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Leonard Parker, FAIA, has been named to receive the Gold Medal, the highest honor of the Minnesota Society, 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 Cemy. 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 4 years, he is currently assistant director of the graduate school.

In announcing the Gold Medal award, SAIA 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 volvement in the university and in the sample 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 8 years with Eero Saarinen and Associates in Bloomfield Hills, Michigan project manager and senior designer. His firm’s projects include the Law School at the University of Minnesota, a recently completed Hubert 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 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.

**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, theaters, 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...
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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 “Tokyo: 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 categories of daily activity around which the exhibit is organized: Walking, Working, Playing, Perceiving, 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 multiscreeen 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.

Tokyo 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 mirrored shaft softens into a kimono-like fold revealing the structural framework of building and crumbling rocks. Called “Death and Life in a Great 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. Heavily with theater masks stick out from the top, their hair (or brains) a mess of strings and springs. They look down on anyone who looks closely at the column, which is a metaphor for the city. Eye holes cut into the sides 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 pastel 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...
We went straight to the experts pictured above for the answers to me 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 design stage when I need it most?" "What company handles all the big names like Stonecast by Sanspray, Stonehenge, Klefstone, and Permatone S by Manville, Weyerhaeuser Panel 15, Masonite Flame Test, AlumaWall, and Granex Composite Stone Panels?" In short: "Where can I go to find a problem solver?" Their answer? It appears to be unanimous.

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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."

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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 me suggestions on how you might make me improvements?"

My wife smiled politely. Over the ears we've tried to convince ourselves at our wooded surroundings of branches 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 are overtaking what sod there was. Weeds needed weeding. Groundcover wasn't covering, and so on. The more jargon 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 course an ornamental in the corner."

"My god," she thought. "They’ve put a barberry or either side of the entry to our glass-and-stucco house, a cutsey order along the walk, and a patridge on the pear tree." "Thank you, but we're not really interested," she said, no longer miling. 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 yard should be, ours, with its ordered haos, did demonstrate a sensitivity to one's 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 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 situating a structure, sculpting the groundplane, 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 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 studies, 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.

Continued on page 63
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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 active 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.

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

Continued on page 23
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Merit awards were given to four design teams: Groupe 14-27 and Michel Parent et Associés, Paris; Craig Glynn and Mario Nievera of Philadelphia with Don Partlan of Alexandria, Virginia; Francisco Eduardo Sanín, London; and Rowland, Jackson Myr-L, Newman Dahlberg and Partners of Dallas, Texas.

The five finalists each will receive $0,000 to develop finished plans including models, detailed drawings and cost estimates. The redesign project is expected to cost between $5 million and $10 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, CAAPB; Mayor George Latimer, St. Paul; William Spoor, chair, Capitol City Renaissance Taskforce; Sen. 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 Spirn, 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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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 Shangai 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
LIVE! from the World
The Prairie Home Companion reopens in a decidedly upscale setting
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

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 dance 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.
The 925-seat World Theater, nominated 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 ballet to chamber music to film, as well as the mainstay of the house, "The Prairie Home Companion."
dramatic transformation

Taking theater with an artistic edge

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 downtown St. Paul, architects Hort 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 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 box and a graphic display area—and a splayed into the right into a larger space with a concession stand, seating area, 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 corridor to either side of the main seating area. Behind these splayed columns are 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 Strap, project architect and manager with Hort Elving. “The owner supported our efforts to shape the theater’s identity every step of the way.”

The theme of multiple columns repeated in the theater space itself serving to articulate an otherwise planar space. Economy reigns here with the stage being the main focus. With a minimum of detail and volume 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 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.
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."
The poetry of iron

Wrought with grace

Minnesota craftsmen continue a strong tradition

"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 the 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, at others like him locally, in the south and on the West Coast, have rediscovered the artistic value of well wrought pieces of iron. Indeed, they prefer the ten artist-craftsmen over blacksmith and to of sketches and compositional elements when referring to their work, almost if it were a painting or a rendering.

Mark Nichols, of Northfield, Minnesota, has completed several commissions for architect Edward Stovik 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 which can produce alone. Their work includes gates, railings, interior partitions, signage, windows and even roof top crests, in styles that range from period reproductions of Victorian decor to contemporary architectural designs.

“I’ve worked in all the other metal bronze, aluminum, steel, and so on says Bob Walsh, who readily waxes poetic when discussing the business. “Now 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, “ironwork’s creative worth within its architectural context. The viewer must learn to see beyond the manipulation of materials and evaluate ironwork’s 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 Hippocrates, 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

By Jean Spraker

Unlike major architects whose names are celebrated in the press, craftsmen 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 premier American metalsmith Samuel Yellin seeks to rectify this situation.

The exhibition, “Samuel Yellin, Metalworker,” includes original working drawings and metalwork pieces executed under the direction of this virtuoso of hand-forged ironwork. Curated by the National Building Museum in Washington, D.C., the exhibit showcases work by Yellin (1885–1962) and his shop of ironworkers who executed hundreds of commissions for architectural and decorative metalwork during the 1910s, ’20s, and ’30s in states, including Minnesota.

Installations by the firm enhanced major buildings of all types—bank offices, universities, church 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) collaboration with the architectural firm of York and Sawyer. There, 200 tons of iron were wrought into grilles, screens, railings, lanterns and other architectural accoutrements.

Samuel Yellin, a Polish immigrant who came to this country in 1906, brought European historicism and C. E. 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 founding master, disruption by the war, and the transformation of architecture into the unadorned International Style combined to end the era that this respective 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 Exhibits Department of the Minnesota Historical Society, St. Paul. The exhibit runs through December 28.
Williams/O'Brien
Where honest architecture comes first

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 are 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 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 a sister, but 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 (1970), the firm has designed large and small-scale buildings, establishing 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, 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..."
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 here 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 to 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 did a redevelopment study for Plymouth, a blighted north Minneapolis commercial area further decaying by the smolder 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 Inkytown, 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 ends in style, it has relished innovation. “We were among the few firms in the late '60s concerned about building technology.” With Bakke, Kopp and Structural Engineers, they designed Minnesota 2-32, an elderly housing tower in North Minneapolis which was the largest totally prefabricated 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-
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.

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

"Pete had a very dynamic role at NCARB," says Sam Balen, then director of professional development and now executive director of the organization. Williams led efforts to revise 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 first proponents for a degree requirement for architectural licensing. "It was not very popular stand," says William Houseman, a long-time consultant to the 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 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 Milhanson Westerbeck Bell. "They had desire to run something a bit like a design studio at a school," notes Cleonce.

Their office is open in plan and spirit. "It is wonderful to work here—with the people and the way the 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 draftman, the project manager and the student all work equally."

"It is a place where you can really learn," agrees Bruce Hassig, who worked there with a short hiatus since he came fresh out of school fourtee
one of the firm's most significant projects is Findley Place (above), signed 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-half-block site is a community center with a day-care facility that uses the rooftop as a play-
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 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 all mention has served Jim O'Brien well 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 he always wanted the public—whether that is 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."
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.
“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 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 lacked. “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 was 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 it looks over here, you’ll change your mind.”
"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 men, other wives tell me, still cling to the old-fashioned marriage contract: the woman is in charge of the house. She arranges its decoration and 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 ten 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 passed plane geometry and can never visualize anything in three dimensions, I was delighted by the airy, well-lit spaces James created for my daughter and myself in an addition he designed to his house. I was grateful that he could see just where windows ought to go, 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 planters.

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 thought 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 fanciful 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. Close 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.

"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 yet...
had been confused by the penguin.

Before James and I got married, I had been walking with my daughter past gift-store window, mainly filled with trinkets. 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 hostess, 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. This time she had gotten to know me well. I sighed and walked on. Jennifer was right; a phony penguin would never fit into our modern environment. I forgot about my short-lived obsession until Christmas morning, when James, beaming, unearthed the penguin from the hall closet. He liked it. "I told you; it was so frankly fake that it qualified as real.

So phony-fake was out, frankly-fake would be in. Between these parameters was a gray area, which I would only notice when I brought home the long accessory, or telephone, or bedroom. The telephone looked fine too, 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 done 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 Geographies, 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 nearby 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 besides...
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 minded him of his promise. "I don't suppose you'd like me to put a new filing cabinet somewhere, so you could rid of some of this stuff?" he asked quietly. I remembered our conversion about bedspreads. "No," I said, only but gently. "This is perfect the way it is."

I knew James had never seen any plastic boxes in an English library. A few days later I relented and moved everything from the one shelf at 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 led wood. I too distinguish between the frankly fake and the phony.

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."
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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 Neuberg 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 in Cologne; the Prague Square in Berlin; the area around the castle at Salzburg; the Lingotto Quarter in Turin and the city center in Boston. Harald Klump, 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 for 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 51
| FIRM NAME | ADDRESS | PHONE | ESTABLISHED | KEY PERSONNEL | WORK % | SITES | ENVIRONMENTAL STUDIES | PARKS & OPEN SPACE | URBAN DESIGN & STREETSCAPES | COMPREHENSIVE PLANNING | MULTIFAMILY HOUSING/PUDS | TRAFFIC/TRANSPORTATION | LANDSCAPE ARCHITECTS | LAWN, GARDEN & Hardscapes | MASTER PLANNING | RECREATION AREAS/SKI/GOLF | ADMINISTRATION | OTHER TECHNICAL | TOTAL |
|-----------|---------|-------|-------------|---------------|--------|-------|---------------------|-------------------|---------------------------|----------------------|---------------------|----------------------|------------------------|------------------------|----------------------|------------------|------------------|----------------|----------------|-------|
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| Landscape Architects | 1.5                            |            |            |
| Other Technical      | 1.5                            |            |            |
| Total               | 3                             |            |            |
| Residential/Decks/Gardens | 65           |            |            |
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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 Pat Norvell has been selected and will receive a fee of $130,000.

Gehry at the Walker

"The Architecture of Frank Gehry" is the first major museum exhibit of one of the most highly acclaimed architect 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 inegalitarian materials, and his unexpected juxtaposition of architectural elements.

The Walker exhibition, a thorough examination of the California-based architect's work, includes nearly 25 photographs, drawings, and models of projects from 1964 to present. Among those shown will be the Loyola La
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.

"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.

"It's almost as if we are seeing a return to the skilled craftsmanship of another era, when lath and plaster was a popular building product and could be used in many attractive shapes and forms. But now, skilled craftsmen are able to achieve unusual results through innovative applications of drywall."

"This project is the best work I've seen done by a drywall contractor. It was a real challenge, and everyone walked away with an education."

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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 Brozler, ASID, IBD, of The Design Group for the Resource Bank Trust project in Minneapolis. An honorable mention went to R. Thomas GunkeJman, 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; Allilialc: Cindy Douheth Nagel; and Kar

ily Earl. An honorable mention in the same category was given to William G. Beson, Associate ASID, and John Crosby, Associate ASID, for Cavallet.

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

In the historic preservation/adapt reuse category, the Ruth and Frederick Mitchell Student Center Building, Medical 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 associate department director/interiors INSIDE!, a division of Ellerbe Ass
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vides 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 Architects 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 science professionals, and students are invited to share with the world their visions and designs.

The jury will include author R. Buckminster Fuller; architectural visionary Paolo Soleri of Tuscon, 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 twodimensional forum for architectu
ought and discussion. Remo Cam-
piano from Artspaper; James Czar-
necki, director, Minnesota Museum of
art; and Herbert Ketcham, FAIA, pre-
sent-elect, MSAIA, served as jurors.

Rafferty Rafferty Mikutowski re-
ceived an Idea Honor Award for the
Biwabik Gazebo: Concept & Stencil
tail."This entry, a three-dimensional
mite gazebo projecting out of a col-
fully patterned background, was cited
an excellent idea for the contrast of
background and use of "pristine bas-
life."

The paper presentation of the "Ar-
iona Historical Society Museum" by
cott Newland/Mark Nelson/Joe Met-
er/RSP Architects received an Honor
award for Presentation/Idea for the
ique layering of image with colored
ner and use of stars, sun and moon
focus on the building.

A Presentation/Idea Honor Award was
so given to Marc Partridge/RSP Ar-
itects for "Water to Water." Their lap-
ol addition to a Cedar Lake house
as cited by the jury as "well-done with
ick graphics."

The "Prototypical U. S. Consulat"
Ira A. Keer, an Idea Honor Award
inner, was cited as a simple, clever
ea which captures the essence of our
ulture.

An Urban Design Honor Award went
"Dreaming of My Children" by E.
avnik/RSP Architects for its clever
ea, nostalgic social concerns, and
imist statement.

Robert Rothman also received an
onor Award for Urban Design of
arket Square" in Milwaukee, Wis-
sconsin. The jury commended the "over-
all good solution and the re-establish-
ent of the background" with a curved
et echoing the curved fountain, which
ffects the original 1909 Civic Plan.

"Architecture &archy," a montage
umentary on architecture, displayed
 list of construction terms contrasted
ith Xeroxed structural details, over-
pped by four color photos of a con-
ut site. The final board shows an
levation of Minneapolis against a
mbling background. The anony-
ously submitted project (designed by
M. Paid) was given a Phantom Award.

All submissions are eligible for a
ennial exhibit at the Minnesota Mu-
um of Art to be held next February.

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Continued from page 13

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

After years of academic servitude and eventual assimilation, he returns to extract a revenge on Gotham’s modern assassins by devising his own style: architecture (Meta-colonial, with an explanation). “Pride of Place” is, then, 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 in Stern’s pantheon and asserted as coextensive with the republic’s trust aspirations.

Stern’s attempts at addressing the breadth of American architecture are best half-willed, with most of the program devoted to the architecture “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 use does Phil Johnson to San Simeon and the palatial Newport “cottages” have to the needs of American architecture? The epic conceits of the nation’s Hearsts and Vanderbilts are immensely provocative for a social analysis of American taste and cultural aspiration, but that register of critique is out of Stern 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, soci
economic upward mobility piercing rough 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, leave 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 his book and the series with himself standing on Long Island gazing wistfully across the bay while intoning the climax passages from The Great Gatsby, cautionary tale of a provincial parvenu who misidentifies a culturally and cinically bankrupt (if often dazzling) social stratosphere as the epoch’s Arcadia. 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 Face” is Gatsby with a T-square, and this book’s real project is, properly peaking, neither critical nor analytical. Like Gatsby’s desires, it’s “just personal.”

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

Opinion

continued from page 19

The same time, more active participation by architectural students with landscape architects is sure to lead to a clearer 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 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 Fflliate MSAIA, is the principal of Damon Farber Associates, a landscape architecture firm that works primarily with architects and developers.
Rolf Lokensgard, AIA  
PROJECT: BARDWELL-FERRANT HOUSE  
Minneapolis, MN  
The Bardwell-Ferrant House was constructed about 1883 for Chas. Bardwell. In 1890, Emil Ferrant engaged locally-prominent Norwegian architect Carl F. Struck to create the Moorish design theme with onion domed towers, ogee arch shapes and deep-toned stained glass windows. The 1985 renovation for owners/developers Mary Lou Maxwell and Jean Stewart creates four apartment units that revive the original architectural elements and embellishments. The building is on the local, state and national Registers of Historic Places. (612) 375-9086  

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BWBR Architects  
PROJECT: MINNESOTA CORRECTION FACILITY FOR WOMEN  
Shakopee, MN  
When it opens in August, Minnesota’s only prison for women will continue to set trends in the corrections field with its progressive facilities, as it has always done with its effective and humane programming. Five cottages, plus core buildings with interior “street” walkway and skylighting, unique solid fuel mechanical plant and open-air courtyard on 36 acres compose the new campus. The split-level design with sloped roofs and face brick maintains the residential atmosphere of the minimum security institution. (612) 222-3701  

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etropolitan Lakes, MN

letroit Lakes will soon be enjoying climate-controlled shopping in their new 92,000 sq. ft. indoor center. Carefully scaled to the existing landscape, it is designed to enhance the downtown strict without spoiling the built environment.

Wrapping around some of the existing retail stores, the mall features an all brick exterior, canvas awnings and skylit malls to create an exciting and festive shopping atmosphere. Completion is slated for September, 1986.

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olf Lokensgard, AIA

PROJECT: THE OTHER PLACE
neapolis, MN

oftop decks overlooking Minneapolis Skyline and Mississippi River are amenities for 33 townhouses at 3rd and Main on River St. The site plan separates parking and driveways from interior green spaces that flow onto the proposed 3rd Ave. Greenway to the Riverfront. Two- to four-

bedroom units are designed with tuckunder garages and interior stairs connecting all levels to the private rooftops.

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PROJECT: SALVATION ARMY SILVER LAKE AMP
. Anthony, MN

e Salvation Army is proposing a major addition to their Silver Lake Camp to include a new entrance gate, administration building, lodgehall, a maintenance/storage facility and duplex living/conference units. All structures will be in a style consistent with camp living. Typical materials will be natural wood siding integrated into field stone foundation outcroppings. The Camp is a highly-utilized natural wilderness located in the heart of the Minneapolis metropolitan area.

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