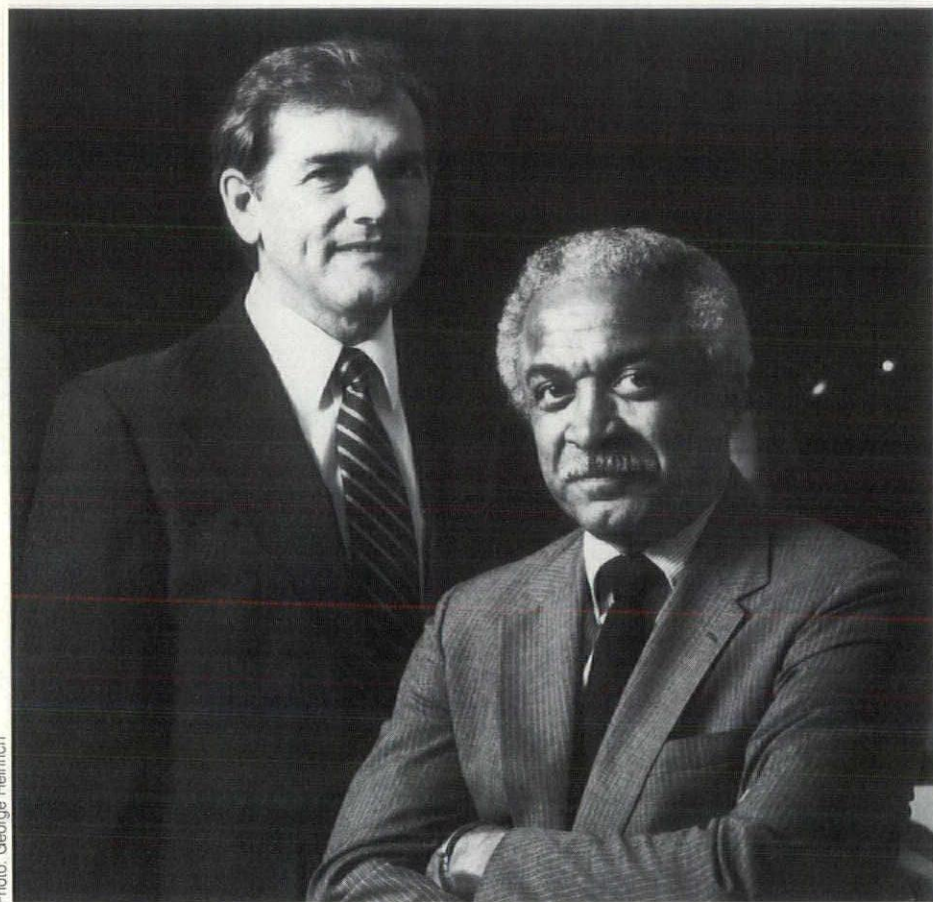


Photo: George Heinrich

The founders of Minneapolis architectural firm Williams/O'Brien: James O'Brien (left), who is the 1986 president of the MSAIA, and Lorenzo "Pete" Williams (right).

Reading the architectural journals these days one would think every building design is a polemical statement in the ongoing debate of Post-Modernism vs Modernism.

But at the Minneapolis architectural firm of Williams/O'Brien, buildings designed as functional responses to clients' needs, not as philosophical statements. Principals Lorenzo "Pete" Williams and James O'Brien, who was the 1986 president of the Minnesota Society American Institute of Architects, practice what they call "appropriate" architecture.

The firm started in 1962 when Williams and O'Brien left the Minneapolis architectural firm of Benjamin A. Goldberg. O'Brien, who hails from Grand Rapids, Minnesota, was a young graduate of the architecture school at the University of Minnesota. Williams, a Louisville, Kentucky native and graduate of Howard University's architecture school, had been working at various architectural firms since 1950, when he came to Minneapolis to visit and ended up staying.

"We had a couple of commissions, including Zion Baptist Church," says O'Brien, "and we made the move."

In the 24 years since Lorenzo Williams Associates was founded (it became Williams/O'Brien Associates in 1970), the firm has designed large and small-scale buildings, established a reputation with non-profit clients, and won commissions as far away as Nigeria. What it has not done is develop an identifiable Williams/O'Brien style.

"We both hate the idea of style," says O'Brien. "Architects do so much good work that you can't label. Good architecture should have a timeless quality."

"We practice honest architecture," says Gail Andersen, a project architect with the firm. "Sure, we read the magazines, but we're not trying to be trendy. What we're interested in is form and function, the client and the structure."

Opportunities to design several multi-family housing developments followed the Zion commission, and they paid off in award-winning designs. In 1972 St. James AME Church in St. Paul commissioned Jamestown Homes as a project of social concern. The design won a merit award jointly given by the American Institute of Architects, the Center for Non-Profit Housing, and the

merican Institute of Planners.

An even more challenging and significant project was Findley Place, designed for a neighborhood housing group south Minneapolis. Winner of both *Progressive Architecture* citation in 1975 and a MSAIA citation award in 1978, Findley Place has been shown at two World Congresses of Architecture.

"Social consciousness permeated the firm, and the people who came to work were brought that spirit of concern with them also," says Roger Clemence. Clemence, now director of the graduate program at the University of Minnesota, worked with the firm as an urban design and landscape architecture consultant at Jamestown Homes and other projects.

The firm developed a comprehensive plan for St. Paul's model cities, designed a major urban renewal plan for Grant Park in north Minneapolis, and led a redevelopment study for Plymouth Avenue, a blighted north Minneapolis commercial area further decayed by the turmoil of the late '60s. "I'm not sure anyone did more advocacy planning than we did," says O'Brien of that era when federal money was available for projects of social importance.

But there were always other projects as well—the Chateau Cooperative in Uptown, the Waseca City Hall, single-family houses, a hockey arena in Grand Rapids, the MTC bus facility in Brooklyn Center, the Air Force Reserve Center at the Metropolitan Airport. The size of the firm has ranged from two to 22 at the time of Findley Place.

If Williams/O'Brien has eschewed trends in style, it has relished innovation. "We were among the few firms in the late '60s concerned about building technology." With Bakke, Kopp and Allou Structural Engineers, they designed Minnesota 2-32, an elderly housing tower in North Minneapolis which was the largest totally pre-fabricated concrete building in the country.

In addition to its buildings, Williams/O'Brien has made an impact on architecture in other ways. For well over a decade Williams played a leading role in national efforts to raise standards for the architectural profession. Elected president of the State Board of Registration at his very first meeting in 1967, Williams put the board, which regu-

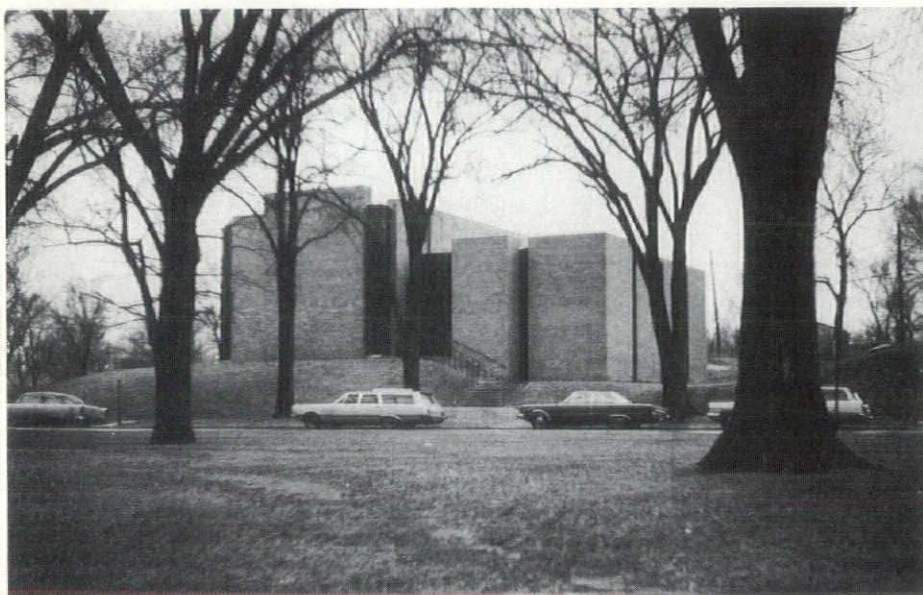


Photo: George Heinrich

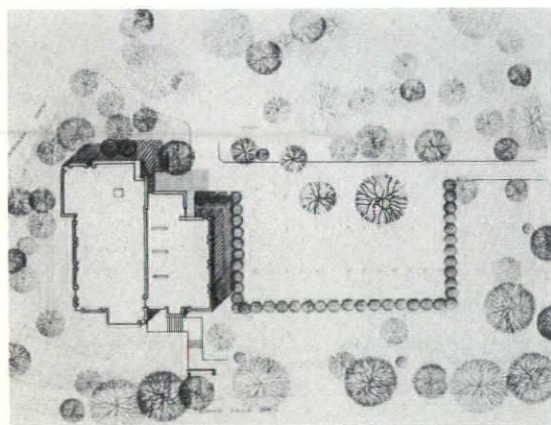
Above, the Williams/O'Brien team. From left, Bruce Hassig, James O'Brien, Gail Andersen, Pete Williams, Mary Kennedy, and, seated, Allerton Paulson, Jr. Below, the Children's Child Care Center at St. Paul Children's Hospital, a 1984 MSAIA Honor Award winner.



They've worked as architects,
and as developers too



Timelessness is what Williams and O'Brien aimed for in their early commission for Zion Baptist Church in North Minneapolis. Designed to be added on to with more sanctuary space and an educational wing, they could add on to it today in the same way. The partners still consider it one of their best buildings.



lates the practice of the architecture surveying, landscape architecture and engineering professions, on a firm financial footing and assisted in rewriting the rules that govern the licensing examinations for architects.

He then became involved in the national counterpart, the National Council of Architectural Registration Boards (NCARB), to become president there in 1978. He had earlier served on a presidential commission on barriers to the handicapped.

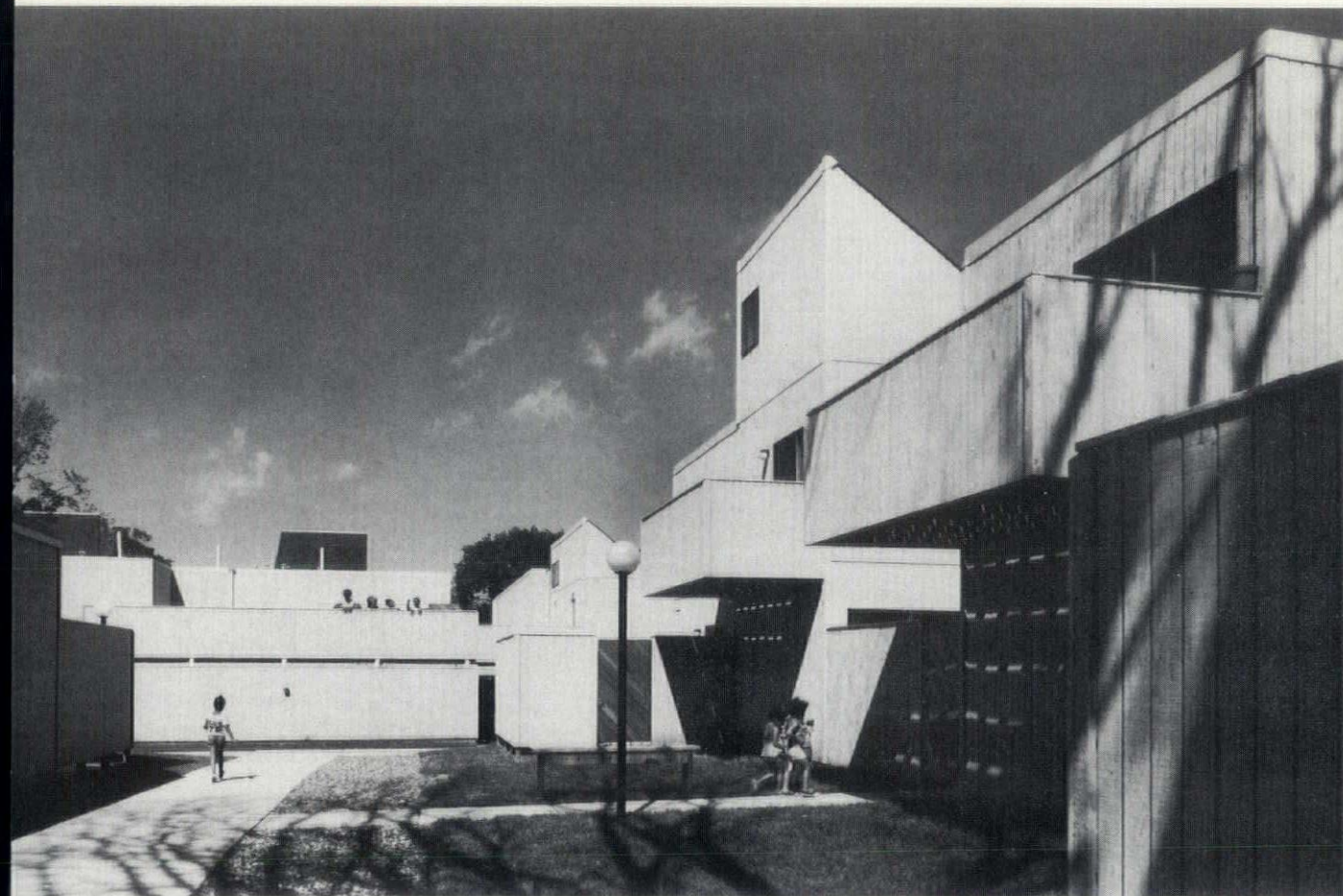
"Pete had a very dynamic role here at NCARB," says Sam Balen, then director of professional development and now executive director of the organization. Williams led efforts to revise the professional exams to test both technical and aesthetic ability in addressing real architectural problems. "The emphasis shifted," explains Balen. "It was not just what you learned but how you could apply it."

Williams was also one of the firm's advocates for a degree requirement in architectural licensing. "It was not a very popular stand," says William H. Seman, a long-time consultant to NCARB. "Pete helped lay the groundwork for something which only came much later." The degree requirement went into effect last year.

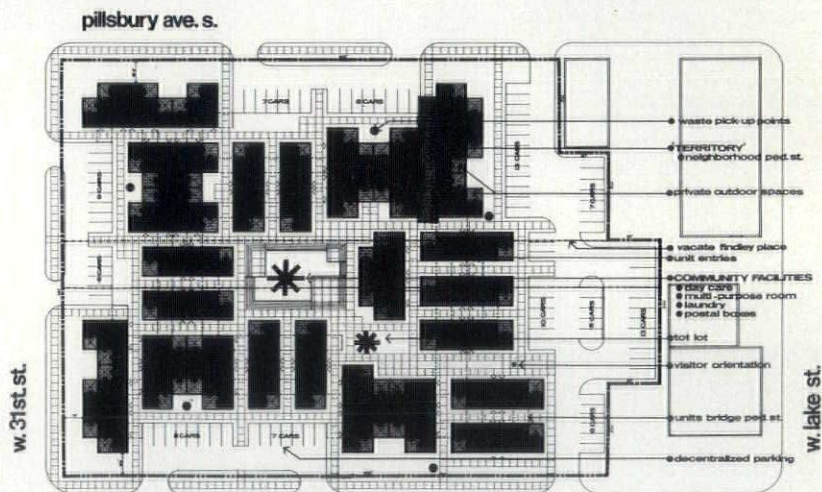
Similarly, though neither Williams nor O'Brien teach architecture, they have had a subtle impact on the training of area architects. Through their office have passed some of the state's most talented designers—Tim McCoy and Tim Geller, who later formed the Design Consortium; Arvid Elness, now head of his own firm; Ed Bell, a partner in Miller Hanson Westerbeck Bell. "They had a desire to run something a bit like a design studio at a school," notes Clerence.

Their office is open in plan and open in spirit. "It is wonderful to work here—with the people and the way they work in the space," comments Gail Andersen. "Everybody sees what everybody else is doing. The partners are mentally there with you. There's not a real echelon of labor. The head draftsman, the project manager and the student all work equally."

"It is a place where you can really learn," agrees Bruce Hassig, who has worked there with a short hiatus since he came fresh out of school fourteen



One of the firm's most significant projects is Findley Place (above), designed in 1974 for a neighborhood housing group in south Minneapolis. Eighty-nine families are housed in mostly two-story units clustered to form neighborhood streets. At the center of the one-and-a-half-block site is a community center with a day-care facility that uses the rooftop as a playground (site plan, right).

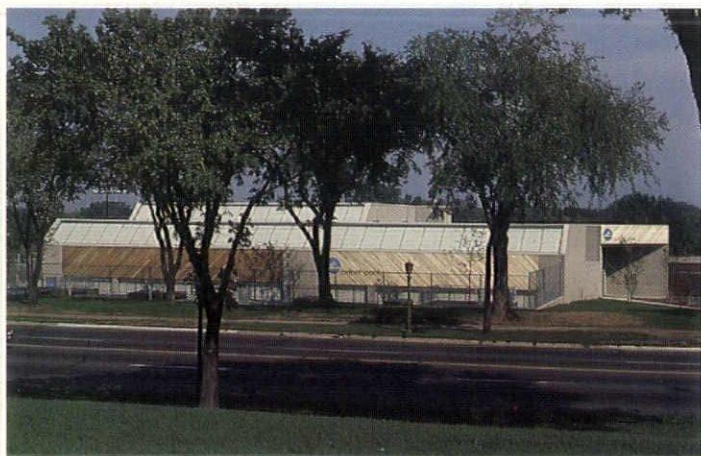
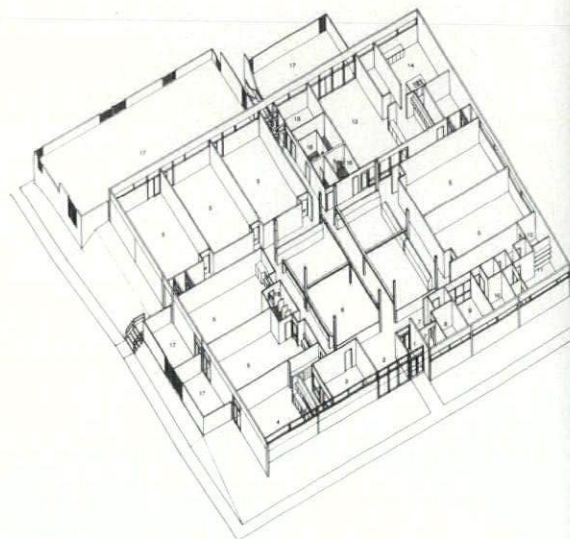


Bridge Place (left) is the most ambitious of several projects where the firm has acted as developer as well as architect. Phase one, the low-rise office building to the left, was completed in 1981. Phase two, a 27-story, 186-unit rental tower, has been approved and is in the financing stage. The design establishes a common plaza and skyway, and raises the tower to give a sense of openness at the ground level.

A commitment to function; a love for innovation



Perhaps no projects demonstrate the firm's concern for clients and users of a building so graphically as its two child-care facilities. The Northside Child Development Center (left) used the high-tech ethic of the times to high advantage. Bright colors, durable materials, and a plan which is both highly functional and aesthetically compelling (right) add up to an architecture appropriate to its use. "It was a chance to develop an architecture directly for kids," says O'Brien. In the Oxford Pool (below), the firm made dramatic use of Kalwall skylights and a west wall that completely opens onto a sunken area along St. Paul's Lexington Avenue.



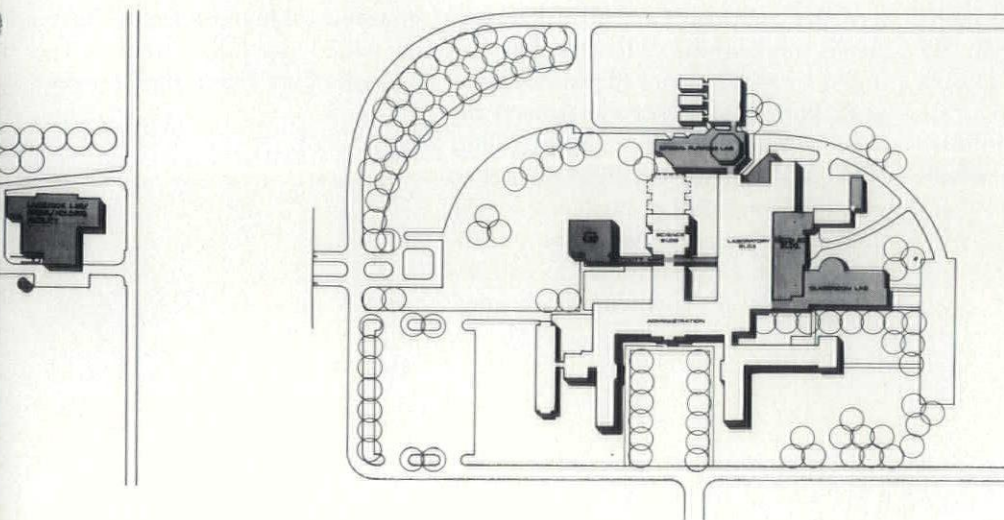
years ago. "Professionally, they will give you a chance to try anything that you want to do. Personally, it's almost like a family. You're as much friends as employees."

The combination of hard work and humor which colleagues and clients alike mention has served Jim O'Brien well in the first half of his term as MSAIA President. "I hope this will be a stabilizing year," says O'Brien, "so the organization can address new priorities. We need to get an intern development program underway, resolve the issue of certification of interior designers, and, always, do more to educate the public about design."

"Jim has always promoted architecture," says Beverly Hauschild, "and has always wanted the public—whether they are a client, a school child, or his neighbor—to understand the responsibilities of an architect. He values quality design but not at the expense of the public's safety. He believes that is the primary role of the architect." *LM*



The Learning Resource Center at the University of Minnesota-Waseca (left) is a classic expression of Williams/O'Brien's form-follows-function design. Stacks are above and reading areas below, with lots of natural light from large windows and a central clerestory.



For the Waseca campus the firm has also designed a classroom laboratory, a special purpose lab, a mechanized agricultural facility, and a large animal facility. "They call us 'farm architects,'" says Williams. To attack the problem of cold climate, buildings are designed so they become part of the campus's enclosed circulation system (site plan, left). In the multi-use auditorium of the Special Purpose Laboratory (above, left) Williams/O'Brien's colorful way of exposing structure is evident. The large classroom in the Classroom Laboratory, the round form visible on the right, can be divided into three parts when necessary.

Living with an architect

By Susan Allen Toth

"Of course that toaster-oven will have to go," James said casually, as he leaned against the door and surveyed my kitchen.

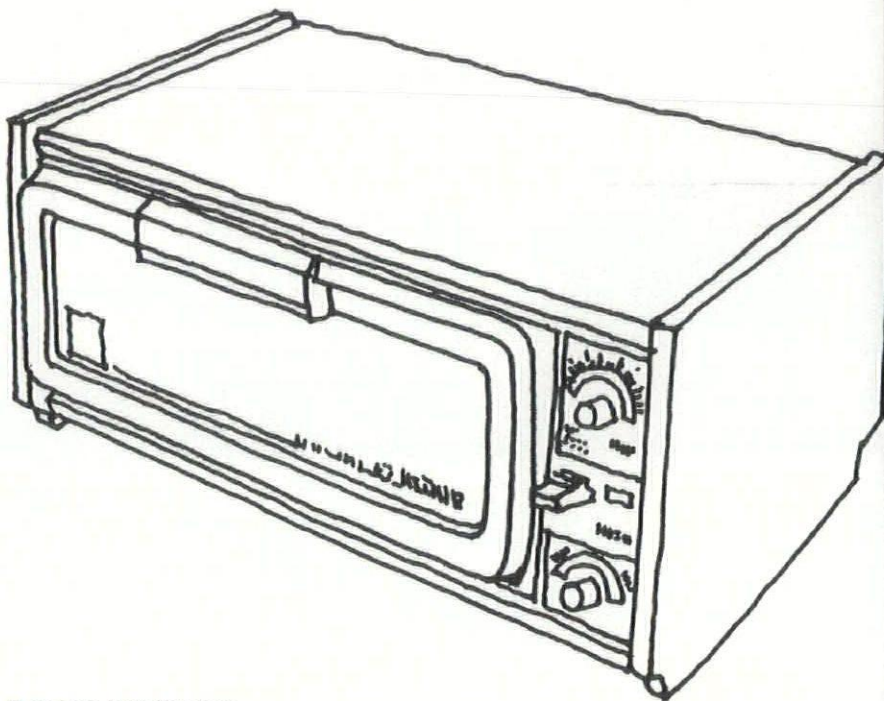
"It certainly won't," I snapped back. "I use it every day to make toast and heat muffins and lots of other things." I had agreed to marry an architect, James Stageberg, FAIA, with 30 years' acquired tastes and convictions, and I was just beginning to learn what that meant.

"But it's so ugly!" James protested. I looked at my oven. True, the metal was no longer shiny, the glass door was coated with burned-on grease, and it was not a thing of beauty. But I had used it in my kitchen for several years, and one just like it before that. I had lived here with my daughter for more than ten years, mistress of my own house, and I was not going to give up my autonomy—or so I thought.

"Look," I said firmly. "I know you only buy appliances if they happen to be sleek, German, and in the Museum of Modern Art. I buy them if they work."

"You don't need it," James argued. He was digging in his heels too. "For toast you can use my toaster and you can heat up muffins in my oven." His toaster was sleek, German, and probably in the Museum of Modern Art. My thick slices of homemade bread always got stuck in it.

"Certainly not," I said disdainfully. "I'm not going to heat up the whole



Illustrations: James Stageberg

kitchen in the middle of summer just to warm a muffin."

"I have central air conditioning," James pointed out. This was a telling remark; it was one of the reasons I claimed I had agreed to marry him.

"That's not the point," I veered and tacked. "It's just too expensive to use a big oven to heat one little muffin."

"I'd rather pay the utility costs than have that ugly rusty thing in my kitchen," James said firmly. When he left that night, I was unconvinced. I didn't sleep well. How could I survive without my toaster-oven? What was I getting into? What was I giving up? Whose kitchen was this going to be, anyhow? By the time dawn came, I was almost convinced that we would have to call the whole thing off. Then the phone rang.

"Good morning," James carolled cheerfully. He is far too happy in the morning. "Well, I've solved the problem. I can put a little shelf just between the oven and the wall, where nobody can really see it."

"See what?" I asked crossly. I am not happy in the morning.

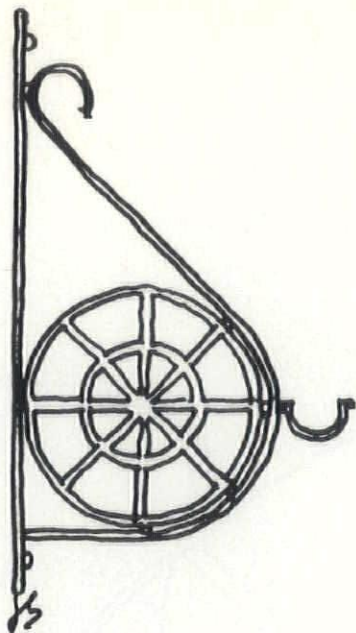
"That hideous toaster-oven," James replied smugly. "If it's that important to you, we'll find room for it. But maybe he added hopefully, "when you see how it looks over here, you'll change your

ind." Though I had no intention of changing my mind, I was mollified. So the engagement was still on.

The battle of the toaster-oven was, in fact, only a preliminary skirmish in a long and continuing struggle. Architects are not like other husbands. Most often, other wives tell me, still cling to the part of the old-fashioned marriage contract: the woman is in charge of the house. She arranges its decoration and its furnishing, visits the decorator's studios, haunts the showrooms. Even if she brings home samples or persuades her husband to look at a sofa or carpet, she is asking for assent, not for advice. And in the end, she tells her husband where to put the sofa and hang the pictures.

Architects, on the other hand, would never dream of merely advising. Far from relinquishing control of their living spaces, they assume, naturally, that their education and training they are superbly fitted to command. Indeed, an architect surveying plans for a house often has a military air, mapping a campaign and deploying troops. If he or she happens to be a gifted designer, the results can be marvelous. Since I barely understood plane geometry and can never visualize anything in three dimensions, I was delighted by the airy, well-lit spaces James created for my daughter. In addition he designed the rest of his house. I was grateful that he could see just where windows ought to be, how to fit closets into unused corners, and even where to place my ficus tree.

But I somehow imagined that once the spaces were created, I would be in charge of the details. I was wrong. Of course, when James insisted that we choose all our major pieces of furniture together, I understood; this was, after all, our joint house. But I was surprised when I realized we also had to confer on picture frames, magazine racks, and ministers.



The day I wanted to hang a fuchsia plant, matters came to a head. It was a simple problem, I thought; the fuchsia plant on our roofdeck was slung over a railing, its hook twisted at an angle. Not only did this angle crush the flowers against the wall, but the fuchsia plant wasn't getting enough light. Why not dangle it instead from a bracket? In my own house, I'd hung lots of plants that way. I hurried out to the nearest hardware store. Its selection of brackets wasn't extensive, but I was able to reject a fake-bronze one and another that was painted gold. I was quite proud of my acumen as I bought a black bracket, almost like wrought iron, and took it home. I laid it on the kitchen counter so that James could hang it that afternoon.

Only he didn't. "What is that thing?" he asked in dismay, when he arrived home for dinner. "A bracket," I said defensively, immediately realizing that I was in trouble. "You don't expect me to hang *that* anywhere, do you?" he said. I became indignant. "It's the simplest bracket I could find," I said, "and I want to give that fuchsia plant on the roof a chance in life." Patiently, James pointed out that this bracket had fan-

ciful scrolls; if it had been completely unadorned, it might have been suitable. It was also not real wrought iron. Overall, he pointed out in conclusion, it was not very attractive.

"Brackets don't HAVE to be handsome," I shouted. "I've never SEEN a handsome bracket." Nonsense, James said encouragingly; obviously I just hadn't looked in the right places. I was sure to find the right bracket somewhere. I groaned. Since I needed to locate a bracket that was sleek, German, and in the Museum of Modern Art, my search might take years. Meanwhile I returned to the hardware store for a refund, explaining that my husband found the bracket ugly. I wondered how the salesman would record that complaint.

Next evening, when we were entertaining another architect and his wife,



I asked her advice. "Oh boy, I know what you mean. I've been there," she said feelingly. "Next step is the architectural hardware catalogs. If you can find them. Actually, the best thing is to hope that maybe someday when you're in New York, you'll see something in some little shop on Madison Avenue. But I think maybe you ought to give up on the fuchsia and get a potted begonia instead."

Of course, if I'd noticed the unnecessary curves on that bracket, I could have saved myself some trouble. I had early learned from James that form should follow function. And I should have known better about the phony wrought-iron finish. Phony was unforgivable. I rather liked that touch of moral rigor; it had an idealistic purity.

I had seen that quality on our second date. James had craftily invited me to have a drink at his house before going out to dinner, and when I walked through his soaring entrance hall, I could see why. He was a good architect. Glancing around the main floor in admiration, I saw a gleaming oak table with a vase filled with dewy daffodils, a bright yellow note of cheer on this snowy winter afternoon. But they looked too fresh to be real; after all, this was January in Minnesota. Nobody could find live daffodils. They had to be artificial.

My heart sank. I am a snob too. I had recently become a convert to natural this and natural that, and I associated silk daffodils with fussy matrons who laid beige sculptured wall-to-wall carpeting over their wood floors. How could I respect a man who had artificial flowers on his table? I had liked him so much, and his house was so enchanting. But now it was all over.

Dispirited, I slouched to the table and said, "How can you stand to have phony flowers around?" (I had also recently become Refreshingly Frank, as my daughter puts it, Embarrassing James smiled but said nothing. Closing up, the daffodils looked even less real. I reached out and plucked one out of its vase. Astonished, I realized that its stem was dripping. My fingers were wet. James smiled again. "I always make a point to have some fresh flowers around," he said. I fell in love with him on the spot.

So I should have known about the phony finish on the bracket. But I had sorted out the criteria for phoniness years

had been confused by the penguin. Just before James and I got married, I had been walking with my daughter past a gift-store window, mainly filled with junk. But in the corner I saw something that made me press my nose to the glass. It was a wooden cut-out of a penguin, life-size, painted in spiffy black-and-white and holding out, like a smug waiter, a small white tray just large enough for a cup of tea. It was unexpected and charming, and I wanted it. "Tell James to buy me this penguin for Christmas," I directed Jennifer. "Are you kidding?" she asked incredulously. At this time she had gotten to know me well too. I sighed and walked on. Jennifer was right; a phony penguin would never fit into our modern environment. I forgot about my short-lived passion until Christmas morning, when James, beaming, unearthed the penguin from the hall closet. He liked it, he told me; it was so frankly fake that qualified as real.

So phony-fake was out, frankly-fake would be in. Between these parameters was a gray area, which I would only learn about when I brought home the wrong accessory, or telephone, or bedspread. The telephone looked fine to me, exactly like the one James had had on the wall, except push-button instead of dial. It was a little thicker, a touch heavier, with more of a base, but who



cared about that? It was an older model, and cheap. James cared, that's who. One look was enough. "It doesn't look like a telephone," he said decisively. "It looks like an orthopedic shoe." When I returned the phone, that's what I said to the salesman.

The bedspread problem was a bit nastier. All summer I had researched bedspreads, when I might well have been doing something more productive. I had finally found an acceptable color and material, but the made-to-order spread would have to be quilted for heft and drapability. Without much thought, as he complained later, James let me pick the quilting pattern. When the spreads arrived, he was appalled. "No," he said. "Yes," I said ominously; "these spreads cost enough to take us to New York, and last week you told me not to

buy lobster because it was too expensive." "No," James shook his head sadly, "I can't have those spreads in our bedroom." "And why not?" I asked, realizing too late that I was giving ground. "They look," he said with a finality I had come to realize was impenetrable, "like chenille bathrobes."

But if James has won several of these small battles, I am sure he often feels he may have lost the war. Whenever he walks into our study, or carries groceries down to the basement—he calls it "the lower level,"—he has to face a major fact of our marriage. I store things. I file *National Geographics*, I save my daughter's first grade drawings and my college notebooks, and I buy extras of everything from fear we might some desperate day find ourselves out of tin foil, tuna fish or toilet paper. Worse, I refuse to hide some of my collections: I want immediate access to books, magazines, stationery, tape, paper clips, recipes, records, pencils, perfume. Any modern architect hates clutter, and

James is more passionate than most. So we have had to negotiate each visible container, stack or tray of miscellany with the skill and tact of summit politicians.

When he was designing our study, James promised I could do what I wanted with it. "This will be the one room where I promise I won't interfere," he said innocently. "Just tell me what you need, and put anything where you like." Gesturing eloquently towards piles of books waiting for a new home, I asked for shelves, shelves, and more shelves. James delivered magnificently. In his remodeled bedroom, now a study, he found a perfect place for my desk and word processor, under a window overlooking a near-by lake. He put his own desk against a blank wall. Then he filled the opposite wall with handsome oak shelving. He even magically turned what had been a plant niche into a step-up book nook, lined with yet more shelves. On the floor we put an intricate Oriental rug, rich with reds and blues. What he envisioned, I know, was something like an English library. Understated but impressive. Elegant rows of books, gilt bindings, an aura of quiet.

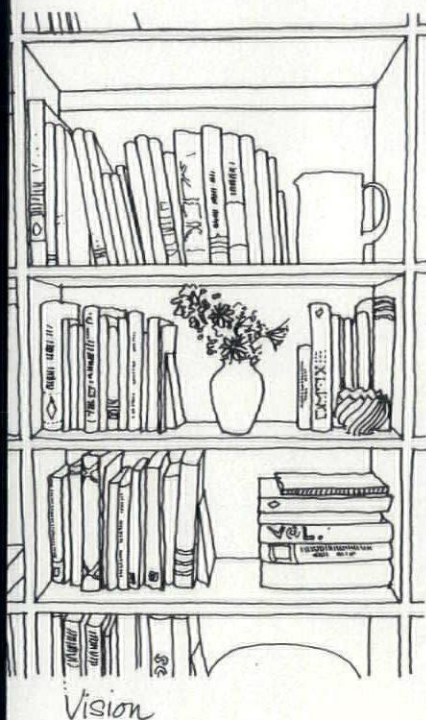
What I had in mind was something else entirely. After shelving all my books, most of them dog-eared paperbacks, I had lots of space left. Just what I'd wanted. Carrying home from Target heaps of clear plastic boxes, as well as some plastic-covered wire under-shelf baskets, I began to lay out my supplies. One basket for tape and shipping labels; one for old snapshots; another for maps. Between baskets I happily fitted



boxes of envelopes, a layer of computing magazines, cartons of rough-draft manuscripts. On my desk I had room for not only my word processor, but a letter box, a computer-disc file, a bowl of paper clips, a flowered-glass paperweight and neat little piles of correspondence and miscellany. Surveying my domain, I could see that everything I would need was there at my fingertips, ready for instant use. I loved it.

James found it painful. Clear plastic boxes were more offensive to him than orthopedic-shoe telephones or fake-

wrought-iron brackets. The day I finished moving into the study, he came and stood silently on the Oriental rug for a while. Then, looking gloomily over the shelves, he wondered aloud if perhaps he should have a cabinet-maker fit doors over everything to hide the mess. No, I reminded him, this was just the way I wanted it, and beside



wasn't a mess. It was highly organized. I pointed out the pile of typing paper next to the stack of yellow pads next to the row of computer manuals. I kept staring at the plastic boxes. I reminded him of his promise. "I don't suppose you'd like me to put a new filing cabinet somewhere, so you could get rid of some of this stuff?" he asked hopelessly. I remembered our conversation about bedspreads. "No," I said, firmly but gently. "This is perfect the way it is."

I knew James had never seen any clear plastic boxes in an English library. A few days later I relented and moved everything from the one shelf that is visible from the door. Remembering the daffodils, I put a green plant

there instead. Now someone has to actually enter the room, turn, and stare in order to admire my working-writer's heaven of memorabilia and supplies. James doesn't come in often; I find he tends to work now on the dining-room table.

The process of adjustment continues. Three times I've rescued from the garbage can the cracked plastic dust cover for my hi-fi turntable. Although James feels it is an eyesore, I find it useful. When it reappears, he says nothing, and neither do I. After all, we love each other. Quietly I've filled the kitchen cabinets with ingenious turntables and little plastic shelves. Equally quietly James carries some of my pots and pans down to the basement (or lower level, take your choice) and hides them in the laundry room. Sometimes we find compromises. When summer faded, we decided we would use comforters on our beds, rather than the new bedspreads; we are both pleased with the way the comforters look. Next summer, we will re-open negotiations.

But I know I will never be the same again. My point of view has been irrevocably altered, and my attitude towards my environment has been sensitized. I have become addicted to light, airy space, fresh flowers, and real wood. I too distinguish between the frankly-fake and the phony.

Not long ago, I met an old friend for lunch downtown. We thought we might

try a new Chinese restaurant. But when we walked in the door, I took one look at the decor—wood-grained plastic tables, a rubbery tree in the corner, and gilt ornaments on the fake-pagoda beams—and turned to my friend. "This won't do," I said, in a definitive tone she probably didn't recognize.

"But we only have an hour!" she protested. "What's wrong? We haven't even seen the menu!"

"We don't have to," I said. "Look how dark it is in here. We'd get depressed. Let's walk down the block to Ginty's."

"Ginty's?" she repeated, puzzled. "But that's even worse. I mean, it's just an old diner with a counter and plastic stools."

"I know," I said patiently. "But it's authentic. Remember the wood floors? Come on, I'll explain everything as we walk. It all comes from living with an architect."

Susan Allen Toth is the author of Blooming: A Small-Town Girlhood and Ivy Days: Making My Way Out East and a professor of English at Macalester College in St. Paul. She and James Stageberg of the Stageberg Partners were married in 1985.

A cup-and-saucer clock, an airplane clock, a clock made from a juicer. One wraps around a wall; one clicks off 30 seconds, pauses and falls half circle to start again; one uses a minnow for the hour hand, a pebble at 12:00. The Post-Post Modern Clock Competition sponsored by the Minnesota Chapter of the Industrial Designers Society of America and Metropolis Furnishings of Minneapolis sparked this explosion of creative timeliness. Eighty-two industrial designers, interior designers, graphic designers, architects, and students from around the country took clock design to new heights—and delightful lows. The interdisciplinary jury of industrial designer William Stumpf of William Stumpf & Associates; graphic designer Peter Seitz of Seitz/Yamamoto/Moss; and interior designer Dan Fox, director of Ellerbe's INSIDE! selected five winning clocks—three by designers of national stature, two by local students of architecture. As Casey Carlson, competition organizer, said, "There are a lot of designers who can bring dramatic new thoughts to something that is everyday."



Brent Markeel/Award



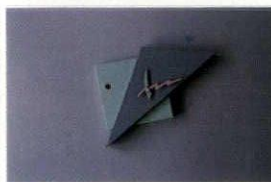
Sharon Warner-
Lynn Schulte/Show



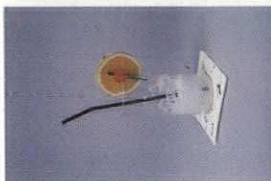
Michael Johnson



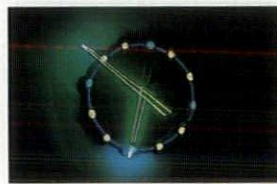
Cooper Woodruff



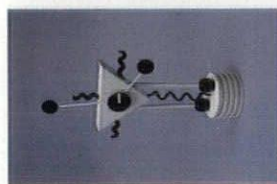
Mark Jacoby



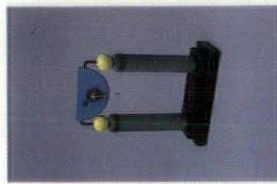
Oscar Peña/Show



Grant Reiling



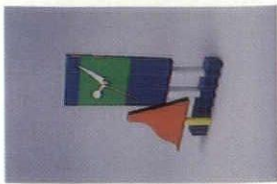
Bruce Carlson



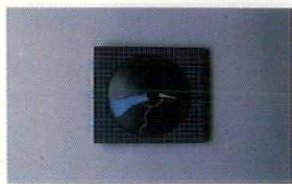
Chang-Li Lee



Marianella Veral



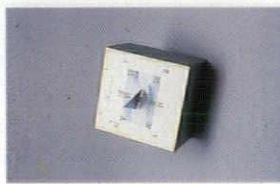
Benson Fernald



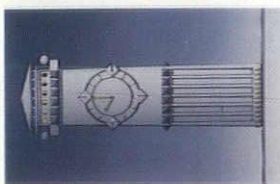
Brandon Sigrist/
Award



Darrell Staley/
Award



David Stowell/
Show



Richardson-Smith



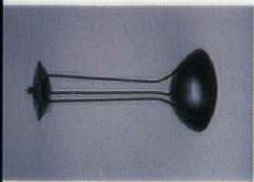
Gregory Rothweiler/
Show



Bruce N. Wright/Show



Ron J. McKinnon/Show



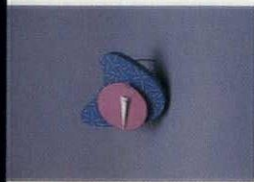
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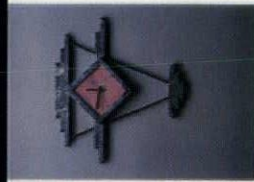
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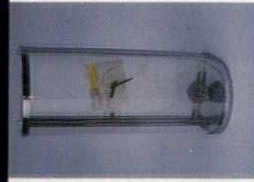
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Tim Nyberg



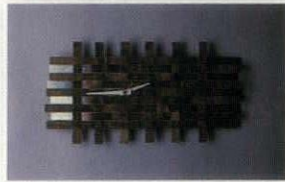
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Richard Allen Dennis



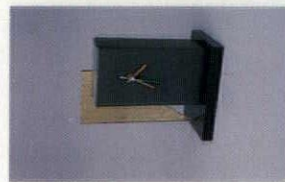
Barry Hutzel



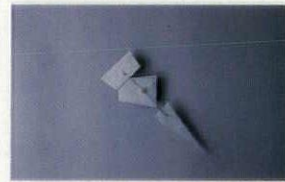
Russ Elden



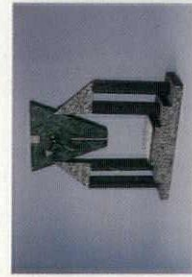
Richardson-Smith



Diane Marshall



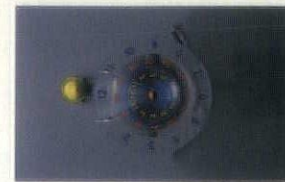
Tucker Viemeister



David Shearer



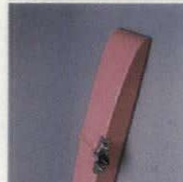
Robin Feminella



Bevan Suits



Brian Carpenter



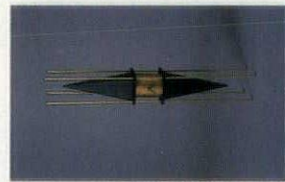
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Gary Kruckeberg



Bill Griffith



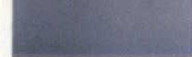
Pete O'Keefe



Russ Elden



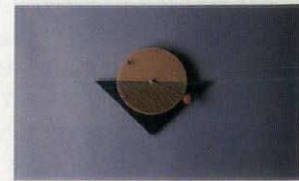
Benjamin Beck



Richardson-Smith



Ray Pye



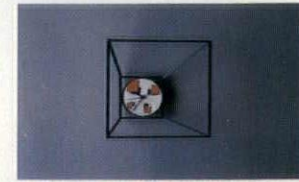
Carl Ahlberg



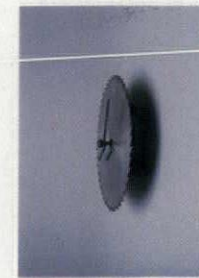
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news briefs

Continued from page 9

principles of the Bauhaus such as "austerity, honesty, and expressing one's own time in one's work."

Both the Pilgrimage Church at Neuges and the Town Hall at Bensberg, constructed in the 1960s, use modern concrete contrasted with the ragged medieval stone to create sympathetic new forms as complex as the old.

Boehm's concern for urban planning is evident in many of his projects and proposals which include the area around the Cathedral and the Heumarkt area in Cologne; the Prague Square in Berlin; the area around the castle at Saarbrücken; the Lingotto Quarter in Turin and the city center in Boston. Hans Klumpp, writing in *Bauen und Wohnen*, said, "For Boehm, architecture and urban planning are inseparable."

Boehm received his engineering degree in 1946 from the Technische Hochschule in Munich. The following year was spent at Munich's Academy of Fine Arts studying sculpture, which he often uses in making clay models of his building exteriors as he evolves his plan. He is also an active teacher at the Technical University in Aachen, and in the United States, at the Massachusetts Institute of Technology and the University of Pennsylvania.

A collection of Boehm's drawings and sketches is touring the United States. Shown first at the University of Pennsylvania, the exhibition opened in Chicago at the Graham Foundation on April 28.

This year's Pritzker jury was chaired by J. Carter Brown, director of the National Gallery of Art in Washington, D.C.; Giovanni Agnelli, chairman of Fiat in Torino, Italy; Thomas J. Watson, chairman emeritus of IBM Corporation; and three architects, Ricardo Legorreta of Mexico City, Fumihiko Maki of Tokyo; and 1982 Pritzker Prize Laureate, Kevin Roche of Hamden, Connecticut.

Philip Johnson was the first Pritzker Prize Laureate in 1979. The six other recipients are Kevin Roche, Ieoh Ming Pei, and Richard Meier from the United States; Luis Barragan of Mexico; James Stirling of Great Britain; and Hans Hollein of Austria.

Continued on page 5

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Ry Bailey ASLA
Donald Bailey PE
James Selix
Dean Bailey ASLA
Mark Lumry

Firm Personnel by Discipline
Landscape Architects 9.5
Other Technical 24
Administration 6
Total 39.5

Work %
Residential/Decks/Gardens 30
Site Plans/Devel. Studies 15
Parks & Open Space 5
Urban Design & Streetscapes 5
Multi-family Housing/PUDs 15
Office & Commercial 30

Way Hill III Townhouses,
Mina, MN; Shingle Creek
Business Center, Brooklyn Cen-
ter, MN; 8400 Tower, Bloom-
ington, MN; Stone Residence,
Thoma, CA; Goodwin Resi-
dence, Wayzata, MN

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Minneapolis, MN 55409
2/823-8230
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raig S. Johnson ASLA
Donald K. Shaffer PE

Firm Personnel by Discipline
Landscape Architects 2
Engineers 4
Other Technical 3
Administration 1
Total 10

Work %
Site Plans/Devel. Studies 25
Environmental Studies 5
Parks & Open Space 25
Urban Design & Streetscapes 25
Recreation Areas/Ski/Golf 10
Master Planning 5
Multi-family Housing/PUDs 5

Shumberland Gap National His-
toric Park, Middlesboro, KY;
C. Penney Service Center,
Bloomington, MN; Glengale
Playground, Mpls., MN; Bap-
tist River Travel Information
Center, Illgen City, MN.

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izabeth R. Rauenhorst ASLA
erry A. Decker ASLA

Firm Personnel by Discipline
Landscape Architects 4
Engineers/Planners 17
Other Technical 4
Administration 6
Total 31

Work %
Site Plans/Devel. Studies 10
Environmental Studies 15
Parks & Open Space 10
Urban Design & Streetscapes 5
Comprehensive Planning 5
Multi-family Housing/PUDs 5
Traffic/Transportation 50

Homart-One Minnesota Center,
Bloomington, MN; Canterbury
Downs, Shakopee, MN; Oxboro
Urban Design Improvements,
Bloomington, MN; Woodbury
Regional Mall Shopping Center
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Heights Community Park and
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Firm Personnel by Discipline
Landscape Architects 3
Other Technical 1.5
Administration 1
Total 5.5

Work %
Residential/Decks/Gardens 10
Site Plans/Devel. Studies 25
Environmental Studies 10
Parks & Open Space 30
Urban Design & Streetscapes 20
Recreation Areas/Ski/Golf 35
Master Planning 25
Multi-family Housing/PUDs 5

Athletic Fields, Univ. of MN at
Duluth, MN; Burwell Resi-
dence, Minnetonka, MN; Rutt-
ger's Resort, Golf Course and
Convention Center, Deerwood,
MN; Civic Center Plaza, Brook-
lyn Center, MN; Blandin Foun-
dation Hqtrs., Grand Rapids,
MN.

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John Shardlow AICP
C. John Uban ASLA

Firm Personnel by Discipline
Landscape Architects 7
Planners 4
Other Technical 3
Administration 3
Total 17

Work %
Site Plans/Devel. Studies 15
Environmental Studies 8
Parks & Open Space 5
Urban Design & Streetscapes 10
Interior Planting 2
Recreation Areas/Ski/Golf 10
Master Planning 15
Multi-family Housing/PUDs 15

Northland Executive Office Cen-
ter, Bloomington, MN; St. Ben-
edict's Campus Plan, St. Joseph,
MN; Burnsville Comprehensive
Plan, MN; Townhomes of Ever-
green, Woodbury, MN.

**DAMON FARBER
ASSOCIATES**
311 First Avenue North
Minneapolis, MN 55401
612/332-7522
Established 1981

Damon Farber ASLA
Firm Personnel by Discipline
Landscape Architects 5
Other Technical .5
Administration 1.5
Total 7

Work %
Residential/Decks/Gardens 5
Site Plans/Devel. Studies 40
Environmental Studies 5
Parks & Open Space 10
Urban Design & Streetscapes 25
Interior Planting 5
Recreation Areas/Ski/Golf 15
Master Planning 15
Multi-family Housing/PUDs 25

Crow-Chasewood/WDGY Hous-
ing, Bloomington, MN; Mpls.
Start & Tribune Printing Faci-
lity, Mpls, MN; Nicollet Mall
Pavement Replacement Study,
Mpls, MN; Northwestern Na-
tional Life Insurance Plaza,
Mpls, MN; Northwest Airlines
Corporate Hqtrs, Eagan, MN.

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John J. Labosky PE
John C. Gaunt AIA
H. William Nara AIA
Jack L. Hunter PE
Bryan D. Carlson ASLA

Firm Personnel by Discipline
Landscape Architects 5
Architects 200
Other Technical 245
Administration 50
Total 500

Work %
Site Plans/Devel. Studies 45
Environmental Studies 5
Parks & Open Space 5
Urban Design & Streetscapes 15
Interior Planting 5
Recreation Areas/Ski/Golf 5
Master Planning 15
Multi-family Housing/PUDs 5

Mayo Clinic Satellite Clinics,
Scottsdale, AZ and Jacksonville,
FL; J. W. Riley Childrens Hos-
pital, Indianapolis, IN; Roches-
ter River Gardens/Arboretum,
Mn; Sacramento Hyatt Regency
Hotel, CA; InterNorth Center,
Omaha, NE.

ERNST ASSOCIATES
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Chaska, MN 55318
612/448-4094
Established 1977

Gene F. Ernst ASLA
Firm Personnel by Discipline
Landscape Architects 3.5
Administration 1
Total 4.5

Work %
Residential/Decks/Gardens 15
Site Plans/Devel. Studies 10
Parks & Open Space 8
Urban Design & Streetscapes 5
Interior Planting 1
Recreation Areas/Ski/Golf 2
Master Planning 2
Multi-family Housing/PUDs 12
Commercial/Office Landscape 41
Subdivision/Design 7

Woodbine Condominiums, Min-
netonka, MN; Opus Center,
Minnetonka, MN; Chestnut
Streetscape & City Square,
Chaska, MN; Sperry CSD
Hqtrs, Eagan, MN; Northland
Plaza, Bloomington, MN.

GARDENEER INC.
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Excelsior, MN 55331
612/474-4118
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Scott D. Bradley ASLA
Firm Personnel by Discipline
Landscape Architects 5
Other Technical 2
Administration 3
Total 10

Work %
Residential/Decks/Gardens 50
Site Plans/Devel. Studies 50
Interior Planting 10
Boulder Bridge Farm Subdivi-
sion, Shorewood, MN; Gideons
Point Subdivision, Tonka Bay,
MN; Sheldon Wert Residence;
Franzgrote Residence; Steiner
and Koppelman Commercial De-
velopments.

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Established 1983

Kathleen Kerr ASLA
Thomas A. Thorson ASLA

Firm Personnel by Discipline
Landscape Architects 2
Total 2

Work %
Residential/Decks/Gardens 15
Site Plans/Devel. Studies 75
Master Planning 50
Multi-family Housing/PUDs 10

Campus Masterplan, The Blake
Schools, Hopkins, MN; Vinje
Lutheran Church, Four Court-
yards, Willmar, MN; Hotel

Chequamegon Deck and Boardwalk, Ashland, WI; McCauley Townhomes, Entrance Courtyards, Edina, MN; Irvine/Marlor Residence, Landscape Masterplan, Mpls, MN.

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612/874-9579
Established 1978

Stefan Helgeson ASLA
Ed Boehm

Firm Personnel by Discipline	
Landscape Architects	1.5
Architects	1.5
Administration	1.5
Total	4.5

	Work %
Residential/Decks/Gardens	95
Multi-family Housing/PUDs	5

Porting Residence, Excelsior, MN; Helgeson Beach, St. Cloud, MN; Helgeson Japanese Garden, St. Cloud, MN; Fawn Ridge Development Entry, Eagan, MN; Northview Meadows Development Landscape, Eagan, MN.

LANDPLAN INC.

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Wayzata, MN 55391
612/473-5711
Established 1973

Donald L. Hess ASLA

Firm Personnel by Discipline	
Landscape Architects	2
Other Technical	.5
Administration	.5
Total	3

	Work %
Residential/Decks/Gardens	5
Site Plans/Devel. Studies	60
Environmental Studies	5
Recreation Areas/Ski/Golf	20
Multi-family Housing/PUDs	15
Construction Management	5

Larson/Lambert Office Building, Wayzata, MN; Amesbury Courtyard & Townhome, Deephaven & Shorewood, MN; The Preserve PUD, Eden Prairie, MN; Camp Courage, Annandale and Lake George, MN; Refute Solid Waste Site Designation, Hennepin County, MN.

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Michael A. Gulden

Firm Personnel by Discipline	
Landscape Architects	1.5
Other Technical	1
Total	2.5

	Work %
Residential/Decks/Gardens	65
Urban Design & Streetscapes	35

Josten's, Bloomington, MN; Red Wing Streetscape, MN; Market Plaza, Richfield, MN; Koller Residence, Mpls, MN; Sidley Residence, Mpls, MN.

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Minneapolis, MN 55403
612/871-0568
Established 1983

Roger B. Martin FASLA
Marjorie Pitz ASLA

Firm Personnel by Discipline	
Landscape Architects	4
Administration	1
Total	5

	Work %
Residential/Decks/Gardens	5
Site Plans/Devel. Studies	5
Environmental Studies	5
Parks & Open Space	25
Urban Design & Streetscapes	20
Recreation Areas/Ski/Golf	5
Master Planning	20
Church/Corporate Identity	15

Festival Park & Amphitheater, Iron World, USA; Nicollet Island Master Plan & First Phase, Mpls, MN; Minnetonka Civic Center, MN; Minneapolis Parkway System, MN; Richfield Legion Lake Master Plan, MN.

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Gregory Frank PE
Kevin Von Riedel ASLA

Firm Personnel by Discipline	
Landscape Architects	1
Architects	1
Engineers	14
Other Technical	28
Administration	6
Total	50

	Work %
Site Plans/Devel. Studies	25
Environmental Studies	15
Parks & Open Space	15
Urban Design & Streetscapes	5
Recreation Areas/Ski/Golf	10
Master Planning	5
Multi-family Housing/PUDs	25

New Horizon Residential Developments throughout the Twin Cities, MN; Tealwood Apartments, Bloomington, MN; Plymouth Creek Development, Plymouth, MN; Park Improvements, Planning & Design, Excelsior, MN; Site Planning & Design for Tipton Corp., MN.

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Nancy Reid, Assoc. ASLA
David Reid
Steve Kayser, RLA

Firm Personnel by Discipline	
Landscape Architects	4
Other Technical	4
Administration	2
Total	10

	Work %
Residential/Decks/Gardens	70
Multi-family Housing/PUDs	5
Commercial Landscaping	25

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612/221-0401
Established 1979

William Sanders ASLA
Larry Wacker ASLA

Firm Personnel by Discipline	
Landscape Architects	4
Administration	2
Total	6

	Work %
Residential/Decks/Garden	10
Site Plans/Devel. Studies	20
Environmental Studies	5
Parks & Open Space	10
Urban Design & Streetscapes	20
Interior Planting	5
Recreation Areas/Ski/Golf	10
Master Planning	10
Multi-family Housing/PUDs	10
Reclamation Studies	10

Seventh Place Mall, St. Paul, MN; The Park at City West Apartments, Eden Prairie, MN; Kramer Residence, Rochester, MN; Grey Cloud Islands Reclamation, Cottage Grove, MN; Granite Falls Downtown Revitalization, MN.

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Clinton L. Sathrum AIA
Robert M. Quanbeck AIA
Terrance J. Schlink AIA
Spencer L. Jones ASLA

Firm Personnel by Discipline	
Landscape Architects	1
Architects	9
Other Technical	3
Administration	3
Total	16

	Work %
Residential/Decks/Gardens	5
Site Plans/Devel. Studies	50
Parks & Open Space	10
Interior Planting	5
Recreation Areas/Ski/Golf	10
Master Planning	20
Multi-family Housing/PUDs	20

Library Site, Carleton College, Northfield, MN; Sculpture

Court, Abbott Northwestern Hospital, Mpls, MN; 400-meter Track, Carleton College, Northfield, MN; Library Site, Northfield Public Library, MN; Housing Development, Margaret S. Parmly Residence, Chicago City, MN.

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Minneapolis, MN 55416
612/554-7576
Established 1986

B. Keith Wehrman ALA, AIC
John O. Bergly
Orlyn Miller

Firm Personnel by Discipline	
Landscape Architects	
Other Technical	
Administration	
Total	

	Work %
Site Plans/Devel. Studies	
Parks & Open Space	
Interior Planting	
Multi-family Housing/PUDs	
Cemeteries	

Washington County Recreation Open Space System Plan, MN; Trammel Crow Office Development, Minnetonka, MN; Lake Calhoun Park North, Mpls. Park & Recreation Board, MN; Zycad Corp. Hqtrs, Oakdale, MN; Hennepin County Property Utilization Study, Downtown Mpls, MN.

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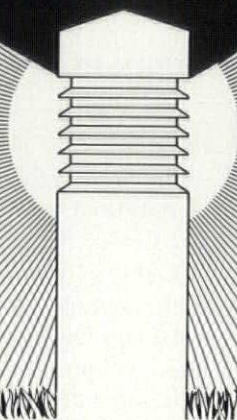
Francis D. Hagen, Sr.
Dennis Marhula
Tim Erkkila ASLA
Dick Koppy

Firm Personnel by Discipline	
Landscape Architects	
Other Technical	
Administration	
Total	

	Work %
Site Plans/Devel. Studies	
Environmental Studies	
Parks & Open Space	
Urban Design & Streetscapes	
Master Planning	
Multi-family Housing/PUDs	
Subdivision Design	

Street level and Rooftop Landscape Design, Riverplace, Mpls, MN; Master Planning and Streetscape Design, Earle Brown Farm & Office Park, Brooklyn Center, MN; S.J. Groves Site Development Planning, Plymouth, MN; Edinburgh Subdivision Development, Brooklyn Park, MN.

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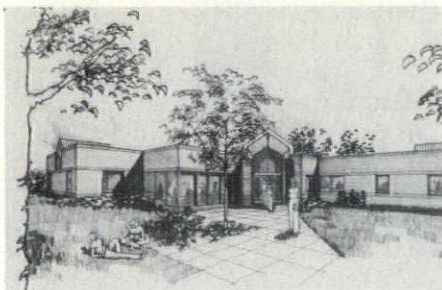
news briefs

Continued from page 50

The opening of a more open women's prison

In August, a new and innovative women's correctional facility will open in Shakopee. Replacing the 1920 structure that has become overcrowded and inadequate, the new prison can house 106 inmates and be expanded to accommodate 200. BWBR of St. Paul designed the new facility with special prison consultants, Hellmuth, Obata and Kassabaum of St. Louis, in association with Shank, Kleineman, DeZalar of St. Paul, and Michaud, Cooley, Hallberg, Erickson and Associates Engineering.

The new campus reflects the trend in penal philosophy toward increased rehabilitation rather than punitive measures. Although some sections of the new facility have maximum security, the emphasis on a humane environment is evident in the presence of numerous rehabilitative rooms including a craft room, photography darkroom, gymnasium, children's playroom, apartments, game room and a work training area.



A skylit interior walkway in the core building organizes inmate activities including administrative and medical services, visiting, industry, education, food service, a chapel, a library and program space.

A residential atmosphere is created at the facility with the use of face brick, split-level designs and cottage-like housing. The core building attaches to a high security segregation unit for 24, two minimum/medium security cottages for 32, and a work release building for twelve. The cottages surround an open-air courtyard with a tot lot for visiting children and a terraced seating area.

A separate mechanical plant houses a unique multiple fuel system designed to burn solid fuel. Two storage silos will burn wood chips and peat as primary

fuel with natural gas backup.

The new prison will be the first one to take advantage of a 1983 state law allowing a small part of building costs to be set aside for purchase of art work for state buildings. New York artist Pats Norvell has been selected and will receive a fee of \$130,000.

Gehry at the Walker

"The Architecture of Frank Gehry: the first major museum exhibit of one of the most highly acclaimed architects of our time, will open at the Walker Art Center September 21.

Gehry's architecture, grounded in 20th century Modernism, has developed an idiosyncratic expression which often achieves the abstract power of painting and sculpture. He has become famous for his use of chain-link fence and other inelegant materials, and his unexpected juxtaposition of architectural elements.

The Walker exhibition, a thorough examination of the California-based architect's work, includes nearly 250 photographs, drawings, and models of projects from 1964 to present. Among those shown will be the Loyola La

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Architect Praises Drywall Craftsmanship

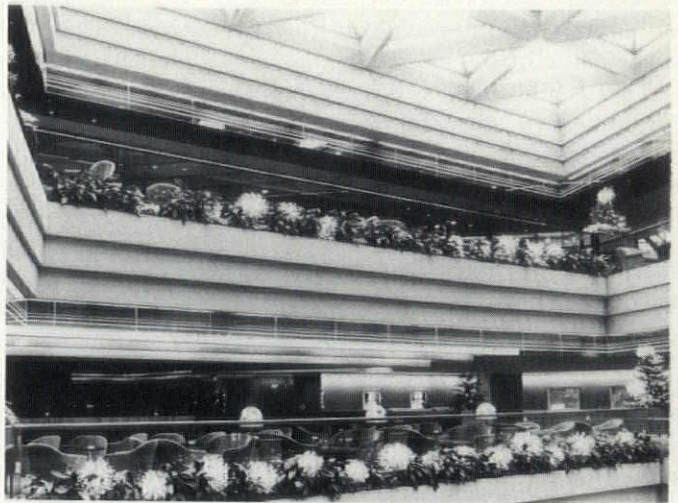
Interior design architects are increasingly depending upon the economy and originality of drywall to complete complicated and difficult interior finishing work, according to a design architect who knows.



Paul Darrall
"More and more we are seeing drywall used in new, creative ways," said Paul Darrall of Cardenes/Darrall Associates, Inc., Santa Monica, California, who specified extensive, precise drywall finishing work in the luxurious new Amfac Hotel in downtown Minneapolis. "With the right contractor, you can do almost anything you want with drywall."

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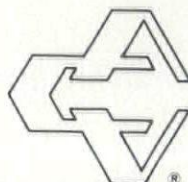


*Debbie Kieselburg,
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School, the California Aerospace Museum, several of his residences, including the Gehry House, and some of his collaborative work with artists. He will also create full-scale constructions specifically for the exhibit.

The exhibit will continue through November 16, when it will travel to Texas, Toronto, Atlanta, and Los Angeles. A catalogue accompanies the exhibit.

Minnesota interiors awarded

Designer's Saturday '86, the annual exhibition of the Minnesota Chapter of the American Society of Interior Designers, drew several thousand architects, interior designers, facility managers, corporate specifiers, manufacturers and dealers from throughout the Midwest to International Market Square in Minneapolis.

The three-day event, "From the Inside Out," included speakers, exhibits by leading manufacturers, special activities and demonstrations in the 80-plus showrooms at IMS.

The 29th annual ASID awards banquet topped off the affair Saturday, May

3. The jury for the competition was Charles H. Falls, ASID, president of Silk Dynasty, Los Altos, California; Robert Siegel, AIA, principal of Gwathmey Siegel and Associated Architects, New York City; and Sammye J. Erickson, FASID, principal of Erickson Associates, Alhambra, California.

In the category for contract design over 6,000 square feet, first place went to the Piper, Jaffray and Hopwood project in Minneapolis by Ellerbe iNSIDE! designers Kenneth LeDoux, AIA, ASID; Brian Johnson; Dan R. Fox, ASID; Sandra Becker; Linda L. Blakesley, ASID; John Crosby, Associate ASID; and Sandra R. Shea.

Two awards were given in the contract under 6,000 square feet category. First place was awarded to Susan Brotzler, ASID, IBD, of The Design Group for the Resource Bank Trust project in Minneapolis. An honorable mention went to R. Thomas Gunkelman, ASID for the Staff Plus design.

First place in the contract under 2,000 square feet category went to the CSB Design Project by Christine Dille, Associate ASID; Eric Holland, IBD Af-

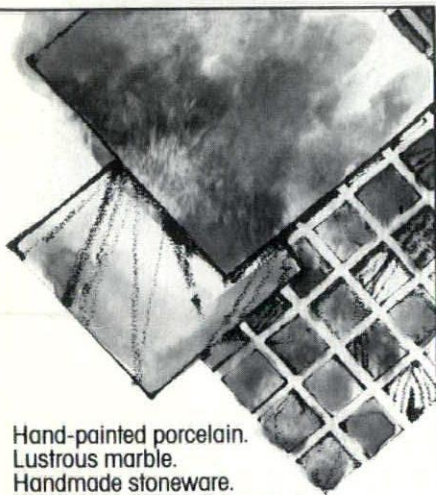
filiate; Cindy Douthett Nagel; and Katelyn Earl. An honorable mention in the same category was given to William Beson, Associate ASID, and John Crosby, Associate ASID, for Cavallet.

Two awards were given for residences with a budget over \$25,000: an honorable mention to Ron W. Sorenson, Associate ASID for Sorenson Master Bathroom, and an honorable mention to R. Thomas Gunkelman, ASID for the Rosenbloom Residence.

For residences with a budget under \$25,000, Carol L. Belz, ASID took first place for the Hale Residence. In the same category, Mary Jane Pappas, Associate ASID, and William G. Beson, Associate ASID, received an honorable mention for the Gadiant Residence.

In the historic preservation/adaptation/reuse category, the Ruth and Fredrick Mitchell Student Center Building, Marquette Clinic by Robert J. Fontaine, Associate ASID, was awarded first place.

The highlight of the awards ceremony was the presentation of the 1986 Designer of Distinction award to Kenneth LeDoux, AIA, ASID, and assistant department director/interiors for iNSIDE!, a division of Ellerbe Associates.



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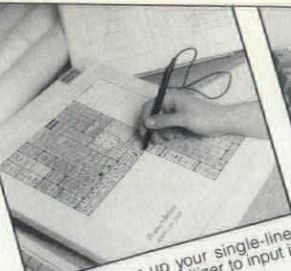
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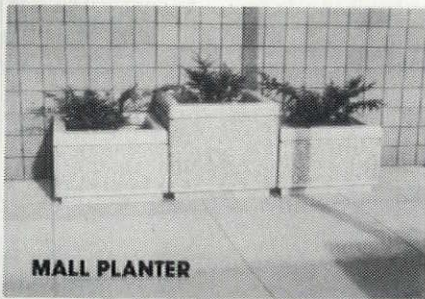
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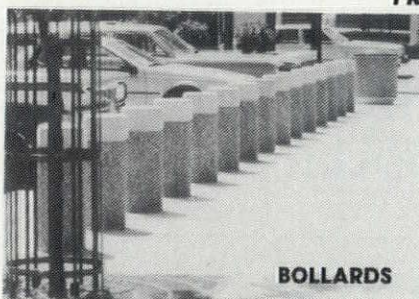
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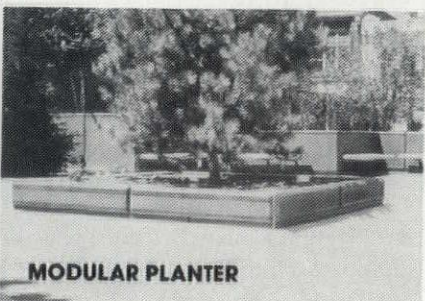
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BOLLARDS



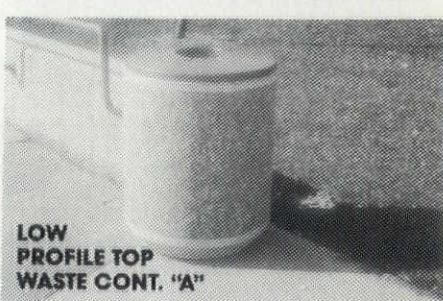
BUS STOP



MODULAR PLANTER



DOME
TOP
WASTE CONT. "C"



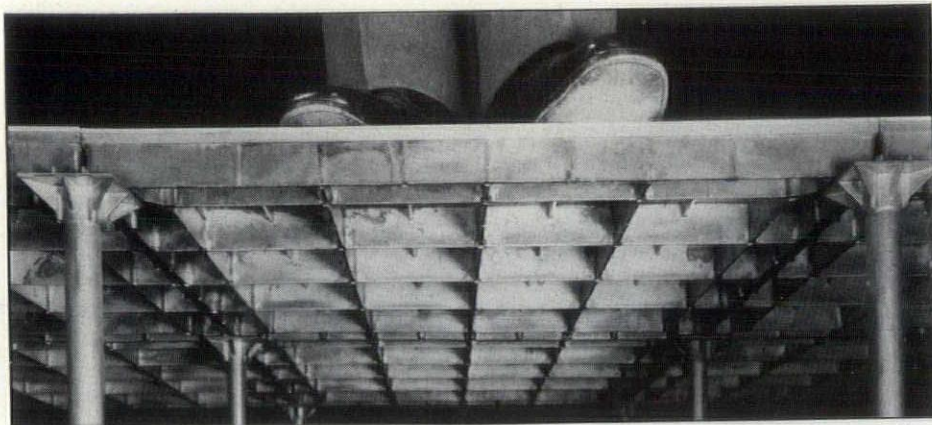
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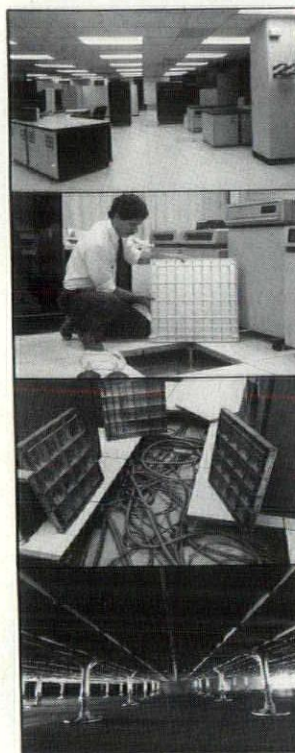
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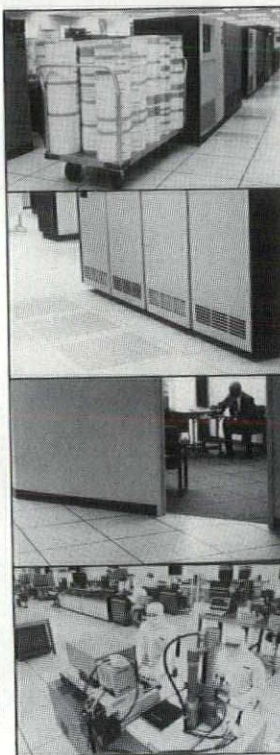
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ciates of Minneapolis. The honor, given to a designer whose portfolio shows superior talent in addressing design basic has not been awarded in four years.

Competition addresses future habitat

The Los Angeles Chapter of the AIA is sponsoring a biennial international competition that will award excellence in innovation. "Visions of Architecture in the Year 2010" is the 1986 competition theme.

The competition aims to stimulate the creative process by addressing the future of housing and urban planning, new materials and systems as well as new uses for existing materials and systems.

All architects, related design and science professionals, and students are invited to share with the world their visions and designs.

The jury will include author R. Bradbury; architectural visionary Paul Soleri of Tucson, Arizona; Gold Medal winner Arthur Erickson, of Vancouver and Los Angeles; Pritzker Prize winners Richard Meier of New York and Hans Hollein of Austria; and Gold Medal winner Richard Rogers of Great Britain.

The entry fee is \$30 to be sent to the Los Angeles Chapter/AIA, 86 Melrose Ave., Suite M-72, Los Angeles, California 90069. Upon receipt of the entry fee, each entrant will be sent a brochure describing the submission requirements and final date for receipt of submission. Judging will take place in October 1986.

The winner of the Los Angeles Prize will receive an award of \$10,000 and a David DeMars bronze sculpture. Runners-up receive cash awards, and all winning projects will be published and exhibited.

The best of Paper Architecture

Six honor awards were given in the Paper Architecture Competition, which moves from a yearly to a biennial event this year. The awards program, now in its fifth year, is sponsored by the Minnesota Society, American Institute of Architects to recognize significant ideas concerning the built environment. Twenty-three entries provided a two-dimensional forum for architectural

thought and discussion. Remo Campiano from *Artpaper*; James Czarnecki, director, Minnesota Museum of Art; and Herbert Ketcham, FAIA, president-elect, MSAIA, served as jurors.

Rafferty Rafferty Mikutowski received an Idea Honor Award for the "Biwabik Gazebo: Concept & Stencil Detail." This entry, a three-dimensional white gazebo projecting out of a colorfully patterned background, was cited as an excellent idea for the contrast of background and use of "pristine bas relief."

The paper presentation of the "Ariana Historical Society Museum" by Scott Newland/Mark Nelson/Joe Metter/RSP Architects received an Honor Award for Presentation/Idea for the unique layering of image with colored paper and use of stars, sun and moon focus on the building.

A Presentation/Idea Honor Award was also given to Marc Partridge/RSP Architects for "Water to Water." Their lap pool addition to a Cedar Lake house was cited by the jury as "well-done with slick graphics."

The "Prototypical U. S. Consulate" by Ira A. Keer, an Idea Honor Award winner, was cited as a simple, clever idea which captures the essence of our culture.

An Urban Design Honor Award went to "Dreaming of My Children" by E. Vashnik/RSP Architects for its clever idea, nostalgic social concerns, and minimalist statement.

Robert Rothman also received an Honor Award for Urban Design of "Market Square" in Milwaukee, Wisconsin. The jury commended the "overall good solution and the re-establishment of the background" with a curved street echoing the curved fountain, which reflects the original 1909 Civic Plan.

"Architecture &archy," a montage commentary on architecture, displayed a list of construction terms contrasted with Xeroxed structural details, overlapped by four color photos of a construction site. The final board shows an elevation of Minneapolis against a rumbling background. The anonymously submitted project (designed by M. Paid) was given a Phantom Award.

All submissions are eligible for a triennial exhibit at the Minnesota Museum of Art to be held next February.

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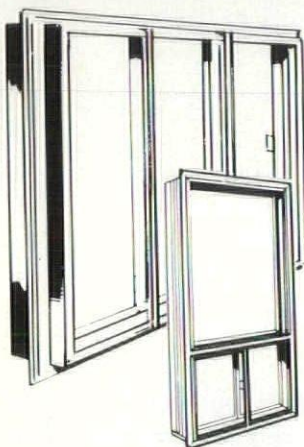
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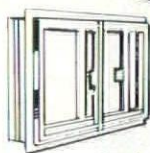
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reviews

Continued from page 13

architecture," the young Stern turns his back on the city and hies off in a perfect snit to Yale, then as now sanctum and nerve center for a certain tradition of WASP decorum which he vows to master.

After years of academic servitude and eventual assimilation, he returns to exact a revenge on Gotham's modernist assassins by devising his own style of architecture (Meta-colonial, with an explanation). "Pride of Place" is, then, a discursive extension of Stern's own architecture, and it functions by pilfering from the full corpus of American building those structures that seem to anticipate the ideologies and values materially expressed in his practice. Those chosen buildings are then inducted into Stern's pantheon and asserted as coextensive with the republic's truest aspirations.

Stern's attempts at addressing the breadth of American architecture are the best half-willed, with most of the program devoted to the architecture of "dream houses," the campus, epic resorts, luxury suburbs, and assorted follies and colossi. To be fair, he does on more than one occasion call attention to some critical moments in American building—e.g., the Pullman project south of Chicago—but for every one he acknowledges, dozens of other potentially instructional examples are unrecognized. Obviously, there's only so much that can be contained in eight hours. But is all that footage of Philip Johnson (no architect less in need of a publicist really wanted? And why repeatedly vilify John Portman? And what serious useful relevance do San Simeon and the palatial Newport "cottages" have to the needs of American architecture? The epic conceits of the nation's Hears and Vanderbilts are immensely provocative for a social analysis of American taste and cultural aspiration, but that register of critique is out of Stern's reach precisely because he implicates himself so deeply in the class-bound anxieties such ventures epitomize.

Perhaps it's ill-bred to cavil over what is after all acknowledged as "a personal view." Personal the series certainly is, but to an extent likely to embarrass many observers. The will to cultural, social



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and economic upward mobility piercing through Stern's confessions is, God knows, the story of more than a few people's lives. But most people, if they limit it at all, leaven it in the telling with a measure of irony or self-mockery.

But Stern is so uncannily lacking in those qualities that he concludes both the book and the series with himself standing on Long Island gazing wistfully across the bay while intoning the ultimate passages from *The Great Gatsby*, a cautionary tale of a provincial parvenu who misidentifies a culturally and financially bankrupt (if often dazzling) social stratosphere as the epoch's *Arad*. That he can invoke this with a straight face is beyond comprehension.

Well, now he's written his own book. The self-invented author of "Pride of Place" is *Gatsby* with a T-square, and his book's real project is, properly speaking, neither critical nor analytical. Like *Gatsby*'s desires, it's "just personal."

Bill Horrigan is a freelance critic writing on the visual arts. **AM**

pinion

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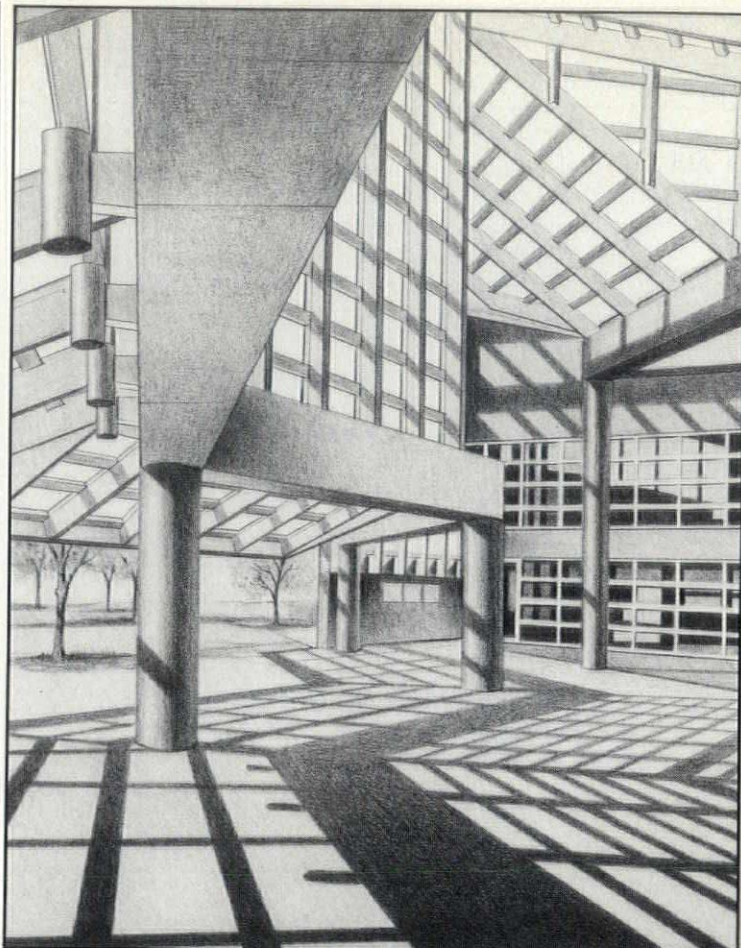
At the same time, more active participation by architectural students with landscape architects is sure to lead to a deeper comprehension of the value of interdisciplinary effort.

The allied professional communities could be more vocal in requesting a greater collaborative effort of shared learning.

The profession of landscape architecture has an extraordinary amount of knowledge, energy, and potential to offer. If we imagine ourselves as adversaries we all suffer. If we acknowledge the validity of various avenues to solving common problems, we allow ourselves to grow and insure a project's greater success.


We all have an understanding of and an appreciation for our built environment. If we accept this premise, and embrace a more communal process, we—and our clients—will all benefit.

Damon Farber, ASLA, Professional Affiliate MSAIA, is the principal of Damon Farber Associates, a landscape architecture firm that works primarily with architects and developers. **AM**



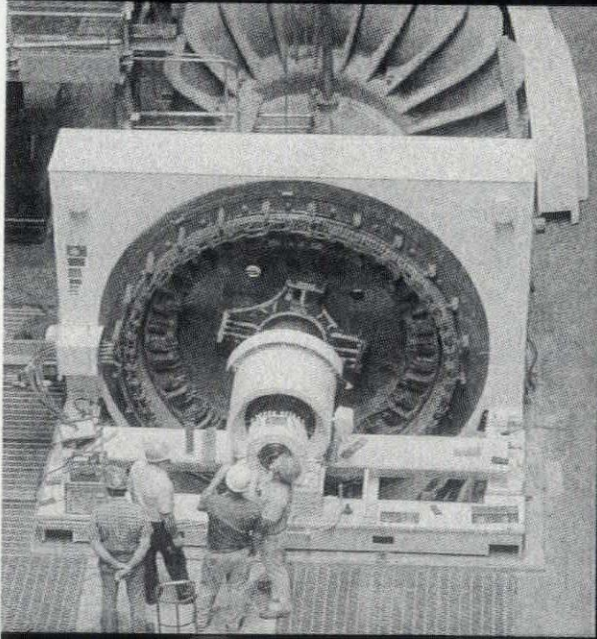
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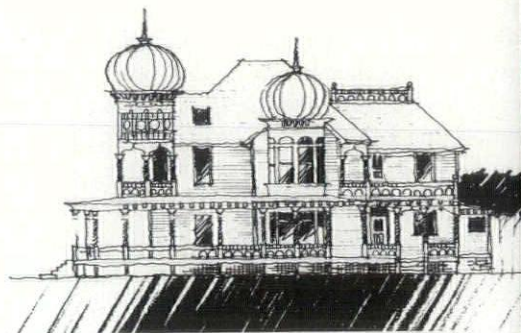
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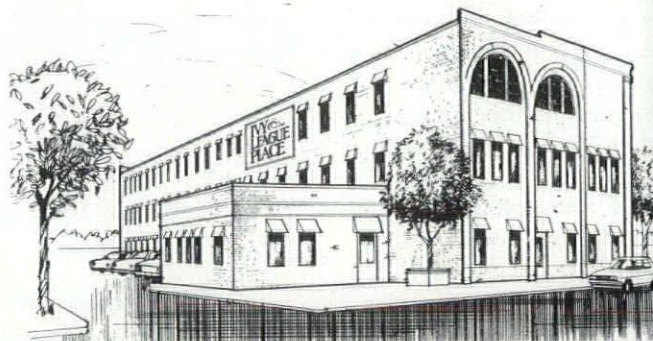
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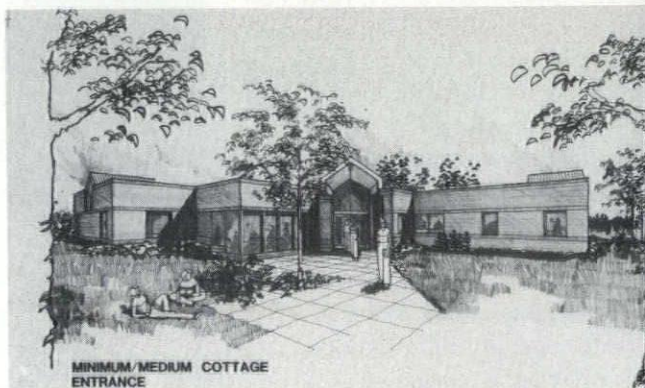
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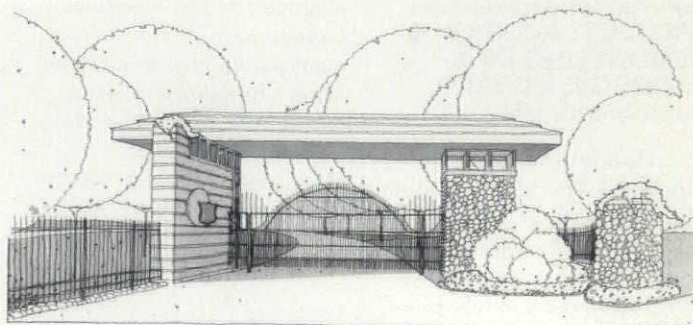
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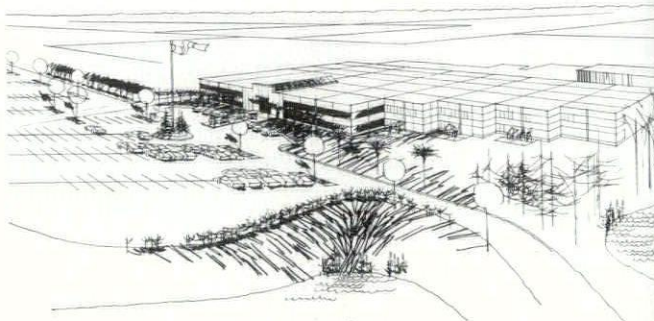
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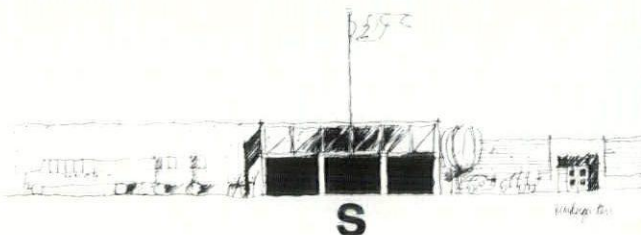
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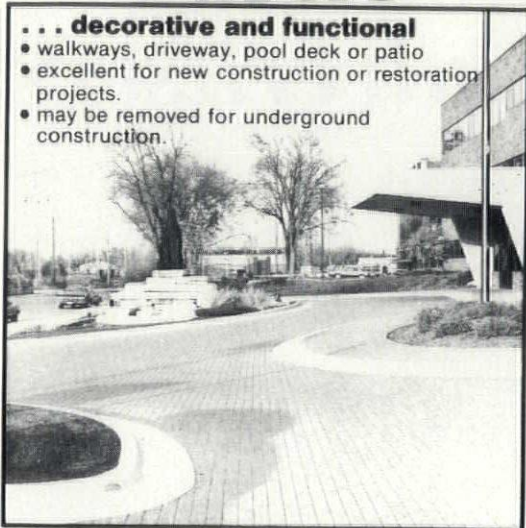


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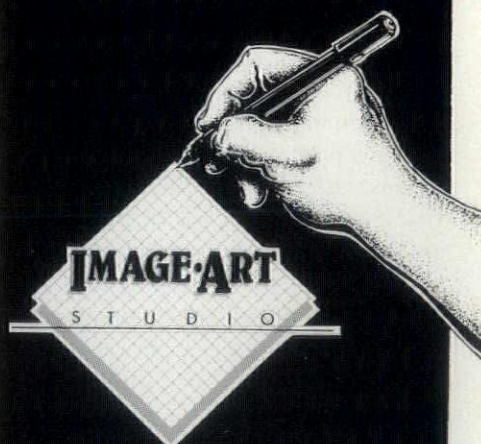
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