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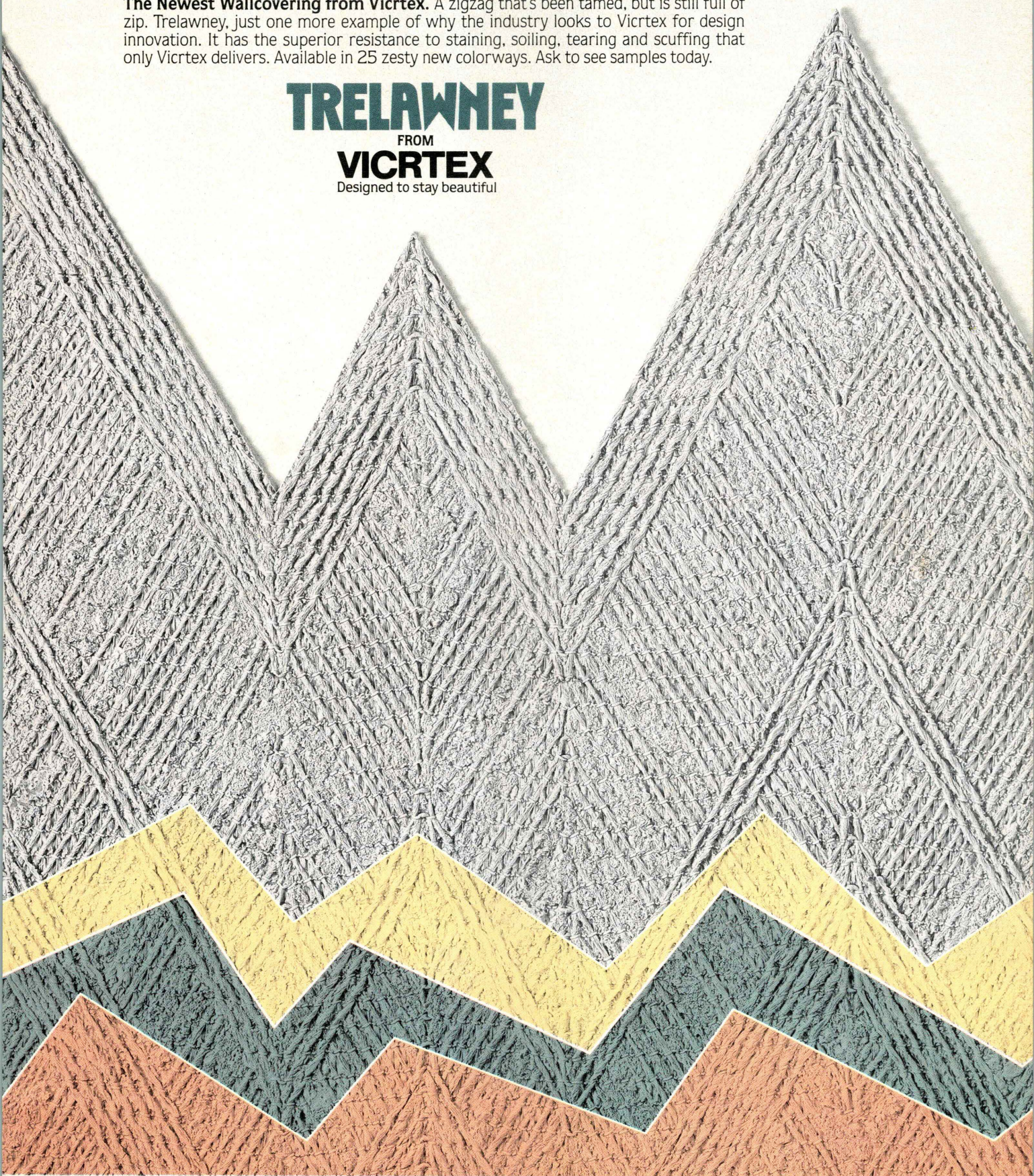
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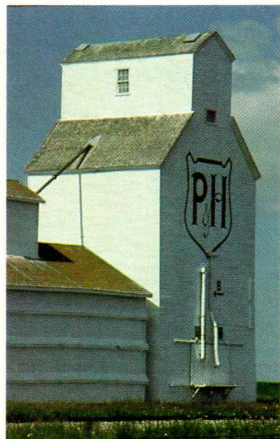
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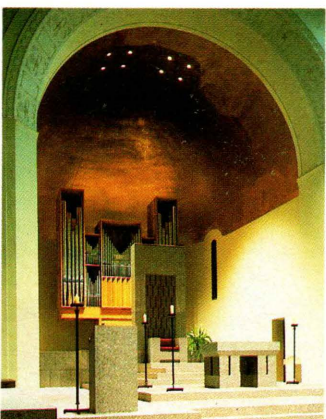
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architecture minnesota

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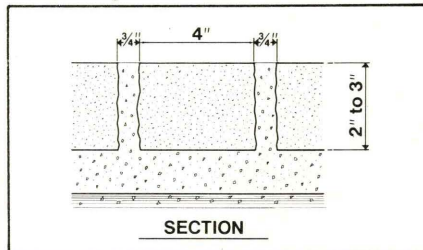
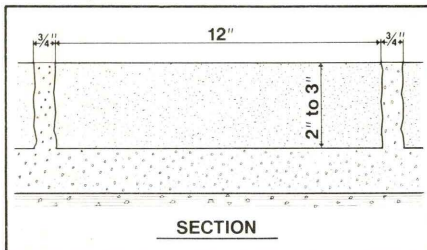
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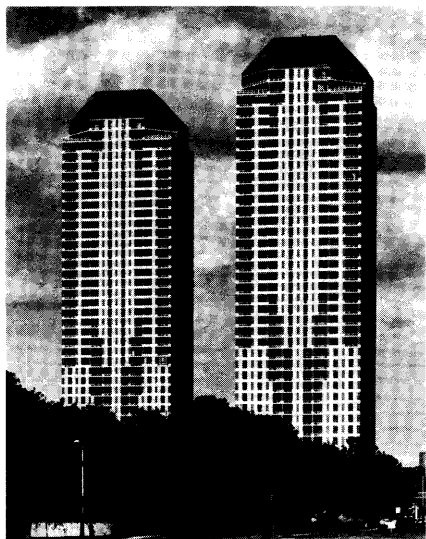
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news briefs



Norwest architect chosen

Norwest Corporation and Oxford Properties, Inc. have selected Pelli and Associates as the architect for the proposed development of one of Minneapolis' most critical downtown blocks. The site of the old Donaldson's department store and the fire-damaged Northwestern National Bank Building is bounded by Sixth and Seventh Streets, Nicollet Mall and Marquette Avenue.

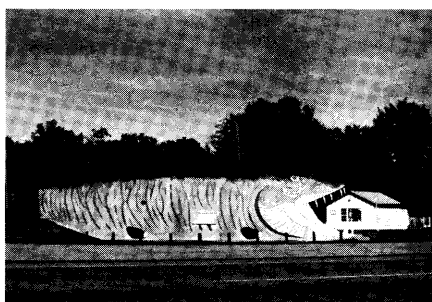
Cesar Pelli is the dean of the School of Architecture at Yale University. Among his best known works are the U.S. Embassy in Tokyo; Pacific Design Center, Los Angeles; the Commons and Courthouse Center, Columbus, Indiana; and the Wintergarden at Rainbow Center Mall, Niagara Falls. His most recent designs include the tower addition to the Museum of Modern Art and the World Financial Center of Battery Park City in New York; and the Four Leaf Towers and Four Oaks in Houston. Pelli earned his degree in architecture from the Universidad Nacional in Tucuman, Argentina and his masters degree from the University of Illinois. He worked in the firm of Eero Saarinen and Associates for ten years. After Saarinen's death he joined the firm of Daniel Mann, Johnson and Mendenhall in Los Angeles and later became a partner with Gruen Associates. In 1977 he founded his own firm Pelli and Associates in New Haven.

Design work on the Norwest project began in September of this year. The rendering of the new building will be unveiled in the spring of 1984. Nor-

west Corporation and Norwest Bank will occupy about 700,000 square feet of the proposed 1.5 million square feet of office space. About another 90,000 square feet will be devoted to retail space. The height and massing of the structure, and whether it will consist of one tower or two, is, as yet, undetermined.

Lowertown's historic status becomes official

Sixteen blocks of St. Paul's Lowertown District have been placed on the National Register of Historic Places. The cohesive grouping of forty-one warehouses is located just east of St. Paul's downtown in an area of early commercial development. Unlike many newly designated historic areas, the Lowertown District has been redeveloped with attention to the historic fabric, due to the efforts of Lowertown Redevelopment Corporation, a non-profit public-private company which promotes and directs development in the area. National Register status will assist redevelopment by providing tax incentives for investors.



Photography: from the ridiculous to the sublime

Seven decades of kitsch, eye-popping roadside architecture can be seen in a photographic survey by John Margolies exhibited at the Minnesota Museum of Art in St. Paul. A tribute to "America's definitive contribution to the art of design in the twentieth century" includes teepee motels, dinosaur-shaped gas stations, and short-order food establishments in the form of coffee pots, hot dogs and root beer barrels.

Another photography exhibit of a different nature examines the 50-year career of Alfred Stieglitz. This comprehensive summary at the Landmark

Center includes a rare group of silver prints featuring portraits of Georgia O'Keeffe, photographs taken at Lake George and periodicals that Stieglitz edited and published. Both shows run through November.

Minneapolis paper hires architecture critic

The Minneapolis *Star and Tribune* has added an art and architecture critic to its staff. Camille Howell, formerly art critic for the Charlotte, North Carolina *Observer*, began with the *Star and Tribune* September 19. Her writing on art and architecture will appear regularly in the Arts and Entertainment section of the Sunday newspaper. Ms. Howell has a bachelor and masters degree in art history; her Ph.D. thesis in education focused on Walter Gropius and the Bauhaus School. She recently moved here from North Carolina with her husband, a history professor at St. Olaf College in Northfield.

The *Star and Tribune's* former architecture critic, Bernard Jacob, will be writing for *Corporate Report*.

Design the new American house

Single parent families, artists and other professionals who use their homes as workplaces are among the increasing percentage of people in the United States who are living in "non-traditional" households. To address the specific design problems of housing this significant group of people, the Minneapolis College of Art and Design and the National Endowment for the Arts are sponsoring a national architectural design competition: *A New American House*. The design criteria requires entrants to create small, cost-saving, energy-efficient housing units with an integrated studio/workspace. The units will be part of an urban infill housing project in the Whittier neighborhood in Minneapolis. The competition is open to architects, landscape architects, graphic and product designers, artists, and students with a sponsoring faculty member. Registration deadline is January 25, 1984. For information contact Harvey Sherman, Minneapolis College of Art and Design, 133 East 25th Street, Minneapolis, MN 55404, (612) 870-3238.

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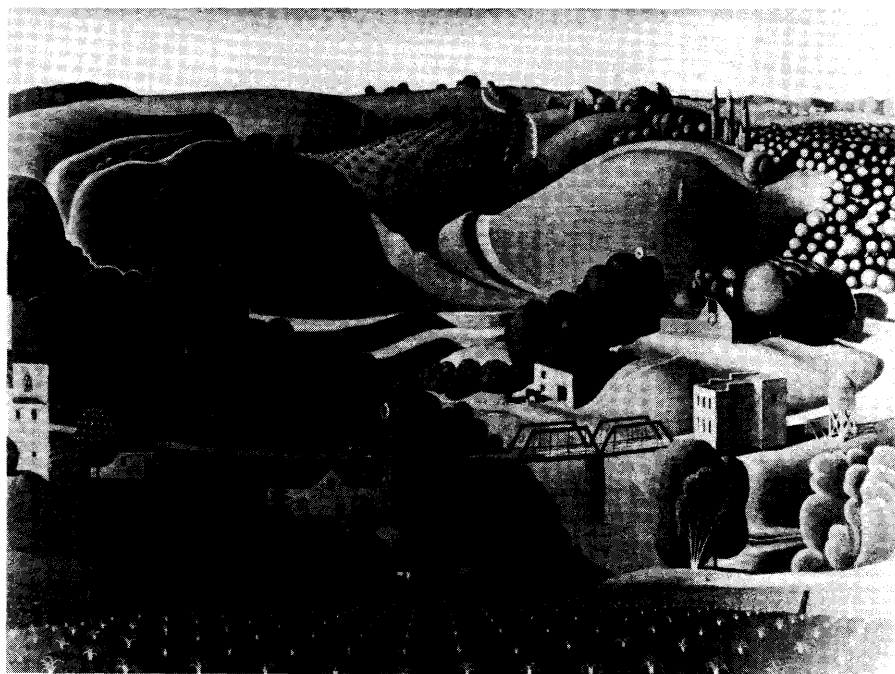


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notable notes



Grant Wood and regionalism revisited

What would our conception of rural life be without Grant Wood? The artist's depiction of the hills, fields, and people of the Midwest has immortalized them as securely as Leonardo da Vinci did the Mona Lisa. Wood's paintings may not be quite as well known, but after the Grant Wood exhibit now on display at the Minneapolis Institute of Arts travels the country, they may run a close second.

The exhibition is the largest collection of Wood's work ever to be shown, according to Samuel Sachs II, director of the Art Institute. Over 90 paintings, lithographs and prints trace his career, starting with his early Impressionist-style work done in Europe. Using a loose, thick brush and high-keyed colors, he painted picturesque old buildings, church doorways, cobblestone streets and fountains. Back in Iowa, he painted similar evocative and sentimental scenes: crumbling barns, old sheds, quiet ponds. He began working in a new style after studying Flemish and German masters in Munich in 1928. Particularly impressed with the realism and "decorative" qualities of Hans Memling's paintings, he developed his own decorative style characterized by static compositions,

streamlined forms, crisp geometries, repeating patterns and often a birdseye perspective. By imposing modern decorative qualities and abstract design on his subjects, he created a new style of representational art.

Wood's paintings had broad appeal because he used familiar subjects more literally than his abstract modernist contemporaries. Even his decorative or abstract patterns appear in familiar forms: gingham, rick rack and patchwork quilts, fences, lacy curtains and farm fields. His stylized trees were inspired by his mother's Blue Willow china and other details were borrowed from old family photographs, Currier and Ives prints, American folk art, Victorian architecture and crafts. He also found inspiration in books and poems by regionalist writers such as Sinclair Lewis and Hamlin Garland.

Wood's regionalism is, in fact, both the cause of his formerly minor reputation and of his recent re-discovery. While the American art scene was dominated by abstractionists, Wood's painting was viewed as quaint and parochial. But the pop art and photo realism of the 60s and 70s helped break down the resistance of the art world to realism and figurative painting. And, in everything from crafts to architecture, regionalism is now praised. As Americans search to recover tradi-

tional values of home, family and country, Grant Wood's Depression-era paintings present a reassuringly stable America.

Raising the roof

A timber barn-raising in suburban Minneapolis shows that the ancient method of barn building is still a sound way to go. Architect David Stovall and his wife Nancy recently enlisted the help of family, friends and a hydraulic crane to raise their heavy timber frame home. The house, which took one day to put up, may well be the first of its type in the Twin Cities.

Timber framing is an ancient method of construction using heavy timbers in posts and beams connected only by hand-cut interlocking mortise and tenon joints pinned with wooden pegs. Brought from England to Colonial America, this method of construction died out in the mid-19th century as the nation moved from a craft-oriented society into industrialization.

Inspired by the handcrafted appearance of the original exposed timber frames, Stovall went to painstaking effort in recreating the carpentry required of this type of construction. Although he had no prior hands-on experience, he spent six months cutting 880 joints in 220 timbers weighing 150 to 400 pounds each, in preparation for the event. Finishing work should be complete by Christmas when the Stovalls hope to move into their new home.

Lectureship sought to honor architectural historian

A fundraising effort is underway to honor Donald R. Torbert, former Professor of Art History and American Studies at the University of Minnesota, by endowing an annual architectural lectureship.

Retired in 1977 and now living in Santa Barbara, Torbert is considered the grandfather for the preservation movement in the Twin Cities, and the first to do serious research in the early architecture of the area. In 1958, Torbert selected examples and wrote the catalog for *A Century of Minnesota Architecture*, a photo exhibition mounted by The Minneapolis Institute of Arts as

Continued on page 66



Quarry Pavers Help Blend the Past With the Present

IN 1906 ARCHITECT HARRY WILD JONES designed the Butler Building destined for the National Register of Historic Places. Three quarters of a century later, architect Arvid Elness (pictured) and project designer Victor Zeuthen successfully combined "sensitivity and restraint while integrating new design elements with the structure's historic character."

Today, although Butler Square's fortress-like exterior looks exactly like it did when built, it is amazingly changed inside. Within the newly completed West portion (Phase II) an open-air atrium

soars upward for nine stories. Serviceably harmonizing with what Elness calls the "egg crate effect" of timber post and beam skeletons are rectangular 4" x 8" ceramic tile quarry pavers (10,000 square feet) on courtyard walk areas and staircases. To retain the original irregularities of the floor, the pavers were laid directly on the existing slab using a thin mortar bed.

The quarry pavers are easy to clean and look like new ("old?") with little maintenance. Their permanent beauty assures a tasteful blending of the past, the present *and* the future.

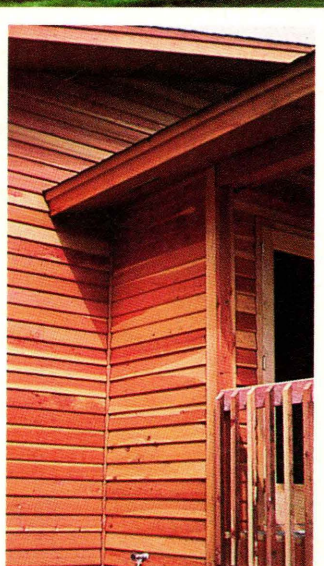


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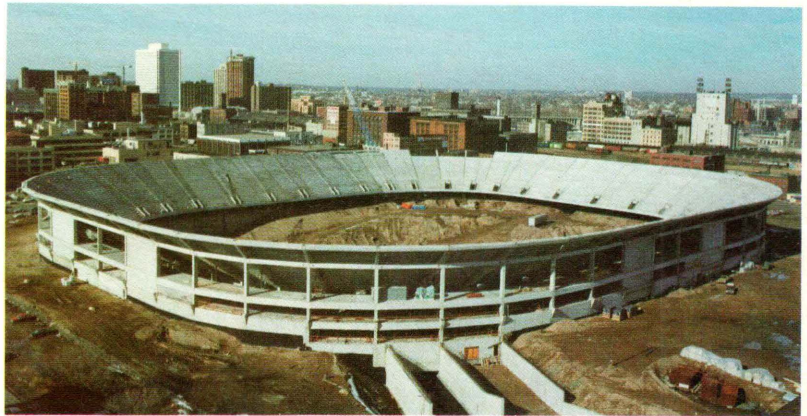
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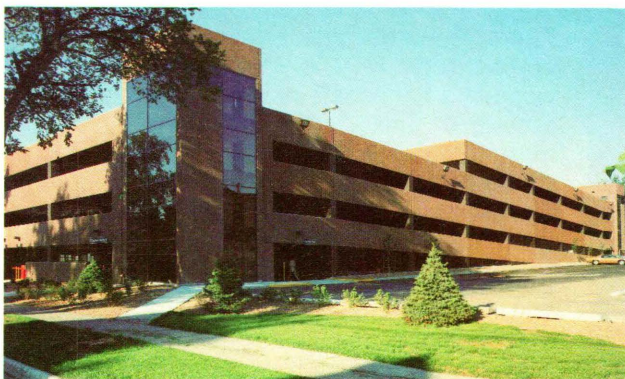
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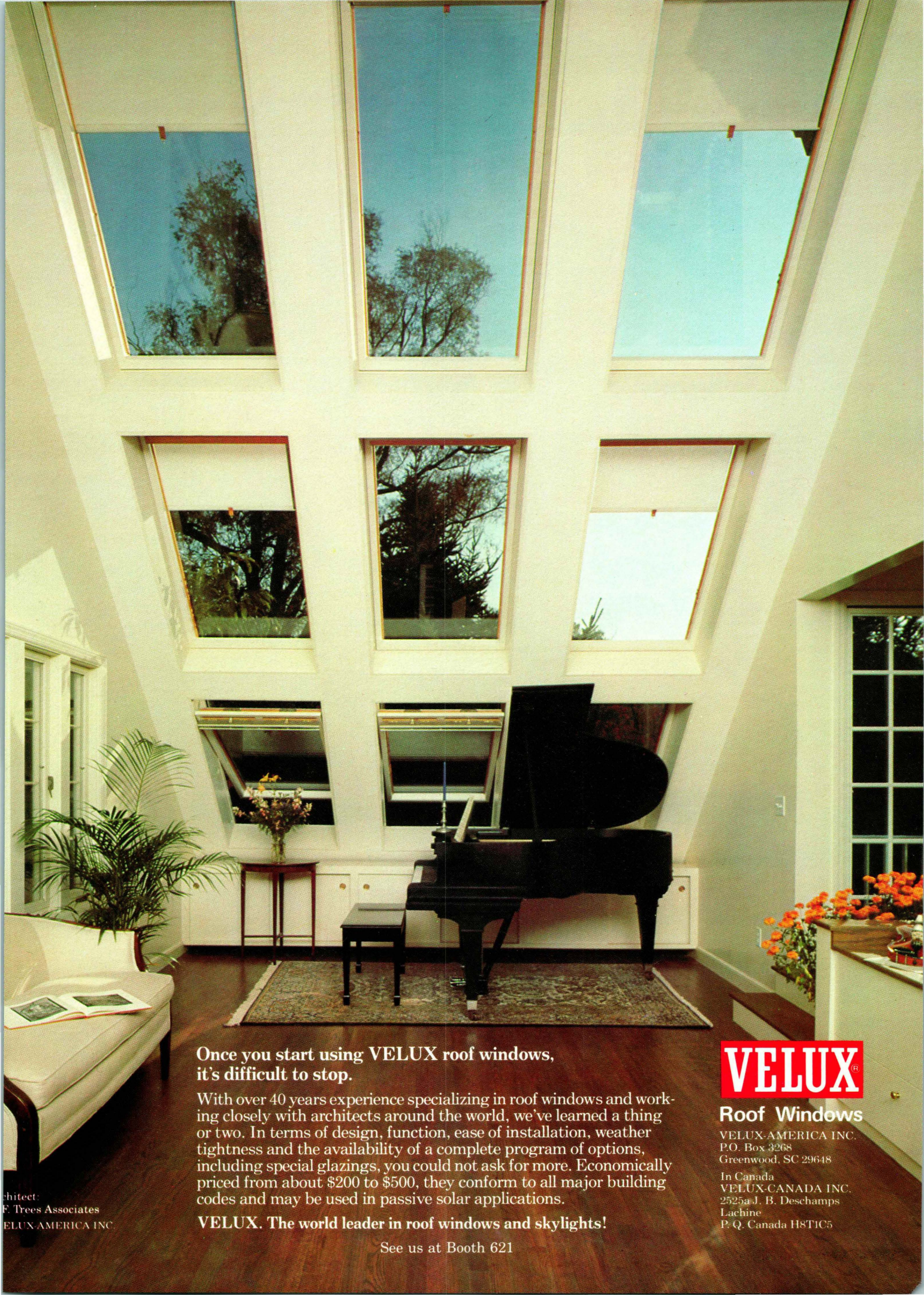
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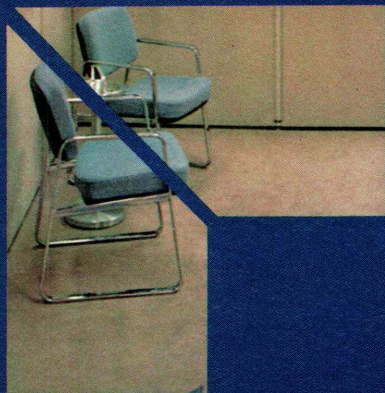
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scanning the media

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And now: solar phoning in the outback

A REMOTE MINING REGION OF AUSTRALIA HAS BECOME THE SITE OF THE WORLD'S LONGEST SOLAR-POWERED TELECOMMUNICATIONS LINK, *URBAN INNOVATION ABROAD* (AUGUST) REPORTS. The 990-mile communications line will provide international direct-dialing, telex and data services to the sparsely populated Kimberly area. To boost the microwaves from Port Hedland to Wyndham, 43 stations—photovoltaic cells and microwave antennae atop 278-foot high masts—repeat signals every 25 miles. The solar cells which feed battery banks are housed underground along with other communications equipment.

The system's owner, public utility Telecom Australia, has become a major developer of solar power in remote areas where conventional power plants and long-distance maintenance and operation are not feasible. "The sunshine telephone," as locals call it, has also come to isolated areas of Scotland. And in Sweden's inaccessible—and darker—hamlets, wind power is harnessed as well.

Browsing where bums used to booze

FLOWERS, BOOKS, AND FOOD HAVE ENTICED NEW YORKERS AND TOURISTS BACK TO BRYANT PARK, FORMERLY ONE OF NEW YORK CITY'S MOST CRIME-RIDDEN OPEN SPACES. Partners for Livable Places newsletter *Place* (July-August) describes the success of civic activists in cleaning up the block around the New York Public Library.

For years drug-sellers and indigents had inhabited the park, using the library steps to accost customers and the hedged park to make deals. The creeping seediness of nearby Times Square threatened to envelope one of the nation's most distinguished public spaces. In 1979 the Parks Council, a non-profit citizens group, determined to reclaim the park by outnumbering the bad guys

with good guys. The group took an approach more programmatic than architectural: it plotted a series of small, highly visible efforts to charm people out of their fear. In an ultimate use of William Whyte's social observation techniques, the planners mapped the sites of illegitimate activity and literally displaced them with legitimate—and enticing—new activity: a book market at the Lowell Fountain, a flower market at 42nd and Sixth Avenue, and a reduced-price ticket booth and cafe along 42nd Street's tree-rows.

A series of canvas pavilions sprouted to shelter the concessions and be a visible symbol of change. The result: a lively, beautiful and, best of all, safe public area. Midtown office workers and tourists alike flock there in droves, browsing, munching, and frequenting benches where bums used to booze. The concessionaries, who were originally subsidized, now are self-supporting. And crime, the New York police report, is down 75 percent.

Water, water

SINCE THE CLEAN WATER ACT IN 1972, INDUSTRY AND GOVERNMENT HAVE SPENT SOME \$80 BILLION TO CLEAN UP THE NATION'S WATERS. But *Urban Land* (July) reports that knowledgeable environmentalists are cautious in their assessment of the impact. Most technological innovation has been directed to industrial regulation; municipal sewage treatment has advanced little. But the water issue of the future is toxic pollution, much of which enters the system as "nonpoint pollution"—runoff from farms or city streets. This includes air pollutants that end up in surface waters. "If any priority ought to bubble to the top in the next decade, it has to be toxic pollution," says James Banks of the Natural Resources Defense Council. "The problem has been the unwillingness on the part of governments at all levels to take on the task." With industry pressuring the Reagan administration to

loosen standards, aggressive efforts may require a strong stand by Congress.

In the same vein, *Planning* (September) notes that 460,000 acres of wetlands a year are being lost, many to residential and commercial development. The Clean Water Act's permit requirement to dispose of dredge or fill in waterways has cut the rate of loss. But a simplification of the permit process in 1982 has given greater latitude to states to issue permits, thus weakening regulation. Legislative efforts to strengthen the procedures are underway, as Congress discusses reauthorization of the Clean Water Act.

Lights on downtown

IF YOU'VE FELT DOWNTOWN NIGHT LIFE HAS BECOME MORE VIBRANT, YOU'RE RIGHT. A year-long study by the Urban Investment and Development Company (*Planning*, September) surveyed the downtowns of the country's 38 largest cities and made these findings:

- Of office space built over the last three decades, 64 percent has been constructed in the last 13 years.
- Hotel rooms account for the second largest lump of new downtown space.
- High-fashion specialty stores are on the rise; large department stores on the decline.
- Altogether, six million people work in the 38 downtowns studied, two million of those in New York City.
- New York led the country in overall market strength, retail, office, hotel and housing; San Francisco won in recent growth and economic improvement.
- Other strong downtowns: Chicago, Boston, Los Angeles, Philadelphia, Seattle, Washington, D.C., New Orleans, and Minneapolis.

The bottom line: downtowns have reversed their status as 9-to-5 work places; they're attracting their traditional uses—hotels, specialty stores and housing.

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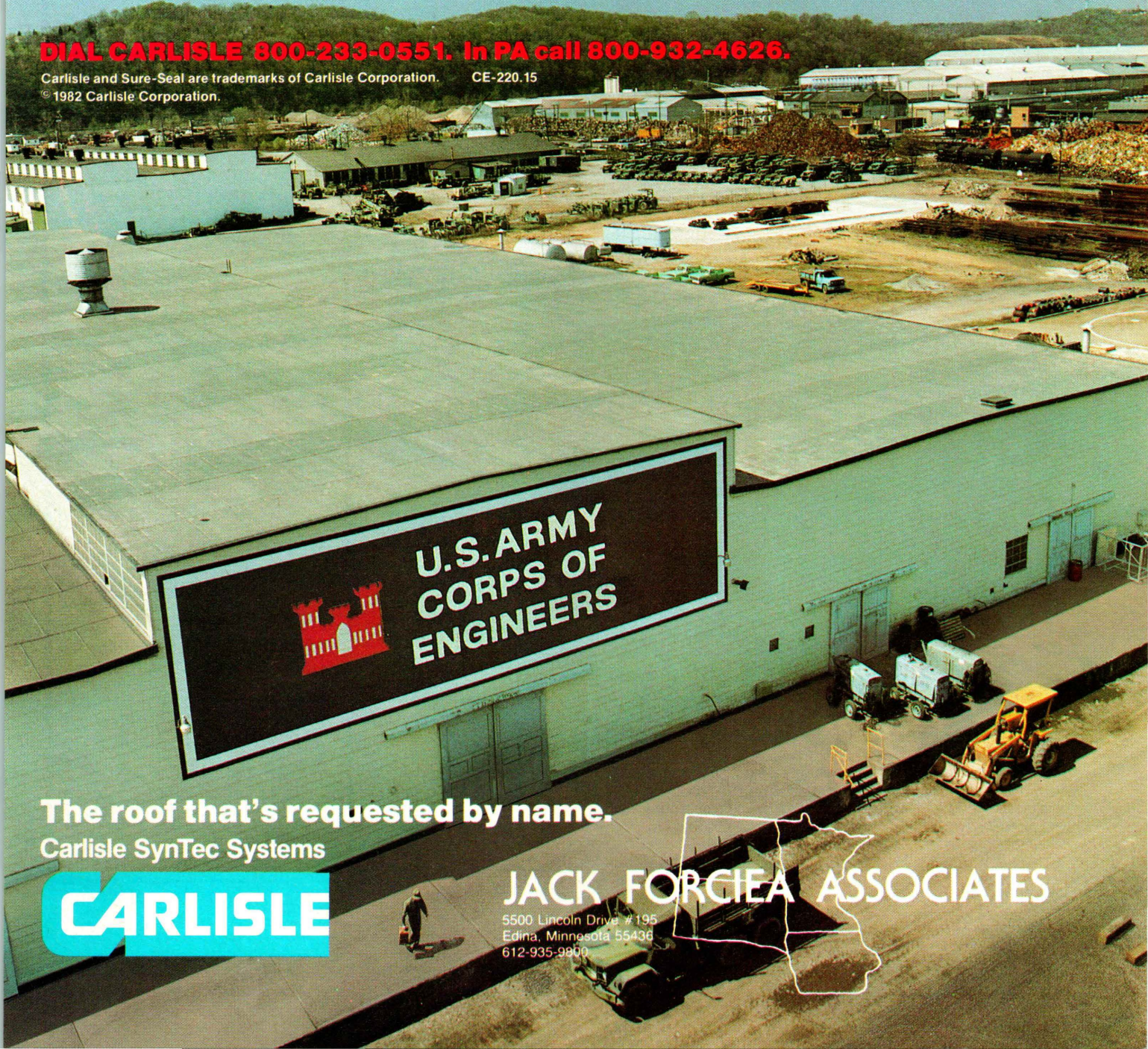
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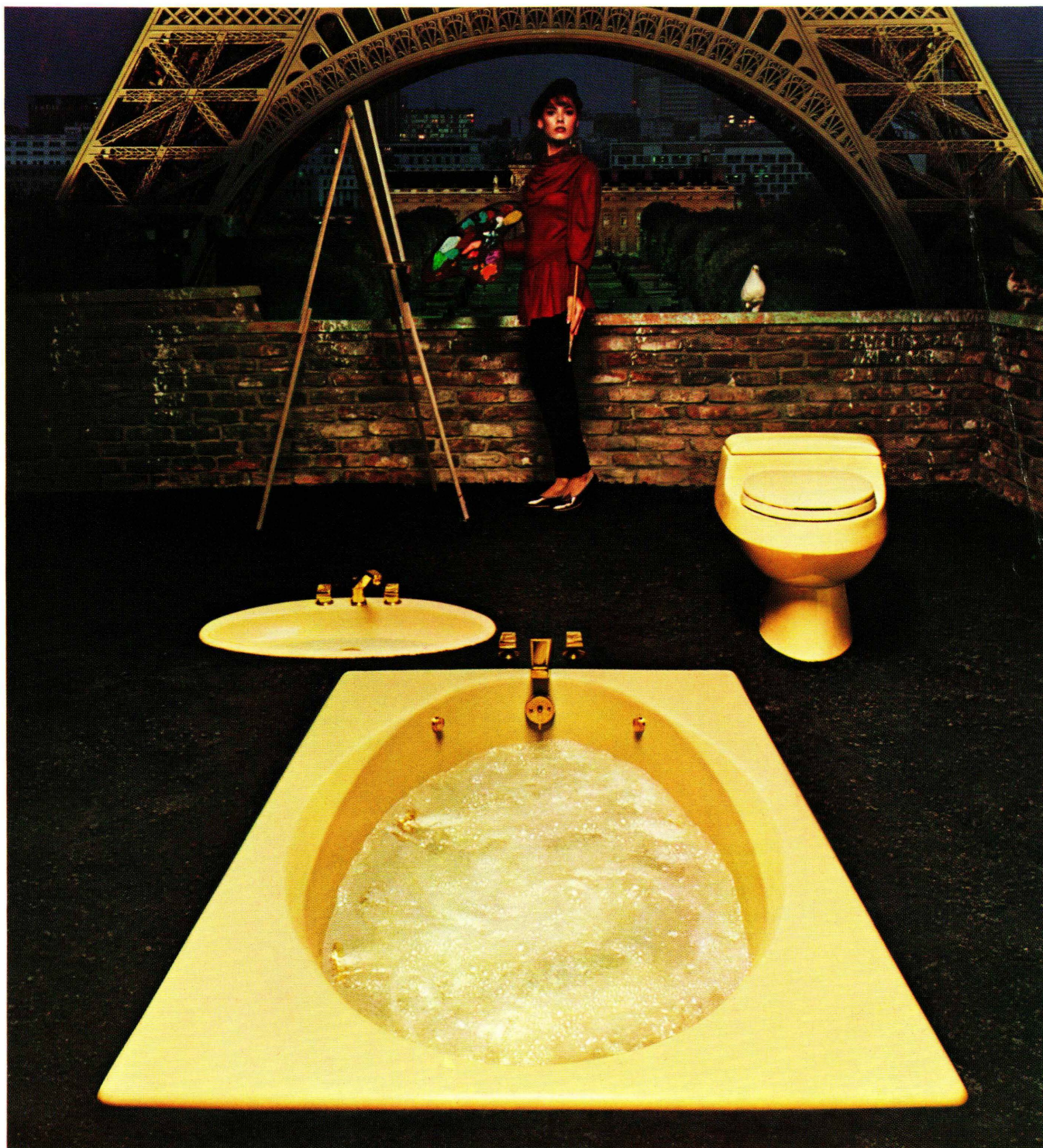
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By Tim Turner

Preservation country style

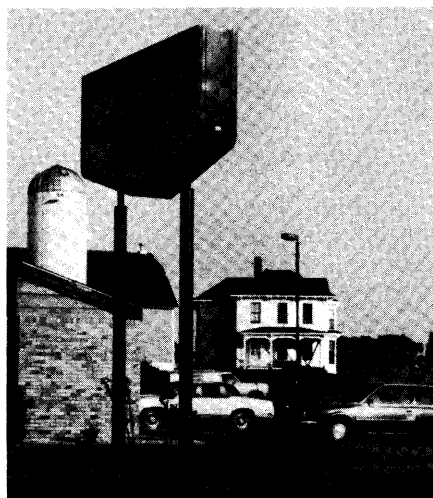
America's heartland, the rural Midwest, is losing its history. Farmsteads, hedgerows, stone fences are being plowed under, abandoned or destroyed as agricultural technology and patterns of ownership change and cities and towns build into the countryside. Without the buildings, vistas, and prime agricultural lands, the patterns of historic development—the richness of rural life—will disappear. To begin to stem this tide, the National Trust for Historic Preservation established a Rural Conservation Project in 1979. The success of the project in increasing public appreciation of rural historical resources has led to plans for a Midwest rural program based in the National Trust's Regional Office in Chicago. The program is expected to begin operation in 1984.

Every day communities and individuals make land-use decisions that impact their quality of life—but usually these decisions are made without exploring alternatives which could achieve similar personal, corporate or community goals while respecting the cultural landscape. While changes in the landscape are inevitable, residents of small towns and rural communities do not have to accept development at any cost.

Even if physical reminders of the past are spared, there are other important questions we must tackle. How will these buildings and landscape features be maintained and preserved when there are no readily identifiable economic uses? Can rural communities with limited manpower and financial resources successfully develop and implement strategies to conserve what is best about a town, a valley, or even an entire township? Who assumes responsibility—the government, the nonprofit sector, the landowner?

For the past four years, the National Trust for Historic Preservation has been exploring answers to issues such as these. The Trust is a private nonprofit organization which fosters the preservation of the diverse cultural and architectural resources which are the heritage of all Americans. Many of its 130,000 members are from rural com-

munities. In 1979, the Mid-Atlantic Regional Office of the National Trust launched a pilot project on rural conservation. Two years later the program was expanded to become national in scope. Its goal is to enhance and protect rural communities by educating the public about the need to save rural structures and landscapes and by training community leaders to apply successful legal, planning, financial and



Gordon Malby

other techniques to achieve that goal. Its basic premise, which has been proven through experience, is that preservation must be integrated into the broader context of community management of resources. The major thrust of this project initially was intensive work with two communities—Oley Township in Pennsylvania and Cazenovia, New York.

How can rural people conserve their landscape?

Oley is a Pennsylvania German agricultural community ten miles from Reading which was settled in 1725. It is characterized by red tile roofs on many outbuildings, covered bridges, and eight operating mills producing stone-ground feed. Most of the farms have been in the same family for generations—including one eleven-generation farm. The town was concerned about the impact of recent limestone quarrying on ground water, develop-

ment pressures created by a new freeway, and the affordability of farm purchase and operation for future generations.

The community was ripe for action. Local elected officials appointed a steering committee representing key municipal and service organizations to work with Trust staff. Over 100 volunteers were recruited to carry out the project. Its successes and failures were communicated through a newspaper column, a newsletter, public meetings and exhibits at the annual county fair.

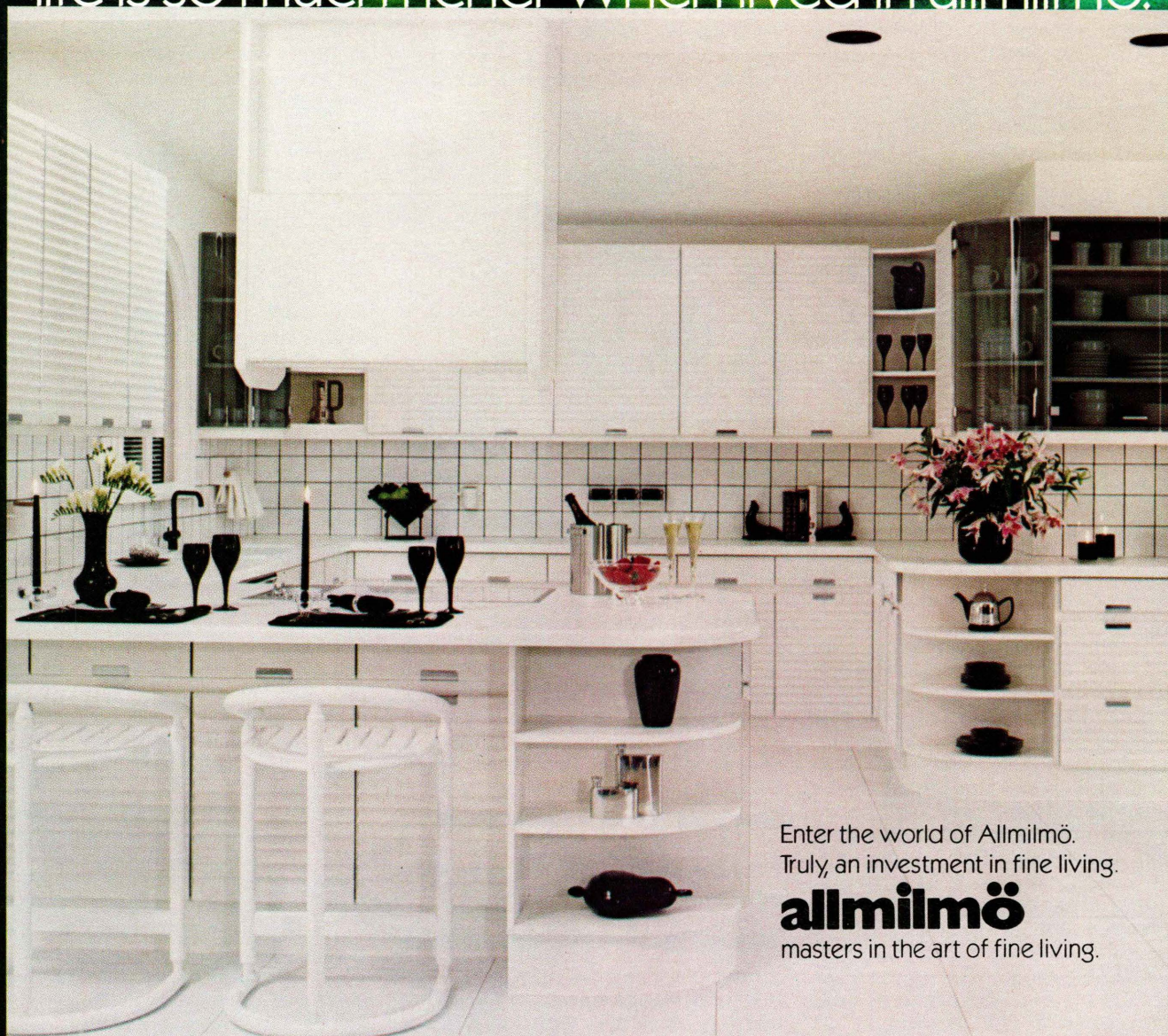
The success has been tangible. The community has developed leadership and commitment to the project and the fundraising and planning skills necessary to sustain efforts in the future. The entire town has been listed in the National Register of Historic Places, the nation's inventory of properties worthy of preservation. It is one of the largest historic districts in the country. Listing qualifies property owners of income-producing historic properties within the district for significant income-tax credits for rehabilitation. A comprehensive water study has provided information needed to evaluate quarrying operations. Important resources such as historic properties, prime farmland, important natural resources and recreational lands have been mapped to assist in directing development to locations where the impact will be most beneficial. A nonprofit organization to accept easements and purchase important property for public use has been established to complement existing government bodies. And the community is revising its planning and zoning ordinances to reflect the information collected. Similar achievements can be counted in Cazenovia.

The Rural Project produced other benefits as well. Two national conferences were held to discuss rural issues and focus attention on the possibilities for cooperative relationships among individuals and organizations with different interests. A one-week training course was conducted in cooperation with the State University of New York, Syracuse using Cazenovia as a laboratory. Three fact sheets have been produced as part of the National Trust's

Continued on page 68



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opinion

Making connections: Architecture, living things, and the good earth

As you have doubtless already discovered for yourself, this issue of *AM* attempts to consider the connecting links among three nominally unrelated subjects: rural architecture, animals (human and otherwise) in a companionable domestic setting, and the great prairie environment.

Let me be quick to confess that this editorial bill of fare constitutes an editor's act of self-indulgence. I beg to be pardoned, however, on grounds that a great many of *AM*'s readers must also feel a personal affinity, if not a direct kinship, with our vernacular farmhouses, our frontier heritage, and the living creatures around us.

On page 26, you will find a vintage illustration of a sod hut. This interests me, because I have a cousin in Rapid City, a wonderfully vivacious lady of 84, who was born in a sod hut. She was tied on a horse at age five and sent seven miles to school. And as her father and mother, my Uncle Cy and Aunt May, worked their semi-arid homestead, getting ahead despite the ghastly odds against even survival itself, they managed to build a proper house. It was, of course, a variant of the classic L-shaped clapboard dwelling shown on page 28 which one of our guest contributors, art historian Fred Peterson, aptly calls "everyone's grandma's house."

In researching photographs for this issue, we couldn't but notice the presence of animals in so many of the pictures of pioneering families posed before their houses: almost always dogs, of course, and often cats; but also chickens, ducks, horses, mules, oxen—even a pet raccoon. Clearly, no matter how dirt-poor and bleak their circumstances, these folks found joy and comfort in an unaffected, everyday relationship with all manner of animals. They would not have recognized themselves as partners in what sociologists now call the "human-animal bond," but fortuitously, as veterinarian Robert K. Anderson verifies on pages 42–43, our pioneering forebears served as exemplary advocates of the proposition that pets are good for your health. It is therefore worth

suggesting, as indeed we do, that architects ought to take the human-animal bond into account and start designing buildings that encourage it.

The homesteaders were wedded to the good earth. So, too, should we be, as photographer George Heinrich's wraparound cover scene eloquently reminds us. Here, as well as in his four-page photo essay on pages 22–25, grain elevators rise like clusters of misplaced Manhattan skyscrapers amid the wheat fields of Montana, Manitoba and Alberta. These sweeping vistas are both beautiful and remote. But did you know that you can bring a remnant of genuine prairie to your very doorstep? The prairie grasses and wildflowers which once stretched from horizon to horizon are being installed nowadays in suburban backyards and corporation office parks; and Jean Gorman tells you all about how it's done on page 37.

If, after considering the efficacy of prairie grasses at the family scale, you feel impelled to think bigger environmentally, we commend Tim Turner's instructive article on the National Trust's readiness to help you and your public-spirited neighbors fight to save the remaining countryside from further blight and depredation. That's our "Insight" feature on page 19.

Lest anyone cavil over whether farm buildings are *architecture*, we have aimed to hush them up with absolute finality by offering photos and drawings on pages 38–41 of what is arguably the noblest barn ever built. It is the Barn of Great Coxwell in Berkshire, England—a mere 750 years old and still in an imperturbably beautiful state.

We are not quite through. Along with rusticity and antiquity, we are pleased to publish recently topped-off contemporaneity in a 12-page portfolio starting on page 44. Here you will find the winning entries in the 1983 Minnesota Society of Architects Honor Awards Program. We are impressed with the quality of these design projects selected by a distinguished jury. I believe you will be, too.



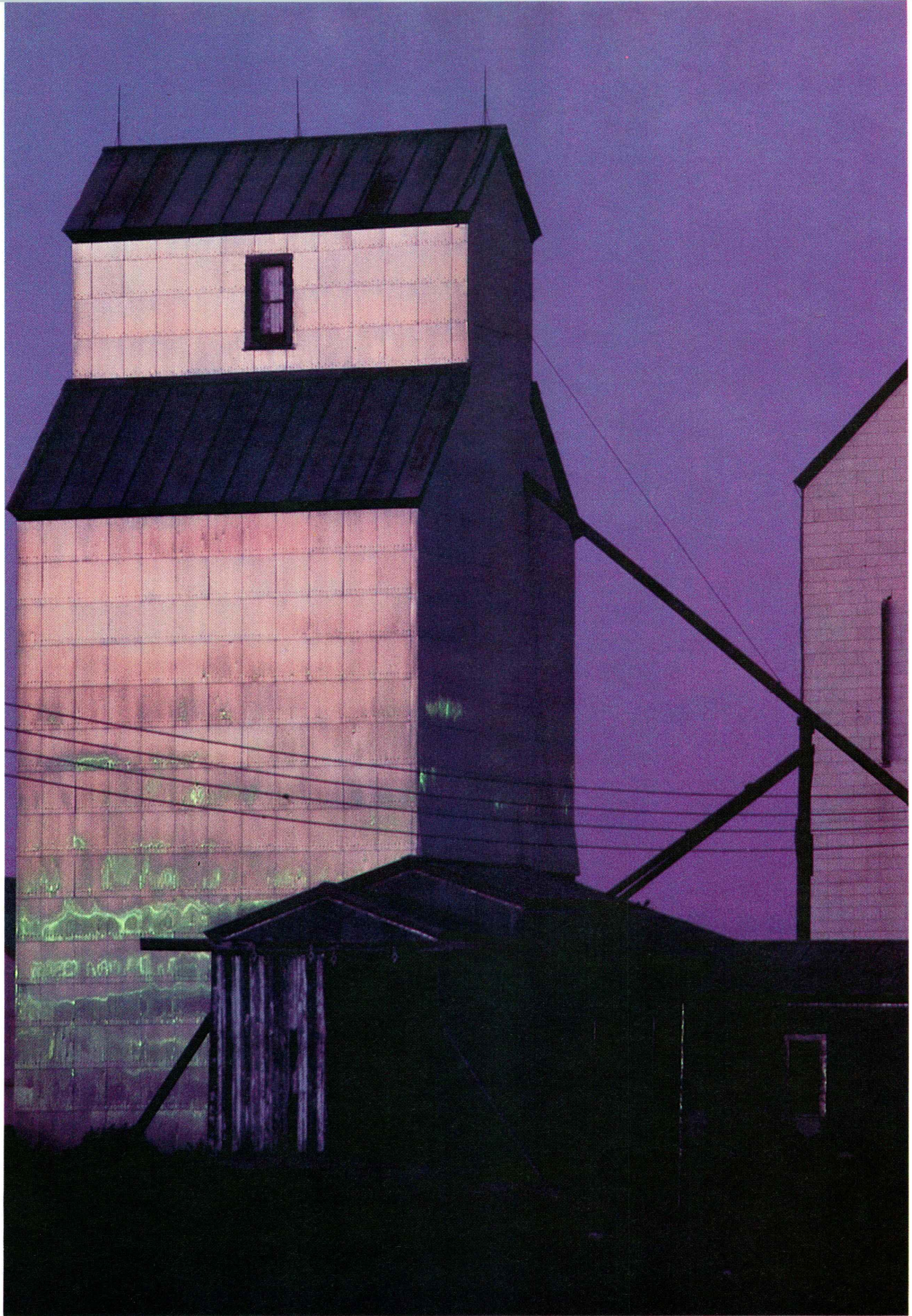
William Houseman
Editor



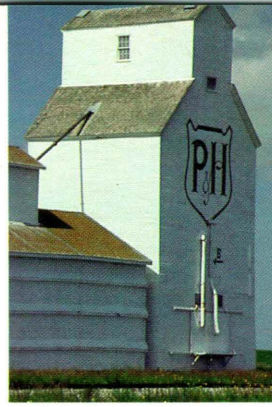
Gull Lake, Saskatchewan

PYLONS OF THE PLAINS

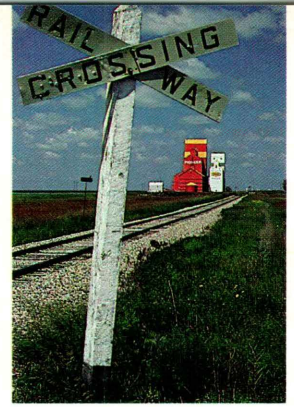
Photography by George Heinrich



Circle, Montana



Riceton, Saskatchewan



Richardson, Saskatchewan



Vulcan, Alberta



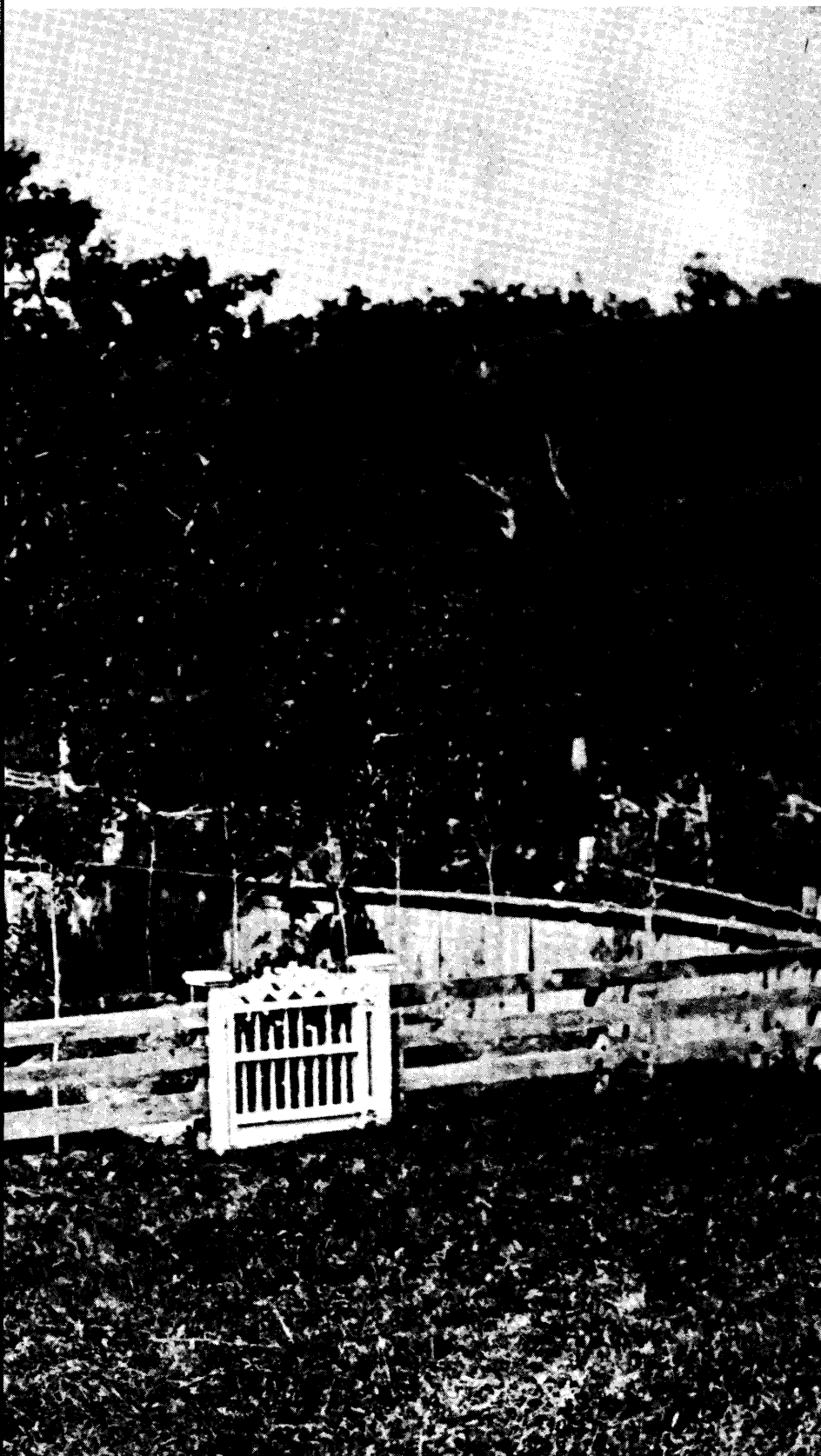
Tomtkins, Saskatchewan

The Intuitive Good Sense of the Prairie Homesteaders



Lacking architects, or even plans,
they built with the plainest materials
and a sure sense of proportion

Pope County Historical Museum



They were not heroes. They came to make a very small impression on a very formidable prairie frontier. And if you yourself were born lately in Minnesota or the Dakotas, they were perhaps your great- or great-great grandparents.

If they were not heroes, their lives and assumptions suggest in retrospect that they were something much more substantial. Having almost nothing material when they arrived in the 1870s and '80s, they expected little. They were nominally Germans, Ukrainians, Russians and, of course, Norwegians and Swedes. But in truth they were a new cultural phenomenon: the Old World's unappreciated underclass whose centuries of forbearance and self-reliance made them temperamentally near-perfect candidates for on-the-job training as American yeomen.

They believed not in quantum leaps but small steps, one after another. They subscribed wholly to the editorial advice of a Minnesotan named J. W. Bond, who in 1880 wrote, "If you should not find work immediately, make a good claim at once, strike out for yourself for a while, put up your shanty, and if you cannot hire a few acres broke in time for a crop in the spring, dig up an acre and plant potatoes, corn, and vegetables, enough to last you through the next winter."

That is most often what these prairie homesteaders did. Their first houses were strictly subsistence dwellings. Depending on where they came from and the available materials, they built sod huts, rammed-earth house-barns under one roof, and tarpaper shanties. Later, as the following pages attest, they built their permanent houses, usually one unit at a time as their families and fortunes grew, without benefit of architects or blueprints. Where they are still standing, these vernacular farmhouses remain an architectural tribute to their pioneer builders' inherent good sense and intuitive grasp of form, function and proportion.

Looking like a set for a TV series, the Barrett E. Blogett farmstead near Glenwood, Minnesota was undramatically real to its pioneer builder. Photographed in 1876, its Edenlike garden is enclosed by a board fence to keep out the cow and pigs. The ornamental gate is, surely, a poignant symbol of wish fulfillment.

The basic vernacular farmhouse is "everyone's grandma's house"

You still see it everywhere in the Upper Midwest. It may be abandoned and forlorn, or it may have been defaced with asbestos shingles and distorted by mobile homes tacked on the back and pink flamingoes planted on the front lawn. But it is the real thing: the L-shaped, ramp-roofed, balloon-framed, clapboard homesteader's family home. For millions of latterday Americans, it is "Grandma's house."

And a wonderful house it is, in all its variations. It is the product of prairie pragmatism and architectural naivete. First, in the sequence of homesteading design developments, came the sod houses and rammed-earth structures (opposite lower right). Then, at the earliest practicable moment, the farmer-yeoman built the first section of what was to become Grandma's house. It was hardly a house, for all of a family's activities were crowded into one space: cooking, sleeping, socializing, sewing, canning and such. The basic house was later completed when a wing was added to create an L- or T-shaped floor plan. In the classic house (top), a front porch links the two sections, and the two chimneys signify the interior's two "zones"—for cooking-dining and living-sleeping.

Although farm and architectural journals sought to elevate the homesteaders' taste by enticing them with plans for picturesque country residences, few bought their proposition. Instead they built as they pleased, relying on hand tools, plain materials and either their mind's eye or an exemplary neighboring house. The prairie carpenter not only did not use blueprints but in most cases even eschewed measuring devices. In laying out a house, he *paced off* the dimensions. Moreover, there was never any question as to what the classic farmhouse should look like: it should look simple and serviceable. And as the variants of Grandma's house on these pages make clear, ornament was applied sparingly by on-site carpenters using the hand saw and drill to produce singularly unsophisticated trimmings (bottom).



Minnesota Historical Society

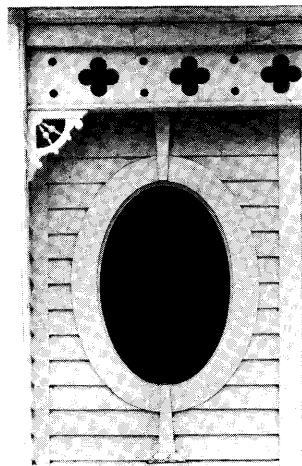


Minnesota Historical Society

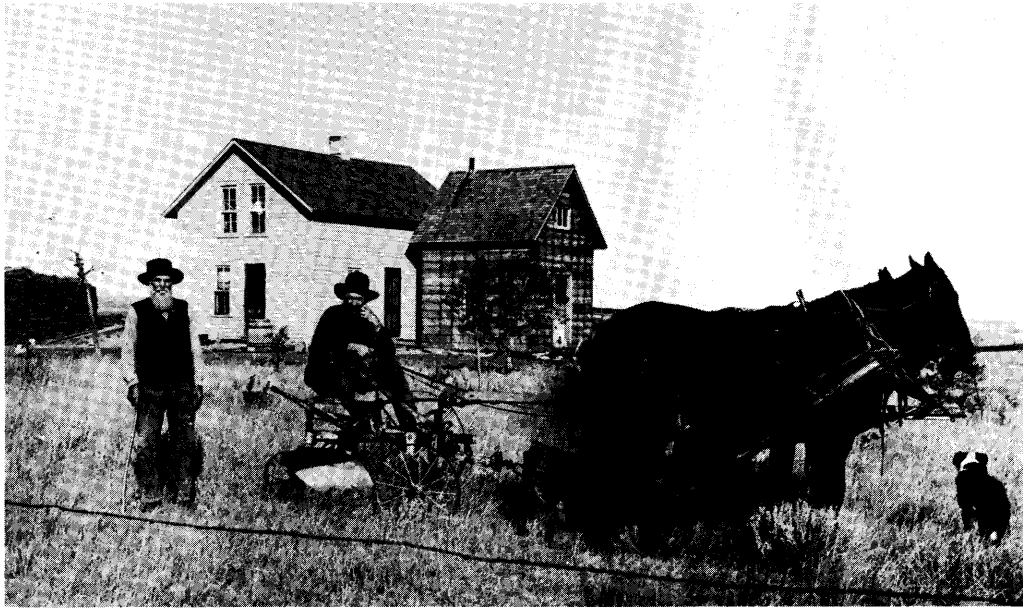


Minnesota Historical Society

Fully realized, the classic L-shaped farmhouse (above) is perhaps the most durable of all American domestic architectural expressions—not least because there is little about it not to like. Save for its porch brackets, the house is devoid of decorative details; and a measure of its basic design integrity is readily appreciated when compared with the ebulliently trimmed offshoots dripping stars (above left) and a lacework porch embellishment (below left). But in most instances, "everyone's grandma's house" is notable as a bargain in enclosed space, as well as for its susceptibility to effective siting and orientation in a harsh four-season environment.



Fred W. Peterson



North Dakota Historical Society



North Dakota Regional Historical Research Center

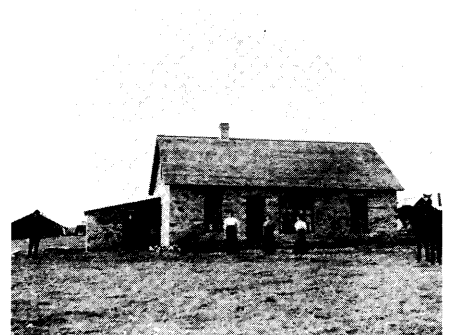
A pair of prairie sod-busters pause before an ungainly combination of ramp-roofed structures which, in a manner of speaking, spell home (top). Such step-at-a-time home building was commonplace in Minnesota and the Dakotas; it was often abetted by a budding package home industry which offered prefabricated units. The interior of a sod house dwelling (center left) not only reflects a family's plucky effort to create a genteel setting but also expresses, through a picture of a proper house above the bed, its long-term aspirations. The three rude prairie dwellings below are, from left: a rammed-earth house coated with stucco; a Ukrainian house of mud and wattle construction; and a stone house. Such subsistence houses were built most often by Russian or Ukrainian homesteaders in North Dakota.



Fred W. Peterson



Fred W. Peterson



North Dakota Historical Society

One eye-catching new house often led to several more

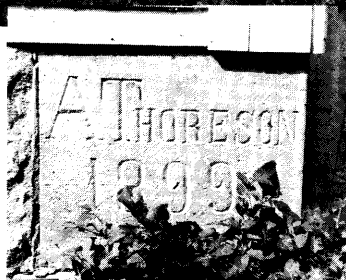
Many pioneer families (and their heirs even today) never built the substantial houses they could well afford, either because of moral misgivings or because they preferred to plow their profits into land, animals and machinery. Here and there, however, the blandishments of such formidable Eastern taste-makers as A. J. Downing to acquire a modicum of refinement were heeded by upwardly mobile farm families. Most built imposing two-story houses in a restrained Victorian manner. One common exception was a two-story square house sporting two-story porches—a characteristic brought from the old country by Norwegian settlers.

Not surprisingly, then as today, envy acted as a compelling motive for building a pretentious house. In Lac Qui Parle County, for outstanding example, an intense activity developed around 1900 easily identified as keeping up with the Thoresons. It was triggered by a prosperous Norwegian farmer named Andreas Thoreson, who broke rather wildly with frontier precepts by hiring a "foreigner" to design a house for his family. The designer was Julius Satre, a carpenter-builder from St. Paul, whose stately house for the Thoresons precipitated a furious chain reaction of neighborhood emulation (see photos at right).

Ironically, some of the grandest houses built on the prairie at the turn of the century were among the first in the modern era to be abandoned. For in the present-day scheme of factory farming, the emerging businessman-farmer is more apt to buy still another giant blue Harvestore for his dairy herd's silage than to maintain a Victorian mansion. Indeed, the nearest neighbor to a grand house nowadays is likely to be a mobile home. **AM**

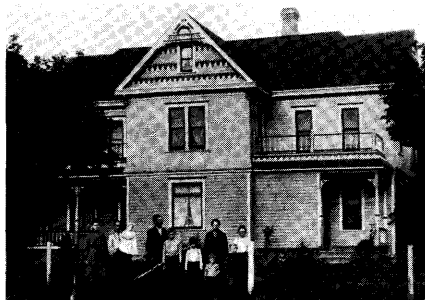


Minnesota Historical Society



Fred W. Peterson

Imposing by any measure, the Andreas Thoreson family house in Lac Qui Parle County, Minnesota, lifted the architectural consciousness appreciably when built in 1899. In a manner of speaking, it had everything: Victorian rococo gables, Georgian dentilation edging a mansard roof, fancy fretwork and porch brackets—and even vestigial quoins on the building's main floor corners.



Minnesota Historical Society



Minnesota Historical Society



Minnesota Historical Society

Influenced by the trail-blazing Thoreson house (above), neighbors soon built striking prairie mansions themselves. Among them: the Torkel Thompson house (left below) embellished with a swarm of early '90s holiday celebrants; the Hans J. Dahl house (above) with ornate twin dormers, twin porches and a strategically centered bay window; and the Ole Holtan house (left above) which makes decorative virtue of multi-patterned shingles in an elaborately wrought gable.



Fred W. Peterson

Gathered in a parlor setting of Victorian fustiness, two generations of the John Hartwick family of MacGregor, Iowa, compose themselves for a portrait capturing their sense of propriety and family allegiance. When their son married, the Hartwicks made sure of keeping the young couple literally under the family roof by adding what amounts to a whole new house, wholly different in architectural character, to theirs (at left). How the young folks felt about this structural bond is unrecorded.



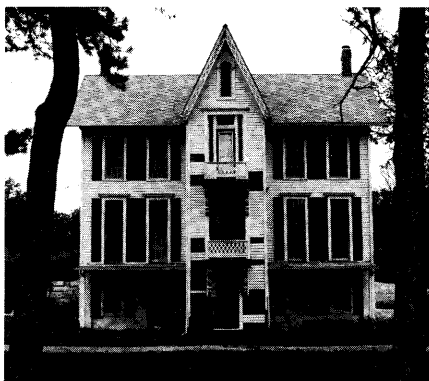
Hartwick Residence



Fred W. Peterson



Fred W. Peterson



Fred W. Peterson

The master carpenter's vernacular designs were often notable for what, 100 years later, seem startling leaps of poetic fancy—as in the small Brown Valley house (above left), whose floral arches springing from porch posts resemble pastry decoration; or in a double-wing house at Starbuck (above right) with oriel windows and hand-drilled porch fretwork. The three-story Gothic in the Iowa countryside (left) is as odd-seeming as it is rare.

Architecture on the frontier: A Purely Expedient Idea

By Fred W. Peterson

The countryside of the Upper Midwest is like a crazy-quilt pattern. People of various ethnic backgrounds have worked the land in its varying levels of fertility. They have developed agricultural practices suitable to local conditions and created life styles consistent with the rigorous and risky business of farming.

The frontier period of the Upper Midwest spans more than a century. From 1830 to 1920 settlers from the eastern United States and western and eastern Europe journeyed to this region of America. Most of them purchased or homesteaded land and established farms. The farmhouses built by these pioneers constitute an expression of rural architecture in the United States during a time when the prevailing taste favored the various revival styles of Victorian America.

In earliest frontier days, an "iron-age" kind of architecture emerged to meet the basic necessities of shelter and survival. Log cabins, dugouts, sod houses, shanties, rammed-earth or mud and wattle structures—all of these satisfied the need for small and simple spaces for eating, sleeping, and storage. As lumber became available from local mills or through railroad commerce, the balloon structural frame caught on as an attractive system for building more permanent, somewhat

larger homes. The economic advantage was quickly seen: by 1870, a one-and-a-half or two-story dwelling measuring 18 feet by 22 feet could be built for about \$400.

When the farm family grew in size and age, a wing was sometimes added to this initial unit, forming the typical prairie farmhouse in the L- or T-plan configuration. The house grew commensurate with the farm family's size and wealth. Frugality and expediency were esteemed values as a family cautiously established a secure place on the newly won frontier.

The farmhouses that were built under these conditions possess qualities of simplicity, economy, and adaptability of interior spaces. Although limited in architectural scope, each farmhouse could realize a degree of individuality through countless variations in its size and proportions, and through such added elements as porches, bay windows, dormers, or gingerbread decoration.

Most of these prairie farmhouses were built by local carpenters or by the farmer himself, often with the help of his neighbors. The product was usually determined by the amount and sizes of lumber that were affordable and available. Ultimately, of course, the skill of the carpenter and the tastes of the rural family contributed to the final form

and appearance of the house. The new home was perceived more as a convenient place to live and work than as the expression of an established aesthetic taste or life style.

It is important to realize that these farmhouses were relatively isolated places where persons were born, grew to maturity, married, experienced the vicissitudes of human existence, and died. These crucial events over generations transformed the house into an intensely personal place invested with symbolic family meaning. The question of the appropriate architectural style for such a house must have seemed irrelevant to these rural families as they worked to meet the demands of life from season to season.

The appeals to homesteaders to improve their status and style were persistently expressed, however, in architectural plan books, agricultural journals, etiquette books, newspapers and eventually mail-order catalogues of the 19th and early 20th centuries. In some individual circumstances, a farmer did acquire more and more land, was elected to a political office, or invested in a bank or a business. These enterprises usually brought the farmer more fully into contact with the established culture and created in him a desire to build a home for his family that would attest to his higher eco-



Appealing to the settlers' new pride of ownership, agricultural journals instructed them in good husbandry . . .



. . . and wifery. Here, the crude sod hut houses cleanliness and culture, down to curtains, paintings, and a piano.

The American Agriculturist

conomic and social station in life. Such an aspiration accounted for the large-scale houses built in one or another of the numerous revival styles of the period.

Naturally, the advent of enviable farmhouses coincided with the emergence of certain settlers who had worked the land successfully for two or more decades. Many of these houses were similar to those admired on visits to town—or even those owned by manor lords in the old country.

Despite the wide range of stylistic choices available, the farm family most frequently chose to build the simple, two-story, square-plan house. The local contractor or carpenter was the source of floor plans and elevations, materials, and skilled labor. The square floor plan house, though simple and economic to build, nevertheless lent itself to satisfying the needs of the individual. Dormers could be added to the roof, and porches set on front and sides. Bay windows could be projected from a dining room, or an entire wing could house a spacious kitchen and pantry. Indoor plumbing and central heating eventually made these homes more comfortable. And such later conveniences as rural mail delivery, electricity and telephone service brought farm families direct access to the wider American culture.

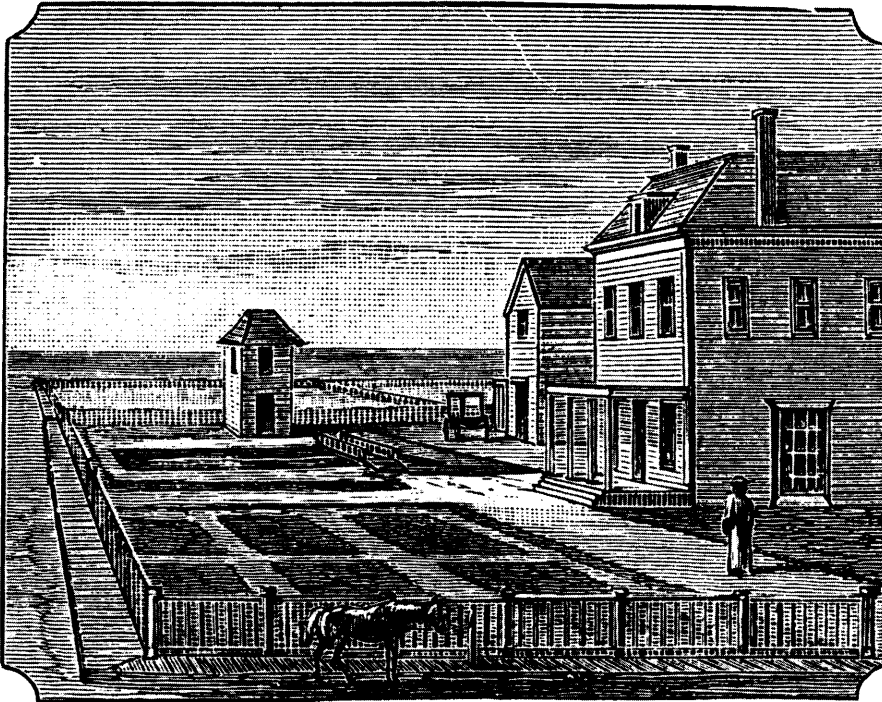
Few farm homes in the Upper Midwest were built as exact literal replicas of mansions found in towns and cities. The urban worker or professional man left his home to go to his place of labor or business. To these, the home was

perceived more as an expression of one's economic and social station in the community than as a mere shelter from the elements. The farmer, however, awoke each morning and was al-

and harvested his crops. He cared for his animals, maintained his buildings and equipment, and prepared for the next year. Given the difficulties and risks of such a business, one would expect the farmer to seek the most direct, efficient, and economic way to get the work done and realize a profit from his labors.

Such an outlook may also have caused the farmer to appreciate any task accomplished in this manner. Indeed, the plain undecorated farmhouse may have fit the farmer's taste for simplicity and economy. He may very well have derived pleasure in the house's simple straight lines and unadorned surfaces in much the same spirit that he enjoyed viewing a well planted field of row crops.

Thomas Jefferson named this class of people, "the virtuous yeoman." He valued the farmer and his way of life as the foundation of the life of the entire nation. The ideal yeoman, did adjust, however, to the realities of the frontier wilderness, the national economy, the railroad and grain trusts, and the changes wrought through the industrialization of agriculture. In a complex pattern of growth and accommodation, the farmer did accomplish the building of his farm. And the architecture of these places is the distinctly rural legacy that the yeoman has



Why live in a plain house on the wind-swept prairie when a few do-dads on your house, and a little landscaping (never mind the hills in the background) can make your place fine? Even your horses will hold their heads higher.

Thomas E. Hill, *Album of Biography and Art* (1881)

ready at work. The house, barn, and other outbuildings on the farm were experienced as parts of a total building complex in which the work of farming took place. Each day, each season, each year, the farmer performed a round of repeated tasks. He sowed, cultivated,

left to the artistic traditions of this nation.

AM
Fred W. Peterson, professor of art history at the University of Minnesota—Morris, is an authority on vernacular architecture in the Upper Midwest. He is also a painter.

THE VIRTUOUS FARMSTEAD

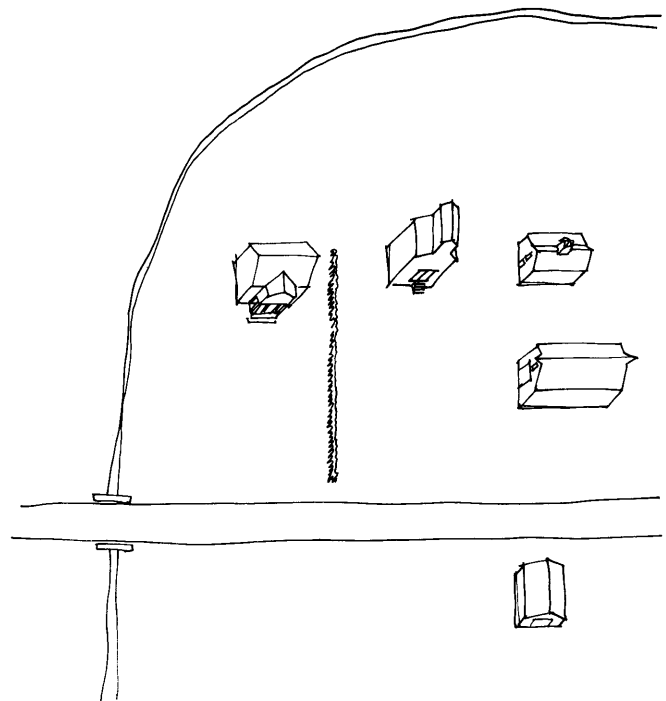


Its details a mix of classical, Queen Anne styles, 1901 house is sited near river, bordered by hedge

Viewed across the river, it looks a picture-book farm: sparkling white farmhouse, just a bit of bric-a-brac, rural red outbuildings, white trim, cupolas, all nestled neatly in a wood along the Buffalo River in western Minnesota. In an era and a land of corporation farms, steel buildings, and space-age equipment, the Krabbenhoft farmstead is, by bucolic contrast, mown hay, horse-drawn plows, and a handful of black dirt.

The farmstead's founder, Wulf Krabbenhoft, homesteaded in the fertile Red River Valley in 1872, after immigrating from Germany. "He was an excellent farmer and had an admirable farm plant, with a grain elevator of his own," noted a 1918 county history. For ninety years, father and son Otto farmed in the old way. "He didn't like big equipment," says Tom Harvey, who surveyed the farm for the Minnesota Historical Society. "He plowed with horses until completely impractical, then used only small tractors. He kept up all the buildings, even though they weren't used. The scene was unchanged from 1910." When Krabbenhoft died at age 92, a nearby farm couple bought the place, and have furnished the house in antiques. The river, woods, land and buildings endure.

AM



Photos courtesy of the Minnesota Historical Society

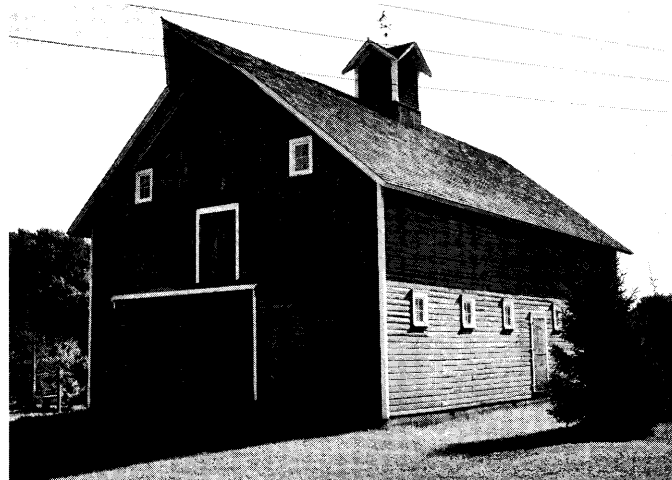
This cluster of farm buildings bears witness to the unambiguous values of a homesteading family named Krabbenhoft. They farmed, father and son, for 90 years. Now they are gone. But these buildings are on the National Register. Where they belong.



1911 grain elevator: symbol of rising fortunes



1900 cow barn: ultimately, a chicken house



1890 horse barn: atop cupola, a weather vane



1905 machine shed: low silhouette across road

PRAIRIE REBORN



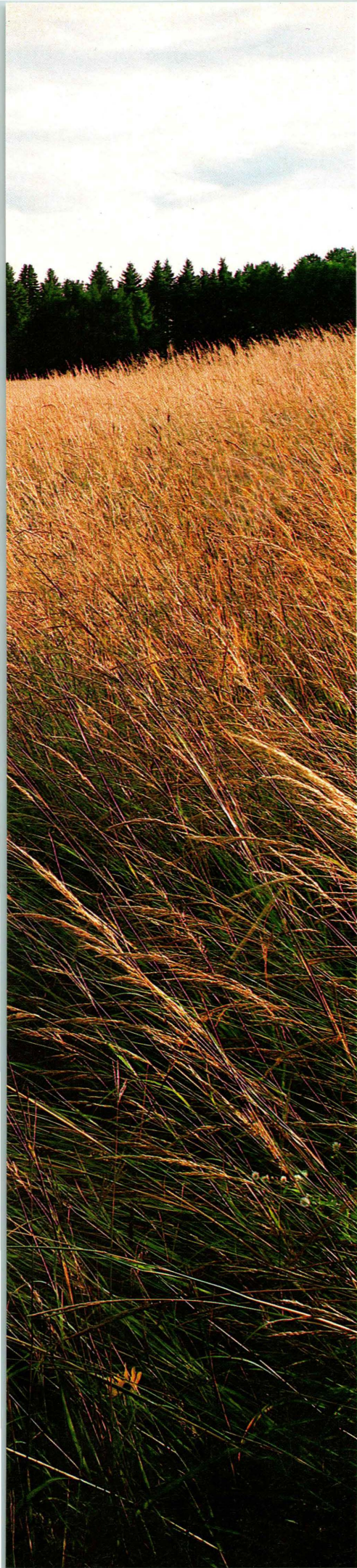


Photo: George Heinrich

The vast Great Plains of North America, once continuously blanketed by bountiful prairie from Indiana to the Rockies, now possess only tiny remnants of the colorful natural quilt. For hundreds of thousands of years, the native prairie was maintained by grazing animals, tree-killing droughts and fires set by lightening or Indians. Then, in the mid-nineteenth century, European settlers altered the integrity of the land by plowing fields, paving roads, building farmsteads and altering drainage patterns. So now, in Minnesota alone, where over eighteen million acres of native prairie once covered a third of the state, only 75,000 acres (about half a percent of the original total) remain. Fortunately, today there is a renewed interest in the prairie and public and private conservation programs are preserving the few remaining true tracts. And, restoration efforts now enable citizens to enjoy the benefits of a natural landscape on their own suburban acres.

The kaleidoscope of colors and textures of the prairie, accompanied by the music of scarlet tanagers, gold finches and juncos, make it a wonderful, ever changing spectacle. From April to September, the prairie goes through a rapid succession, when about seventeen new species come into flower each week, bloom and move on to seed production. The succession reduces competition among plants and keeps pollinators busy all season.

Many prairie plants can grow in a variety of soils and environmental extremes. But certain plants grow in only one of three general categories into which the prairie falls: wet, mesic, and dry. Although the different types blend imperceptibly into one another, a trained eye can "read" the prairie by examining its plants—from the blue-joint, boneset and water hemlock growing in the peat of the wet prairie, to the spiderwort, bottle gentian and purple meadowrue in silty mesic soil, to the pasque flowers, silky asters and goldenrod in the sandy soil of the dry prairie.

A prairie landscape fits almost anywhere. From a small residential plot, to parks and roadway medians, to corporate grounds, the indigenous prairie provides cost-efficient, low maintenance landscaping. No better example of the man-made prairie can be found than at the Spring Hill Conference Center (large photo) which, like all but one natural remnant shown here, was installed by Prairie Restorations, Inc., of Princeton, Minnesota. (For the basics on how to install your own prairie landscape, see page 69.)

AM

Jean Gorman



June: Hawk's Beard in a backyard garden plot



August: Luncheon Prairie, rare natural remnant



September: Monarch butterfly atop a blazing star



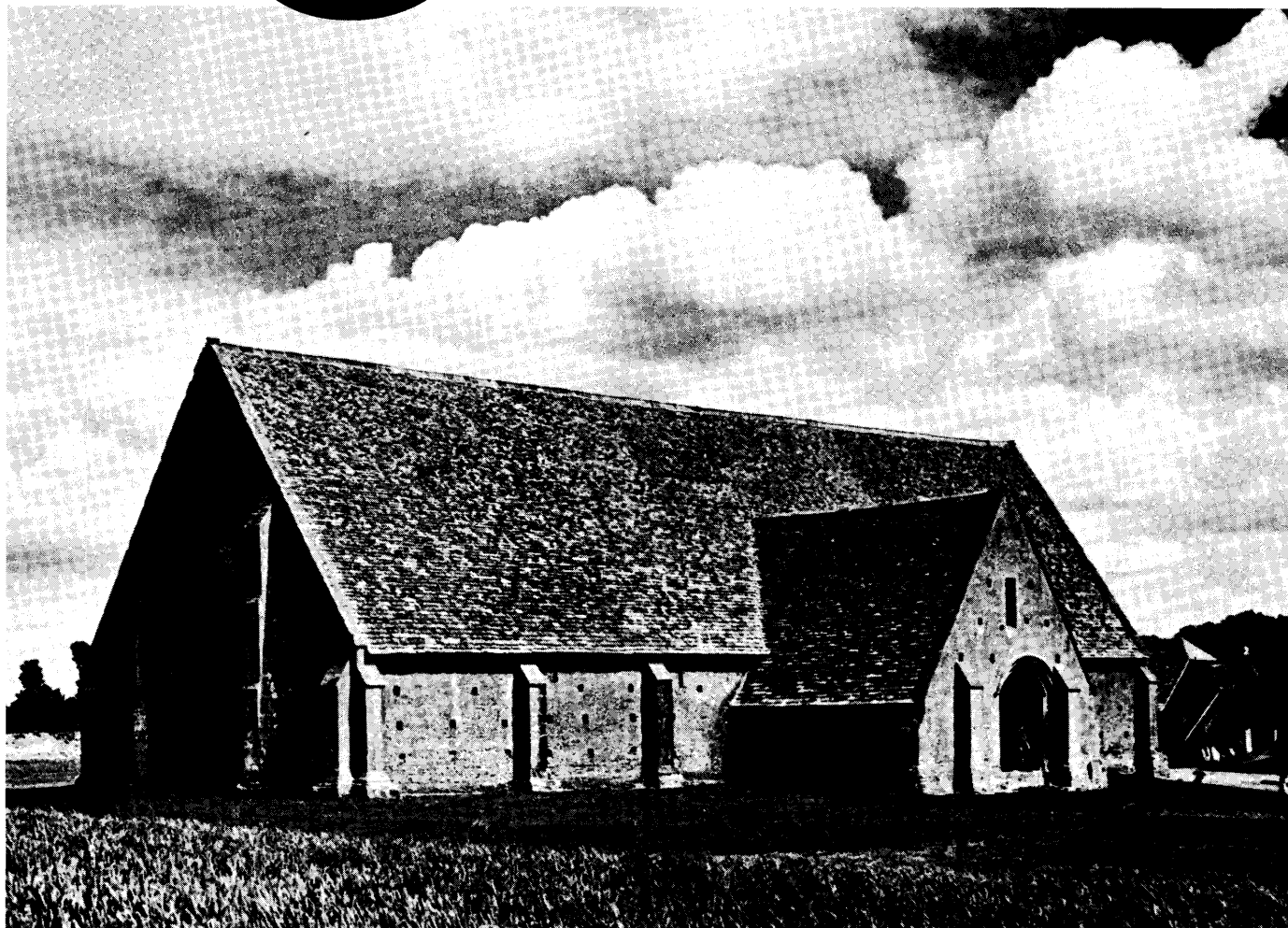
February: dormant prairie at Blue Cross, North Dakota



April: "burns" clear weeds, recycle soil nutrients

Photos: Prairie Restorations, Inc.

The Barn of Great Coxwell

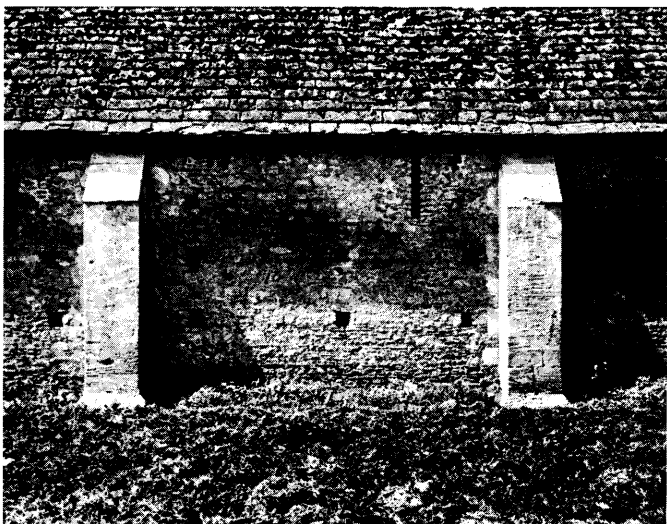
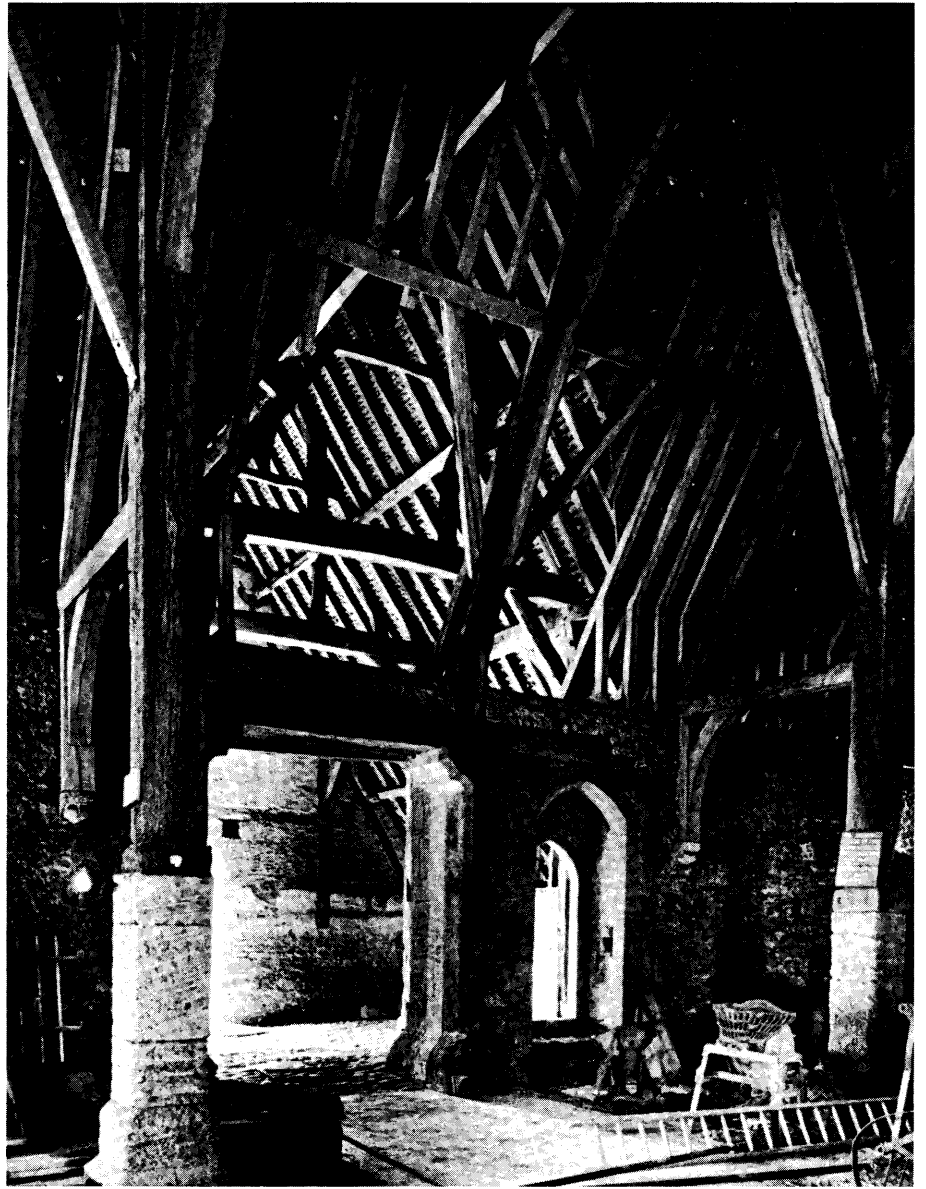


Photography of original photos by George Heinrich

Well over a century ago, William Morris proclaimed this medieval stone tithe barn near Oxford to be "the finest piece of architecture in England." More recently its preeminence among historic landmarks has been firmly secured through a remarkable on-site study over several years by a team of American scholars, art historian Walter Horn and architect Ernest Born. Their measurements, drawings and photographs of Great Coxwell, published with Dr. Horn's commentary in 1965, have earned them universal praise from architects.

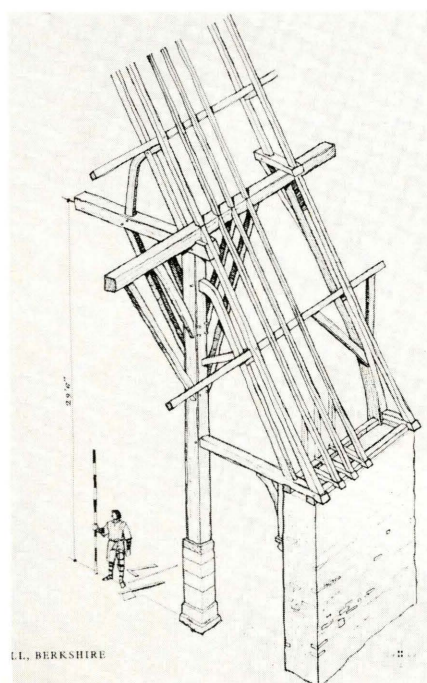
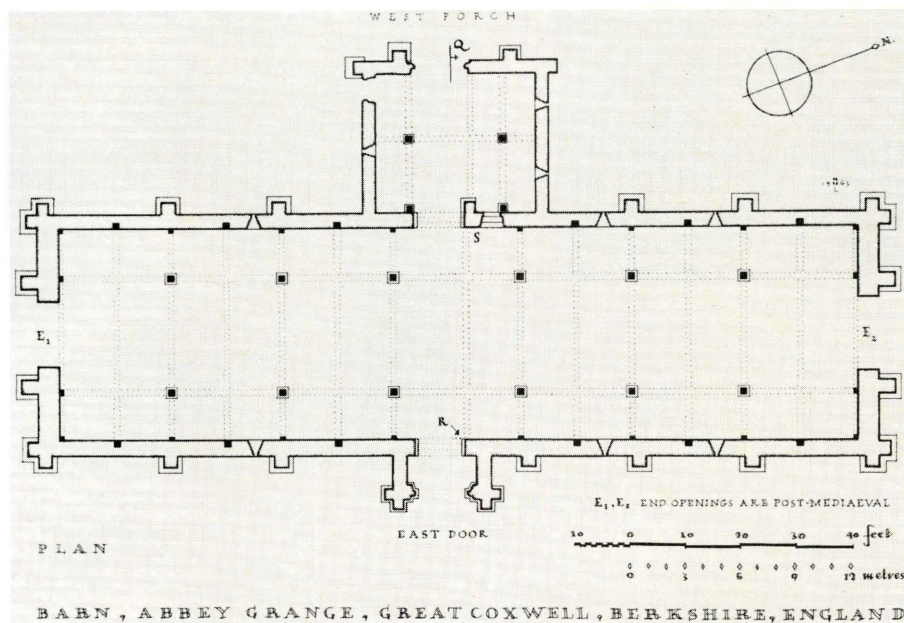
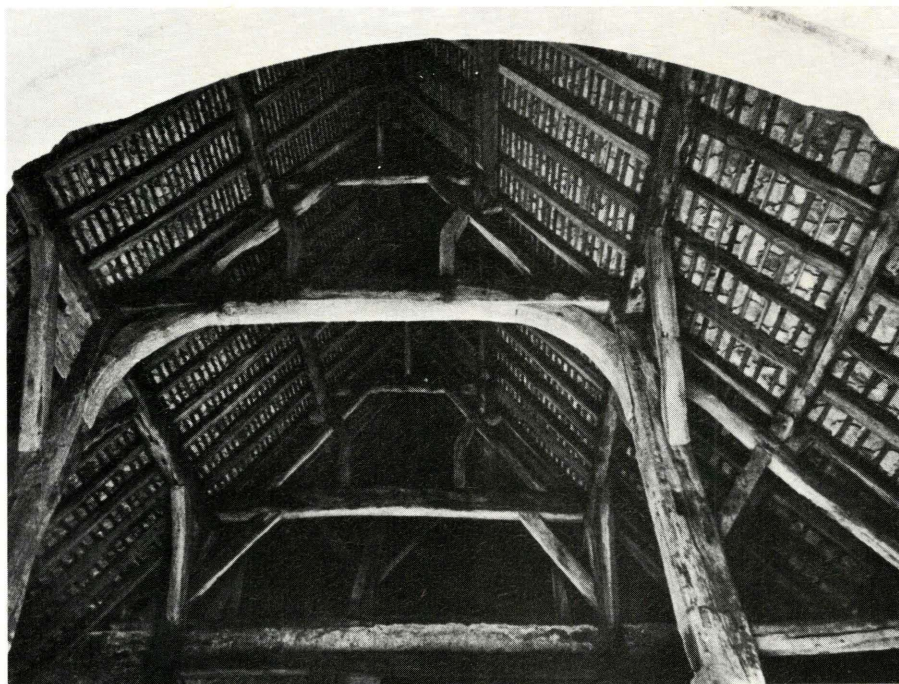
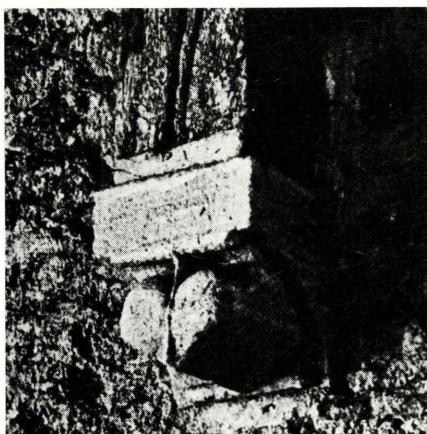
What makes the Barn of Great Coxwell such a superlative structure? No one has described it with keener precision than Walter Horn. He writes: "The great lines of its simple mass, the intersecting bodies of its two large transeptal

porches, the steep ascent of its gables, and the noble silhouette of its vast roof are unsurpassed by any structure of like design. Moreover, in the interior, supporting the roof, this barn displays one of the most magnificent frames of medieval timber ever known in a building of this construction type. In no other surviving structure of this kind are the basic capabilities of wood so forcibly and convincingly expressed: its ability to carry huge compressive loads on slender and remarkably high uprights, and its incredible tensile strength, enabling it to bridge intervals of extraordinary width and depth, to penetrate space, to embrace it, and thus to retain within a structure internally divided into a multitude of separate cells an overpowering sense of spatial wholeness."

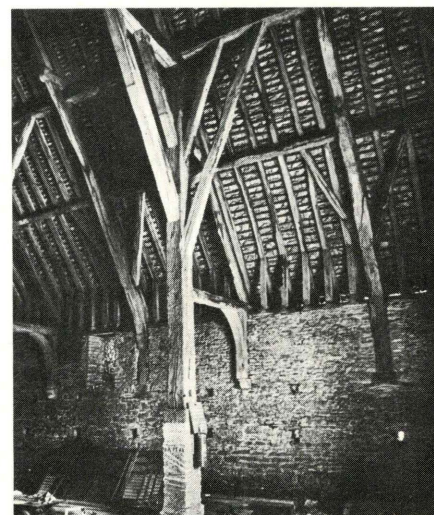


Special thanks to Walter Horn and Ernest Born, and to the University of California Press, for permission to reproduce photos, drawings and excerpts from The Barns of the Abbey of Beaulieu at its Granges of Great Coxwell and Beaulieu-St. Leonards (Copyright 1965 by Walter Horn and Ernest Born).—The Editors

Time-worn but still well defined corbels of the barn's wall posts were a crucial clue to scholars who discovered that Great Coxwell is not a 14th century but early 13th century structure. One of the most notable of the barn's distinctions is the manner in which roof framing remains a coherent system as it gradually grows smaller toward the ridge (right).



The barn's plan makes clear an interior divided into seven large bays as created by six principal trusses rising from the floor. To complete the wood framing system, seven alternate trusses rise from the exterior walls (see also drawing, interior photo). Note in plan that the center bay is wider than others, it being the historical entry-exit for farm wagons. Doorways in the barn's gable walls are not original. Larger west porch houses monastic official who managed Great Coxwell for the Cistercian order.



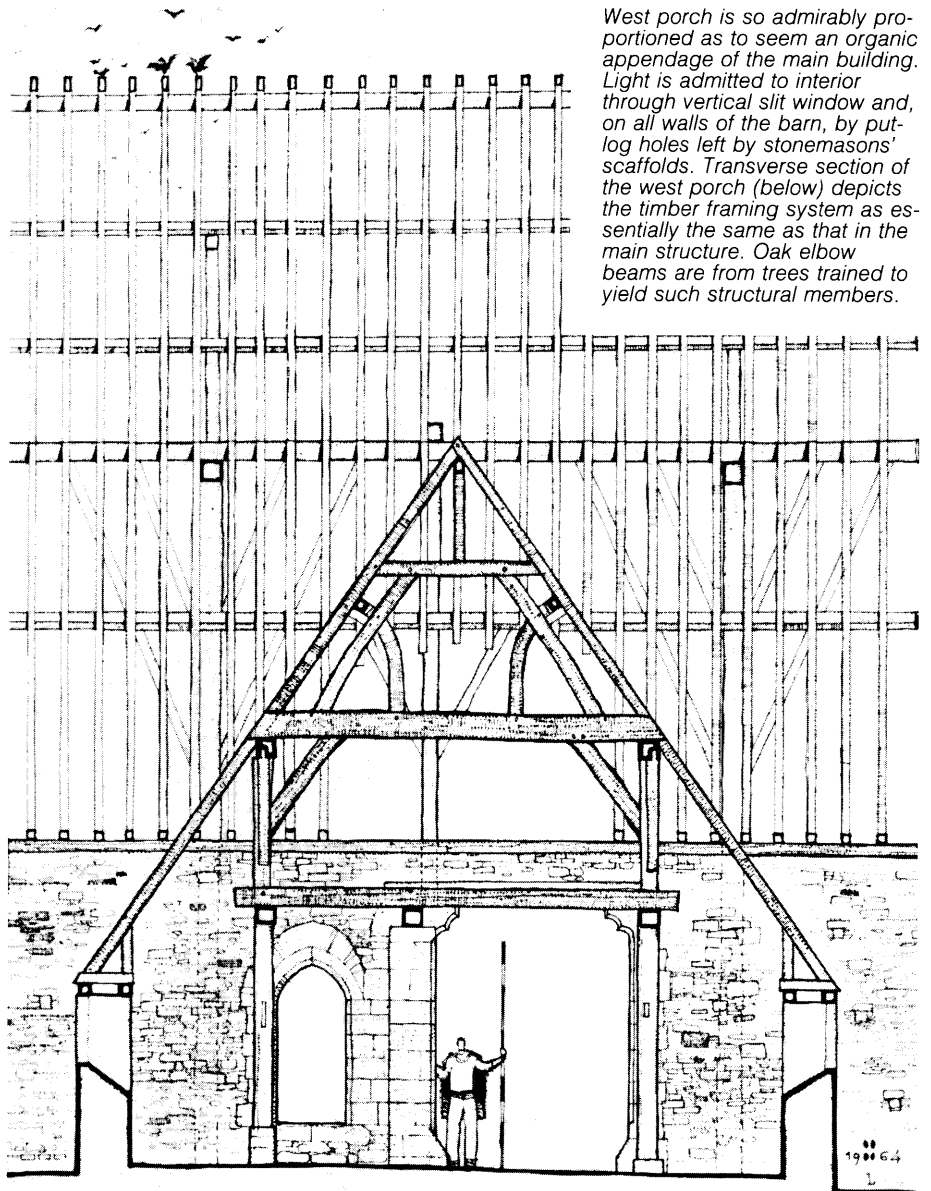
Its design,
engineering,
age and condition
make
Great Coxwell a
unique treasure

Built by monks of the Cistercian Order in the early 1200s, this great structure is neither the largest nor oldest of tithe barns. But it is unequivocally the best. It measures just over 152 feet long, 43 feet, 10 inches wide (not counting buttresses), and rises to 48 feet at the ridge. In plan, it is as much cathedral as barn; aisles flank a soaring nave, and the strong porches on either side act the role of transepts. Structurally, the building is even more cathedral-like. Calling attention to the system of three-way double braces that rises from the posts and connects to both long and cross beams, historian Walter Horn notes that "it may be compared to the rise and spread of the bay-dividing shafts and arches of a medieval masonry church." Indeed, art historians argue persuasively that this framing method is older as wood construction than as stone. And judging from Great Coxwell's durability while in constant use for so many centuries, its wood framing is fully the match of stone: "One observes with surprise," writes Horn, "that the principal load of the vast roof is carried . . . by two rows of slender posts of timber—so successfully framed together that after some seven hundred years of resisting pressure and thrust not a single one of the principle members has been dislodged from its original position."

The Great Coxwell's exterior surfaces consist entirely of Cotswold stone: the walls of rough-coursed rubble and the roof of slates whose courses and dimensions become smaller as they rise toward the ridge. Through most of its history, wagons entered the barn, as in virtually all English barns, through openings on either side. At Great Coxwell, however, additional doorways were made in each gable wall at a fairly recent date, possibly to admit larger wagons built in the 18th century and later. Historically, the Cistercian monks would fill the bays nearest the gable walls first and work from both ends to the center bay, which was left free for the wagon's entry and exit.

Great Coxwell's architectural antecedents have been traced to 7th century master builders in Holland and northwest Germany. It is one of a number of tithe barns built by the Cistercians on land granted to the order by King John shortly after its founding in 1204.

AM



West porch is so admirably proportioned as to seem an organic appendage of the main building. Light is admitted to interior through vertical slit window and, on all walls of the barn, by put-log holes left by stonemasons' scaffolds. Transverse section of the west porch (below) depicts the timber framing system as essentially the same as that in the main structure. Oak elbow beams are from trees trained to yield such structural members.

What every architect should know about The Human-Animal Bond

Despite the phenomenal acceptance of animals as companions in our society, most buildings are designed either to ignore or prohibit them

By William Houseman

Dr. Anderson was late for his appointment with me. He had been detained by a phone call from the administrator of a home for the retarded who felt saddled with an increasingly common problem. The residents had proposed having a pet dog. They had assured the administrator that they'd take full responsibility.

The administrator was calling Dr. Anderson for an opinion on what the home's legal liability might be. "We really must talk with our insurance company, you know," he said.

"Absolutely," replied Dr. Anderson. "I agree with you, but you'll find it's not a problem."

The administrator had been fortunate in his choice of a counselor on the question of whether a dog is a suitable companion for the residents of a home for the retarded, or for that matter, for the residents of *any* kind of a home. Dr. R. K. Anderson is Director of the Veterinary Public Health Program at the University of Minnesota's Division of Epidemiology. In fewest words, he is an authority on the human-animal bond. Which is to say that he is a veterinarian who has made it his specialty to study the impact of human-animal relationships on health, quality of life, and economics. As his reply to the inquiring administrator suggests, he is also, by intellect and disposition, highly sensitive to the legitimacy of animals as social companions to human beings.

"Yes," he told the home's administrator, "you ought to ask your insurance company what their 'data base' is—how often they have paid off for dog-related injury, as opposed to other kinds of injuries which occur in such a setting. But our studies of nursing homes throughout the country indicate there is no difference in risk between homes which do not allow pets, homes with spe-

cific regulations to control pets, and homes with no specific regulations to control pets."

Being a scientist, Dr. Anderson does not presume to know what the insurance company's "data base" might yield. But he is not in the least hesitant to argue that, by and large, animals are not only not injurious to your health, but good for you. They are beneficial, as a great and growing body of verifiable research suggests, to your emotional well being and, in direct consequence, to your physical well being. And for the most surprisingly straightforward of reasons: Paradoxical as it may seem, we need to take what Dr. Anderson terms a "rational data base view" of an animal's ability to gratify human emotions—which, of course, are as unquantifiable as they are palpable. "We really want to give people access to the opportunity to offer attention; to offer affection, stimulation, touch. Touch is so important to the human being—particularly to so many of our citizens who don't have close relatives. Who touches them?"

Far from being anthropomorphic when we pet a dog or stroke a cat—treating them, that is, as though they manifest human characteristics—we are actually behaving as eminently normal animals ourselves. "When we talk to an animal," notes Dr. Anderson, "and when they sit listening to us, following our every word far more intently than do most of our spouses and children, we are genuinely rewarded. A pet may not respond as a human, but they do give us their attention. They do let us believe they are interested in us, and this helps to build our self-esteem."

Perhaps the crowning irony attached to the human-animal bond is that while we recognize intuitively the phenomenal magnetism an animal may exert in bringing people together—of facil-

itating socialization—we have for the most part designed an urban environment which features the ubiquitous sign "No pets allowed." That pets are compelling social brokers is not only observable on any city street but is also well documented. At a recent conference, a research study conducted in England found that a person walking a dog was likely to experience 15 social exchanges with those met casually for every single exchange experienced by a person walking without a dog. Same time of day, same street and, essentially, same people.

Though such findings may seem obvious to a fault, their explanation is less appreciated. "Walking a dog," says Dr. Anderson, "is a socially acceptable situation in which one person may penetrate the private space surrounding another."

Architects are keenly aware of the reality of personal private space. Indeed, from the point of view of human-animal behavioralists, their buildings seem deliberately designed to be so sterile that the sanctity of the individual's private space is virtually rendered inviolable. Even more counter-productive is the stubbornly persistent notion that a sterile environment is a healthy environment. According to Dr. Anderson and his colleagues, the reverse is true. "We need living things around us," he says. "We know that the body must be constantly stimulated by all kinds of living organisms, physical particles and agents in order to maintain the body defenses. If we remain in a sterile environment, our system doesn't maintain its learning ability to protect itself."

Of all institutionalized biases against the human-animal bond, none has perpetrated greater alienation than the high-rise apartment building. Dr. Anderson points out that three kinds of



Illustration by Jean Gorman

people live in high-rise buildings—the rich, the poor, and the elderly. Of them, the poor and the elderly are most often denied the right to own a pet; they are also the high-rise dwellers who

would derive great personal rewards from the company of friendly animals.

There is a literal barrier to pets in high-rise housing—the elevator. “If you have a pet and want to take it up and down—grrr!” says Dr. Anderson. “You are going to scare people. But why can’t we have some alternate way of getting animals up and down? I can imagine some safe device—a separate compartment or a denlike device perhaps—for an animal to use. It should be a fairly easy problem for architects to solve.”

Equally objectionable to those who disapprove of pets is the body waste problem. Here, too, Dr. Anderson believes that if architects were made sensitive to this highly visible source of resentment, they could design suitable facilities for accommodating an animal’s biological processes. In some places, England for one, manageable areas are being designed for defecation and urination by pets.

If the high-rise is obdurately anti-animal, the home for the elderly is the most hospitable of settings for pets. And for a compelling reason: the elderly thrive on their give-and-take relationships with companion animals. In a growing number of nursing and senior citizens’ residences, “mascots” are allocated to floors or wings in sufficient numbers to satisfy the “demand” for companionship. Architectural drawbacks notwithstanding, the ability of pets to adapt to institutional

settings is remarkable. “I know of many places,” says Dr. Anderson, “where an animal is sufficiently well trained and intuitively wise enough to wander about the halls, visiting the rooms of residents who enjoy its company and ignoring rooms where they are not welcome.”

It is a measure of our society’s disregard for the real world of living creatures that they are largely confined to family homes, if domesticated or, if not, to zoos. Dr. Anderson finds it curious that while the plant world has been incorporated on a wholesale scale by architects in corporate and business facilities—witness the proliferation of the atrium-filled garden, the office landscape, and the lavish plantings in shopping malls—animals as social companions in such places have been largely ignored. And why?

“There are many appropriate animals,” says Dr. Anderson, “for such public spaces as an atrium or bank lobby. You could have birds of many varieties. Think of how spectacular an aviary might be! Or fish. You could have an aquarium in a bank lobby, and who would doubt that people would be delighted?”

But he offers a serious admonition: “You can have many kinds of animals—if you provide the appropriate design for them. Remember, animals tend to project a biologic awareness and stimulation that plants don’t have; even fish may respond in a more dis-

cernible way than plants. We need to decide what it is we’re after, and plan for appropriate animals—and then select appropriate individuals within the species. Selection is terribly important.

The animal must fit the environment and the environment fit the animal.”

Thinking of the tradition in architecture mainly to design animals *out* of the picture instead of *into* it, I asked Dr. Anderson what it would take to whet architects’ interest. How, for example, to counter the notion that animals are “objectionable?”

“On the contrary,” says Dr. Anderson. “A growing body of research verifies the physiological and emotional benefits of owning a pet. In the elderly, for example, interaction with pets improves physical health and longevity, mental well being and self-esteem. And it’s interesting that owners of pets and non-owners perceive their value differently. Owners value pets for their affection and companionship. Non-owners list utilitarian benefits such as hunting or protection. Clearly, architectural planning needs to accommodate both groups.”

For architects and the rest of us, Dr. Anderson speaks conclusively on behalf of all other living things. “If we really care to think about it, human beings, for all of their supposed cleanliness, are the most befouling of all animals. Although we haven’t solved our own problems, we have some very sound answers for the problems of living with other creatures. They can be taken care of by proper environmental design, by proper training, and by choosing the proper pets. They won’t disappoint you.”

AM

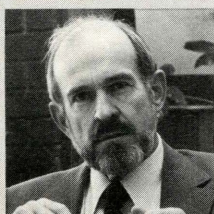
1983 HONOR AWARDS



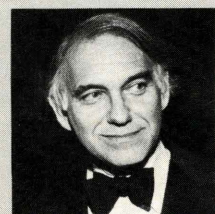
*Urban Farmhouse
Minneapolis, Minnesota
Architect: Thomas Hodne
Architects, Inc.*



*St. Mary's Cathedral
St. Cloud, Minnesota
Architect: Hammel, Green and
Abrahamson, Inc.*



E. Fay Jones, FAIA, is the recipient of thirteen national design awards, including a 1981 AIA Honor Award for his internationally acclaimed Thorncrown Chapel at Eureka Springs, Arkansas. A Rome Prize Fellow in 1980-81, he is a frequent lecturer at American schools of architecture.



Of this year's five winning projects in the Minnesota Society of Architects' Honor Awards Program, three called for the re-design of old buildings. They are a refurbished church, a vo-tech center incorporating a vintage livestock pavilion, and a remodeled century-old house. A fourth winner, a college music center, creates a comprehensive learning-performing environment. And the fifth, a mining education-research structure, is all new from the ground *down*.

Civil/Mineral Engineering Building
University of Minnesota
Minneapolis, Minnesota
Architect: BRW Architects
(Featured in Sept/Oct 83 AM)



Vocational Technical Education Building
University of Minnesota
Saint Paul, Minnesota
Architect: Architectural Alliance



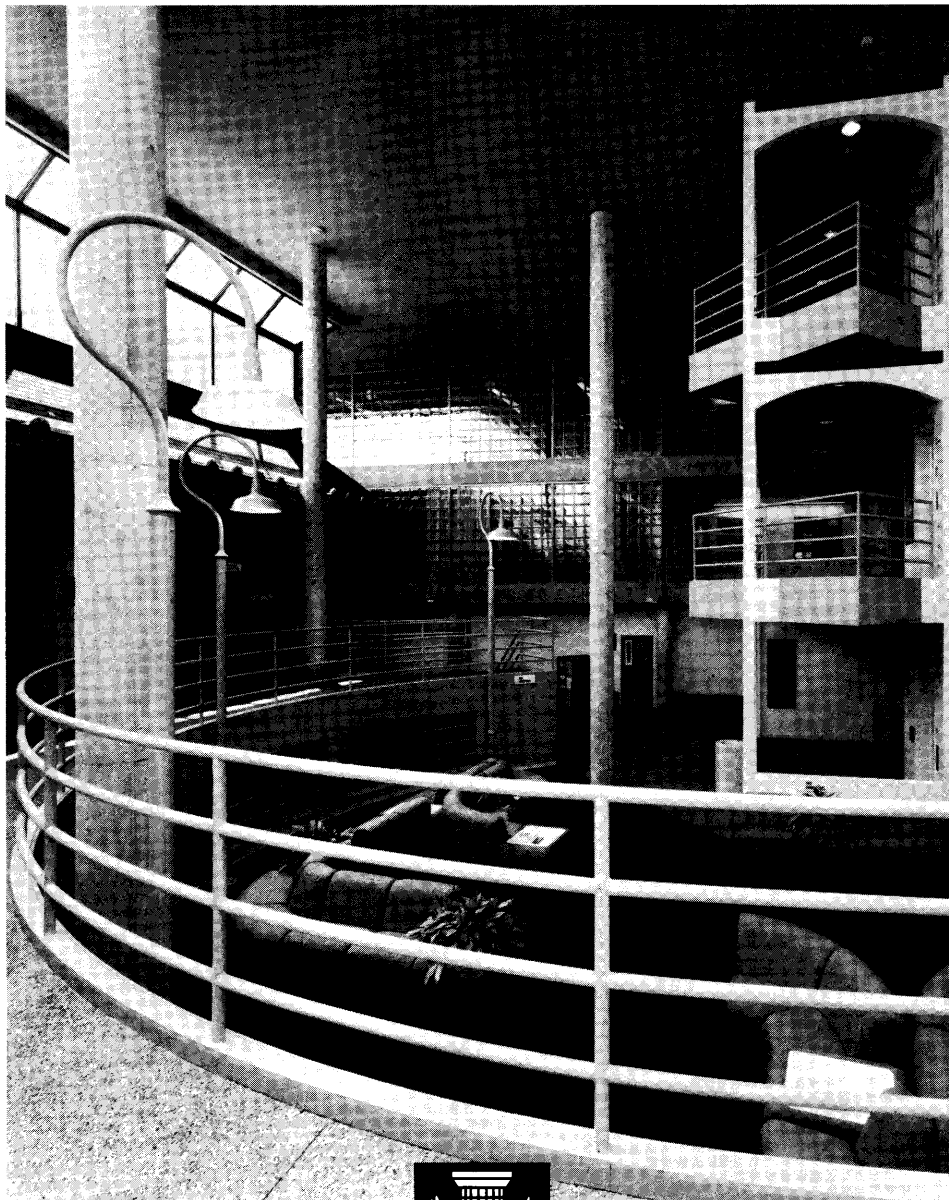
Jensen Hall of Music
Luther College
Decorah, Iowa
Architect: Hammel, Green and
Abrahamson, Inc.



James Stewart Polshek, FAIA, is Dean of Graduate Studies at the School of Architecture, Columbia University. He is also a practicing architect whose work has received a 1972 AIA Honor Award and the 1975 Osaka Prefecture Architecture Prize.



Antoine Predock, FAIA, is widely recognized for his design work in the American Southwest. A teacher and lecturer, he held the 1981-82 Kea Professor Chair at the University of Maryland. His exhibit, "Des architectures de terre," has been shown at Georges Pompidou Centre, Paris.

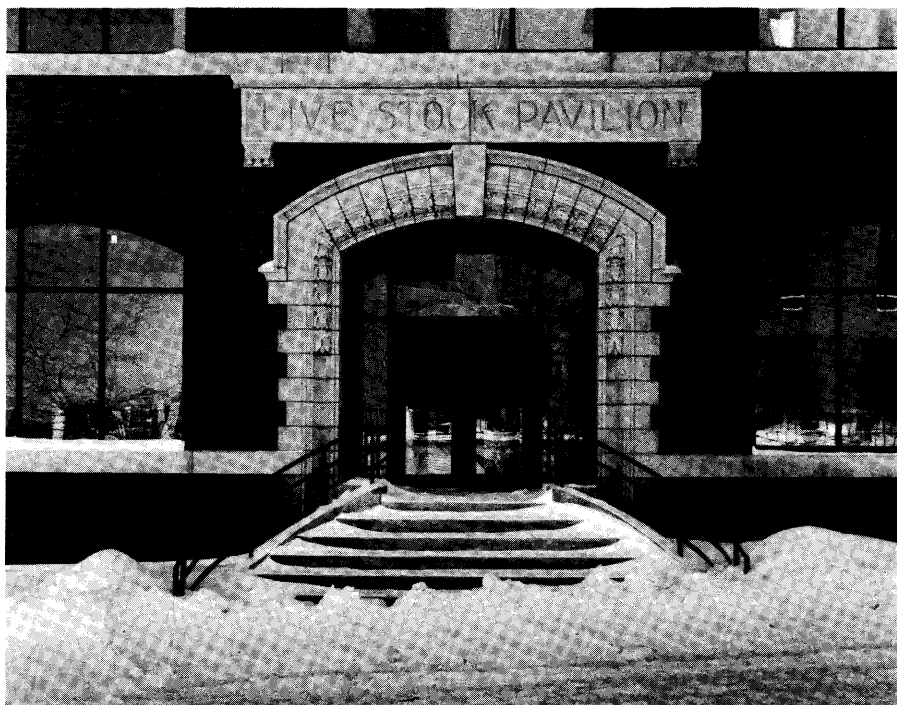
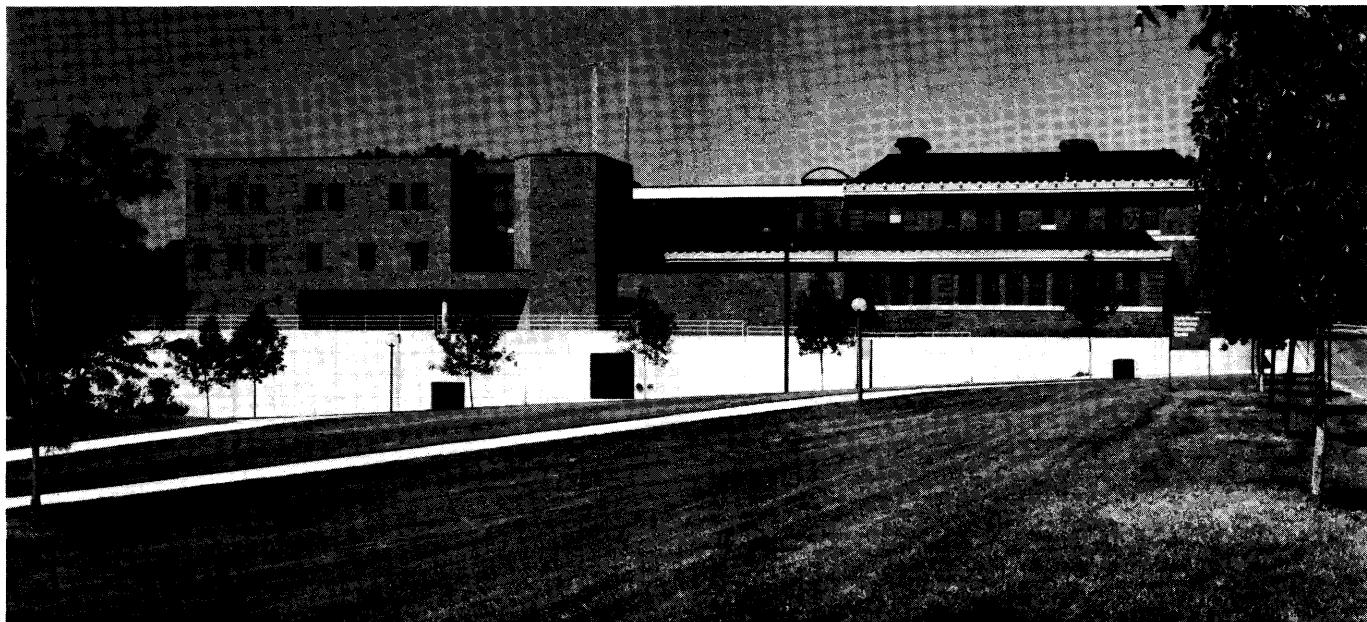


Photos: Franz Hall

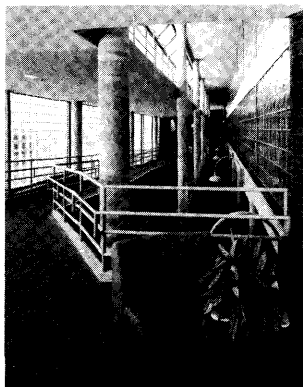


A Vo-Tech Amalgam of Old and New Assets

Though not exactly a sow's ear, a vintage livestock pavilion inspired the Architectural Alliance to make daylight the key to a very silky solution



When the University of Minnesota decided to gather far-flung vocational and technical departments into a common facility, it expected a traditional department-by-department arrangement, some in an old, some in a new building. What Architectural Alliance suggested, instead, was a more functional amalgam: consolidating classrooms in the remodeled livestock pavilion and lab and office space in the new addition (above). The environment thus encourages collegiality. The vintage pavilion's entry (left) is now the main entry. Inside, glass block buffers the transition from old to new in the atrium (opposite) and corridors (below).



The project's neatest trick:
insinuating a brand-new structure
into an old academic neighborhood

The livestock pavilion's brick and decorated cornice form a warm facade for the atrium, which architect Herbert Ketchum calls "an inside/outside space." Clear glass and mortar soften the modern edge where it meets the old. The open stairwells and ramps for handicapped contribute to the readability of the structure, making it a place to learn for students who are learning to teach.

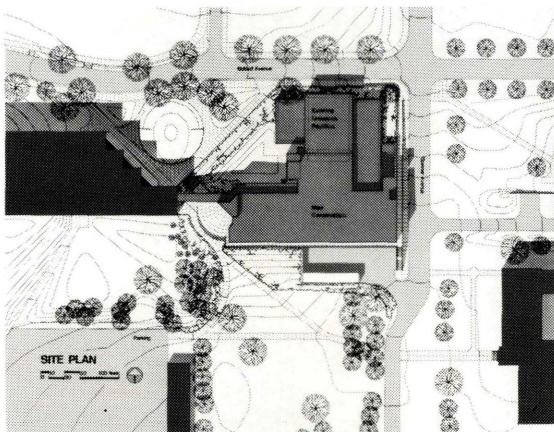


Increasingly, the atrium is a favorite architect's device for creating a strong sense of aesthetic well being. But it can also be a practical means of organizing space. Architectural Alliance tapped both advantages in the design of the Vocational-Technical Education Building on the University of Minnesota's St. Paul campus. The vo-tech facility is by necessity an assemblage of disparate parts—five vocational and technical education departments formerly scattered around campus. The design joined 10,000 square feet of new laboratory and office space to a 1904 Livestock Pavilion, which was defumigated and remodeled for classrooms.

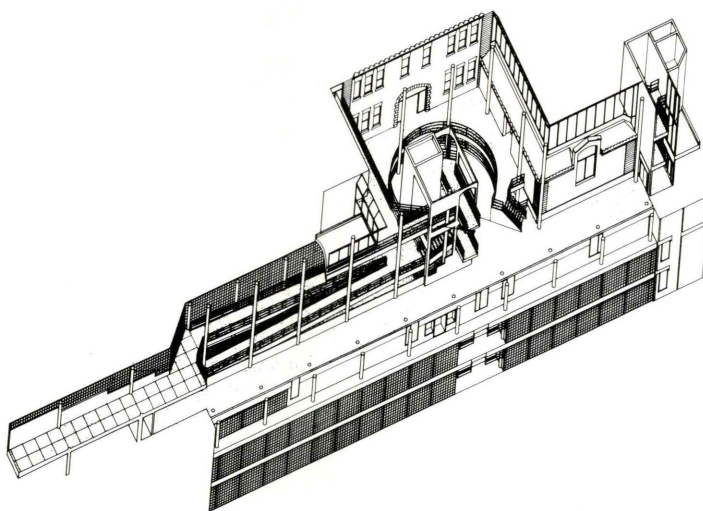
What makes it all work is an atrium which transforms the livestock pavilion's outside wall into an interior courtyard facade—and a very pleasing one at that. The three-story atrium works as the building's hub. It is a natural social space, encouraging interaction between the students and faculty of the newly neighboring departments. It is a pedestrian passageway for the Vo-Tech Building, and, equally important, for the campus. And it is a temperature swing space, drawing daylight through the building. The achievement is a cohesive educational unit.

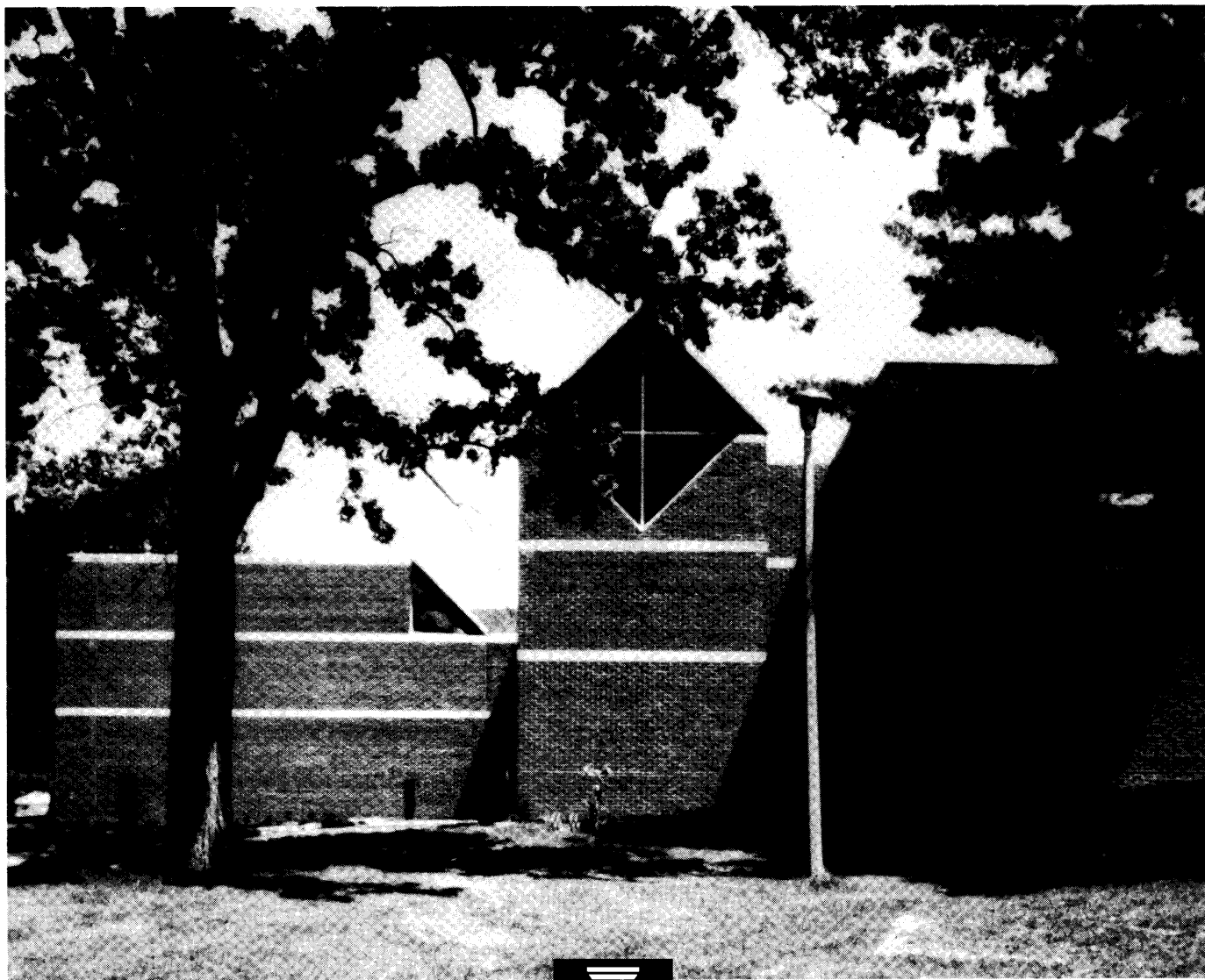
The Vo-Tech Building, in fact, serves as a laboratory itself, like its fellow award winner, the C/ME Building on the university's Minneapolis campus. Students are to learn from the building; the building's structure, its guts are visible. And the sophisticated passive solar energy system, with its trombe wall on the south, is to be monitored by students. That system won the building an American Solar Energy Society award and publication in *Progressive Architecture's* 1982 energy-conscious design issue.

The jury's comments: "It is difficult to jam a new building against an old one but the architects do it with some delicacy and leave the old fragment to express itself in a clear way. The pedestrian movement system through campus is reflected and reinforced three-dimensionally throughout the building."



Though on the southern edge of the St. Paul campus, the Vo-Tech complex is a thoroughfare as well as a classroom-office building. Linked to the learning resource center to its west (site plan, left), its interior is honey-combed with stairs, ramps and corridors (axonometric, below). Future connection with the continuing education building will reinforce its place as a pedestrian passageway.





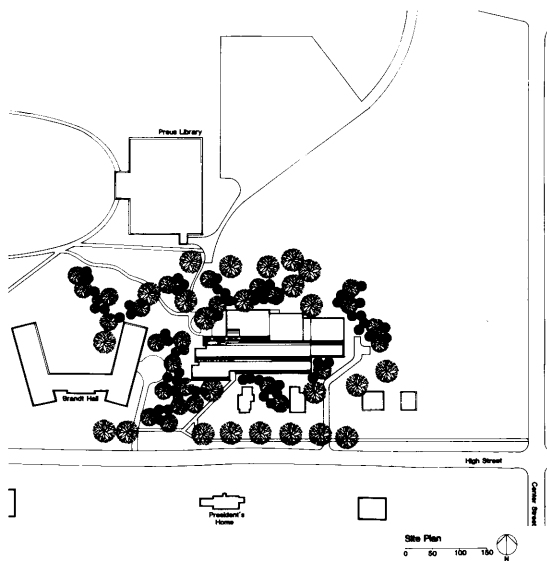
Photos: Lea Babcock



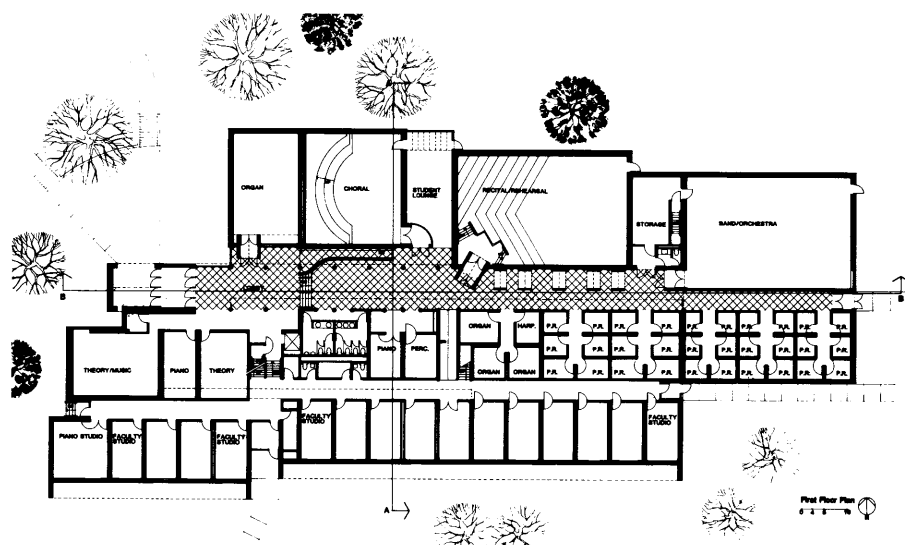
A Music Center Attuned to Campus Beat

To conquer cacophony in a new hall of music at Luther College, HGA created a skylit student “street” that separates practice and performance spaces

The jury's comments: "At one level, it's an example of the use of historical allusion, of devices that lean toward architecture after modernism. At another, it's a competent assemblage of diverse elements, suggesting a streetscape along the corridor. The plan is beautifully organized. A big building, but well done."



The 100-seat recital hall (above) provides space for workshops, student and faculty recitals. Next door (plan, below), an informal student lounge doubles as a reception area for special events, its window a glimpse to the north. The choral, band and recital halls are acoustically isolated, with solid walls on the north, storage and lounge areas between them. Faculty studios face south. In between, student practice rooms branch off the "street" (left), whose skylight serves as a passive solar feature. Students store instruments in gabled lockers, which along with tile floors, elevate the space from corridor to ethnic passageway.





Photos: Leo Babcock



A Church Renewed for a Fresh Outlook

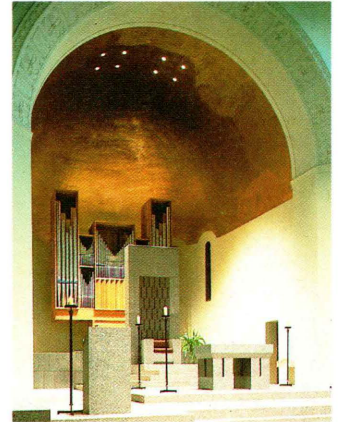
By adroitly interpreting Vatican II's liberalizing spirit, HGA's interior renovation of St. Mary's Cathedral in St. Cloud achieves beauty and clarity

Often the most successful remodelings start small. The renovation of St Mary's Cathedral in St. Cloud, Minnesota, for instance, began with the need for a new organ. The diocese called on nationally known liturgical and design consultant Frank Kacmarcik, who suggested a masterplan for complete physical and liturgical renovation of the 1930s cathedral. And that's when Minneapolis architectural firm Hammel, Green and Abrahamson became involved.

The re-orientation of liturgical functions was the driving spirit for the physical renovation. The aim: to realize the new Catholic spirit of Vatican II by more intimately involving worshippers in the liturgy. To that end, the nave and apse were simplified, all elements made clear and open. The altar was elevated and moved out from the very depths of the apse, improving sightlines and cutting the effective length of the nave. An aluminum baldachin was removed; it now forms a sculptural silhouette in the cemetery. The heaviness of the former apse gave way to a simple arrangement of lectern to one side and bishop's throne behind the altar. In the round of the nave, a new pipe organ built by Kevin Marrin of Cold Spring, Minnesota, becomes a visual centerpiece, with the choir around it.

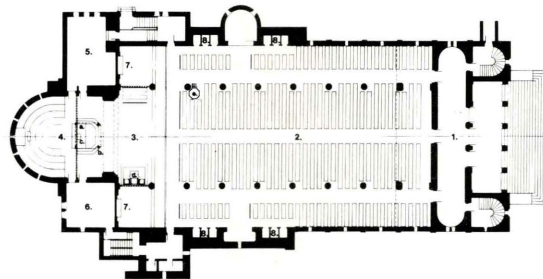
Changes elsewhere in the cathedral also reflect the new Catholic spirit. A font graces a new more intimate baptismal area on the left aisle. The meditation chapels on either side of the nave emanate serenity. Two confessionals become reconciliation chapels, giving parishioners a choice of anonymous or face-to-face confession. One purely physical change was made—chandeliers were removed and replaced with a recessed lighting system.

The jury's comments: "This project is a marvelous piece of minimalist sculpture. The redoing of the altar and installation of the organ are magnificently handled, very quietly, very spiritually. The minimum set of changes in the nave are totally in sympathy with the existing shell. Details, from the baptismal font through the lighting stanchions, show many levels of care."



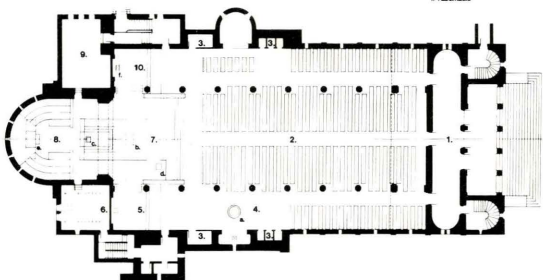
EXISTING

1. NARTHEX
2. NAIVE
3. SANCTUARY
 - a. Altar
 - b. Baldachin
 - c. Tabernacle
 - d. Bishop's Throne
 - e. Ambo
4. CHOIR
5. PRIEST'S SACRISTY
6. BOY'S SACRISTY
7. SIDE ALTAR
8. CONFESSIONALS

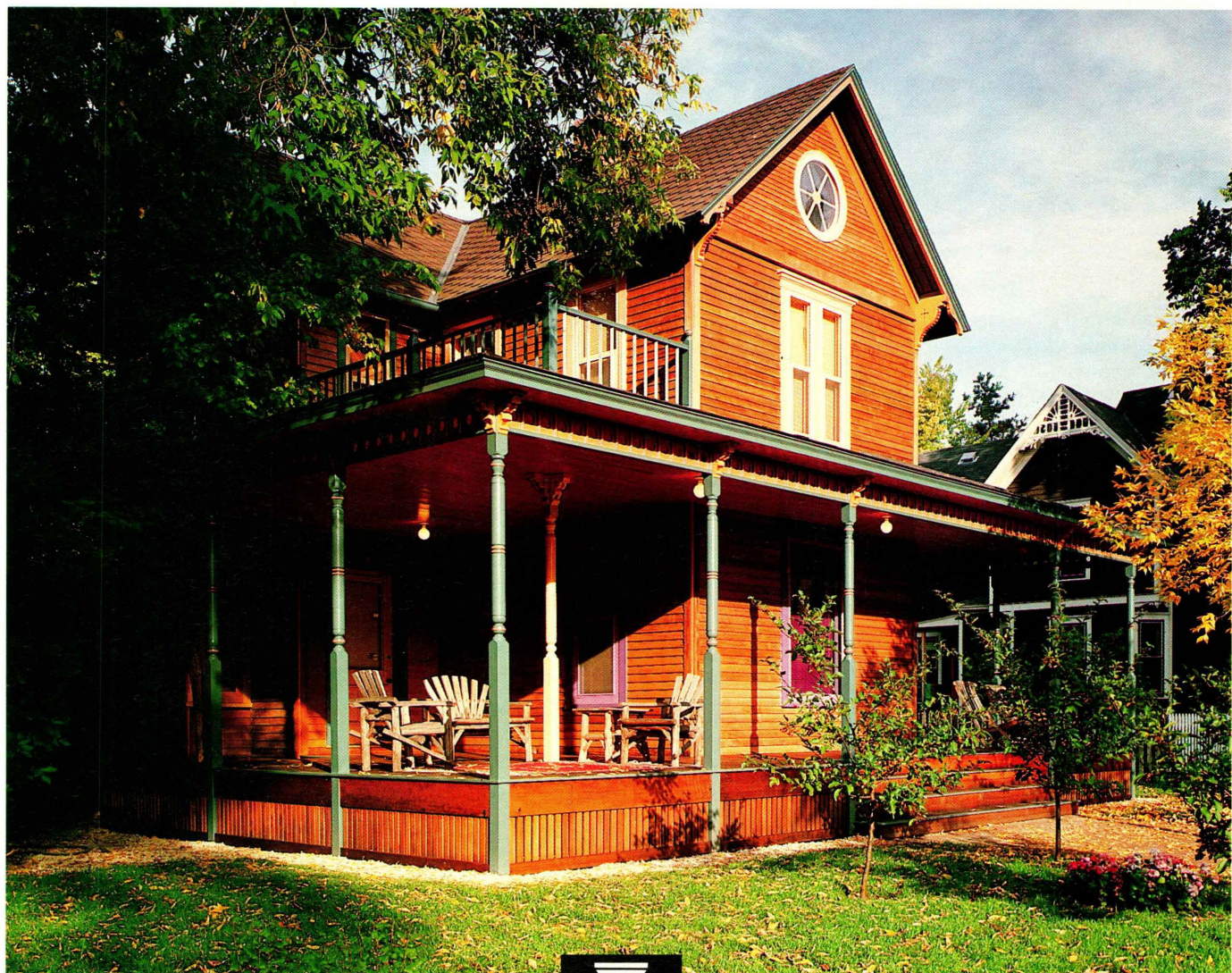


RENOVATION

1. NARTHEX
2. NAIVE
3. CHAPEL OF RECONCILIATION
4. BAPTISTRY
5. BLESSED VIRGIN SHRINE
6. FUTURE BLESSED SACRAMENT CHAPEL
7. SANCTUARY
 - a. Altar
 - b. Bishop's Throne/Presider's Chair
 - c. Ambo
8. CHOIR
9. SACRISTY
10. BLESSED SACRAMENT SHRINE
11. Tabernacle



HGA's renovation enhances the granite columns, simple plaster detailing and painted ceiling of St. Mary's (opposite). The baptismal font (above left), bishop's throne, altar and lectern are Kacmarcik's designs, as well, and all of Carnelian granite from the nearby Cold Spring quarry. The re-orientation of liturgical functions is visible in the floor plans (left): altar and lectern brought forward, confessionals remodeled to reconciliation chapels, new baptismal area on left aisle. In all, clean lines, simple, open functions express the new spirit of Catholicism.



Photos: Phillip MacMillan, James



An Urban Farmhouse Quietly Rife with Color

In recalling his family's Norwegian past, Thomas Hodne transforms a seedy old derelict with beautiful woods, polychromed details and personal zest

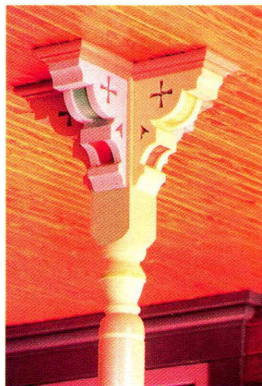
In some ways, the rehabilitation of a tumbledown building in an unfashionable neighborhood inspires greater exuberance from an architect than does starting a project from scratch. Certainly, no more colorful illustration of this theory can be imagined than this exquisite rainbow of a house gloriously re-designed by Thomas H. Hodne, Jr. for his family.

The exuberance is most visibly apparent in the artful application of no less than 26 "earth pastel" colors to walls, woodwork and exterior trim. And if this sounds like cosmetological overkill, be assured that Hodne's control of his palette was unwavering. But why, then, a lavender exterior trim here, apricot there, and lemon somewhere else? Because those were the colors immediately adjacent *inside* each particular window, it simply appealed to Hodne to bleed them through to the exterior trim, where, viewed against an expanse of redwood clapboard siding, they appear quite meek. Indeed, the window hues are scarcely noticed, since one's eye is captured by a welter of polychromatic detail: in posts, rails, brackets, cornices, filigree and step edging. Polychroming was also carried out where suitable indoors.

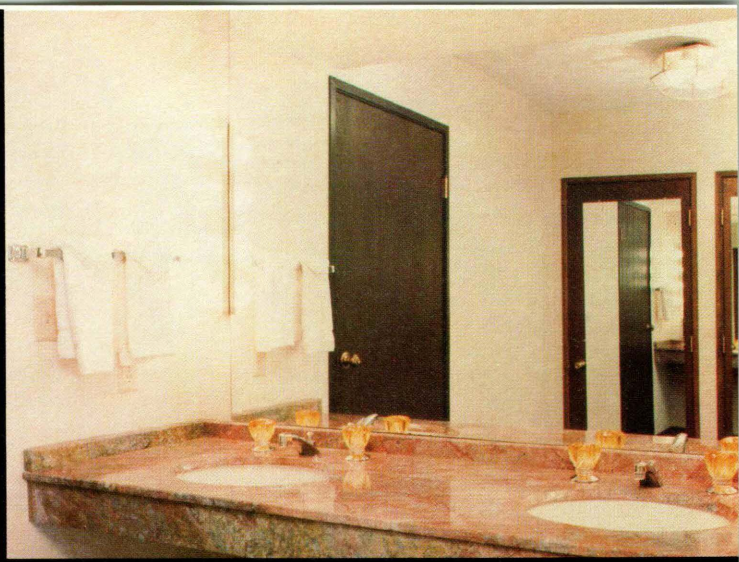
The house itself was completely gutted, and its renovation strategy was shaped by the architect's awakened interest in his Norwegian background. Wishing to "recall the spirit" of his maternal grandmother's Minnesota farmhouse, Hodne added a front porch, a sundeck, and refitted the interior walls with specially designed millwork.

Located in a historic landmark district, the house was carefully renovated to adhere to an "urban farmhouse" style popular at the turn of the century. Hodne also took advantage of a unique zoning circumstance which permitted him to enlarge an existing rear shed and convert it into an efficiency apartment.

The jury's comments: "It made us all enthusiastic—not just because of the use of color, but also because of the love that went into it, the verve and that indefinable thing: good taste. It is elegant and very suited to this city." **AM**



Polychroming of porch posts and brackets required almost surgical precision by painters, who worked three years to finish the house. Bright-hued front parlor consists of four shades of the purple family, while the open-ceilinged balcony space gains the sunniness of a solarium through a combination of skylights, windows, and wood-painted walls in what Hodne calls "earth pastel" colors reminiscent of soda fountain phosphates. Worth noting are meticulously painted ceiling mouldings and rosettes at the corners of window woodwork. Major space on the first floor of house is one great open kitchen-living area planned for large informal gatherings.



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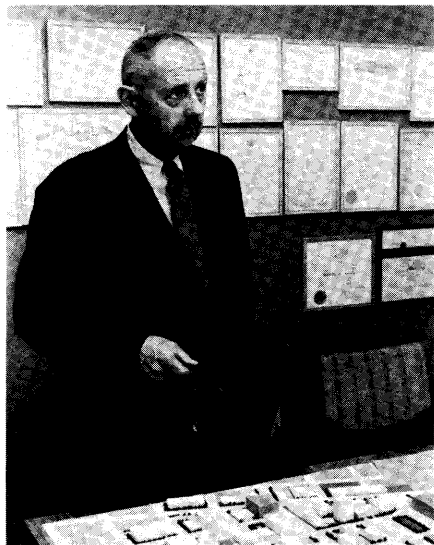
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MSAIA SPECIAL AWARDS

GOLD MEDAL AWARD



Robert G. Cerny

Robert G. Cerny, FAIA (member of the College of Fellows of the American Institute of Architects), has been awarded the Minnesota Society AIA Gold Medal for outstanding service to the public and the profession. The Gold Medal is the highest honor which the Society can bestow upon a member.

Mr. Cerny was an active designer, teacher, and community activist in the 1950s, 60s and 70s. Through his projects he has probably touched more Minnesotans than any other Minnesota architect. He designed the Metropolitan Stadium, the International Airport, the Radisson South and Sheraton-Ritz Hotels, the School of Architecture at the University of Minnesota, and numerous churches and other public buildings throughout the state.

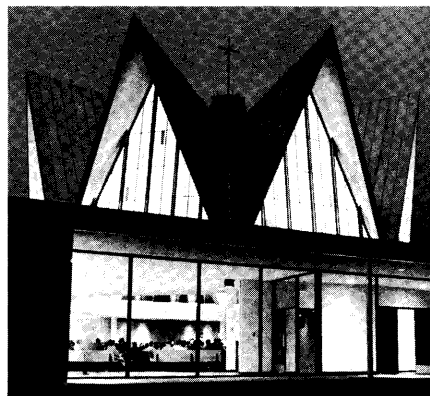
As a teacher, Mr. Cerny served on the School of Architecture faculty for forty years. He was instrumental in changing the architecture taught from the Classic and French manner to the contemporary or Modern style.

As a concerned citizen, Bob Cerny probably influenced the commencement of urban renewal in downtown Minneapolis more than any other single architect. His strong belief in overall planning and the development of a financially sound multi-use urban renewal area, the Gateway area of Minneapolis, was a major force in creating the downtown Minneapolis we know today as a successful and vibrant inner city.

Mr. Cerny was born and raised in LaCrosse, Wisconsin. He took his undergraduate studies in architecture at the University of Minnesota and received a Master of Architecture from Harvard in 1933. Following World War II, he joined the firm of Long and Thorshov (subsequently Thorshov and Cerny) in 1944. Many of today's leading Minnesota architects began their careers with Thorshov and Cerny. In 1960 he formed his own firm, Cerny Associates. Mr. Cerny retired in 1978 and lives in Minneapolis.

Mr. Cerny is only the fourth recipient of the MSAIA Gold Medal. The first was Ralph Rapson, FAIA, head of the School of Architecture at the University of Minnesota, in 1979. The second was presented in 1981 to Thomas Farr Ellerbe, FAIA, former head of Ellerbe, one of the country's largest design firms headquartered in Bloomington, Minnesota. The third Gold Medal was presented to Edward A. Sovik, FAIA, world renowned designer of religious and institutional architecture and head of Sovik, Mathre, Sathrum, and Quanbeck in Northfield, Minnesota.

TWENTY-FIVE YEAR AWARD



**St. Peter's Lutheran Church
Edina, Minnesota
Architect: Ralph Rapson**

Constructed and dedicated in the spring of 1957, St. Peter's Lutheran Church remains in its original use, condition and appearance today. The design features an octagonal plan with circular seating for 500 people around a central altar; the central altar emphasizes the significance of word and sacrament in Lutheran worship. From the exterior, the most prominent feature is the jewel-like nature of the eight

radiating gables of insulating and colored glass. They frame the central area, which is flanked by church offices and day school classrooms.

Winner of an MSAIA Merit Award in 1958, the church has been published in *Time*, *Architecture Minnesota*, *Progressive Architecture* and *Architectural Record*, as well as *L'Architecture Moderne*.

SPECIAL AWARDS

William B. Schoenbohm

As Executive Director of the Minnesota Society for Crippled Children and Adults, now called Courage Center, for the past 31 years, William Schoenbohm has made an unprecedented contribution to the care and treatment of handicapped persons. His work in eliminating architectural barriers has had both statewide and national impact. Through his fund-raising genius, he has made possible many noteworthy building projects designed for the handicapped, including Camp Courage and Courage Center.

Minneapolis Park System

1983 is the 100th anniversary of the founding of the Minneapolis Park System, and an appropriate time to recognize one of the keystones of Minneapolis' vaunted quality of life. The system is well designed and well maintained. Taking advantage of the natural features of the area, the park system offers them to everyone for their use and enjoyment. It is accessible, varied, useful and attractive.

William Schroeder, AIA

As Manager of Architect and Engineer Services for Hennepin County for over ten years, William Schroeder, AIA, has served the citizens of Hennepin County, the architectural community, and the cause of good architecture. His management abilities have simplified architects' work in the public sector. His commitment to quality design is seen in Hennepin County's well designed, highly functional buildings, many of them regional and national award winners. Under his leadership, Hennepin County established a Designer Selection Procedure which places a high priority on design excellence, technical proficiency and management skills.

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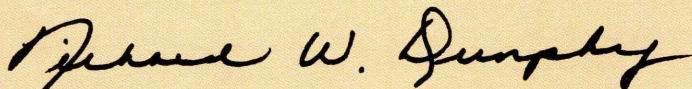
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Richard W. Dunphy
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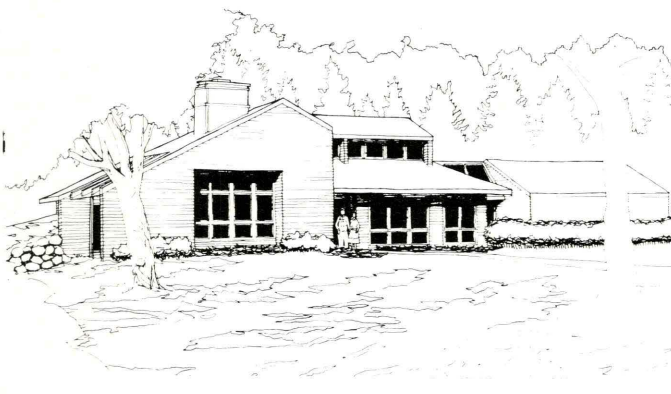
family concept. The exterior is clear, anodized aluminum wall panels and reflective insulated glass window strips. Features include a multi-media marketing room, fully equipped classrooms, video production studio, cafeteria, dining patio, exercise room, athletic field, and walking paths. Opus Corporation completed the energy efficient building in just 53 weeks. (612) 936-4444



**B. C. Wass, Architect
Project: Retirement
Farmhouse
Bigelow, MN**

This residence for a retired farm couple is located southwest of Worthington, MN. Sited in the northwest corner of their farmstead, the home offers a quiet, withdrawn environment while maintaining contact with the ongoing activity of the farm operation.

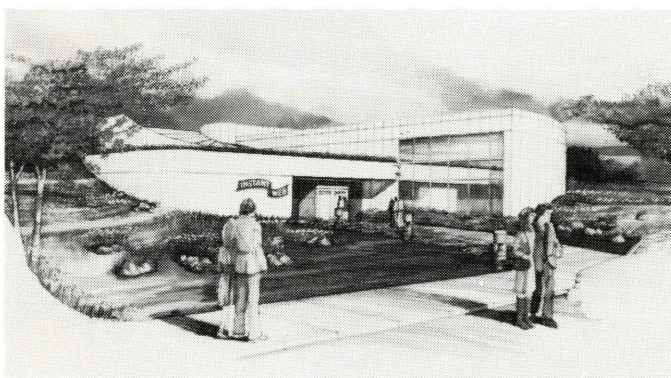
The design responds to the clients' Swedish ancestry and the utilitarian outbuildings of the farmstead. The 1,500 sq ft structure combines earth berming, super-insulation, and passive solar energy concepts. The project is currently under construction. (612) 729-5375



**Korsunsky Krank
Erickson Architects
Project: Instant Web
Chanhasen, MN**

Reconciling demanding materials handling requirements on a complicated site produced this cost effective design for owners E. Jerome Carlson and Frank Beddor, Jr. The 210,000 sq ft office, warehouse and production facility features a carefully

scaled earth sheltered office component utilizing prefabricated aluminum exterior panels. The high technology appearance conforms with the natural terrain. The internal layout facilitates production for the four color printing presses and is planned to accommodate future expansion. (612) 339-4200

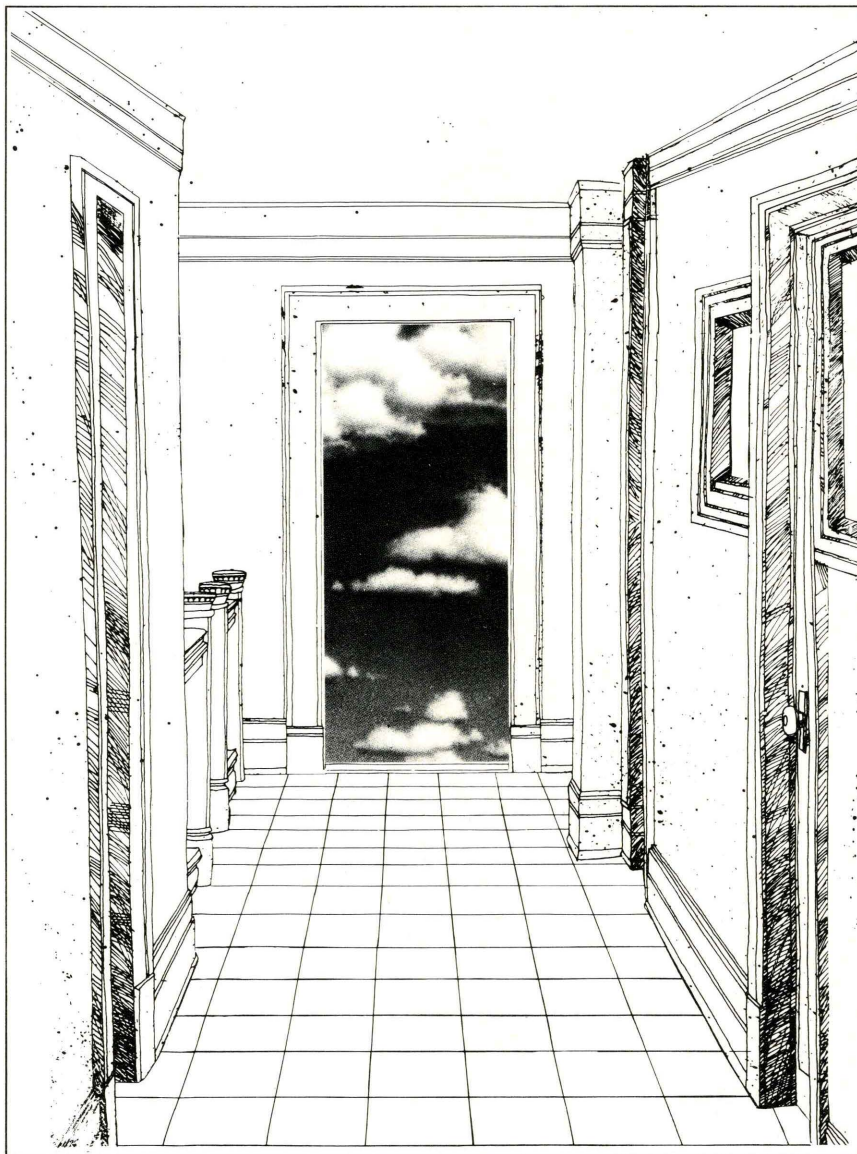


**Fowler Hanley Inc.
Project: Brighton
Shores Townhomes
New Brighton, MN**

Located on Long Lake, Brighton Shores Townhomes provide 24 multi-level living units. Amenities include swimming pool, community building, tennis court, perimeter walking and jogging path and a private marina. Access to proposed Long Lake

Regional Park enhances its recreational opportunities. Constructed with redwood siding, triple insulated casement windows and operable skywindows, each unit has an attached garage. The project is presently under construction. (612) 332-8728





The Minnesota Architectural Foundation

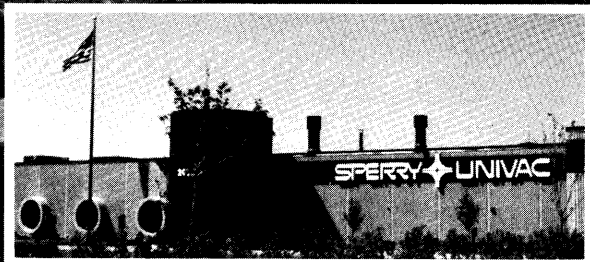
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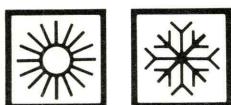
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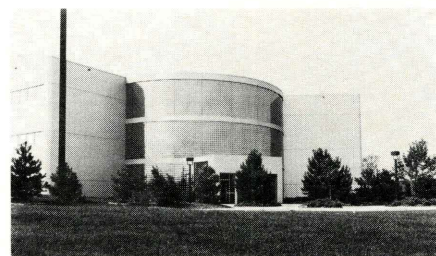
news briefs

Continued from page 5

World designers converge on Montreal

Many of the world's leading designers will attend VIA DESIGN, an exhibition/conference focusing on the benefits of design in consumer and industrial products. The international forum, to be held at the Palais des Congrès de Montréal, November 17-27, will bring together designers of cars, fabrics, buildings, interiors, furniture and various products and packages.

Several of the world's acclaimed designers will speak at the conference. Among them are Victor Papnek, author of "Design for the Real World" and product designer for Volvo, the World Health Organization and UNESCO; Jack Lenor Larsen, environmental designer; Gae Aulenti, Milanese architect/designer; Martine Bédin, a member of Memphis; Kenneth Walker, president of the Walker/Group of New York and designer for such companies as RCA, Almay, Citibank and Xerox. For a full program of events contact Bernard Voyer, David Novek Associates, Inc., 250 A St. Paul est. Montreal, Quebec, H2Y 1G9, (514) 878-9290.

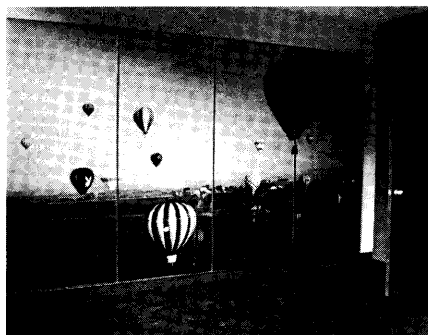


Technology, technology

Control Data Corporation is addressing the problem of the high failure rate of small businesses with its Business Technology Centers. BTCs are small business incubators offering services that no small business could afford on its own. Two BTCs have already been built in the Twin Cities and new one, in St. Paul, opens this fall.

The Energy Technology Center, as it is called, is located in Energy Park, the 218-acre business, residential and commercial complex being developed by the St. Paul Port Authority. In keeping with the spirit of Energy Park, the center is full of energy-saving features. The building's triangular shape minimizes external wall surface and its reflective windows eliminate 85 percent of the heat transference of normal windows. A large central atrium and skylight provide supplemental light and heat. Microprocessor-controlled fans

direct heat and air conditioning to the areas that need it. ETA Systems, Inc., the new supercomputer development company, has announced that its headquarters will be in the center. Tenants receive flexible office space and conference rooms and a technical library and research facilities are available for common use. Small businesses and other interested parties can learn more about the center by contacting Doug Hackett at 292-4906.



Downtown Des Moines uplifted

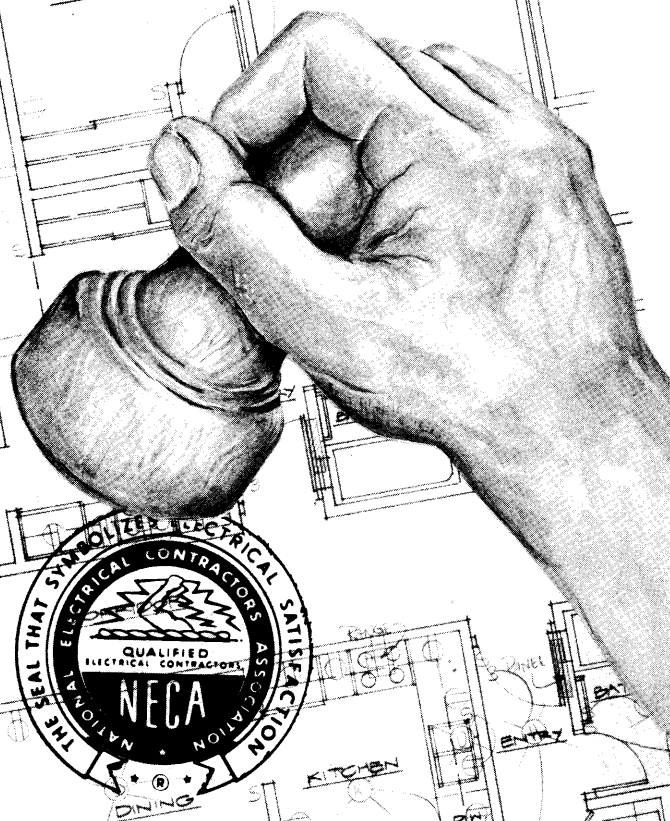
When city officials and private investors planned to revive the declining downtown area in Des Moines, Iowa they looked to Minneapolis and St. Paul as models for ideas. The first step was to create a three-quarter mile skywalk connecting office buildings, banks, restaurants and a bevy of new businesses that opened along its thirteen-block route. The project will continue over the next few years and ultimately provide 35 downtown blocks with arteries linking buildings and protecting pedestrians from inclement weather. The Minneapolis design firm of Seitz, Yamamoto and Moss, Inc. designed the graphic system for the skywalk. Photo murals of bright blue sky and clouds punctuated with hot air balloons, seagulls in flight, crop dusters and soaring kites create an outdoor atmosphere within the skywalk system. Businesses along the skywalk report an upturn in sales since it opened earlier this year.

Intrepretive center fits into history

The new Fort Snelling History Center maintains a low physical profile in keeping with Minnesota Historical Society policy to minimize disruption to its surrounding historic landscape. Native prairie grasses cover the earth-sheltered building designed by BRW Architects. The natural limestone in the neighboring bluffs is echoed in its beige-toned striated concrete face. The new center contains a large exhibition area and 310-seat auditorium where

Continued on page 64

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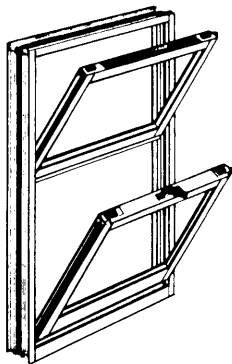
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news briefs

Continued from page 63

visitors can learn about Fort Snelling's important role in Minnesota's history. The historic fort has been restored and staffed with costumed guides so that guests can get a taste of everyday life in the 1820s. The interpretive facility is similar in concept to others operated by the Society at major Minnesota historic sites.

Hockney Paints the Stage

English artist David Hockney is part of a 20th century tradition of important visual artists creating works for the theater. In 1975 he was invited by the Glyndebourne Festival Opera in England to design sets and costumes for Stravinsky's *The Rake's Progress* and Mozart's *The Magic Flute*. The Metropolitan Opera commissioned him to design sets and costumes for two triple bills: Ravel's *L'Enfant et les Sortilèges*, Satie's *Parade*, and Poulenc's *Les Mamelles de Tirésias* in 1981, and Stravinsky's *Le Sacre du Printemps*, *Le Rossignol*, and *Oedipus Rex*, the following season.

This winter the Walker Art Center will feature an exhibit of Hockney's drawings, paintings, and models of actual set elements which relate to his theater designs. It will run from November 20, 1983-January 22, 1984. **AM**

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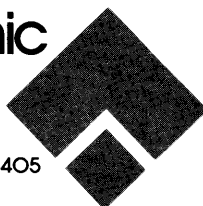
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notable notes

Continued from page 7

part of the state's Centennial celebration. His report to the Minneapolis Planning Commission and the MSAIA, *Significant Architecture in the History of Minneapolis*, 1969, became the "bible" for the fledgling Minneapolis Heritage Preservation Commission and laid the foundation for the energy, excitement and innovation of present-day development in the Twin Cities. Torbert served on the Commission from its inception in 1972 until his retirement from the University. He was also a member of the Committee on Urban Environment (CUE) and the State Review Committee of the Minnesota Historical Society. But his interests went beyond the historical as he taught thousands of students to understand the dynamics of structural systems as well as the language to think and speak intelligently about the built environment. His enthusiasm was and remains just as great for new building as for that of the past.

The fundraising committee hopes to raise \$14,000 to establish an endowment sufficient to bring to Minnesota each year an eminent speaker to give the "Torbert Lecture in Architectural History." If *AM* readers wish to be a part of this effort to recognize Dr. Torbert's contribution to the architecture community, they can send contributions to:

University of Minnesota Foundation/
Torbert Fund
120 Morrill Hall
University of Minnesota
Minneapolis, MN 55455

In the meantime, to celebrate his 75th birthday, a reunion of Dr. Torbert's friends and former students is being planned for the second week in December.

For further information about the fund and/or reunion, call Sheila McNally (University of Minnesota) at 373-5352 or 373-3057, or Kate Johnson (The Minneapolis Institute of Arts) at 870-3188.

Cities in the Round University of Washington Press (1983) By Norman J. Johnston

Ideally, a city ought to offer its citizens a sense of wholeness, of definable limits within which one may say, "This, and nowhere else, is what we mean by Chicago." Or Houston. Or (silliest thought yet) Los Angeles. Were we able to make such a declaration as a general indicator of our geo-physical parameters, the chances are good that we would all be living in circular cities. For as Norman J. Johnston makes manifest in

this informed and artful treatment of the subject, the planned circular city may lay theoretical claim to being all things to all denizens of urban places. Yet the author, who heeds humanistic as well as scholarly demands, has a persuasive answer to why the city in the round, though optimal as a symbol of completeness, has never really caught on. "Those instances in which the circle was most conspicuously employed were accompanied by an authoritarianism having little or no need to recognize the permutations of human society. If they thought at all," Johnston observes, "the autocratic regimes felt as free to order people about as to arrange the streets and buildings of their cities' stellar plans."

With an abundance of fascinating plans and perspectives to portray the circle and its geometric variants in city planning, Johnston escorts us with a veteran tour guide's assurance (he's visited all of the major sites himself) of the planned circular cities through history: from the Near East to Europe and the Western Hemisphere. (For intriguing psycho-religious reasons, the Orient shunned the circular city.)

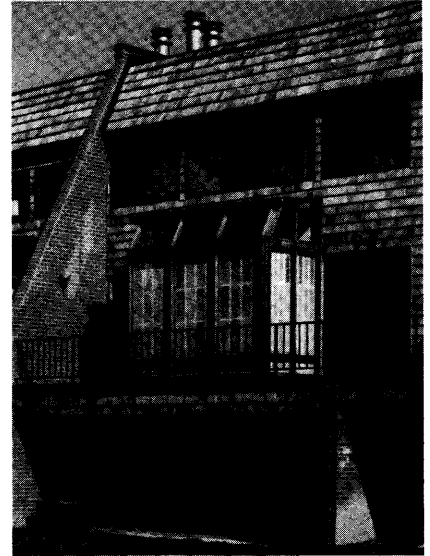
Johnston wrote *Cities in the Round*, he explains, because there was no such book. Now there is one, and it is hard to imagine a more satisfying one. **AM**

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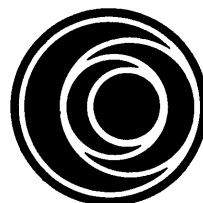
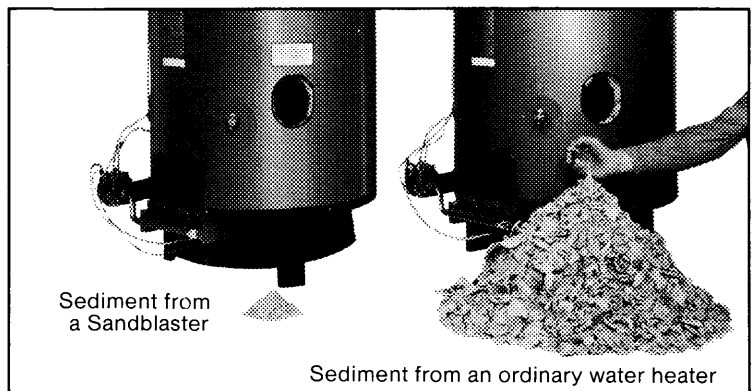
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insight

Continued from page 19

Information series: "Rural Conservation", "Establishing an Easement Program to Protect Historic, Scenic and Natural Resources", and "The Development of Rural Conservation Programs: A Case Study of Loudoun County, Virginia". A handbook on rural conservation is in preparation and should be released in 1984.

The National Trust is most experienced in dealing with rural conservation issues on the east coast. The issues of the Midwest are substantially different. Farmland consolidation and land levelling and the impacts on archeological resources are as important as urban expansion in determining the future of cultural and natural resources.

To address these and other uniquely Midwestern issues, the Midwest Regional Office of the National Trust is planning to build on the experiences of the Rural Project by establishing its own program. The office, located in Chicago, works with eight states—Minnesota, Iowa, Wisconsin, Missouri, Illinois, Indiana, Michigan and Ohio. A

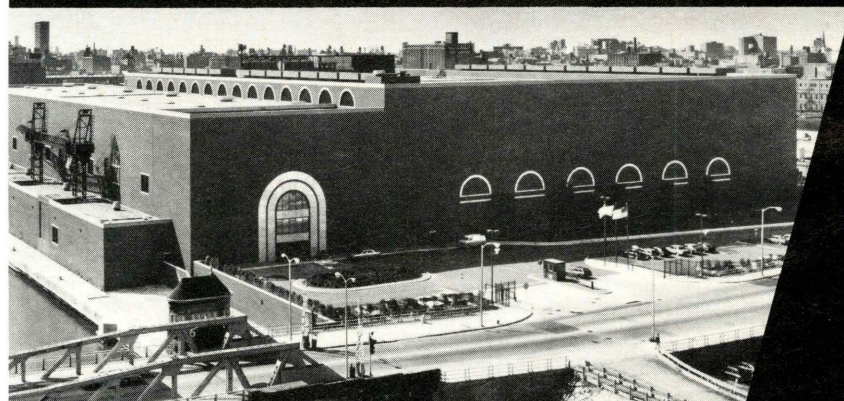
staff person to work exclusively with rural constituencies is a major component of the planning and fundraising underway. This will compliment work the office has done since its beginning in 1973 including major projects on Main Street revitalization, county courthouse and city hall conservation, and surplus schools and the potential for reuse. Activities under discussion include the establishment of an information network, a regional conference on Midwest issues, a leadership workshop similar to that held in Cazenovia, New York, and technical and financial assistance to demonstration projects.

To learn more about the program, write the Midwest Regional Office, National Trust for Historic Preservation, 407 South Dearborn Street, Suite 710, Chicago, Illinois 60605.

Tim Turner is Director of the Midwest Regional Office of the National Trust for Historic Preservation.

Copies of the *Information* sheets mentioned in this article may be purchased by sending \$2.00 for each sheet plus \$2.50 for postage and handling to The Preservation Shops, National Trust for Historic Preservation, 1600 H Street, N.W., Washington, D.C. 20006. **AM**

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1. Carefully choose a site and select plant species that fit it. To keep work to a minimum, avoid mesic (semi-moist) and wet sites since they are prone to severe weed competition. Stick to hot, dry, infertile sites.

2. Till the field with a disk or field cultivator several times the year before planting to reduce weed competition. Plow the field as late in the fall as possible before planting and then harrow lightly in the spring before seeding in May.

3. Use local seed sources. To calculate the number of seeds to plant, determine the number of pure, live seeds with a germination test. (For small sites pre-grown seedlings may be used.)

Give all suitable and desired species an even start to avoid "squatter's rights" competition.

4. Store all seeds in a cold place for at least six weeks before planting. Some seeds are stored best in moist sand, others do better under dry conditions.

5. Plant a fast growing, short-lived companion crop such as wild rye or oats with the prairie seeds to help crowd out weeds and reduce soil erosion.

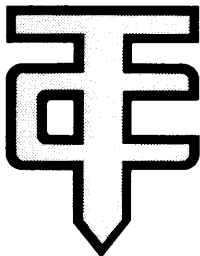
6. Moderately apply a light, clean mulch such as straw from grains. Timing, seed density and mixture, and climatic conditions are crucial to success.

7. After planting, managing begins. The first year, mow the growing plants at a height of six inches during the third week in June, the second week in July, and the first week in August. Mow again as needed the second year. The third year, burn (where permitted) the planting in the spring—about the third week in April—to hinder growth of early growing weeds. Burn again every other year.

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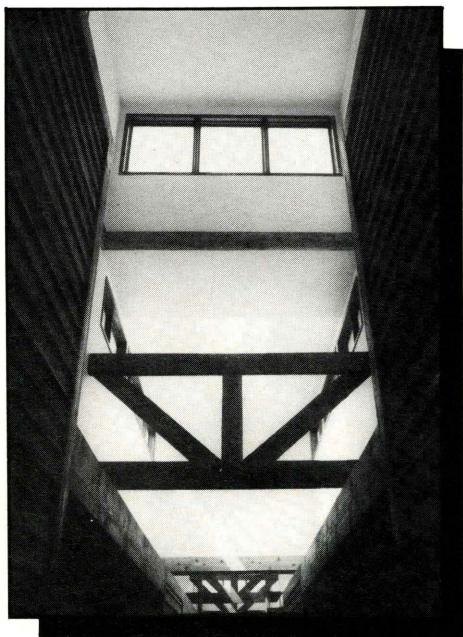
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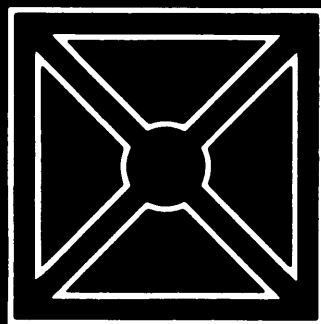
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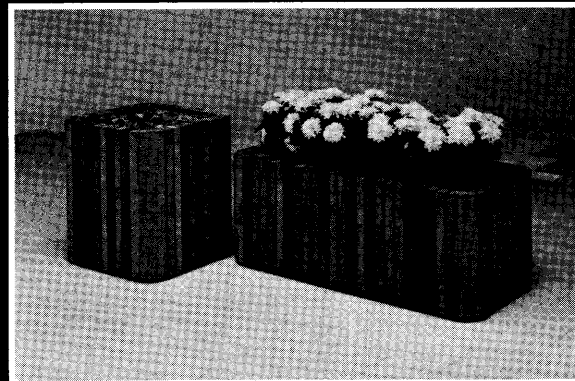
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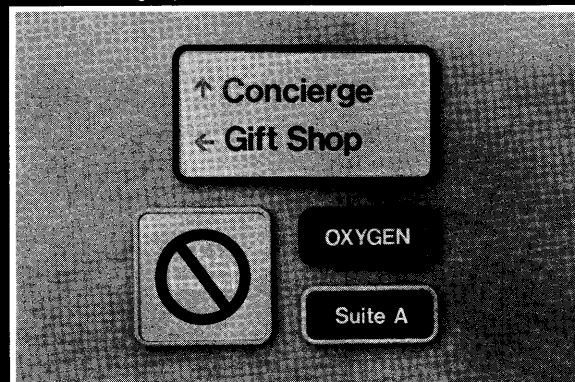
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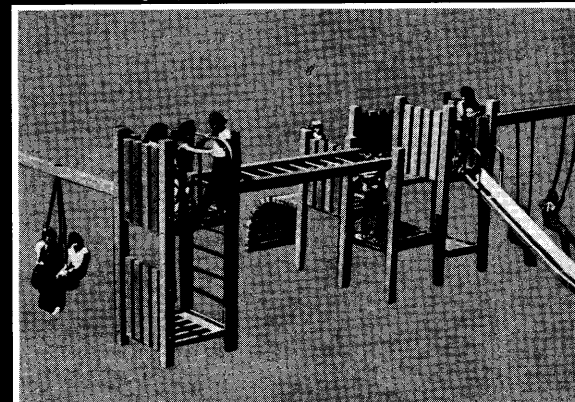
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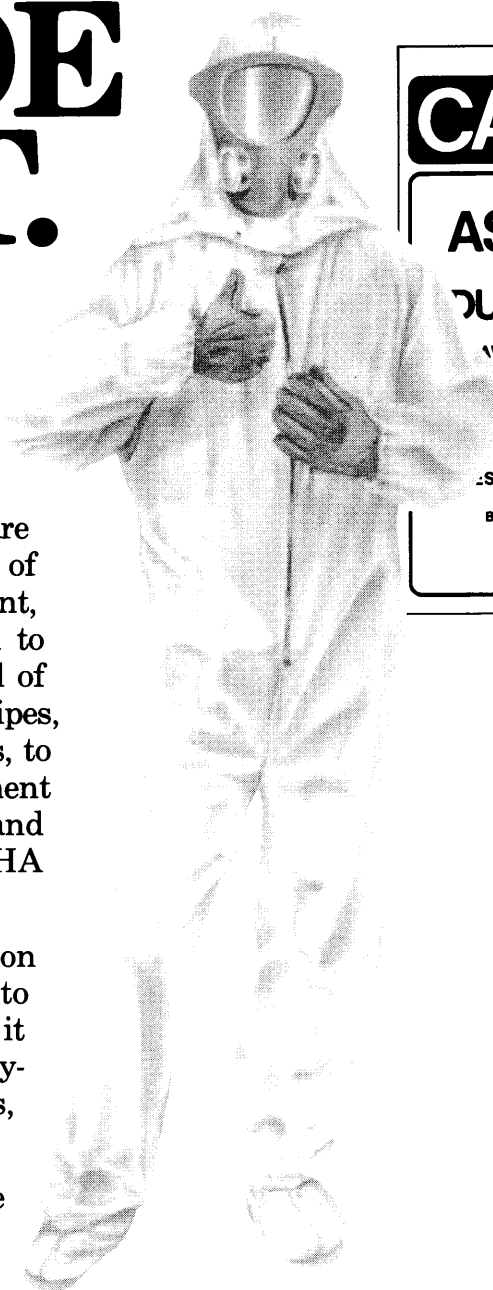
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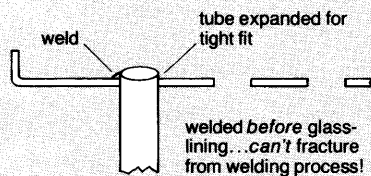
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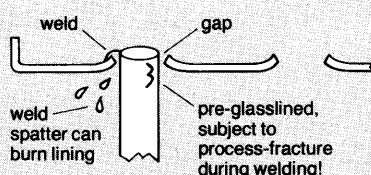
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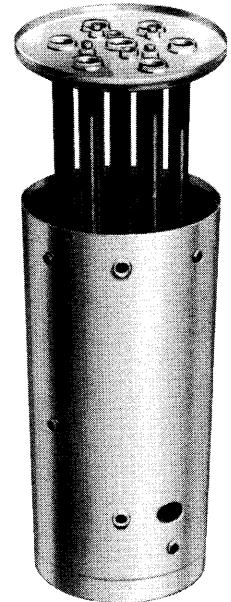
Its secret? The Unitized Heat Exchanger Core guards against tank metal overheating with a *high ratio of heat transfer surface per unit of BTU input*. So lower temperature per square foot of heat transfer surface reduces damaging effects of overheating, more easily attains thermal efficiency, and slows scale build-up.

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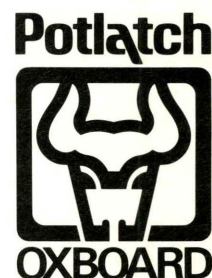
Oxboard is available with scuffed surface for roofing and sheathing, and sanded and tongue-and-grooved for Sturd-I-Floor applications. It's recognized by ICBO, BOCA, SBCC building codes, and is covered by HUD/FHA materials release #838. Further information is available from Potlatch Corporation, West 222 Mission, P.O. Box 5414, Spokane, WA 99205. 509/458-4500.

COMPARATIVE SPANS¹

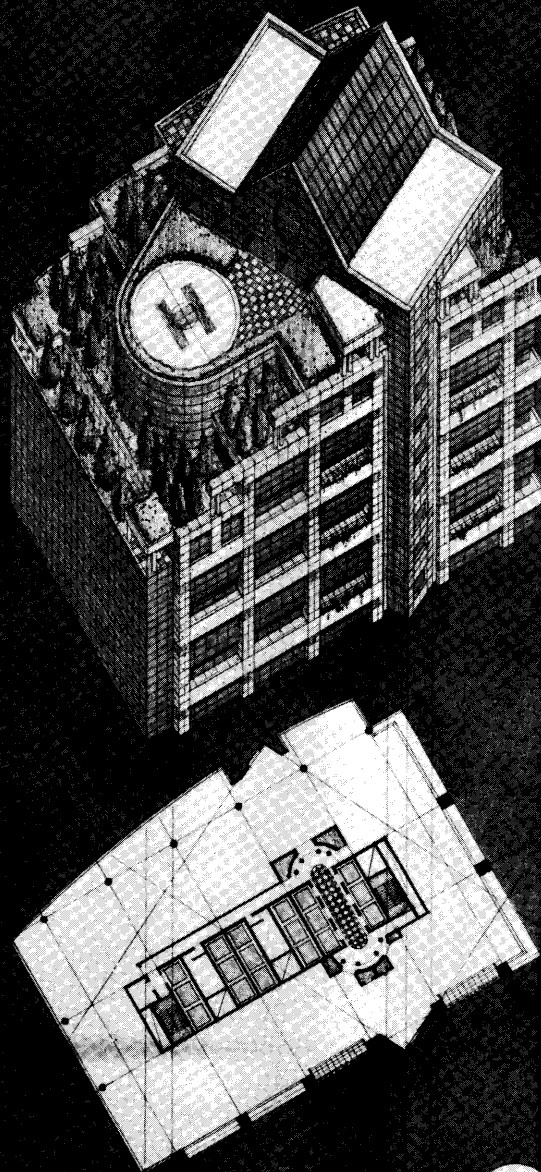
Sheathing Thickness		Oxboard and Plywood	Waferboard
3/8"	Sheathing—span index	24/0	NA
	Max. roof span/no clips	20	NA
7/16"	Sheathing—span index	24/16	24/0
	Max. roof span/no clips	24	16
1/2"	Sheathing—span index	32/16	24/16
	Max. roof span/no clips	28	24
5/8" ²	Sheathing—span index	40/20	NA
3/4" ²	Sheathing—span index	48/24	NA

1—Left-hand number is maximum recommended spacing of roof framing in inches. Right-hand number is maximum span between floor joists.

2—5/8" and 3/4" Oxboard panels are APA certified for Sturd-I-Floor applications with the same span ratings as plywood.



PAPER ARCHITECTURE



1984 Competition

The third annual Paper Architecture Competition encourages MSAIA members to express significant ideas on the built environment. Submissions will be exhibited at the Minnesota Museum of Art in St. Paul in the spring of 1984. Entry details will follow in the January issue of the Communications newsletter.

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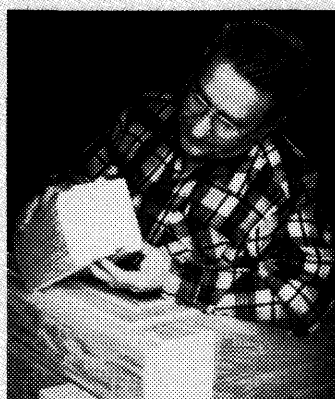
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and send by mail to:

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