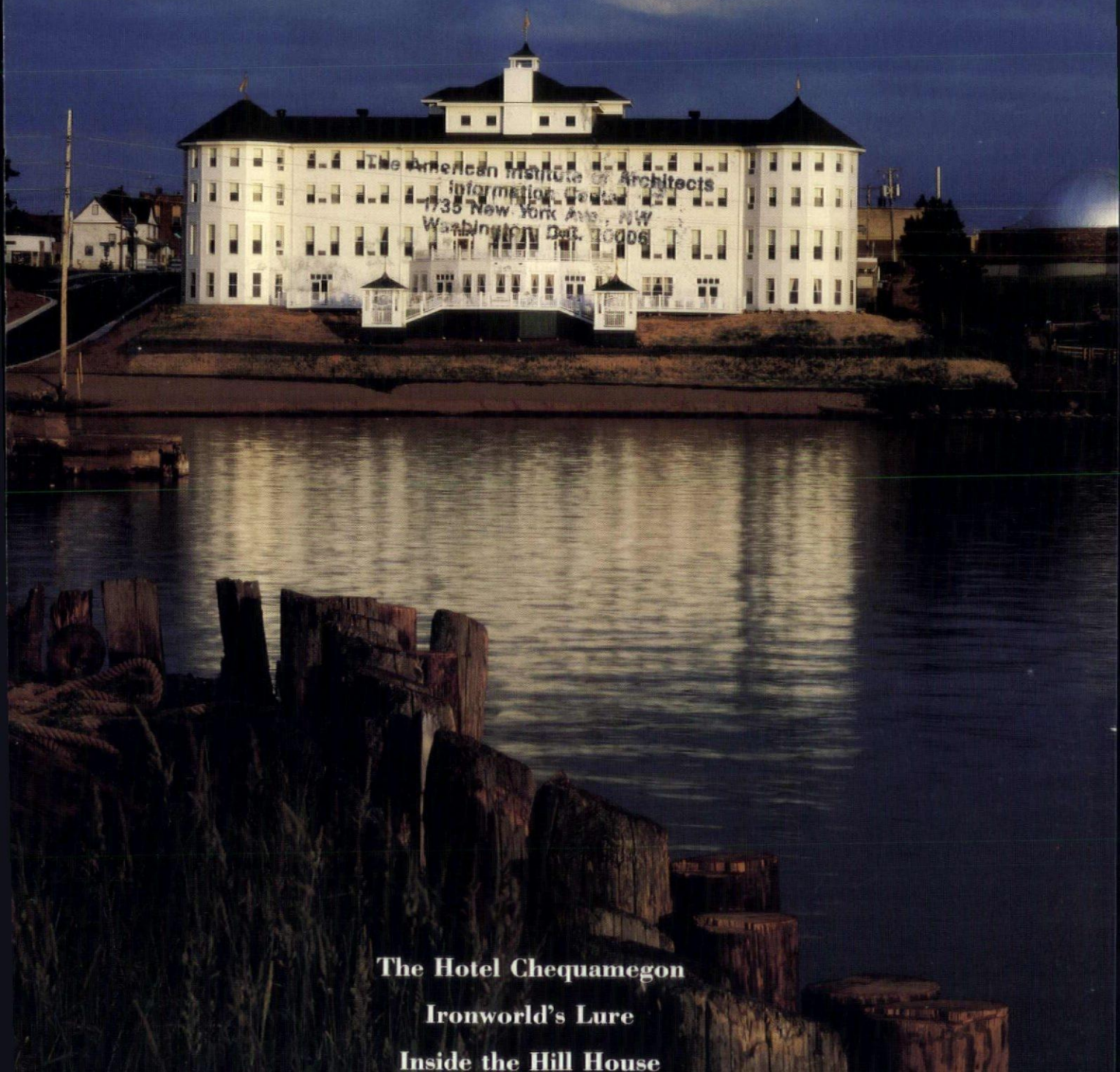


AM

architecture minnesota



The Hotel Chequamegon

Ironworld's Lure

Inside the Hill House

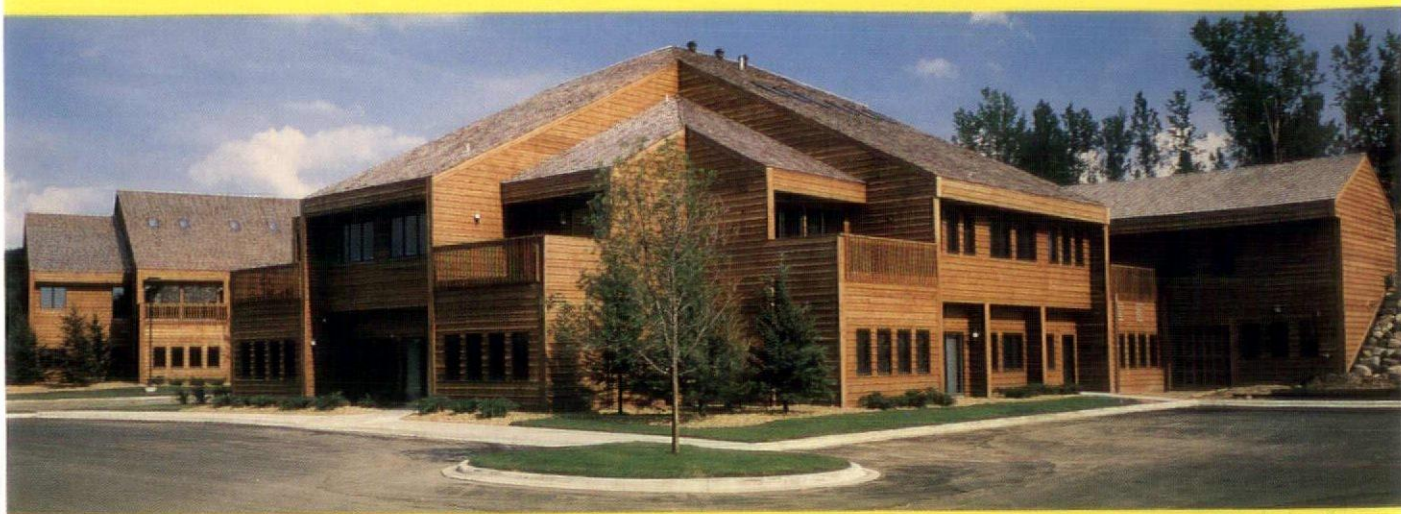


Photo by Jerry Swanson

WHY REDWOOD? Builder Knut Horneland

"We built Telegraph Hill offices as an alternative to the sterility of steel and glass office buildings that dominate the 494 Strip on the Southern edge of Minneapolis.

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PROJECT:

Telegraph Hill Offices
I-494 & West Bush Lake Road
Bloomington, MN

SPECIFIER:

Knut Horneland, President
Landico, Inc.
7835 Telegraph Road
Bloomington, MN 55438

PRODUCT:

Canton's Ruf Rider® 10"
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Thick Butt Redwood
Bevel Siding from Palco

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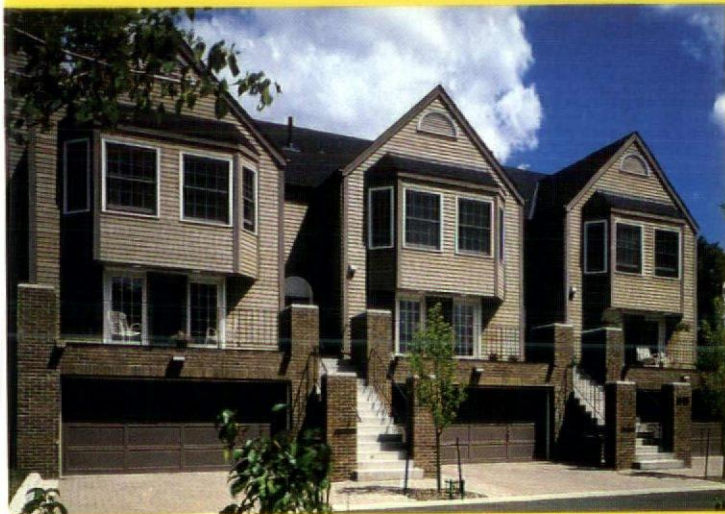


Photo by Lea Babcock

WHY REDWOOD? Architect Thomas Zumwalde

"Cedar Woods Court is an owner occupied townhome development located on the North side of Cedar Lake in Minneapolis.

"The site originally consisted of a group of leftover parcels that had been used for many years as a dumping ground. The developer, Concord Realty, assembled these parcels to provide for 12 units in four buildings on the site within the R1 Zoning Regulations.

"The buildings are oriented with all units having a view of Cedar Lake.

"The exterior building character is traditional with steep interlocking gable end roofs, bay windows, and enclosed patio and plaza areas.

"Clear vertical grain redwood siding was a natural for this development for several reasons: 1) With its semi-transparent staining it blends naturally into this wooded site. 2) It was a choice consistent with the residential character of existing older homes surrounding this site. 3) It reinforced the massing, detailing and character of our concept for this project. 4) It was available, relatively economic and proven as a superior material because of its stability and resistance to rot.

"We are very proud of Cedar Woods Court. We feel it is an asset to the City because it took a "leftover" piece of property and provided a productive attractive housing site for the City. We also feel that the development was a success because all units were sold before construction began."

PROJECT:

Cedar Woods Court
Minneapolis, MN

SPECIFIER:

Thomas J. Zumwalde, AIA
Fowler Hanley, Inc.
Minneapolis, MN 55403

BUILDER:

Frances DeRidder Construction
Co., Inc.
Minneapolis, MN 55427

PRODUCT:

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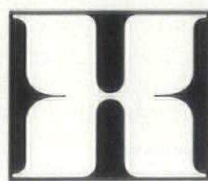


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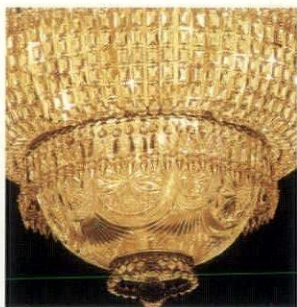


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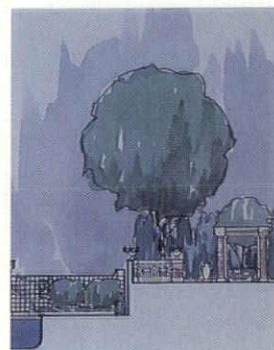
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Cover: The Hotel Chequamegon takes its place on Lake Superior's shore. Architect: Arvid Elness Architects. Photographer: Franz Hall.

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AM

news briefs

Ground broken for convention center

A magician, a flock of pigeons, and hundreds of balloons kicked off the unorthodox ground-breaking for the Minneapolis Convention Center. The audience in the Minneapolis auditorium watched via television screen as Mayor Donald Fraser and City Council President Alice Rainville guided a backhoe to turn the first shovelful of dirt.

The \$102.6 million convention center, the largest public project in Minneapolis, is being designed by the Minnesota Convention Center Collaborative, a joint venture of the Leonard Parker Associates and Setter, Leach and Lindstrom, both of Minneapolis, and Loschky, Marquardt and Nesholm, of Seattle, Washington. Wheeler-Hildebrandt of Minneapolis are interior designers.

Demolition of the Wesley Temple building and several apartment buildings has cleared the site surrounding the present convention center and auditorium on Grant Street. Construction will occur in two phases. The first phase will contain 100,000 square feet of exhibit space and 20 meeting rooms. It will open in May, 1989. The existing building will stay open during the first phase and close in March, 1988. There will be no convention center facility for approximately fourteen months. The entire complex is expected to open in 1990.

The ladle-shaped building faces onto Grant Street with a ballroom/meeting room extension to the east. Three copper domes will give interest to the otherwise flat top.

The front facade will be a curtainwall of green glass. The rest of the building will be faced in pinkish pre-cast panels punctuated by colored tile. Three two-story rotundas will mark the entrances and help break up the 900-foot front. An arcaded walkway along the drop-off area will protect visitors from inclement weather.



Model shot, Minneapolis convention center

Design Series heralds summer

Nationally known architects and designers will focus on the state of their art at the 1987 Summer Design Series. The lecture series, co-sponsored by the Minnesota Society of the American Institute of Architects and the Walker Art Center, will run Wednesday evenings from July 8 to August 12 at the Walker.

The program will open with the presentation of the 1987 MSAIA Interior Design Awards by jurors Patricia Conway, Charles Pfister and Ralph Caplan. Patricia Conway is the president of the interiors division of Kohn Pederson Fox, named "Designers of the Year" by *Interiors Magazine*. Charles Pfister, after fifteen years with Skidmore Owings and Merrill, opened his own firm Charles Pfister Associates which practices architecture, graphic and product design in addition to interior design. Ralph Caplan is the former editor-in-chief of *Industrial Design* magazine and a writer and communications design consultant in New York City.

On July 15 James Nagle, a principal partner of the Chicago architectural firm Nagle, Hartray and Associates, will present three of his recent projects: Noncannah Corporate Center, a Memphis office complex; a residential high-rise at 401 East Ontario in Chicago; and Deer Pass Plaza, a shopping center in suburban Chicago.

New Mexico architect Antoine Predock will speak on July 22. He has received numerous awards for his work including a national AIA award last year for the Fuller House in Scottsdale, Arizona. Predock will discuss his winning designs for the American Heritage Center and Art Museum in Laramie, Wyoming and the Central Library and Children's Museum in Las Vegas.

Landscape architects Martha Schwartz and Peter Walker will continue the series on July 29. Their firm, which has offices in New York and San Francisco, uses an experimental approach that challenges traditional concepts of landscape design. Commissions have ranged from private residential gardens and public plazas to college campuses and corporate headquarters.

Lewis Davis, a principal member of the 1976 national AIA Firm Award recipient Davis Broady and Associates, will speak on August 5. The New York firm has a long history of national design awards and published projects. Davis will discuss in detail the continuing restoration of the New York Public Library, a 1910 landmark designed by Carrere and Hastings. The restoration won a national AIA Honor Award.

The series will conclude on August 12 with the showing of *Mies*, an hour-long documentary on the life and career of Mies van der Rohe.

Lecturers will present their work at
Continued on page 60



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AM

reviews

Is it real or is it video?

By Bruce N. Wright

Mention video art and most people immediately assume you mean MTV and rock videos. After all, film and video are mediums of sound and motion. But video artist Paul Kos has upset that expectation with his *Chartres Bleu* installation at the Walker Art Center on view until July 12. With 27 television monitors stacked three wide and nine high, Kos recreates a 13th-century stained glass window from the famous Chartres Cathedral in France.

The screens, each showing a separate twelve-minute color videotape of a

is willing) beyond the typical confines of the video medium into an experience that is as near a re-creation of the act of viewing the window in Chartres as can be. Like the original, Kos' piece must be viewed in a darkened room. And it is an image made possible only by the filtering of light through colored glass.

Next to the work is another video installation by Mary Lucier that inadvertently interacts with the Kos piece. Accompanied by a soundtrack of natural and synthesized sounds of passing trains, church bells and the environment, *Ohio at Giverny* presents a collage of contrasting images from the artist's native Ohio and the countryside near Giverny, France, the home of the impressionist painter Claude Monet. Presented in a series of seven monitors and two eighteen-and-a-half-minute tapes, Lucier's piece is a lyrical work of art that reaffirms the importance of nature to the artistic vision.

Both works use video as a tool for image making, both show what light can do for space.

Bruce Wright, former managing editor of AM, is now an architect and public relations coordinator with BRW.

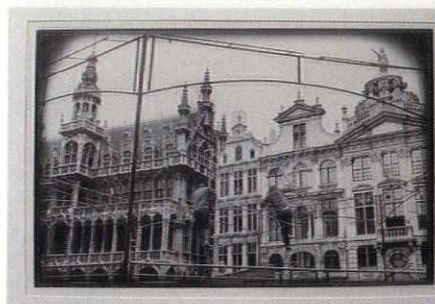
The power of the shutter

West coast artist Dan Powell's series of photographs entitled "Art and Architecture" forever makes clear the difference between travel snapshots and fine art photography.

On view in June at Thomas Barry Fine Arts, Minneapolis, "Art and Architecture" is a series of photographs of Grecian ruins, European grand palaces, a Brooklyn oil refinery, a New York park. Powell took the images in 1983 and 1984 during two trips to Europe, while he made New York City home base. He recently finished the series by printing the negatives and drawing on the prints with graphite.

The nine photographs comprising the

series are elegant references to classicism, both in subject matter and technique. The black and white images are symmetrically cropped and vignettted—a technique that gives a rectangular photograph circular edges by exposure to white light.



Grand Palais, Brussels, Dan Powell, 1987

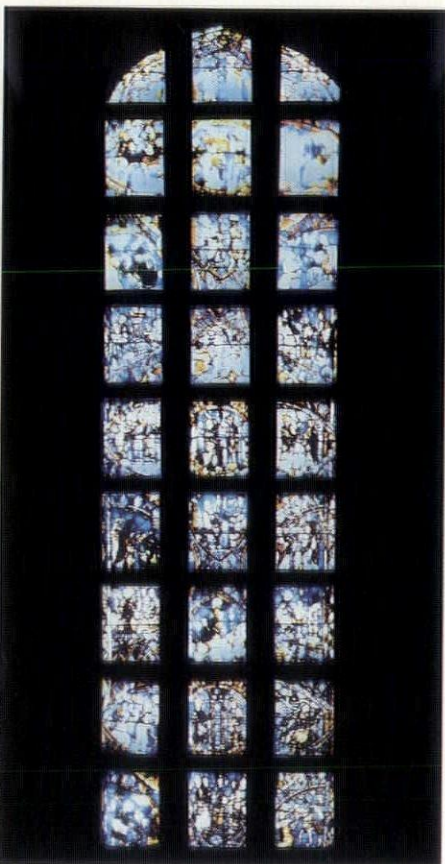
Powell finishes the image by drawing directly on the photograph with graphite. His markings are delicate, cryptic, architectural, methodical tracings of scaffolding, of architectural detail, of shadow. Says the artist, "I view these marks as architectural marks, although I don't intend them to be understood or read for specific meaning. They are schematic, they are a direct response to the visual information contained within the photograph." His drawing creates narrative, movement and mystery within the photographs.

The markings often coincide with information contained within the photograph. The graffiti scrawled on a brick wall in front of an oil refinery is subtly echoed in Powell's rigid draftsman-like inscriptions—refined and softened through the rendering and the act of recording it on film.

As Powell says, "The relationship between experiencing architecture firsthand, recording it on film and then responding with drawing creates an intriguing layering of information and meaning."

This series along with Powell's still lifes and the work of photographer James May gives graphic illustration to the artistic potential of photography. *K.O.*

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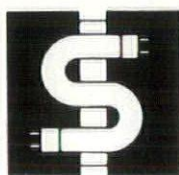
Chartre Bleu, Paul Kos, 1986

portion of the original window, become in an almost literal sense the lighted window glowing with a mesmerizing luminosity.

Chartres Bleu is an inspired work of art that takes the viewer (if the viewer

Photo: Courtesy Thomas Barry Fine Arts

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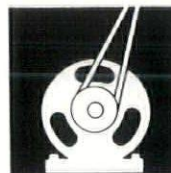
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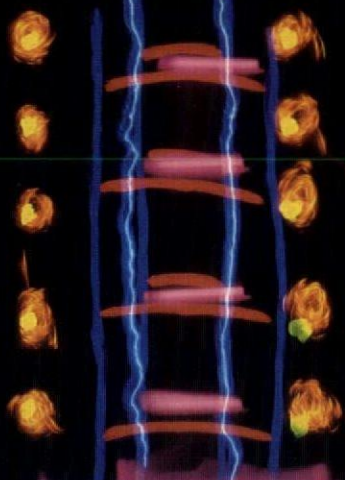
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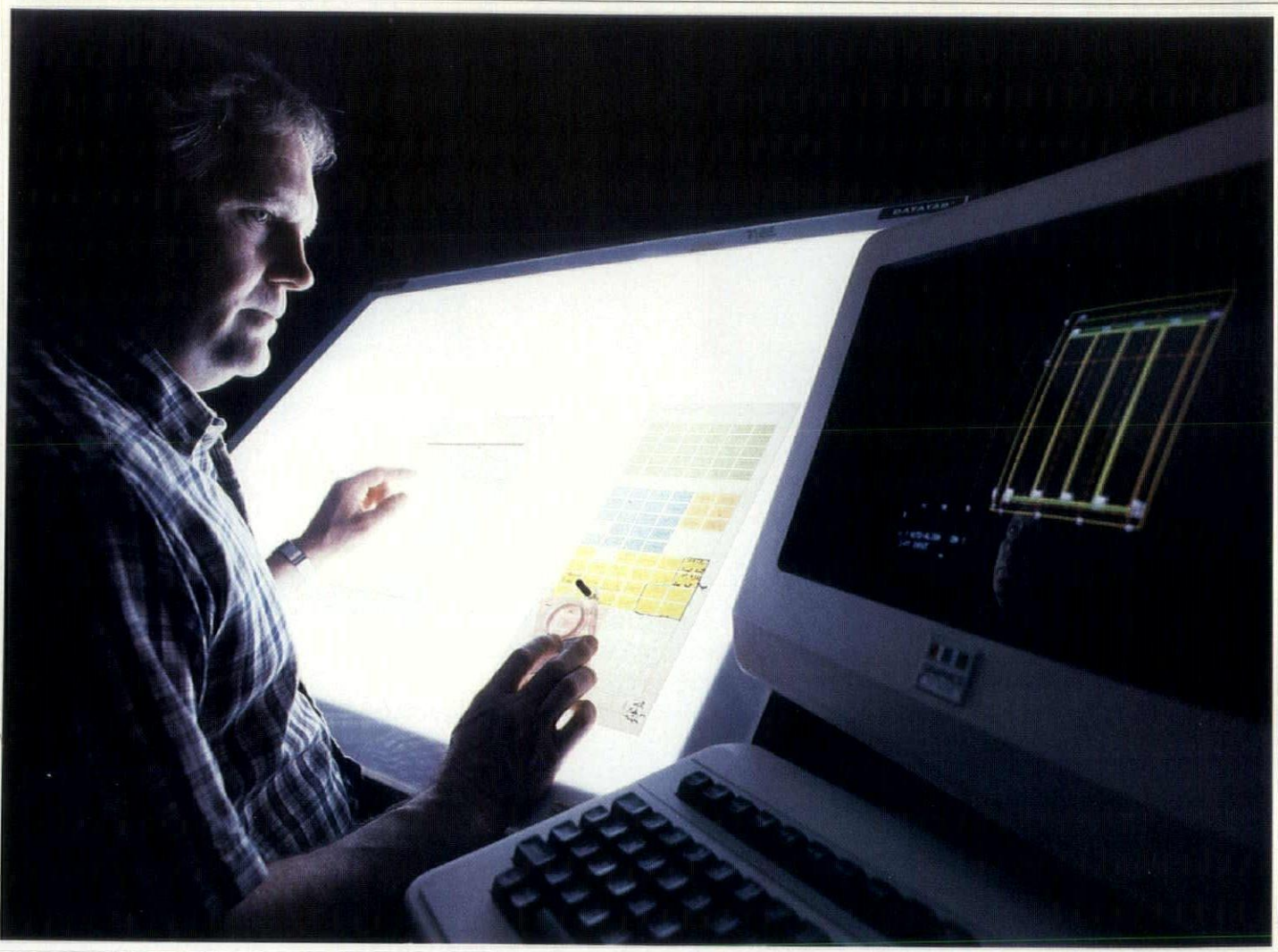
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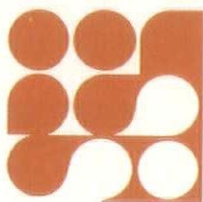
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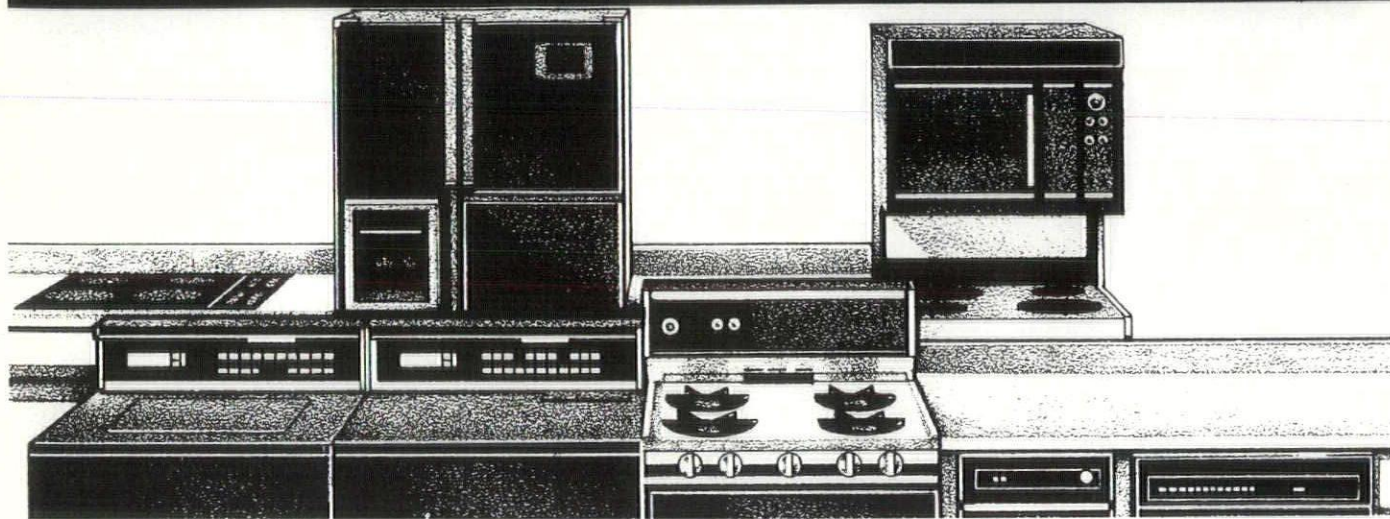
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The Milwaukee connection

By Wesley Janz

Within the ranks of Minnesota's architectural community, a new presence is making itself known. Though University of Minnesota graduates dominate the state's firms, 25 young architects trained at the University of Wisconsin-Milwaukee School of Architecture and Urban Planning now work in the Twin Cities.

Their education in a program less than twenty years old gives them a differing perspective on architecture, one that leavens the profession in Minnesota.

The University of Wisconsin-Milwaukee School of Architecture opened in 1969 with seven faculty, 93 undergraduate students and the promise of an innovative educational program in an urban setting.

Unlike many architectural schools, the program did not model itself after the philosophy of an architectural guru of the day. Instead, it stressed the merits of a liberally based design education, with an emphasis on bringing knowledge from various fields to bear on problems of the physical environment.

To paraphrase the mission statement of John Wade, the first dean of the school, "Design must be holistic, vital, humane, competent, sensitive and service-oriented." A brain-child of the late '60s, the program reflected the social searching of those times.

Now close to twenty years old, the program has matured, but the original philosophy of openness and diversity has guided its growth. Faculty from a broad range of disciplines encourage students to consider the environmental and social ramifications that a design might have. From fields as diverse as geography and law, the faculty bring to



Twenty-five graduates of the School of Architecture and Urban Planning at the University of Wisconsin-Milwaukee now work in the Twin Cities. Sixteen are pictured above, from left to right: first row, James Reinertsen, Elizabeth Forslund, and Peter Pfister; second row, David Kelly, Wendel Chamberlin, Michael Martin, Bill Kissinger, John Blum, and Steve Throne; back row, Tom Kuck, Herb Holzschuh, Vincent James, Henry Grabowski, Wesley Janz, Daniel Spencer, and Libby James.



Michael Martin, an architect with Miller-Dunwiddie Associates, moved to Minneapolis in 1986 immediately after receiving his B.S. and M.A. degrees from UW-Milwaukee. He is currently a project architect on Riverfront Center in Red Wing, Minnesota. "Other Midwestern schools of architecture seem to emphasize either technical or theoretical approaches to architecture," he says. "What is remarkable in the student work at UW-Milwaukee is the extent to which it synthesizes these two approaches. In my experience, students were assigned studio projects that were likely to be built. The projects acknowledged the physical limitations of architecture, but treated them as opportunities."



Photos: George Heinrich

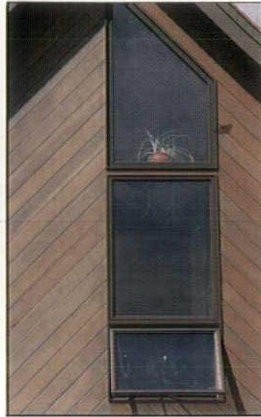
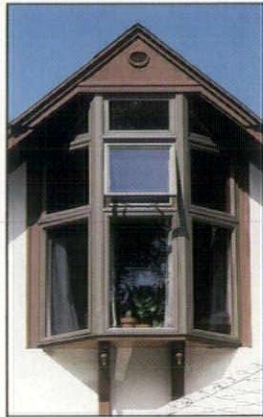
Daniel Spencer, a project architect/designer with Ritter Suppes Plautz Architects, received a B.S. in psychology before taking his Masters in Architecture at Milwaukee. He moved to Minneapolis in 1983. "What attracted me is the potential for great architecture. The presence of large corporate headquarters, the social and cultural activities exemplified by the Walker Art Center, and the national presence of several firms creates a positive environment for practice."



Libby and Vincent James moved from Milwaukee to Minneapolis in 1984. Libby, who holds an M.A. from Milwaukee, is an architect with the Leonard Parker Associates and is working on the U.S. Embassy in Santiago, Chile, and the Minnesota Judicial Center. "Because of the relatively smaller size of the architectural community in Milwaukee, students typically leave town after graduation. Consequently, they are free to develop independent design philosophies because they know future professional contacts with faculty or local architects will be limited." Vince completed his B.S. and M.A. at Milwaukee and worked in Milwaukee and with Hardy Holzman Pfeiffer Associates in New York before joining Hammel Green and Abrahamson. "The work of Minnesota firms appealed to me because of its quality and consistency." He became an associate in 1986 and is currently a project designer on the Minnesota History Center.

Continued on page 68

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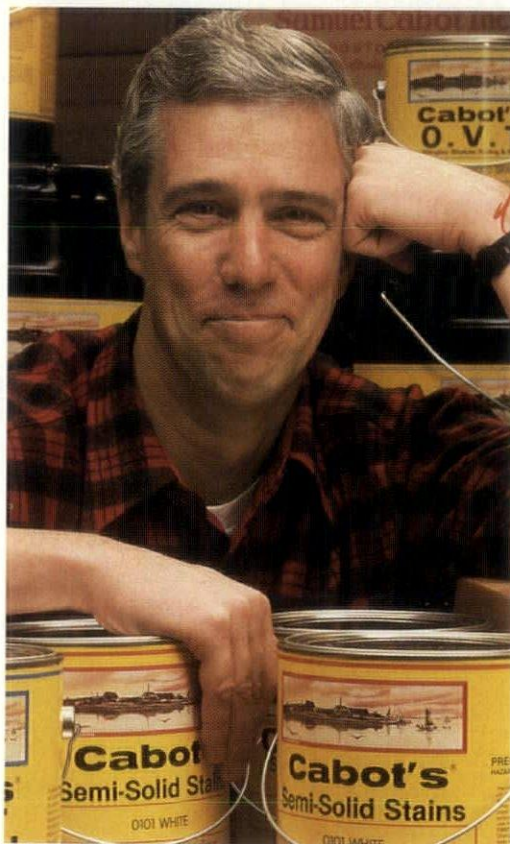
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Is it feasible?

By James Lammers

If you've ever wondered whether development projects get built because the architect's rendering makes the project irresistible or because the "bottom line" makes sense, lay your wonders to rest. Speculative real estate projects proceed only after detailed market analysis and feasibility studies have determined the soundness of the project for investors and lenders.

Architects are sometimes asked to determine the feasibility of a project. Though a detailed market study is beyond the scope of our services, there is a quick way to determine if a project can pay for itself. Here is how it works.

Suppose the client, AAA Development Co., wants to build a small office building to rent out. By calculating the income the building will produce, and subtracting the non-construction costs, you will be able to determine how much money per square foot is available for construction.

AAA Development has found land in an excellent location for a price of \$240,000. Similar buildings in the neighborhood rent for ten dollars a square foot, and your client wants to build 24,000 square feet, so maximum yearly income would be roughly \$240,000.

But since vacancies do occur, a vacancy allowance of five percent is subtracted from that number. In this case, the vacancy allowance would be

\$12,000. Yearly operating expenses such as management costs are also roughly calculated to be five percent of yearly income, so another \$12,000 must be subtracted. The yearly income available (known as Net Operating Income to the trade) would in this case be \$240,000 minus \$24,000, or \$216,000.

Unfortunately, things are not so simple. Since money must be borrowed to build most projects, there are annual interest and principal costs. Most lending institutions determine how much annual interest and principal a developer can pay (affordable debt service) by dividing projected yearly income by 1.15 (the coverage factor). AAA Development Company's affordable debt service, then, is \$187,826.

A short cut to finding the bottom line

The loan amount would be determined by dividing the affordable debt service of \$187,826 by the mortgage constant of, say, 12.54 percent. The bank, then, would lend AAA Development \$1,497,815.

The yearly debt service must be subtracted from yearly income to find out cash flow. ($\$216,000 - \$187,826 = \$28,174$) Capitalizing the cash flow, that is, dividing the cash flow by the expected rate of return, gives the equity

contribution. If \$28,174 represents an expected return of thirteen percent, then the equity contribution would be \$216,123.

Now you are ready to calculate a total project budget. Add together the two sources of income—the equity contribution of \$216,123 and the loan amount of \$1,497,815—and you have a grand total of \$1,714,538 available for the project.

The amount of money available for construction is what is left in the project budget after land has been purchased and "soft costs" have been subtracted. Soft costs include architectural and engineering fees, legal fees, financing costs, and all expenses which are not "bricks and mortar." With soft costs estimated at \$180,000 and land costs of \$240,000, AAA Development must subtract \$420,000 from the project budget of \$1,714,538. \$1,294,538 is available to build the building.

Now comes the crucial calculation. With a construction budget of \$1,294,538 and 24,000 square feet to construct, the cost per square foot will be \$53.94. If a project of sufficient quality to generate the projected rents can be built for that cost, you've got a winner. Now, all you have to do is design it.

James I. Lammers is vice-president of Hills Gilbertson Architects, Inc. and chairman of the MSAIA Publications Committee. He also teaches real estate development at the University of Minnesota.



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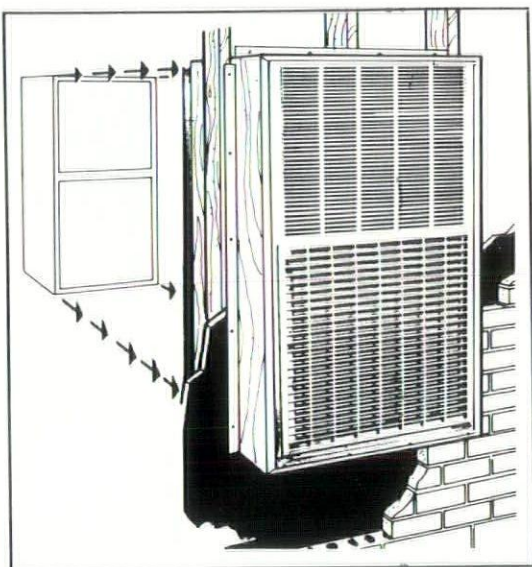
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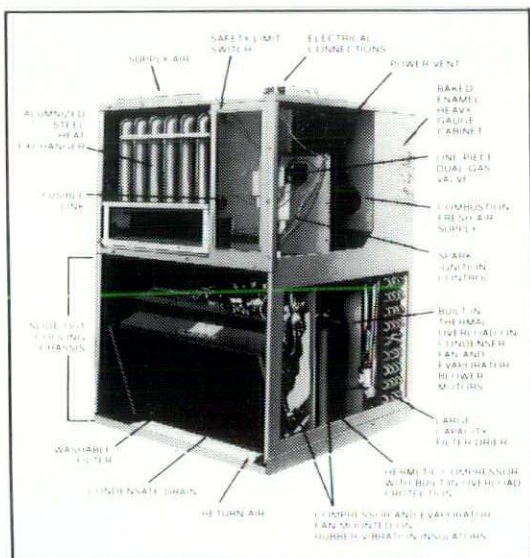


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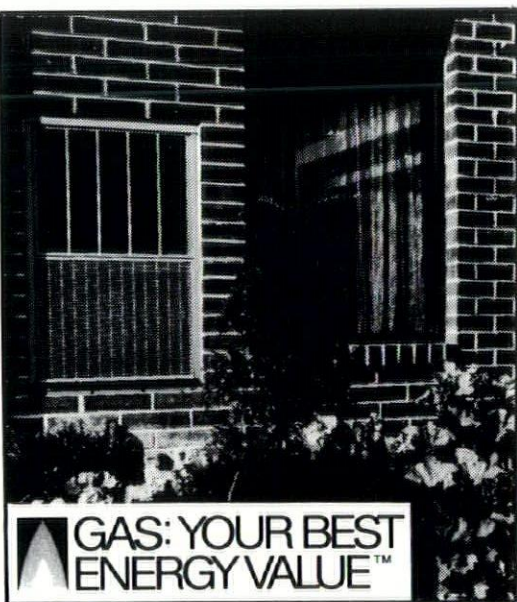
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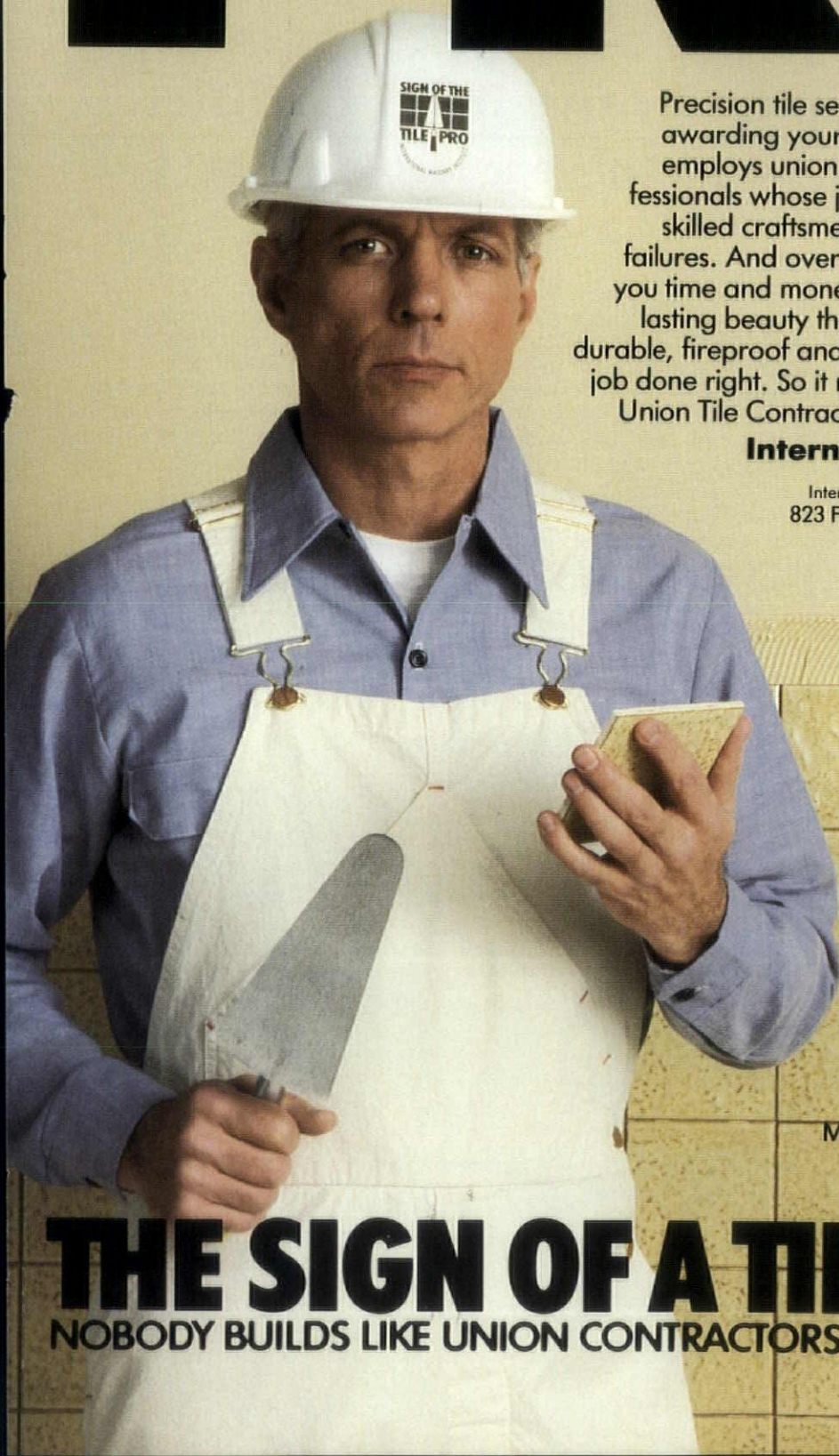
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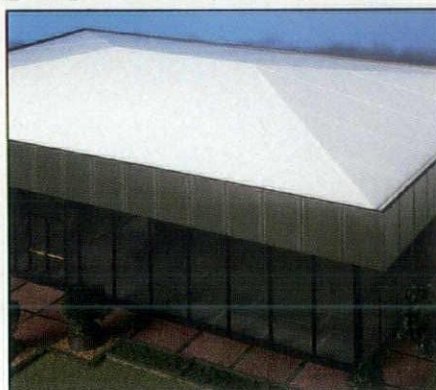
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Continuity versus change

By Weiming Lu

Editor's note: The American Institute of Architects has honored two Minnesotans with honorary memberships, Weiming Lu, Executive Director of Lowertown Redevelopment Corporation, and Frank Kacmarcik, Liturgical Designer. At a special luncheon of the Minnesota Society of Architects on March 25, Weiming Lu discussed the inherent clash of the two cultures in his life—China and America.

I am deeply touched by the honor you have given me today. I feel comfortable when I am with architects.

On this special occasion, I would like to share with you some private thoughts. You may not know that my father was an architect in China. He grew up in China, went to Paris to study, and returned to China as a practitioner, writer and teacher of architecture.

It was my father who first showed me the beauty of Falling Water by Frank Lloyd Wright. In his mind, that building symbolized the ideal way in which "man and nature may become one." To my father, it summarized what Taoism is all about.

My father also taught me the importance of city design. He felt that it is not enough to merely design good buildings—even though that in itself is a difficult job. He felt architects should seek a proper relationship between buildings and their surroundings. My interests in city design obviously grew from his encouragement.

As a person who has spent nearly one half of my life in China, and the other half in America, I know that I am a product of two cultures that do not always dwell together harmoniously. It is a constant personal challenge to find reconciliation of the conflicts between

the two cultures.

Generally, Chinese culture stresses continuity. American culture calls for change. Chinese culture values modesty. In America, this may be misunderstood and mistaken as a lack of resolve. Chinese are too patient. They often postpone change, with the result that stagnation sets in, and only a major revolution can bring about the changes that are necessary.

In contrast, Americans are not patient enough. They react to events too quickly and act too soon. One can't deny the excitement of change. However, the result, in many instances, can be instability and social cost.

Within me are the two opposite forces of continuity and change. They are in a constant tug-of-war. As I grow older, and as I go through the never ending process of reconciling these values, I am better able to find a balance between the two forces.

I believe in cities, as in life, when there is continuity without change, there is a danger that stagnation and deterioration can set in.

On the other hand, if there is constant change without continuity, there is a strong possibility that instability and uncertainty will prevail.

Bringing together these two points, I believe that in city development, as in life one must strive for both change and continuity. Change that permits renewal and maintains some continuity with the past should be encouraged.

There is something to be learned from Chinese landscape painting. Through more than a thousand years of history, it has projected continuous renewal and reinterpretation of the past. Rather than destroying the past, it acknowledges precedent as a basis for new creation. James Cahill, a noted authority on Chinese art said, "All great art must live with some constraints." I believe that in city design one can learn something from such historic experiences.

We don't need to destroy a neigh-

borhood before renewing it. At the same time, we shouldn't protect a neighborhood and exclude change. The challenge lies in how to foster change in a neighborhood without destroying its character.

While visiting China last year, I found the ancient city of Beijing undergoing rapid changes. More hotels were being built, including a mirrored glass Hyatt Regency in the midst of a courtyard house neighborhood. There was great visual incongruity.

In contrast to these commercial ventures, I.M. Pei was asked to design a new hotel. He did not choose to build a skyscraper in the middle of the ancient city. He chose Fragrance Hill in the western suburb. He did considerable study of vernacular architecture in China. He reflected upon the classic Chinese Garden in Socho. The result was the Fragrance Hill Hotel.

Though there are different opinions as to the success of his design, it was nevertheless a thoughtful attempt to pay respect to the tradition of Chinese architecture. It is not an imitation of the past, yet it finds its roots in the past. Most of all it is at the same time very much a modern building. Some even suggest it is a Pei Post Modern. Fragrance Hill illustrates, to some extent, my idea of change with continuity.

St. Paul is a city of distinctive character. The grandeur of the State Capitol, the majesty of Summit Avenue, the history of Lowertown and the beauty of the Mississippi Gorge set St. Paul apart from other cities.

Every time I go to the State Capitol, I'm inspired by Cass Gilbert's design. Or, as I visit the Science Museum, I'm absorbed by its sophisticated spatial articulation.

As we rebuild Lowertown, renew downtown and inner city neighborhoods, it is my hope that we seek the best that contemporary architecture has to offer, yet not ignore the city's distinctive past.

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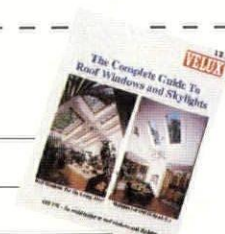
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A place for place-makers The times are ripe for change. For too long, the School of Architecture and Landscape Architecture at the University of Minnesota has been a house divided unto itself. One school in name, it has been split physically. Architecture students and faculty learn and teach on the Minneapolis campus, landscape architecture students and faculty on the St. Paul campus. The Mississippi River lies between them; it is more than a metaphorical gap. To talk to each other, faculty must travel by car or bus. Students meet each other only in joint classes. The wages are paid later, when professional contacts across disciplines are weak. Interchange has been stifled, to the detriment of us all.

Change is afoot. This May the Minnesota State Legislature allocated \$707,000 for the design of an addition to the present School of Architecture that would, among other things, house the landscape architecture faculty. Head of the school Harrison Fraker is proposing to select the architect through an open competition run by the State Designer Selection Board. Future funding for the 63,000-square-foot addition will rely on action by the next session of the legislature.

In the meantime, the school is working to encourage interaction. Joint studios and collaborative research are bringing students and faculty together. The new Urban Design Center will be a crucible of interchange.

But ultimately only a physical habitat can create the habit of professional interaction. And the need for educational proximity with architects is as urgent for interior designers as it is for landscape architects and urban designers. The School of Architecture is expanding. Perhaps, instead, it should be restructured as a school of design. For the professions founded on the importance of place, one place must be found.



Linda Mack
Editor

Resorting to the past

The Hotel Chequamegon
borrows on a Superior tradition



By Arlene Louton

Overlooking Lake Superior in the town of Ashland on Wisconsin's northern coast stands the Hotel Chequamegon, designed in the grand tradition of turn-of-the-century hotels. This is Ashland's second Hotel Chequamegon and like its predecessor that debuted 100 years ago, it derives its name from the Chippewa word *shuquauwamekong*, a narrow strip of land running into a body of water.

When the Wisconsin Central Railroad financed the original hotel, which opened in 1877, Ashland was a transportation hub for lumbering, quarrying and mining industries. In summer, throngs of tourists boarded northbound passenger trains heading for elegant lodging and cosmopolitan dining beside Lake Superior. Celebrities such as John D. Rockefeller, William Cullen Bryant and Marshall Field were among the guests. Until it was damaged by fire in 1904, the Hotel Chequamegon remained an Ashland showplace.

Donald Smith and John Slaby, co-owners of the new hotel, wanted the second Chequamegon to be as much a community centerpiece as its forerunner. General partners in Waterfront Investment Associates, these Wisconsin natives take pride in their region's historic and architectural past.

In downtown Ashland, brownstone buildings listed on the National Register of Historic Places stand as reminders of the days when local quarries yielded the prized rose-tinted stone. And Ashland's coast recalls the time when ore carriers stopped to take on iron from nearby mines. Commercial shipping, quarrying and mining are now gone. In their place modern industries and a growing tourist trade are giving rise to an Ashland building revival.

Smith and Slaby, hoping their \$2.5 million, 64-room hotel would reflect Ashland's architectural heritage, hired Arvid Elness Architects, Minneapolis, to design the new hotel. The firm, known for its renovation of Butler Square and other Minneapolis warehouses, has long experience in preserving a dialogue with the architectural past.

In the preliminary stages, LaVerne Hanson Jr., project manager and designer, studied photographs of the original hotel as well as other grand resorts. He borrowed traditional idioms—stark

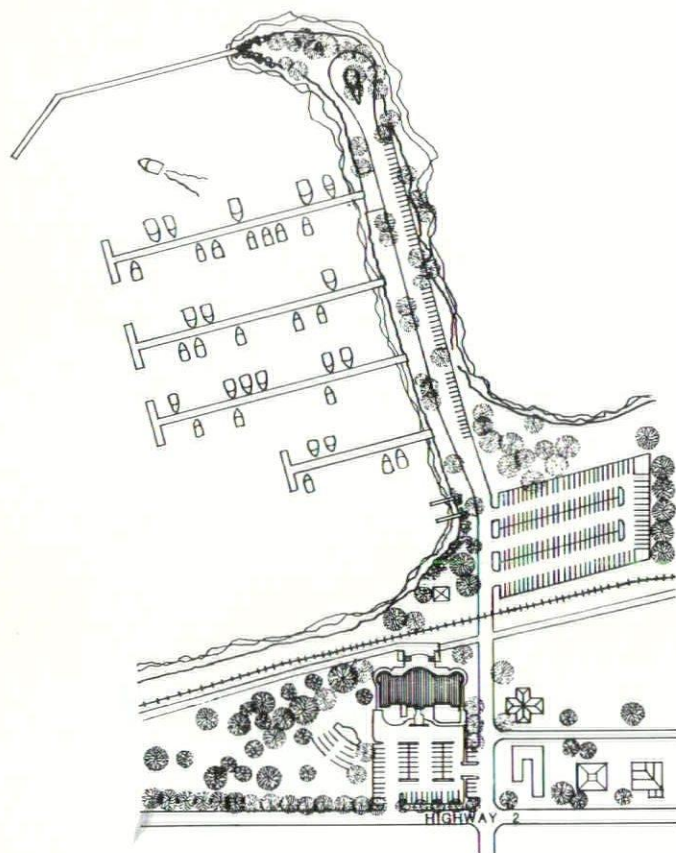


Photos: Franz Hall

With verandas, bay windows and gazebos, the Hotel Chequamegon (opposite) takes full advantage of its location on the shores of Lake Superior in Ashland, Wisconsin. Though it looks like a restoration, the hotel is a totally new building firmly steeped in the tradition of resort architecture. Inside (above), this connection with the past is even more direct. The wood used in the reception lobby was salvaged from nearby ore-docks. The front entry (below) welcomes visitors with a porte cochere, whose hipped-roof is repeated in roof forms above.



Taking its place where land runs into water



Generous turrets (opposite) house deluxe suites with whirlpool baths on the upper three floors. The formal dining room, Fiffeld's, occupies the lower level of the western turret; the swimming pool takes advantage of the eastern turret. The centerpiece of a major waterfront redevelopment, the Hotel Chequamegon will be tied to a 25-slip marina by a boardwalk marked by look-out gazebos. The landscape design is by Kerr, Thorson and Co. of Minneapolis.

white horizontal clapboard, turrets, dormers, cupolas, verandas, festive-colored canvas awnings and banners.

The challenge was not so much to capture the splendor of 19th century architecture but to wedge the hotel onto a difficult site. The first Hotel Chequamegon meandered over spacious grounds. The new hotel, however, sits a block away atop a steep bluff—the architectural statement, then, had to be compressed and concise.

Hanson took the architectural trademark of the original hotel—a pagoda-like roof rising to a cupola—and adapted it to the new Chequamegon. But while this distinctive roof marked the corner of the old hotel, on the new hotel it is centered to mark the entry and reinforce the building's symmetry.

"The exterior and interior of a building have to go hand-in-hand," Hanson observes, and the interior of the Chequamegon carries through the feeling of tradition established on the exterior. Sue McCue of Past and Present chose furnishings and wallcoverings to reinforce that spirit.

The expansive lobby boasts a carved antique registration desk and a colonnaded staircase made of wood salvaged from a nearby ore-dock.

The staircase descends to a lower level of public rooms—a formal dining room, conference rooms, and a bar named after Ashland's famous frontiers-day Madam, Molly Cooper.

The main floor extends behind the registration desk into a parlor that overlooks Lake Superior. The decor, from the wallpaper to the carved wood-framed fireplace, is strictly Victorian. Guest rooms on the upper two floors continue the Victorian theme.

The lakeside of the Hotel Chequamegon opens to a marina that Ashland is completing as part of its waterfront development program, which also includes a city park with hiking paths. A new convention center downtown will compliment the hotel.

With the opening of the Hotel Chequamegon, Ashland's revival has taken a fortuitous turn. New architecture has reinforced a tradition of fine old buildings.

Arlene Louton is a Minneapolis-based free-lance writer.

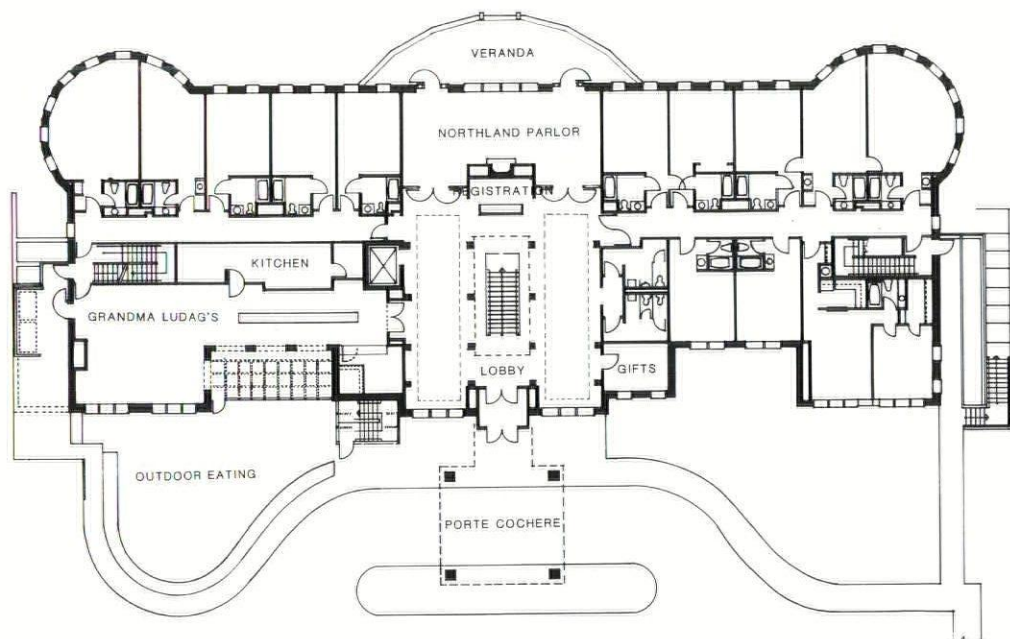


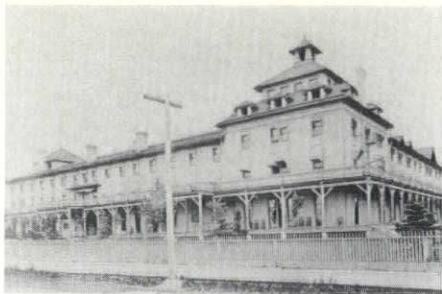
From turrets to verandas,
fashioned on old-fashioned principles



Photos: Franz Hall

Tradition at its best, the Hotel Chequamegon (above) may be one case where the new version is better than the old (opposite, top). Its white clapboard siding, green roofs, and Victorian details will be enlivened by yellow awnings. "We intentionally kept the building simple," says project designer LaVerne Hanson, "to let color come from the people and activity." The first floor (see plan, right) combines private rooms and public spaces, such as Grandma Ludag's, an informal eating spot, and the Northland Parlor, behind the registration desk. On the lower level are Field's, a formal restaurant, and Molly Cooper's bar, a swimming pool, exercise room and banquet rooms. Guest rooms of three sizes accommodate businessmen, tourists, and families.





The old Hotel Chequamegon (left), a railroad hotel built in 1877, was damaged by fire twice before its demise in the 1950s. Arvid Elness Architects adapted its pagoda-like roof to the new hotel.



The Victorian-style Northland Parlor (right) is available for guests or community gatherings. It opens onto the veranda overlooking the lake. One level down, Molly Cooper's bar (below) exits directly onto the promenade deck.



Built on iron

Ironworld becomes a magnetic lure on Minnesota's range



Photo: David Salmela

The scarred landscape of northeastern Minnesota's iron range is an unlikely tourist lure. This is original flatland rendered into valleys and hills by the mining rigs that traversed the region when ore was discovered in the 1880s. The rusty hills of mining waste and flooded lakes of abandoned digs stand as monuments to the thousands of immigrants—the Swedes and Germans and Poles and Czechs, the impoverished of eastern and upper Europe—who came for a better life in Minnesota, a land where streets were paved of iron.

As the mines remained active, so did

the towns scattered throughout this circuitous 100-mile-plus stretch of upper Minnesota. Along the main streets, in the pubs and markets and shops and the mines themselves, Europe's culture thrived in a motley melding of old world tongues. But as the mines began to close and the companies pulled out, the scarred earth became a symbol of poverty and abandonment.

For Bob Scott, director of Ironworld, an interpretive center and entertainment complex in Chisholm dedicated to the mining industry, the failing economy threatened to bury the living his-

tory of the range.

"Rather than looking at the scarred earth as a nagging reminder of the economically troubled range, Ironworld uses these open pits as an opportunity to tell the story of the regional geology and the people who immigrated here," says Scott. "The story of the range was fading because the older immigrants were dying and younger adults were turning their backs on the region."

Scott has been involved in preserving the legacy of the range since the late 1960s. Then-state senator Rudy Perpich, whose father was a miner, initi-



ated plans to study the possibility of building an interpretive center in the region. A committee of six, which included Bill Moser of Architectural Resources, Scott, who worked in the planning department at Architectural Resources, and Perpich, discussed the various issues an interpretive center should address—education, geology, history, entertainment. The center would become an educational outpost as well as a historical museum for a region that fed the state's economy for nearly 100 years. The state funded construction of the Iron Range Interpretative Center in

Photo: Mike Kaville

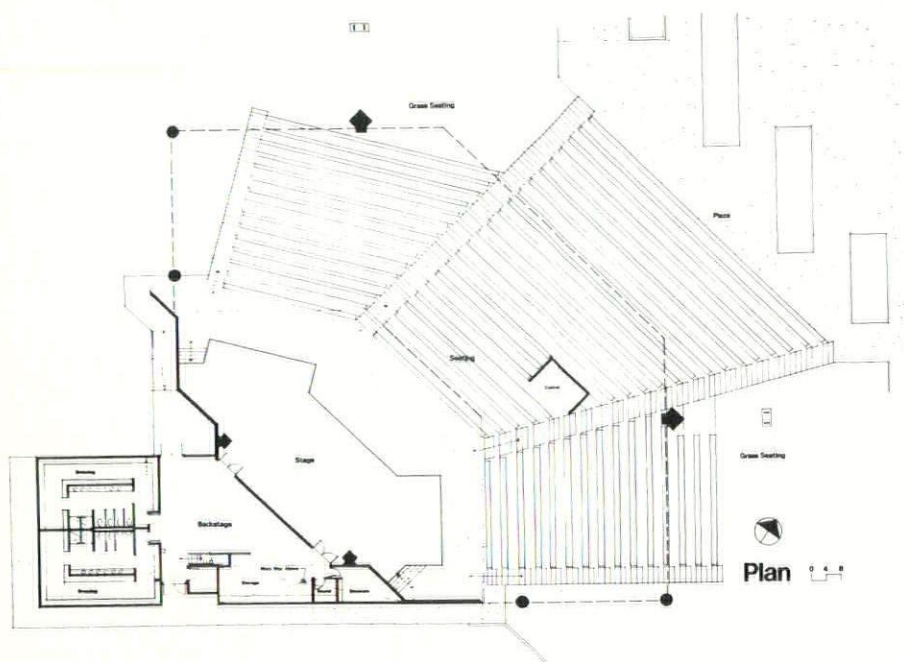


Evocative of the mining and ethnic heritage of Minnesota's Iron Range, Ironworld (above and left) rises from the torn land. On the right is the Interpretative Center, where visitors see exhibits, listen to tapes chronicling miners' lives and overlook the former pits. The roof cranes of the amphitheater visible on the left recall mining rigs. A rail system encircling Ironworld takes passengers on a 2.3 mile trip of the Pillsbury mine.

Performances played in a former mining pit



The amphitheater (left), designed by Damberg, Scott, Peck & Booker, Duluth, utilizes a 300-foot deep pit for seating. The berm, which serves as extra seating for 1,500, buffers the sound from carrying into the rest of the park. The theater is designed for acoustical reinforcement, but the wooden ceiling and solid back-stage walls enforce sound quality. The roof is reinforced by the steel and concrete suspension cranes and cables, leaving stage site-lines clear (right). A three-inch layer of sand and gravel on the roof lends support.



The amphitheater has a 3,000 square-foot stage and 2,500 square-foot backstage. The roof (perforated line in plan) shelters approximately half the seating, which has nearly twice the leg-room found in typical theaters. Says Darryl Booker, "We left seats in the sun because we wanted to maintain the outdoor site. Concert-goers should always be aware of being outdoors."



Photos: David Salmela

1974 through the Iron Range Resource and Rehabilitation Board.

Architectural Resources of Duluth designed the structure while Joseph Wetzel of Boston handled the exhibits. In a two-level museum, audio/visual displays enable visitors to experience vicariously the miners' stories. Spirited back to the turn-of-the-century, visitors watch the immigrants approach Ellis Island, learn about the history of mining and study the range's geology. Nearly 600 hours of tapes in which the miners chronicle their lives provide an oral history of this ethnically diverse region.

Adjacent to the interpretive center is a research facility, in which residents can trace their family genealogy through a backlog of local newspapers, immigration records and naturalization files.

By the early 1980s special events and festivals had become popular attractions at the facility. Minnesota ethnic days became an annual event while outdoor concerts and plays begged for facilities a cut above the asphalt parking lots that surrounded the original two buildings.

In 1982 the Iron Range Research and Rehabilitation Board decided to

expand by adding an amphitheater, pedestrian pathways and landscaped spaces for performing arts. The parking lots were shifted outside the complex.

The board commissioned landscape architects Martin and Pitz, Minneapolis, to design outdoor spaces for various summer events. Damberg, Scott, Peck & Booker of Duluth designed the amphitheater, and Architectural Resources of Duluth designed the new administration/orientation building.

The resulting festival park, a \$10 million expansion on approximately 100 acres, includes a two-level plaza with

A welding of ethnic history, mining lore and music



Photo: David Salmela

the original parking lot converted to a circular "festival place" for outdoor performing arts.

Martin and Pitz excavated the land to provide for two ponds connected on either side of the festival place by a winding river. Other features include a gazebo on an island and a cedar lookout that surveys the mines. The Avenue of Nations, where ethnic foods are served in shingle-style huts, runs parallel to the interpretive and research centers. From here visitors step to the lower plaza leading to the amphitheater.

The amphitheater drops below grade

in a 300-foot deep mine pit, part of the Mesabi Iron Ore Range. Because it is below grade, the stage remains invisible from the plaza until concert-goers pass through the admission gates. Seating approximately 1,500 in stationary seats and 1,500 along the slopes, the theater draws on mining imagery. The steel-frame roof, which shields half the seating, is suspended from cranes, a recollection of mining rigs.

Since its opening in expanded form last summer, Ironworld has provided entertainment for tourists and residents alike. Billings ranging from Doc Sev-

erson to the Minnesota Orchestra have performed in the amphitheater. The complex has averaged 1,000 visitors daily, 6,000 on weekends, and brought in \$7.8 million. Eighty-two percent of last year's tourists were from outside the range, and the majority said Ironworld was the primary draw.

As entertainment and education, Ironworld helps preserve a vital part of Minnesota's past. On the range, the people and the land are intrinsically linked. Ironworld tells the story of the immigrants who scoured the northern flatlands to find a better life. *E.K.*

The Interpretative Center building (right), designed by Architectural Resources of Duluth and Hibbing, formed the original core of the complex and still remains at its heart. Inside, a series of audio/visual presentations convey the history of the immigrants and the life of mining. The two-level park (opposite) was a former parking lot. Martin & Pitz of Minneapolis landscaped it to include ponds, rivers, plantings and a lookout.



The triangular orientation or information building (left), also designed by Architectural Resources of Duluth and Hibbing, is part of the most recent expansion at Ironworld. The Research Center is connected to the Interpretative Center by a corridor (see site plan). Festival Place is the old parking lot now a circular grass stage for performances. The amphitheater is at the far left. A future exhibit hall is planned on the opposite side of the park next to the energy building.



The looming presence of James J. Hill

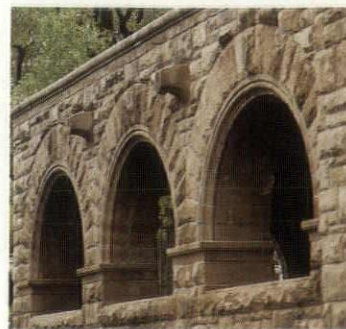
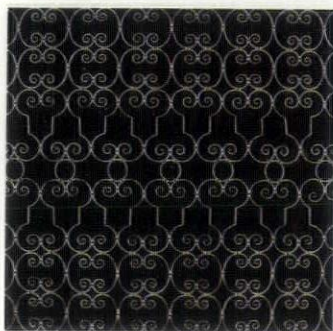
Inside a house that was more than home



Photography by Bob Firth/Firth Photo Bank

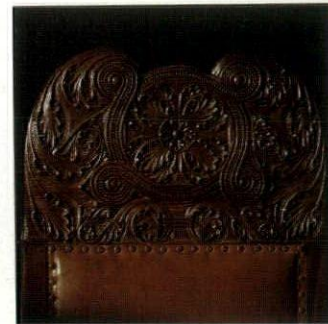
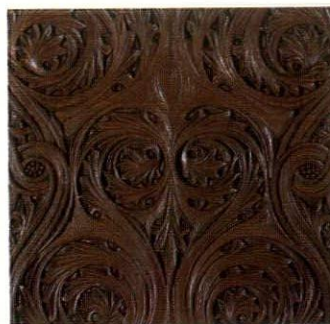
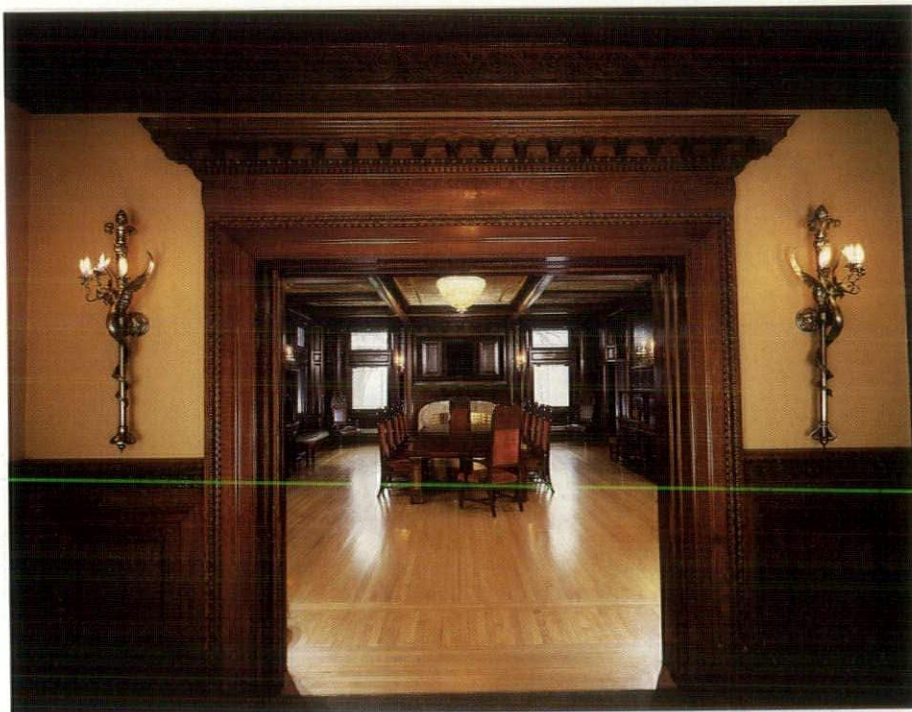


A National Historic Landmark, the James J. Hill House (above) dominated the eastern terminus of St. Paul's Summit Avenue when it was completed in 1891. Its imposing stone exterior, designed by Peabody, Stearns and Furber of Boston, is reflected in an interior of grand spaces, rich wood, and elaborate details, carried out by Irving and Casson. Among the 32 rooms is the art gallery (opposite), which Hill used for entertaining as well as for exhibits of his ambitious art collection. The organ was sent from Boston after the house was built and just fit. The fabric canopy under the skylight shields art from too much natural light. From the upstairs hall (left) the floral design of the stained glass windows blends with the intricately carved woodwork. The heating grills and hardware in each room have their own design and finish. The gallery's grill (below, left) is silver-plated with antique silver finish. The stained glass window (below, middle) is in the downstairs hall. Stone arches (below) at the back of the house recall Minneapolis' Stone Arch Bridge, which carried Hill's railroad across the Mississippi River to the Great Northwest.

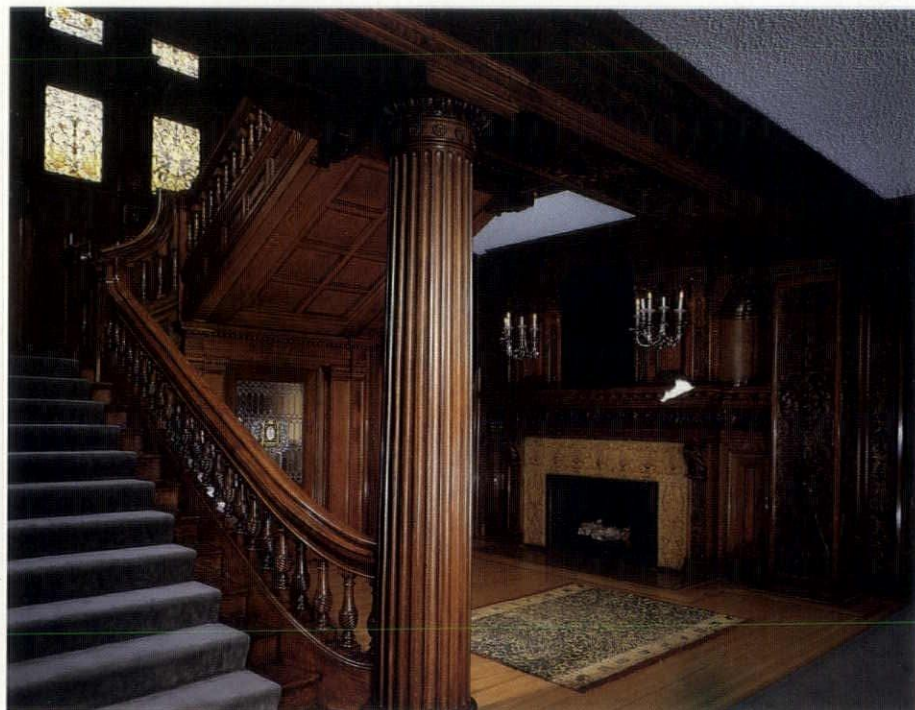




In the dining room (right), Irving and Casson blended Art Nouveau, Moorish and Celtic forms to create a powerful argument for the integration of furnishings and interior. The pattern in the chair backs (below, right) matches the woodwork (below, left), fireplace molding and border. The silver-plated light fixtures (top) were re-fabricated to the original designs; they are actual gas lights. When the leather panels on the wall did not meet Hill's expectations, he shipped them back east to have another color added.



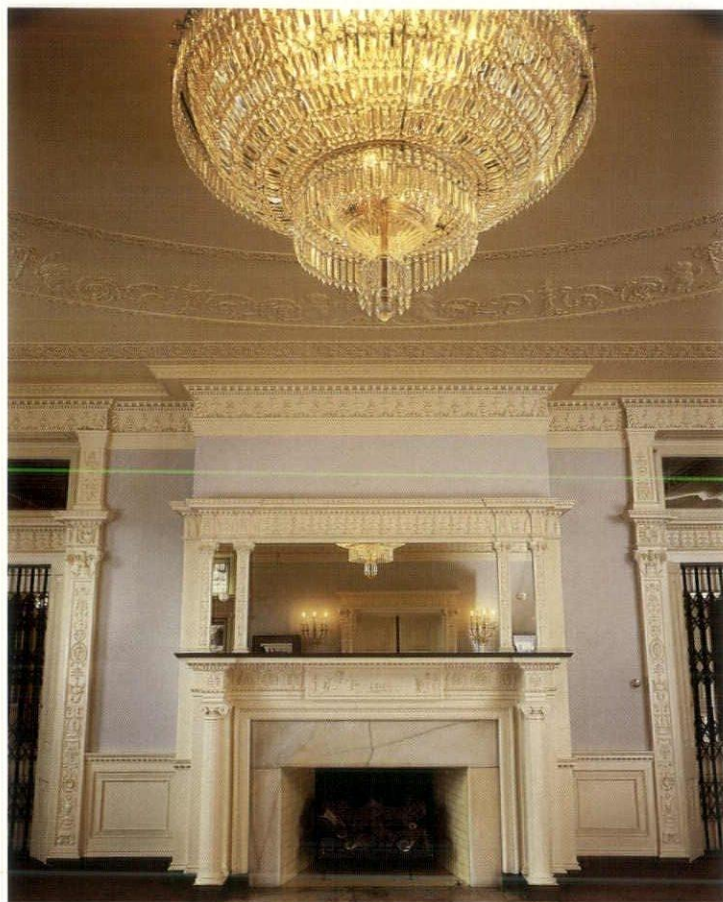
A powerful argument for
the fusing of furnishings and decor



The alcove (left) with its mosaic fireplace provided a relatively intimate space for guests off the 100-foot long main hall downstairs. The fragment of hand-made Oriental carpet shows how it tied together the color scheme of robin's egg blue ceiling and salmon pink walls. The wood-work—both fanciful and elegant—was carved by mastercarver Ian Kirchmayer, who left his initials in the wood.



Light, crystal and gold
make a room for music



It is unclear if anyone ever mistook the James J. Hill house for a train station, but it could have happened. This brooding pile of sandstone on St. Paul's Summit Avenue acted as more than a family home; it was an institution.

Its owner, railroad magnate James J. Hill, grew with the young city's economic life, from his arrival in 1856 to his death in 1916. His Great Northern Railway had opened up the Northwest. His house, built in the Richardsonian Romanesque style between 1888 and 1891, commanded Summit Hill. Across the street rose the St. Paul Cathedral.

Architect Foster Dunwiddie of Miller-Dunwiddie, Minneapolis, has recently restored the Hill House for the Minnesota Historical Society. The massive front doors which once opened to governors and railroad men now open to the public. Inside, the very walls seem to speak.

That was the historical society's goal in acquiring the house in 1978 from the Archdiocese of St. Paul and Minneapolis, to whom it had passed when the Hill family moved out in 1925. Unable to refurnish the 36,000-square-foot mansion in authentic style, the society decided to restore it not as an interior design period piece but as a setting for the people who lived there.

"It was important to do an interpretive plan before the restoration," explains Betsy Doermann, administrator of the Hill House. "We knew we wanted to present the 'who' of the house—James J. Hill and the world he lived in. We wanted to explain the technical systems that ran the house. And we wanted to tell the upstairs-downstairs story of the people—servants and masters alike. With these goals in mind, we made decisions about what to restore and how to restore it."

First, of course, came the necessities—stabilizing the exterior and making it watertight, providing handicapped access, installing a security system and new plumbing and mechanical systems, and complete rewiring. Each of these necessities became a complicated task.

Tuckpointing, for instance, had to match the original tinted mortar which varied in color because it was hand-mixed and done over time. Different facades called for different colors.

The keystone on the porte cochere

had slipped an inch and a half. Workers took down the porte cochere stone by stone and rebuilt it.

Electrical wires were buried directly in the walls without any cable—like many of the house's systems innovative for its time. A hundred years later, the wires had to be pried from the walls and put into cable. "To rewire, we couldn't just squiggle new wires through the masonry walls," says Dunwiddie. "We had to draw exactly where they would go." Rewiring and restoring or reproducing original light fixtures took about a quarter of the \$2.3 million budget.

Spatial needs determined other projects. With the help of a space analysis by planning consultants Dober Associates, the historical society decided to make the house a multi-use facility, available for public programs and occasional receptions.

The music room would be used for lectures and live musical programs, so a broadcast and public address system was installed. Exhibits would be mounted in the art gallery, so a sophisticated climate control and security system was required. A catering kitchen was needed, so the butler's pantry was both restored and made functional.

Though accommodating these necessary changes was a puzzle in itself, restoring the house to its original physical condition became high intrigue.

Architects Peabody, Stearns, and Furber of Boston had designed the house, both interior and exterior. But Hill had fired the firm when a decorative stone detail was executed over his veto. He asked a half dozen other firms including Frank Furness, and Tiffany to develop interior plans for the house, at that point an unfinished shell. Irving and Casson of Boston were chosen, but their drawings have not been found.

For documentation, then, Dunwiddie and the historical society had the house in its existing condition, memories of family members and former servants, and reams of invoices and vouchers fastidiously kept by Hill. "He ran the house like he ran the railroad," says Dunwiddie. "He kept track of everything, and he wanted every penny's worth."

Minnesota Historical Society researcher Mark Haidet acted as sleuth in the Hill papers; consultant Ellen Ro-

senthal developed a furnishings plan that would support the interpretive goals. "Any question would set us off in a whole new direction," says Doermann.

For instance, to reconstruct the ceiling canopy in the art gallery, holes in the skylight where rods had suspended the canopy remained as the only physical evidence. But Hill's invoices told how many light bulbs were ordered, the length of the polished aluminum reflectors, and how many yards of serge fabric were used for the movable canopy. With that data and photographs of similar structures of the period, Dunwiddie redesigned the canopy.

Woodwork was repaired and refinished. Heating grates were replated. In the dining room, the gilt ceiling was washed and patched, the woodwork cleaned with Q-tips.

John Bowditch of the Henry Ford Museum consulted on lighting. Light fixtures were repaired or refabricated to original designs, even to the point of installing Welsbach burners circa 1895 in the gas/electric combination lights in the library. "Since we were explaining the technical systems to visitors, it was important to show them how gas lights worked," says Doermann.

To that same end, the servants' bal-
iwick in the fourteen-room basement was totally restored. With converted gas light fixtures lining the fifteen-foot-wide marble-tiled hall, it is as impressive as the upstairs, but more human. One can imagine the servants in the laundry room hanging wash on the cypress drying racks, or stoking the huge coal fires in the locomotive-size boilers refabricated by the Bigelow Company of Connecticut from original specifications.

Bedrooms on the upper floors also bring the house down to human scale. Here the nine Hill children had their suites—girls in the west wing on the second floor; boys above on the third floor. "Doing the house vertically rather than just restoring the main floor made efficient use of the mechanical systems," says Doermann.

Family home, social institution, and architectural landmark, the James J. Hill House has lent its forbidding presence to the St. Paul landscape for nearly a century. With its doors open and its interior revealed, the house may be less forbidding; it is no less mysterious.

L.M.



While most of the house is decorated in the heavy wood and dark colors of the Renaissance Revival, the music room (opposite) is one of two light rooms. The chandelier of Czechoslovakian crystal (above) was refabricated to match originals from New Bedford, Massachusetts, ten of which remained in the house. A week-long film paint analysis by Robert Furhoff of Chicago determined the sequence of color and the location of highlighting (below).



The odyssey of a bridge

An essay in steel floats downstream

The Broadway Bridge's east and west portals celebrated the act of passage over the river and through the bridge. Plaques at both bridgeheads announced the structure's heritage: 1887; Built by King Iron Bridge Co.; Cleveland, O.; Andrew Rinker, City Engineer.



Photos: Peter J. Sieger

By Bill Beyer

At one time above Minneapolis' St. Anthony Falls four steel truss bridges spanned the Mississippi River. The Camden, Plymouth, Broadway and Lowry bridges carried their trusses above their roadbeds, embracing cross-river traffic in steel latticework while knitting together North and Northeast Minneapolis. Below the falls the river washed through a deep gorge, allowing streets on either side to be linked by bridges with massive piers or arches reaching down to the river floor. Above the falls there is no gorge, and the four bridges had to carry their structure up high to avoid encumbering river navigation.

The Camden and Plymouth bridges, both aged structures, are gone now, replaced by the kind of bland, modern bridges made possible by high strength steel and advanced engineering. Broadway, at almost 100 years old, is currently being replaced. Lowry, although

relatively young at 30, will ultimately yield to the demands of rust and increased traffic that doomed its companions.

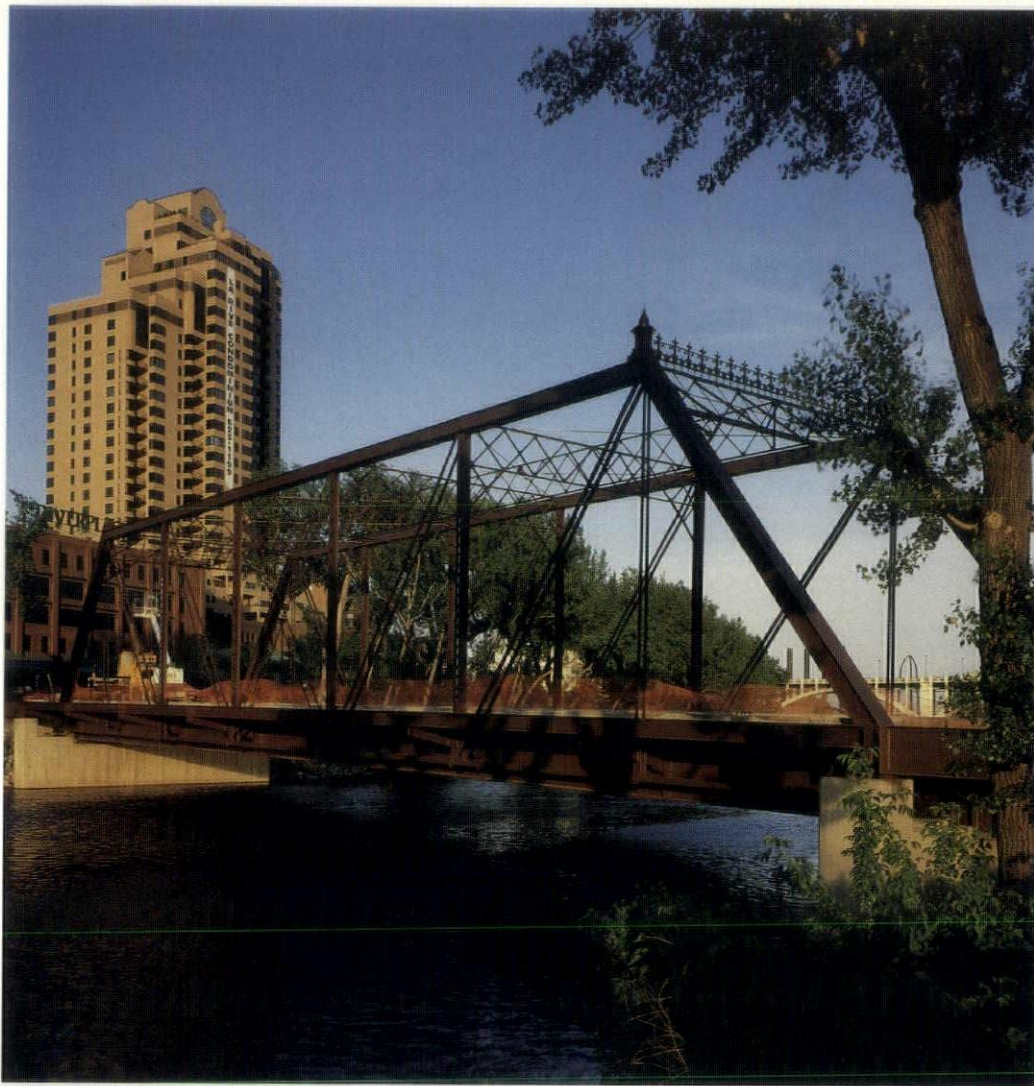
Camden and Plymouth were prosaic examples of the steel truss bridge. Plain workhorses, they were worn and tottering and ready to be retired. Lowry, still young, wide and husky, may outlast expectations even though continued maintenance is expensive. Its brawny spans, reflecting local ethnic stability and pride, will continue to muscle across the river for the near future.

The Broadway Bridge, begun in 1887 and opened in 1889, was always the most flamboyant of the group. It was a decorated bridge, designed with a studied sense of proportion and a richness of detail. The elegance and lightness of its four "Pratt" truss spans made it appear to leap across the river. An exact contemporary of the Eiffel Tower, the Broadway Bridge expressed the exuberance of its time and the seemingly

endless possibilities of designing with steel.

Advanced age and the inherent maintenance difficulties of its truss form and high-carbon steel tendons made its eventual demise inevitable, and it was duly slated for replacement in the early 1980s. Thanks, however, to the National Historic Preservation Act of 1966, this most interesting and elegant of the four steel truss bridges was not destroyed but rather sent on an odyssey.

Because the Broadway Bridge had been deemed eligible for inclusion on the National Register of Historic Places, and because federal funds were involved in its replacement, a study of the historic impact of destroying the bridge was mandated. The Preliminary Case Report and Section 4(f) Statement prepared by the design engineers for the proposed new bridge thoroughly documented the original bridge's history and concluded, in part, that "The significance of the bridge is based on



Installed between Main Street and Nicollet Island on the Minneapolis riverfront, the surviving span will probably serve for another century. Here, more pedestrians will be exposed to the richness and clarity of this essay in steel construction.

its many years of transportation service." (Which was like saying that Babe Ruth made it to the Hall of Fame because he played in the majors for 22 years.)

In a June 11, 1981 letter to the bridge engineers from the Minnesota Historical Society, Russell Fridley set matters straight: "Because an important aspect of the Broadway Bridge's historical significance is based on its aesthetic value, it is our opinion that reuse of one of the spans or portals would be a particularly appropriate consideration if demolition is necessary."

The special beauty of this bridge had finally been given recognition, and after another year and a half of bureaucratic waltzing, a Memorandum of Agreement was signed by the Federal Highway Administration and the Minnesota Historic Preservation Office stipulating that one of the four spans was to be reused downriver to link Nicollet Island and historic Main Street.

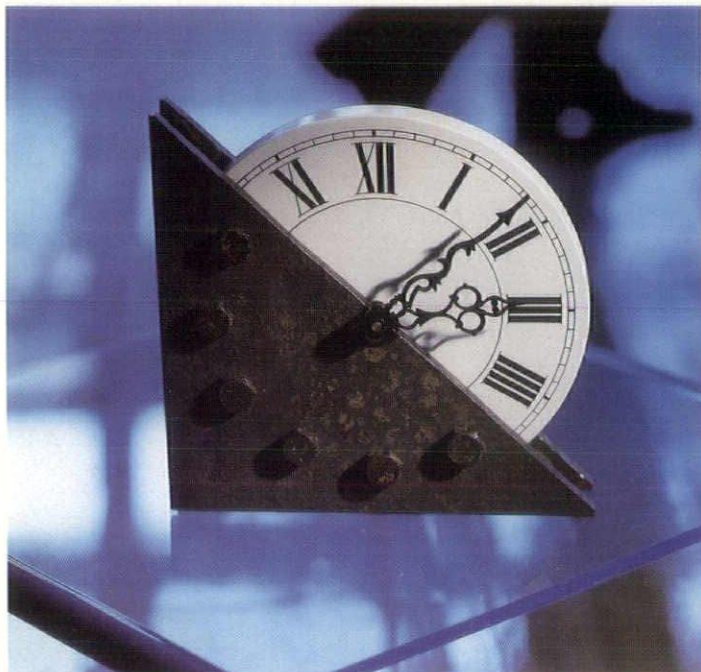
The builder of the new bridge was to be responsible for the relocation of one 200-foot truss of the old bridge and was given the choice of disassembling it for the trip or moving it whole. Although moving an object the size of twenty racquetball courts may seem intimidating, the bridge contractor chose to do so, rather than moving it in pieces. Floating the span a mile and a quarter downriver must have looked easy.

Last summer, amid attendant media hoopla, the span was launched. Though the operation was meticulously planned and the route thoroughly surveyed, an uncharted obstruction at the edge of the channel caused the Broadway truss to become stuck under the railroad bridge between Nicollet Island and downtown Minneapolis. The temporary incongruity of a bridge stuck under another bridge was resolved and after several days 25 percent of the Broadway Bridge, stripped of its ornament and perhaps its pride, was beached on the southeast shore of

Nicollet Island to spend the winter.

Early this spring the truss was hauled across the island to be deposited atop a new steel beam substructure spanning the channel in front of Riverplace. Because of the uneven quality of its high-carbon steel, the truss will serve no structural purpose in carrying the loads of pedestrians, autos, and perhaps trolleys that will pass through its crystalline framework—the hefty new beams below will do the work. Renamed the Marion Street Bridge, reconditioned, and reduced, finally, to an ironically decorative role after 100 years of structural service, one segment of the Broadway Bridge has found a new home. The special beauty and grace of its delicate trusses can only enhance a revitalized Mississippi riverfront.

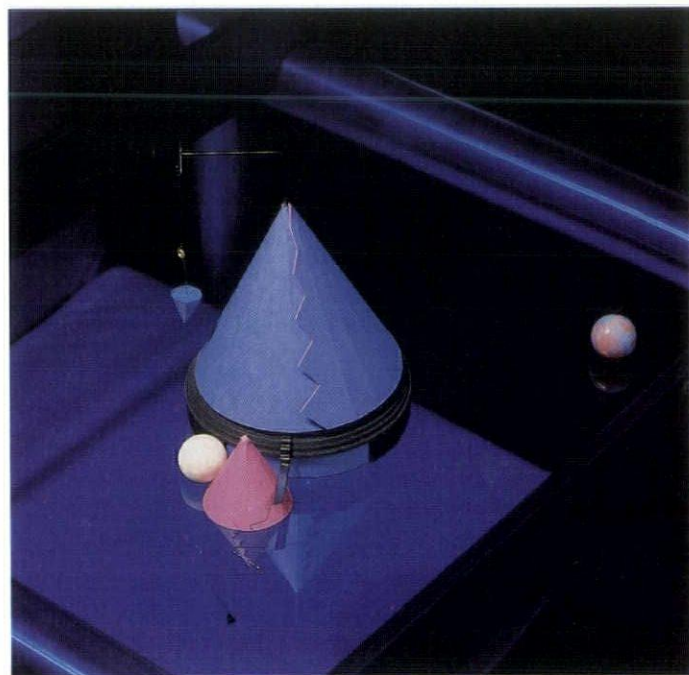
Bill Beyer, a contributing editor to AM, is a partner with the Stageberg Partners and member of the MSAIA Publications Committee.



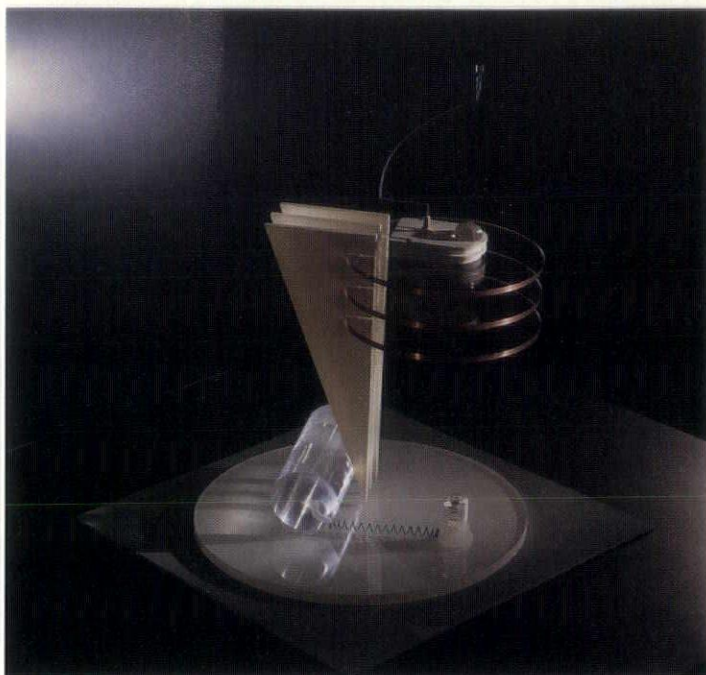
Carson Ahlman's two-faced design (above) brings together the classic and the rustic, the geometry of a circle and a triangle.



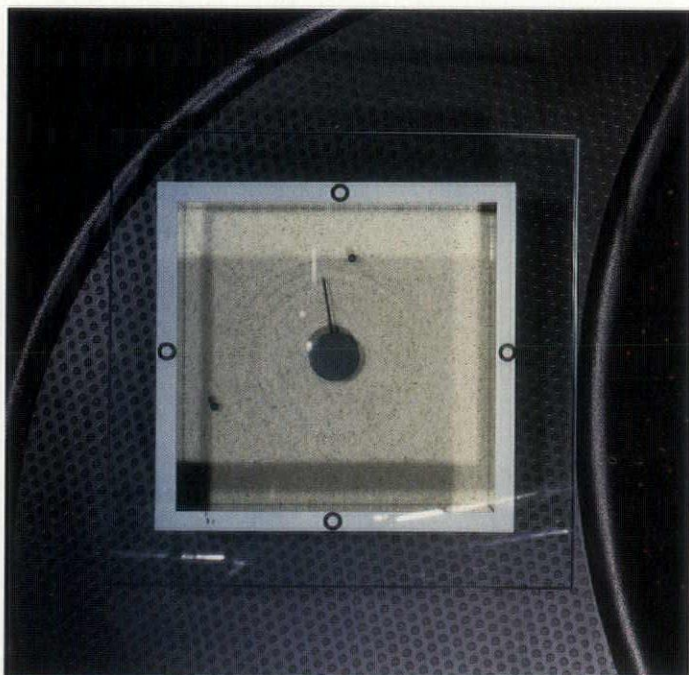
Ken Kray Jr.'s delicate welding of painted metal anchored on rock (above) pays ode to an oil rig. Easy to read, the spiral face swirls for seconds, the triangle marks the hour, the circle the minute. Although made of paper, Brandon Sigrest's clock (below) is far from disposable. The hanging cone swings to mark the seconds as the jagged edge on the blue cone ticks off minutes. The red cone moves around the larger blue cone to note hours. The globe holds the twelve o'clock position.



What time is it? One hundred and eleven designers, architects, artists and students answered that question with futuristic, conceptual and sometimes puzzling designs for telling time. Prompted by the Post-Post Modern Clock Competition sponsored by Metropolis Furnishings and the Minnesota Chapter of the Industrial Designers Society, this year's entries brought new meanings, metaphors and mechanisms to clock design. Jurors Bruce Rubin of Rubin Cordaro Design, Bernard Jacob of Bernard Jacob Architects, both of Minneapolis, and Davin Stowell of Smart Design, New York City, selected winners from what juror Rubin described as a "diverse and creative collection." A sampling provides such eclectic visual delights as to make us all clock-watchers. *Photography by George Heinrich.*

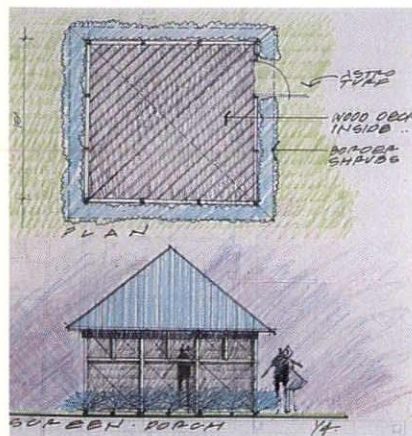
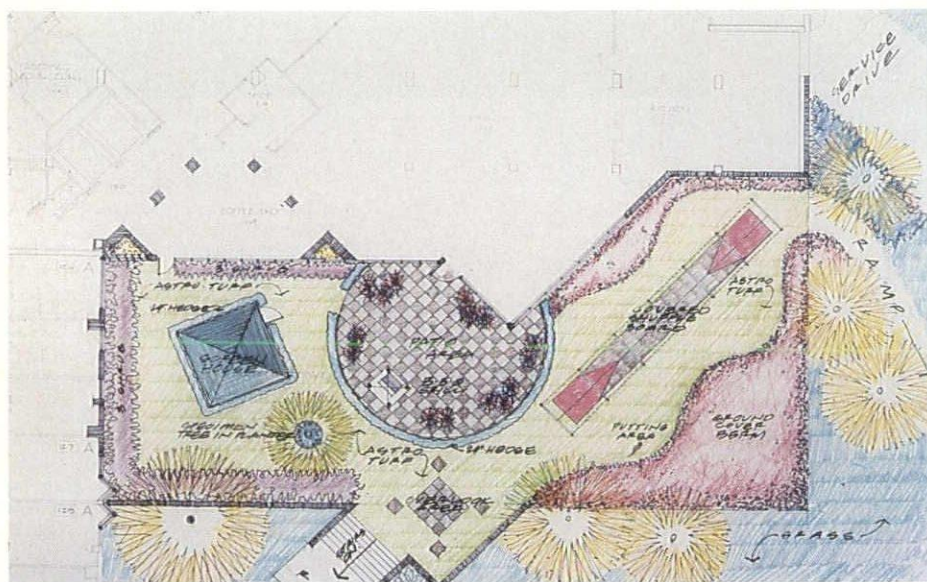


More of the next century than this, Bruce Carlson's plexiglass and wire clock (above) makes a sculptural statement. Without hours and seconds, this clock's extended wire arm gives time to the minute. The sands of time have been encapsulated by John Gianfagna (below left). Seconds are traced in the sand as two black pins, one for hours and the other for minutes, move around the clock.



What is landscape architecture?

Award-winning examples and a roundtable discussion show where nature and design intertwine



Honor Award

The Minnesota Chapter of the American Society of Landscape Architects 1987 Honor Award winners help elucidate what landscape architects do. The range and the palette of landscape architecture are illustrated here in two forms—drawings and photographs of the finished product. HGA's rooftop garden for a retirement housing complex (above), uses the Midwestern backyard vernacular to bring suburban amenities to high-rise living. The garden includes a patio, a screened porch, foundation plantings, shuffleboard, a putting area and a lawn. Below, a detail of the screened porch.

Editor's note: Architecture Minnesota recently invited a panel of landscape architects and architects to discuss the somewhat mystifying question, what is landscape architecture? Participants were:

Herb Baldwin, landscape architect in private practice.

Roger Clemence, a landscape architect and architect and professor at the University of Minnesota School of Architecture and Landscape Architecture.

Herbert A. Ketcham, Jr., FAIA, architect and president of Architectural Alliance and 1987 president of the Minnesota Society American Institute of Architects.

Gary Lampman, landscape architect and chief designer, Walsh Bishop Associates, lecturer at the School of Architecture.

Roger Martin, chairman, Landscape Architecture Program, University of Minnesota, and landscape architect with Martin and Pitz Associates. Current president of the American Society of Landscape Architects.

Tom Martinson, urban planner and author, *Architecture of Minnesota*.

Lance Neckar, landscape architect and assistant professor, University of Minnesota School of Architecture and Landscape Architecture.

Craig Rafferty, architect and principal, Rafferty Rafferty Mikutowski Architects, assistant professor, School of Architecture, and past president, St. Paul Chapter of the MSAIA.

C. John Uban, landscape architect and partner, Dahlgren, Shardlow and Uban, and current president of the Minnesota Chapter of the American Society of Landscape Architects.

AM: How would you define landscape architecture?

Roger Martin: I would begin by describing what excites landscape architecture students. Those who come to us at the University of Minnesota are excited by two things—the land and the landscape. They are fascinated by nature and they're fascinated by design.

AM: Landscape architecture, then, is the intersection of nature and design?

Tom Martinson: But where does nature end? We can assume that this room is not nature and a field is; where is the line between?

Roger Martin: In the landscape architecture program we try to make students see that man's creations are part of nature. Roads, buildings, parks, are all part of the realm. We would define nature very broadly.

Herb Baldwin: Who was it that made such a point that the subject of landscape architecture is the nature of man?

Roger Clemence: Landscape architects often see themselves as working in an urban setting. I think one way to distinguish them from architects is this: Landscape architects make spaces and they have an orientation to use natural materials. Architects make objects and they use man-made materials. Urban design is the combination of spaces and buildings, where they work together. The more we can do to pull landscape architects and architects into a working relationship, the better off we'll be.

Tom Martinson: That's a perfect definition. What bothers me here in Minnesota is the incidental importance given to landscape architecture. Objects—the buildings—are emphasized. In Florida and California, the landscape architects are hired first. Here, if architects hire a landscape architect, it's to put bushes in front of the building.

John Uban: I think that's changing. For instance, in the recent design competition for the Carlson Company headquarters project, a landscape architecture firm, EDAW, led the winning team. The client, the Trammel Crow Company, saw the site as the primary concern.

Herb Ketcham: There are real regional differences. My firm, the Architectural Alliance, has an office in Scottsdale, Arizona. There, landscape

work is more important. Here there is more open space. In the Southwest where land is at a premium, architects and landscape architects are forced to work more closely together. It is harder to define the boundaries. In Minnesota we need more of a holistic approach. Landscape architects and architects do think the same way—spatially.

Roger Clemence: In a paper given recently, Patrick Condon of the university faculty described landscape as two types of spaces—forests and clearings. In the city architects make forests of tall buildings; plazas become the clearings. Space-making is shared by landscape architects and architects.

Gary Lampman: As a landscape architect working in large architectural firms I have been frustrated by the narrow scope given to landscape architects. Now I work as a designer in a smaller firm and I can do it all. In one day I go from designing a 30-story tower to revising a landscape design. It's like painting with a full palette. The client never asks where I drifted into landscape architecture. There is no boundary.

Roger Clemence: When Gary came through the program at the university, there was much more of a merging of landscape architecture and architecture.

Roger Martin: Yes, a level of communication needs to be built up over time. Formerly at the university, we landscape architects were physically joined with the architects. What Gary is describing is an ideal way of operating, where you have give and take. When that happens the whole is greater than the sum of the parts.

Herb Baldwin: Don't you think that happens when we get together early in the process? You have to start out together with the same information and look at all the alternatives.

Lance Necker: That's critical. We're talking about a continuum of habitable space. Some is more enclosed, some less. The boundary between them *should* be fuzzy. Since landscape architects are trained to investigate the *genus loci*—the information that nature and humans bring to the space—they need to be there first. Otherwise, the curtain wall just divides nature and buildings.

Herb Baldwin: The burden on the landscape architect is to pick up on the



Honor Award

Martin & Pitz Associates, Inc. created a master plan for 110 acres surrounding the Minnetonka Civic Center (above). In the site-planning tradition of landscape architecture, the firm determined locations for a community center, police station and amphitheater.

"It's hard to be tough guys when we have to be the stewards of mother nature."



Honor Award

Martin & Pitz, Associates, Inc. transformed a parking lot for Ironworld (above) into "Festival Park"—a pedestrian park complete with streams, ponds, spaces for performances and picnics.

architectural concept, not just to arrange a bunch of material things. We can get to the concept when architects give us the necessary background.

Craig Rafferty: I sense frustration at the table. The ideal is that we all start together with the same information. However, Minnesota is not the most healthy environment for design in general. There is a new sense of the value of design, but in 90 percent of the work we do design is not a high priority. For instance, a commercial strip is shaped more by zoning and development forces than design. It is evolving. Clients will come to accept the concept of a team.

Herb Ketcham: The idea of the attitude and interaction of professionals is important. To put together a team and then have its members squabble is disaster. If there's a muddying of authorship—who's doing what—it gets in the way of ego. Where does that start—in education or in human nature?

Tom Martinson: I've been trying to learn about landscape architecture recently and I've been amazed at how little is available in the bookstores. You can find books on architects covering everything from steak to lutefisk. But I couldn't name ten conceptual schools of landscape architecture.

Roger Martin: There isn't the predilection for landscape architects to be stars.

Herb Ketcham: You mean you can't do a Post-Modern landscape?

Roger Martin: Landscape architects are not shaping objects, they are shaping the environment. It is more important to be contextual than to make an egotistical statement.

Gary Lampman: That sense of selfless quiet gets landscape architects into trouble. They stop short of following through on an idea and just graze the surface.

Lance Neckar: It's hard to be tough guys when we have to be the stewards of mother nature. We need a stronger

body of theory—written, drawn, and executed.

Herb Baldwin: One handicap in landscape architecture is the lag phase. We're dealing with a soft medium and a dynamic medium. It doesn't stay the same. It takes years to reach its optimum. The work of English landscape architect Capability Brown is hundreds of years old. And experience of the landscape is critical. It is very hard to convey in photographs.

Tom Martinson: If you look at cities, the grand plans of the past are just being realized now. Those who made them knew they would never see them realized. They were doing it forever. What we're doing in cities now is short-termism, cash-flowism. There is no leadership, no vision of the future.

Herb Ketcham: As a society, we have narrowed the time perspective. We think in terms of year-and-a-half long projects, not in terms of decades.

Craig Rafferty: Clients do not take responsibility to think long-range, they leave that to the planners.

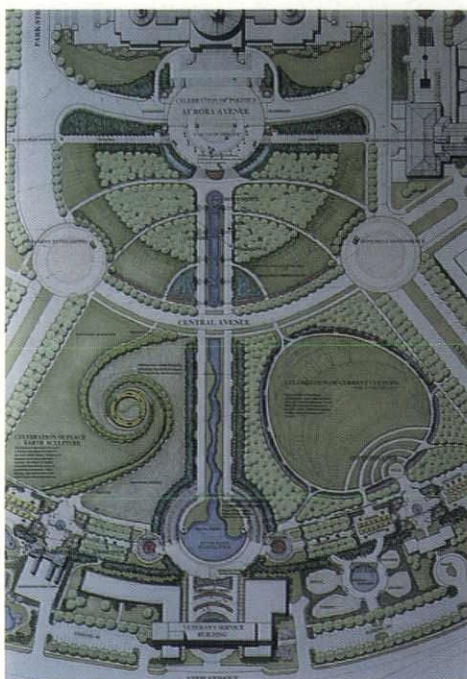
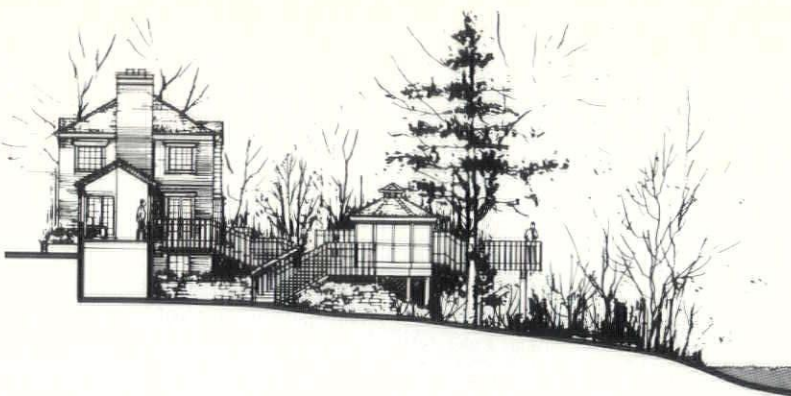
Tom Martinson: And planners are not doing it. Government regulations and today's funding mechanisms lead to a problem-solving approach. Planning departments used to be made up of architects and geographers. Now planners are demographers and public policy makers—short-term problem solvers who do not think visually.

Roger Martin: It's the role of the landscape architect to become more involved in the physical shaping of our environment—by setting ordinances, sitting on planning commissions, and raising design issues.

Roger Clemence: If you look at the history of the Minneapolis park system, which is one of the great urban landscape achievements, there was a struggle of five to seven years before the long-term thinkers had enough support to move forward.

Tom Martinson: They succeeded because they reached the business leaders. It's the story of city cycles. In the 1880s it was Loring and Lowry. In the 1950s it was the Daytons. Now we have to identify a new group of leaders and gain their ear.

John Urban: I think landscape architects have to be more evangelistic, to speak out more, to get into the mainstream. It happened in the past. Land-



Merit Awards

David A. Kirscht Associates transformed a residential backyard overlooking Minnehaha Creek with a design that contrasts with the house's formal front yard and links the sloping yard with the creek (above). A large deck, a play area for children and a year-round gazebo connect the house with the outdoors and the backyard with the water. For the Minnesota State Capitol design competition, Martin & Pitz submitted this design (left) for a landscape that reflects Minnesota's lakes and plains. The plan provides for sculpture, monuments and groomed lawns walled in by hedges separating areas that pay metaphorical tribute to peace and current events. Kerr, Thorson and Co. were also commended for their design of the grounds of a 1910 country manor-style home on a city lot (below). The landscape architects responded to the classic lines of the home with classic form and detail. A trellis, terrace and square arches compliment the home and shield it from its close neighbors.



"You plant a tree and it takes 60 years for it to mature. We want to help plant visions."

scape architects used to put dissertations together for the public. Have we lost the tool of writing? There are new tools such as television, but are we using them? Our profession needs to communicate directly with the public.

Tom Martinson: The power to propose is the greatest power of all. And you only need to convince a handful of people who can make it happen.

Lance Neckar: If we look back at our history, we see that Olmstead started as a writer. He was not a great drawer. Maybe we lash our students too much to the drawing board. We need to expand their ideas of what communication involves.

Herb Ketcham: There are parallels between landscape architects and architects here. Long range planning is needed, but now things change so fast. We have an instant-fix mentality. In Scottsdale, they mandate a semi-mature landscape. You leave the city for six months and a whole new section has developed, looking as if it had been there forever.

Recently I was in Canberra, Australia, where Walter Burley Griffith did the city plan in 1911. The landscape was in place, and the buildings are now filling in. It's quite unusual.

Tom Martinson: Now all we're doing is urban amenities—king palm trees and benches. We're not creating a public space platform. St. Louis has built two linear malls downtown that were conceived of a long time ago. It doesn't matter so much how good or bad the buildings are. There's a public space framework. That's what we need here. It's got to be more than trees and benches.

AM: We've had a lot of discussion of the ideal situation. But how is landscape architecture really practiced right here, right now?

John Uban: In my firm, we do a lot of planning so we do get called in on the front end. In a recent project, we



Photo: Brian Carlson

Merit Awards

Ellerbe Associates designed a "Family Court" for the James Whitcombe Riley Hospital for Children in Indianapolis, Indiana (above). This courtyard was designed with the family in mind—the human scale, house forms, a play area, and an outdoor lounge make a home atmosphere for hospitalized children. At the Lakeland Medical Center in Athens, Texas, Ellerbe Associates created an interior atrium (below right) that rejects the institutional atmosphere often found in hospitals. The water course beyond the window continues inside to create the illusion of water running through the building.



Photo: Brian Carlson

were working for a developer to create a linear open space system for a single-family subdivision. It was in excess of city requirements, and the city did not want it. They wanted parks for programmed recreation only. We did everything we could think of to convince the planning commission and city council. They would not accept it. The developer finally offered the city \$100,000, and they accepted the plan. The city could not see the long term. They wanted every subdivision to look the same.

In this case, we did not do planting plans or typical landscaping, but rather master planning and managing the approval process. I think that's a good place for landscape architects to be.

Craig Rafferty: I see a theme emerging. The way laws and zoning requirements are set up they facilitate the process but not the design. We need to find a method of fighting in this arena.

Tom Martinson: Planning people know there are bad things happening and they feel powerless, so they devise a defensive system—hoops that you must jump through.

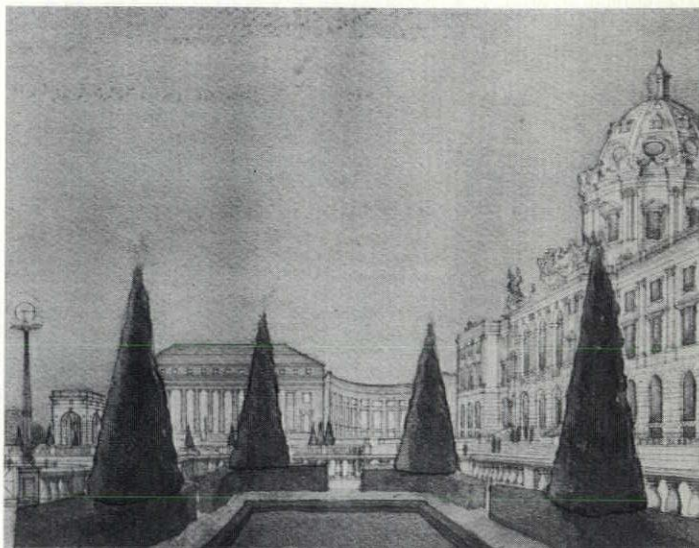
Herb Ketcham: We're not risk-takers. Our goal is mediocrity—and we're achieving it.

Roger Clemence: Fear is an important positive catalyst. That's why I have some perverse optimism. The School of Architecture now has planning money for expansion that will allow the landscape architecture program to be physically joined to the architecture school. And the Dayton-Hudson Foundation has helped fund the Urban Design Center, which will help the university to reach out into the community. You plant a tree and it takes 60 years for it to mature. We want to help plant visions.

Roger Martin: The urban design degree will be taught jointly by landscape architects and architects. The two professions will be back in proximity, which will only precipitate the communication that's needed. Hopefully we can depend on the Urban Design Center and the professional organizations to carry out the idea-making that landscape architects and architects should be involved in.

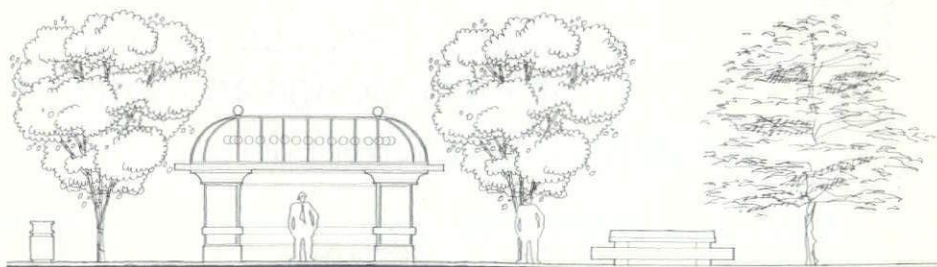
Herb Baldwin: But it is up to each of us individually to carry out that commitment.

AM



Special Recognition Awards

As the winners of the Minnesota State Capitol design competition, David T. Mayernick and Thomas N. Rajkovich in association with HGA, Inc. will complete St. Paul's Capitol grounds with this design (above) for a classical public square and urban park. Gardens will flank a terrace in the Capitol forecourt and extend Cass Gilbert's design into the landscape. BRW, Inc. unified a two-block outdoor mall in Fort Wayne, Indiana (below) with wide sidewalks and custom-designed street furniture—transit shelters, kiosks and planters.



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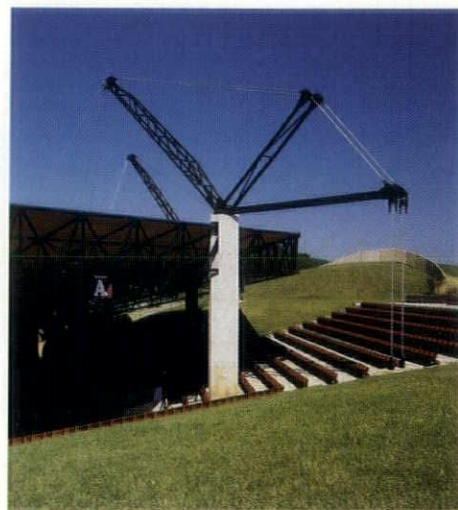
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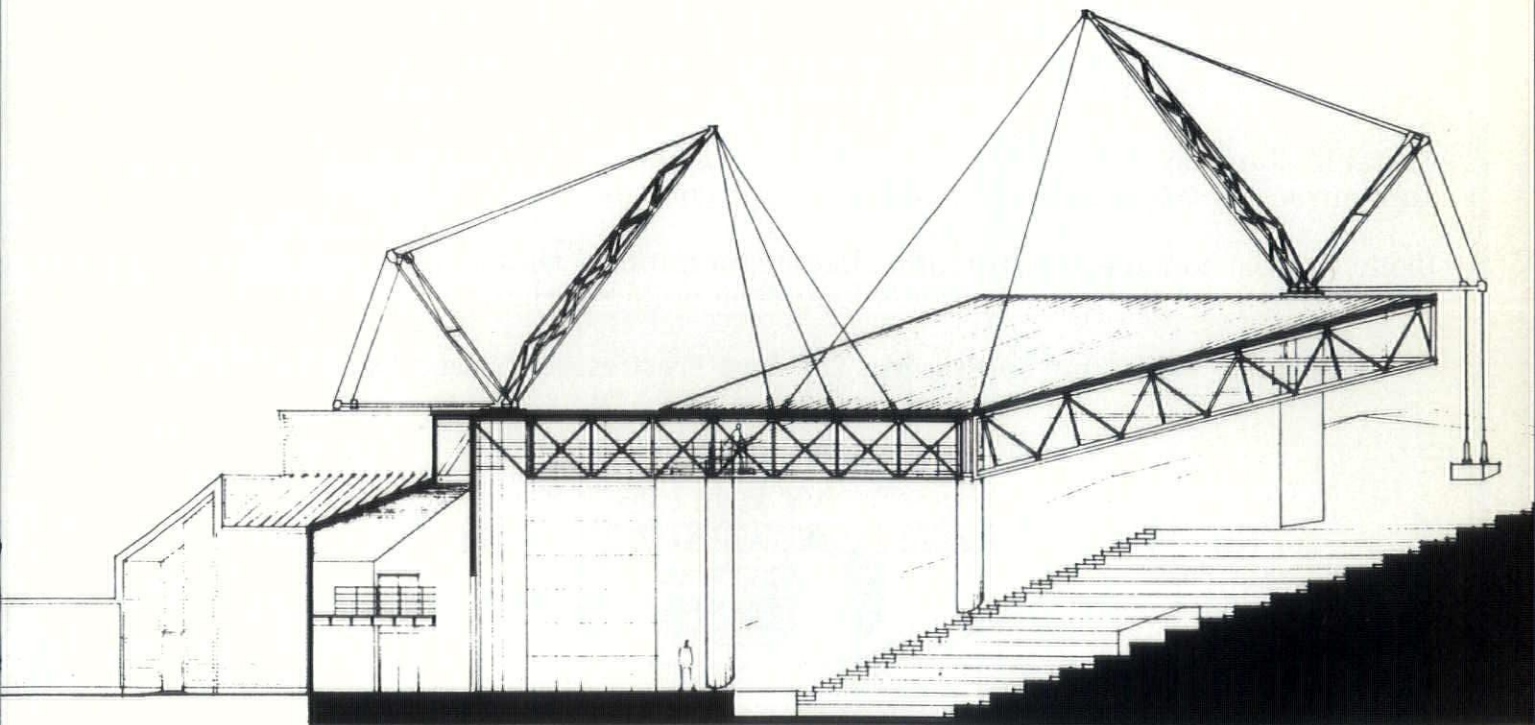
612-944-1626

Craning for support Charged by their client with creating an “extraordinary support structure” for the Iron-world amphitheater, architect Darryl Booker of Damberg, Scott, Peck, and Booker and structural engineer Wayne Larson examined several exotic structural forms. They settled on a system that is unquestionably acrobatic. The four crane-like devices supporting the independent stage and audience canopies are classic structural forms called stiff-leg derricks. The derricks, composed of longer booms and shorter jib-struts, ride atop concrete columns. Their cables reach forward from the booms to the canopies’ edges and back over the jib-struts to concrete deadmen anchored in the earth. Romantic icons of a fading industry, these structures celebrate the act of support in a way designed to entertain. This adaptation of industrial form to architectural concept clearly created maximum boom for the client’s buck.

Bill Beyer



To keep the wing-shaped canopy from actually taking flight in the wind, the roof over the steel frame was constructed as a gravel sandwich. The additional gravel ballast necessary to stabilize the sloped roof was captured between exposed two-inch wood decking and a plywood cover.

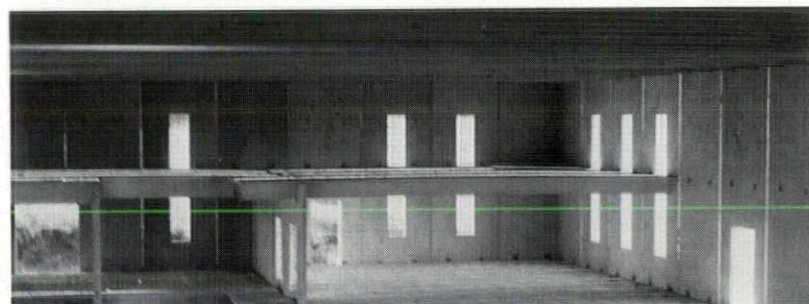
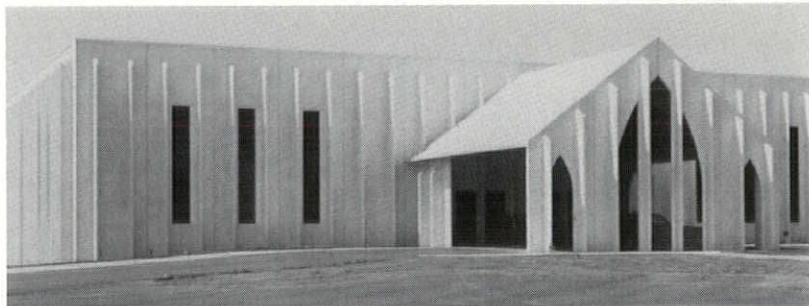
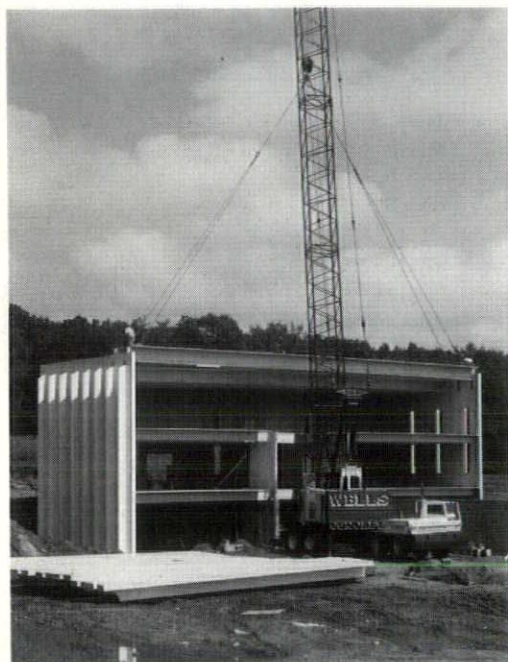


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Ronald Bailey	PE
Robert Hauck	ASLA
J. Dean Bailey	ASLA
Mark Lumry	ASLA

Firm Personnel by Discipline	
Landscape Architects	11.5
Other Technical	29
Administration	6
Total	46

Work %	
Residential/Decks/Gardens	30
Site Plans/Devel. Studies	15
Environmental Studies	5
Parks & Open Space	5
Urban Design & Streetscapes	15
Interior Planting	30

Dewey Hill III Townhouses, Edina, MN; Ridge Run, Comm. P.U.D., Burnsville, MN; SkyRidge Business Center & Nature Preserve, Mtk., MN; 8400 Tower, Bloomington, MN; Woodhouse Residence, Orono, MN.

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Donald K. Shaffer	PE

Firm Personnel by Discipline	
Landscape Architects	1
Engineers	5
Other Technical	3
Administration	1
Total	10

Work %	
Site Plans/Devel. Studies	40
Environmental Studies	5
Parks & Open Space	25
Urban Design & Streetscapes	15
Recreation Areas/Ski/Golf	20
Master Planning	15
Multi-family Housing/PUDs	5

USPS Woodbury Branch, St. Paul, MN; Grand Portage Bay Travel Info. Ctr., MN; Metropolitan Transit Commission Park-Ride Facilities, Brooklyn Center, MN; J.C. Penny Service Center, Bloomington, MN; Glengale Park/ N.E. Athletic Field Parking Lots, Mpls., MN.

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Larry A. Decker	ASLA

Firm Personnel by Discipline	
Landscape Architects	3.5
Engineers/Planners	17
Other Technical	4
Administration	6
Total	30.5

Work %	
Site Plans/Devel. Studies	10
Environmental Studies	10
Parks & Open Space	10
Urban Design & Streetscapes	10
Comprehensive Planning	10
Multi-family Housing/PUDs	5
Traffic/Transportation	30
Skyway Planning	5
Redevelop. Planning	10

Homart-One Minnesota Center, Bloomington, MN; Metrodome Skyway Study, Mpls., MN; Plymouth Neighborhood Parks, Plymouth, MN; Wooddale Regional Mall Shopping Center, Woodbury, MN; City Center Redevelop. Area, Coon Rapids, MN.

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 Established 1979

Paul S. Fjare	ASLA
George W. Watson	ASLA

Firm Personnel by Discipline	
Landscape Architects	3
Other Technical	1
Administration	1
Total	5

Work %	
Residential/Decks/Gardens	10
Site Plans/Devel. Studies	25
Environmental Studies	10
Parks & Open Space	30
Urban Design & Streetscapes	20
Recreation Areas/Ski/Golf	35
Master Planning	25
Multi-family Housing/PUDs	5

Athletic Fields, Univ. of MN at Duluth; Residence, Marinodome, Grand Rapids, MN; Parker's Lake Park, Plymouth, MN; Centerbrook Golf Course, Brooklyn Center, MN; Blandin Foundation Hqtrs., Grand Rapids, MN.

BRW, INC. PLANNING STUDIO

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 612/370-0700

Peter Jarvis	AICP
Craig Amundsen	AIA, AICP
Harold Skjelbostad	ASLA
Miles Lindberg	ASLA
Christine Allen	ASLA

Firm Personnel by Discipline	
Landscape Architects	7
Architects	36
Other Technical	54
Administration	27
Total	124

Work %	
Site Plans/Devel. Studies	20
Environmental Studies	20
Parks & Open Space	10
Urban Design & Streetscapes	20
Interior Planting	5
Recreation Areas	10
Master Planning	10
Multi-family Housing/PUDs	5

6th Street Station/Plaza, Mpls., MN; Calhoun Street Transit/Pedestrian Mall, Fort Wayne, IN; West River Pkwy., Mpls.; Fox River Park/Plaza/Riverwalk, DePere, WI; Edinborough Indoor/Outdoor Parks, Edina, MN.

DAHLGREN, SHARDLOW, AND UBAN, INC.

300 First Ave. N., Suite 210
 Minneapolis, MN 56401
 612/339-3300
 Established 1975

Howard Dahlgren	
John Shardlow	AICP
C. John Uban	ASLA

Firm Personnel by Discipline	
Landscape Architects	8
Planners	4
Other Technical	2
Administration	3
Total	17

Work %	
Site Plans/Devel. Studies	25
Environmental Studies	10
Parks & Open Space	10
Urban Design & Streetscapes	10
Recreation Areas/Ski/Golf	10
Master Planning	25
Multi-family Housing/PUDs	10

Northwest Airlines Campus Master Plan, Eagan, MN; Lafayette Mall Regional Commercial Ctr., Inver Grove Heights, MN; Lee Square Retirement Community, Robinsdale, MN; Apple Valley Downtown Study, MN; Eagan Hills Farm Master Plan, Eagan.

DAMON FARBER ASSOCIATES

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 Minneapolis, MN 55401
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 Established 1981

Damon Farber	ASLA
--------------	------

Firm Personnel by Discipline	
Landscape Architects	6
Other Technical	.5
Administration	1
Total	7.5

Work %	
Residential/Decks/Gardens	5
Site Plans/Devel. Studies	40
Environmental Studies	5
Parks & Open Space	15
Urban Design & Streetscapes	25
Interior Planting	5
Recreation Areas/Ski/Golf	10
Master Planning	15
Multi-family Housing/PUDs	15

Mpls. Star & Tribune Printing Facility, Mpls, MN; Northwestern National Life Insurance Plaza, Mpls, MN; IDS Conference & Learning Ctr., Chaska, MN; Herman Miller Corporate Facility, Holland, MI; Giants Ridge Ski & Recreation Area, Biwabik, MN.

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John J. Labosky	PE
Ben H. Cunningham	AIA
Bryan D. Carlson	ASLA

Firm Personnel by Discipline	
Landscape Architects	5
Architects	200
Other Technical	245
Administration	50
Total	500

Work %	
Site Plans/Devel. Studies	45
Environmental Studies	5
Parks & Open Space	5
Urban Design & Streetscapes	15
Interior Planting	5
Recreation Areas/Ski/Golf	5
Master Planning	15
Multi-family Housing/PUDs	5

Mayo Clinic Satellite Clinics, Scottsdale, AZ and Jacksonville, FL; J.W. Riley Childrens Hospital, Indianapolis, IN; Rochester River Gardens/Arboretum, MN; Sacramento Hyatt Regency Hotel, CA; InterNorth Center, Omaha, NE.

ERNST ASSOCIATES

122 West 6th Street
 Chaska, MN 55318
 612/448-4094
 Established 1977

Gene F. Ernst	ASLA
---------------	------

Firm Personnel by Discipline	
Landscape Architects	3
Administration	1
Total	4

Work %	
Residential/Decks/Gardens	15
Site Plans/Devel. Studies	10
Parks & Open Space	8
Urban Design & Streetscapes	5
Interior Planting	5
Recreation Areas/Ski/Golf	5
Master Planning	5
Multi-family Housing/PUDs	12

Woodbine Condominiums, Minnetonka, MN; Opus Center, Minnetonka, MN; Chestnut Streetscape & City Square, Chaska, MN; Airport Hilton, Bloomington, MN; Valley Square Office Bldg., Golden Valley, MN.

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Firm Personnel by Discipline	
Landscape Architects	5
Other Technical	3
Administration	3
Total	11

Work %	
Residential/Decks/Gardens	65
Site Plans/Devel. Studies	30
Parks & Open Spaces	5
Interior Planting	5

Boulder Bridge Farm Subdivision, Shorewood, MN; Gideons Point Subdivision, Shorewood, MN; Sheldon Wert Residence, Mtka., MN; The Oaks Business Ctr., Eden Prairie, MN; Youngstedt Residence, Tonka Bay, MN.

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Randy C. Hedlund
Jeffrey D. Lindgren RLS
Robert P. Smith ASLA

Firm Personnel by Discipline	
Landscape Architects	1
Engineers	4
Other Technical	11
Reg. Land Surveyors	2
Administration	2
Total	20

Work %	
Residential/Decks/Gardens	5
Site Plans/Devel. Studies	20
Environmental Studies	5
Parks & Open Spaces	5
Recreation Areas	5
Master Planning	15
Multi-family Housing/PUDs	15
Subdivision Design	25
Church	5

The Bluff Country PUD, Eden Prairie, MN; Centre Pointe South, Mendota Heights, MN; Cedar Ridge Christian Church, Eagan, MN; Lexington Hills Apartments, Eagan; Bevier Office Bldgs., Bloomington, MN.

KERR-THORSON & CO.

1409 Willow Street, Suite 201
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612/871-6503
Established 1983

Kathleen Kerr ASLA
Thomas A. Thorson ASLA

Firm Personnel by Discipline	
Landscape Architects	2.5
Total	2.5

Work %	
Residential/Decks/Gardens	15
Site Plans/Devel. Studies	75
Master Planning	50
Multi-family Housing/PUDs	10

The Blake Schools, Campus Masterplan, Hopkins, MN; Vinje Lutheran Church, Four Courtyards, Willmar, MN; Hotel Chequamegon Deck and Boardwalk, Ashland, WI; McCauley Townhomes, Entrance Courtyards, Edina, MN; Payne Residence, Landscape Masterplan, Mpls, MN.

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5500 Lincoln Drive
Edina, MN 55436
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Established 1972

David A. Kirscht ASLA

Firm Personnel by Discipline	
Landscape Architects	2
Administration	1
Total	3

Work %	
Residential/Decks/Gardens	15
Site Plans/Devel. Studies	20
Parks & Open Spaces	5
Urban Design & Streetscapes	5
Interior Planting	1
Recreation Areas/Ski/Golf	5
Master Planning	15
Multi-family Housing/PUDs	10
Commercial/Office	25

Kimber Residence, Edina, MN; Westminster Presbyterian Church, Mpls., MN; One Corporate Tower, Eagan, MN; Superamerica Station Stores, MT, MI; Colonial Church, Edina, MN.

LANDHABITAT, INC.

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Established 1978

Stafan Helgeson AIA
Ed Boehm ASLA
Doris Sullivan ASLA

Firm Personnel by Discipline	
Landscape Architects	2.5
Architects	2.5
Administration	1.5
Total	6.5

Work %	
Residential/Decks/Gardens	80
Site Plans/Devel. Studies	15
Master Planning	5

Fawn Ridge Development, Eagan, MN; Eagan Hills Farms, Eagan, MN; Senn Residence, Edina, MN; Bean Residence, Orono, MN; Werner Equestrian Farm, Minnetrista, MN.

LANDPLAN INC.

401 East Lake Street
Wayzata, MN 55391
612/473-5711
Established 1973

Donald L. Hess ASLA

Firm Personnel by Discipline	
Landscape Architects	2
Other Technical	.5
Administration	.5
Total	3

Work %	
Residential/Decks/Gardens	5
Site Plans/Devel. Studies	60
Environmental Studies	5
Recreation Areas/Ski/Golf	20
Multi-Family Housing/PUDs	15
Construction Management	5

Larsen/Lambert Office Building, Wayzata, MN; Amesbury Courtyard & Townhome, Deephaven & Shorewood, MN; The Preserve PUD, Eden Prairie, MN; Camp Courage, Annandale and Lake George, MN; Refute Solid Waste Site Designation, Hennepin County, MN.

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612/888-3771
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Paul H. Barton ASLA
Michael A. Gulden

Firm Personnel by Discipline	
Landscape Architects	2.5
Other Technical	1
Administration	1
Total	4.5

Work %	
Residential/Decks/Gardens	50
Urban Design & Streetscapes	10
Commercial Landscape	40

Josten's, Bloomington, MN; Red Wing Streetscape, MN; Market Plaza, Richfield, MN; Paisley Park Complex, Chanhassen, MN; Kvasnicka Residence, Golden Valley, MN.

MARTIN & PITZ ASSOCIATES

1409 Willow Street
Minneapolis, MN 55403
612/871-0568
Established 1983

Roger B. Martin FASLA
Marjorie Pitz ASLA

Firm Personnel by Discipline	
Landscape Architects	3
Administration	1
Total	4

Work %	
Residential/Decks/Gardens	5
Site Plans/Devel. Studies	45
Environmental Studies	5
Parks & Open Space	30
Urban Design & Streetscapes	30
Recreation Areas/Ski/Golf	15
Master Planning	30
Church/Corporate Identity	10

Festival Park & Amphitheater, Ironworld, Chisholm, MN; Nicollet Island Plaza/Boardwalk, Mpls, MN; Univ. of MN President's Residence, St. Paul, MN; IBM Entry Courts, Rochester, MN.

SANDERS AND ASSOCIATES, INC.

365 East Kellogg Blvd
St. Paul, MN 55101
612/221-0401
Established 1979

William Sanders ASLA
Larry Wacker ASLA

Firm Personnel by Discipline	
Landscape Architects	4
Administration	2
Total	6

Work %	
Residential/Decks/Garden	10
Site Plans/Devel. Studies	20
Environmental Studies	5
Parks & Open Space	10
Urban Design & Streetscapes	20
Interior Planting	5
Recreation Areas/Ski/Golf	10
Master Planning	10
Multi-family Housing/PUDs	10

Red Wing Downtown Streetscape, MN; St. John's Univ., Collegeville, MN; Lake Elmo Park Reserve Campground Facilities, MN; Regency Woods Apartments, Mtka., MN; Windemere Townhomes, Burnsville, MN.

WESTWOOD PLANNING & ENGINEERING COMPANY

7415 Wayzata Blvd.
Minneapolis, MN 55426
612/546-0155
Established 1972

Francis D. Hagen, Sr. PE
Keith Nelson PE
Tim Erkkila ASLA
Dick Koppy PE

Firm Personnel by Discipline	
Landscape Architects	6.5
Engineers	6
Other Technical	12
Administration	4
Total	28.5

Work %	
Site Plans/Devel. Studies	20
Environmental Studies	5
Parks & Open Space	20
Urban Design & Streetscapes	5
Master Planning	10
Multi-family Housing/PUDs	15
Subdivision Design	25

Streetlevel and Rooftop Landscape Design, Riverplace, Mpls, MN; Master Planning and Streetscape Design, Earle Brown Farm & Office Park, Brooklyn Center, MN; ITT, Plymouth, MN; Edinburgh Subdivision Development, Brooklyn Park, MN.

A call to Governor Perpich

We have heard much about the University of Minnesota's Commitment to Focus, and your desire for Minnesota to export knowledge and services. The building design profession is an industry of knowledge services. The structure of its professional education at the University needs strong review.

At present, architecture and landscape architecture are in one school, but the landscape architecture faculty is physically located on the St. Paul campus. The interior design program is part of Home Economics, also on the St. Paul campus. Planning is taught more in conjunction with geography than with landscape architecture, while engineering disciplines related to building design are not separate from the pure engineering curriculum.

Landscape architects, interior designers, architects, and urban designers must work together as professionals in the business marketplace. It is unfortunate that the structure of the University has not kept pace with the evolving role of these professions. To promote interaction, we must reorganize the way that these disciplines are taught.

Many universities have already established schools of design. A school of building design professions could include architecture, landscape architecture, interior design, urban design, building engineering design, civil engineering design, construction management and planning.

An interlocking curriculum for these major design disciplines in a school with a single physical location is necessary. Only then will the University regain its leadership stature, its ability to create outstanding professionals, and its capacity to contribute to civic discussions related to design.

*Richard Varda
Vice-president
Ellerbe Associates, Inc.
Minneapolis*

AM

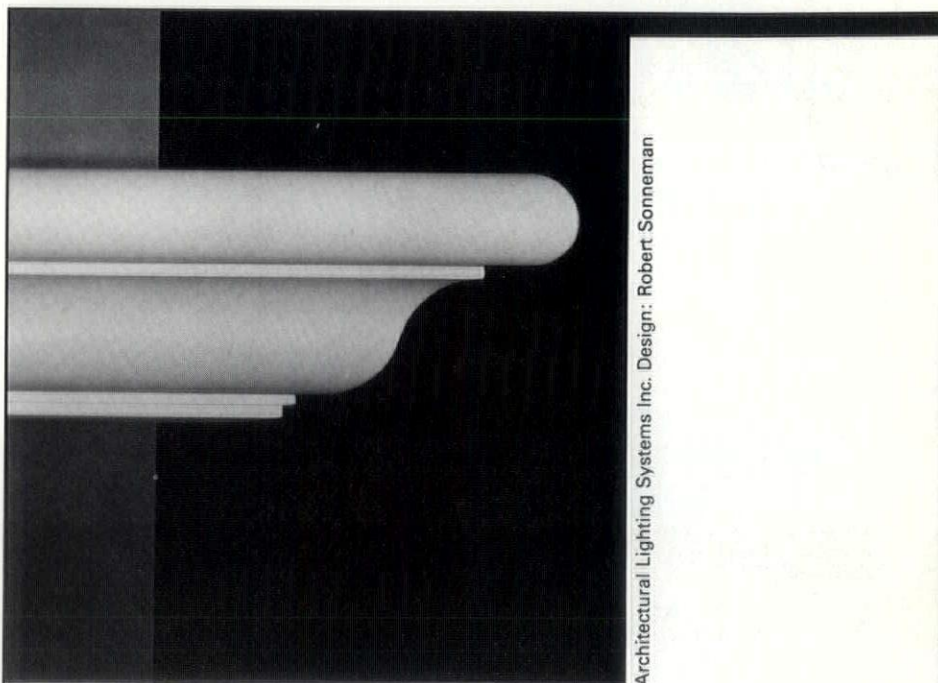


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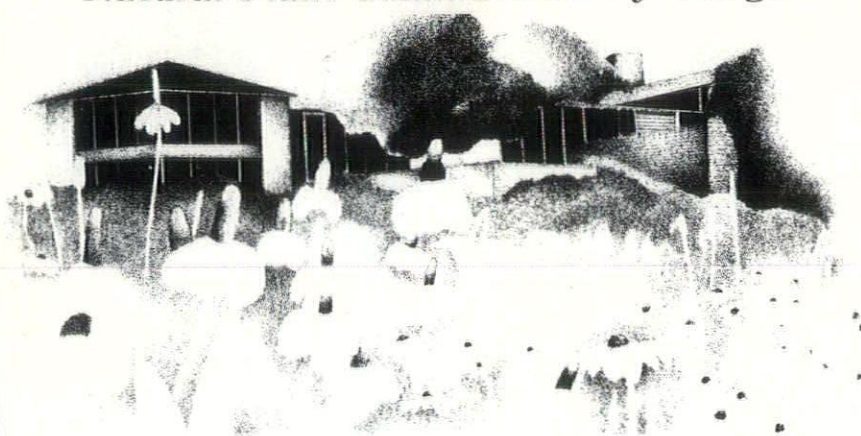


Architectural Lighting Systems Inc. Design: Robert Sonneman

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news briefs

Continued from page 5

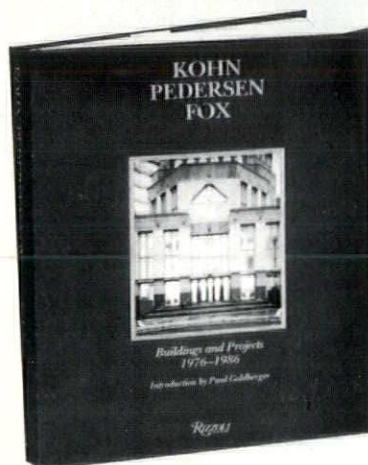
7:00 P.M. Wednesday evenings followed by the traditional reception on the Walker terrace. For more information or tickets, contact the Walker Art Center at (612) 375-7600 or MSAIA at (612) 338-6763.

Bench marks in Minneapolis

Four artist-designed benches will stand out at downtown Minneapolis bus stops as a result of a new Minneapolis Arts Commission project. Intended to make art accessible to the public, the Artist-Designed Bench Project competition is now soliciting entries from artists, architects, designers and craftpersons. Ten finalists will be selected, and four of the bench designs are to be constructed this year. The six remaining design proposals will be retained for possible use in future bench projects.

Contact the Arts Commission office after June 15, 1987 for request for proposal forms. Preliminary proposals are due August 14, 1987.

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The New York firm Kohn Pedersen Fox, barely ten years old, ranks among a handful of important designers of high-rise buildings. This, the first monograph on their work, documents and illustrates approximately 50 major buildings, including their Minneapolis project, Lincoln Centre. The authors, architects Sonia Chao and Trevor Abramson, conducted an in-depth interview with each of the partners. Paul Goldberger, architecture critic of *The New York Times*, provides the introduction. Published by Rizzoli. \$45 cloth. \$29.95 paperback.

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Art in public places

All city-owned publicly accessible properties are eligible sites for a Public Art Design Proposal sponsored by the Minneapolis Arts Commission's Art in Public Places program. The purpose of the program is to create a design "idea bank" for future public art projects. Design proposals should be site specific. For a request for proposal form, contact the Arts Commission Office after August 15, 1987.

Embarrass in exhibit

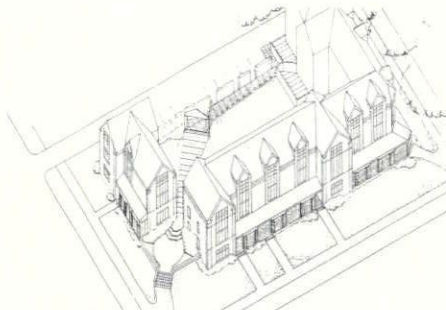
Embarrass, Minnesota, a northeastern community that boasts examples of early Finnish architecture and a complete house barn that is one of only six in the nation, will be featured in a national exhibit. Sponsored by the National Trust for Historic Preservation, the traveling exhibit entitled "America's Uncommon Places: The Blessings of Liberty" will open in Washington, D.C. in October, 1987.

Embarrass, located on Minnesota's Iron Range, was also the recent site of a National Trust consultant study. A team including architect Robert Mack

of MacDonald and Mack, Minneapolis, and John Kuester of the Minnesota Project, studied the feasibility of re-using the former Embarrass school. The team concluded that preservation of significant Finnish farmsteads was of greater importance.

Winning designs for Dayton

Two Minnesota architects are top award winners in a national design competition for affordable and historically compatible housing sponsored by the Dayton View Historic Association of Dayton, Ohio. Mina Adsit, Associate AIA, in collaboration with Richard Burroughs of Vermont received second place and



Second place, infill housing competition

Timothy Redmond, AIA, garnered third place in the Dayton View Infill Housing Design Competition. Both winning architects work for BRW, Inc. of Minneapolis.

The competition called for affordable designs that are architecturally compatible with an existing inner-city National Register Historic District. In addition, winning designs had to use prefabricated housing components.

Gilded Age revisited

St. Paul's James J. Hill House and the Alexander Ramsey House, home of Minnesota's first governor, will provide historic settings for the Gilded Age Festival: Domestic Arts and Architecture 1865-1900, put on by the Minnesota Historical Society. Set for July 25-26, from 11:00 A.M. until 6:00 P.M., the festival will bring to life the arts, music and architecture of the Gilded Age through demonstrations, lectures and exhibits.

Events are divided between the two houses according to theme. Activities at the Ramsey house, located at 265 Exchange Street, will focus on domestic and decorative arts. Furniture styles,

period textiles and wallcoverings will be included in exhibits and demonstrations.

The events at the Hill house, located at 240 Summit Avenue, will be more architectural in theme: exhibitions of gas lighting and early electrical lights, architectural restoration techniques, iron working and stone carving.

Adult admission to the events costs \$3. For further information on the festival, contact Carolyn Wilson at (612) 296-9396.

Galtier cited for design

St. Paul's Galtier Plaza was one of seventeen shopping centers in the United States, Canada and Europe recently awarded honors for outstanding design by the International Council of Shopping Centers. The complex was cited for innovative design and construction.

The urban shopping complex in the Lowertown area of St. Paul was developed by Mears Park Development Company, a joint venture of Boisclair Corporation and Omni Ventures. It was designed by Miller, Hansen, Westerbeek & Bell of Minneapolis and D. I. Design of Baltimore. Opened in November, 1986, it has recently undergone financial restructuring.

Justice served

The new Minnesota Judicial Center designed by the Leonard Parker Associates, Inc., has received a Citation for Design Excellence in conjunction with inclusion in the 1987 Architecture for Justice Exhibition. Sponsored by the American Institute of Architects and the American Correctional Association, the exhibition includes 34 projects and will be shown at the American Correctional Association Congress and at the AIA Committee on Architects for Justice Conference in October.

The Minnesota Judicial Center, to be located on the State Capitol Mall in St. Paul, will occupy the former Minnesota Historical Society headquarters as well as a major addition. It will house the Minnesota Court of Appeals, Supreme Court Justices, the State Law Library and other state judicial agencies. Construction is to begin later this summer.

Continued on page 64

Damon Farber Associates

Landscape Architects



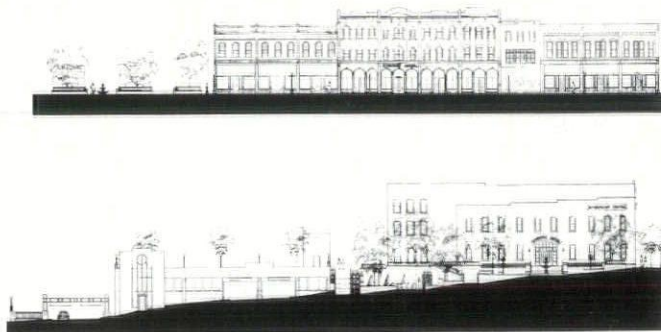
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coming soon

**Miller-Dunwiddie-
Associates, Inc.**
Project: Riverfront Centre
Red Wing, Minnesota

Overlooking the Mississippi River in the heart of historic downtown Red Wing, Riverfront Centre combines the renovation of eleven 19th century brick commercial buildings with infill construction in a mixed-use development of commercial office and retail space. The

Red Wing Shoe Company, a major sponsor of the project, will relocate its administrative offices to the complex. The \$6 million project covers an entire block adjacent to the historic St. James Hotel and will feature an urban garden park, landscaped pedestrian walks and a low-profile, brick-clad parking ramp. Riverfront Centre is scheduled for completion in January, 1988. (612) 831-1211.



**Opus Southwest
Corporation**
Phoenix, Arizona
**An affiliate of Opus
Corporation**
**Project: Carlsbad Office
Building**

Tucked into a Southern California hillside, Carlsbad office building is clad in Texas pink granite and blue reflective glass. Stepped balconies offer ocean

views from this 44,000-square-foot office building.

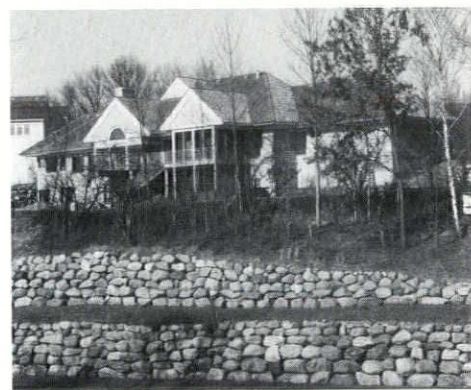
Carlsbad is the first phase of a two phase project marking Opus Southwest's entry into the California real estate market. Master planned on a 5-acre site, the Carlsbad buildings will initiate the development of a 333-acre office, industrial research and development park. (612) 936-4444.



**Rosemary A. McMonigal
Architects with Robert H.
Mason Homes**
Project: Lund Residence
Shorewood, MN

Arriving at the front door on the north side, the house is a reserved, one-story structure. The site slopes to the south and the house responds by changing to two-stories with extensive windows. Exterior amenities of decks, porch, patio and

swimming pool extend both levels of living spaces to the south sun and fantastic views. (612) 789-9377.

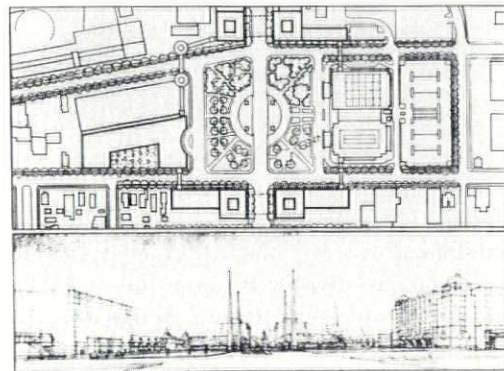


**Frederic Bentz/Milo
Thompson/
Robert Rietow, Inc.**
**Project: Michigan Square
Urban Design Framework**
Lansing, Michigan

The proposed Michigan square urban design plan will anchor the eastern end of an axis whose western terminus is the Michigan State Capitol Building. Fronting on the square will be a new Embassy Suites Hotel

and convention center, speculative office buildings, parking ramps and skyways connecting the development to downtown Lansing. Four 100-foot tall obelisks, standing in the center of a landscaped park, will provide a focus to the square and to the axis. (612) 332-1234.

The developer is Barberg and Associates (715) 835-5161 of Eau Claire, WI.



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

coming soon

The Runyan/Vogel Group Project: Broadway Place West Minneapolis, Minnesota

Construction has begun on a 190,000 s.f. office building, located on Broadway St. and Industrial Blvd. with six levels above grade and two levels of parking and common area below grade. A sister building to the existing five-level Broadway Place, it uses similar architectural metal panels but

with deep blue reflective glass and accent bands around the perimeter. The building features a fully equipped exercise area, two-story atrium with marble, reflective ceilings, and lush interior landscaping, an employee cafeteria and main level restaurant. Client: Chute Company. Contractor: Stahl Construction Company. Completion is scheduled for spring of 1988. 612/645-2700.



The Runyan/Vogel Group Project: Marketing Services Building Shoreview, Minnesota

This structure is the fifth building on the Deluxe Campus in Shoreview. It is a multi-function 100,000 s.f., two-level facility housing their Marketing Services offices, associated manufacturing and warehouse spaces. The exterior is a dark ironspot brick that has been used throughout the campus complemented by reflective

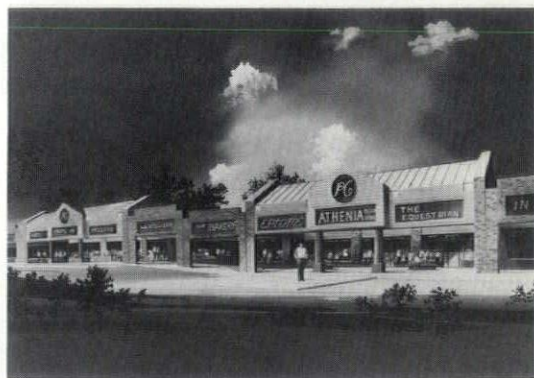
copper tinted glass. It maintains the simple clean lines found on all of the existing buildings. The interior is designed with a center service/traffic spline from front to rear flanked by wide open office bays. This allows for maximum flexibility in office space planning. Client: Deluxe Check Printers, Inc. Contractor: McGough Construction Company. Completion is scheduled for early 1988. 612/645-2700.



The Runyan/Vogel Group Project: Prairie Courts Shopping Center Eden Prairie, Minnesota

Prairie Courts is a 35,000 s.f. shopping center situated on a laterally sloping site. The project was designed with four equal units, each with its floor stepping progressively downward from the adjacent unit. There are up to five tenant shops in each unit, all accessed from a central, front facing court-

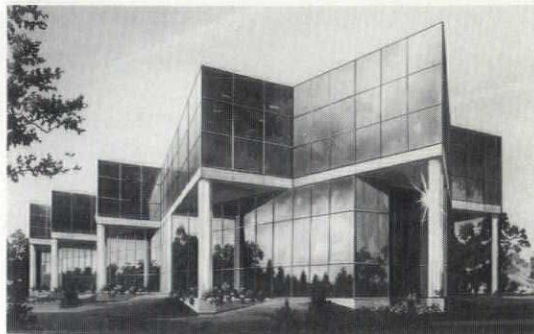
yard. All four courtyards are completely covered with double sloping skylights allowing natural light and weather protection for the landscaped seating areas below. Exterior facade is brick, wood and red metal sign recesses to receive white illuminated tenant signage. Client: Gonyea Land Company. Contractor: Bossardt-Christenson Corporation. Scheduled opening is Fall 1987. 612/645-2700.



The Runyan/Vogel Group Project: Rush Lake Office Center New Brighton, Minnesota

Rush Lake Office Center is a 75,000 s.f. office building, with three levels up and one below grade parking level. Offices on the parking level utilize area-well glazing for natural light. The interior includes a three-story atrium with open bridges at the second and third floors. The atrium features include polished marble, reflective

ceilings, skylights, planters, and seating areas. The exterior is an all-reflective blue glass envelope with third level overhangs supported by highly polished stainless steel columns. There is a continuous polished stainless steel accent band at the third floor line. Views from the upper floors are directed toward Rush Lake. Client: Stillman Corporation. Contractor: Bossardt-Christenson Corporation. 612/645-2700.



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

Continued from page 61

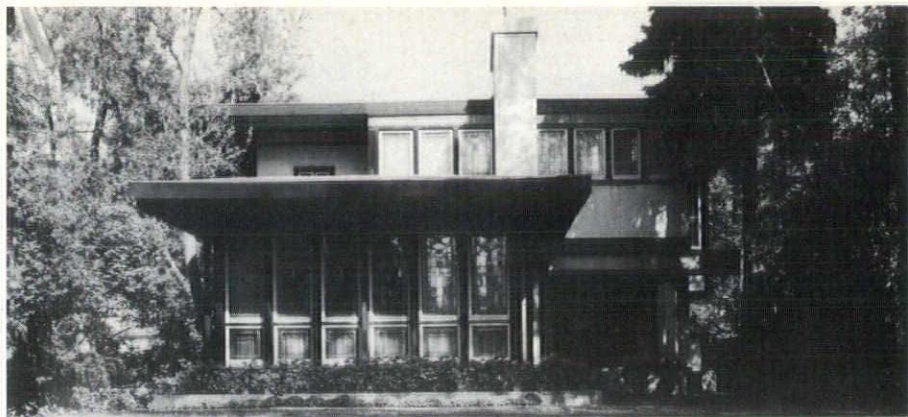
Purcell House to star

The William G. Purcell House on Lake Place in Minneapolis will be the subject of a half-hour television documentary. Tentatively called "Gray Days and Gold," the program will explore the social and philosophical underpinnings that lead to the design of this Prairie School jewel.

The documentary is a joint project of the Built Environment Communication Center at the University of Minnesota, producers of the acclaimed 1984 documentary on Prairie School architecture, and the Minneapolis Institute of Arts, which owns the house.

Designed by William Purcell and his partner George Elmslie for Purcell's family, the house provided an unimpeded opportunity for the notable Prairie School architects to express their ideas about family values in architectural form.

With Elmslie in Chicago and Purcell and his wife Edna in Minneapolis, the process of design was completely documented. The program will draw on their correspondence and a series of drawings that show the transformation from



The Purcell House, designed by Purcell and Elmslie

idea to house.

"We want to explore the social, technical, philosophical and artistic conditions surrounding the house," says Dan Feidt, of the Built Environment Communication Center, "and we want to look at the design process—how Purcell and Elmslie took abstract ideas and turned them into reality."

Script development will occur over the course of the summer. A workshop in September will focus on the house's place in Prairie School architecture, which will also be the subject of a September 10th lecture at the Art Institute

by H. Allen Brooks, author of *The Prairie School*.

Airing is possible by the end of 1988. The project is funded by the National Endowment for the Humanities through the Minnesota Humanities Commission.

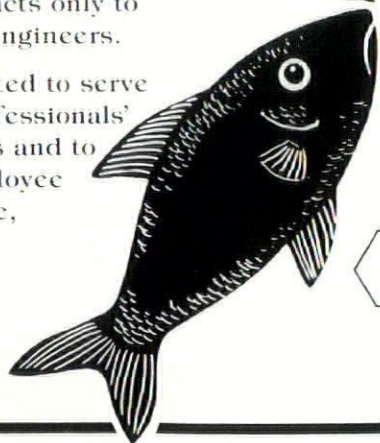
The Minneapolis Institute of Arts is planning to restore the house and make it available for scholars and limited public tours. The Minneapolis architectural firm of MacDonald and Mack is doing a masterplan for the restoration.

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reviews

Continued from page 7

Exposing art in the Windy City

By Mason Riddle

Considered one of the world's top three art fairs, the eighth annual Chicago International Art Exposition, held May 7-12, presented art world enthusiasts with art for thought and for purchase. Art Expo sprawled through Chicago's Navy Pier, that architectural marvel of sheds, towers and rotunda designed in 1927 by Daniel Burnham, which stretches five-eighths of a mile into Lake Michigan's waters.

More like a stock exchange trading floor than a hallowed museum experience, Art Expo 1987 was attended by more than 40,000 art collectors, museum curators, corporate art consultants, critics, artists and a curious public. Approximately \$20 million is estimated to have changed hands.

Attended by upwards of 100 Twin Citians, this year's Art Expo boasted a record 166 participating galleries se-

lected from more than 500 applications. Of these, 70 were foreign dealers traveling from countries as far-flung as Korea, Zimbabwe and Czechoslovakia, with most arriving from England, France and West Germany. The majority of United States galleries were from Chicago and New York City. Representing the Twin Cities were Thomas Barry Fine Arts and Thomson Gallery.

Traditionally—and this year was no exception—Art Expo has showcased 20th century art in all mediums. Works by early 20th century European, Russian and American masters such as Pablo Picasso, Kasimir Malevich and Milton Avery are interspersed among such works by post World War II artists ranging from Jackson Pollock and Jasper Johns to the 1980s neo-expressionists and the newly fashionable neo-abstractionists.

While painting, sculpture, prints and photography dominate Art Expo, less easily classifiable objects can be found. Barry Friedman, Ltd., New York City, offered both a 1906 Ball Chair by Josef Hoffman and a 1939 Gerrit Rietveld Zig-Zag chair. Lunn, Ltd., Paris, presented Frank Lloyd Wright furniture and drawings, as well as a painting by Louis

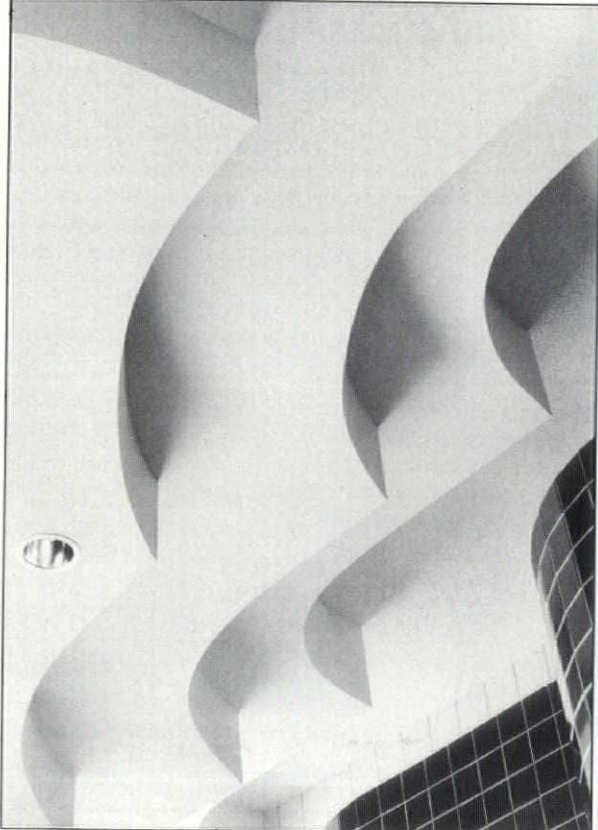
Sullivan and a stone capital by John Willard Root. Struve Gallery, Chicago, displayed a bank of windows from Wright's demolished Wayzata, Minnesota Little House.

Each year a two-day lecture series is offered, one panel of which is devoted to architectural issues. Although few participating galleries focus on architecture, Expo's organizers, the Lakeside Group, believe that in architecturally rich Chicago such a panel is unquestionably necessary. Titled "Is Architecture Art?" this year's panel included, among others, James Wines, president of SITE Projects, Inc., and Max Protech, director of Max Protech Gallery, NYC.

Since its debut in 1980, the face of Chicago's Art Expo has changed. The number of galleries participating has more than doubled; attendance has increased four-fold. Once the youthful wild card in the game of art fairs, Art Expo has become an increasingly predictable—and wildly popular—institutionalized event. It is not an arena for avant-garde art. After all, it is a place to make money, not try out renegade ideas.

Since 1985 a number of prestigious New York dealers have dropped out,

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citing expenses and mental and physical strain as reasons. While their presence is missed by many, their absence has allowed new blood to flow through the corridors of Navy Pier: Barry and Thomson of Minneapolis; Greg Kucera of Seattle; and P.P.O.W. and Wolff galleries of New York. An energetic and stimulating event no matter how it is approached, Art Expo's future rests with its ability to change. So far it has met the challenge.

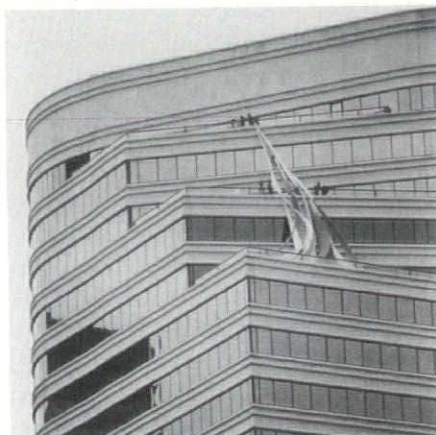
Mason Riddle is a free-lance writer living in the Twin Cities.

Foot follows form

Architecture inspires choreographer Marylee Hardenbergh to new heights. Hardenbergh, trained as a dance therapist, views the built environment as a potential stage on which to orchestrate dances. Rather than exploring the inner psyche, Hardenbergh's dances investigate external themes—among them the elements and changing seasons. She uses patterns, movements and rhythms inspired by structures such as the mooring cells on the Mississippi River and

the 100 South Fifth Opus building in Minneapolis.

On May 1 at sunrise eighteen dancers ascended the Opus building to greet May Day and the ensuing season of fertility with a twenty-minute dance. On



"Opus on a May Morning"

the exterior terraces of the 21st, 23rd and 25th floors, gold and red banners and reflective panels mixed with the dancers' movements to represent fire. Spread across the three floors, the dancers formed a human conveyor belt to emphasize the horizontal lines of the building. Sixty-foot banners draped over the balconies tied the three floors to-

gether vertically.

The dance was performed to an original musical composition by Miriam Gerberg. Viewers watched from ground level and brought radios to tune into Gerberg's music broadcast over a radio station.

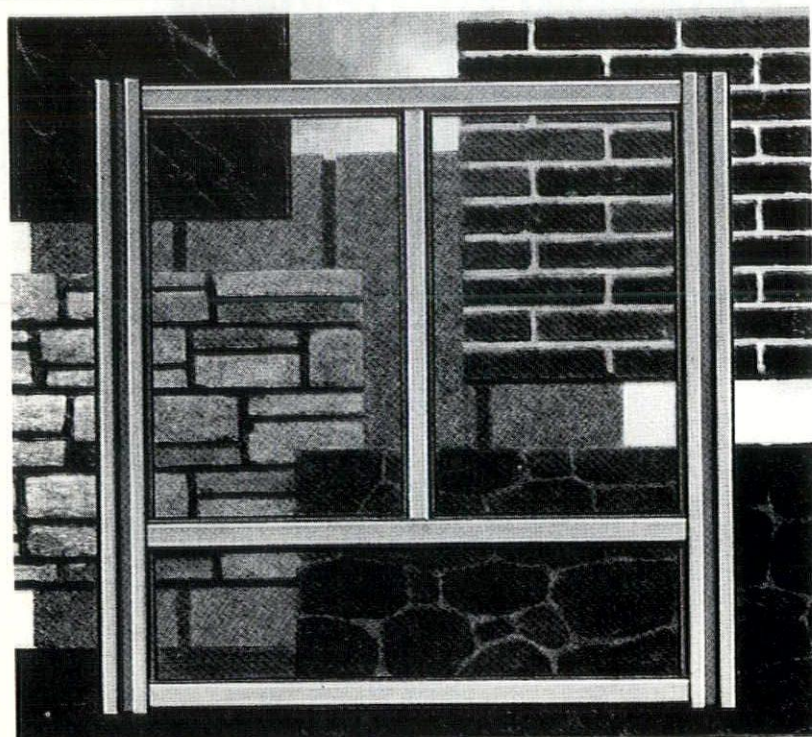
While planning "Opus on a May Morning," Hardenbergh met with the building's architect, John Albers. He gave her vital structural information and also design advice—for instance, emphasizing the vertical lines of the building as well as the horizontal.

Dancing on architecture poses its own set of problems, both creative and organizational. Hardenbergh is still learning what kinds of movements work on buildings, what rhythms and movements will read from a 250-foot distance.

Says Hardenbergh about the scale of her work, "This is what the human body looks like 25 stories up. When people are willing to work together they overcome architectural scale. Through co-operation we don't have to be dwarfed."

K.O.

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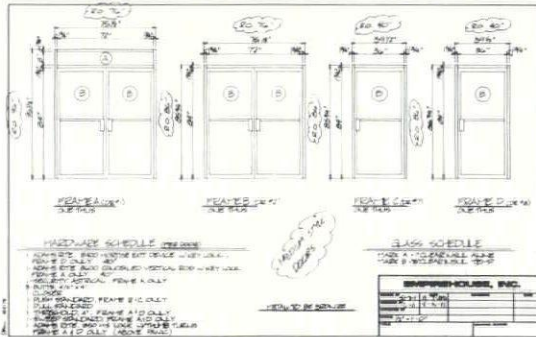
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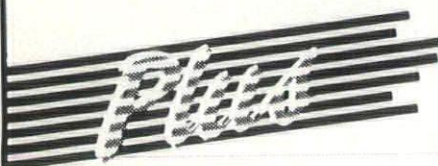
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insight

Continued from page 13

the program different views of architecture's role.

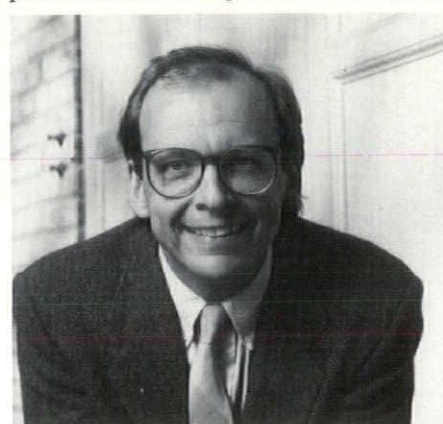
This wide spectrum of faculty philosophy and specialization encourages students to choose their own path through the program.

More than 600 full-time students are currently registered in the University of Wisconsin-Milwaukee degree programs. After a freshman/sophomore Pre-Architecture Program, students enter the junior/senior Architectural Studies Program.

The Bachelor of Science in Architectural Studies degree program, structured to allow a maximum of individual freedom in educational growth, prepares students for work toward an accredited professional degree in the graduate program, or for graduate work or a career in related fields. Unlike other five-year Bachelor of Architecture programs, it is not a professional degree, but can be a prelude to one.

The Master of Architecture program, the only Wisconsin-based professional degree accredited by the National Ar-

chitectural Accrediting Board, allows students to pursue an education that meets their individual career objectives while establishing a high level of professional competence. Program



Henry Grabowski graduated from both the B.S. and Masters programs at Milwaukee. "When we began as students at Milwaukee," he says, "we had the tendency to view architecture as making static objects, perfectly sculpted and permanent. What I gained from the program is the sense that in reality architecture is a process that serves the larger, ever-changing process of life—habitation, commerce, recreation, and so forth." While a project designer at HGA, he worked on the Minnesota History Center and the Mayo Education Building in Rochester, Minnesota.

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strengths include building design, adaptive reuse, environment-behavior studies, and urban design and development. Students with undergraduate degrees in disciplines other than ar-



Peter Pfister, a graduate of the second class of the University of Wisconsin-Milwaukee architecture program, came to the Twin Cities in 1975. After working at Architectural Alliance, he established his own firm in 1984. Projects include 700 units of housing for St. Louis Park, Eagan, and Bloomington, as well as office and retail design. He has received several awards for passive solar design. "The flexibility of the Milwaukee program forces students to define their own approach to design and problem solving," he says. "It helped prepare me for the technical, design and management issues involved in starting my own firm."

chitecture may enroll in the three-year graduate program. A Ph.D. in Architecture is also offered.

In addition, a Master of Urban Planning degree and a joint Master of Architecture/Master of Urban Planning degree allow students to integrate physical design and planning principles.

The school's designation by the Wisconsin Board of Regents as a Center of Excellence has provided funding for visiting professionals to teach design studios, among them Malcolm Holzman, Edmund Bacon, Ezra Ehrenkrantz, Darbourne and Darke from England, David Mackay from Spain, Louis Sauer, Perkins and Will, and Nagle and Hartray.

Only two of the 27 full-time faculty are graduates of the Milwaukee program. The great majority are full-time instructors, among them, Amos Rapoport, a cultural anthropologist whose books include *House, Form and Culture* and *Meanings of the Built Environment*; Miriam Gusevich, a recent recipient of the Arnold W. Brunner Grant from the New York Chapter of the American Institute of Architects, and specialist in urban design history and

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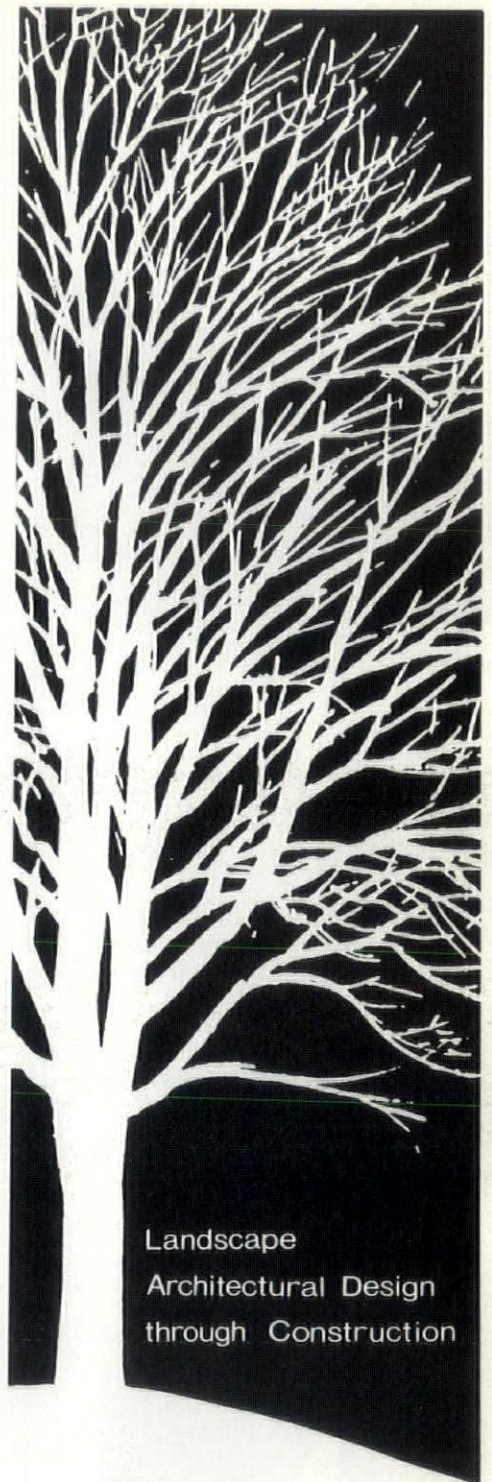
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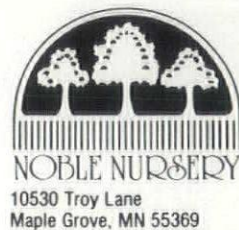
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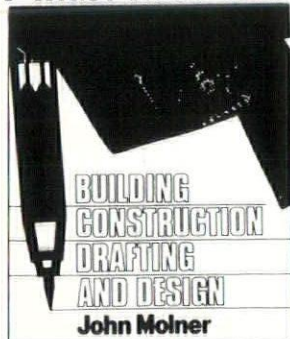
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theory; Harry Van Oudenallen, winner of a 1987 *Progressive Architecture* Urban Design and Planning Award; and Robert Greenstreet, an expert on legal issues in architecture.

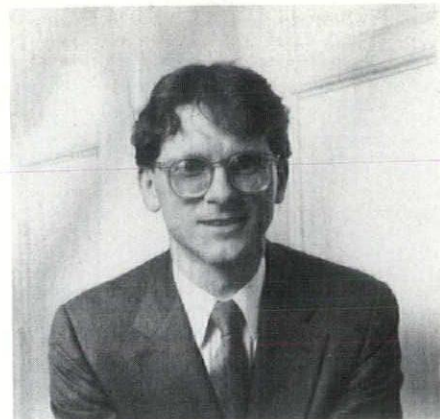
The group of instructors have no common educational or philosophical bond other than teaching in the Milwaukee program.

One measure of the innovative thrust of the program is this: teams directed by faculty members have received five *Progressive Architecture* design awards in the last six years. For the fourth consecutive year Milwaukee students won more awards in the student competition sponsored by the Chicago Chapter of the AIA than students from any of the other four Midwestern schools entered.

The program's strength is its emphasis on process. Students are encouraged to challenge convention, to question assumptions rather than leaping immediately into bumwad and Pentel sketches.

University of Wisconsin-Milwaukee architects do not have a "look" or a "style." The diversity of the faculty and the ability of students to pursue their individual interests prevent one from

developing. What is constant is an emphasis on process that generates appropriate solutions to architectural problems.



Wesley Janz, a principal in the creative research firm Janz/Abrahamson, received both his B.S. and M.A. from UW-Milwaukee. He has lectured at the University of Minnesota and the Minneapolis College of Art and Design, as well as worked in architectural offices in Minneapolis and Milwaukee. His article on the process of design, "A Building is Born," appeared in the March/April 1985 AM. He is profiled in the June, 1987 "Young Architects Issue" of *Progressive Architecture* magazine.

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 Client: Waterfront Investments
 Architects: Arvid Elness Architects
 Project manager: LaVerne Hanson, Jr.
 Project architect: Jon Brakke
 Project designer: LaVerne Hanson, Jr.
 Structural engineers: Erickson Roed
 Contractor: Twin City Construction
 Interior design: Past & Present
 Landscape architect: Kerr, Thorson & Co.

Project: Ironworld Amphitheater

Location: Chisholm, Minnesota
 Client: State of Minnesota, Iron Range
 Resources & Rehabilitation Board
 Architects: Damberg, Scott, Peck & Booker
 Principal-in-charge: Darryl W. Booker
 Project manager: Greg Granholm
 Project team: Darryl Booker, Dave Schilling,
 Greg Granholm
 Structural engineer: Wayne Larson
 Mechanical engineer: Ray Jacobson
 Electrical engineer: John Skurla
 Contractor: H.G. Harvey Constructors Inc.,
 Lenci Enterprises, M&M Electric, Mesabi
 Mechanical
 Landscape architect: Martin & Pitz
 Associates
 Acoustical consultant: William Kroll
 Lighting consultant: Duane Schuler
 Civil consultant: John Baker

Project: Ironworld Festival Park

Location: Chisholm, Minnesota
 Client: State of Minnesota, Iron Range
 Resources & Rehabilitation Board
 Landscape architects: Martin & Pitz
 Associates
 Principal-in-charge: Roger Martin
 Project manager: Marjorie Pitz
 Project designer: Roger Martin
 Project team: Roger Martin, Marjorie Pitz,
 Mark Debowler, Michael Schroeder
 Structural engineers: Orr-Schelen-Mayeron
 Mechanical engineers: Orr-Schelen-Mayeron
 Electrical engineers: Orr-Schelen-Mayeron

Project: Ironworld Interpretative Center

Location: Chisholm, Minnesota
 Client: State of Minnesota, Iron Range
 Resources & Rehabilitation Board
 Architects: Architectural Resources
 Principal-in-charge: E. A. Jyring
 Project manager: W. H. Moser
 Project architect: R. Saccoman
 Structural engineers: Larsen & Harvela
 Mechanical engineers: Architectural
 Resources, P. Satre
 Electrical engineers: Architectural
 Resources, P. Satre
 Contractor: United General Constructors
 Exhibit design: Joseph Wetzel & Associates
 Landscape architect: Architectural
 Resources, K. Worley

Project: Ironworld Orientation Building

Location: Chisholm, Minnesota
 Client: State of Minnesota, Iron Range
 Resources & Rehabilitation Board
 Architects: Architectural Resources
 Principal-in-charge: E. A. Jyring
 Project manager: R. Saccoman
 Project architect: M. Speer
 Structural engineers: Hurst & Hendrichs
 Mechanical engineers: Architectural
 Resources, P. Satre
 Electrical engineers: Architectural
 Resources, P. Satre
 Contractor: Lenci Enterprises
 Landscape architect: Architectural
 Resources, K. Worley

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Project: James J. Hill House Restoration

Location: St. Paul, Minnesota
 Client: Minnesota Historical Society
 Architects: Miller-Dunwiddie Associates
 Principal-in-charge: Foster W. Dunwiddie
 Project architect: Craig R. Lau
 Structural engineers: Meyer, Borgman &
 Johnson, Inc.
 Mechanical engineers: Oftedal, Locke, Broad-
 ston & Associates
 Electrical engineers: Oftedal, Locke, Broad-
 ston & Associates
 Contractor: Kloster Madsen, Inc.
 Paint consultant: Robert Furhoff
 The Hill House is one of a series of historic
 sites photographer Bob Firth has documented
 for a postcard series for the Minnesota His-
 torical Society.

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Coming Next Issue

Interiors: the State of the Art

Firm Profile:
Architectural Alliance

lost minnesota

Photo: C. Fritz, courtesy Minnesota Historical Society



The Lakeside Hotel, Detroit Lakes, 1884-1915

By Paul Larson

During its brief life, the Lakeside was the gem of the Lake Park resort district in west central Minnesota. Like the famed Lafayette Hotel on Lake Minnetonka, it was built while the Northern Pacific Railway Main Coast line was being completed. The railway promoted the town of Detroit Lakes, then called simply Detroit, as a destination "beyond the turmoil and within reach" of

the Twin Cities. It headed an eight-lake chain and supplied spring water to James J. Hill's elegant dining cars. The Lakeside was re-christened "The Minnesota" at the turn of the century. It shared the universal fate of the state's early vacation tinderboxes and burned to the ground in 1915.

Paul Larson is special curator for architecture at the University of Minnesota Art Museum.

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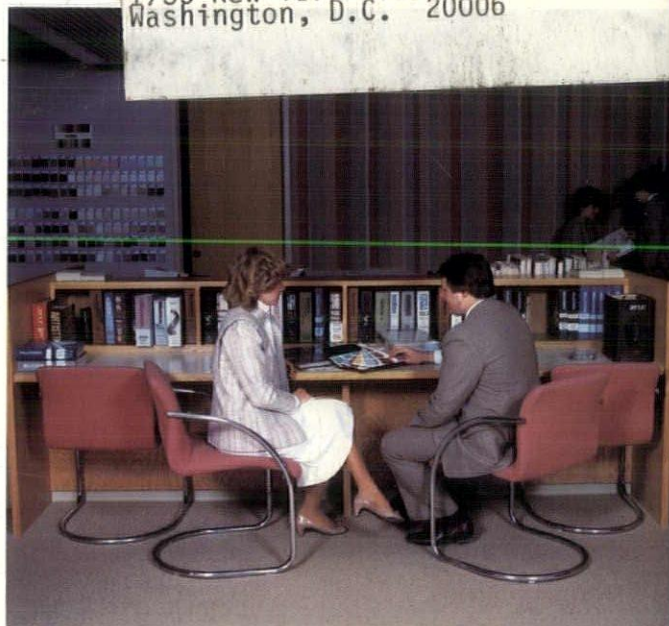
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