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**The Upper Midwest of G. E. Kidder Smith
The Urbanscapes of Paul Friedberg**



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June/July, 1982 Vol. 8 No. 3

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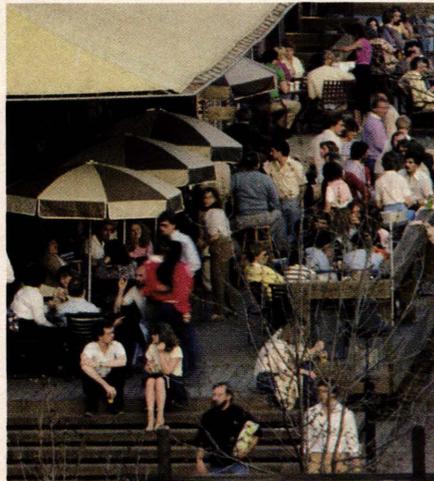
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On the cover: Venerable Pracna building, now a restaurant, was the first to be revitalized on Minneapolis' waterfront. Photograph: George Heinrich.



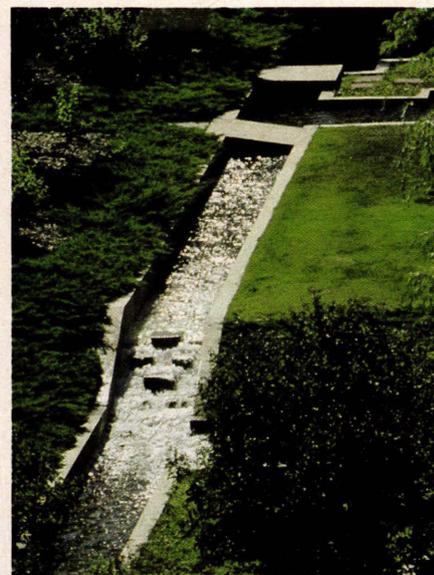
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27 St. Anthony Main.



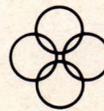
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35 Honeywell Plaza by M. Paul Friedberg.



The National Magazine Awards, 1982
Finalist
Award for General Excellence
(under 100,000 circulation)



Gold Circle Award, 1982
American Society of Association Executives
Winner: Category Magazines

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Carlisle membrane solves problem of "reskinning" Yale "Whale"



NEW HAVEN, CT—Four steel cables suspended from a center concrete arch give the intricate 5,500-square foot roof of Yale University's David S. Ingalls Hockey Rink the appearance of a colossal whale swimming across the campus.

Unfortunately, for the last three years, the "whale" wasn't the only one doing the swimming. Because of a leaky roof, Yale Hockey team members many times had to battle water puddles as well as their opponents.

F.J. Dahill Co., Inc., a local roofing, structural remodeling contractor, was chosen to roof the whale with an EPDM membrane manufactured by the Carlisle Tire & Rubber Co., Carlisle, PA.

The most difficult phase of the job was to develop a staging system of ladders which would conform to the roof's irregular shape and allow the crews to work.

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the roof's surface. Two ladders were placed so that approximately 170 rolls of Carlisle EPDM, ranging from 10 to 103 feet long, could be placed in the 4½-foot gap between battens.

The EPDM sheets were loose laid over the old neoprene material and nailed at six-inch intervals at the base of each batten. A 12-inch piece of elastoform was then secured over the battens. When a row was finished, one of the ladders was moved and the process started all over.

Flashing was secured by inserting a metal band in the large reglet joints at the top arch and bottom wall and covering it with a sealant.

Old neoprene on the 6-foot x 360-foot concrete deck at the roof's bottom was stripped and replaced with EPDM that was completely sealed with Carlisle adhesive.

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"We pride ourselves on uniquely creative products. It is exciting to have the ideas and input of positive thinkers like the Canton people."



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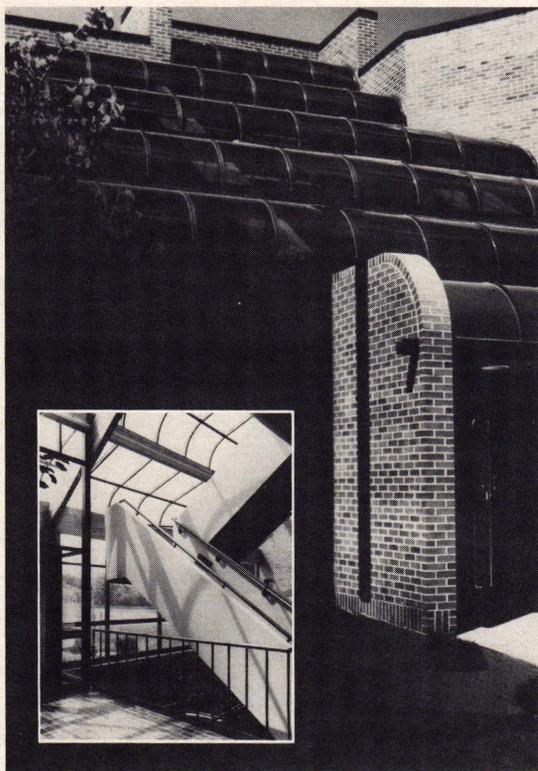


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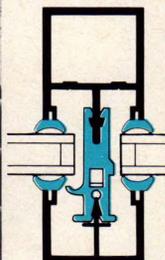
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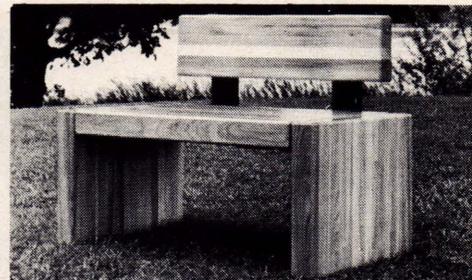
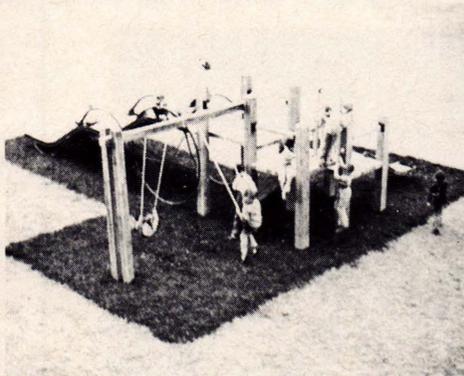
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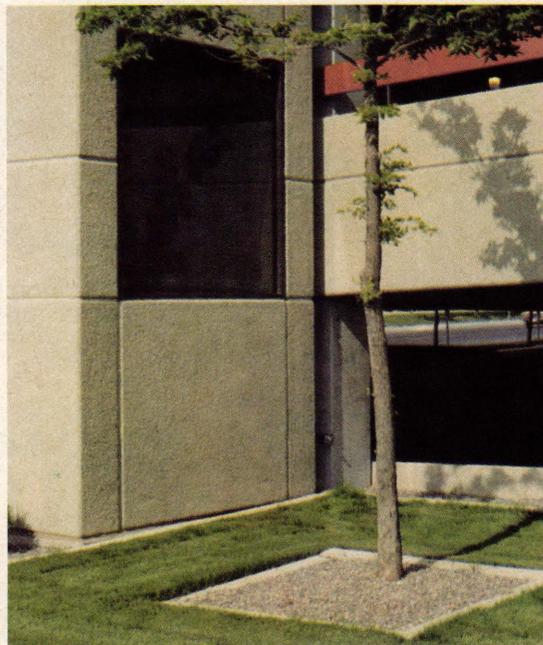


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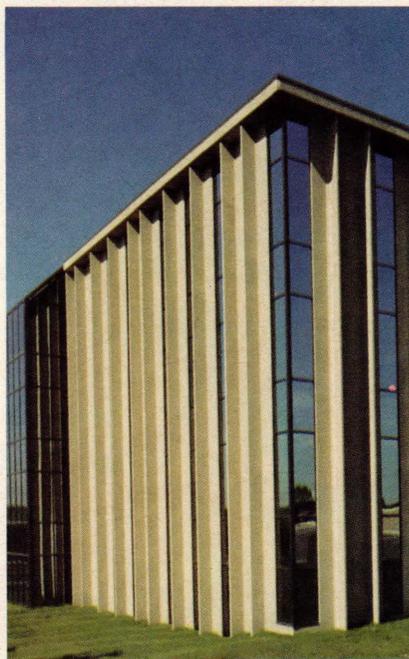
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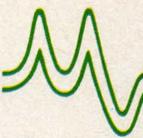
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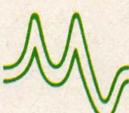
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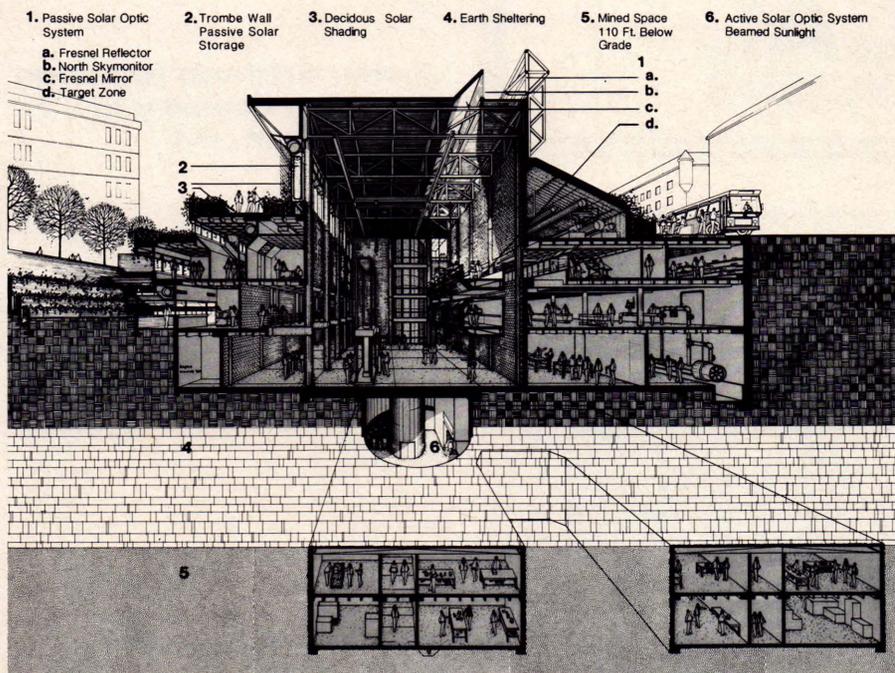
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news, notes & opinions



Siegel, McHarg, Hardy and futurist Earl Joseph slated to speak at '82 Design Exhibition

Noted architect Robert Siegel, of Gwathmey Siegel & Associates Architects, recipient of the AIA 1982 Architectural Firm Award, heads a list of nationally prominent design and business leaders who will speak at the 1982 Design Exhibition, to be held at the Minneapolis Auditorium October 26-28. Tentative acceptances to participate in this major regional event have also come from noted landscape architect and planner Ian McHarg; Hugh Hardy, a principal in the influential firm of Hardy, Holzman, Pfeiffer; Earl Joseph, futurist for Sperry Univac; and Dr. Sung Won Son, chief economist for Northwest National Bank, Minneapolis.

The Exhibition, which was held last year at the Hyatt Regency Hotel, was switched to the Auditorium, where its greater floor area will accommodate more exhibits and activities. Special emphasis in program content is being given this year to seminars on business management; and for the first time, a seminar will be presented on "forensic engineering"—the analysis, that is, of structural and related building problems. Members of the design professions are being encouraged again this year to invite their business and community friends and associates to attend the Exhibition's receptions and visit the exhibits.

New accessibility standards adopted for Federal buildings

New guidelines have recently gone into effect to clarify handicapped accessibility requirements in buildings owned or leased by the Federal Government.

Drafted by the Architectural Standards and Transportation Barriers Compliance Board, the standards will guide entrance construction, fitting of toilet facilities, purchasing furnishings and other actions. If carried out completely, the estimated 35 million disabled Americans would have easier access to more than 100,000 Federal buildings.

This is the second set of regulations produced by the Board. When the first

University digs itself a deep hole for science

The Civil/Mineral Engineering Building now under construction on the University of Minnesota, Minneapolis campus, has already attracted tour groups drawn by its technical wizardry. Mandated by the Minnesota Legislature as an "Earth Sheltered Energy Independent Project," it not only houses mining and engineering laboratories, classrooms and offices, but also tests emerging earth-shelter, solar and optic technologies.

The building was designed by BRW Architects, a Minneapolis firm nationally known for Williamson Hall, an underground campus bookstore and office building. David Bennett, a firm principal, was the architect and planner for both projects.

The most dramatic aspect of the Civil/Mineral Engineering Building is a mined-out space 110 feet deep, or ten stories, which is beneath the limestone layer supporting the rest of Minneapolis. Appropriately, it will house the Underground Space Center and future environmental labs. Sunlight will reach the deepest underground space as well as a surprising view of the outdoors beamed down a shaft from a fresnel mirror mounted on what looks like a

high tech campanile on the northwest corner of the building. Another fresnel mirror mounted parallel to the solar collectors on the roof will direct light to interior studios. These mirrors are part of the active and passive solar optic systems. They contribute incrementally to the total energy demonstration design which includes:

Passive systems: earth-sheltered and underground space, use of plant materials for shading, passive solar heating using a hybrid Trombe wall, solar optics and remote view optics.

Active systems: solar heating, solar electricity generation and ice energy cooling.

The interior corridors are planned not only for regular occupants but to channel visitors without disrupting those working or studying there. Bennett described the building aesthetic as "high tech." Much of the mechanical and structural systems are exposed.

The \$63 per square foot cost for the mined space is \$43 per square foot more than it would have been had they not had to build a shaft to make the space accessible—but equivalent or less than university mining laboratories built above grade. BRW estimates a total construction of \$12,000,000. The Civil/Mineral Engineering Building will be completed in October.

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set was published in January, 1981, it generated so much controversy that the Board moved to revise it. The original version called for considerably more modifications which critics claimed would cost \$800 million. Supporters estimated the cost closer to \$2.3 million. No cost estimate has yet been attached to the new regulations.

The 22-member board represents both the Federal Government and the public.

Arthur Erickson to design Canadian Embassy in Washington, D.C.

The Canadian Government has selected Arthur Erickson Architects of Toronto and Vancouver to design the new Canadian Embassy in Washington, D.C. The chancery will be located on Pennsylvania Avenue, opposite the East Wing of the National Gallery.

The firm was selected through a Canada-wide competition which attracted the interest of some 300 firms. Mr. Erickson, once called "the greatest architect in Canada" by Philip Johnson, has received numerous Canadian and international awards for his design.

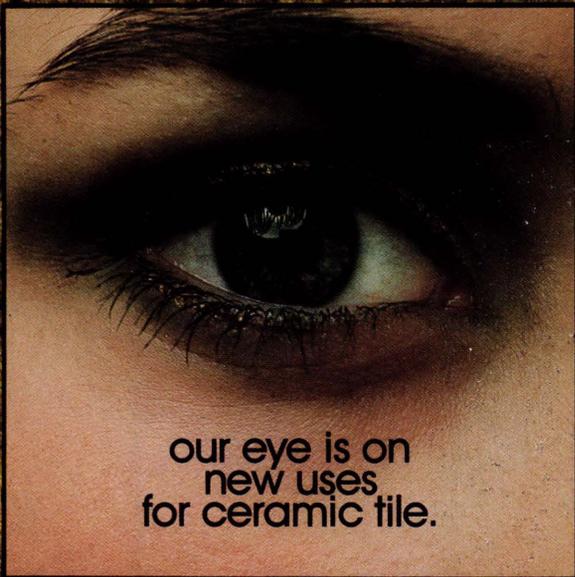
MSA and Walker to co-sponsor July-August design series

The Minnesota Society AIA and the Walker Art Center will again offer the popular summer design program "Exchange '82." Prominent architects from around the United States, including Milo Thompson of the Minneapolis firm Bentz/Thompson/Rietow, will discuss their work, emphasizing the realities of producing significant architecture.

For the first time, the 1982 Honor Awards for the top projects by Minnesota architects will be announced at the final program of the series. Project judges Lawrence O. Booth, Laurinda Spear, and Charles Herbert will state the case for their selections as well as present their own work. A special reception will follow.

The five programs will be held at the Walker Art Center auditorium Wednesday evenings beginning at 7:00 p.m. from July 21 to August 5. A series ticket costs \$25 for MSAIA or Walker Art Center members, \$30 for non-members; individual program tickets are \$6 for members, \$7 for non-members. Refreshments on the garden terrace will follow the first four programs. A \$5 ticket must be purchased

Continued on page 57



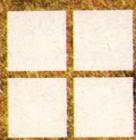
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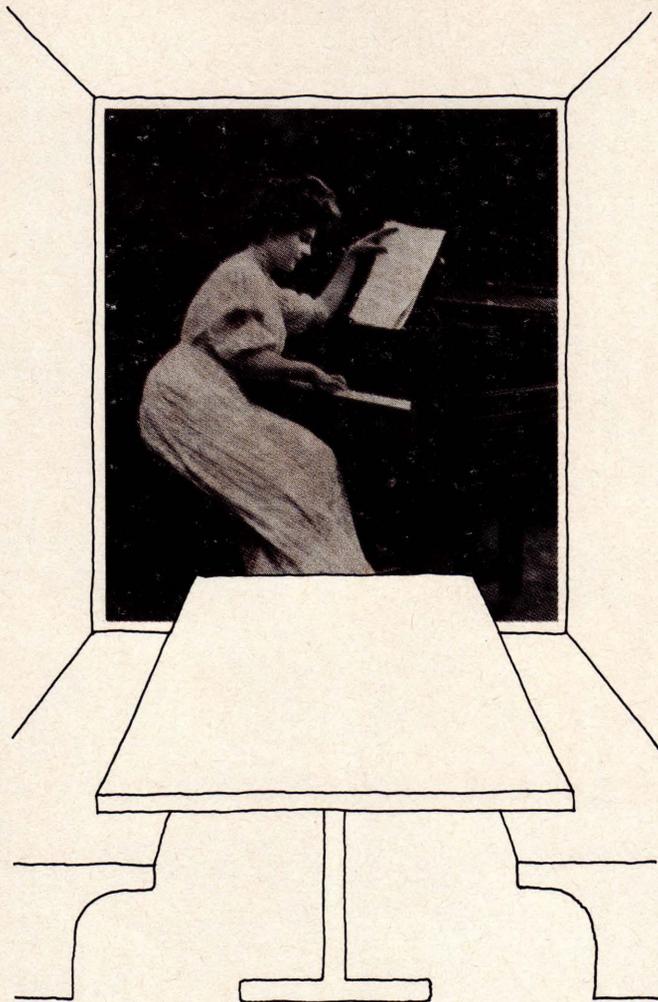
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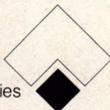
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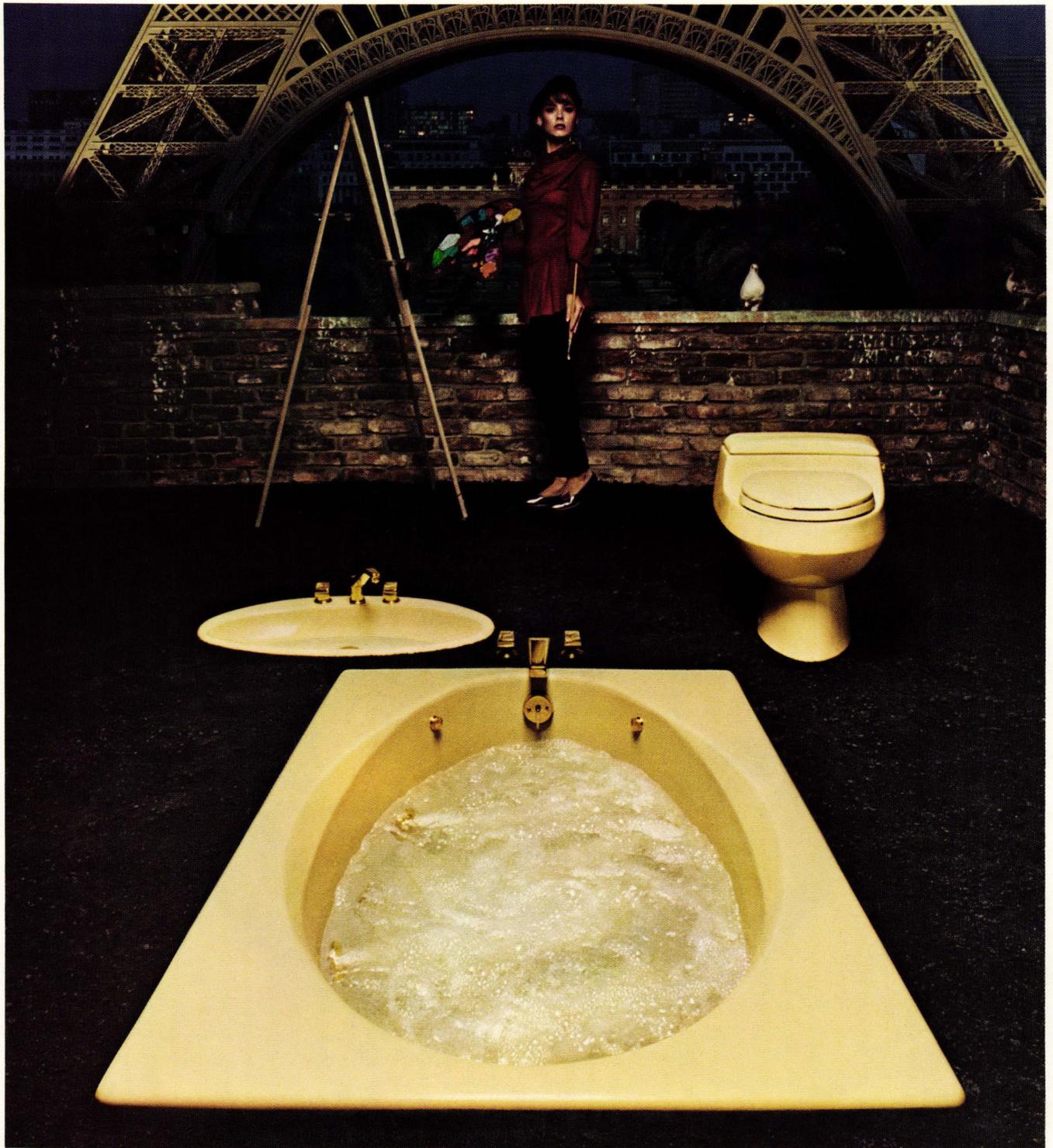
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The unsung art that makes nice things happen

In Gordon Cullen's classic primer on visual literacy, *The Concise Townscape*, we are taught that in addition to the art of architecture, there is an "art of relationship." We all know communities whose famous buildings are thought to epitomize the art of architecture. Columbus, Indiana, comes to mind. Whether such an assemblage of buildings as that in Columbus satisfies the requirements of Gordon Cullen's art of relationship, however, is an entirely different matter. For as Cullen writes of his unsung art, "Its purpose is to take all the elements that go to create the environment: buildings, trees, nature, water, traffic, advertisements and so on, and to weave them together in such a way that drama is released."

This issue of *AM* is about the art of relationship.

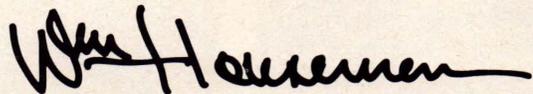
Specifically, we have assembled herein a variety of urban settings that strike us as shedding some light on what it takes to make a place spring to life. Or, alternately, what it takes to keep an old place alive and healthy. Some of these settings boast excellent architecture. Some have no architecture at all. But all of them, I think, reflect a functional awareness of how things fit together and complement each other. Or, often for sheer sensory canniness, how things overlap, intertwine, undergrid, grate or possibly even cancel each other out!

Near at hand, we study the art of relationship at St. Anthony Main, through the photographs of George Heinrich and a word picture by John Kostouros. Locally, too, we consider the urban landscapes of M. Paul Friedberg—strolling the length of Loring Greenway, pausing at Peavey Plaza, then moving along to Honeywell's corporate headquarters for an appreciation of how adroitly Friedberg transformed an employees' blacktop parking lot into a magnificent campus.

We cross the Mississippi to elicit from St. Paul's effervescent Mayor George Latimer a typically unvarnished insight as to how the favorite art form of politicians (that of the possible, of course) interfaces with Gordon Cullen's art of relationship.

Also in St. Paul, we visit the handsome new headquarters of Minnesota Public Radio, designed by Leonard Parker Associates, to learn how the imaginative reworking of an unexceptional structure can bring new vitality and architectural grace to a central business district.

Farther afield, we discover two admirable urban housing projects—one in Seattle, the other in Toronto—in which the environmental elements are indeed woven together "in such a way that drama is released." These places, like those examined closer to home, reaffirm a notion I've had all along: When practiced separately, the arts of architecture and relationship can yield substantial rewards. When practiced in concert, they are practically unbeatable.



William Houseman
Editor

Nominally, Market Place North in downtown Seattle satisfies the most advanced thinking on getting your urban renewal act together: You clear a two-acre city block in the choicest downtown neighborhood, add a judicious mix of condominiums, townhouses, shops, underground parking and even an on-site athletic club. And—presto!—a city center rescue act succeeds.

End of story? No, indeed. For here is one urban renewal project that goes so far beyond the nominally correct thing to do that it fairly shines as a model of how architecture may serve the “art of relationship” (see Editorial, page 21). Working patiently with the local urban renewal authority and city activist groups, the developer and his designers, the Bumgardner Architects, have created an urban village of considerable architectural distinction—and more. They have paid the highest respect to neighborhood values, both historic and yet to come. The project’s two-story townhouses stand in friendly proximity to their nearest neighbor just across the street to the south—the historic and still-zesty Pike Place Market. By strategic contrast, the 56 condominiums are incorporated in a trapezoidal mid-rise that acts as a transitional structure; it is designed literally to scale up from the market/townhouse intimacy to high-rise towers planned to go up on the northernmost part of the cleared site. The architects capitalized on a severe slope, as well as their own ingenuity, to realize dramatic views for every townhouse, out-size and high-ceilinged condominium, and the charming pedestrian pathways reminiscent of a Tuscan hill town.



Open grillework gate provides townhouse residents access to their own private world of interior landscaped walkways, steps that help to distinguish “village” of two-story units stepping down the sloping site from mid-rise condominium structure (right). The latter element contributes an attractive new form to the Seattle skyline (opposite).

Urban Renewal Done Right

Seattle’s mixed-use Market Place North exemplifies the urban art of tying everything together: old and new, street and view, high and low, public and private



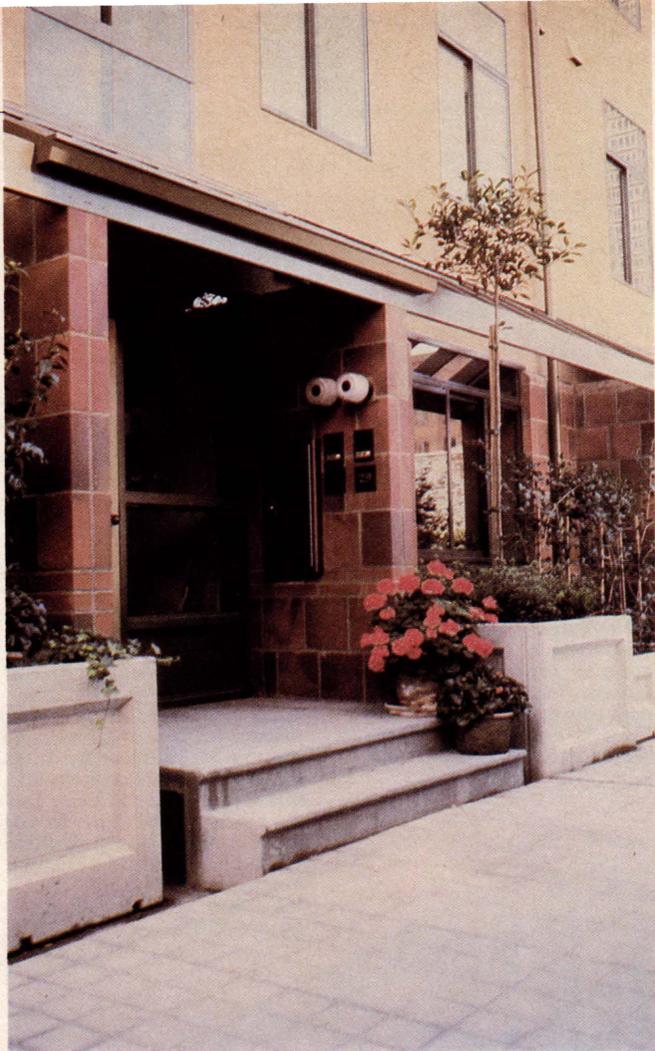
PHOTOS COURTESY THE BUMGARDNER ARCHITECTS



Buyers wanted, and got, space and security

Three private pedestrian walks within the townhouse complex are effectively employed to separate the 31 units, laterally and vertically, into small clusters. A sense of "owning" all one surveys is heightened by long private vistas of Elliott Bay and passing ships (right) and broad courtlike spaces defined by landscape greenery (bottom). One-, two-story townhouse configurations yield roof decks, balconies or porches in random arrangements. Stucco, square brick in variegated earth tones help to distinguish Market Place North as a unique environment in the larger downtown milieu.





The success of Market Place North's mid-rise condominium building is attributable in large part to the Bumgardner Architects' design response to the buyer's expressed preferences. Marketing inquiries indicated that buyers wanted roomy apartments, plenty of storage, laundry equipment and security. The entrance security system satisfies this latter desire without compromising an attractive mid-rise entry (left). In many units, the living-dining areas have 12-foot ceilings and, of course, extraordinary views. Such unusual spaciousness was made possible by fashioning the building

of individual 24-foot-high concrete cubes. Each cube is divided vertically into three eight-foot-high sections on the entrance (east) side, and into two 12-foot-high sections on the view (west) side. The middle section of the three eight-foot-high sections is the hallway providing entrances to two split-level condominium units, each with a 12-foot living area and, either above or below the entrance hallway, an eight-foot-ceilinged bedroom section. The resulting abundance of space and light is manifestly seen in the model condominium units shown here.

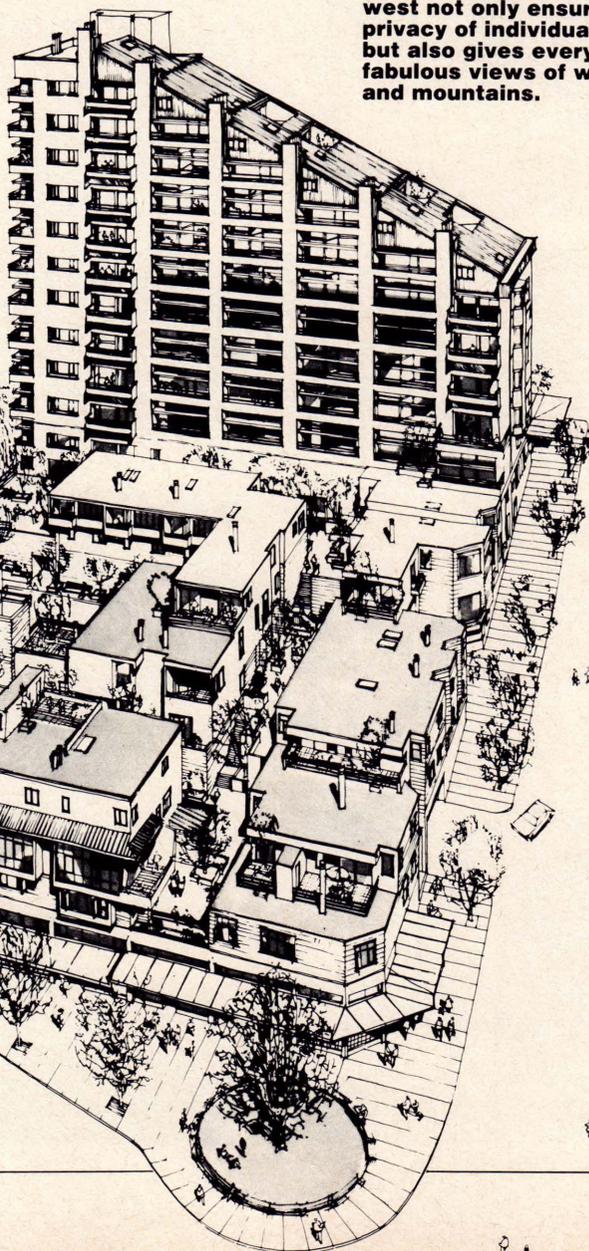
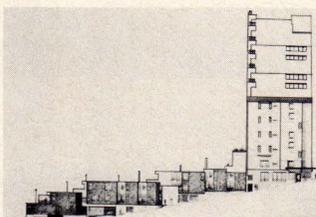
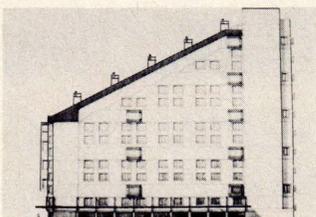


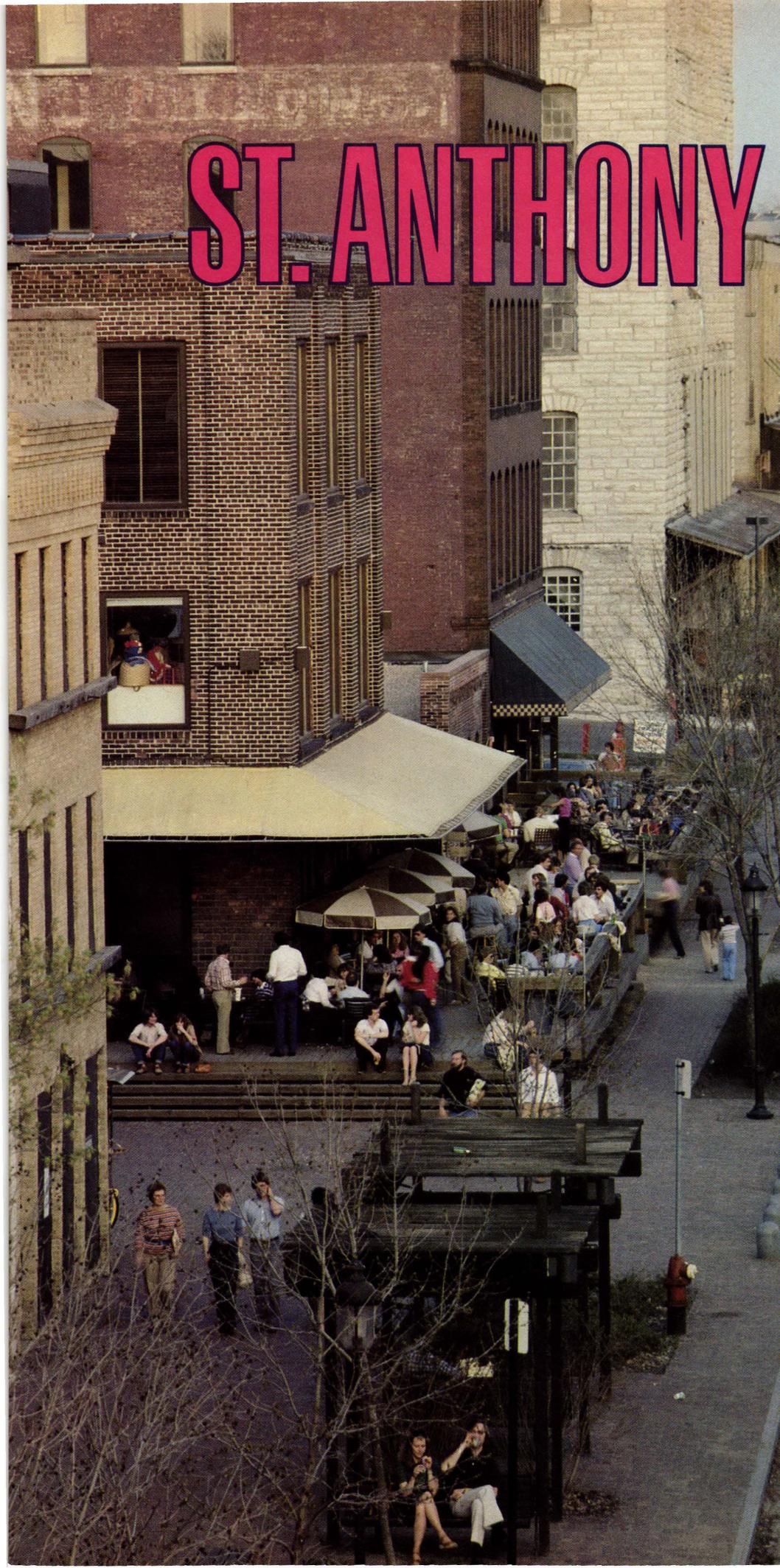


To fulfill its rightful place downtown, Market Place North looks inward, upward, downward

The project's air-tight logic is immediately apparent in the elevations and bird's-eye perspective shown here. Only in Seattle and a few other places would a 50-foot slope in a block's length offer the chance seized by the Bumgardner Architects to realize a myriad of design objectives. Such as the stairstepping of condo and townhouse units to the visual and open space advantage of all residents. Too, the slope made it feasible to tuck in shops, a 37,000-square-foot athletic club and underground parking for 101 vehicles at the base, or western, side of

the property. The perspective (below) strongly infers—without your even seeing the surrounding neighborhood—that (a) the historic, people-scale Pike Place Market must be across from the townhouses on Virginia Street, (b) the trapezoidal 20-story condominium structure rises from right to left to meet the high-rise housing towers soon to be built in phases on the north (where they, too, will assume a neighborly scale with a growing high-rise residential area just beyond the Market Place North boundaries), (c) an urban village character is inherent in the project's self-contained site plan, and (d) the stair-stepped orientation to the west not only ensures the privacy of individual units but also gives everyone fabulous views of water and mountains.





ST. ANTHONY MAIN

Its success now assured, this Minneapolis riverfront rehabbing nearly missed the boat

By John Kostouros

Every entrepreneur knows that there is a little bit of luck in every success story. In the case of St. Anthony Main shopping complex just over the bridge from downtown Minneapolis, the luck was at first disguised beyond recognition in a frightful-looking financial picture.

St. Anthony Main's developer, a prosperous bus company operator named Louis Zelle, dreamed up the concept for transforming a set of antiquated brick warehouses into a tolerably bohemian mixed-use complex in the early 70's. For design expertise, he enlisted Boston architect Benjamin Thompson, who was then completing work on what was soon to become the most successful and publicized shopping complex in the United States. It was, of course, Boston's Fanueil Hall-Quincy Market.

Zelle and Thompson discovered, however, that the Quincy Market's success was not instantly transferable. When Zelle went looking for lenders to finance his \$20 million dream at the Main, he was rewarded mostly with blank stares.

"The original plan called for doing the whole project at once," says Larry Nelson, president of the St. Anthony Main Company. "But it was 1974 and money was tight. We now know that if we'd raised the \$20 million and gone ahead all at once, we'd have come under a lot of

Continued on page 60

To the design purist, the Main lacks tidiness—which may explain why so many people like to hang out there



Given a decent day, the crowd spills out of Pracna on Main (see cover) and underneath umbrellas.



Rosebud Grocery, a super deli, sells and serves all manner of comestibles.



Gas street lamp fits without forcing in neighborhood of century-old buildings.



A French sidewalk cafe named Toulouse La Crepe is housed entirely indoors.

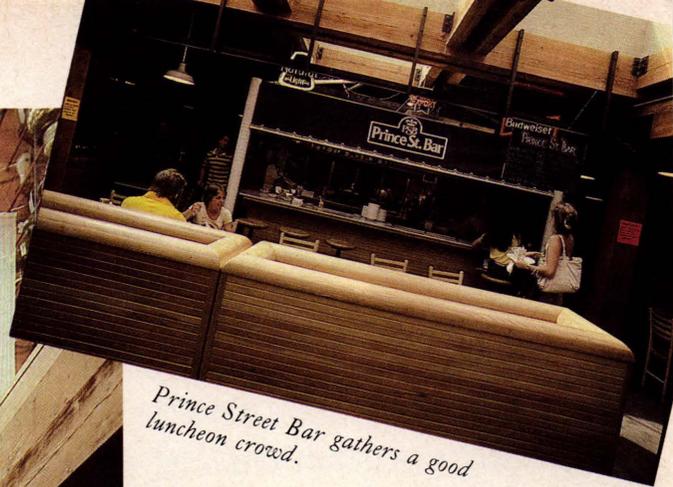


Wide aisle in an old Main building vaguely evokes village street feeling.

People-watching is a major sport on the porch at Anthony's Wharf.



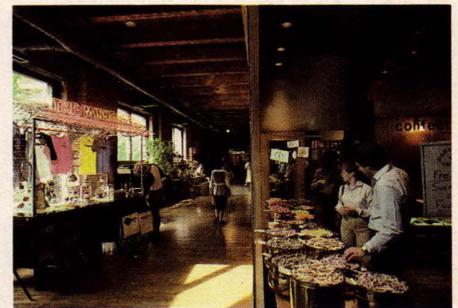
Two-story atrium, clerestory bring two great assets—light and space, to the Main's shops.



Prince Street Bar gathers a good luncheon crowd.



The pasta at Pasta may be eaten on site or packaged to go.



Semi-mobile marketing: candy on right, T-shirts and such on left.

School spirit and Pillsbury provided the push needed

If St. Anthony Main developer Louis Zelle seemed out of luck when he went to the financial community back in the mid-70's, he at least had politics and a major historical event working in his favor. The Bicentennial had spurred interest in the Mississippi River and, in particular, the long-neglected riverfront birthplace of the City of Minneapolis. And the City Council was fortuitously being run by a number of graduates from nearby De Lasalle High School, all of whom were anxious to see the area around their alma mater rejuvenated. Nor did it hurt that the city wanted desperately to keep the Pillsbury Company's research facility, which sat across the street from Zelle's property, from



JENNIFER BONG

Main pioneer Peter Hall

moving its operations out of the area. It was no secret that Pillsbury, like so many other corporations, had been thinking suburbia.

The city offered the company a number of incentives to stay. It promised to upgrade the sewer, water and road systems in the neighborhood—a promise that would benefit Zelle at least as much as it would Pillsbury. Then it tied

Zelle's Jefferson Bus Company into the deal by getting it to agree to sell some of its land to Pillsbury for future expansion. Thus, in the time-honored American way—and with the Bicentennial as an appropriate backdrop—a deal was shaped and cut to benefit everybody.

Pillsbury, as we know, eventually decided to stay in the city, and even built a new research facility on some of the land it obtained from the Jefferson Company. Moreover, it has plans to expand further on a second parcel it got through its bargain with Zelle and the city.

A residual benefit has accrued to the city in the form of new entrepreneurial action taking place in the aging Holmes neighborhood surrounding the Main. De Lasalle graduate Bob Boisclair and the Japan-based Kajima International

Company, after four years of delay, recently began work on the mixed-use Riverplace project just up the street from St. Anthony Main, where Main Street meets East Hennepin Avenue.

But the unsung hero of the whole development explosion along the riverfront is an architect-developer named Peter Nelson Hall. Years before the Main was even a gleam in Louis Zelle's eye, Hall moved his young family into the top floor of a handsome but neglected brick building immediately next door to the Zelle property, which, incidentally, was being used then as a refueling center for Jefferson buses. Hall labored quietly to convert the main spaces of the old building in which he lived into a commercially attractive facility. That facility is today the charming Pracna on Main Restaurant (see cover). J. K.

LETTING WELL ENOUGH ALONE

No slave to orthodoxy, St. Paul's ebullient mayor sees contentment and controversy as two countervailing sides of the same civic coin

By George Latimer

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

The same kind of inaction explains the Landmark Center. There were serious business people who thought that priceless civic symbol should be replaced by a macadam parking lot. Can you think of anything more tragic?

If you care about a place, about our history and architecture, if you care about people and their connection to places that express their hope for the future, then the destruction of such a singular building as the Landmark Center for a parking lot would be an incalculable loss. And you don't have to be an architect or a designer to understand such a loss.

A good deal of the fighting to save places involves something more than parochialism. One of the ways we express our humanity is by treasuring at least some of the environment which preceded us—and by choosing with great care the things we transmit to future generations. Only then will they know that what surrounds them did not happen just yesterday.

Of course, Summit Avenue lethargy to the contrary, people in St. Paul have been making decisions on how to allocate public space all along. Space is a general idea. It is room to live in. We need enough space to survive and stay healthy. Whereas *place* evokes security, *space* inspires a sense of freedom. It invites more abstract, more visionary thinking—and a sense of change. At best, the sense of space invites bravery, foresight and joy in exploring and conquering the unknown.

As soon as we focus on space, it be-

comes a particular place. Places are identified. We name our buildings, our streets and parks. And the more we experience of a particular place, the more our consciousness of that place develops. Our experience is often fleeting, undramatic, routine, repeated day after day over many years. But we also have special places we feel deeply about: schools, restaurants, parks, clubs, even street corners—any of which may become at one time or another a part of our lives.

Public landmarks, and sometimes famous people's places, express a different set of values. Often these kinds of places clarify social roles and expectations as they present their designers' views of reality. For example, the houses built in St. Paul's Hill District in the late 1800s indicated by their location and design the high social status of the area's first residents. Summit Avenue, notwithstanding its assessment by F. Scott Fitzgerald as "a museum of architectural disasters," remains a significant architectural statement of the human condition and the ideals expressed by the particular rich people who built their mansions there. As symbolic, human-made structures tied to a unique human experience, they occupied a very important, almost dominant place in our city. Rising from a hill, literally above the rest of the city, these Victorian mansions sat far from the bustling railroad and riverfront areas.

If you know the stories behind them, an extra dimension is added to your perception of these mansions. Driving by the James J. Hill mansion without knowing who its owner was, you see it merely as a fairly striking but not especially beautiful rich man's home; and that it certainly makes an unmistakable statement as eclectic Victorian architecture.

But if you know that Jim Hill, the man who built it, started life as a laborer and managed to become the most powerful tycoon of his time in St. Paul and the entire Northwest by connecting East and West with his Great Northern Railroad—then this James J. Hill mansion evokes a much deeper meaning for the passerby.

Two other notable buildings designed to symbolize lofty ideals in St. Paul are the Cathedral and the State Capitol. The Capitol, inspired by classical architecture, pays homage to democracy in the tradition of the United States Capitol. The Cathedral is modeled after St. Peter's in Rome. When it was built in 1893–1904, Archbishop John Ireland envisaged it as a monument of faith honoring all of the region's immigrants. The six chapels within the Cathedral commemorated patron saints of Ireland, Italy, France, Germany, the Slavic peoples and the Scandinavians. The Archbishop was a bit optimistic; when it became clear that most of the Scandinavians were determined to remain Lutherans, their chapel was rededicated to St. Therese of the Child Jesus.

When we see such monumental buildings, walk in them, take an active interest in understanding them, then we may grasp important values our city and culture continue to hold dear.

It is essential in discussing St. Paul to recognize its unique system of streets. When the city's streets were first laid out and named, long-term efficiency and orientation were not high-priority objectives. Naming a street was a highly personal process; neighborhoods worked out their own street nomenclature without reference to an overall design. People named streets after elements from their immediate setting: flowers and other horticultural features were popular.

Garrison Keillor once recognized the resulting civic confusion by comparing the street system of southwest Minneapolis to that of St. Paul in an ode which ends with these lines:

*"Be thankful this is not St. Paul.
There is no sense to it at all;
With a church for all its spiritual
and temporal powers,
Permits a jungle of streets
Named after trees and flowers;
Where a Minneapolis person can
look up to the heavens,
As driving on Eighth Street
He find himself on Ninth,
then on Seventh."*

They tried to civilize us back in 1907 through a campaign to change St. Paul's street names. Obviously, a Scandinavian must have been mayor that year, because he tried to introduce logic and efficiency into our city through a new system of street names. Opponents argued that St. Paul would lose its distinctiveness, that changing the names would dishonor those who struggled to make the city what it was. The street-name revolution failed. Our streets are as illogical and distinctive as ever, and Garrison Keillor is absolutely right.

But the street-name controversy is not the only geopolitical conflict we've had in St. Paul. I, personally, have been re-



George Latimer laying the first brick for relocated farmer's market in St. Paul.

sponsible for two or three small wars that erupted over changing place locations of passionate meaning to some. The most recent, and difficult, was the battle of the Farmer's Market.

The farmers who had grown and delivered their goods to the Farmer's Market for many years strongly resisted the moving of that market to another place. So did many of its customers. They were not of a mind to create a place for the future.

We have at last negotiated our way, I think, through that impasse. Beginning this summer, the new Farmer's Market will open a few blocks from the old site. It will face an old warehouse now being converted to loft apartments and, on ground level, an indoor adjunct to the new market.

We once had a stadium in St. Paul, out in the Midway area. It was called Midway Stadium. Ostensibly, it was built for major league baseball; its field and 10,000 seats were supposed to compete successfully for the Washington Senators' favor as a home field. Well, Midway didn't get the Senators. Instead, it got three or four rock concerts a year, and not much else.

When we moved ahead with Energy Park, Midway Stadium occupied needed space, as did Kopper's coke plant and some underutilized railroad yards. I, among others, happened to

think it was worth the struggle to put all of these parcels together into about 220 acres, on which housing for about 920 families and jobs for four-to-five thousand people could be created.

When we decided that building Energy Park would mean giving up old Midway Stadium, the consequent furor provided a lesson in the sanctity of ratty old baseball parks that do well to draw crowds of 400 people (except when rock concerts are occasionally held in them). Judging from an aroused opposition, the most cherished local structure seemed to be our own Cinderella of a baseball field—Midway Stadium. The moral is clear: Whenever space is envisaged for any use other than its original one, unpopular judgments are inescapable.

Of course, there are a hundred ways the builder and developer need the cooperation of the city. And it is a fact that, as Mayor of St. Paul, I have no way of dodging the responsibility for bad design. I must say that just about every time I have been warned about design, I have been properly warned. It is a very depressing thing. Part of the difficulty is related to one's eagerness to get on with a project; another part is simply the need for civility in trying to affect change.

If the developer has delivered on his promises, is not bulldozing you but proceeding according to plan, there may

come a point in the project when you know you are causing him a loss of money and other forms of distress. The dilemma isn't anything fancier than permitting a design about which you have misgivings to go forward. When such a project is built and you know you should have acted on your misgivings, the realization is terrible to consider. Here we are, spending all the rest of our lives with designs that are not enhancing but dehumanizing people's experience. I could have made a difference. In fact, I tried in several instances and failed. In several others, I tried and succeeded.

Among St. Paul's notable successes, the reinvestment in the Selby-Dale and Summit-University areas has been simply incredible. Just about all of the con-dominimizing that has occurred in St. Paul has been concentrated in these two areas. About twelve years ago, the Summit-University area had a vacancy rate of around 30 percent. I know that community very well. I can remember when this was a place of abandoned buildings; when Webster Elementary School had 250 kids in it, and it was the poorest and lowest-achieving school in the city. Today, Webster has 1,000 kids in it, and a waiting list of middle-class white families from all over the city who are trying to get theirs into it.

Then there is Lowertown. Other than leaving things alone, Lowertown is probably the best thing we've done for St. Paul in the last ten years. If we had approached Lowertown as a redevelopment concept 25 years ago, some uninspired planner most likely would have opted for demolishing much of the area, leaving a great swath of empty space. Today, by contrast, substantial reinvestment is occurring there, and I believe we are going to recapture that sense of an urban village so rare to find.

Lowertown will be a place not just filled with candle shops (although, if a market for candles develops there, candle shopkeepers are welcome to come!). If you should wish to live in Lowertown, that's fine, too. Even if you aren't rich, our housing is being built and marketed for you, as well as those who have more money.

And if you want a job in Lowertown, we're getting ready for you with a couple of thousand jobs to be generated. By and large, this new urban village will reflect the tradition of St. Paul itself—a place not too cute, not too delicate, but instead a rugged and self-reliant kind of city. A city where there is even a place for civic lethargy.

Mayor Latimer's article is adapted from a lecture series, Cities: An Urban Overview, sponsored by the Minneapolis College of Art and Design, Extension Programs.



The Only Way To Go Was UP

The architects' finesse literally elevates a sparkling broadcast center to landmark distinction in St. Paul.

If ever a building deserved to be called a crowning achievement, it is the new broadcast headquarters of Minnesota Public Radio, Inc., in downtown St. Paul. Unless told, you would never know that this four-story jewelbox of a structure adroitly conceals the fact that it was built, not from the ground up, but as a vertical addition to an existing two-story building dating from the 60's.

The challenge to the architects, the Leonard Parker Associates, was twofold. And formidable. As the largest regional public radio network in the United States, MPR's technical needs and specialized space requirements were of such a sophisticated nature that the architects practically had to become broadcasting experts to carry out their commission.

Equally challenging was the problem of somehow accommodating the client's measurable and symbolic wishes—for almost twice the available space in the target building, and a design solution that, in an MPR executive's words, "would convey a sense of quality, stability and vigor." The only way to go was up, inasmuch as a tight site bounded by three of St. Paul's busiest downtown streets prevented ground-level expansion. (Through architectural resourcefulness, however, a 25-foot overhang on the upper floors yielded substantial bonus space for newsrooms and music department on the third floor and broadcast studios on the fourth.)

The design solution was suggested by the old building's exterior cladding materials: a base of a dark red granite, and

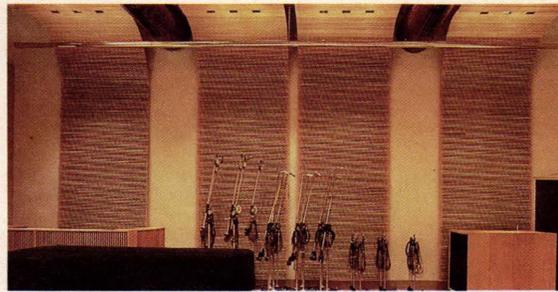


By its contrast with neighboring office towers, MPR headquarters gains distinction in scale and design quality. Its importance as a St. Paul landmark may be enhanced if plans for a city park adjacent to the building materialize.

PHOTOGRAPHS: BALTHAZAR KORAB

a second floor clad in a white marble no longer being quarried. Why not save as much of the old envelope as possible, went the reasoning, and unify old and new through a new cladding material? That is what happened. A deep reddish-purple brick was found that closely matches the building's base, and its effect is stunning. Burgundy-colored sills and trim where applicable contribute appreciably to an exterior of high-style sophistication. Capping the west facade and eye-catching indeed is an electronic news banner. A glass ribbon of windows circumscribes the building at the third floor, fixing a clear line of demarcation between the old and the new. The arched windows admitting light to fourth-floor studios were inspired less by post-modern stylism than similar arches visibly conspicuous in neighboring turn-of-the-century buildings. Functionally, the quarters couldn't be more up to scratch, according to MPR V.P. Sally Pope. "The building has 'worked,'" says she, "from the first day of occupancy." In a newly renovated area of the city, MPR's new home has become an architectural landmark, a handsome structure that stands apart from, but is compatible with, its neighbors."

Which, of course, is the ultimate expression of architectural civility.



Superbly equipped major studio (below) is large enough to accommodate a chamber orchestra. Oak-stripped walls carry over ceiling as acoustical device; and clear plexiglass vertical tubes also contribute to sound quality. Small broadcast studio personnel benefit from daylight admitted by arched windows (above.)

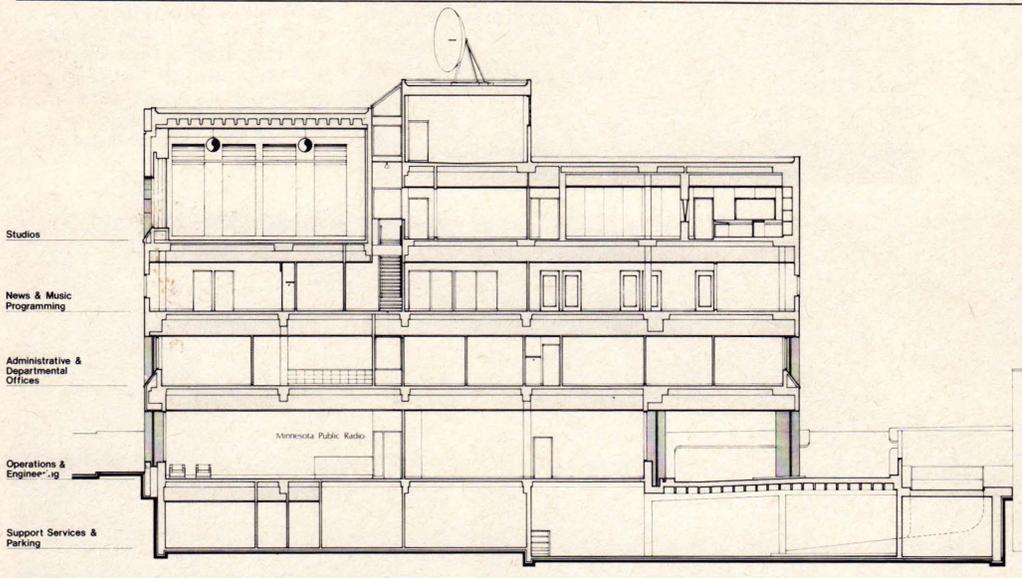




BALTHAZAR KORAB

Welcome novelty:
a fine *small*
building downtown

Existing space in the original two-story structure (below) was fully incorporated in Minnesota Public Radio's new headquarters, but the new building bears no resemblance to the old.



All-new upper floors are devoted to a radio station's key activities—studios and programming facilities (see section). Need for direct access between top floor studios and third floor newsroom and programming area was satisfied by skylit stairwell linking the two. MPR's reception area (below) is clean-surfaced and sophisticated: flooring is varicolored slate. Walls the same burgundy of exterior sills and trim. Employees' lounge (far left) enjoys top floor privacy and, in fair weather, a sunny terrace at one end.



THE URBANSCAPES OF M. PAUL FRIEDBERG

Arguably the most influential landscape architect in this country since Olmsted, this man's architectonic ideas have modified the meaning of public parks, play and pure space

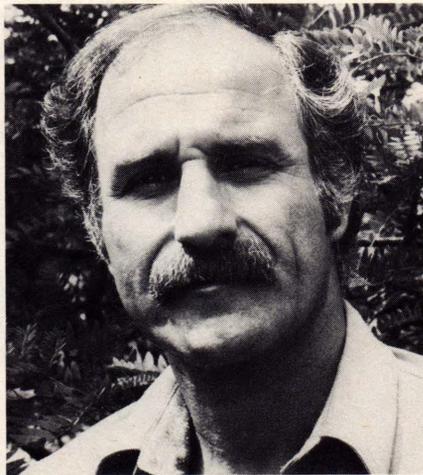
If ever the day comes when landscape architects start coining slogans, in the manner of breakfast food companies, M. Paul Friedberg already knows what his will be. It will read, "If you have the time, I have the space."

As slogans go, this one serves as both a model of brevity and the agent of a sporting proposition. But there is more to it. It also lays bare the existential roots of the modern landscape architect's dilemma. Simply put, what happens if the landscape architect has the space, but the prospective user, perhaps unseeing and filled with angst, doesn't have the time? Or worse, what happens to the poor landscape architect's equilibrium if this same prospective user *does* have the time—but employs it to reduce his urbscape to rubble?

These are questions that troubled Frederick Law Olmsted scarcely at all. Today, they trouble Paul Friedberg and his professional colleagues all the time. For, ironically, as a leisure-ridden society revs itself up to gratify its need for novelty, there is no time left for Sunday in the park. In consequence, the landscape architect's challenge today is not appreciably different from that of the sports promoter or operator of a dinner/theatre restaurant. They are all show biz, competing for a thin slice of the proliferating leisure time Americans now squander so quixotically.

The landscape architect as impresario is a fairly recent phenomenon. Its advent coincided with the rise of a fervently embraced public policy whose effect was to wreck the cities by rewarding the systematic despoliation of the countryside. The impact of this environmental upheaval on the landscape architecture profession was transmogrifying. Whereas the emphasis had always been on the *landscape* in its title, the profession since the convulsive re-ordering of the socio-economic priorities in the 50's has increasingly stressed the word *architecture*. Leaf, twig, branch and berry have given ground to brick, stone, poured concrete and railroad tie.

Goodbye bosky dell and sylvan glade. Hello shopping mall and vestpocket park. Goodbye ornamental gardening. Hello architectonics. Goodbye Freder-



ick Law Olmsted. Hello M. Paul Friedberg.

Hello also Thomas Church, Garrett Eckbo and Lawrence Halprin, three Californians who were both young enough and artful enough thirty years ago to show the way. It was their work that suggested a stunning new possibility for landscape architects: Instead of pottering around buildings planting horticultural softeners, why not lay professional claim to all the space that lies between the buildings in our urbanized world and, by God, *design it*? Garrett Eckbo identified the philosophical foundation for such a preemptive role in the early 60's when he observed, "Design is a specific process which has its own value and contribution. But when you connect it to the word 'environment' you are setting up a condition of enormous potential. The architectural profession has said that the architect is the environmental designer, but they have not proved it."

Neither, Eckbo doubtless would concede today, have the landscape architects. Standing between both the architects and the landscape architects and their idealized vision of a totally designed urban environment are stubborn obstacles: among them, market forces, City Hall, citizen apathy, visual illiteracy and penny-wisdom. (Indeed, all of these and more are encountered even in Minneapolis, a city rated one of the most successful anywhere, as a special

fold-out section on the following pages seeks to demonstrate.)

But consider: A handful of landscape architects have indeed designed urban-scapes of such merit as to satisfy Eckbo's "condition of enormous potential." Included in the modest star system of an undervalued profession, in addition to the California threesome, are these Easterners: Ian McHarg, Hideo Suzuki, Dan Kiley, Robert Zion and, of course, Paul Friedberg.

At 50, Friedberg is the youngest and arguably the most influential of American landscape architecture's stars. His high standing derives both from the gutsiness of his architectonic attack ("If you have the time, I have the space") and the psychic energy he gladly burns off evangelizing for a heightened understanding of the design professions' failures (including his own) and missed opportunities. His most dependable audience, not surprisingly, is design professionals and design students.

In the trade, Friedberg is thought of as a "people's designer," such has been the number of vestpocket parks, pools, playscapes, basketball courts and streetscapes he's done in inner city neighborhoods. Which is somewhat bizarre for a person who spent his formative years attending a one-room schoolhouse in rural Pennsylvania. Equally peculiar, for a designer of a robustly architectonic persuasion, is the fact that he studied ornamental landscape at Cornell University. Yet his natural swashbuckling style (black turtleneck, jeans, boots and a Honda CX 500 as personal transportation in his home base of New York City) has been tempered in recent years as the corporate commissions have rolled in. His Honeywell and Nielsen corporate plazas, for example, evoke a lyrical quality that Olmsted himself would have applauded. And though Paul Friedberg has earned induction into any landscapers' hall of fame for having paid his dues as a people's designer, he now seems primed, by reason of professional maturity, to create major urban settings so compellingly attractive that people will not only take the time but make the time to enjoy them.

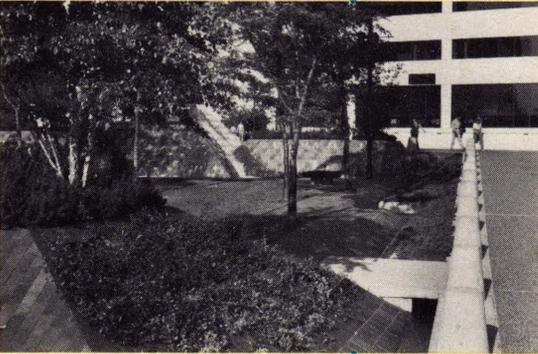
W.H.



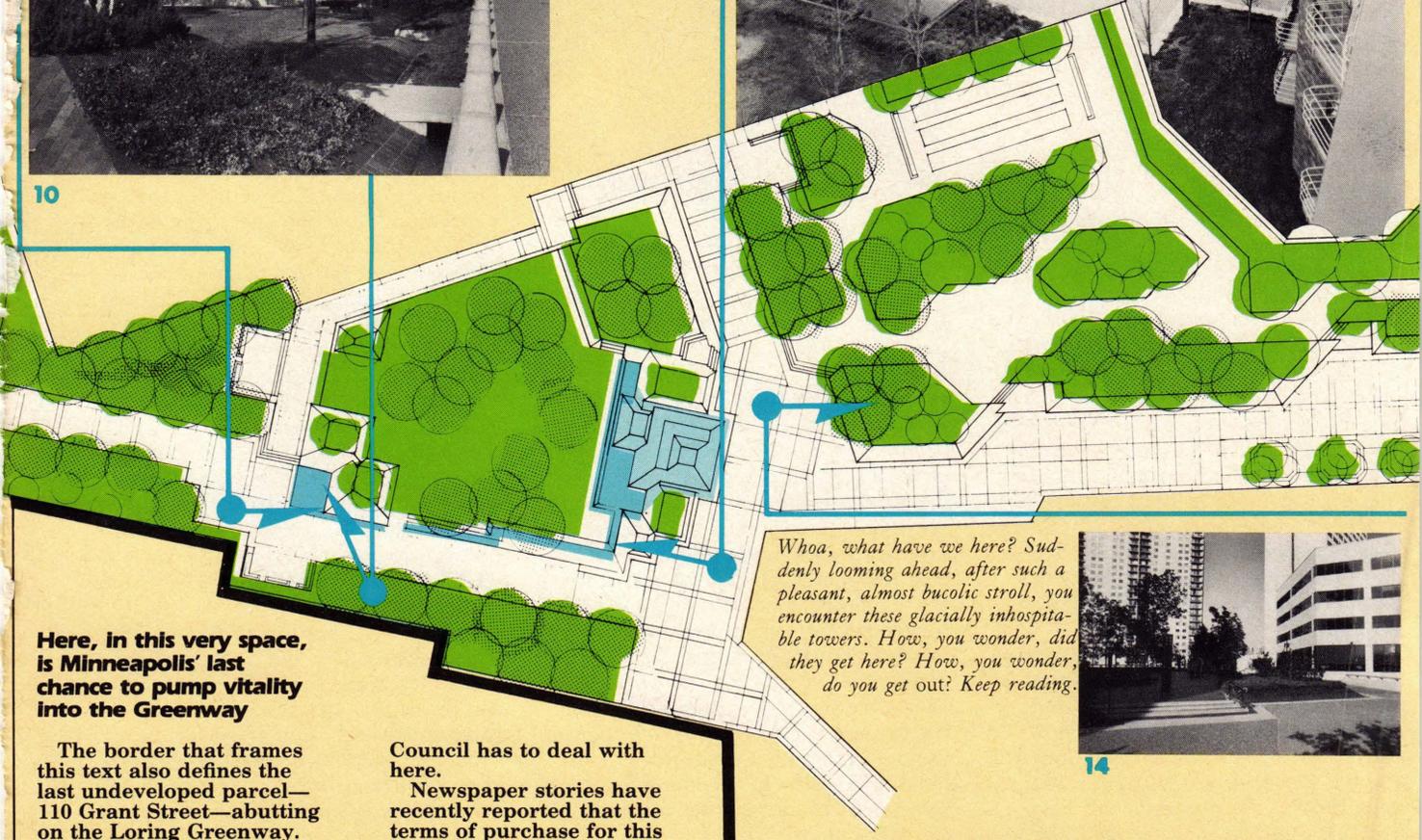
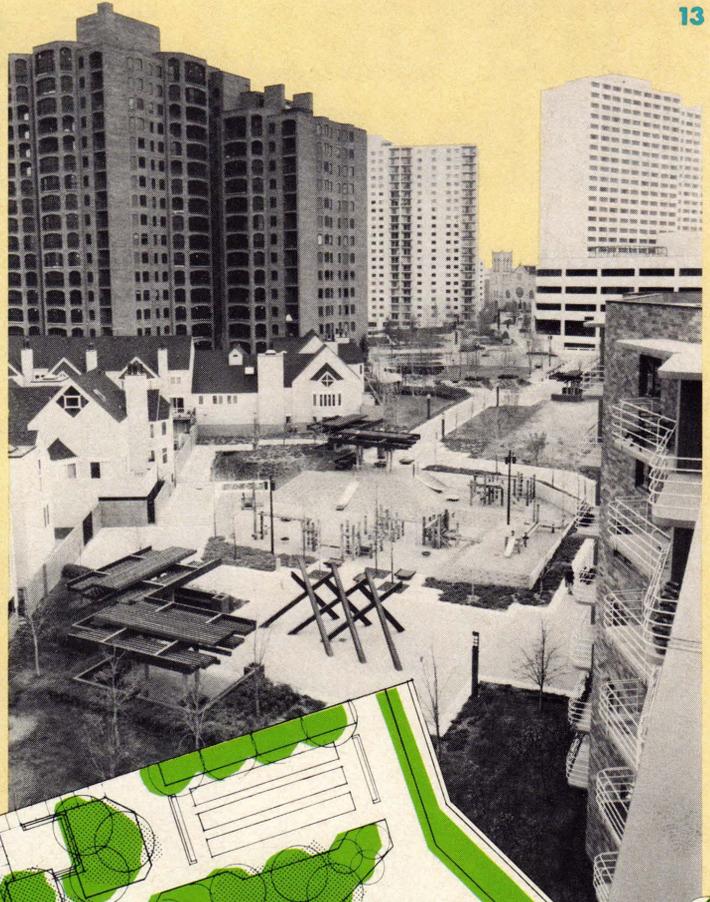
11 Moving ever eastward, you experience another change of elevation, visually accentuated by pyramidal tile constructions (above). Their surface is enhanced by English ivy growing in random cut-outs. As always, Friedberg uses gravity to introduce a sparkling rivulet along path (right).



12

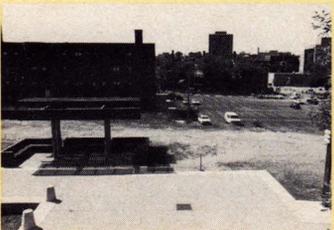


10



Here, in this very space, is Minneapolis' last chance to pump vitality into the Greenway

The border that frames this text also defines the last undeveloped parcel—110 Grant Street—abutting on the Loring Greenway. And as the photo below suggests (by no means conclusively), what a glaring gap and a glorious opportunity the Minneapolis City



Council has to deal with here.

Newspaper stories have recently reported that the terms of purchase for this city-owned property have been tentatively reached with a developer named William Fine. Fine plans to build a 300-unit highrise apartment on the site. Not once have these stories noted the crucially important relationship between 110 Grant Street and the Greenway.

As observed elsewhere in this fold-out, the Greenway would have been a much livelier place if the shops planned for 1200 on the Mall had materialized. It is

Whoa, what have we here? Suddenly looming ahead, after such a pleasant, almost bucolic stroll, you encounter these glacially inhospitable towers. How, you wonder, did they get here? How, you wonder, do you get out? Keep reading.



14

doubtful, however, that their location could have matched the Greenway segment adjacent to 110 Grant in its potential for generating a critical socio-economic mass; its position almost midway in the Greenway is practically perfect for creating a small-scale "village well" setting.

The editors of AM believe the Minneapolis City Council can serve the pub-

lic interest exceptionally well by initiating a study to examine the feasibility of introducing people-enticing lures into this Greenway segment—an appropriate mix, that is, of shops, services and cultural attractions which can and should be an integral part of whatever goes up at 110 Grant. We feel sure that Minnesota's architects would welcome a signal from the Council to help out.



1 You have just entered Loring Greenway and are looking back over a chest-high brick wall toward a spherical water sculpture, Berger Fountain, across Harmon Place in Loring Park. Not a part of Friedberg's Greenway concept but rather a philanthropic gift, the fountain was positioned, reasonably enough, on axis with the Greenway.



4 Moving beyond the abstract wood play structure and up two steps (right), you gain a clear sense of the Greenway's purpose: it functions as people-scaled oasis to counteract the hard-edged, high-rise environment bordering it on both sides. Unfortunately, the developer's blocks ignore the Greenway, treating it as an enemy presence.



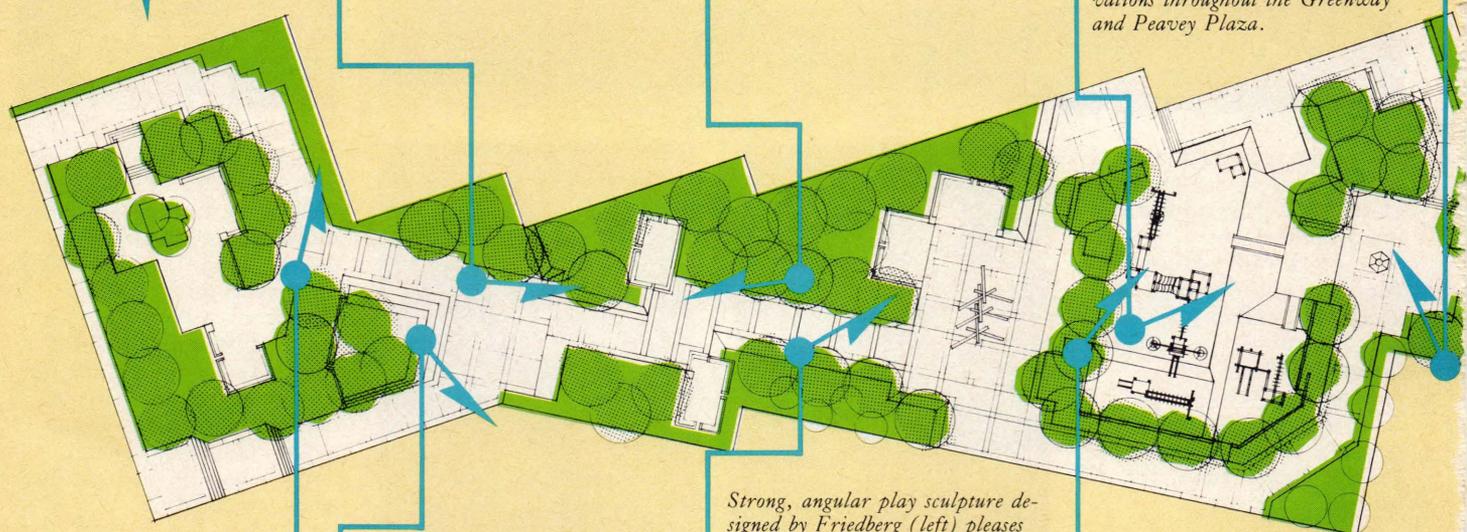
9 Having negotiated an upward change of elevations that pleases your senses (see #12), you may pause to use the phone in a trim, blue kiosk. Or, like this father and son, have a snack beneath a space-defining peristyle of heavy wood members.



5



8 This two-dimensional photo poorly approximates the three-dimensional design strategy of oft-changing elevations throughout the Greenway and Peavey Plaza.



2 Greenway Gables, a townhouse development designed by Minneapolis architects Bentz-Thompson-Rietow and the recipient of numerous awards, rises to your left on entering the Greenway. It borders the northern edge for half the Greenway's length (see also bird's eye), lending welcome residential scale.



3 Access to high-rise condominiums on Greenway's Loring Park entrance, while commendable as a convenience, is about as ceremonial as a detention center.

Strong, angular play sculpture designed by Friedberg (left) pleases the eye and encourages kids to test their climbing agility. Maturing locust trees now form a welcome canopy of shade over Greenway seating.

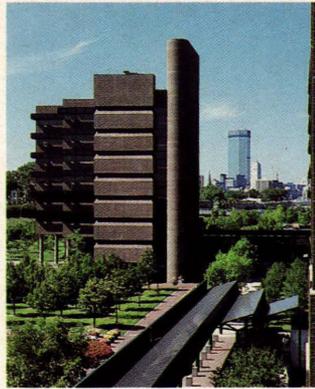


6



7

Honeywell Plaza, once a nasty sea of blacktop employee parking, has earned a place among the most beautiful open spaces in America today. It also deserves praise as a superb example of corporate vision. Says its designer, Paul Friedberg, "They bought every single idea—the whole ball of wax."



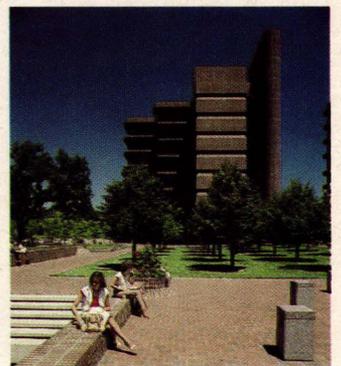
and visual polluters: Interstate 35 (bottom right).

"I was taken to see Mr. Spencer," Friedberg remembers, "and then I was shown a master plan that called for completely removing the parking lot. I thought this was such a dramatic thing to do. It is almost un-American to eliminate a parking lot—and for a *lawn*? Hardly anyone in this country has the nerve to replace a parking lot with anything as wasteful as a garden."

Friedberg produced three alternate schemes, all stressing water and the architectural edges and elevation

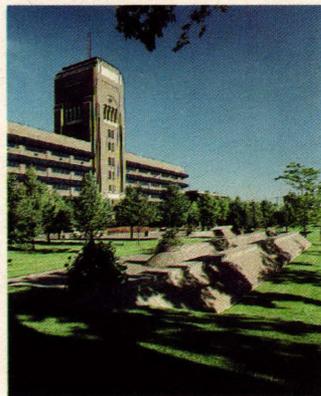


PHOTOGRAPHS: GEORGE HEINRICH

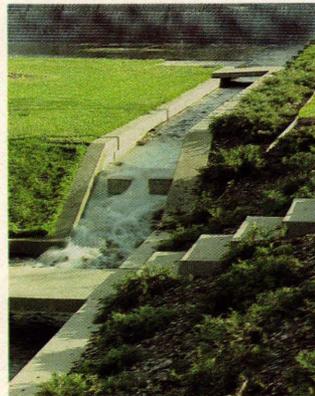


It is the pleasantest kind of assault on every one of your senses. The inflamed bed of red geraniums at the entrance of the original headquarters building. And the water, water everywhere: plashing, gurgling, tumbling, slithering and sheeting; always moving—in grass-fringed channels, in glassy curtains, in pools, alongside little pathways of stone squares, and beneath foot bridges.

And wherever the eye settles, canopies of young trees, elegantly spreading juniper and, seemingly, scores of grass-crowned berms and earthen platforms—all composing themselves in scenes of kaleidoscopic 3-D. Honeywell Plaza's marked urbanity is all the more remarkable for what the space was conceived to be by the company's chief executive officer, Edson Spencer. He and his associates wanted a new "front yard." By which they meant a place for rank-and-file employees to enjoy their peanut butter and jelly sandwiches on their lunch hour. Visitors, too, if they wished.

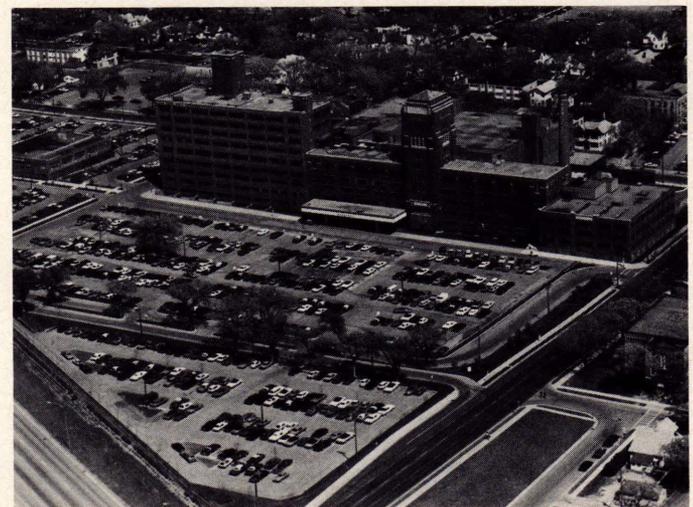


Honeywell had already commissioned the well-known architects, Hammel Green & Abrahamson to design its new corporate headquarters (top and far right), a short walk from the old one (right), when Paul Friedberg got a phone call inviting him to come out from New York and discuss a landscape job. He recalls driving in from the airport and casting a horrified eye on a scene just short of urban squalor. The old factory-like headquarters overlooked acres of blacktop parking lot and, just beyond, one of the area's major air



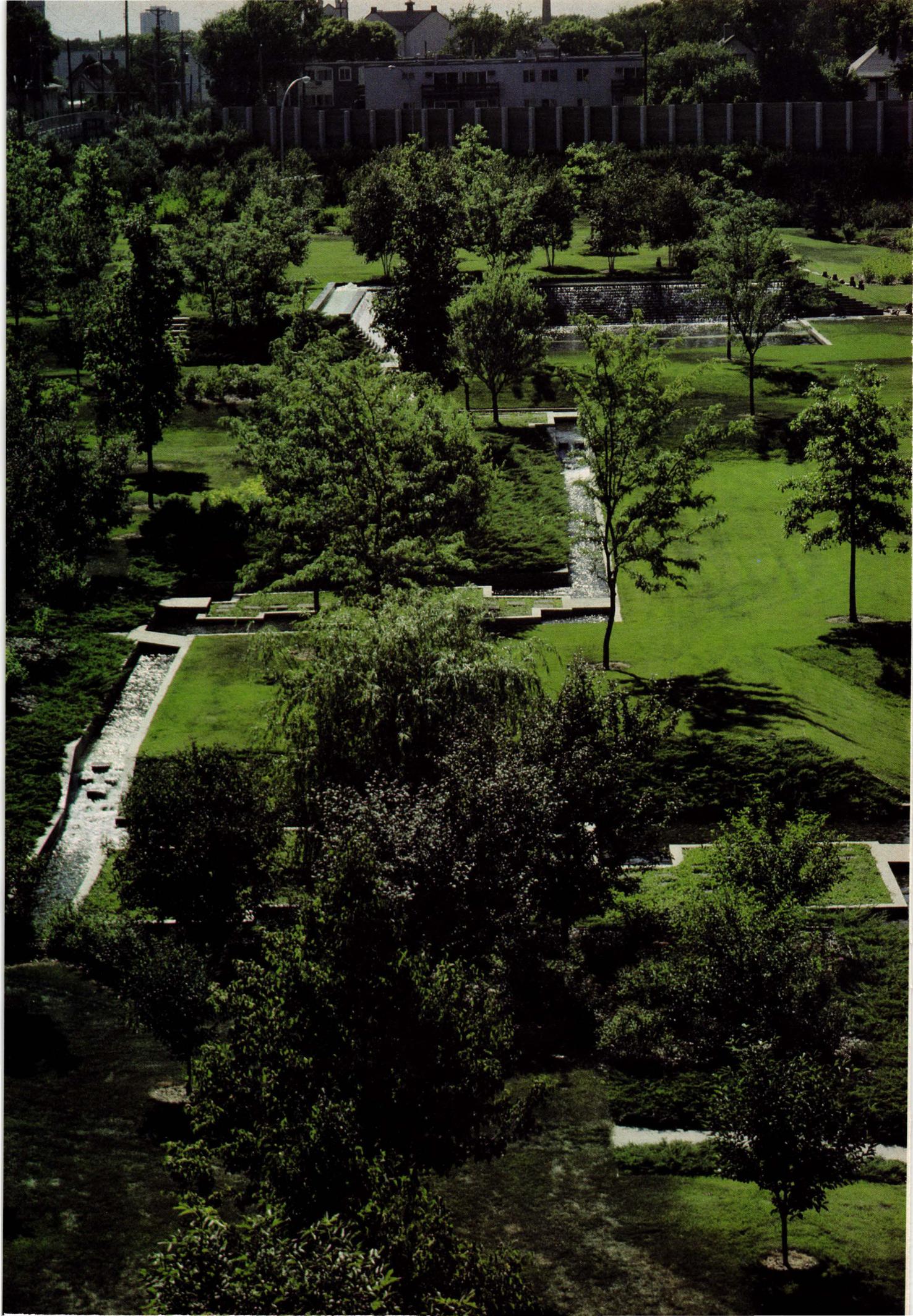
M. PAUL FRIEDBERG

changes most often associated with his work. "They picked the scheme I liked best. They wanted to let the community use the space. I said you have to be very careful. If you open it up to the street, you will be in trouble. I said if you make it more private, the community may still use it but they'll be using as your guests. Honeywell bought everything. They bought the whole ball of wax."



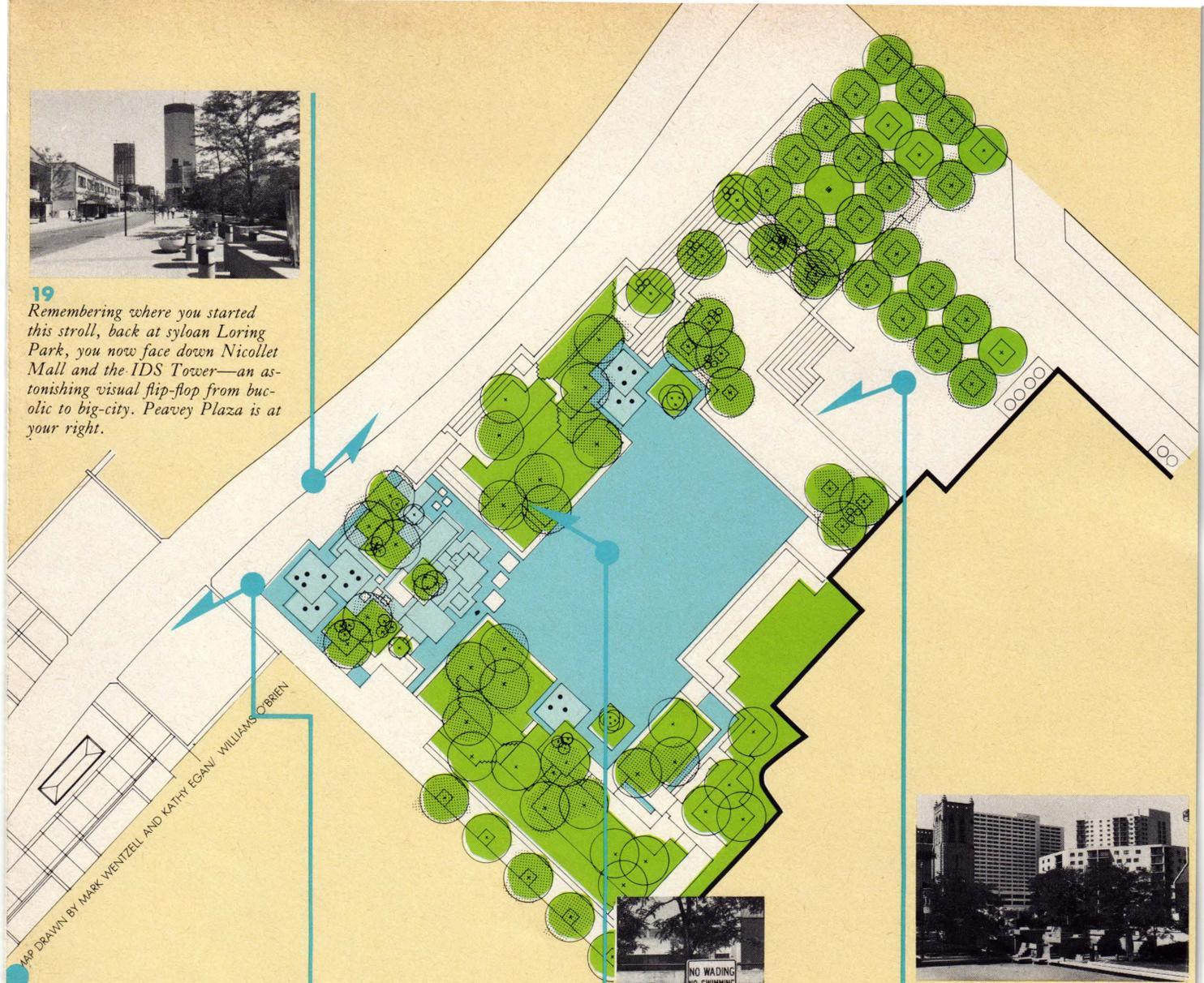
COURTESY: HONEYWELL

PULL-OUT →

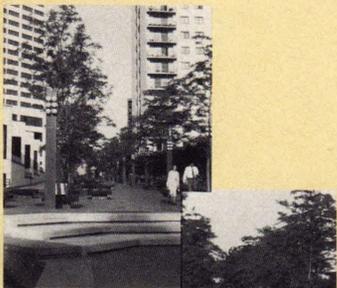




19 Remembering where you started this stroll, back at syloan Loring Park, you now face down Nicollet Mall and the IDS Tower—an astonishing visual flip-flop from bucolic to big-city. Peavey Plaza is at your right.



MAP DRAWN BY MARK WENTZELL AND KATHY EGAN WILLIAMS O'BRIEN



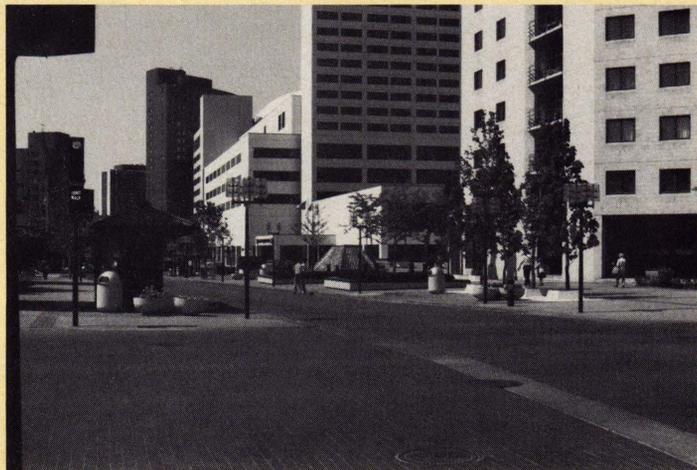
17 Lightposts lining bleak wall of 1200 on the Mall were designed by Friedberg expressly to provide space for retail shops' names. Alas, shops never materialized.



20



21 Says Paul Friedberg of Peavey Plaza, "Peavey is consistent with my notion of what an American urban plaza is about. It is a stage setting where people may act out a variety of formal or informal experiences and expressions." Cascading water masks street noise, yet the plaza's descending levels from the street are designed as a visual lure to passersby. Sadly missing from the plaza is a restaurant that was originally to be incorporated in southwest corner, opening from a wall near Orchestra Hall. Like urbanscapes everywhere, availability of snack foods would act as a magnetic people-lure. A nearby restaurant's protest allegedly killed the plaza restaurant. Too bad, because it would have helped their business, too. Also bad for business: "No wading" sign.



18

Possibly the most difficult action for a city to justify is the removal of a juicy parcel from the tax rolls. Every political instinct counsels against it. Yet when the risk is taken and a great linear oasis is created by a Paul Friedberg smack in the high rent district of downtown Minneapolis, everyone wins: neighboring developers, stores, hotels, visitors, the Chamber of Commerce and, most especially, the people. Loring Greenway and Peavey Plaza, neatly tied together by a small swatch of Nicollet Mall, are remarkable achievements. But they are not as good as they should be—or can be. Significantly, the designer himself agrees. To see where these urbanscapes went wrong, and how they can still be fixed, we invite you take a vicarious stroll with us. We step off at the far left, entering the Greenway from the west, across from Loring Park.

PEAVEY PLAZA/LORING GREENWAY



15
 Here is where a grand design begins, through no fault of the designer, to come unstuck. You are looking at the Hyatt Regency's Greenway entrance—and nothing much else. From this point, as the plan makes clear, you are obliged to enter a dreary chute bounded by the blank walls of the hotel on one side and 1200 on the Mall on the other (see #17). The architects for 1200, the Hodnel/Stageberg Partnership, wanted shops facing the Greenway. The developer and the city said, "No." Similarly, the Hyatt Regency could also have incorporated commercial on its Greenway side. "Instead," notes Paul Friedberg, "it turned its back."

You have emerged from bleak chute between the Hyatt Regency and 1200 on the Mall and now stand, looking back, alongside the "official" entrance to the Greenway from Nicollet Mall. (Had we started our stroll at this end of the Greenway, you'd be wondering, "Where's the Greenway?")



A few of Friedberg's better known urbanscapes

PHOTOGRAPHS: M. PAUL FRIEDBERG



A lush winter garden calculated to draw Niagara falls tourists in the off-season

Of the major Friedberg commissions of recent years, the spectacular Rainbow Center at Niagara Falls is the only one whose dimensions were determined by the work of another designer. The Center's chief purpose, as interpreted by Cesar Pelli, a Gruen Associates partner at the time, was to attract traffic to an important urban renewal complex including a convention center, a museum and future commercial facilities—especially during the winter months, when tourism at the Falls needs to be beefed up. A winter garden by definition, Rainbow Center is both asymmetrical and a see-through structure precisely to let Friedberg's lush, multi-level landscaping shine through as a visible lure from both ends of a new mall. Aptly described by *Progressive Architecture* as a public space where "contemplation replaces consumption," the setting of tropical planting (including such exotica as papyrus, bamboo and fiddle leaf fig plants) is a natural for the staging of such soothing events as chorales and chamber music. Hardheaded practicality, however, decrees that



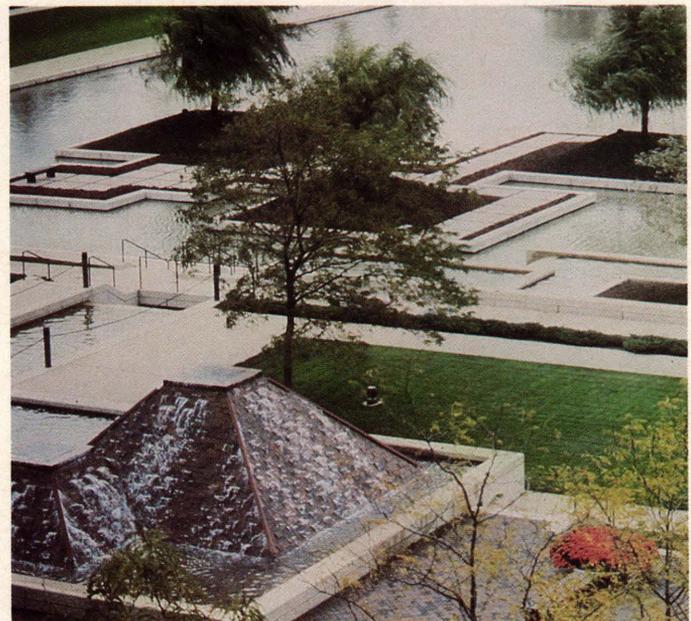
Rainbow Center eventually will be joined on both sides by commercial structures; thus this winter garden will double as an assuredly fabulous lobby area.



At Nielsen, they show off the landscape to their friends

By far the most dominant feature of the corporate park at A.C. Nielsen's headquarters in suburban Chicago is the pool. Its size in the flat-

ness of its setting conveys the beauty of a rice paddy. But this water is not purely decorative. It is also a functioning retention pond, detailed by Friedberg to allow for the water's height to fluctuate by as much as a foot; it reaches a peak after heavy rain, then slowly recedes. A cantilevered curb hides debris that may accumulate along pool's edge. The Nielsen organization (the opinion survey people) has used one-third of their 70-acre site for its headquarters building and plaza, and Friedberg has designed the pool as the focus for future buildings that may be added.

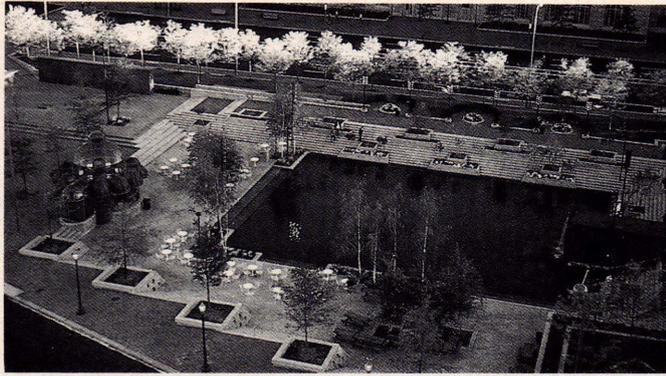


Madison, Wisconsin's great mall honors the pedestrians in a town where there are many

The Capitol Mall in Madison epitomizes the assertive urbanscape expressly designed to hold the automobile at bay while letting people do their thing. Or, rather, their things, for this mall's linear character encourages a diversity of activities—from strolling to sunning to splashing in, atop and alongside a fountain sculpture. Typical of Friedberg's rectilinear design emphasis, steps and curbs are elemental components. Used to accomplish several aims: seating, of course, but also three-dimensional forms placed at irregular intervals to generate visual liveliness on the one hand and a sense of reassuring enclosure on the other. A lure for Madison's college population, the Capital Mall is often festooned with banners and lined with the stalls of a farmer's market.

**Pershing Park:
a stage setting
in Washington, D.C.**

One of Friedberg's highest-profile projects, this public park in the nation's capitol is separated from Pennsylvania Avenue by an allé of golden honey locusts. Its principal design elements are a cascade of steps and a reflecting pool. The steps are of fundamental importance. "Where we want people to sit down," says Friedberg, "we make the steps almost 14 inches deep: this allows them to bend their knees and rest their feet, not on the next lower step but the second one." The steps also appeal to visitors on account of their descent straight into the water, with an intervening walkway at the bottom. Pershing Park also attracts a crowd by virtue of a kiosk where snacks are offered and a great, elevated stone rampart of a fountain from which sheets of water fall. The park's central idea, socially speaking, is to invite passersby to enter and enjoy on their own terms. "Not every-



one must sit on a bench or the steps. They may simply stop to enjoy the changing light and color reflected at all hours." Or, on occasion to experience the park's amphitheater form at times when actors and musicians (real or would-be) are on hand to perform.

**Theatrical setting
acts in best interest
of Massachusetts bank**

"The State Street Bank project in Quincy," says its designer, "is one of our more successful projects, in that the client allowed us to design it both as a stage setting for performances and as a decorative garden to be enjoyed by the people who work in the adjacent building." Trees and planting soften the transition from the building to descending tiers of terraces and steps. Focal point of design is a masonry platform in reflecting pool where music, theatrical events occur. Garden furniture rather than benches contribute to an almost residential character of the plaza.



**Jacob Riis Park: where
public grass stopped being
hateful**

To the eye, Jacob Riis Houses in Lower Manhattan looked like all of the other low-income public housing projects built in New York City during the years Robert Moses played God. They looked forbidding. The open space was fenced off, off limits to the people who lived there. Thus even the grass was thought to be hateful. Recalls Paul Friedberg, "You

had to stay on the paths, so the paths became coercive. Especially to New Yorkers. You can't even get a New Yorker to wait for a green light or cross at the crosswalk."

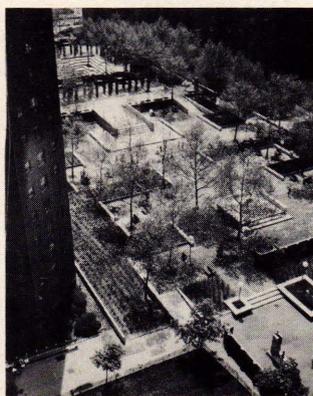
Friedberg's transformation of a coercive environment into Jacob Riis Park in the mid-60's remains one of the most convincing demonstrations of the urban designer's art ever executed in the United States. This is no less true today, even though it has been badly "beaten up," as

Friedberg puts it, by its users. For what Friedberg did was to open up an entire interior no-man's land (leaving every tree exactly in place) and to create an altogether new three-dimensional environment (see aerial). "We just raised and lowered the earth around those existing trees," says Friedberg.

He actually did a great deal more. He made a previously terrifying area safe by lighting it adequately. ("We know there is an inverse ratio between the number of police you need and the amount of lighting you put into a place.") It was considered imprudent in those days to build anything "ceremonial" in public housing. Friedberg designed an amphitheater for Jacob Riis that has been the setting for public school commencement exercises, boxing matches, amateur theatricals and summertime water sprays. As the action shot here testifies, Jacob Riis kids have found delight in playforms that test their spunk as well as their muscles (teen-age boys discovered



jumping off the amphitheater roof to be a dandy rite of passage into manhood). Paul Friedberg would be the first to admit a Jacob Riis Park will never correct entrenched social and environmental ills. But it can be an important assurance to the disadvantaged that they truly count for something.



Though it has long been the most uncontested of real estate maxims that location is everything, a bright and innovative housing project in downtown Toronto begs to differ. In fact, the David B. Archer Cooperative Housing designed by Jerome Markson argues persuasively for a corollary which states that, in the absence of great location, sensitive architecture can carry the day. Certainly, the Archer Coop site is anything but idyllic. It is part of a newly created community known as the St. Lawrence Neighborhood, a historically significant area where Toronto was founded as the town of York nearly 200 years ago. By its very presence here, the Archer housing helps to create order out of what had become an industrial mess of railroad spurs, junk yards, bus depots and warehouses. This area was designated by the city in the late 70's for a mix of public and private housing developments that optimally would bring all the socio-economic classes together in a model urban community for the rest of the city to emulate. It was a formidable venture, and one which, according to local detractors, has spawned some disappointing results. One critic described the neighborhood as "dreary empty plazas and streets," and felt that ". . . throughout St. Lawrence, despite the attempt to alter building heights and elevations, one knows that all this surface treatment merely hides rows of anonymous standard apartments." Not the least of the handicaps imposed on the commissioned architects was the restrictive requirement that a single exterior wall cladding be used: a harsh orange brick common to the surrounding neighborhoods. The evidence is clear to the eye that when insensitively handled, it can create an uncompromising monotony that is difficult to overcome.

Yet others have lauded the Archer Cooperative project. A *Canadian Architect* article covering the St. Lawrence neighborhood called Markson's work "sheer delight, undoubtedly the most sensitively-designed project in St. Lawrence." Much to its credit, the Archer housing incorporates major aspects of the streetscape: for example, texture of facade, scale to people, and suitability of common spaces and walkways for the residents' casual activities. Such design considerations pay off in measurable value added to the public.

In many ways, Jerome Markson has used the vernacular of the detached house and the row house to evoke visual perceptions that are not normally associated with public housing. He has skillfully relied on bay windows, arched, step-up entry ways, usable balconies, window boxes, street-level planting

How to Humanize City Housing

Call it a Canadian caper, the skill behind this Toronto project's rejuvenating effect on a tired old neighborhood

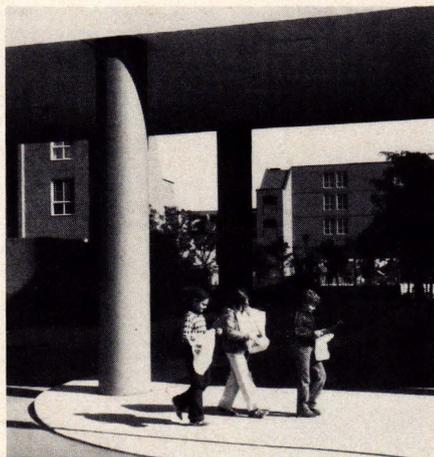
beds, and white trim—all to produce a lively and inviting street profile. And with the inclusion of ground level retail space along the Esplanade, the project borrows from the best European urban tradition by tightly integrating commercial and residential functions in a single building, while relating them unequivocally to the street.

By no means the perfect embodiment of the "think small" philosophy of Toronto's famous adopted daughter, Jane Jacobs, the Archer project nevertheless earns high marks for providing a humanistic setting in which the residents themselves can, if they wish, make

things happen. The two-story high gateway leading to the interior street townhouses contains the apartment entrance and superintendent's office (a strategic positioning that recalls the image of the European concierge exercising awesome control over all suspected riff-raff and undesirables). Where the building extends above the shops and restaurants there are wide, open balconies where residents can congregate while keeping a sharp eye on their offspring, further linking the building with the street. And where the ordinary apartment plan pays scant attention to view or orientation, the Markson two-story units are an exception. The "maisonettes" have two zones that correspond to the major activity areas: the bedrooms, or upper zone; and the living area, or lower zone. The living area is divided by a central kitchen into two spaces for living and dining. The dining area overlooks the street, surveyable through a bay window, and the living area opens onto a garden court at the rear.

If the coop residents are mostly middle-class, rather than the hoped-for broader mix, it is an effectively cohesive group just the same. There is a developing sense of pride here which could be the precursor of a real community; that is, one with a sense of its own identity. The imposing presence of the St. Lawrence's Market, in active use since it was first built in the early 1800's, lends substance to that self-identity and helps anchor the character of the neighborhood into the context of the larger city. Speaking of the benefits of the neighborhood, one housewife says, "It's a good place for kids. There aren't many downtown areas that are, these days."

B.N.W.



FIONA SPALDING-SMITH

One of the nicer things about the David B. Archer Coop, designed by Toronto architect Jerome Markson, is the variety of housing options available to its residents, from walk-up bachelor apartments to single-family townhouses (opposite), all skillfully mixed into an ensemble that is not unlike a mini-village in its density and beguiling urban character.

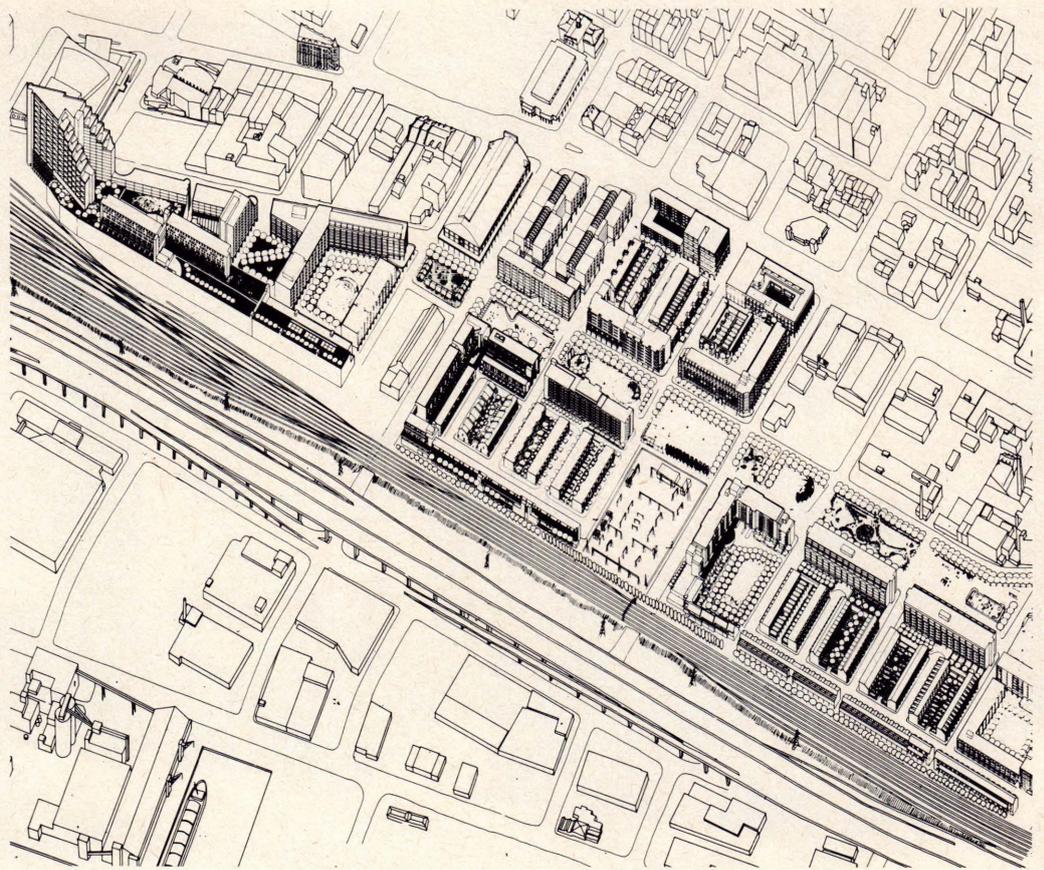


PHOTOGRAPHS: FIONA SPALDING-SMITT

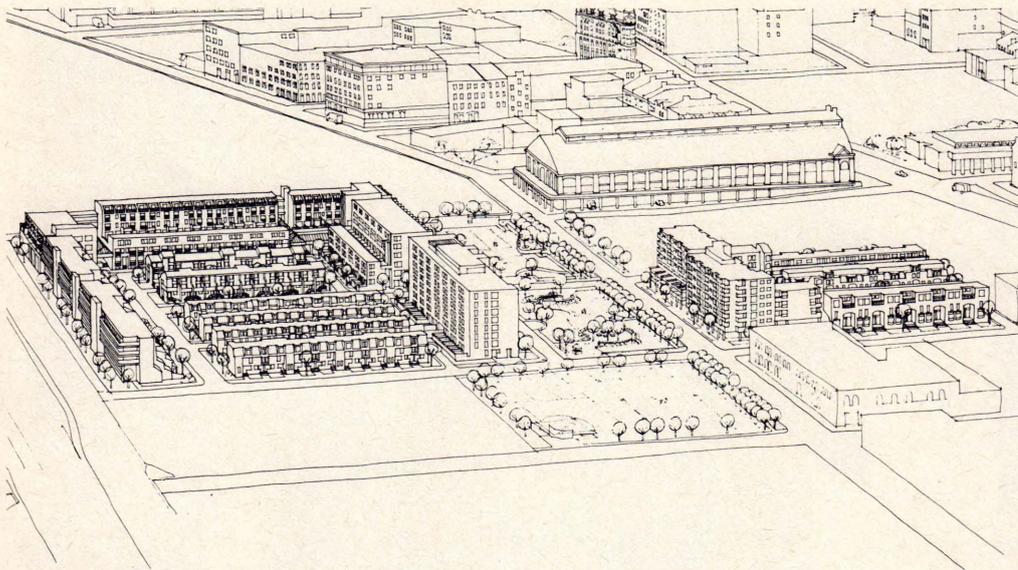
Rising on an old industrial site, the St. Lawrence neighborhood forges new link with CBD

As a site for new downtown Toronto housing the St. Lawrence district was promising. The land was near downtown, close to public transportation, under-utilized and therefore a bargain.

A total of 3,550 dwelling units, in a mixed-use setting, were planned for the 45-acre site. More than half of the initial Cityhome projects (including the Archer Coop), have been built now on an elongated "T" shaped site contiguous with Toronto's business district and adjacent to a major freeway and heavily used railroad yard to the south. City guidelines proscribed that each block development be a cluster of townhouses around interior loop roads buffered by higher density apartments along arterial streets.



COURTESY CITY OF TORONTO



COURTESY CITY OF TORONTO

Seen together, the Archer Coop and downtown tableau of buildings (left), are clearly linked, both visually and historically. Seven floors of apartments in the Markson project face onto a central park, the Esplanade by name, in direct reference to existing neighborhood structures. A row of columns fronting Archer Coop's commercial spaces (echoing the agora-like St. Lawrence Market one block away), is unmistakable as a shopping arcade and encourages pedestrian activity along an otherwise bleak streetscape.



FIONA SPALDING-SMITH



Sun-lit exterior of the townhouse units of the Archer Coop (left) expresses a hospitable manner through rows of white window boxes, flower beds and inviting porch steps down a tree-lined street. Created to provide all townhouses with a private address, this street, interior to the site, (above left) helps establish a quality neighborhood milieu not often found in public housing.

A mid-block porte-cochere pierces the commercial arcade along the Esplanade, giving view to the secluded quarters (above right). The entrance to a seven-story apartment building, atop the stores and restaurant colonnade is located in this gateway (as is the superintendent's office—recalling the European concierge—thus providing a well placed command post in the scheme of things). To a fair degree, these features serve to accomplish the city's stated objective "to re-assert the streets as the focus of all activities" in the redevelopment of the St. Lawrence neighborhood.

Kidder Smith's Odyssey

It took 12 years and 135,000 miles of driving, for G. E. Kidder Smith and a committed spouse to compile his massive three-volume *Guide to the Architecture of the United States*.

From time to time during the late 60's and most of the 70's, architects across the country were given to reporting that an indefatigable man named Kidder Smith had been sighted variously in such places as Natchez, Mobile, Buffalo, Indianapolis, Minneapolis, Oklahoma City, Taos



The Kidder Smiths in heartland.

and Seattle, to name but a few of the reported sightings. Always, he was found grasping a camera in one hand and a road map in the other. Always, he was accompanied by an attractive woman.

Today, there exists impressive documentary evidence, assembled in the recently published three-volume, 2,324-page *Guide to the Architecture of the United States*, that suggests G. E. Kidder Smith and his wife Dorothy have perhaps visited every place and seen every building worth seeing in America. Such is not literally the case, of course, but no more dogged quest to capture our most significant architecture—traditional, contemporary and always open to the public—has ever been undertaken by anyone with credentials the equal of Kidder Smith's.

He is known acronymically to his friends as "Geks," with a soft "g" and a long "e." He is an architect and a Princetonian, a photographer, critic, lecturer and, both by disposition and cultivation, a seeker with at least "a foot in the door" of architectural history. And though he will turn 70 his next birthday, he presents the spare and rangy good looks of a Gary Cooper in his prime, agreeably complemented by the intellectual vigor of an Ivy League dean still bucking for his school's presidency.

All of these attributes, augmented by the road-show resourcefulness of Dorothy Kidder Smith, were brought to bear in his search for American architecture: Twelve years, all told, 135,000 miles of driving (each partner spelling the other every hour or so), endless strings of anonymous Holiday Inns. At one stretch, the couple stayed in 47 motels in 53 days.

"Because of the logistics situation and the financial

limitations," says Kidder Smith, "we were never able to savor a place like Charleston or Galveston or Taos. When we finished shooting and writing up the notes, we had to move on. But no regrets. They were just the twelve best years of our lives."

It is fair to wonder how a speculative book project of such magnitude ever came about. Clearly, Kidder Smith was the logical field man, ready and waiting. Since the 30's, he'd been systematically collecting and categorizing the architecturally notable buildings that have gone up in the United States. "At one time," he says, "I subscribed to twenty or twenty-five magazines—the six to eight available in this country, and the rest European—and felt I had maintained extraordinary coverage of what was worthwhile."

He points to a sturdy, vaguely antiquated contraption on the work table in the family's apartment in Manhattan's East 80's. It is a document trimmer. "With this trimmer," he explains, "I would just lop off the spines of the magazines, throw away nine-tenths of the contents, staple the remaining tenth and drop it in a file of building types." These voluminous files would prove invaluable after 1968, when Kidder Smith finally received his marching orders.

His prime benefactor was John Entenza, then head of the Graham Foundation in Chicago, a philanthropic entity of modest endowment but nonetheless recognized among design professionals as the best friend, dollar for dollar, any deserving grants applicant could ever hope for. Entenza, who now holds emeritus status at the Foundation, remains the personification of enlightened funding of the arts.

As an old friend of Kidder Smith's, he had admired the architect-photographer's book, *The New Architecture of Europe*, both as an artistic and commercial success. Kidder Smith remembers Entenza saying, "Geks, why don't you do 'New Architecture U.S.A.?' " To which he replied, "John, it's a big country with a lot of architecture. It would take a lot of time and cost a lot of money."

Entenza said he'd see what he could do. He soon advised Kidder Smith that he had landed the National Endowment for the Arts as a co-sponsor and, between them, they had come up with "a good deal of money."

Having done his basic research, Kidder Smith was preparing to launch his field work when it occurred to him that since he was going to cover all of the architectural bases seeking out the best contemporary design, it would be negligent not to document the significant historic buildings as well. He expressed this expanded ambition in a letter to Entenza, warning him that it would add substantial amounts of time and money to the basic endeavor. Entenza promptly promised additional funds and told him to go ahead.

"Like a dope," he says, "I did go ahead."

Kidder Smith is often asked how he organized his three-volume work. "I made up a series of field sheets—green for the historic buildings and red for the contemporary. I used the AIA file system, indicating the location of a building, who the architect was; and I provided space for comments. When I started the *Guide*, I got some extra-large envelopes and stenciled the state abbreviations on fifty of them. I filled them with the extensive research materials I'd collected over the years, and when I planned visits to particular regions, I made up my field sheets directly from this information."

The *Guide* appears to have been organized into pre-ordained geographical regions, but this is not strictly the case. The decisive factor was simply the numbers of buildings in various places that demanded to be included. Thus in some states, notably the older and more densely populated ones, up to fifty buildings might be chosen, while newer states with fewer candidates contributed correspondingly fewer entries.

"We saw roughly 3,000 buildings," Kidder Smith guesses. "There are a little more than 1,400 in the three volumes. At some of them, we didn't even get out of the car. We'd take a good look and say, 'No, not this one.' By the time you've inspected ten meeting houses in New England, you find yourself distilling the list to four or five. Obviously, you'd like to have all ten, but the book had to have limits."

Another understandable constraint eliminated buildings not open to the public. "You couldn't countenance people who've bought your book knocking on the door of a private house and saying, 'I know so-and-so did this house and this is my new wife and we'd just love to see the inside.' We did include a few buildings not open to the public but are so darned good to see from the street that we mention this fact. And several great streets are presented strictly as streets."

After he had gone home and completed the final text on a building, he would send it to the architect if a contemporary work, or to the most knowledgeable authority in the case of historical buildings. He considers the feedback invaluable to the *Guide's* accuracy. "We made about 1,500 mailings, and the respondents couldn't have been nicer and more helpful. They saved me from a fate worse than oblivion."

Speaking of the states in the Upper Midwest and Northwest whose architecture is sampled in the following pages, Kidder Smith expresses puzzlement over

the great distances between distinguished works.

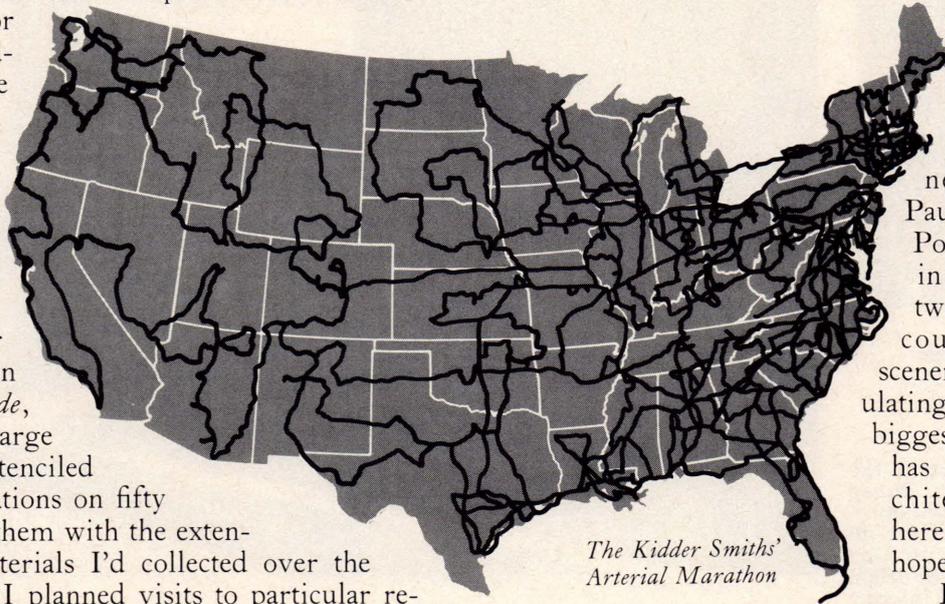
"The northern tier of states have those two superb anchors in Minneapolis and St. Paul in the east and Portland and Seattle in the west. In between is some of the country's greatest scenery, its most stimulating environment, its biggest sky. But there has not been the architectural response here that one could hope for."

Like most other critics, Kidder Smith is effusive in his regard for the Twin Cities. His assessment of architecture today is less kind. "I am uneasy right now," he says, "about much of the work being turned out. I don't mean to sound stodgy, but much of what's being done today is 'publicity' architecture. My Lord, if you can produce the design for a skyscraper in sketch form that is going to make the front page of *The New York Times*, it is obviously worth doing, no matter how outlandish we may think it is." He predicts that in five years much of today's publicity architecture will be "laughable."

Yet Kidder Smith sees it as a healthy sign that the public's interest in architecture has grown dramatically in recent years, as evidenced by a proliferation of books ("mostly on the expensive side") and museum exhibitions on the subject. "We hear such phrases as 'the architecture of peace' or 'the architecture of democracy'—just such expanded use of the word doesn't hurt the situation at all. Of course, architecture is around us twenty-four hours a day. And people are rightly dissatisfied with the houses or apartments in which they live—and certainly with their cities. I welcome their efforts to learn what architecture can and cannot do."

William Houseman

For a North Country sampler of Kidder Smith's Guide, please see the following six pages.



The Kidder Smiths' Arterial Marathon

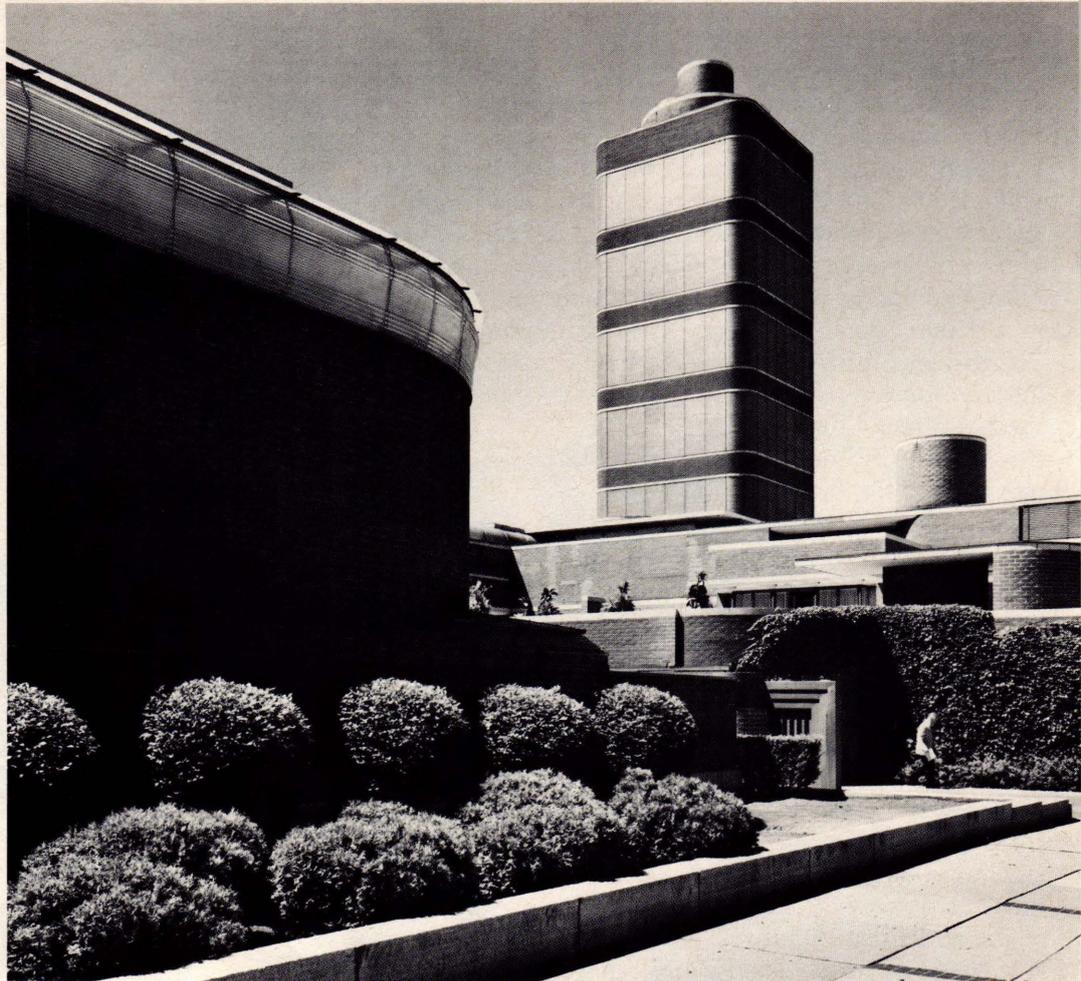


**Johnson Wax Offices
Racine, Wisconsin
Frank Lloyd Wright,
Architect**

"Pietro Belluschi wrote of the Johnson complex. 'These buildings shine in uncompromising purity and deliver all that the spirit may wish' (*Architectural Record*, July 1956). Of its impacts it is the interior of the main administrative unit that gleams the most. This magnificently fashioned room was modern architecture's first substantial administrative beachhead on the then reactionary shores of U.S. corporate wisdom (Wright's demolished Larkin Building excepted). It was, and is forty years after its completion, one of the Great Spaces—and there are precious few.

The fifty-four (thirty-two freestanding) dendriform columns structurally hold up mostly themselves. These exquisitely tapered shapes with their glass tube interstices provide us with a noble, suffusively illuminated hall.

Behind the administrative building rises the fourteen-story Research Tower (not open to the public) swathed in slightly streamlined bands of glass tubing and red brick, its vertical accent welcome amid the low units about it."



**Wingspread Conference Center (1937)
The Johnson Foundation
Racine, Wisconsin
Frank Lloyd Wright,
Architect**

"Wingspread, the former Herbert F. Johnson residence, 'the last of the Prairie Houses,' was named by Wright himself for its four 'wings' which spring toward the cardinal points from an octagonal core. One wing was for the master bedrooms, children occupied the second, guests and carport filled the

third, while kitchen and services took up the fourth. It provides a fascinating spatial experience. Banked around the periphery of an immense chimney-bulwark are living, reading, dining, and music areas set off by changes in levels and by low screens or built-in furniture. A flood of light which slants in through a triple clerestory gives dramatic emphasis to the visual role of the fireplace so that whatever the hour the sun is out it puts a spotlight on this great brick core."



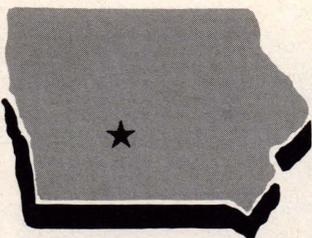
**St. John Chrysostum Church (1851-53)
Delafield, Wisconsin
Richard Upjohn, Architect**

"Nineteenth-century 'Village Gothick' in wood is still found in numerous states. Among the better examples is this Episcopal church—named for the famous fourth-century Anti-



Mitchell Building (1876–78) and Mackie Building (1879–80)
Milwaukee, Wisconsin
Edward Townsend Mix,
Architect

"Two of the most ebullient office buildings of the 1870's—designed by the same architect and built within a few years of each other—stand adjacent and lightly connected in downtown Milwaukee. Their unabashed architectural hedonism, the frenetic modulation of their facades, their presumptuous ambitions, bring harmonic cheer to the central business district. Between the two—a veritable Damon and Pythias of office buildings—they conjure up a panoply of architectural garnishing. The window treatment alone furnishes a handbook for the stop-at-nothing school but achieved, nonetheless, with knowing talent."



Terrace Hill (1867–69)
Des Moines, Iowa
W. W. Boyington,
Architect

"Terrace Hill is an epitomization of its period—surprisingly so because Des Moines' population was some 12,000 when this house was built. It bears rewarding comparison with

any Victorian mansion in the country. Internal changes were made toward the end of the nineteenth century when the kitchen was moved, steam heat installed, stained glass added, and a rock-crystal chandelier of suitable presumption hung in the drawing room, all carried out in the ornate spirit of time."



ocean—west of Milwaukee (and adjacent to St. John's Military Academy). Set in an old cemetery, punctuated by a detached wood belfry that owes a debt to Swedish bell towers, and painted a pinkish red (a faded Swedish falun color), the church, its belfry, and its graveyard provide a cohesive ensemble."

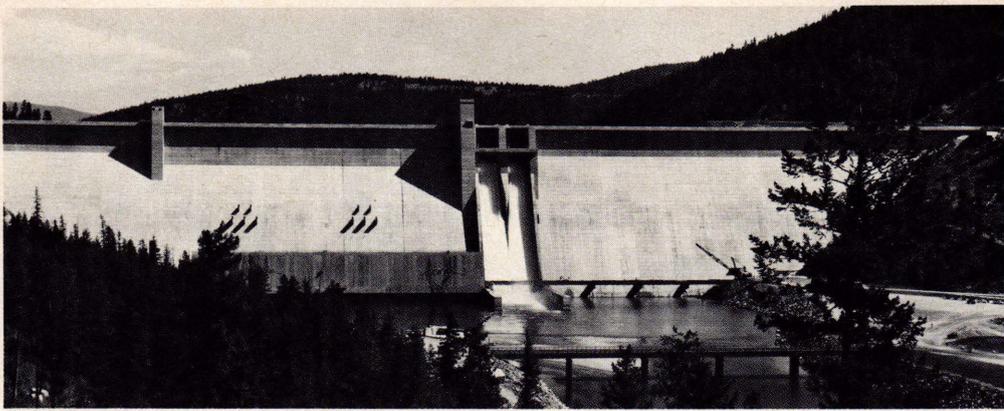


The Nebraska State Capitol (1922–32)
Lincoln, Nebraska
Bertram G. Goodhue,
Architect

"Bertram Grosvenor Goodhue (1869–1924) was one of the last of the great romantic and eclectic architects, and this capitol is his greatest building. Considering his firm schooling in the Gothic, Byzantine and Spanish styles popular in the late 1800's, it is extraordinary that Goodhue could come up with such a total break in the competition for this state capitol.

For Nebraska, Goodhue wisely wanted a lofty building, 'a Tower on the plains,' that would soar above the flat landscape. The result is a beacon—literally and figuratively—of a building, 400 feet high, surmounted by a 19-foot bronze figure of a sower.

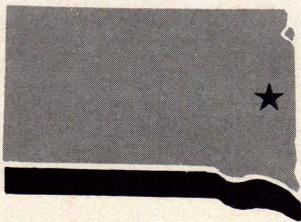
The significance of the Capitol lies not only in its advance architectural quality, but in the fact that it constituted a magnificent, pioneering break with a long-outworn tradition. Moreover it integrated architecture and sculpture, particularly in its buttressed piers, to a degree rarely seen since the Gothic."



**Libby Dam (1964-75)
near Libby, Montana
U.S. Army Corp. of
Engineers, Engineers;
Paul Thiry, Architect**

"The Army Corp of Engineers has designed over fifty dams in the United States, making it the creator of the largest number of hydro-electric power plants

in this country. High among its output in architectural-engineering terms is Libby Dam, stretching 2,200 feet to close—almost regally—the rocky cleft gouged by the Kootenai River. Most dams are impressive, but Libby attains grandeur by its close respect for nature and by the elegance and precision of its concept down even to details."

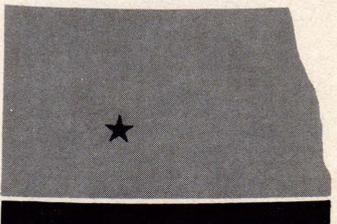
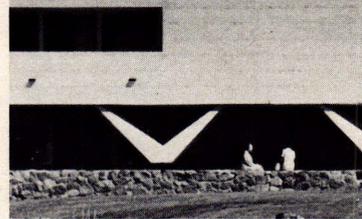
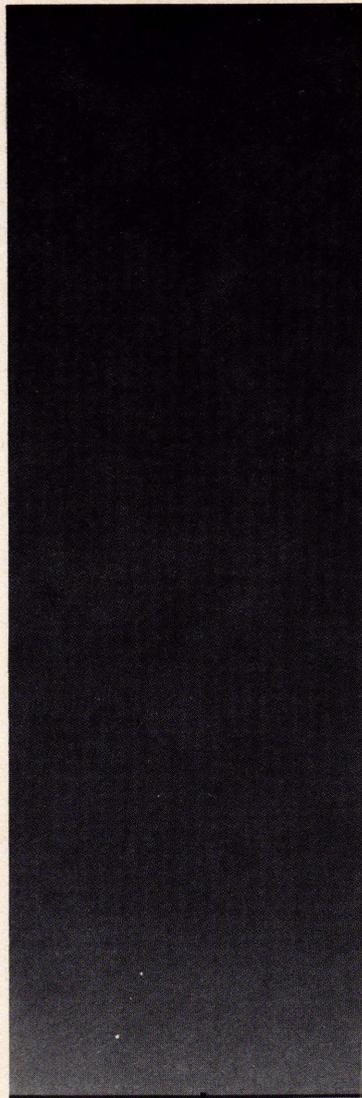


**Holy Name Church
(1967-68)
Watertown, South Dakota
The Spitznagel Partners,
Architects**

"Brick—good, red, earth-colored brick—envelops this Roman Catholic church outside and in. The low parish house to right is wrapped in brick, the angled entry court, which acts as an intermedium on entering and leaving the church, is of brick, and the interior walls of the church fold an unbroken mantel of brick about the congregation. A unity results, with an angled plan—post-Vatican

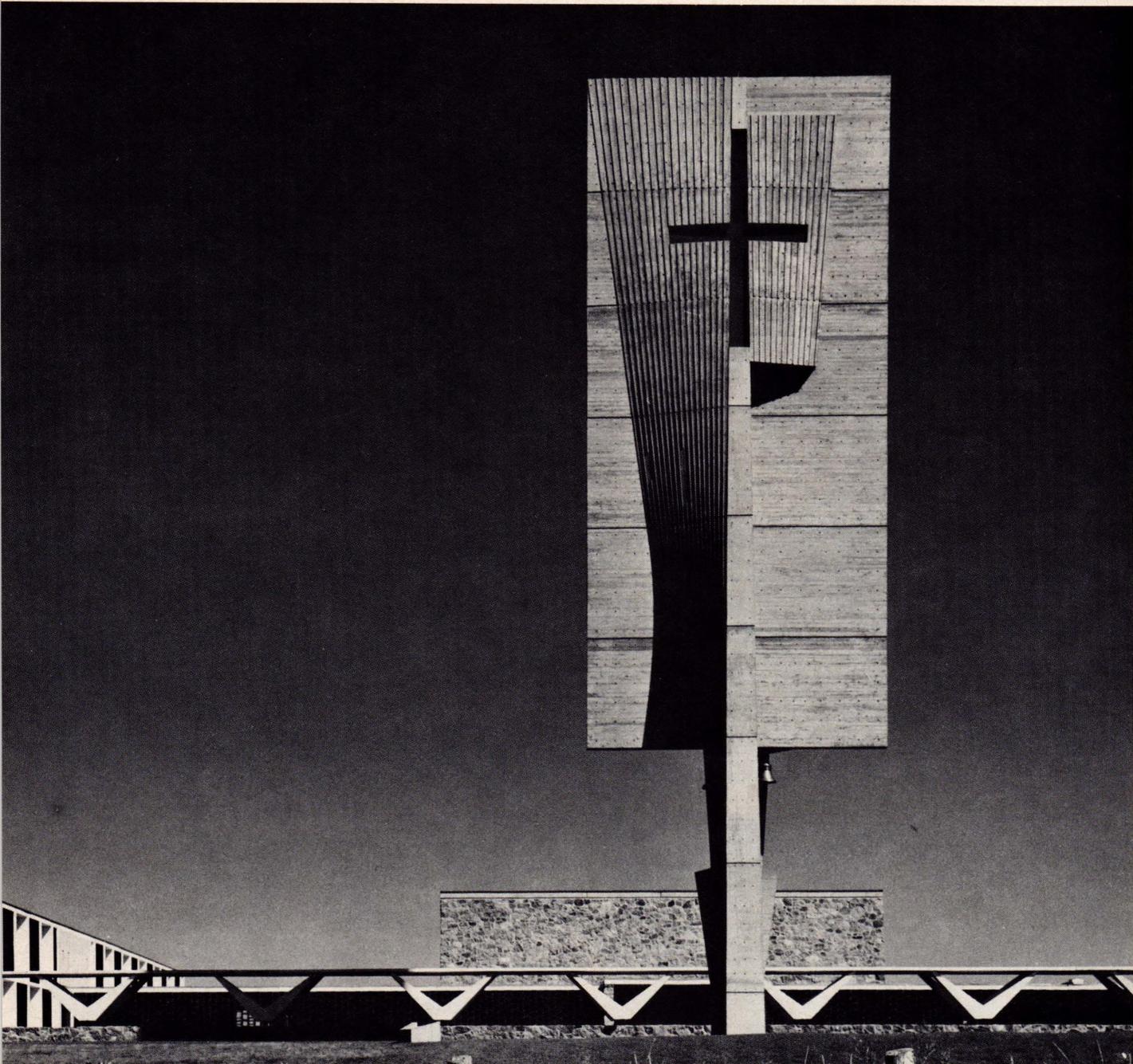
II—which creates excellent "one-room" intimacy between priest and people.

A roof monitor directly above the chancel brings suffused daylight into the church, its walls being windowless. Downlights in the ceiling provide artificial illumination. Windowlessness might be a debatable approach for a church which is located in a newly opened suburb with a site offering panoramic views all around, but granted the postulate, one will not quarrel with the answer. It is a warm church with an outstanding chancel."



**Annunciation Priory
(1959-63)
Bismarck, North Dakota
Marcel Breuer, Architect;
Hamilton P. Smith,
Associate**

"The Annunciation Priory of the Sisters of St. Benedict, plus its nearby affiliate Mary College, constitute one of the major and best architectural groups in the country con-



cerned with Roman Catholic religion and education. Located near the top of a rolling site overlooking the Missouri River, the two establishments occupy opposite sides of a hill, out of sight of each other but only a few minutes' walk away. They are powerful, assertive buildings, striding the landscape rather than emerging from it, but affiliated with their setting by their judicious incorporation of local stone.

Traynor & Hermanson were local associated architects."

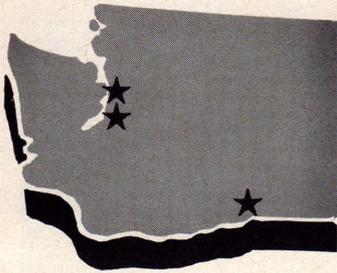
**Slant Indian Village
(c. 1650–1785/
Reconstruction 1938)
Fort Lincoln State Park,
Mandan, North Dakota**

"All of the settlements of the sedentary Plains Indians now

exist only as archeological sites, their full images preserved in the sketches and paintings of artists like George Catlin, Charles M. Russell, and the Swiss Karl Bodmer.

The reconstruction of five Mandan earth lodges at Fort Lincoln Park, four residential and one ceremonial, was carried out (1938) by the Civilian Conservation Corps under the supervision of the State Historical Society of North Dakota. The Mandans lived in fortified villages, located on the first high terrace above the Missouri River and spent their time in raising crops and hunting."

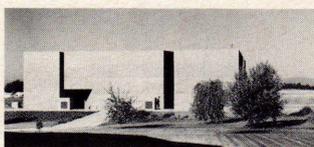
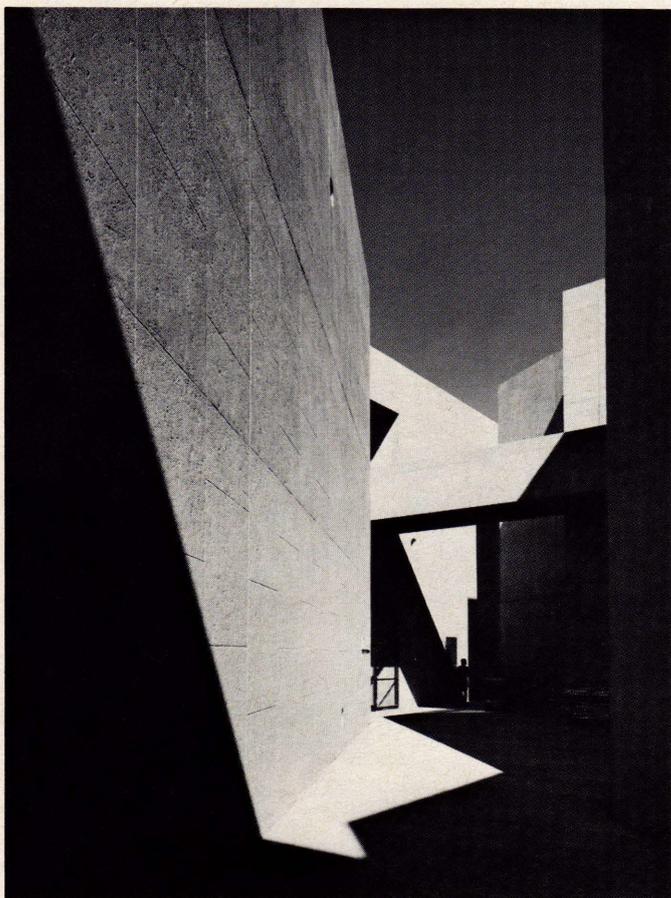




**Weyerhaeuser Headquarters (1969–71)
near Tacoma, Washington
Skidmore, Owings &
Merrill, Architects**

"Built in stepped layers as it fills a small valley, and clutched by trees at each end, this extraordinary headquarters building by the San Francisco office of SOM constitutes one of the great corporate struc-

tures. Its fascinatingly stretched-out low mass—oriented east and west—with its elongation intensified by open-air extensions to parking areas, hugs the ground. It worships the earth with its horizontality, stepping outward longitudinally to mesh with the valley's contours as the building's floors increase, then retiring modestly at the top (fifth floor) over its brood of offices."



**Pioneer Square
Historic District
(1890's/1970's)
Seattle, Washington**

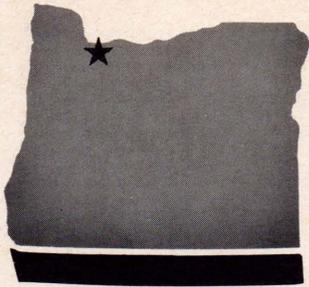
"Seattle, like an increasing number of cities, is awakening to the architectural heritage of its early years.

This glass and cast-iron pavilion, now used as a bus shelter, originally was a streetcar transfer point and stood over the underground municipal rest rooms. Money for its restoration was given to the city by United Parcel Service, which was founded in Seattle in 1907."

**Art-Drama-Music Complex
(1970–71)
Columbia Basin
Community College
Pasco, Washington
Brooks Hensley Creager,
Architects**

"An architectural arcanum whose startlingly plain, box-form walls brilliantly serve two masters: enclosure and as heroic screens for after-dusk films and slides. Works of art, announcements, and casual delights are projected from machines in eight turrets built into the berms surrounding the building. The narrow slotted entrances of the simple square exterior, . . . unexpectedly open onto a tantalizing inner labyrinth of 'streets' and small courts. These inner spaces—suggestive of Middle East urban patterns—are cool and shaded in the desert-like climate of this part of Washington. Their heavy concrete walls twitch with the changing geometry of sunshine and shadow, while overhead several bridges add spatial accents to this cultural casbah."

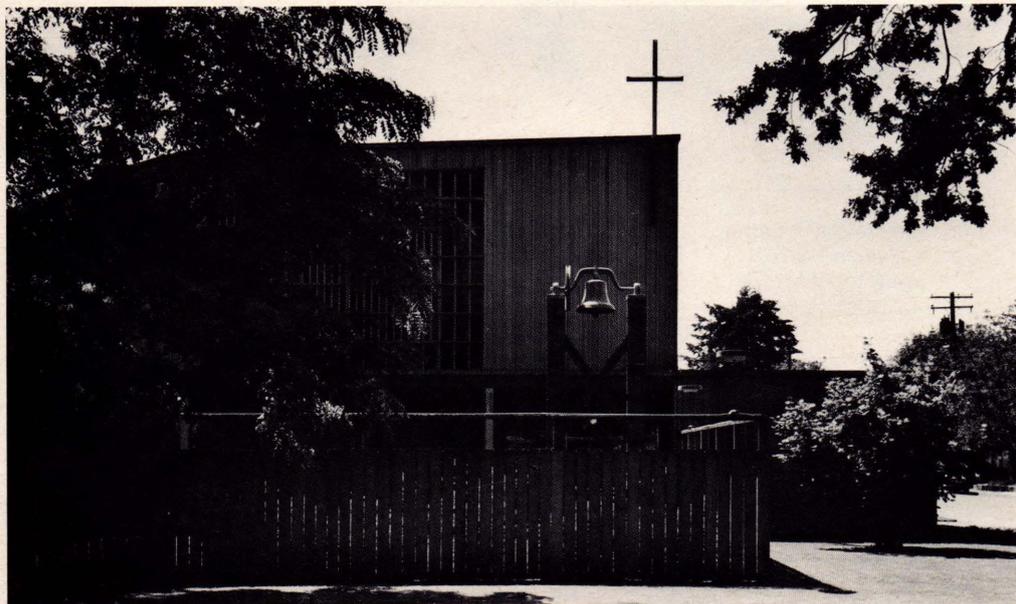




**Auditorium Forecourt Fountain (1970)
Portland, Oregon
Lawrence Halprin &
Associates, Designers**

"This is no isolated jet that merely tinkles, splashes, and sprays for our auditory and visual pleasure, but a block-square summoning of waters which creates spontaneous involvement and gladness, a fountain for participators as well as observers, a fountain which is total theater with lines erased between audience and

actors. Imagination concerning the multiform potentialities of water are brightly evident in its terraces and platforms, its cascades and still pools, its flat decks and its secret caverns; and while exhilaration leaps from its cataracts, peace can be found in its secluded corners. It is in short, a work of genius, the finest display of urban waters that one will see anywhere: alive with grateful young in varying degrees of dampness, it serves, too, the old."



**Commonwealth
(ex-Equitable)
Building (1947-48)
Portland, Oregon
Pietro Belluschi, Architect**

"The innovations of the Equitable Building influenced subsequent skyscraper design throughout the country, yet many of its contributions have not been sufficiently appreciated. Four years before Lever House in New York City, for instance, it used, probably for the first time, a flush curtain-wall skin whereby the structural frame, spandrels, and glass are virtually in the same plane. Moreover, the doubling of the plate glass and its sealing in a fixed frame were both innovative measures.

In Portland, aluminum-covered concrete—another first—was used with light-brown cast aluminum spandrels and combined with blue-green glass to produce a quiet, sophisticated twelve-story building. As an innovative skyscraper the Equitable/Commonwealth ranks very, very high."



**First Presbyterian Church
(1950-51)
Cottage Grove, Oregon
Pietro Belluschi, Architect**

"The relaxed neighborhood atmosphere of the First Presbyterian (also known as United Presbyterian) commences at the sidewalk with a simple wood fence and gate establishing domain. The great locusts and oaks in front escort one to this gate whose open vertical slats merely suggest enclosure, letting the eye into the temenos where it is greeted—both from sidewalk and within—by a magnificent boulder directly on axis.

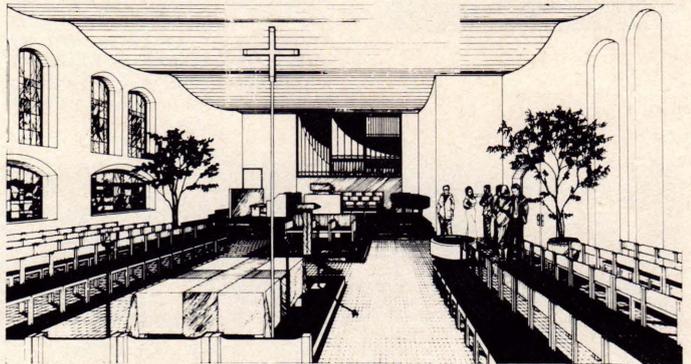
The manipulation of progression, the trees outside and in the enclosure, the stone and planting, the band of gravel and small rocks along the nave, the understated bell mount—all against the background of the natural fir boards and battens of the church itself—make an extremely sensitive introduction to the church."

**Sovik Mathre Sathrum
Quanbeck Architects**
**Project: Summit
United Methodist
Church Columbus,
Ohio**

A completely prosaic, multi-purpose gymnasium/dining/assembly room with a stage is being converted into a "centrum" for a Methodist parish in Columbus, Ohio.

A centrum, as SMSQ de-

fines it, is a place particularly prepared for worship but hospitable to other worthy assemblies also. It is a flexible house for God's people, not an otherworldly house of God. It is not monumental in scale, nor ecclesiastical in style. Its goal is the numinous, attained through the mystery of beauty, the sense of hospitality, and the sense of reality rather than fantasy. (612) 332-8676.



BRW Architects, Inc.
**Project: Amhoist
Building/Park Tower
Condominiums
St. Paul, Minnesota**

By the autumn of 1983, this 28-story mixed use development will be a dominant feature in the skyline of St. Paul. The tower will contain 140,000 square feet of parking, 222,000 square feet of office condominiums and

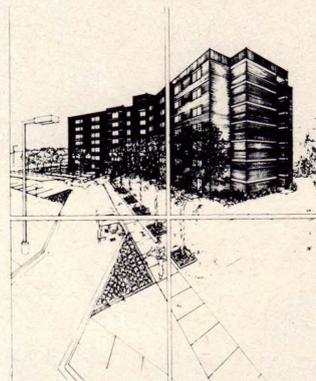
81,000 square feet of residential condominiums. The post-tensioned concrete structure will be sheathed in reflective glass with aluminum panels to express the columns. Pre-finished metal louvers will screen the parking. The design respects the rich historic character of the Rice Park District. The project is currently under construction. (612) 379-7878



**ARVID ELNESS
ARCHITECTS, INC.**
**Project: South Haven
Apartments
Edina, Minnesota**

South Haven is a 100 unit elderly housing project for low and moderate income users under the H.U.D. 202 program. The siting and form of the building minimizes north facing units. The seven story structure has

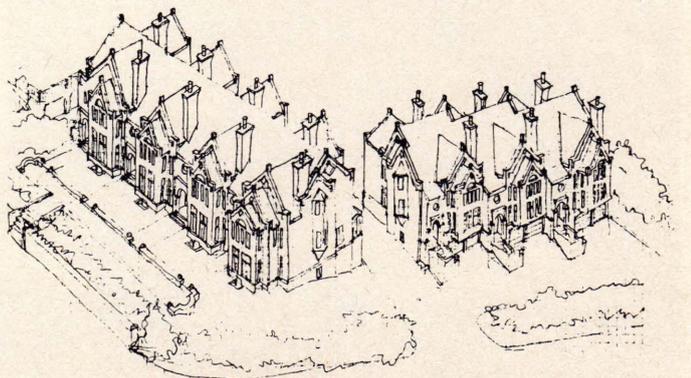
poured concrete walls and precast floors with a brick veneer. The sponsors and developers of the project are Edina Community Lutheran Church in alliance with the Community Development Corporation of the Archdiocese of Minneapolis and St. Paul. The building will be ready for occupancy January 1, 1983. (612) 339-5508



**Frederick Bentz/Milo
Thompson/Robert
Rietow, Inc.**
**Project: Summit Bluff
Townhomes
St. Paul, Minnesota**

Seven Townhouses at 378 Summit Avenue will replace a 22-room mansion which was demolished in 1957. Ranging in size from 2,500 to 3,350 sq. ft., the new houses are arranged in

two sets, four houses fronting on Summit Ave and three houses fronting on Western Ave. All consist of three stories plus loft. The design has attempted to integrate the houses in large masses to affect the scale of the adjacent existing houses which are extraordinarily large. At the same time, the design has tried to give each house separate identity. (612) 332-1234

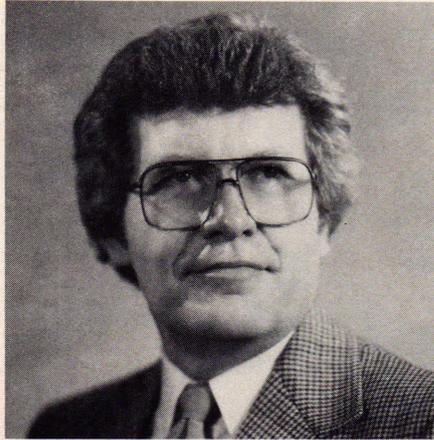


news, notes & opinions

(Continued from page 14)

for the Honor Awards reception.

For more information, contact MSAIA at 874-8771, or the Walker Art Center, 375-7600.



Lloyd Bergquist installed as Fellow

Lloyd F. Bergquist, Senior Vice President and Director of BWBR Architects, St. Paul, was invested into the

College of Fellows of the American Institute of Architects on June 6, 1982, during the AIA National Convention in Honolulu.

Bergquist has served as President of the Minnesota Society American Institute of Architects, and as commissioner, Vice President and President of the St. Paul Chapter, AIA. He is currently a director of the Minnesota Architectural Foundation.

Recent award-winning projects designed by BWBR Architects include Inver Hills Community College, Inver Grove Heights; St. Stephen Lutheran Church, Bloomington; and Bachman's Retail Nursery Distribution Center, Minneapolis.

Design competition announced to honor skyscraper inventor

The Chicago Architecture Foundation is sponsoring a national competition to commemorate William LeBaron Jenney, considered the father of the skyscraper, in honor of his birth 150 years ago. Architects, design professionals, students of architecture or design, and sculptors are invited to enter. The first prize is \$1,000; second prize, \$650; and third prize is \$350.

The problem is to design a monument for the Jenney family plot in Graceland Cemetery in Chicago, the final resting place of many notable architects. The Chicago Architecture Foundation will direct fund raising for the monument's construction.

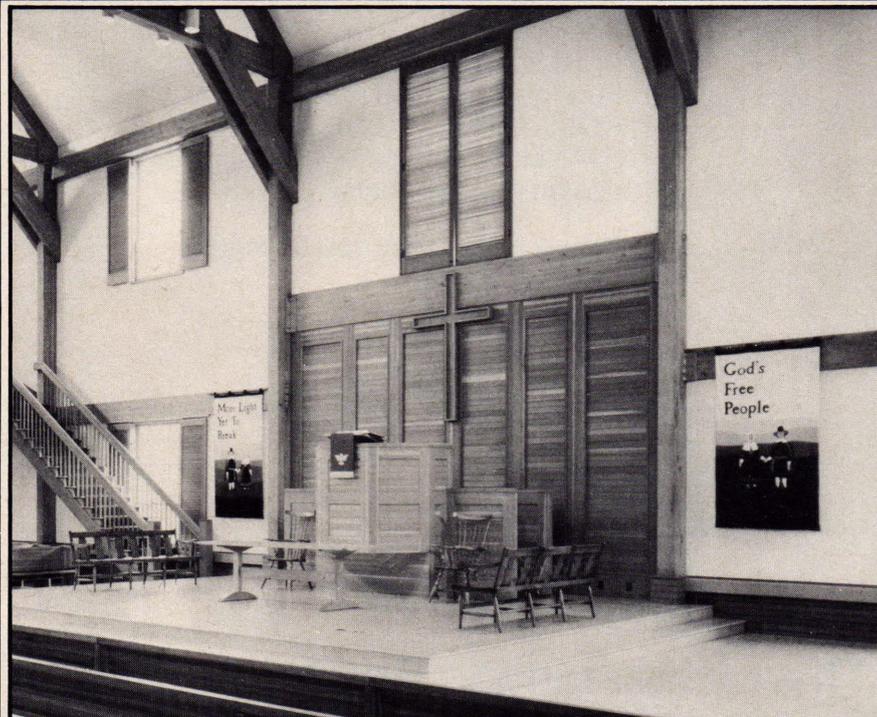
To register and receive competition information, send a 3 x 5 inch card with your name, address and phone number and a \$25 check to:

Jethro M. Hurt, Coordinator
Jenney Memorial Project
Chicago Architectural Foundation
1800 South Prairie Avenue
Chicago, Illinois 60616

All entries must be postmarked no later than August 10, 1982.

Local firms win award for landmark restaurant's new interior

Cottle-Herman Architects and Albitz Design, both of Minneapolis, received an Interior Design Award from *Restaurants and Institutions*, a trade publication, for the new Nankin Cafe in downtown Minneapolis. The original restaurant, a local landmark for 62 years, was demolished when the block it occupied was cleared for the City Center project.



**Colonial Church of
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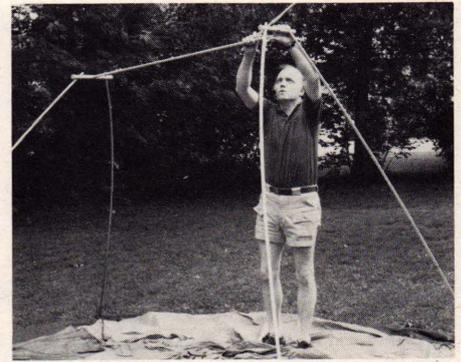
H.G. Wells



10:50 A.M. Matt, Bob and Mike Burow, Terry Flynn and Molly inside tent.



10:30



10:35

What to look for in a tent? Habitability, not camp

Tents are architectural software. They can be beautiful, fanciful or practical. But above all they should be habitable. *AM* recently went shopping for habitability in a tent, for a price, and with little hesitation selected the Timberline Base Camp model shown here. It sells for under \$275 and, as St. Paul architect Bob Burow demonstrated in pitching his five-year-old model, wears like leather. Burow put it up at a leisurely pace in about twenty minutes, including staking.

At eighteen pounds, the tent may be too heavy for some backpackers, but is suitable for anyone arriving at campsite by auto or boat. All aluminum frame pieces have identical ends, except the center cross-bar piece, which makes assembly simple, especially first time of the season. The six-foot peak inside allows headroom for most humans and a tolerable condition for the rest.

Screening over the door and window is fine enough to keep out "no-see-ums." The rainfly extension over the two ends slopes down slightly, improving the angle of protection without making the tent any harder to enter or leave. A double set of shock cords separates the fly from the tent, preventing condensation from collecting and the two fabric layers from rubbing. To protect the area where the tent is most subject to wear, the moisture-proof floor extends several inches up the sides. All the stress points are double-stitched and lines attach to metal rings instead of nylon loops.

Burow notes an enjoyable bonus. "When we're in the tent during a thunderstorm, it lights up like a green neon tube."

E.H.



10:40



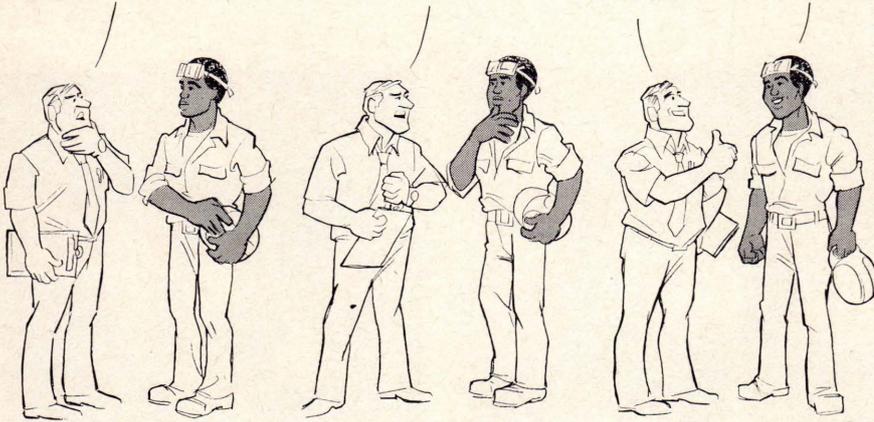
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pressure to lease the space fast. We would have lost control of tenant selection because a big lender would have been looking over our shoulder, pressing us to rent the space."

Instead the developers built the project in three stages spaced over four years. Nelson is convinced that the Main, a hugely popular local attraction almost from the beginning and a profit-maker since 1981, has succeeded because of the developer's careful tenant selection.

Zelle and Thompson took what they could get: \$1.8 million, or less than a tenth of what they'd first hoped for. They began converting their first building in 1976; it was one of four in a complex once occupied by the Salisbury Mattress Company. These brick buildings, now over a century old, were to contain three high-quality restaurants and a half dozen small shops. The restaurants would flout conventional wisdom by acting as an anchor for the project; in the minds of most developers, retail is supposed to anchor *restaurants*.

The strategy has worked. The Main's third phase was completed in the fall of 1981 and its vitality is palpably evident in the 50-odd retail shops now turning a profit in the complex.

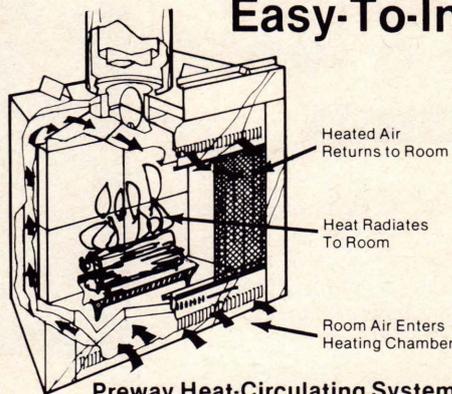
From the beginning, architectural decisions have figured crucially in the project's trial-and-error growth. The designers decided early, for example, not to go the historic restoration route; instead they gutted the buildings and created contemporary interiors. Says Steven Pauling, an architect and vice president of the St. Anthony Main Company, "Retailing is 'today,' and we feel the architecture of retailing should reflect this sense of immediacy." Moreover, Pauling and associates feared that a Victorian atmosphere would attract the wrong crowd. "We didn't want to be just another tourist attraction. We wanted to be a major shopping and entertainment center.

The result is a complex whose visual components are exposed wood beams, sandblasted brick interior walls, refinished hardwood floors and narrow passageways connecting the nooks and crannies that make up the 105,000 square feet of rented space in St. Anthony Main. Perhaps more than any other architectural feature, the devious pattern of passageways set the Main apart from traditional shopping centers. Seldom, moving through the complex, can you see more than a few shops ahead; and nowhere inside can you command a perspective of the entire project. The narrow (but very high-ceilinged) passageways create what Pauling calls "a sense of adventure." He is right: around

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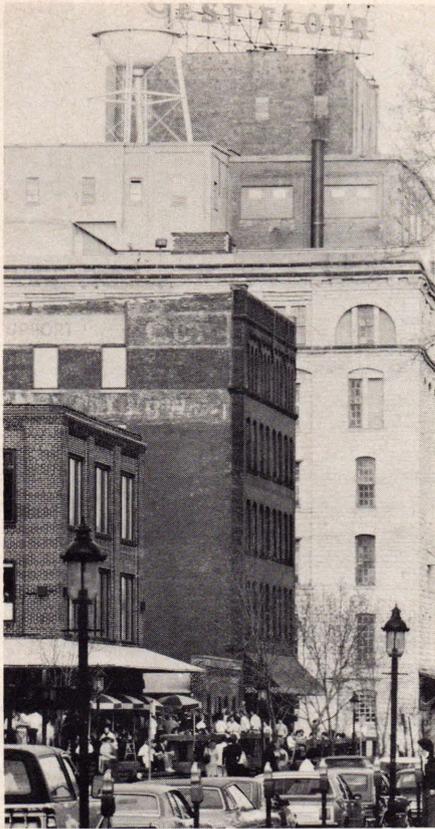
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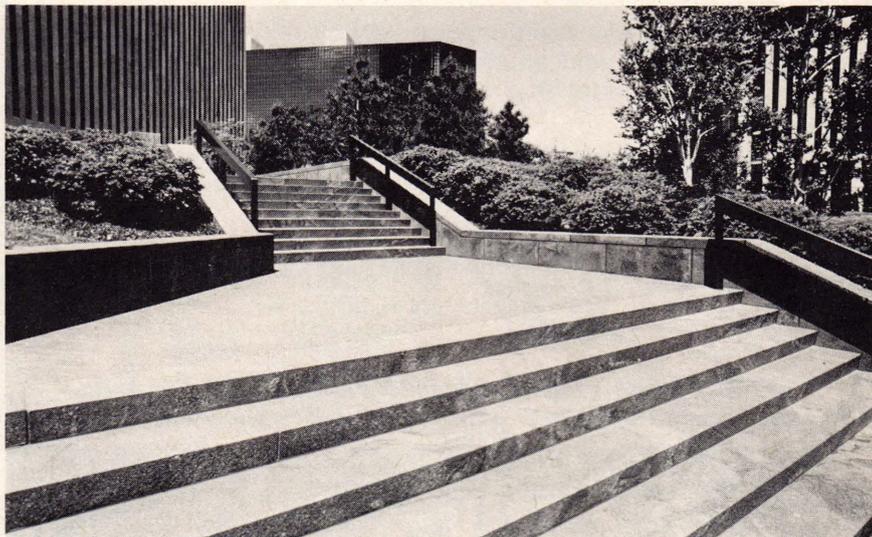
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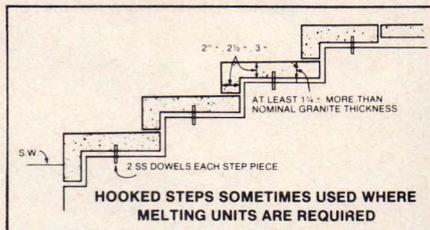
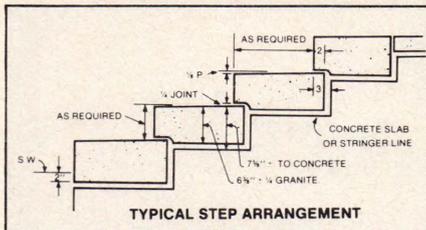
every corner, you are greeted by a surprise of one kind or another. Doubtless, the shopkeepers benefit from a physical arrangement that deposits shoppers virtually at the threshold by the time they discover the shop itself.

Pauling amplifies: "The typical regional mall has one location in the middle of the complex from which you can see the whole layout—even if you are 400 feet away from a given spot. You therefore don't have to enter a store to see what's in it; you can decide from a considerable distance whether a shop interests you. At St. Anthony Main, you can't make that decision until you're practically in the store. We think that intimate relationship encourages shoppers to go into our shops."

The third phase of the project, the Salisbury Market, is heavy on eateries and food shops. Its aim is to attract a regular clientele who will come to the Main not only for lunch or dinner but also to buy bread, meats, cheeses, wine and such. "We already have a group of customers who come here every day," says Larry Nelson.

Nobody is claiming that the Main's architecture is dazzlingly different. "We've worked with these buildings as you would with an Erector set," says Steve Pauling. "We maintain complete control over design, all the way down to the pulls on cabinet doors."

Signage quality and control, a universal problem among retail mall developers, has been and is still a problem at

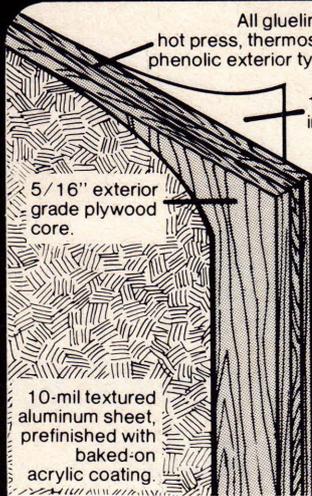


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the Main. For one thing, its labyrinthine nature yields little space for large signs or wall maps; for another, the layout is not easy to spell out clearly. Pauling says either the fourth or fifth signage plan is being installed this summer in hopes it will help shoppers find their way around the place.

The developer has made good use of the existing topography. The project is built into the side of a steep hill and, thanks to adroit window and deck arrangements, each level enjoys the illusion of being the *main* level. Credit the designers, too, for finding ways to install—insinuate might be a better word—the mechanical equipment in this set of 100-year-old structures.

Not least of the reasons why St. Anthony Main has made it big is plain old-fashioned hoopla. Even before the general public had discovered the first shops and restaurants (they opened in December of 1977), the press was raving about the Main. The *Star's* star columnist Barbara Flanagan blessed the project. Soon the morning *Trib* and the local magazines followed suit; the photogenic quality of the development made it a fresh subject for their covers. Recalls Larry Nelson, "John Cowles (chairman of the Minneapolis Star and Tribune Company) told me that this project received more coverage than any retailing project in the history of the city."

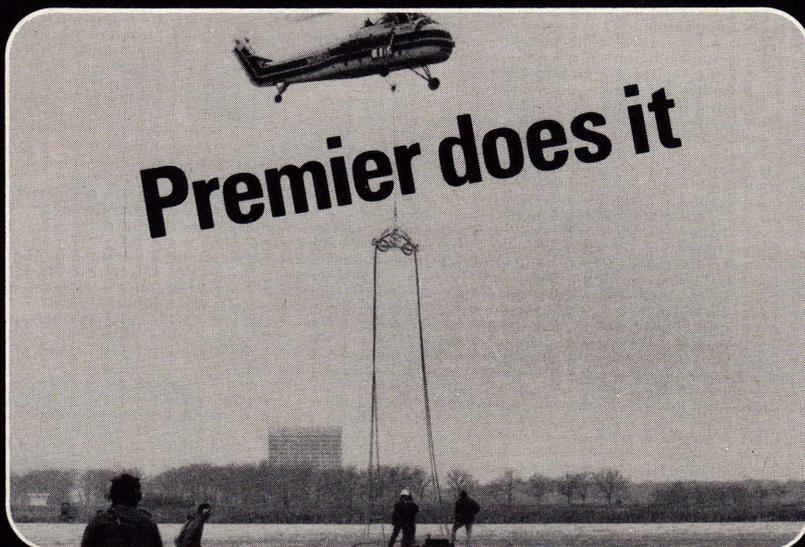
St. Anthony Main hasn't reached its full growth yet. Expansion of the Salisbury Market is planned for next year; meanwhile, the developers are completing an outdoor courtyard for the pleasure of the food sellers' customers.

Renovation and conversion of the adjacent Upton, Union Iron Works and the Martin and Morrison Buildings—possibly into a movie theater and restaurant complex—is in the planning stage. Steve Pauling concedes that these old buildings present difficult architectural problems; the Upton Building has already had to be propped up and repaired twice to keep it from collapsing. And plans to convert this building to a new home for the Minnesota Opera Company fell through last year when the company decided it needed a larger facility.

Yet the success of the Main has been built on less than propitious prospects at the outset. There is good cause, based on the record thus far, to bet the Zelle team's batting average will continue to climb.

John Kostouros is a freelance writer who frequently writes about architecture and urban affairs.

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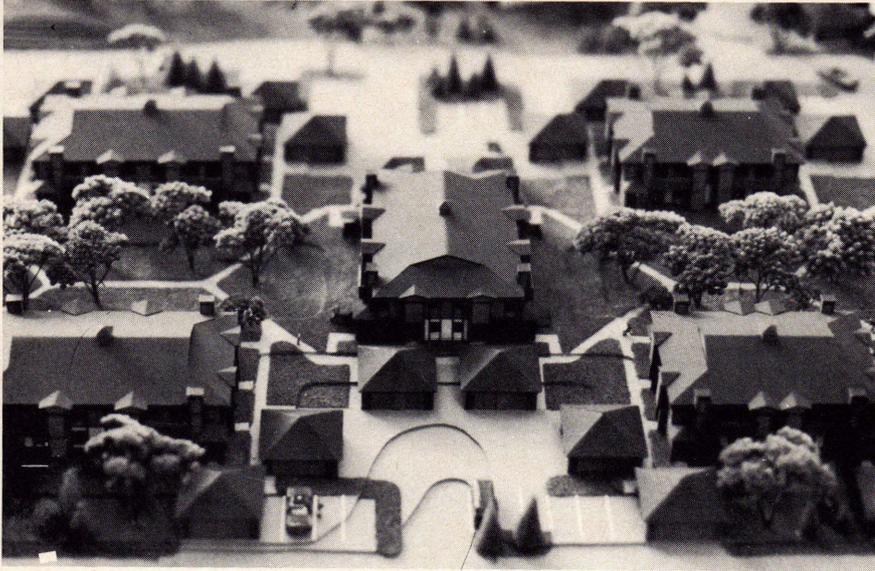
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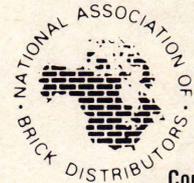


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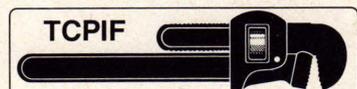
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