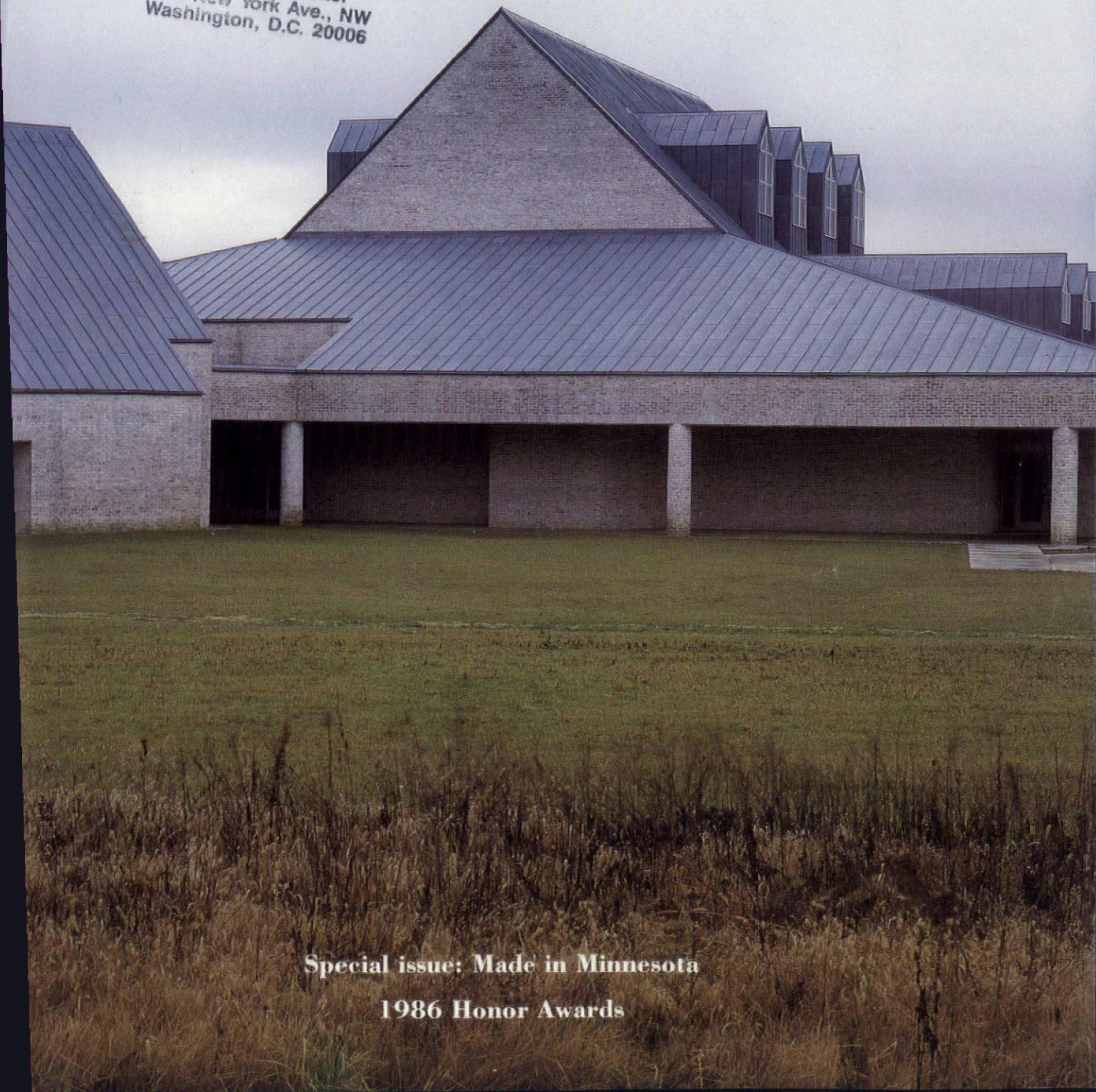


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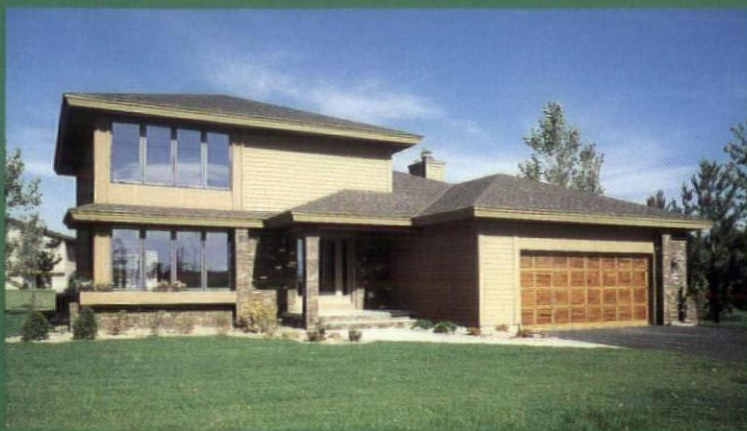


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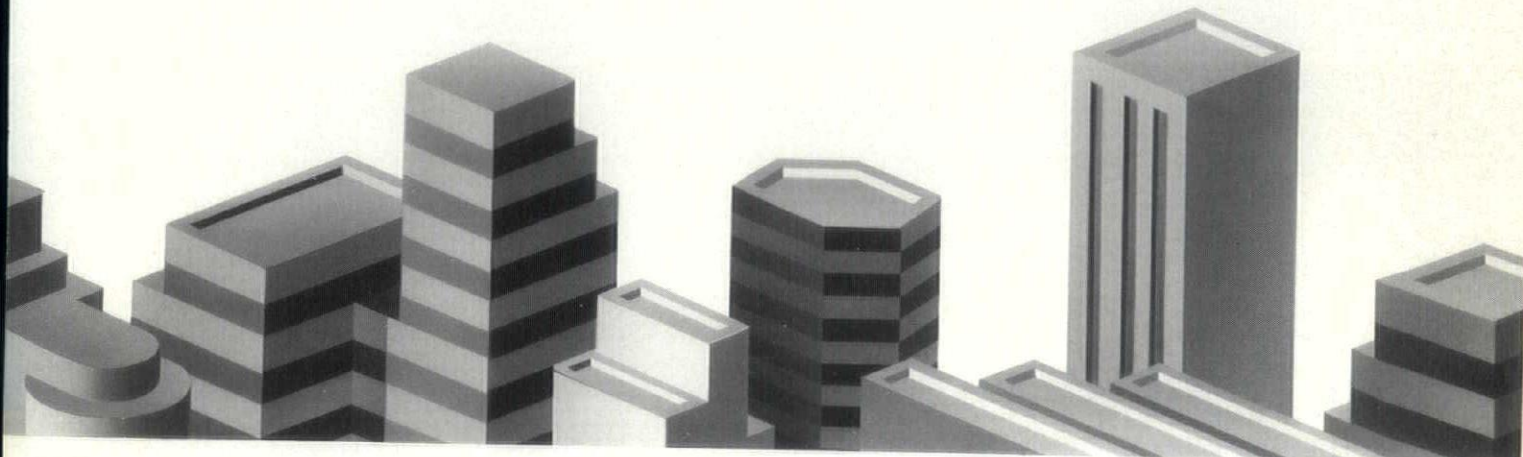
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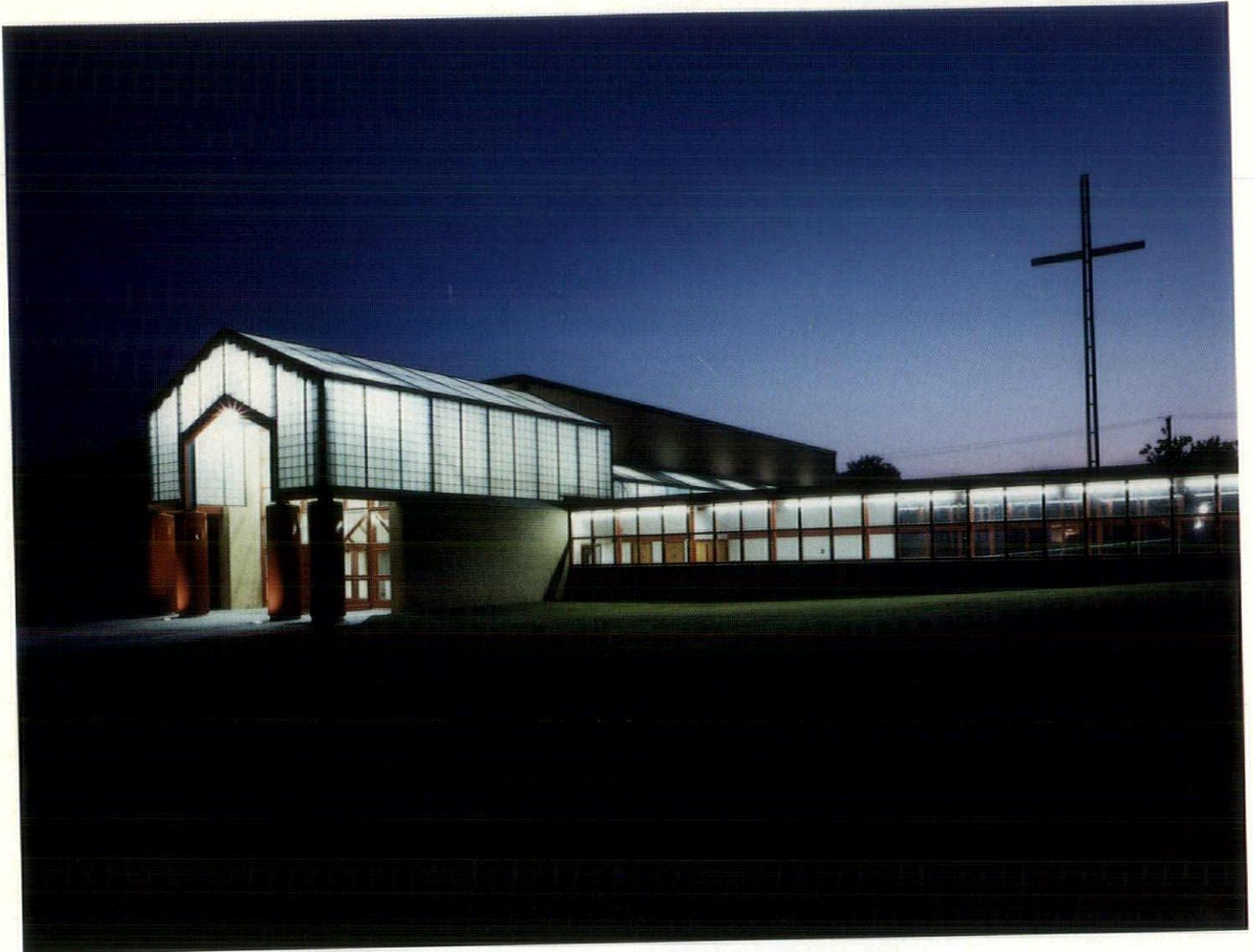


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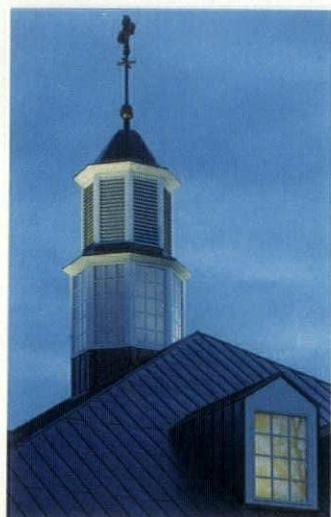
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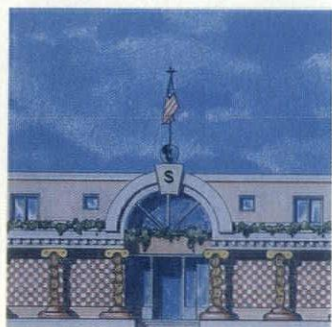
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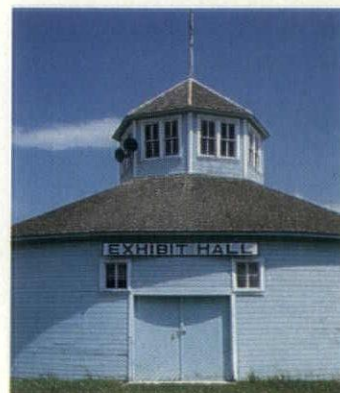
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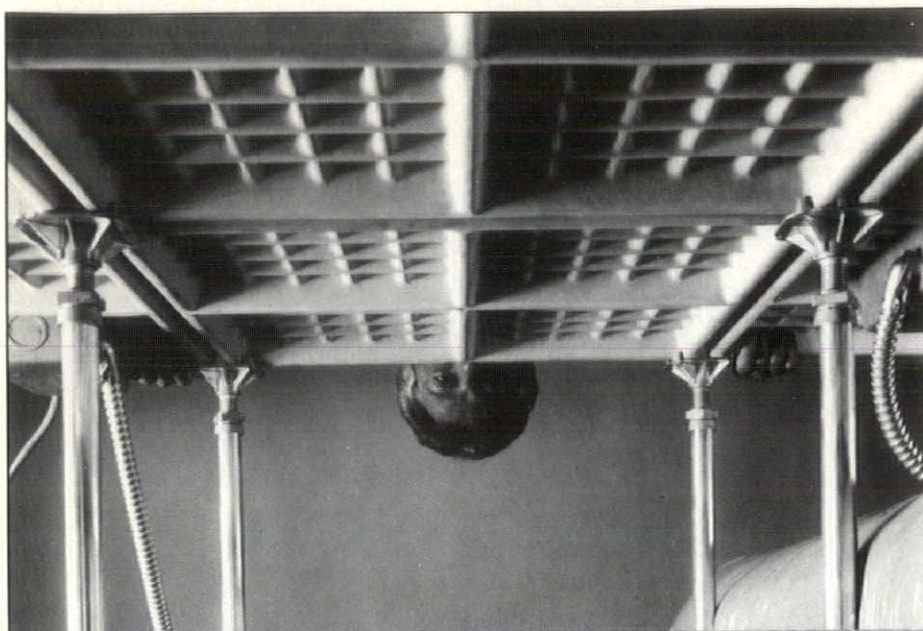


48 The native wit of common buildings

Cover: St. Elizabeth Seton Community Facilities in Carmel, Indiana stands stark and serene against a winter sky. Rafferty, Rafferty, Mikutowski and Associates. Photographer: Phillip MacMillan James.

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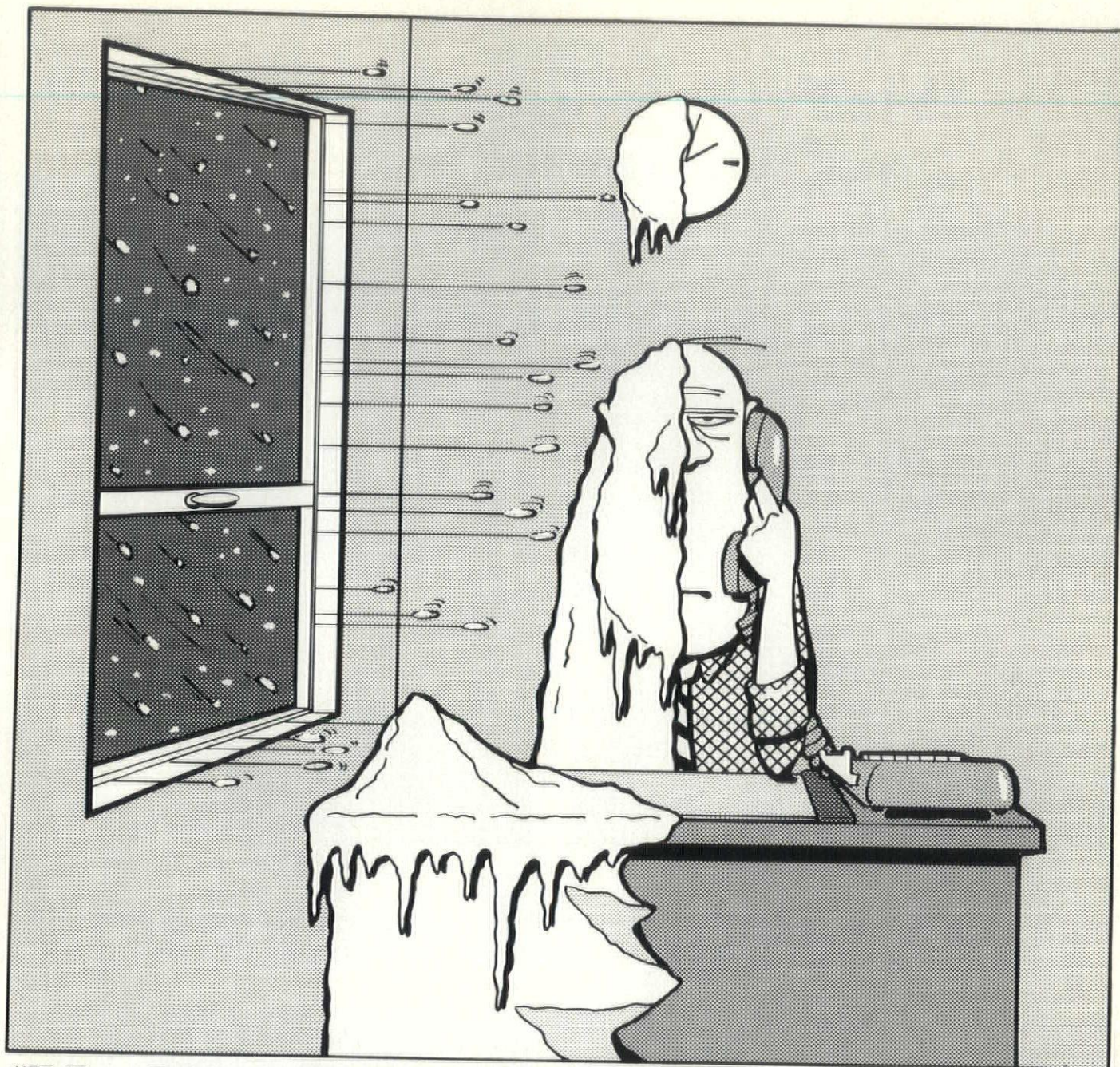
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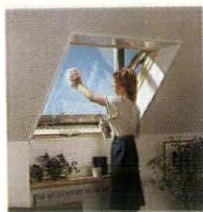


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AM

news briefs

Award winning architect Richard Hammel dies

Richard F. Hammel, FAIA, one of the founders of Hammel Green and Abrahamson, Architects & Engineers, died November 18, 1986 of cancer at the University of Minnesota Hospital.

Under Hammel's leadership, HGA became one of the Twin Cities' largest firms, with more than 200 architects, engineers, interior designers and planners. Hammel was primarily involved in educational architecture, having designed projects for Independent School District in Apple Valley, Hamline University Law School and Library in St. Paul and the Health Science Complex for the University of Minnesota. Most recently, Hammel designed the Electrical Engineering/Computer Science Building at the university.

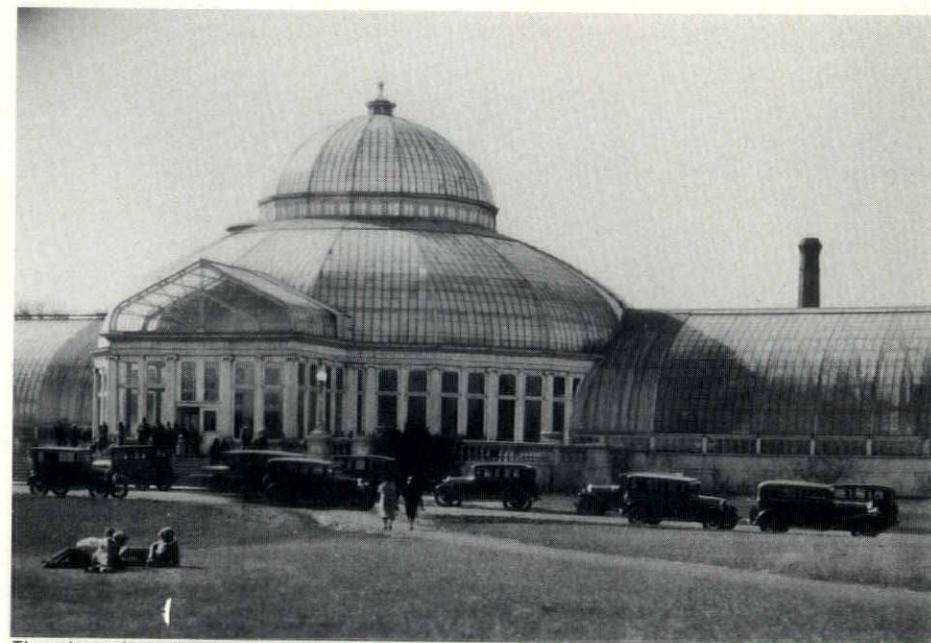
In 1981 he received an honor award from the American Institute of Architects for the Colonial Church of Edina. Hammel was born in Owatonna, Minnesota. He received his B. Arch. from the University of Minnesota in 1944 and his M. Arch. from Harvard in 1947.

Please see the *Insight* page in this issue for a retrospective of Hammel's career.

Of plants and money

The historic Como Park Conservatory, modeled after the great conservatories of Europe when it was built in 1915, is undergoing a \$3.1 million renovation that will see structural and aesthetic improvements. The greenhouse in the St. Paul park, with its glass-domed Palm House, contains more than 75,000 plants representing nearly 260 varieties.

An inspection in the early 1970s revealed that the conservatory had deteriorated significantly since its last renovation 50 years ago. Phase one promises the replacement of the mechanical, electrical, plumbing, heating and ventilation systems. In addition, rotted exterior wood will be replaced with weather-



The glass-domed Palm House at Como Park Conservatory, circa 1930.

resistant materials that will maintain the original architectural character of the Palm House, North House and Sunken Garden. The glass dome, a hodge-podge of the original glass and yellowed fiberglass, will be replaced with a double-strength tempered glass.

The Metropolitan Council has granted \$1.4 million toward the restoration. A citizens steering committee of the Como Conservatory Restoration Fund is handling the fund-raising campaign for the balance.

"The Conservatory is a valued resource to this area," said Minneapolis Mayor Don Fraser at the November 17 ceremony that kicked off the fund-raising drive. "It is vital that residents realize the importance of restoring and preserving this Twin Cities landmark."

Contributions can be made to the Como Conservatory Restoration Fund, P.O. Box 70870, St. Paul, MN., or call (612) 642-5125.

1990 is coming again

The "Skyline 1990" architecture series will kick off March 24 with a discussion of Minneapolis' newest landmarks. The bag lunch program will be

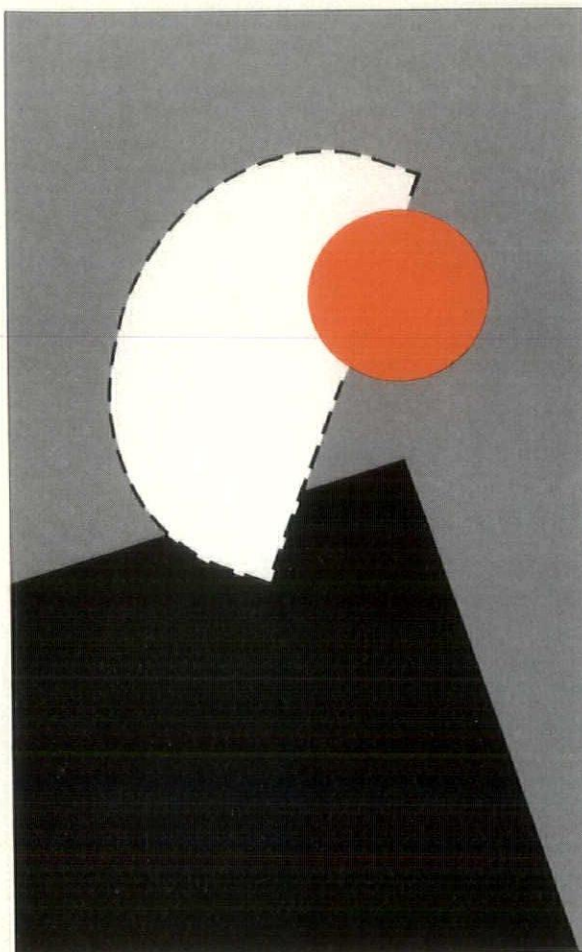
hosted by R.T. Rybak, director of development and planning for the Minneapolis Downtown Council, and will be held at the Minneapolis Public Library. The March 24 discussion will include representatives of Cesar Pelli Associates discussing the Saks Fifth Avenue building and Kohn Pedersen Fox Associates discussing the Lincoln Centre.

The city's waterfront will be the topic of the March 31 program as representatives of Ellerbe Associates describe the Milwaukee Road Depot project and architects from Arvid Elness highlight the Washburn-Crosby Mill renovation. Miller Hanson Westerbeck Bell Architects will discuss what is happening with the Lindsey Warehouse renovation.

April 7 will focus on innovative design of mundane structures. The Hennepin Avenue Transit System, Third Avenue Parking Ramp and Northwest Center skyway will exemplify the extraordinary rising from the ordinary.

The series will conclude April 14 with a closer look at the two most recent projects proposed for the revitalization of Hennepin Avenue: The Pageant on

Continued on page 59



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letters

Straightening the record

While the articles in the September/October issue of *AM* on the University of Minnesota West Bank campus were quite interesting, I must make a couple of observations about them, one of which is to correct errors in an otherwise fine article entitled "Beyond the Quadrangle."

That article referred to the two-level Washington Avenue bridge as being constructed in 1962. In fact, the bridge was built in 1965-'66. In that same article, the caption on the aerial view of the West Bank campus has Blegen Hall misspelled Blegan. Finally, with respect to Rarig Center: ground was broken for it in 1971 and it was completed in 1972. So, perhaps a date of 1971-'72 would have been more accurate than simply "1971."

Alan Lathrop
Curator
Northwest Architectural Archives
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Kudo from Kohler

We're proud to be part of *Architecture Minnesota*; it's one of the best publications of its type that I've ever seen.

D. H. Duebner
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Attention to art

Reading through the article on Galtier Plaza in the November/December issue of *Architecture Minnesota*, I kept hoping you would mention my name as the artist responsible for the murals in that building.

I created the murals to complement the architectural intent of the building, painting false pink pillars, adding styled storefronts, giving the graceful lines of the building heart and warmth. Perhaps in a future article you can talk about art interacting within the interior of architecture—through murals, graphics, paintings.

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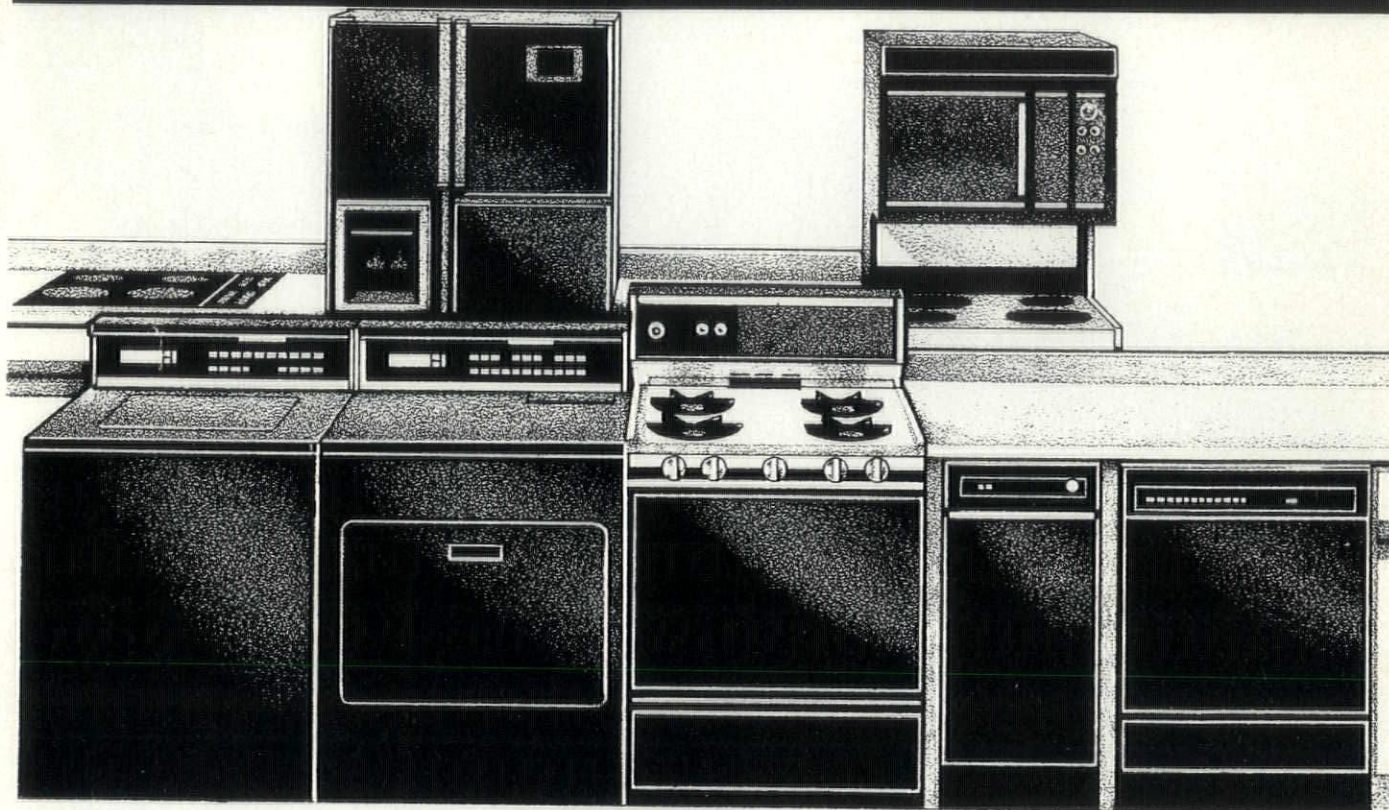
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Begging the question

There is a line of reasoning which argues that music is noise with a purpose. The same line of thought could apply to art.

After all, the subjective plays an important role in modern art and how it has been promoted to the public by museums, critics and the artists themselves. What makes art art? And why is something fabricated by a machine less worthy of our veneration than that created by the human hand? Or is it? Whole artistic movements have been formed around such questions as these.

That is why, when the Bloomington Art Center opened its most recent show entitled "Furniture and Lighting as Art," I found myself bumping up against the question, are the objects shown art or furniture? The question is not to be taken lightly, and certainly was not by the 25 or so artists in the show.

The polemic is answered by each artist to varying degrees of success. Some have taken the challenge of creating furniture seriously and attempted solving the problem of function in an artistic way. Others have started from the premise of art and only incidentally deal with the nature of furniture. The second show of its kind in this area, the work is an exploration of materials and textures that upsets the status quo. This is an art of the young and restless that knows better than to leave well enough alone. It is an art that forces us to re-evaluate our conceptions of furniture and art.

James Ross' "Armoire Rapide," for example, addresses today's hectic society by placing a clothes closet on wheels. The images evoked, however, are ones of antiquity and nostalgia—the mobile closet is a tall, narrow Greek temple in faux marble with a cloth curtain hung on a cord at the top and mythological pastoral scenes from Pompeii painted on the inside back wall. In sub-

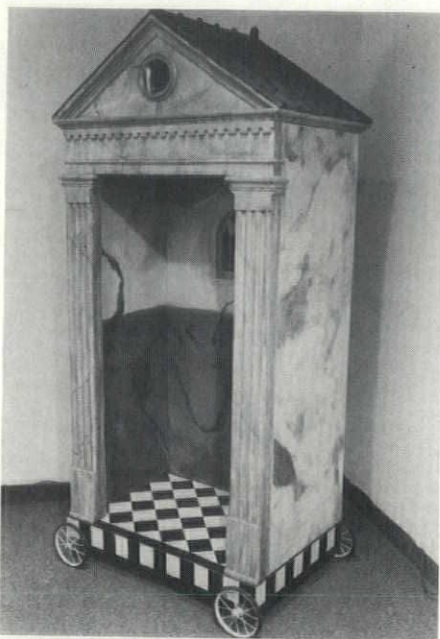


Photo: Mark Peterson

"Armoire Rapide" by James Ross (above) addresses contemporary society's nostalgic look to the past and today's hectic life style.

tle ways, it mirrors our current longing for the simpler ways of an idyllic past, while simultaneously acknowledging our frenetic life styles.

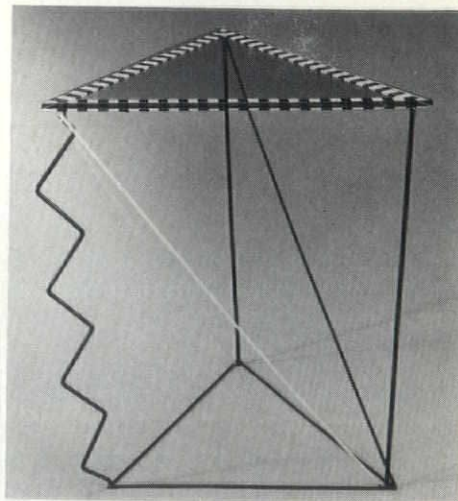
Seitu Jones' "Dream Office" pokes fun at the business executive with a desk and chair that no self-respecting executive would dare have in his or her office. An oblong desk is painted bright colors with clouds and an upturned plaster face mask of a man is embedded in the surface of the desk top at one end. The chair likewise is painted with clouds and on either side are draped fabric wall hangings also replicating the cloud motif. Cutting perhaps too close to home, the "Dream Office" reflects the daydreams of many a CEO where the hustle and bustle of the working world precludes such blue-sky thoughts of liberation.

Some designs are visual puns like Stanton G. Sears' "Pool Table," a glass-covered table with a miniature landscape of pool-green causeways and swimming pools that form a cross-country swimmer's fantasyland, or Gene Ol-

son's "Gentlemen of Similar Inclinations," an elegantly wrought bronze, stainless steel and glass coffee table.

Others stick closer to furniture tradition and make art of the natural idiosyncracies of the material used, such as the superbly crafted wood shelves and table by Arthur Gropen. Here the bumps and twists of the wood grain are the inspiration for shelves that are each different in depth and shape. Still others delight in the potential of the subject such as Richard Blue with his "Angle Table" or Ira Keer in his numerous sketches for executive chairs that play off of classical furniture designs and the recent ideas of Post-Modern designers such as Michael Graves and the Memphis group.

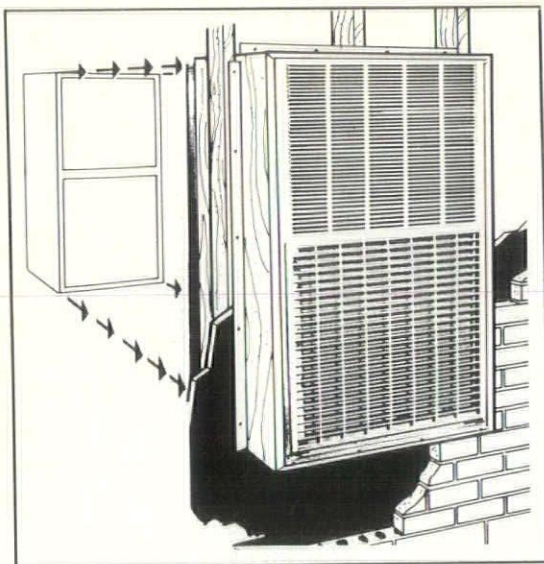
The art of furniture-making has been stretched slightly by this show. Nevertheless, the basic tenet remains: whether it is art or furniture, it must be flawlessly carried out to fulfill its own the-



Richard Blue's "Angle Table" (above), in wrought iron and glass, is a whimsical piece that boldly announces its presence.

oretical premise. Some of the show's artists manage to do this well. Most do not. The quality of finishes within the various aesthetics is irregular. If the intent is to present a high-tech look

Continued on page 62



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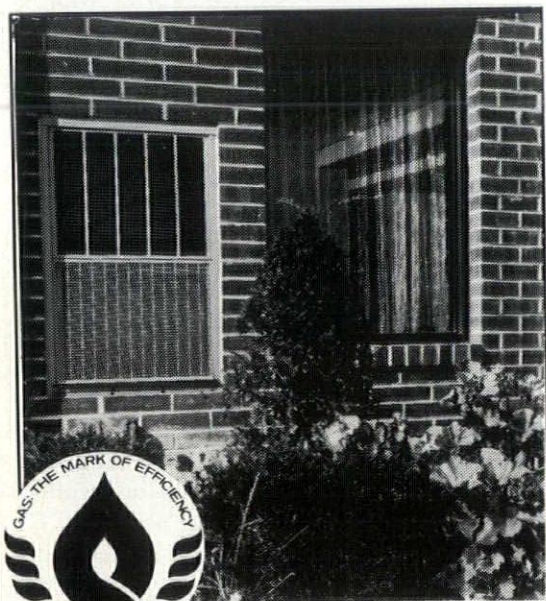
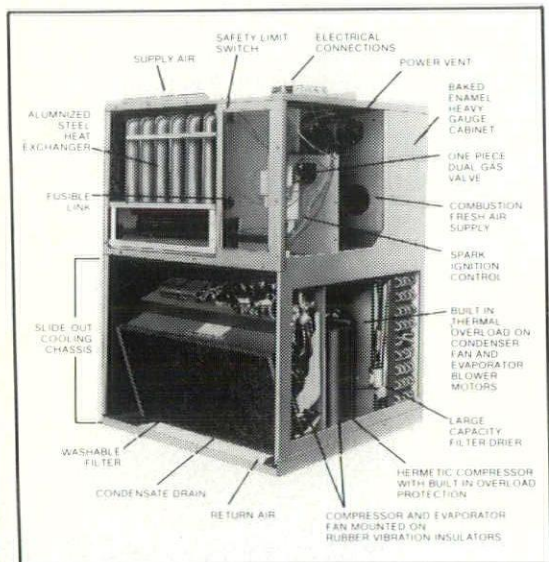
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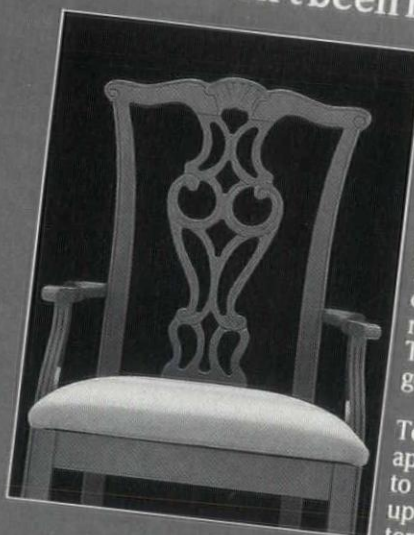
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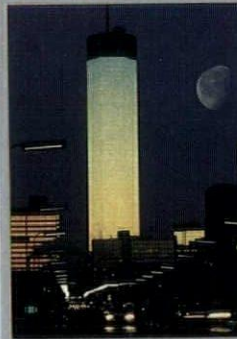
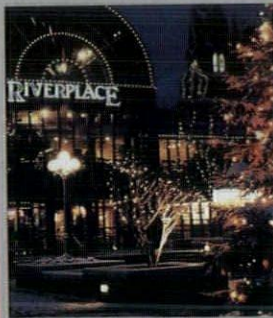
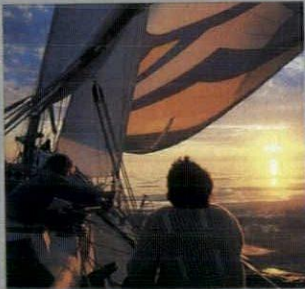
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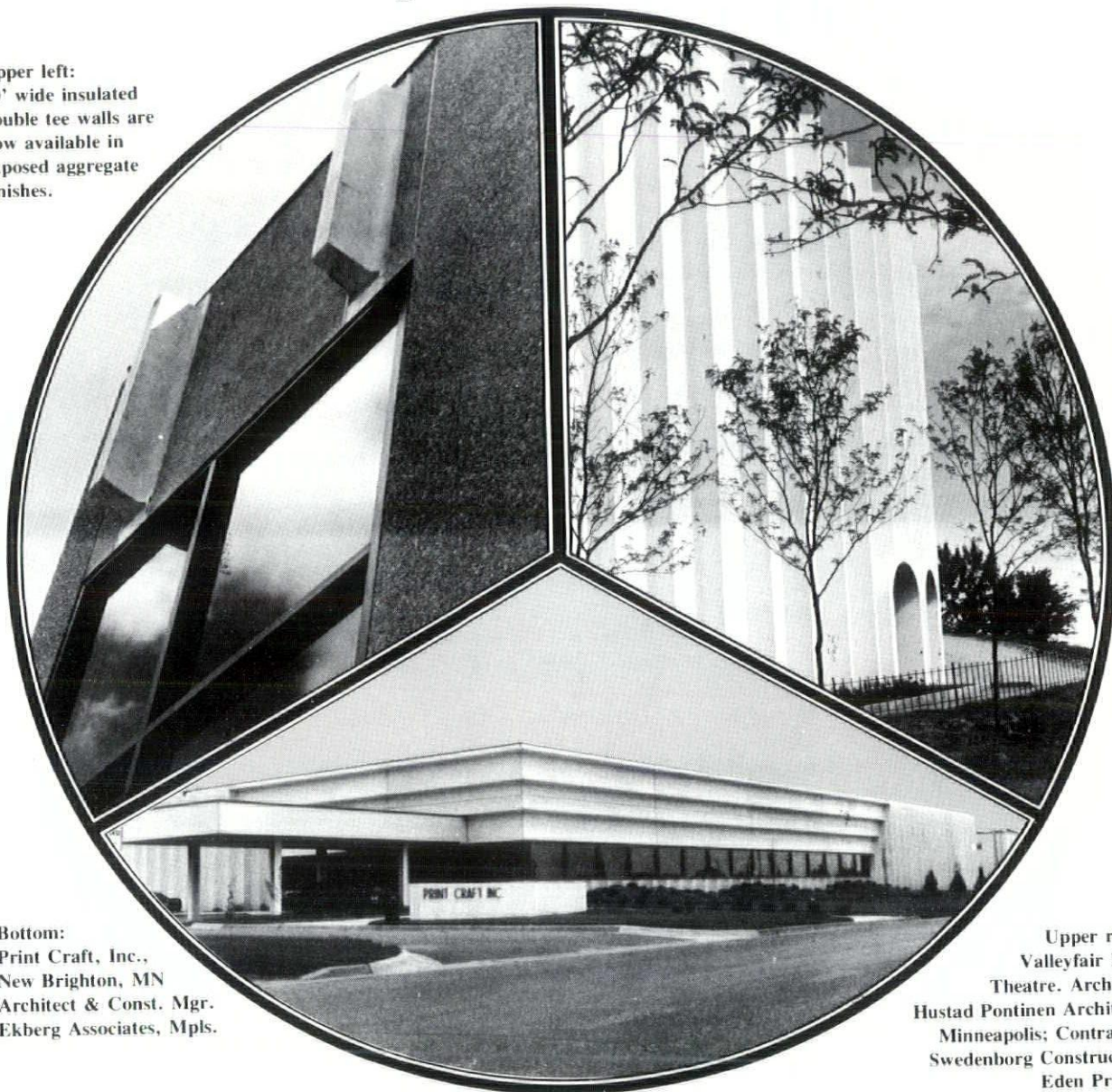
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Richard Hammel: An architect and a gentleman

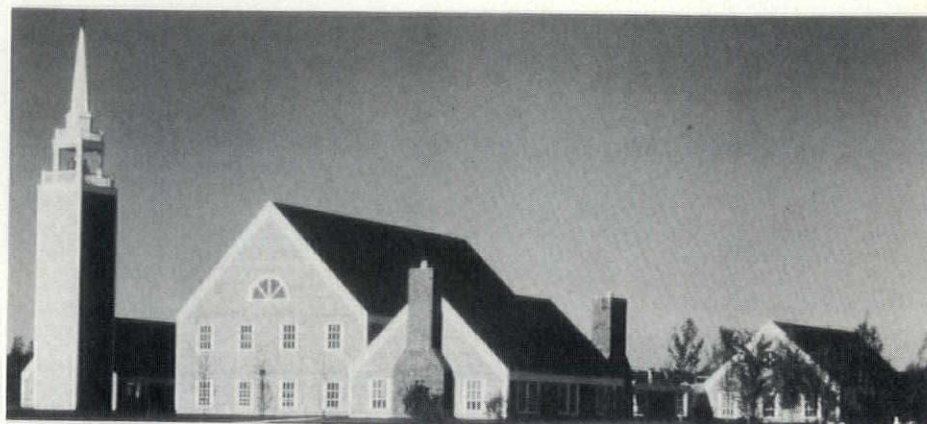
The untimely death of Richard F. Hammel, FAIA, and founding partner of Hammel, Green & Abrahamson, is a great loss not only for his firm but for the larger community as well. For Dick Hammel matched his love for architecture with a warm love for people.

He was known in many circles—architectural, political and artistic. Wherever he was, his wit and intellect both enlivened discussion and cut to the heart of issues. “Dick had an ability to ease tense situations—and there are plenty of them in architecture—with an injection of his particular kind of humor,” says colleague Leonard Parker. Once met, he was a friend—and often a teacher.

Dick was born in Owatonna, one of a family of four boys. His father, at one-time mayor of Owatonna, had a ready-mix concrete business. His mother Helen was an outgoing woman who became HGA’s greatest booster.

From an early age, he was firm in his intent to become an architect. He received his B. Arch. from the University of Minnesota in 1944, served in the Pacific theater in the U. S. Navy, and returned to civilian life to obtain his Masters in Architecture from Harvard University. There he studied with Walter Gropius and was thoroughly imbued with the spirit of Modernism.

After a first architectural job in Ha-



Two of Hammel’s favorite and most significant projects: The Colonial Church of Edina, an AIA Honor Award winner (above), and Apple Valley High School (left).

waii, Dick returned to the Twin Cities to become assistant advisory architect to the University of Minnesota and then advisory architect to the St. Paul school system. There he met Curt Green and in 1953 “with a hearty handshake” the two decided to embark on their own.

Their first large commission was a \$450,000 addition to the school in Howard Lake, Minnesota. The two went on to win other school projects—a dormitory for the College of St. Benedict’s, elementary and high schools in Albert Lea, Austin, and Ellendale.

Dick was the expert on programming. “Determine needs before you design,” was his motto, says Bruce Abrahamson, who joined the firm in 1954. He did that on every project including the program submitted to the legislature to set up the state universities.

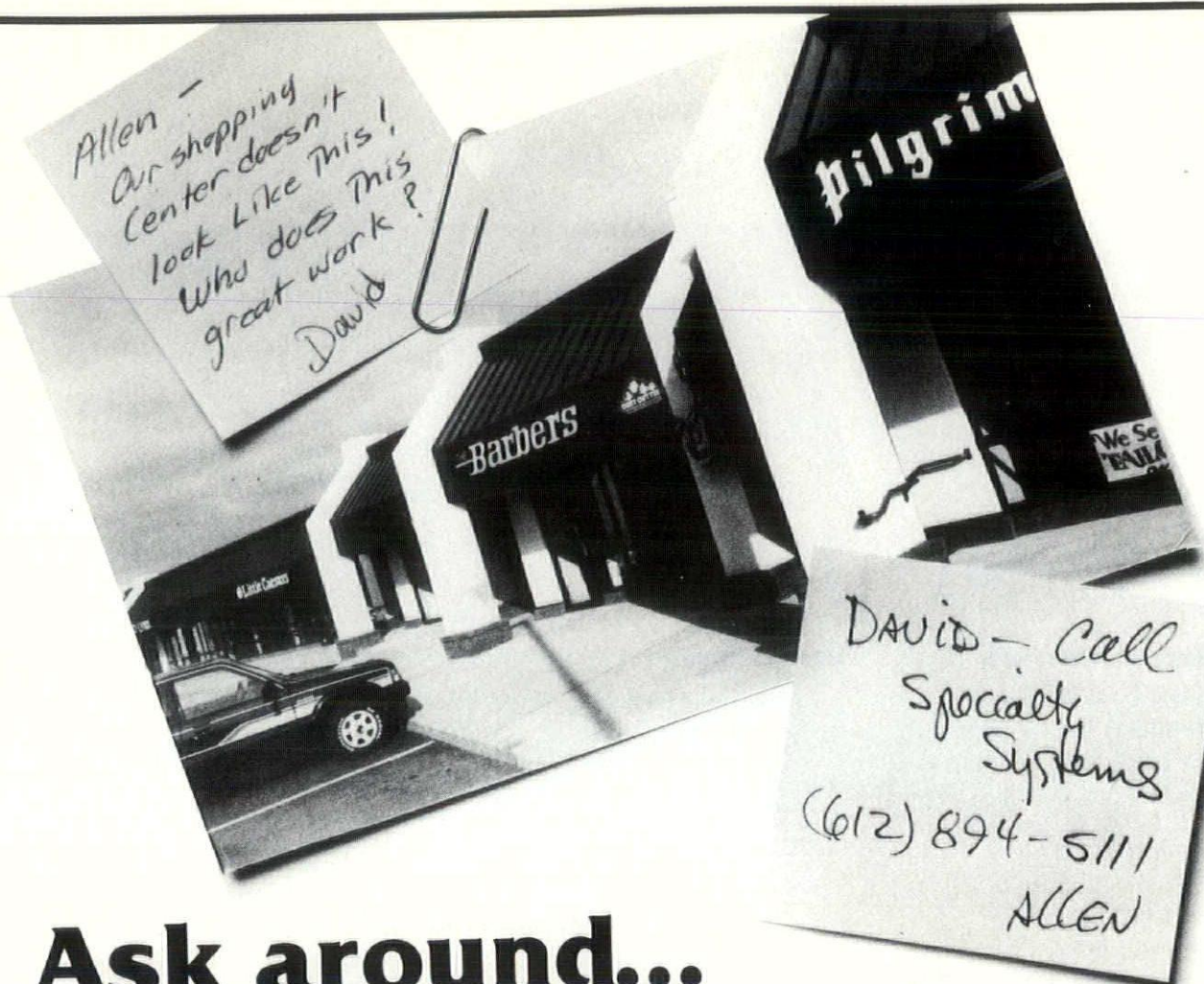
“The happiest moments of his professional life,” says Bette, his wife, “were when he saw a school come alive with students and teachers.” Loyal clients included Hamline University, the Rosemount School District, and the burgeoning school system in Apple Valley.

The firm moved from Curt Green’s basement to a storefront in St. Paul, and then, with 30 employees, to University Avenue. Today, with over 200 employees in its renovated office on Harmon Place in Minneapolis, it is the largest firm founded in the post-war period.

Within the firm, Dick provided both business leadership and moral encouragement. “I don’t know how many times he reorganized us with bubble diagrams,” says Abrahamson. “He will be remembered as the mentor, the intellect, the critic,” says Green. A man who gloried in the accomplishment of others, he nurtured the development of younger members. “He spent years building the firm,” says Bette, “and he was proud of it and the young people who came to it.”

To those outside the firm, be they colleagues, competitors or even casual acquaintances, he encouraged and gave confidence as well. “When I came to town ten years ago,” says Randall Bradley, a black architect, “he made me feel welcome.” “He provided a special kind of leadership,” comments Peter Rand, executive vice-president of the Minnesota Society of Architects, on Hammel’s tenure as president.

“Dick was an extraordinary man as well as an exceptional architect,” says Leonard Parker. He will be missed on both counts. *L.M.*



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Some thoughts on barrier-free design

By William Beyer

Anyone who has spent time on crutches recovering from a skiing accident has probably had a small taste of the frustration with architectural barriers regularly experienced by disabled people. There are 36 million disabled people in the United States. Sixty-five percent to 75 percent of all people will suffer disabilities by simply living to their fullest life expectancies. Minnesota's state building codes (since 1975), and many others as well, mandate accessible architecture. Yet new and renovated buildings with architectural barriers continue to be built.

Certainly, most new buildings are barrier-free, or close to it. But a surprising and disturbing number still have accessibility problems. There are potential explanations for this: the complexity and variety of codes, the failure of building departments to enforce codes, and ignorance of codes on the part of architects, owners and developers. But these explanations are no excuse.

A recent trend in bar and restaurant design is illustrative. Many fern-filled establishments have opened that have stepped or tiered seating areas, typically with no ramp access from level to level. The bar area in some of these establishments is totally inaccessible. Apparently the designers of these restaurants have decided that there is no place within the yuppie habitat for people with mobility impairments.

What happens when people in wheelchairs go to dine at such places? Do the waiters and busboys carry them to their tables? Do they have to wait hours for one of the few tables that may be accessible? Recently at a restaurant in Calhoun Square a young man in a wheelchair was told that he could wait for his table in the bar. When he pointed

out that the entire bar was not accessible, he was told that he could wait outside.

The reason for so many barrier-studded watering holes may well have been muddy language in the State Building Code. Until recently the Minneapolis and St. Paul inspection departments have not interpreted the code to require that all levels on a floor be accessible. The code was amended in January 1985 to clarify the original intent that all levels on a floor must be accessible, and the

Approaching accessibility with an open mind

Minneapolis inspection department is now enforcing that requirement.

The Minnesota State Council for the Handicapped was concerned enough with the enforcement of Chapter 1340 (formerly Chapter 55) of the State Building Code to convene a public hearing on the issue in November 1986. Ten people presented their assessments.

Richard Brooks, director of the State Division of Building Codes and Standards, said that compliance statewide is high for all building code provisions, and perhaps highest for Chapter 1340, which applies everywhere in the state (even in those areas where local governments have opted-out of the rest of the code). Brooks and several others at the hearing pointed to the generally positive, if not perfect, compliance with most problems occurring in small renovated projects.

The rest of the presenters pointed to sometimes outrageous examples of non-compliance. Accessibility problems with the recently renovated State Office Building in St. Paul were repeatedly mentioned, and some of the participants wondered who would be liable for such lapses in code enforcement.

Architects should be aware that when issues in the design and construction of buildings are raised, they are increasingly likely to be held liable. It is interesting to note that two of the public hearing participants who see current code compliance as inadequate were recently appointed by Governor Perpich as public members of the State Board of Architecture, Engineering, Land Surveying and Landscape Architecture. They are Michael Ehrlichmann, a member of the State Council for the Handicapped; and Julee Quarve-Peterson, an accessibility consultant in private practice.

Harold Kiewel, co-editor of the *Accessible Architecture* handbook published in 1977, suggested that the biggest problem in this area is a lack of expertise in the profession. He believes that younger architects have been exposed to the concept of barrier-free environments in school. But older architects—typically the design decision-makers—have failed to understand and apply these concepts. Kiewel thinks that the introduction of accessibility via the restrictive avenue of building codes may have soured many architects on the issue.

Although the consensus at the hearing was that no single group within the building design, review and construction process can be blamed for the continuing lapses in compliance with Chapter 1340, it seems fair to conclude that positive action on the part of architects can do the most good.

The best way for architects to improve their understanding of accessibility issues, beyond knowing Chapter 1340 thoroughly, is to use the available human resources. Minneapolis and St. Paul both have advisory committees on people with disabilities composed of citizen volunteers who prefer to become involved before problems arise. In Min-

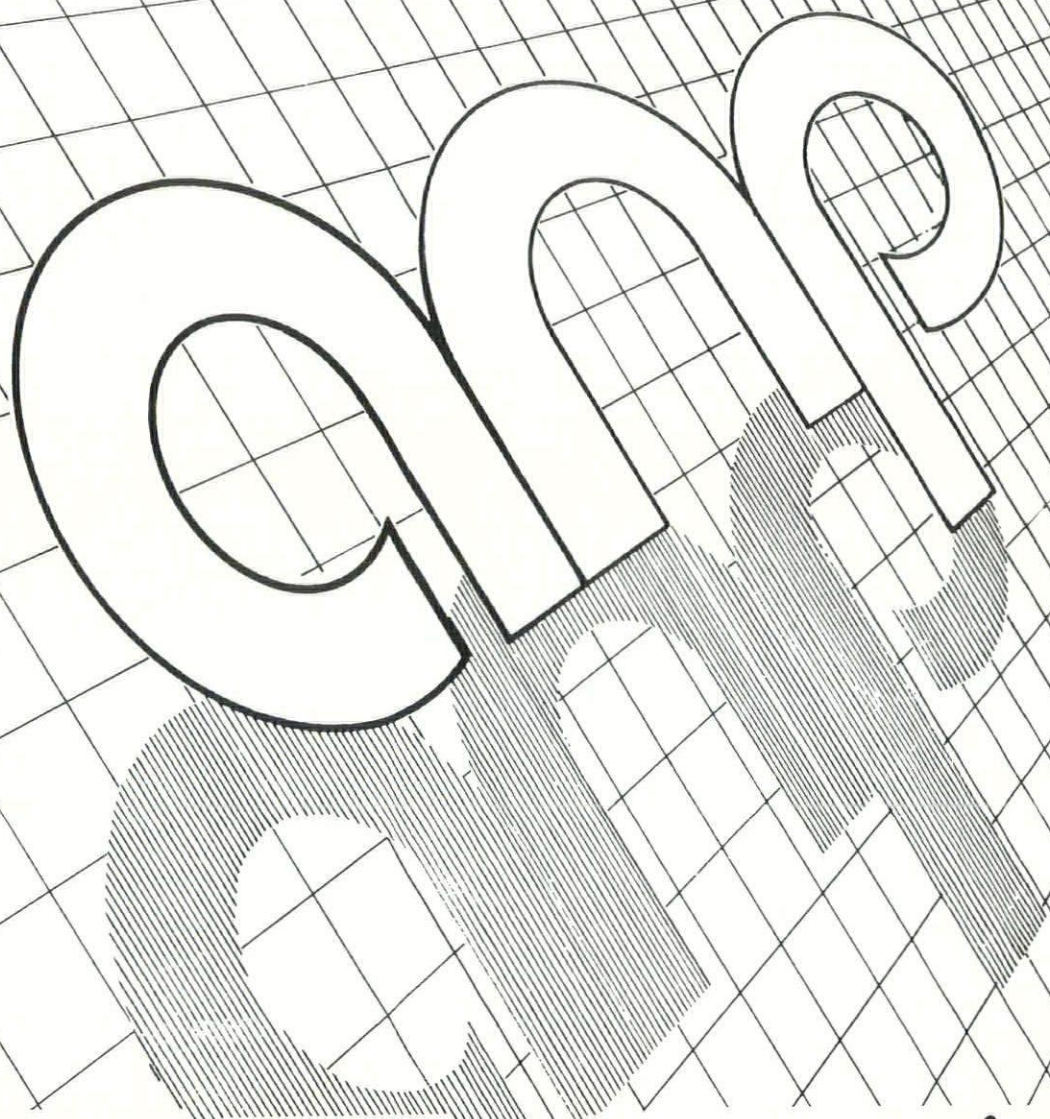
Continued on page 62

a new perspective

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a new perspective

Winterizing your city

By Gail Manning

In the first half of the century, the ultimate question for Minnesota architects to ask was "What will it look like in the winter?" Today, so-called "franchise architecture," the generic design oblivious to its location, has become the norm. Since the beginning of the skyway system in the early 1960s, Minnesota has gained a reputation for its resourceful response to winter. Building on that reputation, the Twin Cities have the potential to become premier winter cities, cities highly regarded for beauty and quality because of their unique "winterness."

Whether it was the economic push of the energy crisis or the rejection of universal modernist principles, regional environmental differences are again being recognized in the design community. This attitude led to the creation of the Livable Winter Cities Association of Minnesota, an offshoot of the Canadian-based Livable Winter Cities Association/Association Pour l'Animation des Villes en Hiver, founded in 1983 to encourage innovation in the natural, built, and social urban environments of the North. The association is international, with involvement by Russia, Japan, Scandinavia, Canada and the United States. The association is also interdisciplinary, involving planners, developers, architects, landscape architects, government officials, academics, gerontologists, psychiatrists, recreation specialists, artists and engineers—in short, the inhabitants of our northern cities.

With the benefit of association comes the opportunity to share the lessons of the North. Two major points are apparent when comparing winter communities. First, climatic and latitudinal differences affect the experience of winter and the adaptation to winter. For example, snow removal is part of the Min-



USING SNOW DUMPS FOR RECREATION

Illustration: Livable Winter Cities

nesota winter. But in Saskatoon, Saskatchewan the streets are rarely plowed, only sanded. There are no freeze/thaw cycles in Saskatoon, and packed, frozen snow becomes the transportation surface. The overriding concern in one city, such as Buffalo, may be snow buildup while in another city, such as Seattle, it is continual fog. In Nome, it is eternal darkness.

A second point to remember is that winter environments should give people a choice on how to enjoy the outdoors. The "avoidance approach" results in suburban shopping malls, in domed cities, in rooms without windows and in isolated skyway systems. Some of us, however, would appreciate weather in the skyways. How often have we been refreshed by Dayton's skyway breeze? On the other hand, having indoor "warm up" foyers at urban bus stops should perhaps be made mandatory.

Thinking North does not necessarily mean thinking insulation and domes.



Designing structures for winter might mean designing buildings that look just as they have for generations. Jamie Milne, a graduate student at the University of Minnesota working on a master's thesis, researched her native Saskatoon to discover characteristics of northern urban architecture. Peers and professors immediately envisioned insulation and underground structures. The results of her research proved quite the contrary. Milne discovered the warm image of Scottish-American castles and formal winter gardens and winter rooms, designed in keeping with tradition and climate.

In too many northern cities, the beauty of place vanishes with the good weather. The ability of the urban fabric to provide relief from a harsh climate is due, in part, to traditional architectural material and detailing. Steel and glass can be particularly devastating to the winter city. We respond warmly to a sense of enclosure, of shelter, of being protected from the elements, which we read into more traditional buildings. We respond to the warmth and coziness evoked by the imagery of traditional universal symbols—the hearth, the chimney, the sun-filled reading nook, the steep roof, the blanket of snow.

Typical warm features include mass, color, intimate scale, layering and textures. The texture of stone or brick holds

snow in interesting patterns and even feels warmer, literally and subconsciously. Vines on buildings or the art of espaliering with vegetation adds warmth to a facade.

The landscape professional has long recognized the aesthetics of unique-to-winter phenomena: the texture of bark or vines; silhouettes; the structure of bare tree branches; snow drift patterns; and the way snow is held by branches, fences, posts or building elements.

The newly opened Japanese garden at the University of Minnesota Landscape Arboretum has been designed by Koichi Kawana with particular attention to the beauty of snow on tree branches and rocks. Using both land form and building form can result in that winter haven known as the sun pocket, an outdoor spot where one can bask in warmth on an otherwise bitter day. In winter as well as in summer, one becomes aware of sunlight and shadow. Winter shadows are important to the northern landscape.

Efficient design in cold climates tries to maximize sunlight with minimal openings in the building envelope. The proposed Ceresota Mill office devel-



Len Lampert, for Lowertown Redevelopment

opment in Minneapolis will be flooded with sunlight, even though the architects, Ellerbe, Inc., cannot pierce window holes in the south facade of the historic building. Instead, a skylight will maximize sunlight in the atrium. Seven stories of mirrors along the northern interior face will reflect natural and artificial light into the office spaces and down to the first-level fountain.

In other parts of the world one can enjoy "night architecture," environments specifically designed for winter days without any sun. St. Paul's ice palace left a vivid memory of night lighting in winter. Rice Park in St. Paul, with the brightly lit Ordway Music Theater as the focus, brings people outside in winter, partly because of the magical lighting.

Some cities, such as Edmonton, Alberta, have focused on winter sports.

Such amenities as mammoth indoor gyms, pools and tennis courts, as well as lighted outdoor trails along the North Saskatchewan River add to livable winters. Last year's Edmonton park and recreation brochure highlighted a variety of outdoor sports, all to make the long winter months more productive. If we plan and design cities for winter recreation, summer recreation will take care of itself.

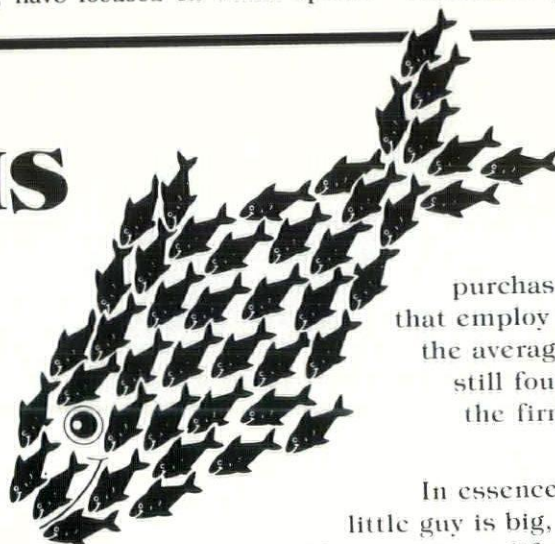
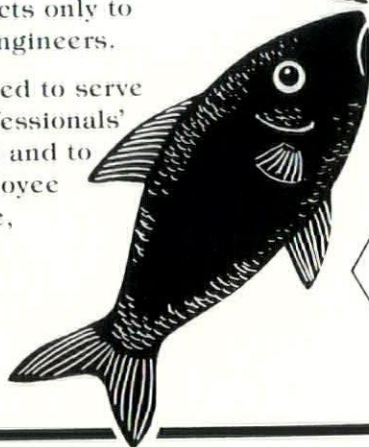
Architecture, perhaps more than any other discipline, has the opportunity to celebrate the connection between interiors and the open air. Architecture has a responsibility to make that connection in a meaningful way. We need to learn from other winter cities, from each other, from the landscape profession, the recreation planners, the gerontologists and others, and so take further responsibility for the public appreciation of the built environment. Our job as designers is to turn "winter cities" into "livable winter cities."

Gail Manning is an architect-in-training with Hammel Green & Abrahamson and is a member of the steering committee of the Livable Winter Cities Association of Minnesota. **AM**

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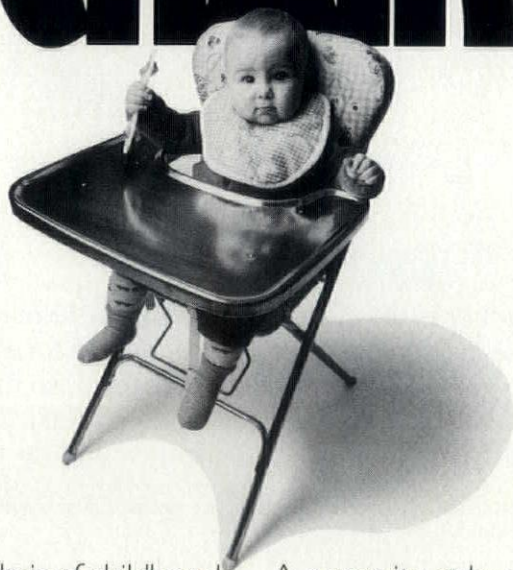
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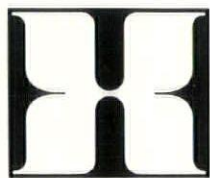
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AM

editorial

Made in Minnesota Looking for regional architecture for this special "Made in Minnesota" issue of *AM* was like opening the doors on one of those ubiquitous Christmas calendars. We found a little something behind each door but the picture wasn't complete till all were open.

Some of the doors opened onto the past. What did the common buildings of the state look like? we asked, and we found David Husom's photographs of Minnesota's county fairgrounds. What is the most Minnesota building? we asked a group of architects and historians, and the answers ranged over the woods and prairies. How did the use of local stone shape the architecture of the state? and we discovered how when we saw the evidence.

Some of the doors opened onto the present. The jurors for the Minnesota Society of Architects' annual awards competition came to town seeking projects representative of the region, and they uncovered ten to add to the picture. We asked a handful of architects if they designed with a regional sensibility, and the projects they volunteered began to build an identifiable Minnesota architecture.

As you join *AM* in this safari close to home, scan the architectural territory with both microscopic and telescopic lenses. Look at details and the precise manipulation of materials. You might find the flared columns of the Douglas Lodge reappearing in Edwin Lundie's houses or a familiar use of masonry in a new power plant.

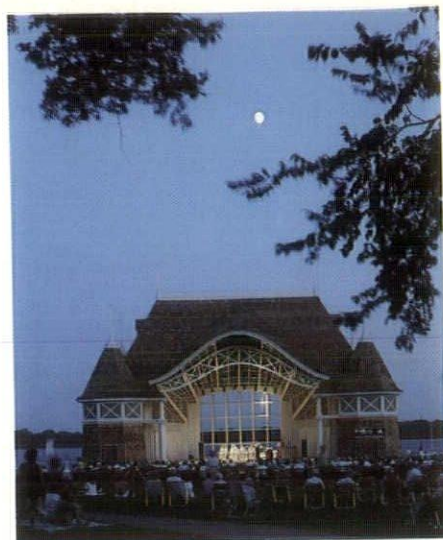
Then step back and look for that more elusive quality—an attitude toward architecture. You may be surprised, as I was, at what you find.



Linda Mack
Editor

1986 HONOR AWARDS

This year's MSAIA Honor Awards jury came to Minnesota looking for an architecture of



the region. "We searched for images that had to do with this cold north part of the country," said juror Steven Izenour, principal with Venturi, Rauch and Scott Brown of Philadelphia, who along with Craig Hodgetts of Hodgetts and Fung in Santa Monica, California and Richard Giegengack of the Washington, D.C. office of Skidmore, Owings & Merrill judged the 106 entries submitted by the state's architects. They found those regional messages in unexpected places—the Ice Palace, the Lake Harriet band shell, a church in Indiana, and a visitors' center in Missouri. In general, they judged the work of the state's architects "committed, intelligent, and sophisticated in the use of materials." "Minnesota's architecture has avoided the trends that are rocking both coasts. It doesn't have the far-out edges, but that's not what architecture is about. It's about buildings that

people use." Of the ten winners they chose, the five pictured here have already been profiled in *AM*.



Lake Harriet Bandshell (above): "An unabashed use of Victorian vernacular very much in control." Ice Palace(left): "There is tremendous enthusiasm expressed in this project."

Lake Harriet Bandshell

Minneapolis

Fredrick Bentz/Milo Thompson/

Robert Rietow

Performing Arts Center,

Blake Schools

Hopkins

Setter, Leach & Lindstrom

International Market Square

Minneapolis

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Our Lady of Grace Catholic

Church

Edina

Hammel, Green & Abrahamson

Purina Farms

Gray Summit, Missouri

Thorbeck & Lambert

Harriet Square

Minneapolis

Arvid Elness Architects

St. Elizabeth Seton

Community Facilities

Carmel, Indiana

Rafferty Rafferty Mikutowski

and Associates

Canterbury Downs Master

Plans & Backstretch

Shakopee

Hammel Green & Abrahamson

World Theater

St. Paul

Miller Hanson Westerbeck Bell

Architects

St. Paul Winter Carnival

Ice Palace

St. Paul

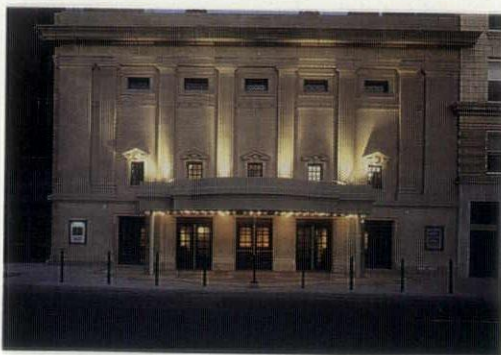
Ellerbe Associates



International Market Square: "We commend the architects for their restraint in making changes to let the strength of the buildings come through."



Canterbury Downs: "A sophisticated use of color and industrial materials."



The World Theater: "A highly sensitive effort."

More than a farm

Thorbeck & Lambert builds up
a pet-centered environment



Photos: Robert Pettus



Designing buildings that tap the emotions rather than speak purely of function and aesthetics is a quixotic task indeed. It is to make buildings participant rather than spectator. Designed by Thorbeck & Lambert, Inc., Minneapolis, Purina Farms Visitors Center in Gray Summit, Missouri represents architecture at its most active. Rather than sitting stodgily like objects in space, the buildings present experiences that tactilely, emotionally and intellectually involve the user. Perhaps for such reasons the jurors cited Purina Farms for a 1986 MSAIA Honor Award.

Purina Farms, which opened in summer 1986, arose almost as an afterthought. Ralston Purina Company had chosen Thorbeck & Lambert to design a multi-faceted farm exhibit for the St. Louis Zoo. But when the project—one of the largest of the firm's career—fell through, Purina rethought its strategy.

The company's own farm in Gray Summit outside of St. Louis averaged 40,000 visitors yearly, yet Purina never had formal visitor accommodations. Disappointment for the Minneapolis firm was short-lived when Purina asked Thorbeck & Lambert to design a formal visitor center around two existing barns on the 1,600-acre property.

The assignment seemed deceptively simple: provide exhibit space on a sectioned-off eight-acre site that would emphasize the emotional bond and interrelationship between man and domestic animals. Unlike a zoo that displays exotic animals from around the world, Purina Farms would emphasize familiar creatures—cats, dogs, rabbits, horses.

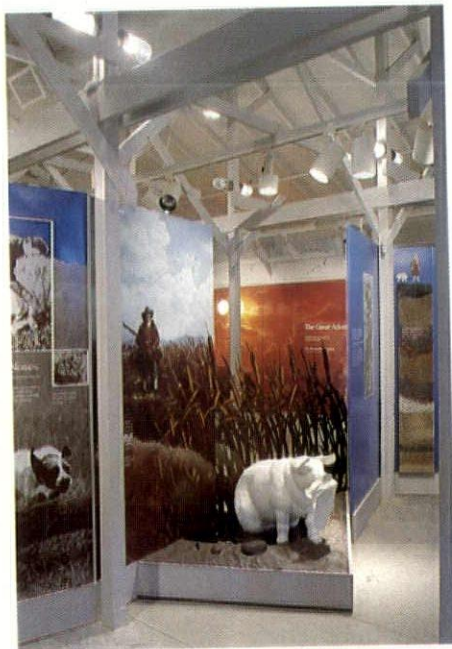
With complete creative freedom, Thorbeck & Lambert knew that the project required more than structures on the landscape. The project required a complete environment. In final form, visitors to Purina Farms are encouraged to touch, gaze and wonder at what they have often taken for granted: animals.

"The whole idea is to learn some-

Vernacular forms and a skill in large-scale planning



Simple and familiar may be key words for the Purina Farms visitors center in Gray Summit, Missouri, outside St. Louis. Tourists enter the east barn (above) along a plaza designed after the familiar Ralston Purina checkerboard. The east barn recalls common farm structures; the pavilion-shaped pet center (opposite), with low pitched roof and verandas, evokes images of vernacular French farm houses. Serving as the main entrance to the farms, the air-conditioned east barn contains a gift shop, snack bar and ample seating to accommodate visitors' needs. The animal exhibits (below) are the highlight of the east barn. Designed by Robert Lambert, with the assistance of Johnson plus Johnson, a Minneapolis-based graphic design firm, the three dimensional displays trace the history of animal domestication.



thing different about domestic animals so that when you go home you may never look at the family dog in quite the same way again," says Duane Thorbeck, principal-in-charge for architecture.

The simple buildings—aquamarine wood structures with white trim and gray metal roofs—blend comfortably with the landscape. Verandas and low-pitched roofs recall French-style farm houses found throughout Missouri.

The two renovated barns, a 48-foot diameter grain bin serving as a theater, a multi-level pet center, as well as ponds, a bridge, a 700-seat amphitheater and the surrounding pastures, are incorporated into Purina Farms.

Tourists first enter the east barn and meander along a series of exhibits that trace the history of animal domestication. "The early exhibits kind of loosen up the visitors," says Robert Lambert, principal-in-charge for exhibits, who was assisted by Johnson + Johnson, graphic designers, Minneapolis. With degrees in architecture and zoology, Lambert approached the project with ready knowledge of animal needs. His credits include the animal exhibits for the Minnesota Zoological Gardens, designed in

the early 1970s by the predecessor firm InterDesign.

The Purina exhibits are clearly of the gee-whiz variety. "Such projects are fun because we continuously learn interesting little details about animals as we design the facilities," says Lambert. Visitors learn that cats were involved in the Black Death and King James I used pigs as retrievers on hunting excursions.

The jury was particularly impressed with the architects' awareness of current trends in exhibit design. "The exhibits were a successful integration of parts with the overall design of the buildings," said juror Steven Izenour, of Venturi, Rauch & Scott Brown, Philadelphia.

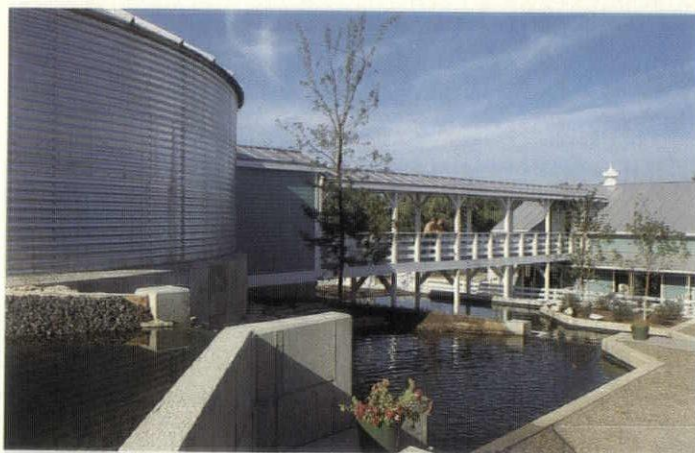
From the exhibit space visitors move to the 70-seat theater, an educational facility that stresses the functional as well as social relationship between man and animals. A bridge stretching across a pond connects the east barn and theater to the hayloft of the west barn. This facility, meant to serve as a working barn, allows children to observe dairy cows and beef cattle, as well as sheep, chickens and rabbits. Petting, of course, is always encouraged.

A pavilion-shaped pet center, a roost for cats and dogs, reigns as the farm's pièce de résistance. A variety of dogs play in indoor pens while cats hold dominion in a two-story, multi-dimensional Victorian mansion. Cats' favorite perches—sunlit window sills, fireplace mantles, staircases, the nooks and crannies that cats settle into comfortably—are all included. And cats, the epitome of pristine properness, seem quite at home in their Victorian surroundings.

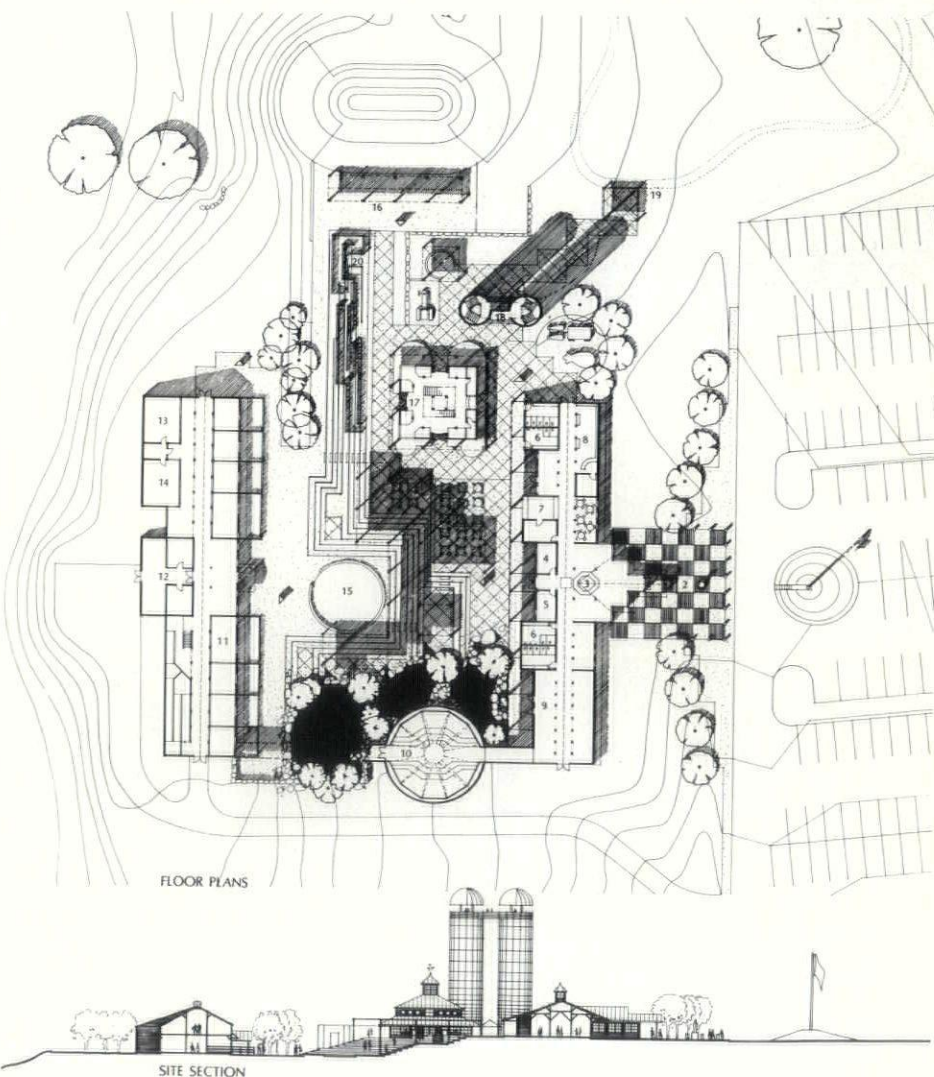
Purina Farms still awaits finishing touches. A silo/observation deck may be included in a future phase. And the amphitheater needs improvement. While the spectators are sheltered from the afternoon sun, the performers are not. Thorbeck is working on a sun screen that will not disrupt performances or site lines.

Since the completion of the Minnesota Zoo, the firm has carried a reputation for successfully creating whole-scale environments. Purina Farms continues the Thorbeck & Lambert tradition.

E.K.



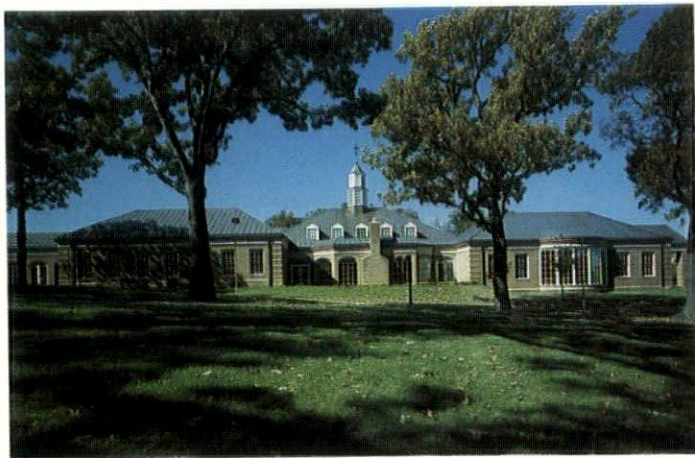
The 48-foot diameter grain bin joined to the east barn (above) serves as a theater. Visitors enter the west barn via a bridge which passes over one of several ponds. The two barns face each other across a twelve-foot drop. On the lower grade, visitors can observe various farm animals in the west barn or watch live animal demonstrations in the amphitheater outside the west barn. On the opposite side of the complex across from the grain bin stands the multi-level pet center.



A patrician spirit

HGA expands on a Georgian theme

Photos: Koyama Photography



Low hipped roofs with multiple dormers characterize this Georgian Colonial style church addition in Edina by Hammel, Green and Abrahamson (above). Crowned by a cross and lantern, which also serves as bell tower, the new church building mirrors the existing brick and stone buildings in detail if not in massing. A manicured lawn for outdoor activity abuts the more active side of the building (left) where the central Commons meeting room opens onto a paved plaza. Copper roofs, pine framed windows stained to look natural and a common base course of stone link old with new.

Judging from its stoic Georgian Colonial exterior you would expect to find Our Lady of Grace church in Virginia or New England instead of in the Minneapolis suburb of Edina ensconced among the rolling wooded hills.

The detailing of elements and correctness of proportions in this recently completed church addition earned it a 1986 MSAIA Honor Award for Hammel, Green & Abrahamson (HGA) of Minneapolis.

The challenge presented the architects was twofold: to design a new worship space to allow the existing one (designed as a gymnasium but used as a sanctuary since the congregation's beginning) to revert back to its original use, and to expand support facilities for the rapidly growing church.

But, with two large parking lots on opposite sides of the building and dense woods encroaching upon the site, a logical plan would require deft manipulation of building mass and materials to successfully tie the new addition with the old complex.

A new concourse solves both the circulation and functional problems. It links the existing buildings and the new sanctuary, as well as providing access from the two parking lots. In addition, it encompasses new functions: a large meeting area called the Commons (a sort of living room/gathering space grouped around a large fireplace), a daily chapel for 100 people, a Blessed Sacrament chapel, a meeting/dining room, kitchen, sacristies and a nursery.

Appended to this concourse is the new 1,100-seat worship space, a large, soaring assembly room. The nave is encircled at the base with an open ambulatory—unique perhaps in the Midwest—that not only provides circulation for parishioners but provides ample illumination in daylight.

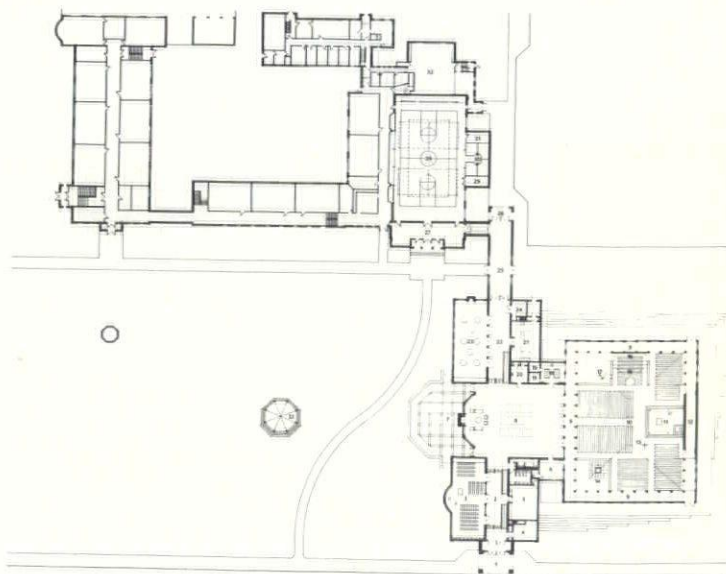
The placement of the facilities expresses the sensibilities of this active spiritual community. "We felt the strong social function of the Commons needed to relate to the active outdoor area north of the existing church," said project architect Theodore R. Butler, "and the more pensive, reflective worship space needed to be placed within and oriented towards the wooded area."

The awards jury agreed, stating, "It is a sensitive site plan with very handsome buildings."

B.N.W.

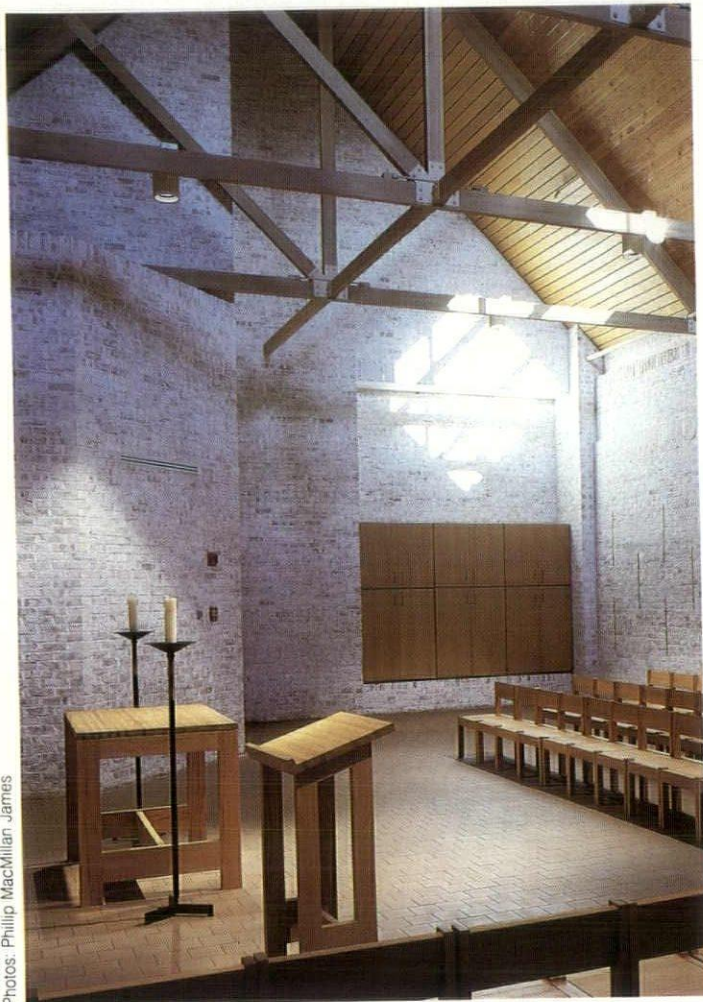


On an average day the interior of Our Lady of Grace is suffused with light from the deep-set clerestory windows and the ambulatory that encircles three sides and most of the fourth side of the pyramid-shaped sanctuary (above). Though the inside is more contemporary in nature, the stone altar and baptismal font echo the more classical aesthetic of the exterior in their molding patterns taken from existing stonework. Seating and trim are stained to look like unfinished wood. The gymnasium space (see plan below) was reclaimed from its prior use as a worship space and a former choir space has been turned into changing rooms.



The power of the plain

Rafferty Rafferty Mikutowski
creates a spiritual spareness



Photos: Philip MacMillan James

The daily chapel (above), one of three worship spaces for the St. Elizabeth Seton Catholic Church and Community Facilities in rural Indianapolis, presents a rustic interior that harmonizes with farm structures. Almost ascetic in appearance and use of materials—alwine brick walls, exposed beam ceilings, quarry tile floors, simple wooden flatback chairs and an altar that could easily substitute for a workbench—the chapel avoids a purely liturgical image, as do the two other worship spaces. The idea is to evoke a sense of community.

With rustic exteriors, truss ceilings and scant interior adornment, the St. Elizabeth Seton Catholic Church and Community Facilities easily could be a haven for Norwegian bachelor farmers in some ice-packed Minnesota nether-region. The facility, instead, is a multifunctional complex for a young parish in a burgeoning Indianapolis suburb. Designed by Rafferty Rafferty Mikutowski, a St. Paul firm noted for its church designs, the architecture for St. Elizabeth embroiders familiar rural styles. The buildings blend easily with the 33-acre site and complement the custom-built homes replacing the surrounding farmland. Such qualities earned the project a MSAIA 1986 Honor Award.

The architects needed to consolidate within a single complex the parish's increasing activities and services. In effect, the new facilities would reflect the parish's growth and spiritual goals by evoking community while avoiding a purely liturgical image.

A cluster of five buildings interconnected by a flat-roofed commons area emulates farm structures. Red clay and Alwine white brick exteriors are crowned by gabled roofs made of lead-coated copper. The simple themes are repeated within. Brick walls, truss ceilings and natural lighting through dormers have more in common with a stable than with the Sistine Chapel.

The commons—a meeting place at the core—breaks from the generally ascetic character with its low white ceilings and infusion of sunlight. With a baptismal font as the focus, the commons serves as a “main street” by which parishioners can reach the primary church (seating nearly 1,000), daily chapel and reservation chapel. The administration building and social hall are also reached via the commons.

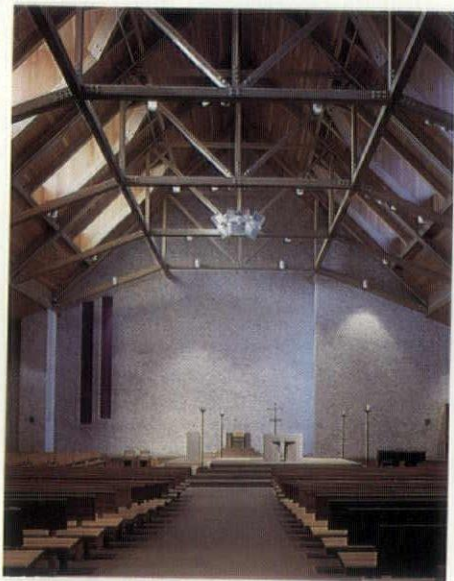
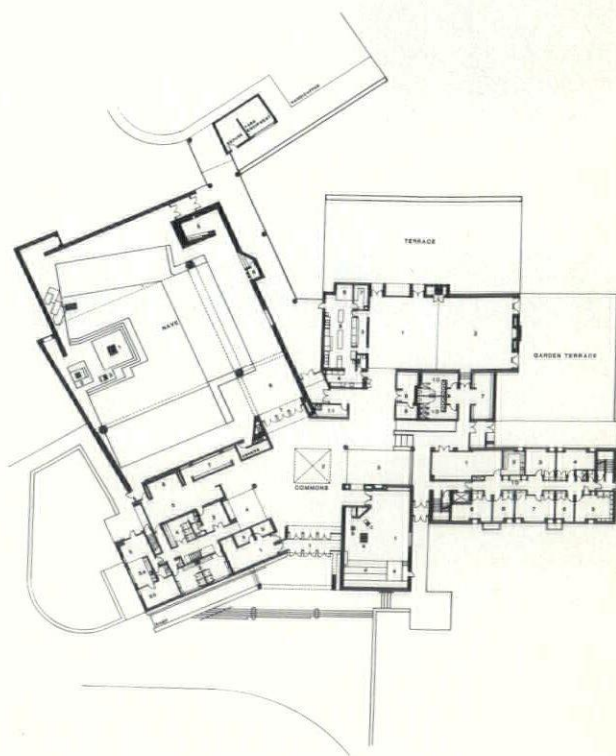
Some elements, however, remain unfinished, others unbuilt. Subsequent phases will finish off the administration offices and include a rectory and educational building.

Finished or otherwise, the buildings clearly express a forward-looking parish. Said the jurors, “We admired the ascetic quality of spaces and the honesty of the assemblage of parts.” For a parish seeking to pull its various “parts” together, that may be the highest compliment of all.

E.K.



The cluster of five buildings (above) stands as a fortress against the elements. Few windows pierce the brick walls. Instead, dormers and small vertical slots let minimum sunlight in. The gabled roofs, made of lead-coated copper, add to the rural feeling. The buildings are joined by a "commons" area (plan below). The main church (below), reservation chapel and daily chapel (A, B & C) are grouped at one end of the complex. Administrative offices and the social hall (D & E) are toward the other end.



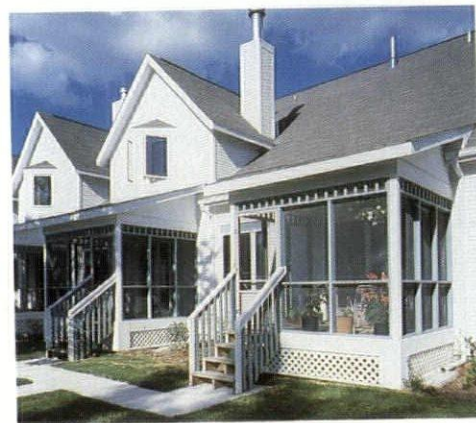
An American rhythm

Arvid Elness Architects fits housing into a neighborhood pattern



Photos: Franz Hall

The gabled roofs and screened porches of Harriet Square (above) present a rhythmic pattern to the street. These split-level units were given a greater sense of privacy by pulling the entryways back from the sidewalks and raising them a half level. All of these features—raised berm, common setbacks, and screened porches — sold the neighborhood on the project.



It is "extremely successful in getting a lot of image from the vernacular." That's how the judges sized up the Harriet Square Townhouses, one of ten 1986 MSAIA Honor Awards.

"With restraint and an economy of means, the designers have produced modest, yet elegant architecture," the judges continued. But what most pleased the jury was the project's respect for the existing residential setting and architectural styles. It "blends beautifully with the neighborhood context," said juror Steven Izenour.

The 27-unit townhouse project designed by Arvid Elness Architects, is located on a former school site in a South Minneapolis residential area.

Working closely with neighborhood organizations and the Minneapolis Community Development Agency over a five-month period, project architect and designer Paul Madson developed a design that met everyone's needs. For Peggy Lucas, partner in Brighton Development Corporation, that meant creating a moderate-priced project. "We are happy about meeting the market in the \$70,000-\$80,000 price range."

"One of my biggest concerns was integrating our project with the existing neighborhood," says Madson. "Typically found within the community are single-family dwellings on a raised berm at a common setback. We echoed these characteristics and created a pleasing rhythm of gables and screened porches."

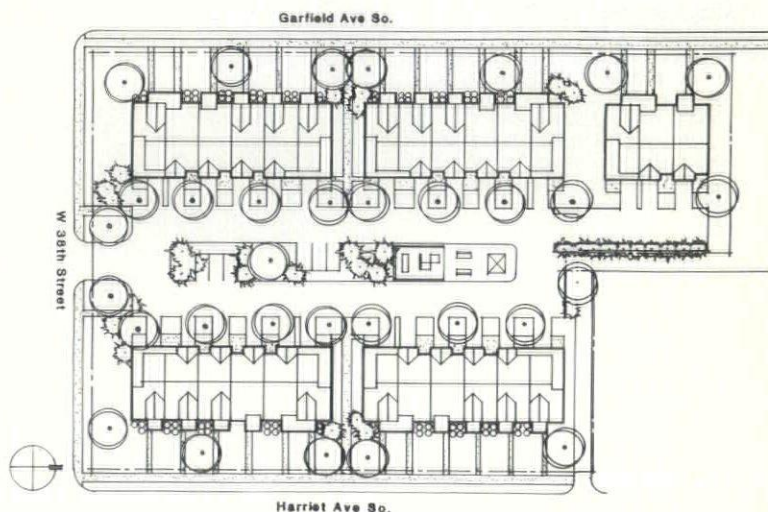
To integrate the townhouses more thoroughly with the context Madson used wood steps, wood latticework under the porches, common metal downspouts, asphalt shingles and such tricks as bringing the roof line of the two-and-a-half story units down to the first floor to reduce the apparent bulk of the project. Also typical to the area is white vinyl lap siding, used here with white painted cedar trim and white vinyl-clad wood windows—pure Americana.

The unit plans are split-level two- and three-bedroom configurations with a garage and half basement on the lower level, living, dining and kitchen at ground level, and bedrooms and a full bath on the upper level. Units vary from 1,280 to 1,440 square feet with an average cost of \$40 per square foot.

The townhomes were so well liked that the project sold out before construction was completed. *B.N.W.*



"Too often modern house designs force you to come in through the garage," says Paul Madson, project designer of the Harriet Square townhomes. "We gave these units a patio area in the back and direct access to the inside." In planning the roughly half-block site, Madson pushed the units to the common building setback to form an inner car court (below). Access to the site is thus controlled and the sense of privacy increased. Residents were given options on the finishes and interior room arrangements (above) and many have customized their own kitchens and baths.



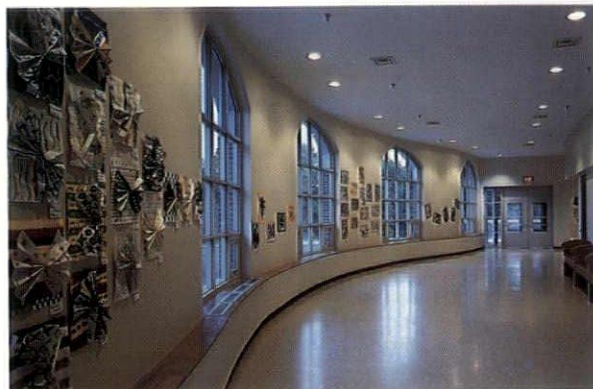
A play on form

Setter, Leach & Lindstrom
shapes a design that performs



Photos: Shin Koyama

"It was our intent to create a no-nonsense shell for the rooms within," said Ed Frenette, director of design at Setter Leach & Lindstrom, "then to play the school's traditional architecture—expressed here in the curving wall—against the more functional modernist aesthetic of the auditorium space." Windows are standard aluminium sash material painted white instead of the usual anodized color and the panes are an abstracted module of the more traditional windows on campus. The curve of the facade creates a natural foyer for the auditorium (right).



Nestled between two wings of a suburban college prep school like some neo-Baroque stage set, this new performing arts center addition provides a much needed, up-to-date facility while respecting the character of the existing campus.

Designed by Setter, Leach & Lindstrom, Inc., the new music and drama center for the Blake Schools' Hopkins campus houses a 400-seat theater, a large drama classroom, a faculty office and a large lobby for public functions. The campus itself was established before World War I in a traditional Collegiate Gothic style and added to over the years. Each addition nevertheless maintained the character of the original building, setting a materials palette of red brick and limestone trim.

The Hopkins campus includes two of the three Blake Schools: the Lower and Middle Schools, which serve kindergarten through eighth grades. The new performing arts addition is sited between the two schools for easy access to both.

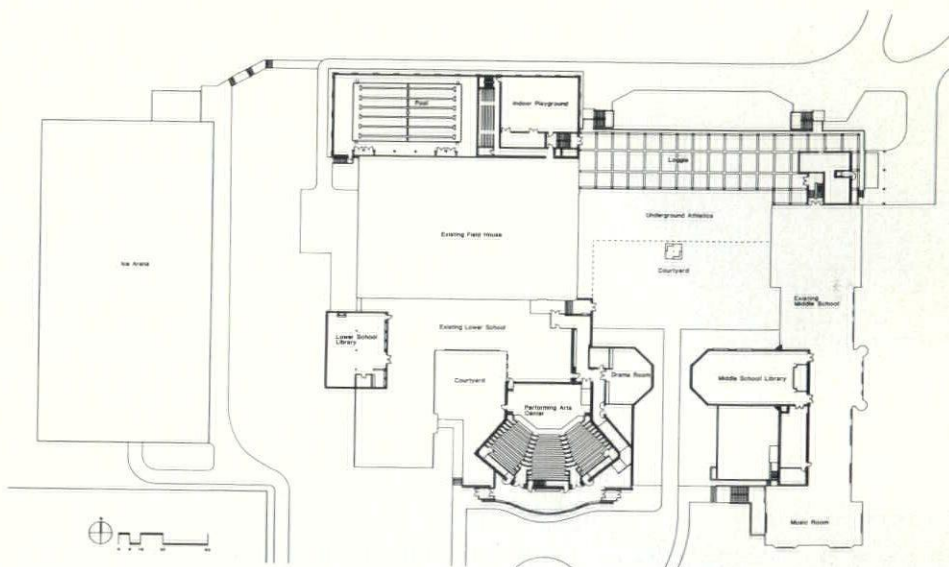
"Locating the facility in the center made sense from many functional points of view," said Ed Frenette, director of design at Setter, Leach & Lindstrom. "Not only does it work well for each of the schools, it gives a focus to the campus as viewed from the main entrance and it serves as a waiting room for the school buses that arrive in front of it."

The curving shape directly responded to the requirements of the 15,000 square-foot auditorium. The building facade bulges out in a serpentine curve beyond the confines of an imaginary "garden wall"—an arbitrary limit aligned with the fronts of the two schools. Behind this curve are the main lobby and two side entrances.

It is upon this thin veneer that any decoration is lavished. Here the Collegiate Gothic vocabulary is seasoned with contemporary renditions of battlements and echos of arches and tracery from previous buildings.

It is a deft manipulation of elements; the new center blends efficient modernity with the established campus character in a lighthearted way. "A delightful play of the classic modern forms against the neo-rationalist curving wall," said the jury.

B.N.W.

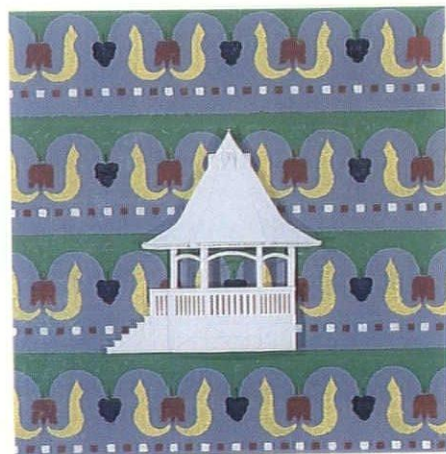


The new Blake Schools' performance center facade was thought of as a "garden wall" maintaining the relationship between the lower school and the middle school (above and plan). The new addition is further tied to existing buildings by the use of the octagonal shape (in the drama classroom) and the simplified brick banding and stonework.

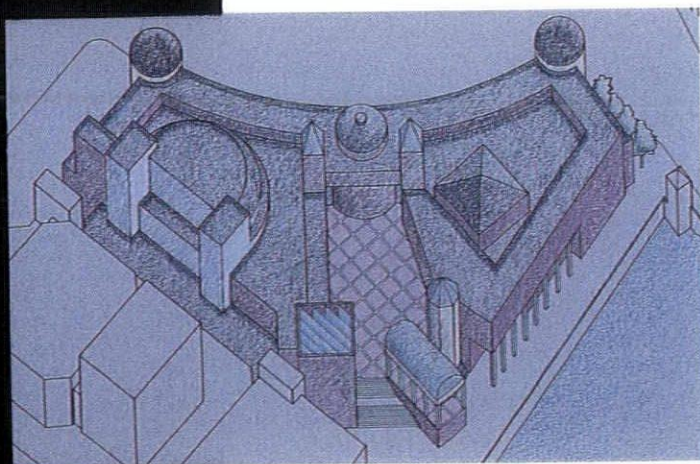
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PAPER ARCHITECTURE

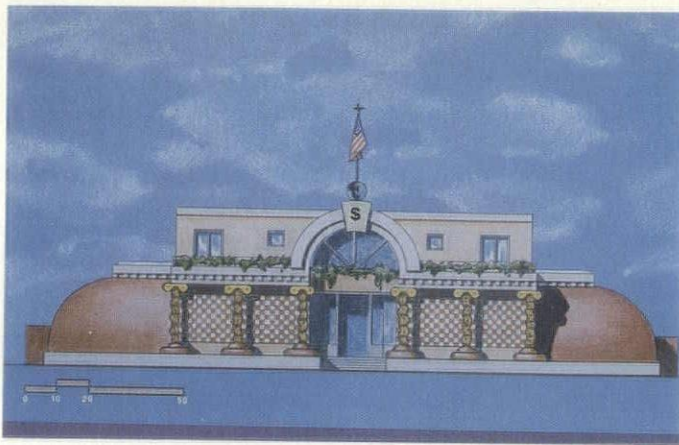
The words conjure up a fantasy world of paper dolls and pipe dreams, of flimsy follies that, given a strong breeze, would all blow away at the blink of an eye. But these paper tigers are more substantial architecturally, for it is the stuff of dreams that leads to new ideas and new approaches to the more mundane world of everyday practice. When architects explore the fanciful and the fantastical, they may create images that tweak the subconscious and may in turn make improvements in the built environment. This year's jury of the bi-annual MSAIA Paper Architecture Awards was composed of sculptor Remo Campopiano, James Czarniecki, director, Minnesota Museum of Art, and Herbert Ketcham, FAIA, president-elect, MSAIA and president of Architectural Alliance, Minneapolis.



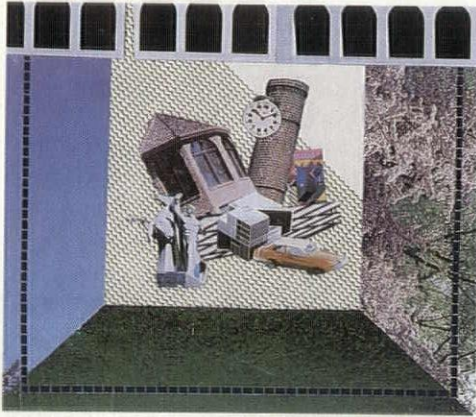
*Biwabik Gazebo, concept and stencil detail.
Honor Award for idea
Rafferty Rafferty Mikutowski
"An excellent idea which contrasts the background beautifully with a pristine bas relief."*



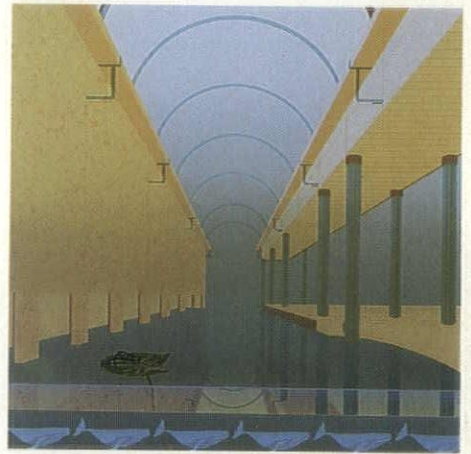
*Market Square (detail)
Honor Award for urban design
Robert Rothman
"A good solution that re-establishes the urban background." "I wanted to create a more civic space for the Milwaukee riverfront and connect the city hall with its context," said Rothman.*



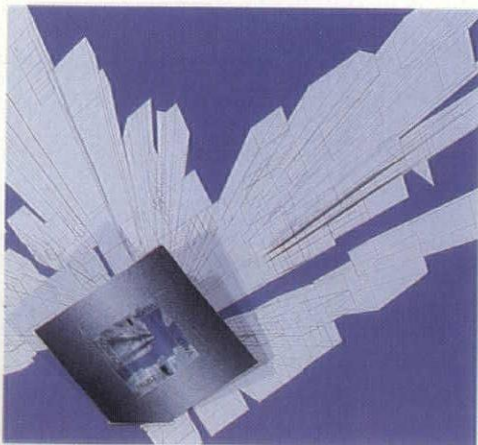
*Prototypical U.S. Consulate
Honor Award for idea
Ira A. Keer
A tongue-in-cheek proposal for a
U.S. consulate as hot dog with
french fried columns in ketchup
bases united by a dollar-signed
arch.*



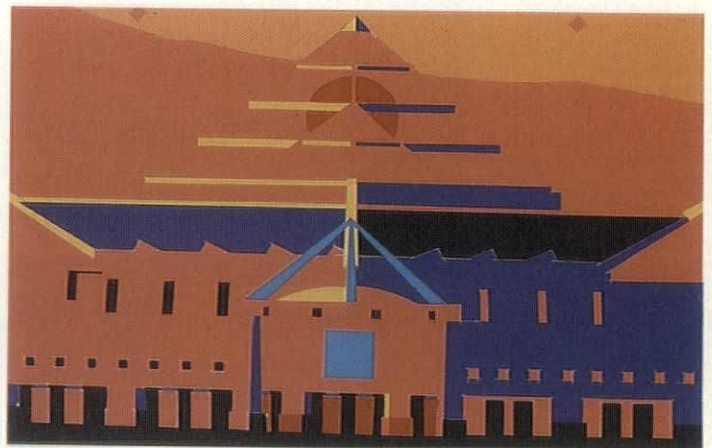
*Dreaming of My Children (detail)
Honor Award for urban design
Elena Kvasnik/RSP Architects
"A clever, enjoyable idea that
plays on the nostalgia of the early
1960s."*



*Water to Water
Honor Award for presentation
Marc Partridge/Michael Plautz/An-
gus Davis/RSP Architects
The design is a therapeutic lap
pool for a private residence pre-
sented with an air of serene mys-
tery.*



*Anarchy in Architecture
I am Paid (Anonymous)
Phantom Award
An ironic commentary on the cur-
rent state of architecture.*

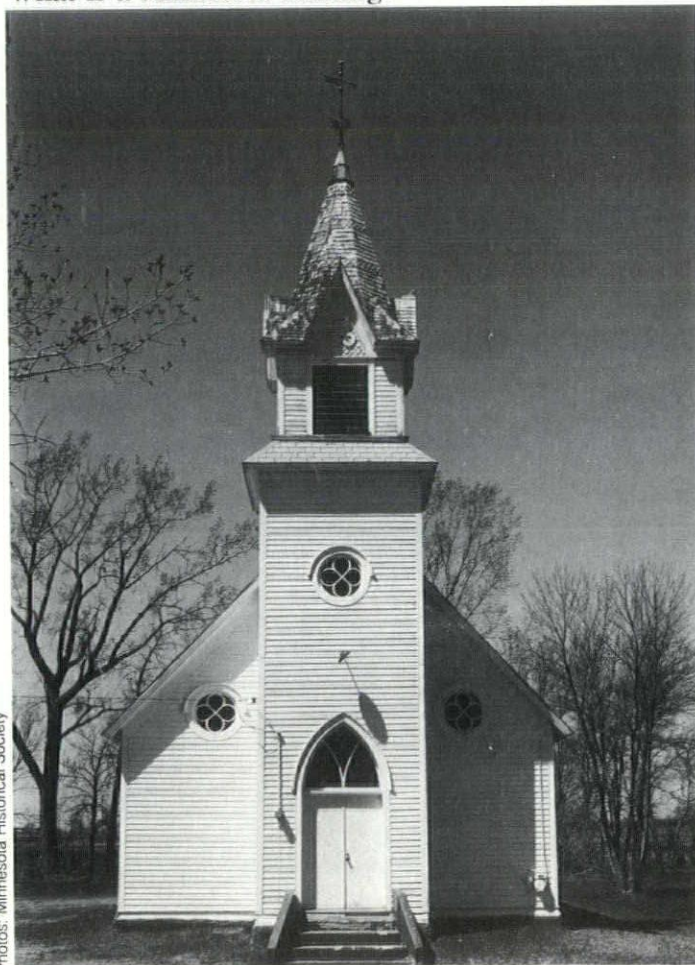


*Arizona Historical Society Mu-
seum
Honor Award for presentation/idea
Scott Newland/Mark Nelson/Joe
Metzler/RSP Architects
"Exceptional graphic presenta-
tion." The background abstracts
the structural grid of the proposed
building and the undulating
shape of the river site. Color
choice emphasizes the desert
heat.*

In search of a regional architecture

By Linda Mack

What is a Minnesota building?



Photos: Minnesota Historical Society

The Swedish or Norwegian lapsed church on a hill outside of town. Here, the Stikestad Lutheran Church in the Red River Valley.

The landscape of our state is littered with buildings that defy the term Minnesota architecture.

Of course, the fast-food franchises, gas stations and shopping centers have nothing to do with the particularities of their place. But even beyond this layer of highway detritus lie exurban housing developments, office complexes and, yes, urban centers which have little to say of being here rather than anywhere.

But down the country roads and among the suburban sprawl can still be found the utilitarian structures of an earlier age—a fieldstone shed at the edge of a condominium development, a brick farm house in a grove of trees, a country church on the crest of a hill. In a way that almost all buildings today fail to do, these simple structures convey a sense of place.

Those who built them used the materials at hand—lumber from the surrounding woods, brick made of local clay, stone from nearby quarries. The materials match the ground.

They used the technology of the time, be that log-building techniques brought over from the old country, mortice-and-tenon construction used for hundreds of years, or later, balloon framing. The level of technology never seemed to exceed the level of taste.

They built in styles they felt at home with. That meant log cabins for the Finns on the Iron Range; Swedish cottages for



The Midwestern four-square house. Also called the cornbelt cubic, it is found as often on Laurel Avenue in St. Paul as on the farms of southwestern Minnesota. Made of wood, brick or stucco, it encloses maximum volume in minimum exterior surface.

the farmers of southwestern Minnesota; Greek Revival houses for the Yankee lumbermen of the St. Croix Valley. Innovation came to modify the familiar, not to invent the unfamiliar.

They used a floor plan that was straightforward and easy to build. First, perhaps, a one-room square to which could be added future squares on one side or the other to make a rectangle or an I-shaped house. The proportions, born of carpenter instinct, were unerring.

They built sheltering buildings to fight the cold. With roofs coming low to the ground on the north, entries on the southeast away from the wind, and thick walls to keep out the cold, these structures expressed the physical and psychological need for warmth.

Unfortunately, there is nothing like war, technological advancement, global communication, and easy availability of materials to free the designer of constraints—and thus of culture. The designer's task is no longer to improve the familiar but to create the unfamiliar. The result has been architecture that expresses individual identity but undermines communal identity—be it the rural landscape, the small town or the city.

Since those earliest waves of building, architecture in Minnesota has more often looked elsewhere for inspiration—to the east, whence came the lat-

est definition of current style; to Sears and Roebuck, for ready-made houses; to architects appropriate to one's social status.

Sometimes that meant local architects working in the classical revival styles—Edwin Hewitt, Clarence Johnston, Long and Kees, Emmanuel Masqueray, Cass Gilbert, LeRoy Buffington. Often it meant going further afield to commission the best of the day—McKim Mead and White, Ralph Adams Cram, Philip Johnson, Hardy, Holtzman, and Pfeiffer, Cesar Pelli.

But often what those architects from elsewhere designed for clients here also subtly reflected the culture. The houses, cultural institutions or office buildings they designed for Minnesotans are less pretentious, less exuberant, and more reserved than those elsewhere. As architect Bill Scott, an expert on historic preservation with Setter, Leach & Lindstrom, observes, "There was a cultural characteristic not to display wealth. It carried over to both the commercial and residential structures the Daytons and Pillsburys built. Even the summer houses on the east coast are more ostentatious than the year-round houses of the wealthiest here."

Some local architects borrowed freely from elsewhere but borrowed with such a strong sensibility of place that they began to build a regional architecture.

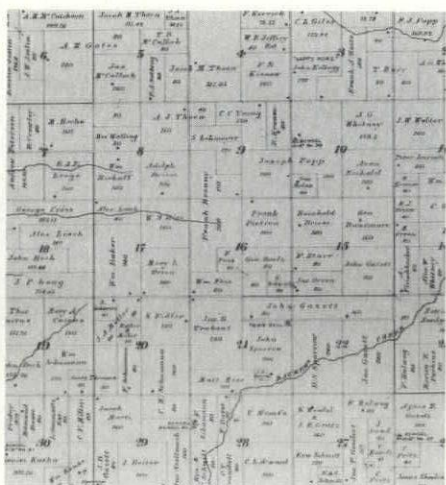
St. Paul native Cass Gilbert, the all-

time eclectic, certainly was animated by the revival of historic styles and the Beaux Arts tradition. If we automatically think of his State Capitol as the most Minnesotan of buildings, we acknowledge the state's basic bent toward borrowing. (As writer Tom Martinson notes, to borrow is the Minnesota tradition.)

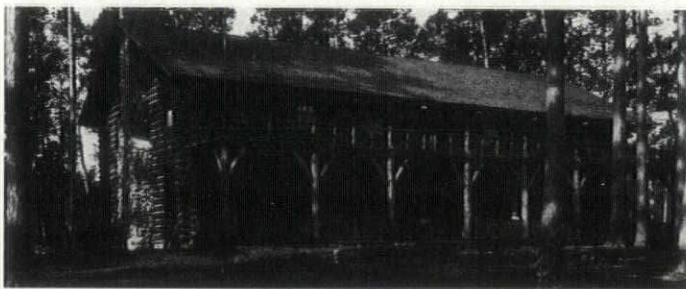
Yet many of the houses and small churches Gilbert designed have a strong regional sense—St. Clement's Church in St. Paul with its deep roof, local brick and restrained interior ornament; the Virginia Street Church, with its fieldstone base, shingles and low tower; his own house, a blend of Queen Anne and Arts and Crafts style totally fitting Minnesota.

After the turn of the century, the houses and banks of Purcell and Elmslie expressed a regional character philosophically based in the Midwestern movement called the Prairie School. In the decade before 1917, their work was prolific, and the landscape of Minnesota towns is punctuated by the simple shapes, sheltering roofs and quietly decorative windows of their unpretentious brick, clapboard and stucco houses.

St. Paul architect Edwin Lundie worked in a different and more traditional mode, and now holds preeminent place as the shaper of a regional style. Whether based on French country manors or Scandinavian log buildings, Lun-



The rectangular grid. The only thing that unites the Boundary Waters, the Mississippi Valley, and the Red River Valley is the square division of land. If that's also true in two-thirds of the country, no wonder we have a problem of regional identity.



State park projects. Clarence H. Johnston designed the Douglas Lodge in Itasca State Park in the rustic style in 1905. Three decades later, the W. P. A. also looked to indigenous forms and materials.

A house by Edwin Lundie. In his own cabin on Lake Superior detail and materials recall immigrant cabins.

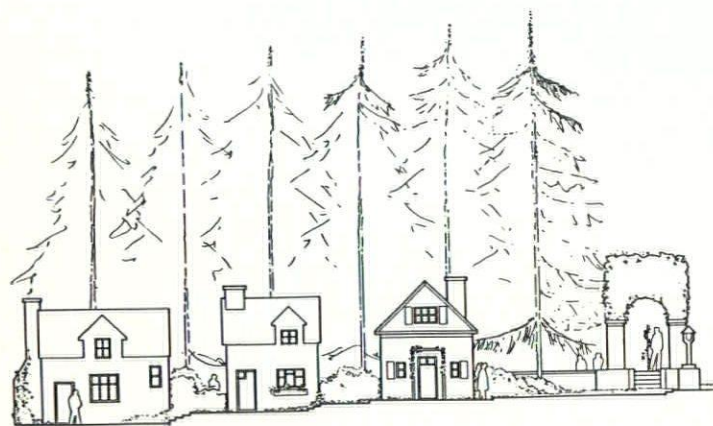
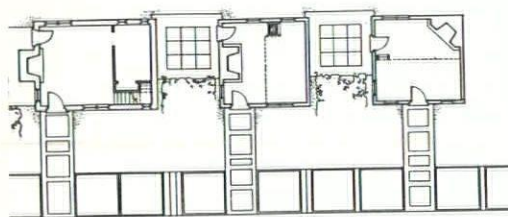


Photo: Tom Martinson

In search of a regional architecture



The Onstott house in rural Wisconsin, Dale Mulfinger, Mulfinger/Susanka. A contemporary version of the four-square house with a southeast entry. "We learned from the local models," says Mulfinger. The casual relationship between the house and garage seemed natural for the rural site.



Study for St. John's University, Collegeville, Pam Harwood and Bill Tabberson, U. of M. School of Architecture. Variations on the theme of the simple house recall the modifications to familiar forms made by vernacular builders.

die's houses and cabins recognize the psychological as well as physical need for a sheltering abode in this northern clime. He combated the starkness of the cold with steep pitched roofs, overhanging eaves, thick walls, and substantial materials finished with layers of detail inside and out.

Today, after years of stamped-out buildings in whatever the prevailing mode, interest in expressing regional roots is beginning to surface. This movement toward an architecture of place is tentative, to be sure. Architects here, like other artists, tend to look to the coasts for both trends and endorsement of talent. "We are the middle," noted Ed Frenette, director of design at Setter, Leach & Lindstrom, in a recent discussion on regional architecture, "and we can't get away from it."

But, as David Lanegran, geography professor at Macalester College, noted in the same discussion, the last decade has seen the growth of the idea of a Midwestern culture. Artists in dance, music or the visual arts still go to New York, but many stay and set their roots here. The phenomenon of Garrison Keillor cannot be denied; his success depends on his regional angst.

Should there be, then, a regional architecture? Should buildings in our world of telecommunication and global perspectives express the culture of their place?



Photo: Pieter Kerze.

Cherry Town Hall, Cherry, David Salmela, Damberg, Scott, Peck and Booker. When designing a township hall on Minnesota's iron range, why not use available materials in a familiar way: utilitarian form, a conventional roof pitch, and windows and white trim reminiscent of Finnish precedents.

If architecture is to fulfill its potential for meaning, the answer is yes. "Place" in the largest sense should become a consideration along with site, budget and function or we may be strangled by our own anonymous culture.

Dale Mulfinger, an architect and professor at the School of Architecture and Landscape Architecture at the University of Minnesota, both argues for and practices a regional architectural language. "Our region has spent too much time importing architectural ideas," he says. "At the school of architecture, importation and invention have been incredibly important. But have those inventions been based on the conventions of the region? I grew up in a rural area, but was educated to deny that background. I am trying to turn that around at the school and allow the expression of a regional character."

Jeffrey Scherer of Meyer, Scherer & Rockcastle agrees. "Regionalism can be liberating or a shackle. Here we've thought of it as a shackle. But for me, being regional is a matter of respecting givens you shouldn't try to fight. Climate is one of those givens. You shouldn't try to make a building do something that it can't. Through technology, you *can* do anything, but using that license does not necessarily lead to the best solution."

If respecting givens is the highest form of regionalism, what are those giv-

ens in Minnesota? Perhaps they can be reduced to climate and culture.

"Several years ago a group of architects discussed this question of Minnesota's approach to architecture," notes Dewey Thorbeck, an architect firmly rooted in the Minnesota tradition. "All agreed that one kind of architecture that has developed here and can be exported is underground architecture, but no one was much interested in that. However, we are very conservative here. Whether that is the psyche of the area or the climate is not clear."

Bill Scott notes the same phenomenon, "We don't have a particular indigenous architecture. We've taken architectural styles and adapted them to our climate and our *modus operandi*. It is not the style of architecture that makes for a Minnesota architecture, but the handling of it—a certain reserve."

There is a cultural attitude about not being ostentatious or frivolous that is characteristic here, agrees Richard Varda of Ellerbe Architects. "Historically, Lundie expresses the essence of that attitude. We can celebrate the utilitarian in a craftsmanlike way, but have elegance when it's needed. That's also what Rapson and the school of architecture have encouraged within the Modern tradition."

"There *are* traditions of craft or of using available materials," notes Scherer. "The question to ask, is how are the

elements of architecture purveyed?"

They are, indeed, purveyed here with a certain reserve, a lack of pretention, a reluctance to command attention. But we need more than blandness to build a regional architecture. We need to address the sense of place in those elemental ways of more instinctive times: sensitivity to siting, openness to local materials, use but not tyranny of technology, simplicity of plan, understanding of the power of proportion, acknowledgement of the psychological as well as physical need for shelter, detail crafted to combat the cold and express the symbolic meaning of place.

In Modernism, man has proved he can manipulate nature to any end, and materials and technology to any architectural form. Now we need to abandon manipulation and return to more basic values. When architects do, a regional architecture will grow of its own accord.

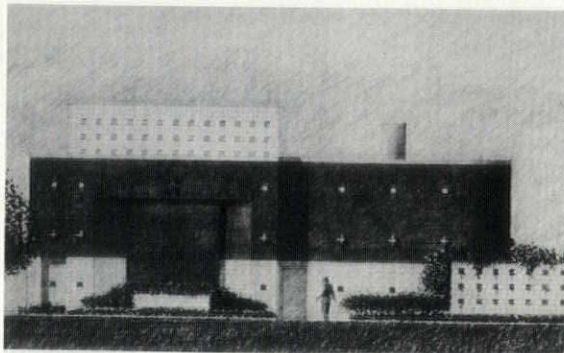
Should we have a regional architecture? As Dale Mulfinger says, "Why canoe upstream if you don't have to?"

The author acknowledges her debt to Henry Glassie, Fred W. Peterson, John Fraser Hart, Paul Clifford Larson, Katherine Cartrette, Dennis Gimmestad, John Coughlan, Charles Nelson, Bernard Jacob and David Salmela for their contributions to this article.



Private house, Minnetrista, Tom Meyer, Meyer, Scherer & Rockcastle. Low-slung roofs give this house on a former farmstead the profile of old sloped barns. With wood siding and shingles, a tapered chimney and unpretentious forms, it sits at ease on the landscape.

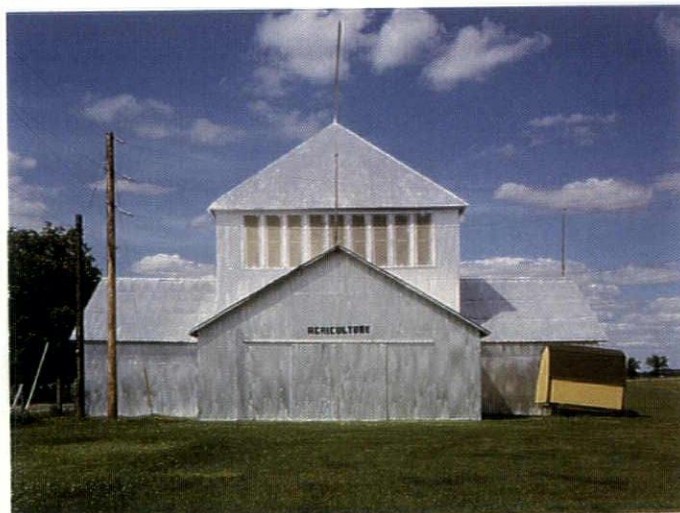
North Riverfront Plant, Minneapolis Energy Center, Ellerbe Associates, Douglas Lundman, designer. A straightforward shape, conventional use of brick with a rough base and an industrial fence evoke the Minneapolis industrial tradition.



MADE IN MINNESOTA

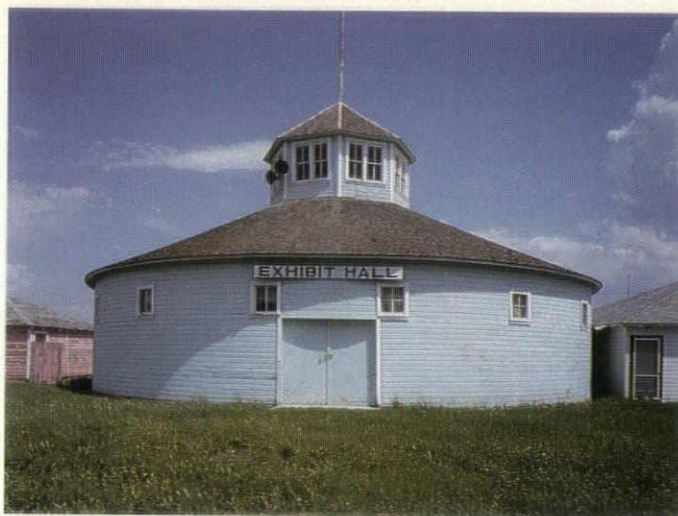
COUNTY FAIRGROUNDS

Sometimes on the edge of town, sometimes in the country, the 86 county fairgrounds of Minnesota form a ready-made collection of common buildings. Heart and soul were put into these simple structures and, though one would be hard-pressed to identify a distinct vocabulary for each county, the fairgrounds do speak with local accents. In Grand Marais on Lake Superior's north shore, it is the dialect of the Scandinavian cabin. In New Ulm, the German brogue of the stepped brick pattern. In Aitkin and Mahnomon, the flat tones of the honest farmer. All speak plainly and with a certain native wit. *Photography by David Husom.*

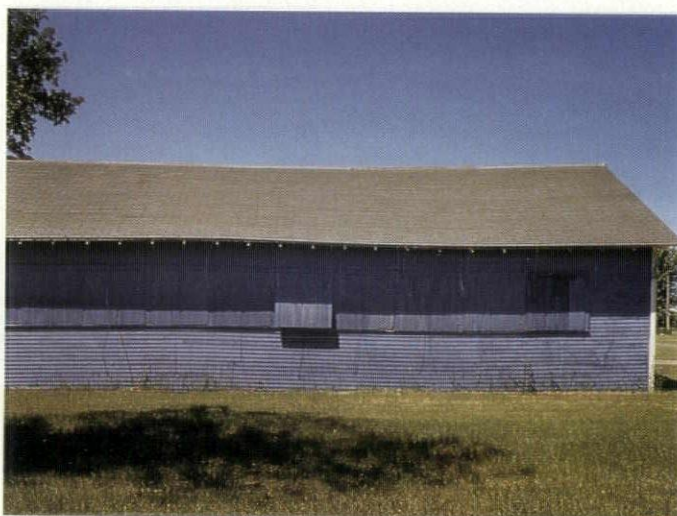


Todd County
Long Prairie

Traverse County
Wheaton



Aitkin County
Aitkin



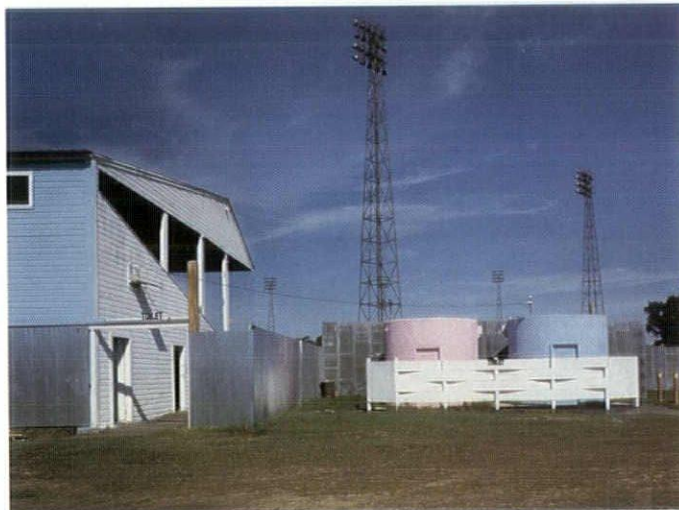
St. Louis County
Hibbing



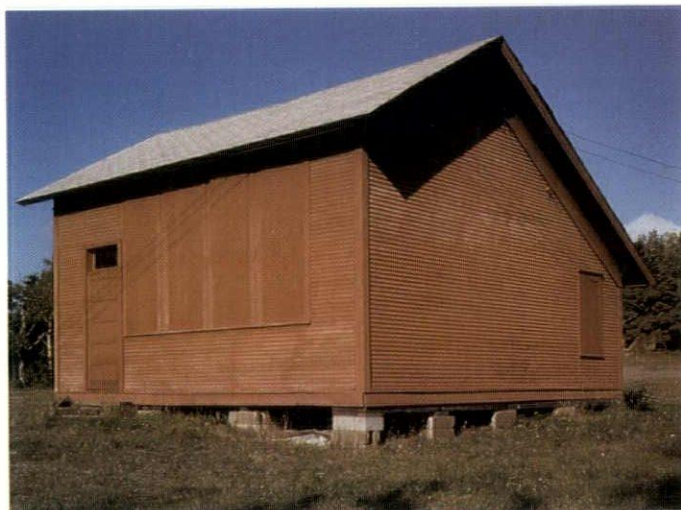
*Brown County
New Ulm*



*Pine County
Pine City*



*Cook County
Grand Marais*

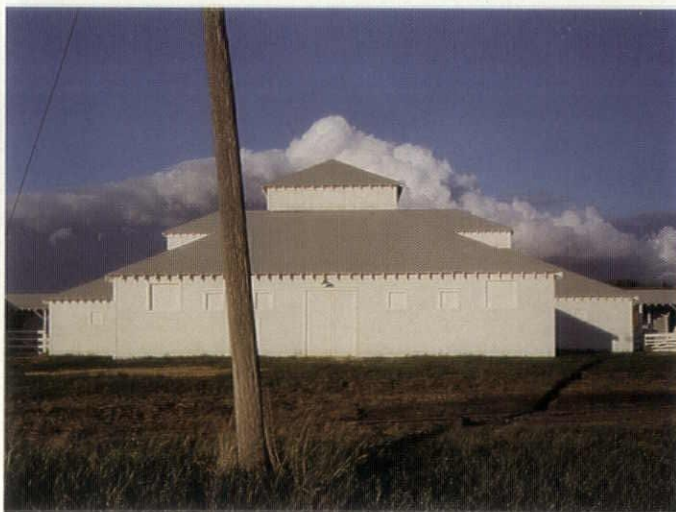




Wright County
Howard Lake



Aitkin County
Aitkin

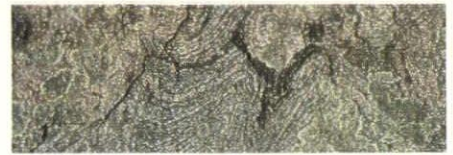
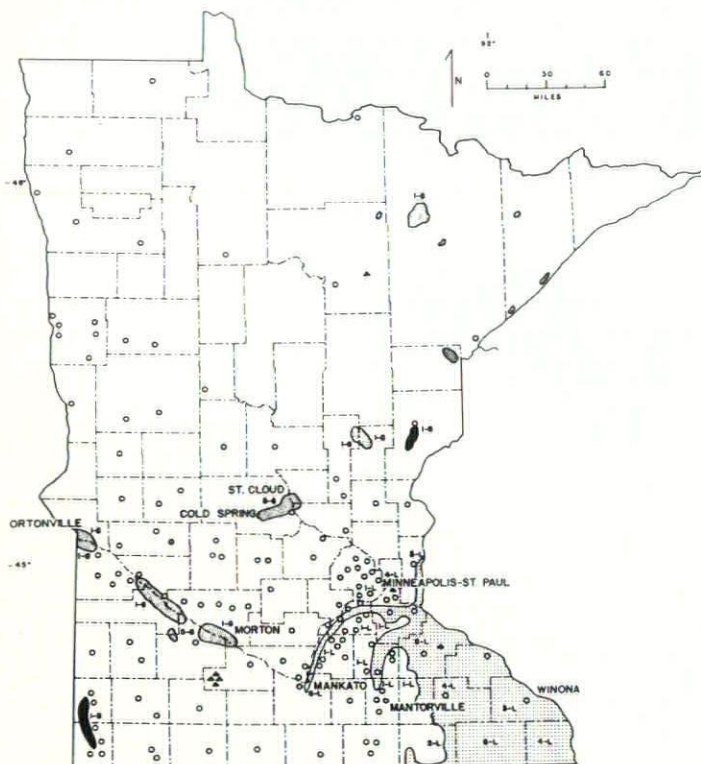


Mahnomen County
Mahnomen

Built with stone

By Sister Joan Kain

Some of the world's oldest and most beautiful stone lies under the soil of the state of Minnesota. From the limestone outcroppings visible along riverbeds in southeastern Minnesota to the dark basalt of the North Shore, these stones form a rich and varied resource for architects and builders. Often, however, they are valued more by those far away than by those in the state. That was not always the case and as these photographs show, building with native stone has helped shape the look of Minnesota architecture.



One of the oldest rocks on earth, layered gneiss was formed more than 3.5 billion years ago when granite, sediments and volcanic debris were re-crystallized and hardened by further heat and pressure. The oldest forms, **Morton and Montevideo gneiss**, take their names from the towns where they are quarried in southwestern Minnesota and are characterized by swirled grey and terra-cotta-colored crystals.

These gneisses have formed the base courses and entries of many fine buildings in Minnesota and elsewhere. In the Northwestern Bell Telephone Building (Clarence H. Johnston, Jr., 1935) in St. Paul (bottom), Morton gneiss is used in a typical combination with Mankato-Kasota stone.

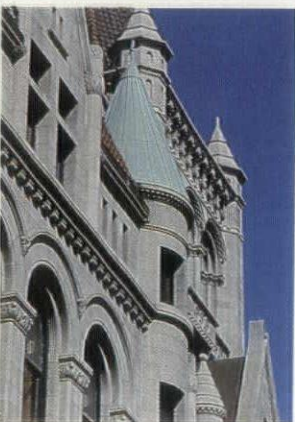
Ortonville-Odesa granitic gneiss, another "basement" rock, was formed more than 2.5 billion years ago as new rock was recycled from old. These oldest of rocks on earth have been exposed in southwestern Minnesota by recent erosive action of a glacial river. **Ortonville granite** is familiar to Twin Cities from its imposing presence on Long and Kees' Minneapolis City Hall-Courthouse. Its pinkish-grey color and gritty texture are visible, below, in the Big Stone County Courthouse (Fremont D. Orff, 1901-02) in Ortonville. Carnelian granite from Millbank, South Dakota is the same rock quarried elsewhere.





A hundred-million-year period of repeated mountain-building activity brought a series of molten materials from deep within the earth's crust to form volcanic ranges in what is now east central Minnesota. The **St. Cloud granites** are likely the slowly-cooled crystalline roots of these lost ranges. Of many varieties and colors, they vary in the percentage of glassy quartz to feldspar and mica and in the coarseness of the crystal size.

The availability, durability and range of color of St. Cloud granites have made them a premier building material since 1868 when the first quarries opened near Sauk Rapids. They have been used often in public buildings: Sauk Rapids pink in St. Paul's Old Federal Courts Building, now Landmark Center (Wilmington J. Edbrooke), of 1906 (bottom); St. Cloud grey in the base of the Minnesota State Capitol (Cass Gilbert, 1893-1904) and on the facade of the Federal Reserve Bank (Gunnar Birkerts and Associates, 1972). In the McColl Building (Ed. P. Bassford, 1890), now part of Galtier Plaza, pillars of St. Cloud grey granite contrast with capitals of Lake Superior sandstone (below).



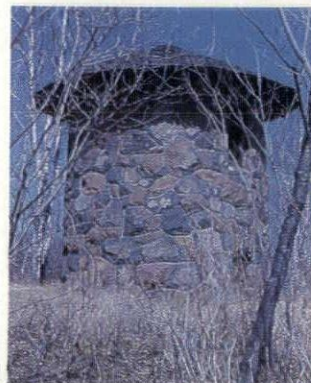
In a time of tectonic tranquillity about 1.5 billion years ago, a shallow quiet ocean deposited sandstone and shale sediments on what was then the west coast of the continent and is now southwestern Minnesota. These deposits were subsequently transformed into **Sioux quartzite**, a hard stone which varies in color from pink to red. The pinkish color comes from the iron oxide which coats each quartz grain; the deeper reddish color from the iron oxide sometimes present in the silica that cements this durable, almost diamond-hard material. The Indians used Catlinite or Pipestone, the softer clay layer found imbedded in Sioux quartzite, for sacred peacepipes.

The stone's warm color is shown to its fullest in the Van Dusen House (Orff and Joralemon, 1892-93) in Minneapolis (bottom). Much of Pipestone, Minnesota's main street is built of Sioux Quartzite. No longer quarried as stone, Sioux quartzite is now used in pre-cast concrete, such as the bands on 100 South Fifth (Opus Corporation and HOK, 1985) in downtown Minneapolis (below).



About 1.1 billion years ago, the earth's crust was torn apart and basalt lavas flowed out. A mid-oceanic trench stretched from the eastern edge of what is now Lake Superior to Kansas. This North Shore volcanic group was intruded by other igneous magmas now called the Duluth Complex for the exposures near that city. The main part of the complex consists of **gabbro**, a coarse-grained rock containing the dark minerals that cooled slowly within the volcanic pile.

Gabbro is seldom used as a building material, but Gooseberry Park on the North Shore has a water tower (below), steps, retaining walls, park shelters and a refectory built of this material by the W.P.A. Fitzer's Brewery (Traphagen and Fitzpatrick, 1890) at Duluth forms a fortress of gabbro and sandstone on the shore of Lake Superior (bottom).



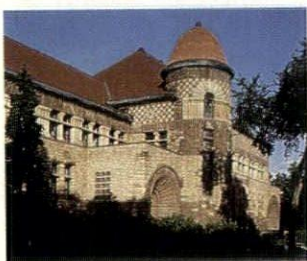
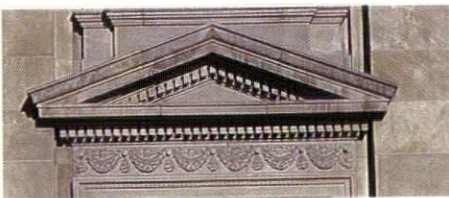


Grain by grain, sometimes slowly in fine clay and sand laminations, sometimes with the thundering turbulence of storm runoff, these sandstone and clay sediments accumulated on the edges of the shallow basin that is now Lake Superior to form **Lake Superior sandstones**. There is no record of life in these billion-year-old sediments, but an oxygen-rich atmosphere combined with iron minerals to coat each grain with its characteristic rusty color.

In the 1870s, '80s and '90s, Lake Superior sandstones were a desirable, available, and comparatively inexpensive source of building stone. In LeRoy S. Buffington's Pillsbury Hall (1889) on the Minneapolis campus of the University of Minnesota (bottom), maroon Fond du Lac sandstone is mixed with beige Hinckley sandstone for an exuberant effect. The more neutral Hinckley (or Kettle River) sandstone graces a portico of the Burlington Northern building (below) in St. Paul by Charles S. Frost (1916).

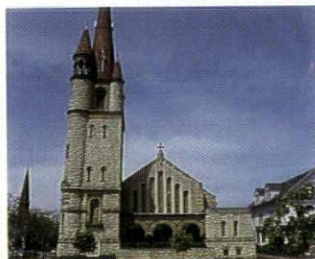
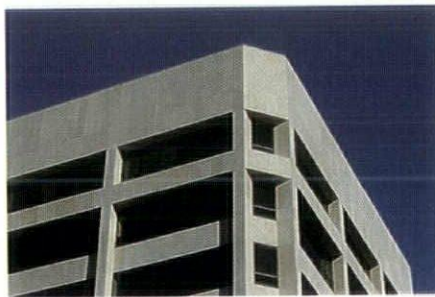
Hinckley pavers, still found along old streets throughout the state, were quiet, durable, impervious to frost, and offered good traction.

The types and uses of Lake Superior sandstone were many: mixed with other stones for a decorative effect, as in Wesley Methodist Church in Minneapolis or Riley Row in St. Paul, or in stark simplicity, as in the base course of Louis Sullivan's National Farmers Bank in Owatonna.



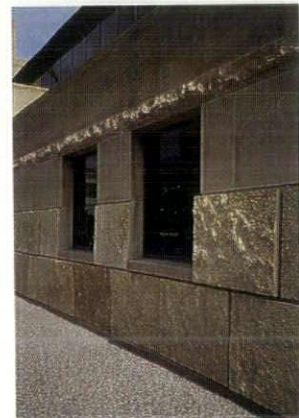
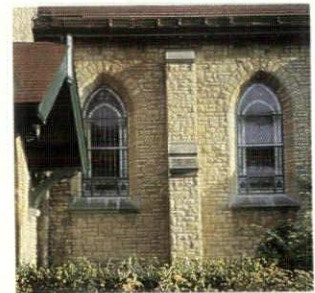
In the warm epicontinental seas that repeatedly advanced and retreated from the land 500 to 425 million years ago were deposited a series of sandstones (beach and near-shore deposits), shales (clay minerals deposited in quieter water off-shore), and limestones (shallow ocean carbonate deposits). Remnants of these ocean sediments, the **Ordovician sandstones, dolostones and limestones** can be found in northwestern Minnesota under glacial debris and in southeastern Minnesota exposed in the bluffs along the Minnesota, St. Croix, and Mississippi Rivers. Many river towns used these stones quarried close at hand for both simple and more significant buildings.

For example, Oneota dolostone, a limestone hardened by the addition of magnesium, yields both Winona travertine, and Mankato-Kasota stone. **Winona travertine** is a grey to white dolostone with sand nodules that give it a pocked or travertine appearance. Here it is seen in the Central United Methodist Church (1904) in Winona (bottom) and Waterview Tower (Korsunsky Krank Erickson Architects, 1985) in Shakopee (below).



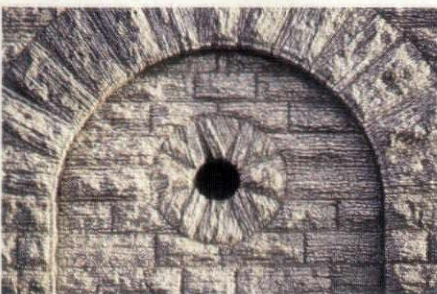
Mankato-Kasota stone is revealed in rock lodges along the Minnesota River and is easily accessible. The stone varies in fossil content and in color from grey to tan to pink.

It has been used extensively in Minnesota and throughout the country, from St. Joseph's Academy (Ed. P. Bassford, 1863) in St. Paul (below) to the Art Deco Minnesota Museum of Art and Northwestern Bell Telephone Buildings in both Minneapolis and St. Paul, to, more recently, the WCCO Television Building (Hardy Holzman, Pfeiffer, 1983) in Minneapolis (bottom).





Platteville limestone is a distinctive grey to buff fossiliferous limestone with shale partings that give it a characteristic crinkled appearance. It was used in the Assumption Church and School in downtown St. Paul (Joseph Riedel, 1872) (above), the Pillsbury A Mill by LeRoy S. Buffington of 1881 (below), the Grain Belt Brewery by Wolff and Lehle (1891-92) in Minneapolis (middle), and the Burbank-Griggs House (Otis E. Wheelock, 1865) on St. Paul's Summit Avenue (bottom).



Galena limestone is the youngest formation in this series of marine sediments that lapped onto older continental crust. Early settlers in Mantorville in southeastern Minnesota quarried this grey to buff dolomitic limestone from thick exposures along the tributaries of the Zumbro River. Its pure color and smooth texture give a light beauty to E. Townsend Mix's Dodge County Courthouse of 1865 (below and bottom).



Left in Minnesota most recently, in the last two million years, **glacial materials** make a charming, almost whimsical building material. Multiple ice sheets that scoured the North American continent in the recent geologic past left a legacy of 10,000 lakes and countless knobby hills of gravel.

Sand and gravel deposits located near metropolitan centers provide one component of the reinforced concrete structures now defining city skylines. Red sandstone and black volcanic boulders were brought down from the Lake Superior region; crystalline granites and buff limestones traveled from the Winnipeg area via the Red River and Minnesota River valleys to southern Minnesota. Each individual cobble is a history in itself. Together, glacial gravels form a kaleidoscope of color and geology.

Fieldstone was used in the parish church, house and tower in St. Joseph built in the 1880s, the Ivy Tower office building in downtown Minneapolis, and Bruce Goff's Glen Harder House in Mountain Lake (1970-72). Here its delightful qualities are seen in the City Hall in Onamia near Mille Lacs.



Sister Joan Kain, a teacher at St. Catherine's College in St. Paul, is the author of Rocky Roots, a guide to the stone buildings of St. Paul published by the Ramsey County Historical Society. She is now developing a new slide show called "Brownstone Buildings" for the Hennepin County Historical Society. It will trace changes in construction techniques through a description of sandstone buildings in Minneapolis. She acknowledges her debt in developing this article to Geology of Minnesota: A Centennial Volume, R. K. Sims and C.B. Morey, editors, and Minnesota's Geology by Ojakangas and Matsch.

The Versatility & Economy of Drywall



A light and airy ceiling with a background to reflect the light and shadow images was planned for this 3-story atrium. It was accomplished through the liberal use of soffits and coffers, and the creation of several planes of drywall.

Drywall was used because of its inherent economies, both in the cost of material and the speed of construction.

This was important because the project was fast track...from design to completion.

PROJECT: 8400 Tower, Bloomington

ARCHITECT: Wilson/Jenkins & Associates, Inc.

GENERAL CONTRACTOR: M.A. Mortenson Co., Golden Valley

Minnesota
Drywall Council
(612) 546-5416



CONGRATULATIONS

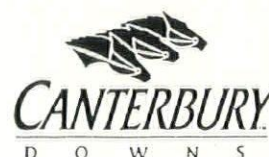
HAMMEL GREEN AND ABRAHAMSON, INC.

FOR YOUR AWARD ON CANTERBURY DOWNS

ANOTHER HGA PROJECT BEING KEPT
GREEN BY A TORO SPRINKLER SYSTEM



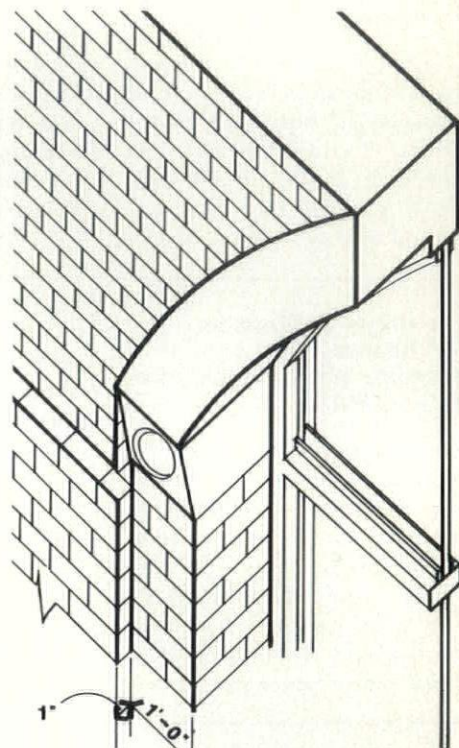
Excellence in Irrigation



MTI DISTRIBUTING CO.

Capping a new school addition The use of stone in buildings has increased over the years since decorative elements were removed from the list of criminal acts in the late 1970s by the Post-Modernists. One of the issues brought forward by the re-instituting of ornament is the blending of new construction with old. Stone is a natural material, and as such is subject to changes due to impurities within and the ravages of the environment without. Consequently, matching new stonework with existing can often be a frustrating experience. Technology has improved upon nature by developing a material called cast stone. With better properties—such as greater strength and less porosity—cast stone can often solve matching problems in new construction that might otherwise go unresolved. The award-winning Blake School addition by Setter, Leach & Lindstrom uses this material successfully.

B.N.W.



Axonometric showing arch construction at window. Note slope of vertical pieces for water runoff.



Though the cost per lineal foot is similar to limestone, Setter, Leach & Lindstrom chose cast stone because of its greater density, compression strength and vast color possibilities. There are two ways the color can be changed: in the matrix, or bonding agent, and in the aggregate. With these two basic means, virtually any color can be created to match existing stonework. Because it is a manufactured product, cast stone also has greater flexibility in size and shape, as in the springer courses for the arched windows and the battlement pieces in the cornice of the Blake School Performing Arts Center (left).

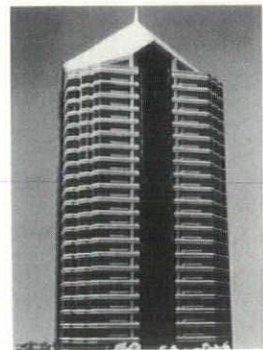
coming soon

**Wilson/Jenkins &
Assoc. Inc.**
Project: 8500 Tower
Normandale Lake Office
Park
Bloomington, MN

Currently under construction in Bloomington is the third phase of the Normandale Lake Office Park. The 24-story speculative office tower features a multi-story glass enclosed entrance lobby, one of

the Twin Cities' first suburban skyways linking the project with the 18-story 8400 Tower, and a six-level, 1700-car parking ramp. The exterior is clad in polished French granite and reflective glass, and capped by a distinctive sloped metal roof. The project is being developed by Trammell Crow Company and construction will be com-

pleted December, 1987.
(612) 831-7246



**Mulfinger & Susanka
Architects, Inc.**
Project: McNeil Residence
Edina, MN

Our clients had a common dilemma: they wanted to design a new home, yet couldn't find a vacant lot in the city neighborhood they wanted. Their solution was creative: they bought a lot with an existing house just for the land. Their total cost—land, house, and demolition—

was competitive with the cost of new suburban lots. Their new residence—of light stucco on a dark brick base—burrows into the southward-sloping site amid ancient oaks. Construction is scheduled for Spring.
(612) 379-3037



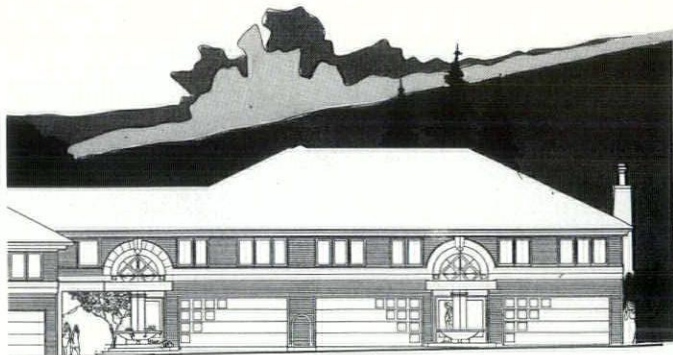
WEST ELEVATION
1/4" = 1'-0"

**Carlson & Frank
Architects**
Project: Village
Townhouses in St.
Anthony, Phase II
St. Anthony, MN

Construction of 23 split-entry townhouse units completes the 29-unit project in St. Anthony, MN. The six buildings that form the development use large hip roofs to harmonize with the surrounding suburban houses.

The low maintenance exterior of vinyl siding is articulated with contrasting aluminum belt and frieze bands and a custom-fabricated 10-foot diameter fiberglass arch at each paired entry. The two- and three-bedroom units have two-car garages and 12-foot high ceilings in the formal living areas. Phase II units will be ready for occupancy in January, 1987.

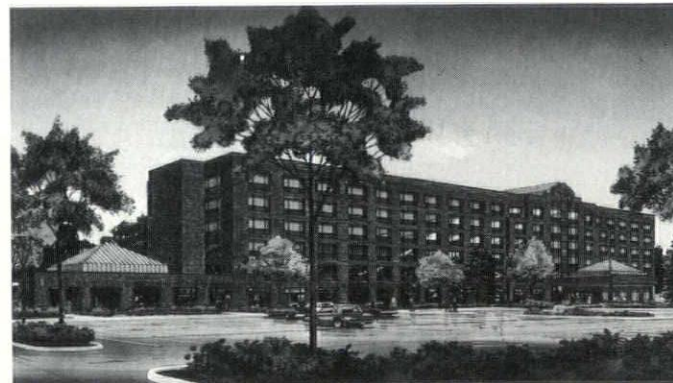
(612) 227-4576



Opus Corporation
Project: Compri Hotel
Eagan, MN

Finely-appointed guest rooms, a health club and full-service meeting facilities are among the amenities business travelers will enjoy at the Compri Hotel in Eagan. Opus Corporation is designing and building the 190-room hotel for Prism Hotel Development Company. The exterior design will feature a two-

color brick facade with gray glass windows. Skylights will brighten the pool area and lobby. Completion is scheduled for October, 1987.
(612) 936-4444



Coming Soon announcements are placed by the firms listed. For rate information call AM at 612/338-6763

news briefs

Continued from page 7

Hennepin, designed by the Jerde Partnership of California and KKE, and LaSalle Place, presented by the Ellerbe Associates.

"Skyline 1990" is presented by the Friends of the Minneapolis Public Library and the Downtown Council in cooperation with the Greater Minneapolis Chamber of Commerce and MSAIA. The free lectures will be held at noon on Tuesdays at the Minneapolis Public Library. For more information, call 372-6667.

AM adds up the ad awards

Seven ads from *Architecture Minnesota* were honored at the first annual AM Advertising Awards breakfast November 21. A three-member jury examined issues of the bi-monthly publication from November/December 1985 through September/October 1986 to discover those ads that most clearly succeeded in communicating their message.

"The most effective ads are those that catch the eye and don't overwhelm the reader with too much technical information," stated the jurors. Following such guidelines, the jurors selected simple ads that made strong visual statements.

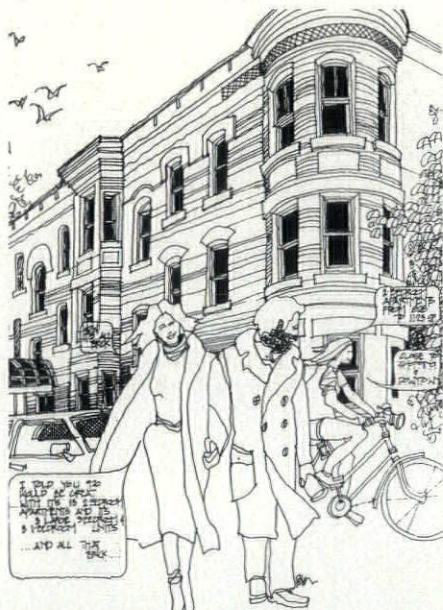
Chosen as "Best of Show" were the Kohler ad from July/August 1986 and the one-third page Damon Farber ad. The jury was impressed with the visual quality of the Kohler ad. "The reader is drawn into the picture," they commented. "The Kohler ads are clear and precise. When we look at it, we know exactly what is for sale."

The winners chosen in seven categories are: The Kohler ad from the July/August 1986 issue as the best insert. Chosen as the best full-page color bleed was Vixtex from November/December 1985. For a non-bleed full-page color ad, the laurels went to W. L. Hall from September/October 1986. The Pink ad from May/June 1986 won for full-page black and white. Pink, an office furniture company, went straight for the heart with its ad. Featuring a baby in a high chair, the ad read in bold type, "Ever since you were a kid, you've wanted a comfortable chair."

Winners in other categories included Witcher Construction for one-half page color; Kate-lo for one-third page color; and Damon Farber Associates for one-third page black and white.

Cueing in on the CUE Awards

Seven Minneapolis projects were honored at the seventeenth annual Committee on Urban Environment (CUE) Awards presentation October 15, 1986. The CUE Awards were established in 1968 by the city of Minneapolis to create aesthetic guidelines for improving and enhancing the city's visual qualities. In selecting winners, committee members consider categories such as urban design, neighborhood homes, parks or events, streetscapes, architecture, public art and public interior spaces.



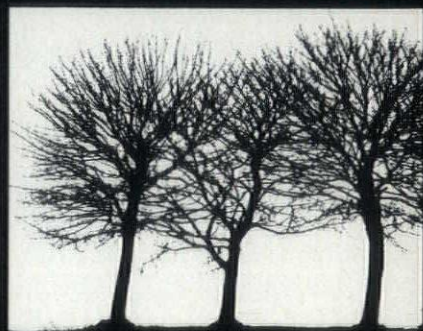
Canadian Terrace.

The seven winners are: Canadian Terrace, 920 East 19th St., designed by Design Collective, Minneapolis; Mill Place, 111 Third Avenue South, a renovation designed by Arvid Elness Architects, Minneapolis; Century Plaza, 1111 Third Avenue South, designed by Tyson Associates, Inc., Minneapolis; and the Meader-Farnham House, Nicollet Island, designed by Dunwiddie & Associates, Minneapolis.

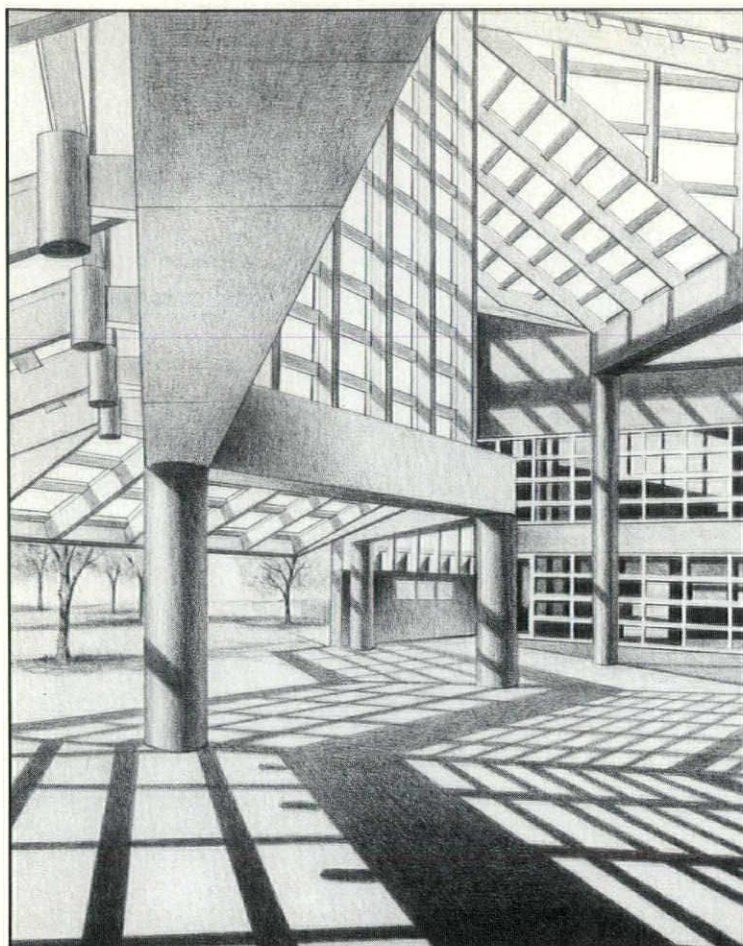
Also honored were the Children's All-Star Baseball Mural Project, coordinated by Ta-coumba Aiken and Marilyn Lindstrom; Lake Harriet Bandstand, designed by Milo Thompson of

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Bentz, Thompson & Reitow, Minneapolis; and the Daffodil Garden for Christine Borden Alexander, on Minnehaha Parkway, sponsored by the family of Christine Borden Alexander.

CUE also presented the Theodore Horwitz Award for Citizen Participation to Mary Jane Partyka. The Horwitz award recognizes significant citizen participation through community involvement. Partyka was chosen for her work with the St. Anthony West Neighborhood Organization and for her recent replanting of flowers and trees removed from the downtown Opus Plaza.

Oklahoma is O.K. in China

Oklahoma State University School of Architecture is sponsoring a study tour to China May 18 to July 31 of this year. The tour is open to students and professionals.

Based at Tianjin University, Tianjin, the program includes two three-week periods in residence studying watercolor techniques and traditional Chinese architectural theory and design. Preceding and following each period in residence, participants will travel to cultural and architectural sites, including Beijing, Chengde and Taishan Mountain.

Professionals will be able to take part in a shortened five-week program which will include tours of Beijing and the Forbidden City, the Ming Tombs, Chengde, the Great Wall, and a three-weeks residence at Tianjin University.

Approximate cost for the full program is \$4,500. Students can earn up to nine hours of graduate credit through Oklahoma State University. Application deadline and the first \$800 of the cost is due February 1, 1987. For more information contact Professor Alan Brunken, School of Architecture, Oklahoma State University, Stillwater, Oklahoma 74078, or phone (405) 624-6043.

Edwin W. Krafft dies

Edwin W. Krafft, who helped design the Minneapolis Public Library and the Farmers and Mechanics Savings Bank (now the Marquette Bank Minneapolis), died in November 1986 from congestive heart failure. Krafft, 85, was a past president and director of the Minneapolis chapter of the American Institute

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of Architects and was active in the national Association of Church Architects. He was also chairman of the Edina Planning Commission from 1943 to 1956.

Krafft grew up in Minneapolis and earned his architecture degree from the University of Minnesota. In 1933 he and Dale McEnary formed the architecture firm McEnary, Krafft, Birch, Kilgore, Inc. Krafft's projects included the Rufus Rand home on Lake Minnetonka, which later became Cargill's executive offices; the First Bank Edina; the chapel of Hennepin Avenue United Methodist Church; St. Paul's Episcopal Church; and the chapel of Plymouth Congregational Church.

Krafft had been retired since 1969.

Shutter bugs snapping at competition

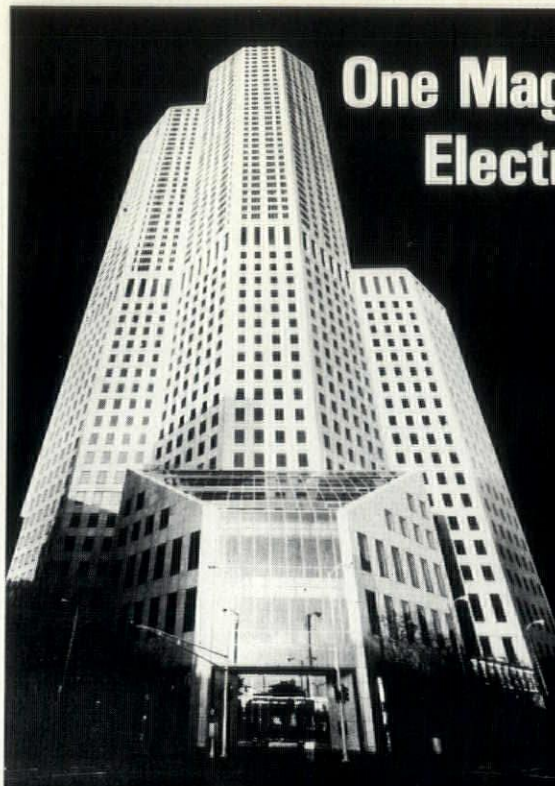
The St. Louis chapter of the American Institute of Architects is sponsoring the 1987 AIA Architectural Photography competition. The competition is open to all AIA members, associate members, student members of AIAS and professional affiliate members of AIA components. Professional photographers are ineligible. Winning entries will be on display at the 1987 AIA convention in Orlando. First, second and third place winners will be published in *Architecture* magazine.

The subject must be architectural or represent some aspect of the man-built environment. Only 2" x 2" 35mm color slides may be entered. Submission deadline is March 31, 1987. For more information, call the St. Louis chapter of AIA at (314)621-3484, or write St. Louis Chapter AIA, 911 Washington Ave. #225, St. Louis, MO 63101-1203.

Humphrey wows 'em

The Hubert H. Humphrey Center at the University of Minnesota was among thirteen buildings cited for outstanding educational architecture from *American School & University* magazine, a publication serving American educational administrators. Designed by the Leonard Parker Associates, Minneapolis, the Humphrey Institute was among 106 designs published in the fourth annual Architectural Portfolio awards issue. The thirteen winners were selected by a five-member jury.

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reviews

Continued from page 11

then the finish should be of the utmost resolution—sloppy welding or connections are inexcusable.

Many of the artists are still struggling with issues of form and have yet to discover their voice. But that is what art is all about, discovering one's voice. This is an auspicious beginning for the Twin Cities' design community and it proves there is an active body of designer-artists out there anxious to be heard. Now they must make every effort to ensure that when they are heard, the message is loud and clear. *B.N.W.*

AM

practice

Continued from page 21

neapolis, contact Billy Binder at Mayor Fraser's office (348-2100). In St. Paul, contact Orrilee Pederson (298-4323).

The Minnesota State Council for the Handicapped is a valuable source of information as well. It can help you sort out which code applies where, and they publish a Building Access Survey (revised in August 1986) that can be a useful designer's checklist. Contact Susan Lasoff (296-1744 or 1-800-652-5747).

Architects may cite fuzzy codes, outrageously low budgets, and intransigent owners for the occasional lapses in building accessibility. Barrier-free architecture, however, should be more a matter of attitude than compliance. When we make our very first judgement about a building design problem and begin to think about locating the front door, we should be considering accessibility. When first putting pencil to paper, we should make a commitment to creating environments that can be used by everyone. To do less is irresponsible.

Accessible buildings benefit the able-bodied and the disabled alike. Let's get our act together before yet another area of professional liability litigation forces the issue.

William Beyer, AIA, is a partner with The Stageberg Partners, Inc., and a member of the Minneapolis Advisory Committee on People with Disabilities.

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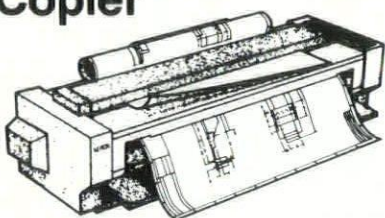
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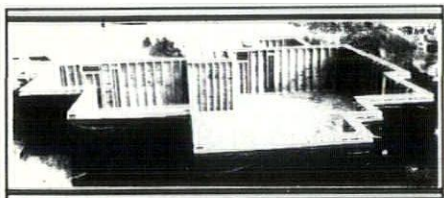
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Location: St. Paul
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Project manager: Scott T. Thorpe
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Principal-in-charge: John R. Miller
Project manager: Linden Carr
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Electrical/structural engineers: Bakke Kopp Ballou & McFarlin
Lighting consultants: D. H. Schuler & Assoc.
Acoustical consultants: Kirkegaard & Assoc.
Contractor: Geo. W. Olsen Construction Co.

Project: Purina Farms

Location: Gray Summit, Missouri
Client: Ralston Purina Company
Principals-in-charge: Duane Thorbeck for architecture; Robert M. Lambert for exhibits
Project manager: Marie Kelly
Project team: Duane Thorbeck, Robert Lambert, Marie Kelly, Kate Schneider, Jens Beck, Paul Emmons
Mechanical/electrical engineers: Central Engineering/ Ralston Purina Co.
Structural engineers: Bakke Kopp Ballou & McFarlin/ Central Engineering: Ralston Purina Co.
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Project design team: Theodore R. Butler, John Justus, Thomas Johnson
Liturgical furnishings design: Theodore R. Butler
Acoustical consultant: Kirkegaard & Assoc.
Contractor: James Steele Construction
Project: St. Elizabeth Seton Community Facilities

Location: Carmel, Indiana
Client: St. Elizabeth Seton Parish
Principal-in-charge: George E. Rafferty
Project manager: Richard J. Rafferty
Associated architect: Raymond Schultz, Indianapolis, Ind.
Project designer: Craig E. Rafferty, George E. Rafferty

Project team: Lee Tollefson, Frank Mikutowski, Angela DeLong Gatzlaff, Craig Roney, Gary Hay, Albert Lindeke, Tom Lillyman, Earl Lindstrom, Terry Whitehill, Rob Rafferty, Gary Lukaszewski
Design and liturgical consultant: Frank Kacmarcik

Mechanical/electrical engineers: Lundquist Wilmar Schultz & Martin, Inc.

Structural engineers: Bakke Kopp Ballou & McFarlin

Landscape architect: Claire Bennett, Indianapolis, Ind.

Acoustical consultant: Ian Morton - Acoustic Predictions

Contractor: Geupel DeMars Inc., Indianapolis, Ind.

Project: Harriet Square

Location: Minneapolis
Client: Brighton Development Corporation
Principal-in-charge: Paul M. Madson
Project architect & designer: Paul M. Madson

Mechanical/electrical engineers: TAC Engineering

Structural engineers: Mattson-MacDonald

Landscape architect: Damon Farber & Assoc.

Contractor: Watson-Forsberg

Project: Performing Arts Center, Blake Schools

Location: Hopkins, MN
Client: The Blake Schools
Principal-in-charge: A. J. Wilwerding
Project manager: John Litchy
Director of design: Ed Frenette
Project architects & designers: Dan Kallenbach, Jeff Carlstrom
Project team: Philip Olander, Curt Nordahl, Tom Olesak
Mechanical engineer: Jerome Speltz
Electrical engineer: Byron Byraiah
Structural engineer: John Robertson
Interior design: Helen Johnson Interiors
Acoustical consultant: Jamieson & Assoc.
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Photocredits: Built with Stone, pp. 52-55
In order from left to right and top to bottom:
Gneiss: Sister Joan Kain, Rocky Roots; Paul Clifford Larson; John Coughlan, Mankato-Kasota Stone, Inc. **Granite:** Larson; Kain, Rocky Roots; Kain, Rocky Roots. **Sioux quartzite:** Larson; Kain, Rocky Roots; Jim Fridley. **Gabbro:** Kain; State Historic Preservation Office; George Heinrich. **Lake Superior sandstones:** Larson; Kain, Rocky Roots; Larson. **Winona travertine:** all Chuck Biesanz, Biesanz Stone Co. **Mankato-Kasota stone:** all Coughlan, Mankato-Kasota Stone, Inc. **Platteville limestone:** Kelly, Rocky Roots; Kain; Larson; State Historic Preservation Office. **Galena limestone:** all Sister Joan Kain. **Glacial materials:** Kain, Larson.



Architect: David Todd Runyan & Assoc. Inc.

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