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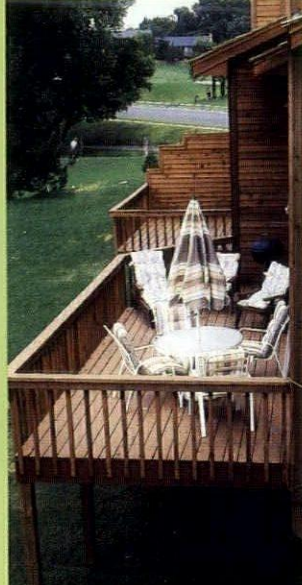
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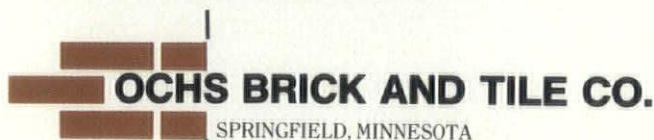


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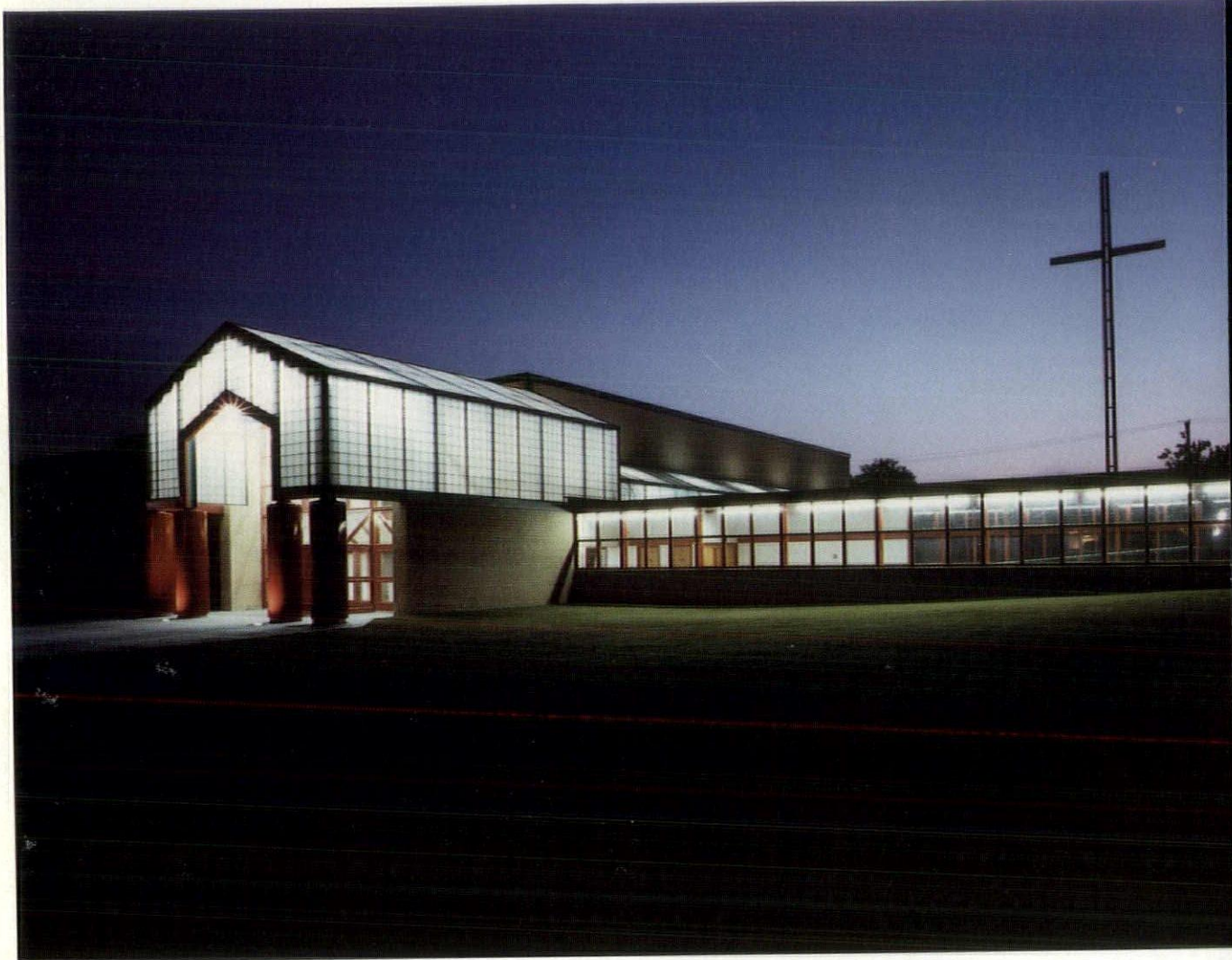
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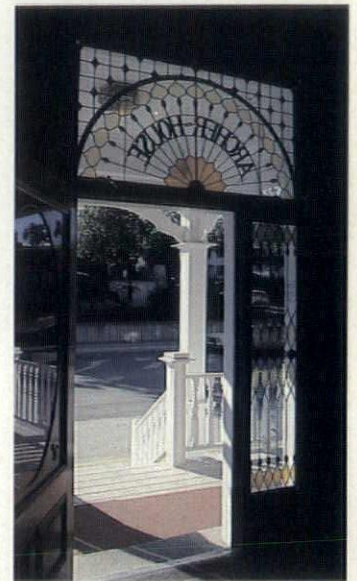
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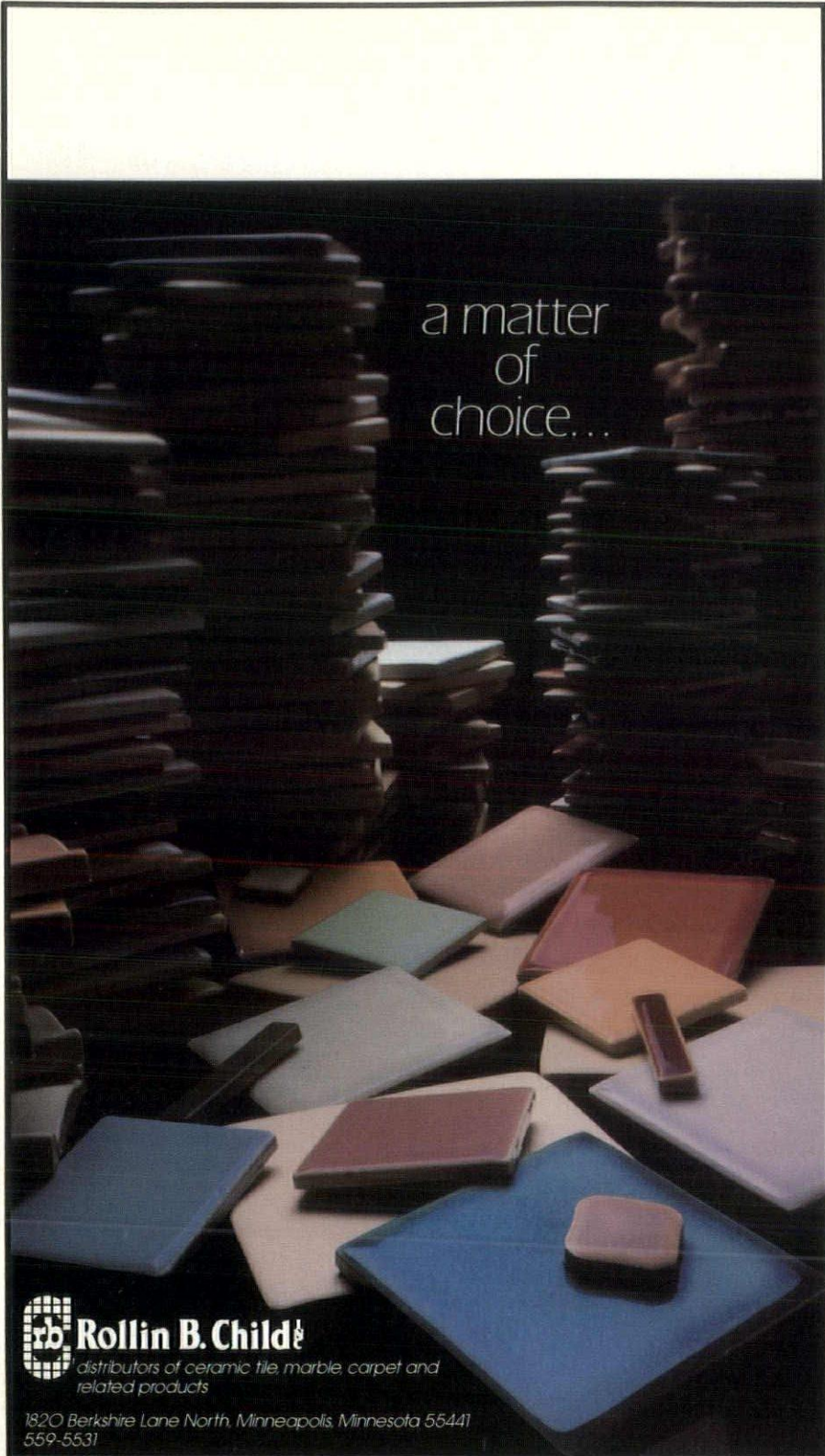


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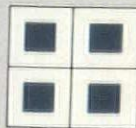
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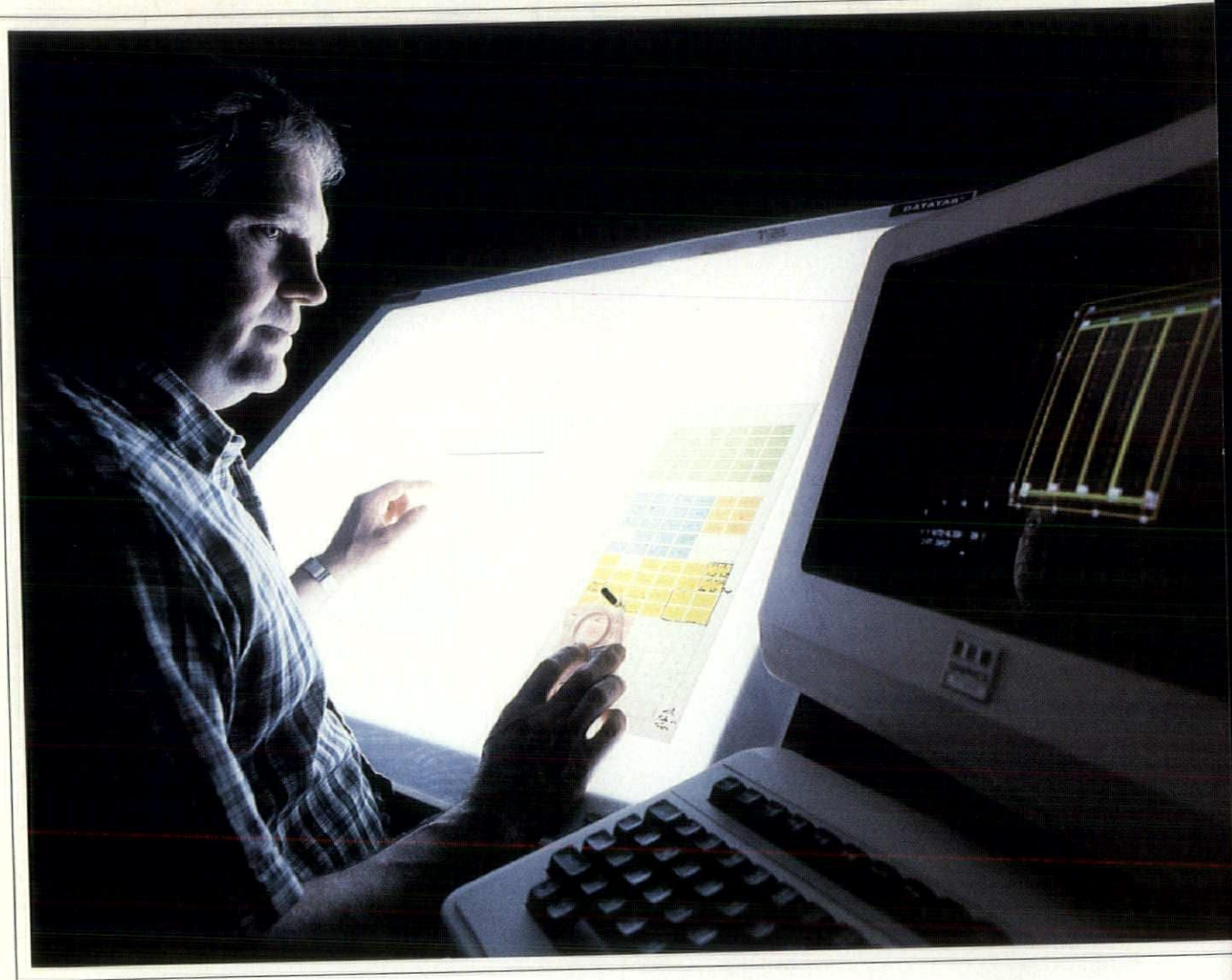
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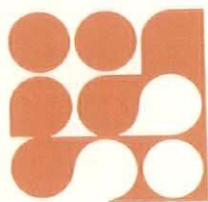
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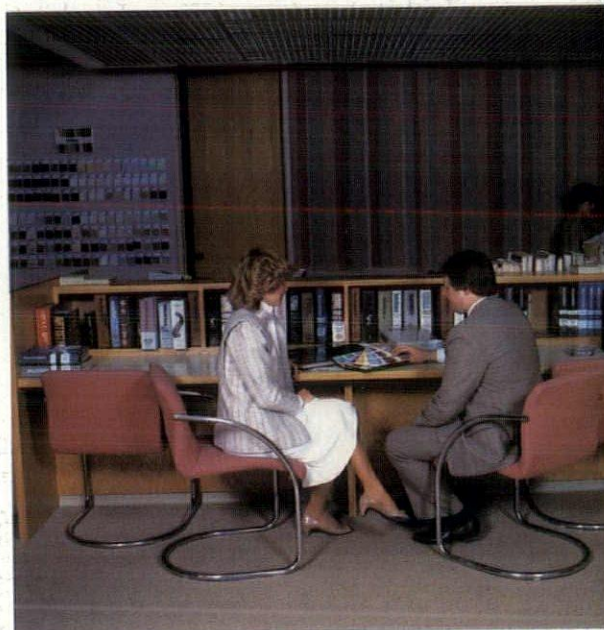






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# AM

## news briefs

### The disco beat

The Minneapolis College of Art and Design will present a symposium, "The Nouvelle Disco: Art in Popular Culture," which will explore art in participatory pop settings, such as the disco. Other examples of nonconventional art such as MTV and innovative exhibit spaces will be highlighted in the symposium, to be held November 7-8.

Scheduled speakers include Henry Geldzahler, author of *American Painting in the Twentieth Century* and former curator of twentieth century art at the Metropolitan Museum of Art; Barbara Rose, author of *American Art Since 1900* and associate editor of *Arts* magazine; Grid Sischy, editor of *Artforum*; Franz Schulze, Chicago correspondent for *Artforum*; and artist Barbara Kruger, film and television critic for *Artform*.

"The Nouvelle Disco: Art in Popular Culture" is co-sponsored by the Center for Arts Criticism, Walker Art Center, the Minneapolis Institute of Arts, and the 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 is organized to encourage interaction between architects, interior designers and artists/craftmen, will examine criteria for good design and look at the historical continuity and discontinuity of the art of metalwork.

Among the conference activities will be a national juried exhibition of contemporary hand forged architectural metalwork. Conference participants will have the opportunity to tour the "Samuel Yellin Metalworker" exhibit at the Minnesota Historical Society, as well as other regional architectural examples of hand forged and decorative

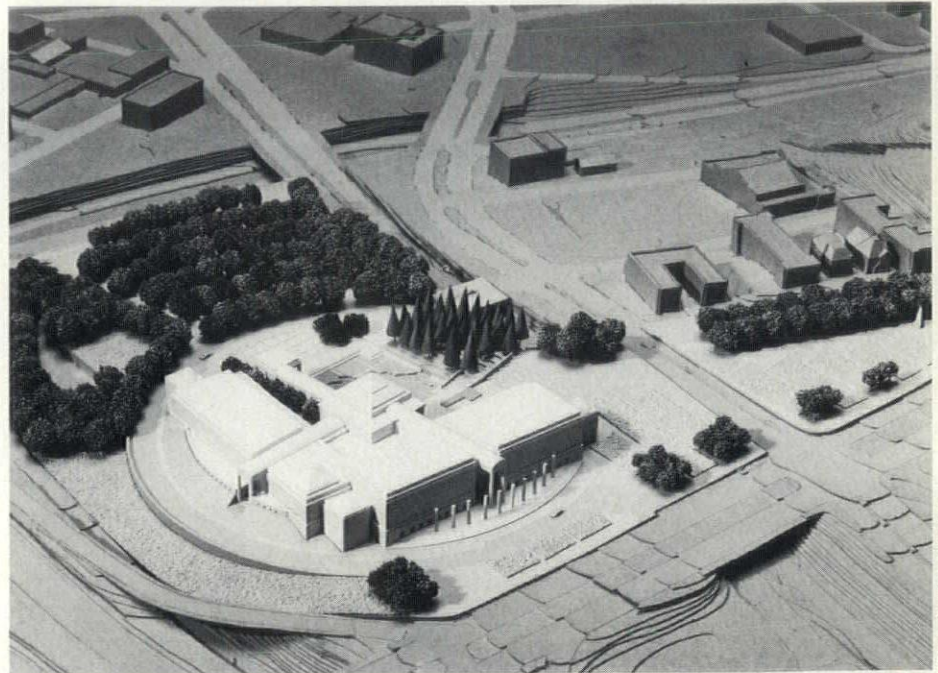


Photo: George Heinrich

Hammel Green & Abrahamson's winning design for the new History Center calls for an L-shaped, fortress-like structure that confronts the problems of an isolated site.

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.

Invited speakers include Albert Paley, professor and artist-in-residence, Rochester Institute of Technology; Dennis Gimmetad, Minnesota Historical Society; Frank Gehry, Frank O. Gehry Architects, Los Angeles; Heinz Tesar, Vienna; Steven Holl, Steven Holl Architects, New York; Robert J. Frasca, Zimmer, Gunsul, Frasca, Portland Oregon; Jack Andrews, curator, Samuel Yellin exhibit, Virginia Museum of Fine Arts, and Malcolm Holzman, Hardy, Holzman, Pfeiffer Associates, New York.

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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*Continued on page 74*





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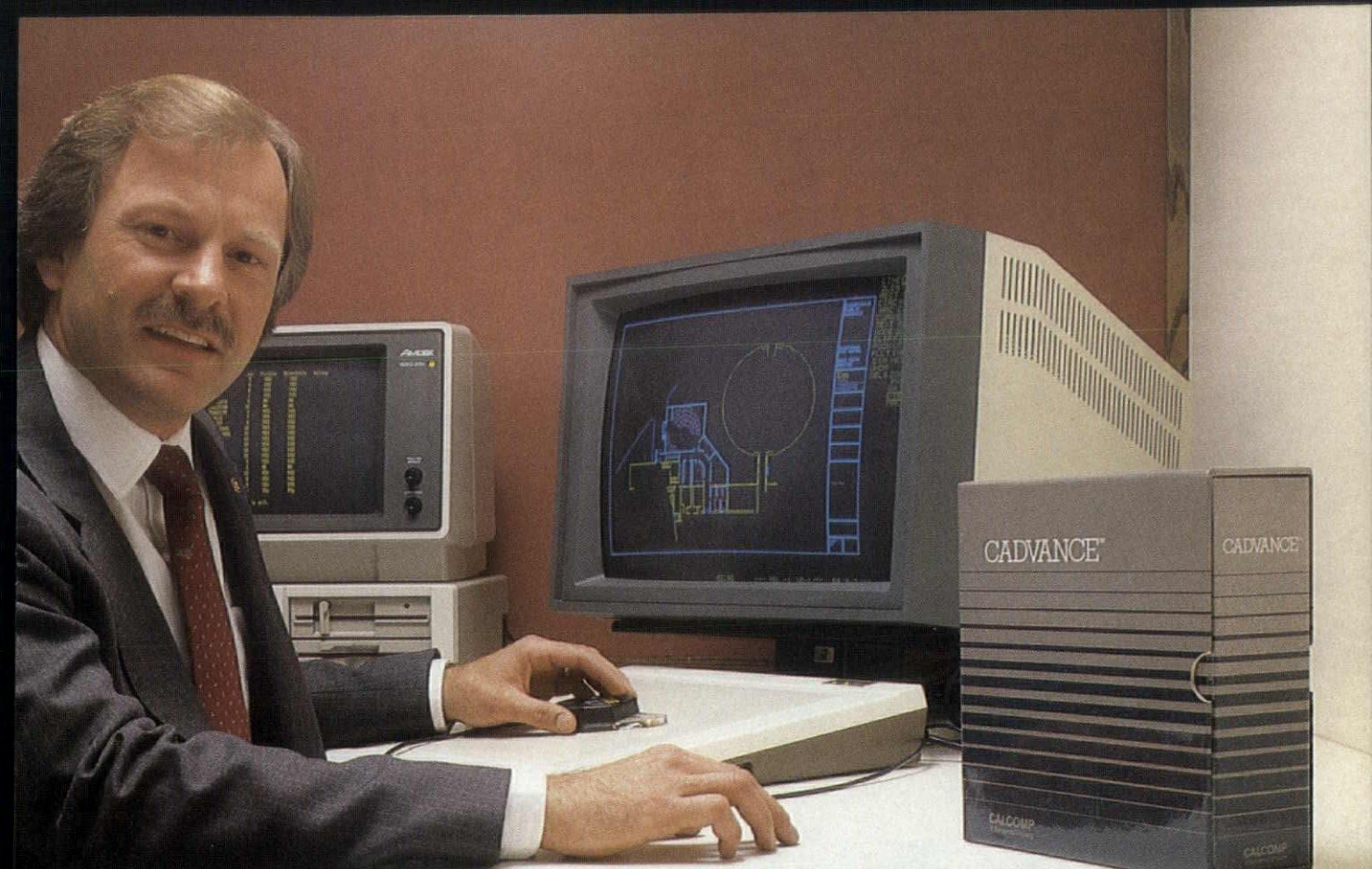
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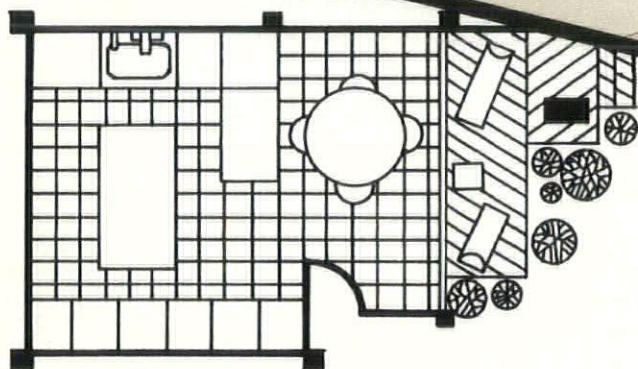
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## The Minnesota style defined

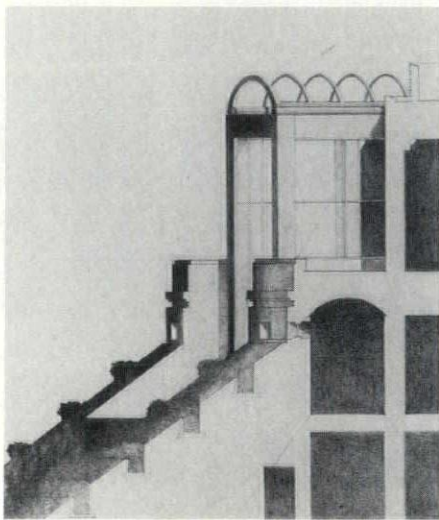
Minnesota architects have long been admired by other American architects for their skills in visual presentation. Their reputation stems from Minnesota architects' high level of drawing and rendering ability, known as the "Minnesota style," which places heavy emphasis on pencil technique.

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, rather than for the conveyance of technical data. Styles are borrowed from many of the art movements associated with major shifts in architectural thinking, the Renaissance, Beaux Arts, Cubist, Constructivist and Modern art movements to name a few. But in nearly every case, the styles used are merely starting points for exploring new expressions of the oft elusive "architectural statement."

Two pieces in particular bear the immaturity of the Beaux-Arts tradition in their delicacy of rendering. Two detail drawings by Vincent James for the new Minnesota History Center have the classic qualities of the ink washes and controlled light and shade so often used in the Beaux-Arts school. Yet, they are done in pencil. Still other pieces, such as Thomas Oliphant's "Library," reflect a more contemporary predilection for stark graphics and illuminating details that are reassembled in a pastiche. This is an antecedent in the DeStijl movement and in the current trend for "deconstruction," a form of art criticism that attempts to understand a work of art more thoroughly by taking it apart piece by piece.

Oliphant's drawing presents itself more 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 device are watered down versions of Constructivist technique.

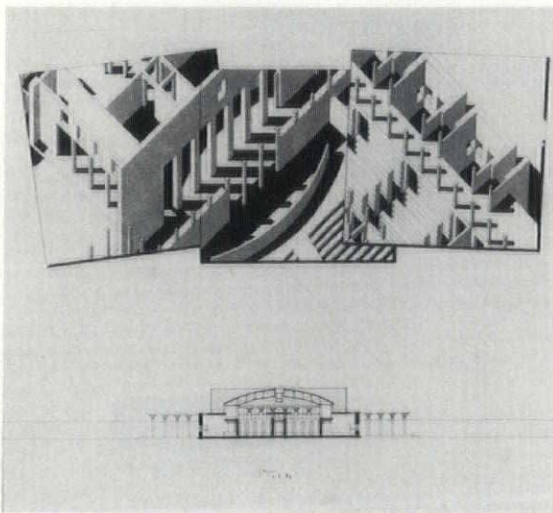
The idea for the show came from local artist and gallery owner Robert Thomson. Following the lead of major art galleries such as the Max Protetch Gallery in New York and the Otis-Parsons Gallery in Los Angeles, Thomson

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. Sorranno, 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 clichés 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.

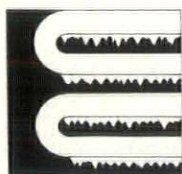


A delicate pencil technique of light and shadows recalls the Beaux-Arts tradition in Vincent James' elevation detail drawing for the Minnesota History Center (above). A piece called "Library" (left) by Thomas Oliphant employs the aesthetics of the DeStijl movement in its graphic treatment and echos the recent work of architect Bernard Tschumi in its "snap-shots" of the building details.



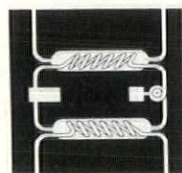
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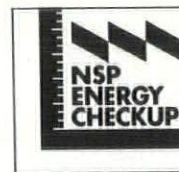
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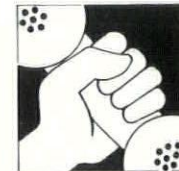
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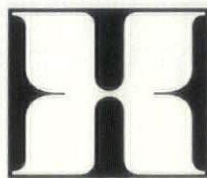
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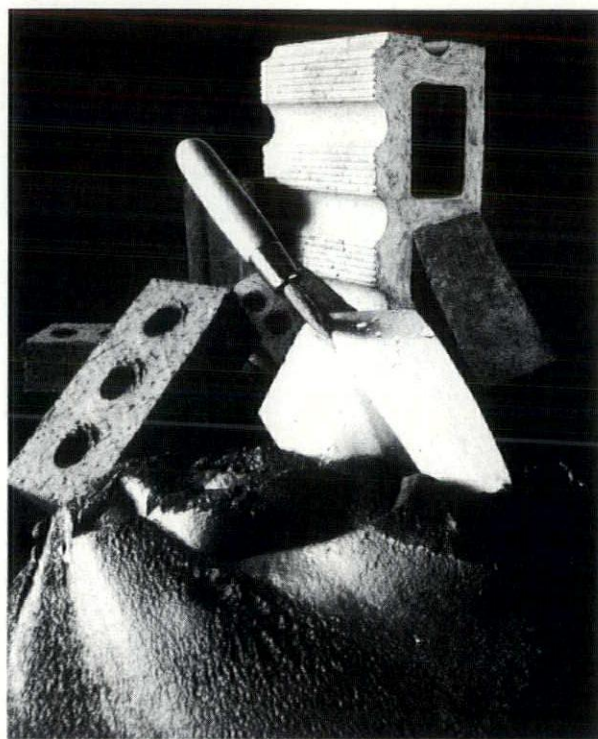
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## Redesigning Minnesota, round thirteen

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 Rudy 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 Fargo, St. Cloud and the Twin Cities converge on the central Minnesota agricultural community of Melrose. As we approached the town, we were greeted by what we soon learned were indicative 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 lives for the next three days. At first we would look at the community with fresh eyes of outsiders, but by the second day of intense work sessions, we would have more insight into the town than many of its residents had.

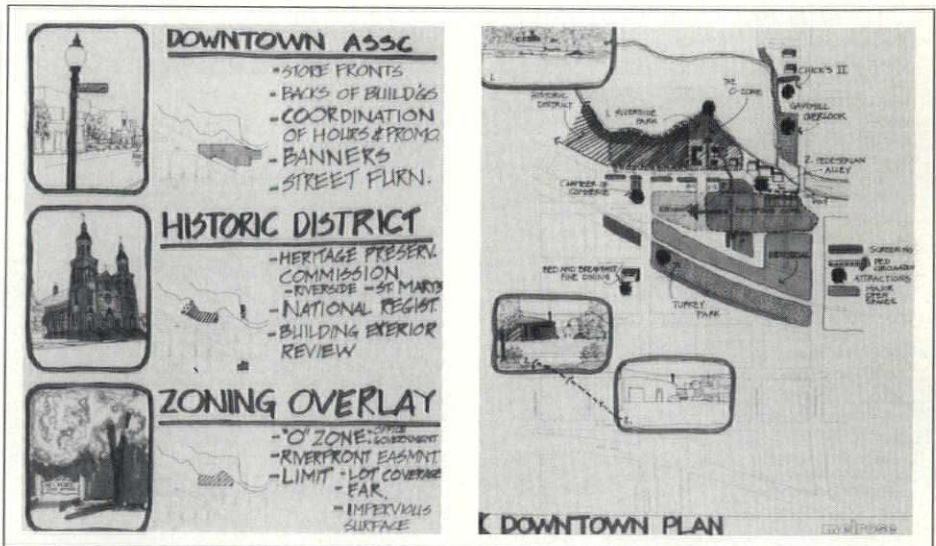
The Governor's Design Team is essentially an experienced group of design professionals who come into town with a bag of goodies—the knowhow and tricks of the profession. But we also come with a mirror that we hold up to the community, reflecting ideas that have their roots and meaning in the community itself. The Governor's Design Team, with local involvement, can show the community an image of the future. Despite months of preparation by the community and team, the team's first job 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



The Governor's Design Team members presented detailed drawings to Melrose for immediate and future implementation. The plans (above) touched upon the pragmatic, such as industrial development, and the whimsical, such as a new park for the world's largest turkey.

audio-visual promotion piece to attract new businesses and we took an evening drive about town, the historic church steeple dark and hidden, and the cheese plants' towers playfully alight like the ice palace.

We toured the Jennie-O plant where nearly 60,000 turkeys are processed daily—a place where white coats and hats thinly protected us from gushes of steamed feathers and worse; a place where we learned that the people for whom we design can have different environmental tolerances from ours.

Melrose boasts of its strong Catholic origins, its hard working people, and its two Kraft plants—one with the reputation of making the best blue cheese in America. Although a vigorous down-

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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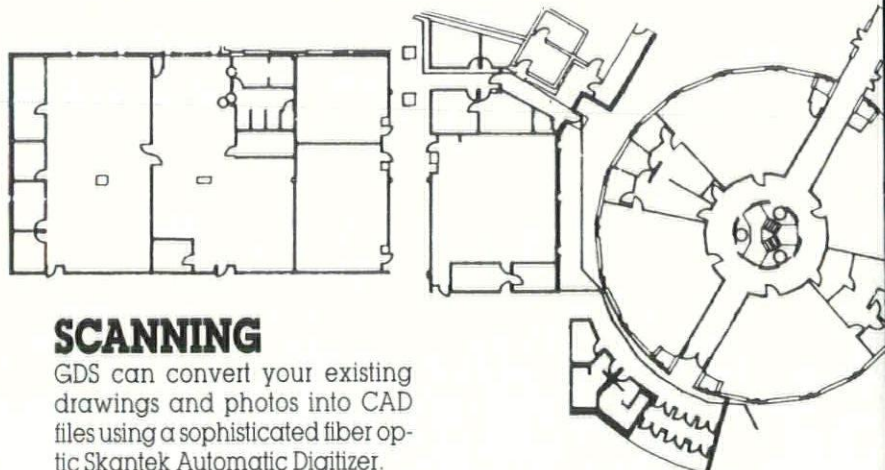
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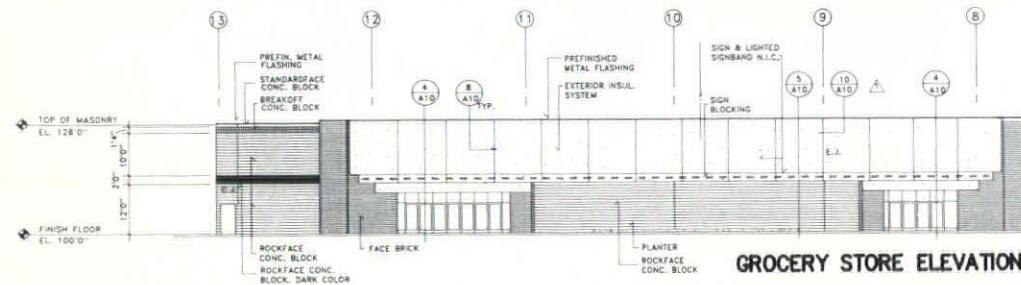
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### Group interviews focus in on good design

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 or eliminated before they are implemented. Time and money would be saved and efforts are directed to the best design solution possible.

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 advanced 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 come 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 features 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 typical focus group interview consists of a minimum of three different groups with 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 two 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 prove 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.

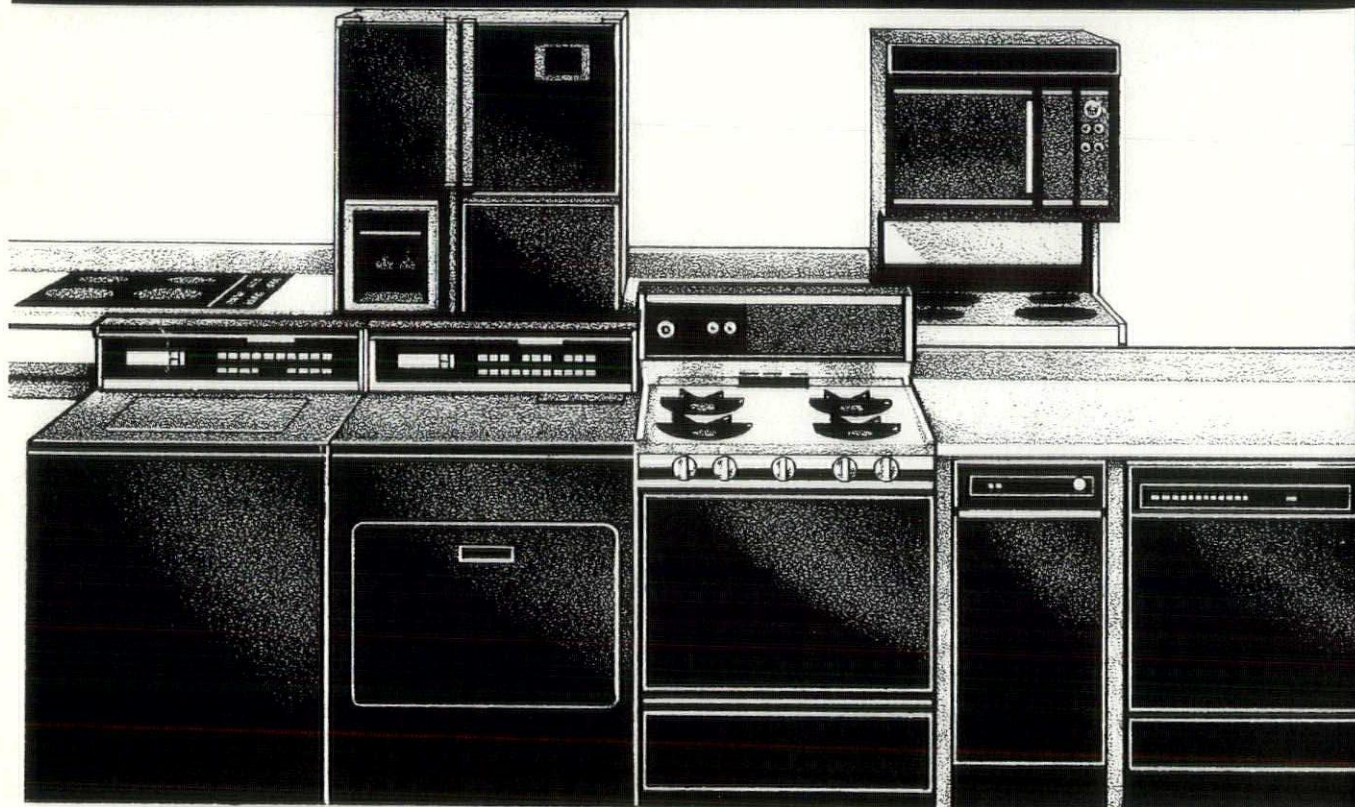
This information helped the designers develop private work spaces and a central conference area within the large room. The users were pleased with the final design because they now had a more functional workspace.

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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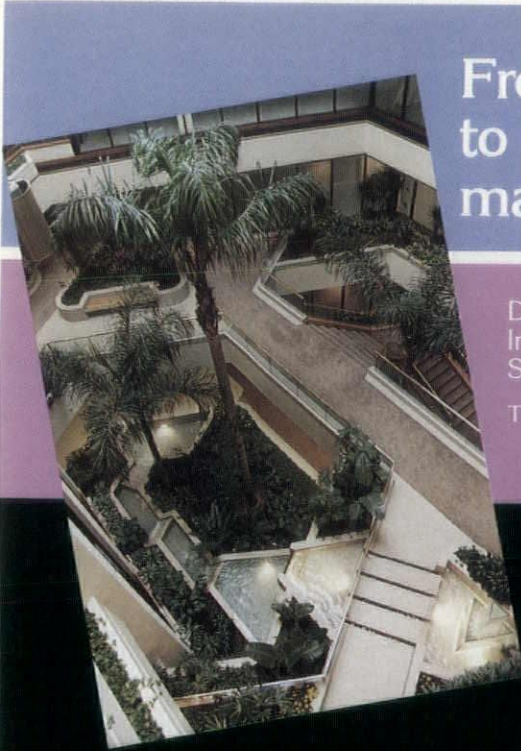
### rebuttal

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 done more damage than which the writer, Mr. 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 knowlege 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 each of us as brothers and sisters comment that parent.” I don’t know where Mr. 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 and 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. In making suggestions for improvements to Mr. Farber’s house they suggested a pergola on either side of the entrance to our glass and stucco house” and a few other things that Mr. Farber found offensive. “Had the two students who dressed and re-dressed my yard . . . been educated to a definition of landscape architecture which is broader than horticulture, they might have seen be-



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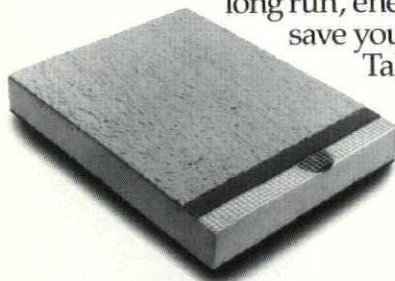
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yond the garden ethic." Four points  
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identified as University of Minnes  
students but the article is structu  
around that presumption.

Minnesota does not teach student  
"put an arborvitae on either side of  
entry" of a "glass and stucco house"  
nor do I know of any landscape arc  
itecture school in the country that do  
But the validity of such a gesture sho  
not be dismissed with such conten  
when the "marking of the entry" is su  
a well preceded and persistent la  
scape gesture.

To use the phrase "broader than h  
ticulture" in the perjorative sense  
generates and misrepresents hort  
tural science. Horticulture, per se,  
nothing to do with placing arborvita

What precisely is meant by "beyo  
the garden ethic?" If Mr. Farber sha  
my definition of the garden as the m  
aphorical intersection of mortal man v  
the immortal, through nature, the  
really do wonder what could possi  
be beyond that?

*Patrick Condon, Assistant Profess  
University of Minnesota  
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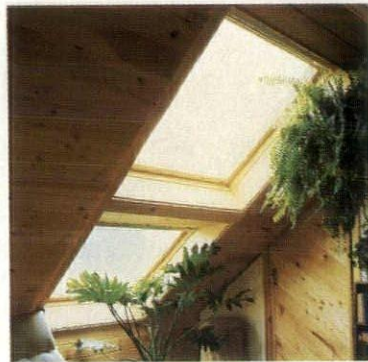
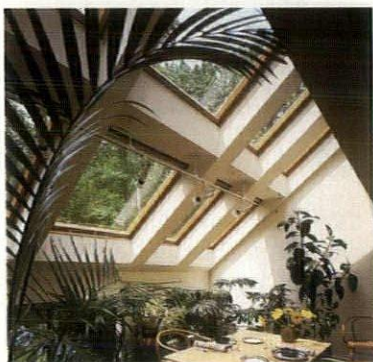
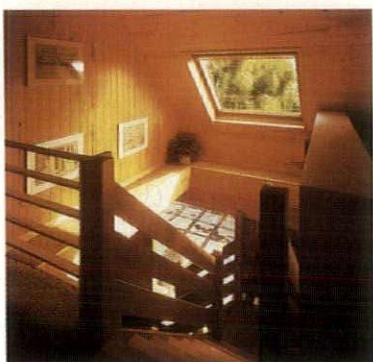
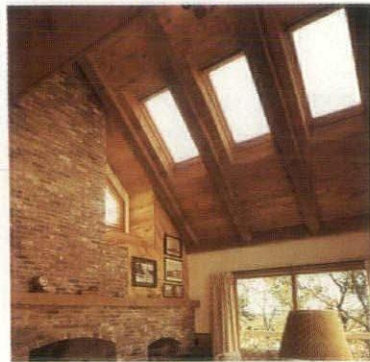
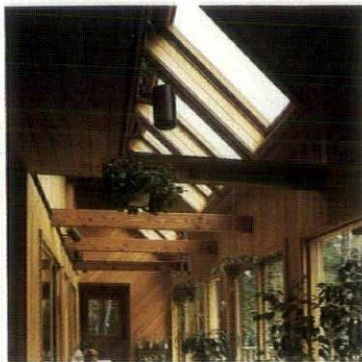
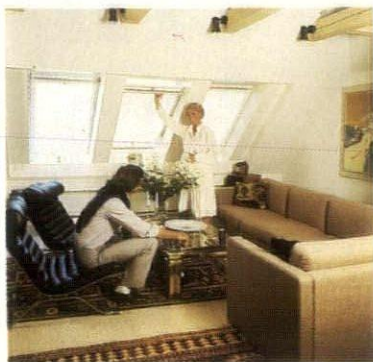
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## defense of competitions

John Rauma

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

They have all been conducted by the Capitol Area Architectural and Planning Board (CAAPB), which was created by the Minnesota legislature to oversee the Capitol area. Minnesota law requires that plans for public buildings in the Capitol area be secured by competition 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 together quickly after the competition for a new headquarters for the Minnesota Historical Society was already underway. The Capitol Mall landscape competition developed when earlier plans simply to landscape the Mall became more ambitious as Governor Rudy Perpich and Walker Art Center director Martin Friedland advocated making the Capitol Mall a place of greater cultural significance.

The landscape mall competition was two-stage, open competition. No special qualifications were required to become a finalist, but all finalists had to have experience in executing a similar project or align with firms that can demonstrate such experience.

The competitions for the Judicial Building and for the History Center were one-stage, invited competitions. The first stage was open with the qualification that entrants have a minimum of \$100,000 gross receipts in each of the two preceding years. Because of the special nature of the projects, experience with the building type was required for selection as a finalist. In that way, the state avoided the possibility of selecting an unseasoned or inexpe-

rienced firm.

In each case, a designer selection panel which represented the interests of the ultimate user, the Capitol Area Board, and the Department of Administration screened submissions and selected finalists who then developed designs.

In both competitions, the informa-

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"There is no doubt that a competition is a slower way of designing and a more costly one. But, from the public's point of view, it gives the public a greater choice."

---

tion supplied to submitters has been highly professional and very thorough, with programs and urban design frameworks prepared by well established experts who have been hired as consultants by the Capitol Area Board. Designers 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 insure that the submitters are qualified? How can we adequately communicate the user's requirements to the designers? How can we determine that we can work with the architects chosen? The last is the most difficult because conventional client-architect communication is restricted in the competition process.

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 interviews 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 History Center competition jury, we wanted a range in architectural approach represented, so that competitors could sort themselves out in relation to the jury. We began with Robert Geddes, an educator 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 American architecture and preservation. Hideo Sasaki is a preeminent juror in competitions which have an urban landscape component. When two of the original jurors withdrew, Arthur Erickson, 1986 recipient of the AIA Gold Medal, replaced Geddes, and Val Michelson, an architectural advisor to the Capitol Area Board, replaced Lyndon.

The juries for the History Center and Judicial Building did not become seriously contentious. Following deliberations they were able to narrow the field of submissions and to decide winning designs by consensus.

It was more difficult on the landscape competition because there are infinite 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, Dmitri Porphyrios and Philippe Robert were invited to lend international weight to an international competition. If there had been more preparation of the jury,

*Continued on page 94*



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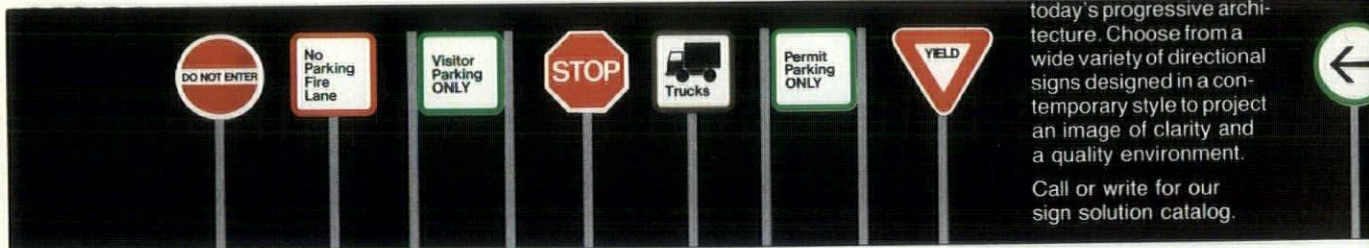
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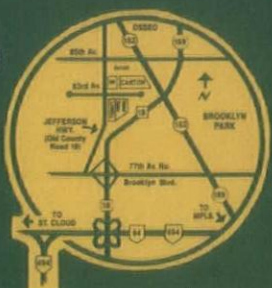
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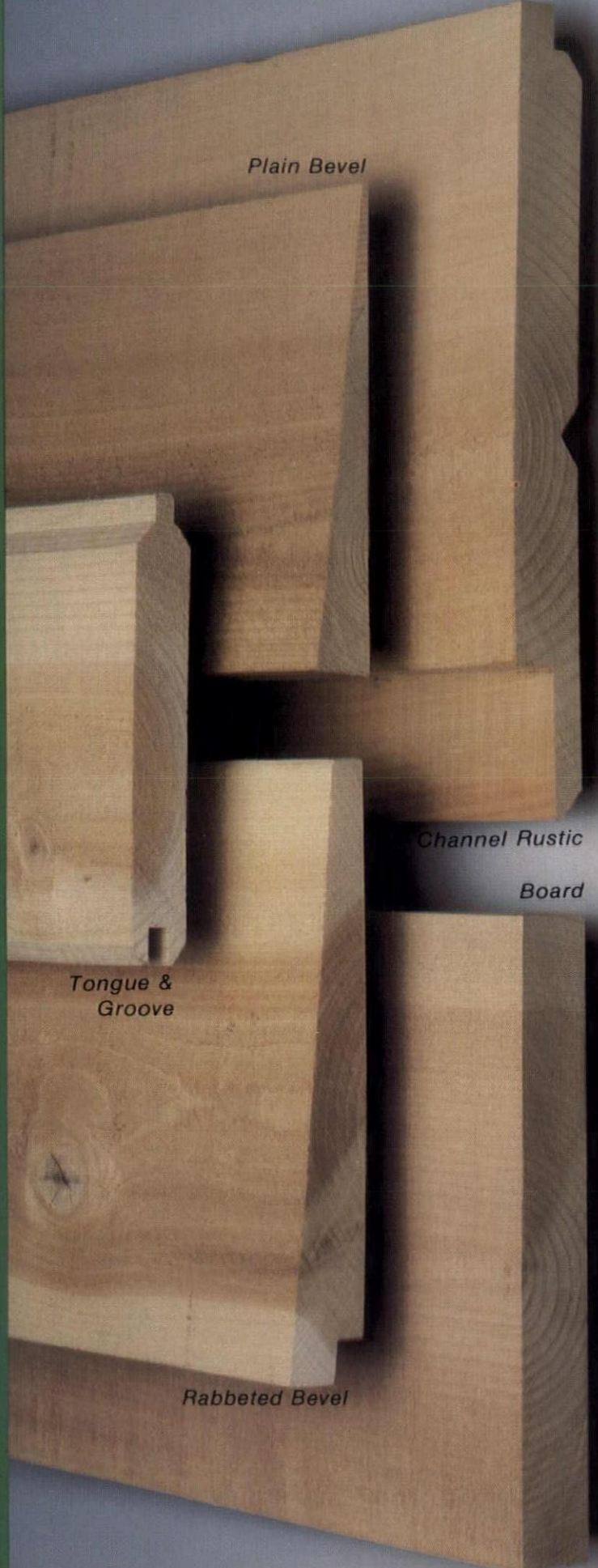
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**A Minnesota double whammy** In two building design competitions of national scope sponsored by the Capitol Area Architectural and Planning Board in the last two years, Minnesota firms unallied with "big-name" out-of-state architects have taken the 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.

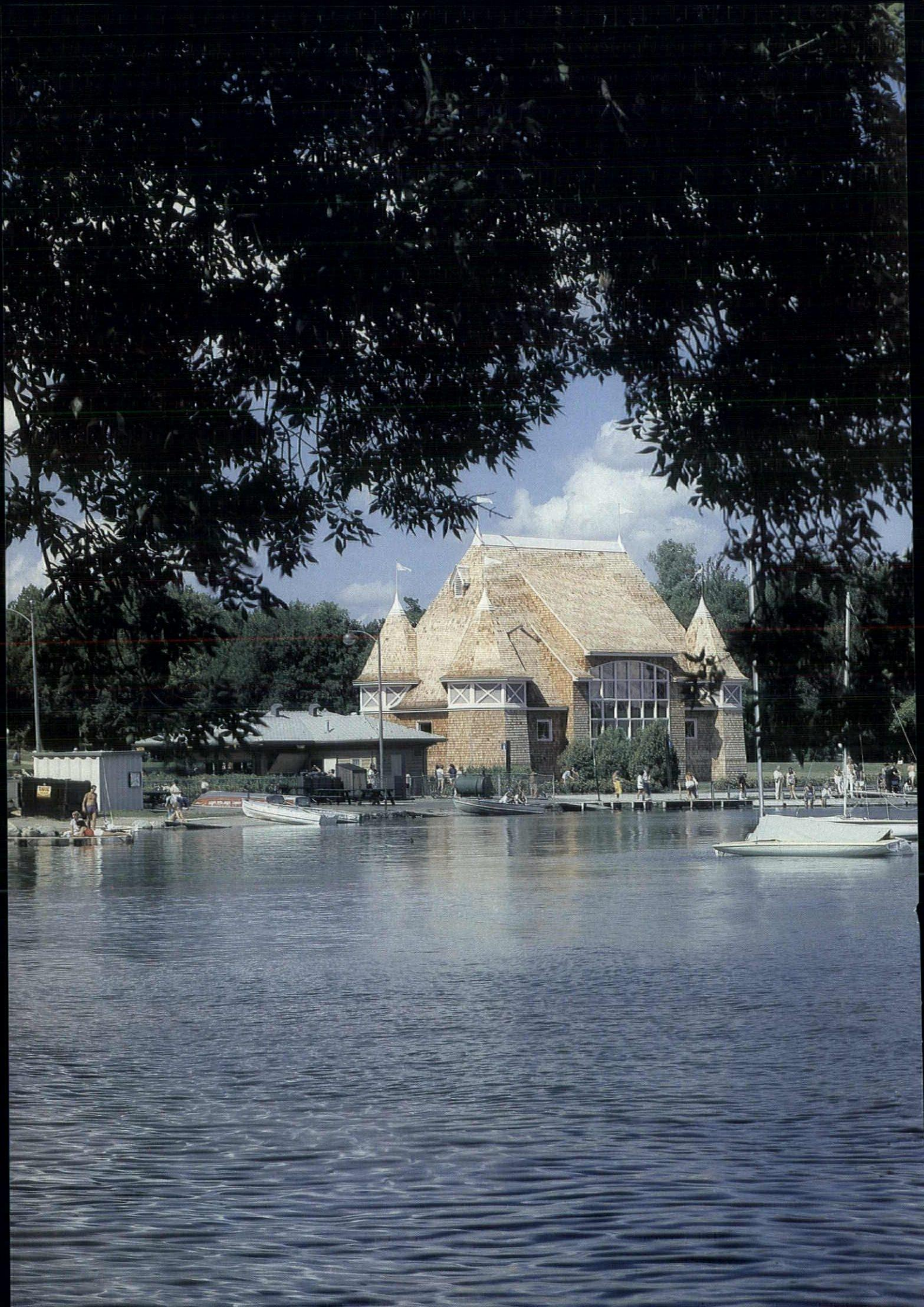
The continuity paid off. "HGA's design was a remarkably detailed response to our very specific and complicated program," said Nina Archabal, deputy director of the Minnesota Historical Society and staff coordinator of the History Center project.

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

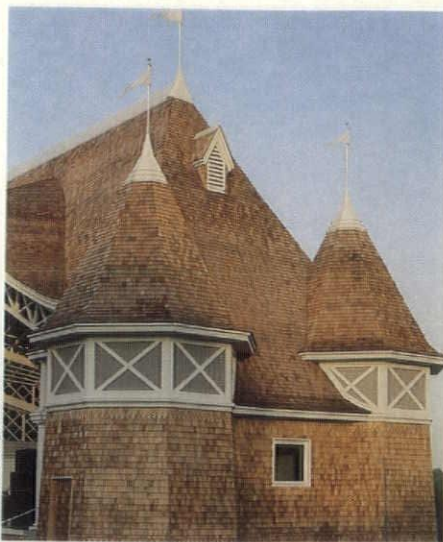






# The romance of music

Lake Harriet's new pavilion



Photos: George Heinrich

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



## Tradition revived on a city lakeshore

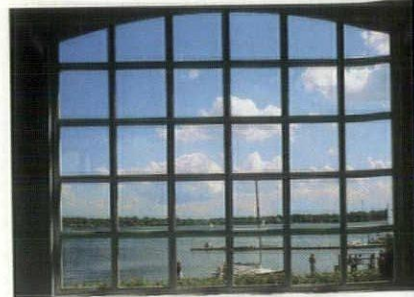


The idea for the eyebrow roof of the Lake Harriet music pavilion (above) grew from acoustical as well as aesthetic considerations. Architect Milo Thompson worked with Kirkegaard Associates of Chicago to provide a stage that would allow the musicians maximum sound quality without disturbing adjoining 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 lit, 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. The 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, sit on the beach, a place that retains a casual, drop-in atmosphere," says Gary Criter, project coordinator with the Minneapolis Park and Recreation Board. Criter envisions multiple uses for the pavilion, emphasizing that dance, drama and other cultural activities could fit a comfortable summer home in the bandshell.

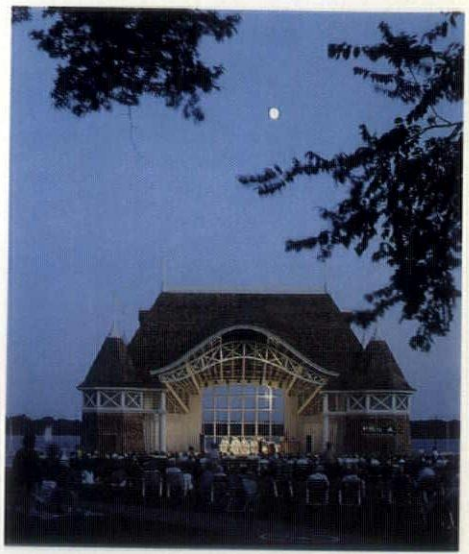
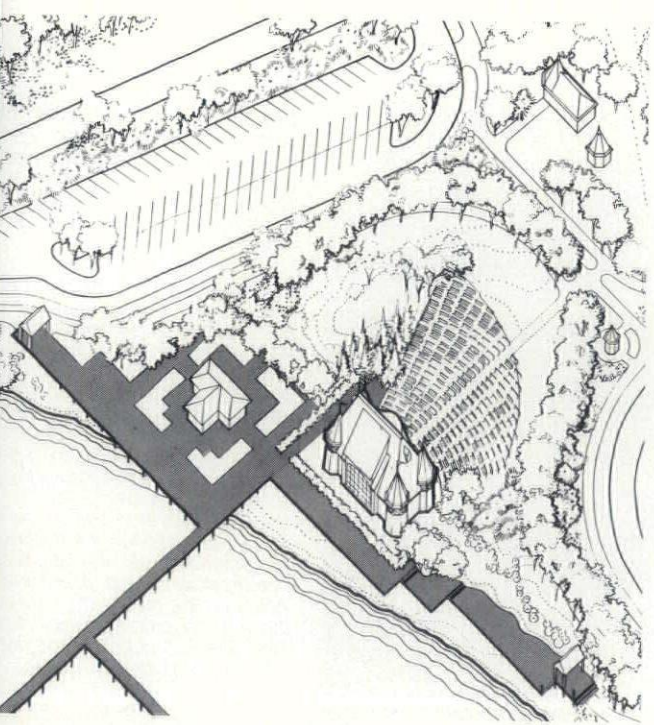
The newest facility is the fifth to serve Lake Harriet since the Minneapolis Street and Railway Company built the first bandstand that began the music tradition in 1888. After fire destroyed the first two and a storm the third, an inadequate "temporary" facility housed this music tradition for 50 years.

The Thompson-designed bandshell is born of community efforts, epitomizing Minneapolis' expansive parks and the people who use them. Says Criter, "Not only do the Minneapolis parks have a landmark that people can call their own." E.J.





*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.*

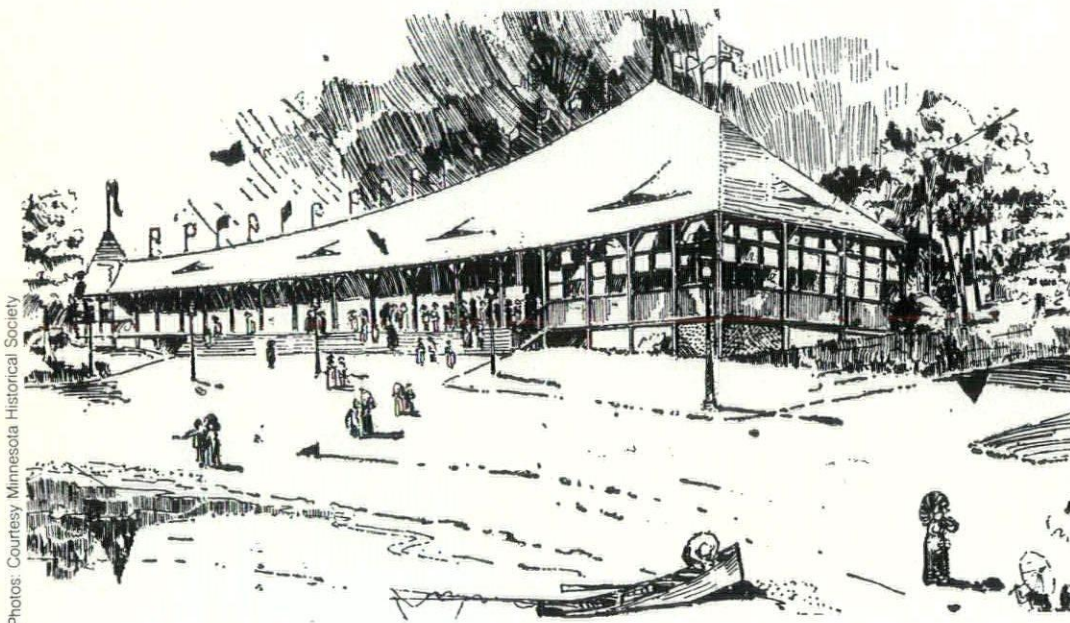


# Pavilions of the past

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*



Photos: Courtesy Minnesota Historical Society

Minneapolis Street Railway president Thomas Lowry built the first "pavilion, summer garden and dance hall" in 1888 on his private property adjoining the Motor Line tracks and facing the Park Board's 200-foot wide Lake Harriet Boulevard. The pavilion, designed by the Minneapolis firm Long and Kees, featured a 350-foot curved lakeside frontage, a grand reception room and auditorium for 1,500 people and a refreshment room with seating for 500. The Danz Orchestra played free concerts every evening as well as Sunday afternoons. But poorly designed layout of the pavilion required passengers of the Motor Line to arrive and depart through the auditorium to reach the lake. Within a few days after fire destroyed the pavilion in July 1891, a new pavilion was designed and its location selected.

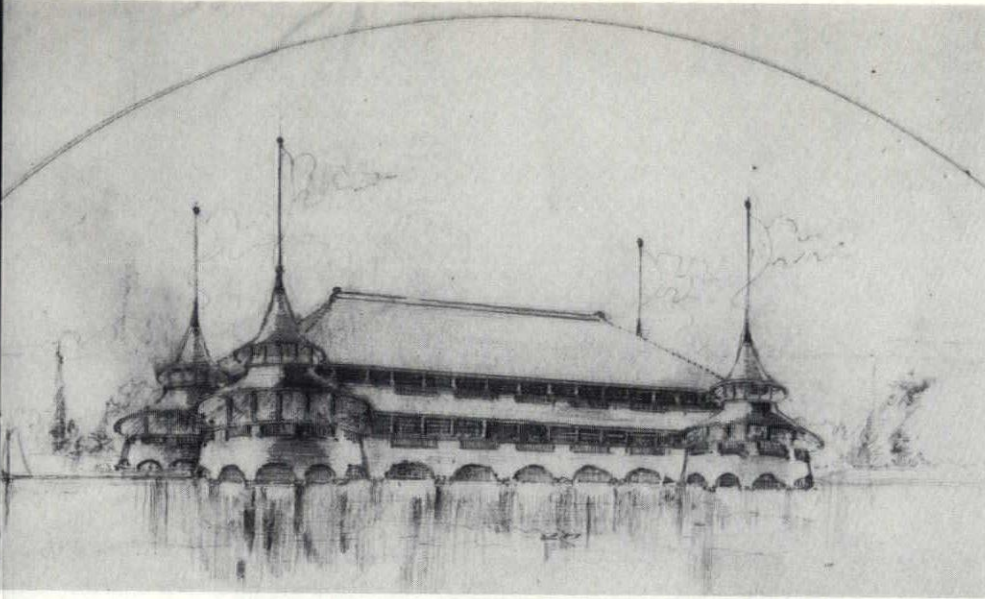


Photo: Courtesy Hennepin County Historical Society

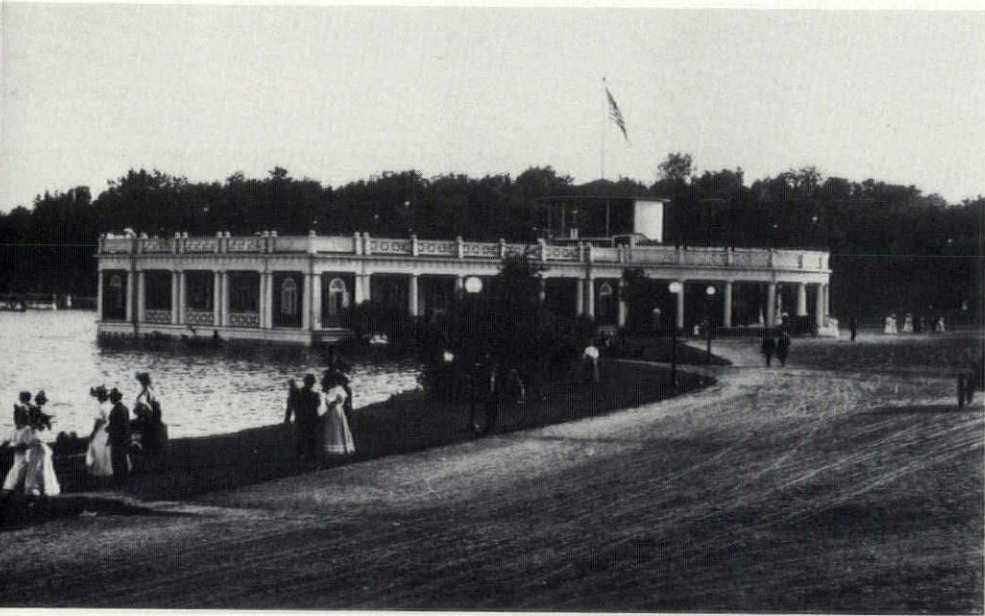
In keeping with the romantic design tastes of the late 19th century, Minneapolis architect Harry Jones designed a Venetian style building with balconies overhanging the water in 1891, also for the Street Railway Company. The final scheme projected 50 feet over the water and resembled a traditional Chinese timber pagoda with a shingled roof. Refreshments were served in the lower level while music played from a floating platform. Initially covered with an acoustic shell, the performance float was later modified to resemble a ship and was finally covered to stage operatic productions. Concerts were later transferred to the pavilion itself when a storm blew the floating bandstand across the lake while five musicians were practicing. Although the musicians survived, the pavilion didn't survive a March 1903 fire that cut short the popularity of the pagoda pavilion.



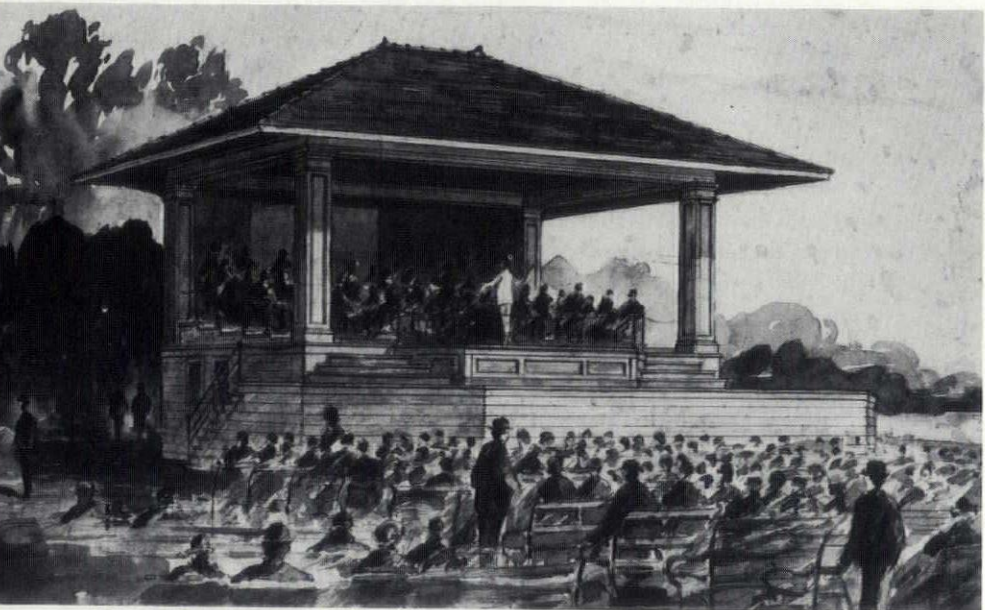
Jones' 1891 pavilion was actually a modified version of this more elaborate pagoda structure featuring four corner turrets and accompanying flags.



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 concertgoers. 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



Photo: Saari and Forrai

*The Humphrey Institute of Public Affairs (at right of photo above), together with the Law School building (left of photo) create a symbolic gateway to the University of Minnesota's Minneapolis 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," says Francis Bulbulian, project manager with Leonard Parker & Associates. "Having a large interior atrium such as this, much like the suburban enclosed mall, allows people to come together, interact, peek in on the Institute's activities and exchange thoughts."

Interaction was the key word with the 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 who 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 Jenkinson 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 podium 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



Photos: Balithazar Korab

*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 installed, will house displays depicting various phases of Humphrey's life from his early days to the vice presidency. It is an interactive exhibit designed by Sussman/Prejza & Co., Inc., designed in part, of the Los Angeles Olympic graphics. 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 and 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 schemes of many business offices.

In contrast, the north wing is a 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 pleasing by grace of the fact that each has window view, if not on the exterior, then facing the three-story skylit atrium along the spine.

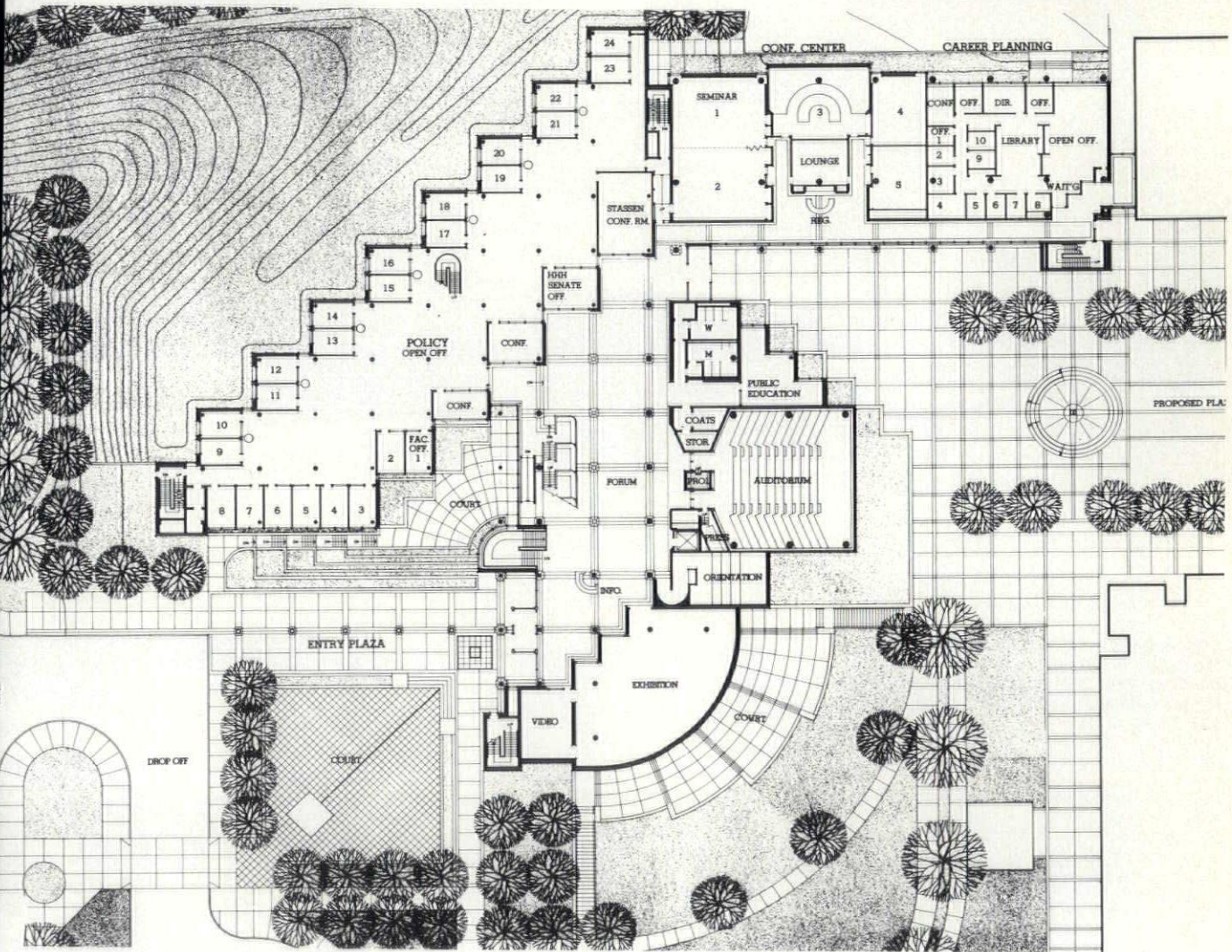
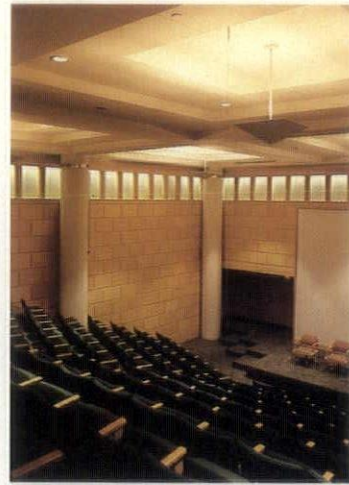
At the entrance to the Center will be a public plaza designed by the architects with internationally noted Minnesota sculptor Siah Armajani. Near one end of the square plaza will stand a sculptural lectern by Armajani to be used in public events. Famous quotations by Humphrey, one of the most eloquent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

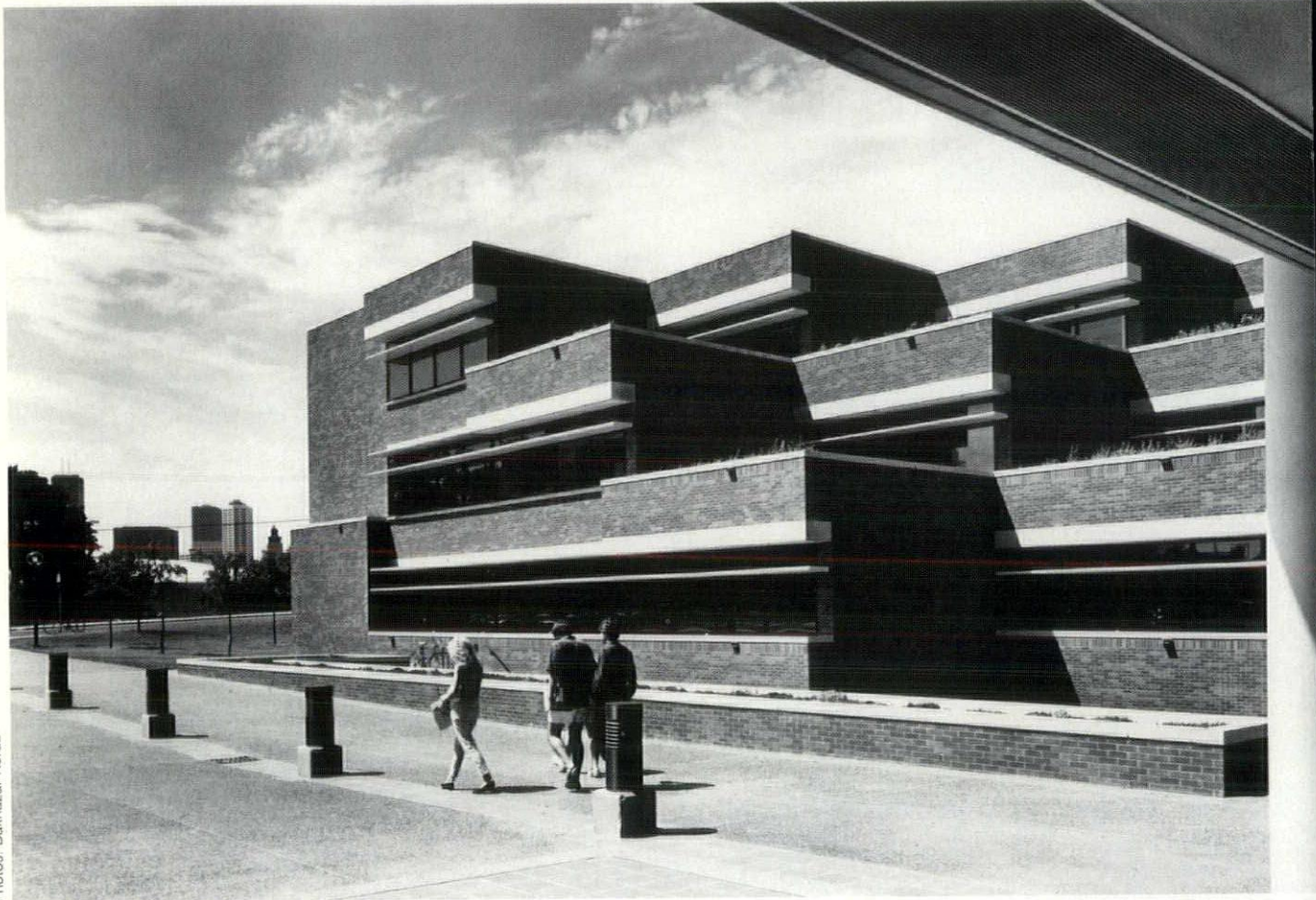


1ST FLOOR

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.

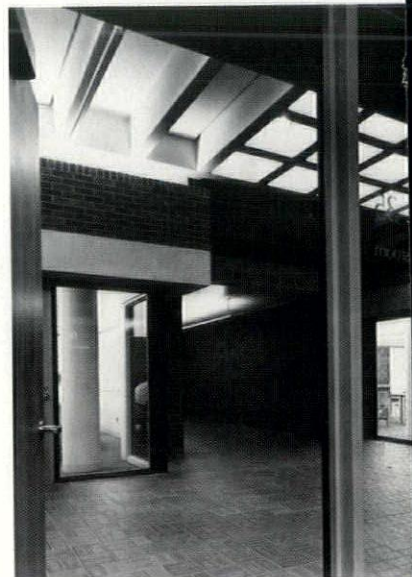


Strong forms, discreet detail  
add to the West Bank's stature

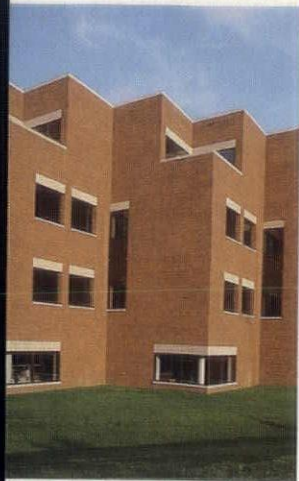


Photos: Balhazar Korab

*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.*

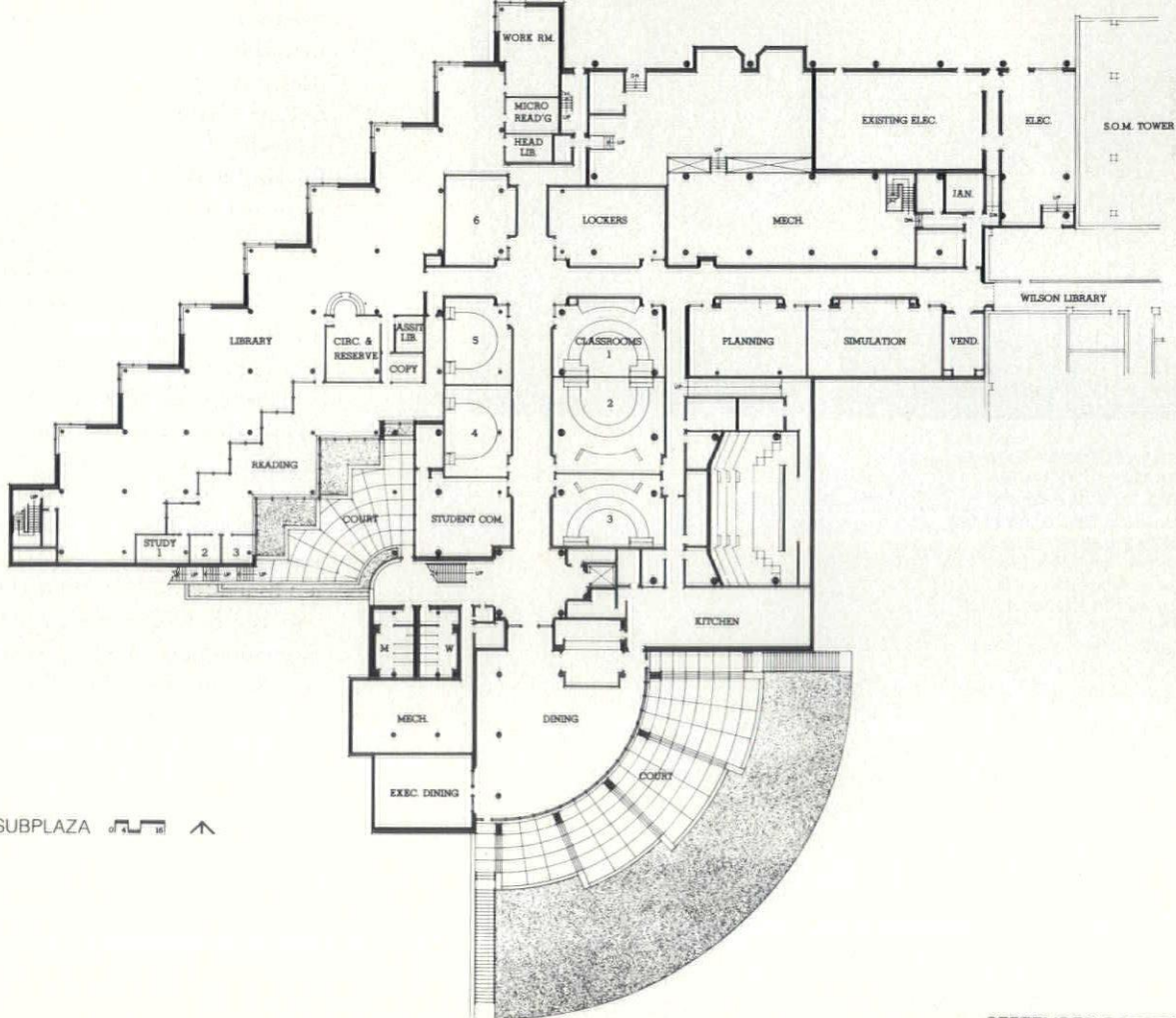






Merging the School of Management with the Humphrey Institute shaved \$1 million from the building budget by sharing meeting rooms, student-faculty lounges, toilet facilities and media rooms. The Center's West Bank location benefits from access to related services such as the university's main graduate 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.

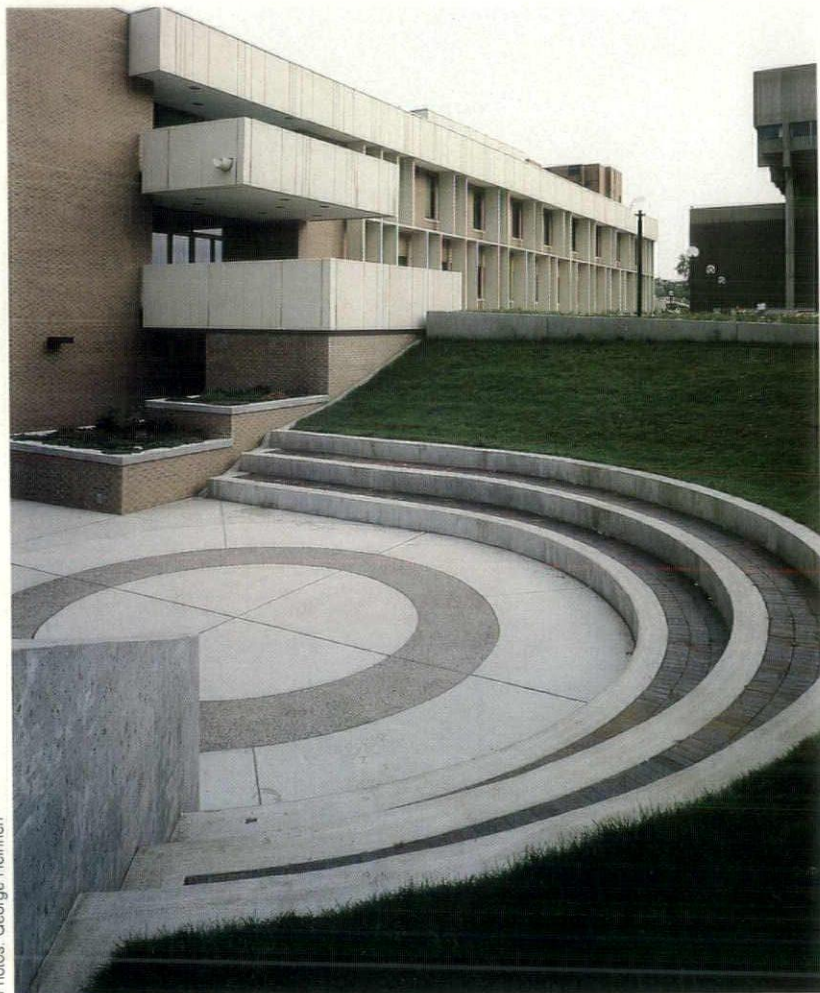
The facade of the Institute changes on each side in direct response to solar control and site conditions. The north side of the Humphrey Institute (above), with larger and smaller windows, also minimizes sound from the adjacent thoroughfare bisecting the West Bank campus.





# An architectural coda

The long awaited music school brings the West Bank full circle



Photos: George Heinrich

*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 is the University's West Bank campus. The building is located on the eastern edge of a vast, granite-paved plaza bounded on the north by the fourteen-story Social Sciences tower, on the west by the massive Wilson Library, and on the south by the imposing Rarig Center.

Given such a difficult context, the likelihood of placing any building in this campus setting without it getting lost is slim, at best. But the new \$15-million music facility designed by Close Associates of Minneapolis holds its own. Ferguson Hall completes the West Bank quadrangle without trying to upstage 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 1960, 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 plight to public view by rallying in front of the University's administration building and testifying at the State Capitol. The following year \$500,000 was allocated for architect's services, and final designs 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 bill was approved and construction began.

The new building is a study in contrasts. Besides the aforementioned "urban," 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 a ribbed, gray precast stone finish as

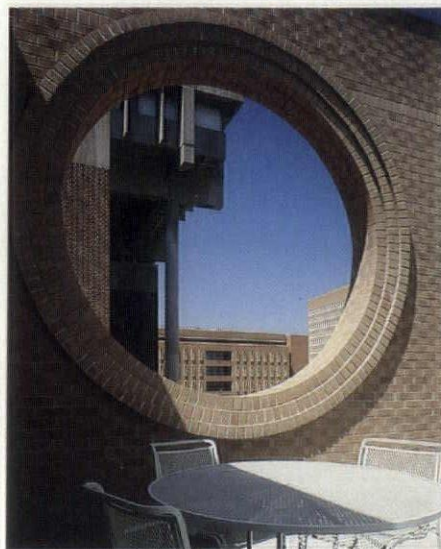




er acknowledgement to Ralph Rapin's Rarig center. The cast stone is highlighted elsewhere in the cornice and solar screens that adorn the west and east facades of the north wing. The rest of the building is finished in the same common brick that all West Bank buildings share by decree.

The north wing contains practice rooms, experimental laboratories, professors' offices, and large classrooms. At 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 carpet 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 ghostly tunnels



The building function can be "read" from the east, or river facade of the exterior (above). Modulated sun screens shield professors' office/instruction rooms in contrast with a straightforward dark glass curtain wall that covers administrative offices. A large brick bull's-eye frames selected views of prominent West Bank buildings while providing a sheltered rooftop plaza (below).



## 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.*



of the original portion of the West Bank campus. The large rehearsal spaces, mostly below grade for acoustical reasons, which explains the lack of natural light in this end of the building. Nevertheless, the hallway could use some of the playfulness provided by the light strips of the other wing if they did not interfere with the acoustics of the room.

In fact, there is little of the music building that is not designed with some acoustic consideration. The Clos, working with acoustical consultant Peter Veneklasen, took care in all parts of the building to keep sound transfer to a minimum. Where there isn't an overriding need for acoustic design, the Clos have treated the building as a proverbial "frozen music," introducing light and color in rhythmic patterns throughout most of the facility.

The link between architecture and music has long been acknowledged as a poetic one. As with music and poetry, the beat of regular elements in a building's facade can give rhythm to its 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 a practice piano) are sixteen feet on center. The two floors produce a rhythmic concatenation in the cast stone soffit 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 facade on the plaza.

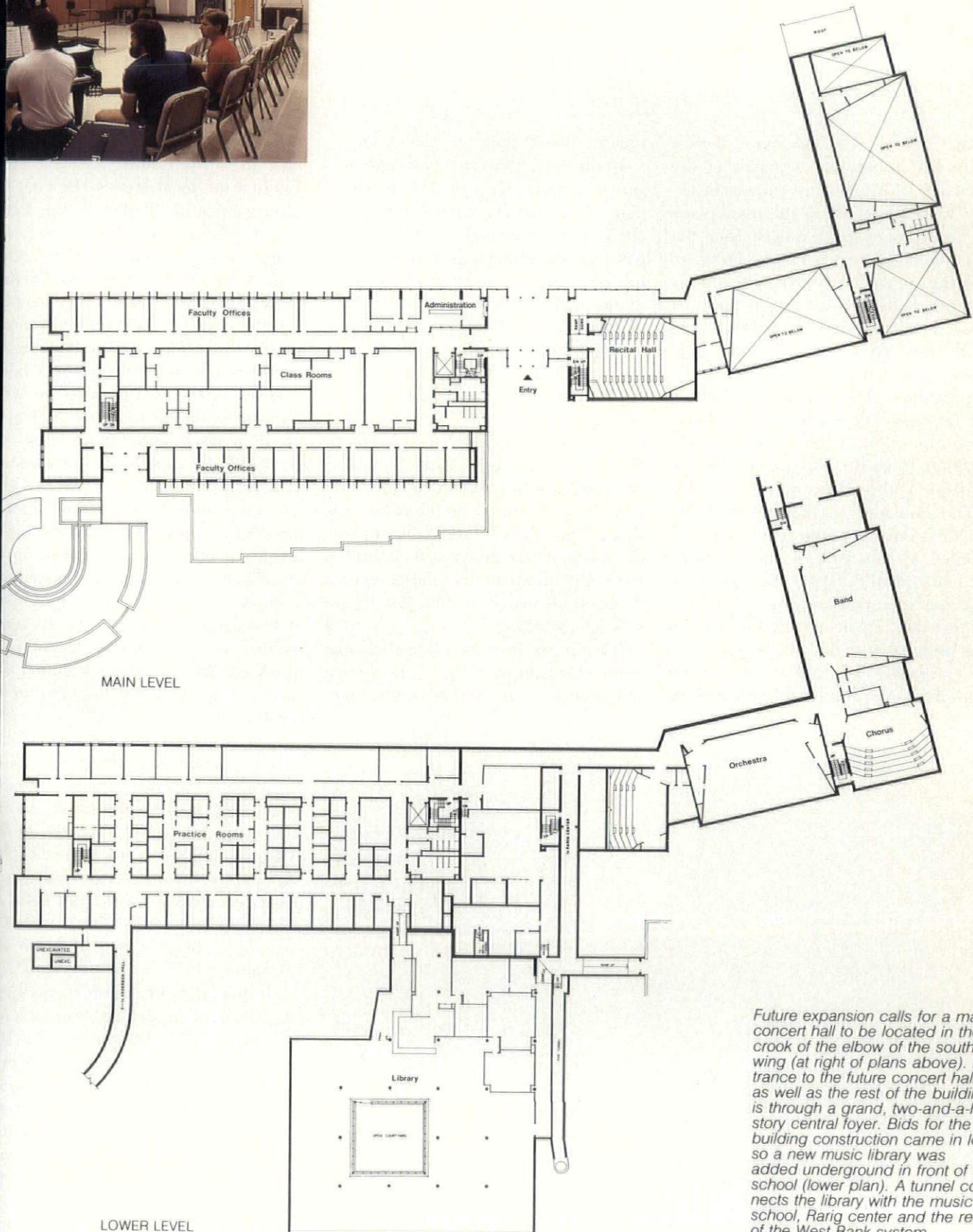
Architectural devices are not enough, however. Ferguson Hall does blend with its setting. Perhaps too well. It becomes like its neighbors: another brick building among the many uninspired brick buildings loosely scattered on the West Bank campus. By blending in so successfully, it is as if the new music 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 new 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. *B.N.*





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 butted 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 1960 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."

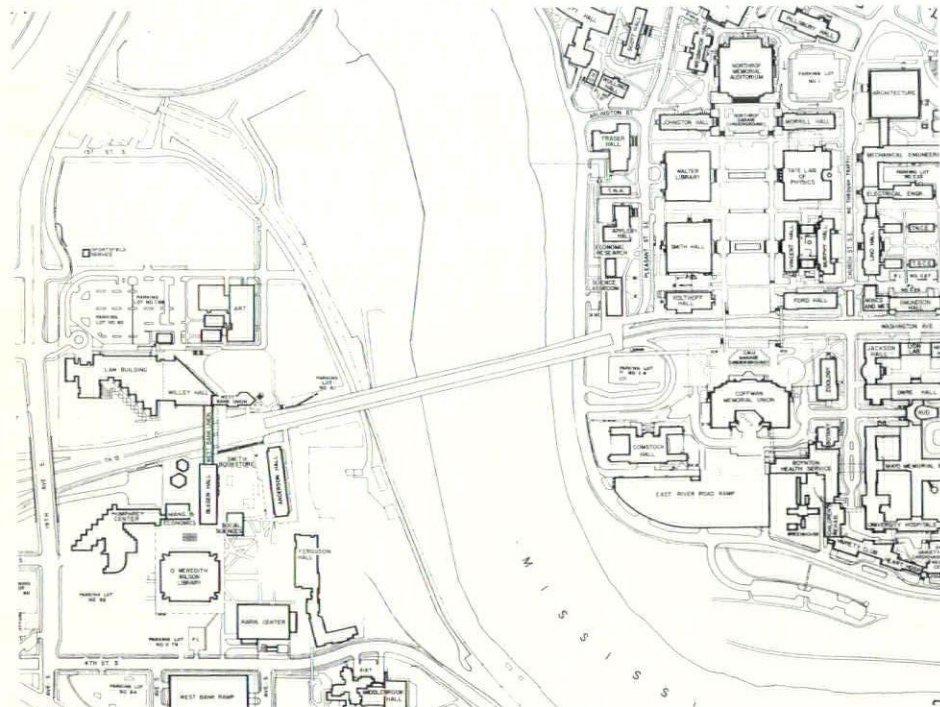
Twenty six years later that challenge could still hold true. Out of the dozens of buildings constructed since that time,

only two buildings on the Minneapolis campus have addressed the river facade: the psychology building on the East Bank by Parker, Klein Associates (now Leonard Parker & Associates), and the new music building on the West Bank by Close Associates. In 1960 Pierluigi 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 advisory architect Winston Close (now in private practice with Elizabeth Close) and architects from three local firms. Each of the local firms—Hammel Green; Magney, Tusler, Setter, Lea and Lindstrom; and the Cerny 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.

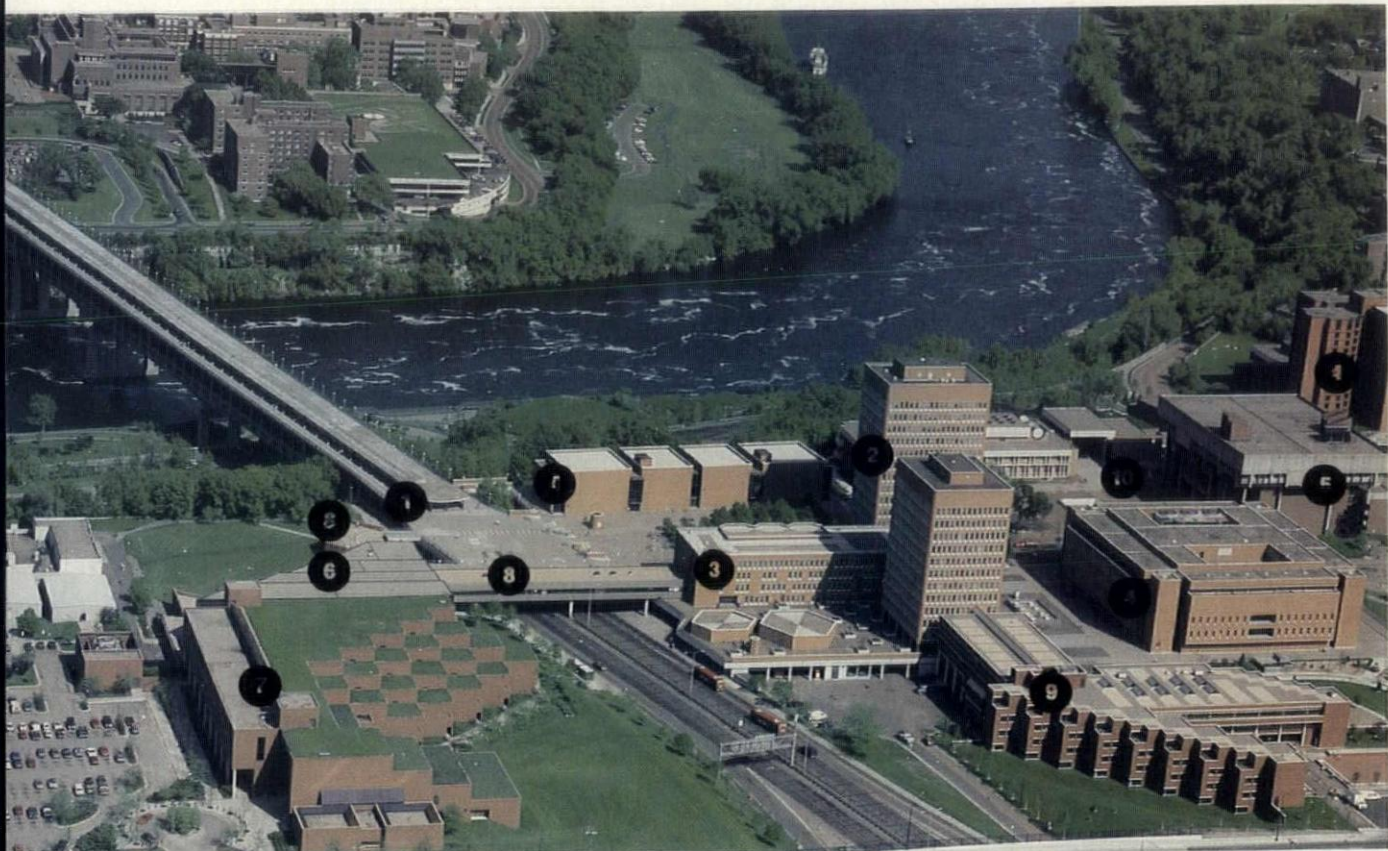
Meanwhile, a new double-deck bridge connecting the East Bank to the West Bank with vehicular lanes below and a pedestrian passageway above, was built in 1962. One of the first recommendations of the Belluschi-Lawrence-Kiley plan recognized the climate students must cope with, especially during winter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

The planners also believed that making the below-grade corridors wide 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 1975 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 the hard surfaced, urban character that







#### 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 Hammel and Green Architects.
- 3 1964 - Blegan Hall, by Setter, Leach, and Lindstrom.
- 4 1967 - Anderson Hall, by Setter, Leach and Lindstrom; Wilson Library by Cerny Associates; Middlebrook Hall dormitory, by Griswold and Rauma.
- 5 1971 - Rarig Center by Ralph Rapson and Associates.
- 6 1972 - Wiley Hall Auditorium Classroom building, by Griswold and Rauma. The first of the "corridor buildings."
- 7 1978 - Law School by Leonard Parker and Associates.
- 8 1980-82 - West Bank Union building and bridge.
- 9 1986 - Hubert H. Humphrey Institute and School of Management, by Leonard Parker and Associates.
- 10 1986 - Ferguson Hall School of Music and library, by Close Associates.

offers from today.

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 spaces 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 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.*



# Northfield

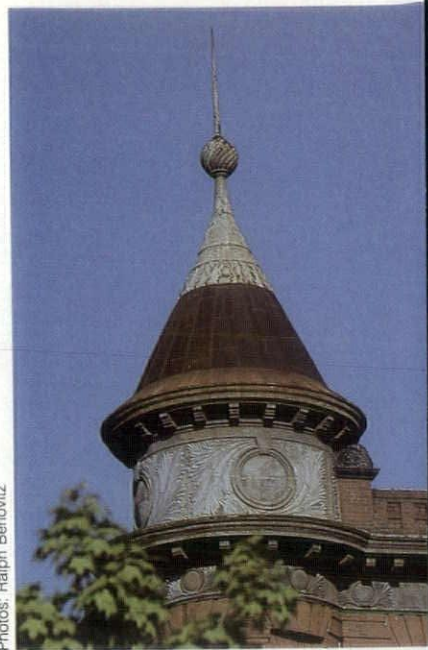
## A look down Division Street

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.

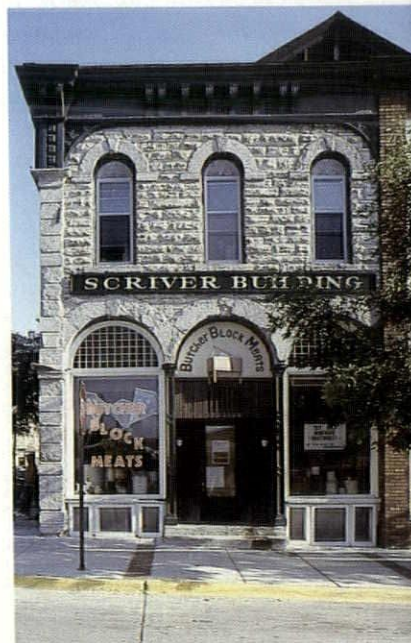
The Cannon River was the town's reason for being. In 1855 John Wesley North, a lawyer, anti-slavery activist and advocate of women's suffrage, built a dam, sawmill and grist mill along the fast-flowing Cannon, and settlers followed. They came from New York and New England, and transplanted their love 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 Scriver 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).

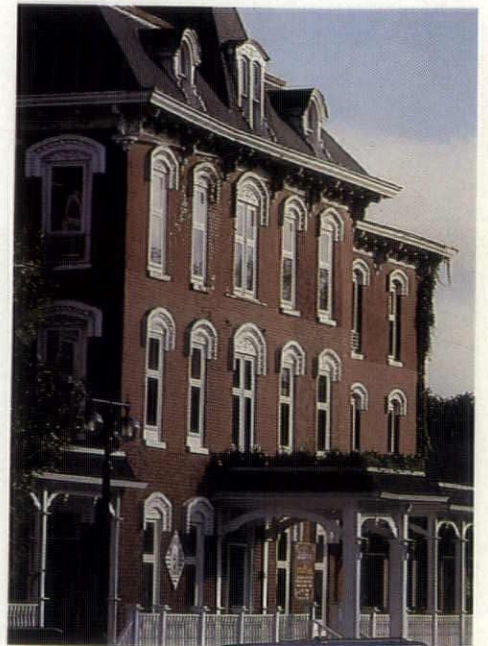
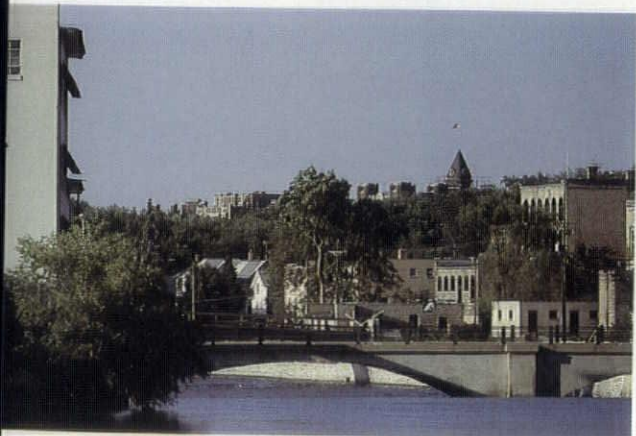
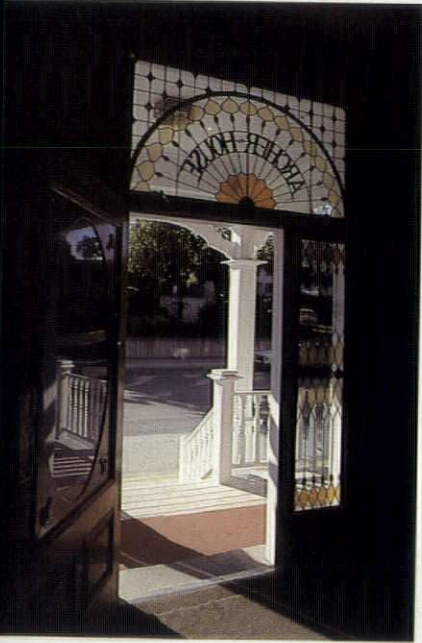
These buildings made downtown Northfield before the century turned. They are all still there.



Photos: Ralph Berlovitz









### A walk through the neighborhoods

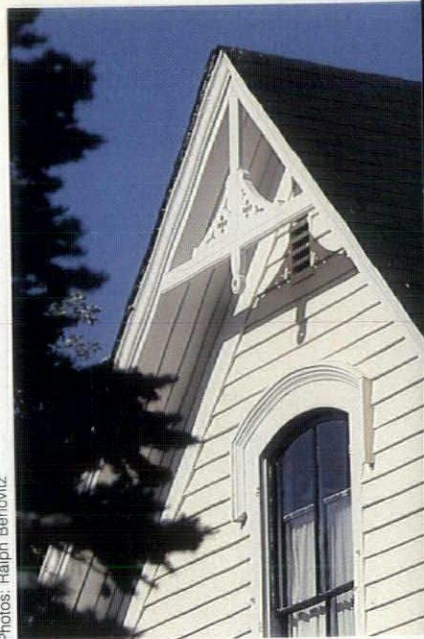
If Central Casting were looking for a place to film an all-American scene, Northfield would be it. Modest houses stand on large lots with picket fences. Porches overrun with lush growth face the street. Carriage houses, dust porches, trellised gates left over from another day lend as much charm to back 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).

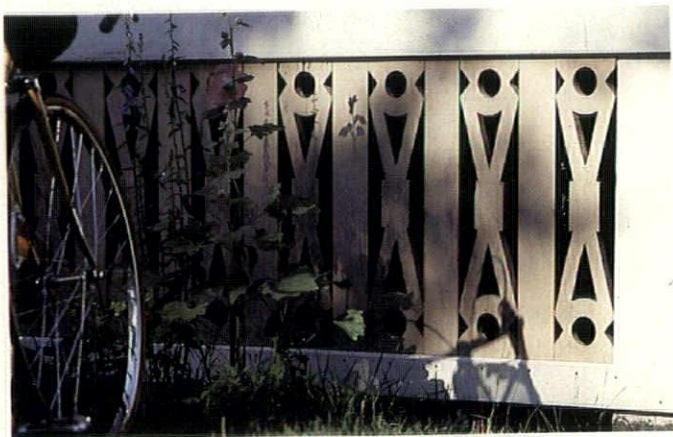
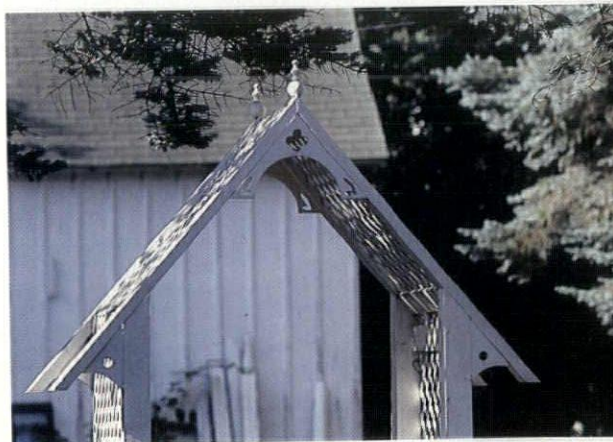
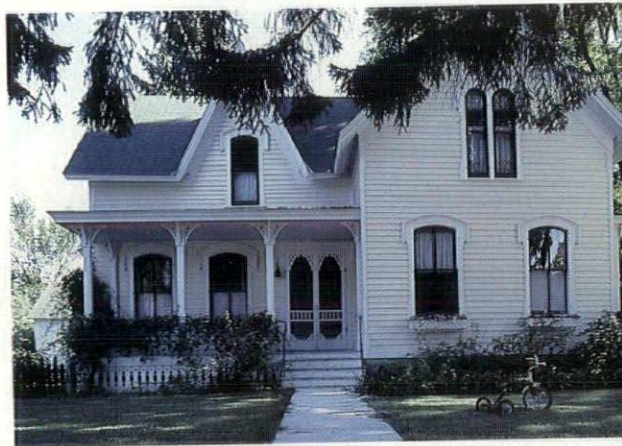
But grand mansions found their place, too, usually on a corner lot where their turrets and gables could catch the eye and their carriage houses and gardens impress passersby. One of these was the Lord house (opposite top left), built by D. H. Lord in 1887 in the Italianate style popular then.

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.

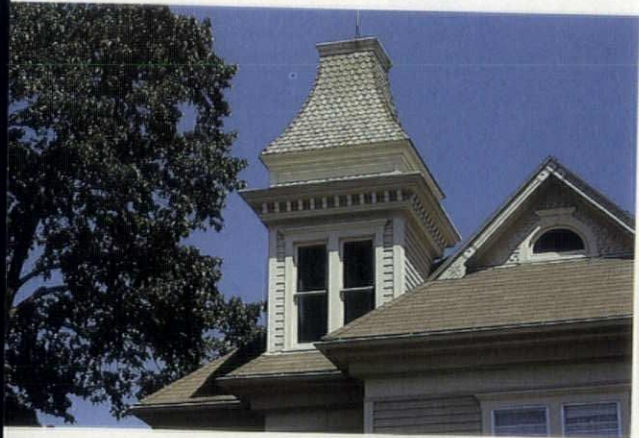
It's hard to capture the spirit of a town. Northfield's architectural legacy, preserved in whole rather than pieces and parts, gives it a solid, sweet, and familiar feel. Luckily, its residents cherish it as much as we do. *L.M.*



Photos: Ralph Bertovitz



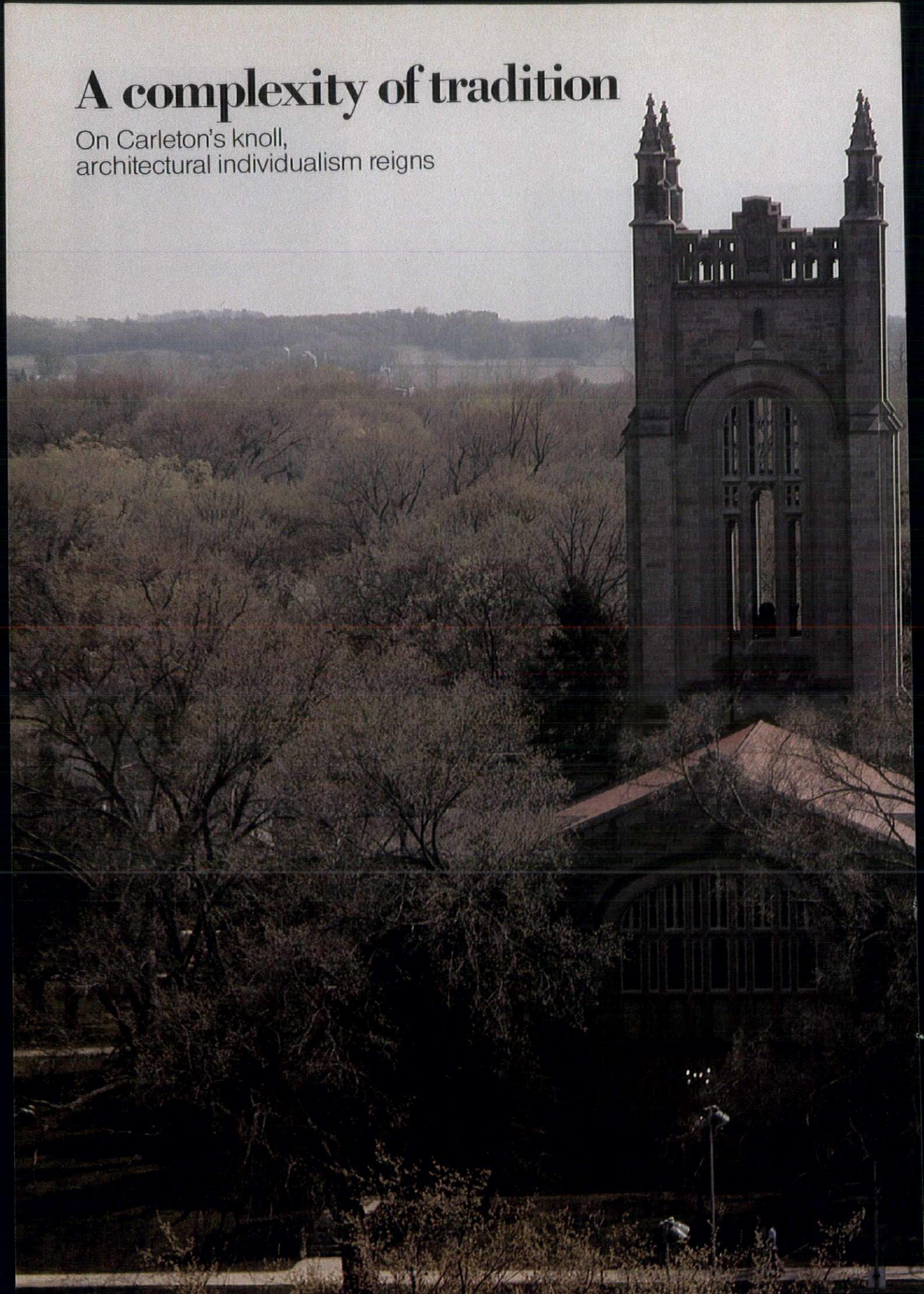






# A complexity of tradition

On Carleton's knoll,  
architectural individualism reigns





Carleton College occupies a hill not far from downtown Northfield, just off the 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 plural 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 and Beck 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 Moran 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 expression 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 employed red brick with Bedford stone in the popular English Gothic style.

But the depression and war created an 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 than the recent. Boliou Memorial Art Building (1949) was the first radical break with traditional college style. With its glass curtain walls overlooking the valley north of the campus, the building emphasized its relationship to the natural environment rather than to the built context. The library, designed by the same firm in 1956, also used Mankato stone 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 Yamasaki and Associates of Troy, Michigan was hired as part of Carleton's push to establish a national reputation. Yamasaki 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.

Yamasaki's assignment as college architect included the design of a performing arts and music building, but

*The Gothic Revival tower of Skinner Chapel (opposite) establishes Carleton's collegiate image. The beauty of the college's natural environment (below) owes much to D. Blake Stewart, who supervised plantings for over fifty years. He created Lyman Lakes and the famous lilac arboretum out of gravel pits. The formal open space he fostered at the campus' heart is now "the bald spot," a well used lawn. Since 1973 landscape architect Herbert Baldwin has worked with the college.*



Photos: Courtesy Carleton College

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

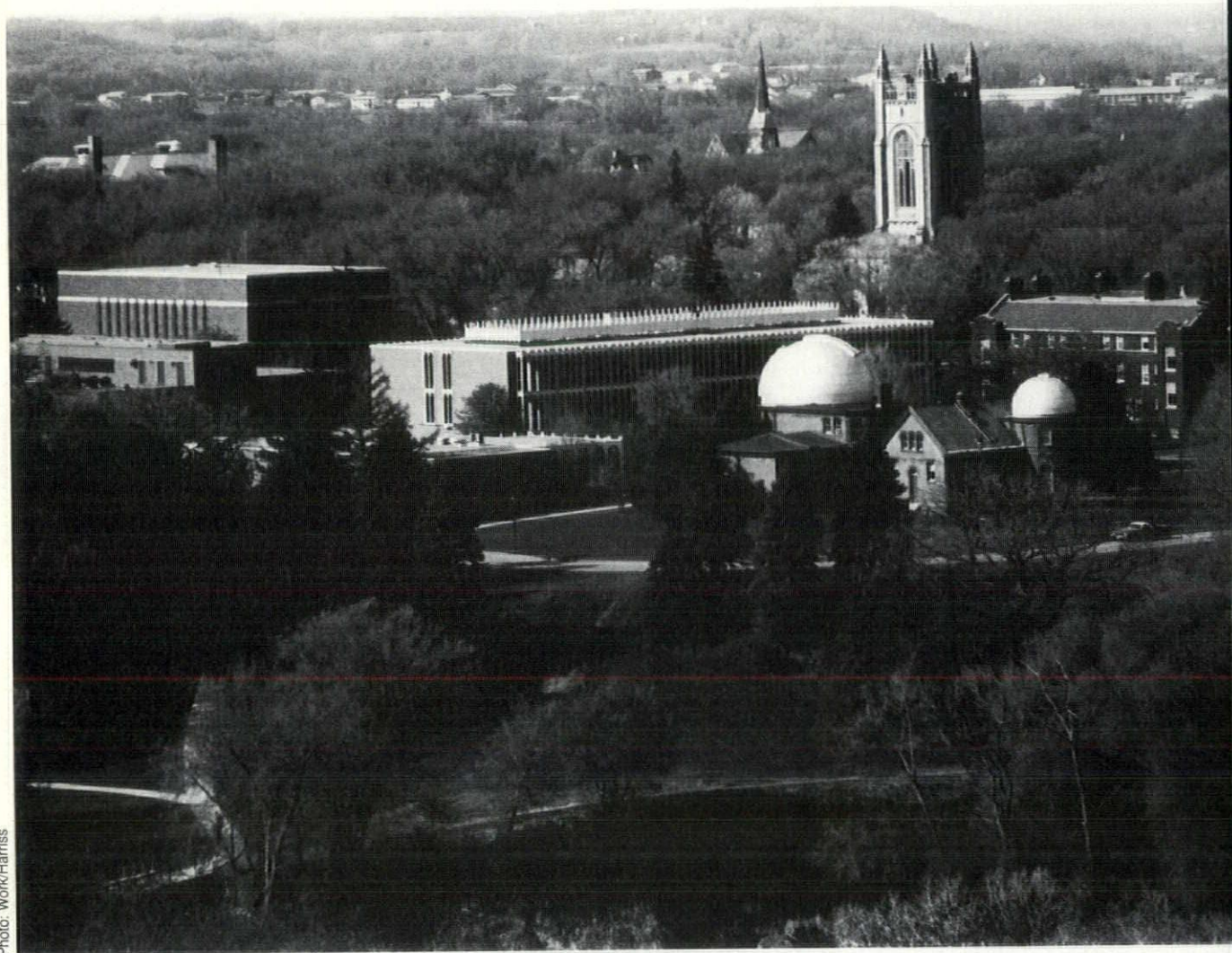


Photo: Work/Harriss

*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 Music and Drama Center acts as a roadblock.

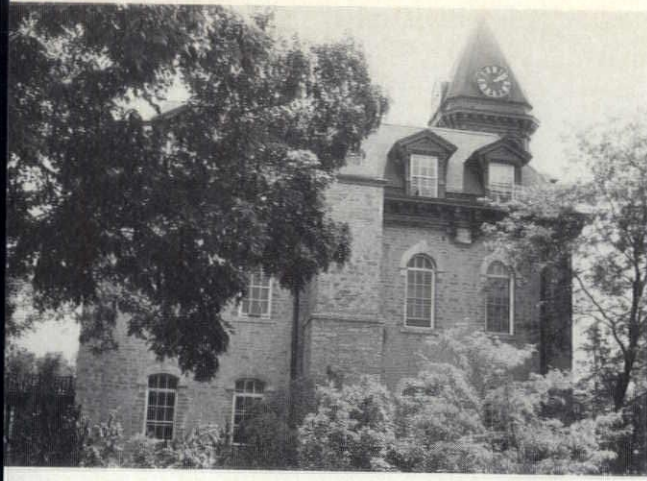
Since the mid-1970s, Carleton has concentrated on rebuilding the integrity of the campus as it has reused existing buildings and expanded its science facilities. The Hodne-Stageberg Partners (now two separate firms) remodeled Willis Hall, that first college building of 1872, and Leighton Hall. Meyers and Bennett (now BRW) revived the old gymnasium as a student center.

In the last decade the college has used SMSQS of Northfield for remodeling projects and for the design of the new Mudd Hall of Science. SMSQS's remodeling and expansion of the library in 1983 under the hand of Clint Sathrum went far to re-establish the continuity of the main campus quadrangle.

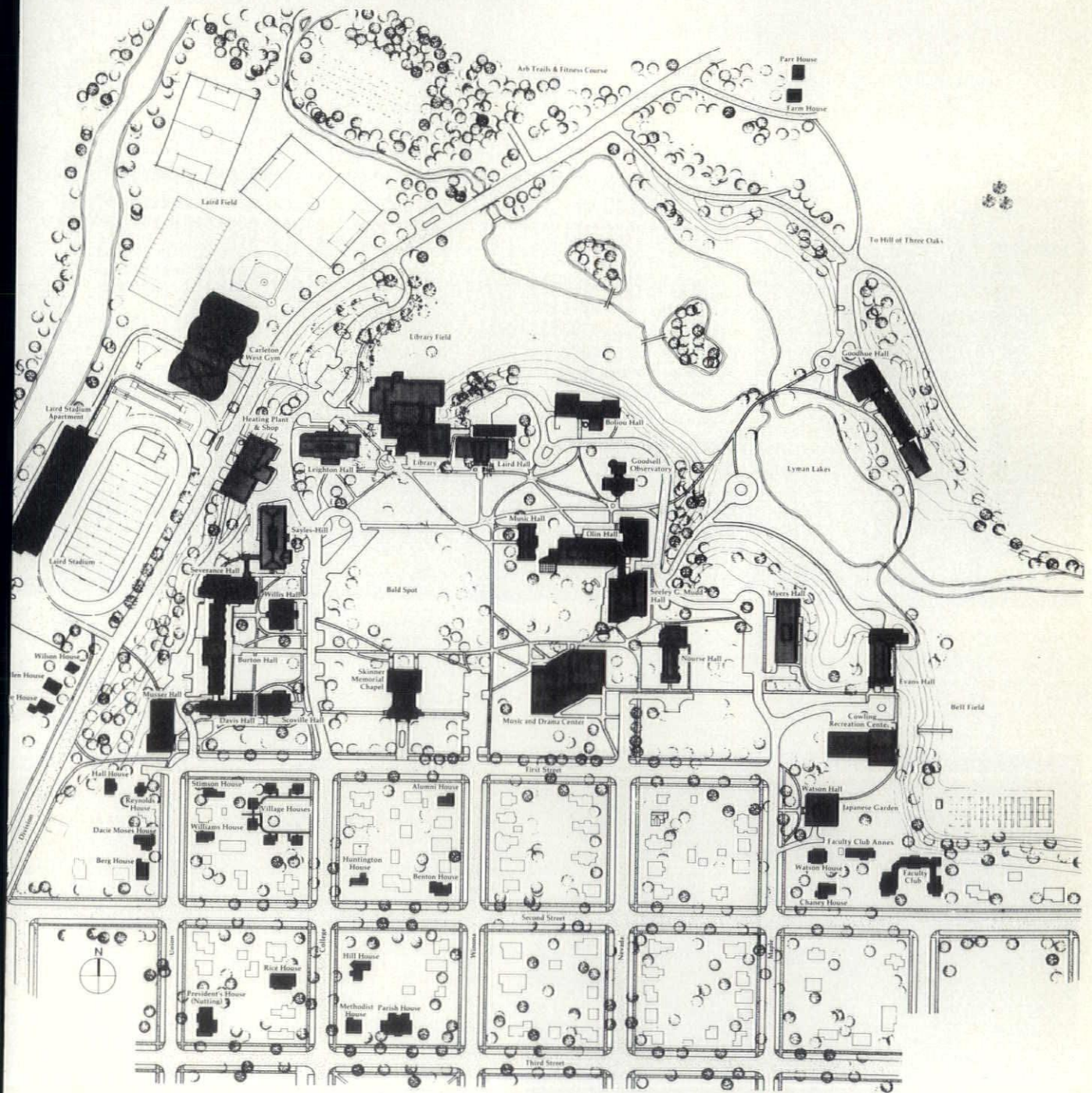
The firm has returned to the earlier architectural language of red brick with cream-colored trim, and has designed buildings more intent on fitting into the campus than calling attention to themselves.

Unfortunately, the original double quadrangular plan of the Carleton Campus was not consistently followed, and as the campus moved away from that 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 unlikely to happen, but the college should do all it can in the future to knit together its sometimes beautiful, sometimes disjoint architectural pieces. L.



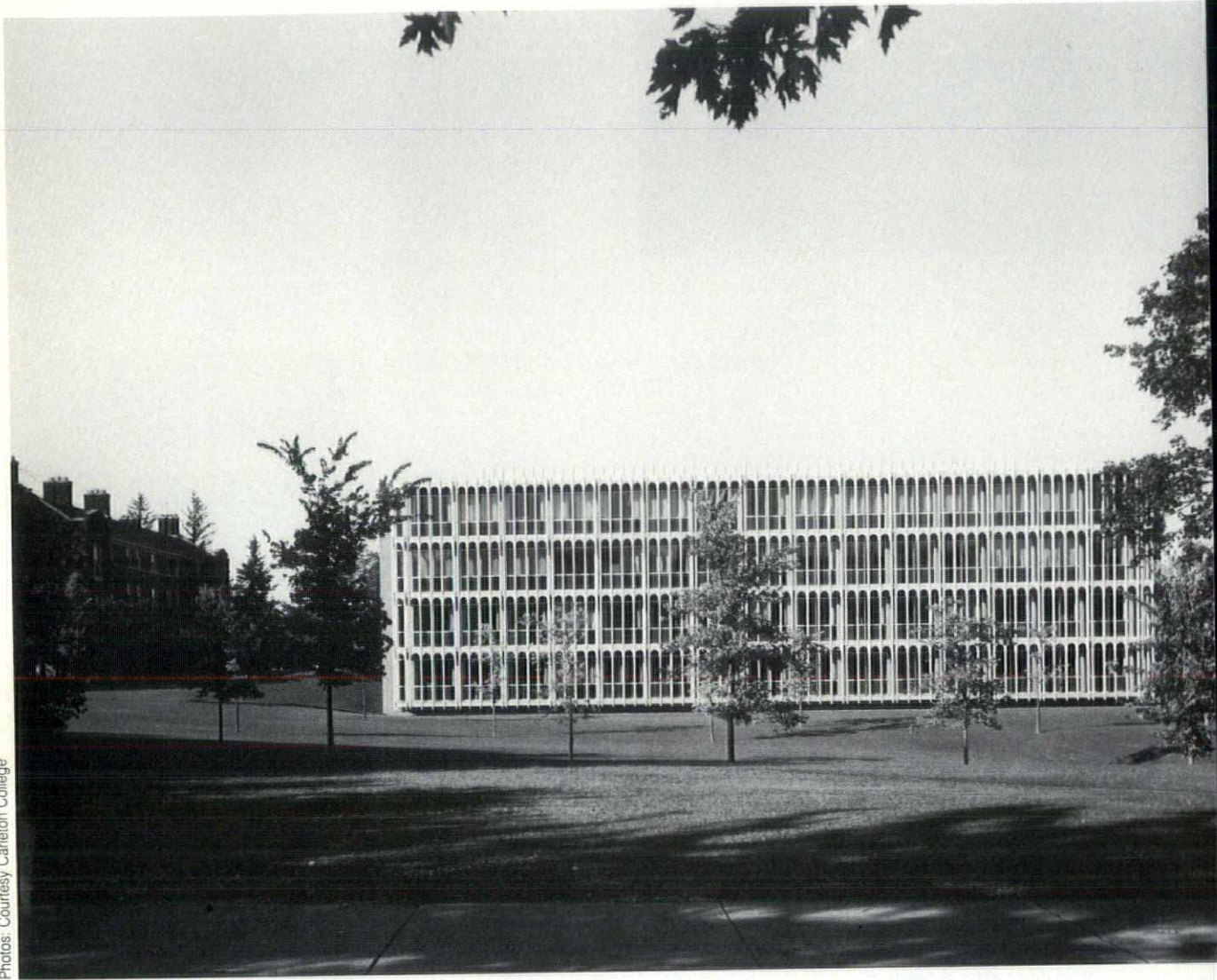


Willis Hall (left) was Carleton's first permanent building, completed in 1872. Over the years it has served many purposes; it was renovated by the Hodne-Stageberg partners in 1978-79 as the social science building. On the campus plan (below), the outlines of the original quadrangle plan can be traced 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

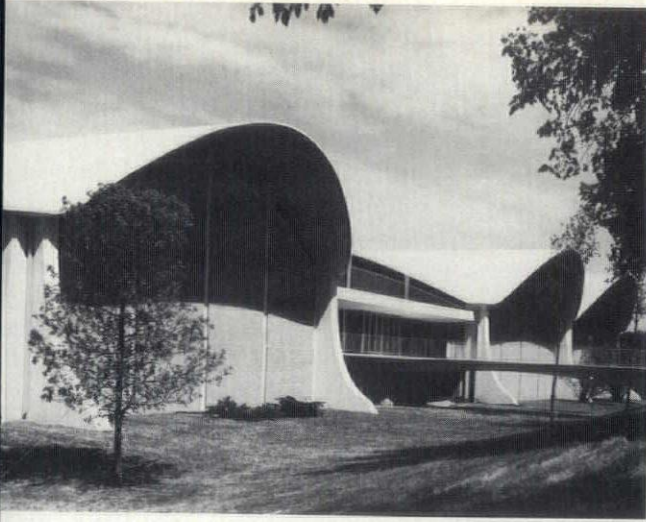


Photos: Courtesy Carleton College

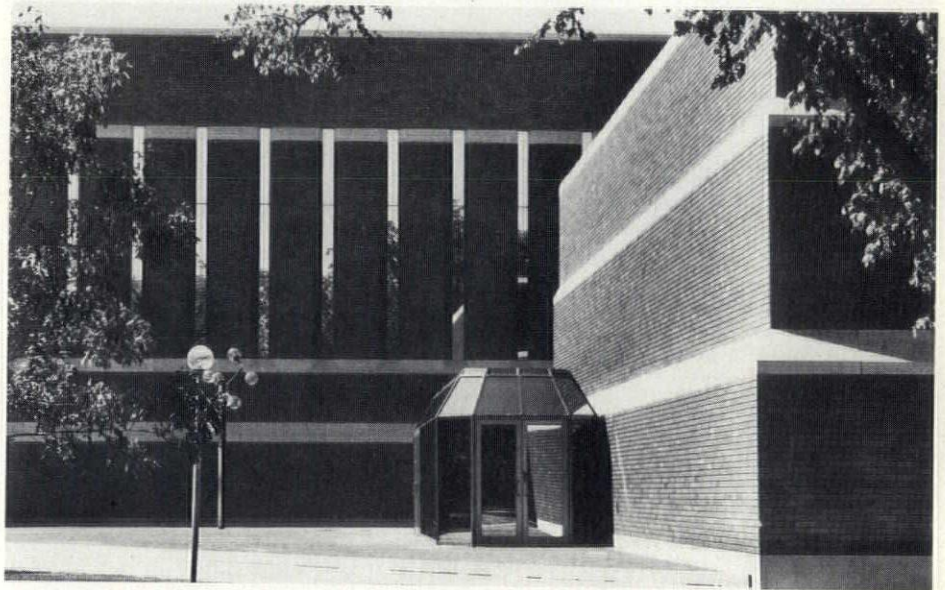


*Olin Hall of Science (above) was Yamasaki's first Carleton building, and it established his characteristic vocabulary of light materials, in contrast to the collegiate brick of the Music Hall to its left. In 1979 Meyers and Bennett renovated the former gymnasium as an open and lively student center (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.*



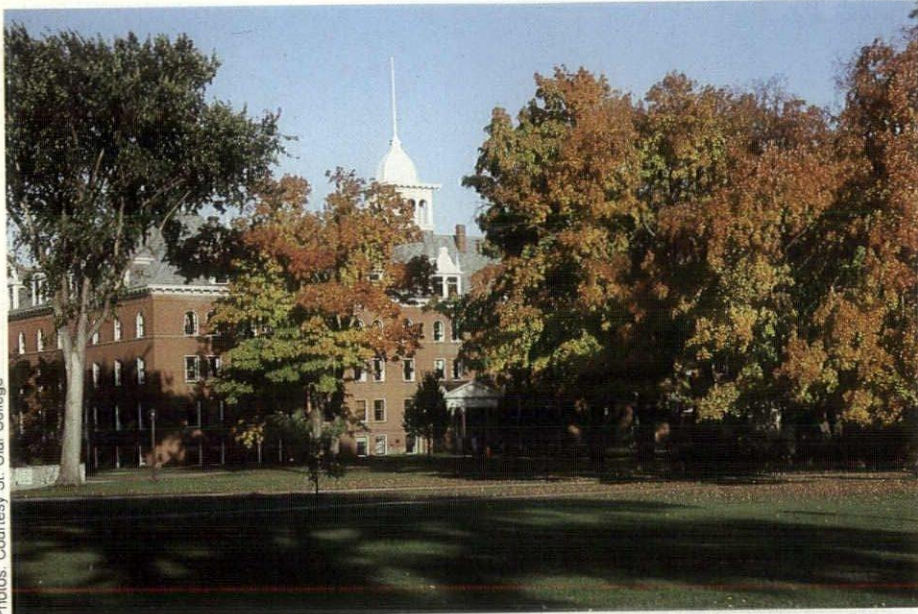
*In Harry Weese's Music and Drama Center (above), the stark and uninviting exterior volumes are relieved only by fast-food style glass entry arcades. The renovation of the library (left) by SMSQS of Northfield in 1983 added on to the building and re-organized spaces within. The addition on the front 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



Photos: Courtesy St. Olaf College

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. SMSQS 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. Muus, 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 eclectically followed national architectural styles, St. Olaf's architecture has taken on awe-inspiring coherence. In the early 1920s, the college hired the Chicago firm of Coolidge and Hodgson and adopted the Norman-Gothic style of architecture. From the power plant of 1919 and Holland Hall of Science (reminiscent of Mont St. Michel) to a women's dormitory and the radio building of the '30s, Coolidge and Hodgson designed all the buildings of rough-cut limestone from a nearby quarry. When Lang and Raugland of Minneapolis succeeded Charles Hodgson in the 1940s, they continued the Gothic style in Rolvaag Library, two dormitories, and the Memorial Chapel.

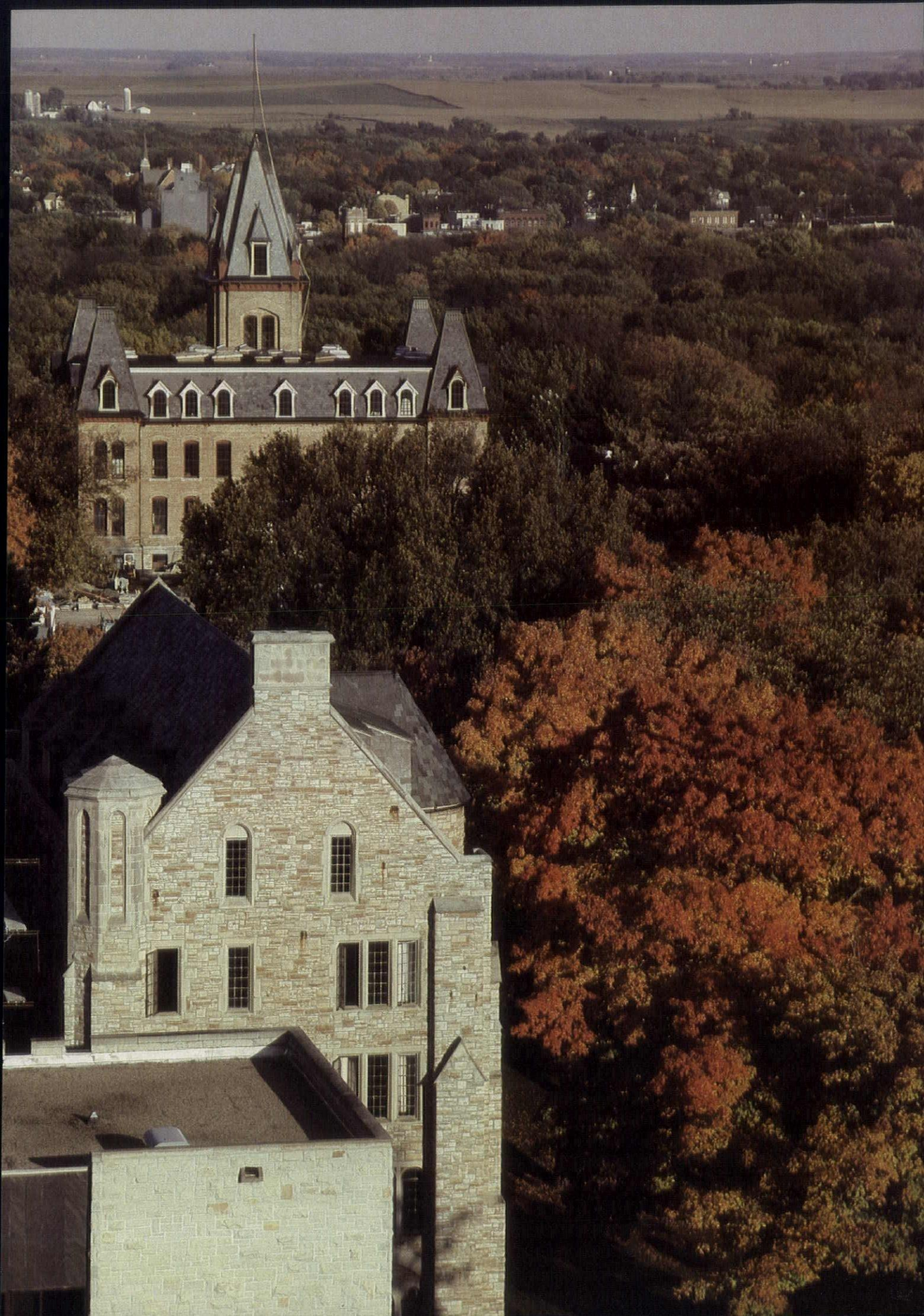
The effect was sublime: substantial buildings of local stone rising from the hill. Each building was sited with sensitivity to its natural environment in a campus plan more rural in character than Carleton's.

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

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

"There are two ways to make new buildings hang together with the old materials and scale," says Sovik. "I continued to use gray limestone cut in a domshear. As for scale, when we

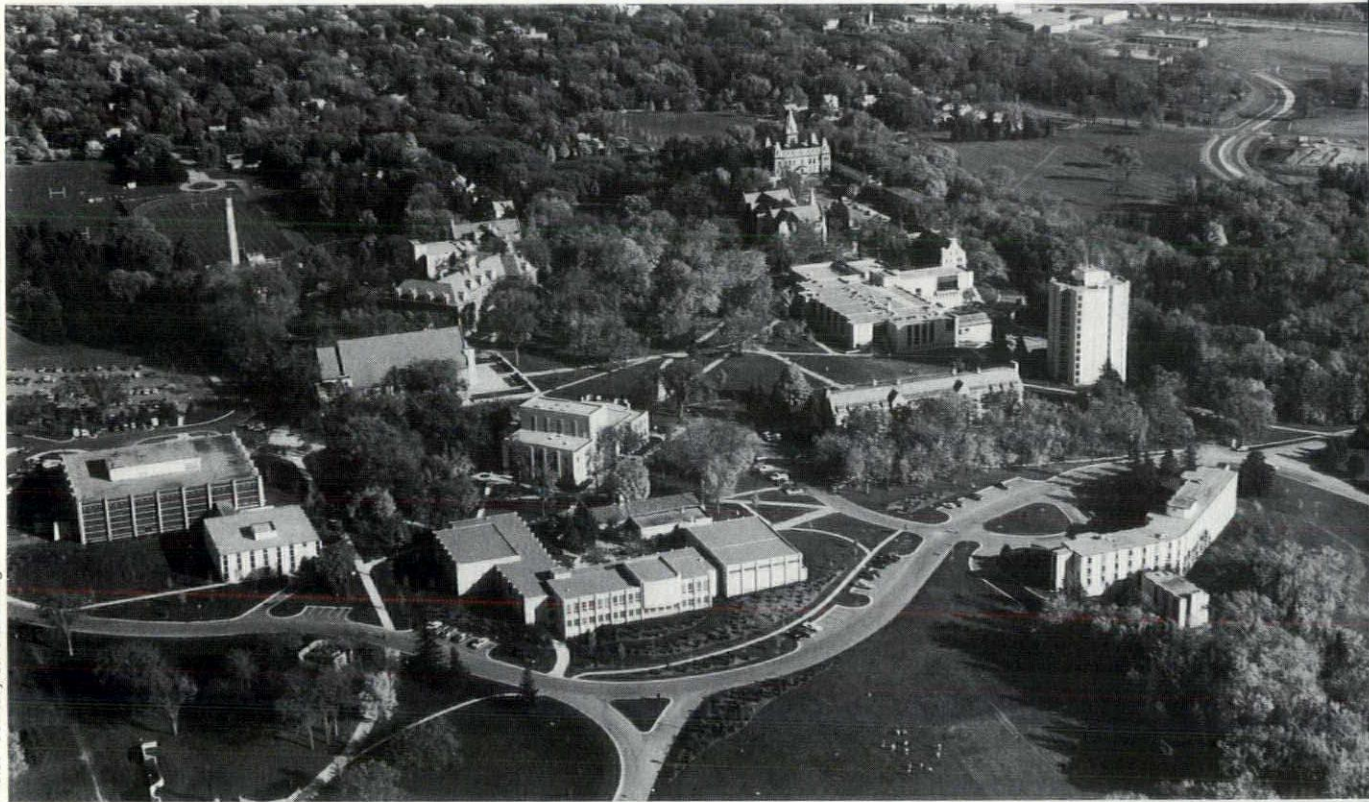






A soft-edged plan of  
harmonious parts

Photos: Courtesy St. Olaf College



*From Christiansen Hall of Music, in the foreground, past St. Olaf Center to the left, and around to the tower of Old Main, St. Olaf's campus is softer-edged, almost rural in comparison to Carleton's.*

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

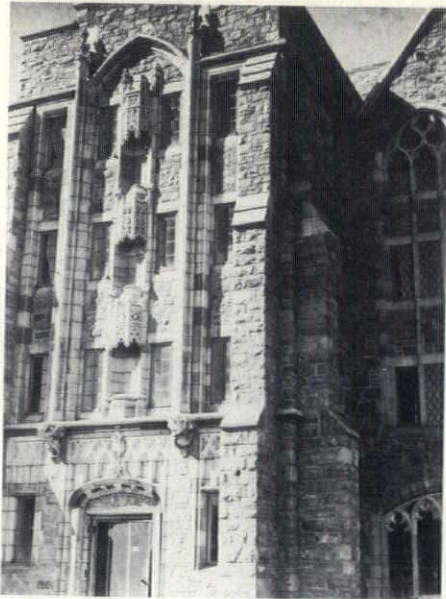
the age of Modern architecture without negating what had gone before.

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—the most appropriate sense for a religious college.

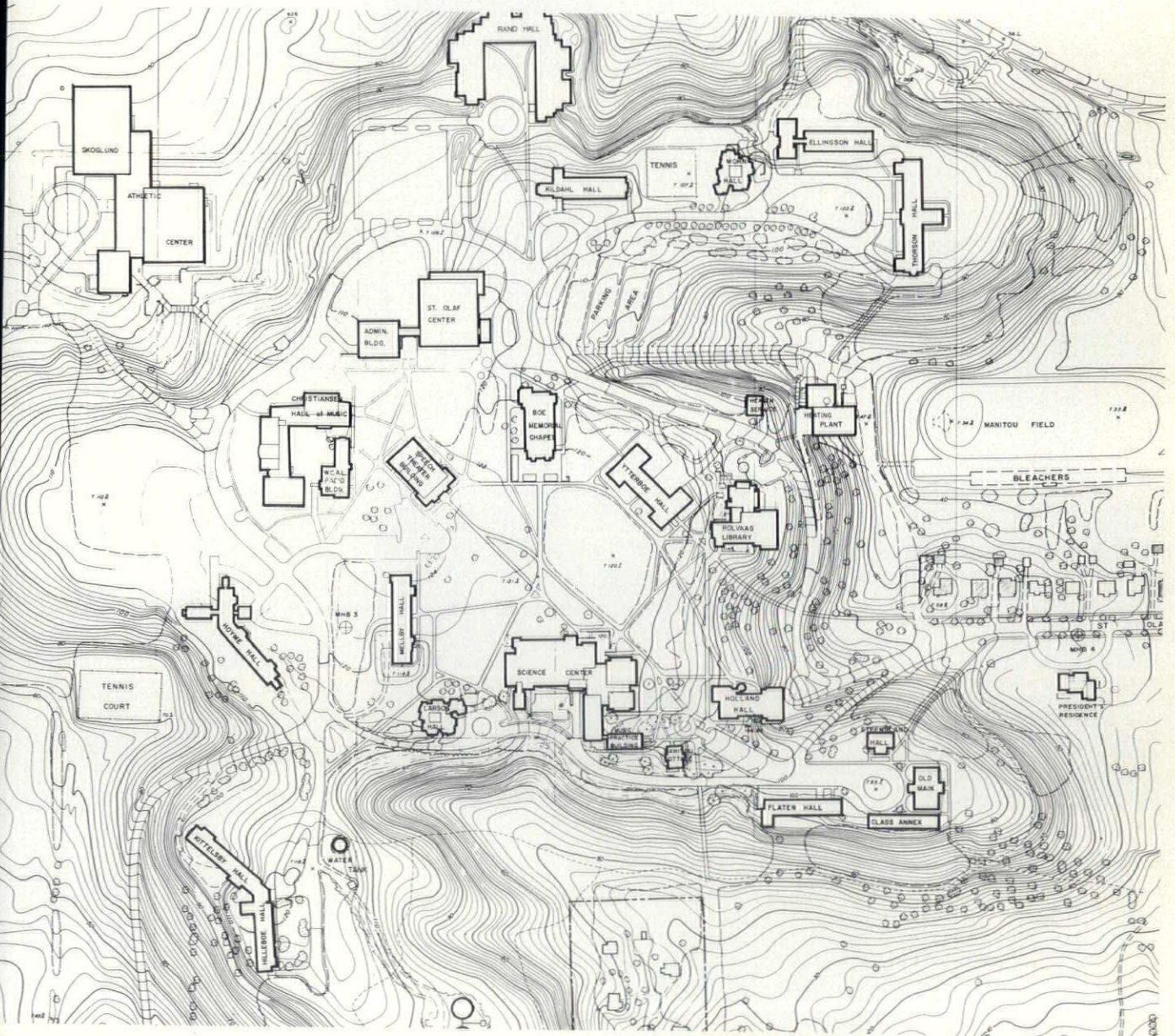
As Ed Sovik eloquently puts it, "Architecture is a transition between the world and the human being." A college as well, is a place of transition. The seamless quality of St. Olaf's architecture gives the campus the feel of a timeless place apart. Carleton's architecture, in contrast, is complete, sometimes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

*Melissa May, a summer intern at SMSQS, researched and assisted in the development of this article.*





Agnes Melby 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

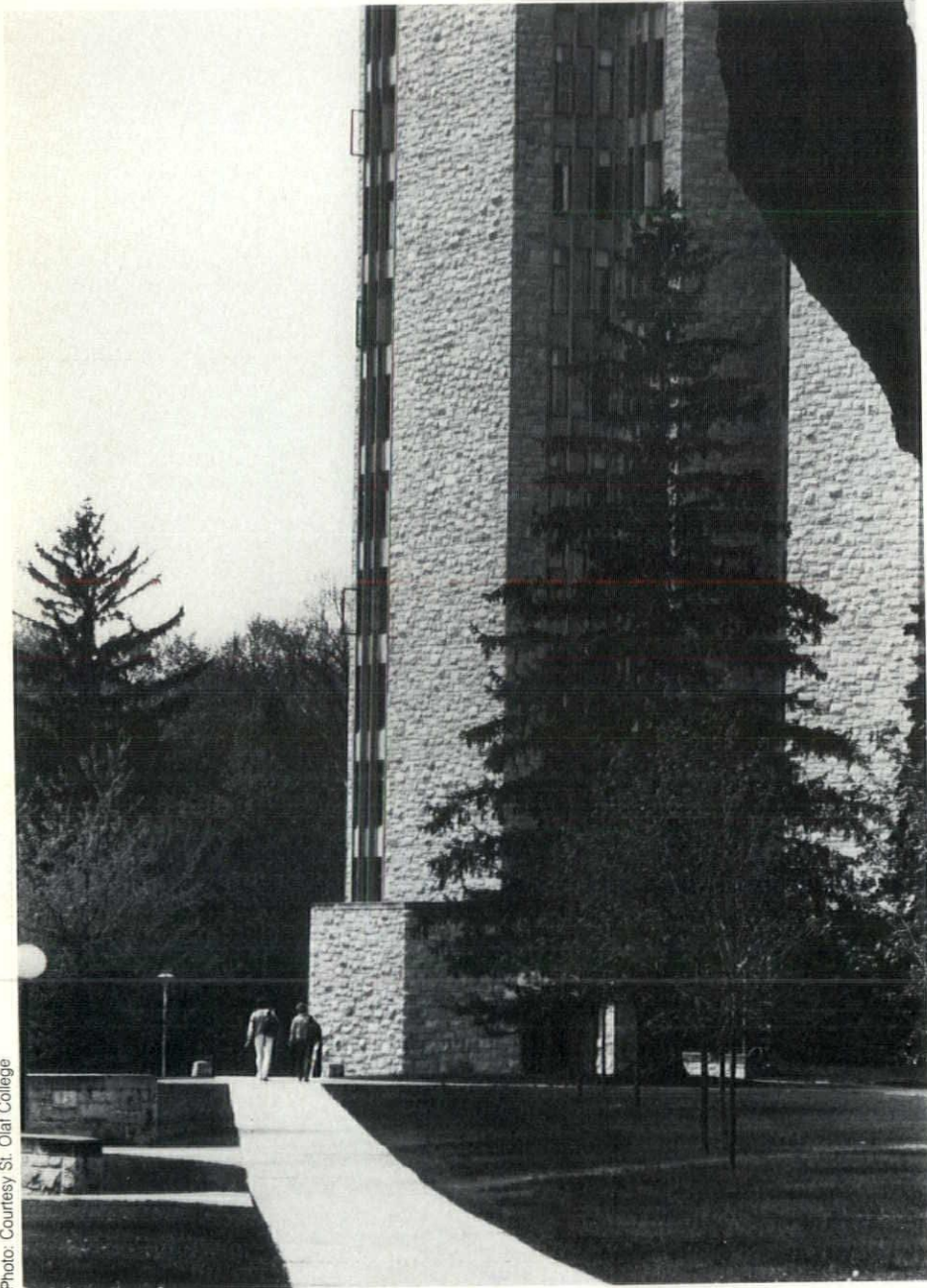
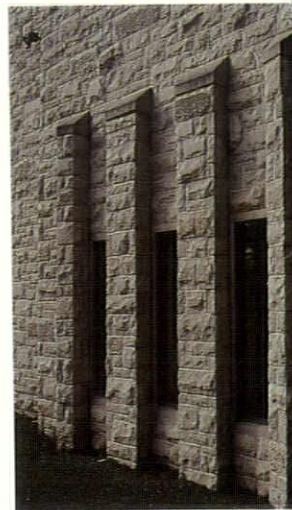


Photo: Courtesy St. Olaf College

Larson Hall (left) was one of two 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 "cathedrals 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 Urness Recital Hall in Edward  
 Lovik's Christiansen Hall of Music  
 has been called the most beauti-  
 ful 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-  
 cital platforms, the room has the  
 sublime spirit of a sanctuary. The  
 height of the teaser can be ad-  
 justed to improve acoustics, a  
 fine melding of art and architec-  
 ture. The main entry of the Chris-  
 tiansen Hall of Music faces the  
 campus, but its back side (below)  
 is also strongly articulated to in-  
 terpret Gothicism in a thoroughly  
 modern spirit.





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## coming soon

**Witter, Suppes, Plautz Architects, Ltd.**  
**Project: Highlands Inn Aspen, CO**

WSP 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 the Pitkin County, CO Land

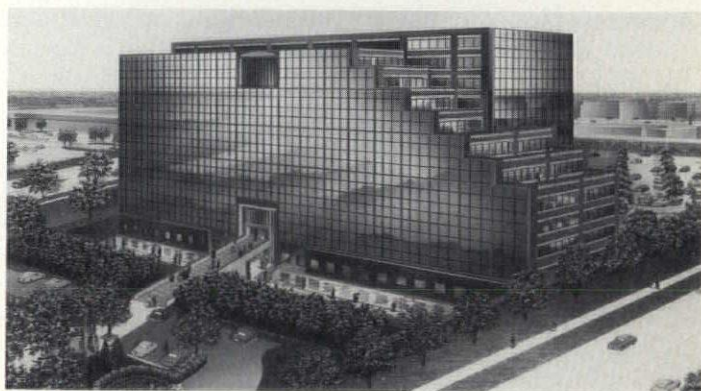
Use Plan. Its stepped roof design echoes the shape of the surrounding mountainside and exterior shades of maroon and grey blend with the area's natural rock colors. (612) 339-0313



**SPUS Corporation**  
**Project: Orchard Point Rosemount, IL**

sophistication. Throughout its 35,000 square feet, Orchard Point embodies all the elements of sophisticated urban design. The reflective blue glass and carnelian granite facade are mirrored by a 250-foot long reflective pool adjacent to a formally landscaped park. A classically designed granite and

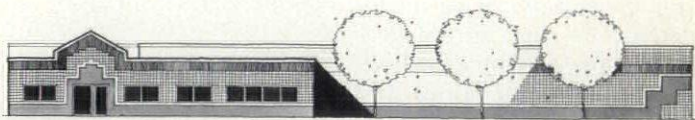
stainless steel fountain graces a three-story lobby that is elegantly appointed with granite banding inset with fresco panels and polished stainless handrails. Orchard Point will be ready for occupancy in autumn, 1986. (612) 936-4444



**Phillips Gilbertson Architects**  
**Project: Larkin Industries St. Paul, MN**

Energy Park's first structure on the city'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 con-

temporary, 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



**Architex International**  
**Project: Architex International New York, NY**

Having completed the Architex International fabric showroom in International Market Square (shown in photo), work has already begun on their 3,300 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





## coming soon

**Anderson Dale Architects**  
**Project: Como Park Golf Clubhouse**  
**St. Paul, MN**

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 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



**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

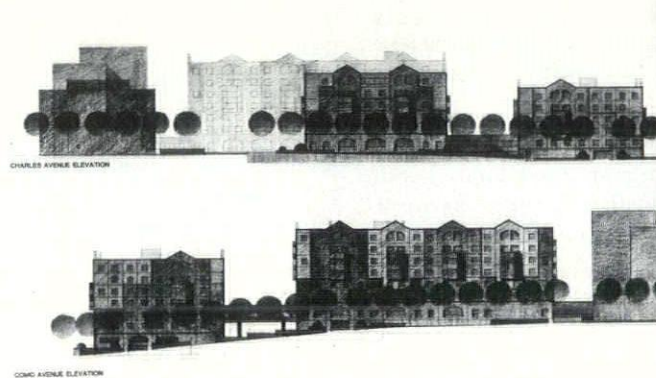
housed here. A Child Care Program located in a separate structure will provide care for children of students attending classes. The skylit interior will provide for a variety of spatial experiences in student lounges and classrooms. (612) 642-9000



**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 in-

cludes 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



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

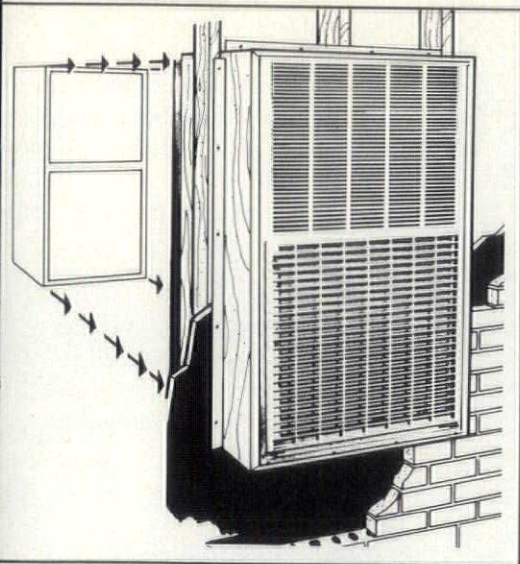
Signal Bank of West St. Paul is planning a new office and operations center for the Town Centre development in Egan. The two-story building will feature a state-of-the-art banking facility as well as a data processing facility for the banking system. The building

will feature acid etched pre-cast concrete on a steel frame. (612) 593-0950



Coming Soon announcements are placed by the firms listed. For rate information call AM at 612/338-6763





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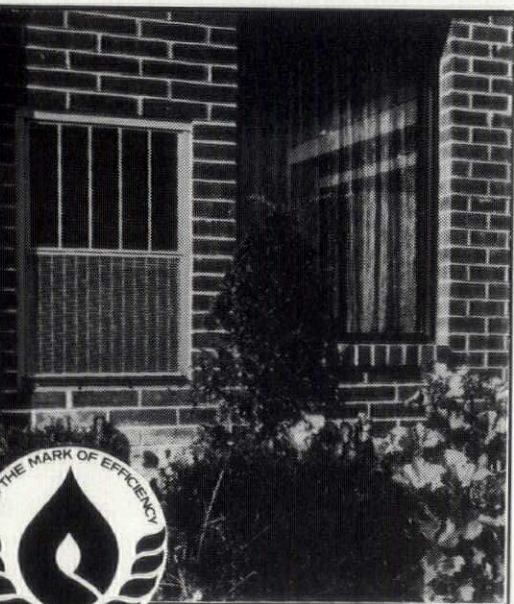
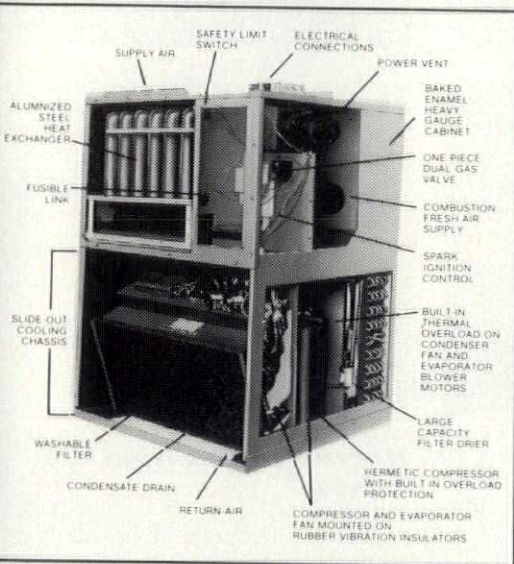
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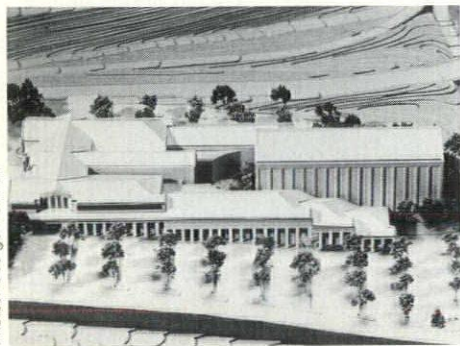
## news briefs

Continued from page 9

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

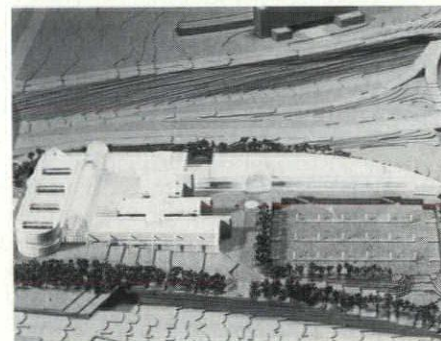
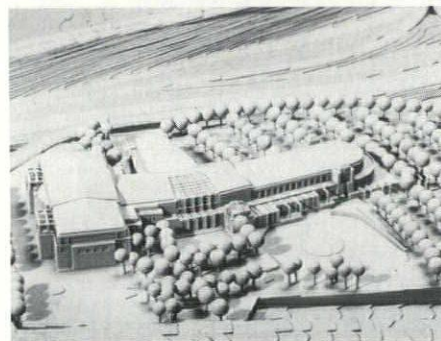
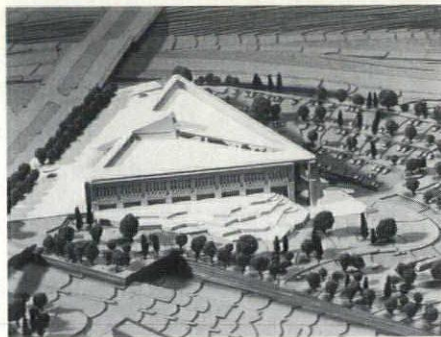


Photos: George Heinrich

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

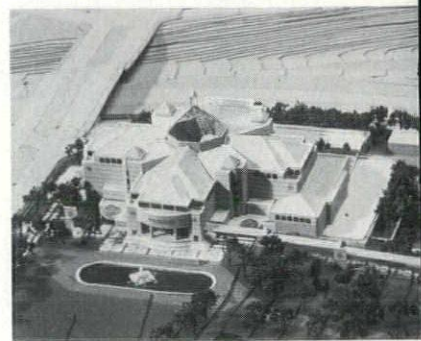


Moore Grover Harper of Essex, Connecticut for their neo-classical, museum-like design.

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 (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).

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 Erickson, 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 the 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

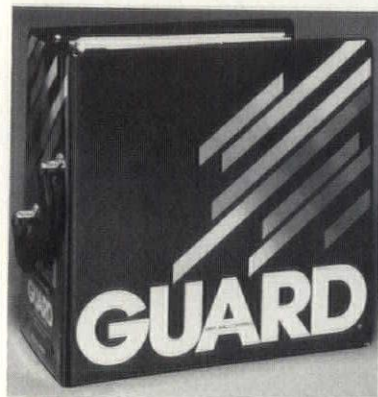
Norwest Corporation in collaboration with Gerald D. Hines Interests of Houston, Texas has unveiled the design for its new headquarters, which will fill half of the now-famous Nicollet Avenue hole in downtown Minneapolis. Designed by Cesar Pelli of Cesar Pelli Associates, New Haven, Connecticut, the building rises two-and-one-half feet shorter 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

Continued on page 7



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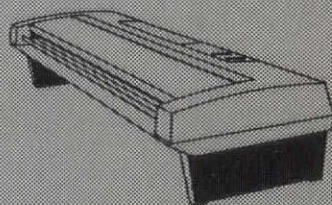
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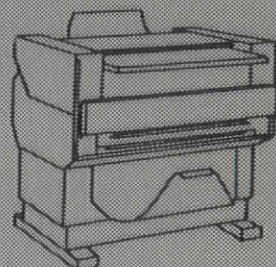
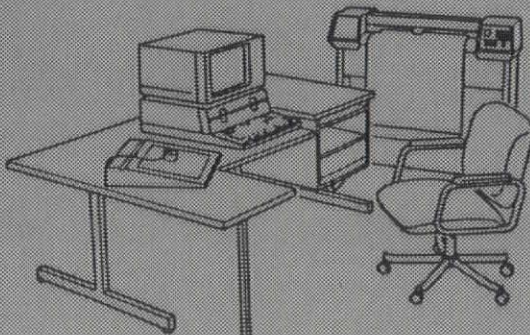
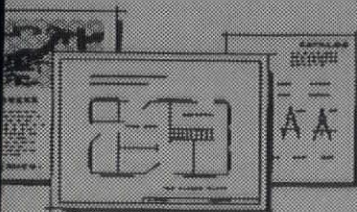
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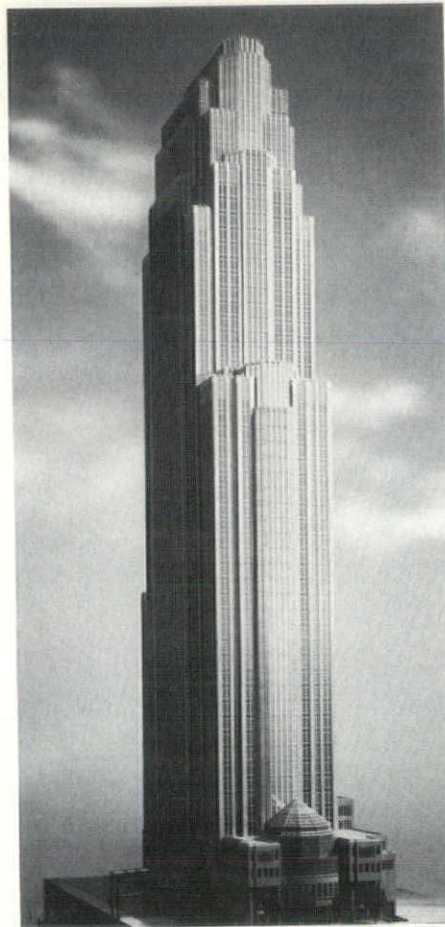
## news briefs

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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-



Norwest Tower.

gotiations between Norwest and Oxford Properties, Inc. broke down in February 1985, the Pelli design was discarded.

Norwest then teamed up with Hines 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

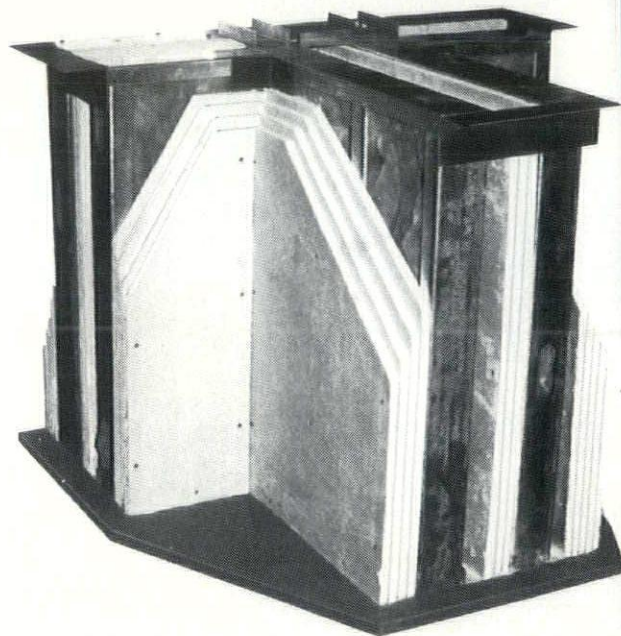
The Walker Art Center will present "Visions of the City," a two-part exhibit featuring urban designs and scenes from the 1920s and '30s, starting September 21 through November 9. The exhibit will combine "City Life," organized by the Whitney Museum of American Art, and "Hugh Ferriss: Metropolis," developed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

"City Life" will focus on urban planning produced during the 1920s and '30s, a time when American artists broke with European academic styles to present

## Music Building Rooms Float In Isolation

- Rooms floating in their own space, surrounded by acoustical barriers that isolate them from numerous similar neighboring rooms, may sound like something from a science fiction novel — but they are here, now.
- And drywall plays an important role in this unusual wall construction project — the University of Minnesota Music Building, which when completed in the fall of 1985 will cover 68,500 square feet of space.
- The attempt in all cases in the multiple walls is to prevent any structure borne noise. They do not touch at any point. Nor do they touch the ceiling above. In all cases, to the extent possible, every room is completely isolated.
- That obviously is no small task, but the Minnesota Drywall Industry has met the challenge and is helping to create another unique environment that works.

(Pictured at the right is a cutaway structure of one of these multiple walls, which will produce an STC 75 rating.)



Architect: Close Associates, Inc., Minneapolis  
General Contractor: BOR-SON Construction, Inc., Minneapolis



Minnesota Drywall Council  
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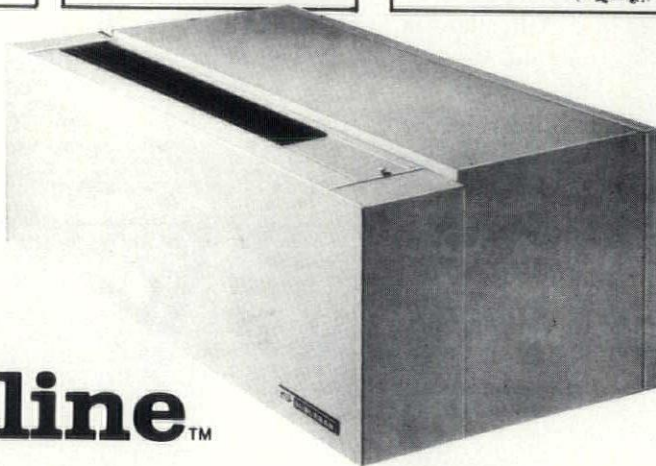
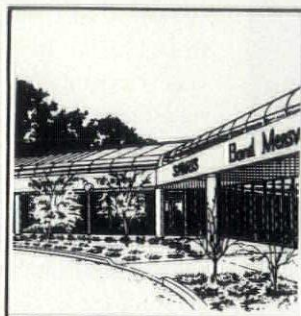
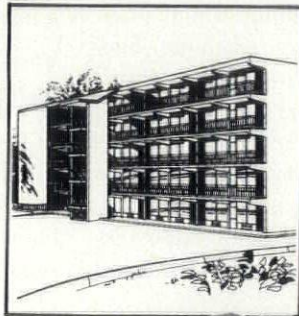
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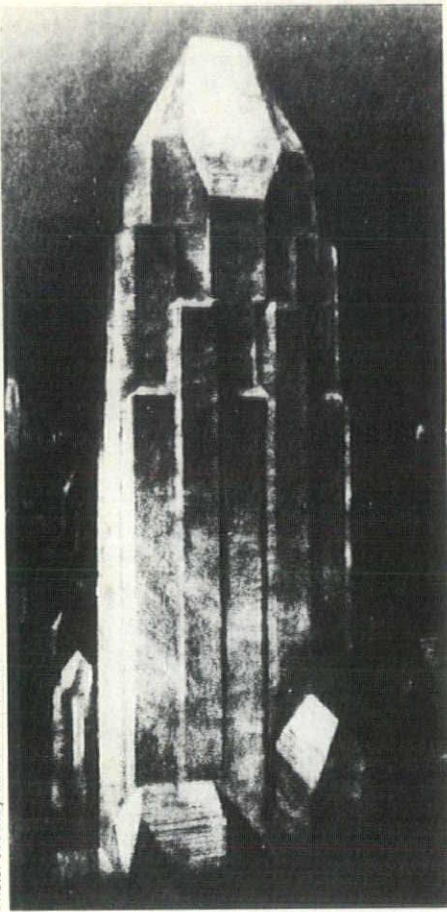
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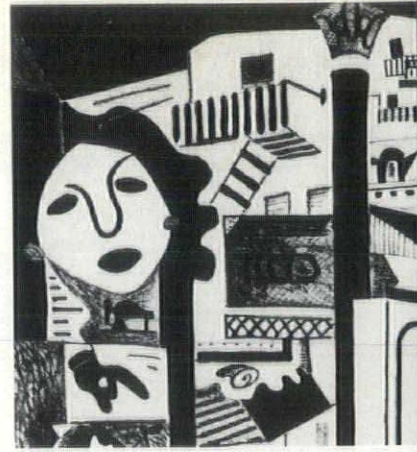


Hugh Ferriss' Night in the Science Zone.

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.



A detail of Stuart Davis' Sixth Avenue El.

### Thorbeck & Lambert on the farm

Designing environments for animals is definitely Thorbeck & Lambert's forte, as witnessed by the completion of their 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-

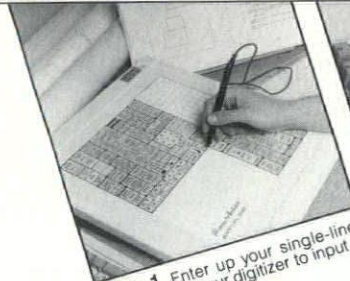
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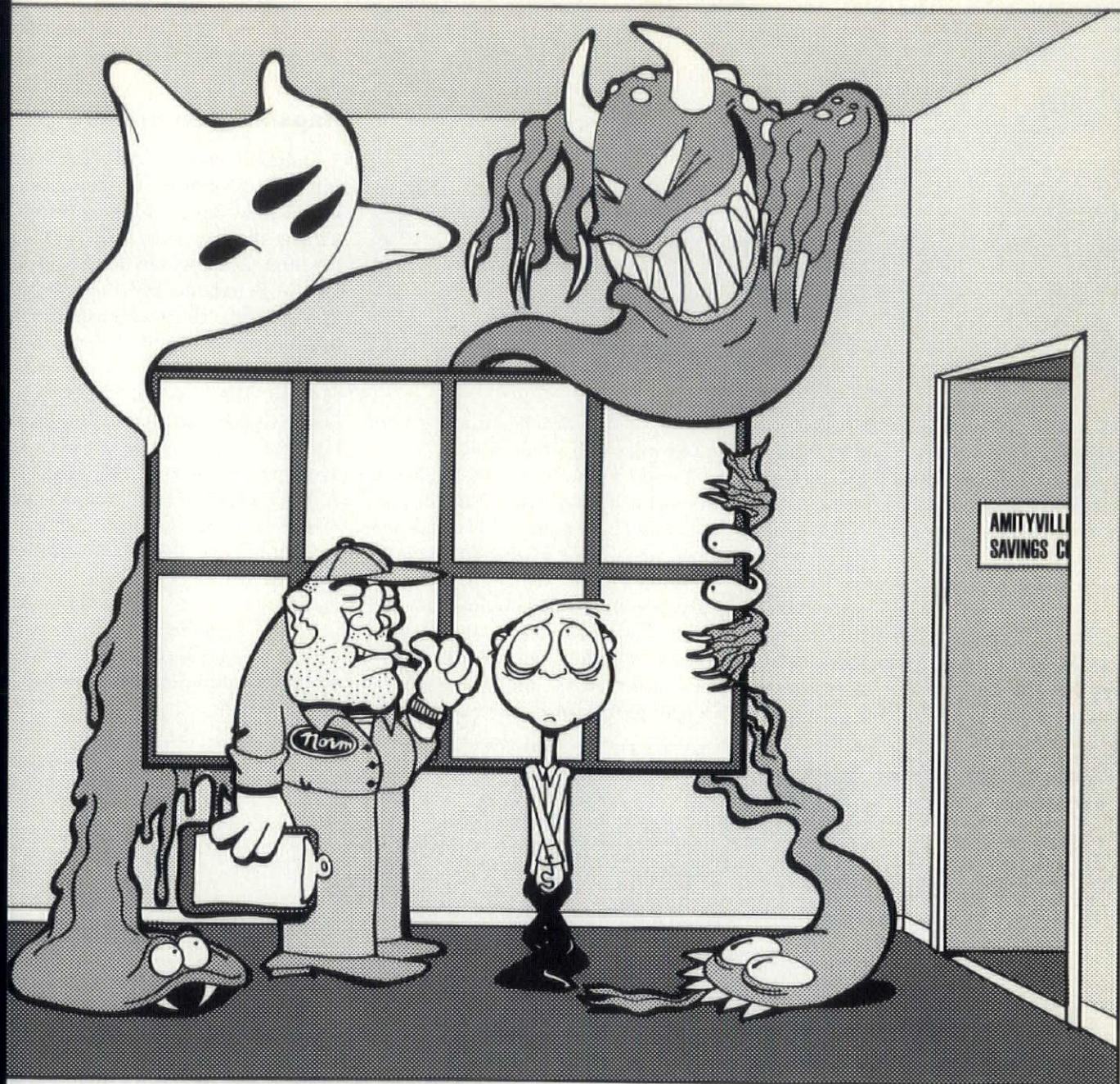
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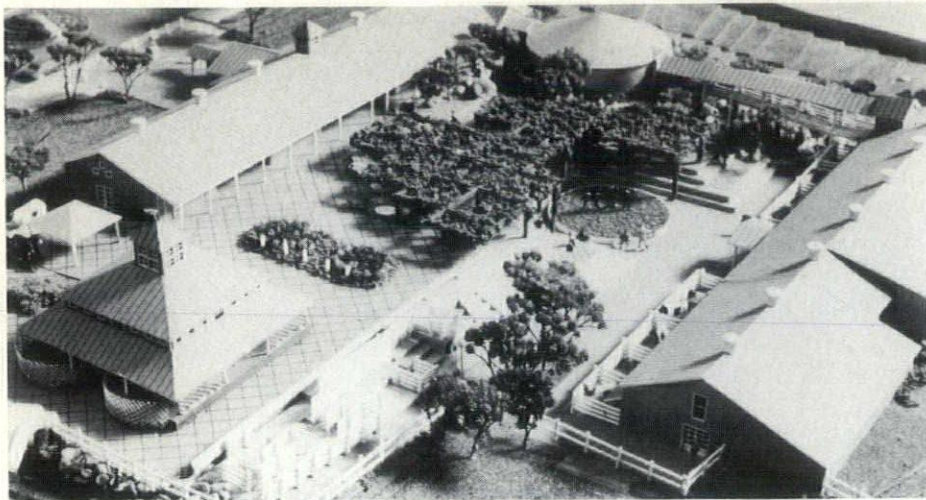
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The new Purina Farms, designed by Thorbeck & Lambert.

relationship between man and 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 amphi-

theater. 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 perch-

ing.

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 Engineer for the Petroleum and Process Industries (ENPPI). 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 the business's technological functions while avoiding an ostensibly high-tech look. A major atrium will run nearly the length of the building. Centered around the 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. A secondary atrium with lounges will parallel the first.

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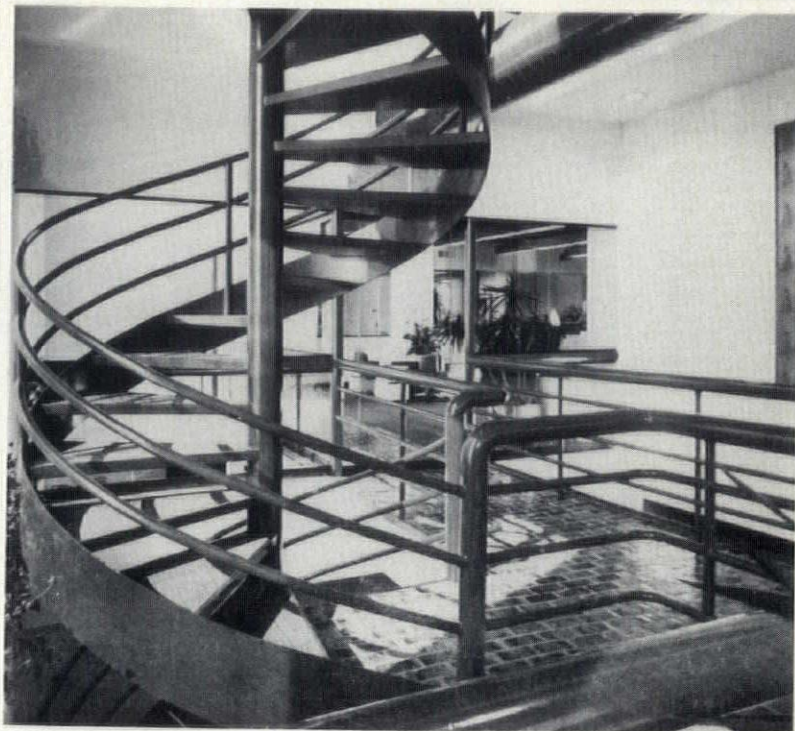


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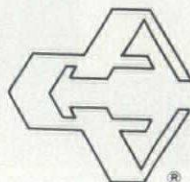


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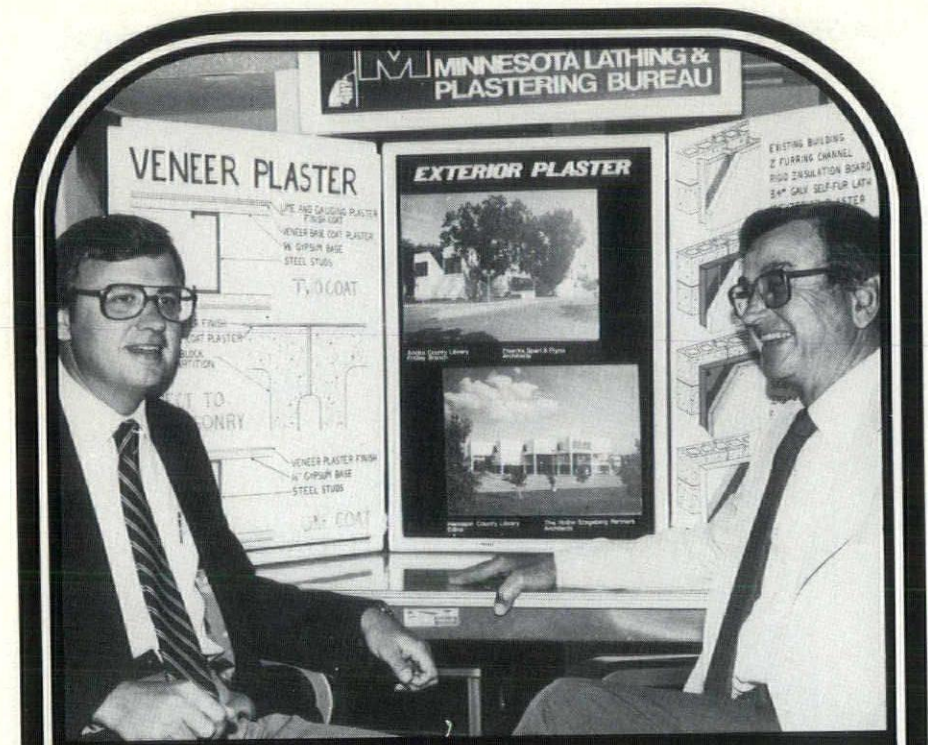
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A partial sketch of Rapson's Cairo project.

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

The harsh environment presents a challenge for the designers. The flat, sandy site located near the boundary of the eastern desert is frequently hit by sand storms 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.

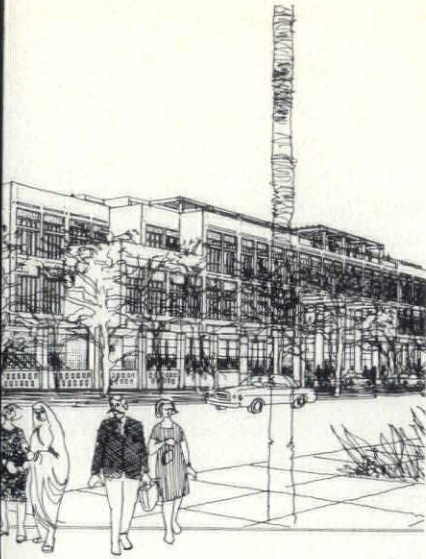
The competition jury included Professor Y. Shafik, former head of the school of architecture, University of Cairo; engineer A. B. Sakr; architect M. A. Eissa; Andras Nagy, chief architect, Bechtel International Corporation; and Dr. El-Rifai, president and chief executive officer of ENPPI.

The \$12 million headquarters is scheduled for completion in early 1988.

### 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.

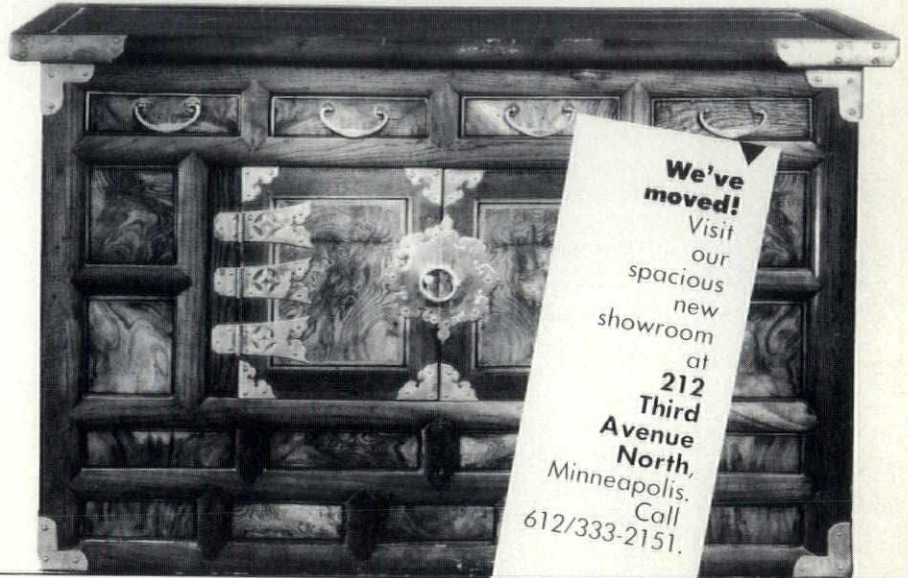




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The remaining lectures are scheduled for Mondays at 7:30 p.m. Other speakers include Michael Sorkin, architecture critic for the *Village Voice*, September 29; Gwendolyn Wright, professor of architecture at Columbia University, October 6; Lois Craig, 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 Walker 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 Mayernik and Thomas Rajkovich, both in their mid-20s, will work with the Minneapolis firm of Hamel Green & Abrahamson in preparing the 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 andountains at the mall's center will prove the focal point. Other features will include promenades along Cedar Street

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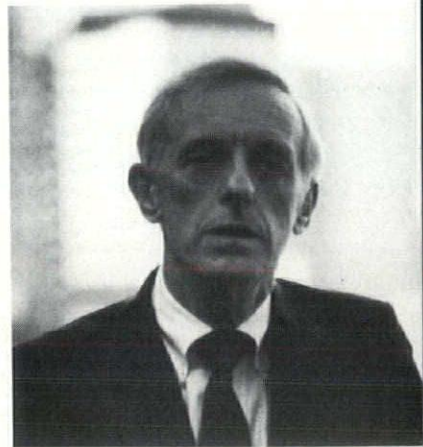
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The design was selected in a 6-5 vote over four other finalists by a jury of civic leaders, architects and landscape architects. The other finalists included Wolf Associates of New York with Dan Kiley of Charlotte, Vermont; Rafferty, Rafferty, Mikutowski & Associates of St. Paul with James Robb, Landscape Architect of St. Paul; Lacworks Landscape Collaborative of Melbourne, Australia; and Cesar Pelli Associates of New Haven, Connecticut. The five finalists were chosen in May from a field of 182 entries. Actual work on the estimated \$15 million project is expected to begin within two years, with the state legislature contributing major funding. Mayernik and Rajkovich received a \$30,000 prize.



Thomas Horly, FAIA.

### Thomas Horly named FAIA

Thomas Horly, president of Horly Elving & Associates, a Minneapolis 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.

Horly'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 the separation of staff, patient and visitor traffic flow; thru-wall sterilization procedures; and development of inter-hospital sharing programs.

A source of personal satisfaction for Horly is the Metropolitan Medical Center, a major urban health-care complex in Minneapolis. This project, which was

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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 his 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 health-care 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 a learning experience.

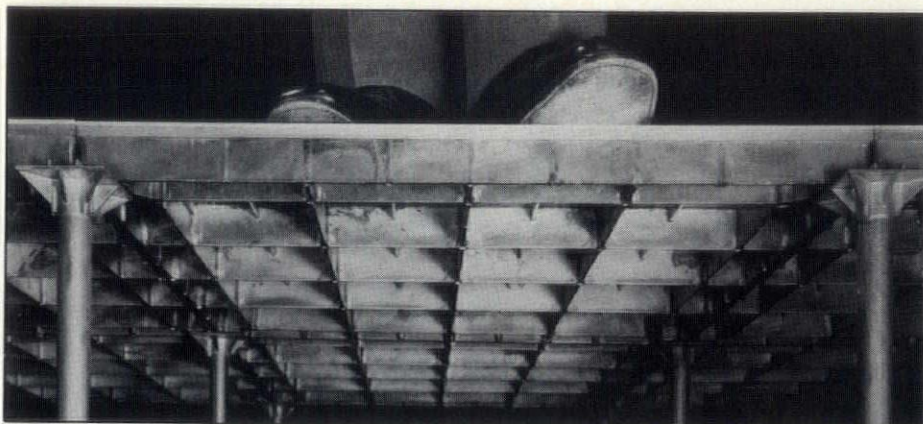
During his more than ten-year tenure on the Committee on Architecture for the health of the American Institute of Architects, he chaired the Subcommittees on Codes & Standards and Education Awards & Scholarships. Most recently he has become a member of its Steering Committee.

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 has 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 VistaWest Properties 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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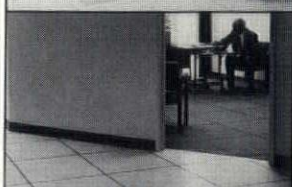
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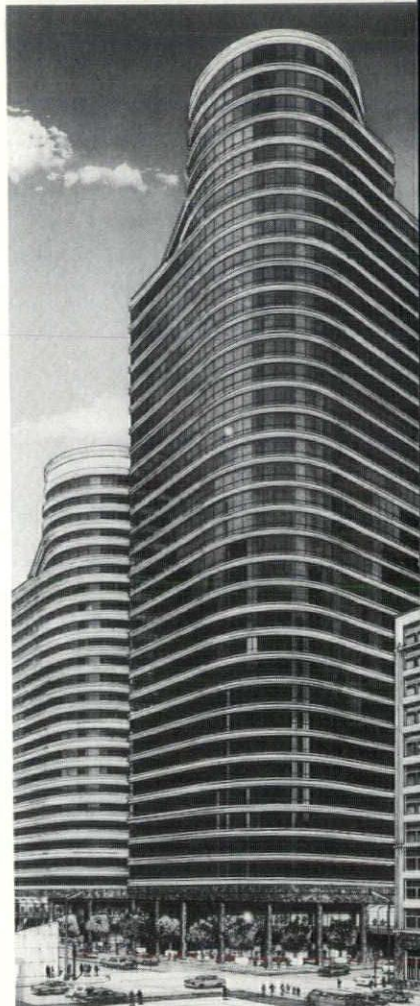
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For more information and conference registration, write to: Jan Becker, Program Associate, Department of Professional Development, 225 Nolte Center, 315 Pillsbury Drive S.E., University of Minnesota, Minneapolis, MN 55455. Telephone: (612) 625-5886.

The Albany Gates by Albert Paley



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 was 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 skybridge with retail space on both levels. Smooth and textured native carnelian stone and a bronze finish will highlight the interior, continuing the theme of the original 22-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 IMS

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 Reichinger at IMS (612) 338-6250.

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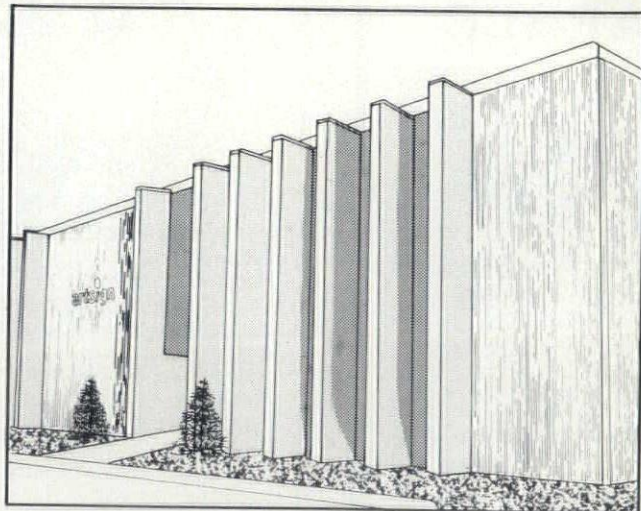
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## Architectural magazines join forces

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. Kliesh, 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) 831-8515.

## 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

*AM* 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, Denise Stowell designed the sundial clock with Davin Stowell, and Lisa Krohn designed the wedge clock with Tucker Viemeister. Also, Michael Johnson's corner clock was selected for the show

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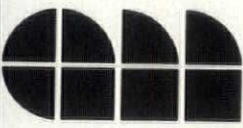
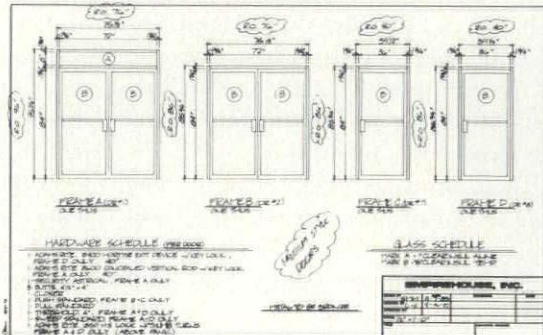
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### *insight*

*Continued from page 21*

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 of town, with new truck routes interconnecting the freeway and industrial area to avoid downtown and residential areas. Look at options for new recreational sites and develop an interconnected system of parkland and trails with footbridges 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 a greenbelt of lowlands encircling the south half of town. Draw people into downtown along a tree-planted medium and lead them to the "world's largest turnkey," to be located at the new park. Emphasize auto/truck service businesses 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 underused 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, most 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 planner 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 whose 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 on part of the world will 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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## opinion

Continued from page 31

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 I believe in 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 1971, he chaired the Minnesota Judicial Building competition and was professional advisor to the Minnesota History Center competition.*



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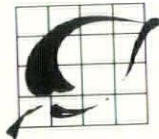
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