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PROJECT: 1985 Parade Entry, Lundgren Bros. Construction Model at Chanhassen, MN, Near Mountain Development at Chestnut Ridge

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The Miiiiiae|K)lis Collegt? of Art and .sifiii will present a symposium, "The Nouvelle Disco: Art in Popular Culture," which will explore art in participatory pop settings, such as the disco. Her examples of nonconventional art such as MTV and innovative exhibits will be highlighted in the symposium, to be held November 7-8.

Scheduled speakers include Henry Aldzehier, author of American Painting in the Twentieth Century and former director of twentieth century art at the Metropolitan Museum of Art; Barbara Rose, author of American Art Since 1900 and associate editor of Arts magazine; Fried Sischy, editor of Artforum; Franz Hulze, Chicago correspondent for Art news; and artist Barbara Kruger, filmed television critic for Artforms.

"The Nouvelle Disco: Art in Popular Culture" is co-sponsored by the Center for Arts Criticism, Walker Art Center, Minneapolis Institute of Arts, and National Endowment for the Arts.

# Metalwork conference to forge link with architects

"Decorative Metalwork in Architecture," scheduled for November 12-14 at the Radisson University Hotel, Minneapolis, will focus on the design characteristics of decorative metals and their relation to contemporary design movements and trends. The conference, which organized to encourage interaction between architects, interior designers and artists/craftsmen, will examine criteria for good design and look at the historical continuity and discontinuity in the art of metalwork.

Among the conference activities will be a national juried exhibition of contemporary hand forged architectural ironwork. Conference participants will have the opportunity to tour the "Samuel Yellin Metalworker" exhibit at the Minnesota Historical Society, as well as regional architectural examples of hand forged and decorative metalwork. In addition, the conference will feature an ironwork demonstration with prominent artist-blacksmiths discussing and demonstrating the design-to-execution steps of metal work.


The conference is co-sponsored by the University of Minnesota School of Architecture and Landscape Architecture, Continuing Education and Extension, and the Minnesota Society American Institute of Architects, along with ten other organizations and University of Minnesota departments. For more information call Jan Becker at (612) 625-5886.

### History Center winner selected

Hammel, Green & Abrahamson of Minneapolis has been selected from among six finalists in a national competition to design the proposed $50 million Minnesota History Center. The new facility, to be located on the old Miller Hospital site along John Ireland Boulevard across from Highway 94, will consolidate the Minnesota Historical Society's scattered resources.

The proposed design confronts the challenges posed by the isolated site. When 35-E is completed, the property will become an island wedged between highways. Given the harsh environmental conditions, the six competing firms needed to develop designs that would not only be functional but relate well to the downtown, the state Capitol and the Cathedral while sheltering users from the ubiquitous highways.

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The Minnesota style defined

Minnesota architects have long been hired by other American architects to use their skills in visual presentation. A reputation stems from Minnesota architects' high level of drawing and drafting ability, known as the "Minnesota style," which places heavy emphasis on pencil technique.

Now comes a new group of young Minnesota architects to challenge that tradition in a recent show called "Minnesota Architects" at the Robert Thomson gallery in Minneapolis, July 12-August 16. Using a variety of techniques in a variety of mediums, these architects are bringing the art of architecture back into the local scene. Drawings are for drawings' sake here, not for the conveyance of technical data. Styles are borrowed from any of the art movements associated with major shifts in architectural thinking, the Renaissance, Beaux Arts, bêtis, Constructivist and Modern art movements to name a few. But in nearly every case, the styles used are merely rifting points for exploring new expressions of the oft elusive "architectural statement."

Two pieces in particular bear the imprint of the Beaux-Arts tradition in delicacy of rendering. Two detail drawings by Vincent James for the new Minnesota History Center have the classic qualities of the ink washes and strolled light and shade so often used the Beaux-Arts school. Yet, they are ne in pencil. Still other pieces, such Thomas Oliphant's "Library," reflect more contemporary predilection for ink graphics and illuminating details, and reassembled in a pastiche. This is antecedents in the DeStijl movement and in the current trend for "destruction," a form of art criticism attempting to understand a work of art more thoroughly by taking it apart piece by piece. Oliphant's drawing presents itself as a graphic poster than as art.

The use of solid black for shadows, gray tones for shaded vertical walls and fine ink lines for edges serves less to explain the building than to present a graphic image of contrasting shapes. This is all the more true when one attempts to decipher the details only to find inconsistencies within the convention of color assignment (i.e. black, gray, white). The inclusion of thick and thin lines as a framing devise are watered down versions of Constructivist technique.

The idea for the show came from local artist and gallery owner Robert Thomson. Following the lead of major art galleries such as the Max Protetch Gallery in New York and the Otis-Parrsons Gallery in Los Angeles, Thomson wanted to explore the idea of doing a similar show of architectural drawings as art in Minnesota. Curated by architect Dan Avchen, the show explored the way architects use various media to document their ideas and to solve architectural problems.

Avchen had a more personal goal beyond the practical concerns of assembling an interesting show. "This was a chance to show new people to the community," said Avchen, a follower of the local art scene. In addition to architects, James and Oliphant, the show includes work by David Mayernick, Joan M. Soranno, Douglas Lundman, Thomas N. Rajkovich, Barry Petit, David Bercher and Greg Abnet, all recent graduates working for local architectural firms. "I was frankly trying to find drawings," said Avchen, "that avoided some of the more commercial cliches of most architects' renderings."

The work exhibited does indeed present a side of architectural thinking in Minnesota outside the traditional practice. Avchen summarized the show by saying, "It needed to be provocative, to have something beyond the drawings themselves and, perhaps, to explore some new directions." If the drawings are any indication of the future of local talent, there is much to look forward to. B.N.W.
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redesigning innesota, round thirteen

Peggy Sand

Editor's note: The Governor's Design Team is a volunteer group of architects, landscape architects, planners, and graphic designers which visits communities around the state, assesses their problems and recommends design strategies. Since its inception by Governor Perpich and the Minnesota Society of Architects in 1983, fourteen teams have visited various Minnesota towns. Peggy Sand was a member of the thirteenth Governor's Design Team.

On May 29 twelve of us came from St. Cloud and the Twin Cities to Melrose, a central Minnesota agricultural community. As we approached the town, we were greeted by community symbols: the proud steeple of an historic Catholic church and the cheese factory tower. Melrose and its residents would be the focus of our work for the next three days. At first we would look at the community with fresh eyes of outsiders, but by the end of intense work sessions, we would have more insight into the community than many of its residents had.

The Governor's Design Team is essentially an experienced group of designers who come into town as a bag of goodies—the knowhow and tricks of the profession. But we also come with a mirror that we hold up to the community, reflecting ideas that have roots and meaning in the community itself. The Governor's Design Team, with local involvement, can show community an image of the future. Despite months of preparation by the community and team, the team’s first goal was to use our eyes, ears and hearts to understand the community.

Melrose revealed itself to us in many ways: From conversations over the kitchen table with our host families to a seemingly 40-mile-long bus tour of a mile-square town; from a matriarch’s narrative of the town’s origin, its people and its church to meetings with community leaders; from the police chief’s statement of traffic issues to potlucks and sloppy joes with nearly every group in town. We heard an octogenarian farmer’s tale of the pain in selling her tractor at the end of an era and we listened to the mayor’s pep talk on the community's future. We watched a new town, healthy industry and stable population indicate that Melrose’s economy is strong, the community wants to use its strengths to assure a solid future in the tenuous location of rural America.

The city invited the design team to explore that future. Community leaders wanted specifics: Where should industrial development be located? How should the freeway area and entry into downtown be improved? How should mixed use and transitional use areas be handled, particularly regarding the controversy over the requested rezoning of a riverside residence to commercial use? What can be done about conflicting site needs at the park where a new congregate care facility is planned? How should the traffic situation and the image of Melrose be improved?

After a day of talks and tours, we hosted a Friday night town meeting where 60 community people in small discussion groups portrayed their community as a collection of images and values. We asked them to close their eyes and visualize Melrose. Images arose of turkey feathers, cheese, the river and the church steeple. They saw Melrose as tightly knit, prosperous, conservative,

Continued on page 92
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Focus Group Interviews
Focus in on Good Design

Richard A. Krueger and Ardis Cook Hutchins

Suppose you had a magic box that could predict the acceptance level of your latest design. The box could tell you if the design will meet your client’s needs and interests. Ineffective designs could be spotted quickly and revised eliminated before they are implemented. Time and money would be saved efforts are directed to the best design possibility.

Magic boxes don’t exist, but an effective market research tool called the focus group interview does.

Historically, architects and interior designers have developed designs using theory, experience or tradition. These approaches have value but also major shortcomings. They don’t provide us with the necessary information about how a client customer will respond to the design.

As a result, we are destined to learn the hard way—by trial and error. And errors are hard to correct when they are in the form of a 50-story tower.

Focus group interviews can help prevent errors. By focusing on a single design problem with a select group of users, the designer can discover what the various users are important and why people think or feel the way they do.

Focus groups are a means of obtaining information. The group’s function is to provide that information and not to plan, advise or vote. Emphasis is on diversity of opinions, not consensus. The primary focus group interview consists of a minimum of three different groups of eight to ten persons in each. The moderator introduces the specified topic and follows a predetermined questioning route. The group shares insights and ideas. Typically lasting less than 2 hours, the interview is tape recorded for later analysis. Responses in each interview are compared to identify patterns among the various groups.

The group interview is targeted to a particular audience because the spaces within a building serve different groups. Secretaries, executives, and laborers have specific needs, and the workspace within a building must be designed accordingly. An architect designing a new office complex may arrange one interview to determine secretaries’ needs. Another group interview will help reveal management’s needs.

Selecting group members may be the trickiest part of the group interview. The client can provide a list of potential candidates. You want a homogeneous group that shares certain social, economic, educational or demographic characteristics. People are more relaxed and open if they feel they are among peers in a nonjudgmental environment.

The interview should appear more like a group conversation or discussion than an interview. The moderator guides the group but avoids appearing as the authority figure with all the answers. After all, the moderator is there to discover the answers.

Begin the sessions with broad questions that will encourage conversation—use transitional questions that lead to more specific ones. People must be mentally prepared to answer questions. “Think back” questions are helpful.

For instance, suppose you were designing a training room for a high-tech company. You might begin by having employees think back to previous training rooms they have used. A discussion of the positive and negative features of training rooms would be helpful in developing a new design.

Although the designer is heeding suggestions from the users, the group interview doesn’t limit the designer’s creativity. The interview, in fact, can enhance the architect’s creativity by providing further insight into the users’ needs.

For example, the focus group interview can provide beneficial at a project’s schematic design phase. A regional Mexican restaurant chain wanted to test an idea for a new restaurant. In a product preview, a focus group of select consumers was shown sample menus and color drawings of the proposed restaurant’s facade, landscaping and interior layout. Based on the group’s discussion of the plans, the company determined that the concept was inconsistent and ambiguous.

In other situations, a focus group interview can be used in the programming phase. For example, a group interview helped create a better work space for a team of six or seven workers. The original program had called for a large open room with the desks and phones arranged in the room. But a group interview during the programming phase revealed that the team didn’t like the open environment. When they were all busy talking on the phone, typing, and meeting with clients, the room became noisy and difficult to work in.

This information helped the designers develop private work spaces and a central conference area within the large room. The users were pleased with the final design because they now had a more functional workspace.

Only by going straight to the ultimate users had the designers in each situation learned of certain concerns that helped them develop better designs. The group interview provides invaluable feedback to the architect and interior designer. By using market research and social science procedures, designers can develop plans with greater assurance of successful adoption and client satisfaction.

Richard A. Krueger, Ph.D., is an evaluation specialist and associate professor with the Minnesota Extension Service at the University of Minnesota. Ardis Cook Hutchins, M. Arch., is an interior design lecturer at the University of Minnesota. Krueger and Hutchins collaborated with Gail D. Olney on the Manual Focus Group Interviewing for Architects and Interior Designers.
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SEARS
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rebuttal

In the July/August issue of Architecture Minnesota I was pleased, at first, to see a generous amount of space devoted to a plea for more cooperation between architects and landscape architects—a good idea. But as I read I realized that this “opinion” had actually damaged that which the writer, Farber, has sought to advance.

Farber, has sought to advance.

First, I question his definition of landscape architecture as “process-oriented.” What Mr. Farber is referring to is a Bauhaus-inspired problem-solving paradigm that is “rational” and “defensive.” Today most good schools of landscape architecture like Minnesota’s knowlede other points of origin for design that complement, and for some purposes, replace the rational paradigm.

Second, Mr. Farber says that “if architecture is the mother of the arts, then all of us as brothers and sisters comment that parent.” I don’t know where Farber got the view that architecture is the mother of the arts; but wherever he got it, he should have kept it to himself. Architects do not need to be encouraged toward maternalism in their relations with landscape architects; paternalism is bad enough. Collaboration is, by definition, between equals. Less than that is still just bushwhacking.

Third and last are the irresponsible, uninformed remarks about the landscape architecture program at the university of Minnesota. A visit to Mr. Farber’s home by two “students” (of landscape architecture, presumably) apparently inspired these remarks. Inking suggestions for improvements Mr. Farber’s house they suggested an arborvitae on either side of the entry to our glass and stucco house” and other things that Mr. Farber found unsavory. “Had the two students who dressed and redressed my yard... been educated to a definition of landscape architecture which is broader than horticulture, they might have seen better.
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Beyond the garden ethic.” Four points. The students mentioned are identified as University of Minnesota students but the article is structured around that presumption.

Minnesota does not teach students “put an arborvitae on either side of entry” of a “glass and stucco house” nor do I know of any landscape architecture school in the country that does. But the validity of such a gesture should not be dismissed with such content when the “marking of the entry” is so well precedented and persistent landscape gesture.

To use the phrase “broader than horticulture” in the perjorative sense generates and misrepresents horticultural science. Horticulture, per se, nothing to do with placing arborvitae.

What precisely is meant by “beyond the garden ethic?” If Mr. Farber shies away from my definition of the garden as the aphorical intersection of mortal man and the immortal, through nature, the really do wonder what could possibly be beyond that?

Patrick Condon, Assistant Professor, University of Minnesota School of Architecture and Landscape Architecture

AM's place

My wife and I subscribe each year to a wide variety of publications. They range from Architectural Digest to the Wall Street Journal and cover business, professional and personal areas of interest.

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defense of
competitions

John Rauma

The state of Minnesota has seen three
major design competitions in the last
ten years. That is an extraordinary
number.

They have all been conducted by the
Capitol Area Architectural and Plan-
ing Board (CAAPB), which was cre-
ated by the Minnesota legislature to
see the Capitol area. Minnesota law
requires that plans for public buildings
in the Capitol area be secured by com-
petition conducted by the Capitol Area
Board.

The quick succession of these three
competitions is unprecedented. The
competition for the Minnesota Judicial
Building, conducted last year, was put
off until after the competition for a
new headquarters for the Minnesota
Historical Society was already un-
dertaken. The Capitol Mall landscape
competition developed when earlier
landscaping of the Mall became
more ambitious as Governor Rudy
Pich and Walker Art Center director
Martin Friedman advocated making the
Capitol Mall a place of greater cultural
significance.

The landscape mall competition was
a-stage, open competition. No spe-
cial qualifications were required to be
a finalist, but all finalists had to
develop a design within the prescribed
parameters.

The competitions for the Judicial
Building and for the History Center were
unprecedented in terms of budget and
scope. The first was open with the qualifi-
cation that entrants have a minimum of
10,000 gross receipts in each of the
preceeding years. Because of the
special nature of the projects, experi-
enced firm.

In each case, a designer selection
panel which represented the interests of
the ultimate user, the Capitol Area
Board, and the Department of Admin-
istration screened submissions and se-
lected finalists who then developed de-
signs.

In both competitions, the informa-
tion supplied to submitters has been
highly professional and very thorough,
with programs and urban design frame-
works prepared by well established ex-
erts who have been hired as consult-
ants by the Capitol Area Board. De-
signers in all the competitions have been
invited to the site and briefed by the
users.

As professional advisor to the Capitol
Area Board, I advised the board on the
competition process and helped to tailor
the process to respond to concerns of
the board and the users. There were
three major concerns. How will we in-
sure that the submitters are qualified?
How can we adequately communicate
the user’s requirements to the design-
ers? How can we determine that we can
work with the architects chosen? The
last is the most difficult because con-
ventional client-architect communication
is restricted in the competition pro-
cess.

During the site visit, we try to en-
courage informal communication. In the
judicial competition, Judges Lawrence
Yetka and Peter Popovich and Sue
Dosal, Executive Secretary of the State
Courts System, requested personal in-
terviews with the candidates. Through
the interviews a short list of twelve was
narrowed to five.

The selection of jurors is obviously
an important and delicate part of the
process. It is important that the jury be
balanced. In putting together the His-
tory Center competition jury, we wanted
a range in architectural approach re-
presented, so that competitors could sort
themselves out in relation to the jury.

We began with Robert Geddes, an ed-
cuator identified broadly with the Modern
movement, and Donlyn Lyndon, who is
concerned with cultural context and
its impact on design. James Marston
Fitch seemed like a good choice, with
his extraordinary knowledge of Amer-
ican architecture and preservation. Hideo
Sasaki is a preeminent juror in competi-
tions which have an urban landscape component. When two of the
original jurors withdrew, Arthur Erick-
son, 1986 recipient of the AIA Gold
Medal, replaced Geddes, and Val
Michelson, an architectural advisor to
the Capitol Area Board, replaced Lyn-
don.

The jurors for the History Center and
Judicial Building did not become se-
riously contentious. Following deliber-
ations they were able to narrow the
field of submissions and to decide win-
ing designs by consensus.

It was more difficult on the land-
scape competition because there are in-
finitesimal possibilities for designing a space
like the Capitol Mall, and the jurors
should not take polemical positions. At
Jaquelin Robertson’s recommendation,
European jurors Leon Krier, Dmetri
Porphyrios and Philippe Robert were
invited to lend international weight to
an international competition. If there
had been more preparation of the jury,
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Lanscaping,
Outdoor Lighting,
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A Minnesota double whammy  In two building design competitions of national scope sponsored by the Capitol Area Architectural and Planning Board in the last two years, Minnesota firms unallied with "big-name" out-of-state architects have taken the prize. The Leonard Parker Associates of Minneapolis won the competition for the Minnesota Judicial Building last year. Hammel Green and Abrahamson of Minneapolis won the competition for the Minnesota History Center juried this June (HGA also was associated with the winner of a third competition to design the Capitol Mall).

This Minnesota double whammy sends us two messages.

First, it testifies to the depth of talent present in the state's architectural community. In both cases, the winning teams developed superior responses to the building program and urban design framework. In both cases, the jury of national experts, clients and civic leaders selected the winning design without knowing the name or location of the firm.

Second, it demonstrates how the process of design affects the quality of design. Local firms that did not join forces with another out-of-town architectural firm had a distinct advantage. As Bruce Abrahamson, principal-in-charge of HGA's History Center submission, said at a presentation at the Walker Art Center this summer, "We did not have to make a forced marriage. We didn't have to get to know our partner."

Instead, HGA delved right into the design process, as the Leonard Parker Associates had done last year. After recruiting volunteers from within the 223-person firm, HGA divided them into eleven teams to address each part of the architectural problem from program and site analysis to engineering and cost accounting. Project manager Gary Reetz set up "History Central" and at noon each day (as well as all hours of the day and night) team members stopped by to exchange information, confab, and think further about the problem at hand.

Other teams of local firms allied with out-of-town firms were hard put to match that intensity of effort.

The continuity paid off. "HGA's design was a remarkably detailed response to our very specific and complicated program," said Nina Archabal, deputy director of the Minnesota Historical Society and staff coordinator of the History Center project.

Creative talent, systematic problem-solving, and a tightly managed design process—these are the components of high architectural achievement. The Minnesota architectural community, as evidenced by the two Capitol area design competitions, has a wealth of all three.

Linda Mack
Editor
The romance of music
Lake Harriet’s new pavilion

Few buildings more closely reflect the taste and cooperative spirit of Minneapolis than does the new Lake Harriet music pavilion. And in a city where bikers, joggers, picnickers, swimmers and boaters compete for park space, cooperation is a milestone.

Designed by Milo Thompson of Minneapolis’ Frederick Bentz/Milo Thompson/Robert Rietow, Inc., the new facility is the collaborative product of the architect and a 33-member advisory committee representing various political and community concerns. With committee interests varying from noise control to handicapped accessibility and all points in-between, creating the pavilion would seem an insurmountable task for an architect. But in an unusually open design process, committee members’ vague ideas, personal tastes and points of contention slowly melded into a cohesive whole. Thompson revised and refined his design based on input at each meeting, making the committee a part of the design process.

"I got the strong feeling that people wanted a romantic, old-world styled structure," says Thompson. "When I presented the design I could tell that some people were relieved that it would not be a high-tech building."

Thompson’s design is, indeed, anything but sterile or high-tech.

The bandstand is reflective of an earlier, more romantic era. The shingle-style pavilion with a steep, hipped roof, four corner turrets and an eyebrow roof stretching over the stage is reminiscent of architecture popular in the late 19th century. Although partly drawing on his ethereal memories of the Peacock

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Tradition revived on a city lakeshore

The idea for the eyebrow roof of the Lake Harriet music pavilion (above) grew from aesthetic as well as acoustical considerations. Architect Milo Thompson worked with Kirkegaard Associates of Chicago to provide a stage that would allow the musicians maximum sound quality without disturbing adjoining neighborhoods. Speakers hidden in the eyebrow will focus music to the audience as additional speakers concealed behind the criss-crossed lattice on the turrets increase sound quality. The window (upper right) frames the lake, allowing music listeners to vicariously enjoy lake activities while treating boaters to the stage festivities.

Theater in Copenhagen's Tivoli Garden, Thompson derived his most immediate inspiration from the shingle style restrooms at Lake Harriet, the remaining vestiges of architect Harry Jones' pagoda-style pavilion that was destroyed by fire in 1891. Thompson also drew on the image of Jones' original, more elaborate version of this pavilion.

The new pavilion is a statement of function and style. The 1,500 square foot concrete stage is ten percent larger than the most recent pavilion and accommodates up to 75 musicians. Situated on the lake's north shore with the stage facing north, the pavilion embraces its natural surrounding and myriad park activities. The pavilion's back, a full window, allows music listeners to look out over the lake while inviting boaters to share in the activities. At night, boaters are treated to a brightly lighted, animated stage.

Outdoor music facilities are, by definition, acoustically imperfect. In the previous pavilion nearby residents heard too much sound and the musicians not enough. Thompson worked closely with Chicago-based acoustical engineers Lawrence Kirkegaard & Associates to avoid such sound problems.

The ceiling contains a series of banana-shaped acoustical clouds that project sound back to the musicians. Walls and windows also project music back to the stage with minimum distortion. The attic above the banana clouds acts as a reverberant chamber that captures the music to be projected over the planned speakers.

The stage's northern exposure directs the sound over the picnic area and toward a hillside which buffers excessive noise from the adjoining neighborhood. The amplification system will be judiciously hidden in the eyebrow focusing the music to its intended audience while giving the illusion that the sound is coming from the stage.

But music is only one facet of the new pavilion.

"We wanted to keep Lake Harriet a place where you can go with your family, enjoy a concert, talk to people, on the beach, a place that retains casual, drop-in atmosphere," says G. Criter, project coordinator with Minneapolis Park and Recreation Board. Criter envisions multiple uses for the pavilion, emphasizing that dance, drama and other cultural activities could find a comfortable summer home in the bandsheil.

The newest facility is the fifth to grace Lake Harriet since the Minneapolis Street and Railway Company built the first bandstand that began the music tradition in 1888. After fire destroyed the first two and a storm the third, an inadequate "temporary" facility housed this music tradition for 50 years.

The Thompson-designed bandsheil of community efforts, epitomizes Minneapolis' expansive parks and the people who use them. Says Criter, "No one can call their own." E.

38 ARCHITECTURE MINNESOTA
The shingle style design recalls a more romantic architecture popular in the late 19th century (left). But romanticism is fledged with functionalism. The base of the turrets and wings, in addition to providing storage for musical equipment, contains a ramp that enables accessibility for handicapped musicians.

At night (above) concert-goers and boaters alike are drawn to a bright, animated stage. Orientation of the bandstand (bottom left) has been shifted ninety degrees from that of the old stand. A planned dock and boardwalk will link the pavilion and concession stand to the waterfront.
Pavilions of the past

Pavilions ranging from the romantic to the mundane have fostered Lake Harriet's music tradition for nearly a century. Despite the bandstands' different styles, each has affirmed Minneapolis' love for music and the outdoors. As fate would have it, the first three bandstands, meant to last a lifetime, led short lives. Fire destroyed the first two and a storm crushed the third. The "temporary" stand, modest and downscaled, lasted 58 years.

The extension of the steam railway motor line on July 4, 1880 turned the quiet Lake Harriet countryside into a popular stomping ground. In the early years, the motor line sponsored lakeside concerts to promote ridership. The first grand pavilion was built after Thomas Lowry became president of the Minneapolis Street Railway Company in 1887. The Minneapolis Park Board took responsibility for future bandstands in 1903 and continued a grand architectural tradition.

E. K. Research by Peter Sussman
Jones' 1891 pavilion was actually a modified version of this more elaborate pagoda structure featuring four corner turrets and accompanying flags.

The Minneapolis Park Board commissioned Harry Jones to design the 1904 pavilion in a Classic Revival style popularized by Chicago’s Columbian Exposition of 1893. Built on the site of the Pagoda pavilion, the new bandstand featured two wings extending over the lake. Concerts for 2,000 were held on the open rooftop garden level. The lower level included a cafe, refreshment counter and changing rooms for lakeside swimmers. The rooftop bandstand was moved down to the concourse in 1923 when the building inspector determined that the structure was inadequate to carry the weight of the concert-goers. A windstorm on July 8, 1925 toppled the building.

Modest in comparison to the earlier bandstands, this 1927 "temporary" facility lasted 58 years. It was built with little money under the assumption that a more elaborate facility could be built when financing became available. Despite the simple facility, music remained a popular tradition at Lake Harriet. In 1984 plans began for a new bandshell. The temporary facility was razed in autumn 1985.
A school for thought
The Humphrey Center reaches out on the West Bank campus

The stepped forms of both buildings are like open arms inviting visitors to the University." says Leonard Parker, architect for both the Law School and Humphrey Center. Likewise, notched forms on the south side of the building step back to lead visitors to the main entrance (opposite).

Perhaps the most democratic building on the University of Minnesota's campus, the new Hubert H. Humphrey Center is exactly what its namesake would have wanted it to be. It is a bright, open, easily accessible building that, practically speaking, brings people together in a forum of exchange and public debate, an activity Humphrey enjoyed immensely.

Designed by Leonard Parker & Associates of Minneapolis, the new Humphrey Institute of Public Affairs is located at an edge of the West Bank campus bounded by the four-lane Washington Avenue interchange on the north, on the west by 19th Avenue South, and on the south and east by parking and hard surfaced plazas. Although far from looking like a shopping center, the building functions like one, that modern symbol which has replaced the old town square.

The metaphor is not inappropriate. In addition to the Institute, the Humphrey Center groups the University’s School of Management and Center for Urban and Regional Affairs (CURA) around a large interior space called the Forum that recalls many shopping malls.

“We wanted the Center to be very visible and accessible to the public,” said Francis Bulbulian, project manager with Leonard Parker & Associates. “Having a large interior atrium such as this one allows people to come together, interact, peek in on the Institute’s activities and exchange thoughts.”

Interaction was the key word with directors and faculty of the Institute in their planning for the $14.3 million project. In an open letter to architect Leonard Parker and members of the Humphrey Institute Advisory Committee, dean of the school Harlan Cleveland stated, “We wanted to make sure that the faculty and staff would not retreat into an ivory tower, erect disciplinary ramparts against the interdisciplinary problems of our yeasty times or become in any way disconnected from the varied kinds of people who gave Hubert Humphrey strength and inspiration.”

The building was shaped by the desire to maximize the spontaneous exchange of ideas among students, faculty and the visiting public. The Forum accomplishes this by forcing people to visit or work there to pass through it on their way to other places within and outside of the Institute, thereby encouraging accidental meetings. It becomes the proverbial melting pot, an institute-wide gathering spot. All other functions contained within the building open onto this central “town square.” Only glass walls and low partitions separate the various departments from the space.

A cascading staircase of theater boxes or “pods,” adds interest to the Forum and provides seating space for students to study or meet informally. “The Forum is just wonderful,” said Vivian Jenk Nelsen, administrative director of the Humphrey Institute. “It gets lots of use and is a very inviting space.”

Maricarmen Cortes, an architect from Chile here on the North-South Fellowship program of the Humphrey Institute, agrees. “At first I thought the Forum was a bit cold. But after attending several events held there, I changed my mind. It is a good solution. The pods help bring people into the space and everybody can be there at once. It is very open and inviting.”
Student “pods” and circulation patterns designed for interchange

The heart of the Humphrey Center is the Forum, a large, three-story skylit atrium (above) that serves each of the three departments housed in the building: the Humphrey Institute, CURA and the School of Management. This works as a “town square” for the resident community of faculty, students, VIPs and visiting fellows. The space is heavily used for receptions and public ceremonies and will be scheduled for many other large group gatherings. A large screen television is planned for the Forum to link the Center with foreign news services and government councils.

At the end of the central space, near the main entrance, is the public exhibit hall. There, the Humphrey Commemorative Exhibit Hall, soon to be stalled, will house displays depicting various phases of Humphrey’s life from his early days to the vice president. It is an interactive exhibit designed in part, of the Los Angeles Olympics. Visitors will be able to interact with computer simulations and other displays on the life and accomplishments of Hubert Humphrey.

Attached to the main public space are two intersecting wings, each housing a different department. The west wing contains the administrative faculty offices for the Institute and CURA offices. The north wing contains the School of Management and is connected on four levels to the Social Sciences tower.

In each case, the design of the structure is a sympathetic response to the building program. For example, in the west wing the need for a number of small offices for professors, VIPs and visiting fellows from around the world seemed to lend itself to the sawtooth form. Each notch contains two offices plus support staff spaces in the middle very much like the open office scheme of many business offices.

In contrast, the north wing is straightforward faculty and administrative office building split down the middle by a light well, with classrooms on the subplaza level. Though there are strings of small offices on the upper floors, each office is bright and pleasurable by grace of the fact that each has a window view of the three-story skylit atrium and the spine.

At the entrance to the Center will be a public plaza designed by the architects with internationally noted Minnesota sculptor Siah Armajani. Near the end of the square plaza will stand sculptural lectern by Armajani to be used in public events. Famous quotes by Humphrey, one of the most luminous statesmen of our time, will be incorporated in terra cotta blocks in low walls that enclose the plaza.

Now, the University can more easily bring together people with diverse viewpoints from around the world. Humphrey would like that.

B.N.
A series of opera box-like seating areas, called "pods," to the side of the Forum's central stairway (left) are in constant use. So much so that students are known to hold discussion groups in them, have their lunches there or take naps in the carpeted pods. Skylights and clerestory windows make the space bright and inviting. Just off the main atrium and within easy reach of the visiting public, a spacious auditorium (right) is used for major gatherings and media events, and is equipped with broadcast facilities and booths for simultaneous translation.

The building is arranged to facilitate interaction and spontaneous discussions between departments (see plan). To get from one part of the building to another, people must pass through the Forum, thus encouraging the chance encounter.
Strong forms, discreet detail add to the West Bank's stature

Sun screens on the south faces of the building (above), rooftop plantings and deeply notched elevations minimize solar gain. The use of red brick and white granite trim ties the building strongly to the West Bank campus. Special detailing is carried throughout the building, especially in the lower level corridors which are treated as pedestrian streets (right). Stone lintels above classroom doors, basketweave patterned brick flooring and sculpted ceilings all contribute to the street-like ambiance.
Merging the School of Management with the Humphrey Institute shaved $1 million from the building budget by sharing meeting rooms, student-faculty lounges, toilet facilities and media rooms. The Center's West Bank location benefits from access to related services such as the university's main graduate and research library, the law and business departments, the School of Social Science and the performing arts department's television and radio studios, integral to the Institute's public outreach programs.
An architectural coda
The long awaited music school brings the West Bank full circle

An outdoor amphitheater (above) is integral to the yearly performance schedule of the music school. Musicians can access the arena in warm weather from a door hidden by the low-walled planting box (center of photo). Not included in the building program, but designed as a bonus by Close Associates, is a thrusting second floor balcony for ceremonial presentations and fanfare.

The new Donald N. Ferguson Hall, home to the University of Minnesota School of Music, is the latest piece in the large, ever evolving puzzle that makes up the University's West Bank campus. The building is located on the eastern edge of a vast, granite-paved plaza bound on the north by the fourteen-story So Sciences tower, on the west by the massive Wilson Library, and on the south by the imposing Rarig Center.

Given such a difficult context, likelihood of placing any building in this campus setting without it getting lost is slim, at best. But the new $7 million music facility designed by Close Associates of Minneapolis holds its own. Ferguson Hall completes the West Bank quadrangle without trying to upstage any of the more vocal neighbors. It lends a note of serenity to an otherwise chaotic background.

The new facility was a long time coming. Planning for a new music building began as far back as 1970, but it took fifteen years before the Minnesota legislature appropriated funds for the University to begin serious planning. Even then, very little action was taken until 1978 when students, out of frustration, brought the school's plans to public view by rallying in from the University's administration building and testifying at the State Capitol. The following year $500,000 was allocated for architect's services, and final signs were submitted for approval in 1980. But the project was delayed again after an economic recession put many state building proposals on hold, until 1983 when a $15,990,000 bonding was approved and construction began.

The new building is a study in contrasts. Besides the aforementioned "ban," or hard-surfaced site considerations, Close Associates felt the need to address the Mississippi River bluff and the building's relationship to the overall campus plan. "Our main consideration was not touching the river bluff," says Winston Close, FAIA, "so we kept the building on the ridge. We also wanted to relate the building to the plaza and Rarig Center, the other performing arts building on the West Bank campus.

The building is composed of two wings connected by a three-story high ceremonial entrance that recalls the forms of Rarig. It is also faced with ribbed, gray precast stone finish as
Acknowledgement to Ralph Rap-pon's Rarig center. The cast stone is lighted elsewhere in the cornice and solar screens that adorn the west and east facades of the north wing. The rest of the building is finished in the same common brick that all West Bank buildings share by decree.

The north wing contains practice rooms, experimental laboratories, professors' offices, and large classrooms. The center of this wing on the lower level is a labyrinth of practice rooms, each acoustically isolated. Here, the architects' touch is at its best. The use of vertical light strips and transverse light patterns throughout the long corridors minimizes their apparent length. We tried always to have natural light at the end of every corridor," said Elizabeth Close, FAIA. "And the ceiling and carpet in each interior hall is color coded to help distinguish one from another." The results are most agreeable. The south rehearsal wing, on the other hand, is the polar opposite. Where the north wing is bright and lyrical, the south wing is dark and ponderous; one plays a toccata against the other's fugue. Two full stage-size rehearsal rooms for orchestra and band, a chorus rehearsal room in between, and a recital hall are connected by a narrow, twisting corridor that recalls the ghastly tunnels of the south wing.
A syncopated facade and an interior of acoustic art

At present, voice and small ensemble concerts are presented in the recital hall (above), a resilient space with great acoustical flexibility. The frequent use of color augments the architects' theme of the building as musical metaphor. Rhythmic patterns and color schemes are utilized in all interior spaces as well as on the building's main facade (below). Cast stone "brise-soleils" echo inside walls, thus setting up a syncopation that reflects the room spacing difference between the first and second floors. When landscaping is complete, a double row of trees will soften the front plaza edge.

The link between architecture and music has long been acknowledged a poetic one. As with music and poetry, the beat of regular elements in a building's facade can give rhythm to structure in a way that a monotone repetition of windows never can. This metaphor is best expressed in the main facade. Practice rooms on the first floor are twelve feet on center, while faculty offices on the second floor (which need to be slightly larger to accommodate practice piano) are sixteen feet on center. The two floors produce a rhythmic concatenation in the cast stone screens on the facade. These "brise-soleils" and the deep-sectioned windows control light and solar heat gain while providing relief from what could have been a less than interesting face on the plaza.

Architectural devices are not enough however. Ferguson Hall does blend with its setting. Perhaps too well. It is like its neighbors: another brick among the many uninspired brick boxes loosely scattered on the West Bank campus. By blending in so successfully, it is as if the new music building were caught in a time warp. Its aesthetics cleave more to the 1960s than to the present.

Yet, it is a building that works extremely well for its client. The computer lab, state-of-the-art electronic music lab, organ studio and music library should bring the School of Music up to measure with the best schools in the nation.
Large practice rooms for choir, orchestra and band (left), are designed to approximate acoustical conditions found during an actual performance. Fabric mounted panels on the walls take the place of the audience.

Future expansion calls for a major concert hall to be located in the crook of the elbow of the south wing (at right of plans above). Entrance to the future concert hall, as well as the rest of the building, is through a grand, two-and-a-half story central foyer. Bids for the building construction came in low, so a new music library was added underground in front of the school (lower plan). A tunnel connects the library with the music school, Rarig center and the rest of the West Bank system.
Beyond the quadrangle
How an urban campus came to be

The last two decades have seen a major transformation of a part of the University of Minnesota's campus called the "West Bank." Over the years plans for this campus have ranged from the stiff geometry of the first classroom buildings in the 1960s to a more loosely structured plan buttressed on one side by urban development, bounded by a tree-lined river gorge on the other, and pierced through the middle by a major thoroughfare. The accumulated effect has been one of a jumbled, hard-surfaced environment that is far from the traditional ivy-draped quadrangle we associate with college.

The university's changing goals for the West Bank over the years have contributed to this lack of cohesiveness. As early as the 1930s the university had been intent on using the West Bank for possible expansion, and in 1939 a new bridge across the Mississippi River was proposed to replace the old and crumbling one. But hard times and the war postponed efforts to a later date.

In the early 1950s the university began to acquire land in the area with plans to expand classrooms and faculty offices there. Talk of this auxiliary campus engendered much controversy among the architectural and university communities. In the May-June 1950 issue of *Northwest Architect* (the predecessor to *AM*), Ralph Rapson, then dean of the University of Minnesota School of Architecture, commented on the university's plans: "The proposed West campus plans continue largely to ignore this site," he said. This beautiful site...should have afforded...real incentive for inspired architecture. Although the original (Cass) Gilbert plans did recognize the design potential of the river, the university has chosen to turn its back on that view and thus ignore a fabulous setting."

Twenty six years later that challenge could still hold true. Out of the dozens of buildings constructed since that time, only two buildings on the Minneapolis campus have addressed the riverfront: the psychology building on the East Bank by Parker, Klein Associates (now named Leonard Parker & Associates), and a new music building on the West Bank by Close Associates. In 1960 Pier Belluschi, Lawrence Anderson (then dean of M.I.T.'s School of Architecture) and Dan Kiley were hired as consultants to work with the university's visiting architect Winston Close (now private practice with Elizabeth Cloy) on the campus, and architects from three local firms—Each of the local firms—Hammel, Green; Magney, Tusler, Setter, Lee and Lindstrom; and the Ceny Associates—were commissioned for buildings. To expedite their projects, the firm helped develop the preliminary site plan, but the university still had no comprehensive plan for the entire campus.

Meanwhile, a new double-deck bridge connecting the East Bank to the West with vehicular lanes below and a pedestrian passageway above, was built in 1962. One of the first recommendations of the Belluschi-Lawrence-Anderson plan recognized the climate study the student must cope with, especially during the winter months. The plan called for closing the bridge on the upper level, at the end of the bridge on the new campus, establishing a system below-grade pedestrian "streets" to the West Bank buildings together. The policy has continued through to the present.

The planners also believed that making the below-grade corridors with student service activities on either side, they would feel less like tunnels and more like streets. But the university was unable to maintain the character of these corridors over subsequent years because of fiscal constraints and changing architectural thinking. As a result they became more and more tunnel-like.

In the late '60s the university began to plan for an anticipated enrollment as many as 20,000 students by 1979 on the West Bank alone. Thinking that time emphasized a densely packed campus with high-rise and megalithic structures, an urban planning holdover from the 1920s, it is largely because of the construction done in this period that the West Bank campus took on its hard surfaced, urban character that
In 1970 the university commissioned the Hodne/Stageberg Partners to do a comprehensive study of the area and update the plan of a decade earlier. This study emphasized the development of strong patterns of circulation rather than the precise location of buildings. More importantly, it raised questions about what the university wanted to do there and how to go about it.

The Hodne/Stageberg plan talked of "academic-community streets," of green areas oriented toward the river, and more direct links with the surrounding neighborhood. It was not a master plan per se, but a planning “framework” upon which future efforts could hang, one that recognized the existing urban setting and suggested ways of softening it.

A master plan for the St. Paul campus of the university was unveiled in 1972, which had a major impact on the school’s approach to campus planning. Prepared by John Andrews, a planning consultant from Toronto, the St. Paul campus plan was seminal for both the St. Paul and West Bank campuses. For the first time, planning was looked upon as a shaping policy in addition to shaping the physical setting. This was not a plan of “buildings” but of buildable sites. It let current campus conditions and student-faculty demands dictate growth. As university assistant vice president of physical planning Clinton N. Hewitt explained, “This created the ‘no growth’ plan—i.e., it said, ‘don’t build on these areas.’ It also did not have an architectural guideline; it did not dictate the ‘look’ of buildings.”

As a consequence, the university’s hired architects began the practice of combining sites to produce buildings that were circulation corridors as well as traditional buildings. Though this approach makes sense as a planning tool or even as a grounds maintenance approach, it has led to a campus of buildings lacking real architectural style.

Though the West Bank is yet to be completed, it is encouraging to see more recent attempts, such as the Humphrey Center or the new music building, to recognize the special characteristics of the campus, such as its river setting, and to build upon them. Thus far, each part of the campus puzzle has expressed a logic of its own giving little to the cohesiveness of the whole. Perhaps future architectural efforts, based on the 1976 long range development plan, will help contribute to a clearer understanding of the campus as a place. B.N.W.

A Chronology of West Bank Buildings

1. 1962 - New two-level bridge across the Mississippi River, by Sverdrup and Parcel Engineers. University architecture students did studies in the late 1950s developing a more romantic link between the two banks of the river, suggesting in one proposal a “Ponte Vecchio” type structure with shops and student activity spaces strung along the lengthy walkway.

2. 1963 - School of Business tower and Social Sciences tower, by Cerny Associates and Harniell and Green Architects.

3. 1964 - Blegen Hall, by Seter, Leach, and Lindstorm.

4. 1967 - Anderson Hall, by Seter, Leach and Lindstrom; Wilson Library by Cerny Associates; Middlebrook Hall dormitory, by Griswold and Rauma.

5. 1971 - Rarig Center by Ralph Rapson and Associates.


8. 1980-82 - West Bank Union building and bridge.


10. 1986 - Ferguson Hall School of Music and library, by Close Associates.
Northfield

A look down Division Street

Of Minnesota's many well preserved small towns, Northfield, 40 miles south of the Twin Cities, holds special sway. Two college campuses, a historic downtown backing on a scenic river, and broad, elm-shaded neighborhoods of modest American houses give the town a 19th century character prized by residents and visitors alike.

The Cannon River was the town's reason for being. In 1855 John Wesley North, a lawyer, anti-slavery activist and advocate of women's suffrage, built a dam, sawmill and grist mill along the fast-flowing Cannon, and settlers followed. They came from New York and New England, and transplanted their love of religion and education along with the grid pattern of native towns and the wood-frame houses of colonial America. "They organized churches, built schools and started a library, almost before they had roofs over their heads," notes Northfield newspaperman Carl Weicht in Continuum: threads in the community fabric of Northfield, Minnesota.

The city grew, with settlers of many nationalities—English, German, Norwegian, Scotch-Irish, and Czech—leavening the yeast. Carleton College was founded in 1866, St. Olaf in 1874, and hotels and businesses filled out the downtown over the next three decades. The new buildings reflected the growing sophistication: The Romanesque Scrive building built on Bridge Square in 1868 of tooled and rough limestone with a stamped metal cornice and arches of sublime strength (right and bottom right). The three-story Central Block whose tin-relieved turret (top right) defines the corner of Division Street and Bridge Square. The Romanesque Revival Nutting Block, its upper stories of red brick marked by soaring arches (below). The French Second Empire Archer House, mansard roofed and broad porched (photos opposite middle and bottom right).

These buildings made downtown Northfield before the century turned. They are all still there.
A walk through the neighborhoods

If Central Casting were looking for a place to film an all-American scene, Northfield would be it. Modest houses stand on large lots with picket fences. Porches overrun with lush growth face the street. Carriage houses, dust porches, trellised gates left over from another day lend as much charm to back yards as to front. The broad residential streets are still shaded by arching elms—like the rest of the town somehow unscathed by the ravages of modern times.

Then there are the houses—wood-frame, mostly, and humble in scale. The early New England settlers brought the Classic Revival style with them. Later the Gothic Revival, with its strongly moralistic thrust, swept the town. It fit a town founded by moral idealists, and more than the usual number of Gothic cottages line Northfield’s streets (photos immediate right).

But grand mansions found their place, too, usually on a corner lot where their turrets and gables could catch the eye and their carriage houses and gardens impress passersby. One of these was the Lord house (opposite top left), built by D. H. Lord in 1887 in the Italianate style popular then.

The Bracketed style and Second Empire left their imprints, as well, in houses too often covered now with aluminum siding. But the exuberant details have survived, and with the recent revival of historic interest, they’ve been lovingly painted afresh.

It’s hard to capture the spirit of a town. Northfield’s architectural legacy, preserved in whole rather than pieces and parts, gives it a solid, sweet, and familiar feel. Luckily, its residents cherish it as much as we do.

L.M.
A complexity of tradition

On Carleton's knoll, architectural individualism reigns
Carleton College occupies a hill not from downtown Northfield, just off town's grid of large residential blocks. It is a campus where traditional brick buildings, a Gothic Revival chapel, and the remains of a collegiate quadrangle reveal the school's New England origins, but it is also a campus obviously not bound by tradition. The early buildings and strict quadrangle plan give way to sculptural buildings sited more freely across the campus. The result is a college of architectural complexity and contradiction.

"Carleton is in a sense like Harvard rather than Yale," says Edward Sovik, architect with Sovik Mathre Sathrum Anbeck Schlink (SMSQS) of Northfield and designer of buildings on both Carleton and St. Olaf campuses. "The school has chosen well known architects to design individual buildings, rather than emphasizing a single architectural tradition." For several decades after World War II, the design of Carleton buildings related more to each architect's stylistic predilections than to campus context. But underlying this diversity of architectural expression lies a classic campus plan developed by the Chicago architectural firm of Patton, Holmes and Flinn around 1910. Though not implemented in its entirety, the double quadrangle plan gave order to the early development of the campus. Between 1914 and 1928, Holmes and Flinn gave progression to this plan by designing nine buildings, including the Music Hall, Skinner Chapel, a classroom building, a stadium and five dormitories. Except for the limestone chapel, the firm used red brick with Bedford stone in the popular English Gothic style. But the depression and war created architectural rift on the campus, as did so many places. From 1949 to 1958, Magney, Tussler and Setter of Minneapolis designed four buildings in a more functional Modern style then was predominant. Bolioi Memorial Art Building 1949 was the first radical break with traditional college style. With its curtain walls overlooking the valley north of the campus, the building emphasized its relationship to the natural environment rather than to the built text. The library, designed by the same firm in 1956, also used Mankato sandstone rather than red brick. What was more jarring was the way it was set back from the quadrangle's edge and entered by a bridge.

Then in the late 1950s Minoru Yamashaki and Associates of Troy, Michigan was hired as part of Carleton's push to establish a national reputation. Yamashaki designed two dormitories, a science classroom building, a girl's recreation center, and the Men's Gymnasium, the most notable of the five. Unfortunately, they were built where the original quadrangular plan suggested space between buildings. Of molded concrete, pale brick and light aluminum with floor-to-ceiling windows, the buildings are graceful, sensitively scaled and consistent with their own aesthetic. But they introduced a new architectural vocabulary to the campus that had little in common with what went before.

Yamashaki's assignment as college architect included the design of a performing arts and music building, but plans were delayed and the firm's relationship with Carleton ended in 1966. To design the drama and music building five years later Carleton engaged Harry Weese of Chicago, whose recently completed Arena Stage Project in Washington, D.C. was winning national acclaim. On this important site along the campus's main street, Weese designed a music center resembling a gymnasium and a drama building reminiscent of a bunker. Where a doorway to the rest of the campus was desirable,
Collegial classics knock elbows with Modernist egos on the remains of a campus quadrangle

From Lyman Lakes, a collection of Carleton buildings line up as if for a lesson in architectural history (above). Goodsell Observatory, in the foreground, was built in 1887 to house a special German-built telescope given to the college by James J. Hill. The collegiate Gothic of Skinner Chapel and the Music Hall of 1914 are to the right, with Yamasaki’s Olin Hall of Science in the center. On the left, is visible the large volume of Harry Weese’s Music and Drama Center.

The firm has returned to the earlier architectural language of red brick with cream-colored trim, and has designed buildings more intent on fitting into the campus than calling attention to themselves.

Unfortunately, the original don’t quadrangular plan of the Carleton Campus was not consistently followed, as the campus moved away from the plan, it lost legibility and a sense of coherence along with it. Architect Michael Graves suggested on a recent visit to the campus that the college demolish Harry Weese’s drama and music buildings and start over again. That’s likely to happen, but the college should do all it can in the future to knit together its sometimes beautiful, sometimes disjunctive architectural pieces.

L. 60 ARCHITECTURE MINNESOTA
Willis Hall (left) was Carleton’s first permanent building, completed in 1872. Over the years it has served many purposes; it was renovated by the Hodne-Stageberg partners in 1978—79 as the social science building. On the campus plan (below), the outlines of the original quadrangle plan can be traced from Skinner Chapel clockwise to the Music Hall. Olin Hall and the Music and Drama Center were built in the space originally allocated for open space between the main quadrangle and a second smaller one for women’s dormitories.
An assemblage of forms for academic functions

Olin Hall of Science (above) was Yamasaki’s first Carleton building, and it established his characteristic vocabulary of light materials, in contrast to the collegiate brick of the Music Hall to its left. In 1979 Meyers and Bennett renovated the former gymnasium as an open and lively student center (left).
The site for the Men's Gymnasium (left) was below the campus hill, and Yamasaki faced the problem of designing a building to be seen from above. He chose a thin-shell roof form, used three times in soaring sequence. The interior spaces for gyms and pool created by the clear span structure are breathtaking, but other functions suffered from the strictures of the form.

In Harry Weese's Music and Drama Center (above), the stark and uninviting exterior volumes are relieved only by fast-food style glass entry arcades. The renovation of the library (left) by SMSQS of Northfield in 1983 added on to the building and re-organized spaces within. The addition on the front brought the formerly recessed building back on to the campus quadrangle and also re-established the earlier use of brick with stone trim.
A continuous thread

Old and new meld on St. Olaf’s hill

The towers and gables of St. Olaf’s early campus rise from a luxuriant growth of trees. Ytterboe Hall (above), the college’s second oldest building, still serves its original function as a dormitory. Old Main (opposite), the first campus structure, took eight years to complete. The original builder went broke hauling materials up the steep hill to Manitou Heights. S/M/WSOS renovated Old Main in 1982. In the foreground is Holland Hall, one of the first of the reign of Norman Gothic.

On Manitou Heights west of Northfield rises St. Olaf College, its stone buildings arranged along the hilltop in a graceful, meandering pattern. The ethnic heritage of the college is Norwegian; its architecture is a continuous thread of buildings Scandinavian in feeling if not precisely in style.

This rare continuity can be traced to two simple facts. The college has employed only a few architectural firms in its 114-year history. And those firms have consistently designed buildings with an eye to context.

Founded in 1874 by Reverend B. J. Maus, Harald Thoreson and their associates, St. Olaf was originally a secondary school for ages 15 to 21 before it became a college in 1889.

The pieces of property bought for the school included a hilltop cemetery a mile and a half from downtown. There, “with not much money but immense hopes,” as Northfield architect Edward Sovik puts it, the college built Old Main, designed by architects Long and Haglin of St. Paul. Like Carleton’s first campus building, it was French Second Empire in style and it faced the town. Its tower still is a campus and city landmark.

Since those early buildings which selectively followed national architectural styles, St. Olaf’s architecture has taken on awe-inspiring coherence. In the early 1920s, the college hired the Chica
t

The effect was sublime; substantial buildings of local stone rising from the hill. Each building was sited with sensitivity to its natural environment and campus plan more rural in character than Carleton’s.

Then in 1954 a rare and long relationship developed between St. Olaf and the firm of Sovik, Mathre and Mad (now SMSQS) of Northfield. Architect Edward Sovik, a St. Olaf graduate, done his architecture thesis at Y University on the design of a Modern chapel for St. Olaf. Although his work generated some controversy about whether the college should adopt Modern architecture, the chapel was signed by Long and Rangland in a 19 neo-Gothic style. Soon after the church was completed, however, the decision was made to abandon Gothic architecture and embrace Modernism with express desire to continue the sense of architectural coherence already established.

Sovik was in an exceptional position to achieve this goal. A student of technology and painting as well as architecture, he also had thoroughly studied campus plan for his thesis project, concluded that autos should be directed around the center of the campus to create a pedestrian precinct, and that campus should maintain coherence with respecting the contours of the hill.

“There are two ways to make buildings hang together with the materials and scale,” says Sovik. “continued to use gray limestone cut in domspear. As for scale, when we
A soft-edged plan of harmonious parts

signed the St. Olaf Center near the Gothic chapel, for instance, we didn't use large sheets of glass but cut glass in the shape more or less of casement windows."

As college architects for over thirty years, SMSQS has designed six dormitories, an art building, the athletic center, science center, the student center mentioned above, and the Christiansen Hall of Music. In some of the buildings, stone has been mixed with pre-cast and steel and glass, an appropriate addition to the vocabulary which expresses the way buildings are built today.

In addition to designing new buildings, SMSQS has continually revised the campus plan, making incremental changes. The firm also recently renovated Old Main, that venerable first structure. St. Olaf's rare architectural coherence owes much to SMSQS and the college's commitment to a campus of quality. St. Olaf made the leap into the age of Modern architecture without negating what had gone before.

If the more individualistic architecture of Carleton's campus subtly implies that there are many sources of intellectual inspiration, St. Olaf's architecture conveys the sense that inspiration stems from one source—most appropriate sense for a religious college.

As Ed Sovik eloquently puts it, "Architecture is a transition between the world and the human being." A college as well, is a place of transition. The seamless quality of St. Olaf's architecture gives the campus the feel of a timeless place apart. Carleton's architecture, in contrast, is complex and sometimes compromised, more like the world itself.

Melissa May, a summer intern at AI researcher and assisted in the development of this article.
Agnes Mellby Hall (left), designed in 1937-38 by Charles Hodgson and Sons, took its Norman Gothicism seriously. A circular road around the campus edges (see plan below) keeps cars out of the middle; parking lots are also outside that pedestrian ring. The older buildings were by and large oriented to the cardinal points. Some of the newer buildings turn 45 degrees on their sites and become links between the others. Dormitories are spread throughout the campus, creating small communities within the larger one.
The vocabulary is Gothic; the dialect Scandinavian.

Larson Hall (left) was one of the tower dormitories designed by SMSQS in 1964. Reminiscent of Saarinen's Morse and Stiles Colleges at Yale University, they exceed their predecessor in quality of materials. Conceived as "cities of masonry," Saarinen's buildings were instead made of rough boulders sprayed with concrete. At St. Olaf, the stone is real, and its strong character, along with sensitive detailing at every level (below), create towers completely at home on the otherwise low-rise campus.
The Uness Recital Hall in Edward Bijk's Christiansen Hall of Music has been called the most beautiful room in Minnesota—and with reason. One of those rare cases where the architect designed everything from the chairs to the polychromed teaser over the re- tal platforms, the room has the blime spirit of a sanctuary. The height of the teaser can be ad- sted to improve acoustics, a melding of art and architecture. The main entry of the Chris- nsen Hall of Music faces theampus, but its back side (below) also strongly articulated to in- pret Gothicism in a thoroughly modern spirit.
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SP Architects recently completed design of this 173 unit luxury resort/condominium hotel. The 224,000 sq.ft., $13.6 million facility will be located in the Highlands basin ski area. The design is the largest in ten years to win approval as part of Pitkin County, CO Land Use Plan. Its stepped roof design echoes the shape of the surrounding mountainside and exterior shades of maroon and grey blend with the area's natural rock colors. (612) 339-0313

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ills Gilbertson Architects
project: Larkin Industries
Paul, MN

nergy Park's first structure on selling's west side will soon appear in Saint Paul. Larkin Industries, which performs specialty die cutting and foil embossing for printers, will move into their new 24,000 sq.ft. facility this fall. The one story, architectural block-faced building is an example of contemporary, ornamental industrial design using an inexpensive play of colors and surface textures unusual in today's market. Contractor Phillips-Klein indicates construction will be complete by the end of November. (612) 870-1000

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project: Architex
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aving completed the Architex International fabric showroom in International Market Square (shown in photo), work has already begun on their 300 sq.ft. showroom in New York's highly acclaimed International Design Center. Showroom space will accommodate three functionally separate zones consisting of fabric display, a conference and reception area, and administrative services. Freestanding prototypes for fabric display are being developed. Each unit will provide an opportunity to view fabric under divergent lighting conditions. The showroom is scheduled for completion in January. (612) 473-0007

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**Project:** Como Park Golf Clubhouse  
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Como Park Golf Course is being redesigned and will include a new course layout, new greens, tees, traps, and water hazards. The Clubhouse provides for a 360° view across the course and Como Lake. The Clubhouse design recalls other landmark structures throughout the park.

During the winter months, the facility becomes a ski chalet for the Parks and Recreation Department Skiing Program. (612) 642-9000

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Anderson Dale Architects  
**Project:** Business Technology Center  
North Hennepin Community College  
Brooklyn Park, MN

The Business Center will accommodate continuing education programs and will be the most frequently used facility by visitors to the campus. Business classes, computer and nursing programs are also housed here. A Child Care Program located in a separate structure will provide care for children of students attending classes. The skylit interior will provide for a variety of spatial experiences in student lounges and classrooms. (612) 642-9000

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Armstrong, Torseth Skold and Rydeen, Inc.  
**Project:** Bethesda Elderly Housing  
St. Paul, MN

Bethesda Medical Center in the Capitol Area of St. Paul will become a campus of Medical and Social Services for the elderly. 249 units for independent living will be added adjacent to the hospital and nursing home. The project includes lobby, lounge on each floor, kitchen, dining for 120, 3 multipurpose activity rooms, library, exercise room, convenience store, underground parking and enclosed walkway to an existing gym and chapel. Occupancy late in 1987. (612) 545-3731

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The Andersen Group Architects, Ltd.  
**Project:** Signal Bank  
Eagan, MN

Signal Bank of West St. Paul is planning a new office and operations center for the Town Centre development in Eagan. The two-story building will feature a state-of-the-art banking facility as well as a data processing facility for the banking system. The building will feature acid etched precast concrete on a steel frame. (612) 593-0950

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the west and north, with a bay window facing the highway along the northern exposure. An informal, terraced courtyard to the southeast will overlook downtown St. Paul.

The courtyard is dominated by the Great Hall, a central space at the heart of the building. From the Great Hall visitors can reach the exhibitions, reference services and various other services. Two main corridors will cut through the building from the courtyard, ensuring views of the Capitol, the Cathedral and downtown St. Paul.

Indigenous Minnesota building materials will be used, including granite with accents of Kasota stone and Zoneta dolostone. The patina of weathered copper will provide a contrast to the native stones' pinks and greys while reflecting back to the copper roofs of the Cathedral and Capitol.

The Historical Society's original proposal called for adding on to its existing building on the Capitol grounds. But 1984 legislation determined that the society's present facility would become part of the new state judicial building. The design competition sponsored by the Capitol Area Architectural and Planning Board was stalled as the society scurried for a new site. Only after the Historical Society bought the Miller Hospital property in December 1985 for $2.5 million did the competition resume with the original six finalists.

HGA was the only completely local firm among the finalists. The jury awarded second place to a corporate headquarters-like design by The Architects Collaborative of Cambridge, Massachusetts and the Wold Association of St. Paul. Third place went to Winsor/Faricy Architects of St. Paul and Moore Grover Harper of Essex, Connecticut for their neo-classical, museum-like design.

Other competing firms were Gunnar Birkerts and Associates, Birmingham, Michigan, with Architectural Alliance, and Thomas Hodne/Roger Kipp Architects, Minneapolis; Skidmore, Owings and Merrill, Chicago, with Meyer, Scherer & Rockcastle, Minneapolis; and The Stageberg Partners/Ralph Rapson Architects, Minneapolis, with Cambridge Seven Associates, Inc., Cambridge, Massachusetts. The jury included Historical Society director Russell W. Fridley, who will retire December 31, 1986. Also on the jury were Elizabeth Close, FAIA, architect, Minneapolis; Arthur Ericksson, RICA, architect, Vancouver, British Columbia; James Marston Fitch, Ph.D., professor emeritus, Columbia University; Hideo Sasaki, FASLA, landscape architect, Watertown, Massachusetts; Valerius Michelson, FAIA, architect, St. Paul; Joane Vail, Capitol Area Architectural and Planning Board; Senator Carl W. Kroening, designee of Senate Majority Leader; and Representative Arthur W. Seaberg, designee of the Speaker of the House. Minnesota architect John G. Rauma, FAIA, was professional advisor for the competition.

The other five finalists in the Minnesota History Center competition: Winsor/Faricy Architects, St. Paul, with Moore Grover Harper of Essex, Connecticut, third place (far left); Gunnar Birkerts and Associates, Birmingham, Michigan, with Architectural Alliance, and Thomas Hodne/Roger Kipp Architects, Minneapolis (above left); Skidmore, Owings and Merrill, Chicago, with Meyer, Scherer & Rockcastle, Minneapolis (middle left); The Architects Collaborative, Cambridge, Massachusetts, with the Wold Association, St. Paul, second place (below left); The Stageberg Partners/Ralph Rapson Architects, Minneapolis, with Cambridge Seven Associates, Inc., Cambridge, Massachusetts (above).

Norwest rises from the ashes

Norwest Corporation in collaboration with Gerald D. Hines Interests of Houston, Texas has unveiled the design its new headquarters, which will fill half of the now-famous Nicollet Avenue hole in downtown Minneapolis. Designed by Cesar Pelli of Cesar Pelli Associates, New Haven, Connecticut the building rises two-and-one-half stories higher than the 775-foot IDS Center. "We didn't need the tallest building to create a prestige address as long as we had a beautifully designed building according to the architect.

The 57-story, 1,100,000 square foot tower, which is already 65 percent leased, is designed with a "vertical rhythm." Spanning the block's Marquette Avenue side, the tower will gradually narrow toward the top with a series of set-backs. White marble integrates with gold metal at the front of each story.

Continued on page 74.
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back will highlight the Kasota stone exterior.

Although the building will have an entrance along Seventh Street, the Sixth Street side will serve as the main entrance to a seven-story, 100-foot high rotunda. Six chandeliers salvaged from the old Northwestern Bank building will hang in the rotunda and commemorative medallions will form a frieze along the rotunda’s fifth level. Lit from a cone-shaped skylight at the top and several smaller skylights and windows at lower levels, the rotunda will function as the main banking floor as well as a central gathering place. A skybridge, designed by Pelli in collaboration with Minnesota sculptor Siah Armajani, will stretch across Marquette Avenue.

Norwest Corporation has been scattered throughout numerous locations since a Thanksgiving day fire destroyed the 54-year-old Northwestern National Bank building in 1982. Pelli originally designed a 66-story tower that included retail space for Saks Fifth Avenue along the Nicollet Mall side. But when ne-
gotiations between Norwest and Oxford Properties, Inc. broke down in February 1985, the Pelli design was discarded.

Norwest then teamed up with Hir Interests and again selected Pelli for the project. The building’s completion is scheduled for summer 1988, with Norwest occupying the first 19 floors. Other tenants will include Faegre Benson, a law firm and partner in the project, and Deloitte, Haskins & Sells, an accounting firm.

Visions of the city

The Walker Art Center will present “Visions of the City,” a two-part exhibit featuring urban designs and scenes in the 1920s and ’30s, starting September 21 through November 9. The exhibit will combine “City Life,” organized by the Whitney Museum of American Art, and “Hugh Ferriss: Metropolis,” developed by the Architectural League of New York.

“City Life” will focus on urban prints produced during the 1920s and ’30s time when American artists broke with European academic styles to press...
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images of American culture and everyday life. The exhibit will include prints by Reginald Marsh, John Sloan, Paul Cadmus and Isabel Bishop. Noteworthy will be Stuart Davis' early works, including "Sixth Avenue El" and "Two Figures and El," which reveal the artist's interests in cubism and indigenous American form.

The drawings of Hugh Ferriss will round out the exhibit. "Hugh Ferriss: Metropolis" will feature 50 original drawings of urban architecture both built and visionary, as well as preparatory sketches and photographs which illustrate Ferriss' rendering technique. Ferriss' drawings of urban scenes eliminated ornamental detail and emphasized streamlined sculptural mass. The exhibit will highlight drawings from his 1929 book The Metropolis of Tomorrow, depicting images of a rationalized city of colossal structures and advanced technology.

"City Life" is partly funded by Equitable Real Estate. "Hugh Ferriss: Metropolis" received major funding from the National Endowment for the Arts. For more information call WAC at (612) 375-7600.

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Thorbeck & Lambert on the farm

Designing environments for animals is definitely Thorbeck & Lambert's forte as witnessed by the completion of the latest animal haven in St. Louis, Missouri.Ralston Purina Company completed work this summer on the new Purina Farms Visitor Center, designed by Minneapolis' Thorbeck & Lambert Inc.

The new center, according to representatives of Ralston Purina, is designed to show the continuing inter-
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The new Purina Farms, designed by Thorbeck & Lambert, provides a relaxed, wide-open atmosphere for tracing the fascinating background of domestic animals. The visitors’ center, located on the 1,600-acre Purina Farms in Gray Summit, Missouri was constructed around two existing barns. The renovated barns accommodate visitors’ needs and exhibit space. The farm, incorporating extensive landscaping with buildings based on vernacular French farm houses in Missouri, includes a grain bin that will be used as a theater, a pet center, a plaza, trellis and an amphitheater. The wooden structures are aquamarine with white trim.

"Purina Farms provides a relaxed, wide-open atmosphere for tracing the fascinating background of domestic animals," says Brock Fitzgerald, manager of Purina Farms. Visitors begin at the orientation theater and observation tower in the silos and then can tour the farm by tram or poke into the “cat house” where mantelpieces, windows, and even a moon, provide places for feline perching.

Thorbeck & Lambert, former InterDesign, Inc., is most noted for design of the Minnesota Zoological Garden.

Rapson goes to Cairo

Ralph Rapson & Associates, Inc. with the Stageberg Partners was selected from among 15 firms in an international competition to design the Egyptian headquarters for Engineering and Process Industries (ENPI). The two Minneapolis firms will further develop their design for headquarters building on the outskirts of Cairo. The proposed 254,000 square foot, five-floor structure will reflect business’s technological functions without an ostensibly high-tech look. A major atrium will run nearly the length of the building. Centered around this atrium will be the engineering company’s major functions: office space, auditorium/lecture hall, kitchen facilities, and a recreation area, as well as exhibit areas and conference spaces. Secondary atrium with lounges will parallel the first.

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Local materials and technology will be used. Aluminum and glass skylights with rounded window frames and heat-reflective glass are tentatively planned. Polished marble will accent the structure, with aluminum and metal screening acting as a sun guard on the building's south side.

The harsh environment presents a challenge for the designers. The sandy site located near the boundary of the eastern desert is frequently hit by sandstorms from March through June. The conditions make careful design and constant maintenance essential. Precautions against glare and high light levels are also a design consideration.

The competition jury included Professor Y. Shafik, former head of the School of Architecture, University of Cairo; engineer A. B. Sakr; architect M. A. Eissa; Andras Nagy, chief architect, Bechtel International Corporation; and Dr. El-Rifai, president and chief executive officer of ENPPI.

The $12 million headquarters is scheduled for completion in early 1989.

**Contemporary housing series**

The Walker Art Center is presenting a lecture series on issues in contemporary housing September 21—November 3. Frank Gehry of Frank O. Gehry Architects, Los Angeles will begin the series September 21 at 4 p.m. with a discussion of his residential project highlighting the Winton Guest house in Wayzata.
The remaining lectures are scheduled for Mondays at 7:30 p.m. Other speakers include Michael Sorkin, architecture critic for the Village Voice, September 29; Gwendolyn Wright, professor of architecture at Columbia University, October 6; Lois Craig, dean of the school of architecture at M.I.T., October 27; and Martin Filler, editor House and Garden, November 3.

For more information and a complete schedule, contact Margie Ligon at alker Art Center (612) 375-7621.

capitol design

Two recent graduates of the University of Notre Dame were selected in an international competition sponsored by the Capitol Area Architectural and Planning Board to redesign the Capitol mall. David Mayemik and Thomas Nijikovich, both in their mid-20s, will work with the Minneapolis firm of Hamel Green & Abrahamson in preparing detailed designs.

The winning design emphasizes many architect Cass Gilbert's original concepts for the Capitol. A plaza that occupies the upper mall will connect the capitol, the State Office Building and the present Historical Society Building, containing gardens and seating areas, the plaza will accommodate several thousand people and allow a variety of uses, such as political gatherings or concerts. Cascading waterways and fountains at the mall's center will prove a focal point. Other features will include promenades along Cedar Street.

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Thomas Harty, FAIA

Thomas Harty named FAIA

Thomas Harty, president of Harty Elving & Associates, a Minneapolis-based planning, architectural, engineering, and interior design firm, was named a Fellow of the American Institute of Architects this year. Fellowship is one of the AIA's highest honors.

Harty's innovation in health-care facilities has made a significant contribution to the architectural profession. Many of his pioneering designs have become accepted standards governing the health-care field. These include separation of staff, patient and visitor traffic flow; thru-wall sterilization procedures; and development of inter-hospital sharing programs.

A source of personal satisfaction to Harty is the Metropolitan Medical Center, a major urban health-care complex in Minneapolis. This project, which w
joint venture with Close Associates, includes a 750-bed acute care hospital with facilities for physical medicine, mental health, a fourteen-story medical office building, a 450-car parking ramp, and the Center Hospital—a facility utilized as both a private and a public hospital. A final touch which reflects a keen interest in visual arts is a larger-than-life-sized sculpture by Paul Grand which he commissioned for installation in MMC's courtyard.

His interest in art as a restorative aid for patients evolved from his firm's philosophy about interior design for healthcare facilities. Clients are encouraged to include art in their budgets because it provides enjoyment for patients, visitors, and staff. It creates distraction from pain, anxiety and boredom; it is an earning experience.

During his more than ten-year tenure on the Committee on Architecture for Health of the American Institute of Architects, he chaired the Subcommittees on Codes & Standards and Education. Most recently he has become a member of its Steering Committee.

Horty represents the American Institute of Architects on the National Fire Protection Association's Committee for Health-Care Occupancies. This committee is charged with responsibility for interpretation and periodic modifications of life-safety codes that affect all new and existing health-care facilities. He is a member of the American Association of Hospital Planning, the American Hospital Association, the American Arbitration Association and served on the Editorial Board of the Journal of Medical Systems.

Horty graduated from the University of Minnesota and received his Master's degree in Architecture and Urban Planning from Cranbrook Academy of Art in Michigan. In 1955 he became a partner in Horty, Elving & Associates, which specializes in health-care design.

Opus raises new tower

Opus Corporation in collaboration with Mill-TECH SALES, INC. plans to develop a 35-story office building adjacent to the 100 South Fifth Tower in downtown Minneapolis. Northwestern Bell, a tenant in the existing building, intends to

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For more information and conference registration, write to Jan Becker, Program Associate, Department of Professional Development, 225 Noble Center, 315 Pillsbury Drive S.E., University of Minnesota, Minneapolis, MN 55455 Telephone: (612) 625-5865

The new Opus tower.

lease a portion of the new 600,000 square foot tower. The building will occupy a quarter-block park landscaped by Opus Corporation when the first building went up two years ago.

The office tower, designed by the architecture department of Opus in collaboration with Hellmuth, Obata, Kassabaum of St. Louis, will repeat the contoured style of the first building. The twin towers will be linked by a two-level structure capped by a skylight with retail space on both levels. Smooth and textured native camelian stone and a bronze finish will highlight the interior, continuing the theme of the original two-story building. The proposed design incorporates extensive landscaping along Second Avenue and Fifth Street. Underground parking is planned for up to 230 cars.

Opus is a developer of large-scale commercial and industrial properties. Groundbreaking is scheduled for September 1986, completion for October 1988.
Reviving Main Street

The National Trust for Historic Preservation's National Main Street Center will conduct a training course on downtown revitalization November 4–6, 1986 at the St. Paul Hotel. The three-day course will explore low-cost methods of improving the economic and physical conditions of downtown business districts in small communities. The course is designed for city officials, community development planners and local chambers of commerce, as well as merchants, businessmen and civic leaders. Included will be sessions on promotion, organization, design, parking and public improvements and the real estate development process, as well as other topics. The National Main Street Center is a special program of the National Trust for Historic Preservation. Based in Washington, D.C., the center's staff offers field services and advisory and technical assistance. For additional information call or write: National Main Street Center, National Trust for Historic Preservation, 1785 Massachusetts Ave., N.W., Washington, D.C., 20036 (202) 673-4219.

Dramatic effects come to MS

International Market Square is sponsoring "Dramatic Effects" September 8–19, the second annual contract and residential exposition and design conference. The conference, which will look at design and architectural innovations in color, light, space and form, will include seminars and exhibitions.

Carlton Wagner, head of the Wagner Institute for Color Research in Santa Barbara, will discuss his research on the genetic, physiological, socio-economic and geographic differences in color response. James Nuckolls, lighting designer and architectural consultant who has designed lighting for IBM, AT&T and other major corporations, will examine behavior modification through lighting. Also, John Salustri, managing editor of Facilities Design and Management, and environmental psychologist Ronald Goodrich, will talk about employee satisfaction. Other seminars, discussions and exhibits are scheduled.

For more information, contact Gail Richtinger at IMS (612) 338-6250.
Architectural magazines join forces

The American Institute of Architects' two magazines will merge this autumn to create a more comprehensive architectural journal. ARCHITECTURE magazine will fully incorporate the contents of Architectural Technology with its October issue. The expanded magazine will enable greater exploration and analysis of architecture and processes and techniques used in architecture, according to Mitchell Rouda, editor of Architectural Technology. Robert G. Kiesh, district manager of Cahners Publishing Company and former publisher of Architectural Record, will become publisher.

Craft Council showcases handmade crafts

Minnesota Craft Council member will exhibit their designs during the 1988 Parade of Homes September 7–21. The exhibit marks the first time that the craft council and the Minneapolis Builders Association have collaborated to display representative pieces of clay, glass, fiber, metal, leather and paper crafts. The display will enable the public to view handmade crafts by Minnesota artists in two model homes. For further information, contact Joanne M. Wagner, Mona & McGrath, (612) 631-8515.

New public sculpture

Minnesota sculptor Paul Granlund has been commissioned by BCE Development Properties Inc., Toronto, to design a sculpture for the main lobby of the World Trade Center under construction in downtown St. Paul. The bronze sculpture, to be completed by summer 1988, will represent the interdependence of world trade.

Oversights

Architects' magazine regrets the omission of several names of clock designers in the July-August issue. In the article "Clocks," the circular black clock was designed by Tom Dair, not Smart Design, Dennis Stowell designed the sundial clock with Tuck Viemeister. Also, Michael Johnson's corner clock was selected for the show.
aluminum entrance (al-oim-aa-nam entr'ans) n. 1. an elegant appearing door with
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progressive, possessing a strong work ethic and a proud heritage. But Melrose, for them, also was divided by a freeway and had a cold, windy Main Street on winter days.

We asked the residents what they wanted to see stay the same. They identified the river's scenic qualities, schools, a “meeting people” cafe, the willingness of people to work together, and the small town atmosphere.

Then we asked what changes they wanted. Responses ranged from retail stores to more activities for young people. We sought the participants’ concerns about each issue brought up and elicited a range of responses about strengthening both the freeway and downtown commercial district, improving traffic and parking, creating more park facilities and evaluating riverfront land use.

Whereas Friday had been a day of gathering the community’s reflections on itself, Saturday was time for the designers to reflect those ideas back to the community. We worked in four small teams of professionals. And although the residents were not actively participating in this phase, the fact that we were developing our ideas within the context of the town was a key part of the process.

The city clerk, the planning commission chair and others would wander through our work space and marvel at our progress. They would see us projecting slides on drawing paper, using windows as light tables, coloring the same drawing three at a time. Later, people would comment on how well we worked together, how quickly we grasped Melrose. They were impressed with the individual attention we gave the city.

“We thought you’d come here with a standard set of ideas you give every town,” they would say.

By Saturday evening we had produced a dozen drawings. In keeping with the Governor’s Design Team’s philosophy, we presented concepts for immediate implementation, as well as ones for future use. Some issues were addressed pragmatically. Other issues, more whimsical, captured the heart of the community.

Our suggestions were legion. Place new industry to the east and west town, with new truck routes connecting the freeway and industrial area to avoid downtown and residential area. Look at options for new recreational site and develop an interconnected system of parkland and trails with footbridge over the river and freeway. Use freeway signs effectively to introduce people to Melrose as they approach town. Use vertical architectural elements to mark the freeway exit into town. Plant greenbelt of lowlands encircling the south half of town. Draw people into downtown along a tree-planted median and lead them to the “world’s largest tulip key,” to be located at the new park.

Emphasize auto/truck service business near the freeway yet retain views of the cemetery and horse farm which express the area’s rural character. Create new downtown gathering places on unused public land. Improve backside of stores. Connect the downtown space to a new city hall/library complex designed to open views to the river from downtown. Initiate a riverfront historic district.

As with each Governor’s Design Team visit, the process didn’t end with the last presentation. By meeting’s end, no community residents had signed up to work on the addressed issues. City officials subsequently set up five committees to follow-up on specific recommendations. Committee reports are due this fall, at which time a plan will be hired to update the city’s comprehensive plan.

Many of us had a hard time saying goodbye to a town we had come to know so well. The community gave each of us a farewell gift, The Mel and the Rose, a 350-page hardbound history of the community. Melrose was named after the Scottish community of Melrose. The coat of arms is a mallet (the mel) superimposed over a rose. The mallet symbolizes industry and commerce, the rose religion and culture. To us, the book, the name and the images represent a place, a people and a unique experience we shared. When we returned to our homes and practices, we knew that as a result of our effort our part of the world would indeed be changed.

Peggy Sand is a landscape architect and administrator for the University of Minnesota’s Center for Community Studies.
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it might have been less contentious.

The competition process does present a dilemma. When the competition is an invited one with selection of finalists on the basis of qualifications, it is difficult to evaluate the teams that are put together to meet the requirements. The teams tend to be vegetable soups—a bit of everything. Out of these combinations, there could be miraculous results, but our experience is that they are not very satisfactory.

It is not surprising, then, that both the Judicial competition and the History Center competition were won by local firms not aligned with outstate firms. For these teams, it was an in-house affair, structured as a normal design process. And it is an advantage to be a local firm with access to the site and an awareness of local developments on a daily basis.

If it is a completely open competition, however, many experienced firms will not enter because of the low probability of succeeding. I wish there were a way to formulate a qualification process that would make the competitions more accessible to local firms, especially to smaller firms which can't make the short list without associating with big-name firms.

There is no doubt in my mind that every user would choose to go through a designer selection process and interact with the architect from the beginning rather than going through a competition. But for the architect, the competition holds an advantage in creativity. He can deal with the program and design in more abstract terms without a client pounding the table and demanding attention to a momentarily distracting concern.

Architects see design as a participatory process and believe that process, but in a competition one can establish an architectural approach that isn't subject to compromises except those suggested by one's collaborators. The result is that designs are freer and richer in architectural content than they would be in a normal architect-client interchange.

There is no doubt that a competition is a slower way of doing design, and more costly way of doing it. But from the public's point of view, the expertise in the jury gives a greater choice.

Yes, some architects consider competitions exploitative, but the opportunity to establish the reputation of one firm provides sufficient motivation. Compensation is, of course, never sufficient, although we squeeze as much money as we can for stipends for the finalists. If competitions were truly exploitative, there would be no entries.

In approximately three years, the products of these competitions will be visible. The buildings will be completed, the public will be satisfied and the users will find them workable. The Capitol area will have been enhanced.

John Rauma, FAIA, is an architect and director of graduate studies at the University of Minnesota School of Architecture and Landscape Architecture. An advisor to the Capitol Area Architectural and Planning Board since 1977, he chaired the Minnesota Judicial Building competition and was professional advisor to the Minnesota History Center competition.

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Title: Architecture Minnesota
Publication Number: 083350
Date of Filing: 9/8/86
Frequency of Issue: Six times per year
Annual Subscription Price: $12.00
Location of Office of Publication: 275 Market St., S. 54, Minneapolis, MN 55405
Publisher: Peter A. Rand
Editor: Linda Mack
Owner: Minnesota Society of American Institute of Architects, 275 Market St., Suite 54, Minneapolis, MN 55405
Extent and Nature of Circulation

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<th>Average No.</th>
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