

AMI

architecture minnesota



Artfully Designed Homes
A Gazebo, Three Arbors and an English Garden

Here are seven good reasons to specify TAMMS . . .



Concentrated Mortar Color
Concentrated Cement Color
Concentrated Plaster Color
Cement, Mortar, Stucco
Hydro Colors

1 Valuable Experience You Can Count On Since 1911, TAMMS has specialized in the development of pigmentation exclusively for the construction industry. The finest raw materials, efficient manufacturing and rigid quality control procedures offer you color that is proven.

2 The Widest Selection of Standard Colors Sixteen for cement, twelve for plaster and mortar, and five concentrated hydro colors.

3 Custom Colors to Match TAMMS specializes in matching color to meet your specific requirements. Design with the exact color you want, then send a sample!

4 TAMMS Colors Cost Less With our vast construction knowledge we frequently offer pigmentation at a lower cost.

5 Avoid Costly Prepackaged Colored Mortar Add TAMMS to fresh mason's cement or Portland Cement/lime mixture at the job site.

6 Eliminate Guesswork Premeasured packaging offers easy mixing and consistent color mix to mix.

7 Convenience of Special Package Sizes "Batch Pax" are premeasured and preweighed to fit any individual batch size you may require.

Ask for our new specification guide today!

CORPORATE: 1222 Ardmore Ave., Itasca, IL 60143, 312-773-2350, Telex: 910-651-2165
WESTERN: 9920 Flora Vista Ave. Bellflower, CA 90706, 213-925-5506 INTN'L DIR. OF SALES: Paul von Wymetal, dzt. PO Box 262-A1011, Vienna, Austria



Pigmentation Specialists for the Construction Industry Since 1911!





TIMELY®

PREFINISHED STEEL DOOR FRAMES

VERSATILITY

Versatility is built into this system by providing doorframes to accommodate the most often used wall sizes. The Timely total opening system is the economical, attractive and practical choice for single and multiple unit housing, hotels, motels, office buildings and institutional buildings.

DURABILITY

Timely prefinished door frames are constructed of either 18 or 20 gauge cold rolled steel to insure superior strength and impact resistance. Unlike traditional wood frames, Timely frames gain strength at the corners. Patented corner pieces hold casings in place for perfect miters every time. Frames feature a 14 gauge reinforcing plate for added hinge support. Galvanized frames are also available upon request.

Timely frames are solidly anchored every 11 inches, and attachment is made directly into wood or metal studs. This method provides a level of structural integrity unmatched by conventional wooden or free-standing hollow metal door frames. The installed Timely frame becomes an integral, maintenance-free part of the wall structure.

Frame strength and precision fit are essential elements in providing a secured entry system. By combining a Timely frame with a solid core door and dead bolt, the toughest entry level security requirements are met. Frames and doors are easily prepared to use with special locks and most other security devices.

ECONOMY

By utilizing Timely prefinished steel frames and premachined doors, the need for costly jobsite labor is virtually eliminated. It is no longer necessary for skilled tradesmen to bevel door edges, bore for locks, dap-out hinges, etc. Painting costs are greatly reduced as Timely frames can be installed after painting, thus eliminating time-consuming trimming and cutting-in.

Timely frames are shipped KD in cartons for easy handling, lower freight costs and better jobsite distribution. Timely prefinished frames are competitively priced with ordinary wood or hollow metal frames. Substantial savings are realized as the use of prefinished doors and frames eliminates the need for expensive door and frame painting.

COLOR!

Frames are painted with a high quality enamel that is baked on for a hard and durable finish. Standard colors are Navajo White, Browntone, Autumn Brown and Black with Gold or Silver Metalium trim available. Please consult our offices for custom colors and finishes.

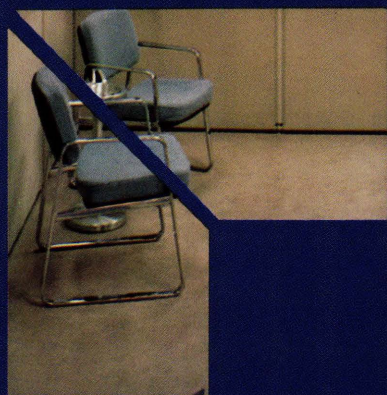
Distributed by

TRIMPAC INC

Millwork and Hardware Specialists

535 Lincoln Avenue Southeast, St. Cloud, MN
612/252-6968

QUALITY OFFICE FURNISHINGS...



In Step With The Future!

Our staff will help you through the maze of your ever changing office needs by providing flexible office systems. The furniture you buy today must be able to accommodate additional or updated equipment tomorrow.

Position yourself for increased efficiency and productivity. Metro Systems Furniture can recommend a plan for your office space that is fully functional and aesthetically appealing.

Our reputation is built on service, insuring the suitability of your furniture.

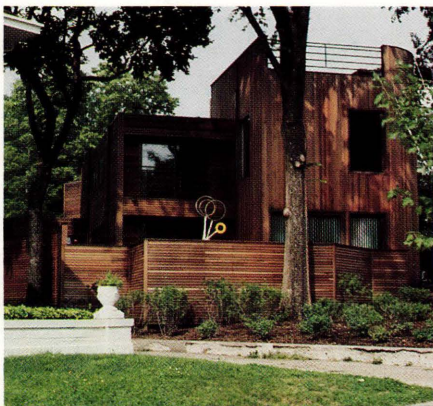
We are committed to excellence, providing you with quality office furnishings in step with your company's future.



2810 Anthony Ln. So. • St. Anthony, MN 55418 • (612) 781-3191



30 Country home



34 City home



44 Delightful form



48 Rambunctious color

AM

architecture minnesota

A REGIONAL MAGAZINE OF THE DESIGN ARTS
MAY/JUNE 1984 VOL. 10 NO. 3

Features

Artfully Designed Homes

A house vaults through its urban surrounds	24
A cube cut with a scintillating curve	28
A harmonious form for a country home	30
An imaginative twist to a suburban spot	32
A sculpted shape for a city lot	34

Everyman's Way to Housing: Exclusive excerpts from Christopher Alexander's newest book	36
--	----

Shaping a Home of One's Own	42
-----------------------------	----

A Gazebo that Graces	44
----------------------	----

A Trio of Old-Time Arbors	46
---------------------------	----

Green Grows an English Garden	48
-------------------------------	----

William Moss Stretches Fabric to Its Limits	50
---	----

News, Notes and Opinions

News Briefs	5
-------------	---

Notable Notes	11
---------------	----

Scanning the Media	13
--------------------	----

Insight: The American Dream House vs the Working Woman, by Linda Mack	17
---	----

Opinion: In Praise of Quality, by Milo Thompson	19
---	----

Editorial: The Towering Issue of IDS	23
--------------------------------------	----

Advertising Index	65
-------------------	----

Humor: NARRO, by the Design Collective	66
--	----

Cover: What could be lovelier than a gazebo in spring? The Lehmborg Gazebo, designed by Cuninghame Architects. Photographer: Michael Moorman.

Editor

LINDA MACK

Design Director

BRUCE RUBIN

Staff Photographers

GEORGE HEINRICH

PHILLIP MACMILLAN JAMES

Production Manager

JEAN GORMAN

Senior Writer

SHANNON KING

Publisher

PETER RAND, AIA

Advertising Sales

JUDITH VAN DYNE, Director

PEGGY LINDOO

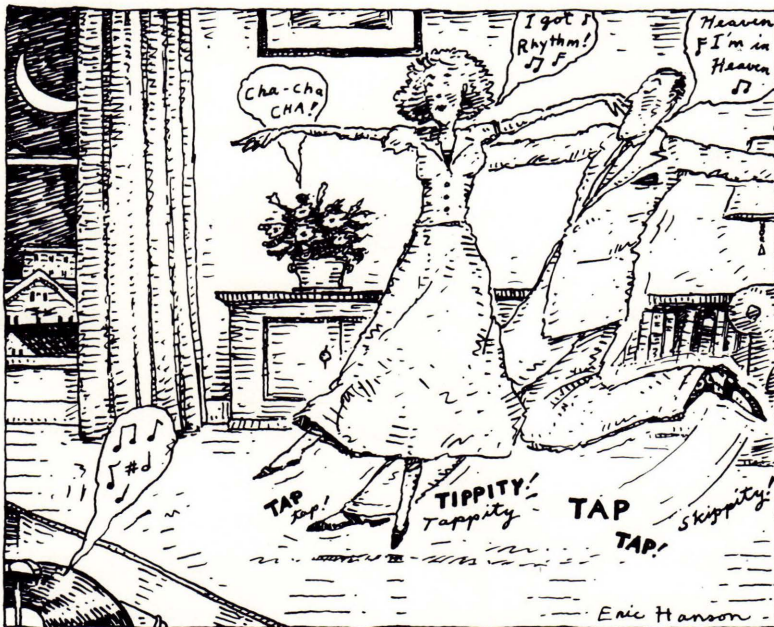
Circulation/Distribution

SARRAH SJOQUIST

Business Manager

ROBERT OAKVIK

EDITORIAL OFFICES: ARCHITECTURE MINNESOTA, 314 Clifton Avenue, Minneapolis, MN 55403. (612) 874-8771. NOTE TO SUBSCRIBERS: When changing address, please send address label from recent issue and your new address. Allow six weeks for change of address. SUBSCRIPTION RATE: \$12 for one year. \$2.50 for single issue. POSTMASTER: Send Form 3526 to ARCHITECTURE MINNESOTA, 314 Clifton Avenue, Minneapolis, MN 55403. Second class postage paid at New Richmond, WI 54017. ADVERTISING AND CIRCULATION: ARCHITECTURE MINNESOTA, 314 Clifton Avenue, Minneapolis, MN 55403. (612) 874-8771. ARCHITECTURE MINNESOTA is published bimonthly. Printed by St. Croix Press, Inc. Color separations by PMSI. Copyright 1984 by ARCHITECTURE MINNESOTA (ISSN 0149-9106).



Thanks to Sempafloor®, the downstairs neighbors won't know that Fred and Ginger are home.

Sempafloor®

from Switzerland

**a unique new flooring foundation
to minimize footfall noises**

Sempafloor® was developed in Sempach, Switzerland by the mother company of Sempatap®. It is an extremely dense material yet incredibly thin (less than 3/16"). It is thirteen times denser than traditional carpet padding.

Sempafloor is especially effective under wood or vinyl flooring to absorb footfalls and impact noises.

In addition to benefits of noise absorption, Sempafloor has an excellent R value and can warm concrete or other cold floors.

Write us for a free sample and literature.

Sempafloor®
from Switzerland

Sempatap® and Sempafloor® are distributed by:



Best Products, Inc.
1201 S. Cedar Lake Rd.
Minneapolis, MN 55416
612/374-9363

Minnesota Society American Institute of Architects

Board of Directors

Richard Hammel, FAIA, President
Duane Thorbeck, AIA, President Elect
Leslie E. Formell, AIA, Treasurer
Frederick C. Richter, AIA, Secretary
Elizabeth Close, FAIA, Immediate Past President
Sarah Schmanski, AIA, President Minneapolis Chapter

Duane A. Kell, President St. Paul Chapter
Darryl W. Booker, AIA, President Northeastern Chapter

Edward R. Frenette, AIA, Director
Howard Goltz, AIA, Director
Edward Kodet, AIA, Director
James O'Brien, AIA, Director
Charles Koncker, AIA, Director
Darrell Carlson, AIA, Director
Angelo Percich, AIA, Director
Duane Stolpe, AIA, Director
Mildred Friedman, Hon. MSAIA, Public Director
David Prestrud, Student Representative
David Lawson, AIA, Regional Director
Beverly Hauschild, Executive Director
Peter Rand, AIA, Executive Director

MSAIA Publications Committee

Edward R. Frenette, AIA, Chairman
Scott Berry, AIA
Joan M. Bren, AIA
Francis Bulbulian, AIA
Joseph Buslovich, AIA
Patricia Carpenter
Elizabeth Close, FAIA
Juris Curiskis, AIA
Steve Edwins, AIA
Delano D. Erickson, AIA
David E. Erpestad
Bernard Jacob, FAIA
John F. Klockman, AIA
James I. Lammers, AIA
Joseph G. Metzler
Jon Monson, AIA
Craig Rafferty, AIA
Ralph Rapson, FAIA
Julia Robinson
Steven T. Schmidgall
Edward A. Sovik, FAIA
Sarah Susanka
Milo Thompson, AIA
John K. Weaver, AIA

MSAIA Architectural Foundation

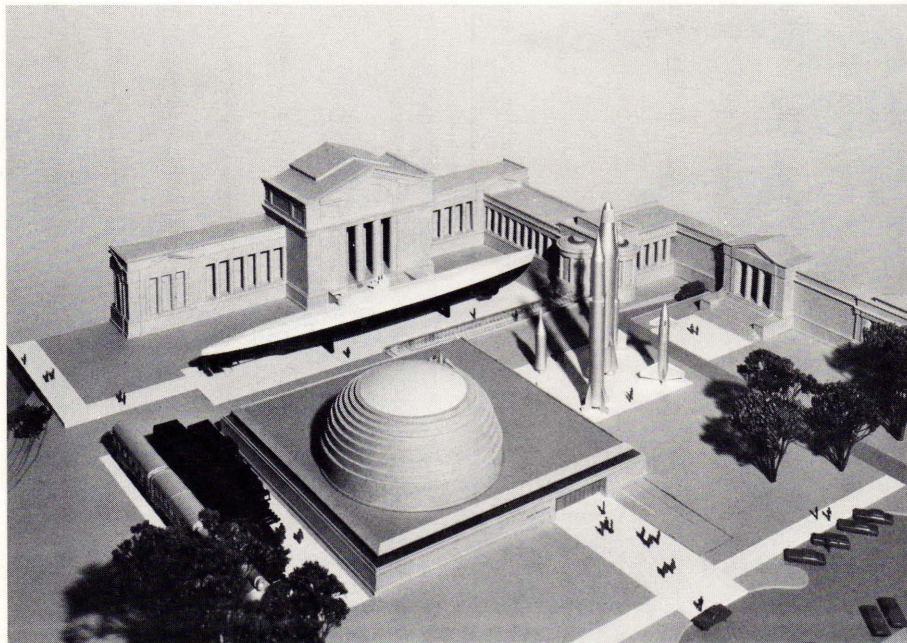
Frederick Bentz, FAIA
Lloyd F. Bergquist, FAIA, Secretary
Richard Faricy, FAIA
Richard Hammel, FAIA
Robert F. Jacobsen, PE
Peter Rand, AIA, Executive Director MSAIA
Kenneth Skold, AIA, Chairman
Saul Smiley, FAIA
E. A. Sövik, FAIA
Dennis Walsh, AIA
A. J. Wilwerding, AIA, Treasurer

MSAIA Staff

Beverly Hauschild, Executive Director
Peter Rand, AIA, Executive Director
Robert Oakvik, Director of Administration & Finance
Jean Gorman, Production Manager/Staff Writer
Yvonne Larson, Executive Secretary
Linda Mack, Editor Architecture Minnesota
Sarrah Sjoquist, Word Processing Specialist
Judith Van Dyne, Director of Marketing
Jan Kogel, Program Coordinator
Peggy Lindoo, Advertising Sales

Minnesota Society
American Institute of Architects
Headquarters
314 Clifton Avenue
Minneapolis, MN 55403
(612) 874-8771

news briefs



Crown Space Center, Chicago Museum of Science and Industry

Museum of Science and Industry adds space

One of Chicago's most venerable institutions, the Museum of Science and Industry, will expand with a space-age addition. The Crown Space Center will be designed by Minneapolis architectural firm Hammel, Green and Abrahamson, with W. Michael Sullivan Consulting Services and the Chicago firm of Holabird and Root. The addition is named for the Crown family of Chicago, which has made the lead gift for the project.

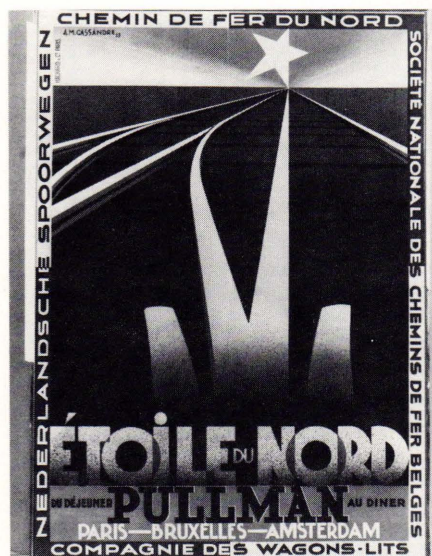
The beehive-shaped addition is sited behind the present museum, which was designed by D. H. Burnham and Company for the 1893 World's Columbian Exposition. It will be sheathed in limestone with a copper dome, the same materials as the original Beaux Arts structure. The \$7 million addition will house a 10,000 square foot exhibit hall for space artifacts and exhibits and a 320-seat Omnimax theater with a 76-foot-diameter projection dome. Outdoors, the present Pioneer Zephyr locomotives and U-505 submarine will be joined by a rocket exhibit. A glass-enclosed ground level walkway will link the space center with the museum. Construction is to begin in December 1984 with completion expected by mid-1986.

Hammel, Green and Abrahamson has designed the Science Museum of Min-

nesota and the William L. McKnight-3M Omnitheater in St. Paul and other space theaters in Fort Worth, Texas, Huntsville, Alabama, and Boston, Massachusetts.

A panorama of posters

During the 20th century, posters have offered compelling insights into the contemporary mind by reflecting society's political, social, and aesthetic concerns. A new exhibition of 180



A. M. Cassandre, Etoile du Nord, 1927 Collection Susan J. Pack

posters by more than 100 internationally renowned graphic designers of this century will be presented at Walker Art Center from May 12 through August 12, 1984. Organized by Design Curator Mildred Freidman, *The 20th-Century Poster: Design of the Avant-Garde* traces this vital means of communicating the ideas and images of our era.

The poster has conveyed diverse messages in diverse forms: from the flat patterning of Post-Impressionism in the advertisements of the Beggar-staffs of England to the abstract forms and universal symbolism of Dada proponents Theo van Doesburg and Kurt Schwitters to basic geometric forms representing the diverse artistic and social philosophies of De Stijl, the Bauhaus and Russian Constructivism.

Painters and graphic artists were not alone in working in this medium. Architects, too, made use of the poster. As Mildred Freidman notes in the catalogue published in conjunction with the exhibit, "For architects, the poster became a didactic tool to increase public awareness of their design attitudes. They brought their ideas about scale and form to this medium and often carried concepts explored in the three dimensional world of architecture into print." Architects represented in the show include Peter Behrens, the early German Modernist, Secessionists Josef Maria Olbrich and Josef Hoffman, and Rennie Mackintosh of the Glasgow School.

The exhibition features posters from important museum and private collections in the United States, Europe and Japan including those of Merrill C. Berman; the Victoria and Albert Museum, London; the Museum of Modern Art, New York; Reinhold-Brown Gallery, New York; and Ex Libris, New York.

History Center delayed

Finalists for the architectural design competition for a new Minnesota State History Center have been announced, but a change in plans for the State Capitol area in St. Paul has delayed the competition.

The original competition plans called for creating a major new History Center by remodeling the present Minnesota Historical Society headquarters and building a new structure adjacent to it. The History Center would include

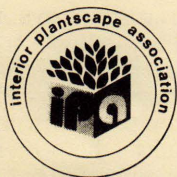
Continued on page 56



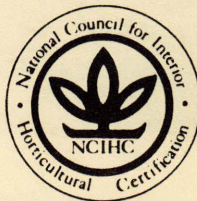
INTERIOR TROPICALS INC.

PROFESSIONAL SERVICES

- LEASE—TOTAL CARE
- SPECIFICATIONS
- DESIGN SERVICES
- LIVE AND FABRIC
- PREMIUM QUALITY FOLIAGE



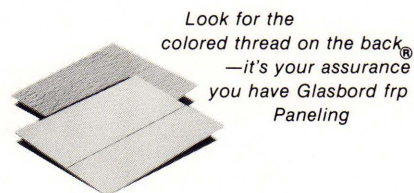
Contact: Thomas L. Christianson CCIH
511 Eleventh Ave. So.
Mpls., Minn. 55415
612-333-1613



There is no substitute for
Glasbord®
frp wall and ceiling finish

Yes, there are look-alikes
but there is only one Glasbord

- Class A and Class C fire ratings
- consistent product quality
- dependable delivery
- backed by full customer service



Look for the
colored thread on the back®
—it's your assurance
you have Glasbord frp
Paneling

Call or write for complete information

Reinke Wholesale of Minnesota

8701 Bass Lake Road
New Hope, MN 55428
612/536-8444

The stuff dreams
are made of.
Designer tiles
from Fantasia.

Dream up a come-alive counter
in tile. A fabulous floor. A
one-of-a-kind wall. Then let it all
come true with our exotic,
exciting collection of
Walker-Zanger ceramic tiles;
fresh European designs...vibrant
colors...hand-painted and
hand-crafted. Fantasia exclusives,
of course.

When you think you've seen
everything in designer tiles, or
the ultimate in bath and kitchen
fixtures, come and be
overwhelmed. At Highway 7,
just off 36th St., St. Louis Park.

Fantasia
A Division of SPS Co.
Bath and Kitchen Exclusives
6215 W. 36th St. 929-1299

Hours: 9 a.m. to 6 p.m.
Monday and Thursday to 8 p.m.
Saturday: 10 a.m. to 2 p.m.

VANDE HEY RALEIGH

ARCHITECTURAL ROOF TILE

"the best roof under the sun"

PERMANENT Vande Hey-Raleigh Architectural Roof Tile is a 50 year warranted roof. Completely weatherproof . . . withstands tropic summers, frigid winters, with equal ease. Termite-proof, rodent-proof, rot-proof concrete roof tile will offer protection from the elements for as long as the structure stands. Reroofing costs are eliminated.

BEAUTY Vande Hey-Raleigh Roof Tile offers a practical beauty never before possible. From the soft, flattering lines of the Rough Shake design to the more traditional styles, Vande Hey-Raleigh's distinctive designs add a roof of beauty and color that harmonizes with any style architecture.

PRECISION MADE Vande Hey-Raleigh Roof Tile is manufactured with all modern high production equipment . . . solving the problem of high cost and extreme weight with a completely new formulated mix impregnated with plasticizers giving the product a soft finish . . . each tile trimmed to size.

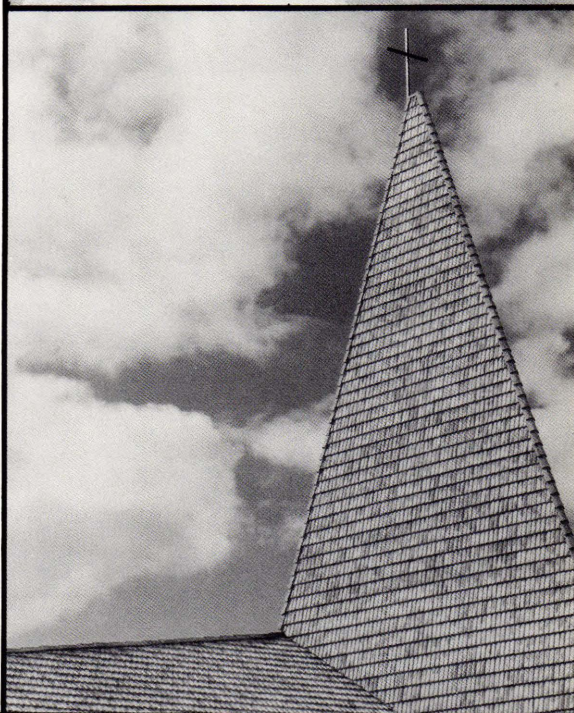
It costs less than fire treated cedar shakes, clay or slate.

Vande Hey-Raleigh Architectural Roof Tile is a beautiful, maintenance free, non-combustible, light-weight roof system that is suited for cold climates. Manufactured at 1665 Bohm Drive in Little Chute, Wisconsin. Phone (414) 766-1181.

VANDE HEY RALEIGH

ARCHITECTURAL ROOF TILE

IN THE MINNESOTA AREA, CONTACT
SNOW-LARSON, INC.
1221 N. 2nd Ave., Mpls. 55405
(612) 374-1216



WE MAKE GOOD IMPRESSIONS WHEREVER WE LEAVE OUR PRINTS

Take a step up to Photographic Specialties with your next photography project.

Even for requests that would make some photo labs turn and run, Photographic Specialties will give you dependable, professional service. We'll even make tracks to your door to pick up and deliver at no extra charge.

We won't just drop off your project, we'll stand behind our work to make sure our good impressions don't fade with time.

Our complete product line and versatile service includes Cibachrome prints and transparencies, Kodak C-prints, Duratrans, and black and white prints, in almost any size for any purpose.

Whether you need C-prints for sales or murals for marketing, call on Photographic Specialties next time your prints need to make good impressions.



PHOTOGRAPHIC SPECIALTIES

225 Border Avenue North
Minneapolis, Minnesota 55405
(612) 332-6303

KOHLER

BOLD CRAFTSMEN
SINCE 1873

KOHLER
DISTRIBUTORS
ARE

Baker Mfg. Company
Minneapolis

Bartley Supply Co.
St. Cloud and
Brainerd

Goodin Company
Minneapolis, St. Paul
and Duluth

Graybow-Daniels Company
Minneapolis

Heles Supply Company
Worthington

**Marshall Northwest Pipe
Fittings, Inc.**
Marshall

Wilson Supply Co.
Albert Lea and
Mankato

notable notes

Architecture for your pocket

It fits in your hip pocket or purse, it covers Minneapolis and St. Paul, and it has photos, text and maps describing over two hundred downtown buildings. It's *Pocket Architecture*, a comprehensive walking tour of architecture in the two Twin Cities packaged in a small notebook-sized format. Flip it open on one side and you'll find St. Paul's buildings; flip it over and read about Minneapolis.

Written by Bernard Jacob and Carol Morphey of Bernard Jacob Architects, Ltd., *Pocket Architecture* aims to make the architecture of the Twin Cities accessible and understandable. "If the skylines of Minneapolis and St. Paul are ragged, animated by sensuously rotating cranes and not as monochromatic as might be expected of large urban centers," the book begins, "it is because these Midwestern cities are still very young. As with all the young, they are vigorous, enthusiastic, sometimes foolish and sometimes divinely inspired."

The book's architectural evaluations pull no punches. Of the cover building for St. Paul, the KSJN Building, designed by Leonard Parker Associates, it says: "An adaptive reuse design that reflects its time very well. The Twin Cities' first avowedly post-modern building; it pays heed to the locale and yet is completely honest—perhaps a little too much so. In a city that uses many arches, the architect has incorporated them, although merely as graphic devices. The continually updated news board at the top of the building is the only such electronic wonder between New York's Times Square and the West Coast."

Of the cover building for Minneapolis, 701 Fourth Avenue South, designed by Murphy/Jahn Associates, it states: "This spec office building completes the urban composition around the Hennepin County Plaza. The 18-story blue glass structure complements both the copper-colored Lutheran Brotherhood Building and acts as a startling foil to the stone-faced Government Center."

But read through it yourself to find out about your favorite building, or see if you agree with the assessment of its architecture. *Pocket Architecture* will be available in local bookstores by early June.

The book was published by the Minnesota Society of Architects with the financial support of the American Institute of Architects, Minnesota Chapter of the American Planning Association, Minnesota Architectural Foundation, Minnesota Office of Tourism, the Andersen Corporation of Bayport, Minnesota, and the Minneapolis and St. Paul Chapters of the American Institute of Architects.

The reblooming of a historic garden

It took a tornado to bring back a long forgotten legacy in Minneapolis' Lyndale Park. In 1981 a tornado at Lake Harriet leveled woody vines, shrubs and oak trees—and exposed a rock garden originally constructed in 1929. Now, reconstruction and development of the rock garden has been made possible by a \$5,000 donation from a Lake Harriet area resident. It will be located between the Lake Harriet Rose Garden and the Bird Sanctuary in southwest Minneapolis.

The rock garden was originally constructed with 350 tons of rock hauled from Diamond Bluff on the Wisconsin side of the Mississippi River. Over 4,500 native ferns and wildflowers, alpine plants and evergreens were planted in the rockeries. The garden was designed in a classical style of the time referred to as the "Devil's Lapful." Rocks placed randomly about the garden created nooks where weeds could grow. In addition, the area was overplanted with evergreens which gradually hid every rock from view.

Last summer, after crews from the Center for Community Action cleared the site, the Minnesota Chapter of the American Rock Garden Society recommended a low maintenance redesign of the rock garden. Betty Ann Mech, a renowned designer of rock gardens in Minnesota, suggested patterning the new garden after the famous garden in Edinburgh, Scotland, where existing rocks are properly aligned in their natural strata formation by creating a large terraced cliff.

Cost estimates for the proposal have been projected at about \$30,000. The \$5,000 donation and a small allocation of park board funds have enabled the first phase of the project to begin. The remaining two phases are dependent upon further contributions. The Minneapolis Parks Foundation, the fund-

raising arm of the Minneapolis Parks and Recreation Board, is accepting any size donation for the rock garden project. Donations can be sent to the Parks Foundation at 310 4th Avenue South, Minneapolis, Minnesota 55415.

Future Tech

"You can and should shape your own future, because, if you don't, someone else surely will."

So Joel Barker, President of Infinity Limited, Inc. opened his thought-provoking presentation entitled "Five Regions of the Future," which was given at the March meeting of the Minnesota Society of Architects.

Barker, a former director of the Futures Studies Department at the Science Museum of Minnesota, now runs a consulting business that specializes in "process futuring"—the skills of how to think about the future. The firm has worked with major world companies including IBM and AT&T.

When Barker thinks about the future, he sees five alternative technologies: High Technology, Limits Technology, Appropriate Technology, Bio-Technology and Human Technology.

"Think of them as 'metaphysical suburbs,'" Barker said. "Each one is inviting us to 'come and live here.'"

Within the next five to ten years we will have to make a choice of which region we want to live in—which "future" we want to have. It probably will not be a public or conscious choice, but one made by the investment of money. The technologies themselves are connected to philosophies—ways of looking at the world—so the choice controls the future in much more than a "technological" way.

High Technology, a technology based on the premise of superabundance through science, is the predominant system today. Fusion energy, space colonies, and robots are a few of its elements.

Limits Technology, based on the concept of scarcity, sees our resources as limited and irreplaceable. If we use them up, there won't be any more. Its philosophy is—recycle, insulate, don't waste.

Appropriate Technology is built on "sufficiency" and a re-unification between science and nature.

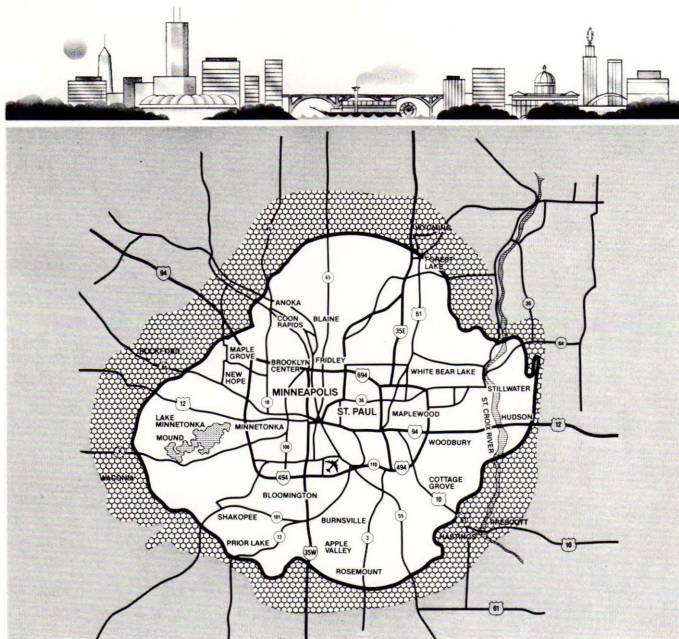
Bio-Technology, goes a step further, with the view that nature has solved all our problems already. Learning to

Continued on page 21

Is Your Business Still Waiting for the Bus... or, Traveling in the Fast Lane?



- ☐ Primary coverage area.
- ☒ Secondary coverage.



When you start using the GE cellular mobile telephone, your business will be moving in the fast lane, heading for higher profits.

The GE cellular phone is as efficient and easy to use as your home or office phone. . . thanks to everything this new system *is not*. It is *not* a paging system. *Not* a cordless phone. And *not* the old style mobile phone system. There are no party lines. It's private. No waiting. And no interference. All the result of technology pioneered by the Bell System.

This cellular service covers over 1,850 square miles in the Twin Cities area. With it, you can call locally, nationally, even internationally. Enjoy features such as call-waiting, call-forwarding and three-way conference calling.

Stop waiting for the bus. Have all your questions answered, select the options you prefer and reserve your Gen Com cellular phone right now. All it takes is one phone call:

341-8559

Gen Com

General Communications, Inc.

7450 Oxford Street ☐ Minneapolis, MN 55426

Authorized agent for **VectorOne**™ service.

scanning the media

Being a collection of hard facts and appealing notions gleaned from the pages of periodicals you'd read if you had the time

Help for housing

CONFOUNDED BY THE COMPLEXITY OF THE HOUSING CRISIS? Take heart. *Place* (March) reports that a nuts-and-bolts guide to innovative housing approaches is now available. Called *Changing Housing Standards*, the book by Rolf Goetze is a compendium of specific solutions to the problem of providing affordable housing for smaller, non-traditional households.

After documenting the growing demand for alternatives to the traditional single-family detached house, Goetze explores possible approaches to meeting that demand. Zoning-related changes might permit smaller lots or conversion of large houses for boarders. Existing non-residential buildings could be adapted for housing. New ways of building housing could include manufactured, modular or "no-frills" homes. Housing complexes could be developed for special populations such as adults only or single-parents only. And a host of other regulatory changes could be made to allow for innovative housing.

Goetze concludes by examining the role of local government in housing and the barriers to developing non-traditional alternatives.

Published under the auspices of the Community and Economic Development Task Force of the Urban Consortium, *Changing Housing Standards* is available from the publisher, Public Technology, Inc., Publications Office, 1301 Pennsylvania Avenue, NW, Washington, D.C. 20004.

A blooming beetle

THE LAND OF THE CRYSTAL PALACE HAS SPAWNED A BLOOMING NEW CREATION. *Urban Innovation Abroad* (February) reports that the Liverpool International Garden Festival, a lush 125 acres of gardens, pathways and leisure facilities, will open in May on what was an industrial wasteland only two years ago. Overcoming the doubts of urban planners and horticulturists, Liverpool's

Merseyside Development Corporation has transformed a riverside frontage of abandoned storage tanks and scrub woods into the largest festival grounds created in Britain since 1951.

After twelve weeks of non-stop dredging and nearly a million tons of rubble removal, hills have covered garbage heaps, granite and grass have replaced oil tanks, and half a million trees, shrubs and plants grow around pathways and a new lake.

Theme gardens ranging from the formal to frivolous (a Beatles maze) will cover forty acres, with over fourteen countries contributing to the international exposition.

A half-mile walkway links Liverpool's existing Pierhead esplanade with a new two-level promenade complete with a water-side pub and sunken garden.

The architectural centerpiece is the Festival Hall designed by Arup Associates of London. A 750,000 square-foot column-free space of curved steel and transparent sparkling panels, it has already been dubbed the "crystal beetle."

After the festival ends in October of this year houses and light industry will rise on the garden plots, the crystal beetle will become a sports and recreational center, and the riverside park and walkways will give England's Liverpool a blooming new image.

Pei pyramid perplexes Paris

WHAT PARIS HAS PRODUCED, LET NO MAN PUT ASUNDER MAY BE THE MOTTO OF THOSE ALARMED BY THE PROPOSED ADDITION TO THE LOUVRE MUSEUM. I. M. Pei's design for a 65-foot glass pyramid in the Louvre courtyard has fueled such world-wide controversy that the *New York Times* matched its art critic John Russell and architecture critic Paul Goldberger in a rare pro-con debate (Sunday, March 25).

Pei's proposed pyramid, which will provide a new entry through under-

ground concourses to the now cavernous and confusing galleries, "will animate the whole complex," according to John Russell. "It will act as an aerial intermediary between the incomparable skies of the Ile de France and the new underground area that will serve to orient and disperse the greatly augmented audience that is likely to want to see the Grand Louvre." And Russell argues that the support of the Louvre's six chief curators for the design testifies to its merit. Like the Egyptian obelisk in the Place de la Concorde or the Eiffel Tower, its abstraction will earn it a special place in Paris.

But for architecture critic Goldberger, its abstraction is its failing. In a city of balconies, doors, windows of human scale and ornamented character, Goldberger finds the stark pyramid "less a building than a pure object. It is a kind of architecture that exists on a different plane entirely from the varied and complex wings of the Louvre that would surround it . . . it has no desire to engage itself in a dialogue with the architecture of different times." And that, says Goldberger, is the easy way out of that subtlest of architectural dilemmas—how to blend old and new.

Russell and Goldberger do agree about one aspect of the Louvre expansion plans—the restoration of Le Nôtre's gardens at the end of the Cour Napoleon will be a major improvement for the Louvre—and for Paris.

Return of the trolley

THE FIRST TROLLEYS TO BE BUILT IN THE UNITED STATES IN FIFTY YEARS WILL ROLL ALONG HISTORIC TRACKS STARTING THIS MAY, *PLACE* (APRIL) REPORTS. Operated by the National Park Service, the two reproductions of turn-of-the-century trolleys will ferry visitors around the Lowell National Historical Park in Massachusetts. They will run from the downtown mill complexes to the park's canal barge network along a mile of the old Boston and Main tracks. Midwesterners take note, the first name proposed for Minneapolis was Lowell.



1984 Interior Design Awards

Sponsored by Minnesota Society American Institute of Architects
314 Clifton Avenue, Minneapolis, MN 55403, Telephone 874-8771
In conjunction with the Walker Art Center Summer Design Series.

MM
R. Mazorot

MSAIA Presents
**1983 Interior Design
 Award Winners**

The Grove Street Flats
 Restoration and condominium project
 Owner: Nicollet Restoration Inc.
 Designer: Ben Nelson
 Contractor: Nicollet Restoration Inc.



Dana Winslock

Weyerhaeuser Auditorium
 Auditorium for Performing Arts
 Owner: Minnesota Landmarks, Inc.
 Designer: Winsor/Faricy
 Architects, Inc.
 Contractor: Knutson
 Construction Company



Jim Gallop

Deephaven, Minnesota
 Kitchen and Bath renovations
 Designer: Mary Jane Pappas
 Contractor: Bruce Colglazier Pappas



Leo Babcock

Touch of Glass
 Retail sales shop
 Owner: Jean LeJeune
 Designer: Bentz, Thompson,
 Rietow, Inc.
 Contractor: C.O. Field Company



Gayle Edwards

In recognition of the increased activity within the profession of Interior Design, and the importance of a total approach to Interior and Architectural Design, the Minnesota Society American Institute of Architects has established the Interior Design Awards Program.

The jury, consisting of Kenneth Walker, President of the Walker Group, Inc., Bill Stumpf, Industrial Designer, and Beverly Russell, Editor-in-Chief, *Interiors Magazine* will select the award winning project on July 11, 1984.

Presentation of the awards will coincide with the annual MSAIA convention in September. Award winners will be published in *Architecture Minnesota Magazine* and other local publications.

CASTING NEW DIMENSIONS!

Casting new, stylish shapes and designs in buildings for demanding architects and builders are challenges Gage Brothers approach with solid engineering knowledge and experience.

We're in the architectural concrete precasting business and have been in it for over 30 years. A well trained staff of engineers and precast specialists utilize the latest precasting manufacturing techniques for quality building components.

Major building projects throughout the midwest are incorporating Gage custom designed precast concrete building components for lasting strength and beauty. Buildings of every shape, size, color and design. Buildings of every function from complex skyscrapers to hospitals and corporate office buildings.

Gage architectural precast components provide speed and flexibility in all methods of building. Components go up quickly saving valuable time and labor costs. And no matter what your superstructure, steel or poured concrete, Gage engineers will create an application to easily accommodate your building design. Gage precast

components even stand on their own in selected designs and uses.

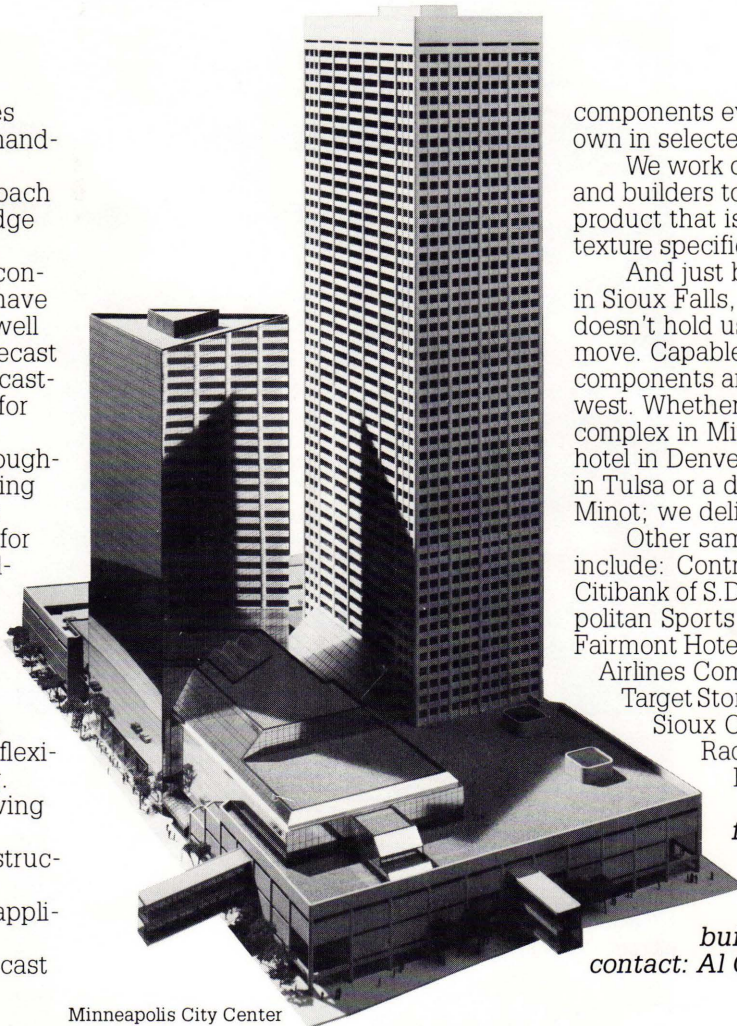
We work closely with architects and builders to produce a finished product that is the exact color and texture specified for the project.

And just because we're located in Sioux Falls, South Dakota doesn't hold us down. We're on the move. Capable of delivering precast components anywhere in the midwest. Whether it's a 52-story office complex in Minneapolis, a 28-story hotel in Denver, a computer center in Tulsa or a department store in Minot; we deliver on time.

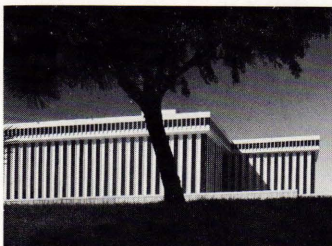
Other samples of area projects include: Control Data, Minneapolis; Citibank of S.D., Sioux Falls; Metropolitan Sports Center, Bloomington; Fairmont Hotel, Denver; American Airlines Computer Center, Tulsa; Target Stores, Minot, Sioux Falls, Sioux City, Rapid City; the Radisson South Hotel, Bloomington.

For complete information on how Gage Brothers can cast a new dimension on your next building project,

contact: Al Gage, 605-336-1180.



Minneapolis City Center



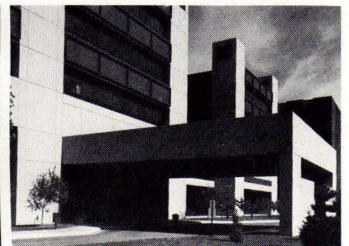
Northland Executive Office Building



Western Life Insurance



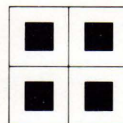
Winter Park, Minnesota Vikings
Offices and Training Center



Hennepin County General Hospital

The Midwest's Leading Architectural Precast Concrete Producer

**GAGE
BROTHERS
CONCRETE
PRODUCTS, INC.**



4301 West 12th Street • Sioux Falls, S.D. 57101 • Tel. 605-336-1180

The American dream house vs the working woman

By Linda Mack

Dolores Hayden, author of *Redesigning the American Dream: The Future of Housing, Work and Family Life*, speaks eloquently of today's housing problem. It is not just a shortage, she says, but a whole series of unmet needs.

The particular circle of needs which animates her concern is that of working mothers, many of whom are single parents. The houses available to them are yesterday's. Built for Ozzie and Harriet and the kids, they are too big, too far from work, school and day care, and too family-oriented. They're designed for a life where father went to work and mother stayed home to cook dinner. They are, in fact, says Hayden, the same houses that formerly kept women tied to private life. Now that women have entered public life, i.e. active lives outside the family, the houses we live in do not fit.

Hayden finds more appropriate housing for today's needs in the annals of feminist thought and practice. From the days of the early suffragettes to World War II, alternative ways of living have been proposed—and tried. In the 19th century, Melusina Fay Peirce organized forty women to rent a building in Harvard Square, where they laundered, cooked and delivered meals to husbands—for pay. She advocated kitchen-less houses with a cooperative building for cooking.

Mary Livermore began social dining clubs. Back in the individual dining rooms and kitchens, no longer used for serving and cooking, women organized the suffrage movement.

In Chicago in 1893, Ellen Richards, the first woman to graduate from M.I.T. in science, built a prototype of a network of public kitchens to serve food prepared by women scientists. Their eat-in or take-out arrangement did not sweep the country—at least not until McDonalds.

And feminist Charlotte Perkins Gilman, who had widespread influence in Sweden and Russia, proposed communities of apartment hotels with 24-hour child care and dining rooms.

During World War II, necessity was

the mother of invention. In just ten months an integrated new town for 40,000 people was created in Vanport City, Oregon. Homes and shipyards were connected by public transportation, with 24-hour child care right between. Working women could drop their children on their way to work, and, on the way home, pick up a hot dish at the kitchen for supper.

When World War II ended, Vanport City was completely abandoned, and all over the country the endless suburbs of ticky-tacky houses grew up. These were the American dream houses of the 20th century. In Hayden's mind, they were a sort of gigantic conspiracy of the government, developers, and, it seems, the women's magazines. "They" made us live there. She would be loath to admit that market demand drove the housing economy, that returning G.I.'s and their wives wanted to live there.

In a recent Twin Cities speech, author Dolores Hayden questioned the future of home as hearth.

For today, Hayden proposes a radical reorganization of the way we live. Since the self-contained, single-family house far from services and work is inconvenient and inappropriate for the single-parent or two-working-parent family, she suggests bringing services and work closer to home and sharing family responsibilities, from child care to cooking.

Why not turn a block into a functioning living unit, she asks, rather than a series of individual living units? Negotiate with your neighbors for a common area within the block, where a dining room, child care facility, perhaps even computer room or working space could be shared. It's the whole-earth alternative to traditional American living patterns.

The impracticalities of such an arrangement in our still quite individu-

alistic society are obvious—at least to those of us not hailing from Berkeley, California, as Hayden does. It's a long way from a typical city block made up of the widow, family of four, and single parent with one child to a neighborhood collective.

But what is more disturbing about Hayden's vision is that she offers this alternative based on convenience and location as superior to our present one based on choice and mobility. We choose our best job opportunity, we choose the best child care or school that we can. In Hayden's world view, clearly formed during the 1960s, the car is an evil, mobility a negative. But the car has given us greater freedom, greater choice than ever before. To reject choice does not seem like progress, for men or women.

This is not to say that the different housing needs of single parents, two working parents, or professional couples should not be taken seriously by both public policy-makers and private housing developers. These needs raise very profound issues.

In the public sphere, zoning codes which tie society to large single-family houses and lots, restrict working at home and recognize only traditional family make-up should be continually re-examined. The merits of protecting one way of life should be weighed against the worth of fostering others.

Private housing developers, all ideology aside, are quite naturally responsive to the demands of changing life-styles. The spread of shared-wall housing throughout cities and suburbs alike, and the recent growth of mixed-use developments, where restaurants, services, and sometimes even child care are close at hand, speaks as eloquently about the shift in housing needs as anything Hayden could say. The whole-earth alternative, they are not. But they are a market response to changing life-styles. And they are real-world alternatives developing more quickly than collective blocks.

As Hayden sees it, ideology, not demand, shapes housing. So she aims to change our ideology of housing—to change the dream from that of the single-family house to that of a collective block. But it's curious, isn't it, that today's housing market is changing so dramatically, to meet new demands?

Drywaller Proves Creative Skills

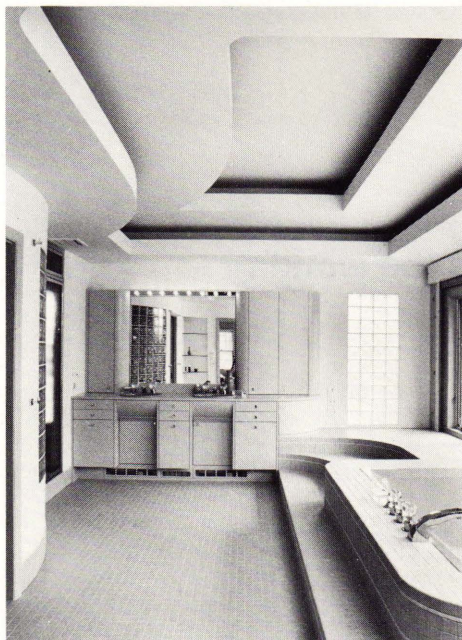
When Bruce Pappas of Pappas Construction Management hired a drywall contractor to help him with a \$75,000 bathroom addition to a suburban Edina home, which was designed by his wife Mary Jane Pappas, he really had no idea of the creative skills of drywallers.

"When they went to work they were artists — you could actually see the craftsmanship involved. They did things I hadn't seen done before."

Pappas said the elaborate 17 x 20 bathroom included a Jacuzzi set in the middle of a large, curved deck with curved stairs; a long vanity with two sinks and with curved cabinets above and below; a water closet; and a large walk-through closet.

"The ceiling was extremely difficult and a real challenge," he said, "and the final overall look we wanted was smooth surfaces without a lot of built-out areas — even with all the curved surfaces — and the drywall contractor was able to accomplish that."

"My knowledge of drywall has grown through the years, but this contractor was able to add an awful lot to that, because they had done these kinds of things before."



DESIGNER: Mary Jane Pappas, St. Paul

CONTRACTOR: Pappas Construction Management, St. Paul

BEAUTY ORIGINALITY ECONOMY SPEED



Minnesota Drywall Council

(612) 535-4171



DID YOU GET YOURS?

The MSAIA Endorsed Group Workers' Compensation Plan has just declared its first dividend for the 1982 policy year—

A 46.7% ONE!

If your firm isn't in a plan that has the potential to pay dividends, then now's a good time to contact AA&C, the MSAIA Group Insurance Service Organization.

This program may also be purchased through your present broker if different than AA&C.



Association Administrators & Consultants, Inc.
19000 MacArthur Boulevard, Suite 500, Irvine, CA 92715
Phone 1-800-854-0491 Toll Free

In praise of quality

By Milo Thompson

Even before I was aware that I wanted to be an architect, I was interested in the design of houses. It is unlikely that this is unusual, because I now know that very few people are indifferent to their home environment. I know that most people want to live in something special. Some people can afford to, but many cannot.

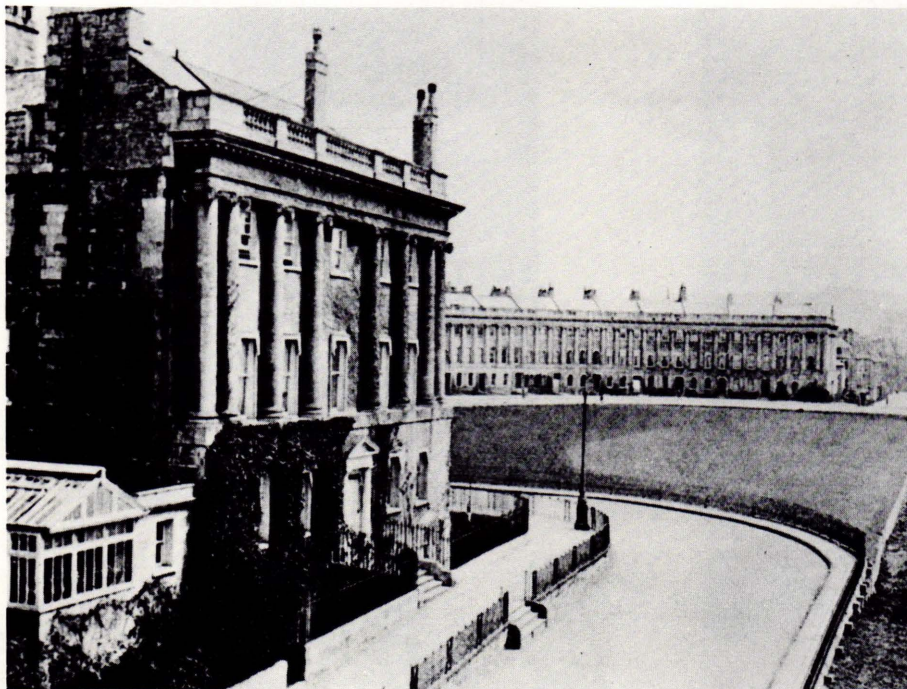
I know also that we as people have a restlessness about our housing. Some people are content to live their entire lives in one or two or three homes consecutively as they age from birth to death, but others, for a lot of reasons, are not. People marry and divorce, change jobs and relocate to other parts of the country, they move upward and downward socially or economically, their needs change and they respond to these changes by moving. As an example, according to the 1980 census, from 1975 to 1980 45 percent of all persons age five years and older moved. I was not one of them but I have moved seven times in my life and, as an architect, I have "moved" vicariously hundreds of times.

My experience as a designer of housing has ranged considerably, but all housing by any architect can be considered basically as one of two types: houses custom designed for a specific person or persons, and spec housing

A noted designer of houses speaks his mind

designed for people unidentified except by socio-economic class. A third very large category, non-architect designed housing, is designed by builders, unsophisticated developers, manufacturers and amateurs, and represents for the most part (especially after World War II up to today) a blight on our cities and countryside. I will not dwell at all on the latter, though to deal with it is undoubtedly more important than what I am interested in.

I am principally interested in custom housing for people who can af-



Royal Crescent, Bath, England

ford it. Why? Because the house custom designed by an architect has always been and always will be, since the time when such a thing as an architect first existed, the housing type which can more easily explore new ideas, new technology and changing life styles. Whether it be, for example, Hadrian's Villa, Palladio's Villa Rotunda, English domestic architecture of the late 19th century, LeCorbusier's Villa Savoye, Frank Lloyd Wright's prairie houses, Mies' Farnsworth House, or Michael Graves' houses—all have influenced the work of other architects and have influenced not only the design of multi-family housing but the whole of architecture of a given time and place. One learns from special houses and the lessons can be transferred to housing of all types designed for the open market for people who choose not to or cannot afford a custom house.

I have preferred to work with clients who can afford special houses because ideas about housing are difficult enough to implement without encumbering the endeavors with inadequate resources. Though cost is always an important issue, architecture should not be principally about economics. It too often is.

In multi-family, developer-sponsored, architect-designed spec housing, economics seem to play an over-

whelming part. Today, everyone seems to be preoccupied with the notion of "affordable housing." The label defines the central problem. Whether at the low or high end of the housing market, "affordable" is the key note. I would suggest that we as architects should not and cannot be responsible for solving the problem of "affordable housing."

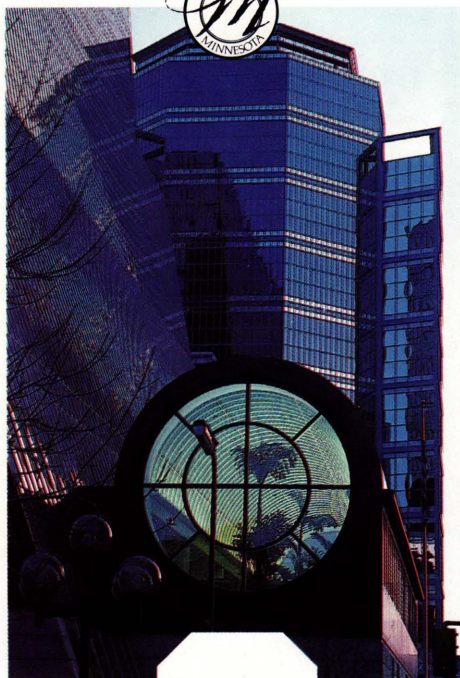
The problem and its solution are in the hands of the banking and legal professions and our governments, all of which have complicated the process of building with too much private interest and red tape. But we can also blame ourselves as a mobile, materialistic, and consumption-oriented society. In competition with other needs and desires which are part of modern life, we do not spend, by comparison to other people the world over, the high percentage of our income on our dwellings, and we do not consider our homes as long term investments for our descendants' financial well-being. Our life styles have long ago moved us away from "family seats" where generations had contributed to the development of a house.

Housing built today "wears out"—most in an alarmingly short period of

Continued on page 21



\$4.50



\$4.50



Pocket Architecture™

one™

MINNEAPOLIS

SAINT PAUL

Pocket Architecture™
The now guidebook
to the downtown architecture
of the Twin Cities.

Available now at local bookstore
and newsstands.

or, send \$5.00 to:
MSAIA
314 Clifton Avenue
Minneapolis, MN
55403

name

address

opinion

Continued from page 19

time. Or, if it is maintained, it undergoes constant transformation, not always for the better, being subjected to the needs and whims of owners who live in a place for relatively short periods of their lives and need only a temporary "fix." It is regretful that these fixes are so often amateurish and cheap. All of us know, for example, about the degeneration that aluminum soffits, plywood paneling, lay-in acoustic tile ceilings, and other do-it-yourself remodeling can bring to what otherwise are well designed older houses.

As architects we should concentrate on providing well designed housing having a strength of character sufficient to respond to changing life styles and needs. We should work to convince others who participate in building our urban environment that a more permanent kind of housing—a lasting quality—is important and represents the only intelligent way to build our cities. We should be building housing of such distinction that all who live in it, now and into the future, and all who care about a quality built environment, will protect that quality. We should have more housing which makes places in our cities that are cherished—such places as the Place des Vosges in Paris, the Royal Crescent in Bath, England, the Bloomsbury district of London, the Back Bay Area and Louisburg Square in Boston, and Grammercy Square in New York. We, as architects, should remember that people want and deserve better design than we are providing.

Minneapolis architect Milo Thompson, principal of Bentz/Thompson/Rietow, Inc., is an award-winning designer of houses. He was recently elected a Fellow of the American Institute of Architects. **AM**

notes

Continued from page 11

work with nature is the key in Bio-Tech, and it has already produced such wonders as growing organic circuits for computers out of protein, getting bees to make polyester, and growing structures under the ocean through electrical charges.

Human Technology is based on the belief that our real needs are not material—that we have extraordinary capabilities if we simply learn to know *ourselves*. Nutrition, acupuncture, bio-feedback, and drugs for the mind produced by the mind are elements of this system.

Futurist Barker makes no predictions about which technology will dominate our future. The choice, he says, is ours. **AM**

THE FINISHED
PICTURE SHOWS
QUALITY UP -
TIME AND COST
DOWN.

Knutson
Construction Company



17 Washington Ave. No.
Minneapolis, MN 55401



WE ARE WHAT WE BUILD

FIND OUT MORE ABOUT CONSTRUCTION BY COMPUTER.
612.371.3573

STEP INSIDE THE BEAUTIFUL OUTDOORS

SOLARIUM SYSTEMS, INC.



A Solarium Systems Greenhouse can add space, elegance, and value to your home.

Choose from our many standard sizes in either straight or curved eave design, or have one custom made to fit your particular needs.

**For more information
give one of our local distributors a call.**

**W. J. White Company
200 West 88th Street
Bloomington, MN 55420
(612) 881-0399**

Solarium Systems, Inc.





GEORGE R. HEINRICH
Photographer
DAN ROUNDS
Photographer

311 North 2nd Street
Minneapolis, MN 55401
(612) 338-2092

The Towering issue of IDS

Should the IDS Building's public face be protected? Is the Minneapolis Heritage Preservation Commission the appropriate body to guard its design? Is public review of design in significant new buildings a threat to their economic vitality?

All these questions were raised with stunning clarity by the Heritage Preservation Commission's recent proposal to give IDS "heritage" designation. And none of them was answered clearly by a committee set up by the Minneapolis City Council to study the issues posed by designation.

The preservation commission's proposal to designate the IDS Building followed rumors that IDS' manager and half owner, Oxford Development Minnesota, Inc., planned to improve the retail environment of the Crystal Court. Since its completion in 1973, the court has been an acclaimed and highly popular public space, but a less than successful retail space. Oxford's plans, it was feared, might impair the public space.

Although the HPC recognized that historic designation was not appropriate for the twelve-year-old building, it argued that IDS' architectural and social significance warranted protection. Under "heritage" designation, changes to the building exterior, the Crystal Court, and adjacent skyways would require approval by the HPC.

Oxford reacted with alarm. IDS is still a "living" building, the owners argued. To give it a special legal status which would limit change could be economic disaster. Oxford and other downtown business interests, including the Downtown Council and the Building Owners and Managers Association, also raised the specter of over-regulation discouraging development downtown.

The debate was thrown into the hands of the Minneapolis City Council when the HPC requested a vote on heritage designation. The City Council threw it back to a study committee composed of HPC and business

representatives. At its second meeting, the study committee reached a cautious compromise. The HPC agreed not to designate the IDS building at the present time, but to declare it eligible for designation when it reaches an appropriate age. Oxford agreed to bring proposed changes to the HPC for an informal, advisory-only, and non-public review.

The compromise meets Oxford's aim—to avoid the special legal status of heritage designation. And it meets the HPC's aim, which was not to prevent changes, but to review them. When worked out, it will be an informal arrangement between the HPC and the present owner of IDS; it relies totally on Oxford's good faith. If Oxford does not cooperate, the HPC has only the leverage of public opinion—or of instant designation.

The compromise meets the needs of the present. Oxford can benefit from the HPC's informal advice, while the HPC can play watchdog, although *sans* teeth and *sans* public. It's a rare opportunity for private business and public environmental interests to develop a non-adversarial relationship. It is, one may say, a noble experiment. But it is an experiment.

The compromise finesses all the issues: Is IDS a special building whose public value is to be protected along with its private value? Is the Heritage Preservation Commission, a group selected for its interest in historic buildings, the appropriate body to review design in newer buildings? Or is IDS a candidate for design review by a special body? Does the public at large have a stake in its environment?

Evidently Minneapolis is not ready as a community to face the tough issue of private property rights vs the public's right to protect its environment. The issue will rise again. It will not be easily resolved.

But there's a growing conviction of the *publicness* of each piece of the city built for private ends. Minneapolis must soon face how best to protect—and promote—the public's interest.

Linda Mack

Linda Mack
Editor

Artfully Designed Homes



At dusk the city lights outline the Minneapolis skyline, and the headlights of cars pushing through rush hour traffic etch out the line of Highway 12. "It's such a pleasure to sit back and watch it all from here," says Carol Brown, looking through the living room windows of the house where she and her husband David live on Summit Place in Kenwood. The view downtown is indeed compelling, but inside the house the thoughtful design, sculptural curves and angles, and warm furnishings provide equal pleasure.

Designed two years ago by Joseph Buslovich, the Brown house responds to the challenges of an extremely demanding site. The long narrow lot (34 feet by 124 feet) faces north and stretches along an east-west axis on a steep wooded slope (top right). A shadow cast by a retaining wall blocks much of the south side of the house from the sun. Tucked back into the slope, the house rests on columns on the north side which raise it above the shadow, allowing light to spill through skylights in the roof. Windows and outdoor decks open to the views of the cityscape on the east and ravine on the west.

The main entrance opens to a vestibule where a glass-covered niche, filled with American Indian pottery, is naturally lit from a large round skylight above (bottom right). The three-story formal portion of the house is composed around this skylight which also washes sunshine over the second floor split-level family/living rooms (opposite) and third floor library.

Looking down from the library, the play of geometric forms is most clear. The graceful walls, spiraling down around the skylight, break through the unusual angular forms surrounding this circular core. Though the interior's form is decidedly modern, its feeling is rustic. Hardwood floors and trim seem almost to extend outside as floor to ceiling windows open to oak and evergreen trees carefully left undisturbed during construction.

The dining room on the main floor blends into the informal part of the house and shares a west-lit outdoor deck with the kitchen. To the east of the kitchen, a darkroom, laundry and utility space fill out the rest of the main floor. Upstairs, closet, bathroom, sauna and utility space buffer the three bedrooms from north winds and noise.

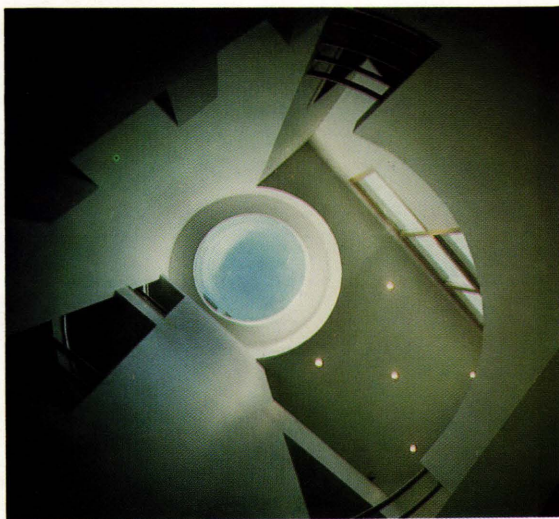
Although the house is urban by design and convenience, it blends with its environment. Oak woodwork, Navajo rugs, and furnishings of natural fabrics and leather bring an earthy warmth to the interior. With cedar siding covering its exterior, the house fits snugly into the hill—a natural part of its woody surroundings.

J.G.



A house vaults through its urban surrounds

Architect Joseph Buslovich brought finesse of hand and eye to a city slope





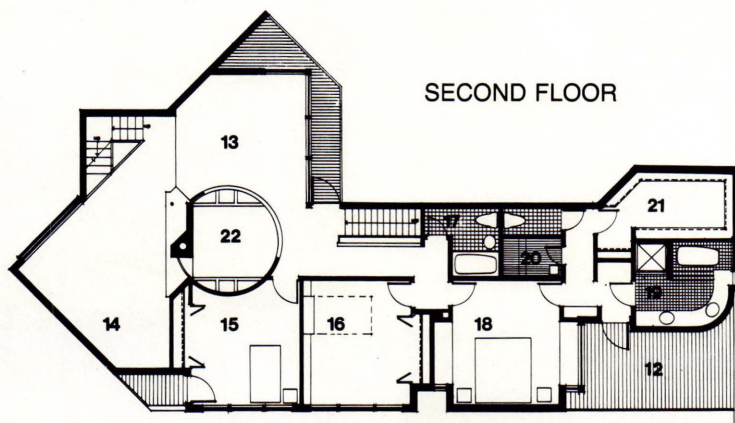
A distorted perspective visually elongates the walkway to the formal entry (left), heightening the dramatic sense of passage into the house. A separate entry through the garage leads to the private area. The kitchen (bottom) is glossy with bright white tile floors and abundant counterspace.

Triple-glazed windows, an air-lock in the vestibule, super-insulation, and partial earth sheltering keep the house (below) passively energy-efficient.

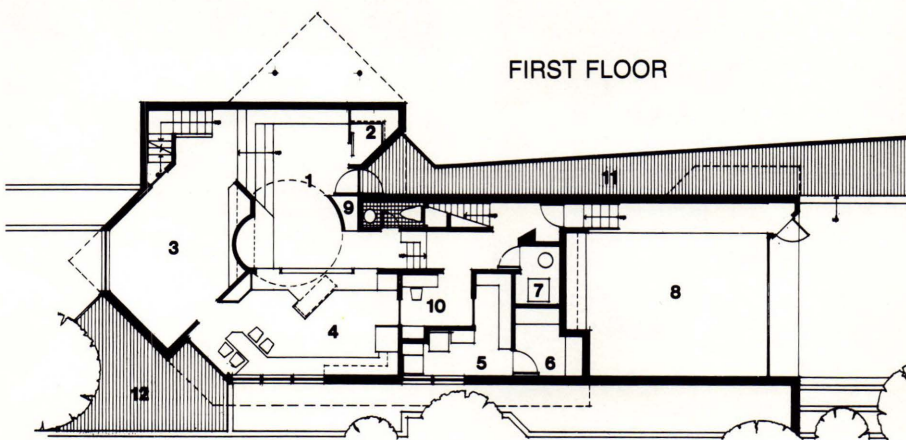




SECOND FLOOR



FIRST FLOOR



Natural light from the triangular skylight above the stairwell highlights the grey travertine fireplace in the library (above). It is secluded at the top of the house, but its half-open walls create a balcony-like effect overlooking the living room below.

First and second floor plans (left) show the complex medley of overlapping geometric shapes.

- 1 Entry foyer
- 2 Closet
- 3 Dining room
- 4 Kitchen
- 5 Laundry
- 6 Darkroom
- 7 Utility
- 8 Garage
- 9 Display Kiosk
- 10 Work station
- 11 Entry ramp
- 12 Deck
- 13 Living room
- 14 Family room
- 15 Bedroom
- 16 Guest room
- 17 Bathroom
- 18 Master bedroom
- 19 Master bathroom
- 20 Sauna
- 21 Walk-in closet
- 22 Open to below



A cube cut with a scintillating curve

What architect Milo Thompson touches takes elegant shape



Photo: Gail Edwards

On approach (top), the Grossman house presents an upright, boxy facade. But inside (left and above), the space soars and sweeps. The one large living area is open except for the casual dining area under the mezzanine. Finished with brick pavers, it is informal but elegant—for "blue-jeans living," says owner Grossman.

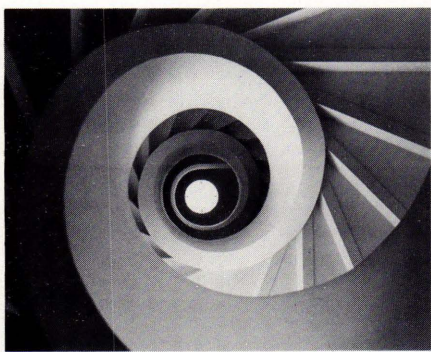
The greenhouse (top) links the house and garage, its glass canopies repeated over the door and entryway.

Photos: Mary Field

Like a seashell tossed high on the beach, the Grossman house hugs a ridge of land overlooking Lake Minnetonka west of Minneapolis. Its crenulated facade echoes the wave of the ridge and shoreline.

The house was pushed to the back of the site to preserve a neighbor's visual easement to the lake; the large expanse of lawn gives this house a dramatic edge.

With the house squeezed to the back of the site, the only place to go was up. And architect Milo Thompson of the Minneapolis firm Bentz/Thompson/Rietow was glad to comply. The house is composed of three distinct, almost self-contained levels. On the lowest one, children's bedrooms join a screened porch and a play area, where bikes and balls can be tossed, to make a free and



easy domain for children. The door opens to the lakeside lawn.

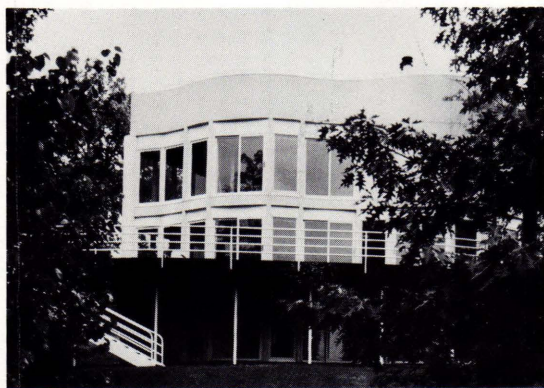
Up one story, the ridge-top entry leads into the main living space—a 52-foot long room, casual enough for family living yet elegant enough for entertaining. The expanse of glass pulls the eye along to the lake view. The informal dining area is defined by a lower ceiling formed by the mezzanine above. Another screened porch connects the living room to the kitchen, which is designed expressly for cooking.

Upstairs is the adult realm—a small bedroom for sleeping only, a mezzanine study, luxurious glass-walled bathroom, and, again, a private screened porch. "The house is open, yet gives privacy," says Grossman. "It's a kid's house, an adult house."

The three floors are tied to each other and to the rooftop deck by the house's most striking feature—a four-flight suspended spiral staircase, pinwheeling up a square stairwell like the inside of a seashell. Its form is breathtaking, its function speaks for itself.

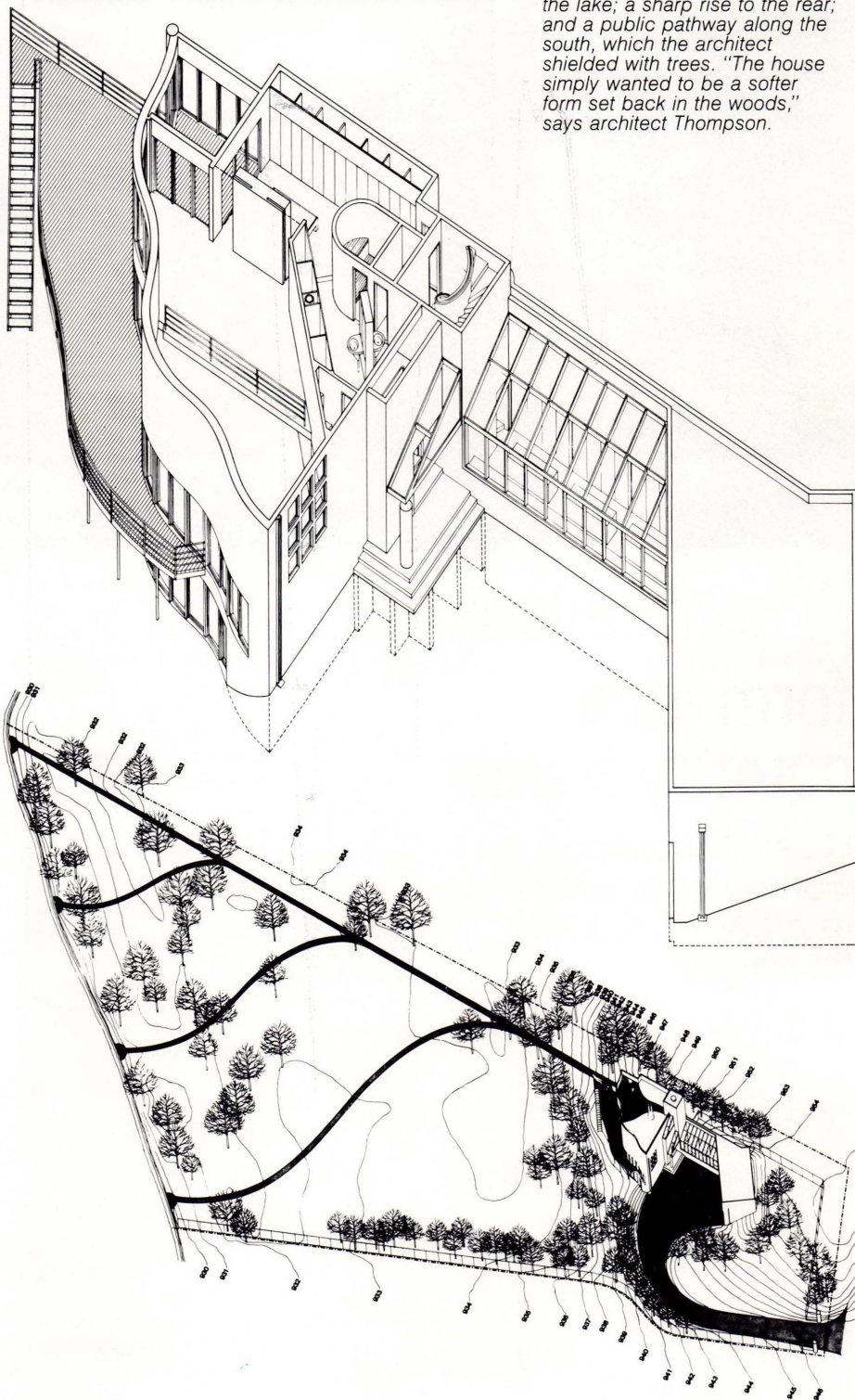
"Thompson responded to every wish we had, every feeling of personal interest," says Grossman of the architect. "He wants his house to be lived in, to be comfortable." And that is the essence of the artfully designed home.

L. M.



The wave of the lakeside facade of the house (left), is beauty itself, with undulating doors serving as windows. Axonometric drawing (below) shows the interplay of levels in this stacked-up house. Inside, the upstairs bedroom, bath, and office form a mezzanine jutting over the living space below. Outside, a sweeping deck, three screened-in porches and a roof garden give a variety of fresh-air rooms.

Plan (bottom) shows the challenges of the site: an expansive lakeside lot, largely unavailable for building because of the neighbor's visual easement to the lake; a sharp rise to the rear; and a public pathway along the south, which the architect shielded with trees. "The house simply wanted to be a softer form set back in the woods," says architect Thompson.





Photos: Lea Babcock

A harmonious form for a country home

Close Associates worked from within to create a place for ease

In our day, efficient, effortless housing has come to mean in-town condominium living. But this house designed by Close Associates demonstrates that the pleasures of a single-family home can be unburdened ones.

Built for an older couple moving from a large formal home, the house is simplicity itself. Although there are two levels, living is largely on the main floor. The lower level of two bedrooms and a bath is used for guests and has its own heating unit.

And every room is used all the time. None is kept for special occasions only. The living/dining room works as well for dinner parties as for a quiet evening with a book. Its eighteen-foot ceiling, large north window and sliding glass doors on the lake side give it generous openness. A wood and slate fireplace rises between glass doors on the south wall, almost as if it were outside.

East of the living room is the kitchen, warm with wood and Mexican tiles. The den flanks the west side; it has a fireplace, bunk bed and a wall of bookshelves. Though the flat-roofed kitchen and den are low elements on the exterior, inside they are hardly closed-in. They have ten-foot ceilings and sliding glass doors on the south.

The exterior form of the house

springs from the interior planning. "We decided where we wanted light and volume and that determined the height and pitch of the roof," says architect Elizabeth Close. The shed roof over the living/dining room slopes south to block the sun and to open the north side to clerestory windows. The volume of the room fits its function as the main living area.

The master bedroom repeats the height of the living room, but its roof is turned ninety degrees to deflect the winter winds and allow for a high trapezoidal window. An ingenious master bathroom divides in two with the mere slide of a wall.

From the bedroom to the kitchen, a skylit gallery fills the rooms with soft north light and ties this spacious and straightforward house together. "The two of us can take care of this house with ease," says the owner.

The yard, as well, is maintenance-free. Evergreens enclose the house and drive, and the meadow beyond has been planted with unmown prairie grass. "All it needs is burning once a year," says the pleased resident. "And it's beautiful to look at, too."

All in all, the Close Associates achieved a worthy aim: an effortless home for a couple committed to country living.

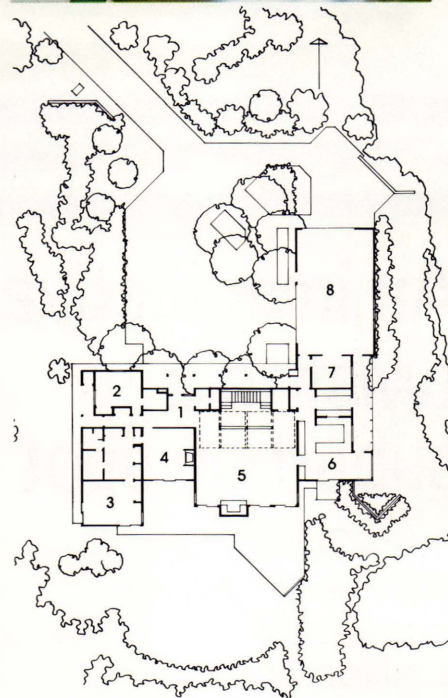
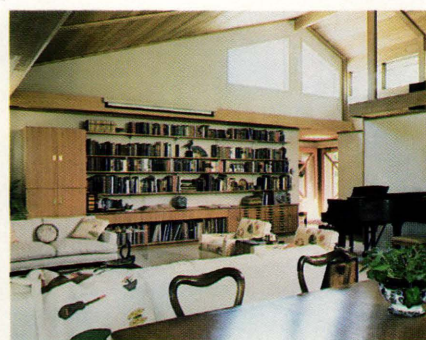
L.M.

In form, this country house (opposite) is an assemblage of harmonious parts: pitched roofs over the bedroom and living room, flat roofs over the den and kitchen.

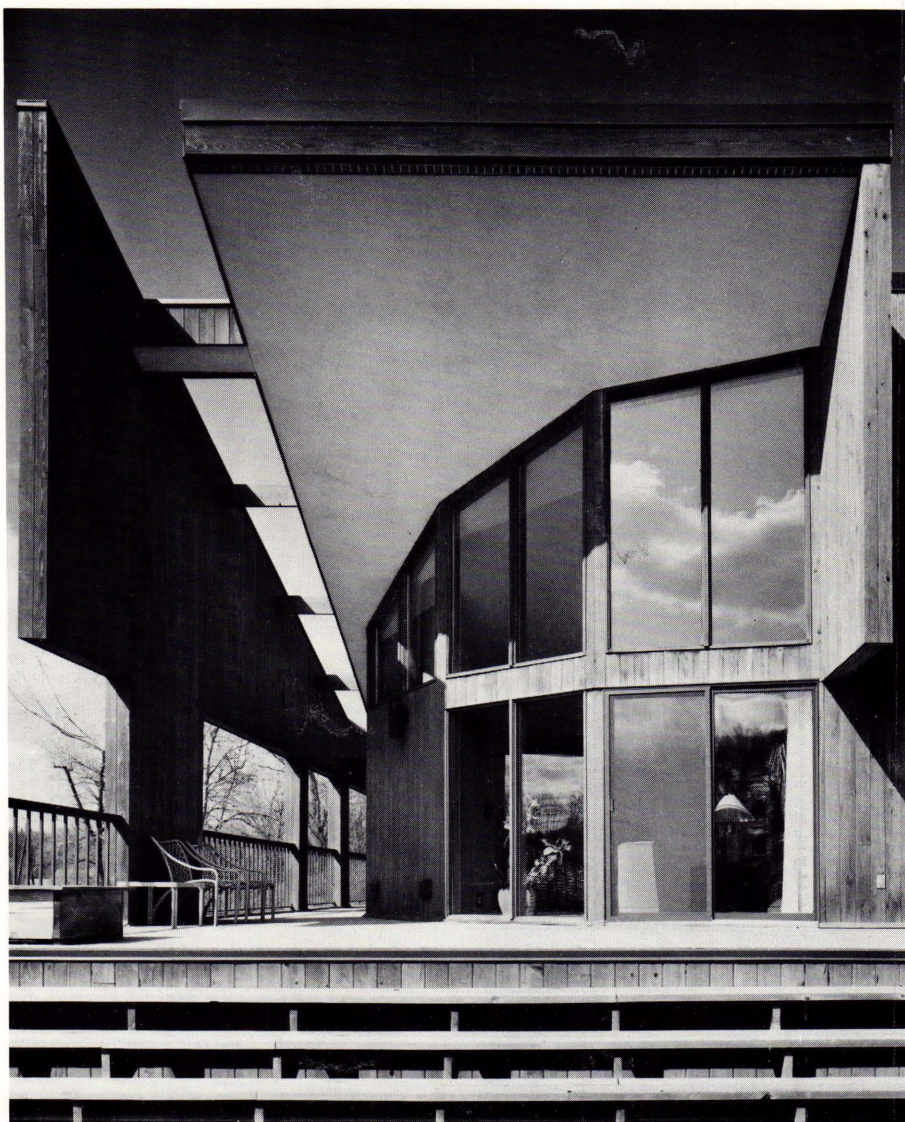
Entryway (below) has an oriental feel with the wood canopy and specially designed orange door. The doorway motif is repeated in a light at the driveway entrance. "It lets you know you are arriving," says Close.

In the living/dining room (middle right) the height of the roof allows light to enter from four sides. The volume of the room has another advantage. "They make music there," says Close. "The ceiling should not be parallel to the floor."

Cedar is used throughout the house, for siding, shingles, and interior finishing. The kitchen (right), though, is cherry.



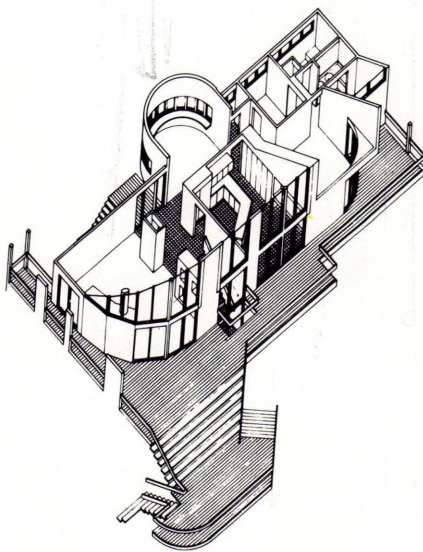
- 1 Entry and hall
- 2 Bedroom
- 3 Master bedroom, bath and dressing room
- 4 Den
- 5 Living/dining room
- 6 Kitchen
- 7 Shop
- 8 Garage



Photos: George Heinrich

An imaginative twist to a suburban spot

John Cuningham gave architectural expression to a hilltop site



If houses were still given fitting names, the Lundblad house, designed by Minneapolis architect John Cuningham, might be called "Flight." Set high on a wooded hilltop, the house continues the lift of the hill, its roof soaring skyward.

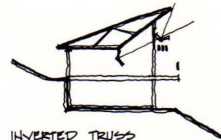
Tall glass walls enclose the living area, kitchen and entranceway on the southwest side, revealing a view of a wide creek banked by trees and natural foliage. To the north, the house is tucked into the side of a hill.

"An architect can give you something imaginative for your particular site," Jo Lundblad says. "We wanted to use as few custom elements as possible, to use standard construction and keep costs down, but still have something original."

Given the narrow hilltop site, Cuningham was imaginative in both design and in the use of standard construction materials throughout the house. For instance, he used an ordinary construction component—a triangular roof truss—in an out-of-the-ordinary way. He turned it on its side, so the roof angles up to the south (see illustration), rather than peaking in the middle.



CONVENTIONAL



INVERTED TRUSS

"The south wall becomes a funnel to catch the sun," says Cuningham. "The house is open where you need it, and closed on the north." The roof line follows: angular and thrusting on the south, soft and curving on the north.

The construction also allowed the interior walls of the house to be pulled back from the southwest side so that a screen wall acts as a sun shade. The overhang protects a broad sun deck which functions as the Lundblad's back yard.

Inside, free-standing walls make functional and decorative divisions between the kitchen, entryway, and living room. The tall windows flood the rooms with light. Space is free-flowing. In contrast, the northeast-facing dining room is low-ceilinged and intimate, with an ellipse of windows opening right onto a hillside of lavender crown vetch and red sumac. The master bedroom and bath complete the interior space on this level.

The lower level of the house contains a family room used primarily by college-age children, an extra bedroom, and an office/studio for Jo Lundblad's design business.

Indeed a contrast to the two-story colonials the Lundblads formerly lived in, their new suburban home speaks to the value of architectural imagination.

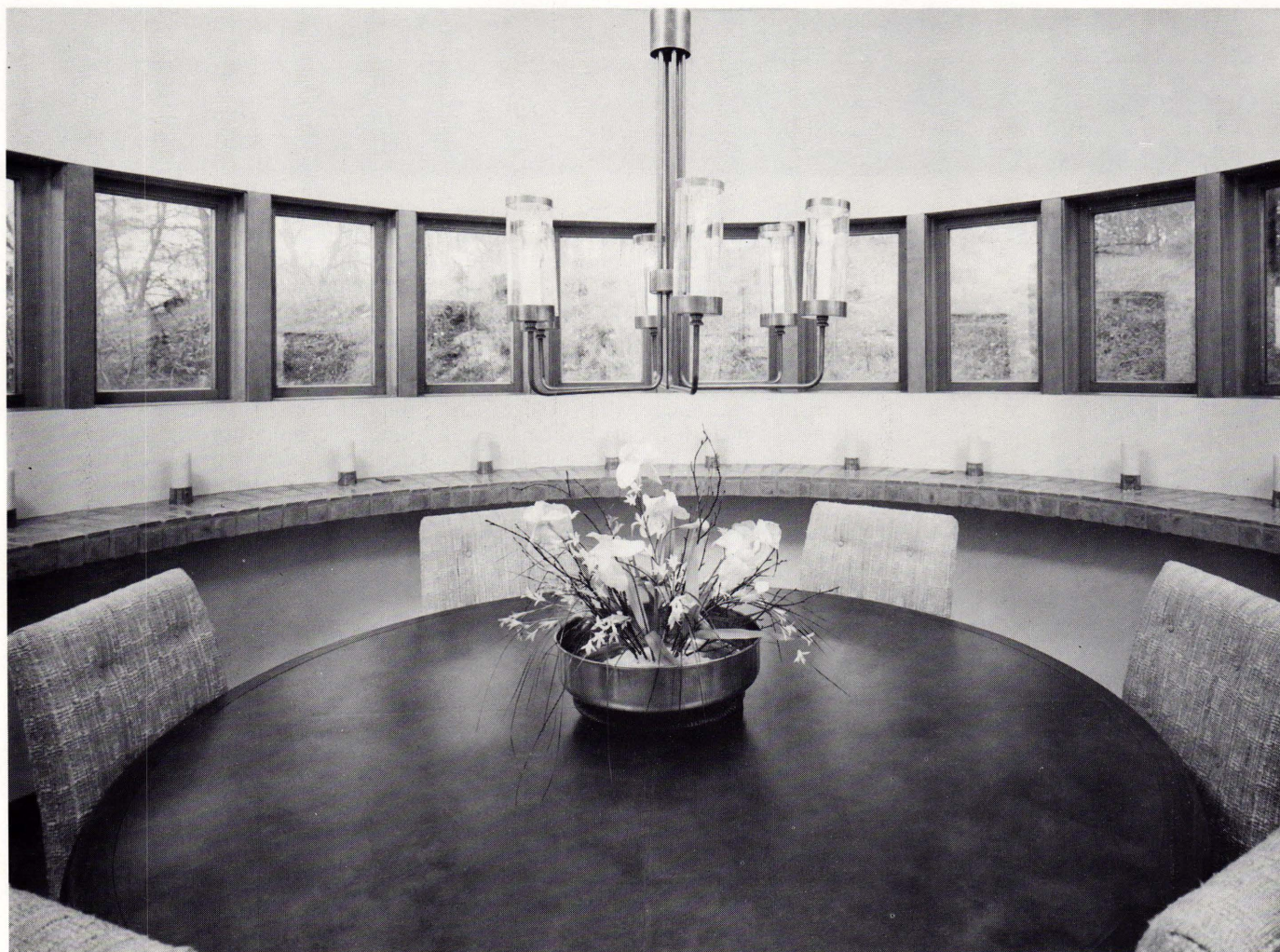
S.K.



Each face of the Lundblad house has a distinct character. Upon approach (right), the angular geometry of the roof is most prominent. The sharp triangle serves a purpose: it lifts the roof on the south (opposite), opening tall glass walls to the sun in the winter. When the sun moves higher, the wall shades the house and spacious deck.

Inside, those same two stories of windows give the house its striking airiness. In the free-standing wall in the living room (above), a leaded glass window from an older home shares the spotlight with sculpture and glassware.

The ellipse visible on the exterior contains the dramatic dining room (below).





Photos: Les Turneau

A sculpted shape for a city lot

James Stageberg designed a head-turning house



There's nothing like wood to bring warmth to a house. And the house that architect James Stageberg of the Hodne/Stageberg Partners designed for Rody Smith Hall has wood, inside and out.

"I liked the warm feeling as soon as I walked in," Rody Hall says. "It didn't feel like a new house."

Inside, the stained white oak proves its agelessness: it is an ideal backdrop for the Hall's collection of antique furniture and fine art, old and new.

From the outside, the Hall house has a sculptural effect. Its formal mass and exterior texture of weathered redwood make a strong impression, with no extraneous detail to divert the eye. Vertical redwood siding distinguishes the higher mass (inside, it is the main living room); the rest is horizontal lap siding.

The urban site of the house presented one critical design problem. Near, but not "on" Minneapolis' Lake of the Isles, the house demanded a view of the lake.

"The site is very small and had a view off the bias," Stageberg says. "If you turned your head, you could see the lake." So he "turned the head" of the design—canting the major living

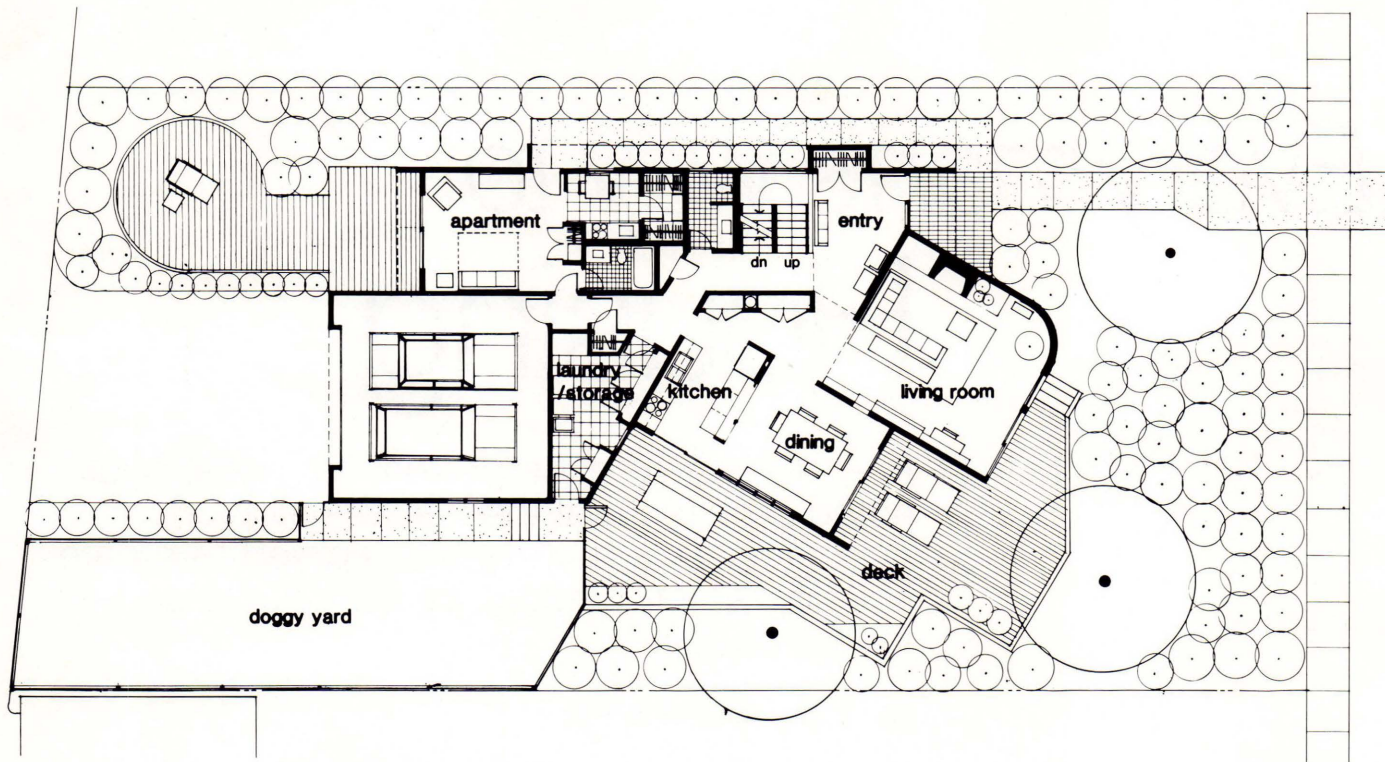
space to the east, slightly off the axis line of the lot. Living room, dining room deck and bedroom share the view of trees and lake.

Especially in the living room with its twenty-foot ceiling and high east window, the sensation of being in a remote wooded area is strong, though the Hall house sits squarely in the city's heart. Placement of windows and garden walls work to that effect: the client herself experimented with sight lines to achieve the broadest view out while limiting the view in. Thus, the Halls can enjoy decks off kitchen, living room or bedroom in utter privacy.

The low-ceilinged dining room and kitchen (again in wood) open to a generous southern deck. Open stairways and lookouts link levels.

Upstairs, the plan is as efficient as downstairs, with a study, two small bedrooms and a large master bedroom and deck facing the morning sun.

And on the roof is a Stageberg special: a roof garden for picnicking on high. All told, the outdoor space in this city home on a tight lot outstrips that of many a suburban Rambler. S.K.



A white oak fireplace (opposite above) is the centerpiece of the Hall's living area. Its vertical design contrasts dramatically with the horizontal lines of adjacent walls, engaging the eye with pattern. A soft beige couch complements the warm wood tones; richly colored Indian rugs add depth and variety.

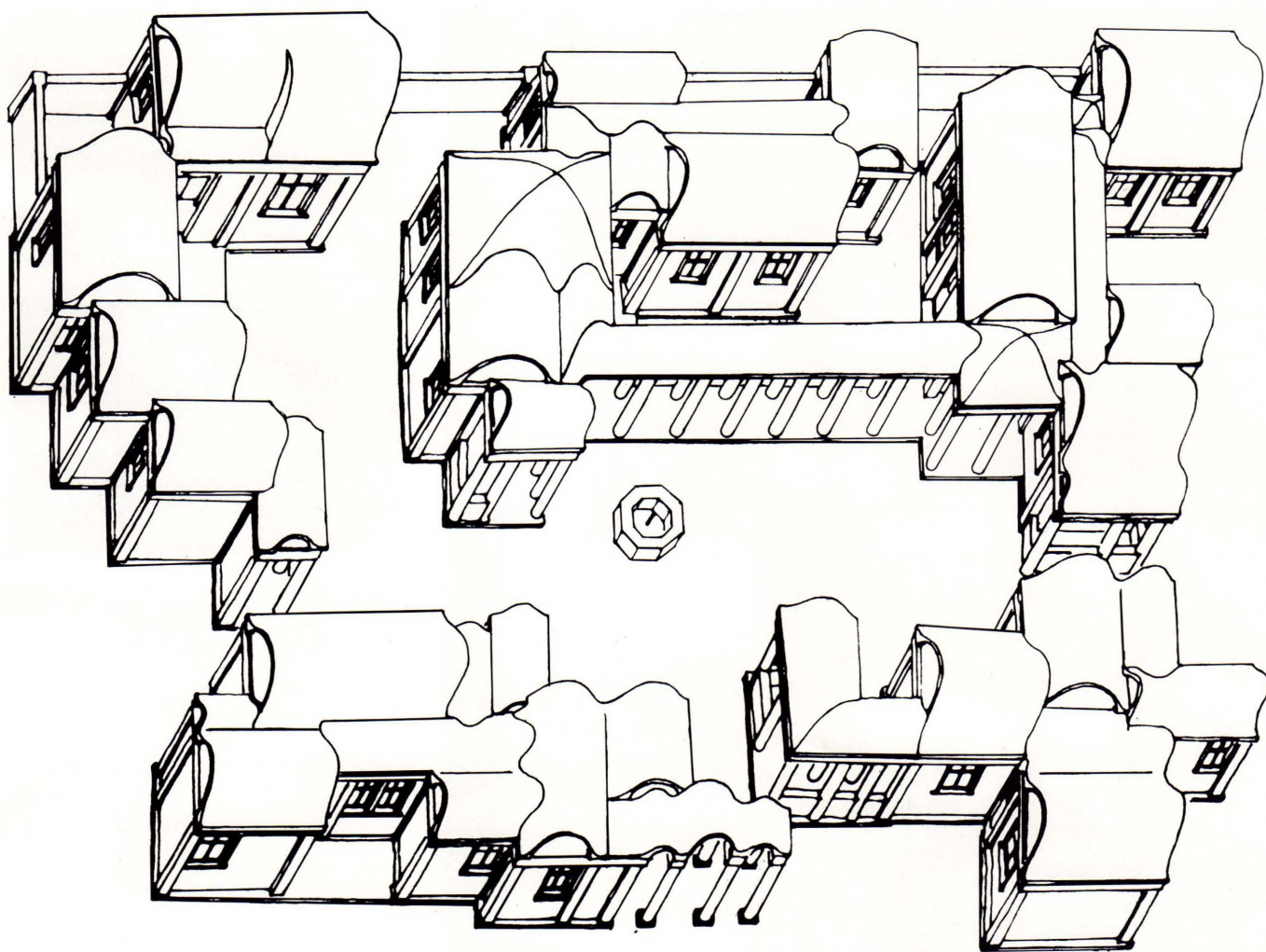
A Baroque standing mirror and antique chairs in the entryway (left) maintain remarkable compatibility with a contemporary wall hanging by Hans Hoffman. A continuous oak ceiling connects the dining room and kitchen (above).

Plan (top) and exterior (opposite left) show how the main living core of the house was skewed to capture the lake view.

Everyman's way to Housing

In an exclusive excerpt from his latest book, noted architectural theorist Christopher Alexander tells how he has worked to create housing of the people, by the people and for the people

By Christopher Alexander



Christopher Alexander is Professor of Architecture at the University of California, Berkeley, and Director of the Center for Environmental Structure.

The single largest element of our environment is that created by our houses, or by "housing." Today, most of this "housing" is produced by mass means; that is, it consists of hundreds of houses produced by one form or another of semi-automatic process—either the repetitive construction of tract houses, or the repetitive construction of apartments in apartment buildings.

There is no doubt that the alienation and despair which many people feel, is created, at least in large part, by the depressing burden of this "mass housing" in which people are forced to spend their lives.

It is commonly assumed that this kind of mass housing is an essential of our time since it is not possible to produce houses in sufficient numbers without resort to "mass housing," since it is not possible to produce houses cheaply enough, except by the means of "mass housing;" and finally, that it is indeed necessary for us to go further and further in the direction of this mass housing in order to solve the problems of the housing shortage felt by most countries in the world.

We intend to show in this book that these assumptions are wrong. We shall show that there is an entirely different process of housing production, which can produce houses in equally large numbers, but houses that are very much better, that are deeply rooted in the psychological and social nature of the environment, that are rooted in the personal character of the different people and different families who live in them. And we shall show, too, that houses produced by this new process need not be more expensive than the houses of "mass housing," but may in fact be cheaper—very much cheaper.

Let us be more specific. If we consider the systems of housing production which exist in the world today, we find that almost all of them lack two fundamental necessities of any human society.

First, recognition of the fact that every family and every person, is unique, and must be able to express this uniqueness, in order to express and retain human dignity.

Second, recognition of the fact that every family and every person, is part of society, requires bonds of association with other people—in short, requires a place in society, in which there are relationships with others.

These two complementary necessities are almost entirely missing from today's houses. On the one hand, the houses are identical, machinelike, stamped out of a mold, and almost entirely unable to express the individuality of different families. They suppress individuality, they suppress whatever is wonderful and special about any one family. On the other hand, the

houses also fail entirely to give people a basis for small local congregation. Placed and built anonymously, the houses express isolation, lack of relationship, and fail altogether to help create human bonds in which people feel themselves part of the fabric which connects them to their fellow men.

In today's production system, the individual houses are most often designed by architects, remote from the people, often not even able to know the families, because very often the families have not yet been chosen; and the houses are designed to be standard—as well designed as possible, of course, but essentially standard cells. This is bound to be inhuman. Families who are vastly different in their needs live in boxes designed for average families, all with the same walls, the same windows, the same shaped bedroom, the same shaped kitchen.

However, it is possible to imagine a much more flexible process in which families design their own houses, or apartments, within a fixed cost limit, and with certain necessary ground rules, but in such a way that each house is a celebration of the spirit, a mark, on the earth, of that family and its special story.



THE LAYOUT OF INDIVIDUAL HOUSES

Fundamental to the process of production—perhaps most fundamental of all—is the principal that families lay out their houses for themselves. This does not necessarily mean that the members of the family also contribute labor to the process of construction—but it does mean that we consider it to be a fundamental right for every family to control their own immediate environment. When new houses are being built, the ground plan of these houses, their fundamental arrangement, should come not from the developers or builders or the government—but from the individual families themselves, so that each house is the product of the hopes and dreams of one particular family.

In Mexicali we were able to implement the principle of individual house design completely. Each family laid out their own house according to their own desires, and the house was built directly from the layout which the family made on the ground.

Let us begin, then, by briefly describing just what each of these worlds is like, so that the uniqueness of each family and the differences between all of them are clear and concrete.

Lilia Duran

Lilia, who is a nurse, and her husband Jesus, who is a barber, had only one child, about two years old, when they started construction. Their daughter is everything to them; they protect her, love her, and in the finished house, she is, metaphorically and literally, at the center. The house is the smallest of the five, and shaped like a Greek cross, with a family room in the middle of the cross, and their daughter's bed, in an alcove, right off the family room, at the heart of everything, where they "can watch her." The house is small, because the Durans hope to build a barbershop one day for Jesus, and so decided to save their money. Between the front door of the house and the place where they hope to put the barbershop one day, right next to the cluster's entrance, there is an immense porch, similar to the one Lilia had in her house while she was growing up.



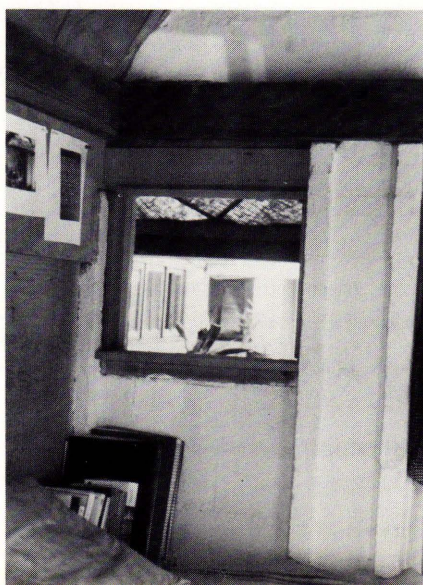
José Tapia

José Tapia and his wife have two small children, and José's brother Pancho is also living with them. Both José and Pancho have always worked with their hands, and they were both immensely energetic; their house was almost always ahead of everyone else's.

At the same time, the Tapias are very private. When the cluster was being laid out, they wanted their house to be as far as possible from the main center of activity in the cluster—which led to its configuration and location. Then, in the house itself, the same feeling of privacy made them place the main bedroom as far away as possible from the main entrance and the common land. This gave the house the most elongated form of the five—it has the greatest sense of privacy. And it is elongated still further, in the middle, by the alcove near the kitchen, which was built specially for Pancho for as long as he lives with them and until he has a wife and family of his own.

Emma Cosio

Emma Cosio is divorced and has ten children: the eldest, fifteen; the youngest, two. Hers is, of course, the largest of the five houses, and it has the largest and most distinctive dome in the cluster: the family room, capable of seating the whole family around a table, has the largest span and the highest vault of any room or building in the complex, so it can be seen from the distance as the highest dome. Beyond the family rooms, the house is different from the other two already described because it breaks into a maze of rooms and alcoves where all ten children sleep, with the master bedroom beyond—placed so that, outside it, there is space for a workshop where Emma hopes one day to make clothes and to prepare vegetables for sale.



Julio Rodriguez

Julio Rodriguez, short and stocky, was the most outgoing of all five participants. At the initial meetings, he always arrived on the site with a small bottle of tequila in his pocket to get things going; and later on, during the fiestas, he brought his guitar and guitar-playing friends. Julio works as a meter reader for the electric company; his wife keeps house and takes care of their four children. Julio has a great sense of humor, kept us all laughing, and was also quite sensible and sophisticated in the decisions he made about his house.

Julio's house has two main features which make it different from the other houses. The main separation of the house into public and private sections puts the kitchen on the private side, with the bedrooms, so that you can't see it when you are in the public part. The dining room and living room, quite extensive, with an entrance and with a porch that both look into the common land very nicely, are the heart of the house.

Also, Julio put all his four children into one room. Each bed has an alcove; but he has placed the emphasis in his house on space for people visiting—not on private space for individual members of the family.



Makaria Reyes

Makaria is a nurse, like Lilia, and is a friend of Lilia's. Her husband is a policeman. Both are quite young, in their mid-twenties; they have two children. They are very conscious of making life nice for themselves, of improving themselves, and of giving their children a better place in the world than they have. Their children have the nicest and most expensive toys in the cluster. The house is beautiful, clean, and very carefully finished, for Makaria likes to keep it incredibly clean and shiny and neat. But she had to build it without her husband's help: being a policeman, he didn't want to get his hands dirty, so she asked an old uncle of hers to help finish the house, and it has a level of professionalism in the finishes that the other houses don't have. The wall surfaces, the counter tops, the floors, and the paint are all meticulous and perfect.

In the plan there are very large bedrooms and comparatively small living areas. Each child has his own room, and these large bedrooms owe their existence to the fact that everyone in the family is encouraged to be "something" in life and needs space and private room.

At the same time, this house is the center of the cluster now, with neighbors coming and going all the time. Makaria says that she loves this kind of thing, although it never happened in the neighborhood where she lived before. It happens partly because she is so friendly, and partly because of the unusual position of the kitchen in her house, placed with such care right inside the front door, where everyone is welcome.

We see from these brief descriptions how each house is an integral whole that mirrors the nature and aspirations of each family in a unique way. Now we shall describe the mechanics of the process which made this possible. To begin the process, we met the families once, on the site, and explained that they were now going to design their houses. We told them that this process would hinge on a pattern language similar to the one they had been using for the common land. Each family got a copy of this language to read. With help from two student apprentices, they went through the language, discussed the patterns, and added patterns of their own. Then they began their design simply by following the sequence of the language in the way described in the following pages.

1. Size and cost of the house

Before they began to design their houses, the families had to know approximately how large their houses were to be. This was explained to them in the following way. They were told that the houses would cost 585 pesos per square meter, and they were told also that each of their loans had been approved for a house of 60–70 square meters (a total construction cost of about 40,000 pesos). However, it was made clear to them that they could build slightly more or slightly less at the same rate per square meter, so that each house might end up with a slightly different size and a price proportionately related to its area. Each family was then in a position to decide how much they could afford, and, working backwards, how large their individual house would be.

The prices and areas which the first five families chose for their houses turned out as follows:

Lilia Durán	39,099 pesos*	65.5m ²
Julio Rodríguez	43,932 pesos	75.2m ²
Makaria Reyes	44,356 pesos	76.0m ²
José Tapia	43,110 pesos	73.7m ²
Emma Cosío	49,001 pesos	84.6m ²

*These prices reflect materials only. Families were free to use as much or as little paid labor as they wanted, and paid for it themselves.

2. The pattern language

In order to get a reasonable house which works well and which nevertheless expresses the uniqueness of each family, the families all used an instrument we call the pattern language. This language has been thoroughly described in two earlier volumes in this series, *The Timeless Way of Building* and *A Pattern Language*. The particular pattern language which families used to layout their own houses

contained twenty-one patterns in it, which are listed below:

- Northeast outdoor space
- Positive outdoor space
- Long thin house
- Main entrance
- Half-hidden garden
- Front porch
- Intimacy gradient
- Common areas at the heart
- Farmhouse kitchen
- Couple's realm
- Children's realm
- Back porch
- Sequence of sitting spaces
- Bed alcoves
- Bathing room
- The shape of indoor space
- Light on two sides of every room
- Closets between rooms
- Structure follows social spaces
- Columns at the corners
- Natural doors and windows

As we shall see in the discussion which follows, this language has the amazing capacity to unify the generic needs which are felt by every family, and which make a house functional and sensible, with the unique idiosyncrasies that make every family different, and thus to produce a house which is unique and personal, but also one which satisfies the basic needs of a good house.

It is therefore this pattern language which allowed us to produce a variety of houses, each one essentially a variant of a fundamental house "type" (defined by the twenty-one patterns together), and yet each one personal and unique according to the special character of the family who used it.

3. Definition of the garden areas

a. Northeast Outdoor Space

The first patterns help the family decide exactly where to place their houses on the given lot. They do this not so much by trying to place the *building*, but by asking themselves which part of the lot will be most useful and pleasant as open space or *garden*. This first pattern begins the process.

Since there is intense heat in Mexico, and we have observed that outdoor spaces to the north are used year-round, while those on the south side can only be used in winter, we start by placing gardens to the north of every site, preferably to the northeast and protected from the west, since there are very strong dusty winds from the west.

José and Emma followed this pattern exactly. Makaria could not follow it strictly, because she had the responsibility of making her house help to form the cluster entrance, so the house had to be at the extreme north end of her site. She did place a porch to the

north, though, to get the pattern in small form. Lilia placed the outdoor space to the east of her house—and so protected it from the western winds, but not from the sun. Julio, like Makaria, could not place the outdoors to the northeast, because at the east end of his site he had to place his house to help form the entrance to the parking lot. But he did put his garden on the north, getting protection from the wind with a garden wall, and later he made a covered porch at the east end of the house.

b. *Positive Outdoor Space*

For this outdoor space to be useful and pleasant, we make sure that it has coherent shape and enough enclosure to make it private and an obvious place.

Very few of the families did this well. Out of the five, only José did it fully. Lilia did a halfhearted version of it. Emma's house was repaired later, with the common land arcade, to give it this character after the fact. Makaria and Julio did not do this at all.

4. Location of the houses's basic volume

Long Thin House

To create this positive outdoor space, we wrap the house around it in such a way as to create the common land we have already identified. The longer and narrower we can make the house, the more spacious it seems, in spite of its small size. And the longer it is, the more effectively it can wrap around the outdoor space to make that feel enclosed.

All the families except Lilia's have some version of this pattern. Lilia, for the reasons described already, has a cross-shaped house which is very small. To some degree, the others all have the long narrow character which makes them seem spacious. However, except in José's, where the pattern is full-fledged, the pattern is not given the full play which makes it most valuable. Instead of having a "chain" of rooms, with the house only one room thick, both Makaria and Emma have a clump of rooms at the bedroom end, like a tract house, and the corridors spoil the spacious character created by a fully developed chain of rooms.

Even in the half-formed version which these families have, this pattern helped them greatly to place the houses on the land, and is certainly responsible for the large roomy feeling these tiny houses have.

5. Definition of approach

a. *Main Entrance*

Next, the families placed the entrance to the house. This has a controlling influence on everything that

follows. The entrance has to be visible, easy to approach, and in a place which commands a nice view of the common land.

All the families did this very nicely. Each main entrance is well placed and very visible, and each one has a porch, so the five entrances form a beautiful family of entrances. It took some work to make José realize that it made sense to place his entrance where he finally put it. At first it was further to the west, so his house did not extend all the way to the east as it does now, and the entrance was not visible. That was, in naive terms, a more ordinary way of doing the house plan, because the house was not so stretched out. But after discussing it and recognizing that the most beautiful place for the entrance is, indeed, where it is now, we showed José that the slightly unusual character it gave his house was not a disadvantage, but would, on the contrary, give it charm—and it ended up alright.

b. *Half-Hidden Garden*

To make the outdoor space just right, we adjust the location of the house, and of the walls and porches around the outdoor space, so that the garden is half private and half visible—protected, yet with a definite indirect relation to the common land, so one can see into the common land from the garden, and also see the comings and goings at the front door.

Both José and Lilia used this pattern. They placed their porches near the main entrance in such a way as to give the garden behind a very nice feeling.

c. *Front Porch*

We enhance the entrance with a porch. Every house has to have at least 11 percent of its area in the form of porches; and each porch is placed so that it not only embellishes the entrance of the house, but also helps to form the common land.

It was explained to each family that the price of the house *includes* a porch or arcade, with a roof and columns but no walls, totalling at least 11 percent of the area of the house. This meant that the porch area would not be included in their costs, *and gave the families an incentive to provide themselves with a larger porch.*

This worked excellently. Now that the houses are complete, the families love their porches and recognize the disproportionate value which they have.

6. Definition of basic internal layout

a. *Intimacy Gradient*

Within the house, we then create the gradient of intimacy. This means that immediately next to the entrance we

have those rooms which are most public; further from the entrance the less public rooms; and the most private rooms are furthest from the entrance.

Two families used this pattern in its extreme form: José's and Emma's. In both these houses, after the entrance you come to an area devoted to public rooms, and then, behind them, there is an area devoted to private rooms. Makaria and Julio used a weaker form of the pattern, which we might call a "branching" form: in each case, after the entrance the living areas are to one side, and the sleeping rooms are deeper, to the other side. It is not clear whether they had good reasons for this, or whether they would have been better off to use the stronger form. Finally, Lilia's little house is so small that the pattern has little effect—except to put the main bedroom well out of the way and "deepest into the house."

b. *Common Areas at the Heart*

With the intimacy gradient fixed, we now make one place in the common part of the house a clearly useful central common space—placed so that everyone going in and out of the house goes past this place and greets the other members of the family.

All five families did this successfully. It is so fundamental to the Mexican sense of the family that it was perhaps almost automatic for them. As far as the geometry is concerned, each house had already begun to take on an entirely different configuration—so, of course, by this time in the design process, the pattern took an entirely different form in each of the five cases.

c. *Farmhouse Kitchen*

Within the common area, we define the kitchen as a place where cooking, talking, TV, card games, can all happen together.

This is a very controversial pattern in the United States—and apparently also in Mexico. The extreme form of the pattern says that the kitchen is part of a comfortable living area, but different families vary widely in the extent to which they wish to use this pattern.

Emma chose the extreme form: her kitchen is inside the large family room at the center of her house. Lilia chose a more modest version: her kitchen is at one end of the room, which also contains a dining table, but it is less central in the house. Makaria chose an intermediate version: her kitchen is a small room off the living room, but entirely open to it across a counter, so Makaria can talk to people in the living room even when she is cooking. Her kitchen is a very elegant and beautiful place for this version of the pattern. José's and Julio's families both chose to have the kitchen as a separate room:

in José's case, separate, but next to the dining room, in Julio's case, entirely separate—not even next to it, but quite hidden.

This pattern is very important, because it draws attention to something which we have not described so far. Even when people do not agree with the version of a pattern that is stated in a pattern language, the pattern still gives them the opportunity to consider the relationship between the elements mentioned; and whether they choose the "book" version or their own version, it helps them to define this relationship, and so helps the building to emerge.

But regardless of the relationship one chooses, the placing of the kitchen with respect to other living areas must come at this moment in the unfolding of the house plan.

The pattern is vital because it presents the family with the need to place the kitchen in the house, and it draws their attention to the vital question of how intimately the kitchen is to be connected to the living areas of the house.

d. Couple's Realm

Within the private part of the house, we place a definite realm, a separate area where man and wife have their domain.

None of the families took this pattern very seriously. All of them have a modest version of it: they placed the master bedroom in a position as remote and private as possible within the house. But beyond that, nothing much happened. None of them took the trouble to make it a "realm" in the beautiful sense which the pattern describes.

e. Children's Realm

Also within the sleeping area, we make a definite realm for the children,

vate areas where adults are likely to want peace and quiet.

All five families used some version of this pattern, but it was most successfully done in the houses of Julio and José. Julio placed his main entrance so that children would pass the adult sitting places on their way outdoors; and in José's house, the location of the main corridor, with a door leading to the garden, gave the children a beautiful relationship to the outdoors.

7. Minor Areas

a. Back Porch

Outside the kitchen, and invisible from common land, we place a laundry—sink, drain, and an area for washing clothes. Usually we make it large enough to provide storage for old furniture, spare tires, and other materials too.

This is a new pattern, not at first in the language we gave the families. It developed spontaneously during the design work. Every family wanted one and put it into their designs.

b. Sequence of Sitting Spaces

Within the house, along the corridors and in the common areas, we make a series of places which are nice to sit in: out on the porch, in the living room, near the kitchen, and in the passages.

If we look at a house, we may ask: "How many places are there in the house where you can actually be?" It sounds obvious, but it isn't. Some houses give you lots of places to "perch;" others don't. These five houses are unusually nice in this respect; they have many places to "perch" and are very friendly as a result. Examples: the low walls outside Lilia's and José's houses; the bar in Makaria's house; the place where the entrance runs into the kitchen in Makaria's house, where everyone stops to talk; the entrance of Julio's house; the bay window at the end of the corridor in Julio's house; the main alcove in José's house; and many others, too many to write down.

c. Bed Alcoves

Where the children sleep, we divide their sleeping spaces into small alcoves, so that each child has his own area, however small, which is part of the larger area that all the children share.

Julio did this beautifully: his own room for four children has three alcoves, marked by columns, one alcove with a double bunk in it. Lilia placed her one central alcove off the farmhouse kitchen.

d. Bathing Room

We put the bathroom in a place which is convenient to the bedrooms and liv-

ing rooms, and try to make it as nice a room as possible, more than just a box with a shower and a toilet, but a fresh place where the light comes in and makes it pleasant to be there in peace.



One final note. People sometimes wonder if the principle of individual house design makes sense in a world where dwellings are changing hands so often, in a world where people move all the time. If one family designs a house, and another family moves into it, later, three years later . . . is this house, designed by one family, and then occupied by another, still compatible with the principle? Does it make sense for the second family? Would it not make more sense to have standardized houses, since the long-term occupancy is so unpredictable?

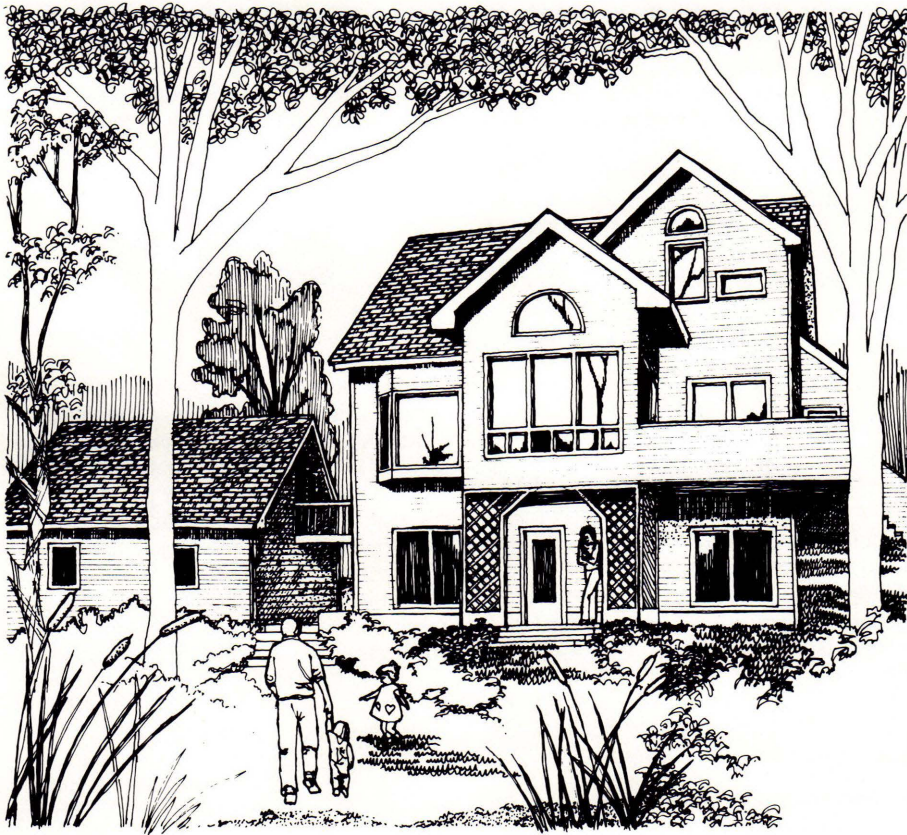
The principle of individual house design does make sense even under these conditions. If we examine the real-estate market, we find that the houses which command the highest prices are the ones which are unique, which have charm, which have character, which stand alone. These houses, many of them built years ago, have the charm (and *value*) which they have, precisely because they were designed by some particular group of people. The fact that some entirely different family is now moving in does not alter the fact that these houses are more human because they are based on a human reality—and that it is *this* which makes them valuable.

So the principle of individual house design creates more humanness, more opportunity for a close relation between house and family, even when many families are buying or moving into houses which other families have made.

And, of course, it is also true that the process in which families design their own houses, because it does create such a close bond, also *reduces* the extent to which the families desire to move. It slows down the race in which people tramp from house to house. It settles them. It tends to help society to settle down, and to maintain community.

From The Production of Houses by Christopher Alexander, to be published within the next year. Copyright © 1984 by Christopher Alexander. All rights reserved. Reprinted by arrangement with Oxford University Press, New York.

and connect it to the outdoors so that children can move freely between these rooms and the outside without causing too much noise and chaos in the pri-



Shaping a home of one's own

How a Minnesota family and architect worked together to build that special place called home

What does a family with a low budget and a desire for an individual house do these days? Read Christopher Alexander's *A Pattern Language*, find an understanding architect and build that special house. That, at least, is how Bruce and Sharmaine Johanson of White Bear Lake approached today's housing conundrum.

To be sure, the Johansons began their pursuit of a house with stronger preconceptions about design than most first-time buyers. A year of reading about housing led them to *A Pattern Language*, a book by the architectural theorist Christopher Alexander. The book, the second volume of a series by Alexander (see related article for pre-publication excerpts from his volume *The Production of Houses*) provides a "language" for planning and building. Each pattern in the language describes a



specific design problem in an environment and offers a variety of solutions. For instance, the pattern for a farmhouse kitchen describes a focal point in the house where many individual activities are accommodated. Choosing that pattern determines the central place of the kitchen in the house as a whole.

The patterns—253 in all—can be combined to form infinitely different but equally meaningful entities, just as words are used to create sentences. What *A Pattern Language* does is demystify the steps architects go through; it makes the process of design accessible to laymen.

And that, indeed, is precisely what the Johansons wanted—to be involved in the design of their own house.

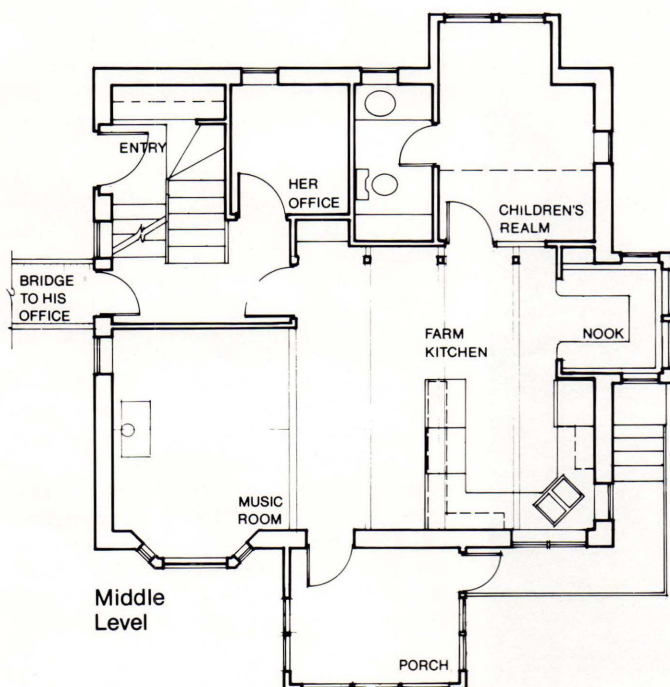
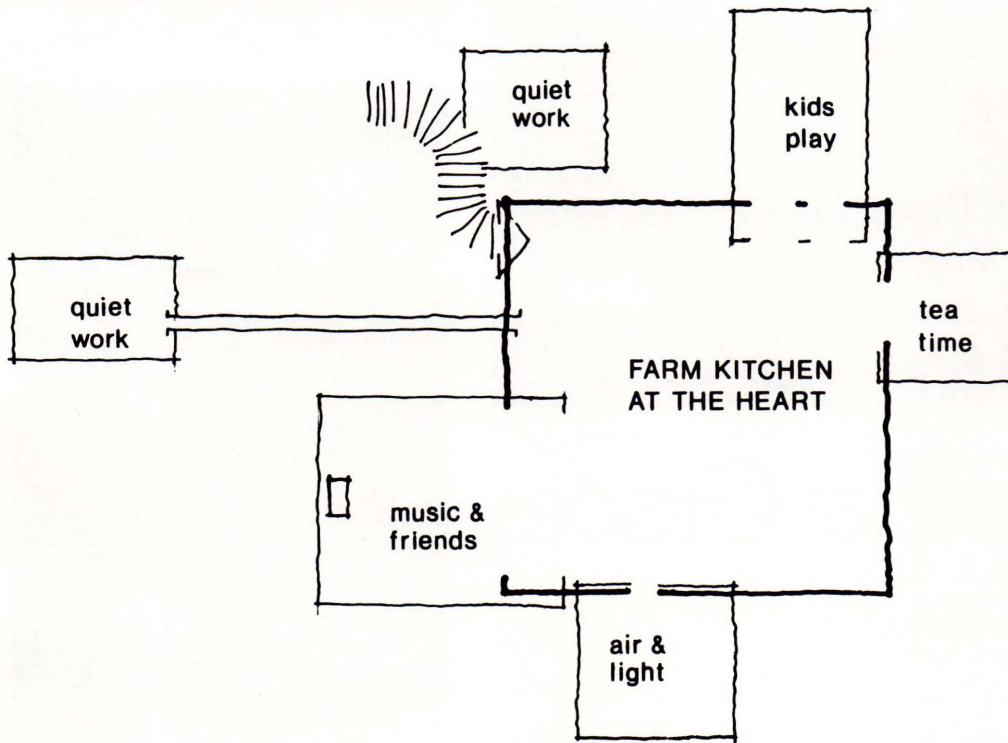
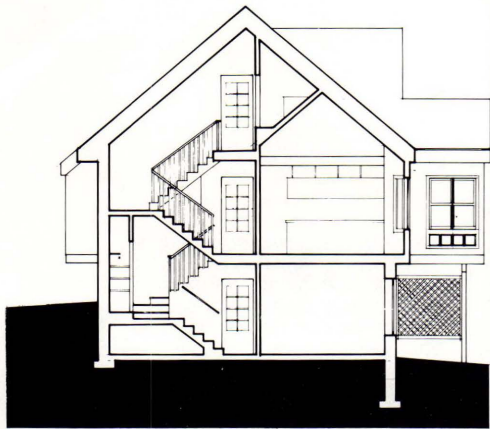
Firmly committed to Alexander's pattern language, the Johansons faced the next challenge: how to find an architect who could help them apply Alexander's approach as they built their own house.

They proceeded most straightforwardly. They called architectural firms and asked if they knew of *A Pattern Language*. Failing to find any that did, they contacted Alexander's Center for Environmental Structure in Berkeley, California and asked for advice. Sara Ishikawa, a colleague of Alexander's, recommended Dale Mulfinger and Sarah Susanka, Twin Cities architects she had met at a conference.

The Johansons took the advice and found in Mulfinger and Susanka two young architects who not only knew Alexander's approach but were enthusiastic about applying it to an actual design process. Susanka had been thoroughly steeped in the principles of *A Pattern Language* in architecture school at the University of Oregon and had applied those principles in her early design projects. Mulfinger had used Alexander's work in teaching architecture. The Johanson house presented the first opportunity for the two of them to "do a pattern house" together.

By the time the Johansons met with the architects, they had a long want list devised from their study of the book. "We spent an entire day together and developed the design from the inside out," says Susanka. "The very selection of patterns personalized the design."

"Using the pattern language," says Susanka, "involves the person who is going to live there much more intimately in planning the house. The architects help, rather than just presenting the family with a design." And, since Bruce Johanson also sawed beams and pounded nails, building this family home was—from start to finish—a hands-on experience.



An affordable—yet individual—place

When the Johansons sat down with architects Dale Mulfinger and Sarah Susanka to design together a "pattern house," the first step was to develop a form for the house appropriate to the northern environment.

"Cold climates tend to produce pure form buildings," says Mulfinger. "We needed to create a frugal volume that would minimize surface perimeter. Taking the thickness of energy efficient walls and cost into account, the ideal volume is a cube."

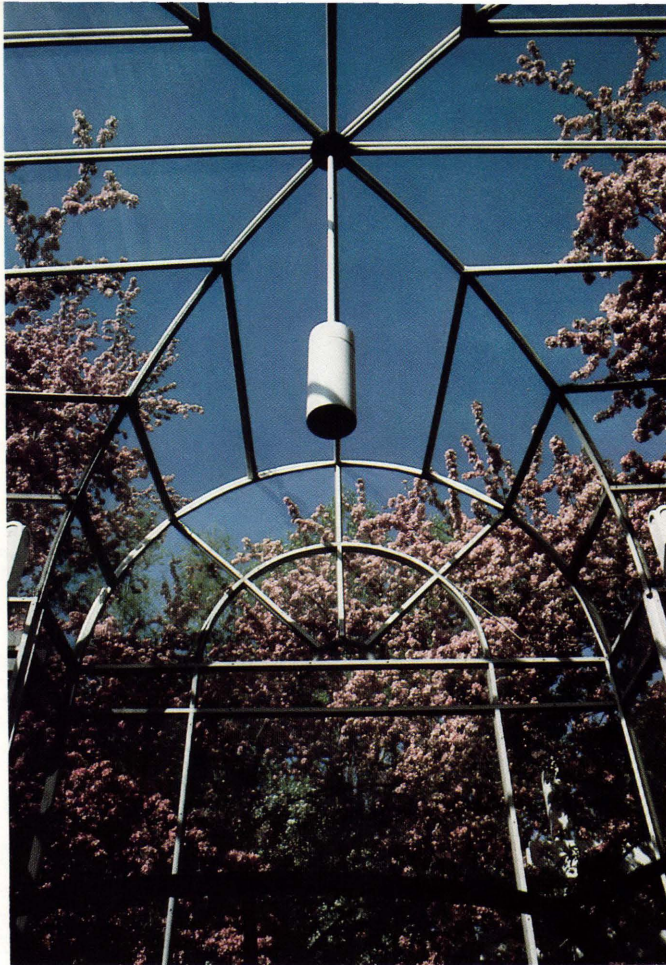
The architect and client worked together to arrange spaces within the cube to achieve those special relationships that mean home. First and foremost, the Johansons chose the pattern for the farmhouse kitchen. They wanted the kitchen to be the heart of their home—and it is. From the big sunny kitchen the children's playroom, family room and porch radiate (see sketch and plan, left). Each room is delineated by a partial wall or change in ceiling height, but all open to the kitchen.

Within each room, smaller areas for special activities further define the space: a breakfast nook in the kitchen; an alcove and open fireplace in the family room; a special secret loft in the children's play area.

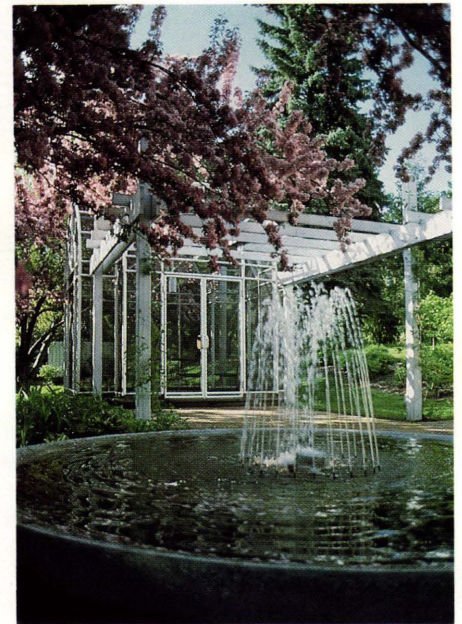
Below the kitchen is the couple's bedroom or adult realm, and next to it the children's rooms. As the children grow older, the upper level, now a "contemplation loft," may become the couple's realm. The children's realm will expand on the lower level, and the play area next to the kitchen will become more of a den. "A house should change as the family grows and changes," says Susanka. "It should have flexible spaces which can shift use as the character of the family shifts."

"The pattern house is individual," says Susanka. "The spaces fit the Johanson's particular style. Architect-designed homes have always provided individuality. But we should be able to offer something to those who can't afford to pay enormous prices."

The Johanson house, in contrast, was built most frugally. Its simple floor plan minimized cost, but cantilevered nooks and alcoves add interest. Wood floors and doors were salvaged, but give a custom-made look. Super-insulation, southern exposure and a wood burning stove insure inexpensive warmth. The total cost of building: \$75,000.



The Lehmberg gazebo seems to reach for the sky, its vaulting fan an echo of a Palladian window in the two-story colonial house. Though the Lehmbergs had been refining their garden for years, the yard still lacked focus. Architecture turned the trick. The screened-in gazebo is an outdoor living space among the flowers in summer, an object of beauty in winter.



A Gazebo that Graces

In this urban yard, architecture improves on nature's own bounty

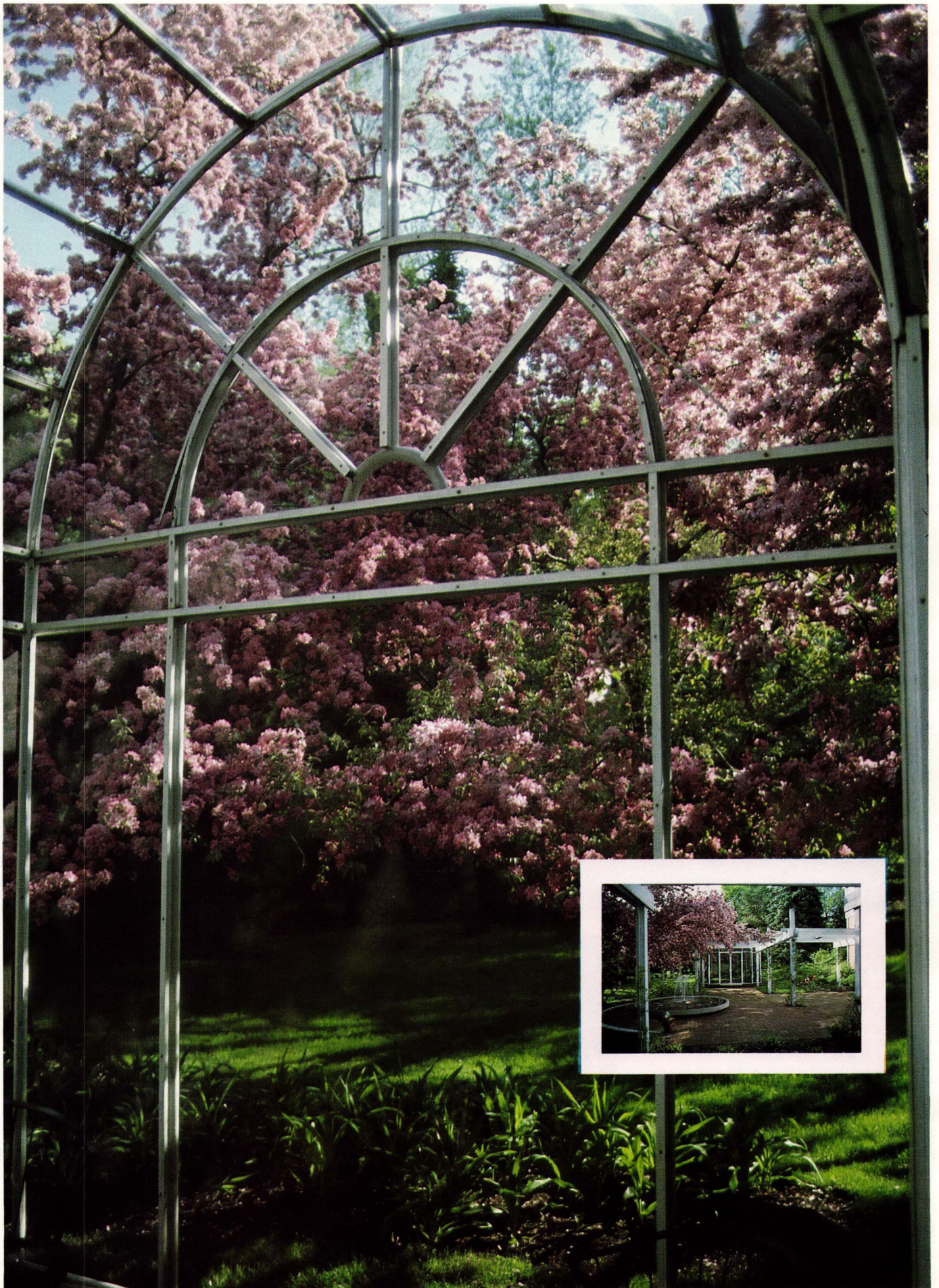


Long an admirer of English country gardens, Stanford Lehmberg, who is a professor of English History at the University of Minnesota, brought a bit of England to his own backyard. He decided what his garden lacked was "architecture."

Now this elegant gazebo designed by Cuninghame Architects emerges as a delicate tracery of white amid the greenery—a charming spot to enjoy a summer's day or evening.

The gazebo's design recalls English cathedrals, with its open "ceiling" of intersecting arched barrel vaults. Constructed of steel pipe, it has a redwood floor, and plenty of room for entertaining, both inside the gazebo and under the surrounding arbors. The arbors repeat the square of the gazebo, their redwood trellises supporting climbing honeysuckle. A fountain with a sculptured centerpiece entitled "West Wind" by Paul Granlund completes this charming country garden in the city.

S. K.

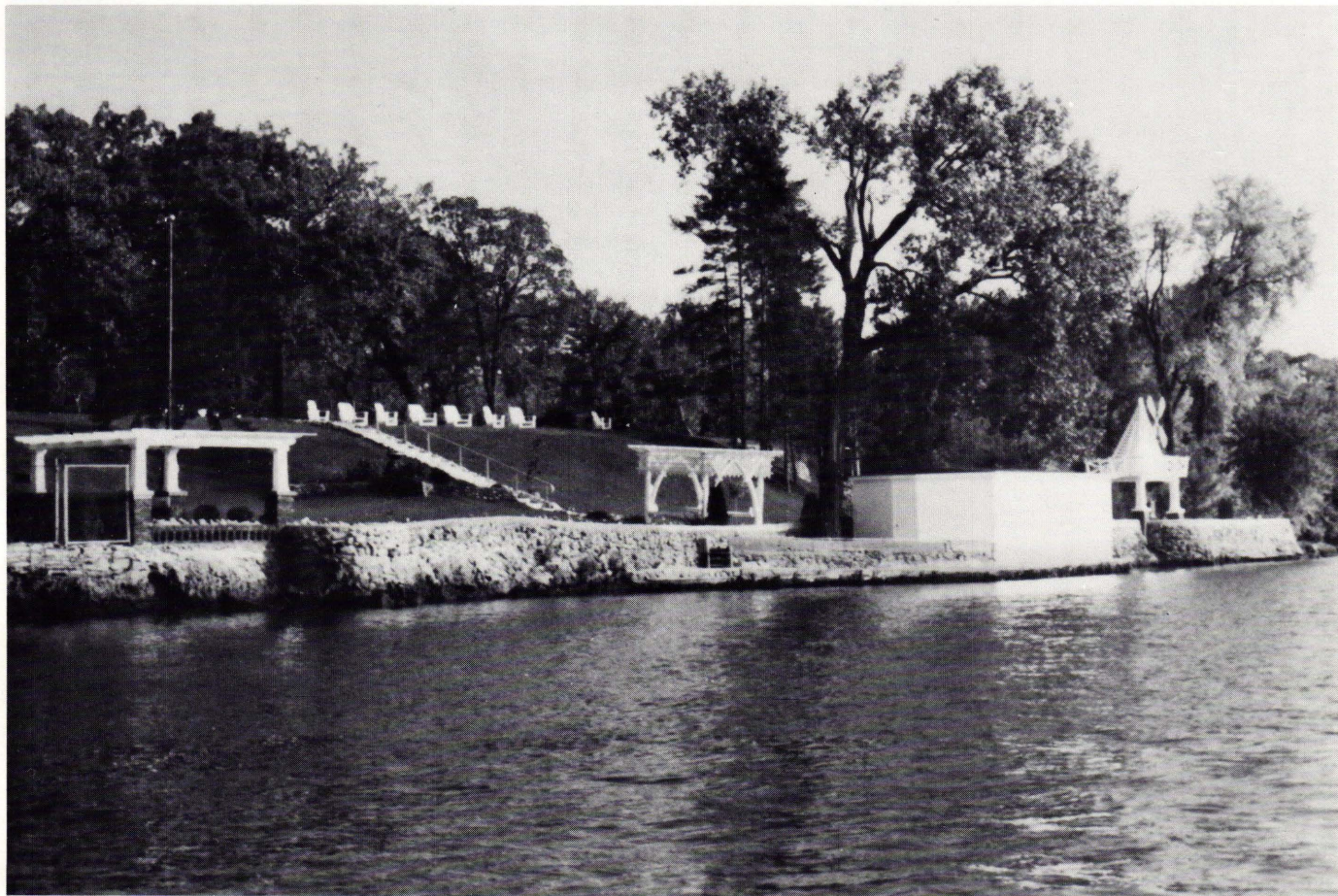


A Trio of Old-Time Arbors

A family penchant for hoarding doubled the pleasures of a nostalgic riverscape

Seventy years ago, when Frank A. Marko started the Marko Sign Company, he opened his office in an old funeral parlor. The parlor altar had two beautiful arches which he couldn't bear to throw away—so he took them home. Years later, in the 1920s, the arches were incorporated in the first of three pergolas Marko built to embellish his yard along the banks of the Mississippi River.

Marko evidently got the idea of building a pergola from a 1918 book entitled *Architectural Economy* published by the Merchants Bank of St.



On the banks of the Mississippi River south of St. Paul, Fan Top, Arched Pergola, and Windmill (left to right) catch the fancy of both those who sit on shore and watch the boats and those who sit in boats and watch the shore.

Arched Pergola (right) leads from the house to the water. Windmill (opposite) commands the dramatic point, a luring end to a stone walkway.

These three pergolas, or arbors, have occasioned riverside smiles since they were first built in the 1920s.



Paul. There are 90 pages of house plans in the book, and Frank Marko used one of them for his own bungalow. In the back are six pictures of pergolas. Inspired by those, Marko designed and built three pergolas of his own.

Steve Marko, like his grandfather, could never bear to throw anything away that took his fancy and, as a boy, he rescued photographs of the pergolas from a wastebasket and kept them.

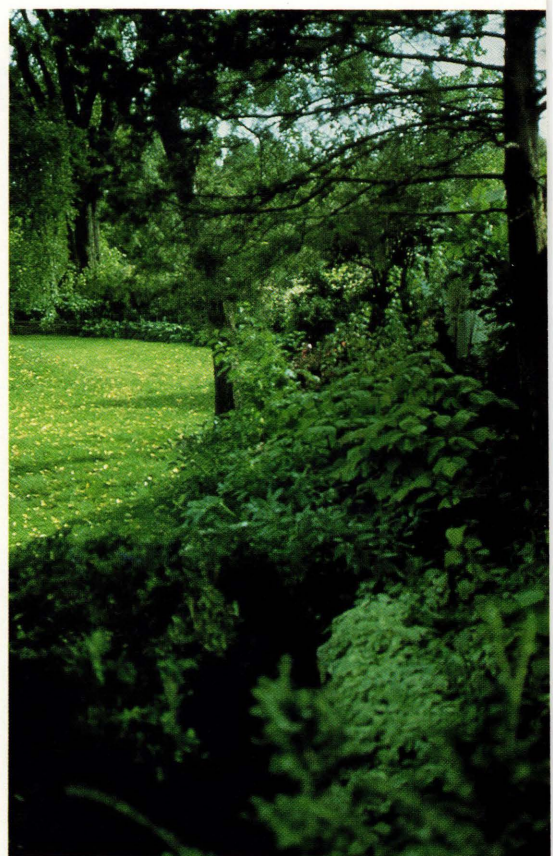
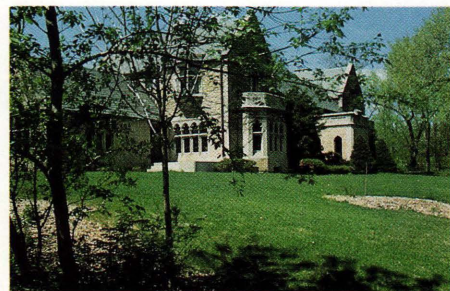
In 1965, the pergolas were nearly destroyed in a flood that swept away all but the foundations. Grandson Steve took out the old photographs, and with their help rebuilt exact replicas of his grandfather's creations. He calls them Arched Pergola, Windmill, and Fan Top. Now, on the banks of the Mississippi, a family tradition lives on. S. K.



Green Grows an English Garden

A rambunctious play of color and form is gardener Michael Swingley's aim in the fine garden at the Bakken Library of Electricity in Minneapolis. The 1928 Tudor Revival house deserves—and has—an English landscape: a ravine newly planted with pines, woodland paths sloping to Lake Calhoun (top right), a hedge of Japanese yew and hostas curving to the back (middle right), where two pruned arborvitae frame the walled cottage garden (near right). Around the lily-padded pond (middle), a parterre of spring tulips gives way in summer to the perennial beds of iris, artemesia, foxglove, and later the mums of fall.







Optimum 200

won him a National Endowment for the Arts Award in 1980. It is shaped like a three leaf clover, has windows and doors, and reduces desert heat from 120 degrees to 80 degrees.

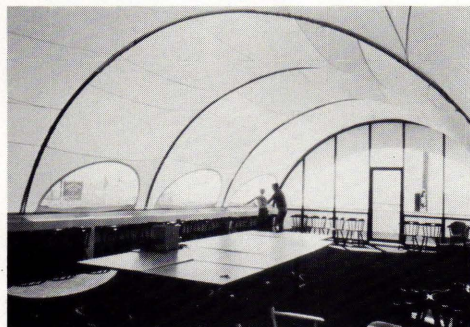
Beyond their functional and artful uses, the tents serve social needs as well. A disaster tent, which drops from the sky and balloons open like a parachute, can be airlifted to emergency areas for shelter. Several different tents have been designed for low cost housing in Third World countries and a compound of tents in Costa Rica form an open-air cancer clinic.

While he has been labeled an architect, an industrial de-

William Moss Stretches Fabric to Its Limits

It is no wonder that William Moss is a man in great demand. He is a maker of fabric structures that are not only functional and efficient, but stand as sculptural works of art as well. Requests for his elegant designs come to his studio in Camden, Maine from all over the world.

From camping tents to canopies, Moss' sleek, graceful



Restaurant Interior

structures have countless uses. A sail-like space articulator for the courtyard of the Wadsworth Atheneum in Hartford, Connecticut shades and shelters visitors. Silk gazebos display textiles designed by Jack Lenor Larson. Lightweight, easy-to-assemble tents, sold by outfitters L. L. Bean and Eddie Bauer and department stores Nieman Marcus and Bloomingdale's, shield campers from wind and rain.

Moss has spent a good deal of time experimenting and testing his designs in the Midwest where tentmaking is part of the culture. Out of his experiments, he produced the *Optimum 200*, the tent that

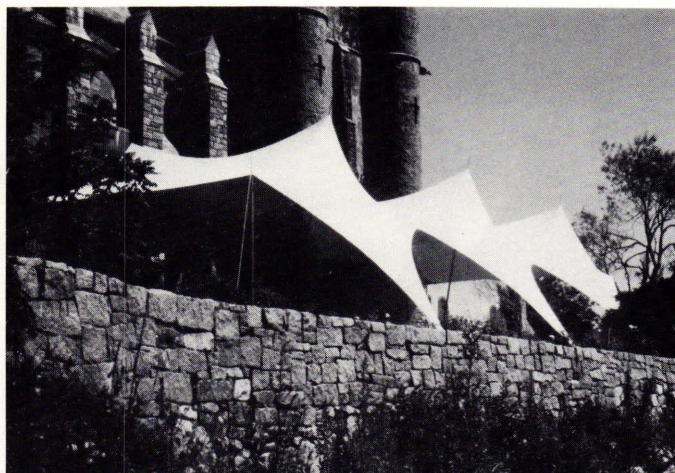




Gazebo

signer, an engineer and mathematician, Moss prefers to think of himself as an artist. His tent making grew out of his background in art. He studied painting at the University of Michigan, the Layton School of Art in Milwaukee, Wisconsin, and Cranbrook Academy of Art in Bloomfield Hills, Michigan. During the '50s, he worked as an illustrator and art director for the Ford Motor Company until he became a painter. He began painting relief canvases and finally wound up coming "off the wall" completely with a painted fabric dome which became the prototype for his "pop tent." Its umbrella-like shape and exterior framework revolutionized camping tents.

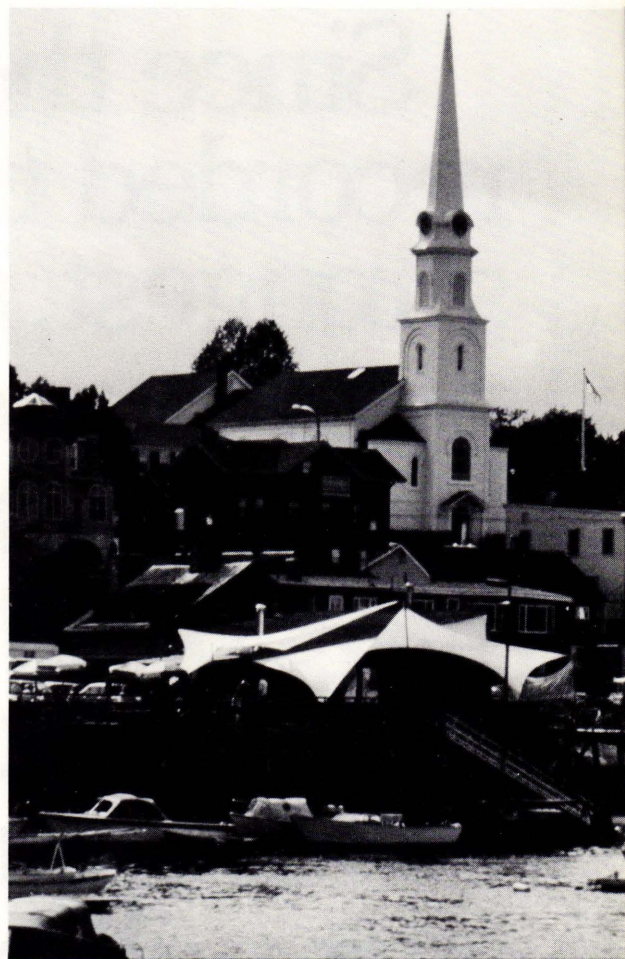
Moss started his operation nearly thirty years ago with



Hammond Castle Event Tent

three sewing machines he found in a dump and, with the help of his business manager/wife Marilyn, today has four designers and a production staff of twenty-five. They work in a solar tent studio adjacent to an old mill on the Megunticook River which serves as the manufacturing plant.

Moss chooses designers with artistic backgrounds, too. He feels they have a broader sense of materials than do industrial designers or engineers. As artists, they design structures that are first of all beautiful. Says Moss of his tents, "When they look good, they work better." With a beautiful design, the technical aspects just fall into place.



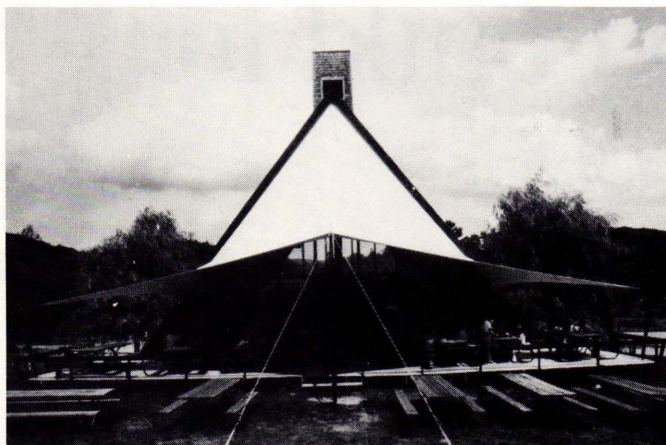
Restaurant Canopy

Many of the tents' shapes are reminiscent of those seen in nature such as sea shells or spider webs, but Moss says he usually finds the connection after he completes the design. Beginning with sketchbook drawings, the patterns evolve into models, mock-ups and prototypes until the design is ready for manufacture. Then fifty copies, usually of heavy cotton duck or nylon and aluminum tubing, are made to see if the design will hold up to replication.

Moss intends to continue his experiments with passive solar tents (his studio stays a warm

85 degrees when the temperature outside is only three degrees) as a viable form of alternative housing. Current projects also include the design of all the tents and space articulators for the summer Olympics in Los Angeles and tents for public events at the American Institute of Architects convention in Phoenix—clear testimony to the infinite number of applications for William Moss' fabric structures.

J.G.



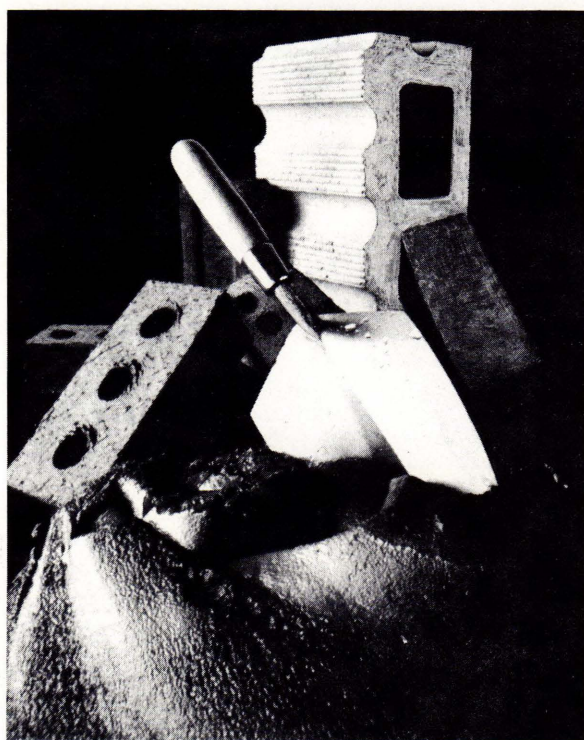
Snow Bowl Canopy

Since the beginning of recorded time, the strongest, most beautiful, most economical and longest lasting buildings have been built of masonry.

By bricklayers.

It is as true today as it will be tomorrow.

When you build with masonry, you build for keeps.



minnesota masonry institute



7851 Metro Parkway, Suite 103 Minneapolis, Mn 55420 (612) 854-0196

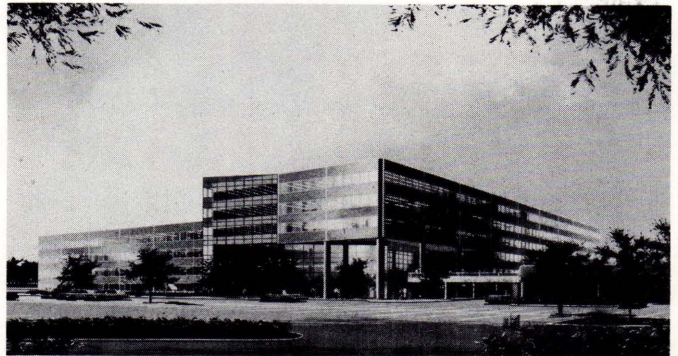
coming soon coming soon coming soon coming soon coming soon

Opus Corporation
Project: Opus West II
Downers Grove, IL

Currently under construction in the 33-acre Opus West Office Park in suburban Chicago, Opus West II is the second of a planned series of speculative and build-to-suit office buildings. Though each building has its own identity, each is designed for harmony and integration with other park

buildings.

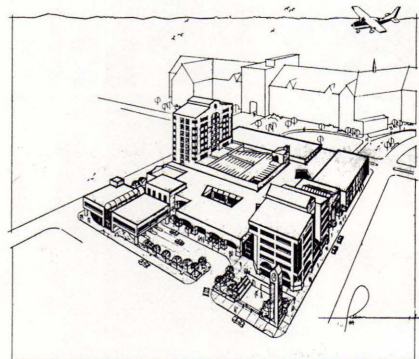
Two exterior systems—blue reflective glass and honed marble aggregate panels with tinted glass—are sensitively integrated. The lobby is a dramatic, three-story atrium with cantilevered stairs, open corridors and suspended sculpture. Opus West II is scheduled for completion in July, 1984. (612) 936-4444



The Anderson Group
Architects, Ltd.
Project: Campustown
Iowa City, IA

Plans are underway for the \$20 million revitalization of Campustown at Iowa State University in Ames, Iowa. The one block development includes a 300 car parking ramp, Seniors Housing tower, 2 level retail mall, cinemas and an auto bank facility.

Developers: Randall/Shubert.
 Architects: The Andersen Group Architects Ltd. (612) 922-2099.



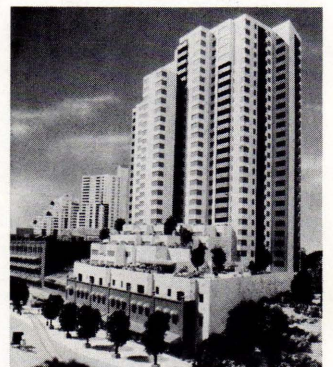
Korsunsky Krank
Erickson Architects/
Palala Svedberg
Architects
Project: La Rive
Condominiums
Minneapolis, MN

A part of the Riverplace complex, this project is a blend of condominiums, parking, restaurants, commercial retail and office space in new and renovated buildings. The 118

condominiums rise 27 stories from the top of five levels of interior parking on the Mississippi Riverfront. The buff brick building features exterior terraces on the first six and top seven levels. Completion is scheduled for January, 1985.

Included in the project is the renovation of an adjacent warehouse for office/commercial uses and new restaurant and retail space

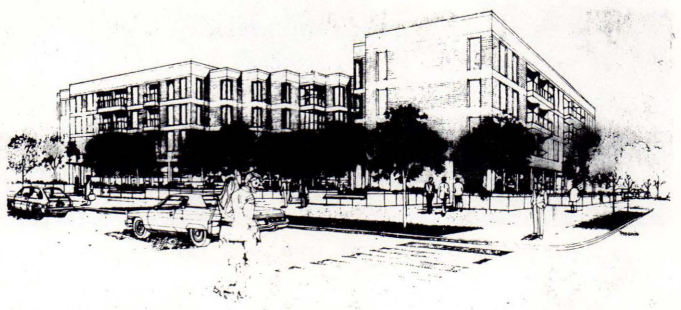
along the Main Street frontage. Connecting new and old, residential and commercial is the five story skylighted Alee' Aline. This part of the development is scheduled to open in mid-July, 1984. (612) 339-4200



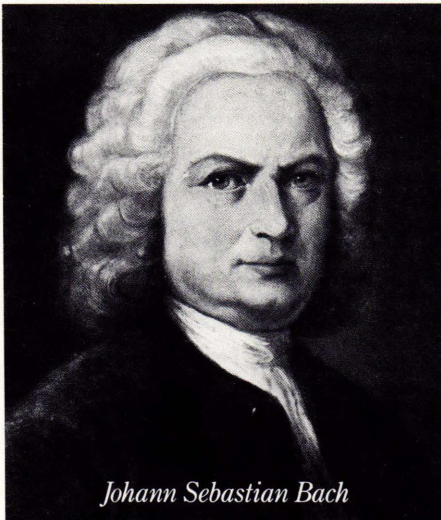
Fowler Hanley Inc.
Project: Mixed-use
Development
Minneapolis, MN

The Brutger Companies and Steven Cox are developing this mixed-use complex for northeast Minneapolis. Plans call for grade level commercial space with plaza areas, three levels of rental housing above, and underground parking. Housing will include

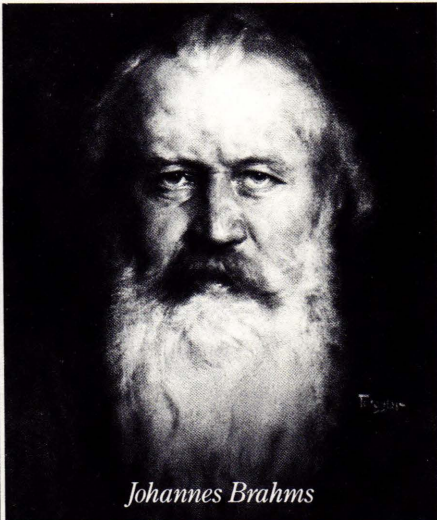
approximately 80, one and two bedroom units. The project is part of the revitalization of Central Avenue. (612) 332-8728



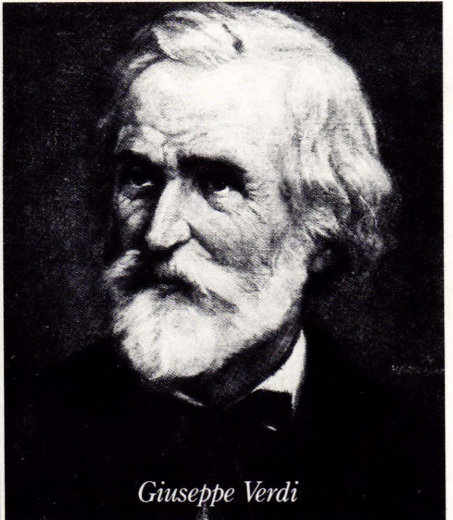
KSJN RADIO PROUDLY PRESENTS THE BRAINS BEHIND OUR SUCCESS.



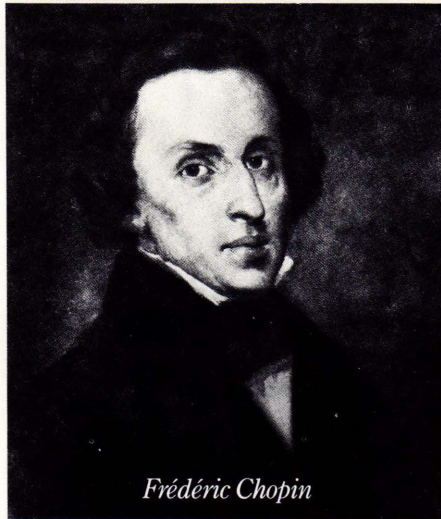
Johann Sebastian Bach



Johannes Brahms



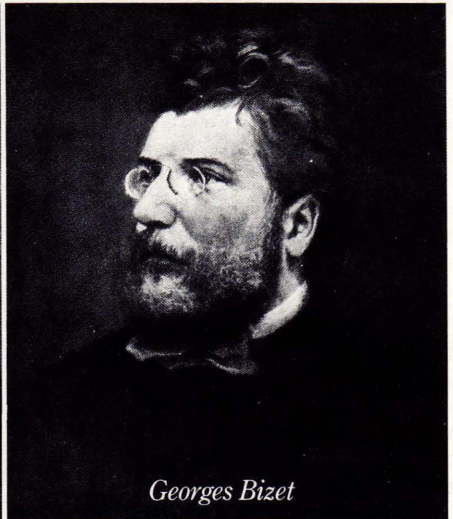
Giuseppe Verdi



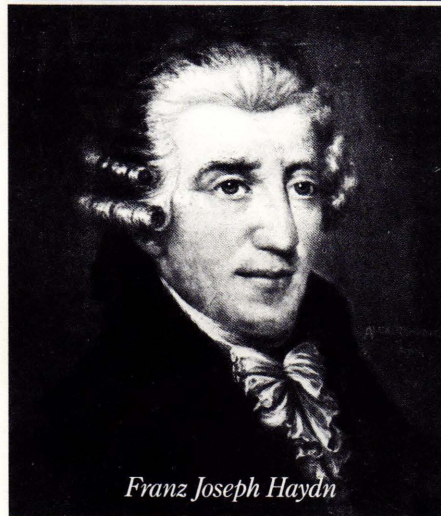
Frédéric Chopin



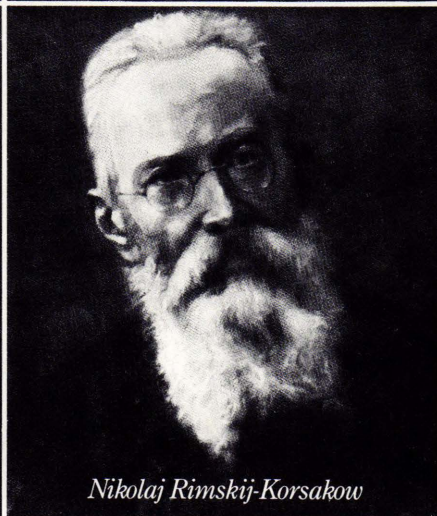
Gioacchino Rossini



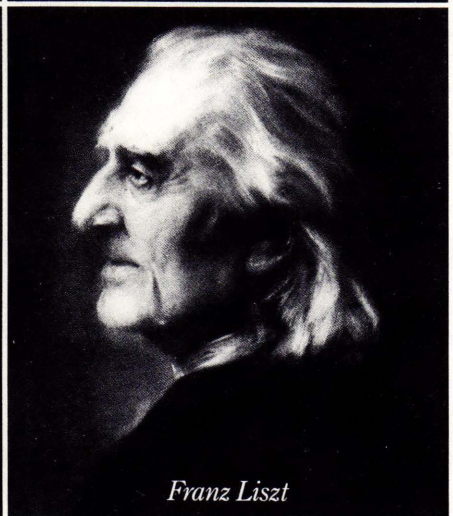
Georges Bizet



Franz Joseph Haydn



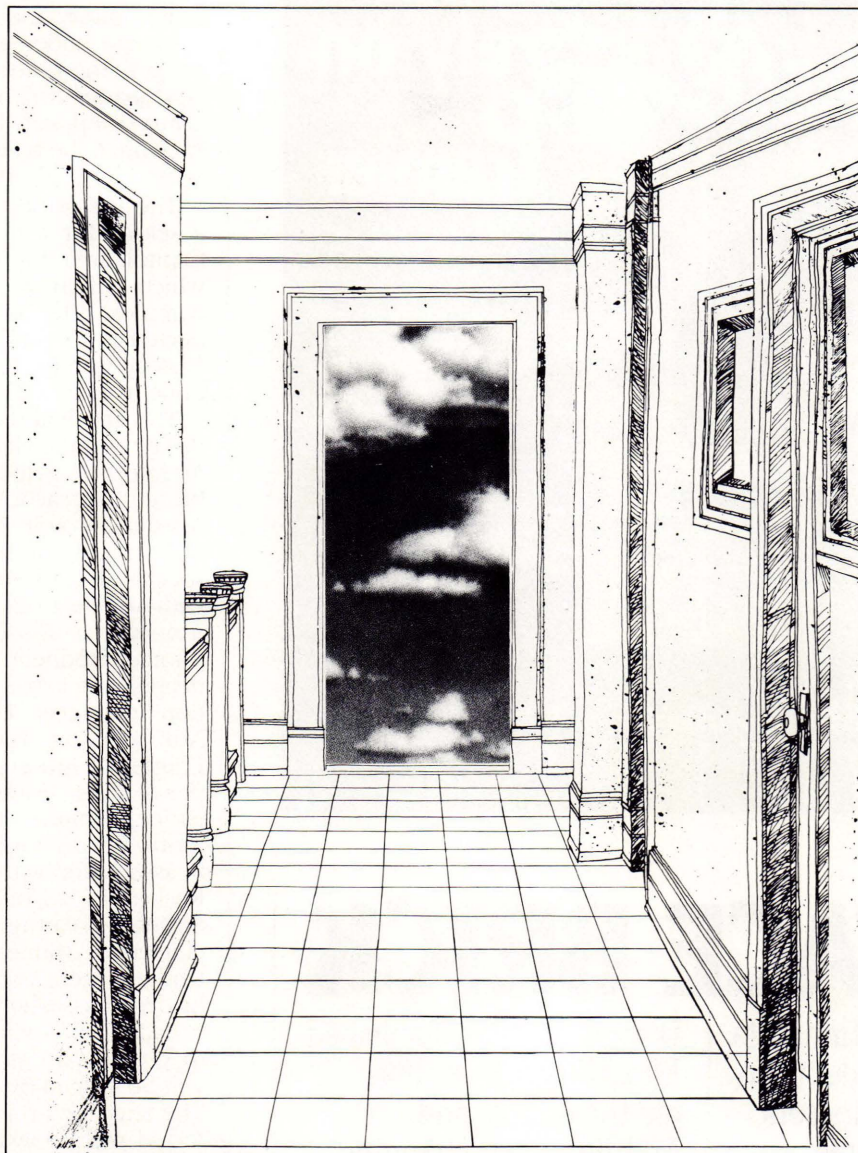
Nikolaj Rimskij-Korsakow



Franz Liszt

Our music leaves you inspired, our news leaves you informed and our sponsors leave you alone.

KSJN/91.1 FM



The Minnesota Architectural Foundation

Opening doors to the future for some of
today's most creative minds

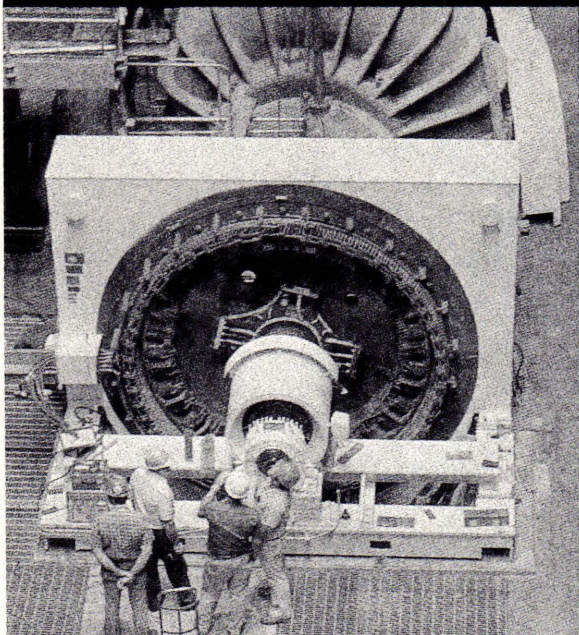
Founded in 1978, the Minnesota Architectural Foundation is dedicated to the improvement of the architectural environment through education, research, and preservation programs. It's a heady task we know, but at this time with so much of our architectural heritage threatened and the future of the built environment so uncertain, we feel the need to act.

If you'd like more information on the Minnesota Architectural Foundation and how you can help, please write or call:

Minnesota Architectural Foundation, 314 Clifton Avenue,
Minneapolis, MN 55403 (612) 874-8771

TIGHT BUDGET?

rely on Premier



Twentyft. high, 50 tons each; six of these 3000 hp. electric motors are being installed by Premier in a major pumping station. A Tight Budget project—minimum downtime a contractual necessity. If cost overruns are a problem for you—Call Premier.

Premier

Electrical Construction Co. (612) 541-1150
2221 EDGEWOOD AVENUE SOUTH • ST. LOUIS PARK, MN 55426
AURORA, IL • CHICAGO, IL • SAN JUAN, PR

FACE BRICK

A Minnesota
Product for
Minnesota
People

Design
Flexibility
for the
Architect
of the
80's

Sizes
Colors
Textures

Established
in 1891
and
changing
with the
times

Production
Facility
Springfield,
Minnesota

OCHS BRICK AND TILE CO.

(612) 937-9430
Sales Office
15300 State Hwy. 5
Eden Prairie, Minn. 55344

news briefs

Continued from page 5

Historical Society offices, a major museum, library and archival services.

Instead, under state legislation passed in April, the present Historical Society headquarters will become the new State Court of Appeals building, and a new structure to be built behind it will house related judicial offices.

The Historical Society will conduct a search for a new site in the State Capitol area for the History Center, which will now be an entirely new complex. After selection of a site, expected in November of this year, the History Center competition will continue as planned.

The six finalists selected to submit designs for the History Center are: The Architects Collaborative, Inc. of Cambridge, Massachusetts with the Wold Association of St. Paul and Kiley-Walker of Vermont; Gunnar Birkerts and Associates, Inc. of Birmingham, Michigan with Architectural Alliance, Inc. of Minneapolis as associate architects and Thomas Hodne Architects, Inc. of Minneapolis as urban design and renovation architects; Hammel Green and Abrahamson, Inc. of Minneapolis; Charles W. Moore, Moore Grover Harper of Essex, Connecticut with Winsor/Farcy Architects, Inc. of St. Paul; Skidmore, Owings and Merrill of Chicago in association with Meyer, Scherer and Rockcastle, Ltd. of Minneapolis; and the Stageberg Partners/Ralph Rapson Architects of Minneapolis and the Cambridge Seven Associates, Inc. of Cambridge, Massachusetts.

Each finalist will be awarded \$12,500 to prepare a design proposal, which will be judged by a distinguished jury. The team or firm whose design is selected will be awarded a fee advance of \$50,000 and be designated the architect for the Minnesota History Center.

Rapson recognized, at home and abroad

Minneapolis architect Ralph Rapson, FAIA, retiring dean of the University of Minnesota School of Architecture and Landscape Architecture, has been chosen to receive the 1984 Richard Neutra Award for Professional Excellence, presented annually by California State Polytechnic University. The Neutra Award, named for distinguished California architect Richard Neutra, recognizes individuals in the fields of architecture and education whose careers have focused on creating "human settings in which to live, to work, to rest." Rapson was the unanimous choice of the Neutra selection committee.

Rapson's relationship with Richard

Neutra can be traced back to his student days at Cranbrook Academy, 1940-42, when he corresponded with Neutra. Both shared an interest in a Cave House project which won Rapson a design commendation. Discussions followed on Rapson's Fabric House and ideas for prefabricated kitchen and bathroom modules. Rapson's Case Study House published in *Arts and Architecture* magazine brought him to the west coast, where he had further contact with Neutra.

Rapson praises Neutra's projects for "sensitivity to context, reflection, landscape and proportion. Detail was important; scale was determined and emphasized by Neutra's flow of space, inside to outside."

Rapson's retirement as dean of the School of Architecture and Landscape Architecture at the University of Minnesota will be the occasion for an evening of reunion and recognition, to be held June 1 at the Amfac Hotel in Minneapolis. A reception and dinner will precede a program of speakers honoring Rapson, including former students, associates, and a representative of the American Institute of Architects. For further information contact the MSAIA at (612) 874-8771.

Mayo mansion boosted

The restoration of Historic Mayowood, the Rochester, Minnesota home of the founder of the Mayo Clinic, received a boost with the announcement of two major grants to the project. Mutual of Omaha Insurance Company has contributed \$25,000 and International Business Machines \$10,000 to the restoration of the 55-room home of Dr. C. H. Mayo, co-founder of the Mayo Clinic, and his son Dr. C. W. Mayo, who brought the institution international prominence.



Historic Mayowood, Rochester, Minnesota

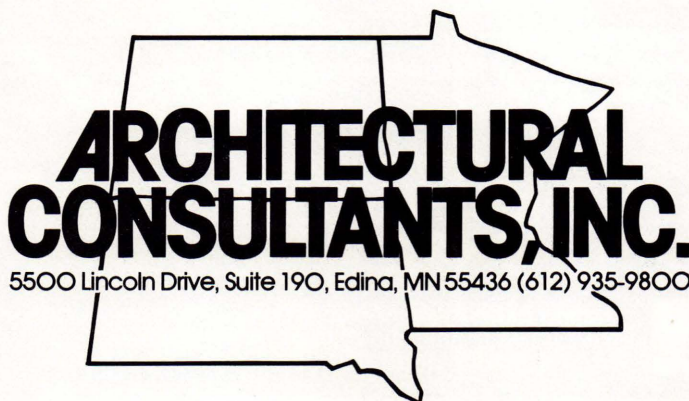
The humanitarian and medical contributions of the two men have earned Mayowood a place on the National Register of Historic Places.

Owned and operated by the Olmsted County Historical Society since 1965, Mayowood serves both as an interpretive site on the Mayo doctors' lives and as a site for community events. Restoration work began in 1983 to make

Carlisle introduces the roof that snaps on!

America's first non-penetrating, mechanically attached roofing system.

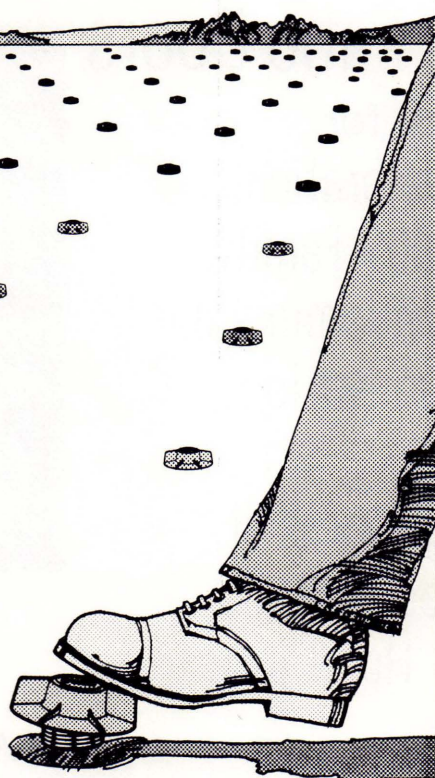
- Fast and easy to install
- Saves time and money
- Lightweight and versatile
- Carlisle-approved applicators
- Proven in Europe and America
- Flat or sloped roofs
- Warranted up to 15 years
- From Carlisle, America's largest manufacturer of single-ply roofing



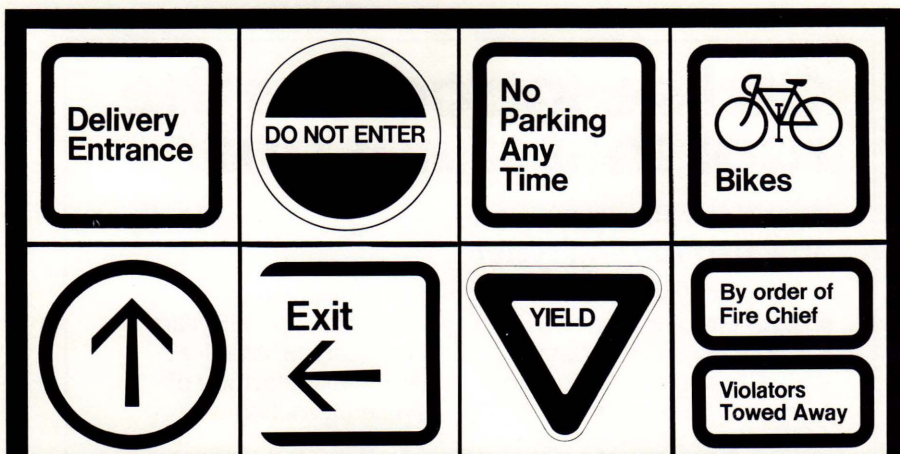
5500 Lincoln Drive, Suite 190, Edina, MN 55436 (612) 935-9800

**It's all part of
being the best.**

CARLISLE



Carlisle is a trademark of Carlisle Corporation.
©1984 Carlisle Corporation.



EFA... Where quality products ensure lasting value.

- **Larsen Standardized Sign Systems**
(Nationally Authorized Manufacturer and Distributor)
- **Interior/Exterior Architectural Signage**
- **Custom Signs and Markings**

COMPLETE CONSULTING, DESIGN, LAYOUT AND INSTALLATION SERVICES.



EARL F. ANDERSEN AND ASSOC., INC.
9864 James Circle, Bloomington, MN 55431
Toll-Free WATS Line 1-800-862-6026 • 612-884-7300

Yes, CAPITOL Windows & Patio Doors



are for
Restoration,
Multi-Family,
Condominium,
Renovation,
Solar,
Commercial,
Residential,
& Hotel projects



EMPIREHOUSE

1055 N. 5th St., Minneapolis

For more information
please contact:

basic repairs to the 73-year-old house, after a comprehensive plan was prepared by Minneapolis architects, the MacDonald and Mack Partnership. Work is expected to be complete in 1985.

Convention center discussion narrows

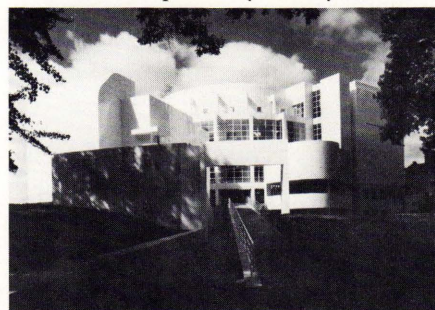
Minneapolis' plans for a major convention center have now focused on three alternative sites. The first is the site of the present convention center and auditorium complex at Grant Street and Stevens Avenue. The complex would undergo major expansion and redesign. The other two sites would involve a totally new facility. They are at Sixth Street and First Avenue North and at Tenth Street and Hennepin Avenues.

By this summer, one of the two alternatives for a new facility will be selected for further design development. The city will then submit designs for both the present site and new site to the state convention commission. The commission is expected to select a city for a state convention center in September and a site within that city in December.

The Minneapolis architectural and engineering firm of Setter, Leach, and Lindstrom, Inc. is conducting the feasibility and design studies for the city, in association with Murphy/Jahn of Chicago.

Meier wins Pritzker Prize

Richard Meier, architect of the High Museum of Art in Atlanta, Georgia, has been named the 1984 Laureate of the Pritzker Architecture Prize. He is the sixth architect in the world to be honored with the prestigious prize. He will receive a \$100,000 tax-free grant and a bronze sculpture by Henry Moore.



The High Museum of Art, Atlanta, Georgia

The international Pritzker Architecture Prize was established in 1979 by Jay A. Pritzker, president of the Hyatt Foundation, to reward creative endeavor not honored by the Nobel Prizes.

Meier, who at 49 is the youngest architect to receive the prize, was the unanimous choice of the jury. His projects, furniture, collages and architectural drawings have been widely ex-

hibited throughout the world, and he has lectured extensively in this country and abroad. His work has been published in many books and periodicals and has won numerous awards. He was elected a Fellow of the American Institute of Architects in 1976, and is a member of the American Academy and Institute of Arts and Letters. He is principal of Richard Meier and Partners, Architects, in New York City.

Como Park to be conserved

Since 1915, the Como Park Conservatory has housed thousands of rare, exotic, beautiful plants. But after nearly seventy years, the beams, foundation, plumbing and transparent coverings of the Victorian-style structure are in serious disrepair. A renovation plan by the City of St. Paul, together with a \$600,000 grant to begin the first phase of restoration, has recently been approved by the Metropolitan Council.

The estimated \$4 million plan calls for restoring or replacing the conservatory's existing structures plus some new construction. There will be a 40 percent increase in the size of the permanent display area and a 10 percent increase in the growing areas. Plans also include new parking facilities and a shuttle service as well as construction of a resource center that will be used as a learning and display area.

Master planning for Como Park addresses three areas: the conservatory, the zoo and the park as a whole. The \$600,000 will be used for major structural repair in the conservatory. The remaining restorations will be completed as funds become available.

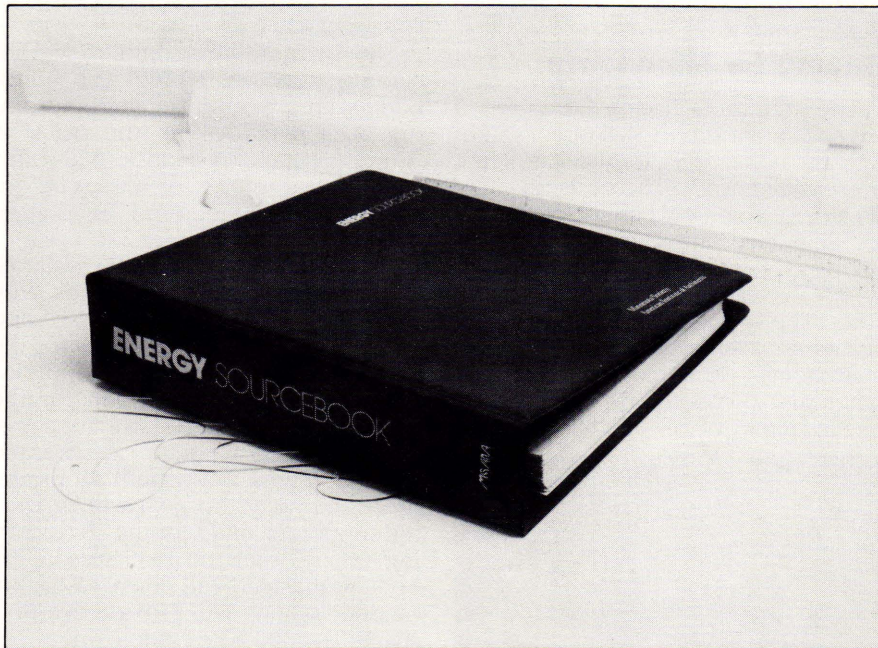
The environment of design

The latest research and design ideas in the public and private sectors will be explored at the 1984 Conference of the Environmental Design Research Association in San Luis Obispo, California. Sponsored by the School of Architecture and Environmental Design at California Polytechnic State University, the conference will run from June 28 through July 2, 1984.

The conference will encourage the exchange of ideas on creating environments responsive to human needs. Keynote speaker Dr. Robert Sommer, a primary shaper of the growing field of environmental design research, will share his thoughts on the directions research should take in the 21st century.

Topics for workshops and seminars include the evolving office, the role of the micro-computer in the environmental design process and its impact on the office or home, women and the

The MSAIA Energy Sourcebook



"Everything you always wanted to know about Energy but forgot where you put it".

Design professionals are deluged with energy information from all quarters. The Sourcebook will collect, sort, edit, condense and deliver it directly to subscribers, for only \$40.00 for the second year (the volume and supplements).

- The most comprehensive collection of information representing the "state of the art" in energy-conscious design
- Over 226 pages from nearly 40 sources
- Quarterly supplements
- Fast and easy filing and retrieval of information through a numerical indexing system

Enclose check/money order for \$40.00, plus \$1.55 for postage.

Name _____

Firm _____

Address _____

City _____

State _____

Zip _____

Total _____

Please charge to my VISA / MC # _____

Expiration date _____

Mail to: MSAIA Energy Sourcebook, 314 Clifton Avenue, Minneapolis, MN 55403. Allow 3-4 weeks for delivery.

The MSAIA Energy Sourcebook is made possible through a grant from the Minnesota Energy Agency.

environment, and aesthetics in rural and urban environments.

Registration cost is \$150 for EDRA members, \$180 for non-members and \$55 for students. For more information contact Donna Duerk at EDRA, California Polytechnic State University, San Luis Obispo, California 93407 (805) 546-1422.

Racing for Minnesota

The Minnesota Racing Commission has selected a site in Shakopee, southwest of Minneapolis, for the state's first horse racing track. The decision came on a close vote between the proposals for Shakopee and Eagan, after other proposals for Blaine, Savage and Woodbury failed to win commission votes. The selection process pitted developers, architects, and suburban metropolitan communities against each other in a competition similar to the one in January of this year for the World



The Shakopee Racetrack

Trade Center.

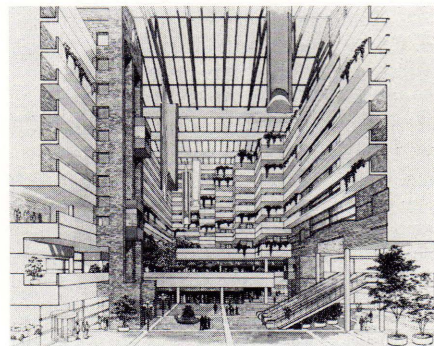
The Shakopee site will be developed by a consortium of Minnesota investors, the operators of Santa Anita Park in California, and two insurance companies. Architects for the project are Hammel, Green and Abrahamson, and Ewing, Cole, Cherry, Parksy of Philadelphia.

The \$67.2 million complex will include a two-level 10,000 seat grandstand with a penthouse club and dining area overlooking the track. A "European-style" paddock will offer racegoers a preview of horses before they enter the grandstand. In addition to the one-mile dirt racing track, a shorter practice track will be available near the extensive stable grounds. With 21 stables housing 1,008 horses and second-floor dormitory rooms for the grooms, "this proposal offers superior quarters for the horses and for the grooms," said Bruce Malkerson, project director. A separate cafeteria and recreation area, blacksmith shops and proposed horse hospital will provide full support facilities for the 78-day racing season. After the 1985 season, the open grandstand will be enclosed, but outdoor seating will provide overflow space. The 300-acre complex near Valley Fair will be extensively landscaped. It is scheduled to open for racing in June, 1985.

Setter, Leach and Lindstrom and programming consultants Froelich and Kow were architects for the Eagan proposal; Inter-Design, Inc., for the Savage proposal; Century A-E of Houston, Texas for Blaine; and Pulse Engineering of Winnipeg for Woodbury.

Mixed-use for downtown Rochester

A major retail-office-hotel complex will create a vital new core for the city of Rochester, Minnesota. The project, designed by Minneapolis architectural firms Setter, Leach and Lindstrom and Miller, Hanson, Westerbeck and Bell, calls for construction of an integrated complex of three new buildings. An eleven-story office tower, an eleven-story hotel with recreational facilities,

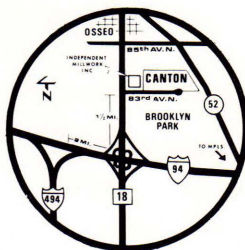
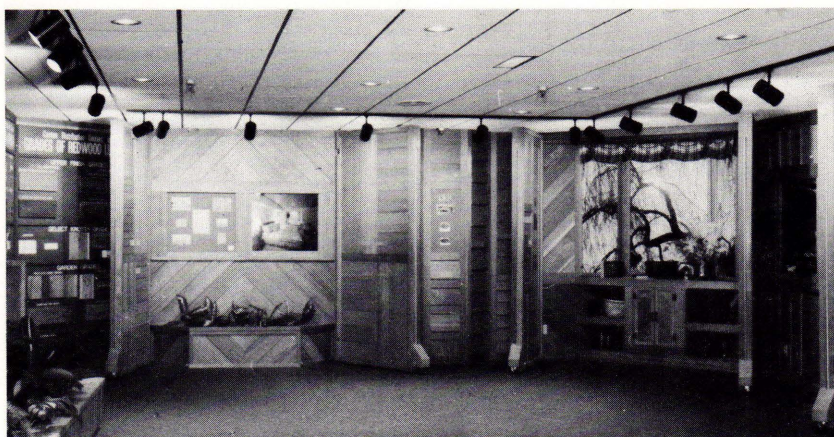


Olympus/Lombard proposal for downtown Rochester

The End Of The Hand Sample

Our Design Display Center says it all! Do your planning, bring your clients, get specification help, and learn about ALL your siding and paneling options in Redwood, Cedar, Pine, and All Weather Wood Foundations.

We will help you solve your challenges creatively and distinctively. As they say in Lake Wobegon, if we don't display it, you probably don't need it.



VISIT OUR DISPLAY CENTER

OUR NEW LOCATION IS JUST 1½ MILES NORTH OF THE INTERSECTION OF COUNTY ROAD 18 & HIGHWAY 94. TURN RIGHT AT 83RD AVE. N.



CANTON LUMBER COMPANY

Forest Products Specialists Since 1930

PHONE
612/425-1400

9110 - 83RD AVE. NORTH MINNEAPOLIS, MN 55445

and a two-story retail building will link the entire complex to Rochester's subway and proposed new skyway systems.

Construction for the \$50 million complex is slated to begin in spring of 1985 with a targeted completion date in late 1986. A joint venture of Lombard Properties and Olympus Corporation, the project will be financed by a combination of private equity funds, industrial revenue bonds and conventional long-term mortgage financing. The development will connect directly with most of downtown Rochester's important buildings. It is also expected to significantly improve visitor and employee circulation between the Mayo Clinic complex and existing major office, shopping, parking and financial facilities.

Builder's Choice

The National Association of Home Builders' *Builder* magazine has announced its annual Builder's Choice design and planning awards program. "Builder's Choice is the only national program which recognizes excellence in design and planning of new and remodeled housing and commercial buildings," says *Builder* editor Frank Anton.

Projects completed between June 1,

1982 and June 1, 1984 may be entered in one of 21 categories in this year's competition. A panel of builders, architects, planners and other industry experts will select as many grand, merit and honorable mention award winners as they feel appropriate. All winning projects will be featured in the October 1984 issue of *Builder* and awards will be presented at a ceremony in Washington, D.C. this fall.

The fee for each entry is \$125 and the deadline is June 15, 1984. For more information contact: *Builder* National Housing Center, 15th and M Streets, N.W., Washington, D.C. 20005 (202) 822-0390.

Midpoint to millenium

NEOCON, a significant global conference on planning for design-made environments, is scheduled for June 12-15, 1984 at the Merchandise Mart in Chicago. *NEOCON 16: Midpoint to the Millenium* features leading practitioners in architecture, design, American industry, urban planning, development, facility management, distribution and technology who will present their viewpoints on the issues that confront the environmental landscape through the year 2000.

The program includes seminars

conducted by architects, designers and dignitaries from all over the world including John Burgee, Robert Venturi, Michael Graves and Helmut Jahn. Special events and workshops will cover such topics as city planning, facilities management, contract furnishings, new directions in Japan and Europe, telecommunications, automation and planning the electronic office.

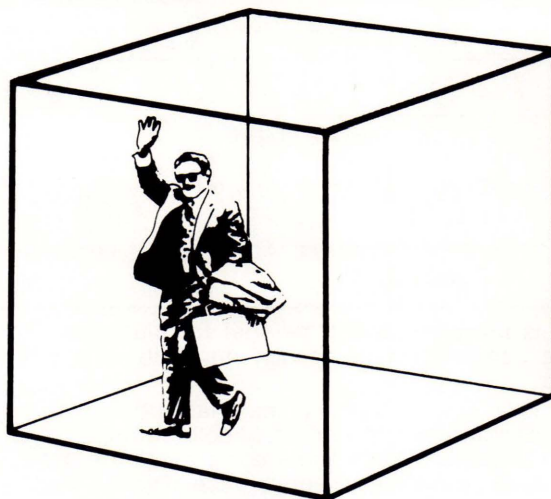
For further information contact the Merchandise Mart and Neocon International Chicago, Suite 830, Chicago, Illinois 60654 (312) 527-4141.

White Castle moves on

Minnesota's only remaining steel and porcelain enamel White Castle has been saved from demolition. Moved from its corner on Central Avenue in Minneapolis in March, it will become the showroom and office for Calamity J. Contracting Company, a construction company specializing in remodeling.

When the White Castle corporation was founded in 1921 it was America's first fast food chain. It chose the white castle form to convey purity and strength. The small castles, complete with buttresses, crenolated towers and parapet walls reminiscent of the Chicago Water Tower, were designed to be moveable, due to the difficulty of securing long-term leases for small sites.

ARE YOU READY TO GET OUT OF THE BOX?



If you are, why not consider triangulated space frames? They are made up of the natural and basic elements with which man must learn to build to get out of the unnatural, unstable box. Remember, the triangle is the only stable geometric shape with inherent structural advantages and efficiencies.

**Space
Structures**
International Corp.



REPRESENTED BY

SNOW-LARSON, INC.
CONSTRUCTION MATERIALS

1221 Second Ave., No. Minneapolis, Minn. 55405

Granite.

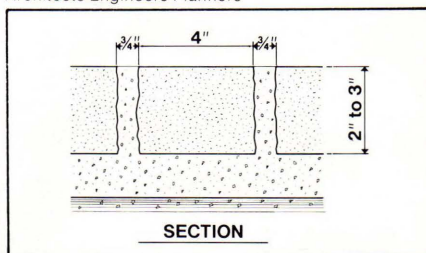
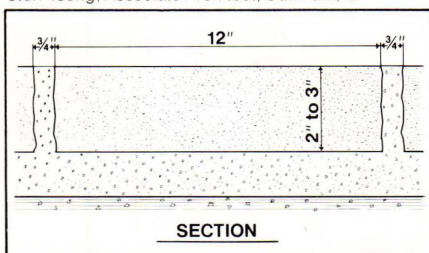
Not-so-pedestrian plazas for pedestrians.



Oak Park Mall, Oak Park, IL
Architect: Joe Karr & Associates, Chicago, IL
Sturr Young, Associate Architect, Oak Park, IL



ERC Corporate Headquarters, Overland Park, KS
Architect: Howard Needles Tammen & Bergendoff
Architects Engineers Planners



Granite is the elite paving material for plazas, walkways and mall areas where a combination of beauty, durability and ease of maintenance is required.

Granite is a natural building material and it naturally complements the landscaping portions of your architectural design. A wide selection of features including fountains and seating areas are available to enhance the overall appearance of your project.

For more information, plus a packet of full color literature illustrating our products in use, call toll free 800-328-7038. In Minnesota, call (612) 685-3621 or write to the address below.

Cold Spring Granite Company, Dept. F 202 South 3rd Avenue, Cold Spring, MN 56320



And, indeed, the Central Avenue White Castle, which dates from 1936, was threatened when its lease expired in January. The Minneapolis Heritage Preservation Commission worked with the White Castle company, which is still family-owned, to arrange for the building to be sold for ten dollars to a buyer who could re-use it. Calamity J. Contracting Company plans to update the White Castle for energy efficiency, and re-open on Lyndale Avenue, dishing out remodeling help.

The city as stage

Partners for Livable Places has recently published *The City as Stage: Strategies for the Arts in Urban Economics*. Based in part on a 1981 conference on the arts in city economies, the anthology presents 34 articles on the design, planning, financing, and management of facilities and places for the arts. Contributors include design critic Wolf Von Eckhardt, architect Malcolm Holzman, urbanist William H. Whyte, writer Jane Holtz Kay, and violinist Itzhak Perlman. The 164-page illustrated, soft-cover book is available for \$12.50 a copy from the Publishing Center for Cultural Resources, 625 Broadway, New York, New York 10012. All orders should be prepaid and specify ISBN number 0-941182-04-5.

Summer brings design series

The 1984 Summer Design Series, sponsored by the Walker Art Center and the Minnesota Society of the American Institute of Architects, will feature distinguished architects and designers currently contributing to the built environment.

The series will begin July 11 with the presentation of the 1984 MSAIA Awards for Interior Architecture by jurors Bill Stumpf, noted industrial designer and creator of the Herman Miller Ergon Chair, Ken Walker, president of the Walker/Group of New York City, a multi-disciplinary firm of architects, graphic, interior and industrial designers, and Beverly Russell, editor-in-chief of *Interiors* magazine.

The other sessions, on succeeding Wednesday evenings, will feature Peter Chermayeff of The Cambridge Seven of Boston, Massachusetts; Taft Architects of Houston, Texas; Graham Gund of Cambridge, Massachusetts; and the newly appointed head of the University of Minnesota School of Architecture.

All programs start at 7 P.M. at the Walker Art Center. For more information call the MSAIA at 874-8771. **AM**

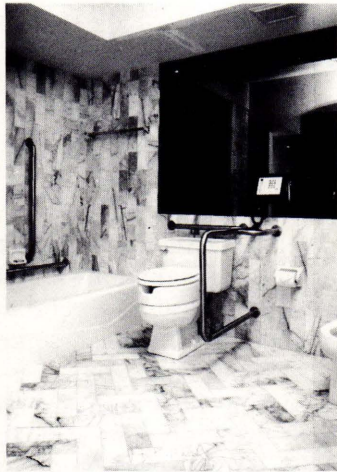


Albinson

Complete Reproduction Services
Drafting Room Equipment
and Supplies

General Office 1401 Glenwood Avenue
Minneapolis, MN 55405 (612) 374-1120
WATS: (800) 328-7154 / Minnesota: (800) 742-0570

There's no place
like Homotel®
for genuine
MARBLE



Granada Royal
Homotel® of
Bloomington

Drake Marble Company

CERAMIC TILE QUARRY TILE MARBLE SLATE
60 PLATO BLVD. ST. PAUL, MN 55107 PHONE: 222-4759

Lewis T. Moran, Inc. Modelmaker



Models for
Architects
Engineers
Developers

1428 West 31st Street
Minneapolis, MN 55408
(612) 824-0025

When
'typical'
isn't
enough.

GERKIN
Thermal
Window System

Setting the standard
others try living up to



**THE
GERKIN COMPANY**
P.O. Box 3203 • 1501 Zenith Drive
Sioux City, Iowa 51103 •
Phone 712-255-5061

letter from the publisher

Timing.

Webster tells me this is "the controlling of the occurrence of something to maximize results." Timing is critical to several events now taking place and I'd like to call some of these out for you.

As this issue of AM goes to press, Cesar Pelli is presenting his design for the new Norwest Center, the University of Minnesota is nearing its decision on the selection of a new head for the School of Architecture and Landscape Architecture, and a reunion and recognition dinner has taken place honoring Ralph Rapson, the outgoing head of the school. Each of these events is timed for specific purposes. And AM will report and analyze all of these events in the next issue.

Timing was also critical in the recent publication of a new book by MSAIA. *Pocket Architecture Minneapolis/St. Paul* (see ad on page 20) is a new walking tour guide to the downtowns of each of these cities. Its success hinged on timing through the receipt of grants for its publication and a deadline to have the book ready for a national convention of planners held here in early May.

Later this fall, it will be time to celebrate the 50th annual convention of this organization. Here the calendar has caught us and we are joyfully planning the best convention ever. Our hope is to engage the public as never before and more details about this event will follow in the next issue.

The American Institute of Architects has also recognized the need to involve the public as never before. "The time is right" to develop a program for public membership and MSAIA and AIA will join hands in the coming months to invite more

direct public participation in and awareness of architecture.

The timing of building projects is crucial to their success. Clients know it and architects do, too. And, at the current time, architects are being selected by both public and private clients for numerous projects all over the region.

An architect asked me the other day if it weren't finally time for the Midwest's larger corporations to recognize the skills and talents of Minnesota's architects. How is it that these local clients turn to out of state firms when some newly-arrived, out of town developers have turned to local architects?

One answer I suggested was that local architects need to do more "outrageous" architecture. If the grass is greener on the other side of the fence, much of its hue has to do with the notoriety and press coverage it has received to add luster to its color. Certainly one of the roles of AM is to assist in informing this region about how green the grass is here.

While it is indeed time for the region to awaken to its architectural talent pool, it is also time for that talent pool to design better and more stimulating environments. Covering this story is the role of AM. As always, it's high time we did.



Peter A. Rand, AIA
Publisher

Advertising Index

Albinsons, p. 63
 Earl F. Andersen, p. 58
 Fred G. Anderson, p. CIV
 Architectural Consultants, p. 57
 Assoc. Admin. & Consultants, p. 18
 Best Products, p. 4
 Canton Lumber, p. 60
 Cold Spring Granite, p. 62
 Coming Soon, p. 53
 Drake Marble, p. 63
 Empirehouse, p. 58
 Energy Sourcebook, p. 59
 Fantasia, p. 6
 Gage Brothers Concrete, p. 16

Gen Com, p. 12
 Gerkin Co., p. 63
 Heat, Frost & Thermal Insulation
 Education Fund, p. 10
 George Heinrich Photography, p. 22
 Interior Tropicals, p. 6
 Knutson Construction Company, p. 21
 Kohler, pp. 8-9
 KSJN Public Radio, p. 54
 Metro Systems, p. 2
 MN Architectural Foundation, p. 55
 MN Drywall Council, p. 18
 MN Masonry, p. 52

Lewis Moran, p. 63
 MSAIA Interiors Awards Competition,
 pp. 14-15
 Ochs Brick & Tile Co., p. 56
Pocket Architecture, p. 20
 Premier Electric, p. 56
 Prestressed Concrete, p. CIII
 P. S. Decor, p. 8
 Reinke Wholesale, p. 6
 Snow-Larson Inc., p. 61
 Tamms Industries, p. CII
 Trimpac, p. 1
 Vande Hey's Roofing Tile Co., p. 7
 W.J. White Co., p. 21

AM

coming next issue

A Ralph Rapson Retrospective

The Shape of Minneapolis: Skyline and Streetscape

Cesar Pelli and the Norwest Center

Where are Skyways Taking Us?

Design Review: will it improve architecture?

The Pleasures of Architectural Touring, from rivertowns to resorts

Plus: Insight, Opinion, News Briefs, Notable Notes, and Humor



Jan's Chow Mein, 2424 Chicago Avenue South, across from Sears. A really fine American chow mein without patronizing American tastes.

The Nitch, 3121 East Lake Street; your Mom could eat here and she'd think she was home—that's home cooking.

Tokyo, 1325 S.E. 4th in Dinky Town; Japanese food; I don't eat it.

Ideal Sandwich Shop, 1800 Riverside; grab a lunch and stay cozily warm within the cloud-like folds of the other customers' down jackets.

Town Talk Diner, 2707 East Lake; the flagship of the narrow restaurants, and the perfect spot for an *apres* theater party of ten. Don't miss the sign. It's the best in town—wide or narrow.

Nile Inn, 2305 East 38th Street; did you know there still are neighborhood bars? Try this one.

Gem Cafe, on Hennepin at 28th across from what used to be West High School. It's the kind of coffee shop where if you order a white powdered doughnut it comes on a plate with a fork.

The Coney Island Factory, on Hennepin near 8th; it ain't gourmet, but somebody's got to do it.

The Pampered Pig, on Broadway North; already lost.

Narrow Architectural Restaurant Revival Organization

NARRO

By Peter Kramer and Robert Roscoe

Remember that old movie where the Army ants are advancing through the jungle in a dark solid line with trees and crops and small buildings tumbling over in their path? The air vibrates with the steady snap of tiny jaws as the line slowly obliterates everything before it. Rita Hayworth is trapped on an island of green that slowly grows smaller and smaller, while Rory Calhoun (or was it Cornell Wilde?) desperately struggles to open the irrigation system's floodgates; the resulting rush of water will further destroy the crops, but it will save his only true love.

We feel a little like Cornell Wilde (or was it Rory Calhoun?) as we watch the grinding, pulverizing, steady advance of franchised design, fern bars and trend restaurants across the architectural landscape of our fair city. Each new example of pop-food exterior or Victorian dermatological interior either obliterates or jeopardizes yet another unique or individual place to eat. The dust from the crushing wrecking balls catches in our throats and hangs in the air with the stench of progress gone insane. The half-page ads for trendy

new places to eat push the stereo ads into the corners of the tabloid weeklies; the pressure builds—and who will stand in its path? Each unique little dining spot is a narrow green island as beautiful as Rita, and each needs to be rescued.

The Design Collective, in cooperation with Coats & Greenfield Photographers, Inc. and the New Jerusalem Life Style and Air Mattress Company (formerly developers of the domed stadium) is organizing to save the very best of these narrow restaurants and maybe someday to find for them a permanent home in Loring Park. There they will form a ninety-nine foot strip of culinary magic protected from the consumptive appetite of progress and preserved for our children's taste buds and their children's taste buds after them. The ninety-nine feet will be a very special place where people can go to discover or to rediscover that at one time in our nation's history restaurants were in different places, and looked different, and had different names because the food they served was, yes, different.