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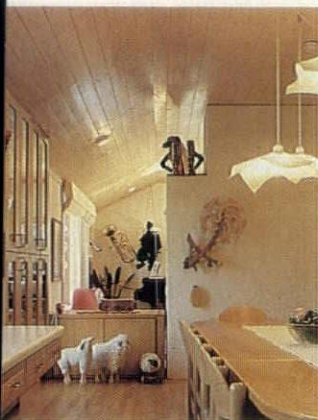
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1986

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DESIGN



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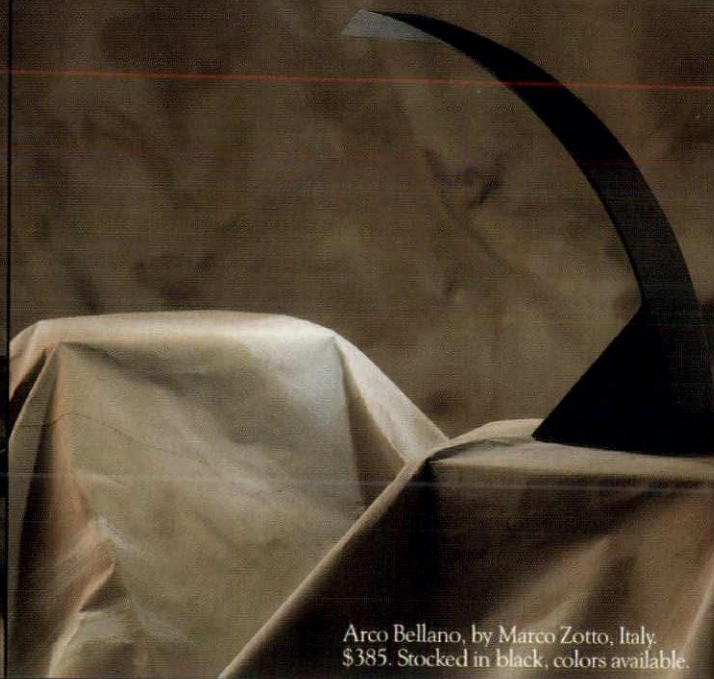
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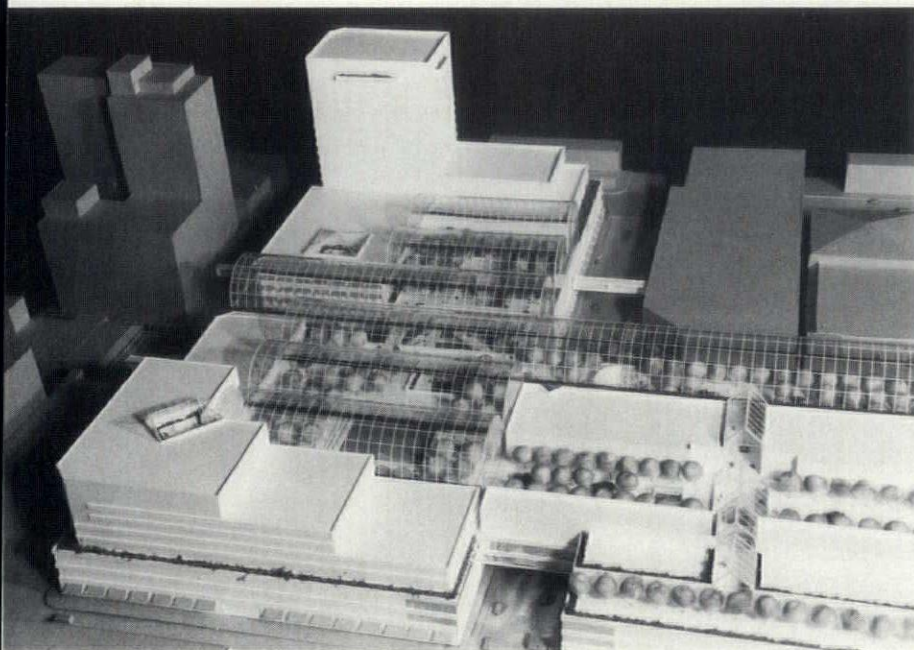
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news briefs



Model of La Societe Generale Immobiliere's proposed development for Nicollet Mall.

French developer proposes Mall retail

La Societe Generale Immobiliere, France's largest privately-held development company, has proposed a major retail/office complex for downtown Minneapolis that would include covering part of Nicollet Mall.

The plans of LSGI call for a two-level shopping center spanning the present Young Quinlan block and the two blocks across Nicollet Mall between 9th and 11th Streets. A major national department store would anchor the complex, with a specialty department store behind the present Young Quinlan facade, and an angled pedestrian pathway cutting through a central area of smaller shops to link the ends of the project.

A hyper-market, the European version of a discount food store which also offers soft goods, is proposed for the block between 9th and 10th Streets and Nicollet Mall and La Salle Avenue. The development concept also includes an office tower, underground and upper level parking, and possible residential development.

The most controversial aspect of LSGI's plans is the proposal to cover Nicollet Mall at the street level in order to link the three blocks. Buses, then, would need to be diverted either under Nicollet Mall or around the development. "The concept is to enclose the street in a dynamic way," says designer Roy Higgs of DEI Design of Baltimore, Maryland, "as in the Galleria in Milan."

"The question we faced was how to make Nicollet Mall the focal point of the project," says John Cairns, local legal counsel for LSGI. "We could focus it at the second level, at the ground, or underground. The idea is to create a 24-hour climate-controlled environment that is a destination as well as a passageway."

Other Nicollet Mall merchants, including Robert Dayton, developer of the adjacent Conservatory retail complex, are less enthused about the idea of moving transit off Nicollet Mall, and LSGI's plans face intense analysis by downtown business interests and the city planning department. But the Minneapolis city council voted December 20 to extend the development resolution

with LSGI pending further debate.

The French development company has built residential, retail and office projects throughout Europe, including Parly 2, a 7,000-unit residential development near Paris which includes the first enclosed shopping center in Europe. In 1978, LSGI completed a 1.2 million-square-foot shopping center in Lyon, France, now the largest urban shopping center in the world.

Mayors speak

Macalester College's 1985-86 Mayors' Forum will continue February 18 with a lecture by the mayor of New Orleans. Ernest N. Morial will speak on the role of politics in urban government. On Tuesday, March 18, Richard Arrington, Jr., mayor of Birmingham, Alabama will lecture on strategies for urban re-industrialization, and on Tuesday, April 22, Joseph P. Riley, Jr., the mayor of Charleston, South Carolina will speak on historic preservation and the revitalization of the city.

All lectures will be held at 8 P.M. at Weyerhaeuser Memorial Chapel on the Macalester College campus in St. Paul. For further information, contact the Macalester Geography Department, (612) 696-6291.

The Mayors' Forum, a series on the quality of urban life, is sponsored by Macalester College as part of its centennial celebration, and is led by St. Paul Mayor George Latimer.

Local architect joins AIA board

Minneapolis architect Thomas C. Van Housen was installed in December as a member of the American Institute of Architects Board of Directors. He will serve a three-year term as director representing the North Central States Region, which includes Minnesota, North Dakota, South Dakota, and Wisconsin.

Van Housen has been active in the Minnesota Society American Institute

Continued on page 55

A SOURCE OF TRUST

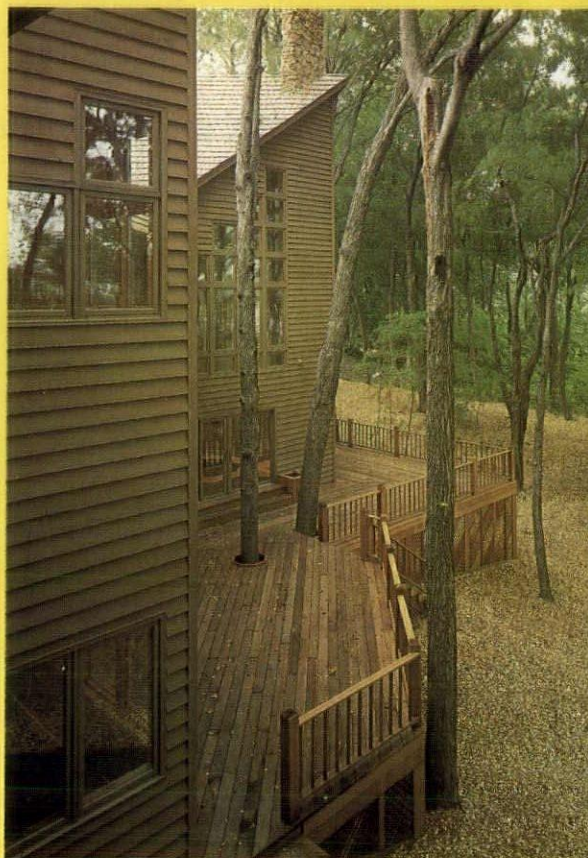
WHY REDWOOD? Builder Jim Jensen: "The scale of this extraordinary home required the enormous shadow line of the 8" Thick But! Ruf Rider® Select Knotty Redwood Bevel Siding. The height of the house on the rear elevation is great enough that only the 1-3/32" thick butt could carry the horizontal line with proper impact."

"We have used redwood for years because it provides the assurance of dimensional stability—it won't warp, crack, split, or cause other problems often noticeable in other species."

Developer Ned Dayton: "We planned this Parade entry to blend completely with its natural environment in our French Creek Development. We brought in Dale Gustafson as the Landscape Consultant. We used Richard Groh at Jim Cradit's to turn our concepts into architectural drawings and used Decorum Limited to blend the interior space with the exterior environment."

"Our spa and exercise area is paneled with Palco's Clear All Heart Vertical Grain Redwood V-Joint, because we have had exceptionally good experience in other homes with that product and know that the redwood can tolerate the humidity and temperature changes that occur in a spa area."

"A fundamental part of our decision making process was a trip to Canton's Display Center. We consulted with Eric Canton and used a variety of panelings in four different rooms as a result of our visit. Of course the final touch is the extraordinary redwood deck, screen porch, and lattice work, that complete our composition."



photos by Lea Babcock

PROJECT: 1985
Minneapolis Parade of
Homes Entry

BUILDER: James
Jensen Homes, 900 E.
Wayzata Blvd., Wayzata,
MN 55391

DEVELOPER: Ned, Inc.
Orono, MN

INTERIOR: Decorum
Limited

**LANDSCAPE
CONSULTANT:** Dale
Gustafson

**ARCHITECTURAL
DESIGN:** Richard Groh,
James B. Cradit & Assoc.,
Minneapolis, MN

PRODUCTS: Canton's
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WHY REDWOOD? Builder: Harold Swanson "We have always been concerned about a combination of energy efficiency and good looks. We believe a builder can combine these two important features for homeowners up here in the Northland."

"Energy Hills is a modestly priced townhouse project with great interior spaces, but we wanted to give the exteriors and the landscape competitive drawing power."

"We chose Ruf Rider® redwood, because it goes up quickly, stains well, and holds its beauty and appeal from the buyer's first contact through many years of satisfied living in a Swanco project. Canton's gave us good input and even helped with prospective color schemes. The project? Selling like hotcakes!"



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SPECIFIER:
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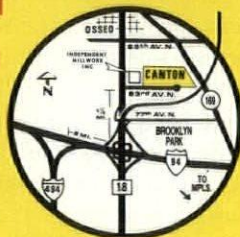
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AM

reviews

To think, perchance to read

There are books without bindings, books without words, books without pages, books that are riddles and books out of fabric tied with a string. What these unusual books have in common is that their creators all come from the Midwest and their work is being exhibited at the new Minnesota Center for Book Arts (MCBA) in an old warehouse in downtown Minneapolis.

"These works challenge our stodgy notions of what a book must be," says Alison Circle, book artist and co-curator of the exhibit. "They provoke our conventions with a marvelous mixture of humor and imagination." The exhibition, called "Midwest Contemporary Book Art" brings our traditional image of the bound book into question, pushing the technical skills of typography, bookbinding and papermaking beyond mere craftsmanship to a high art.

Of the more than twenty original books in the exhibition—many of limited press runs—one book, by Philip Gallo, appears at first not to be a book at all but a flat sheet of Japanese paper with some type printed in the middle. Only after the reader is confronted with putting the page into its "binding," a small, clear plastic box with a clear plastic lid, does the aspect of bookness become apparent. This is a performance piece; the reader is forced to crumple the pristine Hosho paper in order to get it into the box, thus participating in the creation of the art firsthand.

A one-of-a-kind book by Ellen Sturgis, entitled "No Return/Outer Limit," is made out of sewn fabric pieces held together with cord and reads like a triptych.

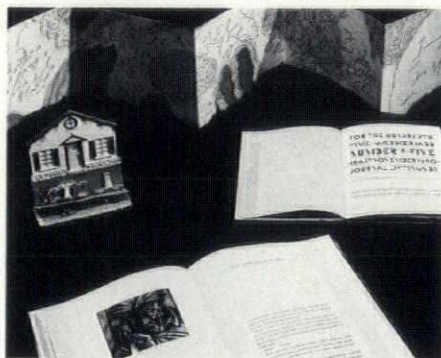
Another book presents a fairy tale about a dragon in cut stencil form going through various transformations on each page. The book by Mary Jo Pauly, entitled "The Snowdragon," becomes a matrix of the animal as each meticulously hand-cut page presents the dragon and a subtle printed text in white ink

on white paper. When all the pages are assembled together, the hollowed out book—much as gangsters hollow out a book to hide a gun or secret item—presents a three-dimensional image of the dragon.

The show is a provocative one that should interest all book lovers and send even the most reluctant of readers to turning pages.

Exhibition spaces, as well as the different work areas, were designed by Jeffrey Scherer of Meyer, Scherer & Rockcastle, Ltd. The Minneapolis architectural firm donated Scherer's time.

MCBA offers a number of classes on a regular basis for people interested in any or all aspects of the art of books, including a survey course called "Dirty

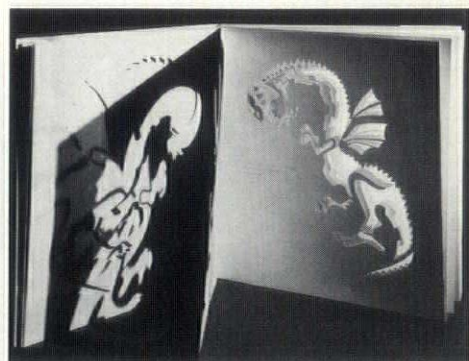


Several forms of books exhibited at MCBA include (above) a pop-up house, an accordion-fold and two more traditionally bound hand-printed volumes.

Work," which presents the rudiments of printing, papermaking and simple bookbinding in one seven-hour class. The course will be offered on three different Saturdays, February 22, March 8 and March 22. Fee for the day is \$35.

Other classes to be offered this year include wood engraving, bookmaking, letterpress, and bookbinding. (Call or write to the MCBA for further details of dates, times and course fees.)

Of special interest will be the workshops in the art of Japanese papermaking and bookbinding being offered in conjunction with the Walker Art Center's upcoming show on Japan this spring. In addition to specific courses, MCBA has scheduled a number of more infor-



The Snowdragon by Mary Jo Pauly, Jordan, Minnesota. The text describes the existence and demise of a dragon of snow.

mal workshops in the Japanese book arts and an exhibition of Japanese books and paper during May, June and July, 1986. Noted participants will include Timothy Barrett, the leader in Japanese papermaking in America.

The next major exhibition in the MCBA gallery will be "MCBA: Chapter One" and is to be a sampling of work from students, faculty and visiting artists at MCBA. The show opens February 8 and runs through spring, 1986. MCBA is located at 24 North Third Street, Minneapolis, Minnesota 55401. Phone number: (612) 338-3634.

B.N.W.

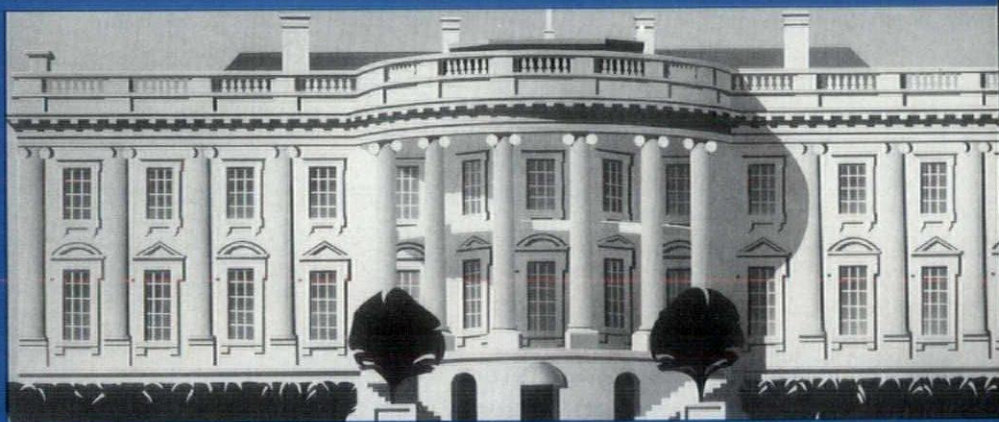
Architecture school goes public

SALA News, the twice-yearly publication of the University of Minnesota School of Architecture and Landscape Architecture, has hit the presses, and it is both a handsome and informative piece.

The twenty-page magazine offers news about faculty, students, and alumni, articles on research and study programs at the University, and an update by Dean Harrison Fraker on the status of the school. It is beautifully illustrated with drawings from the School of Architecture over the years. Roger Clemence serves as editor, Robert Jensen as graphic designer.

To receive a copy or get on the mailing list for future issues, call the University of Minnesota School of Architecture (612) 373-2198.

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The quest of an architectural knight-errant

By Linda Mack

One rainy day last summer a coterie of people gathered at St. Paul's august Minnesota Club to celebrate the end of an architectural quest.

The occasion was the announcement of a grant to the Minnesota Humanities Commission that would permit Mark Wayne Hammons, a young scholar, to complete a long-awaited guide to the papers of William Gray Purcell, the prolific practitioner of Prairie School architecture.

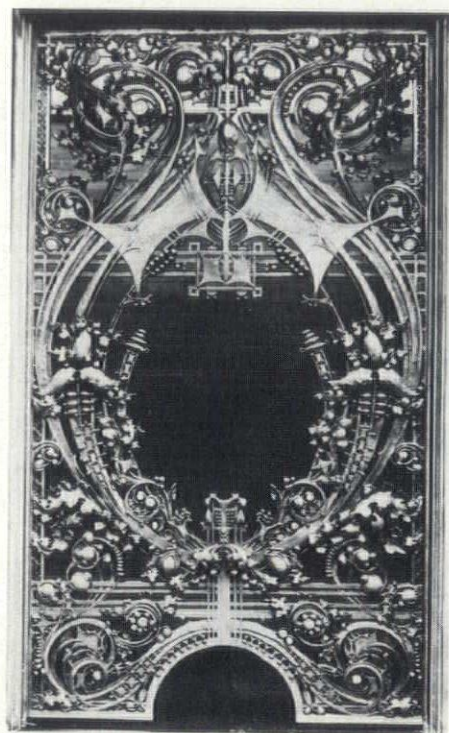
Purcell, the architect of the Hoyt house in Red Wing, the Purcell/Cutts house in Minneapolis and numerous residences and banks around the state, worked in Minnesota from 1907 to 1921.

Those present that day in St. Paul were more than observers. They were *dramatis personae* in the saga which had led to this satisfying denouement.

There was, of course, the hero, Mark Hammons himself. This young man had come to work at the Northwest Architectural Archives at the University of Minnesota in 1979 as an intern sorting the papers of Purcell. As sometimes happens in the dusty archives, Hammons became completely absorbed in the documents he found. Convinced of the need to make them accessible to others, he determined to take on the herculean task of finishing a guide to the Purcell papers at the Northwest Architectural Archives and elsewhere.

There was Roger G. Kennedy, director of the Smithsonian Institution's National Museum of American History, former vice-president of the Ford Foundation, and native Minnesotan. Kennedy became a supporter of Hammons' efforts when Purcell's sister-in-law and executrix of his estate suggested Hammons contact him.

There was Kennon Rothschild, chairman of H & Val J. Rothschild,



Purcell's sometime partner George Elmslie designed this bank teller's cage for Louis Sullivan's bank in Owatonna, Minnesota.

Inc., the St. Paul mortgage banking company which made the \$10,000 grant to the Humanities Commission Independent Scholar's Program to mark the 100th anniversary of its founding. As Hammons commented, "It is extraordinarily fitting that the Rothschild company, with its principle of democratic work effort, has made the completion of the guide possible, for that is how the progressive American architects achieved their work."

There was Cheryl Dickson, executive director of the Minnesota Humanities Commission, who supported Hammons' work through its Independent Scholar's Program.

Also present were Alan Lathrop, the director of the Northwest Architectural Archives, who kindly encouraged Hammons in his efforts unlike some archivists who might have jealously guarded their baliwick, and Brooks Cavin, St. Paul architect who secured additional funding for Hammons from the College of Fellows of the American

How a young man came to mine a rich lode of architectural, social, and cultural history

Institute of Architects, of which he is a member.

Even the newspaper reporter present had a role in the story. Larry Millett, architectural writer for the *St. Paul Dispatch-Pioneer Press*, had personal experience digging in the Purcell papers doing research for his book, *The Curve of the Arch, The Story of Louis Sullivan's Owatonna Bank*.

As Roger Kennedy tells it, the story of the Purcell guide begins in the mid-1960s when he was broadcasting his public television series on the history of architecture. Kennedy terminated one program with a tribute to Purcell and a comment on his untimely death. Soon after, he received a letter from none other than William Gray Purcell noting he was not dead yet.

Purcell wanted to talk further about himself and others involved in the movement toward a progressive American architecture. Kennedy visited him at his home in the hills above Pasadena. He was very frail. His cousin and housekeeper said he could summon his intellect for only an hour at a time.

But during the few days Kennedy spent there, it was clear that Purcell had a King Tut's treasure of artifacts manifesting the best of what the Midwest has produced in architecture.

Kennedy then initiated the process that culminated in the announcement that day. In subsequent years, over 20,000 items now in the Northwest Architectural Archives were accumulated.

The story jumps to 1979 when Hammons was hired on a work-study program to reorganize the materials collected on Purcell at the University of Minnesota archives.

Continued on page 58

GEORGE HEINRICH



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The rivers of Modernism

By Leonard Parker, FAIA

At last summer's Summer Design Series, Minneapolis architect Leonard Parker gave a lecture on the enduring values of Modern architecture. The editors considered it worthy of a more permanent forum.

I am pleased by this opportunity to share with you some of my personal observations, perceptions and convictions about what's going on in our chaotic, wild, and sometimes wonderful world of architecture. I would like to raise two concerns I pose as questions.

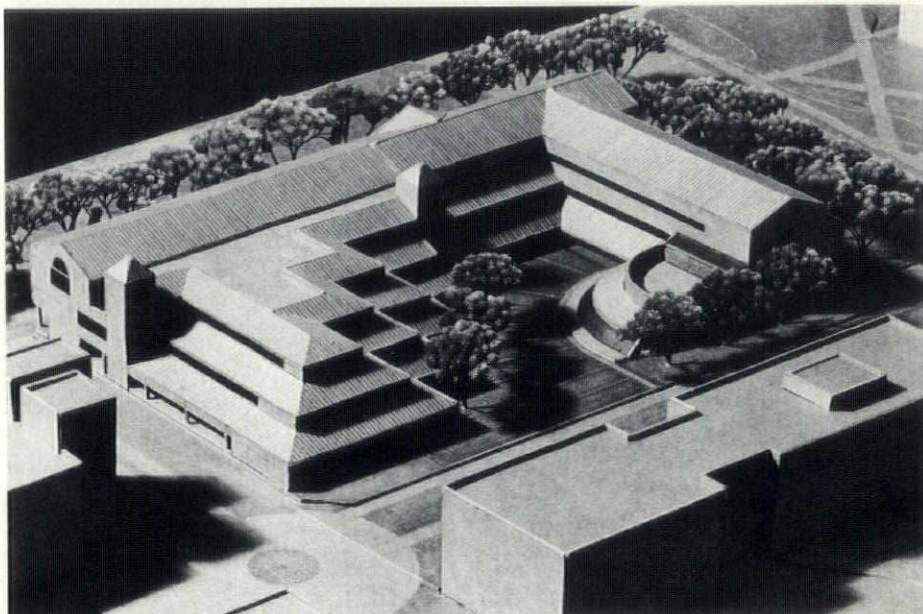
First, what is happening now in architecture that has new validity? What needs to be better understood in order to make our buildings and cities more responsive and meaningful to more people?

Second, what is there about what has happened in the architecture of the past fifty years, including the recent past, that deserves recognition and renewed exploration? Should we be careful not to discard the positive aspects of Modern architecture, as in the beginning the Modernists discarded some valuable lessons and values of the past?

Regarding the first question, this is a fascinating, questing, creative time in architecture. It is marked by exceptional conceptual vitality and exploratory vision. It is peopled worldwide by an extraordinary number of talented, exciting, and articulate architects.

What these architects are saying in writings and speeches, what they have accomplished in building, and what is happening now under the name "Post-Modern" can no longer be termed a trend. It must be considered a secured and, in some instances, integrated part of our understanding and doing of architecture.

When I ask myself, "Is all this good?" I must respond that too much of it is



In the recent design for the University of Missouri Law School, the Leonard Parker Associates shows how form is manipulated to express site. The first building on a new campus mall, the Law School needed to relate both to an older, red-brick campus and to a newer, white-brick campus. The two hard, formal edges tie in to the older, more formal campus, the stepped-down form to the newer campus. But the form also expresses function. The quarter-circle shape houses a courtroom; the stepped area the law library. Classrooms and administration are in the two wings.

thoughtless, cosmetic, and sometimes downright irresponsible.

But there are significant aspects of Post-Modern thought and building that are having a profound and beneficial impact on how we think about archi-

Has Modern architecture died, or just reached a higher, more romantic mode?

ture and how we do architecture.

Let me cite just three Post-Modern precepts that have influenced the work of our firm.

One is a new awareness of history. Part of this awareness grows from the nationwide emphasis on preservation of our older building inventory, but a good share comes from the historic references found in Post-Modernism.

A second precept is renewed recognition of the value of precedent and derivation. In its highest form, this recognition leads to emulation—not imitation—of the past. We should understand the principles of earlier design

and build on them. Always, in any era, truly original ideas are rare.

The third precept is the widespread acceptance of decoration for its own sake. Even the most dedicated International Style architect has accepted to some degree the humanizing impact of ornamentation.

As for the second question, which challenges the basic values and principles of Modern architecture, I can respond on a more personal level, because we struggle with the application of those values and principles on a daily basis.

In our office, we start with the Modernist premise that every project in architecture is unique by virtue of its place, by virtue of its program, and by virtue of its budget. When taken together, these three "p"s—place, program, and pocketbook—become the primary generators of the design concept.

Place includes geographic location, site, climate, topography, vegetation, orientation, surroundings—all those

Continued on page 62

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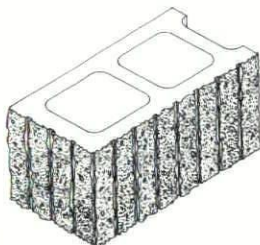
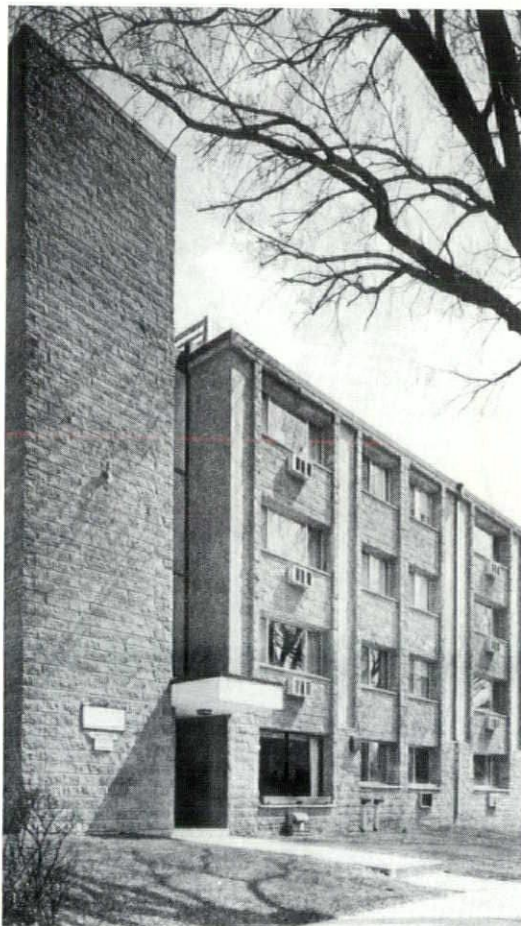
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editorial

Architectural stardom It would be easy to pass over the fact that three projects designed by one architectural firm are published in this issue of *Architecture Minnesota*. But these days the young Minneapolis firm of Meyer, Scherer & Rockcastle is hard to ignore.

Two of the projects earn publication because they won 1985 MSAIA Honor Awards—the design of the Children's Museum in St. Paul's Bandana Square (an award shared with Winsor/Faricy of St. Paul), and an urban residence/workplace in Minneapolis. The other project—the Michales-Doyle residence—caught our eye for its reflection of current lifestyles. Designed by principal Tom Meyer before he, Jeffrey Scherer, and Garth Rockcastle began their own firm, it became one of the keystones of our section on rooms with a view.

Add to this tally recent publication of the firm's award-winning Valspar Research Laboratory, the discussion of the M S & R-designed Center for Book Arts in this issue, and the feature planned for the March/April issue on the firm's design of St. Anthony Main Phase Four, and it begins to look like editorial favoritism.

On the contrary. *AM's* coverage of M S & R's work only reflects one of those periodic phenomenon—the meteoric rise of a young firm on the Twin Cities architectural horizon. Since it was founded in 1981, the firm of fifteen has designed sixteen houses and twenty-two remodelings—many for the social and professional elite of Minneapolis, two corporate headquarters that have won awards, seven Minnesota public libraries, and a major retail complex. In addition, it was recently hired by the noted office furniture manufacturer, Herman Miller, Inc., to research the design of the wall in the office environment. There's no debate that M S & R is hot.

What makes such a firm go so far so fast? A fresh approach to design, a drive for success, an unusual ability to articulate architectural ideas, friends in the right places, a willingness to take risks? Probably all play their part. In addition, an architectural firm must have depth—people who can monitor projects and bring them in on time and at budget. Brilliance must be merged with dogged management.

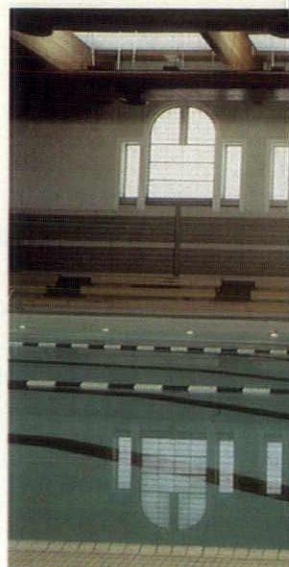
In some cases, it has not, and a handful of glowing designs is all that is left of a firm like the Design Consortium. In other cases, like that of Hammel, Green & Abrahamson, which has won awards over the past three decades, the melding of design and management skills has led to lasting stardom.

Whether M S & R will bring off that critical melding remains to be seen. Architectural stargazers stay tuned, to see if Meyer, Scherer & Rockcastle's meteoric rise gives it more permanence than Halley's comet.



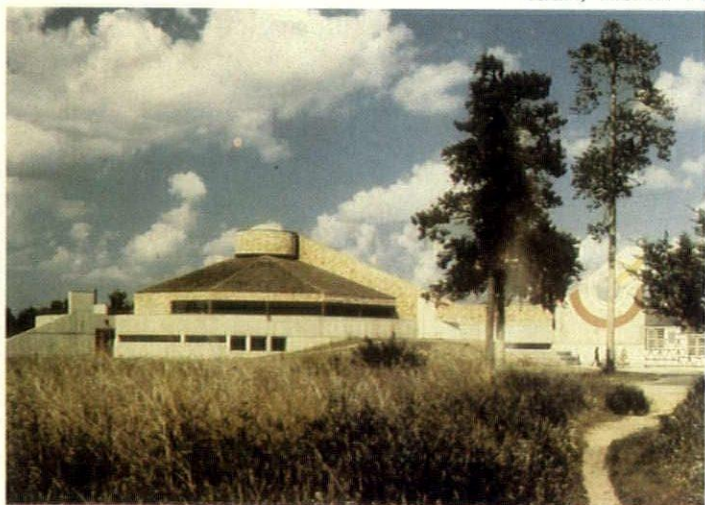
Linda Mack
Editor

1985 HONOR AWARDS



Architecture tall and egotistical may be grabbing national headlines but here in Minnesota it was architecture small and non-egotistical which won the 1985 Minnesota Society American Institute of Architects Honor Awards. Renovations, additions, and residences became the stuff of glory this year. Some award winners captured a taste of regionalism: the Wick house (opposite, bottom) in northern Minnesota, for instance, or the Pine Point Experimental School (bottom, left), which interprets the cultural traditions of the White Earth Chippewa Indians. Others reflected national trends: the high-tech design of an urban residence/workplace (opposite, top), or the Leonard Natatorium (above), with its abstracted classical vocabulary. In total, the stylistic variety was staggering. Pure Modern, Post-Modern, high-tech, native American, the images of the 1985 award winners will not

easily be repeated. The Honor Awards jury included Fred Koetter, of Koetter, Kim & Associates, a Boston architecture and urban design firm known for the Princeton University Fine Arts Building and the Codex World headquarters in Canton, Massachusetts; Peter Bohlin, FAIA, of Bohlin Powell Larkin Cywinski, a Pennsylvania architectural and planning firm which has received more than 60 awards including the AIA Honor Award; and Etienne J. Gaboury, RAIC, of Gaboury Associates Architects of Winnipeg, Canada, widely published for its religious and civic architecture.





Leonard Natatorium,
Macalester College
St. Paul, MN
(Previously published in
Sept/Oct 1984 AM)
The Leonard Parker Associates

Urban residence and workplace
Minneapolis, MN
Meyer, Scherer & Rockcastle

Blake School Addition
Minneapolis, MN
Setter, Leach & Lindstrom

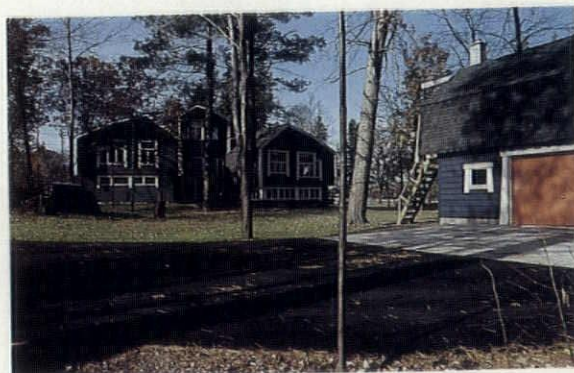
Prairie Oaks
Minneapolis, MN
Arvid Elness Architects

Willow Run Condominiums
Lake Okoboji, IA
Ralph Rapson & Associates

The Children's Museum
St. Paul, MN
Meyer, Scherer & Rockcastle
Winsor/Faricy Architects

The Wick Residence
Cohasset, MN
Damberg, Scott, Peck & Booker

Pine Point Experimental School
White Earth Chippewa
Reservation, MN
(Previously published in
Sept/Oct 1979 AM)
The Thomas Hodne Studio of
The Hodne/Stageberg Partners



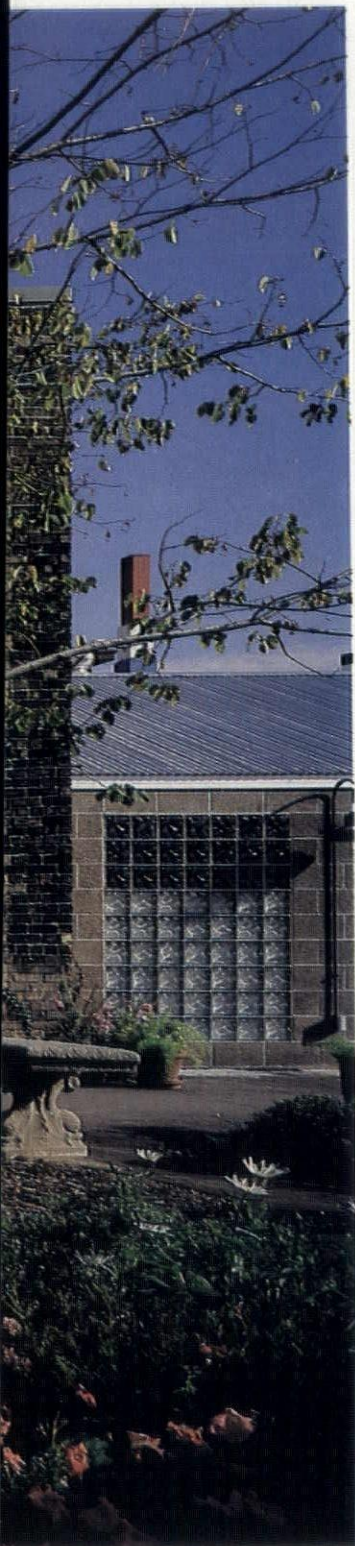
Industrial chic

Meyer, Scherer & Rockcastle piece together
an urban residence/workplace



Photos: Lea Babcock

The entry to this city residence (left) is the transition point between an old horse barn and a former electrical contractor's shop. This cross-over space is celebrated on the inside with a skylit stairwell and entrance lobby (right) furnished with an eclectic mixture of materials, furniture and art: wire mesh, pipe railings, a bent bamboo coat rack, a Provincial Empire storage chest, carpet, and a marble sculpture.



It has been said that to be truly alone one must seek out a crowd.

The clients for this urban pied-à-terre, have done just that in their search for privacy. For, rather than trekking miles out to the countryside, they have billeted down in the center of the city. After moving in and out of several residences over the years, the clients felt the need to bring together their active, yet disparate lives. This new home would bring together three distinct spaces: The wife's dance studio, an office for the husband, and their private home.

The building chosen is a most unexpected one: a small two-story industrial building near the Metrodome. Architect Tom Meyer, of Meyer, Scherer & Rockcastle, adapted a former electrical contractor's building and a stable to form an "I"-shaped plan. The first floor serves as a dance studio and office. The living spaces are upstairs.

In the spirit of the building's plain character, the architects and client agreed that they would treat the repairs and additions to the structures in an expedient, ordinary way, using common materials like concrete block, brick, and corrugated metal. Though the masonry needed some repair, for instance, instead of replacing missing or damaged bricks, the architects just patched them with mortar as the original owner, Mr. Flash (of Flash Electric) might have. "To test the appropriateness of our

choices," Meyer said. "We would ask ourselves, 'Now, what would Mr. Flash have done?' It maintained the integrity of our approach."

So, to create a private courtyard, for instance, a concrete block fence was butted, slap-dash, with the front of the building.

This carefree aesthetic was carried through in the interior, setting up a contrast between the client's more delicate and finely finished furniture and the rawer industrial materials. "The clients believed in fitting into the spirit of the neighborhood," says Meyer. "They would repeatedly say 'don't gussy it up too much!'"

The openness of the space—more industrial than residential in nature—is a direct result of this "as found" philosophy of designing. Transitions between functional spaces are treated with a studied nonchalance that corroborates the sophistication of both client and architect. Wire mesh, glass wall, pipe railings and industrial flooring are melded with custom carpet, marble sculpture, bentwood chairs and original art. It works.

It works so well the design was given an MSAIA Honor Award this year. "There is a power of restraint in the mixing of materials and the deft manipulation of parts," said the jury. "It is an extraordinary and deceptive project well done."

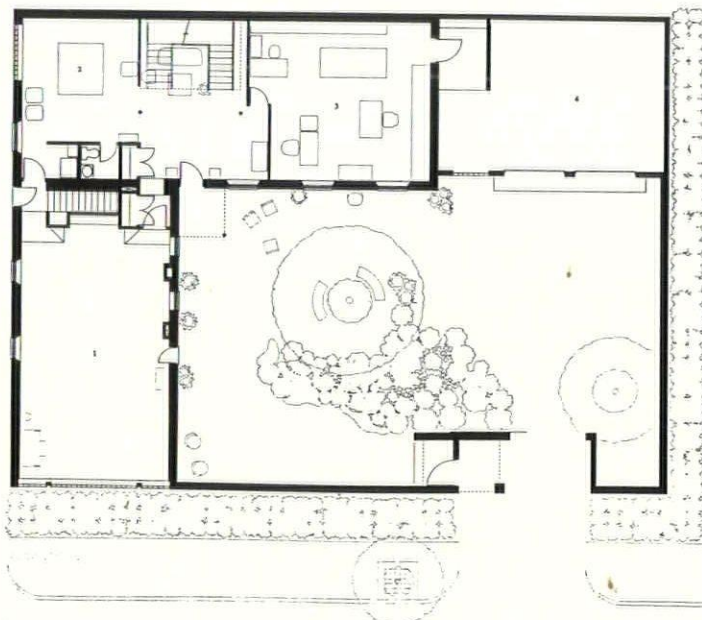
B.N.W.

Wood floors and beams as is,
added elements of industrial mien,
and a skylight to top it off

Photo: Lea Babcock



Of major concern in the design of this urban residence was the way of "putting things together." The client and architect made sure that every part, material or fastener was a part of the logic of the place. "The clients were interested in everything, down to the coat hooks and drawer pulls," says interior designer Lynn Barnhouse. This sophisticated and subtle approach is evident in the designer's use of clear and translucent glass block in the dance studio (left), standard library shelving for books in the living room (right), or Swiss designed radiators in the studio and living quarters.



The "I"-shaped plan works well to divide the functions of the home and set up a privacy from adjacent businesses. "We closed off the original entrance where the studio is now with glass block to separate the interior from the street," says project architect Barry Petit, "then added the garage and concrete block fence to complete the enclosure. The clients wanted a place that could blend into its surroundings and wouldn't be noticed by people passing on the way to the Metrodome. I think we've succeeded." Exterior landscaping was done by Herb Baldwin to give it a "factory yard" feeling.



Photo: Lea Babcock

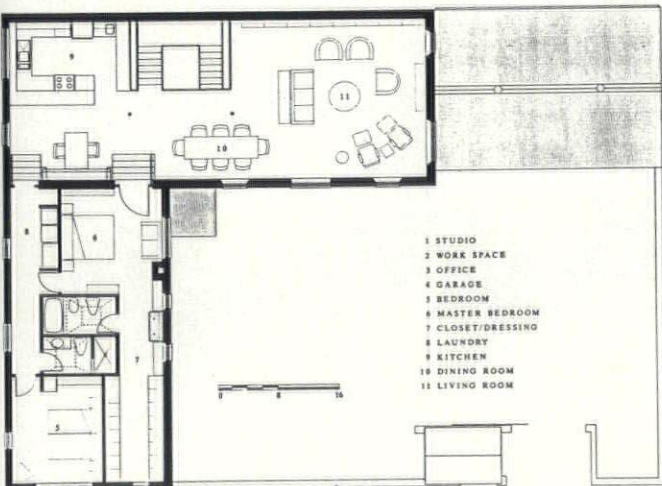


Photo: Saari and Forrai

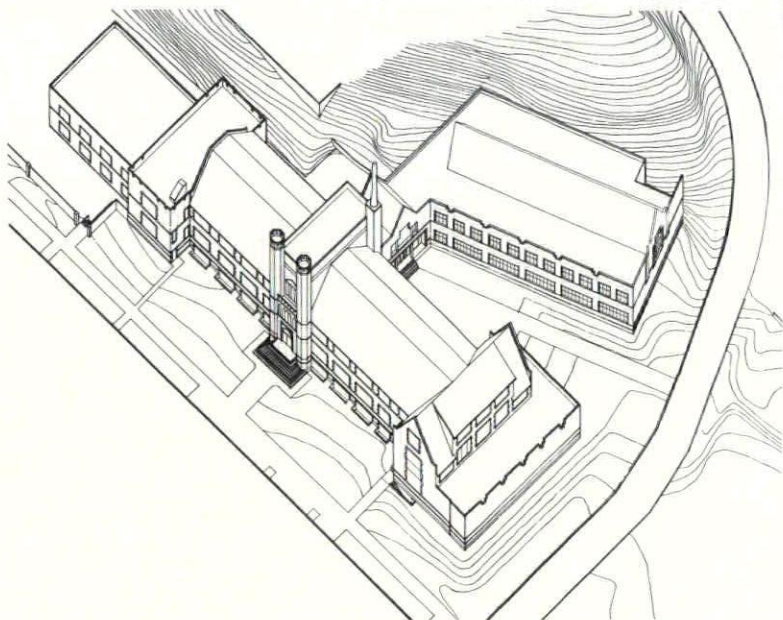
Expanding on tradition

Setter, Leach & Lindstrom wrap the Blake addition in Gothic form



Photos: Saari & Forrai

Setter, Leach & Lindstrom's addition to Blake School's Northrop campus was really two additions: an expansion of the existing gymnasium to the left of the courtyard (see photo, above, and axonometric, right), and a new classroom wing angling off the old school. The ground floor of the new wing houses science classrooms and labs, the second floor a state-of-the-art audio visual department and a library, which is under the gabled roof. At the end of the library (above), Gothic tracery lifted from the old school rests behind the modern glazing.



Though Gothic imagery comes naturally to a private school building, Gothic forms do not necessarily grow from modern educational functions. That was the dilemma Setter, Leach, & Lindstrom of Minneapolis faced when the firm designed an addition for Blake School's upper school in Minneapolis, a Collegiate Gothic classic built in 1916. The success of the design is measurable; it earned the firm a 1985 MSAIA Honor Award.

"Our strategy," says Ed Frenette, director of design for Setter, Leach, and Lindstrom, "was to have the building grow as you would expect a Gothic building to grow—at the nave, with connecting halls and wings." The central hall of the existing school (formerly the Northrop School) was thus extended and a wing angled out from it.

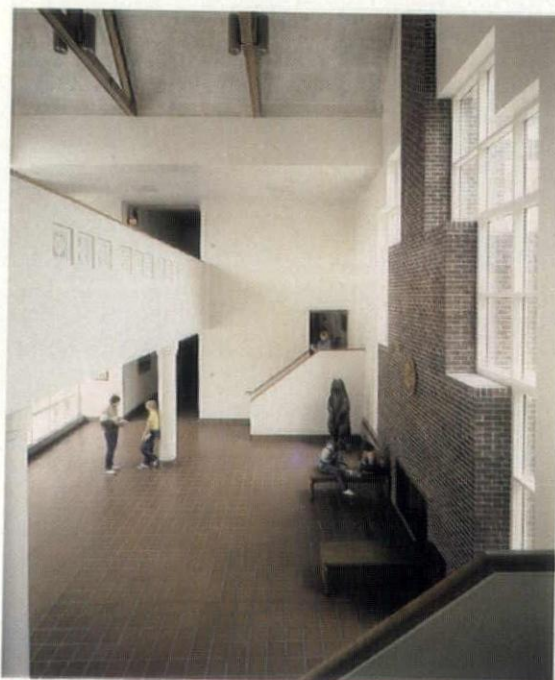
Though two symmetrical wings might have been ideal, a steep hill at the back of the site eliminated that solution. "The angled wing was a response to the hill," says Frenette. "And also opened the courtyard to the sun," notes John Barbour, project architect and designer.

Sympathetic as this Gothic plan is to the original school, the addition does not merely mimic history. The facade's roof line, matching brick, and stone coursings tie it firmly to its mother building, but a glass curtain wall at the juncture of old and new honestly expresses the modern vintage of the addition. And the window glazings are larger versions of the traditional small panes. "It's as if we slid a modern building inside an older one," says Frenette.

The classroom arrangement, also, does not harken to the creaky past. The science area on the ground floor of the addition, in fact, has become known as a model for other private schools. Small science classrooms for instruction share a fully equipped laboratory.

Setter, Leach, and Lindstrom also brought to bear its historic engineering prowess when it moved a loadbearing wall to extend the existing gymnasium fifteen feet. "That was really the most ingenious part of the project," says John Litchy, project manager.

"What we found attractive," said the Honor Awards jury in its evaluation, "was the way the addition carried the vocabulary of the existing building. It is a very sensitive effort." *L.M.*



Close-up and inside, the addition to Blake School looks more modern than it does at a distance. The two-story link which extends from the old central hall (left) is painted white, in contrast to the dark wood of the old hall. The brick facade of the link, which also serves as a secondary entry (above), is cut away where it joins the old building and is filled with glass.

Familiarity breeds content

Arvid Elness Architects applies old-fashioned values to neighborhood housing



Photos: Franz Hall

Affordable housing in a close-to-downtown neighborhood rarely looks as substantial as Prairie Oaks does. For \$41,000 per unit, Arvid Elness Architects created 893-square-foot townhouses that group in fourplexes to make a traditional residential street. Porches, softly painted wood siding, and green lawns and hedges complete the all-American picture.

With a minimal budget and total familiar residential forms, Arvid Elness Architects has "captured the concept of the basic home," as Elness says, for affordable neighborhood housing.

The architects designed Prairie Oaks, a sixteen-unit townhouse project, for the Powderhorn Residents' Group, a nonprofit developer committed to offering affordable housing to residents of the south Minneapolis neighborhood. Prairie Oaks does just that. Its design also earned Arvid Elness Architects a 1988 MSAIA Honor Award.

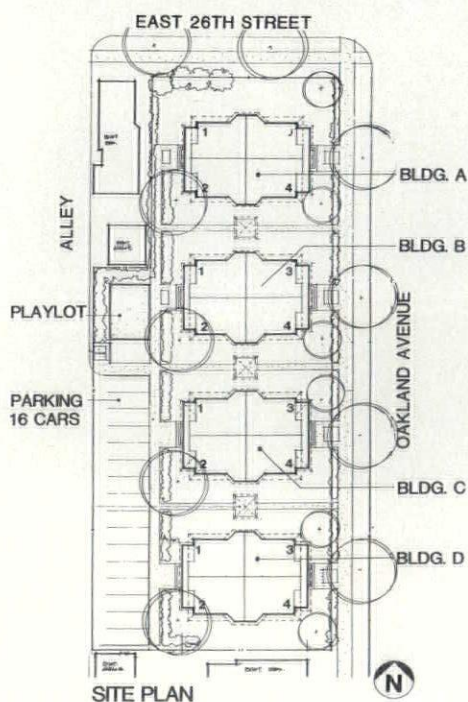
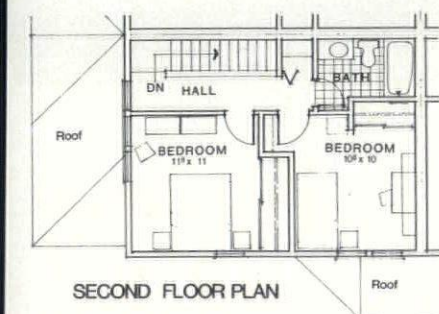
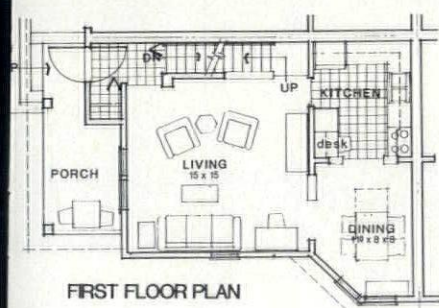
The Minneapolis architectural firm had earlier rehabilitated several houses on the same block where the Powderhorn Residents' Group owned a corner site. "They were fine old houses which had been ravaged by time," says John Brakke, project designer. "In their rehabilitation, I think we absorbed a subliminal understanding of their qualities."

The architects came to the task of designing new townhouses, then, with a commitment to the neighborhood context. The Powderhorn group started with the idea of strip rowhouses, with front and back entries at grade for each one.

"But we couldn't achieve the density they wanted—at least 21 townhouses of two bedrooms each—without stacking the units," says Brakke. "The city lowered the density to sixteen units, but we still couldn't fit them all at grade. The lots were deep enough, however, so we flipped to the fourplex configuration."

In this configuration, four units are grouped, two on the front, two on the back, to make what looks like an old-fashioned house. "The neighborhood context is two-and-a-half-story, even three-story boxes sitting on their own sites," notes Laverne Hanson, project manager. "With the small square footage for each unit, the total size approximates that of the nearby houses." And with what Brakke calls "common garden variety materials" and frankly derivative details, these townhouse units have taken on the friendly, familiar look of grandma's house.

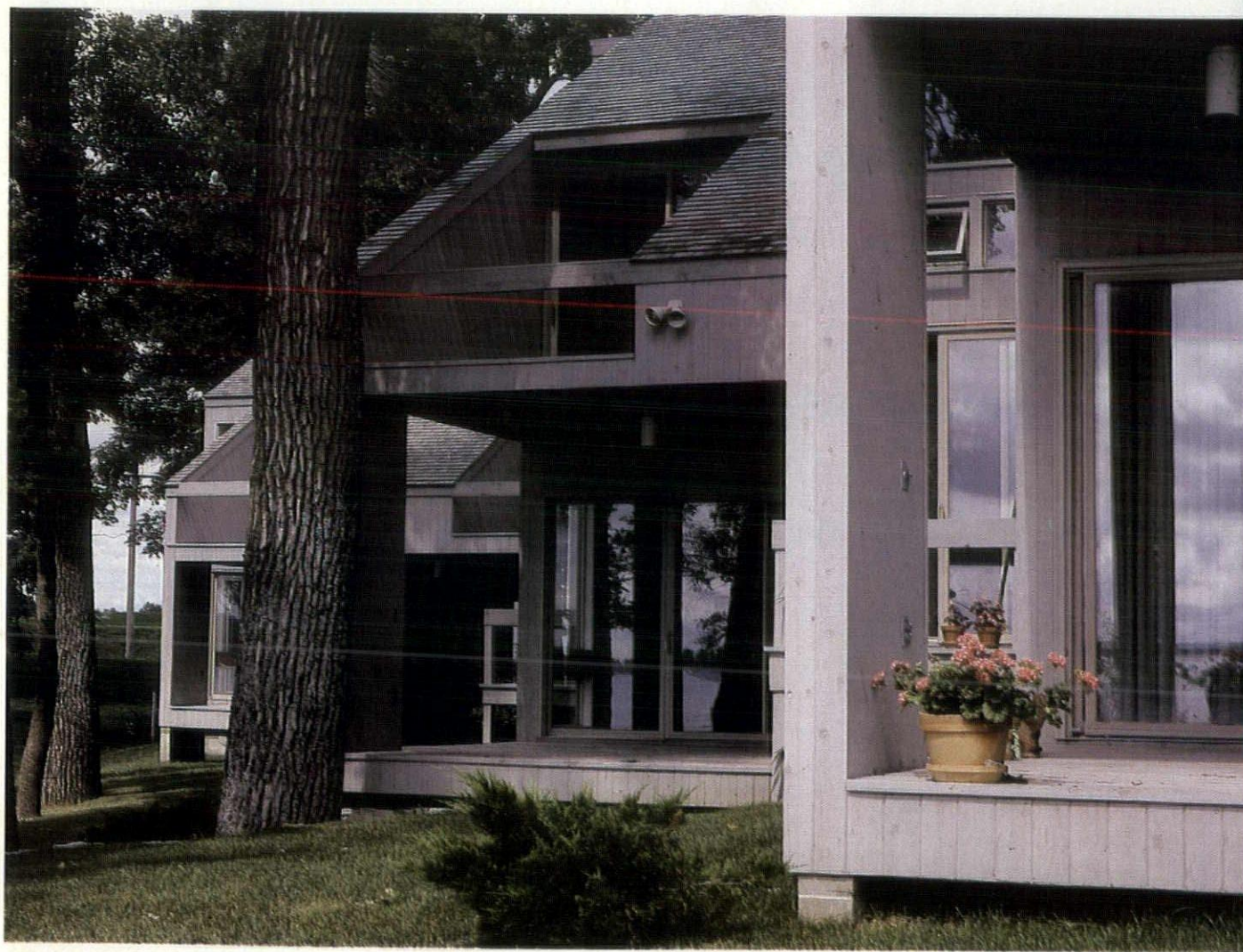
"This project recreates the American convention of the relationship of houses to the street," said the Honor Awards jury in its evaluation. "It is handled directly, without mannerism." *L.M.*



From the front porch with its lattice and balustrade to the overhang roof and side bays (above), the Prairie Oaks fourplexes trade on familiar forms. The bay, which looks full on the exterior, is actually two half-bays combined. "We needed the space in the dining room," says Brakke, "and fortunately, it worked on the outside" (see first floor plan, left). The fourplex arrangement (visible on site plan, left) has another major advantage over side-to-side townhouses—each room receives light and ventilation from two sides. On the second floor, two of the small windows open onto a bedroom, the third lights a stairwell.

Returning to Modern pleasures

Ralph Rapson Associates
make a statement
of simplicity



From the silver gray cedar siding laid vertically and diagonally to the composition of the shed roofs, the Willow Run Condominiums in Lake Okoboji, Iowa show the strength of the now old-fashioned Modernist approach. Simple, restrained, responsive to site and to plan, the design achieves its aim without trying to do too much.

On the shores of Lake Okoboji in northern Iowa, a complex of shed roofs, gray siding and sleek lines stands out amidst the clutter of older lake homes and cabins.

Willow Run Condominiums, designed by Ralph Rapson & Associates of Minneapolis, makes no pretense of contextualism. It is unabashedly a design in the Modernist tradition. And like the best of that tradition, it fits into its surroundings on its own terms.

Strong in its composition, its use of materials, and its relationship to the site, Willow Run earned a 1985 MSAIA Honor Award.

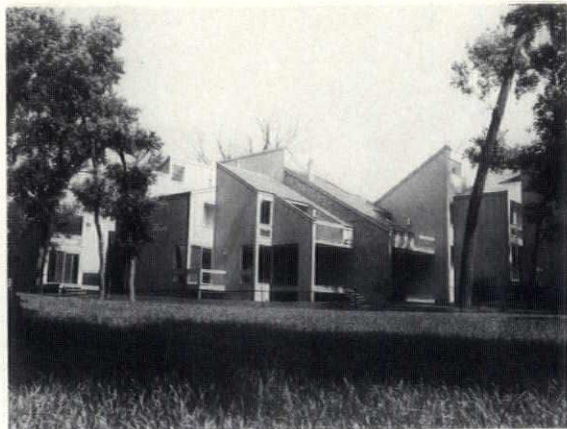
Rapson designed the condominiums for Fritz Rosendahl, an owner of a savings and loan bank in nearby Estherville, Iowa that Rapson had also designed. The piece of land Rosendahl owned on Lake Okoboji, a popular Iowa summer resort and retirement area, was "a crazy site," according to Rapson. With only 100 feet of lake frontage to start with, minus twenty feet for setbacks, a scant sixteen feet was available for each of the five year-round residences. "Fortunately, the shoreline curved," says Rapson, "and by staggering the condominiums diagonally they all fit."

The staggered site plan solved the other major challenge of this project, as well, which was how to make lakefront decks as private as possible. Brick party walls and attention to the arrangement of rooms further assured privacy.

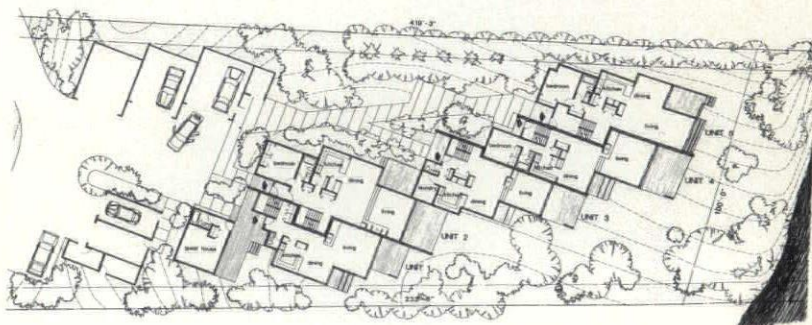
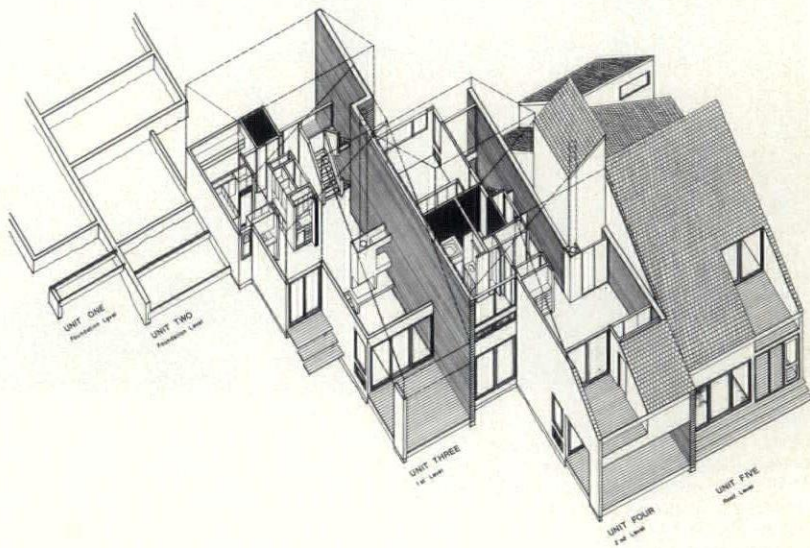
Though Willow Run clearly has an identity as a coherently designed complex, each residence is individual. "The roofs are all shed roofs," says Rapson, "but they flutter, as it were, at right angles to the lake or to the party walls."

The roof orientation leads, in turn, to a distinct arrangement of rooms below. All have kitchen, dining and living room on the first floor, and two bedrooms on the second floor, but not in precisely the same arrangement. Some also have a downstairs bedroom, some an upstairs study or third floor loft. In addition, the location of the entry and stairs varies.

"This project has an appropriateness to the locale," said the Honor Awards jury. "It uses the straightforward vocabulary of housing to achieve a sense of composition. In its strong use of materials, its siting on the water, there is no pretense. It is very competent." *L.M.*

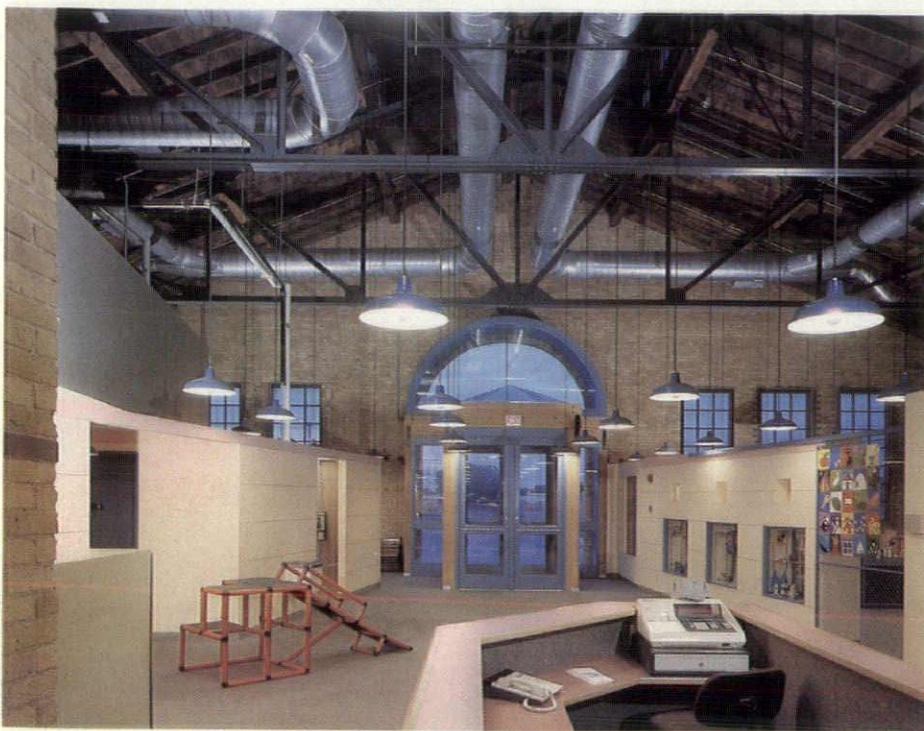


The shed roofs and cedar siding which give Willow Run its exterior image (left) are cut away to create interesting openings and places inside (axonomic, below). While each residence has the same components—living room, dining room, kitchen, two-to-three bedrooms, they have neither a stamped-out or computer-generated sameness to them (bottom). Each plan is molded to fit its place and its shape. Note the separate guest bedroom attached to unit one, which can alternatively become a caretaker's residence.



Founded on play

Meyer, Scherer & Rockcastle
and Winsor/Faricy rev up
the Children's Museum



Photos: Burt Levy

The intervention of new with old works well in the new Children's Museum (above). The awards jury found the juxtaposition of newer materials, such as mechanical ductwork, lighting, and low, painted partitions, to be compatible in a subtle way that allows both old and new to exist together.

Every aspect of the new Children's Museum located in St. Paul's Bandar Square complex is designed to intrigue children. "The minute you enter, you know it's a special place," says interior designer Lynn Barnhouse of Meyer, Scherer & Rockcastle, designers of the new museum and one of this year's MSAIA Honor Award winners.

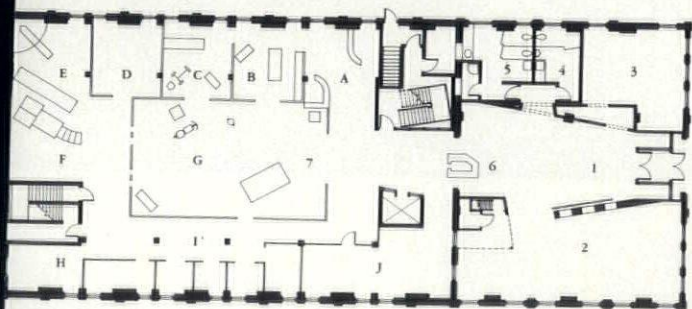
The museum occupies a brick blacksmith shop built in 1885 that had been used for nearly a century by Burlington Northern Railroad for the fabrication and reconditioning of worn-out ones. Winsor/Faricy Architects, Inc. of St. Paul, who shared the award with MS & R, renovated the structure. "We sandblasted the brick on the interior and acid-cleaned the exterior to retain a historic patina," said Jim Cox of Winsor/Faricy. "We also put insulation in the roof and filled all exterior openings with triple-glazed windows."

For the design of the museum, with its participatory philosophy, Garth Rockcastle, principal-in-charge of MS & R, made the architecture a hands-on experience as well. "We wanted the building itself and all of the components that go into it to become the exhibit," said Rockcastle. "It is a kind of 'building as exhibit' metaphor."

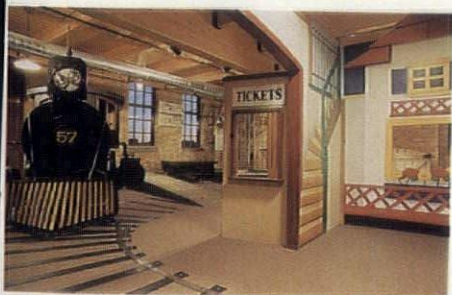
Thus, the interior of the voluminous industrial space is a child-sized townscape. When children arrive they brush against storefronts of a post office, dentist office and TV station. The exhibits are behind these facades. Main Street includes a bus, a fire hydrant, a motorcycle and a mailbox. Beyond a large archway stands a steam engine on a track and a gantry crane. In addition to these exhibits, the museum also houses a new exhibition construction workshop, a children's technology/computer area and a classroom/performance area for children-oriented entertainment.

"Of the several renovations we saw," said the Honor Awards jury, "this one had an appropriateness to the intervention, both in image and materials. It's possible to get a sense of the building before it was remodeled. You can read new and old simultaneously."


B.N.W.



The exterior of the museum, an 1885 train shed (above), was restored to original condition and discreetly fitted inside. The plan (left) leaves the structure virtually intact with circulation kept to a central "Main Street" (below) and exhibits to the perimeter. Fitting all the functions the museum wanted into an area of 9,255 square feet was the major problem. By pulling the new basement walls in from the building's exterior foundation the architects managed to wedge in a basement workshop and storage area, and two more floors under the original wood trusses. This technique allowed the architects to rest a tree-like superstructure on the new basement walls to support the second and third levels without unduly stressing the older structure. The third level actually sits among the trusses of the roof.



woodland fantasy

 Damberg, Scott, Peck & Booker fashion a fairytale house



From inside the foyer tower (above), Mr. Wick's workshop presents itself as an off-spring of the house/studio. It sports a window pattern related to but not a copy of that of the house, a chimney, and a wood stair leading to a door with orange painted wood (a feature also found on the house). The pine trim overhanging window frames and roof gives the house a storybook quality, as does its unusual form (right). But, despite the fairytale look, form follows function: The client's studio is in the left wing, the living space in the right one, and they are both linked and entered by the foyer tower. In the peak of the tower is Faith's office.



Photo: Pieter Kreze

When Melvin and Faith Wick decided to build a new house near Grand Rapids, Minnesota, they wanted a studio for Faith, who is a nationally known doll designer, as well as a place to live. And they knew they wanted a certain Scandinavian look.

Though they couldn't say exactly what that look was, they recognized it immediately in the first set of drawings architects Damberg, Peck, Scott and Hooker showed them. John Damberg was the principal-in-charge. Designer David Salmela of the firm's Virginia, Minnesota office analyzed vernacular Scandinavian design and came up with what he calls a Finnish folk house. Personal, quaint, and regional, the Wick house won a 1985 MSAIA Honor Award.

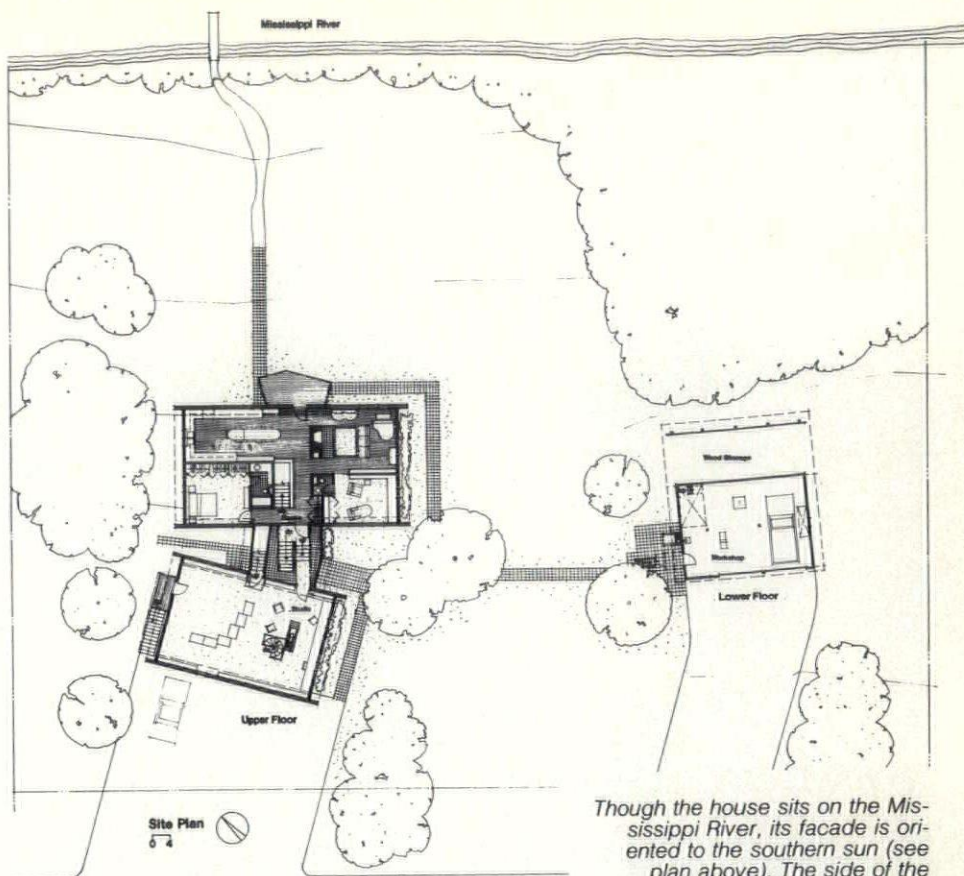
"I distorted the usually symmetrical gambrel roof," says Salmela, "to be asymmetrical." These barn-like roofs top two barn-like wings which house the two distinct functions—living space and studio. The wings lean toward a tall foyer tower reminiscent of a Finnish lighthouse tower.

Set in a woods along the Mississippi River in northern Minnesota, this house makes as surprising an impression as the gingerbread house in Hansel and Gretel. The quaint roof forms, the unusual use of color—wings stained postal blue, the stair tower a deep green—and odd-shaped windows make the Wick house absolutely distinctive.

The playful windows are central to pulling the whole piece off. "Most designers would have put muntins everywhere to get a 'Scandinavian' look," says Salmela. "Instead, we used large glass with a heavy pine trim tacked around the window. It gives it a traditional feel without being imitative." The foyer tower, in contrast, has paned windows, "a more delicate solution," Salmela says, "to indicate it is a passage."

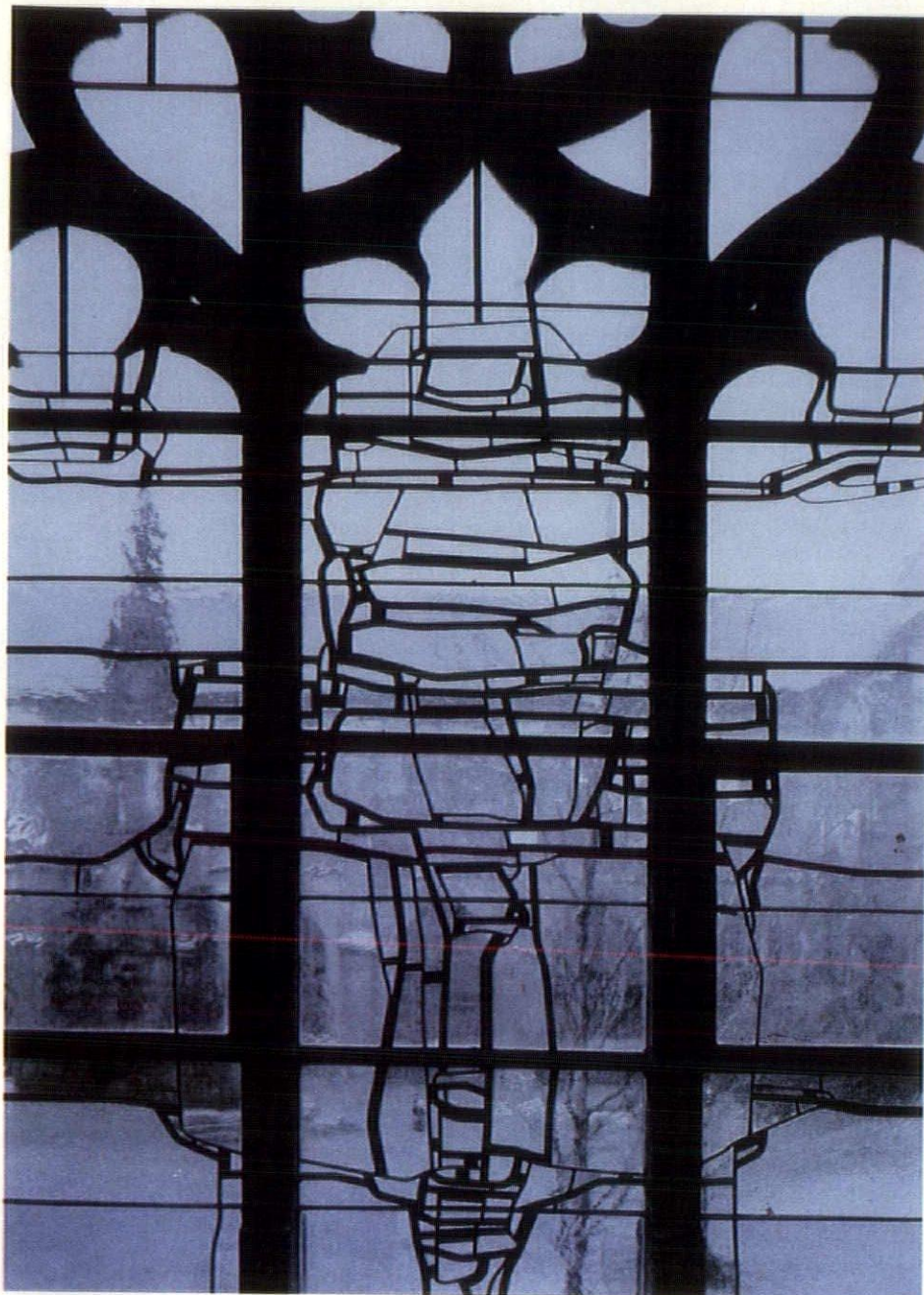
Such attention to detail caught the eye of the Honor Awards jury. "This house is a rather fresh and special building that clearly refers back to Northern European antecedents. The detailing of window surrounds, the roof, the selection of materials inside and out had great congruity with the architectural image. One imagines the possibility of architecture varying a bit from place to place. This building has that regional quality."

L.M.



Though the house sits on the Mississippi River, its facade is oriented to the southern sun (see plan above). The side of the house containing the living room and kitchen takes advantage of the river view, with a balcony between them for summer sitting. The master bedroom and a cozy den are also on the main floor. The kitchen and living room visible beyond (below) are open but for the white stucco fireplace. Wood window trim, wood floor, and bleached pine ceilings that slope asymmetrically convey a strong vernacular feel on the inside. Furniture was selected by interior designer Roger Hill.





By Travis Thompson

When the American poet Wallace Stevens wrote, "Light is the lion that comes down to drink," he captured light's role in architecture. Light flowing through openings in walls establishes the mood of interior spaces, just as patterns of light and shadow define the texture of an exterior wall.

A painted-over pane of glass in a wall can be an extension of the building's skin itself. Or, when the glass is retracted, it can serve as an opening for ventilation or illumination. But since the 8th or 9th century an opening in a wall has been considerably more than a source of light and air. It has resolved the dialectic between exterior and interior spaces; it has brought the outside in.

In a sense, stained glass antedates television in relating simple stories to people in a visual form. Like modern television, the brilliant colors and familiar figures of ecclesiastical stained glass grabbed the parishioners' attention and demanded that they watch the whole show.

Until the late 19th century, stained glass served religious purposes almost exclusively. Church windows educated by telling biblical stories, inspired by their sheer magnificence, and engendered serenity by wrapping the congregation in reposeful color.

Since then, stained glass has been used to narrate stories, editorialize, and increasingly, to sell commercial products.

In the late 19th century, Louis Comfort Tiffany and his followers introduced stained glass on a grand scale into the secular world, and by World War I, colored leaded glass decorated numerous private residences and public buildings in the United States. But Tiffany and his colleagues were, at heart, painters and craftsmen, not architectural artists. The dense faience glass, which was Tiffany's trademark, indeed, further darkened interiors already obscured by small, deep set windows and heavily stained hardwood.

Up through World War I, then, stained glass played no more than a

A Rhapsody of Light

The resonating tones of stained glass in tune with architecture

decorative or religious role in residential and public spaces. It was an ancillary building material. All that changed in 1919 when Mies van der Rohe's glass-and-steel office building rose on the Friedrichstrasse in Berlin. With Mies, Walter Gropius and Le Corbusier, suddenly glass became an integral part of the building construction. Buildings were no longer walls with windows. Windows *were* the walls.

The influence of the Bauhaus intersected with the De Stijl movement in the work of artists such as Josef Albers and Miró, who experimented with both stained glass and glass panel constructions. But the most important figure for modern stained glass became Johan Thorn Prikker, a Dutchman who lived most of his life in Germany.

In 1921 Thorn Prikker argued that stained glass should be devoid of figurative content and should be integrally related to its setting. Stained glass and modern architecture met head to head.

The new generation of German glass artists took Thorn Prikker's philosophy one step further, training their students to think architecturally. The unique working relationship in Germany between the stained glass artist and the highly trained artist-craftsman operating the fabrication studios helped foster the extraordinary tradition of modern German glass. Both artists and craftsmen received formal training in architecture.

Among the generation of stained glass artists emerging in the past 30 years, Georg Meistermann, Johannes Schreiter, Wilhelm Buschulte and Ludwig Schaffrath stand out. These modern German artists have exerted a profound influence on American stained glass designers, including those here in the Midwest.

Although few Midwestern designers have had an opportunity to design windows on the scale of these great German works, they have imbibed from these masters an understanding of the potential of glass. For the most part, these designers eschew geometry, opting instead for asymmetry, organic forms, and the creation of arresting spatial imbal-

ances. While color plays a strong role, lead lines and texture of the glass are equally important. Ludwig Schaffrath, for instance, who is the unquestioned master at capturing the visual cadence of a building, often uses only colorless glass varying in texture and value, as in the remarkable cloister windows of the Aachen Cathedral (pictured opposite).

The windows of the new German school and their American progeny are designed to reinforce the architecture of a building and to establish the mood of an interior space. As light passes through differing stained glass panels to play on familiar interior surfaces, it can create a space that is meditative, inspiring or stimulating. Using stained glass, according to Johannes Schreiter, and so "abandoning the objectivity of daylight, an atmosphere of light remains which...alters the color and essential nature of the objects within...Thus, the visitor...moves in a new sphere of mental associations and relationships with his surroundings."

Whether a stained glass window is screening light or filtering light, it is manipulating light for architectural purposes. If "the sky is the daily bread of the eyes," as Ralph Waldo Emerson wrote in his journal, then stained glass can nurture our environments. If glass has become part of the building skin—and it has—then stained glass has become part of that skin as well.

Stained glass can no longer be thought of as exclusive to ecclesiastical architecture or as a disconnected, decorative afterthought. Stained glass can be as fundamental to a modern building as the glass itself. To understand that point is to appreciate more fully the role of light in architecture.

Travis Thompson, a professor of psychology at the University of Minnesota, is a designer of stained glass at Monarch Studios in St. Paul. He co-coordinated the recent conference at the University of Minnesota, "Light and Glass in Architecture," and has researched and written on the behavioral effects of architecture.

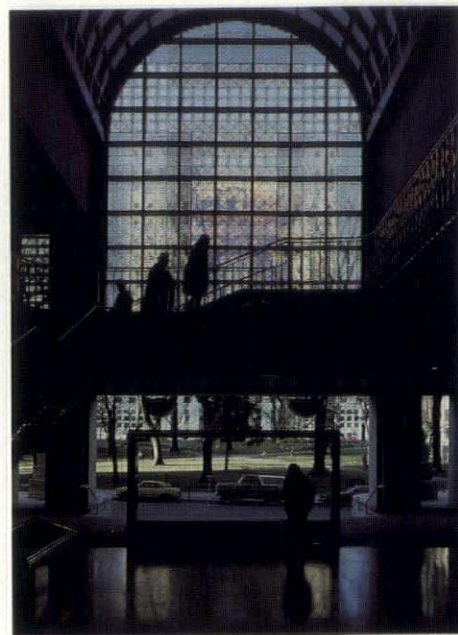
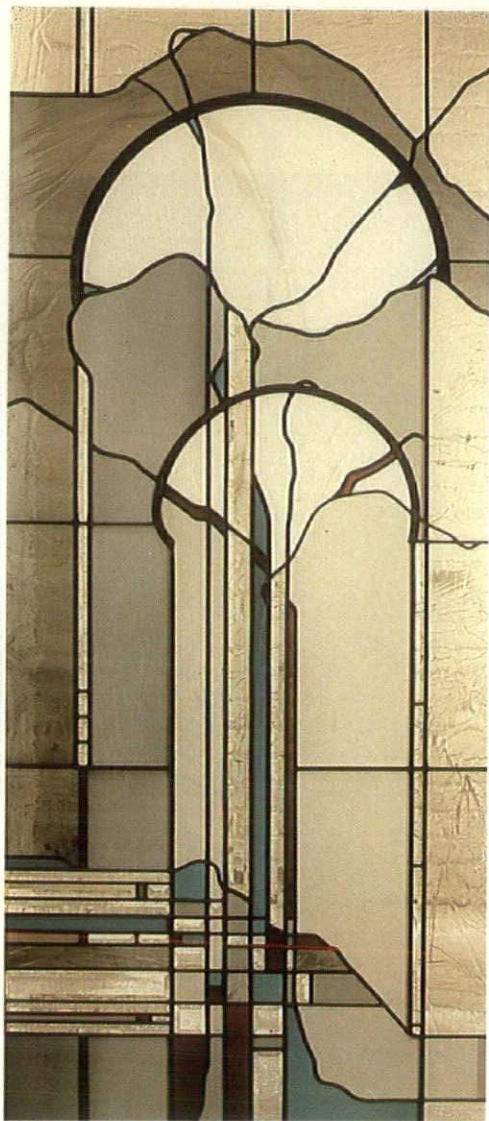
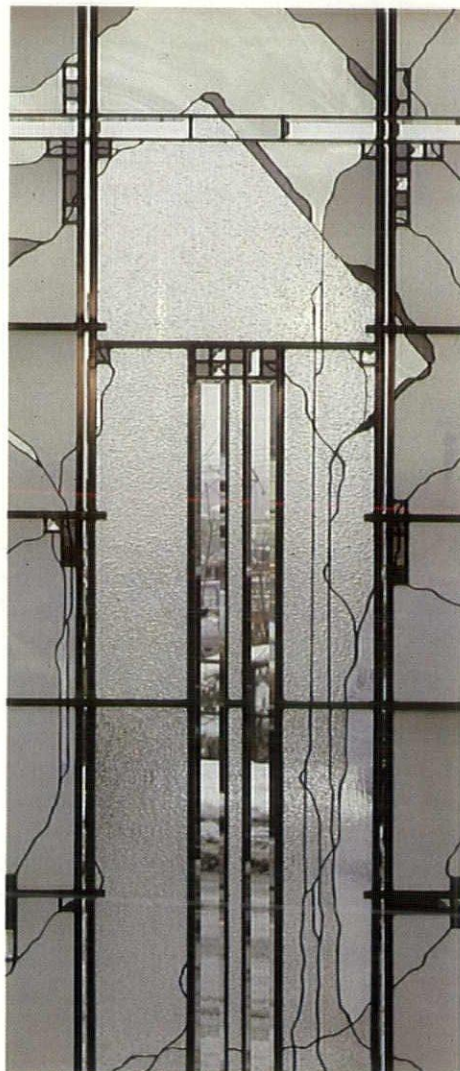


Photo: Timothy Hursley

Stained glass resonates with its architectural setting in the internationally renowned work of designers Ludwig Schaffrath and Ed Carpenter. In Schaffrath's acclaimed cloister windows in the Aachen Cathedral in Aachen, West Germany (opposite), the composition of colorless glass and lead seems to grow from the window frame itself. Ed Carpenter's window in the Portland, Oregon Justice Center (above) takes the architectural and symbolic themes of the building and turns them into a glowing focus, both inside and out.



Local designers, too, improvise on architectural themes



In two designs for glass doors, designer Michael Pilla of Monarch Studios in St. Paul brings architectural sensitivity to bear. The window above takes the traditional Romanesque arch as the structural element, with organic shapes breaking through the background grid. The door at right also combines organic and inorganic forms but here for a house of modern design. The sloping shape reflects the slope of the roof and the narrow slit the shape of a light well. In this design, Pilla used copper rather than lead channels and a variety of textured and clear glass.



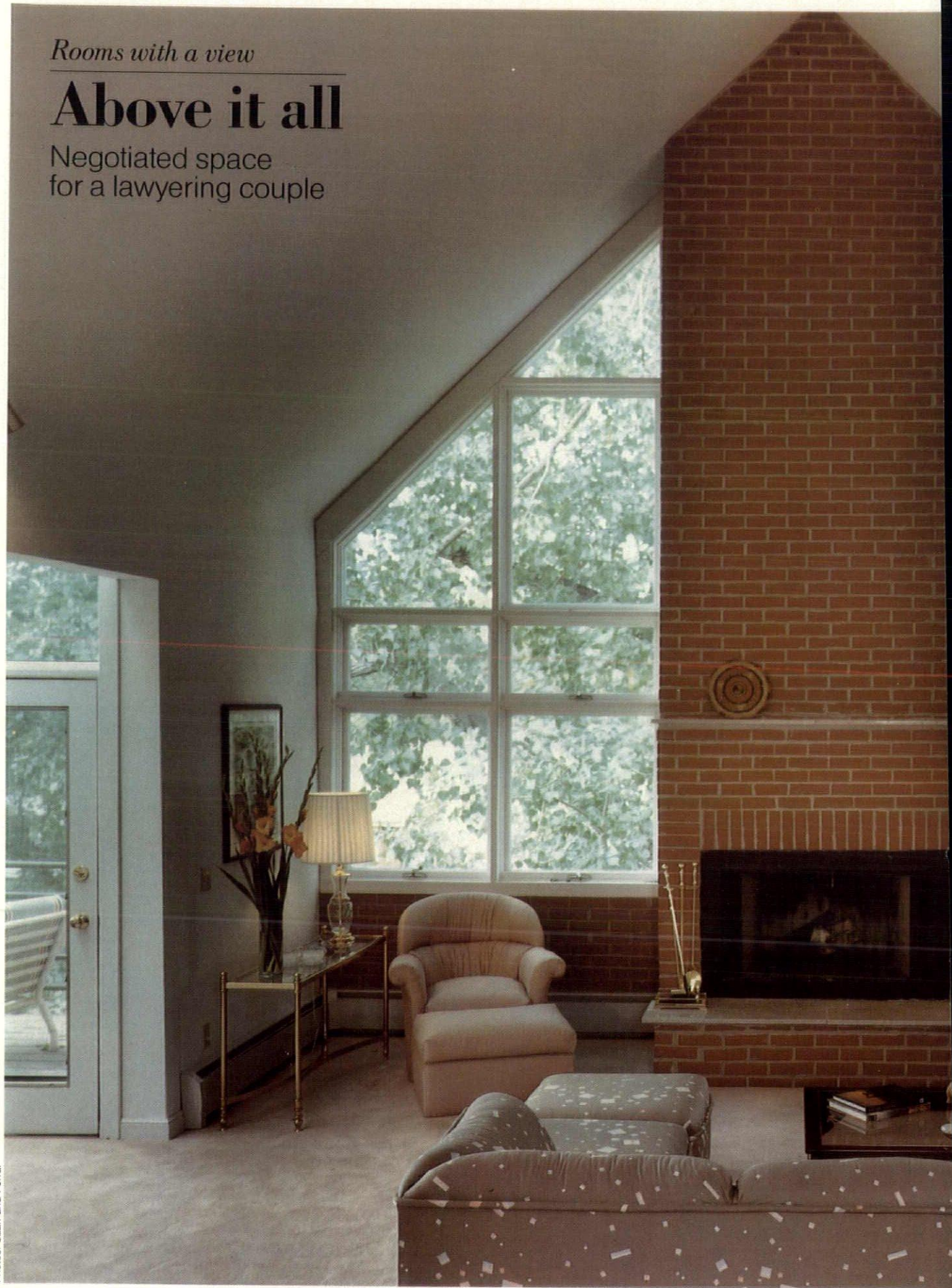
When Michaela Mahady, co-founder of the Pegasus Studio in Minneapolis, designed the window above for a stairway landing in a suburban residence, she wanted it to express the natural setting of the house as well as the architectural setting of the window. The sloping lines of blue, for instance, repeat the slope of the site, a steep hill on a lake. Travis Thompson, of Monarch Studios, looked to interior features of the house for which he designed the window on the left. Brick-like forms in an angled pattern interpret in glass the window's setting, a brick alcove with an angled roof.



Rooms with a view

Above it all

Negotiated space
for a lawyering couple



Photos: Saari and Forrai



Living above the treetops has always been a choice of lifestyle as much as of location. Such is the case in spades with the Michales-Doyle residence, a rooftop addition to a Victorian mansion for a couple who practice law together.

Stephen Doyle and Marilyn Michales bought the rundown house in Minneapolis' Kenwood neighborhood to turn into offices. Chopped up into rooms for a nursing home and bastardized with a 1950s addition at the rear, the house originally built for a brick merchant in 1894 had become a neighborhood eyesore.

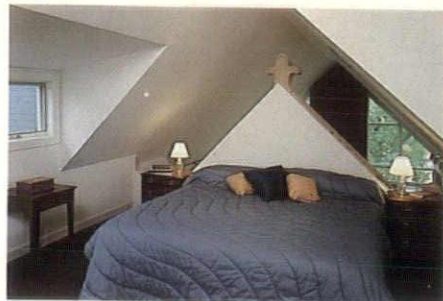
In one of his first projects on his own, Tom Meyer, now with Meyer, Scherer & Rockcastle of Minneapolis, was hired to remodel the lower two floors for rentable office space, and the former attic for the Doyle-Michales law firm.

Early on in the remodeling project, the idea of living above the flat-roofed addition at the rear of the house cropped up. For this couple who work long hours, and want to lock up and leave when they travel, the notion of living next door to their offices and above the street became irresistible. Built bit by bit, just like the old house and its addition, the Doyle-Michales residence now perches behind the attic of the old mansion, a tree-top home base for a couple on the move.

The architectural question was how to jerrymander living space on top of the '50s addition and next to the Victorian turrets. "It was definitely an outside-in design," says Meyer. "Somehow we had to deal with the mistake of the '50s building at the back of the house and bring it into the composition."

With red brick to match the old, Meyer took an ad hoc approach to architectural composition: Brick here, glass there, a dormer to bridge the gap between old and new, and a chimney at the back for a needed vertical element.

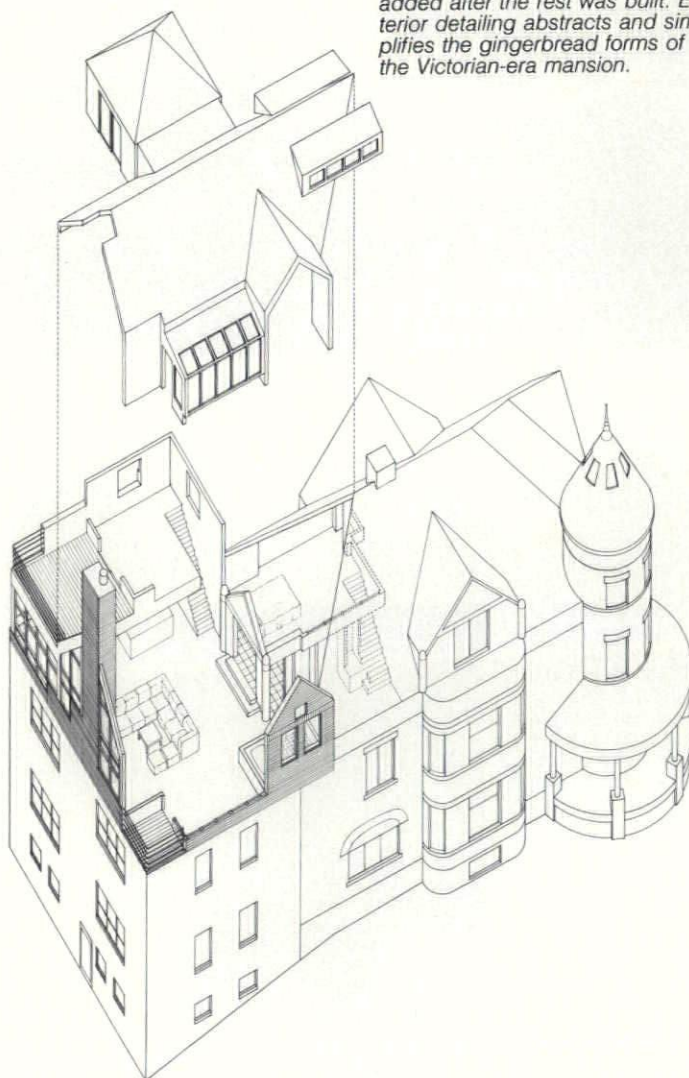
Carved out and added on,
this residence encloses
a mansion gable



For Michales and Doyle, cooking dinner is part of entertaining. With the kitchen and dining room set apart from the living room only by their furnishings (left), host and hostess can cook without missing conversation. But with this arrangement, it is essential to design something that doesn't look like a kitchen. The custom-made cabinets by cabinetmaker Tim McClellan conceal every bit of kitchenness, even the microwave oven, which is hidden behind a specially designed roll-top door. And for marriage partners who work together, private retreats are a necessity. The small den above the kitchen (visible left) serves this purpose and opens onto one of two rooftop porches (photo, opposite right). The bedroom (above), which doesn't need to be acoustically separate in a house without children, is tucked ingeniously behind the mansion's Victorian roof gable, now both wall and headboard. "We wanted to provide openness but also privacy," says Meyer.



The roof gable of the old mansion now frames the entry to the Michales-Doyle residence from their law offices next door (left). The pieces of this rooftop expansion fit on top of the '50s addition and behind the attic of the old house like a three-dimensional puzzle (see drawing below). The main living space is on the first residential level, with a bathroom and closet/passageway in the new dormer. From there, stairs lead up to the upper-level bedroom. On the north side of the living space is another upper-level space, a sitting room/den that was actually added after the rest was built. Exterior detailing abstracts and simplifies the gingerbread forms of the Victorian-era mansion.



from the street, the addition looks what is—an '80s addition to a '50s addition to a Victorian mansion (see photo, previous page).

But inside those rather unprepossessing glass and brick walls rises a breathtaking space (pictured previous page) which speaks clearly of the lifestyle of a professional couple in the 1980s.

The residence is as compact and carefree as a condominium. Living room, kitchen, dining area, den, bath and bedroom all fit within 1,750 square feet.

But this space has what few condominiums can boast of—flowing spaciousness. The doors open from the law offices onto a platform entry overlooking a soaring glass-lined space. All is visible: the gabled roof of the old house, incorporated as a wall; the dining area and kitchen completely open to the living space; the loft-like den; and straight ahead, the focus of the space—a brick fireplace surrounded by a wall of windows.

"We can work and come home for a salad, instead of eating out," says Doyle of their living arrangement. "We can pack up and go to West Africa to collect art. This place fits our style."

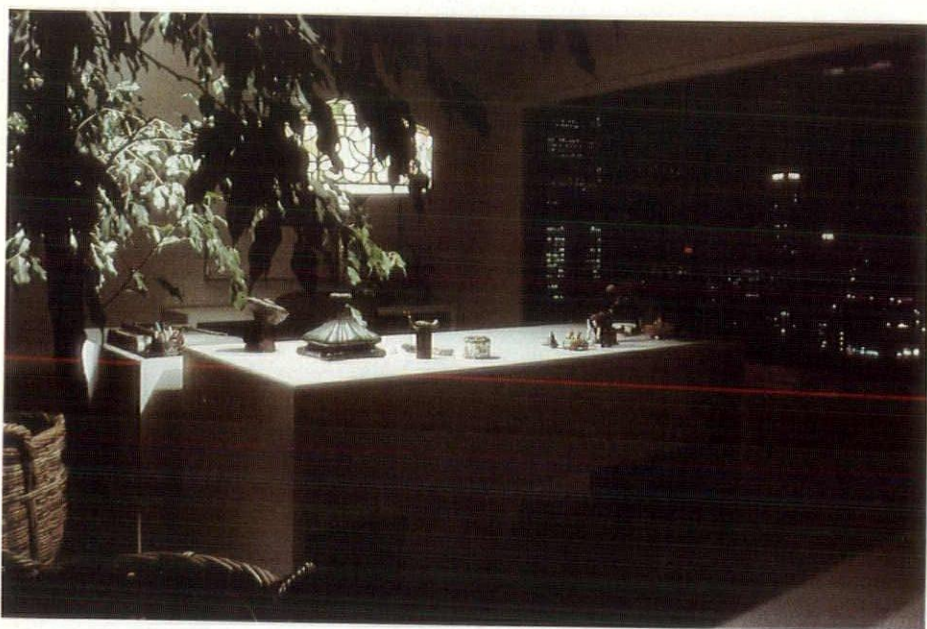
The Michales-Doyle residence will probably never win prizes for the delicacy of its exterior form, but it skillfully manipulates volumes to create a most compelling—and functional—living space.

L.M.

Rooms with a view

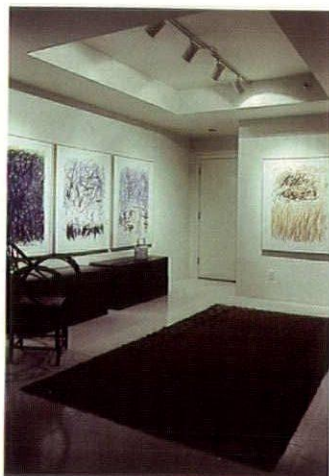
Island of tranquility

A city couple's artistic retreat



Photos: James Penuel

The views from the work area (above) of this downtown highrise apartment can be striking at night. Lighting plays an important role in creating just the right mood. Tom Gunkleman designed around the client's extensive art collection which includes original art, Japanese *tonsu* chests and several oriental throw rugs (right). The clients like to change and rotate the art like an art gallery to avoid becoming inured with any one piece. For such reasons lighting had to be flexible and inconspicuous.



There is a view overlooking downtown Minneapolis, right on Lorin Greenway, where the city's grid and structure become evident. A view high enough up that all the hustle and bustle of the street drops away and becomes a silent pictogram of an ordered city life.

The residents of this condominium apartment, a middle-aged couple who lead active lives, are avid art lovers with a substantial collection of original prints and paintings by several of the world's leading artists. The residents are also faithful practitioners of Tai Chi, the martial art that develops self-control and puts order in one's life.

Ordered lives with an ordered environment. To design a living space for such self-assured clients could be frustrating for the average interior designer. But Thomas R. Gunkleman of Gunkleman's, Inc. rose above the challenge and produced a truly elegant residence.

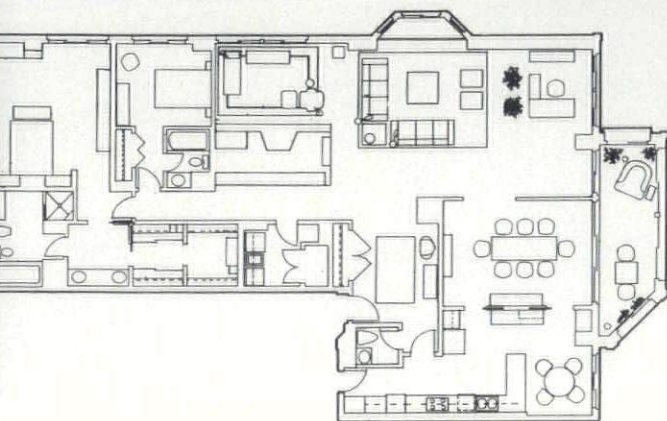
Gunkelman has quite simply repeated the relationships of living room, lounge and workspace from the couple's former Lake Minnetonka home, thus recreating a large casual space that flows from one end to another. It is an ideal space for the daily practice of Tai Chi. All other rooms are strung off of this central one.

Since art is the focus of each room, lighting became a crucial factor. Gunkleman treated the spaces in gallery manner, placing recessed light tracks and low voltage spots around the rooms in strategic places. "The low-voltage lights are wonderful," say the clients. "They present the art in the best way."

As with most galleries, the space itself becomes a neutral backdrop to offset the art. Here, Gunkleman has painted the walls, ceiling and the floor a flat white. The idea of painting the floor came from an art collecting trip the clients took in Europe. They remembered having seen and enjoyed a Dutch artist's studio that had white painted wood floors.

And though in theory an all white environment might seem stark, this one has in fact developed a warmth that is quite pleasing. Color for the apartment comes instead from the art and the people in it.

B.N.W.



Gunkleman worked with the client's existing furniture, an impressive collection of classic Modern (above), including a Le Corbusier chaise longue, a Charles Eames bent plywood executive chair, and a Saarinen pedestal table. New pieces were added as required. The dining room (above top) is treated in gallery style with high ceilings and track lighting. A three-season sun porch faces onto the dining room and work area (see plan left) flooding that end of the apartment with light.

Rooms with a view

Treading on the skyline

New corporate offices stand head and shoulders above the rest



Photos: P. R. Siegrist

If you look to the right of the potted
 ryanthemums you can see the city
 reading below you. In a grand, nearly
 180-degree sweep, downtown Minne-
 polis and beyond can be seen from the
 new offices of Dougherty, Dawkins,
 Grand and Yost. The views from the
 office of this 65-person investment
 banking firm, located 23 floors up, are
 the same for employee and CEO alike.
 There isn't a bad seat in the house.

The shape of the building has as much
 to do with this liberated spirit as com-
 pany policy. "The plan of the building
 became the catalyst of the design," says
 Gary Wheeler, principal with Wheeler
 Hildebrandt, interior designers of the
 project. "We utilized the curve of the
 building because it was so beautiful."

The building is the new 100 South
 Fifth Street tower, with its sleek Art
 Deco lines and terraced roof-top decks
 (see Sept/Oct '85 AM). D,D,S, & Y
 occupy an entire floor, the second set
 of decks from the top. It makes for an
 interesting floor plan with glass-walled
 offices and open work areas grouped
 around the perimeter. Word processing
 equipment and so forth are kept to the
 inside or buried in the core of the build-
 ing. Everyone who works here has di-
 rect visual contact with the outside.

The design begins right at the ele-
 vator lobby, so it makes its impression
 immediately. Wall coverings and car-
 pet lead naturally to the spacious re-
 ception area and lounge furnished with
 an ensemble of plush chairs and sofas.
 From there the space flows out toward
 one of the roof decks to encompass the
 skyline. "We wanted to take advantage
 of the rooftop decks," says Wheeler.
 "So we kept the reception as clean as
 possible, trying not to block the views
 out."

Wheeler established a strong, simple
 design scheme of lacquered wood for
 furniture and trim, silk fabric on the
 walls in the reception area, and stained
 wood floors in the reception. A neutral
 but light carpet is used throughout the
 rest of the office.

Not wanting to overindulge as so many
 office designers do, Wheeler used mar-
 ble and mahogany as accents only spar-
 ingly. "We treated these materials as
 if they were very precious," says Wheeler.
 Consequently, the marble countertops
 and mahogany paneling that so enrich
 the design are limited to the reception



On a clear night the city glitters
 outside the window of an execu-
 tive's office (opposite left). Fur-
 nishings are darker in mood than
 the rest of the office, with a cus-
 tom designed mahogany desk,
 return and wall shelving. But the
 premium on views is not exclusive
 to CEOs. Even visitors are treated
 to the urban skyline from a large
 rooftop terrace (above) flanking
 the reception area (below).



Equal views for employees and execs



The company conference room has an elegant, but understated appeal. The table is custom designed with ribbon-cut mahogany and ebony inlays. Chairs are upholstered in a light-colored custom design fabric.



In the offices of Dougherty, Dawkins, Strand & Yost, even transitional spaces, such as this corridor and word processing area (left), have a spaciousness to them. Curved mid-height partitions with planters help separate the work stations without closing them in, while overhead lights follow the shape of the building.

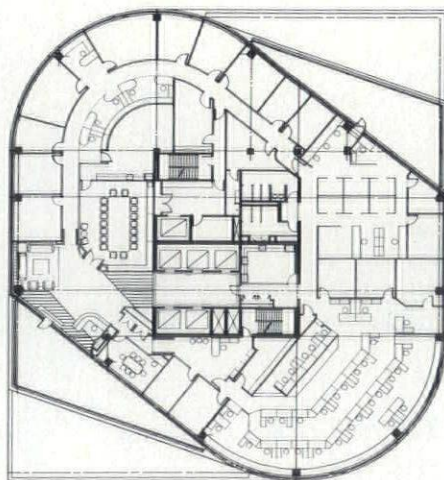


area and board room only. Painted rainscotting carries the theme around corners and into the work areas, becoming a simple line of molding at waist height as it works its way through the office.

A special feature of the plan is the raised trading floor, which fits naturally into the curve of the plan. With the intensity of activity that takes place there, each tier of traders is raised slightly to improve the sight lines. This raised floor also makes sense from a technical standpoint. Though the firm opted not to go totally electronic, the raised floor, with wire chases already in place, allows them to convert equipment in the future.

And, when the going gets rough, the traders need only look up to relieve their eyes with a panoramic view of the skyline behind them.

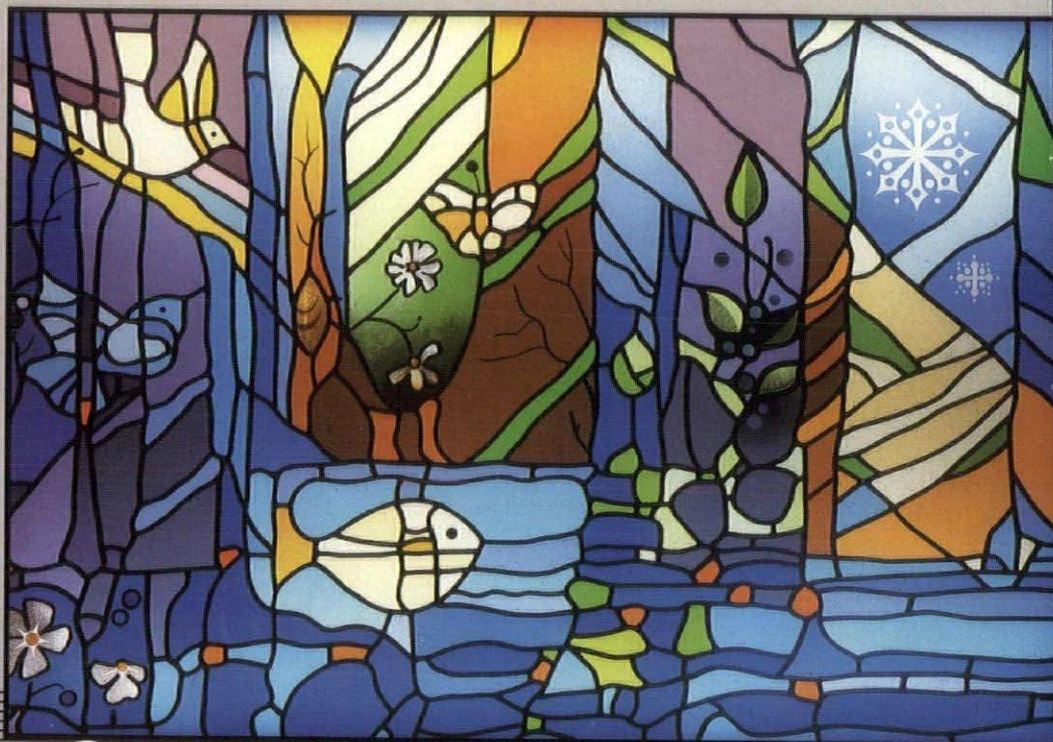
B.N.W.



Employees have direct access to one of the two roof decks (above). As the nature of investment banking is fairly intense, it was important that the company have space for employees to get away for short periods. Space planning makes efficient use of the building shape (left) such that the freight elevator can access the workrooms and mailroom without intruding on the office space itself.

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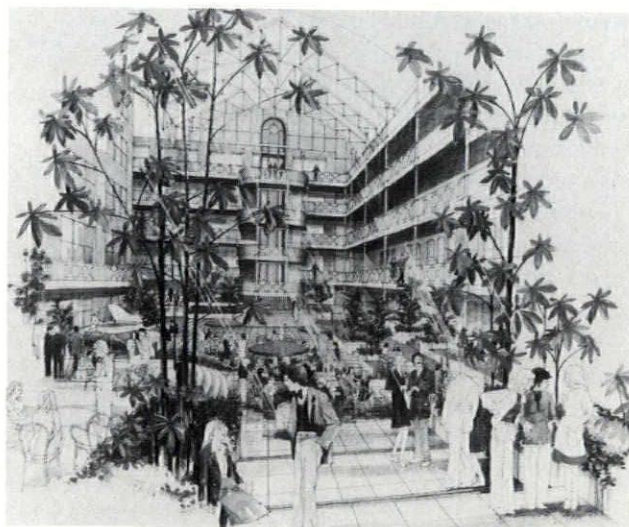
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through the Atrium, and walk through the
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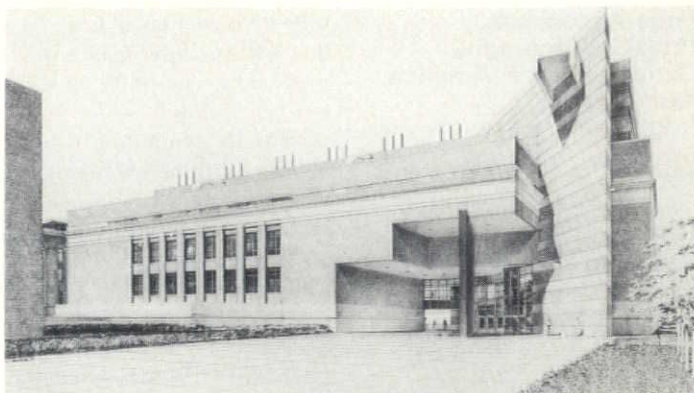
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Hammel Green and Abrahamson, Inc.
Project: Institute of Technology, U of MN
Minneapolis, MN

The new Electrical Engineering and Computer Science Building for the Institute of Technology is prominently located just east of the existing main engineering building. The new structure provides

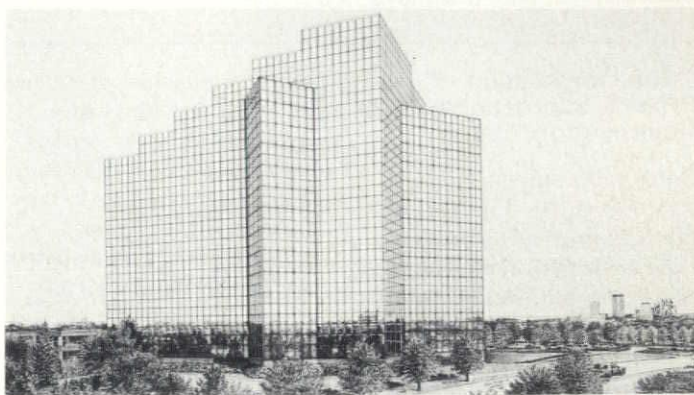
high visibility to the I.T. campus with its public entry plaza off Washington Avenue, its strong diagonal pedestrian path as a connector to other parts of the University and the Central I.T. Forum that adds a focus and heart to the many I.T. facilities. (612) 332-3944



Hammel Green and Abrahamson, Inc.
Project: Minnesota Center
Bloomington, Minnesota

This office building is the first phase of a 21 acre development at 494 and France Avenue for Homart Development Co. Construction of the 300,000 sq. ft. office/hotel complex will begin in January of 1986.

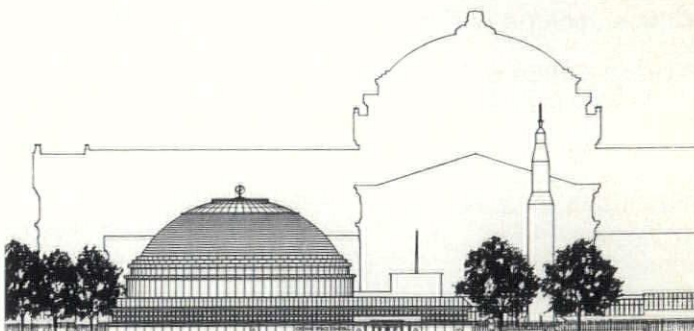
Minnesota Center will combine the luxury and amenity packages typically available in Class A downtown office complexes with the convenience of a suburban location. The building's facade is jade green reflective glass with a buff white mullion tracery resting on a plinth of Minnesota quarried limestone. (612) 332-3944



Hammel Green and Abrahamson, Inc.
Project: Henry Crown Space Center
Chicago, Illinois

The Museum of Science and Industry is building its first major addition since the Museum opened for the 1893 World's Columbian Exposition. The addition will house a major space exhibit and an Omnimax theater

which presents a fish-eye lens projected film image on a dome-shaped screen. A stone base extends the existing building's base; metal roofs match to existing roofs; and the theater's dome repeats the scale and materials of the dome over the central rotunda of the existing Museum. (612) 332-3944

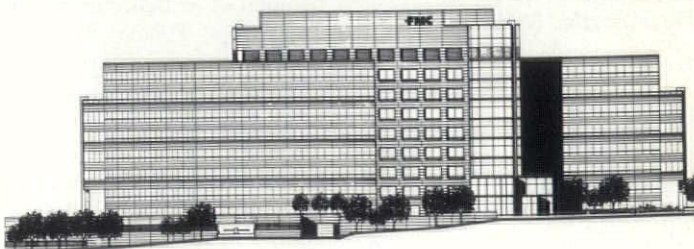


Hammel Green and Abrahamson, Inc.
Project: Technology Center
FMC Corp.
Minneapolis, MN

This high tech, R & D facility is located in the MN Technology Corridor near the University of Minnesota. The building contains 330,000 sq. ft. of electronic research laboratories and

office space. The building is made up of nine, 32,000 sq. ft. floors. Core elements are located at the edge of the plan to minimize restrictions to planning a floor for electronic laboratory requirements.

The facility is planned for completion in the second quarter of 1987. (612) 332-3944

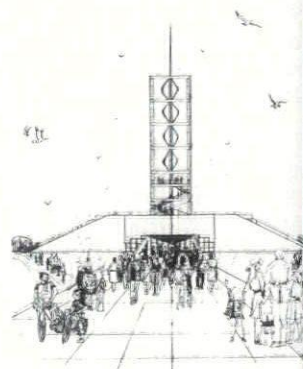


coming soon

Foss Associates
Project: Geographic
Center of North America
Monument
Rugby, ND

This unique project is intended to boost North Dakota's tourism industry and establish Rugby, North Dakota as the "Geographical Center of North America." The special feature of the Center consists of wind turbines of reflective aluminum supported within a

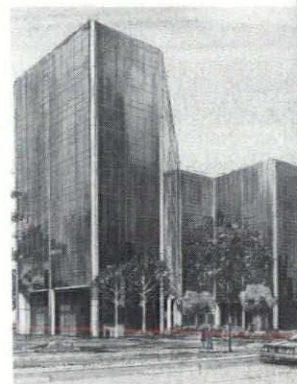
reflective triangular tower that will provide images of verticality, centrality and kinetic sculpture while potentially generating electricity from adequate wind resources. A formal, landscaped berm envelops a 10,000 sq. ft. exhibition hall which supports a roof plaza with access to an observation deck immediately below the large wind turbine elements. (218) 236-1202



Opus Corporation
Project: International Plaza
Bloomington, MN

Opus' bold ten-story, 275,000 sq. ft. International Plaza is finished on the exterior with grey-honed aggregate and blue tinted glass. The building's unique V-shape provides views of the Minnesota River Valley as well as the downtowns of both Minneapolis and St.

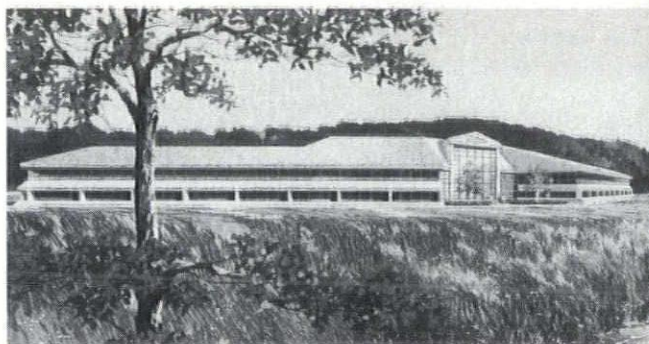
Paul. The polished black and white marble lobby with a barrel-vaulted open skylight of blue glass links the multi-tenant office building to the adjacent parking ramp. Located in I-494 immediately south of the International Airport, this building is especially attractive to executive tenants who must travel. (612) 936-4444



Wilson/Jenkins & Assoc. Inc.
Project: Office Building
Minnetonka, MN

This 60,000 sq. ft. office building is the eighth project Wilson/Jenkins has designed for Trammell Crow Company's 110 acre Minnetonka Corporate Center development. The building's

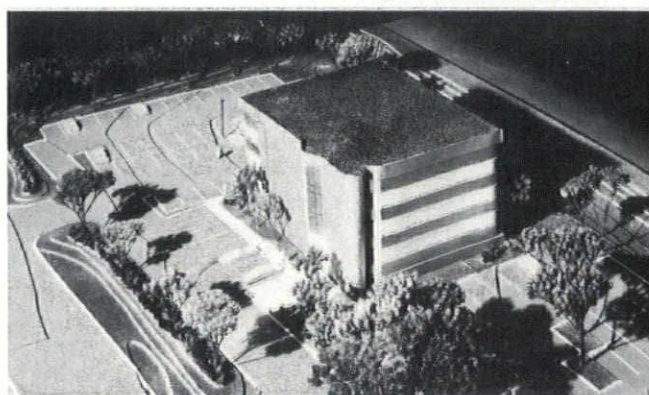
site along Nine Mile Creek offers panoramic views from the two-story entry lobby and all tenant spaces. The exterior features a pastel range of split-face Minnesota stone, tinted solex glass, and a grey standing seam sloped roof. Construction will be complete in March, 1986. (612) 831-7246



Hills Gilbertson Architects Inc.
Project: The Tiffany Building
Plymouth, MN

Centralized in the business crescent of west Minneapolis (Highway 55 and County Road 15 in Plymouth), this four-story 30,000 sq. ft. blue-on-blue, metal clad building features underground parking and lobbies on each

level which are accented by an open greenhouse canopy. Construction will be completed in February 1986. The owner, Thomas K. Benshop, general partner of the Tiffany Partnership, named the building after his daughter, Tiffany. Benshop's accounting firm will occupy the fourth floor. (612) 870-1000



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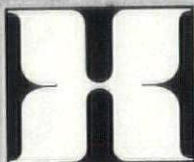
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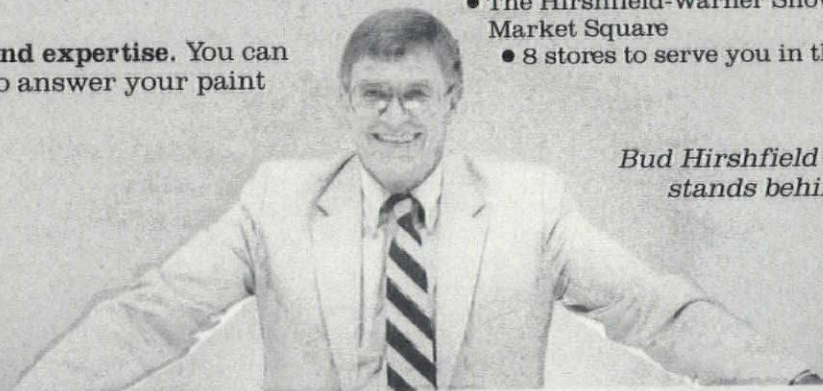
For more information or color tools, telephone Marsha Keppel or Don Katchmark, Hirshfield's Contract Dept., (612) 332-6511.

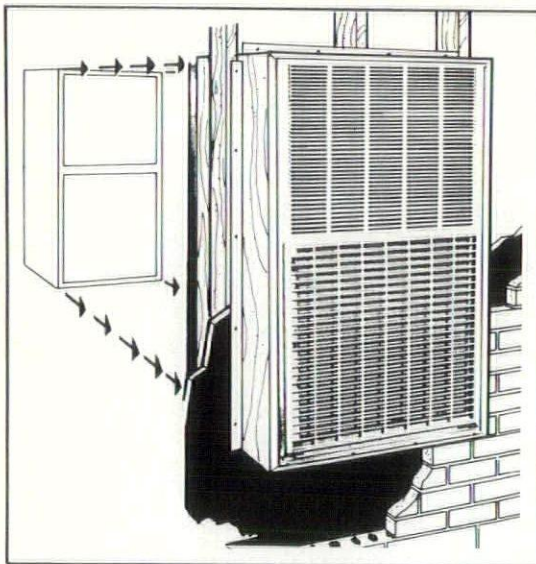


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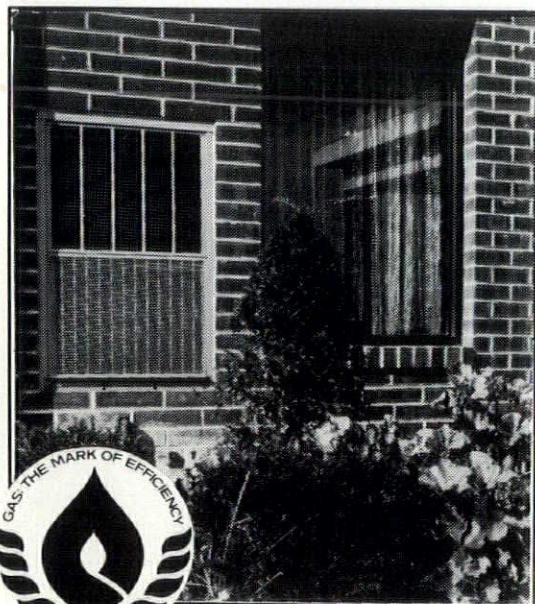
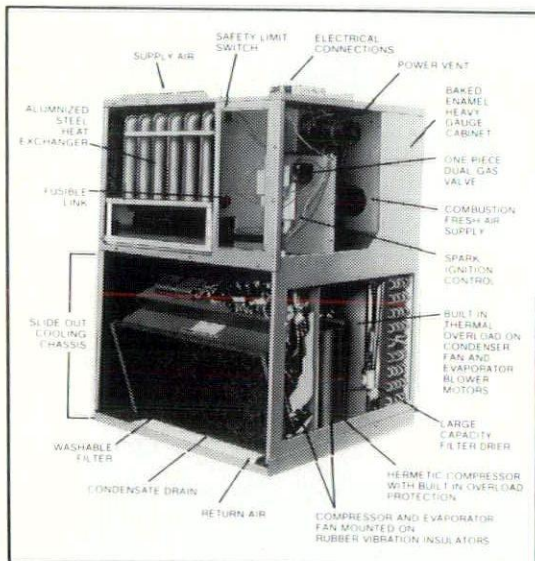
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ews briefs

Continued from page 9

Architects, serving as president of the St. Paul chapter, chairman of the professional development committee, and member of the board of directors. He was host chapter chairman for the 81 AIA Convention in Minneapolis. Presently working in the development division of M. A. Mortenson Company as manager of project development, Van Housen has been vice-president of two Twin Cities development firms during the past 25 years. His architectural practice has included large office, hotel and arena developments, churches, and civic centers. Winner of a number of design awards including MSAIA Honor Awards and the 1981 Special Award, Van Housen has been published in several trade publications.

Van Housen received his undergraduate education at Lawrence University in Appleton, Wisconsin and his bachelor of architecture from the University of Minnesota after a stint in the U.S. Army Corps of Engineers during World War II. He later earned a Master

of Architecture in Urban Design from the Harvard Graduate School of Design.

Public art awarded

Five winners of the Fifth Annual Twin Cities Mayors' Public Art Awards have been announced. Minneapolis Mayor Donald Fraser and St. Paul Mayor George Latimer will present the awards on January 27 at 5 P.M. at the Burlington Center in St. Paul.

The Mayors' Award of distinction goes this year to Minneapolis Public Schools' All-City Opera, which involved more than 100 students from over twenty schools in every facet of an opera production. The Twin Cities Opera Guild and Minnesota Opera collaborated with the Minneapolis Public Schools to make the production available to some 7000 students.

Other Public Art Award winners were ArtSide-Out, the billboard art project by Film in the Cities and First Banks; Forecast's Indigenous Minnesota sculpture exhibition; At the Foot of the Mountain Theater's production of *Ladies Who Lunch*, and the Eclectic Com-

pany's *Women of Courage* publications.

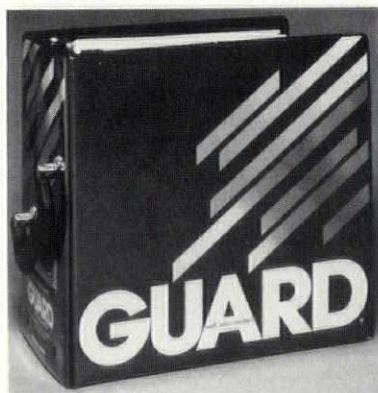
The Mayors' Public Art Awards are given annually to recognize artists and sponsors who promote access to the arts or provide a service through the arts. The program is sponsored by Mayors Fraser and Latimer in cooperation with the Minneapolis Arts Commission, United Arts, and the St. Paul Department of Planning and Economic Development.

National arts group to convene in Twin Cities

Sam W. Grabarski, the executive director of the Minnesota State Arts Board, has announced that the Twin Cities have been chosen as the location for the conference of the National Assembly of State Arts Agencies. The twelfth annual meeting will convene in the Twin Cities in October 1986.

The National Assembly of State Arts Agencies is a non-profit membership organization of state arts agencies that was formed to promote the arts, address the concerns of member agencies, and provide a forum to evaluate national

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To be sure, we don't expect people to stop saying "PVC won't last."

It's nice to know they're wrong. We know Trocal PVC *will* last. And last. And last.

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is policy. The 1985 meeting of the organization, entitled "The Arts and Availability," was held in Seattle in November.

Dunwiddie becomes Fellow

Foster W. Dunwiddie, president of the Bloomington architectural firm of Miller-Dunwiddie Associates, was installed this year as a member of the College of Fellows of the American Institute of Architects. Fellowship is a lifetime honor bestowed by the institute for notable contributions to the profession of architecture.

In his nomination, Dunwiddie was cited as "an acknowledged leader in the preservation movement in Minnesota and a generous supporter and counselor to historical societies, preservation groups, local communities and fellow professionals. Whether as architect, spokesman, or teacher, he has waged a passionate and tireless campaign to preserve our architectural heritage."

Dunwiddie's architectural practice, which also involves designing airports around the world, has included restoration of the James J. Hill House in St.

Paul, of the Gideon Pond House in Bloomington, numerous schools and historic houses, the Commandant's House and Officers' Quarters at Fort Snelling, which won an MSAIA Honor Award, and preparation of master plans for the preservation of the City Hall/Courthouse in Minneapolis and the Minnesota Capitol in St. Paul.

Dunwiddie, long a member of the historic resources committee of the MSAIA, has also been active in the Preservation Alliance of Minnesota, a state-wide member organization, and has been the Minnesota coordinator for Preservation Action.

Historic window saved

A lucky discovery and expert craftsmanship have saved a century-old stained glass window for installation in the Swedish American Institute.

The art glass window was found in the basement of the building that housed the *Svenska Amerikanska Posten*, a Swedish American newspaper founded in 1885, as the building was undergoing demolition in 1984. The Lutheran Brotherhood Insurance Company, which

owned the building, salvaged the window and donated it to the Swedish American Institute. The *Posten* newspaper was the original benefactor of the Institute.

The window has recently been restored by Warren Keith Studio in Minneapolis under the direction of art glass consultant Andrea Blum. The Warren Keith Studio is one of the few facilities in the United States where European methods of stained glass construction are utilized.

Restoration and installation of the window, which are now complete, were funded by the Idun Guild of the Swedish American Institute.

Market Square hosts furnishings mart

The Winter Home Furnishings Market will be held February 5-9 at International Market Square in Minneapolis.

The February market is expected to be the largest to date for the Minneapolis design center, with more than 200 showrooms open. A schedule of seminars, special events, and parties will accompany the market. William



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Peterson, editor of *Furniture Today* magazine, will be the featured speaker at the opening market party, and seminars and workshops will offer pointers on improving retail sales effectiveness, print advertising, and personal sales skills. The social agenda will include a fashion show, theater excursion and 50th anniversary party of the North Central Home Furnishings Representatives Association-Market Square.

For further information or advance registration, write Professional Services, International Market Square, 275 Market Street, Minneapolis, MN 55405, or call (612) 338-6250.

Celebrity architect

Architect John Cuningham of the Minneapolis firm Cuningham and Associates will be interviewed on *Accent on Art*, a cable television program hosted by Chris Matteson. Cuningham, who is known for both his wit and his superb drawing hand, will be interviewed on his interpretation of architecture. For the broadcast schedule, call Matteson at (612) 690-2953.

AM

insight

Continued from page 13

Over the course of six years, he delved into uncharted regions, finding manuscripts, photos, and personal memorabilia. He unearthed audio tapes, and correspondence with notables such as Frank Lloyd Wright and Eleanor Roosevelt. And he found magnificent architectural drawings—everything from sketches to presentation renderings to revised working drawings. "More material is available for Purcell than for any other American architect," said Hammons.

"Purcell believed that the United States needed an architectural style that rejected European dominance and reflected, instead, American values, spirit, and the ideal of democracy," said Kennedy. "He carefully collected and recorded everything that he thought would contribute to the projection of that philosophy."

The importance of the Purcell material, then, goes beyond Purcell himself. "The work Purcell did was a nexus

Purcell believed in an architectural style that reflected American values, spirit, and democratic ideals

of hundreds of individuals, including artists, architects, and writers," said Hammons. "Everything you need to understand the progressive American architect is in this collection."

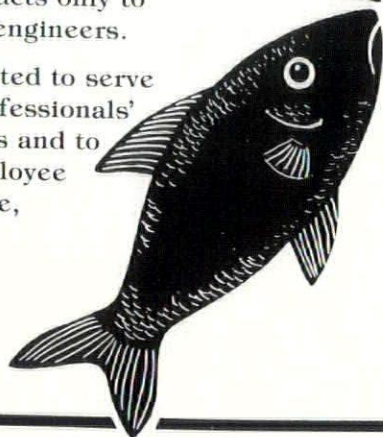
But the size and complexity of the collection made it difficult to use. In addition, other Purcell materials residing elsewhere have not been catalogued systematically. For years, the Northwest Architectural Archives had aspired to publish a complete, cross-referenced guide, but lacked the manpower and financial resources to do so.

Hammons provided the manpower. But in 1981 the University library system faced retrenchment and cut funds for the Purcell project. Committed to completing his work, Hammons with-

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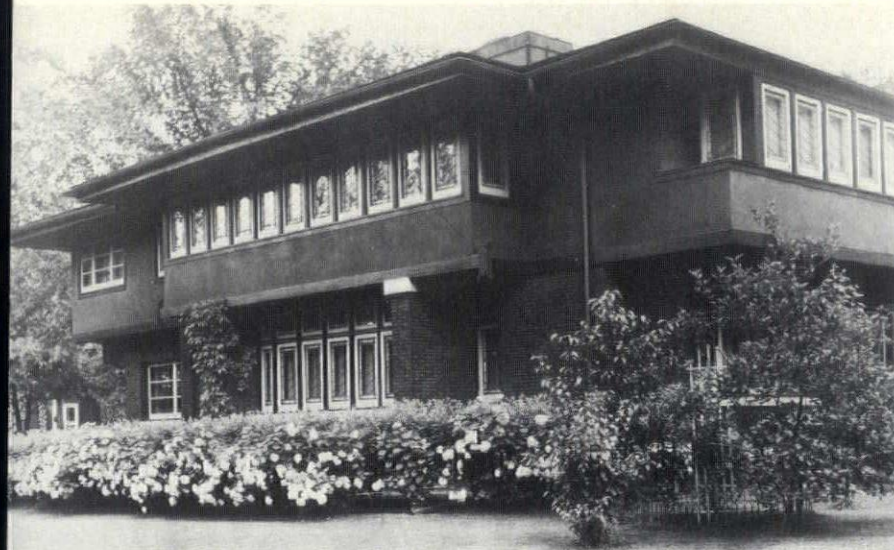


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The Hoyt house in Red Wing, designed by Purcell, Feick and Elmslie, 1913.

rew from the academic program and continued his work as a volunteer.

When his own funds were exhausted, he sought financial support for the project so he could continue it full-time. He found it with the help of Roger Kennedy and the others present that day. The Rothschild grant, funds from the college of Fellows of the American In-

stitute of Architects, the Graham Foundation for Advanced Studies in the Fine Arts, and a Mr. Bruce Labelle will enable him to finish the 700-page manuscript that will become the guide.

The publication will become a key to unlock not only the voluminous thought and work of Purcell himself, but also to unlock the larger treasures

of early 20th century American architecture. It will have four sections: a biographical narrative of William Gray Purcell's life and work; a catalogue section which describes the material in the Purcell collection at the Northwest Architectural Archives; appendices on materials in other institutions; and a section on the importance of the records described. In addition, it will be profusely illustrated with drawings and photographs from the collection.

"We are talking not only about the William Gray Purcell heritage," said Kennedy. "We are talking also of the larger group of his architectural contemporaries; of the craftsmen in wood, glass and metal that were essential to their architectural achievement; and of the enlightened businessmen who made the architecture possible."

"The merger of art and money makes architecture," Kennedy concluded. "With the Rothschild grant for the Purcell guide, also, an entrepreneur has made funds available to bring forward the celebration of the best work the Midwest has achieved." **AM**

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Photo: Lea Babcock

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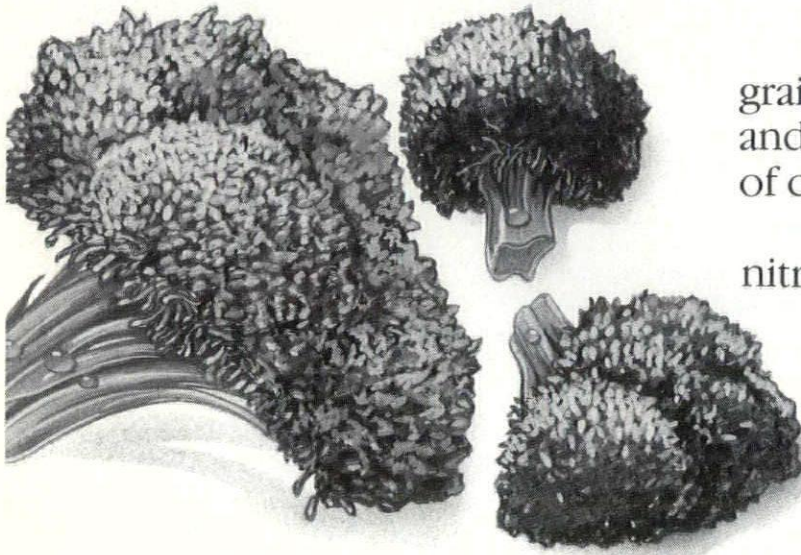
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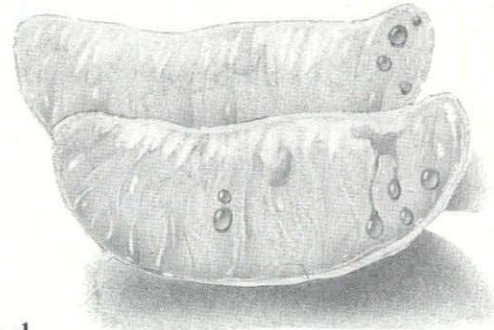


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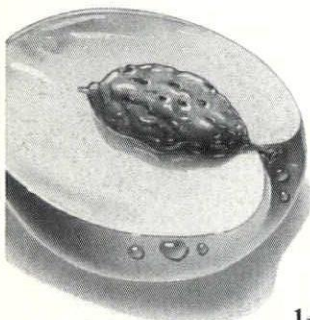
Fruits, vegetables, and whole-grain cereals such as oatmeal, bran, and wheat may help lower the risk of colorectal cancer.

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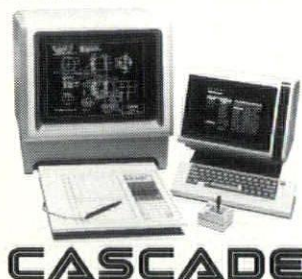
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opinion

Continued from page 15

contextual forces that influence what the building can be.

The program is not just a facilities program, not just a laundry list of rooms, adjacencies, and activities, but includes key concerns such as philosophical intent. Subjective issues such as character, spirit, image, identity, and quality are hard to define, but they are essential to the process.

As for budget, we won't dwell on pocketbook issues because that speaks of another agenda. But we are all aware of the effect of tight budgets on good intentions—on what we finally are enabled to do.

Now two key words keep showing up as we discuss and argue design issues in our office. The words are "appropriateness" and "manipulation."

Recognition and response to the opportunities and constraints of site provide a key to doing what is appropriate, as does understanding and responding to all issues of the program.

So how does the word manipulation enter in? One of the key ways in which form and imagery are manifested is by manipulating building components and site components to achieve the desired formal expression, sometimes with decorative or ornamental effect.

A major part of the history of Modern architecture in at least the past 30 years has been the story of ingenious architects pursuing ingenious and respectable ways to express romantic and baroque urges—and to thereby bypass the totally rationalist approach of the International Style.

They succeed by manipulating function, manipulating structure, manipulating surface, and manipulating the building's infrastructure, as well as manipulating site components.

When an architect creatively manipulates these elements, he can transform structure into expressive form which goes beyond rational functionalism and utility. It can also result in an organic architecture wherein form and expressiveness are derived from response to fundamental building needs.

But reaching that goal means hard work. It forces us to deal with contradictions. It forces us not only to rec-

ognize complexity but to cope with it. It forces us to turn programmatic details into architectural assets.

We have been hearing that Modern architecture is dead. Thomas Wolfe, Peter Blake, and Charles Jencks, among others, have been writing at length of its demise. In his book, *The Language of Post Modern Architecture*, Jencks went so far as to fix the date and time and place—the demolition of Yamasaki's Pruitt/Igoe, St. Louis, Missouri, July 1, 1972, 3:32 P.M. We must be suspicious of such certainty.

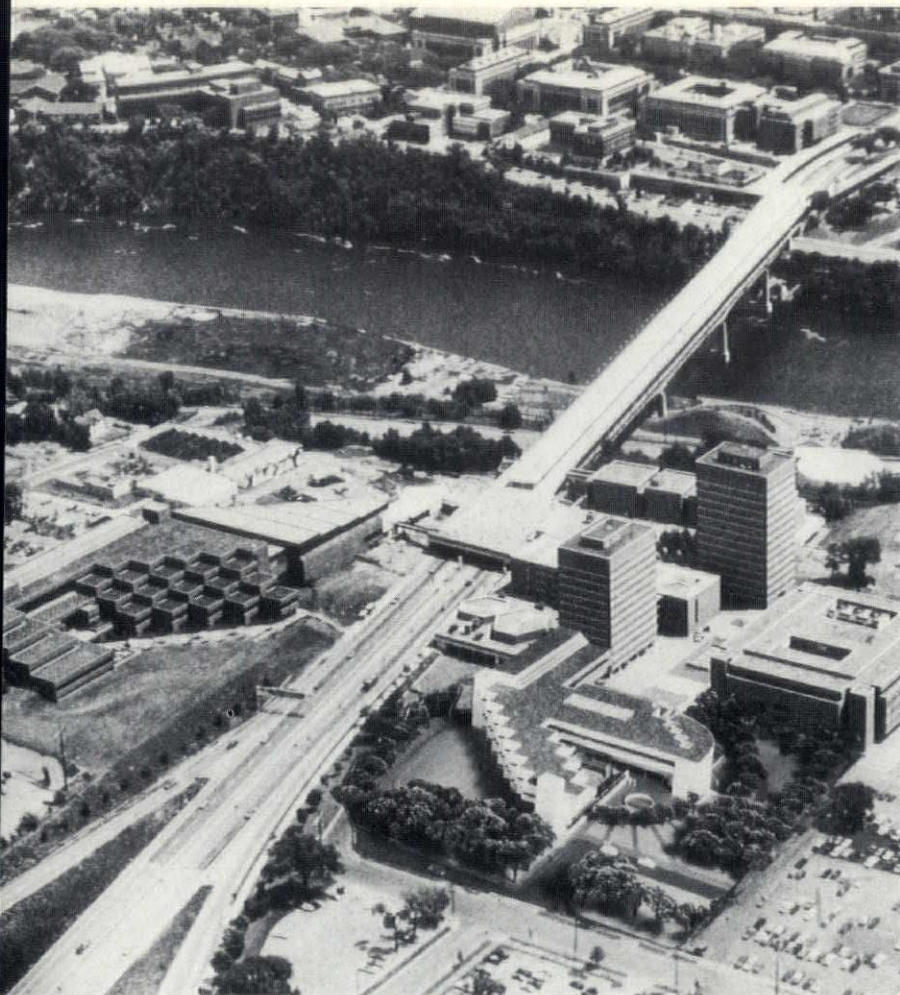
In any case, whose Modern architecture are they talking about? Which branch of Modernism? Is it the Modernism of Maybeck, the Greene Brothers, Baille Scott, Rennie Mackintosh or of Sullivan, Wright, and Mendelsohn? Is it the Modernism of Aalto, Neutra, Kahn, and Saarinen, or of Skidmore Owings Merrill of New York, Chicago or San Francisco? Or is it the Modernism of only Le Corbusier, Gropius and Mies? I say there has been no death.

Is even the International Style interrupted, or has it just reached a higher, more romantic level of refinement? When you think about what Cesar Pelli, Helmut Jahn, or even Kohn Pedersen Fox are doing, it is International Style, but embellished.

In truth, Modern architecture is like a great river with tributaries and channels which sometimes branch off but always return to the mainstream. Romanticism, the structural exhibitionism of the '50s, the brutalism of the '60s, vernacular recall, plumbing/ductism, curtain wallism, super refined curtain wallism, pop architecture, historicism—all are branches of the Modern movement.

Lewis Mumford wrote of the pluralism of Modern architecture in this way: "The unforgivable error, from the standpoint of either philosophy or historic scholarship would be to identify the Modern with one phase or moment of the Modern movement. Modern architecture is an inclusive name for an effort which has a single trunk but many different branches—branches that sometimes flourished briefly and then withered, like Art Nouveau..."

It is true that the familiar, the recognizable makes us comfortable, and



The Hubert H. Humphrey Institute of Public Affairs at the University of Minnesota presented the opportunity for the Leonard Parker Associates to consider its earlier design for the Law School as part of the context. Like the Law School (left of the highway), the Humphrey Institute (to the right of the road) manipulates structure in expressive form. But in contrast to the Law School, its detailing reflects the new-found acceptance of decoration.

we therefore tend to favor what we recognize, be it in music, architecture, or painting.

But can we or should we adopt the motifs and forms and shapes which are symbols of the past just because we feel more comfortable with them? Is what was expressively appropriate in another epoch appropriate in ours? Can we come to feel comfortable doing at every opportunity what is or may become identified with the modern epoch?

We must be careful of a pious eclecticism which denies both the facts of history and the requirements of modern life.

We need an architecture that is truly expressive of our time, of our civilization and culture, one that reflects what we know, what we value, and therefore how we live. We need an architecture that emulates, but never imitates. We need an architecture that builds on the best of what went before without regressing to another time.

Leonard Parker, FAIA, is president of The Leonard Parker Associates of Minneapolis. The award-winning firm designed the University of Minnesota Law School, recently completed the Hubert H. Humphrey Institute of Public Affairs at the University, and won the prestigious national competition for the Judicial Building for the state of Minnesota. Parker, who serves as assistant director of graduate studies at the University of Minnesota School of Architecture, has taught there for over 25 years.

Oversight

In the Nov./Dec. *AM* special fold-out on Dayton's graphic history Minda Gralnek should have been identified as the art director of the artist shopping bags.

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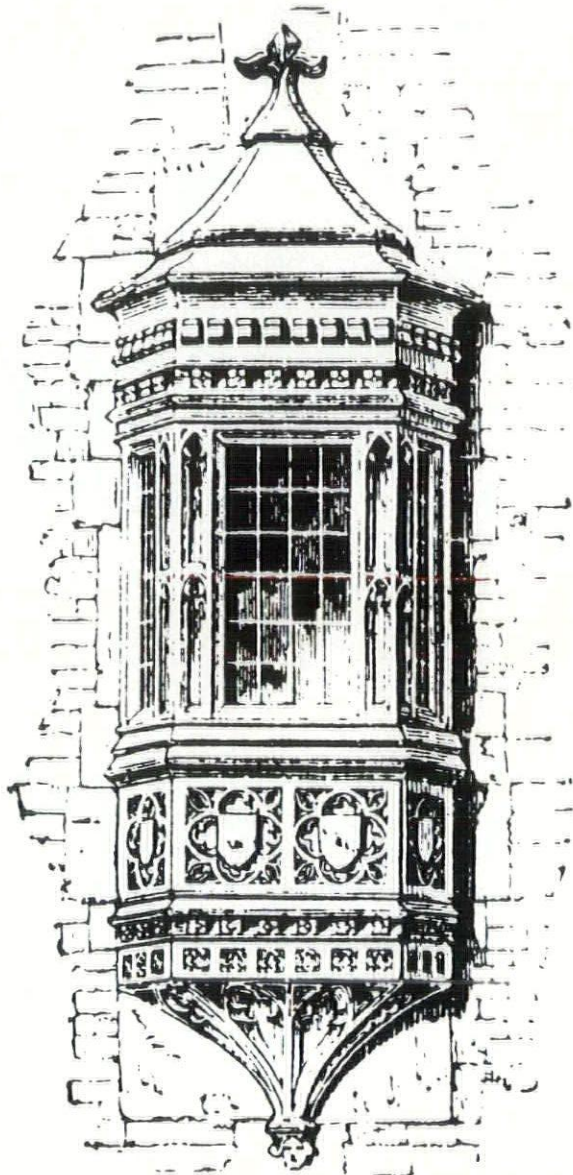
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An Architect's Abecedary



Oriel

A bay window corbeled
out from the wall
of an upper storey.
Architect: Romeo

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Coming Next Issue

New Places on the Urban Scene

A Look at International Market Square

The Ice Palace

*letter from the publisher***A MOVING EXPERIENCE**

The Minnesota Society American Institute of Architects has relocated from its Clifton Avenue home of nine years to the new International Market Square. There is, perhaps, only one common thread between these two facilities. Each is on the National Register of Historic Places.

There the similarity ends. 314 Clifton is a grand old mansion, rich in detail and dignified in character. IMS is an old underwear manufacturing plant which has found new life as a headquarters for architectural and interior design product showrooms.

It is fitting that MSAIA has relocated to this new center supporting the region's design community. It is also wonderful to occupy an exceptional suite of offices specifically designed for us by the team of The Stageberg Partners and Ralph Rapson. *AM* will profile this project in detail later this year.

One special feature of the new MSAIA headquarters is a gallery for the display of work by Minnesota's architects and designers. We believe this gallery will greatly enhance the dialogue between architects and the public they serve.

In addition to the environmental improvements that this move has effected, there are other benefits to such a cathartic experience. Moving makes us rethink the way we do things. It encourages us to clean house, both physically

and mentally. It jolts us from the comfort of the familiar and forces us to adjust to the new. For a creative staff serving a creative membership, such adjustments are invigorating experiences.

As a new year begins, it's a great time to move! We invite you to move with us. Rethink what you do and how you do it. And, please stop in at the new MSAIA headquarters, visit our gallery and tour the showrooms at IMS. We hope it will be a moving experience for you, too.



Peter Rand
Publisher



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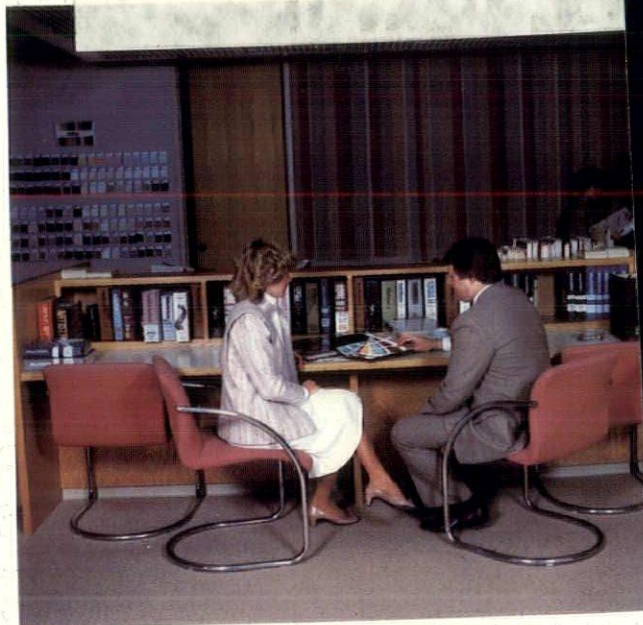


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