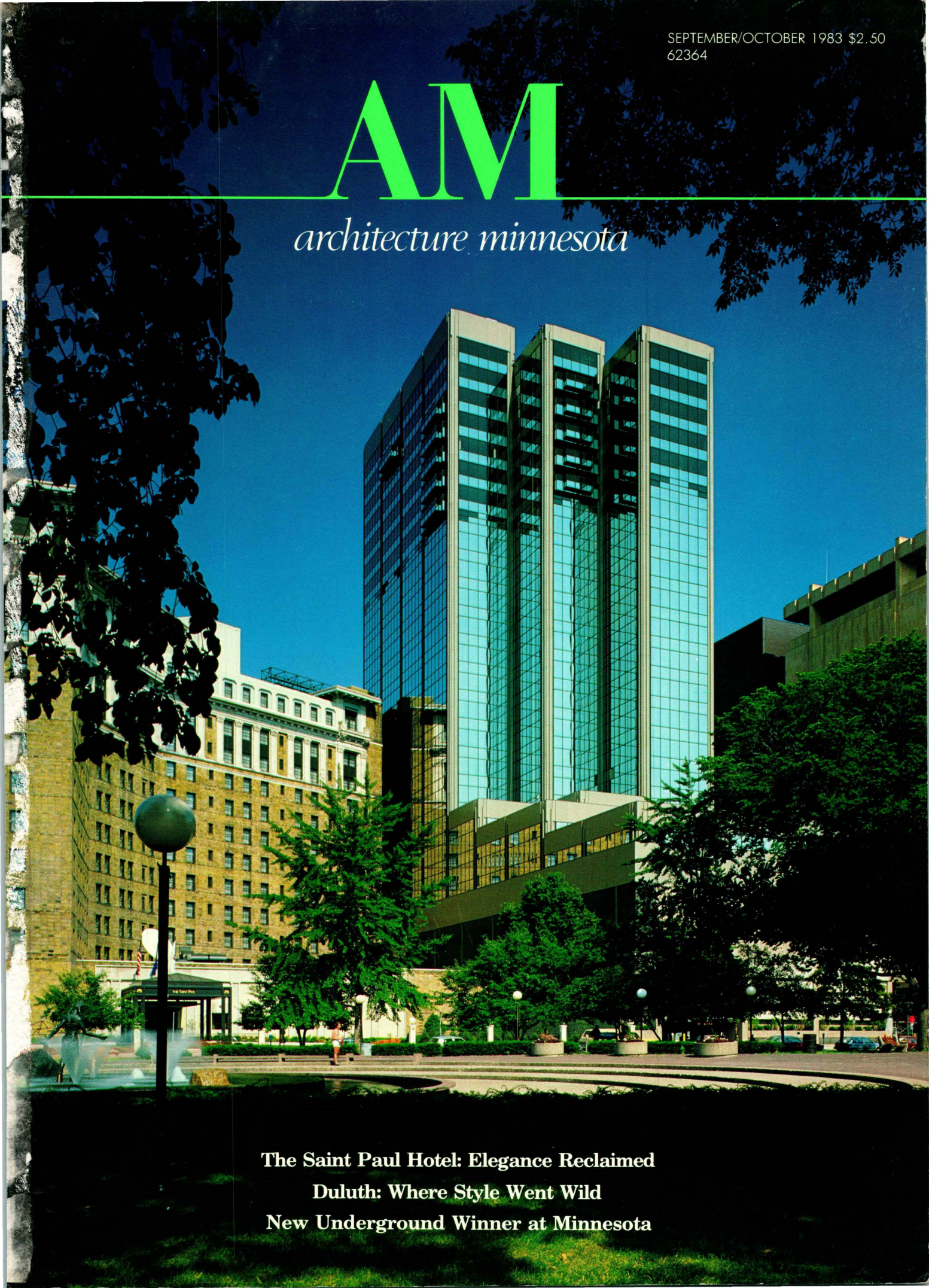


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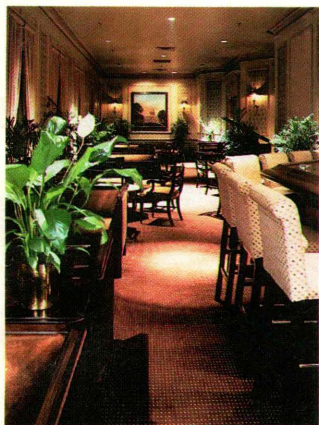
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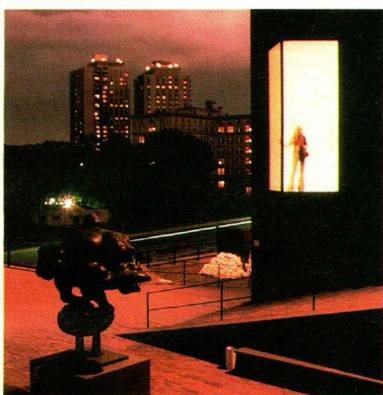
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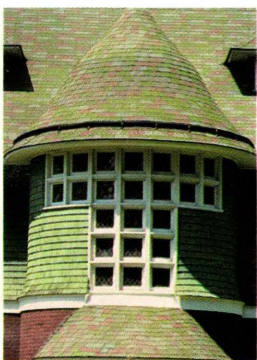
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SEPTEMBER/OCTOBER, 1983 VOL. 9 NO. 4

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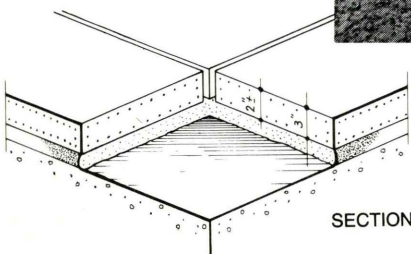
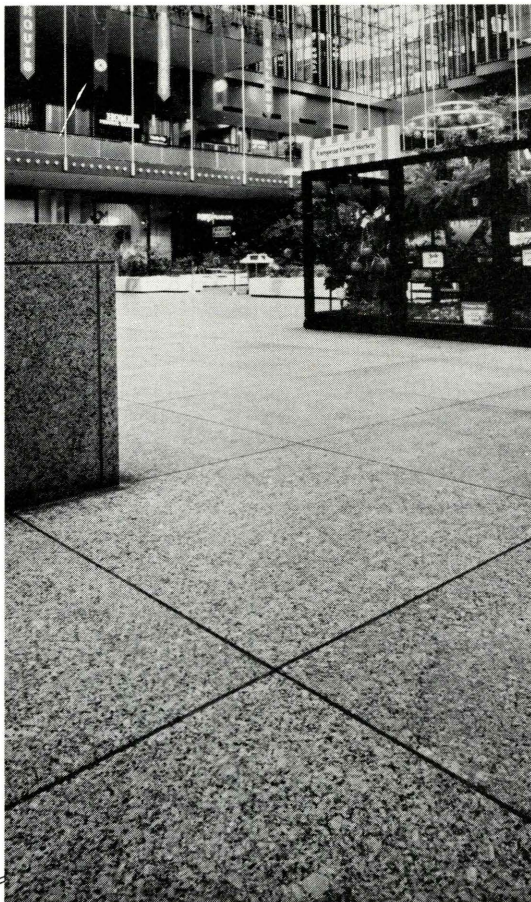
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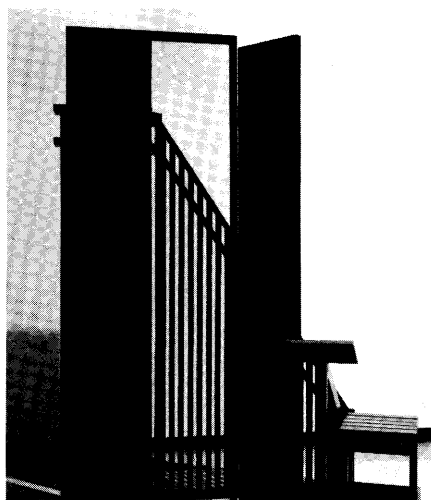
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news briefs

"Architecture: What Next?"

The 49th annual MSAIA Convention and Design Exhibition "Architecture: What Next?" will examine the way new products and trends are changing the architectural profession and the lives of architects. To be held October 24-26 at the Minneapolis Auditorium, this year's convention will feature a film festival and a Legos competition in addition to seminars, exhibits, and nationally known speakers. The presentation of the MSAIA Gold Medal will close the convention. For more information call the MSAIA at 874-8771.

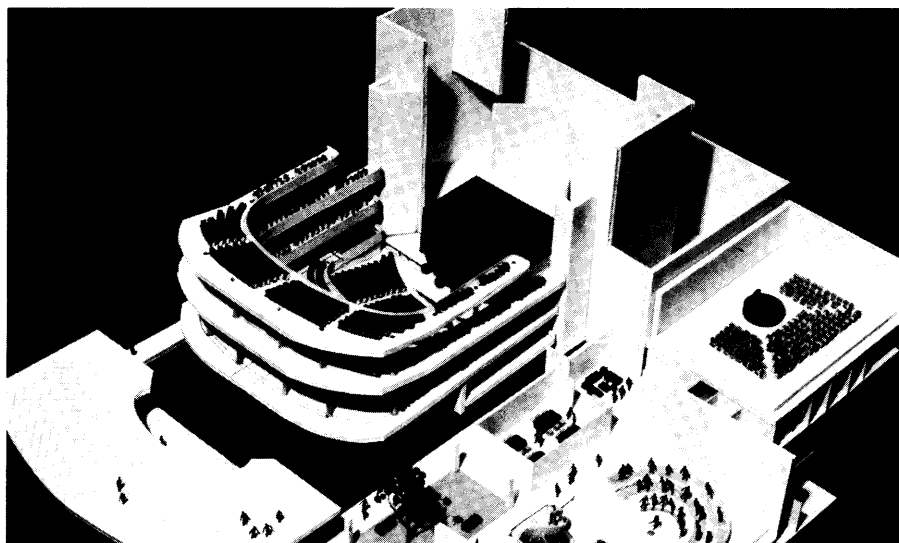
**Music theatre plans announced**

Pinchas Zuckerman and the St. Paul Chamber Orchestra as well as the Minnesota Opera will soon have a new place to perform when the Ordway Music Theatre on Rice Park in St. Paul is completed in late 1984. The Music Theatre, designed by Benjamin Thompson & Associates, Inc. of Cambridge, Massachusetts, will have unusual flexibility to meet the acoustical and technical demands of both orchestral and opera performances. The house, which seats between 1800 and 1950, has a traditional horseshoe shape with an inclined orchestra seating level and two shallow balconies.

An adjacent smaller music theatre seating about 312 will be used by over fifty music, dance and drama groups

in the Twin Cities. The theatre's second-level grand foyer, which overhangs and shelters the street level entry area, is in the form of an asymmetrical curve linking the large and small houses and surrounding a central staircase. This space, designed for intermission socializing, has sweeping views toward the river, Rice Park and the Landmark Center. In addition to the antique red hand-molded brick and stone trimmed exterior walls, prism-like faceted glass will catch and reflect ambient and interior light in changing patterns by day and night. Outside, along the southeast corner, will be the O'Shaughnessy Memorial Fountain, also designed by the architects.

Ellerbe Associates, Inc. of Minneapolis is handling the electrical and mechanical engineering for the new music theatre.

**Walker acquires Armajani sculpture**

Minneapolis sculptor Siah Armajani is one of the leading lights in the recent melding of architecture and sculpture. One of his sculptures, entitled "Dictionary For Building: The Garden Gate 1982-1983," has been added to the Walker Art Center's permanent collection and is currently on view in Gallery 5. The sculpture, inspired by the native vernacular architecture of Minnesota, employs painted wood and a simple color scheme of red, blue and umber. One wing of a tall, narrow double gate is wedged open by a small bench and lecture stand holding a booklet of Minnesota poet Robert Bly's poetry; the other is held shut behind a fence of red palings. This new work stretches beyond the austerity of the earlier sculptures of bridges and houses that made Armajani's reputation.

Before gaining national attention in 1978 when his work "Lissitzky's Neighborhood" was part of the *Young American Artists* show at the Guggenheim Museum, New York, Armajani was included in four Walker Art Center exhibitions. Born in 1938, Armajani came to the U.S. in 1960 to attend Macalester College in St. Paul and has lived in Minnesota since that time.

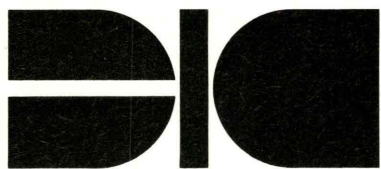
Design teams to charette Minnesota communities

The state of Minnesota has initiated a new effort to improve design in Minnesota communities. The Governor's Design Team, part of the Governor's Quality Environment Project, will provide professional design assistance to local communities much as the AIA's Regional Urban Design Assistance Team (RUDAT) does on the national level. In weekend charettes, architects, landscape architects, planners and artists will analyze a community's image, function and design and make specific recommendations for improvement.

The program has several aims:

- To stimulate a community's awareness of the potential for design to improve quality of life
- To motivate community organizations to achieve specific improvements

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notable notes

Scott Burton Chairs Precursors of Postmodernism: Milan 1920s-30s

Place: the *Scott Burton Chairs* exhibition space at the Walker. "I feel like Goldilocks," a young woman said, "this chair's too big." She was sitting in Burton's "Lounge Chair," a flat planed granite armchair uncannily combining the textural illusion of those scratchy, woolly upholstered chairs of the '50s with the imposing regal effect of a pharaoh's throne. It was a perfect response both to the playfulness and to the invitation to sit on Burton's "sculptural furniture."

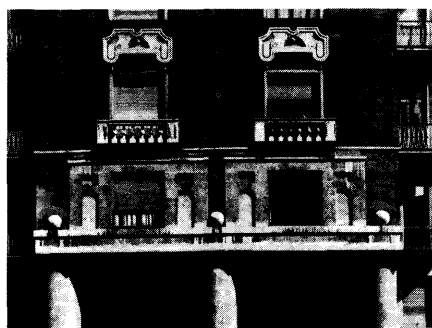
Burton has been described as "an artist whose compositions dissolve the barriers between art and design." He does this partly by taking the functional design of a chair and heightening or subtly distorting some aspect of its form or composition. He also "dissolves the barrier" by simply inviting the gallery viewer to *use* the piece, to sit in the chair.



Something about entering a room full of empty chairs (the commonest of objects), none of which are quite like any you've ever seen before, does create a kind of regression to fairy tales—or some surrealistic dream zone. You feel the anthropomorphic pull of the chairs as surrogate laps, and, like Goldilocks, you want to try them all. The "Aluminum Chair" is a spacey geometric triangular affair of stamped metal that looked and felt like the Wizard of Oz. At the opposite extreme were two rock chairs, one of granite and one

of lava. The simplest of seats is sliced out of each boulder, showing, as one critic notes, "how formlessness en-crusts form."

Burton has fabricated sculpture that is functional as furniture since 1973. His early chair work consisted of a series of *tableaux* with empty chairs in various positions on a stage set, evoking the "absent" actors and dramatic action. His work has been featured in solo exhibitions in New York, San Francisco, Los Angeles and in group exhibitions at the Whitney and Guggenheim Museums.



Appropriately, the *Precursors of Postmodernism: Milan 1920s-30s* exhibit ran at the same time as the *Scott Burton Chairs*. The exhibit documents the "Novecento" style of architecture through the black and white photographs of Gabriele Basilico. Although ostensibly a neo-classical movement, seeking to re-establish order in reaction to the eclecticism of the times, many of the structures themselves (like Scott Burton's chairs) seem oddly, almost whimsically, dislocated. To utilize Roman arches and Greek pediments sounds quite conventional, but there is nothing at all conventional about Giovanni Muzio's C-shaped building, *Ca Brutta* with its six curved floors that echo without imitating the form of the Coliseum at Rome.

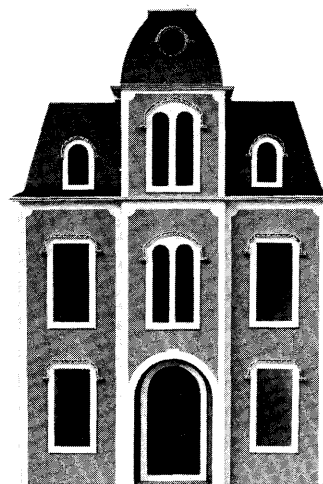
Emilio Ambasz, president of New York's Architectural League (which organized the exhibit), suggests that these Milanese architects anticipated our Post-Modern movement through their attempt to re-integrate the past. "Not only did they anticipate current concerns with history and bricolage," he says, "but also their methods foreshadowed some of our contemporaries' 'experiments.'" One of those experiments: another Muzio building on the Via Ale-magna utilizing slender columns and

high arches to form a portico reminiscent of Yamasaki's Northwestern National Life Insurance Building in downtown Minneapolis.

Aldo Andreani's *Building estate on Via Serbelloni* is the most surreal of the group. Constructed in a triangular shape, it has Baroque curved walls, and stone surfaces with all the varied textures of a piece of sculpture, ranging from smoothly polished to rough hewn stone. In one corner of the building, there is a recessed square with the large sculpted form of an ear. *Ear phone* is the title on the photograph. The architects included in the exhibit were Giovanni Muzio, Alpago Novello, G. de Finetti, G. Flocchi, Zanini and Greppi.

Both exhibits seemed linked imaginatively to some recess of the mind—maybe the attic, full of old discarded items, a place where children love to play, and where new ideas come from.

Shannon King



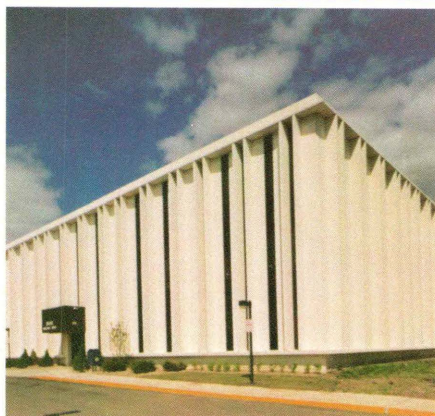
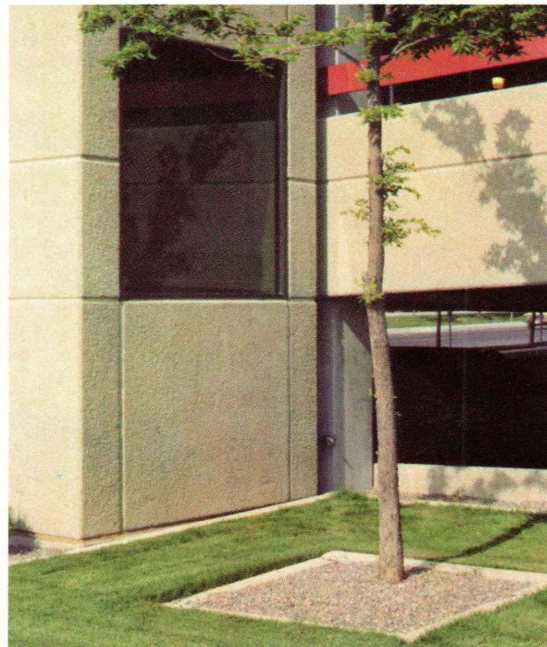
Greetings in an architectural style

Recently, Jeffrey Milstein, an architect who practices in Woodstock, New York, took a good idea one step further. After co-authoring a book on building cardboard dollhouses, each designed to be in a classic American style, he thought of photographing the models' beautiful facades and turning them into die-cut greeting cards. Authentically rendered and printed in full

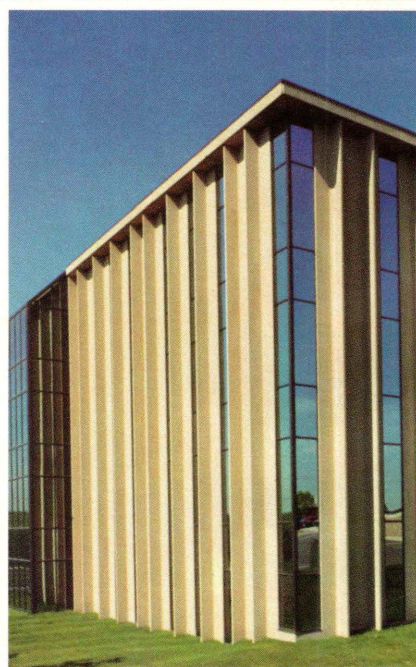
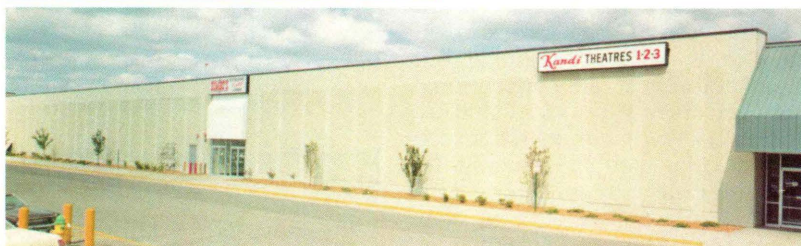
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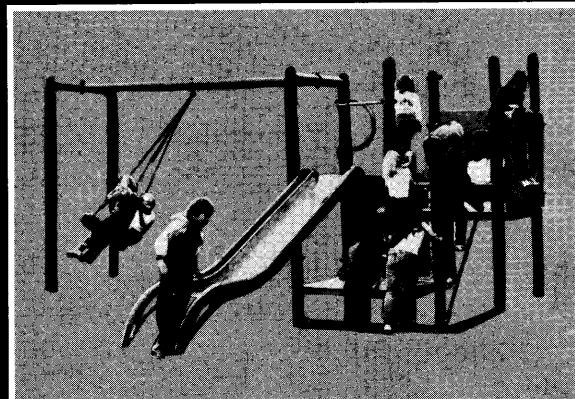
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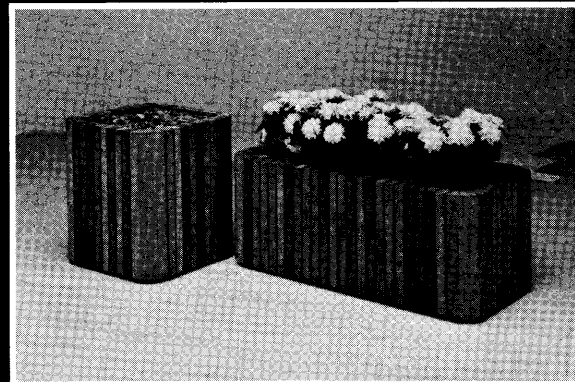
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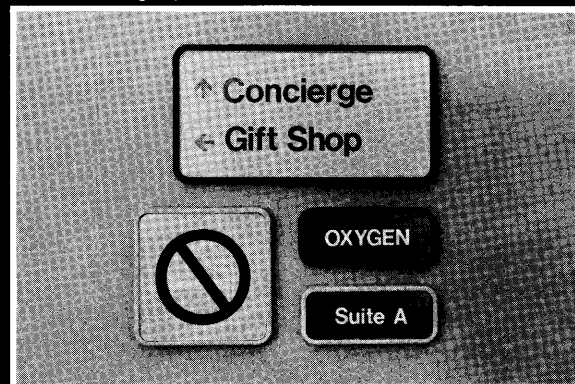
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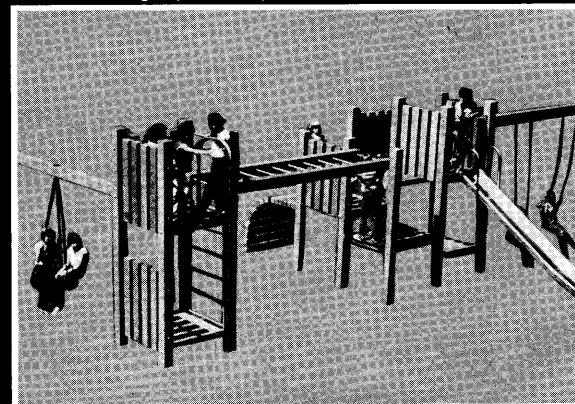
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scanning the media

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Lights out for new towns

AFTER FIFTEEN YEARS, ONLY ONE OF SIXTEEN IN FEDERAL PROJECTS IS MAKING IT. Except for the Woodlands—a 25,000-acre new town north of Houston boasting 16,000 residents, 250 businesses and industries employing a work force of 6,000—the federally authorized new communities of 1968 have failed. *Urban Land* reports in its June issue that the Reagan administration, unless opposed by Congress, will shut down the New Community Development Program this fall. The program's failure was recognized as long ago as 1970, when Congress ended its financial commitments. When President Reagan took office, nine of the sixteen had failed financially, including the two highly visible Twin Cities area new towns—Jonathan and Cedar-Riverside. *Urban Land* quotes the program's general manager, Warren T. Lindquist: "I think we've demonstrated that the government doesn't belong in this business, and I hope we don't try to do it again." Many planners and architects, notes *Urban Land*, still believe the new communities program "yielded important benefits, although they do not dispute its failures or the decision to close it down."

China's answer to urban sprawl

IN ESSENCE, IF YOU AREN'T ALREADY THERE, YOU'RE NOT ALLOWED IN. China, according to the *Wall Street Journal* (June 14), enforces "the most rigid urban policy in the world." Writer June Kronholz reports from the steelmaking city of Wuhan (pop. 4.1 million) that the Chinese are succeeding where most of the Third World has failed in curbing the stampede from country to city through an unbeatable combination of requirements: To move from one place to another, a person must have a job in the new city. But as a rule to be eligible for the job, you must be a "registered" citizen of the place you have not yet moved to. Writes the author, "China copes by building an administrative fortress around its cities and cementing shut the drawbridge. It's a

policy that has mothballed surplus labor in the countryside, hobbled farm productivity and kept the peasants poor."

A solar harbinger

SUPER SOLAR POWER PLANT GOES ON LINE IN CALIFORNIA. The world's largest solar photovoltaic power plant (capacity: one million watts at peak power) has been feeding electricity into the distribution system of the Southern California Edison Company since the beginning of the year. The entire project, according to *ARCO Solar News*, was completed in 38 weeks, thereby claiming an immediate advantage over conventional power plants which take several years to build. Built by ARCO Solar, Inc., the facility occupies a 20-acre site in San Bernardino County, where its computer-controlled tracking system automatically orients the trackers toward the sun for an average eight hours a day. ARCO estimates that such continuous tracking enables the system to generate up to 50 percent more kilowatt hours over a year's time than do comparable arrays of photovoltaic modules in a stationary system. Calling the installation the beginning of "an energy revolution," Southern Cal Edison's William R. Gould predicts the universal application of the so-called PV central station. "By the end of the '80s, we think systems of this size will be in use in villages and towns throughout the world."

The office landscape uprooted

EGALITARIANISM HAS FALLEN SHORT OF BUDGING CORPORATE BRASS FROM THEIR PRIVATE BASTIONS. In a special real estate section of *The New York Times* (May 15), reporter William E. Geist assures us that top business executives have not only rejected the notion of rubbing elbows with the company proles but have in fact reinforced their zeal for splendid isolation. Writes Geist, "Designers and architects say chief executive officers are still to be found in large corner offices with high ceilings on the uppermost floor." To be sure,

the baronial washroom, complete with steam room and barber chair, has fallen victim to shareholder fretfulness and possibly the advent of female executives. But new status symbols are being manifested. One is the electronic works—personal computer and teleconferencing equipment—concealed in elegant cabinetry. "A good rule of thumb," declares a trade journal editor, "is that the boss gets what he wants."

Parking law and lore

AN EXPERT SURVEYS THE LATEST STICKS AND CARROTS APPLIED TO THE AUTO-GOING-NOWHERE. One of the best known transportation consultants, Wilbur S. Smith, reports to readers of *Planning* (June) that despite the all-pervasive nature of the parking problem in the U.S., learning to cope with it remains a learning experience, virtually from day to day in most communities. Some things work in one place and don't in another. For example:

- Long-term commuter parking has been successfully quashed in Washington, D.C. and San Francisco residential neighborhoods by countering with the residential parking permit program (RPPP). Other cities are following suit.

- Portland, Oregon, and Seattle now bestow preferential parking treatment to vehicles used in car and van pools.

- Shopping center developers have reduced the number of parking spaces by 18 percent, according to a recent study. They calculate that the few extra full-capacity hours lost during the holiday rush do not warrant the investment in bigger parking lots. At the same time, however, the demand for parking space has increased significantly at community colleges, night schools, medical centers and hospitals.

- Some cities have raised parking fees—Denver bumped up its meter rates in a third of the downtown from 20 to 50 cents a half hour. But others—including Eugene, Oregon, and St. Paul—have launched free downtown parking programs to attract shoppers and other day visitors. A Seattle incentive to leaving the car outside the CBD is another kind of freebie—the free ride on the public transit buses.



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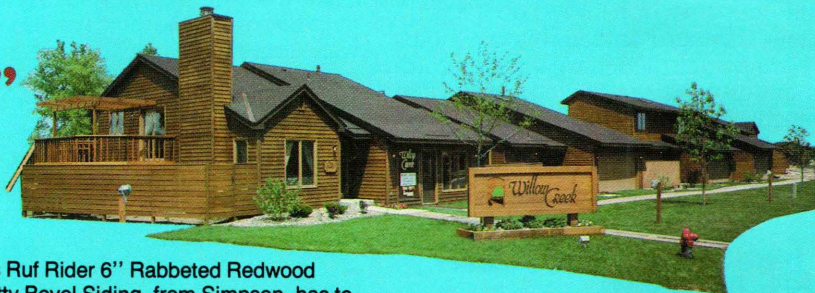


Photos by Shar Feldheim

Rottlund's

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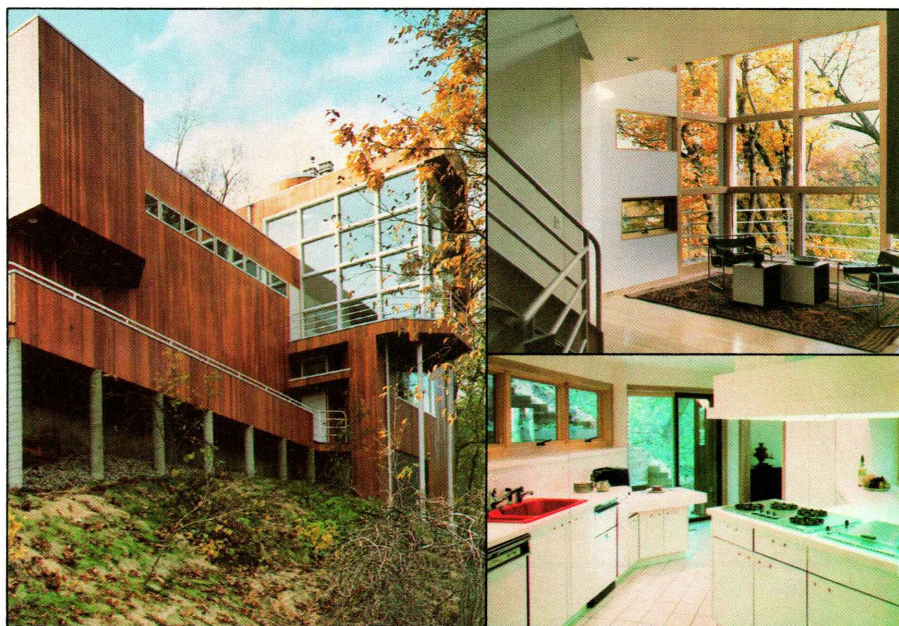
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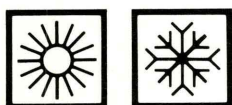
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insight

By Linda Mack

Walker seminar topples four towers

The outside experts came to town recently to render judgment on the new architecture of downtown Minneapolis. At *Minneapolis Profile 1983*, a symposium held at the Walker Art Center in May, six architectural critics assessed four new projects: 701 Fourth Avenue South, designed by Helmut Jahn of Murphy/Jahn, Chicago; Riverplace, by Miller, Hanson, Westerbeck, Bell Architects, Palaia-Svedberg Architects, and Korsunsky, Krank, Erickson Architects; the Piper Jaffray Tower, designed by Hammel, Green and Abrahamson; and City Center, architects Skidmore, Owings and Merrill, Denver and Chicago offices. At the beginning of the weekend, the experts tiptoed demurely into the waters of criticism, with much apology and polite self-effacement. By the end they had created tidal waves of commentary which have not yet broken on shore.

The critics, mostly from the east, were not, as one might assume, all architects. Adele Chatfield-Taylor is executive director of the New York City Landmarks Preservation Foundation. Martin Krieger teaches urban studies and planning at M.I.T. Robert Maguire is a Los Angeles developer. Joseph Giovannini writes on architecture for *The New York Times*. Michael Dennis is a professor of architecture at Harvard and Jaquelin Robertson is both

the dean of the University of Virginia School of Architecture and a principal in the New York firm Eisenman Robertson Architects. They all shared a viewpoint as antithetical to Modernism as Modernism was to the Beaux Arts. Not one apologist for glass-skinned skyscrapers. Not one apocalyptic tear-it-down-and-build-anew. Not one in the whole crowd who viewed aesthetics apart from urban context. In fact, the strength and consistency of their philosophy of urban design registered the lengths architecture has leaped in the last decade.

Their comments about the projects under critique bear repeating. The symposium was not a beauty pageant, but did take it on the character of a morality play. Good guys and bad guys inevitably emerged.

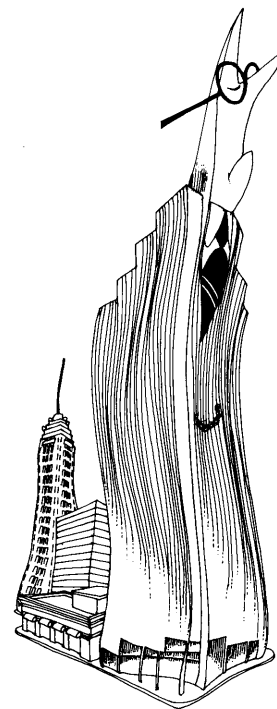
Helmut Jahn described the skyscraper's place in history as well as his own building's place at 701 Fourth Avenue South in Minneapolis. "The skyscraper

"The symposium was not a beauty pageant, but it did take on the character of a morality play"

allows for undifferentiated facades unreflecting of function. Skyscrapers have replaced the facades and plazas of historic cities. If Modernism can be faulted, it's for its failure to build a city." In his own skyscrapers, Jahn explains, he aims to reinstall a moral character by addressing the building's context, using history intuitively and expressing technology.

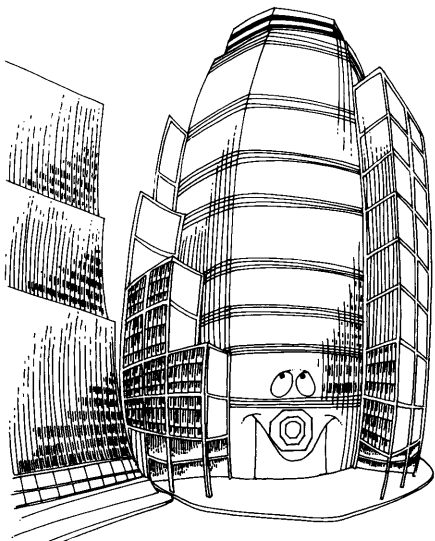
Critics Jaquelin Robertson and Michael Dennis could fault Jahn's building only for the number of ideas for its small size. "He's given a skin building a facade," said Dennis. "It meets the street, it makes a humanly scaled base with a middle and a top. Those are noble aspirations." Robertson agreed, "Its diagonal siting responds to the larger order." Jahn emerged a winner.

Larry Westerbeck of Minneapolis' Miller, Hanson, Westerbeck and Bell described Riverplace, Robert Boiscclair's mixed-use development on the Mississippi's east bank, as "the creation of an urban community with historic



roots. It is pulling its historic community into the 20th century." The project was praised for its use of the river, its mix of scale and diverse yet related design of old and low-rise elements and new, high-rise elements. "What a generous way of being in the city," said preservationist Chatfield-Taylor. The *Times*' Giovannini agreed, "The project intensifies the energy of the place." But both Giovannini and developer Maguire thought the high-rise too high and cautioned about the final interior detailing. Said Giovannini, "Don't Disneyland-it-up with cute historic vignettes." So after a decade of debate about the scale and design of the project, Riverplace's new public relations image and its modified design earned it high marks. The Minneapolis Heritage Preservation Commission, which objected to the original design of two stark towers, should have received a Medal of Honor.

The Piper Jaffray Tower, a skyscraper much less stark than those original Boiscclair towers, was taken to task for being a skyline profile with no relationship to the street. The rationale by Bruce Abrahamson of Hammel, Green and Abrahamson Architects of its context-less location on the edge of downtown cut no ice. His description of the reflective blue-gray skin as a conservative pin-striped business suit amused the local audience and antagonized the outside critics. "It's a corporate logo,



Illustrations by Craig MacIntosh

Continued on page 55



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opinion

What's the matter with Minnesota's architects?

If architecture were not fettered by its historical reputation as "the gentleman's profession," Minnesota's architects, male and female, might very well be marching in a picket line today outside the offices of Norwest Banks and Oxford Properties.

Speaking only as an editor, I for one would not blame them. For once again we are witness to the region's architectural firms being treated, by entrepreneurial fiat, as if they simply did not exist. Norwest and Oxford, it seems, have succumbed to a form of corporate myopia whose only remedy is found in hiring the out-of-town architect. Its effects have taken hold in the executive suites of these powerful business partners. There, a list of six architectural firms was drawn up. And from it a lead architect will be chosen to design a gargantuan retail-office complex on an entire block in downtown Minneapolis.

Not a single Minnesota firm is on that list.

As nearly as we can surmise, all six candidate firms for this extraordinary project belong to that coterie of out-of-town architects who are assiduously sought by image-conscious corporations in this logo-crazy age. The work of these architects is evident in Minneapolis, St. Paul and most other cities of comparable size. Some of their office towers have been acclaimed. Many contribute little to the urban fabric. And some may be judged fifty-year urban disasters. But in all cases, the out-of-town architect collects his fee and walks away.

In announcing their newest blockbusters, major developers have a way of making the local architects feel small indeed. "Few other pieces of real estate of comparable potential exist in North America," declares Norwest's chairman John W. Morrison in a press release, "situated as this is at the very heart of a great city." What local would presume to get a crack at *this* piece of real estate!

One may wonder why the Norwest-Oxford partners, if only as a matter of civic politesse, did not include Minnesota firms in the list of candidates. The explanation of record is that this particular project's size and complexity limit the field to firms with a track record for doing work of a similar scope. What criteria were used? The developers haven't told us. They have volunteered,

however, that some work on the job may be given, in association with the lead architect, to local firms.

No firm is ever averse to getting work. But Norwest-Oxford's position must strike many Minnesota architects—or, for that matter, architects in other places where developers circumvent them on major projects—as dodging the main issue. Which is—are a city's powerful financial leaders at all motivated to build a quality environment with our able professionals, or merely to build monuments to themselves? If the latter, the evidence grows that monuments have a way of humiliating their builders.

As Norwest's chairman Morrison affirms, the Norwest-Oxford project's site is remarkable. Its neighbors across the street on two sides are the IDS Tower, the most admired modern building in the Twin Cities, and City Center, the most denigrated. Each is, of course, the product of a celebrity architectural firm. That the Norwest-Oxford partners aspire to build an even more ostentatious building seems certain: though jammed tight against its hapless neighbors, it may be taller than either, thereby revealing a second developer's malady known as Manhattanization.

It was Harry Weese, an architect as well known for his perspicacity as his buildings, who some years ago put the high-rise office tower in its contextual place. He proposed that a stock blueprint for this building type be prepared and made available to developers everywhere. Thus, reasoned Weese, instead of building cities throughout the country that look almost alike, our entrepreneurial class could gain the means of making them look exactly alike.

Though playfully mischievous, Weese's proposal contains two inferences that ought to be pondered by those who would hire out-of-town designers to do 65-story monuments in downtown Minneapolis. The one is that the office tower, no matter how ambitiously complex, is scarcely a building type beyond the abilities of Minnesota architects. The other is that if bankers and developers are truly interested in making their town qualitatively different from all others, they need to nourish our regional substance. Were they alive today, Minnesotans Cass Gilbert, Harry Jones and Ed Lundie, among others, would doubtless agree.



William Houseman
Editor



Elegance Reclaimed

Its woebegone years behind it, a splendidly restored Saint Paul Hotel now enriches the city of the same name

The recently renovated Saint Paul Hotel, once one of the city's most elegant establishments, again lives up to its early renown. Designed by Reed and Stem, architects of New York City's Grand Central Station and the St. Paul Auditorium, the Saint Paul opened its doors in 1910. For decades it catered to debutantes, carnival queens, politicians and nabobs such as railroad magnate James J. Hill. Then, predictably, its glitter dimmed and it became still another shabby candidate for the wrecker's ball.

In 1978, it was sold to a group of St. Paulites determined to restore it. Two venture partners, the Lincoln Hotel Corporation and the Jefferson Company, vowed to bring back the old building's architectural and civic graces. To that end they selected architects Hammel, Green and Abrahamson of Minneapolis who brought in interior designer Sarah Lee of Tom Lee, Ltd., New York, noted for the Helmsley Palace design. More a reconstruction than a restoration, the original 350 guest rooms were completely gutted and enlarged, reducing the number to 255. The renovation is, in project architect Dan Avchen's mind, indicative of the feeling St. Paulites have about their city. "It's old, it's elegant, low key with a quiet refinement."

The hotel's main entrance was sensibly relocated to its Rice Park side, where it joins the company of its cultivated neighbors—the Landmark Center, the St. Paul Library, and the Ordway Music Theater (now under construction) designed by Benjamin Thompson Associates. Few parks have such a cultural edge.

The \$26 million project was financed in part by an Urban Development Action Grant and the sale of revenue bonds by the St. Paul Port Authority. Claims Louis Zelle of the Jefferson Company, "The financing and real estate transactions for the Saint Paul created the single most complicated deal ever to take place in Minnesota." Doubtless, to its patrons the deal was worth it.



Photos: Lea Babcock



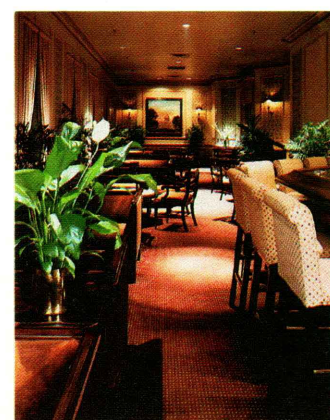
At the end of the drive a low wall and wrought iron lamppost and fence borrowed from former neighbor the Karl Hotel rims the edge of the hotel's lawn. The reflective glass of the Amhoist Towers, designed by BRW Architects of Minneapolis (see also page 53), mirrors the hotel's restored exterior (opposite, left) of Indiana limestone, glazed tile, white terracotta and Italianate cornice. The hotel benefits visibly from this sleek new structure which doubles the impression it makes on the neighborhood. Within walking distance of the hotel are the Civic Center, the Science Museum, the McKnight Omnitheater, and Town Square. The relocated main entrance on Market Street (above) creates a new link between the shopping district and Rice Park and the cultural institutions that border it.

The original entrance on St. Peter Street (below) is intentionally understated, however, to encourage pedestrian circulation via the Amhoist building skyway.





Like the city itself, the Saint Paul is designed to please perennially



The exterior's cosmopolitan flavor is echoed inside the Saint Paul. In the lobby (opposite) guests may take afternoon tea or cocktails. The lounge area is gently lit by four chandeliers, three of them Saint Paul originals from the grand ballroom.

The sophistication of the main floor extends to the Bar (below, right) with its Napoleonic tables, brown velvet chairs and banquettes and bronze mirrored bar. Canopied windows were added to offer an expansive view of Rice Park. In the evening, a musician plays melodies at the 1910 Chickering piano.

A grand circular stairway leads to the hotel's restaurants on the lower level: L'Etoile, the formal dining room (below, left), and the delft blue Cafe (above, left). L'Etoile's mirrored foyer reflects the inlaid marble floor and vermeil chandelier. Inside the 90-seat restaurant, patrons enjoy 18th and 19th century paintings on loan from the Minnesota Museum of Art and Christie's in New York.

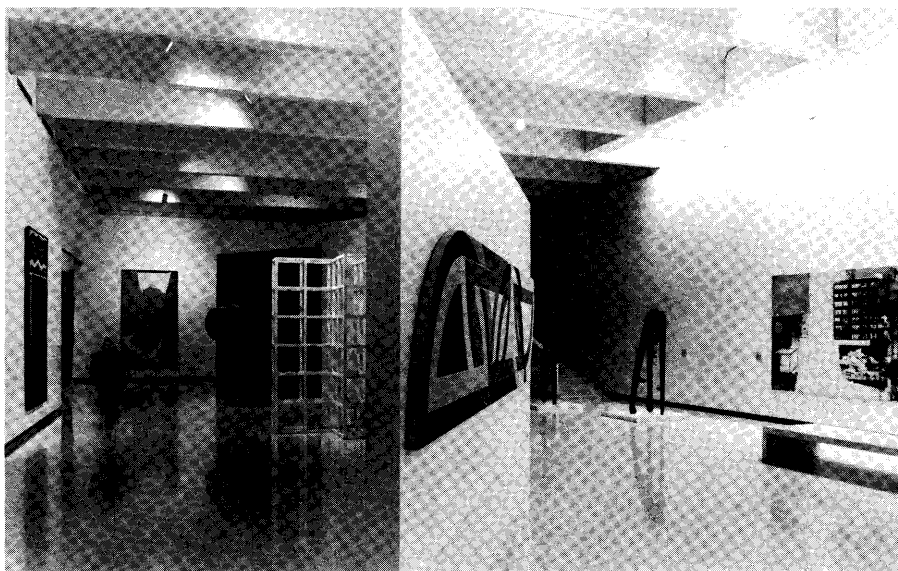
Spacious guest rooms (above, right) emphasize comfort.

A PRIDE OF MUSEUMS

By their collective achievements, the Twin Cities' four major museums wield an enviable cultural clout

By David Coggins

If museums make a city, Minneapolis and St. Paul are indeed doubly urban. Twin Cities museums have become such vital cultural institutions that viewing an exhibit or attending a pro-



gram is an elbow-jostling occasion. Though the Walker Art Center and the Minneapolis Institute of Arts are based in Minneapolis and the Minnesota Museum of Art and the Science Museum in St. Paul, they are truly cultural resources of regional import. And their architectural presence equals their cultural impact. Each museum building is a gem, as distinctive as the programs and collections it houses.

Many suggest the Walker Art Center is the best contemporary art museum in the country. A good permanent collection, first-rate exhibitions and excellent performing arts and film programs earn the Walker resounding praise.

The Walker embraces all the arts not just the visual arts. "Our approach is multidisciplinary," says Graham Beal, chief curator at the Walker for the last six years. "We are interested in all art forms of the 20th century, in the relationship between disciplines."

Originally a gallery that displayed the art collection of Minneapolis lumberman T. B. Walker, the Art Center first opened in 1927 in a Moorish building on its present site. In 1971, it moved

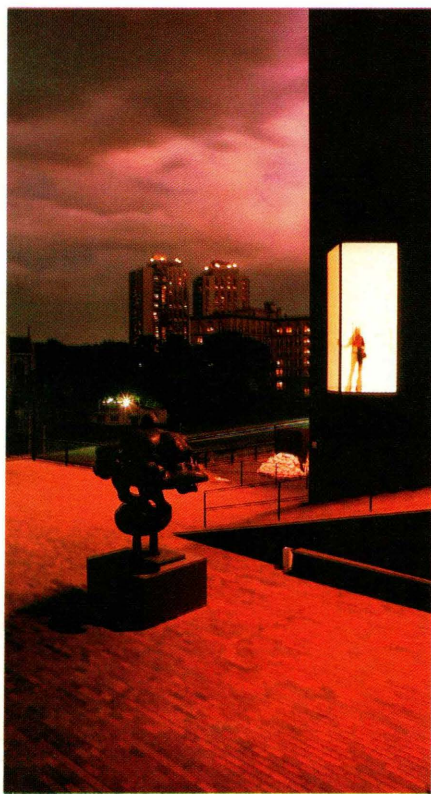
into its present stunning building on Vineland Place. Designed by Edward Larrabee Barnes, the building's alternating half levels form a perfect place to mount and view a show. Though the museum's size is modest, the art never suffers from lack of space. This is due as much to the care with which the Walker installs an exhibition as it is to the building's intelligent design.

The museum's permanent collection contains such highly regarded early 20th century works as Franz Marc's "The Large Blue Horses," Lyonel Feininger's "Chapel of the Minorities II," and Edward Hopper's "Office at Night." Other artists represented in the collection make up a who's who of modern art. Painters include Milton Avery, Robert Rauschenberg, Georgia O'Keeffe, Robert Motherwell, and many others. Sculptors Louise Nevelson, Alexander Calder, Jacques Lipschitz, George Segal, and Anthony Caro are represented. The Walker's collection of sculpture has been shrewdly selected and felicitously displayed, mostly on outdoor terraces.

The Center's permanent collection is indeed distinguished, but this museum particularly excels at organizing major traveling exhibitions. The prestige of the Walker's remarkable Freidmans, Martin, the Center's director, and Mildred, its curator of design, helps the museum bring off such artistic *coups* as the Picasso exhibit in 1980 and the De Stijl retrospective in 1982. Both premiered at the Walker and then traveled through the country and to Europe.

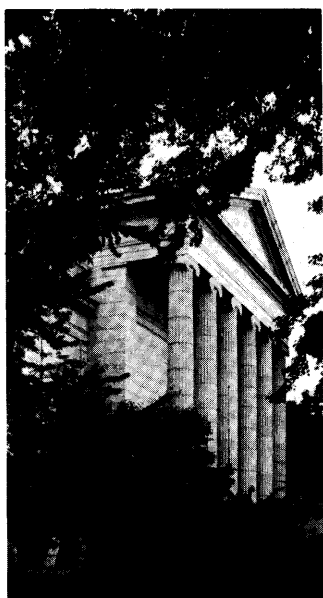
"We have roughly twelve shows a year," says Beal. "We try to achieve a balance in our programming between sculpture and painting, old and young artists, foreign and American, and between shows we organize and ones we bring in." Along with shows from other institutions (this year's include *Georges Braque: Three Exhibitions* organized by the Phillips Collection and *Milton Avery* from the Whitney Museum), the work of local artists get regular billing.

As for the museum's other activities, hardly a day passes when an artistic event doesn't occur at the Walker. More than 200 lectures, readings and performances are sponsored annually by

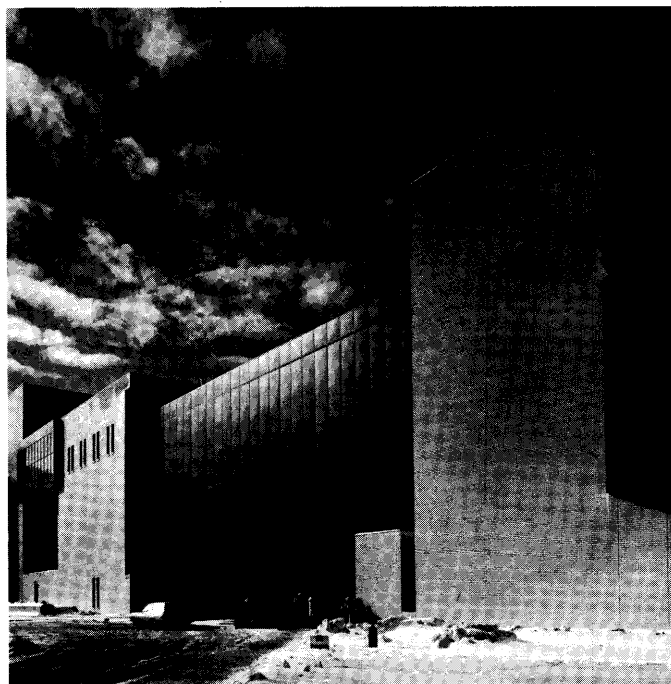


The Walker Art Center deserves its many architectural awards. As an environment designed to make art appreciation an actionable interest, it is perhaps unmatched by any museum in the country. Both in plan and space allocation, the Walker lends itself to the curatorial philosophy that each exhibition is a new invention requiring new everything—walls, colors, lighting, graphics, supplementing filmstrips, promotional tie-ins, collateral seminars, ad infinitum. At the moment, the Center is spending \$2.9 million to add 23,000 square feet. Edward Larrabee Barnes, who designed the original building, is working with Hammel, Green and Abrahamson on the additions and remodeling. Not surprisingly, most of the money will go for energizing rather than contemplative things: an open-area art laboratory, a 70-seat lecture room, expanded library and a new print study room. Also not surprising is the Walker's determination to preserve the character of the original building, now going on twelve years old. Toward this end, most of the new space will be underground.

Photographs by
Phillip MacMillan James



Few architectural composites express their historic and aesthetic differences more conclusively than the Minneapolis Institute of Arts. The original building (1912–14) designed by McKim, Mead and White epitomizes Beaux Arts thinking at its aspirational best. Sad to say, the architects' proposal for a grander museum occupying an entire block was too rich an idea to build. Sixty years later, the block was covered, and in a manner inconceivable to McKim et al. The "addition" by Kenzo Tange is huge, stark and striking. Tange, in association with Parker, Klein Associates, in effect designed a whole new complex—museum space, art school, children's theater, parking garage—and stapled it to the old building. Paradoxically, the new complex wasn't fully realized, either: money ran out before major interior space could be finished. Thanks to a private donor, plans for completing this work are now underway.



the museum, making its performing arts program the largest of any American museum. Its film program is even busier; it shows over 300 films a year. During the 1981–82 season, it was possible to hear Jorge Luis Borges read poetry, listen to the Phillip Glass Ensemble, watch Trish Brown dance, or see a Satyajit Ray film.

If organizing temporary exhibitions of contemporary art is the Walker's forte, what distinguishes Minneapolis' other major museum, the Minneapolis Institute of Arts, is its superb permanent collection. Works date from ancient times to the present and range from European and American paintings, sculpture, prints, drawings, photographs, and decorative arts to works from African, Oriental, Oceanic, and native North and South American cultures.

"We have 75,000 works," says Michael Conforti, chief curator at the Institute. "We are one of the ten largest museums in the country in terms of our collection." In both quality and quantity, the Institute's collection is among the best in the country.

Like most regional museums in America, the Institute is encyclopedic in nature. "Regional museums were based on the Metropolitan Museum in New York and on museums in Europe," Conforti says. As an encyclopedic museum, its goal is to collect and display the best works it can find from all parts of the world and from all periods of history.

This is easier said than done, of course. Masterpieces are as expensive as they are hard to find, but the Institute has done remarkably well in acquiring major works by major artists of the past. It may have only one piece by a certain artist, but that piece, according to Conforti, is often the best to be found in an American museum. Topping a list of many masterpieces are Rembrandt's "Lucretia," Poussin's "Death of Germanicus," Chardin's "The Attributes of the Arts," Delacroix's "Fakirs of Tangiers," Bonnard's "The Dining Room," and Van Gogh's "Olive Trees."

The Institute also boasts an impeccable collection of Chinese bronzes and Japanese prints as well as the famous Paul Revere Templeman Tea Service. Included in its collection of 40,000 prints are the classic "Adam and Eve" by Dürer and "Ecce Homo" by Rembrandt. Degas, Watteau, and Millet are among the artists whose works are included in the museum's 2,000 drawings.

It is hard to imagine, wandering the Institute's numerous and spacious galleries nowadays, that when it first displayed works in 1889 (it was a gallery then, not a museum) they were housed in a single room, 27 by 100 feet, in the

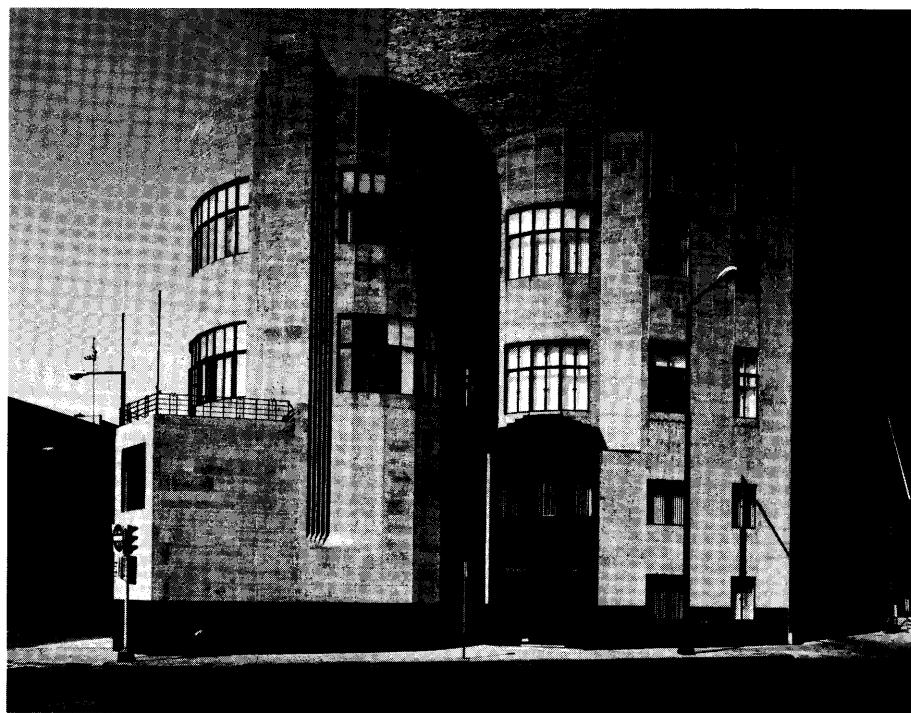
old Minneapolis Public Library. The Institute first opened its doors in 1915 under the auspices of the Minneapolis Society of Fine Arts (which is celebrating its 100th anniversary this year). The classical facade of the original McKim, Mead and White building still stands on the north side of the museum's present home at Third Avenue and 24th Street. A new building designed by Kenzo Tange was built around the original one in 1974.

The museum regularly presents exhibitions that provide a more comprehensive look at some part of its permanent collection. Typical of these invariably handsome and well conceived shows was the exhibit of silver in 1982 and *French Drawings, Watercolors and Pastels from the Permanent Collection* in 1981. Traveling exhibitions at the Institute are consistently good. Two prime examples: the 1982 show, *Impressionism and the Modern Vision*, from the Phillips Collection and 1983's *Northern Light: Realism and Symbolism in Scandinavian Painting, 1880–1910*.

The Institute's photography department, begun in 1972, has put together a fine collection: It includes photographs by Walker Evans, Edward Weston, Lee Freidlander, and Gary Winogrand. Its exhibitions, such as the recent one of Eugene Atget's photographs of old France, are exceptional. The museum, much to its credit, also sponsors a program that enables Minnesota artists to organize and present exhibitions of their works in its galleries.

If the Walker places Minneapolis squarely in the forefront of the modern art world, the size and substance of the Institute grounds the commu-

The building that has housed the Minnesota Museum of Art since 1972 occupies a special niche in the region's 20th century architecture. Commissioned in 1929 and completed in 1931 as the new home of the St. Paul Women's City Club, its strong, spare form and unadorned materials caused a stir at home and abroad. The Architectural League of New York recognized its innovative character in 1932 in its annual exhibition. In retrospect, what made the City Club so provocative was its point of arrival—after the Beaux Arts star had fallen and before international Modernism had risen. Its architect, Norwegian-born Magnus Jemne (1882–1967) once explained, "We wanted simplicity and economy, and we were not held down by any ancient ideas of architecture." Jemne's artist wife, Elsa Laubach Jemne, designed the terrazzo floors and a major mural (now lost). Also working with Jemne was interior designer Frank B. Post, who designed and integrated the furniture, colors and lighting in a way that presaged the Modern movement's emphasis on architectonic resolutions of all design questions.



nity firmly in the civilization of past and present.

Across the river, a smaller, quieter museum enriches St. Paul's cultural life. Neither the encyclopedic nor the avant-garde museum, the Minnesota Museum of Art is developing its own curatorial point of view. Following a major reorganization three years ago, the museum has sharpened its focus on 19th and 20th century art with an emphasis on American art of the first half of the 20th century. "We want to avoid duplication," says acting MMA president Dick Magnuson. "We must provide exhibitions and educational experiences not found elsewhere."

The museum is well on its way to making a name by specializing in the early years of America modernism, according to Thomas S. Holman, curator of collections. Its modest permanent collection, housed in an elegant Art Deco building on St. Peter and Kellogg, contains works by such early American modernists as Robert Henri, George Luks, and Stuart Davis. The best of them, in Holman's opinion, are Davis' "History of Communications" and Luks' "Faneuil Hall, Boston."

The MMA's exhibition galleries are in the Landmark Center, a two-minute walk from the permanent collection. American art of the early 20th century naturally comprises a major element in the museum's exhibitions. This year, *Benton's Bentons* displayed paintings from his own collection, and *Stuart Davis: The Formative Years, 1910-1930* documents this American artist's early development.

Photography, architecture, and crafts are other areas the museum has chosen to highlight in its exhibitions. It has recently mounted shows on Prairie School architecture, which was highly successful, and modern Scandinavian decorative arts. Alfred Stieglitz's photography will be exhibited at the Landmark Center in the fall.

Worth seeing when visiting the intimate St. Peter building is the Oriental collection, particularly the beautiful Chinese figure Kuan Yin and the T'ang Horse. The museum also owns a significant body of contemporary American drawings as well as a great many works by St. Paul sculptor Paul Man-ship.

The museum began as an art school in 1924 when a group of students organized classes in downtown St. Paul. A gallery was added in 1939 when the school moved to the Shephard House on Summit Avenue. The museum purchased the former Women's City Club on St. Peter and Kellogg in 1972 and displayed in the St. Paul Arts and Science Center until opening exhibit space in the Landmark Center in 1980.

So far, the museum is moving smartly toward establishing its own identity.

Attendance and membership have soared since the reorganization. It is expected that the arrival of the new director of the museum, Michael James Czarniecki, former director of the Mississippi Museum of Art in Jackson, will further the Minnesota Museum's efforts to establish a presence in the community.

St. Paul's other major museum, the Science Museum of Minnesota, is the oldest of the four major museums, and the most frequently visited. In 1907, the year it was founded, the museum attracted 9,000 visitors to a series of free lectures on topics like "How Contagious Diseases Are Spread" and "St. Petersburg: Autocracy vs. Nihilism." In 1982 attendance at the museum's two buildings on Wabasha and 10th Street topped 725,000.

In 1965, after operating for 37 years in an old mansion, the museum moved to the Arts and Science Center, where it functioned quietly but effectively until 1978. In 1978 it opened a sleek new building, designed by Hammel, Green and Abrahamson, across the street, and overnight became one of the Twin Cities' hottest attractions, cultural or otherwise.

"We started to compare in attendance with the Minnesota Zoo and the major sports teams," says Joel Orlen,

As architecture, the Science Museum of Minnesota demonstrates the skilled designer's ability not only to make good buildings but also to make good things happen inside them. The museum's main exhibit and gallery spaces—visually varied and kinetically pulsating—suggest a fanciful factory for sharpening the public's wits. But the major attraction is a separate entity—the William L. McKnight-3M Omnitheater, a great hemispherical dome, 76 feet in diameter, 7,300 square feet in area, and known to be one of the most technically advanced "planetarium-theaters" in the world. Designed, as was the whole museum, by Hammel, Green and Abrahamson, the 330-seat Omnitheater imposed unprecedented programmatic demands on the architects. Among them: incorporation of the world's largest film format system, thus making possible the projection of films ten times the size of conventional theater productions to an audience perched in seats tilted backward 30 degrees while being engulfed by the hemispherical projection of sight and sound of such sensory impact as to have been dubbed "beyond reality."



vice-president of the museum. Principle among the reasons for the sudden popularity: a sensational high-tech Omnitheater and innovative hands-on exhibits.

By far the museum's biggest drawing card, the Omnitheater is a domed theater with a floor-to-ceiling screen upon which an Omnimax projector, the world's largest, flashes huge pictures that surround and engulf the viewer.

Its Omnitheater and hands-on exhibits make the Science Museum everybody's favorite



Omnitheater films, which change every six months and are often produced by the museum itself, may take the viewer through the experience of creation or underwater exploration. A recent feature: "Darwin on the Galapagos."

The participatory exhibits in the technology and anthropology halls, on the first two floors of the new building, are also extremely popular. "We helped pioneer this style of exhibiting," Orlen says. "These exhibits are colorful, alive, dynamic. They are more than just four walls and glass cases." Here, exhibits entertain while they educate, people learn by participating rather than just observing.

In the anthropology hall, visitors can grind corn into flour on a stone mortar the way Hopi Indians did, step inside a replica of a Mayan hut, or make their faces look like the brightly colored faces of African tribesmen. There are many items of the "behind the glass, do not touch" variety, too, including beautiful pre-Columbian Peruvian textiles, ceramic pottery made by Indians of the

American Southwest, and an Egyptian mummy. Almost all exhibits in the newly expanded technology hall, or "science arcade," as Orlen calls it, are hands-on and are designed to show how technology extends human capabilities. One popular exhibit involves programming a computer to guide a turtle-robot through a maze; another invites the visitor to move heavy weights inside a plexiglass box by means of a large remote-controlled, electrically powered arm.

The third floor is used for traveling exhibitions. Recently on view here was an absorbing exhibit, organized by the museum, on the heart and modern medical technology.

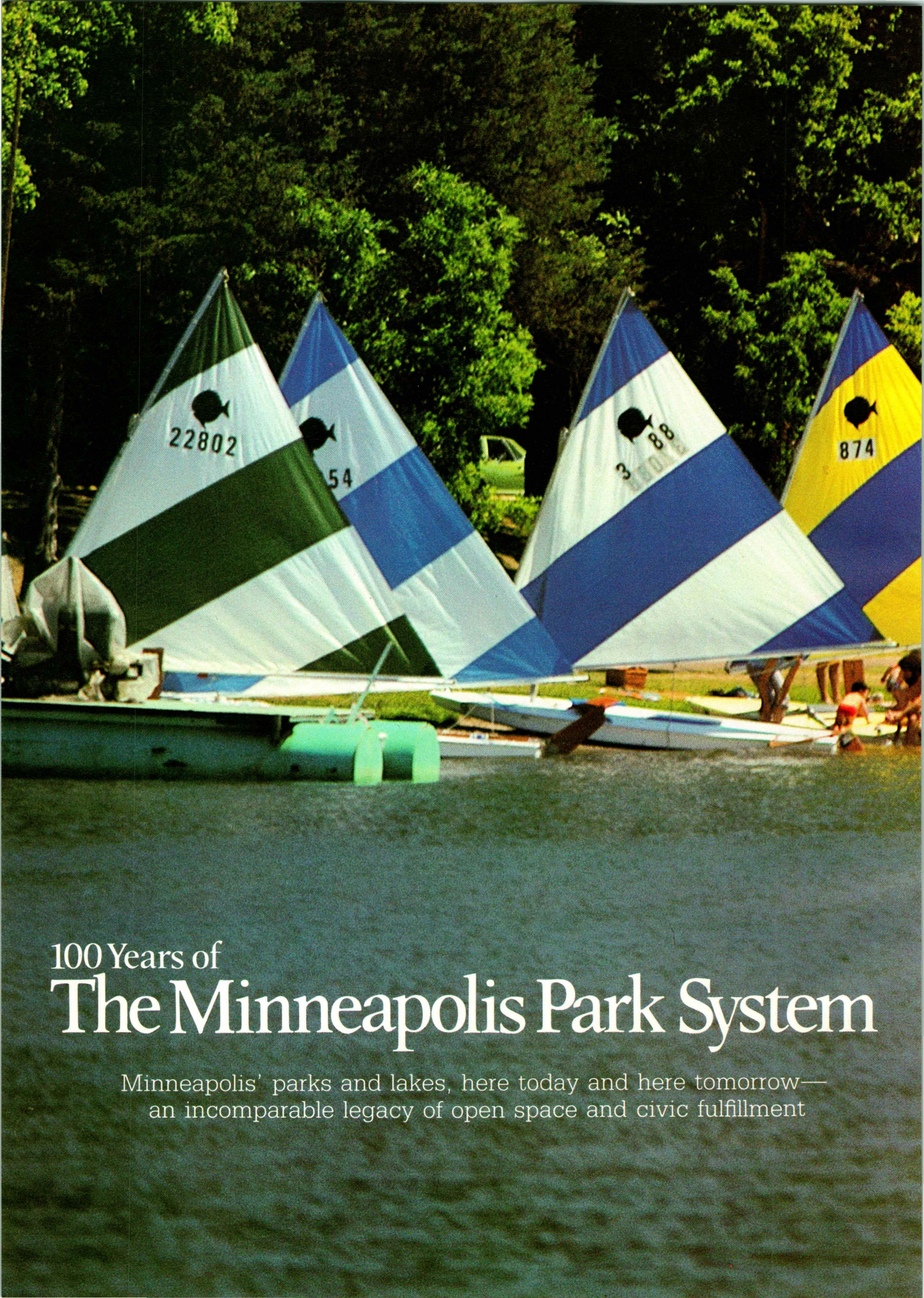
Biology and paleontology exhibits in the old building are displayed in a more traditional style. A skeleton of a Triceratops, excavated and assembled by the museum and one of four mounted in the world, is a children's favorite. Outside the dinosaur laboratory, visitors can watch museum staff in the process of assembling the skel-

eton of a 55-foot *Camarasaurus*.

An exhibit of specimens collected by museum staff scientists on their expeditions around the world reveals to viewers what especially interests them. These specimens are but a fraction of the 1,500,000 items in the museum's collections. Their collective purpose, as Orlen says, is "to advance science . . . to collect specimens, preserve them for study by scholars, and to put them on exhibit. We're pleased that the museum has gained an excellent reputation in the area of scientific research."

The Twin Cities' four major museums are by no means the only cultural game in town. According to one count, there are over 40 museums in this area. Many of the smaller ones are authentic jewels, as diverting and enlightening in their way as the larger ones, and they should not be overlooked.

David Coggins is a Minneapolis writer with a special interest in the arts.

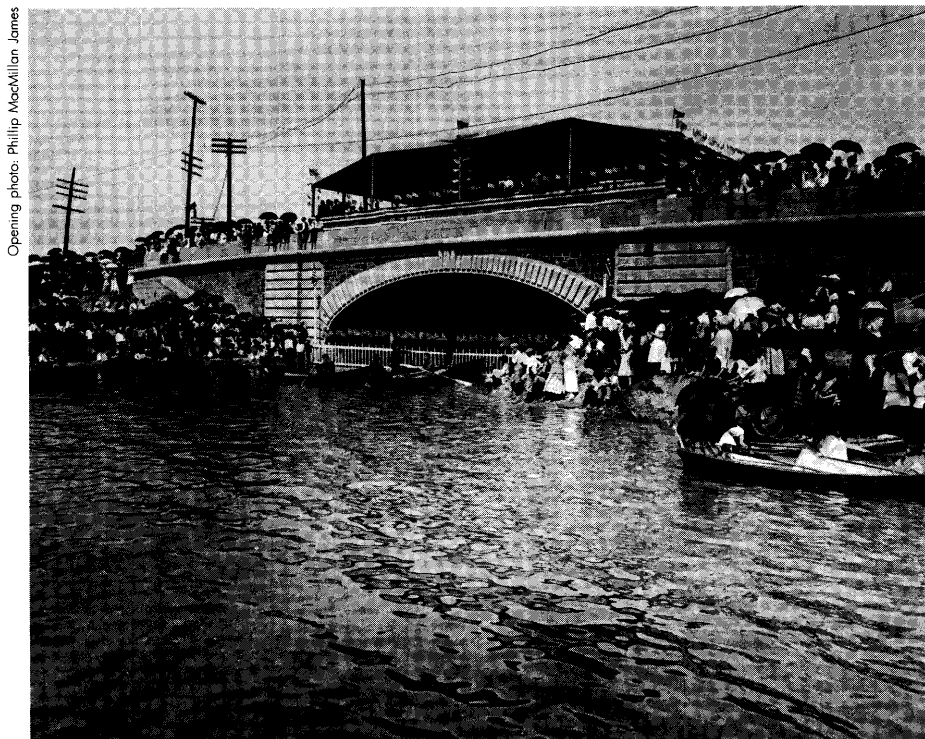


100 Years of The Minneapolis Park System

Minneapolis' parks and lakes, here today and here tomorrow—
an incomparable legacy of open space and civic fulfillment



Pride and profit enabled parks and city neighborhoods to grow hand in hand



Opening photo: Phillip MacWilliam James

Minneapolis Park and Recreation Board

"Linking of the Lakes," Lake Calhoun, 1911



Minneapolis Park and Recreation Board

High diving, Lake Harriet Pavilion, c. 1915



Minneapolis Public Library

Model boat races, Powderhorn Park, 1935



Minneapolis Public Library

Tree planting, Loring Park, 1916

We suggest that Minneapolitans make a vow never to fire off another rocket nor gratify themselves with the sound of orchestral music, nor indulge in any sort of civic merry-making until the municipality has furnished a fitting spot with green turf under foot, with arching boughs overhead, and Heaven's high dome above in which there will be room for all to come together in a free communion of cheeriness and gay humor.

Minneapolis Tribune, 1880



One hundred years ago it began with the vision of a few forward-looking men and women. On April 3, 1883, the Minneapolis park board was created. Its *raison d'être*: to create a park system for a great me-

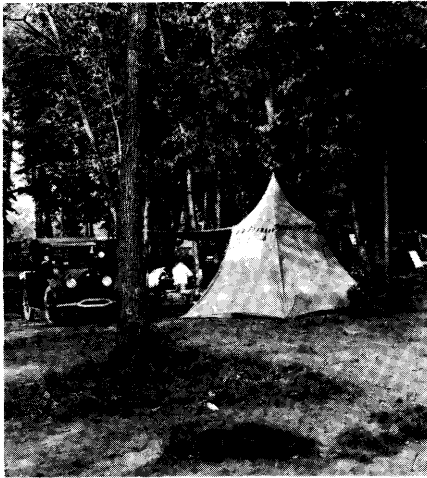
tropolis. Said H. W. S. Cleveland, one of America's great landscape architects and the park board's first superintendent: "Look forward for a century, to the time when the city has a population of a million, and think what will be their wants. They will have wealth enough to purchase all that money can buy, but all their wealth cannot purchase a lost opportunity."

One opportunity had already been lost. Some "park-minded men" had petitioned the city to buy the north half of Nicollet Island in 1866. In a referendum of a thousand Minneapolis voters, it failed by 85 votes. Only with the creation of an independent park board solely devoted to acquiring and maintaining park land did Minneapolis' world-famous system develop.

Certainly the year 1883 ensured the city's future greatness. Of the popula-

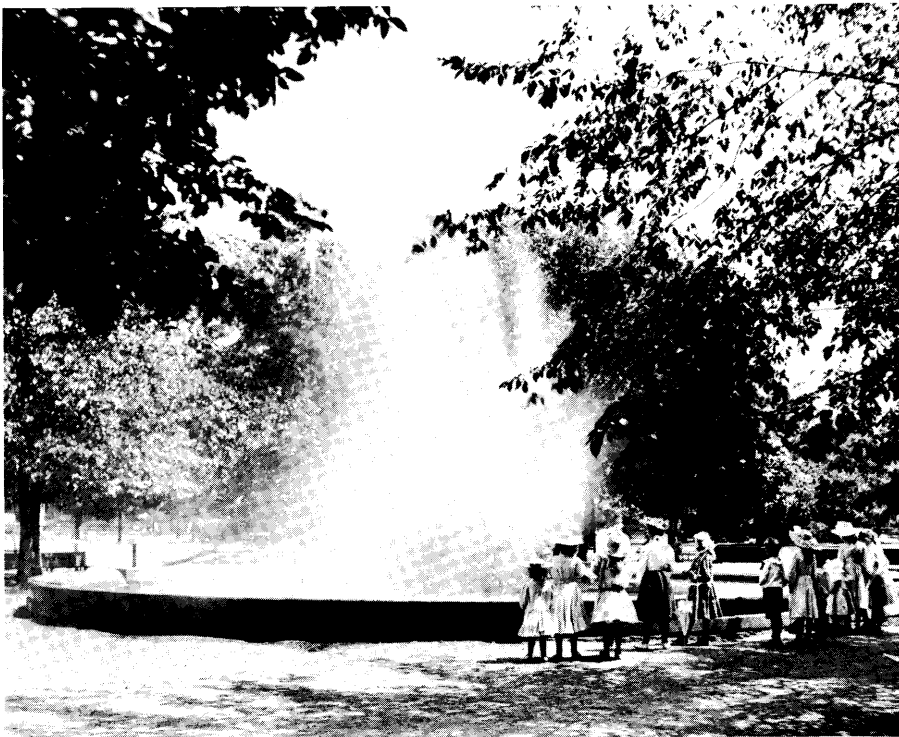
tion of 100,000, half had arrived in the prior two years. The first art gallery, (the Society of Fine Arts), the first public library (the Athenaeum), the first club (the Minneapolis Club) were established. Electric lights illuminated the city and trolleys rumbled down the tracks of the Street Railway Company, opening distant areas like Kenwood to residential development. Minneapolis was the flour capital of the world. If any of these achievements has made Minneapolis famous for its beauty, it is the parks and lakes which the park board has assiduously acquired and religiously maintained.

Elliot's Gardens, the grounds of Dr. Jacob Elliot's former home, became the park board's first large park. Central Park, now called Loring Park for Charles M. Loring, first president of the park board, Logan Park, and Farview Park



Minneapolis Public Library

Tourist camp, Minnehaha Park, c. 1920



Minneapolis Public Library and Information Center

Logan Park fountain, 1904

swiftly followed. Colonel William S. King, a park board member, donated Lake Harriet and 55 acres around it. Land was purchased, condemned, and donated at a dizzying pace through the 1880s and '90s, just as quickly as houses and stores sprung up in the new city additions. The proximity of so many of the new houses to lakes or parks made them all the more attractive.

The relationship between parks and real estate development was never far from Cleveland's mind. One of the initiators of Central Park in New York City, the country's first public park, Cleveland well knew what investment parks would engender. But for a young city like Minneapolis he favored not one huge "driving" park, but "an extended system of boulevards, or ornamental avenues" linking together the outstanding natural features of the city—

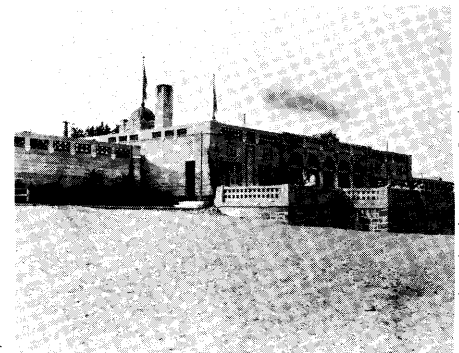
the lakes, the river, the hilly ground to the west. "The Grand Rounds," as it was called, would completely encircle the city with twenty miles of parkways, most within two miles of the business center. Parkways would line the lakes, link parks to each other, and, most important of all, skirt the Mississippi River gorge, preserving its scenic beauty for all time. In addition, Hennepin and Lyndale Avenues and Lake Street were to become wide ornamental boulevards to encourage the establishment of more elegant quarters than these flat areas would normally spawn.

The achievement of these lofty plans was steady but not easy. Frozen bog was sawed out in blocks to turn Lake of the Isles from a mosquito-ridden swamp to one of the city's most elegant residential districts. The ornamental boulevards of Hennepin and Lyndale



Minneapolis Park and Recreation Board

The Parade Armory Gardens, 1942



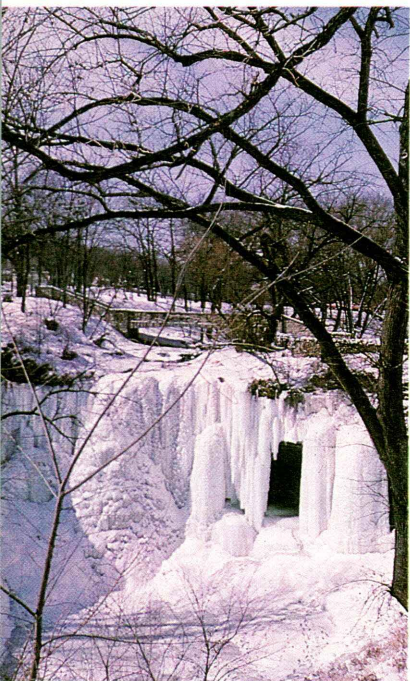
Minneapolis Park and Recreation Board

Lake Calhoun Bathhouse, c. 1929

Avenues became commonplace streets again when an iceman successfully sued the park board for restricting weight on a state highway.

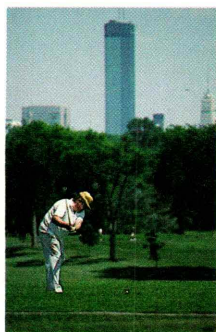
But by 1911 most of the Grand Rounds was complete, and a week-long civic celebration was held to mark the "linking of the lakes;" the opening of the canal between Lake Calhoun and Lake of the Isles. It also marked the end of almost thirty years of intensive park-building. Theodore Wirth, superintendent of the Minneapolis park board from 1906 to 1935, and as such the implementer of much of Cleveland's vision, declared, "The accomplishing of the lake connections marked an epoch in the forward growth and beautification of Minneapolis." So did the parks themselves.

The parks system's odd challenge today is how to manage its runaway success

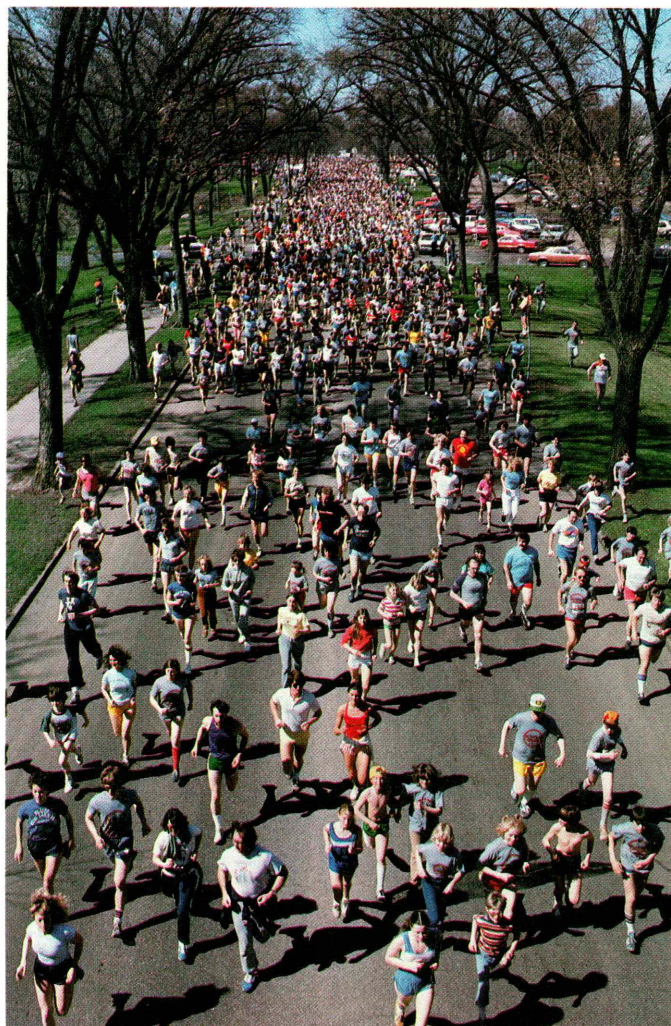


Minnehaha Falls

G. R. Campbell Minneapolis Park and Recreation Board



Golfing at Theodore Wirth



A mass of runners

Kurt Foss



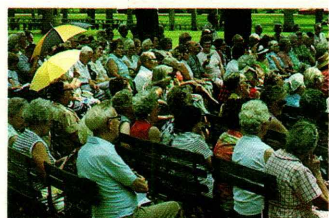
Lake of the Isles

Marc Swanson



Restored trolley at Lake Harriet

Minnesota Museum of Transportation



Concert at Minnehaha Park

Minneapolis Park and Recreation Board

Today the success of the Minneapolis park system is as tangible as breakfast cereal. Every day, thousands of people put on their running shoes or roller skates, hop on their bikes or skateboards, or grasp their walkmans or baby strollers and "go around the lake." The old and young, the firm and infirm use the lakes and parks with a frequency and enthusiasm that attest to the enduring qualities of green grass, trees, water and pathways that are accessible to all. For apartment dwellers, the parks give space, air and sun. For neighborhood residents, outdoor exercise is just beyond the threshold. For children or senior citizens, classes and activities are close by

at neighborhood park centers developed in the 1960s. The pleasure grounds of the 19th century have become the physical fitness setting of the 20th.

These urban open spaces linked by scenic parkways are timeless. In the warm sun of a June evening, one lake can harbor a water ballet of windsurfers, a sailboat race, canoe lessons, an exercise class, half a dozen volleyball games, and legions of walkers, runners, skaters and cyclists. Deep summer shifts activity to beaches and boats. The crisp air and fall color of late September invite promenadors back to the pathways. Bitter January sees fewer crowds, but cross-country skiers and

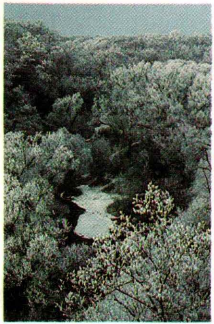
inveterate joggers ply the paths between snowbanks, while skaters enjoy being *on* the lake. An early thaw will see hordes of walkers squishing through the snow, anticipating that first warm day of spring.

In Minneapolis, parks and recreation have enjoyed a happy union. Recreation goes with parks, not schools or welfare departments, as in some cities. The result: a park system responsive to changing recreational needs. One hundred fifty-three parks, sixty playgrounds, five golf courses, two enclosed tennis centers, an ice arena and countless small green spaces provide opportunities for thousands of city dwellers to choose their sport. Indeed



Marc Swanson

Bike racing at Lake of the Isles



Minneapolis Park and Recreation Board

Minnehaha Park



Minneapolis Park and Recreation Board

Eloise Butler Wildflower Garden



Burt Levy

A lone windsurfer



Phillip MacMillan Jones

Swimming at Cedar Lake



Minneapolis Park and Recreation Board

Lake Harriet flower gardens

the system's success has created its greatest problem. It attracts users from all over the metropolitan area while its financial support comes from Minneapolis. And heavy use has created problems other than upkeep. Such incompatible users as bikers, skaters, runners and walkers caused such a safety hazard that separate one-way bike-ski paths have been instituted.

As for the future, landscape architect Cleveland was right about lost opportunities. His plans to develop park land all along the Mississippi River gorge and on Nicollet Island were not achieved in the city-building of the turn of the century. The park board is now bringing these long-delayed dreams to reality.

Plans for West River Road through the Mill District in downtown Minneapolis were announced early this year. They describe a parkway from the University of Minnesota's West Bank to Plymouth Avenue with "land between the avenue and the water reserved for public use," to quote Cleveland. The three-mile stretch will complete a missing link in the Great River Road as well as in the Grand Rounds. And once again, the development of park land is expected to stimulate millions of dollars in development, this time along the river.

Almost half of Nicollet Island has now been gathered by the park board for a historic preserve and open space.

Historic houses, re-use of industrial buildings, and the mix of public and private use of the island will make Nicollet Island a unique addition to the Minneapolis park system.

Like the first wave of park-building, these efforts have been at times tortuous. But, as those first park-minded citizens knew so well, it is a work for all time.

Special thanks to the Minneapolis Park and Recreation Board and the Minneapolis History Collection of the Minneapolis Public Library.

107 ROYALSTON

There are times, a noted writer confesses, when he feels in his heart that he's never left his Minneapolis boyhood home

By Harrison Salisbury

I was born a Victorian child. Edward had ascended the throne by the time of my birth, but Victoria still reigned at 107 Royalston Avenue. My grandmother, Mary Pritchard Salisbury, dressed my father in a black velvet suit with gold embroidery like Little Lord Fauntleroy's and had Mr. Schuesler, the photographer on Hudson Street in Mazomanie, Wisconsin, take his picture on a little rattan chair, looking woeful. My father dressed me in the same suit and took my picture. I hated that Fauntleroy outfit, but when the time came, I dressed my son Michael in it, posed him on the curlicued walnut sofa that had stood in the parlor at 107 and took his picture. Continuity.

In his heart, my father never left the house on Royalston Avenue. There are times when I wonder whether I have. Father sold the house just before I went to college and we moved to Kenwood Hill, but when Father walked home from the factory at night, his legs occasionally took him over the Seventh Street bridge, across the railroad tracks, past the coalyards and up to 107 before he realized that he didn't live there anymore. It was home for him and home for me and hardly a day in my life was to pass without my thinking about it. In strange cities I put myself to sleep walking through the rooms at 107, remembering the long yellow Daghestan runner on the hall floor, the red of the Khiva in the parlor, my mother's favorite picture, "The Age of Innocence," over the sofa, the seven-branched candelabra on the mahogany table that had belonged to my great-great-aunt in Cincinnati (or was it Philadelphia?), the gentle head of a deer (how could my father have shot it?) over the fireplace in the dining room; remembering my grandfather's cherrywood library, the folios of Shakespeare lying flat under Milton's *Paradise Lost* with the Doré engravings. Later I was to discover plain-brown wrapper copies of *What Every Boy Should Know* and *What Every Girl Should Know* hidden back of Milton; the juxtaposition of Doré's naked men and women amid the flames, and the giddy perils of adolescence, convinced me, for a time, that hell was real.

On the library shelves stood vol-

umes of *Scribner's*, *Harper's* and *Century* magazines, bound in black leather by my grandfather. He was a doctor and he read these volumes, sitting in the carved cherrywood rocking chair where he spent the last year of his life, knowing from his own diagnosis that his heart had worn out, reading and drowsing and waiting for it to stop beating, as soon it did. Here was Gibbon's *Rome* and Green's history of England, Grant's memoirs, Charles Dickens and William Makepeace Thackeray, John Greenleaf Whittier and Henry Wadsworth Longfellow, Louisa May Alcott and Ralph Waldo Emerson, Henry Thoreau, James Fenimore Cooper and William Cullen Bryant, a nineteenth-century litany. I read them all, serially, in continuous wonder, shelf by shelf, between the ages of nine and thirteen. I grew up knowing what culture was—it was the books on the walls of my grandfather's study.

To me, 107 Royalston Avenue was more than a house. It was the architecture of the legends that shaped my life.

I took a child's delight in the fact that each principal room of the house was finished in a different wood—oak for front hall and upstairs sitting room, cherry for Dr. Salisbury's library and consulting rooms (which my parents made their bedroom), ash for the dining room, white-painted pine for the parlor. And I took even more delight in the built-in cabinets, bookcases, mantels, cupboards and window seats. The heart of the house was my grandfather's library. At the age of five, I could circle the room without touching the floor, starting with the box couch, covered with a light kilim, hopping to a black wicker chair where my father sat when reading the paper or giving my sister and myself French lessons, then to an easy chair, upholstered in threadbare crimson, always called "the library chair." From its back I clambered to the bookcase where Shakespeare and Milton were kept and worked my way to a built-in writing desk, cluttered with bottles of black, blue and red ink, small pots of glue and paste. I dropped down to a seat below a window looking out on Royalston Avenue, then climbed a pyramid of bookcases, making toe-



holds by pushing back volumes of the *Encyclopaedia Britannica*, ninth edition, in its handsome dark red binding, not yet beginning to peel. The cases were high and scary. It was like skirting a mountain cliff. Then a second window seat, the one where my father kept his architectural publications, another high case, and across to the fireplace mantel.

The mantel was a realm of magic—carved columns, beveled mirror, nooks and recesses. Above, almost beyond sight, stood a plaster bust of William Shakespeare with a small dent in his nose that always made me feel guilty, but I have no recollection of breaking it. The mantel was narrow and dangerous. The mirror, I believed, was the same as that through which Alice ventured in *Through the Looking Glass*. To me there was no barrier between the world of 107 Royalston Avenue and that of Alice, of *The Land of Oz*, of *Heidi* and *Back of the North Wind*, of *Pinocchio* or Selma Lagerlöf's goose girl. I never gave up hope that if I twisted the right cherry knob, a passage would open to the Emerald City, the land of the little people, the roof of the world, the path to China. Possibly an echo of this fantasy was to spur me to the corners of the world—Siberia, the Gobi, Karakoram, Tibet and the high roads of the Himalayas, the Back of the Beyond.

I believed in magic then. I believed in it, I suspect, as firmly as a medieval dweller in London or Bologna or Changan. Nothing suggested to me that magic was not logical. All I needed were the passwords, the keys, the ciphers, the incantations, the powders. Magic powders! The house at 107 Royalston had almost as many mansards as Hawthorne's house had gables. The vanes, the crenellated chimneys, the millwork turned 107 into poetry. Who could doubt secret passages, hidden doors, veiled mysteries?

Sometimes I explored the house room by room, floor by floor (adults never realize what raccoons children are), but I never found the magic powders. The attic was a grotesque of cobwebs, cubbyholes, iron-bound chests, leather valises. There was a cabinet of curios, collected by my father—Indian

peace pipe, feather headdress, tomahawk, opium pipe, bits of amethyst and a pair of buffalo horns. The buffalo horns, mounted on a walnut plaque, were the only remnant of the herds my father had seen stretching across the high-grass prairies as far as the eye could see when he accompanied his father on a trip to the badlands of South Dakota. He saw buffalo hides stacked like cordwood at the raw new stations of the Jim Hill railroads. By my birth, they had vanished almost as totally as the passenger pigeon, whose passing in 1914 saddened my youth. For years I kept hoping I might discover a survivor.

I loved the attic. On the Fourth of July, waking very early, sunlight embroidering the wall of my bedroom. I would go with my father to the attic, fit the American flag onto its wooden pole and, carefully edging it out the window, I paying out the Stars and Stripes into the cool air, Dad setting the pole into the iron flanges on the floor, we would dress the house for the great holiday, the Glorious Fourth.

Christmas was the joy at 107. It began with subtle changes in noises, movements, moods. Mother and Father became more busy. There were comings and goings, openings and closings of doors and closets, whisperings, heads close together, frequent glances at my sister and myself, unexpected hugs and kisses, giggles and mumblings. Christmas was coming and that meant Holtzermann's. Holtzermann's was what generations of children may have imagined Santa's North Pole workshop to have been. It *was* Christmas. I was six years old when I was taken there for the first time, early in World War I, before feelings about the Germans had become strong. We drove in our Studebaker Super-Six, with its jump seats, isinglass side curtains and running boards. Two steamer robes. No heater. The temperature was fifteen degrees above zero and the streets had a footing of packed snow. (Minneapolis did not begin to clear snow from the streets until the mid-1930s because of the heavy horse-drawn sledges.)

Holtzermann's was located in a region beyond Seven Corners, a German and Scandinavian working-class section. I thought it the end of the world.

We walked down a scuffed linoleum staircase into fairyland, miniature Christmas trees made of green fabric, greener than real trees and glittering like stars, mounds of ornaments, red, silver, green and blue, pendants of silver and insets of rose, spun glass suns and moons, forests of red and green and silver birds with real tails (they weren't real at all—they were spun

glass, too, but I didn't know the difference). This dazzled my eyes so that I ran a mittened hand across them.

Slowly we made our way past counters filled with lead soldiers; a bin of grenadiers, a bin of cavalymen, artillerymen with mounted guns, French regiments on parade, the Kaiser's own uhlans, Austrian soldiers in red waistcoats, red-jacketed English guards with high shakos, Russian generals in gold braid and ermine—every soldier in the world except, I think, American. I grasped my father's hand so tightly he smiled at me. On the shelves were sailing ships and dreadnaughts, even tin submarines. Arms for Christmas, guns for the Christ child's birthday.

Years later, I would come upon a statement the Kaiser made to William Bryan Hale of *The New York Times* in the year of my birth, 1908, but not published for two generations. He spoke of the early Christians who propagated the faith by the sword among Teutonic tribes. "The greatest soldiers," said Wilhelm II, "have been Christians." Holtzermann's, I now understood, had constituted a temple to the military-Christian ideology. I loved it. How easy it is to turn children into eager cannon fodder.

We walked and walked and finally arrived in the land of cuckoo clocks, the walls dripping with clocks, long iron chains, pine cone weights, carved Black Forest huts, cuckoos crying the hours in hoarse voices. There, too, were weather vanes with Bavarian men and women who came in and out with the rise and fall of the barometer; bundles of heavy skis (no fancy equipment in those days) and piles of snowshoes; toy trains running through snow passes and halting at Swiss stations, electric headlights gleaming, engine bells ringing, signal towers with red and green lights; turreted castles of Anchor blocks and skyscrapers of Erector steel. My head spun. My mind could not consume it—the piles of *Lebkuchen*, the dark brown,

almost black, sugar-shellacked bells with German saints pictured in blues and browns, the pastry wreaths, the barrels of *Pfeffermuesse*.

Finally we came to a simple vault—no decorations, no glitter, no festoons, just bins of wooden shoes: big wooden shoes for men, smaller for women, still smaller for children, pale, unadorned, naked as bones, wooden shoes, the kind Hans Brinker wore when he was not on his silver skates. There was nothing in the world I wanted more than a pair of these shoes. I never got them.

How, in 1914 and 1915, the war going on, Holtzermann's had stocks of German toys I can't imagine. How did they get through the British blockade? For a while I clung to the romantic idea that the toys had been brought in by Captain Boy-Ed, the German blockade runner who slipped into New York harbor with a cargo of aniline dyes and German drugs, which in those simplistic days American manufacturers didn't make—things like aspirin for headaches and Salvarsan for syphilis.

It never occurred to me that we should boycott Holtzermann's. Nor did it, I think, occur to my father. We went every year, war or no war. I've no idea what Mr. Holtzermann's sentiments were in World War I, but I do know that his nephew who was running the store at the time of World War II was a strong supporter of America First and Charles Lindbergh.

The world I've written about is gone—all of it gone. And 107 Royalston lives only in my imagination. Not a stick, stone, tree, shrub. Not a gingerbread cornice or a granite block from the foundation. Even the alley is gone. Royalston Avenue survives in one signpost which leads nowhere.

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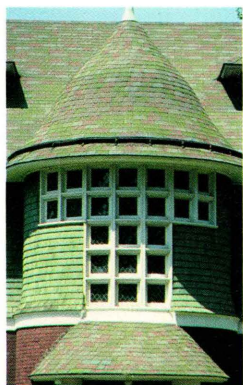
The study of Harrison Salisbury's grandfather, preserved virtually unchanged until the house was sold in 1924

Photo about 1890, by Harrison's father, Percy P. Salisbury

*Othelia Leithead House,
1902 (Palmer, Hall, and
Hunt)*



George Crosby House, 1902 (I. Vernon Hill)



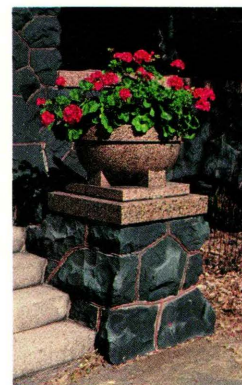
*Warren E. McCord House,
1903 (architect unknown)*

DULUTH

where style went wild

By Paul Clifford Larson

Duluth's great turn-of-the-century boom left the young city with a unique architectural legacy. The "battle of the styles" which held sway in the East overflowed into a great Midwestern melting pot of iron, lumber, milling, shipping, and rail-roading wealth. A madhouse eclecticism emerged. Architects picked pieces from the array of classical, neo-medieval and avant-garde forms then in fashion and attached them to monumental box-shaped houses. In Duluth's substantial East End high above the lake, entire neighborhoods of residences tricked up in this exhilarating manner have survived intact—a testament to the heady period of Midwestern architectural sacrilege.



*Henry H. Meyers House,
1909 (Bray and Nystrom)*



Ward Ames, Jr. House, 1908 (Bray and Nystrom)



Henry H. Meyers House, 1909 (Bray and Nystrom)



Ornamented cubes: the overblown builder's box as a foil for stylistic mayhem

The architecture that grew up in Duluth shortly after 1900 was as remarkable as the city itself. Duluth was an outpost of Eastern civilization stretched along a single great lakeside axis. The residences of its burgeoning East End were as different from the scholarly revivalisms sweeping the country as the Duluth hillside was from Newport Beach. Proper, Eastern eclecticism built up palaces and estates from 2000 years of Greco-Roman revivals and corruptions, including American Georgian. The neo-medieval cottage was also returning, this time in a knowing mix of Gothic and Renaissance, English and French. For this *proper* sort of eclecticism, Duluth imported architects Kees and Colburn from Minneapolis and Bertram Goodhue from New York. Their superb projects (see top right) perfectly define the time span of East End eclecticism, from 1902 to 1916. But they don't define its character.

East End architecture refused to fall into historical categories, however broadly conceived. In attitude, it simply brought the Queen Anne hodgepodge up to date. Its founding spirit was, in fact, Duluth's greatest Queen Anne architect: I. Vernon Hill. He had experimented with a nearly cubical design as early as 1899, just prior to his climactic Queen Anne/Shingle Style houses. The new Duluth eclecticism was soon dominated by this form, the ornamented cube. Hill's first full-blown model was built in 1902 for mining capitalist George Crosby. Its elaborate Vienna/Glasgow/Chicago carving and glazing is superbly countered by sheer walls of dressed sandstone in blocks fully as large as the windows. This opposition of fine detail and bold, materially expressive planarity was repeated in several all-wood cubes and became a major theme of East End eclecticism.

Upon Hill's premature death at 36, his mantle fell to William T. Bray. For a few years, a gargantuan neo-classicism threatened to take over Bray's practice. But Hill's imagery was too firmly implanted and Chicago and Duluth too closely connected. In 1903, the Swedish immigrant Carl E. Nystrom had already introduced Frank Lloyd Wright's new forms and planning schemes to Duluth five years before Wright's influence surfaced in the Twin Cities. When he and Bray formed a partnership in 1906, the ground was laid for a collaboration that encompassed world-wide avant-garde developments and the range of current revival modes.

On a hillside where a Prairie School bungalow might sport Ionic columns and a Georgian manor carry Tudor porches, stylistic categories clashed, blurred, and disappeared.

Several of Bray's associates followed his example. His former and much older partner J. J. Wangenstein embellished his monumental cubes with Flemish, Greco-Roman and Oak Park Georgian decor. But beneath the trimmings, the builder's box was always present. Bray's draftsman Peter M. Olsen joined with Gottlieb R. Magney (later of Foshay

Tower fame) in affixing enormous Beaux Arts detailing to pseudo-Jacobean screen facades.

After a few polite bows to the East, even the respectable firm of Palmer, Hall, and Hunt was smitten by the local spirit of architectural irreverence. In 1902, the firm erected the major Duluth display of lumber-at-work in the Frank Brewer home. Its overblown detailing and a piece-by-piece design scheme knock the house from its Georgian pedestal into the renegade company of the Duluth fantasy cube.



Neoclassical eclecticism. John Pantton House, 1903 (Kees and Colburn)



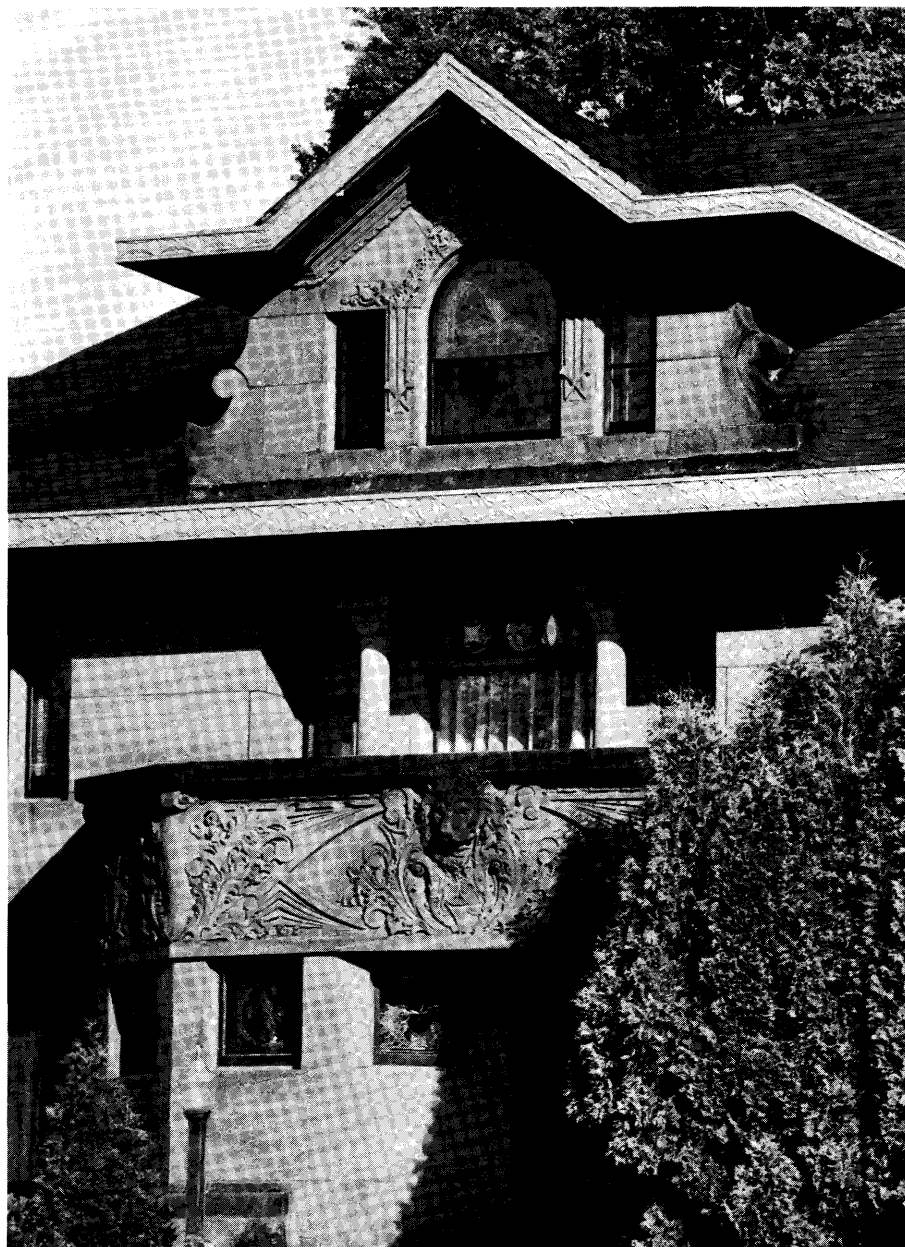
Arts and Crafts eclecticism. Cavour Hartley House, 1915 (Bertram Goodhue)



Flemish pop-ups adorn a monumental cube. John J. Eklund House, 1908-09 (J. J. Wangenstein)



A simple clapboard cube sprouts wood nymphs at the corners. Louis E. Biebermann House, 1902 (I. Vernon Hill)



The flared dormer gable became a hallmark of East End eclecticism; the elaborate carving was a specialty of the architect.

Strictly formal window treatment is decorated with flowing or chainlike ornament. George Crosby House, 1902 (I. Vernon Hill)



Though Wrightian at first glance, the strict window treatment and decoratively terraced veneering place this house unmistakably in Duluth. E. G. Townsend House, 1911 (Bray and Nystrom)

An Oak Park Colonial makes conspicuous use of Menominee brick. Alexander McDougall House, 1910 (Bray and Nystrom)

Porches and windows: often wistful bridges to the lake

Out of the great sea of trends and sources, something like a Duluth style began to surface. A monumental, eclectically detailed and symmetrically ordered box was the basic structure. But Duluth's unusual terrain and geology also asserted themselves. Broad frontal porches detailed in variants of the arts and crafts manner grew out from the houses facing the lake. Like the large stairway lights above them, they dramatized an outlook that was more felt than actually experienced visually, for the lake is hidden to all but the lower streets. The symbolic force of these porches as lake/hillside outlooks is as alive today as it was in 1910. Nearly all remain intact and unrepentantly open, as elegantly useless from a practical point of view as they were on the day they were built.

The other distinctive Duluth addition to the stylistic melange is its local stone. Duluth sits on a bedrock of gabbro, and it continued to build foundations, walls, and facings of this dark, hard stone long after style and technology required it. As a result, even the most mundane builder's box acquired faintly Richardsonian underpinnings, to go along with the refined airs of its front porch.

Whose aspirations did these eclectic residences express? Fully eighty percent of the clients made their fortunes in Duluth's expansion industries. Very few of the nouveau riche thought success demanded a particular look—other than monumental. T. F. Cole, president of the enormous conglomerate Oliver Mining Company, financed half a dozen East End homes, hired three different firms, and collected the gamut of lavish eclecti-boxes. Occasionally a respectable merchant or physician might buy into this cabal of taste gone dotty, but economic booms tend to blur occupational lines. Wangenstein's greatest cube was built for a Dr. J.J. Eklund, who was also president of the Duluth State Bank.



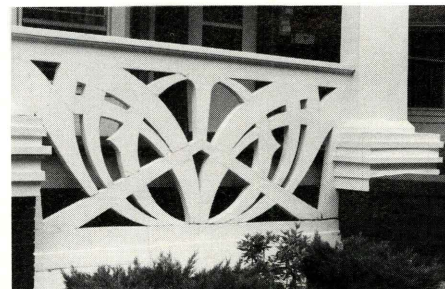
A stacking up of Palladian themes makes a monument of the second story window. Frank A. Brewer House, 1902 (Palmer, Hall, and Hunt)



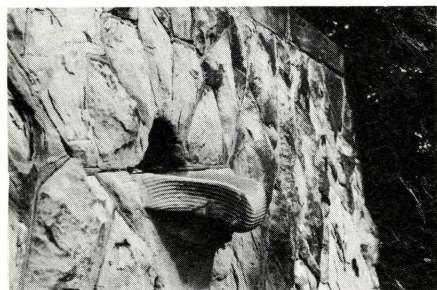
The lofty concrete urns and cornices add a touch of pompous modernity to the ingratiating Jacobean decor of the house behind the porch. J. D. Harrold House, 1910 (William A. Hunt)



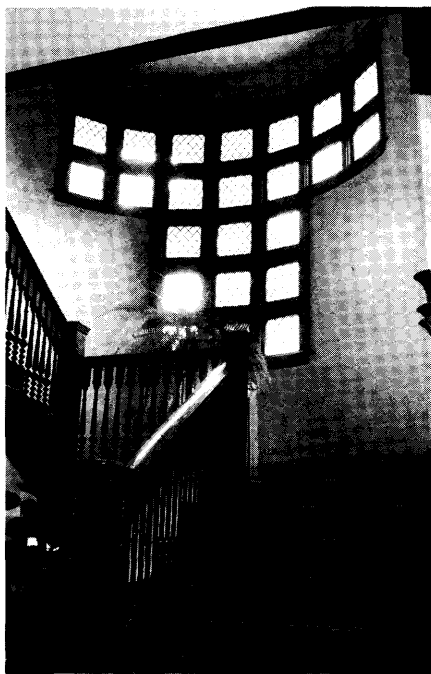
The Palladian trypitich brought up to date with ornament cribbed from Wright's Larkin building. Ward Ames, Jr. House, 1908 (Bray and Nystrom)



Octagonal column, Art Nouveau ballustrade, Prairie School pedestal. William Burgess House, 1904 (William T. Bray)



A gargoyle reduced to tongue alone carries water from a redstone porch. Othelia Leithead House, 1902 (Palmer, Hall, and Hunt)



A glorious Shingle Style stairway light centered in a cube house. Warren E. McCord House, 1903 (architect unknown)



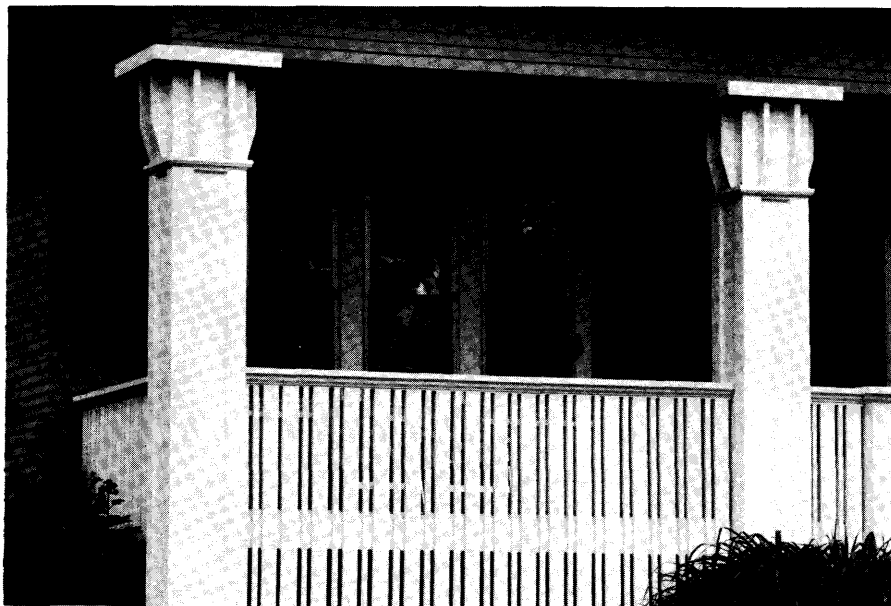
A slab porch, Prairie School in detail, but strictly Beaux Arts in composition. N.C. Clark House, 1910 (Bray and Nystrom)



A Greek fret perches on a very un-Greek place, atop a column. Spec house, 1908-09 (Elliott Lumber Mill)



Hunt's porches seem to be designed independently of the house. One suggests a classic fortress-temple; the other a medieval castle keep. William G. LaRue House, c. 1909 (Attributed to William A. Hunt)

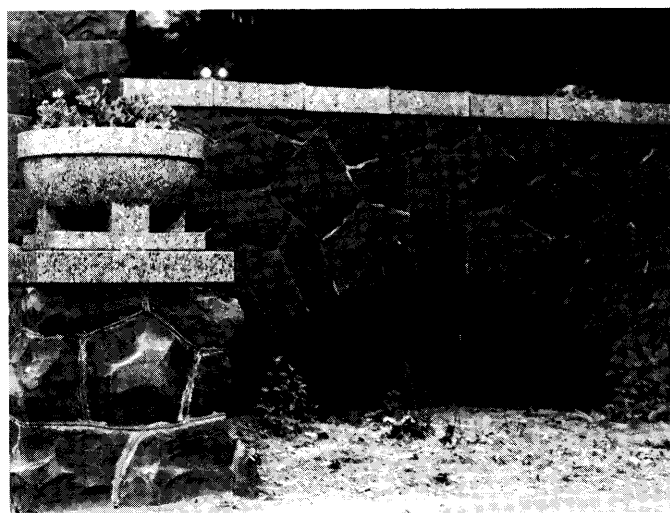


A superbly detailed example of the most characteristic Duluth porch form, broad piers or columns infilled with a fretsawn or latticework ballustrade. J. William Johnson House, 1909 (J. William Johnson, contractor)





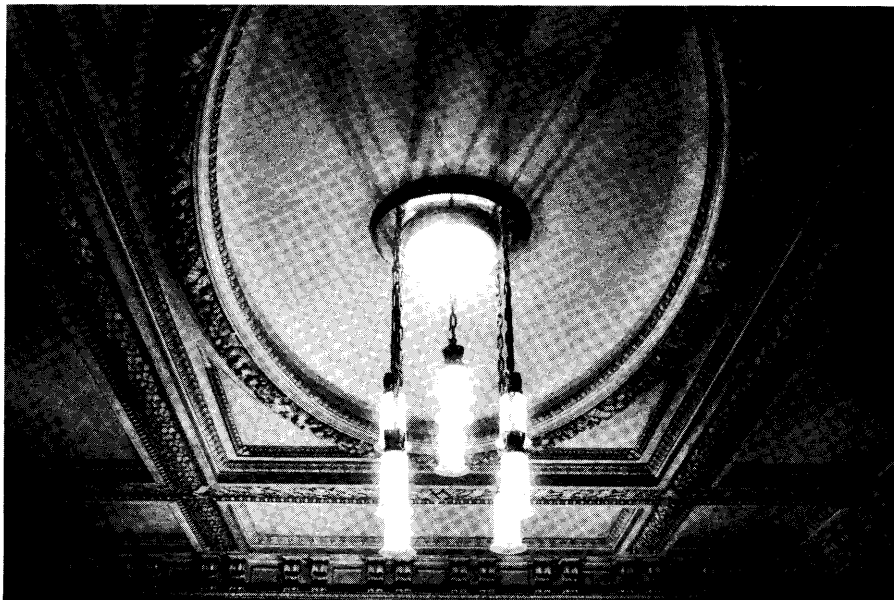
Henry H. Meyers House, 1909 (Bray and Nystrom)



Entry urn and basement window



Central hall



Dining room ceiling



Living room fireplace

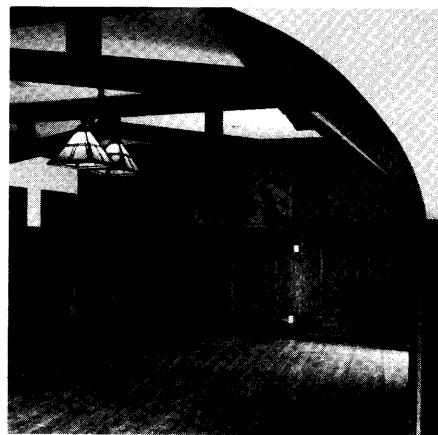
Under a single roof, a surfeit of styles

The capstone of Duluth's architectural elan is Bray and Nystrom's 1909 house for investment broker Henry H. Meyers. Built of basalt, a rock even blacker and denser than gabbro, the house has a material presence that makes its East End peers seem light and airy. Its rugged chateausque contours are relieved by brightly dappled terra cotta trim, a Dutch (or perhaps Jacobean) spout gable on three facades, and a delightful mix of Tudor and Prairie School detailing on the porch.

It is the interiors, however, that amaze and confound. Some, like the central hall with its great ballustrade, defy classification altogether. Light fixtures throughout exploit unlikely syntheses of Louis Tiffany and Frank Lloyd Wright. Ceiling treatments skip eccentrically from Tudor beams to medieval trusswork to the highly detailed white plaster coffers of Christopher Wren's parish churches.

The Meyers home is all done without scholarly scruple, in a spirit of sheer exuberance. The same can be said of most Duluth eclecticism. For a fleeting generation, East End architecture, like the East End pocketbook, had no horizon.

Architectural historian and restoration specialist, Paul Larson co-curated the exhibition of Prairie School architecture held at the Minnesota Museum of Art in 1982.



Billiard room

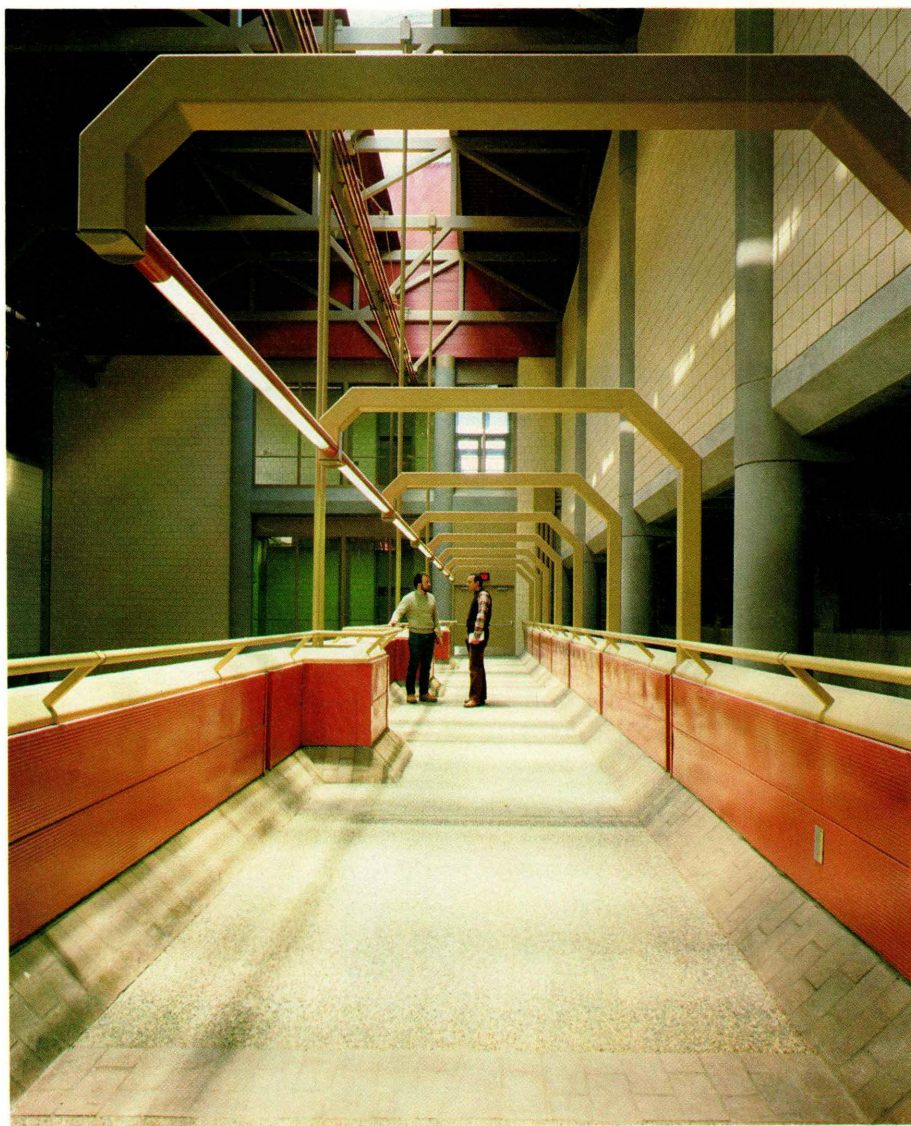
The Remarkable Depths of Innovative Design

Plunging 110 feet to create a work habitat, the Civil/Mineral Engineering Building reaches skyward for energy and daylight

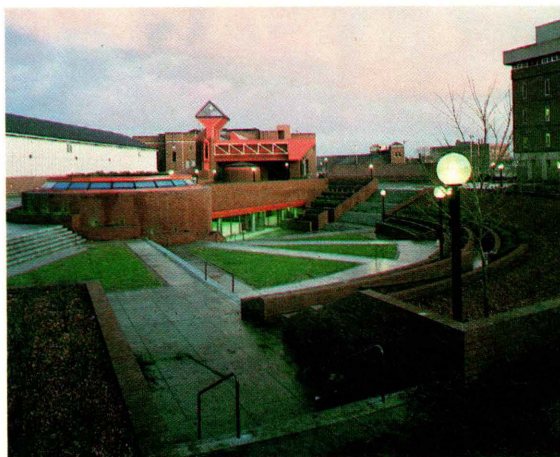
In the single year since its completion, the University of Minnesota's Civil/Mineral Engineering Building has become an internationally famous structure. The American Society of Civil Engineers has given it its 1983 National Award for Outstanding Civil Engineering Achievement. The jury for the latest Owens-Corning Energy Conservation Awards Program has called it "perhaps the most innovative of this year's award winners." And it won a 1983 MSAIA Honor Award. Meanwhile, the building's principal architect, David J. Bennett of BRW Architects, finds himself either lecturing on the C/ME Building at home and abroad or, alternately, conducting innumerable guided tours of its facilities for visiting dignitaries.

Nominally, it is the building's technological virtuosity that makes it an architectural gee-whizzer. Yet, as David Bennett is the first to point out, environmental considerations were no less important than high-tech systems in determining its form and character. Mandated by the state of Minnesota to design an earth-sheltered demonstration project, the architects placed all but five percent of the building's space below grade—not only for energy-conserving but also programmatic reasons: a relatively tight site on a congested campus suggested an earth-sheltering solution. Moreover, the above-grade five percent is designed to satisfy a practical need for a single great lab space accessible at street level, and also an unobstructed, south-facing roof surface for solar-related climate control and "sunlighting" installations.

Roughly two-thirds of the below-grade space—94,500 square feet—lies just below the surface. The remaining 48,000 square feet of lab and office quarters has been mined from soft sandstone 110 feet deep—beneath a 30-foot limestone "roof." Fortuitously, this strong shelf and the low cost of clearing out the sandstone, made such an upside-down skyscraper space feasible. By similar happenstance, an economy has been realized by using natural groundwater, from an aquifer higher than anticipated, to cool the building's computer system. Thus it becomes apparent that the C/ME Building is not so much a product of high-tech as of something even better: BRW Architects would call it post-industrial thinking.

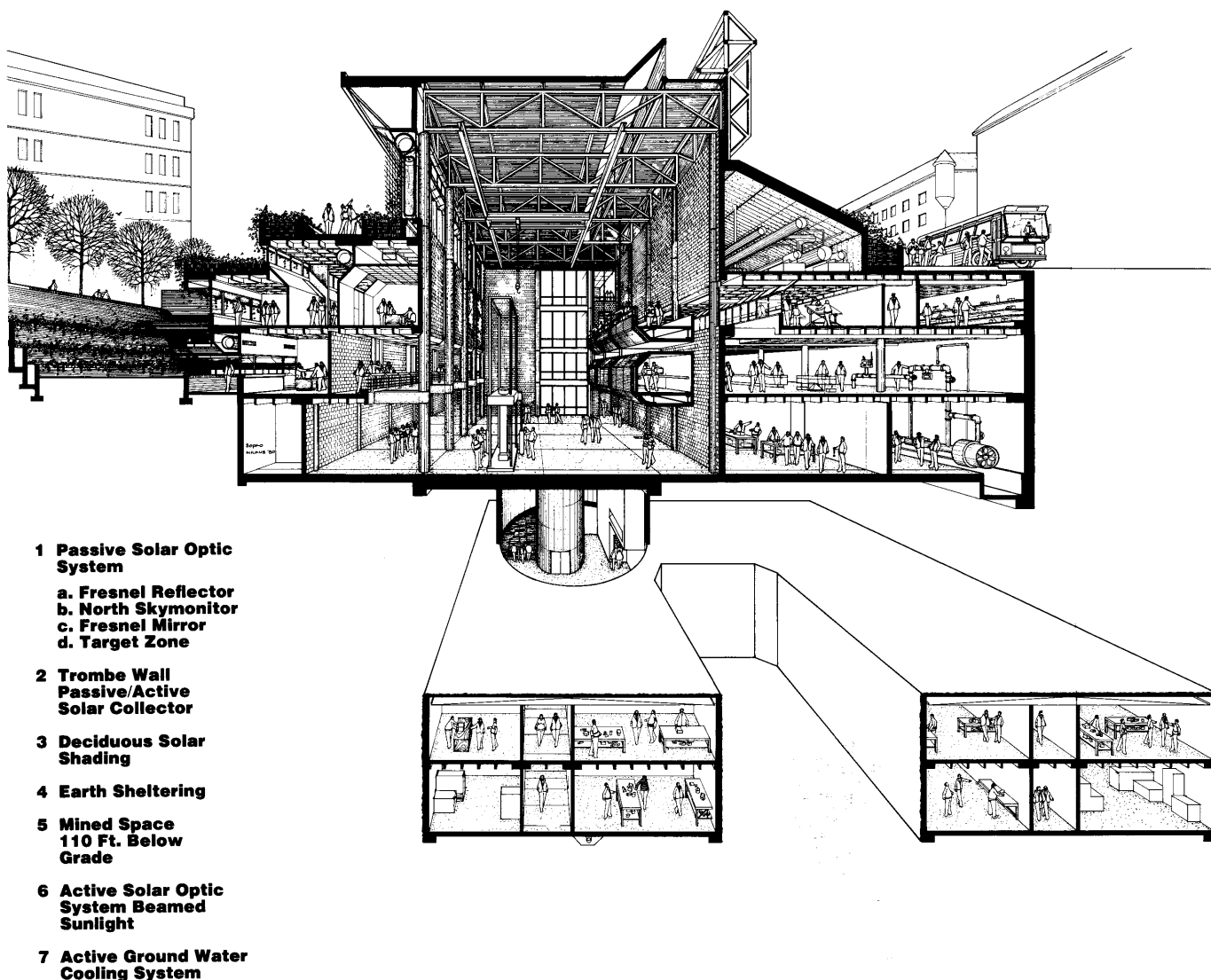


Photos: George Heinrich



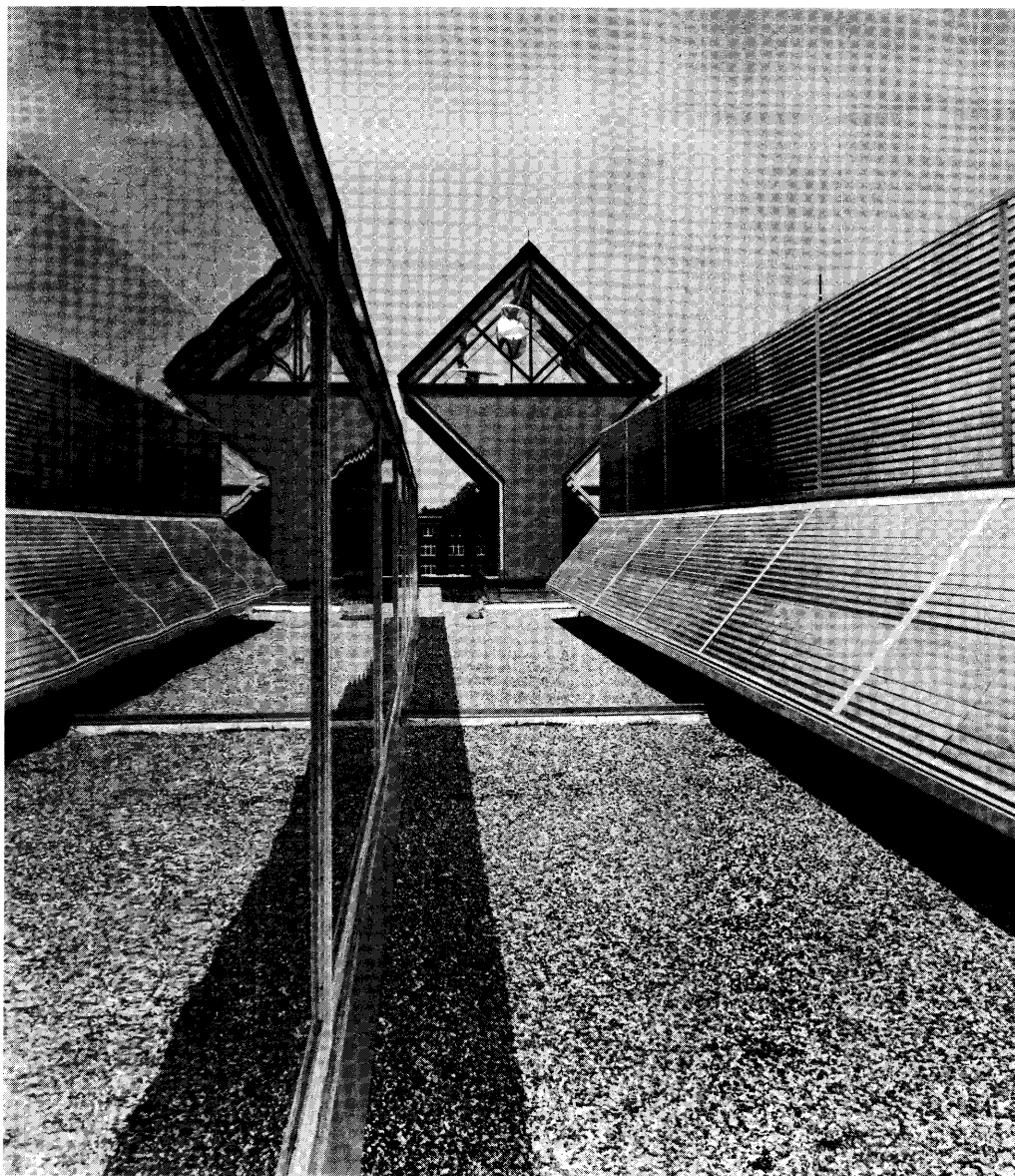
Semi-circular open space, landscaped and gradually stepped down, is designed to ease actual and psychological transition to underground. Cavernous lab (above) gains daylight from passive solar optic system. A second system of mirrors in diamond-shaped tower (right) sends daylight to ten-story depth. Circular structure in foreground covers entrance rotunda.





Section perspective of the C/M E Building makes clear bi-level division of below-grade space volumes, with large research lab and adjacent upper levels of office, classroom facilities joined by elevator-stairway access to spaces mined below 30-foot thick limestone layer. Building's southwest face features a water-filled hybrid trombe wall (2); in spring and fall it radiates heat absorbed in daytime, in winter becomes active solar collector and warms fresh intake air. Deciduous solar shading (3) uses hanging Engman ivy on building overhangs to screen sun in summer. Faculty, administrative offices face stepped-down below-grade terrace (left) and gain benefit of winter sun.





An architect who thrives on "a certain duality"

At 47, David Bennett is young enough to empathize with the protest movement of the '60s and '70s. But he is also old enough to appreciate that, thus far in his flourishing career, it has been the protesters' fathers who have commissioned the major architecture projects in this country. Now the times are changing. Bennett perceives, not without personal satisfaction, that young former activists are now rising to positions of decision-making power. Some are in fact becoming his clients. "They carry within themselves a certain duality," he says. "On the one hand they have a commitment to the mainstream, but they also retain a commitment from their earlier activism to the things that have to be changed to make a more successful civilization."

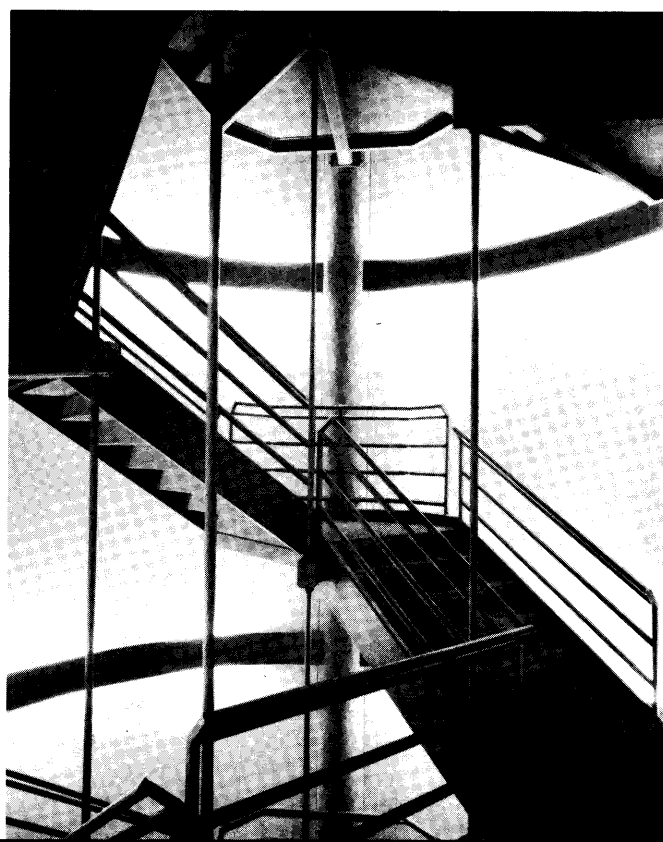
Not many architects dwell on their part in making the whole of civilization a success. David Bennett does so without apology, for he too is motivated by "a certain duality." He conceives of architecture as an essential instrument through which technology may be ordered to serve the needs of society and the environment simultaneously. In-



Bennett guides Sweden's King Carl XVI Gustaf



Passive solar optic system (top) features south-facing lens to bounce light through a clerestory monitor, then to an angled mirror and finally to pedestrian walk (see section). Active solar optics use heliostats to track sun, fresnel lenses to send compressed light to 110-foot reception room, delivering "picture of ground level scene" (above). Rotunda (right) gives access to tunnel connecting near-by architecture school.



creasingly, his buildings are designed to express this conception a little more persuasively. They have not gone unnoticed by his peers; his firm's work has won numerous design awards, and Bennett himself was made a Fellow of the AIA earlier this year.

Best known for earth shelter design, he is by no stretch wedded to it. "I am trying to follow in the tradition of the visionary pragmatists," he says. "If another form of technology is more appropriate than earth sheltering, I'll use it."

Typical of Minnesota architects, he was born and educated elsewhere. He grew up in New York City, earned an undergraduate degree at the Cooper Union, then he and his wife Judith, a sociology major, completed their graduate studies at the University of Minnesota. Why Minnesota? "I found that although New York is where the ideas are exploited, the Midwest is where they materialize."

An Innovator's Appeal for A Midwest Architecture

By David J. Bennett

As consumers of architecture, Midwesterners have always mixed recurrent bouts of provincialism with vigorous independence. Historically unsure of themselves in cultural matters, they will look elsewhere for leadership and guidance. Periodically, however, when a healthy self-assurance driven by practical wisdom asserts itself, the Midwest becomes a wellspring for innovation.

About a century ago Chicago and St. Louis were expanding young cities, as Minneapolis and St. Paul are today. The Twin Cities were little more than villages then, and the local architects of the region were struggling with new ideas—ideas which were eventually to become the 20th century Modern movement which would dominate the world of architecture. But most cultural and business leaders of the West weren't paying much attention to local architects such as Le Baron Jenney, Burnham and Root, Sullivan, Wright and their contemporaries. Instead, their eyes were turned to the East Coast, from which came the latest in high fashion and high culture. And the East Coast—New York, Boston, Washington—in the insecurity of its own provincialism, looked across the sea for inspiration, to Europe.

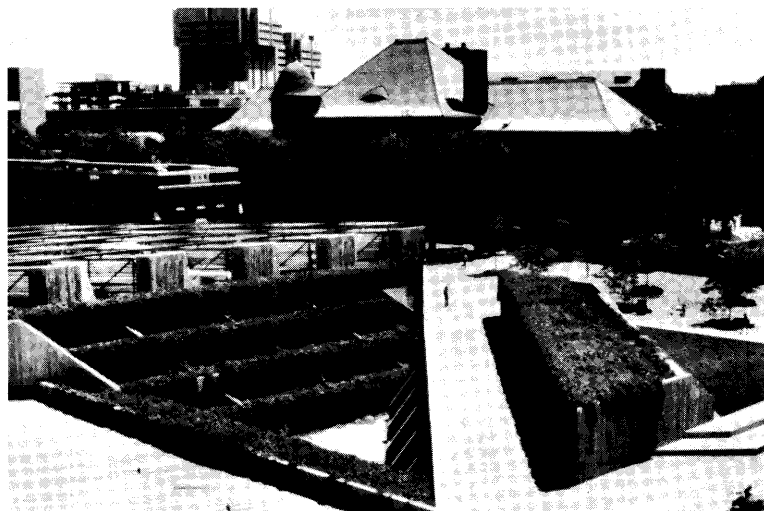
Only a few pragmatic businessmen, and other individuals scattered here and there, were sufficiently self-confident, indifferent to the prevailing cultural fashions of their times, to encourage the local architects of the upper Mississippi River Valley to go their own way. They were animated by that visionary pragmatism which is the essential American genius. They supported their architects in the unlikely inventions of the high-rise office building, the use and expression of the structural frame, the incipient curtain wall idea—in short, in the application to buildings of the then-new technology of the 19th century industrial revolution. No matter that conventional opinion said people would never travel straight up and down in little cages, or work a hundred feet up in the air.

Only after the spark of these great new ideas had leapt across half a continent and an ocean to ignite an architectural revolution in Europe did those who considered themselves the American cultural avant-garde begin to take notice. The major outlines of the lineage are easy to trace back: Modern architecture back to Bauhaus, Bauhaus

back to De Stijl and the Chicago School, De Stijl back to the Prairie School. If Labrouste, Eiffel and Paxton gave Europeans the structural idea, it was Sullivan and Wright who gave them an architecture. In fact, it was Leroy S. Buffington of Minneapolis who conceived the first building with a structural frame, thus becoming the modern skyscraper's legitimate father. No one in Minneapolis or St. Paul gave Buffington a chance to build his idea; so all of the credit and most of the subsequent economic rewards went to Chicago, where

west with their look-alike downtowns—Minneapolis, St. Paul, Omaha, St. Louis, Denver, Dallas, Houston, Phoenix, and San Diego among them—are all stridently talking about their individual identity, while buying a collective identity from the same handful of developers and architects selling franchise architecture out of New York, Boston, Philadelphia, Chicago, and San Francisco (with branch offices, of course, in your own community). Trendy fashions can also be purchased from the same places. And local architects, of course, are also anxious to provide excellent examples of the latest fashions. Just as was true a century ago, if you read the right periodicals and listen to the right people, you needn't take any chances to be in step with the times.

The uniqueness of Minnesota and its three major cities—Minneapolis, St.



Earth-sheltered Williamson Hall, a campus neighbor of the C/ME Building also designed by BRW Architects, has been acclaimed for energy efficiency and its integration within historic setting

Le Baron Jenney's Home Insurance Company Building became the first of the type actually constructed.

After that, except in Chicago, all eyes were turned outward from the Midwest. It took another half century for the ideas invented here to find their way home, by the circuitous route of Europe and the East Coast. The first metal curtain wall buildings did not begin to appear in smaller Midwestern cities until after World War II. By then they were an established style; it was now safe, if one wanted to keep up with the times, to build them there. And, to be expected, the expertise to build them was sought from outside the region—from those who had learned from what had been conceived in the Midwest, while Midwesterners themselves were busy looking elsewhere for inspiration.

History repeats itself. Today, a hundred cities of the West and South-

Paul, and Duluth—comes, as it always has, from the land, the climate and the local economy. Our waterways great and small, from Lake Superior to the Boundary Waters, from the Mississippi to the St. Croix, to the city lakes and the parkways and greenways which connect them, form the texture of our special urban scene. The enormous annual range of temperature, over 130° F from the iron fridity of winter to the almost tropic moist heat of summer, has evoked its own responses in the way we build—skyways downtown, for instance, to complement the tree-shaded streets and parkways of the surrounding residential areas.

Where land and climate play so imposing a role in daily life, they provide a challenge and an opportunity not available in regions upon which nature has placed a less dramatic stamp. But too frequently this setting, unique to Minnesota and the upper Midwest, is

filled in with an architecture so stylistically ubiquitous on a national scale, so extrinsic to its immediate environment, that it could be anywhere. One must look away from the buildings back to the landscape to discover where in America one is.

Because Minnesota has placed so much emphasis on higher education, on management and on high technology, we are equipped to deal with our unique environment in a unique way. What is required of us is to shake off our timidity, reassert our self-confidence, and instead of purchasing an ersatz culture from elsewhere, risk creating one of our own. In architecture, as in other areas, this may mean doing what no one else is doing—yet. We may be well advised to do as our few self-directed predecessors of last century, Chicago and St. Louis, did when they were the growing young cities of the West.

The 19th century industrial revolution was all about mechanical power and the mastery of nature. The 20th century post-industrial revolution is all about technological intelligence and managing nature. Minnesota has a lot of technological know-how to apply and a lot of nature to manage. The land and the climate form a wonderful natural laboratory, a setting for learning the lessons and creating the new ideas which could spin off a whole new cycle of building design. Some of this lab work is already underway. What is required now, I believe, is the germination of general principles which could eventually lead to new directions. To arrive at these principles, we need to design and build a few Minnesota-specific examples of potentially responsive structures. These must seek the fusion of natural systems with high technology.

Two of our firm's buildings, among others designed by other architects, bracket the opportunity to build an architecture which reflects the special conditions this region provides. One was conceived as a demonstration of new and experimental ideas and the other is a practical response to the prevailing marketplace. The first is the Civil/Mineral Engineering (C/ME) Building on the East Bank Minneapolis Campus of the University of Minnesota. The other is the Amhoist Building on Rice Park in St. Paul. Different as they are, they have much in common: Both are shaped by the forces of the climate, by their specific site locations, and by their respective positions in the stream of technological change. Neither one is solely the product of an individual imagination, but of the collective will of a community of people collaborating toward a common goal.

These two buildings are distinguished from each other by circum-

stance. The Civil/Mineral Engineering Building is a public project, mandated by the legislature and the university as an earth-sheltered energy demonstration building; it is a visionary effort at germinating alternatives for the near-future, some unique to our environment, some of more universal value. The Amhoist Building is a private venture for today's marketplace, in which current technology is applied to the special conditions of location, climate, site, orientation and urban setting; it is a building shaped as much by where it is as by what it's for. One building goes down ten stories, the other up twenty eight; one is concrete and masonry, the other metal and glass. But underneath they have more in common than meets the eye.

Of the two buildings, it is the Civil/Mineral Engineering Building which, by the circumstance of its funding, mandate and program, provides the clearer example of how to bring technology together with natural systems. While the Amhoist Building applies some of the same principles to the marketplace, it must also respond to other concerns. Therefore, the remainder of this discussion will concentrate on the Civil/Mineral Engineering Building. (A technical description of the C/ME Building, its geometry and its component parts, appears elsewhere in this issue of *AM*.)

Having inherited the industrial era we are confronting a new phenomenon, the post-industrial revolution. The industrial period was characterized by our concern to move massive amounts of material; the post-industrial era by our ability to move information and energy. Post-industrial technology is already replacing the wheeze and grind of moving machinery with the hum of racing molecules and electrons. It will one day replace the tearing, grinding and burning of natural resources with the smooth and gentle integration of natural systems into human activities. Or, at least, it has that potential.

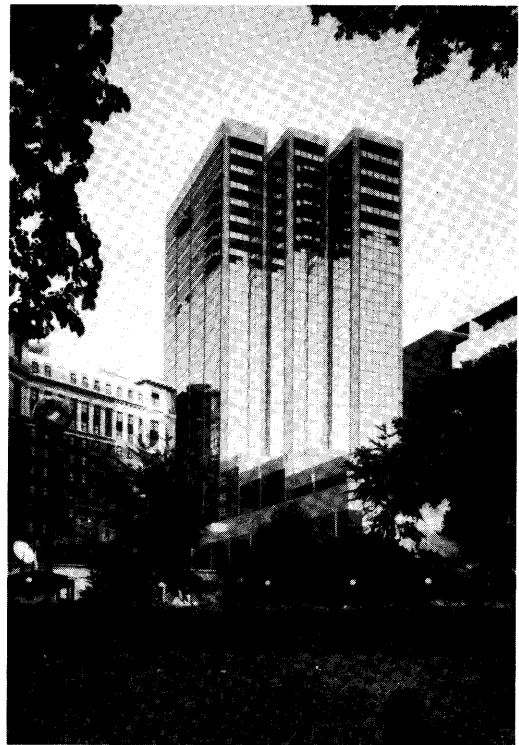
The great achievement of industrial architecture was in the incorporation of structural design with buildings. It replaced the masonry shell with a light, efficient structural frame of steel or reinforced concrete capable of great spans. In doing so, it shaped a new architecture, as technology has always done. The challenge of post-industrial architecture lies in the areas of heating, cooling and lighting; to replace the pumping of air, water and electricity with the movement of heat and light itself. In doing this, it also will shape a new architecture. That human needs—spiritual and aesthetic as well as physical—must be served in this process is self-evident.

With this background, the intent of the C/ME Building becomes clear. It is

an effort to recognize the following principles:

- *Response to the Conditions of the Natural Environment.* Earth-sheltering and mined space, which are prominent features of this particular building, are not isolated solutions, but are specific applications of a much larger system of ideas in the integration of high technology with the environment. Another building with a different program and/or in a different region, might apply the same principles to arrive at an entirely different architectural response—a tower, for example, or a building flat on the surface of the ground.

- *Regional Design.* This is the antithesis to the uniform building design approach which typifies industrial architecture. And for good reason. The principles of structure apply univer-



High-rise Amhoist Building by BRW is an office-condominium project on Rice Park in downtown St. Paul

sally. Gravity works the same way all over the globe, but the conditions of climate, temperature, humidity and light vary from place to place. The design principles may be the same, but their application has to change with the location. So the building design must change accordingly in shape, material and finish.

- *Site Specific Design.* Buildings which are integrated with their environment and their site infrastructure are shaped by the forces immediate to the site, not by conforming to prevailing design modes. The C/ME Building is shaped by the site's geology com-

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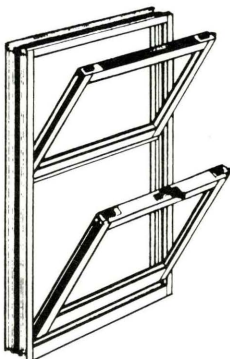
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bined with an existing storm sewer 100 feet down. These create the conditions which make the development of 50,000 square feet of mined space viable. In a similar way, the arrangement of surrounding buildings and open space, which determined solar access, established the plan and volumetric arrangement of the building above ground. These conditions, along with the materials and colors of the surrounding buildings, formed the basis for its architecture.

• *Integration of Natural and Artificial Systems.* The development of solar optics demonstrates how the use of daylight in conjunction with artificial lighting and the distribution of light throughout a building from a single source could be the germ of entirely new lighting technology. It could be a hundred times more efficient than electric fluorescent lighting and as much more beautiful as sunlight is than artificial light. The trombe wall, with its thermal curtain which raises and lowers automatically according to season, sky condition, temperature and time of day is an autokinetic response to natural conditions. So is a thermostat which automatically turns on a furnace. But the thermostat and furnace combination are intended to overcome a natural condition and the trombe wall and curtain to integrate it into a man-made comfort system.

As architecture, the Civil/Mineral Engineering Building bears no relation to the latest parade of facades in the national architectural press. It is a pure expression of its mandate, shaped by the hammer of new technology on the anvil of site and climate. Like an early suspension bridge or the first attempts to pile masonry up to the unbelievable height of eight or nine stories, the product is what it is: some carryover of mannerisms from the past, some new ideas for which the past provided no guidelines. Those for whom the unfamiliar is threatening or unpleasant, if not blessed by the proper authorities, will be repelled by its unfamiliar forms and unfamiliar ideas. They will have to wait for history and the experts to tell them whether or not they should like what they see. But those who can distinguish between tangible product and underlying general principles may be intrigued, and will perhaps respond with improved applications and new ideas. And those whose individual response to composition, form, color and texture is unburdened with the presuppositions of fashion will draw their own conclusions. It is for these last two that buildings like this one are created. Perhaps they and other Minnesota architects' work will lead to a resurgence of the independent creative will through which the American Midwest has placed its stamp on the history of architecture.

Continued from page 19

hard to sidle up to, a monumental gesture to the freeway," said Giovannini. The emotions raised by the criticism of HGA, a highly respected local firm, had audience adrenalin flowing for the final drama—the critique of City Center.

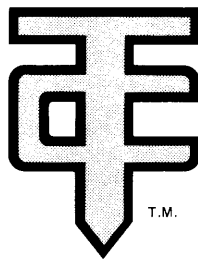
And a chilling drama it was. The guilty verdict was so expected that the presentation by architects Patricia Swan and Kenneth Soldan of Skidmore, Owings and Merrill, Chicago and Denver offices, read like a defense statement in a murder trial. To wit: Donaldsons refused to have glass store windows on the second floor, hence the blank wall on Nicollet Mall. The city asked each of the project elements to be distinguished by different materials, hence the jarring contrast of concrete office tower, grille parking ramp, and glass hotel. When the architects completed their presentation, they stepped back against the wall to take the expected fire. "Rarely have I heard a project presented with less enthusiasm," commented Robertson on the emotionless statement. "This project is a real treasure trove of formal problems. In ten years the rosy-colored concrete will look like garbage. There's so much heterogeneity that you're swamped. And why the bizarre shape? Triangles spearing rectangles? Good designers don't do that." If City Center was found guilty of killing the city, the city as client was judged accessory to the crime. As Adele Chatfield-Taylor put it, "The city wants to engage a developer and so the city gives away a great deal. The city should be willing to take a risk too—losing the development if it's not good enough. Because in the long term you also take a big risk in having a building like this injected into the city."

But the critiques of individual projects, dramatic as they were, paled against the even more scathing comments the critics made on urban design in general and in Minneapolis in particular.

Martin Krieger: "In the first place, city context means bumping into friends. In the second place, cities involve encounter with others who might not always be friendly. The transition in Minneapolis from the first to the second will happen because of downtown development."

Adele Chatfield-Taylor: "Preservation is a way to establish a relationship with change. Change has been the norm but is becoming less so. The design of change is another problem. We're in a period of mediocre design. There's white bread on the corners of Ameri-

Continued on page 56



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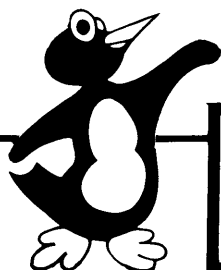
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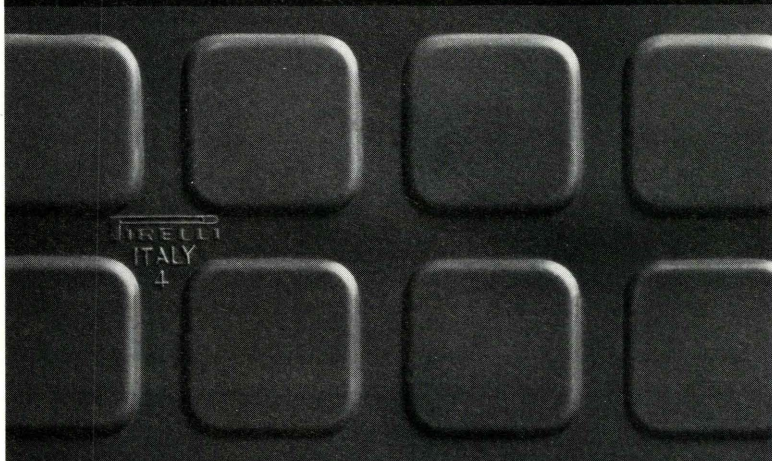
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Continued from page 55

can cities. Was Modern architecture necessary in America? It was needed in Europe to deliver cities from medieval congestion. Here it has a disembodied quality. So does Post-Modernism."

Robert Maguire: "What do you want to do with the city? It's time to come back to careful planning based on a vision of what the city should become ... Work with developers. Introduce an idea for something the city wants—a museum, public space, at the beginning of a project. A \$1-2 million fee for a capital program can be figured into the project costs."

Jaquelin Robertson: "There's nothing provincial about Minneapolis and that's why it's so depressing. It's like every road to the airport in every city in the world. What I long for is to see provincial qualities raised to the level of art. Architects here should develop a Minnesota vernacular ... A building decision is with you all the rest of your life. It's the most serious decision you make next to the health and financial security of your family, because you can't escape a bad building ... Buildings don't make cities. Planning and design and development must be put back together as the primary concern of citizens and planning managers ... We need simpler and clearer models. Most cultures depend on doing things by rote—like language. We must find those linguistic grammatical rules about how things go together. Only uplifting fanaticism with city-building will produce good cities."

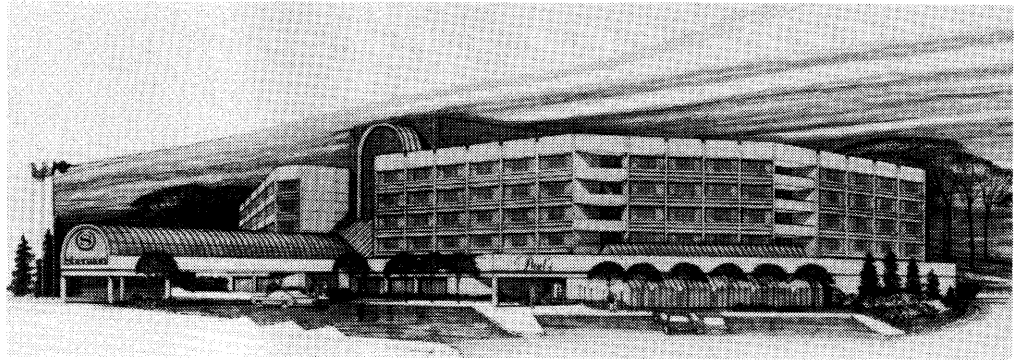
Joseph Giovannini: "Don't forget the horizontality of the prairies. The street is being weakened by verticals, the grids being weakened by skyways. Re-establish horizontality—design skyways well, treat them as urban arteries, with piazzas in the air, and design bases for skyscrapers. The lakes and the river are a beautiful interruption to the grid. Use them as assets."

Michael Dennis: "To the questions of cities, there really are no answers. Architects are almost out of their realm. They are trained to do one thing but are being asked to do another. Since 1975, there's been an incredible change in attitudes and expectations about cities. It's more fundamental than Post-Modernism or ornament. It's the revival of a sense of publicness."

The audience of over a hundred design professionals and interested laymen left the Walker symposium carrying one over-arching conviction. People in positions of power must decide that the way Minneapolis looks and works is as important as the bottom line. We're still waiting for that wave to crash on shore.

**Korsunsky Krank
Erickson Architects
Project: Sheraton Inn
Eden Prairie, MN**

An amenity-filled first floor focused by a multi-level lobby atrium and adjacent pool introduces this 152-room, five-story hotel planned for construction late this fall. The 100,000 sq ft facility includes a 4,000 sq ft ballroom, dining for 150, and 12 poolside cabanas. (612) 339-4200

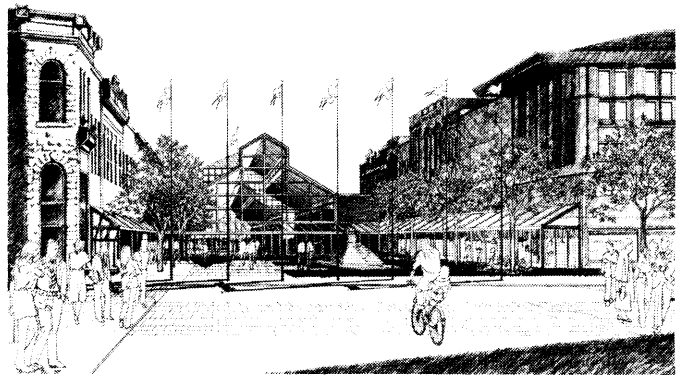


**Architectural Alliance
Project: Southbridge
Mason City, IA**

Construction is slated to start this fall on a proposed new 267,000 sq ft shopping mall in Mason City.

A major small-tenant space is to be linked both with existing downtown structures and with a new facility for Younker's Department Store and J.C. Penney's.

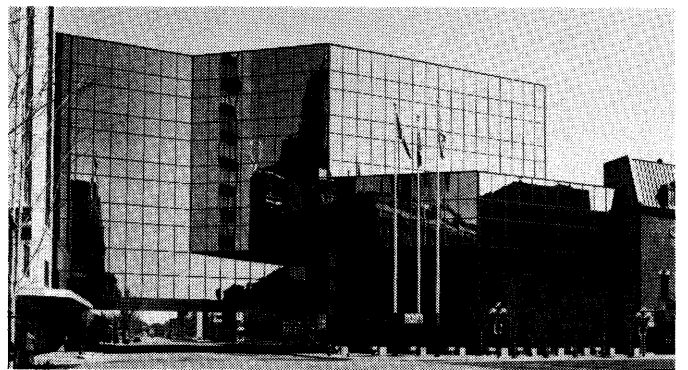
Stores will open in phases starting in the fall of 1984 and continuing through spring of 1985. Project is being developed by the Center Companies of Minneapolis. (612) 871-5703



**Opus Corporation
Project: Norwest
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Rochester, MN**

An impressive addition to downtown Rochester, Norwest Center is linked to the Mayo Clinic, Kahler Hotel and a major parking facility. Its reflective glass curtainwall exterior mirrors the historic beauty of the city. Norwest Center's six stories

house office and banking facilities which feature a three-story atrium with reflective aluminum ceilings and glass balastrade escalators. Norwest Center was designed and built by the Opus Corporation in cooperation with Norwest Banks and the City of Rochester. (612) 936-4444



**Architectural Alliance
Project: 818 & 820
Mount Curve Avenue
Minneapolis, MN**

To be completed this fall by Architectural Alliance is the renovation and conversion of a Lowry Hill mansion. The two resulting 2,300 sq ft, side-by-side condominiums will overlook downtown Minneapolis. The original structure was

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news briefs

Continued from page 5

- To give experience to younger professionals
- To generate design activity in the public and private sectors

The first Design Team visited Delano, Minnesota, in May. Community organizations responded enthusiastically to its suggestions for providing greater community identity for both citizens and visitors. Other communities are now being screened for a fall charette. Volunteers interested in becoming part of a collaborative team should contact Beverly Hauschild at MSAIA, 874-8771.

Kudos to come

The Building Stone Institute is accepting entries for the Tucker Architectural Award Program. The program is open to architects, designers, contractors and others who have completed projects which use natural stone. Entry deadline is November 1, 1983. For more information contact the Building Stone Institute, 420 Lexington Avenue, New York, NY 10170, (212) 490-2530.

The 1984 Partners Council National Recognition Program will recognize outstanding efforts that improve community livability. The program, launched by the Partners for Livable Places, is supported by the Edward John Noble Foundation and the National Endowment for the Arts. Non-profit organizations, municipal agencies, civic groups and businesses engaged in efforts that improve the quality of life for workers, the elderly and handicapped, and minority and low income people are encouraged to enter. Entry deadline is September 12, 1983. Applications for the program may be obtained from Ann Kenworthy, Partners for Livable Places, 1429 21st Street, NW, Washington, D.C. 20036, (202) 887-5990.

Happenings

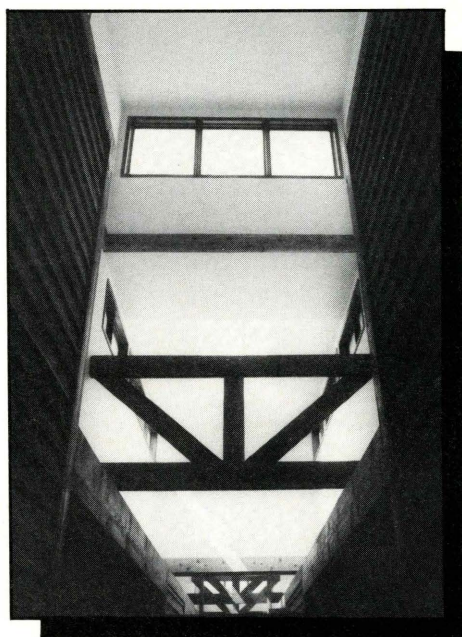
Artists will gather to sing, dance, mime, act, juggle and more at the Minnesota Jam on September 18, 1983 at the Minneapolis Convention Center. The Jam is an eight-hour marathon involving many of the metropolitan area's arts organizations who have solicited pledges to preserve the arts in Minnesota.

The creative process in problem-solving will be examined at the fourth

annual Design Conference sponsored by the Minnesota Graphic Designers Association to be held at Lutsen Lodge on Lake Superior, September 9-11, 1983. A special event this year will be the presentation of the first "Designing for Society Award" to Rob Roy Kelly, best known for his logo design for the Guthrie Theatre and the establishment of one of the most intensive design programs in the U.S. at the Minneapolis College of Art and Design. For more information contact the Minnesota Graphic Designers Association, P.O. Box 24272, Minneapolis, MN 55424 or call Heather Soladay at 831-4044.

Subspace '83, twin conferences focusing on subsurface space as a vital natural resource, will be held at the Minneapolis Hilton, October 11-13, 1983. The conferences, "International Experience in the Development of Subsurface Space" and "The U.S. Urban Infrastructure and the Development of Subspace" will emphasize engineering, planning, public policy, finance, construction and transportation in developing subsurface space. Registration deadline is September 26, 1983. For further information contact John Vollum (612) 373-3157 or Cheryl Jones (612) 373-3173.

Energy Park Tests Drywall



The economy of drywall

By the time the ambitious St. Paul Energy Park project is completed a few years hence, the products, technology and skills of the drywall industry will have undergone about every test possible.

Drywall is specified extensively in both the new construction and the renovation of existing buildings in the project, because of its flexibility and its ultimate, unequaled economic potential.

PROJECT: St. Paul Energy Park, McLaren Hill SunHomes
(atrium pictured above)

ARCHITECT: Winsor/Farcy Architects, Inc., St. Paul

DEVELOPER: AHW Corporation, St. Paul

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Awards bestowed. . .

A design for a lakefront museum complete with retail stores, restaurant, garden, health spa, theater and marina, has won University of Minnesota student Norman Barrientos a \$1,000 national prize and \$500 for the School of Architecture. The award was second place in a national contest sponsored by the Association of Collegiate Schools of Architecture and the American Wood Council. The program required making the best use of a waterfront area while keeping the design compatible with its historic neighbors.

Two corporate headquarters and an architectural firm's own offices have won the 1983 *Corporate Report* Commercial Architecture Awards. The Minnesota Mutual Life Insurance Building,

designed by BRBW Architects of St. Paul, was recognized for the quality of its siting, street-level pedestrian space and interior design. Land O'Lakes Corporate Headquarters in Arden Hills, designed by Architectural Alliance of Minneapolis, was cited for its equal regard for energy efficiency and employee environs. Hammel, Green and Abrahamson received high marks for adapting a former auto showroom for their own architectural offices.

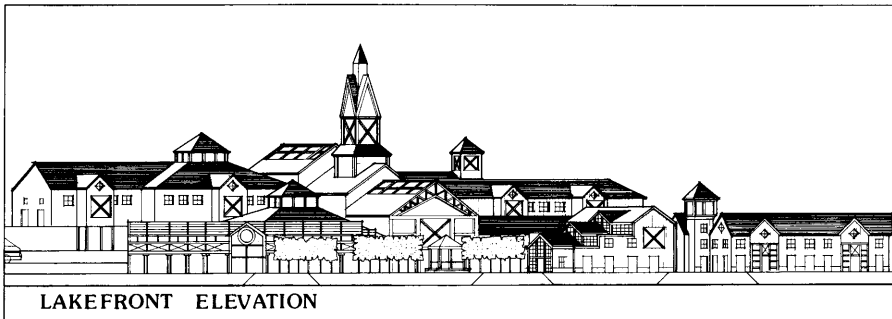
The annual awards are sponsored to recognize Minnesota architecture which "contributes to the business landscape." The Minnesota Society of Architects participates in the awards jury, this year composed of Elizabeth Close, FAIA, of Close Associates, Inc.; Dewey Thorbeck, AIA, of InterDesign; and Mark Ruhe, property manager with Coldwell Banker.

Help for city neighborhoods

Building on past success in neighborhood revitalization, St. Paul has initiated a new program to stimulate grassroots improvement. The Neighborhood Partnership Program offers city funds for housing construction and rehabilitation, economic development or public improvement projects. Neighborhoods are to match the NPP contribution with local resources, which may include "sweat equity," in-kind contributions, private loans or other public, foundation or corporate grants.

NPP is designed for maximum flexibility. "That makes it more usable to different neighborhoods with their own unique needs," states St. Paul Mayor George Latimer. About \$75,000 will be available to fund three to five projects in each of three six-month funding cycles. For more information write to The Department of Planning and Economic Development, 1100 City Hall Annex, 25 West Fourth Street, St. Paul, MN 55102 or call Larry Soderholm or James Zdon (612) 292-1577.

In Minneapolis several new programs reflect a new commitment by the city and the business community to keep neighborhood commercial areas vital. The Neighborhood Small



LAKEFRONT ELEVATION



PROJECT:

Carriage Hill Plaza
Downtown St. Paul, MN

ARCHITECT:

Winsor Faricy Architects
28 W. 5th Street
St. Paul, MN 55102

CONTRACTOR:

Lowry Development Company
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St. Paul, MN 55102

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Business Revolving Loan Fund will provide low interest loans to businesses in neighborhood commercial areas for exterior and interior improvement and, if job opportunities are increased, for production equipment. The fund is a joint effort of the Minneapolis Community Development Agency, the Greater Minneapolis Metropolitan Housing Corporation (GMMHC), and local banks. The two percent loans of up to \$25,000 provided by the loan fund will be matched by bank loans at current interest rates.

To provide larger and longer-term loans, GMMHC has also become a 503 Development Corporation and has applied for certification by the federal Small Business Administration. A 503 provides federal money for loans of up to \$1 million, at long terms and with small equity requirements. Inquiries should be directed to Bob Jorvig at GMMHC, 339-5480.

A smaller fund, under the Minneapolis Community Development Agency, the Neighborhood Economic Development Fund, makes grants and loans to neighborhood-based business associations, non-profit corporations or other neighborhood-based groups for rehabilitation and revitalization of commercial centers. For more information call 348-7121.

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Bob Hede, left, new technical representative for the Minnesota Lathing and Plastering Bureau, chats with Clint Fladland, executive director.

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notable notes

Continued from page 9

color, the cards have front doors that open and, on the backs, historical descriptions of the style of house depicted. The set of six includes: New England Colonial, Georgian, Greek Revival, Gothic Revival, Italianate and Second Empire. Milstein plans to add more cards in the future, including a commissioned replica of the Worcester Museum in Massachusetts. The cards are now distributed nationally to card stores and museums where, according to Milstein, they are selling at a very brisk rate.

Recommended reading:

A smartly edited newsletter on transportation trends the world over. Its name is *Urban Transportation Abroad*, and it is published quarterly by the Council for International Urban Liaison. For architects, planners and gadabouts, the newsletter reports succinctly but well on all public means of getting about. In the Summer 1983 issue, for example, we learn of a "sea bus" that carries summertime visitors along the beachfront of the French seaport of La Rochelle; of efforts in Montreal and Munich to make their downtowns accessible to bike riders on weekends; of an aborning "electronic road pricing scheme" through which motorists in Hong Kong, one of the world's most densely settled cities, will be required to pay to drive on particularly congested roads—and billed monthly; and of a plan in London to launch a private minibus fleet in competition with the public transit systems.

For a sample copy of *Urban Transportation Abroad*, write: CIUL, 818 18th Street, N.W., Washington, D.C. 20006. Or, if on *AM's* say-so, you wish to subscribe, the rate is \$12 a year.

Travelling scholars celebrate

The dapper group of men pictured above share a title and an experience. As young architects from Minnesota, they were awarded Rotch Travelling Scholarships to finish their education in the classical manner—by travelling to Europe. The scholarship was established in 1883 by the family of Massachusetts' Benjamin Rotch to give that special experience to an outstanding graduate each year. One of the most prestigious awards in the country, it has counted among its recipients such eminent architects as Henry Bacon, Louis Skidmore, Edward Durrell Stone and Gordon Bunshaft.

The juries in the rigorous two-phase examination have included many of

America's architectural greats, including C. F. McKim, Cass Gilbert, Albert Kahn, and Eero Saarinen. Candidates for the scholarship must be graduates of a Massachusetts architecture school with a year of professional experience, or graduates of other schools with a year's experience in a Massachusetts architectural office. Despite those geo-

graphic restrictions, native Minnesotans have excelled in the competition. Of 36 scholars selected from 1950 to 1980, twenty-one were Minnesotans. In addition to those pictured they are: James E. Stageberg, John W. Cunningham, Dennis Walsh, Craig D. Roney, N. Scott Smith, Philip Dangerfield and Loren Ahles.

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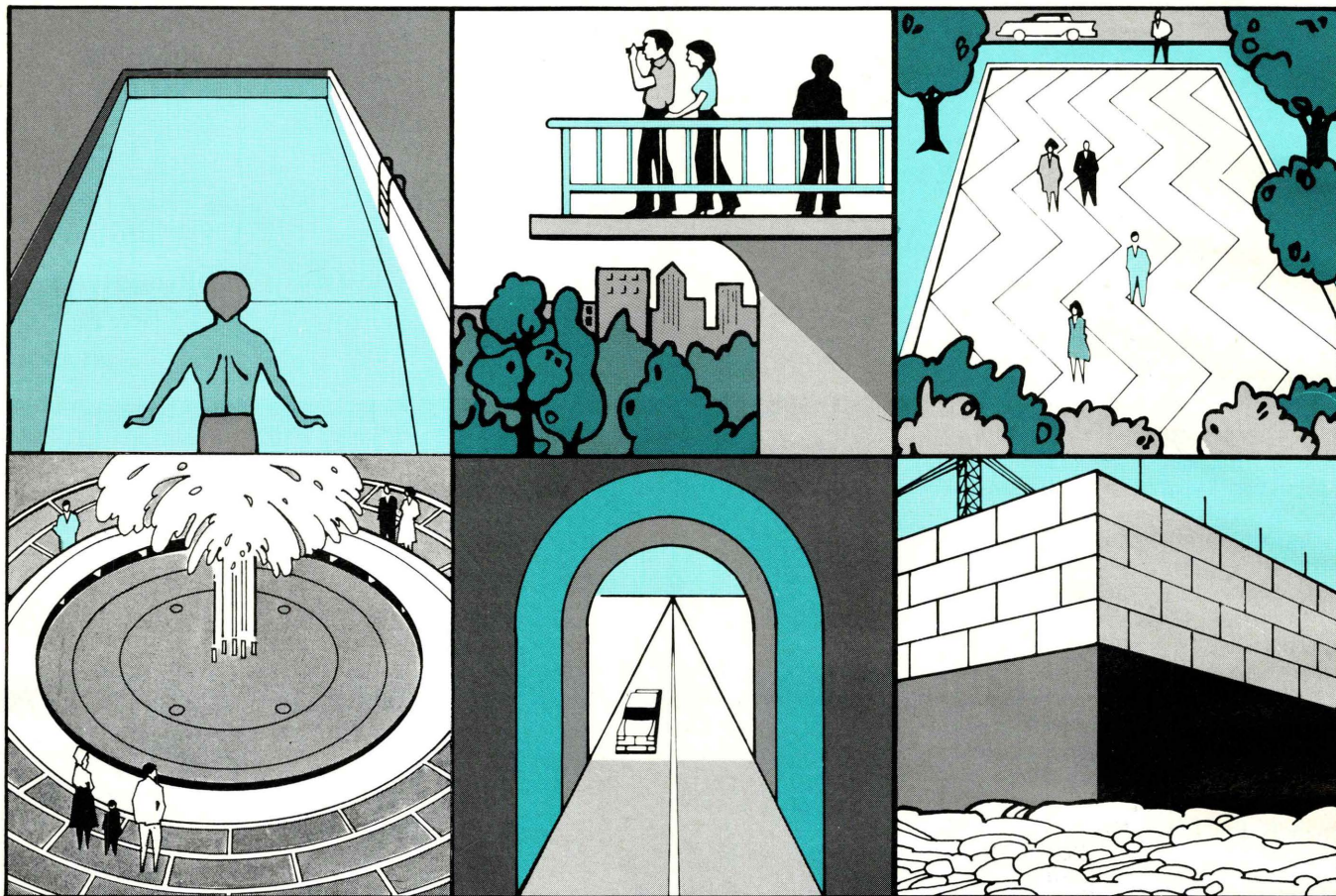
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Celebrating the centennial of the prestigious Rotch Travelling Scholarship are some of the 21 Minnesota architects who received the award in the past 30 years. From left to right in the first row, John O. Cotton, Tom Larson, Bruce Abrahamson, and Craig E. Rafferty. Second row, William E. Roesner, James Sandell, Robert Coles, John Schlossman, Duane Kell, Valdis Smits, and Patrick Sullivan. Third row, William McGee, John P. Sheehy, Glenn Matsumoto and Marvin Malecha.

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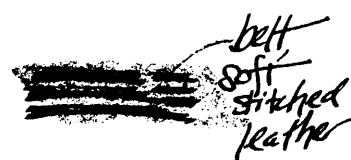
A revolutionary new way of dressing may be in the offing if Rae Baymiller of St. Paul's Baymiller Studios succeeds. She is designing not a new line of clothes, but a new way of clothing the body. She calls it "architectural clothing" because the designs originate with line and geometry, the play of light and shadow.

"The clothing I design reflects a particular lifestyle," says Rae. In response to the fast paced lives of many professionals, the clothing is designed for easy transition from the office to a 6 o'clock reception to an evening cocktail party. The essential element is a

core jumpsuit with detachable units. A snap-on collar, wrap-around belt or mix and match accessories in the form of boots, jackets and capes alter the look of an outfit. Produced in quality fabrics, linen, wool, cotton, silk and leather, the clothing is made to last. And the palette, based on colors found in nature, allows for a five-year-old jacket to mesh with brand new trousers.

Although many consider Modernism unfashionable at present, one of its basic tenets—form follows function—is a central theme in Rae's designs. "The clothing's form is fluid, it lives with the individual and allows freedom for movement," says Rae. An ensemble of individual pieces harmonizes beauty, practicality and comfort.

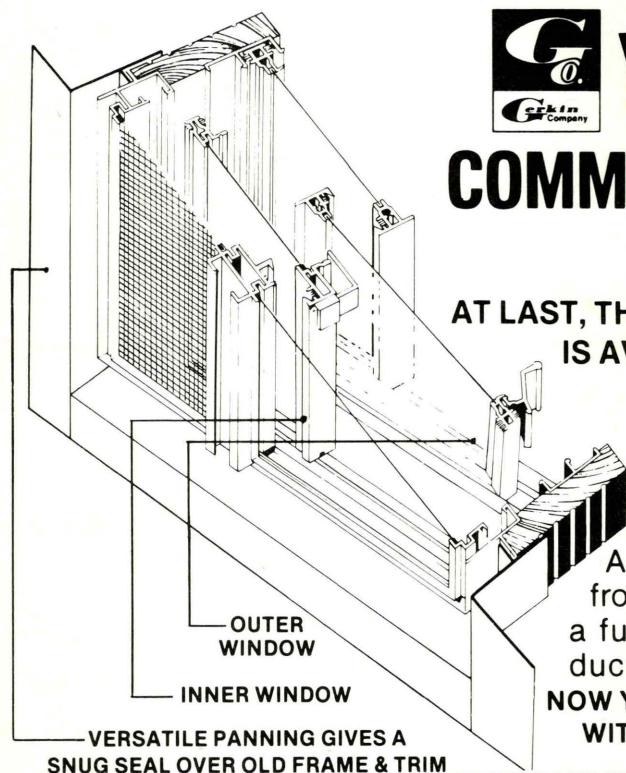
Clothing is the most recent development in Rae's career in design. Working with her husband John, the two blend their talents in the areas of architecture, artworks, exhibits and lighting, new products, print, interior and urban design. The Baymillers' broad range of work underscores the couple's refusal to specialize. Rae's recent move toward clothing design adds yet another dimension to the design team's capabilities.



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