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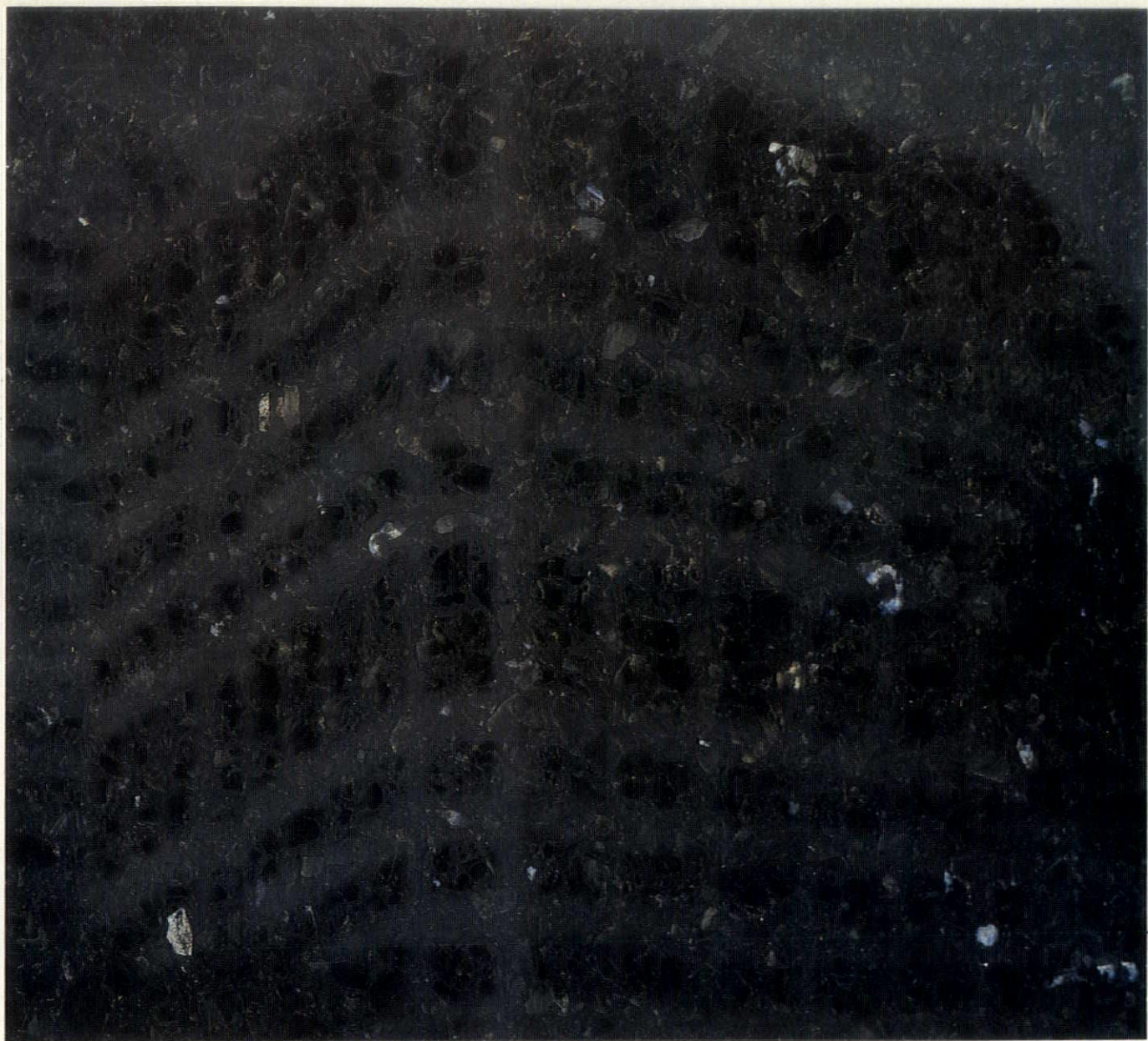
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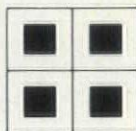
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A special thanks to Steve Griak, Jim Hinton, Eric Young, Mike Monten, and Ridge Henderson of Wilson-Griak for their design sensitivity in creating a quality work environment.



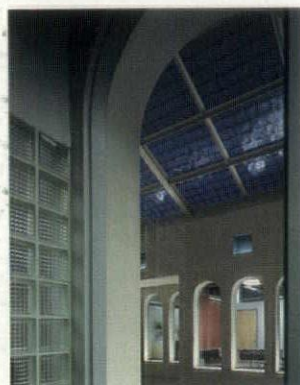
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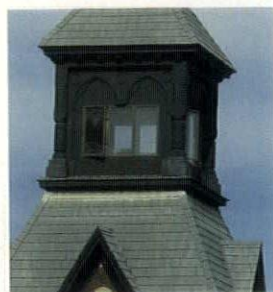
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42 Renovation seizes a Minnesota rivertown

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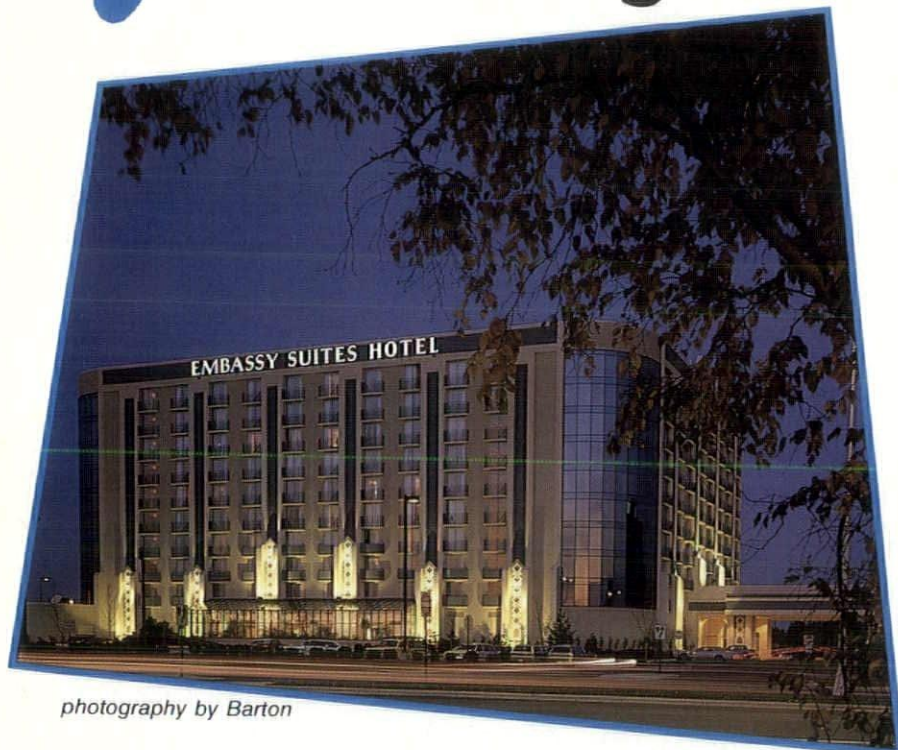


48 Ornament revived on Summit Avenue

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Hammel to receive Gold Medal posthumously

Richard F. Hammel, FAIA, who died in November 1986, will become the sixth recipient of the Minnesota Society American Institute of Architects Gold Medal award. His wife Bette will accept the posthumous award at the Minnesota Society of Architects' 53rd annual honor awards ceremony in November.

Hammel was a co-founder of Hammel Green and Abrahamson, now one of Minnesota's largest and most prestigious architecture firms, with more than 200 architects, engineers, interior designers and planners. With particular interest in educational facilities, he designed numerous schools for the Apple Valley school district, Hamline University Law school and library and the Health Science Complex for the University of Minnesota. Hammel won an American Institute of Architects Honor Award in 1981 for the Colonial Church of Edina.

Previous Gold Medal recipients are Thomas Ellerbe, Edward Sovik, Robert Cerny, Ralph Rapson and Leonard Parker. The award will be presented November 7.

A warm solution to a Chile embassy

Leonard Parker, founder of Leonard Parker Associates of Minneapolis, has completed final design work for the U.S. Embassy in Santiago, Chile. The new building will consolidate the Consulate, U.S. Information Service and embassy offices scattered throughout various Santiago locations. Groundbreaking is scheduled for fall 1988.

Says Parker about the challenge of designing an embassy in a politically troubled region: "The building needs to reflect the freedom and openness of America. It must be welcoming to visitors and respectful of the local culture. At the same time it must be secure from the threat of terrorism. In short, we designed a fortress to look like a palace."



The U. S. Embassy in Santiago, Chile, designed by Leonard Parker Associates

The 100,000-square-foot building will be divided into four distinct zones that respond to the triangular site in a suburb of Santiago. A driveway will lead to a formal plaza and two-story rotunda serving as an entry. Just to the left of the rotunda will be a two-story wing housing the consular section. A five-story circular wing right of the rotunda will hold private embassy offices. And shelled in a service tower bisecting the building will be all the mechanical, electrical services, elevators and stairs. The exterior of stone, copper and glass will complement an interior of granite, marble and hardwoods.

Parker, whose firm is part of the Minneapolis Convention Center Collaborative designing the new convention center, received the Greater Minneapolis Chamber of Commerce 1987 Small Business Person of the Year award. He is the first architect to win the award, which is given annually to small business men who have a significant impact on their community.

Johnson returns to Minneapolis

Philip Johnson and John Burgee, designers of the IDS Center in downtown Minneapolis, have been commissioned to prepare a master plan for a mixed-use project on Nicollet Mall. The proposed \$400 million project being de-

veloped by Landmarks Group of Atlanta and Kerr Joint Venture of Minneapolis is planned for the Ritz Hotel and Minneapolis public library blocks.

The project will include hotel and retail space and several office towers ranging from 500,000 square feet to more than one million and will be developed over several phases. Boorman & Associates of Minneapolis will be associate architects.

Conservatory opens on the Mall

The Conservatory on Nicollet Mall, a high-fashion retail complex designed by BRW, Inc. of Minneapolis, opened October 12. The project, along with Saks Fifth Avenue and its adjoining retail center and the retail levels to be included in BCE's proposed tower on the J. C. Penney block, is expected to pump new life into the aging Nicollet Mall.

Not another self-contained suburban-style mall, the Conservatory incorporates multiple street entrances into the shops and the mall. The facades of two existing buildings are integrated into the rose-tinted glass and polished-stone skin of the new complex.

Within the Conservatory, two corner atriums at Eighth and Ninth Streets and

Continued on page 60

S K Y



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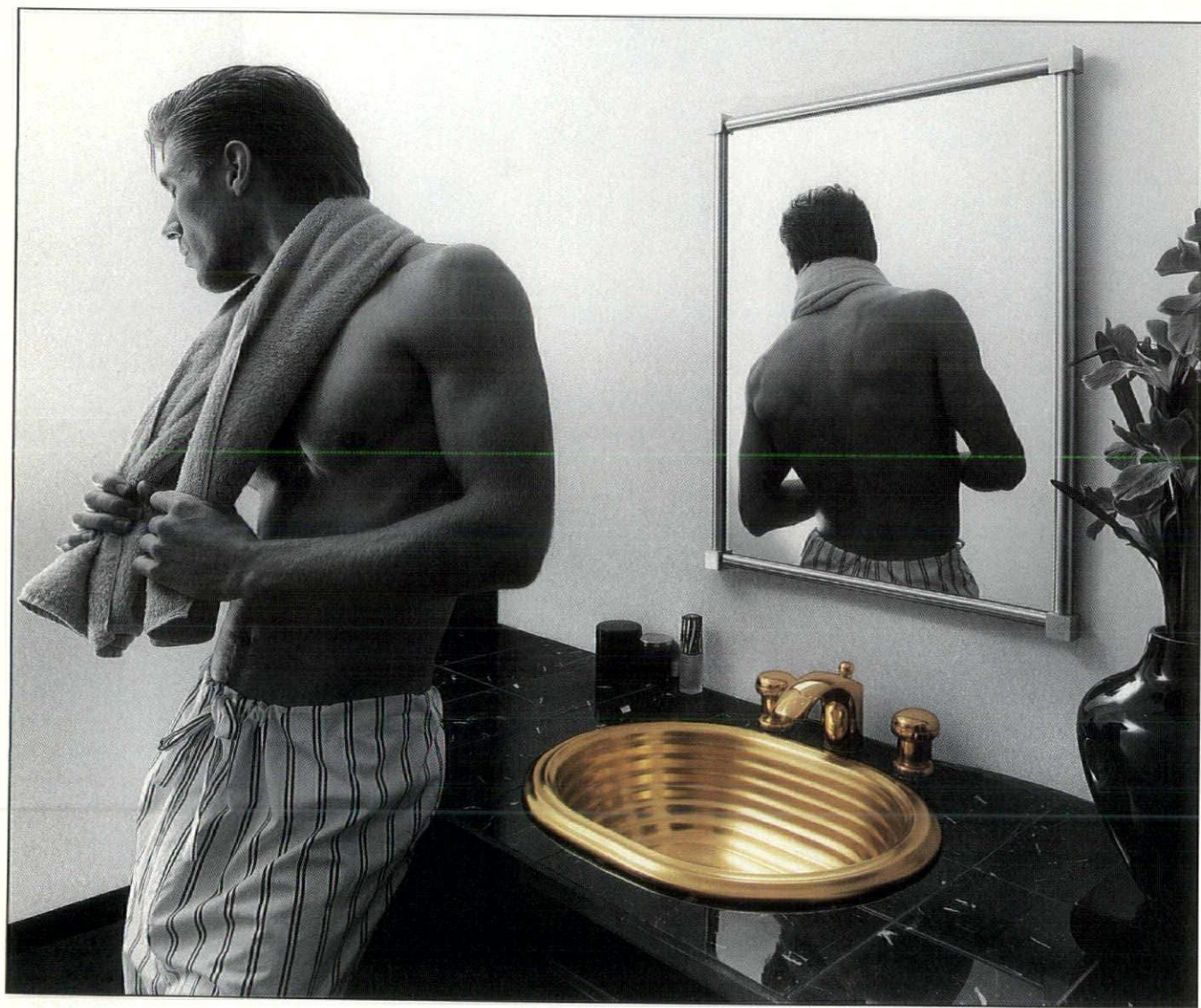
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previews

Fall Lecture Series U. of M. School of Architecture and Landscape Architecture Moos Health Sciences Tower November 2, 4, 18, 23 7:00pm, unless noted otherwise

"Avant-garde" might well be the one common description for the three lecturers speaking at the School of Architecture's fall lecture series. Filmmaker/architect Jerzy Rozenberg will address the topic "A Rose Is Not a Pipe," November 2. Rozenberg is interested in the connections between film, sound and architecture. On November 4, Jack Hartray, a distinguished educator, speaker, author and architect, will speak on the revival of architectural ornamentation.

Frank Gilbert, an attorney for the National Trust for Historic Preservation, will speak from 4:00-5:30 on design aspects of historic preservation November 16 in Room 25 at the University of Minnesota's Architecture Building. Gilbert, the attorney who took the lawsuit over the landmark designation of Grand Central Station to the U.S. Supreme Court, will be speaking throughout the week of November 16 on legal issues concerning preservation and design controls. For more information on his lecture schedule, call Lucy Thompson at (612) 291-6381.

Daniel Libeskind, former head of Cranbrook's School of Architecture, will speak November 18 on his work. Winner of several international design competitions and an exhibitor at the Venice Biennale, Libeskind practices with Architecture Intermundium in Milan. And Robin Evans, an architect and theorist, concludes the fall series November 23. Evans, a professor at Harvard's Graduate School of Design, will speak on three phases of fragmentation in 20th century architecture.

For more information, contact the School of Architecture at (612) 624-7866.

Tradition/Transition Ten Midwest Crafts Artists Minnesota Museum of Art November 14-January, 1988

Familiar materials—clay, fiber, glass, metal—take on new functions and fabrications in this exhibit of recent work by ten regional craft artists. The ten—recipients of 1985 Arts Midwest/National Endowment for the Arts Regional Fellowship awards in contemporary crafts—represent the new direction craft artists are taking.

From the intricate and obsessive stitchery of Mary Bero to Cliff Garten's architectural clay works to Stephen Hodder's ethereal glass, Tradition/Transition shows the contemporary confluence of arts and crafts. For information on museum hours, call (612) 292-4355.



Order and Disorder by Stephen Hodder, 1983

Cross-References: Sculpture into Photography Walker Art Center Through December 13, 1987

The Walker Art Center has assembled six artists to create installations designed to be photographed. The resulting tableaux and their photographed images raise questions about the edge between reality and perception.

Highlights of the exhibit include New Yorker Sandy Skoglund's "Breeze at Work," a rust-colored vignette based on Edward Hopper's painting "Office at Night," but enlivened with floating blue leaves. Minnesotan Bruce Charles-

worth presents a bizarre slice of life called "Private House." For more information, contact the Walker at (612) 375-7600.

CONNECT Minnesota architects' and designers' convention and products exposition Minneapolis Auditorium November 4-6, 1987

An exhibit of furniture designed by Minnesota architects and interior designers, a talk by John Burgee of Johnson-Burgee, and a panel discussion on sheltering the homeless will highlight the 1987 convention of the Minnesota Society of Architects. This year's event, called CONNECT, will combine the annual architectural exposition with the Interior Designers' "Designer's Saturday" show.

The three-day event will open November 4 with a presentation by the MSAIA honor awards jury. The jury will discuss their own work and present

Continued on page 64



A Breeze at Work, by Sandy Skoglund, 1987



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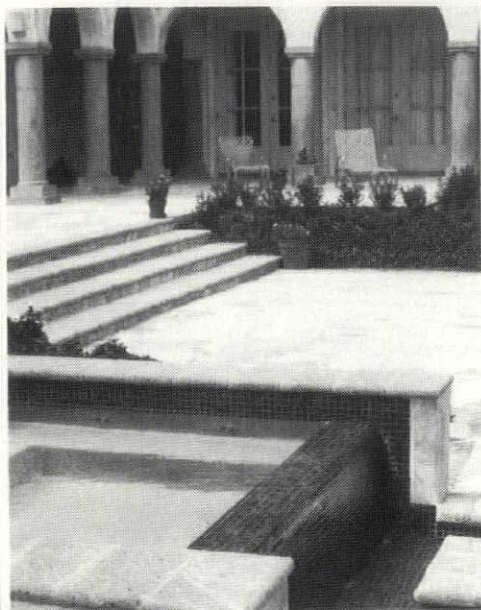
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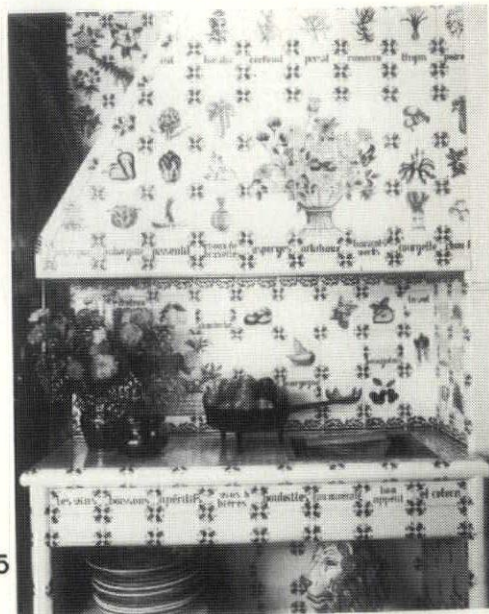
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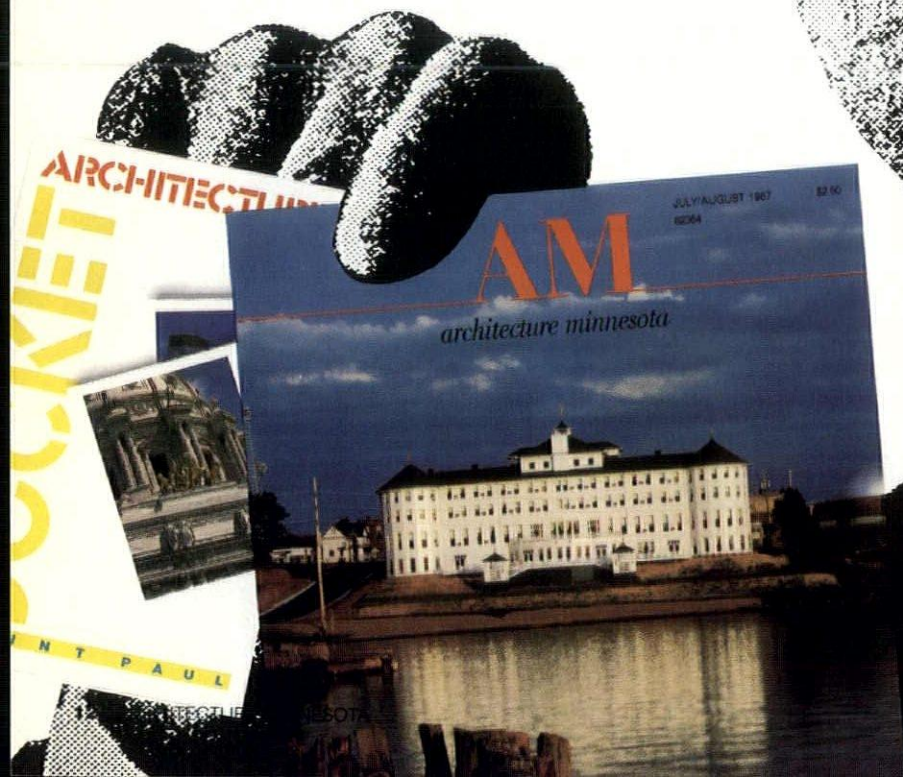
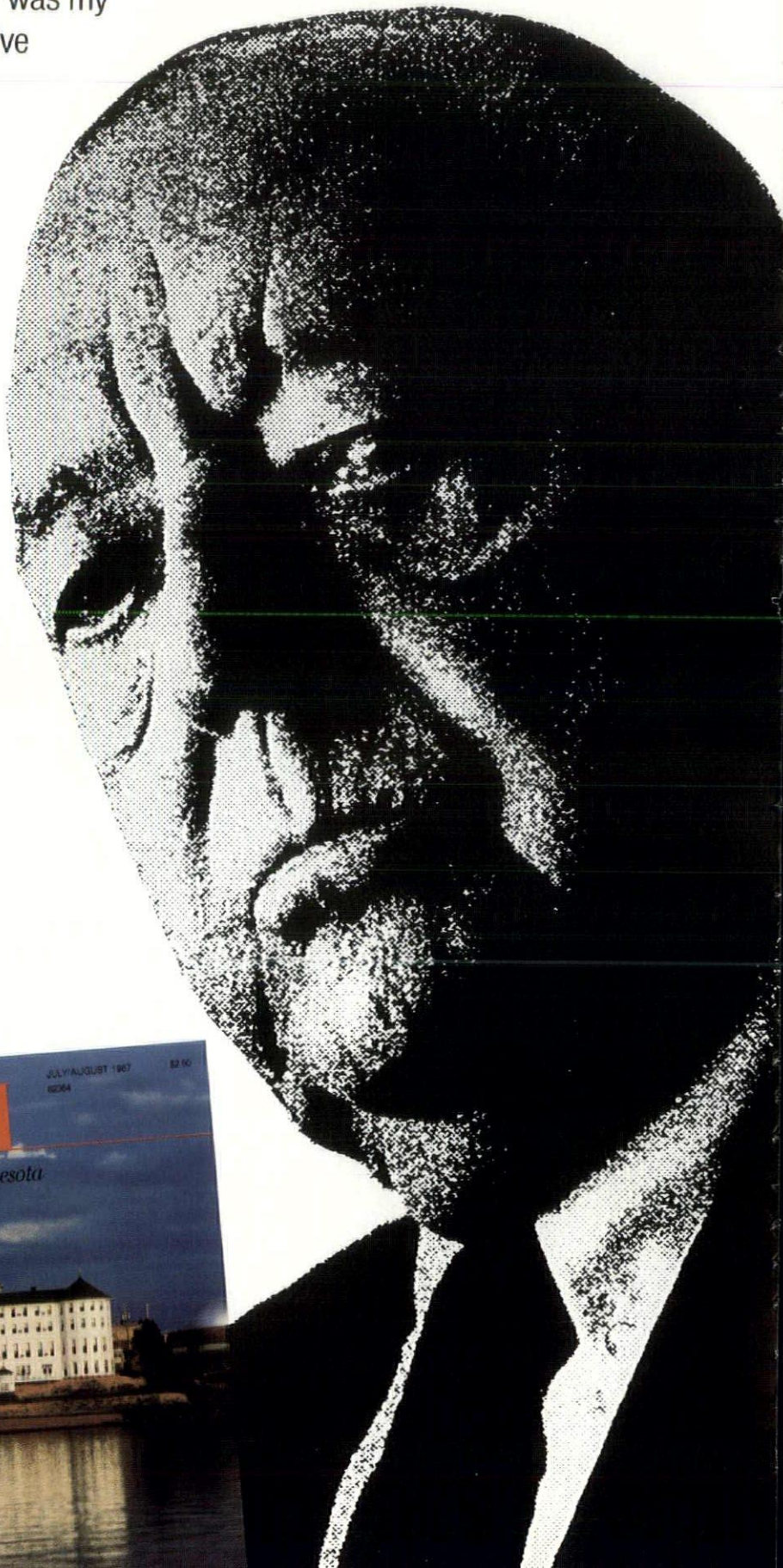
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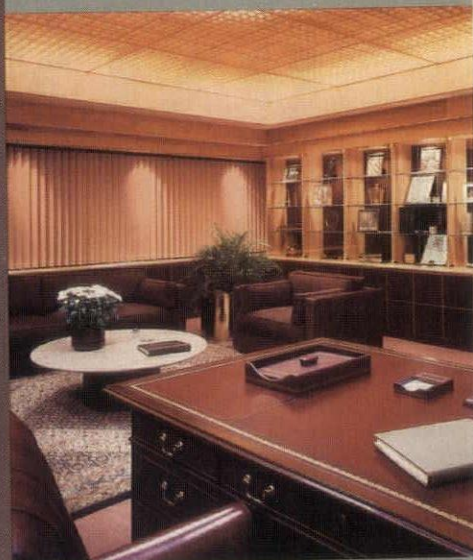
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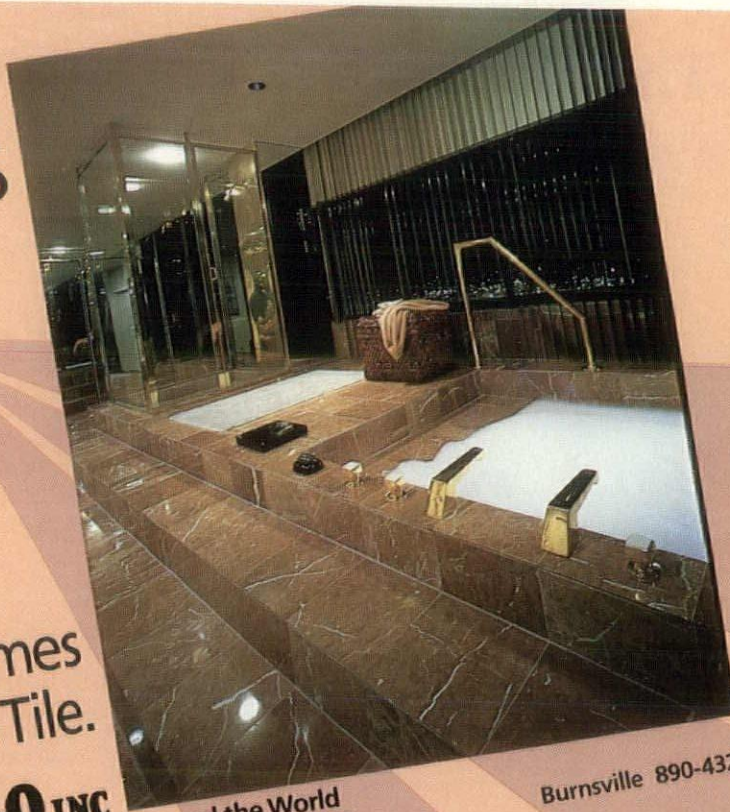
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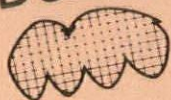
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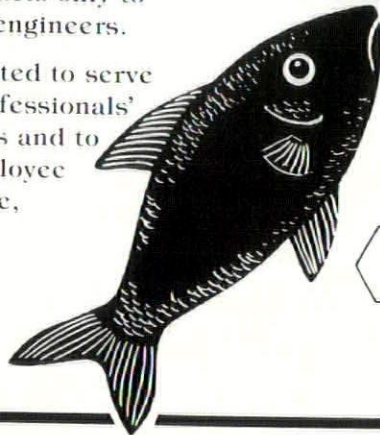
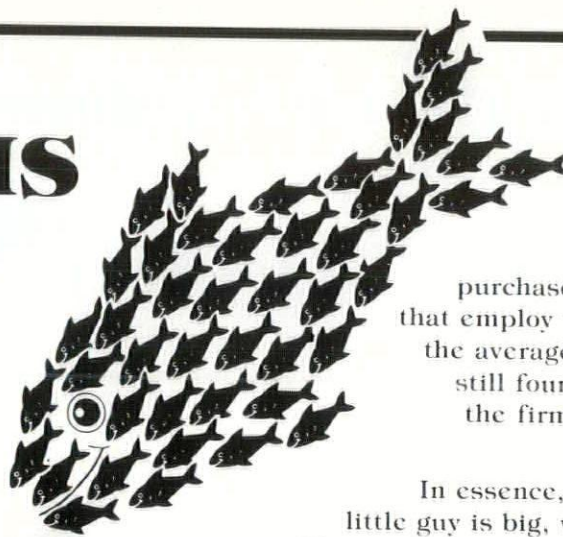
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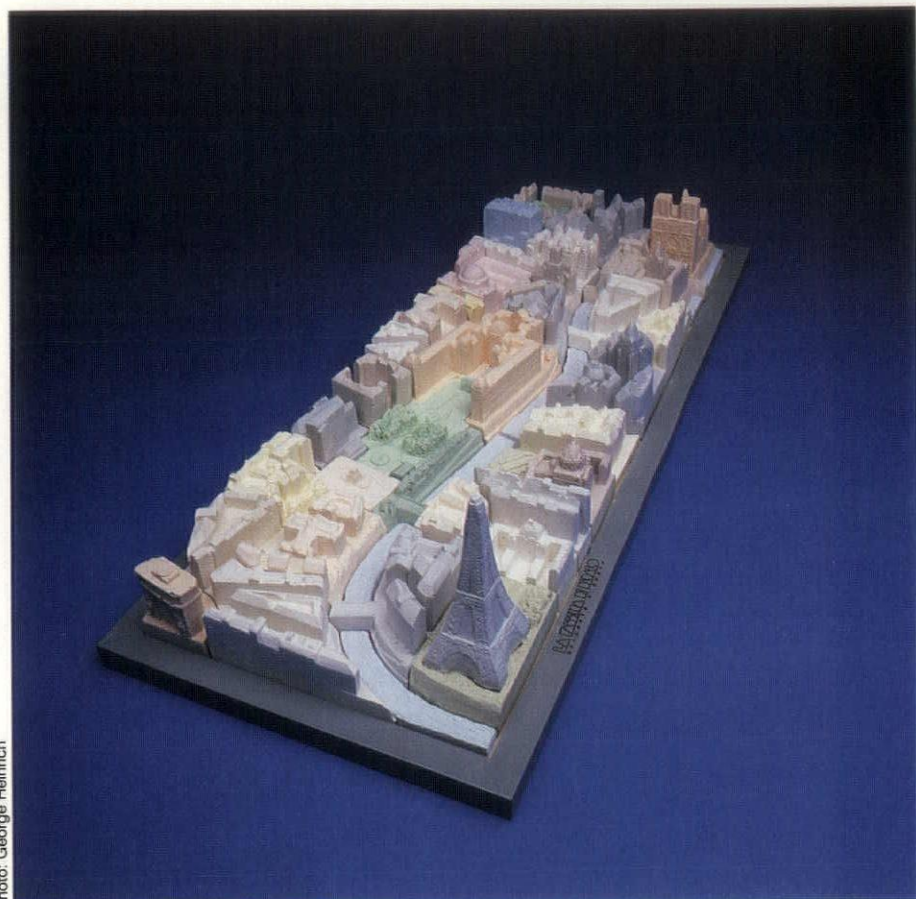
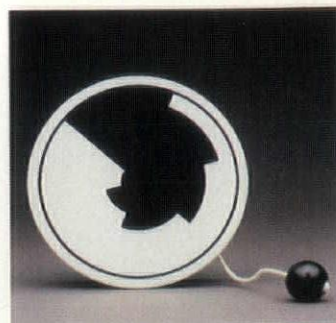
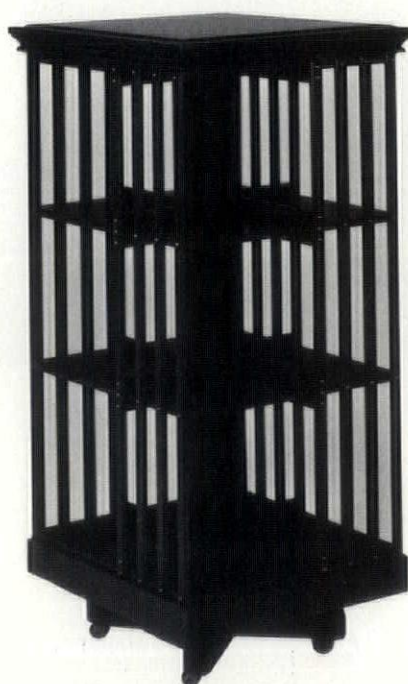


Photo: George Heinrich

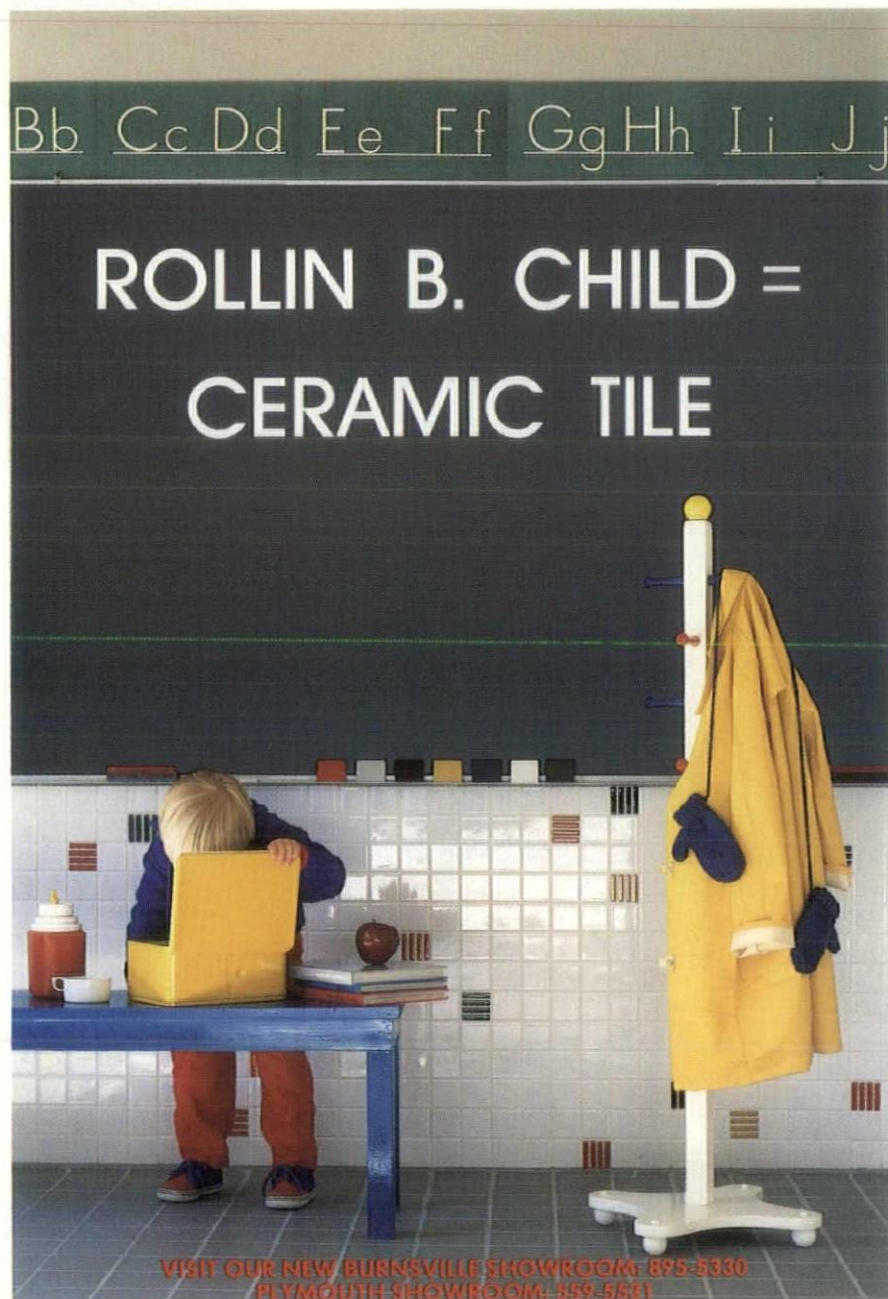
Italian-designed **city sculpture puzzles** keep your favorite cities close at hand. Up to 40 different pieces made of gesso (a mix of chalk and acrylic resin) fit together to build a painterly model of cities from Naples to Chicago. Favorites are Grand Central Park, Paris (above), and Rome. Designers Johnny Dell'Orto and Paolo Costa of La Fabbrica di Dedalo are adding new cities, including Minneapolis, as well as piazzas and individual skyscrapers. \$200. Source: Walker Art Center.



A Swiss-made **yo-yo** sports the precision of a watch. Designer Kurt Naef gave the two sides different patterns, which become swirling art in the hands of even a novice. The wooden yo-yo is in the collection of the Museum of Modern Art. \$19.95. Source: Avenue.



A **revolving bookcase** modeled on one in President Woodrow Wilson's house in Washington, D.C. is a period piece with a purpose. Originally designed around 1900, it has been reproduced by the Kindel Furniture Company for the National Trust for Historic Preservation's line of historic furnishings. It holds more than 60 volumes and has casters for moving about. \$1,678. Source: Fleetham Furniture.



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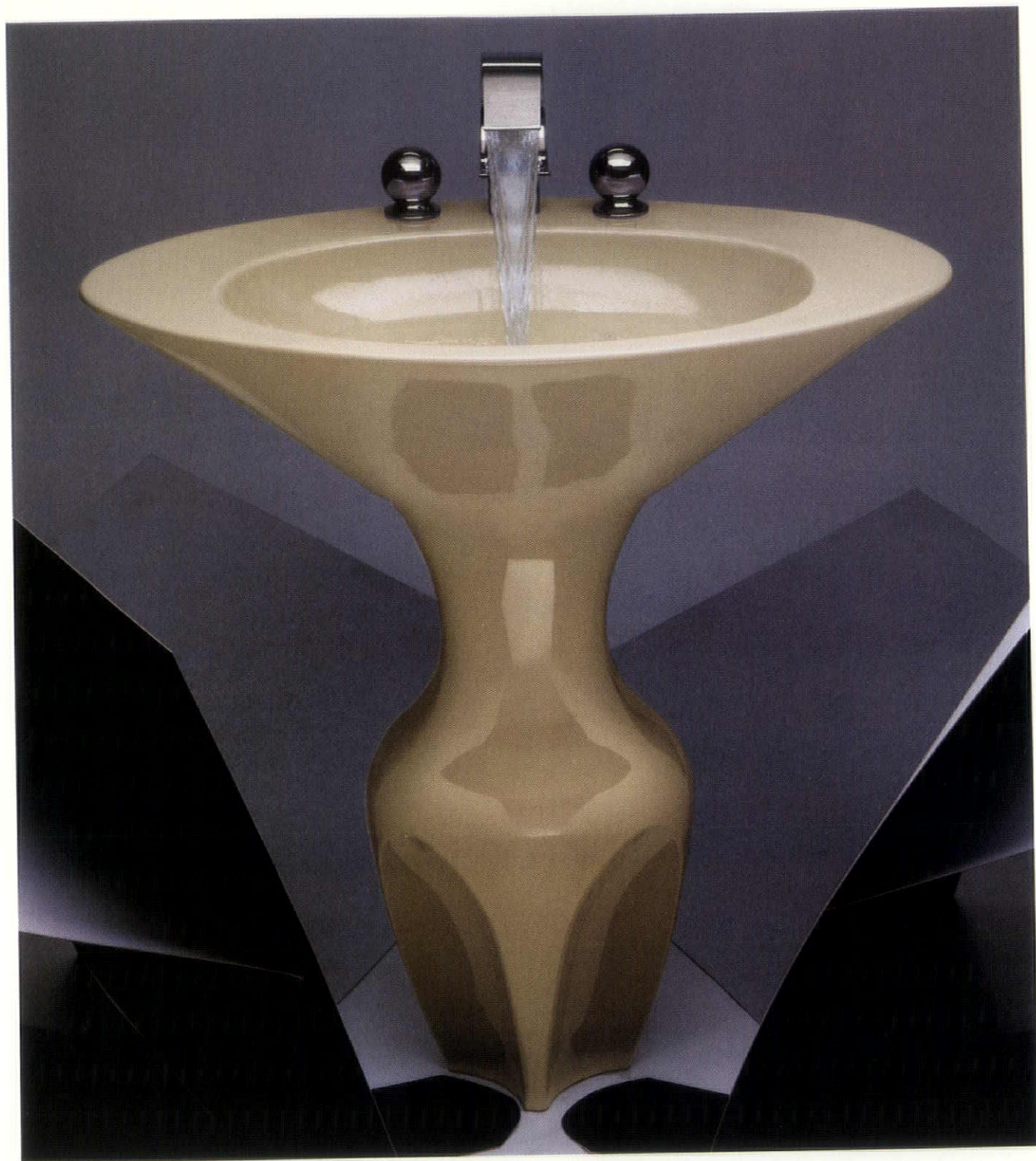
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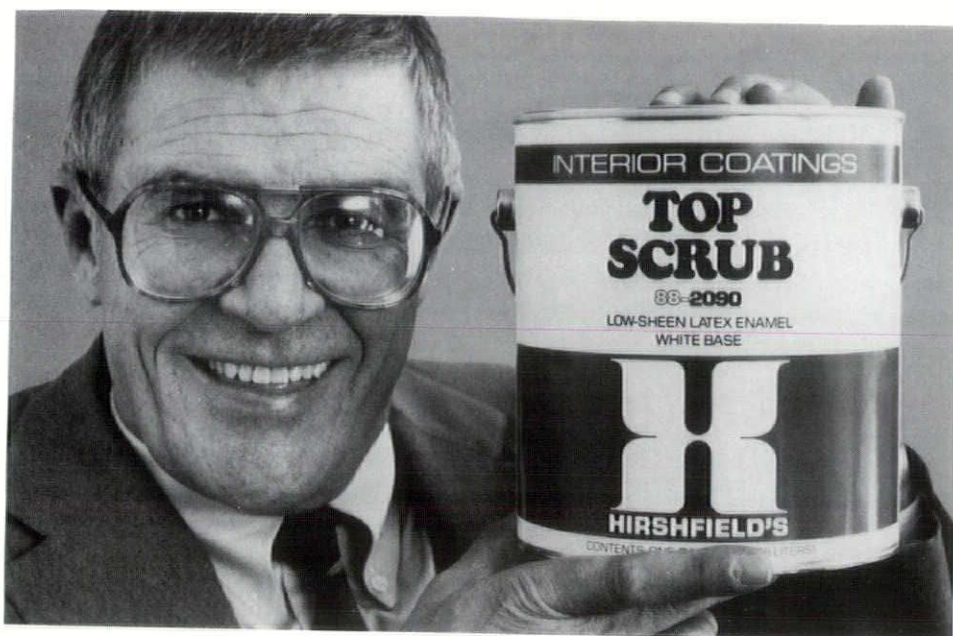
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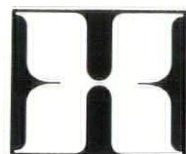
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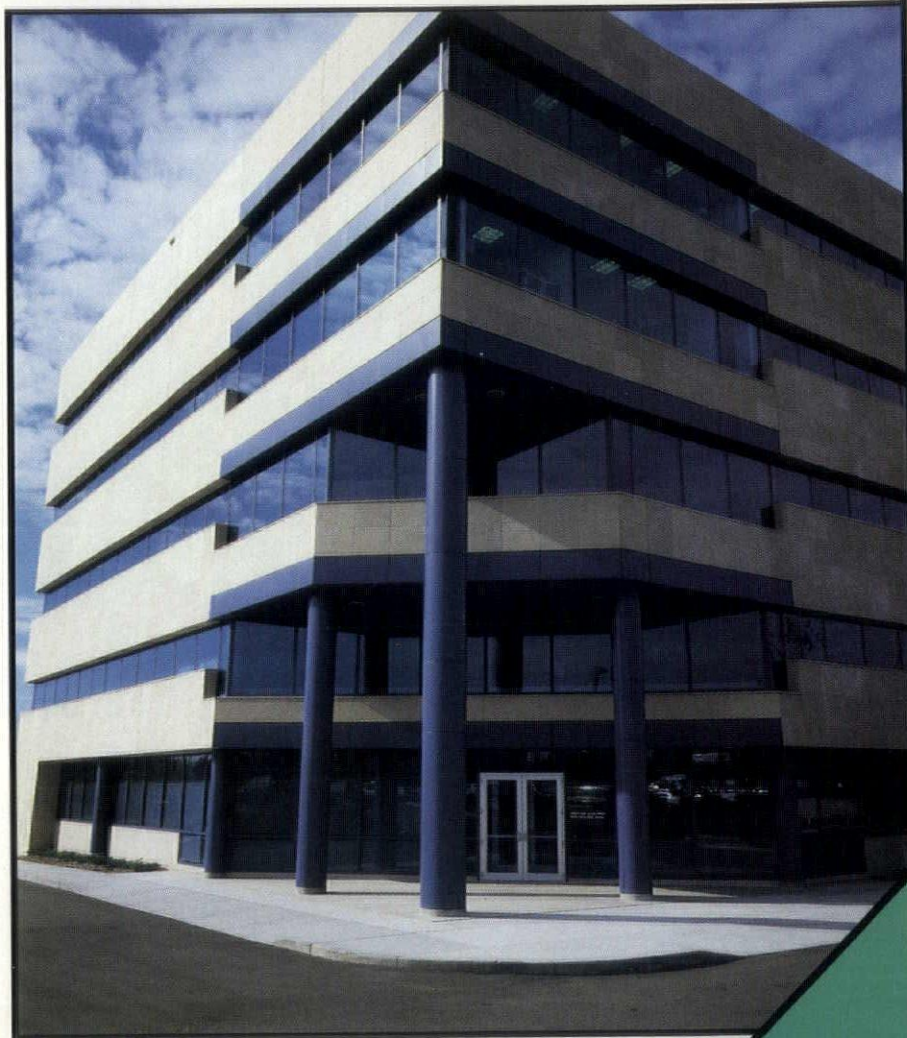


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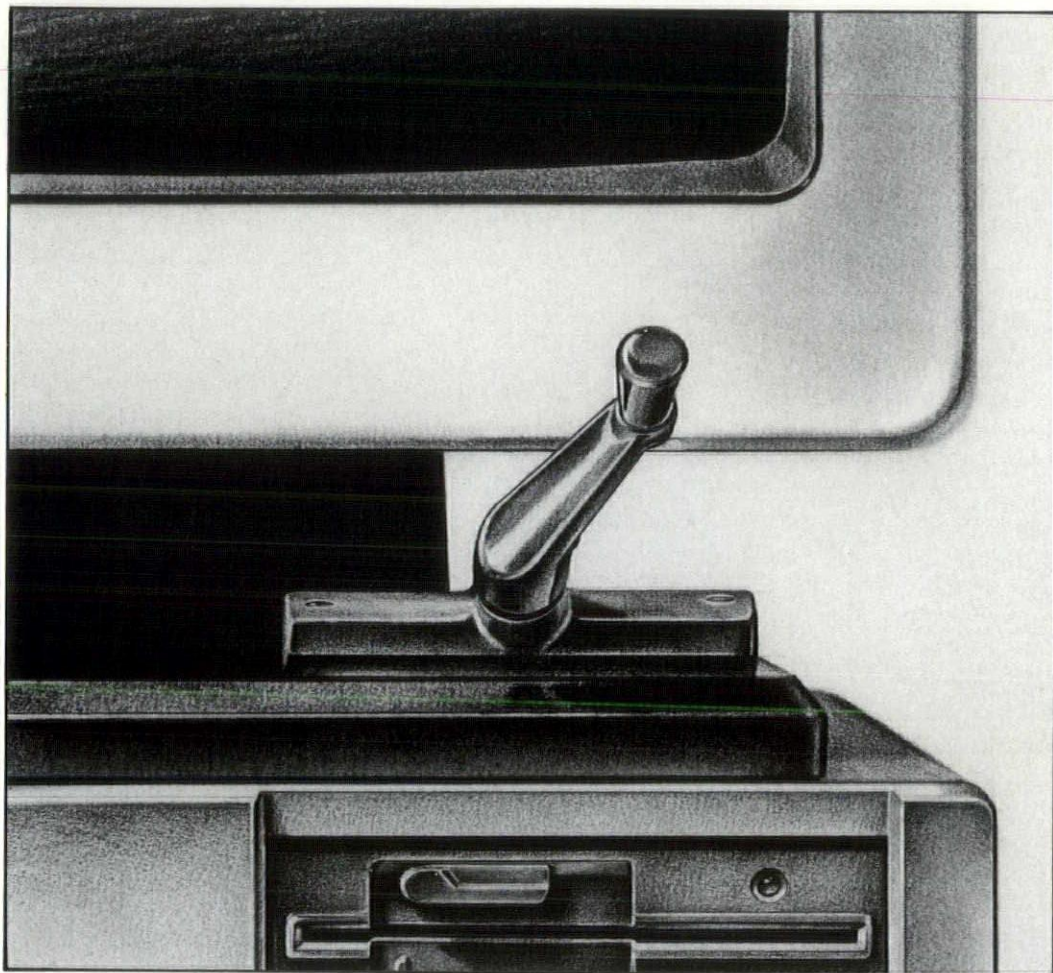
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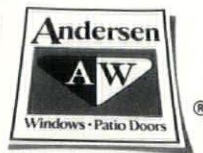
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Looking beyond status

By G.F. Gallagher

Editor's note: The issue of licensing interior designers continues to be one of both great controversy and utmost importance to the profession and the public. The following article was submitted in response to the opinion piece published in the September/October issue of Architecture Minnesota which spoke in favor of licensure.

As a graduate architect with substantial interior design experience, I appreciate the close working relationship which architects must maintain with interior designers and those in other allied fields, and can thus understand the early inclination of the Minnesota Society American Institute of Architects to encourage designers in their quest for licensure. As a practicing attorney, however, I seriously question the wisdom of such a measure.

With respect to the issue of licensing, it is the clear intent of the Minnesota legislature to require such licensing of those individuals whose professional activities will affect the well-being of the public at large:

In order to safeguard life, health, property, and to promote the public welfare, any person in either public or private capacity practicing or offering to practice architecture, professional engineering, land surveying or landscape architecture in this state . . . shall be registered as hereinafter provided—

Minn. Stat. Section 326.02, subd. 1.

Such licensing statutes were enacted long ago in each state, in recognition of the need to protect the public from previously unregulated activities which have a direct and substantial impact upon society and its health and safety, and with the knowledge that ordinary legal remedies afforded by the common law were either ineffective or non-

existent to achieve the same ends.

Thus, in the "pre-statute" era, a person injured as a proximate result of an architect's professional conduct might well have had no recovery at law, due to an undefined standard of professional duty resulting in an inability to prove negligence. Upon enactment of the registration law, however, the standard of care became more clearly defined as a result of certification requirements and the registration examination raising the

Does the public need interior designers licensed?

architect's level of expected performance to a professional (i.e., state regulated) level.

The desire of the local interior design community to secure legislation requiring licensure for itself appears to be the result of a perceived enhancement of status or prestige. This is, in my opinion, unnecessary and undesirable, in view of both the interests of architects and of the interior designers themselves.

As has been pointed out before by many others, the comprehensive body of services offered by professional architects has been eroding over the years—the result of increasing specialization, as well as the inclination of many to restrict their practices to limit liability. While a certain degree of such erosion is probably inevitable, I feel it is unwise to actively assist in the relinquishment to others of any design services, either in law through licensure, or in fact through actual endorsement, and therefore oppose the licensure of interior designers as an improper encroachment upon professional responsibilities historically borne by architects.

What makes an architect uniquely valuable in the construction context is

his or her ability (whether exercised or not) to provide comprehensive design services. To legally surrender portions of our duties to other groups will eventually operate to dilute the architect's role in a project to a point where the architect becomes just another "contractor" on the team.


I further believe that the anticipated "grandfathering" of architects to allow continued practice of interior design is an illusory benefit in the proposed scheme, having more appeal in form than in substance. Under such a proposal architects would still be "allowed" to design interiors as a sideline, but as a practical matter most clients will probably defer these services to the licensed professional interior designer, thus depriving many architects of a substantial portion of their business.

With respect to the interior design community itself clamoring for licensure, I suspect that the perceived glamour and prestige associated with professional status has led many to overlook the more serious ramifications of such legislation. After licensure, interior designers would be subject to regulation, licensing fees, examination requirements, insurance requirements, possible CEU obligations, etc.

Further (and more importantly), these designers will have unwittingly elevated themselves to a legal standard of care and performance which may prove burdensome in practice. As a result, they may face liability in situations where none was encountered before, as plaintiffs discover that the designers have graciously presented themselves as additional sources of negligence and thus, as additional sources of recovery because of their new status as accountable professionals.

Needless to say, the consequent issues of liability insurance which will be created will serve only to inflate fees, complicate already complicated litigation, and very likely drive some of the

Continued on page 70



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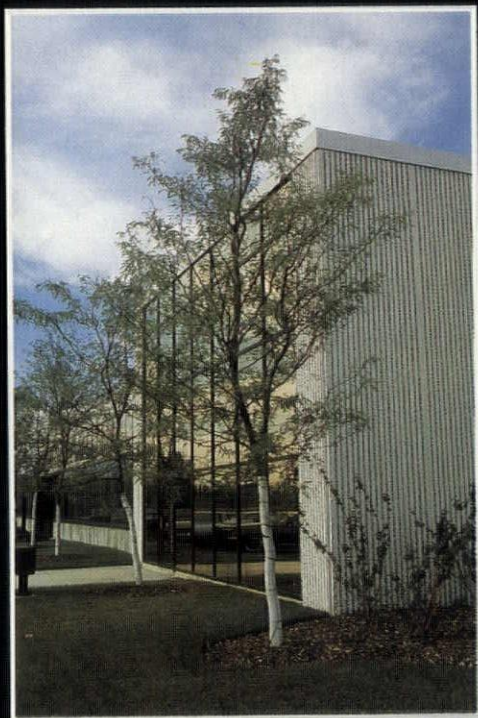
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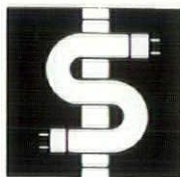
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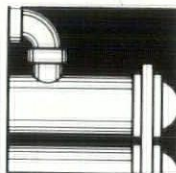
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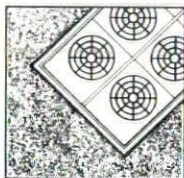
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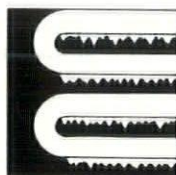
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AM

a place of one's own



Photo: George Heinrich

An attic is a good place to tuck away paraphernalia; it's also a good nook to set up an office, which is what Paul and Janice LeTourneau, both professors in the sciences at the University of Minnesota, needed. This is a two-career family in which graduate students, research assistants and two young children at home keep the couple hopping. Little wonder Paul and Janice craved a retreat for solitude and work, and the unfinished attic in their two-story 50-year-old southwest Minneapolis house offered the only possibility.

"I wanted a quiet room to use my word processor, read, grade papers and store books and research projects," says Paul. "Until now, I used the bedroom

to work and the hallway to stack books." Although Janice had a den off the dining room, she needed another spot to set up a sewing machine and lay out fabrics.

The attic spanned the front side of the house's second story; the bedrooms occupy the back side. A narrow gable window and vaulted ceiling under the gable roof distinguished the space.

Architect Michael Collins, who previously remodeled the LeTourneau's kitchen, took his design cues from the vaulted ceiling. Rather than converting the entire attic into a den, Collins used the middle third of the available space and closed it in by extending the peaked ceiling downward to meet shoulder-high

walls. Long and narrow, the den is nestled under the gable. A new casement window with fixed glass above accentuates the gable and allows for more light.

Oak dominates the den: in the floors, built-in desks, window trim and wainscoting. Bookcases line either side of the entrance, giving a cozy welcome. Desks spanning both sides of the room provide ample space for writing and sewing. Under the desks, drawers both shallow and deep provide storage.

The attic getaway has added a fresh and functional space to an old house, but Paul adds that the room isn't child-proof: "Our kids still come plowing in whenever they want." *E.K.*

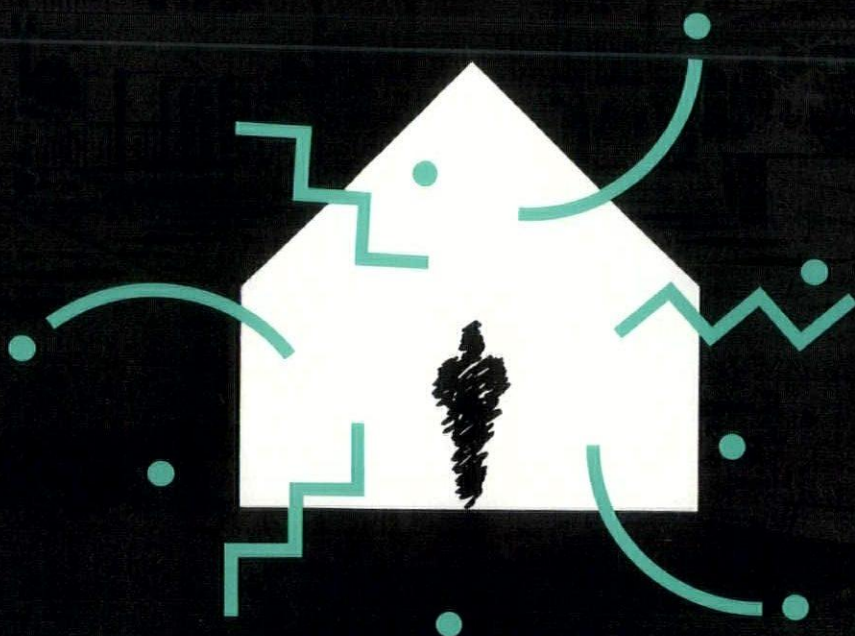
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editorial

Buildings reborn It was not so long ago that empty warehouses, decrepit mansions and abandoned churches were seen as the detritus of a dead past. Now, reborn, these buildings provide some of our culture's liveliest settings.

An unremarkable brick building where oil drums were stored has become the remarkable headquarters of a film production company. A century-old warehouse bedecked with terra-cotta cherubs now holds design offices, a cafe and an art gallery instead of vegetables. A misused mansion on St. Paul's Summit Avenue has been rightly reused as a conference center. An empty church in Stillwater, Minnesota now houses condominiums.

To some extent, this stirring nationwide movement has been driven by economics: Legislation passed by the U.S. Congress in 1976 provided tax incentives for the reuse of old buildings. To some extent, it has been driven by a change in cultural attitude—a growing interest and respect for the past and its physical incarnation—buildings.

In the last session of Congress, the economic impetus was weakened. The tax incentives were reduced and their use made more difficult. But the attitude—the renovation mentality—remains enmeshed in our culture. As a preservationist from New Orleans put it at the recent conference of the National Trust for Historic Preservation, "We're right fashionable now."

With the weakening of the economic incentives, many fear the reversal of the dynamic to save old buildings. Indeed, the activity may slow, but it will not stop. Too many people relish the feel of spaces created in another era. Too many people need a sense of history.

Examples of the creative reuse of older buildings—like those shown on these pages—make their value evident. Their humane qualities have begun to infuse the architectural community with a new appreciation for old-fashioned aesthetics: the small scale, the ornamented, the natural, and the conventional. When this appreciation goes deeper than the pastiche that passes for Post-Modernism, it is producing the best architecture of our time.

Reborn buildings, it seems, have inspired a new generation of humane architecture.



Linda Mack
Editor

Born again warehouse

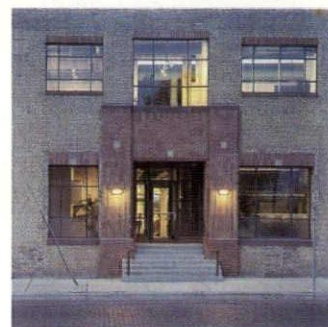
Industrial art

Cool quarters for a hot recording studio



Photos: Burt Levy

Inside Wilson-Griak's new doorway (right), which was detailed to look as if it were original, a generous two-story atrium greets visitors. From the exposed clay-tile ceiling and concrete columns to the added gray walls, blue-green pipe railing and blue ventilating tubes, the space celebrates structure. The furnishings selected by Tom Bolin of Planning and Design lend an air of crisp sophistication. "Everything had to be just right," says Bolin. "The three owners—Steve Griak, Jim Hinton and Eric Young—were all art directors with an eye for design."



Warehouse renovation has taken a decided turn to the east with Sieger-Svedberg's design for the Wilson-Griak recording studio. No warm brick and beams here, but instead a cool grid of glass and metal set within a space of oriental spareness.

When the film production company outgrew its headquarters in Minneapolis' Elliot Park, its need for a 15,000-square-foot studio space made it hard to find a building. A former oil distribution company in an industrial area off Glenwood Avenue fit the bill, with room for offices and a small studio, and a site next door for a new building to house the 82 x 96 x 34-foot studio. But with a small entrance off one side and three workaday floors inside, the brick building had not a touch of glamour.

With a subtle hand, Minneapolis architects Sieger-Svedberg and interior designer Tom Bolin of Planning and Design have instilled that touch.

First of all, Sieger-Svedberg shifted the entry to the long side of the shoebox-shaped building and gave the new front a schoolhouse symmetry. Brick pilasters detailed to match existing ones frame the doorway. The shell, then, remains solid and industrial, true to its WPA-era origins.

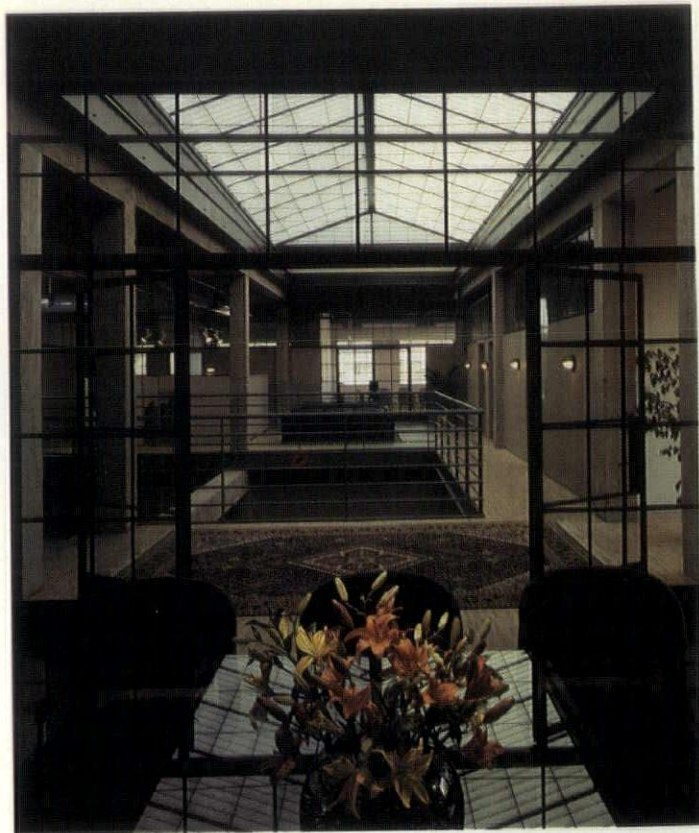
Inside it is set a delicate composition of equally industrial mien. "We felt strongly," says Mike Monten, project coordinator for Wilson-Griak, "that we shouldn't try to make this building something it was not."

To that end, the clay tile ceiling on the top floor was left exposed, and the paint knocked off the concrete columns to reveal their gritty texture. Around a two-story atrium marches a grid of steel sash. An industrial steel staircase becomes structural sculpture.

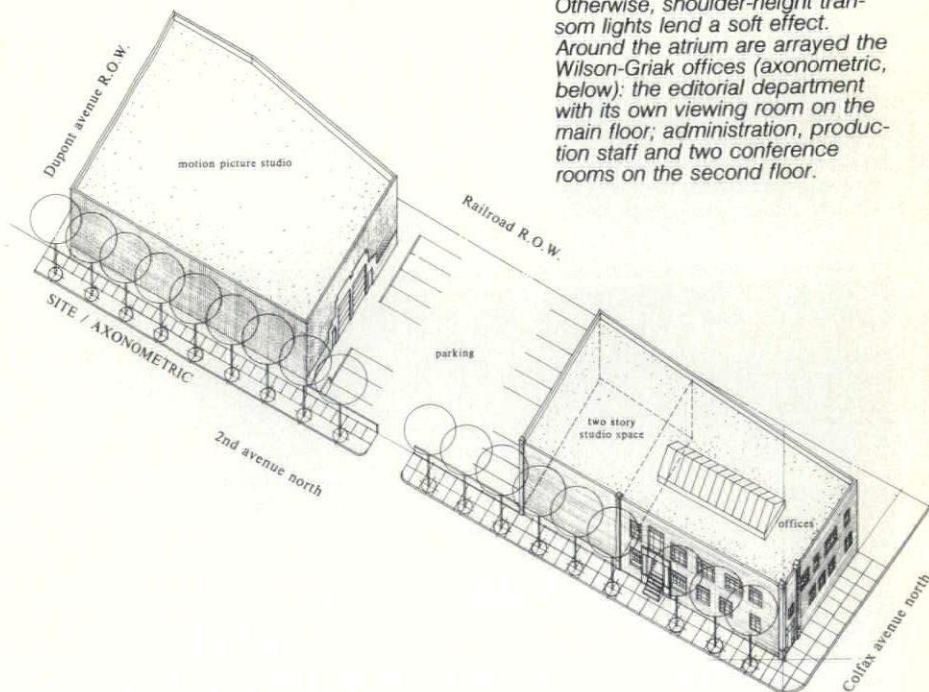
A limited palette of materials lends a cool, collected look to a workplace by nature hot and hectic. Walls are painted charcoal gray to form a subtle backdrop. The only strong accents: the black metal grid on the second floor and, on the first floor, doors painted a black reminiscent of Japanese lacquer.

Both the sophisticated look and the well-ordered spaces serve the client well. As Mike Monten notes, "The owners wanted people to be struck by the cost effectiveness and aesthetic qualities of the new space." They got their wish.

L.M.



From the second floor conference room (above), the grid of metal and glass takes on poetic proportions. The thin metal replicates the profile of factory sash windows; it is both delicate and industrial. After much discussion, clear glass rather than frosted was used for conference room walls. "Our philosophy was: don't hide people and don't hide work," says Mike Monten, Wilson-Griak's project coordinator. Above the transoms, the metal grid continues but without glass. Lighting is understated. Fluorescent lights bounce off the skylight after dark. Otherwise, shoulder-height transom lights lend a soft effect. Around the atrium are arrayed the Wilson-Griak offices (axonometric, below): the editorial department with its own viewing room on the main floor; administration, production staff and two conference rooms on the second floor.

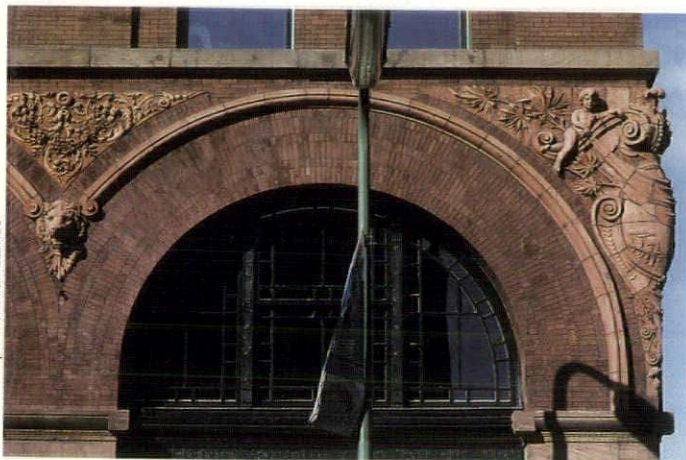


Born again warehouse

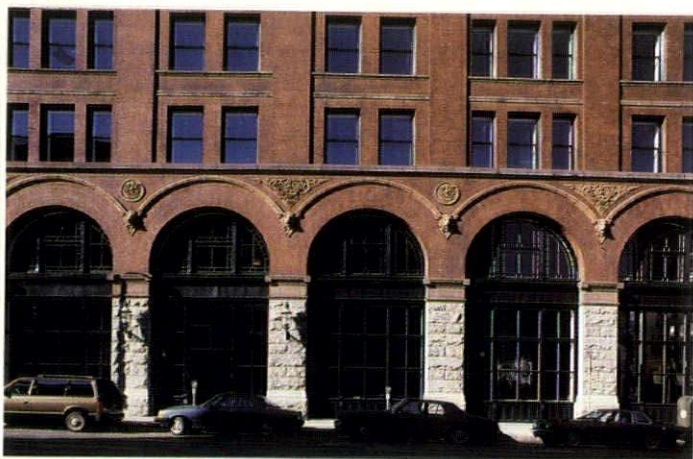
An architectural conversion

Cherubs smile on a meticulous renovation

Photos: Philip MacMillan, James



Elaborate multi-paned windows, cherubs, lions and sweeping Romanesque arches (above) make 300 First Avenue a gem in Minneapolis' downtown warehouse district. One of the more recent warehouses in the area to be renovated, it was purchased by the architecture firm Korsunsky Krank Erickson (KKE) and Prime Development Corporation in 1984. To receive investment tax credits, KKE's renovation had to conform to the Secretary of the Interior guidelines for historic renovation. KKE worked closely with the regional office of the National Park Service and Charles Nelson, the State Historic Preservation architect, to make sure all plans and specifications met these guidelines. The windows (above and below), important to the warehouse's architectural character, were carefully reconstructed to reproduce the original design intent.



Architect Ron Erickson recalls driving around downtown Minneapolis' warehouse district in the spring of 1984 with the same heart-racing enthusiasm and quick brake reflex that home buyers feel.

Erickson, indeed, was looking for a home of sorts—a place to locate his growing architecture firm, Korsunsky Krank Erickson (KKE) of Minneapolis. He and his partners wanted a building to buy so the design could be their own; wanted to relocate in a district that is quickly becoming headquarters for Minneapolis' design community and along with venture partners Prime Development Corporation wanted the building to be a good investment.

The Langdon warehouse fulfilled all of KKE's desires. Named after railroad entrepreneur Robert Langdon and built to house a wholesale grocery company, it commands the corner of First Avenue North and Third Street in the North Loop warehouse district of Minneapolis.

The warehouse was designed in 1887 by the Minneapolis architecture firm W. H. Denis Company, and its dominant Romanesque arches, soaring arched windows, and romantic terra cotta epitomize 19th century Chicago commercial architecture. Its cherubic medallions and kingly lions make it more suited to house aristocrats than vegetables.

KKE purchased the Langdon warehouse jointly with Prime Development in July 1984 to be developed as 300 First Avenue. The top floor was reserved for KKE's own offices, a portion of the fourth floor for its interior division, SPACES, and the remaining lower floors were to be leased. The Langdon's renovation was to be Prime's development venture, as well as KKE's design adventure. Maintained for almost a hundred years as a warehouse, the Langdon thus shed its industrial past for the riskier business of architecture and development.

The building's two principal facades—one facing First Avenue North and the other Third Street—are both protected by the warehouse area's designation as an historic district. In renovating the building's exterior, the major challenge was to return these facades to their original 1887 condition. Project architect Gordon Olschlager examined



old photographs of the Langdon at the Minnesota Historical Society and matched new construction to them.

Large storefront openings flanked by granite piers composed the original street-level facade. Before renovation, the First Avenue street front was entirely boarded up and the Third Street facade contained inappropriate contemporary windows. To recreate the original design, a wood framework was built using historic moldings and insulated glass installed.

Punctuated by these large storefront openings on the ground level, elaborate half-circle multi-paned windows on the second floor, square windows on the third and fourth floors and rounded windows on the fifth, the warehouse is a history lesson in fenestration.

To renovate the exterior to exacting historical standards, windows were rebuilt by hand: some contained as many as 57 separate pieces of glass. The back of the building, not protected by historical designation, was opened up with windows to bring light into office spaces. Finally, the exterior was cleaned and repointed.

After finishing the exterior renovation, Prime Development and KKE donated the two principal facades to the Preservation Alliance of Minnesota. Prime endowed the Preservation Alliance with funds to inspect the facades on an annual basis to ensure their preservation. In exchange for this unusual donation, called a facade easement, the developers received a tax credit based on the value of the facades.

Unlike many warehouses built with a heavy timber structural frame, the Langdon has columns and floor joists comprising its structural system. A woodsy interior renovation, with exposed beams and soaring ceilings like the Butler Square building, was impossible because structural beams simply did not exist to expose. "The structure of the building called for a more finished space," says Gordon Olschlaeger.

"Finished," perhaps, is an understatement. As you enter the building, smell and sight compete for attention. On the right, enticing odors emanate from the chic restaurant Cafe Brenda. The brilliant light of a soaring atrium

During its 100-year history as a warehouse, little had been done to the building's exterior to combat the ravages of time. The first-floor storefront (opposite, below) was entirely replaced. The half-circle windows on the second floor could not be reproduced with insulating glass because the muntins could not support such weight. Instead, the windows were reconstructed by hand: missing pieces were reproduced to match the original. Because of severe deterioration, windows on the top three floors had to be replaced. Peerless Window Co. of Missouri recreated the original wood and brick molding in aluminum. The exterior was cleaned, and parts of the parapet rebuilt.

Taking cues from a history lesson in fenestration



Photo: George Helmrich

Lighting plays an important part in setting the atrium's mood (above). Indirect uplighting creates an elegant ambiance and directs gazes upward.

beckons ahead. Says Olschlager, "We wanted the atrium to create an element of surprise, yet also work within the geometric vocabulary of the exterior proportions and form."

The atrium becomes a building within the warehouse shell. It divides the interior in two and organizes the five floors of tenant spaces. The windows looking into the atrium from tenant spaces echo the exterior window pattern: large Romanesque arches on the first floor, smaller square and rounded windows on the remaining four floors. The atrium widens from the top down to follow the pattern of streaming light and maximize the rentable square feet. It also widens as it approaches the elevator banks creating a dramatic progression of space.

With gray and rose marble on the floor and two glass elevators, the atrium's elegance defies the Langdon's industrial past.

Erickson admits that the tenant spaces facing the atrium are the most popular, but the building is virtually leased. KKE and Prime have hand-picked tenants to give the building a design-related theme. Engineering firms, urban planners, an art gallery, an architectural drafting supplier and KKE's offices give the building an uncommon unity.

Tenants were given the option of using KKE's design services, a clever move on KKE's part. From the spare elegance of Cafe Brenda to workable engineering offices to KKE's snazzy offices on the fifth floor, the building has become a design portfolio for KKE and SPACES, its interior division.

Inspired by the success of this project, KKE and Prime Development are embarking on "phase two." The six-story warehouse next to the Langdon at 318 First Avenue North will be converted into 40,000 square feet of rentable space. This project will also include the renovation of a one-story building between the two larger buildings as a nightclub. With their successful partnership of design and development, KKE and Prime are now poised to design, develop and own half a city block in downtown Minneapolis.

The Langdon's past is as checkered as the grid that informs its window pattern. KKE and Prime have given the warehouse a future and a design appropriate to its exuberant exterior. No wonder the cherubs are smiling. *K.O.*



Photo: Erik Rusley

KKE collaborated with the owners of building tenant Cafe Brenda to develop a design for the restaurant. The end result (left) is a simple yet striking interior that makes the most of the expansive windows. The vaulted ceiling of the atrium (below) is covered with small lights that crown the space with soft twinkly light.



Photo: George Heinrich

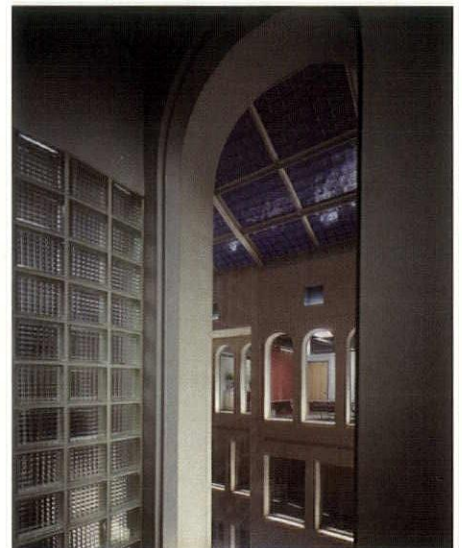
Geometry brought to bear on KKE's new space



Photos: Erik Rusley

KKE commissioned its own interiors division, SPACES, to create a dynamic new identity for its offices on the fifth floor of 300 First Avenue. Says senior project designer Charlotte Schwartz, "We wanted to provide a space reflective of the interior design of the building—contemporary with classical overtones—that could be used as a marketing tool for potential clients." Work stations (left) are defined with crisp edges, bright colors, and a movable furniture system. Because KKE's some 90 staff members are organized in project teams, there had to be flexibility in the office layout. A gypsum wall system acts as a stationary spline; work stations can be arranged along it.

The office functions are ordered around the atrium. Public spaces such as conference rooms and a lunchroom face the atrium, a corridor of private offices comes next. The studio area, the third tier, gets the natural light from exterior windows. Looking out into the atrium (right) is like looking outside. Glass brick adds to the window illusion and provides an example to potential clients of the effectiveness of low cost materials.





Curvilinear walls (left) create soothing walkways within a dynamic space. They connect KKE's reception area to office space beyond. The reception area (below) greets visitors with geometric detailing played against a simple background. KKE's signage is made of four pieces of etched glass lit from the top and bottom with neon tubes.



Born again warehouse

A powerful revival

Where tractors tread, offices flourish



Photos: Shin Koyama

Court International's sturdy brick and limestone facade (above) reflects its industrial past: it gets the job done without boasting. Even the tower, a striking complement to the long, horizontal building, serves the utilitarian function of holding the water tank for the heating system. Ankeny, Kell, Richter & Associates of St. Paul transformed the original International Harvester building by scrubbing the exterior and replacing brick and limestone trim only when needed.

With all the renovations occurring in Minneapolis' mill and warehouse districts and St. Paul's Lowertown, it would be easy to overlook the Midway. But this stretch of deteriorating warehouses between the two cities is proving ripe for rejuvenation.

The middling location that made the area ideal for warehouses at the turn of the century still offers advantages. It is within easy reach of the University of Minnesota's two campuses, established residential neighborhoods such as Prospect Park, Interstates 94 and 35W and a new shopping complex at the corner of Snelling and University Avenues.

Little wonder Ankeny, Kell, Richter & Associates of St. Paul saw the economic potential of the former International Harvester transfer building on University Avenue in St. Paul. Here was a brooding rectangular 435,000 square-foot building shelled within four stories of brick and limestone-trimmed walls.

Originally an auto assembly plant, then a transfer facility for International Harvester, and briefly an ammunition facility during the war, the warehouse was built to last. Today as Court International, the warehouse stands as a renovated office building, the design work of Ankeny, Kell, Richter.

Established in 1976, Ankeny, Kell, Richter & Associates has played developer for many of its projects, including its own offices in Baker Court, a refurbished 1884 brick schoolhouse a stone's throw from International Harvester. Playing developer again, the firm bought the International Harvester building from the tractor manufacturer, but deciding to concentrate on design rather than development, it sold the property to the Estes Co. of Tucson, Arizona.

The renovation was a challenge disguised in a sturdy cloak. The brick facade and a tower cradling a 40,000 gallon water tank for the heating system needed only cosmetic surgery. Seventy years of soot and grime were scrubbed from the surface and factory-style glass block windows were replaced with tinted glass framed in red aluminum. The architects replaced the garage doors along the first level loading docks with windows and in only a few places did they need to replace brick and patch limestone trim with matching reinforced

concrete.

Even in designing parking lots for 800 cars, Ankeny Kell respected the building's exterior. "We wanted to avoid encircling the building with asphalt lots," says Duane Kell, co-principal-in-charge along with Ronald Ankeny, "so we surrounded the ground-level parking with a brick and concrete parapet that reinforces the edges of the building." The parking is hidden from view as one approaches the building either from the expressway or from University Avenue.

The size and shape of the interior could have been a stumbling block to successful renovation. With an 80,000 square-foot floor plan and ceilings eighteen-and-one-half feet high, the building was perfect for tractors but forbidding for executives.

"We knew that we had to break the building into manageable parts to make it viable for office space," says Kell. Manageable parts meant slicing the building in two and cutting identical atriums in each half. The floor plans for each half, then, mirror each other. Offices framed in full floor-to-ceiling windows surround the 80-foot high atriums.

To further open up the interior, the architects brought in outdoor materials. Floors of marble and brick pavers, brick and glass-block lamp posts and extensive plantings create a sidewalk ambience. Not to forget the building's utilitarian origins, Ankeny Kell designed industrial-looking elevators with exposed cables and shafts.

Within the offices, the eighteen-foot ceilings have been maintained to allow for optional mezzanine levels and to give a sense of dramatic space. Because the wall-size windows make offices visible from the atrium—and from other offices—tenants have limited design choices. They must comply with codes set by the building's management and the architects. Each floor has a color scheme and furniture must satisfy design standards—no painted aluminum desk or stacked boxes serving as filing cabinets here.

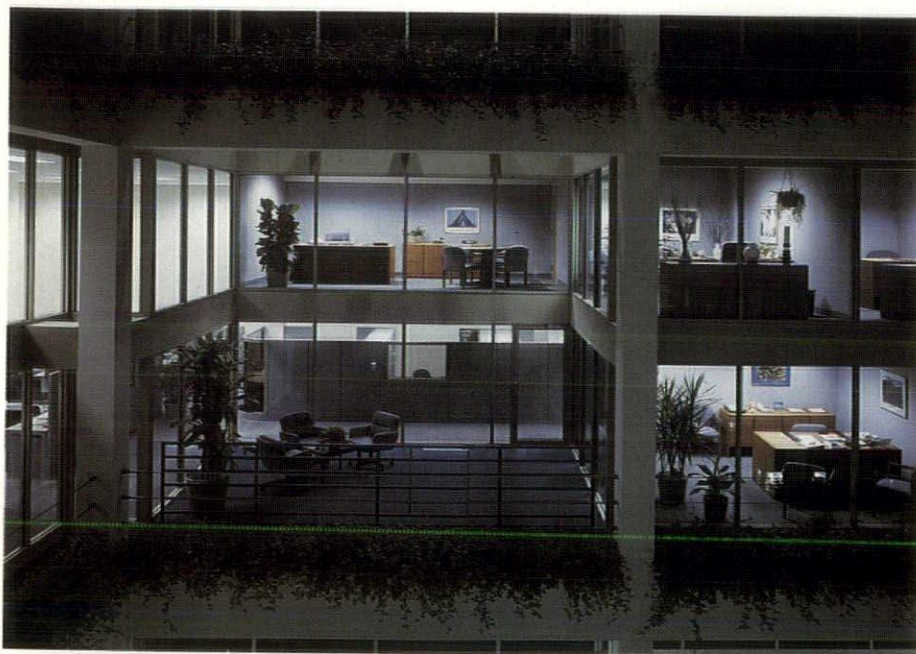
Cleaned up and modernized, Court International is a sleek contrast to its industrial past. Farm machinery is out, sweatshop fitness center, Design Stages and First Bank offices are in. A contemporary look reigns where tractors once tread.

E.K.

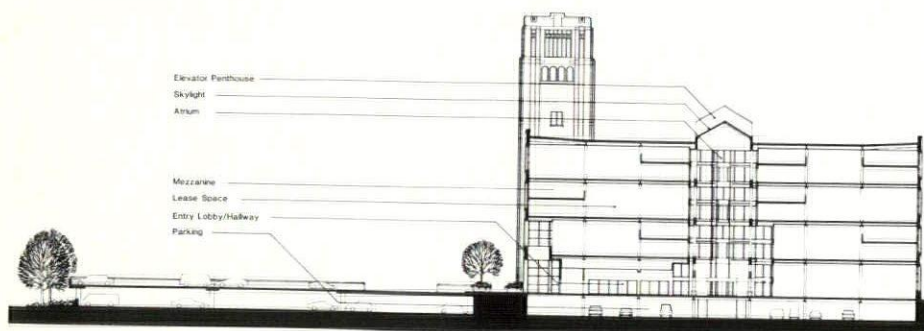
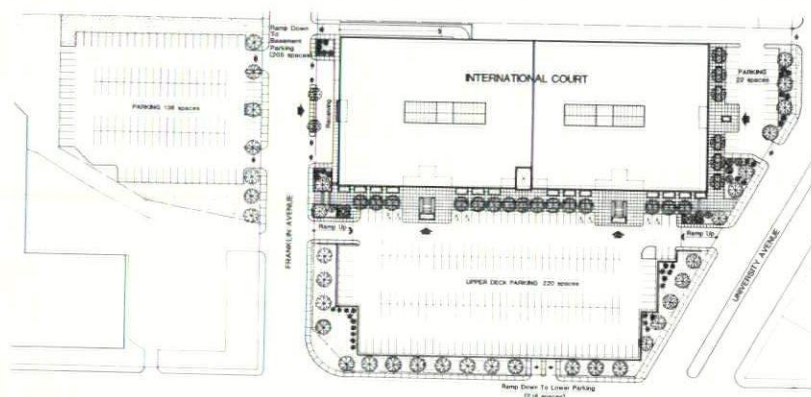


One of the building's more striking features: ornate limestone-framed entrances (above). Ankeny Kell kept the stonework for the two original entrances but designed modern glass doors that are recessed behind the limestone frames. Thus history is respected and convenience served.

Forbidding space carved up for drama



Extensive plantings line two-foot-wide window ledges and enliven the atriums with a distinctively outdoorsy look (left). Balcony conference rooms and lounges (left) add a casual touch to board meetings, and the window walls give dramatic views both in and out. Ankeny Kell's achievement was the reuse of forbiddingly expansive space. Twin atriums create two buildings from one (plan below) and mezzanines in the offices create two levels from one (elevation). Also making successful use of booming space, a two-level parking ramp (site plan and elevation below) includes executive parking in the basement and regular parking below ground and in landscaped lots surrounding the building.



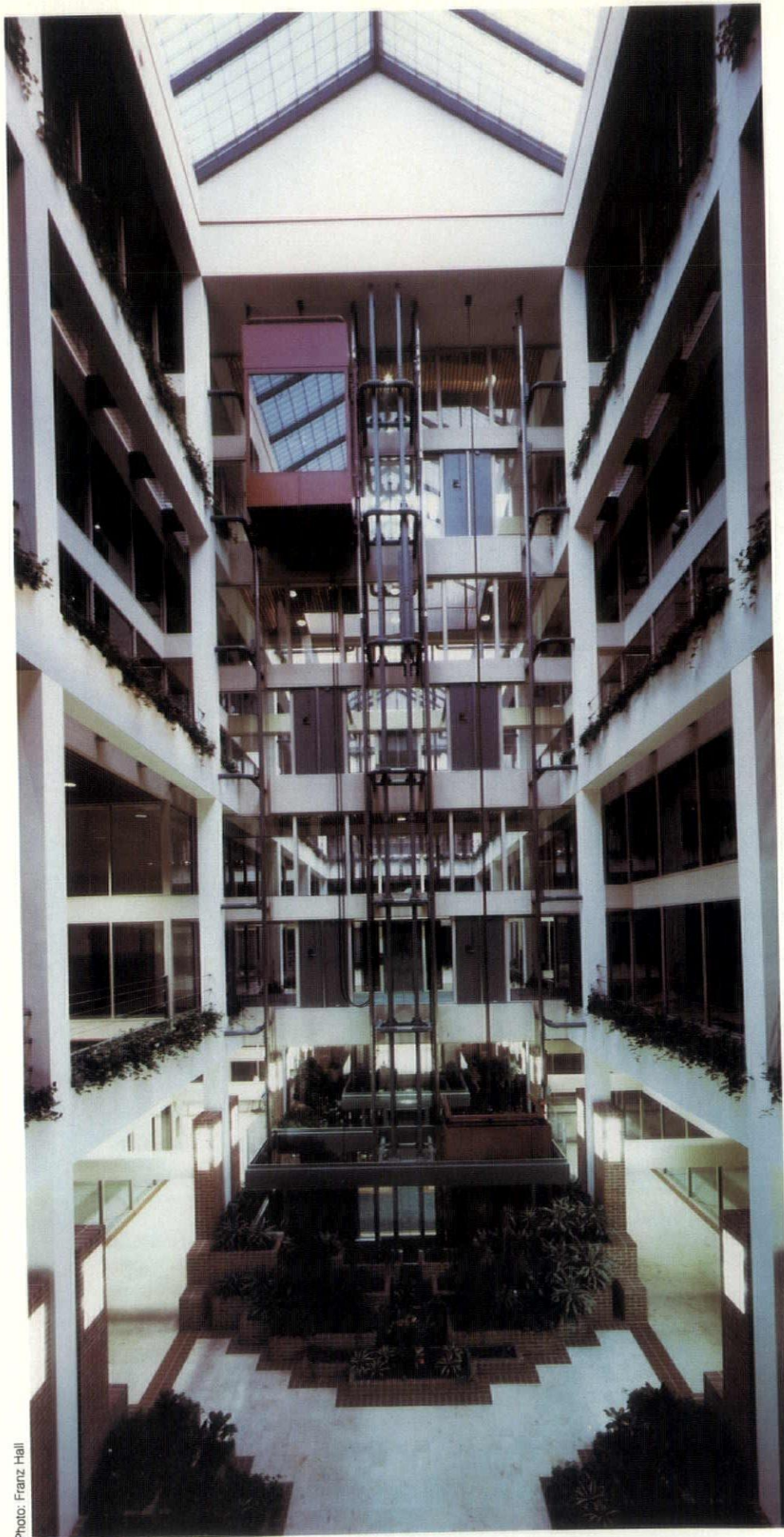


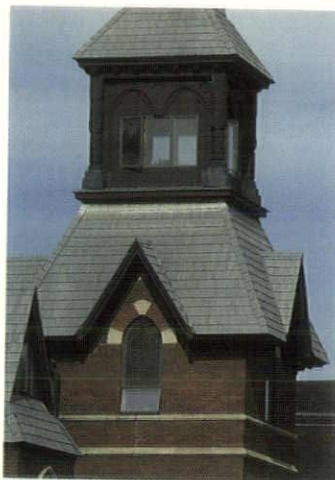
Photo: Franz Hall

Is this the former home of farm machinery? A layered, multi-level atrium (left) brings soaring proportions down to human scale. The atmosphere is park-like, not hands-off formal, yet there is a subtle elegance to those industrial-looking elevators. Exposed elevator cables recall the building's working origins.

Stillwater's new generation

A rivertown's canny knack for history

By Paul Clifford Larson



History has been kind to Stillwater because the town has taken a fond and flexible view toward its history. The architectural legacy of Stillwater's lumber boom days, spread over three adjoining hills, displays a wide diversity of architectural fashions and tastes. It also possesses a canny knack for survival. The great early houses on the crests and feet of the hills are long gone; but the abundance of churches and frame houses that remain

boast a well-kept look and a lavishness of detail that more than compensates for their unpretentious size.

The key to survival has been a combination of years of economic stagnation—a common savior of historic buildings—and a century-long penchant for adaptive reuse. The term is modern but the concept as old as the once commonplace rescue of buildings by moving them about or annexing them to new buildings. Stillwater did its share of this in the 19th century, but since then has gone a step further and transformed practical necessity into an art form.

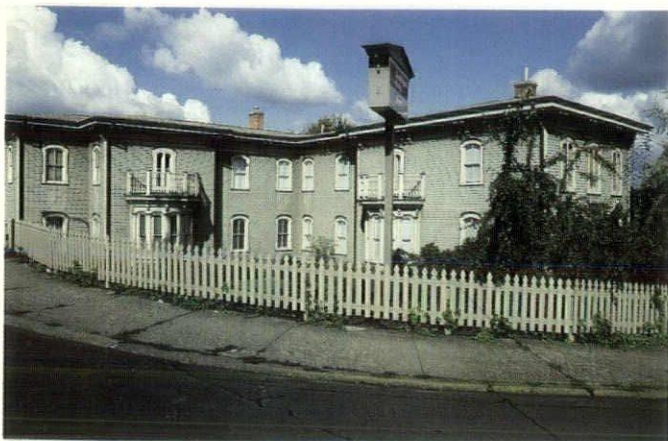
The embracing concept has been preservation in a new guise; not restoration strictly considered, but reincarnation. The economic upswing of modern times has done little to alter the prevailing picture. Recent conversions of Victorian mansions to inns, of churches and residences to condominiums, and of downtown houses to businesses all create a sense of continuous transfiguration and rebirth with neither the harshness of a 1950s facelift nor the homogeneity of a studied restoration. A handful of remodelings undertaken in the last few years illustrates the range of rejuvenating forces and forms in town.



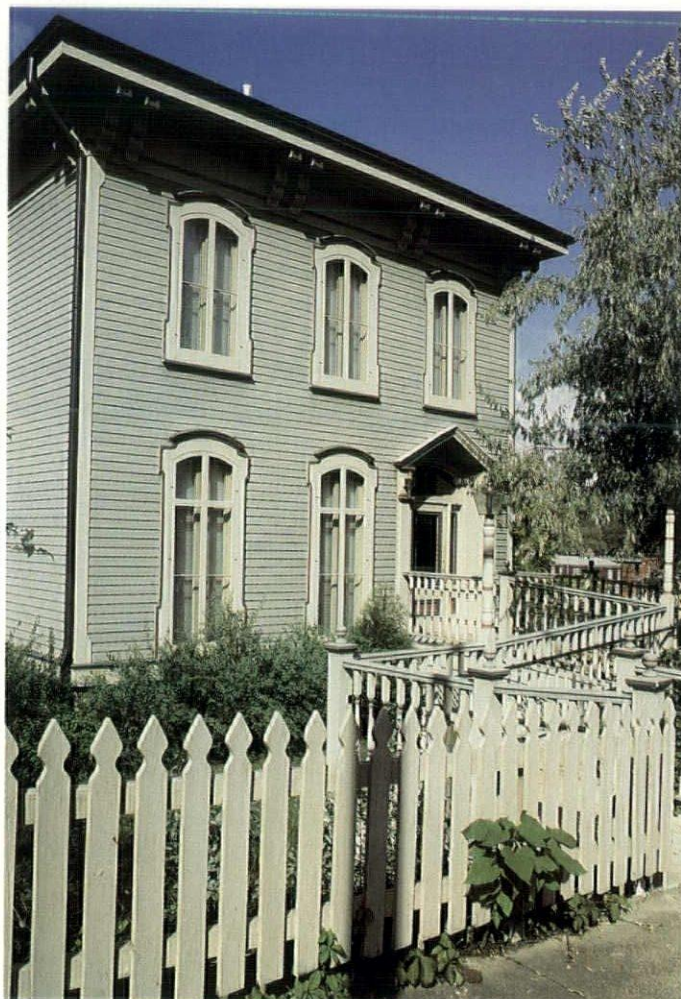
1983 restoration work revealed the words "Minnesota hospital" emblazoned across the front wall of this 1860 Stillwater house. Originally built for the Kattenberg family, it became the first hospital facility in the state outside of the Twin Cities and Duluth in 1880. A new hospital forced the house onto its present site in 1891, where it languished for almost a century. Frank and Sue Langer purchased the property in 1983 and restored it to its pre-hospital condition before selling it to its present owners, Robert and Angela Anderson.



A house doubled
and a church transfigured



After years of hanging on as an island of residential property in downtown Stillwater, the Bourdagh house yielded to a dramatic commercial transformation in 1983. Its two wings, nearly 120 years apart in construction, now embrace a quiet garden setting at one of the busiest intersections in town. Owner Mike Adams and designer Larry Isdahl have retained the period flavor of the Italianate house while adjusting interior walls to the requirement of modern office operations. Exterior and interior trim have been carefully copied, and the outside wall contours and openings of each room still carry a sense of Victorian gentility. The principal tenant will soon be Piper, Jaffray and Hopwood.



Scores of Stillwater homeowners have undertaken restorations consisting of little more than stripping and refinishing on the inside and applying an updated Victorian imagination to the exterior paint scheme.

Frank and Sue Langer went a step further. Their property was an 1860 cottage of mixed Greek Revival and Gothic style. It had already entered the Stillwater cycle of rebirth by being converted to a hospital in 1880, then moved in 1891. Some 90 years later, Langer, a St. Paul fireman, undertook the dual task of conserving the house by installing a new foundation and mechanical system and stripping off a secondary veneer of cement asbestos siding, and adapting the structure to modern family use by altering its circulating hospital plan.

Mike Adams had been a Stillwater area resident for better than 20 years when he began to look at the upper half of a downtown block for possible location of an office for a brokerage firm of which he was a branch manager.

The block contained two historic houses, one which had already been converted to commercial use as an upscale clothing store known as "The Victorian." Alive to the advantage of a location with an already established name, Adams set up his offices in the Victorian and began to look for ways to make the other property work.

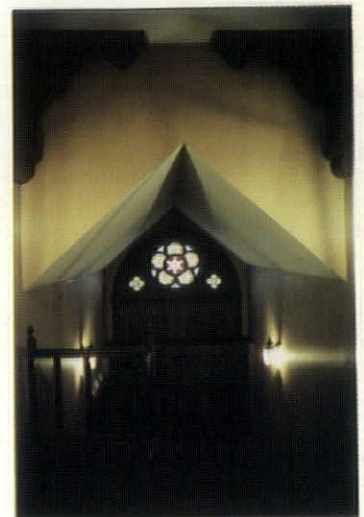
The only viable solution was to double its size. Hudson designer Larry Isdahl was called in, and the original second house grew a long wing elaborately contoured and ornamented in the Italianate style of the original. The parent firm, Piper, Jaffray and Hopwood, provided the support necessary to keep the upscale project on track in spite of such typical Stillwater surprises as springs in the limestone cuts excavated for the new foundations.

The Presbyterian Church of 1883 had languished for a number of years without foreseeable hope of rescue until three local developers—a builder, a lumber yard owner, and a St. Paul store fixtures dealer—got hold of the property in 1983 for conversion to condominiums.

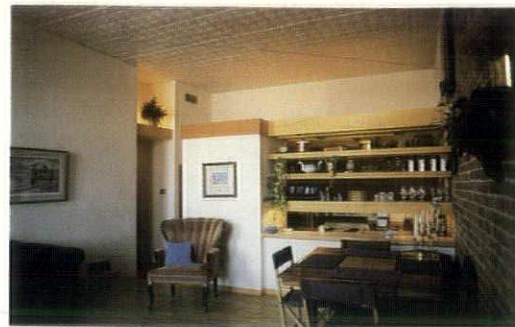
The builder, Dick Smith of Marine-on-St. Croix, solved the site's principal obstacle to redevelopment, lack of parking, by tearing down the derelict Wells Fargo building next to the church



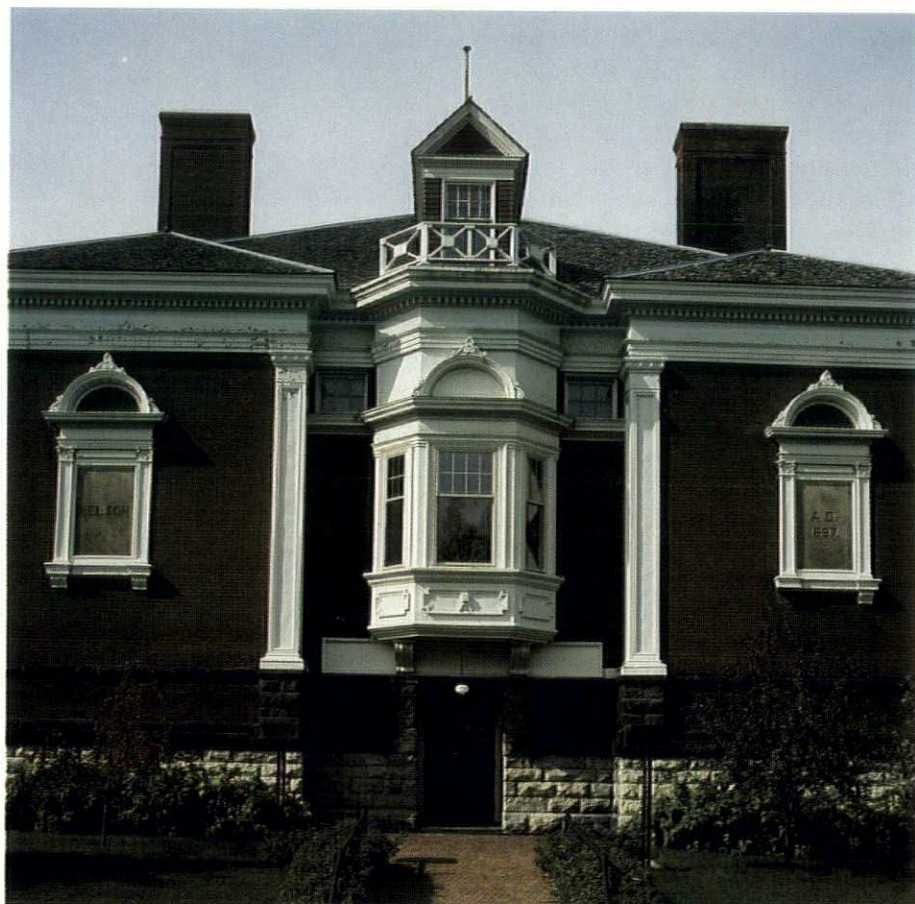
Stillwater has managed to save a half dozen of its historic churches by converting them to condominiums. This 1883 Presbyterian church resisted development for thirteen years because of its tiny lot and unusual diversity of wall openings. Builder Dick Nelson made a virtue of necessity by placing new floors and walls to dramatize the 47 windows. The tower became a single unit in itself, with eight levels crowned by a belvedere in the spire. Ten units now line a central hall that carries into the 1920s rear addition.



Living at school and learning at the library



Nelson School had been an eyesore for so many years that even its neighbors were unsympathetic with early efforts to stave off demolition. In the mid-1970s Lakeland architect John Larson worked with Rivertown Restorations, Inc., and one of its architects John Zoller, to develop an adaptive reuse proposal that would raise the city's vision above projected options such as tennis courts and two small new housing units. The ensuing restoration brought back some of the original 1897 detailing such as wall stenciling and incorporated distinctive features like tin ceilings and enclosed bookcases into each of the apartments. Originally projected for rental, the units are gradually undergoing conversion to condominiums.



and routing cars through the side to parking beneath the sanctuary. The interior was gutted back to exterior walls and roof frame and new floors and walls built to incorporate a stained glass window within each unit. The result is a condominium complex which, in typical Stillwater fashion, manages to call up history for its associations and imagery, then let it go.

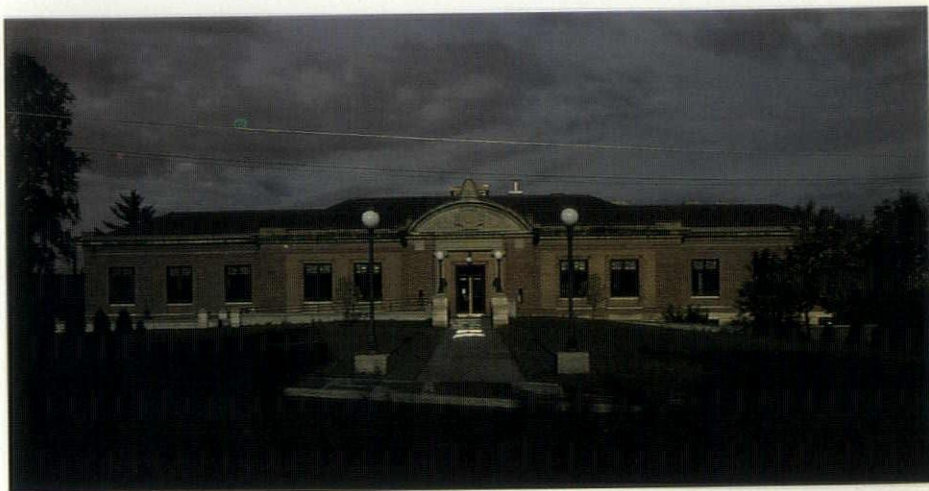
A stricter approach to restoration has also emerged in the town in recent years, in large part through efforts of a local preservation group. Rivertown Restorations began in 1974 as a forum for area homeowners and businessmen interested in renewing historic structures, but gradually evolved into an advocacy group for preservation.

Its first major victory, which still ripples in some quarters, was the rescue of the 1897 Nelson School. Local builder Robert Hagstrom and nearby Lakeland architect John Larson teamed up to purchase the property and transform it into apartments. Its pair of towering chimneys encapsulates the tension between fidelity and feasibility in restoration planning: one was restored to its original height 35 feet above the base of the roof; the other, which was initially intact, had its base cut out to allow for underground parking.

The costliest restoration to date is Meyer, Scherer & Rockcastle's \$725,000 reorganization of the 1902 Carnegie Public Library. The architects considerably altered the use of the building's spaces to allow for greater public access and capacity, while respecting its Beaux-Arts plan and restoring the detailing to its original splendor.

As a newly formed Stillwater Heritage Preservation Commission begins to collect clout and momentum, more buildings are likely to be remodeled along strict preservationist lines. But the free-wheeling reuse of old buildings is not likely to be kept entirely at bay, for it is what has kept the town's remarkable architectural heritage alive and well.

Paul Clifford Larson, a contributing editor to AM, is special curator for architecture at the University of Minnesota Art Museum.



Bringing a Carnegie-era library up to date is never an easy task, but Meyer, Scherer & Rockcastle has pulled it off with spirit and style. Working closely with the library board and public library consultant David R. Smith, the Minneapolis architects united often-used spaces on the upper level and information services on the lower. The resulting plan is a better embodiment of Beaux-Arts principles than that created by the building's Beaux-Arts architects in 1902—for the original plan only looked axially, while this one functions axially.



The Driscoll returns

A Summit mansion ends its checkered past



Photos: Dana Wheelock



With its Queen Anne roofline and ornamentation, Classical entry and Art Nouveau railing, 266 Summit betrays its varied past. The porte cochere designed by St. Paul architect Steven Buetow helps tie them all together. Masonry piers proved too expensive, but the black painted wood is set on the diagonal to relate to a diagonal motif in the stone columns. The porte cochere shields both off-street parking and an earlier unsympathetic back addition. Rosettes will be added, in keeping with the terra-cotta rosettes (left).

Houses on St. Paul's Summit Avenue are subject to career changes. Like the James J. Hill House two doors down, 266 Summit Avenue began life as a family home, endured an institutional phase and now works again in a semi-public job. For its latest manifestation as a conference and meeting center called the Driscoll, St. Paul architect Steven Buetow has given it loving resuscitation.

When the red brick house was built for the Driscoll family in 1884, it sported the turret, front porch, spindles and terra-cotta rosettes of the then-favored Queen Anne style. The house passed to the Weyerhaeuser family around 1900, and early in its half-century tenure, the facade and interior were "classicized." The large front porch was removed and a central Beaux-Arts entry added. Though each part had integrity, it was not, perhaps, the most happy melding.

But worse was to come. From the Weyerhaeusers, the house passed to Macalester College and then to the Boy Scouts for administrative headquarters. An unhappy era of "restful" green walls and acres of linoleum and acoustical tile set in. Then from 1968 to 1984 the house served as a retreat center run by the Maryknoll order of the Catholic Church. "The nuns were at least good caretakers," says Milo Cutter, manager of the Driscoll.

When a limited partnership, 266 Associates, decided to redo the building as a conference center in 1985, its use shifted merely from religious to secular. No zoning changes were needed, but the house's location in the Historic Hill District meant the St. Paul Heritage Preservation Commission kept careful watch over exterior changes.

Those changes were straightforward, considering the years of neglect, but they transformed the run-down-looking house. The exterior was cleaned and the aluminum window frames painted black, a most pleasing improvement. A porte cochere was added to house a needed stairway and shield parking from the street. With its sensitively detailed exterior and light-filled interior, it looks as if it should always have been there.

Interior changes were more complicated, but carried out with equal sleight of hand. Buetow, who had worked with the limited partners on condominium conversions in the Summit Avenue area,

consulted closely with the Driscoll's management to bring the building back both functionally and aesthetically.

Of course, the acoustical tile and linoleum were removed, and walls painstakingly painted. A ceiling medallion in the grand two-story entryway was restored. Ceilings were muslined, a traditional way of concealing cracks; many were stenciled to give them an appropriate freshness.

The rooms converted easily to their new functions as either guest rooms or meeting rooms. The downstairs living room, sun porch and dining room function much as they did for their original family: as gathering places for visitors.

On the second floor, a former sitting room, a bedroom and the second-floor sun porch serve as meeting rooms. Bedrooms there and on the third floor house the conference center guests.

While Cutter saw to redecorating rooms, Buetow faced the architectural challenge of reconfiguring the space. On the second floor, for instance, rooms at the back of the house could only be reached by passing through other rooms. On the third floor, a long and deadly corridor sapped the charm of garret spaces. Four new bathrooms were needed, so each of the eleven guest rooms would have a private bath. And, of course, the remodeling required a second stairway from third floor to first, to allow for fire safety.

Buetow shifted corridors on the second and third floors, and skillfully threaded new fresh air and cooling ducts through ceilings and plumbing pipes under floors. The new back stair winds down from third to first with no hint of its tightness. "I had to draw a section every four feet to show the workmen how it fit," says Buetow.

On the second floor, the new porte cochere makes an ideal spot for an elevated conservatory, from which both trees and the house itself are visible. "What fascinates me about this house is the in and out of it," says Buetow. "You can see the details—the bargeboards, stonework and terra cotta—from inside. The porte cochere adds to this experience."

266 Summit has seen better days and worse days. For its newest career, it has both a fine new body and respectable attire.

L.M.



The marble entry hall (above) leads to an elegant staircase to the second floor. The worker who stripped the brass and iron balustrade asked if he could strip the black painted chandelier also; underneath was the original brass. Many of the changes designed by Buetow to accommodate cooling and fresh air ducts are completely invisible—as they should be. Plumbing was concealed in raised floors rather than in ceilings; with eleven-foot high ceilings, there was still plenty of headroom.

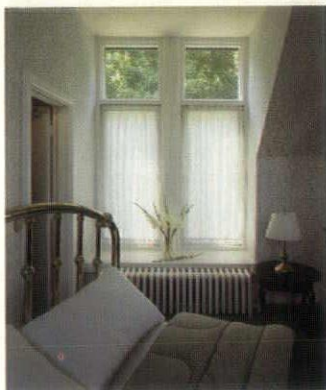
Spruced up and ready for company



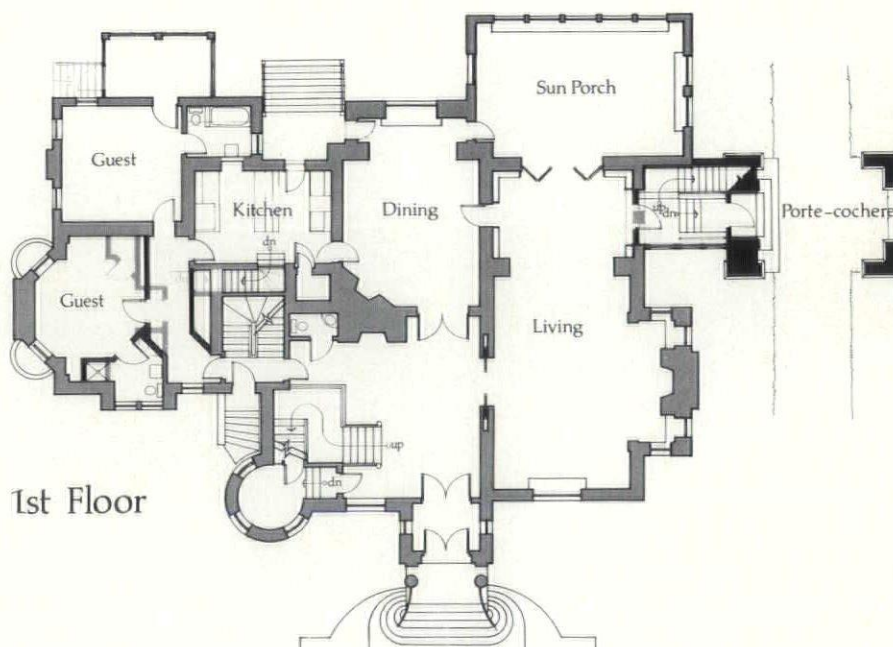
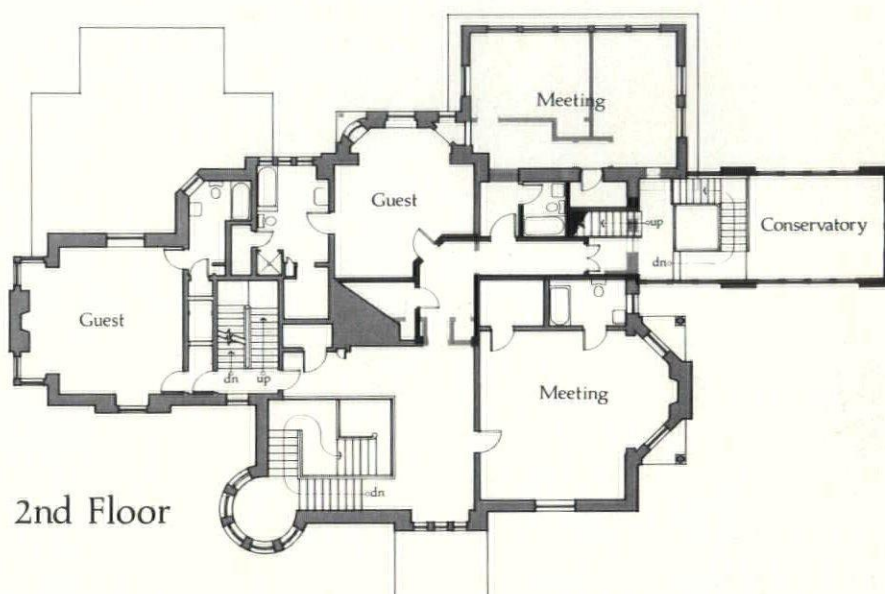
The paneled living room (left) projects the warm feel of a library. The stenciled ceiling gives it a fresh look. Through doors designed and fabricated by glass artist Joe Diethelm lies the sun porch, formerly used as a chapel by the nuns. The acoustical tile and tired bookcases were removed. It now doubles as a meeting space and a dramatic setting for dinner.

The conservatory (right) in the added porte cochere provides a view of the exuberant ornamentation of the original Queen Anne house as well as of the lush vegetation of Summit Hill. The iron cage by metalsmith Mark Nichols makes art of a new stairway needed to link the upper floors with a second entry under the porte cochere.





Garret spaces on the third floor (above) make appealing guest rooms. To provide each one with a private bath, Buetow fit baths within a former corridor and cut a new hallway through old closet space to the back stair. On the second floor (plan right), space was borrowed from existing rooms to allow a corridor to be cut through to the porte cochere and stair. A bath and closet were added in an odd passageway that linked back rooms. On the main floor, changes were more cosmetic. A two-level kitchen serves the dining area on the main floor and the Driscoll's audio-visual center in the basement.



Built with brick

A common material speaks
in many languages

By Bill Beyer

Brick bespeaks tradition. These hand-sized blocks of fired clay, laid in beds of mortar to make walls, have long represented a standard of quality. A building material that touts materialism, it is durable, solid and weighty. From the yellow brick road to the *Three Little Pigs*, the value of brick in our culture has been noted.

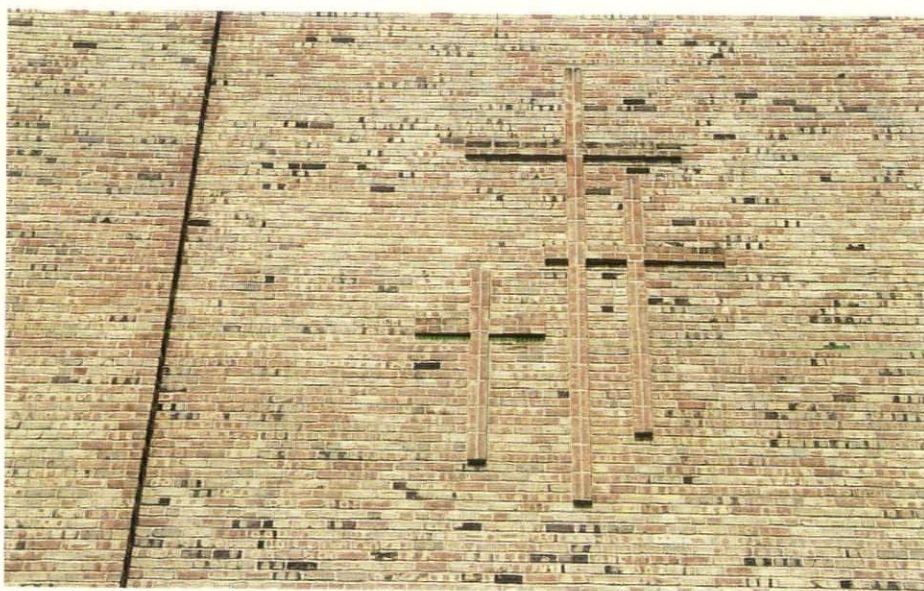
The Romans used it as a common structural material. Their engineered vaults and arches liberated space. Often hidden beneath more opulent veneers, brick did yeoman duty in Roman construction, but had no expressive role. Augustus Caesar boasted, "I found Rome a city of bricks and left it a city of marble."

As the techniques of brick firing were refined, the quality of brick was improved and its use as an expressive medium grew. We've grown up in cities where many of the most important buildings were brick. The level of craft brought to the design and construction of our older buildings has made them not only physically but stylistically durable.

What are the charms and challenges for architects of this ubiquitous material? Its modularity—based on the four-inch dimension which underlies all our construction—creates endless flexibility. The rectangular shape of the brick, with its six sides and three distinct surfaces, allows it to be laid in a remarkable variety of ways: Any surface may be displayed horizontally (stretcher, header or shiner) or vertically (soldier, rowlock or sailor). The two-dimensional geometric patterns possible are limited only by the imagination of the architect and, of course, by the budget.

Brick can be pushed in and out of the wall plane to create simple or dramatic textures. Corbelled and battered, brick has been used to announce flamboyant cornices and to weld building masses to the ground. The variety of textures available on the faces of individual bricks, from consistently glazed to wildly rough and irregular, further expand the choices available.

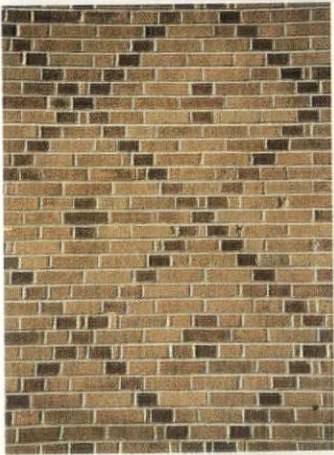
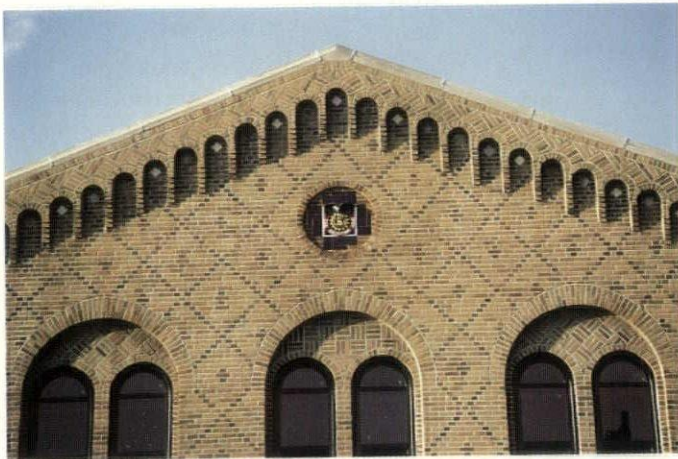
The colors of brick are as varied as the colors of natural clays laid down by ancient seas. Overlaid on the vast range of choices of texture and color is the possibility of mixing two or more of either



Eliel and Eero Saarinen exploited the sculptural potential of brick on Christ Lutheran Church in south Minneapolis (above). The Wyandotte common brick exhibits an extreme color range, creating richly textured walls. It is said that Saarinen himself showed the masons how to lay the bricks so they would not look too perfect.



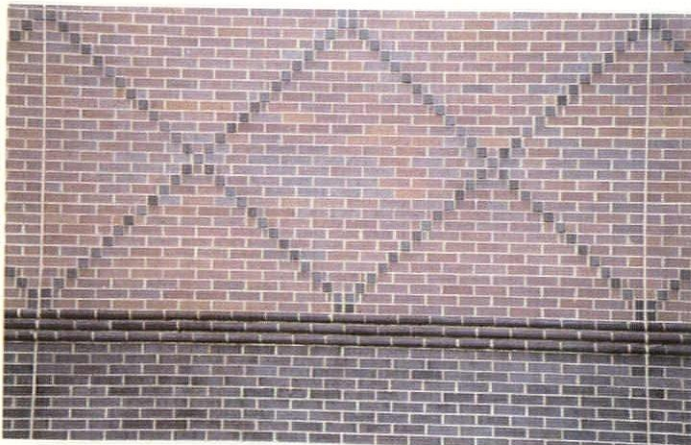
Often a companion to elaborately carved stone, brick can play a secondary visual role. The ribbed brick and stone walls of Milwaukee's Pabst Theater (above) are being restored to their original grandeur. A recently renovated building on Lake Street in Minneapolis (left and detail) boasts an exuberantly corbelled cornice, Roman-arched windows and a flamboyantly patterned brick skin. At the University of Minnesota's St. Paul Gym (below), corbelled mini-arches, glazed tile inlays and window borders of pressed brick enliven the heavy patina of common brick walls.



Stretcher, soldier, rowlock, sailor:
What does a brick want to be?



Serrated soldier courses create powerfully textured horizontals on a modest commercial block (above). Meticulous care in design and detailing, the use of two brick colors and special brick shapes enhance the Herman Miller showroom by Meyer, Scherer and Rockcastle (below).



or both. Stripes and zigzags, borders and edges, diamonds and dots are at the designer's command. This richness of opportunity is at once invigorating and intimidating to the architect who chooses to build with brick. The final challenge is to integrate one or more of these many possibilities with the functional needs for openings in a wall.

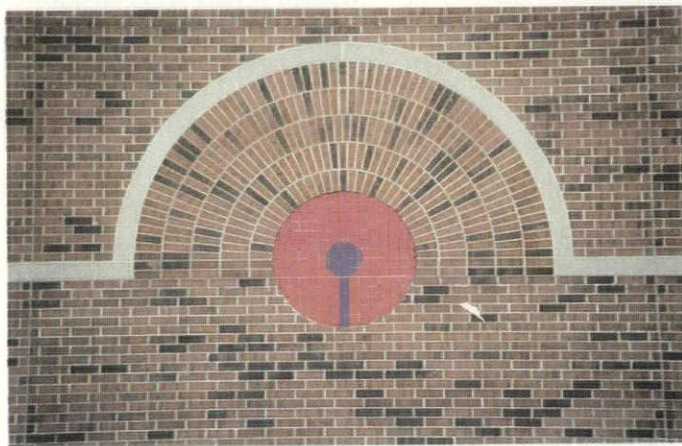
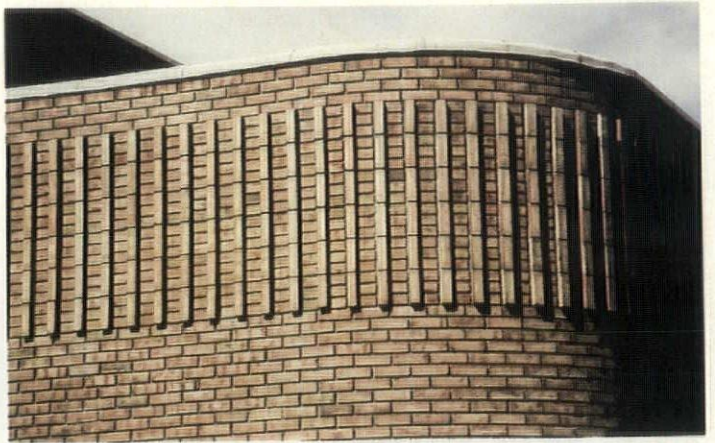
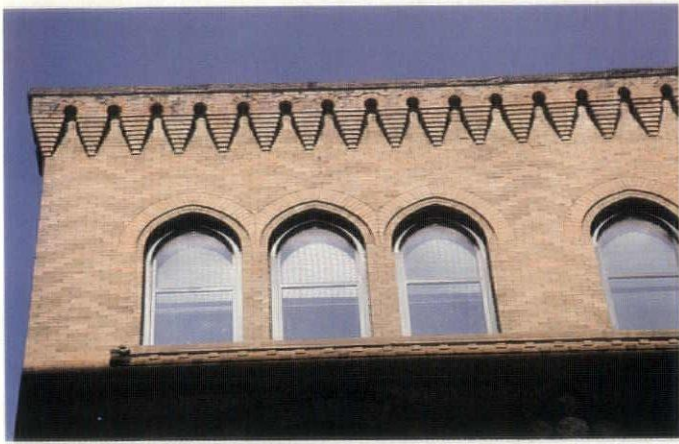
With this endless expressive potential, why do we see so much brick laid in unrelieved expanses of running bond? Often, the simple choice of brick as an exterior material is seen to speak for itself—the material is the message. Modernism avoided richness of expression in favor of an ascetic “honesty.” Crisp planes and flush detailing left no room for unnecessary expressive gestures.

The evolution of brick from load-bearing material to decorative veneer has reinforced changes in the appearance of walls. Technology is honing today's walls ever thinner and lighter. With window glazing and brick in the same plane, the brick might well be wallpaper (and sometimes is). Ceramic tile can create the look of brick at a fraction of brick's weight and wythe.

The very modularity that presents endless possibilities in brick also imposes the constraints of time and care. To introduce rich patterns or experiment with multiple colors costs the architect extra hours of study. The brick-mason must be more careful laying out and executing the work. Laying up a wall brick on brick simply takes more time, and the cost of time is the enemy of craft.

With the pendulum swinging away from Modernism, architects are again exploring the expressive potential of building materials. They are relearning the language of brick and are coaxing some eloquence out of it. Louis Kahn said that a brick wants to be in an arch. Perhaps today's brick wants to be choreographed in an extravaganza of color, texture and pattern, too. The lessons of Kahn and the Saarinens can point the way and can leave the fabric of our cities and towns much richer.

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

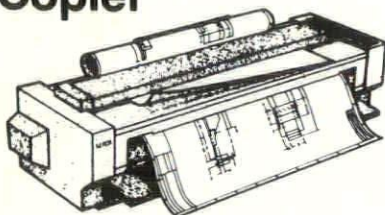


Subtle and unusual chevron patterns and a deeply incised cornice make this Lowertown loft building in St. Paul particularly charming (above left). Stacked soldiers separated by headers create a boldly ribbed cornice at St. Paul's Jewish Community Center by the Leonard Parker Associates (above right). Concentric Roman arches announce the entries to a new parking ramp by the Stageberg Partners (left) and to Memorial Stadium (below left) at the University of Minnesota. The stadium, long known as the "Brick House," contains more than a half million bricks in its curving facade. Alternating courses of modular brick headers and 8 x 8 bricks create a matrix punctuated by glass block fenestration at St. George Greek Orthodox Church (Voigt and Fourre) on Summit Avenue in St. Paul (below right).



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An ironclad alliance While carefully designing a new exit stair and porte cochere to be attached to the historic Driscoll, architect Steve Buetow felt that a decorative element could help embroider the seam of new to old. Inspired by the fanciful iron elevator enclosures in old office buildings, Buetow chose to design the required stair railings as a steel cage standing free inside the new stairwell. He borrowed motifs from the original ironwork gracing the Driscoll's front doors and transom—closely spaced verticals overlaid with patterns of circles. To realize the design, Buetow forged an alliance with Mark C. Nichols, an artist-blacksmith. Nichols helped simplify the design and hammer out (literally) the details. The finished cage exhibits the characteristic joinery of the blacksmith. Pickets are linked to rings and scrolls by collars—bands of steel heated to 2300 degrees fahrenheit, slipped over abutting elements and pounded into place. The collars shrink as they cool, forming neat tight joints. The collaboration of architect and artist, perhaps essential to a project such as this, can clearly enhance any project.

Bill Beyer



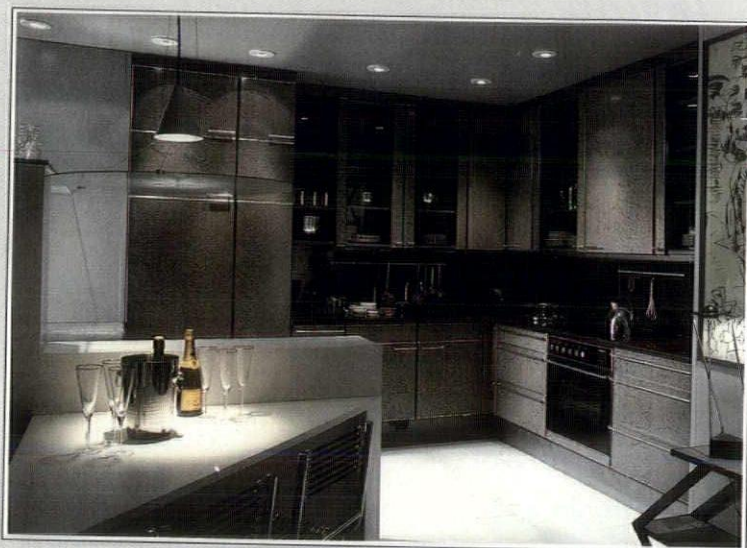
Photos: Mark Nichols

The whimsical flower adorning the newel post at the lower landing recalls the floral theme of the upstairs conservatory. Designed by Nichols, it is recognizable (by other metalsmiths at least) as his signature.



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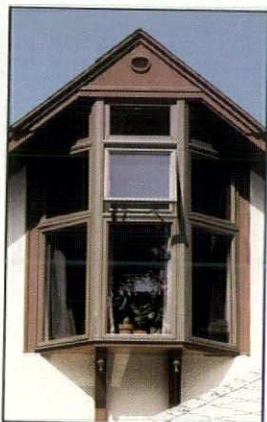
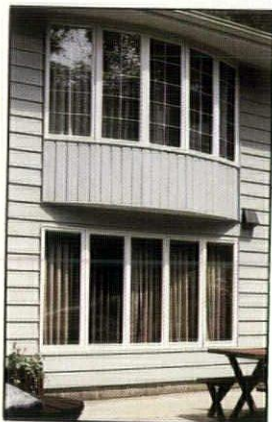
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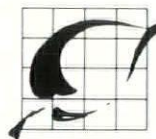
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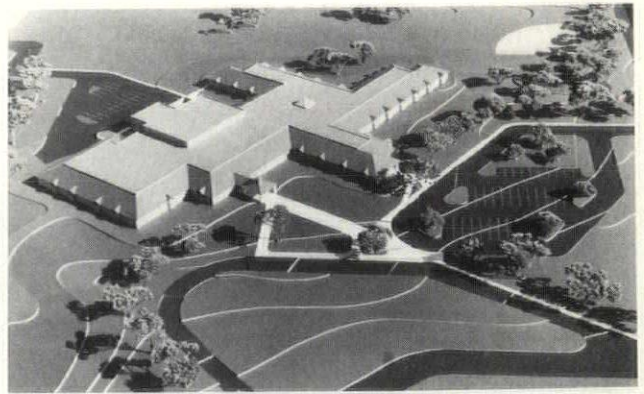
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Group II Architects **Project: Park Side** **Elementary School** **Marshall, MN**

Construction is underway on this 84,000 s.f. elementary school which is situated next to a 50-acre park and residential area. Designed for 700 students, this building will accommodate preschool, kindergarten, special education, three sections of grades one through six and support facilities.

Sloped metal roofing, face brick and stone trim on the exterior provide long-term durability and compatibility with surrounding structures. Occupancy is scheduled for January, 1989. (507) 537-1511.

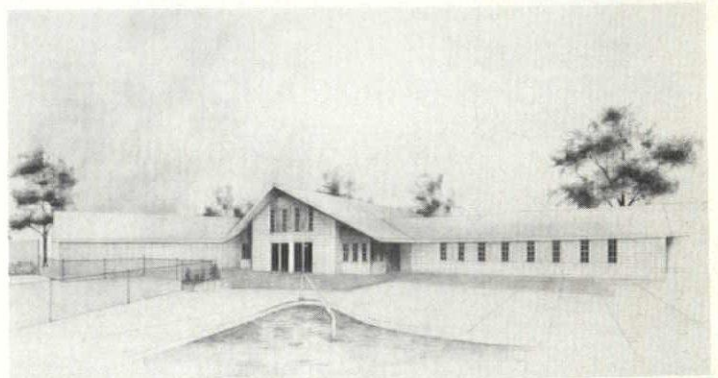


ONH Architects, Inc. **Project: Redwood** **Community Center** **Apple Valley, MN**

Redwood Community Center is a remodeling of an existing pool shelter and community meeting facility, with a small addition at the crux of two wings joined at a 60 degree angle.

The materials were chosen to conform with the somewhat eclectic collection of materials displayed on the original struc-

ture. The internal organization and the exterior form is intended to give a physical distinction between the pool-oriented functions—the lockers, concessions and restrooms—and the community meeting facilities—the assembly room, kitchen, and activity room. (612) 431-4433.



Opus Corporation **Project: Ramada Hotel** **Bloomington, MN**

Designed for the business traveler, this Ramada Hotel features 209 guest rooms, including 15 suites. The articulated form containing the core, suites and entrance canopy are capped by gabled roofs clad in bronze standing seam metal. Contrasting buff and brown brick blend with bronze-tinted glass to create a warm, inviting fa-

cade. A swimming pool, exercise facility, 86-seat restaurant, lounge and 5100 s.f. of banquet and meeting space are among the hotel's amenities. Completion is scheduled for Autumn, 1988. For more information, please call (612) 936-4463.



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.



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news briefs

Continued from page 5

Nicollet stretch five stories upward and feature a ceremonial curving staircase. A four-story high waterfall and extensive plantings enliven the retail center.

The 249,000-square-foot project has brought to Minneapolis upscale retailers such as Mark Shale of Chicago, Banana Republic of San Francisco and St. Moritz Chocolatiers of New York City. Harold, a Minneapolis-based women's store, has moved to the Conservatory from its location in the former Young Quinlan store.

World greets St. Paul tower

Leaders from around the world and around Minnesota celebrated the grand opening of the World Trade Center in St. Paul this September. Lieutenant Governor Marlene Johnson, former vice president Walter Mondale, St. Paul mayor George Latimer and even President Reagan via satellite joined ambassadors from more than 30 countries to christen the 40-story downtown tower.

Designed by Webb Zerafa Menkes Housden Partnership of Toronto with associate architects Winsor/Faricy of St. Paul, the glass and polished stone building includes a three-level retail complex that connects with Dayton's, Donaldsons and Town Square to create 720,000 square feet of retail space.

The slender tower facing Cedar Avenue is composed of a series of folding stone and glass planes that ascend to a sloping glazed roof. Canopies marking various entrances outside enliven the street-level facade. Inside the circular retail arcade, a cone-shaped skylight enfuses the area with a bright, park-like atmosphere highlighted by a fountain and festive street lamp posts at the center of the mall.

The World Trade Center was developed by BCE Development Properties, headquartered in Canada.

A touch of Venice

The canal bridges of Venice were the design inspiration for a new skyway linking the Young Quinlan building with the Medical Arts building in downtown Minneapolis. Designed by Ellerbe Associates, the glass skybridge framed in

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bronze-colored steel will host a domed copper roof, skylight and rounded central portal. Clocks will accent both sides of the bridge.

The 614 Company, which owns and operates the Young Quinlan building, expects the skyway to be completed by March 1988.

MSAIA to sell AIA documents

The Minnesota Society of Architects will be selling American Institute of Architects documents through its main office at International Market Square beginning January 1988. The standard forms are used for construction contracts. For more information, call 338-6763.

Conference center opens in suburb

Scanticon-Minneapolis Conference Center and Hotel, designed by BRW, Inc. of Minneapolis and Friis and Moltke, Inc. of Princeton, New Jersey, opened this October in Plymouth. The conference facility includes 240 guest rooms and suites, restaurants, lounges, private banquet rooms and a complete fitness center.

The 285,000-square-foot complex situated on 21 wooded acres makes extensive use of natural materials such as wood, copper and stone. A courtyard stands at the center of the complex. Conference and meeting rooms will boast state-of-the-art audio/visual and display equipment. Scanticon will manage the facility.

Ellerbe changes name

Ellerbe Associates of Minneapolis will officially change its name to Ellerbe Becket when it completes a merger with Welton Becket Associates of Los Angeles this fall. The merger will make Ellerbe Becket one of the five largest architecture firms in the nation.

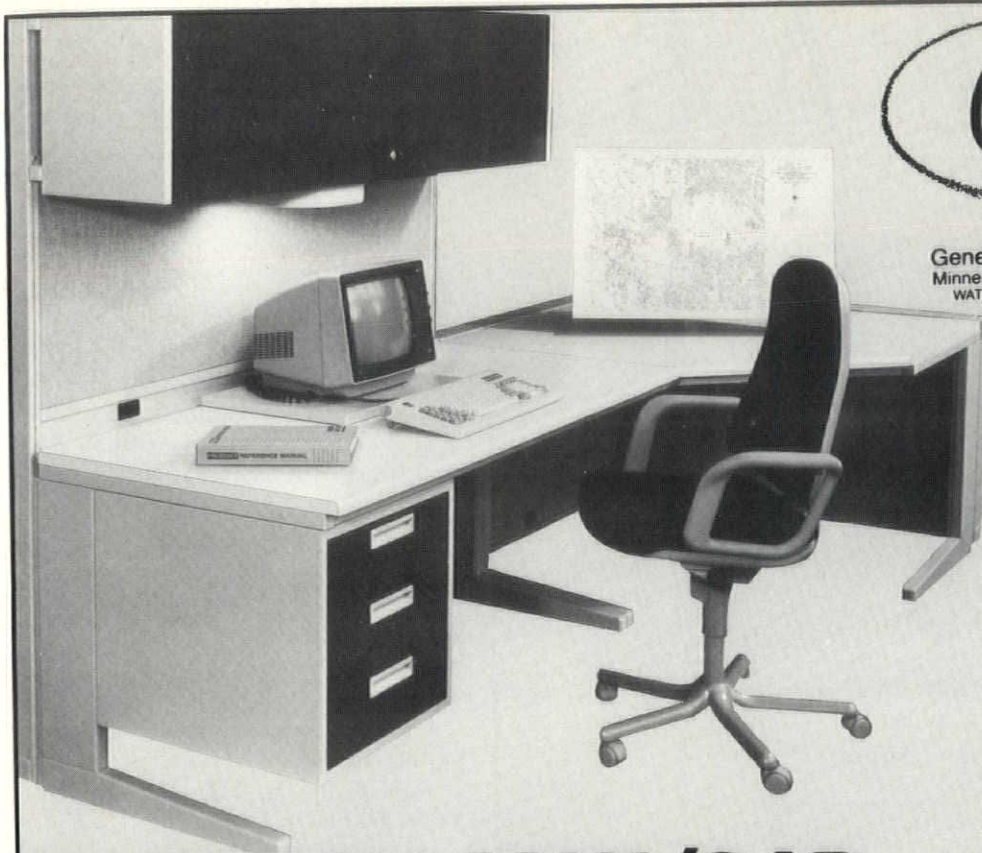
Correction

AM regrets incorrectly identifying BCE Development Properties as the developer of the Norwest tower under construction in downtown Minneapolis. Gerald D. Hines Interests of Houston, Texas is the developer of the Norwest tower, not BCE as reported in the September/October issue.

AM

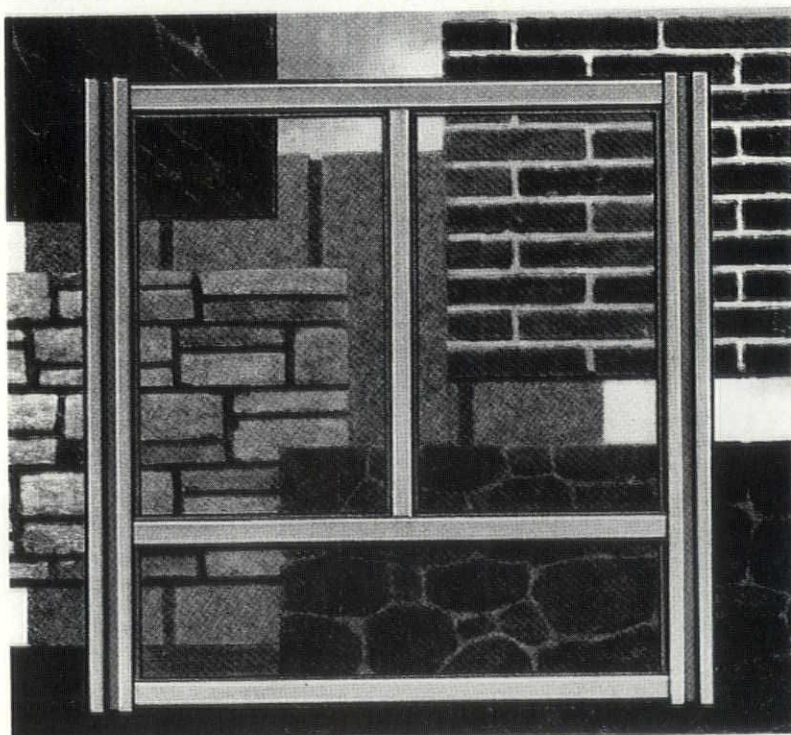


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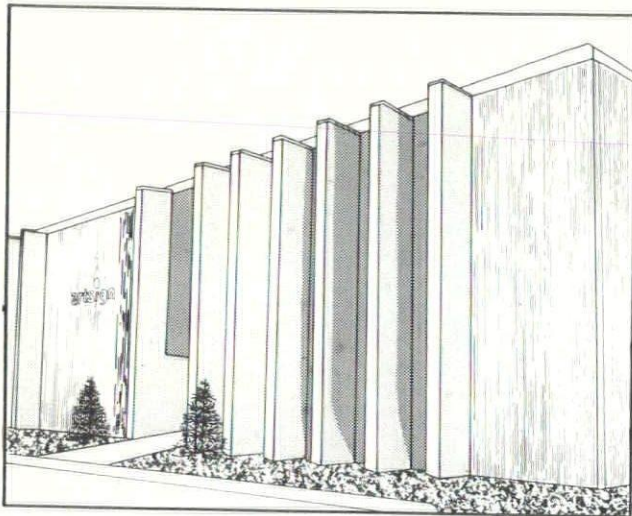
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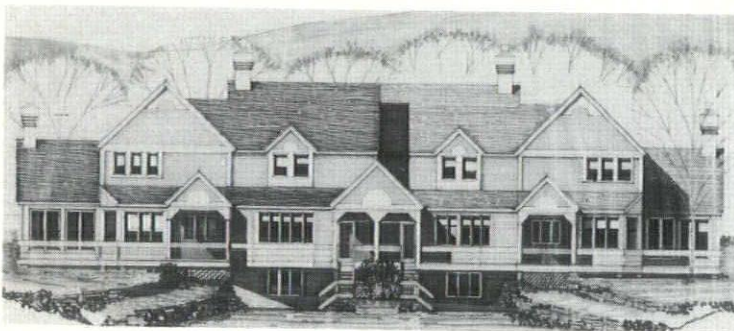
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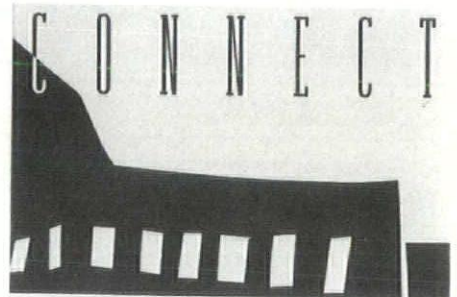
previews

Continued from page 9

a short list of potential winners. The final winners will be announced at the Gold Medal Dinner on Saturday, November 7. This year's jury will include Malcolm Holzman of Hardy Holzman Pfeiffer of New York City, Thomas Mayne of Morphosis in Santa Monica, California, and Mark Simon of Centerbrook, Architects and Planners, of Essex, Connecticut.

The exhibit hall displaying the products and services of more than 250 companies will be open Wednesday, November 4, 5:00-10:00pm, Thursday, November 5, 11:00-1:30pm and 4:30-9:30pm. Furniture Forum, a display of furniture and drawings and photographs of furniture designed by architects and interior designers, will be open for viewing at the same hours.

For more information on registration for the convention or for a special program, call the MSAIA office at (612) 338-6763.



Landscape Architecture
Katherine E. Nash Gallery Fall
Quarter Series
University of Minnesota
November 5, 13, 19, 20, 1987
12:15 pm

The landscape is explored as a work of art and a work of nature in this lecture series sponsored by the Katherine Nash Gallery. Ann Friedman, continuing education specialist, will speak on "What John Locke Saw at Versailles" on November 5. Two events occur on November 6: a discussion of the Capitol Mall renovation at 12:15 and a tour of the Como Park Conservatory beginning at 2:15. Al Whitman, of the Minneapolis Park Board, will speak on the Walker Art Center sculpture garden on November 13. University of Minnesota

art history professor Robert Poor will lecture on Japanese gardens on November 19. And architect Bruce Wright will conclude the lecture series on November 20 with a presentation on future landscapes of the Twin Cities.

In conjunction with these lectures, the Katherine Nash Gallery will feature "Disquietudes: an exhibition of cityscapes and landscapes." For more information, contact the gallery at (612) 624-7430.

**Twin Cities Church Tour
Minneapolis Institute of Arts
November 7, 1987**

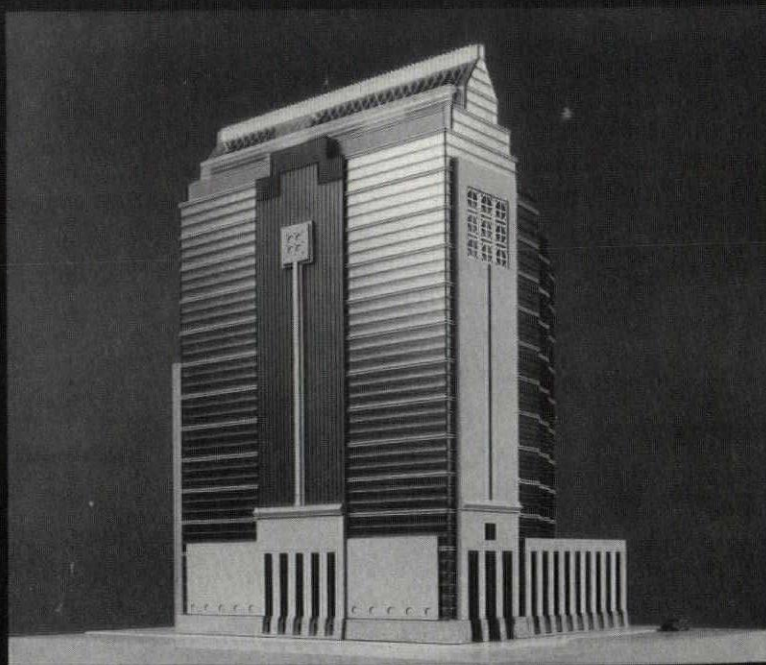
Visit some of the Twin Cities' most architecturally significant churches—the St. Paul Cathedral, St. Agnes, Christ Lutheran Church, the Basilica of St. Mary, and St. Constantine—and meet the people responsible for their restoration. This day-long class will be taught by architect David Bowers. Bowers is a principal with the architecture firm Bowers, Bryan and Feidt and teaches architecture at the University of Minnesota. For more information, call the Minneapolis Institute of Arts, (612) 870-3131.



Basilica of St. Mary

**Europe's Gardens of the Past
Minneapolis Institute of Arts
November 14, 1987**

This survey class may do more than refresh memories of summer flowers. Examining the gardens surrounding Europe's palaces, chateaux and country seats, garden historian Ann Friedman will survey the history of landscape design. For information on class registration, call the Minneapolis Institute of Arts, (612) 870-3131.



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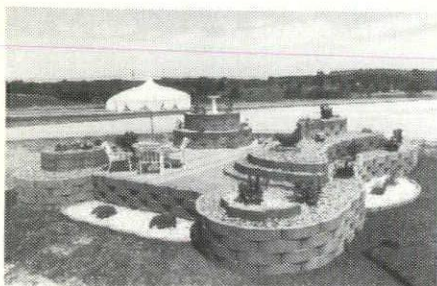
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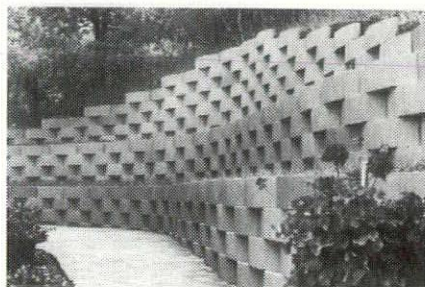
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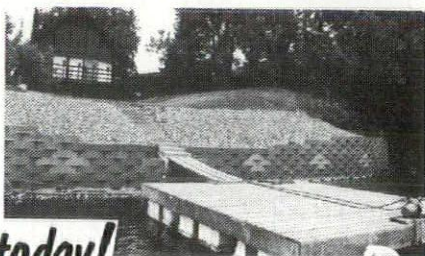
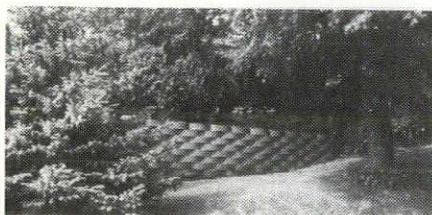
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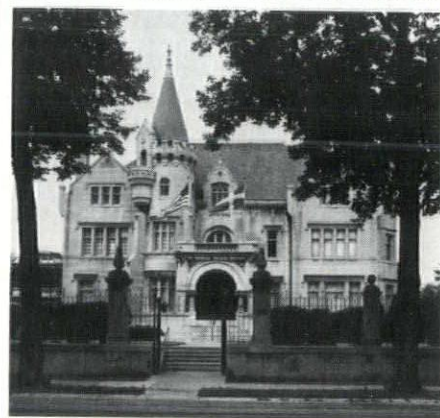
The Spirit, Eye and Mind of Design Geometrie Gallery Minneapolis Through January 1988

Exploring the premise that good design is a delight to the eye, mind and spirit, Geometrie, a gallery of modern design and decorative arts, continues its showcasing of historical and contemporary furniture design.

From October 24 through December 5, the exhibit will focus on late 1940s and '50s organic furniture by George Nelson, Charles Eames and Noguchi as well as furniture and lighting by local designers. From December 5 through January 1988, Art Deco, Bauhaus and Machine Age furniture will be exhibited. Call Geometrie, (612) 340-1635, for information on gallery hours.

Holiday House Tour Minneapolis, St. Paul December 5, 1987

The James J. Hill House, the Ard Godfrey House and the American Swedish Institute will be decked out for the holidays in historical garb. A day-long tour of the three houses will cover three different time periods in Twin Cities' history. The Godfrey House, considered the oldest house in the cities, was built near St. Anthony Falls in the 1840s. The Hill House was finished in the 1890s and the American Swedish Institute



The American Swedish Institute

represents the early 1900s. The decorations in each house will be of the time. Lunch at the Minneapolis Women's Club is included in the day's festivities with optional tickets available to *Mid-Winter Light*, John Louis Anderson's humorous play about Scandinavians.

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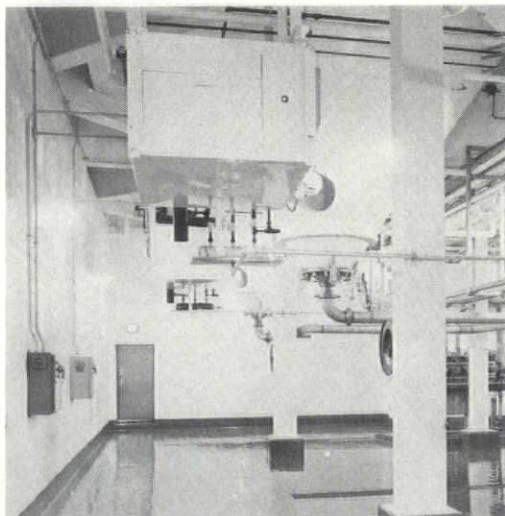
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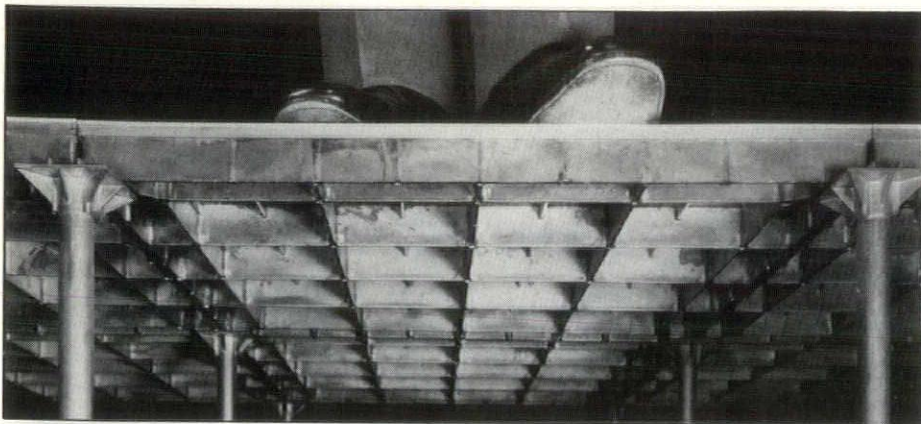
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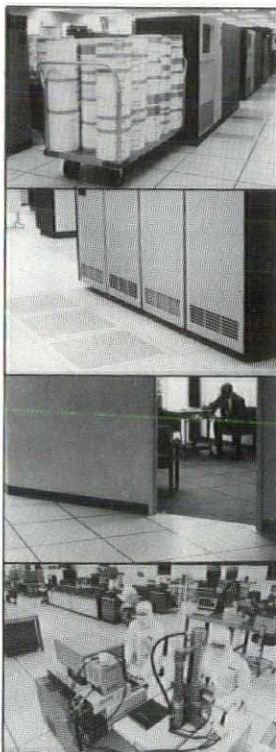
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opinion

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smaller design enterprises out of business as costs rise and insurance sources dry up. For this reason alone, licensure of interior designers appears imprudent, and maintenance of the status quo appears to be the wise choice.

Probably the most compelling argument against licensure, however, is that it simply is not needed. As stated earlier, the purpose of licensing statutes is to protect the public and to aid in legal recovery where no recovery would be possible without the law.

In the case of interior design, proponents of licensure insist that they have life safety responsibilities in specifying finishes and materials, and in laying out floor plans for furnishings and partition systems. The reality remains, however, that the responsibility for proper egress in a given building lies with the architect who designed it and it is there that the liability (if any) is found.

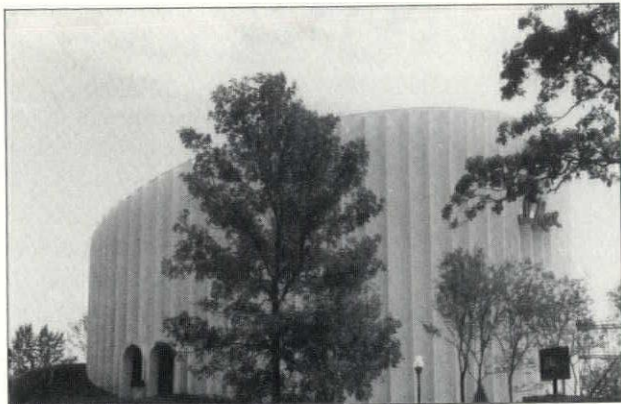
In addition, should a problem arise with respect to furnishings or materials specified on a project (toxicity, flame spread, unsuitability for purpose) the proper parties to be held accountable are the manufacturer, distributor and/or seller of those items, with remedies for injured consumers to be found in the Uniform Commercial Code and common law product liability theory. Thus, there is no practical need for protection of the public through licensure of interior designers, since adequate protection already exists at law.

In short, licensing of interior designers (1) is not necessary; (2) will erode the historical design responsibilities and present client bases of architects; and (3) is not ultimately in the best interests of the designers themselves. Legislation should, ideally, be kept to a minimum and only be enacted where there is a clear need for it. Status and appearance, in my opinion, do not constitute need and should not be endorsed by architects as a proper basis for a new statute.

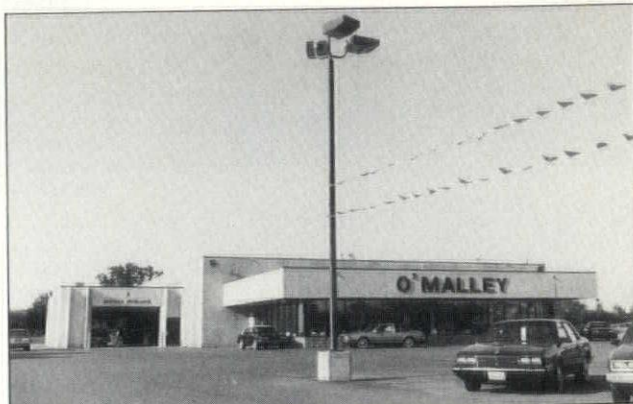
G. F. Gallagher is a local attorney specializing in architectural and construction issues. An associate member of the American Institute of Architects, he is a graduate architect though not a licensed architect.

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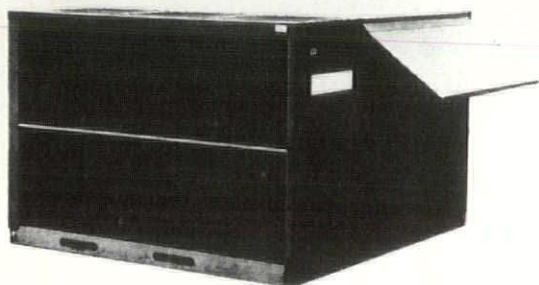
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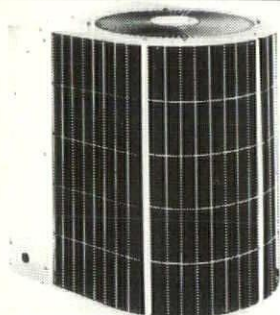
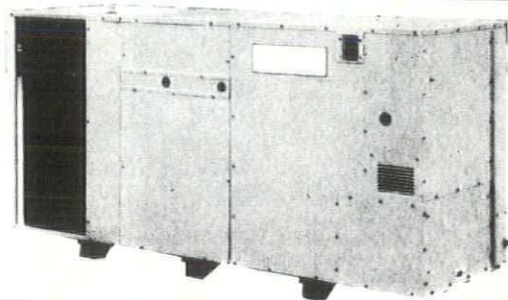
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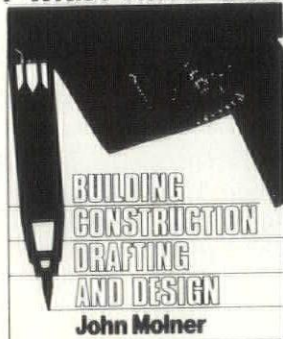
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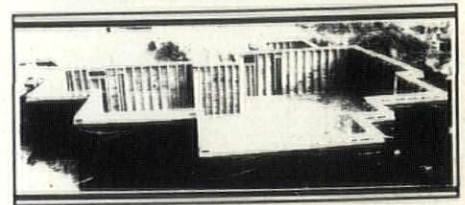
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letter from the publisher

A Chinese junket

Armed with the goodwill and the good support of the Minnesota Architectural Foundation and the MSAIA, I spent a month of study and travel in China this past summer. It was a mind expanding experience!

My modest education about the Orient had not prepared me for today's China. I knew there would be people everywhere, but I expected colorful buildings, delicate detail, and pristine tidiness. This picture may be found in Japan, but not in China.

Much of China, particularly the north, is gritty and dusty. Bright colors appear on some remaining pagodas, but do not dominate the landscape. Construction and production are omnipresent and the Chinese are totally preoccupied with bringing their country up-to-date with the rest of the world by the end of this century.

China is an urban planner/designer's dream and ultimate challenge. The compelling need to produce vast numbers of housing units, hospitals, schools, and urban infrastructure means that macro-scale planning is a necessity and an opportunity which is simply not seen in this country.

Because of this demand, architectural practice is most often committed to designing building prototypes which can be replicated in countless numbers over the landscape. The architectural community of 60,000 numbers about the same as the U.S. But the population is, of course, five times larger and the basic demand for facilities is several orders of magnitude higher.

Architectural services are delivered through "institutes" which are government agencies. But it is

notable that the process of design is essentially the same as here in the U.S. Visiting an architectural institute is not unlike visiting an American design firm and we could readily relate to plans, details, renderings, and construction documentation.

Beyond the major difference in language, what struck me was the common understanding architects share with regard to their concern for people and the environments that shape and assist living. Through completely open dialogue, we exchanged our mutual aspirations for better buildings, better cities, and better environments.

Perhaps most remarkable is that China has moved beyond a subsistence level to the point where individuals can think about meeting both society's goals and their own goals. Throughout the country there is an awakening sense that life has much to offer beyond basic human needs. Individuals' dreams are taking hold and I believe they will be the motivating force which will propel China into a leadership role in our global community in the next century.

At this juncture in history, pay them a visit. It will be worth your while.



Peter A. Rand, AIA
Publisher

Credits

Project: Wilson Griak Recording Studio

Location: Minneapolis
 Client: Wilson Griak, Inc.
 Architects: Sieger Svedberg Architects
 Principal-in-charge: Vern Svedberg
 Project designer: Peter Sieger
 Project team: Vern Svedberg, Peter Sieger, Rod Cox
 Structural engineers: Mattson/Macdonald, Inc.
 Mechanical engineers: W. J. Sutherland & Associates, Hayes Contractors
 Electrical engineers: W. J. Sutherland & Associates
 Contractor: Colfax Construction Co.
 Interior design: Thomas J. Bolin, Planning & Design Inc.

Project: 300 First Avenue North

Location: Minneapolis
 Client: Prime Development Corporation
 Architects: Korsunsky Krank Erickson
 Principal-in-charge: Ronald Erickson, AIA
 Project designer: Gordon Olschlager, AIA
 Project team: Joel Anderson, AIA, John Wolf, AIA, Michael Schrock, James Casey, Todd Young
 Structural engineers: Darg Palanisami & Associates
 Mechanical and electrical engineers: Lundquist Wilmar Schultz and Martin
 Contractor: Sheehy Construcion
 Interior design: SPACES
 Lighting consultant: Raymond Grenald, AIA

Project: Court International

Location: St. Paul
 Client: The Estes Co.
 Architects: Ankeny, Kell, Richter & Associates
 Principal-in-charge: Ronald Ankeny, AIA, Duane Kell, AIA

Project architect: James Klapste, AIA
 Project design team: Duane Grande, William Long, AIA, Jon Nissen, AIA, Mark Peterson, David Fan, Scott Landseidel, AIA, David Schnacky, Lee Tollefson, AIA, Michael Lyner, Linda McCracken-Hunt, AIA, Michael Gordon, Theresa Del Ninno
 Structural engineers: Breivik-Reigstad, Inc.
 Mechanical engineers: Harris Mechanical
 Electrical engineers: Parson's Electric
 Contractor: McGough Construction
 Interior design: Ankeny, Kell, Richter & Associates
 Landscape architect: Damon Farber Associates

Project: The Driscoll

Location: St. Paul
 Client: 266 Associates
 Architects: Steven K. Buetow Architect
 Project architect: Steven K. Buetow, AIA
 Structural engineers: Wayne C. Larson
 Mechanical engineers: Gilbert Mechanical Contractors
 Carpentry contractor: Bateson Builders, Inc.
 Interior contractor: Doug Henning Interiors
 Ironwork: Mark Nichols
 Landscape architect: Bluebird Landscaping

Contributing editors

Bill Beyer is a partner with the Stageberg Partners and a member of the MSAIA Publications Committee.

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

Bruce N. Wright is an architect and public relations coordinator at BRW.

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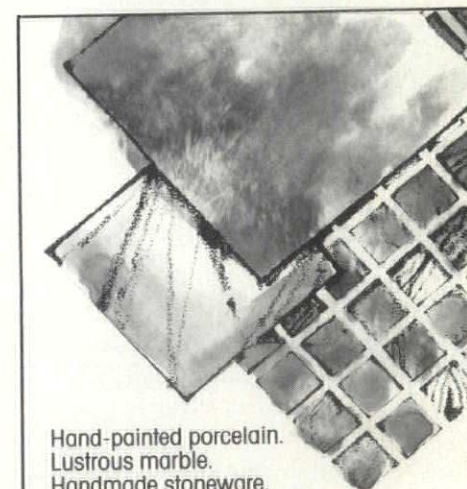
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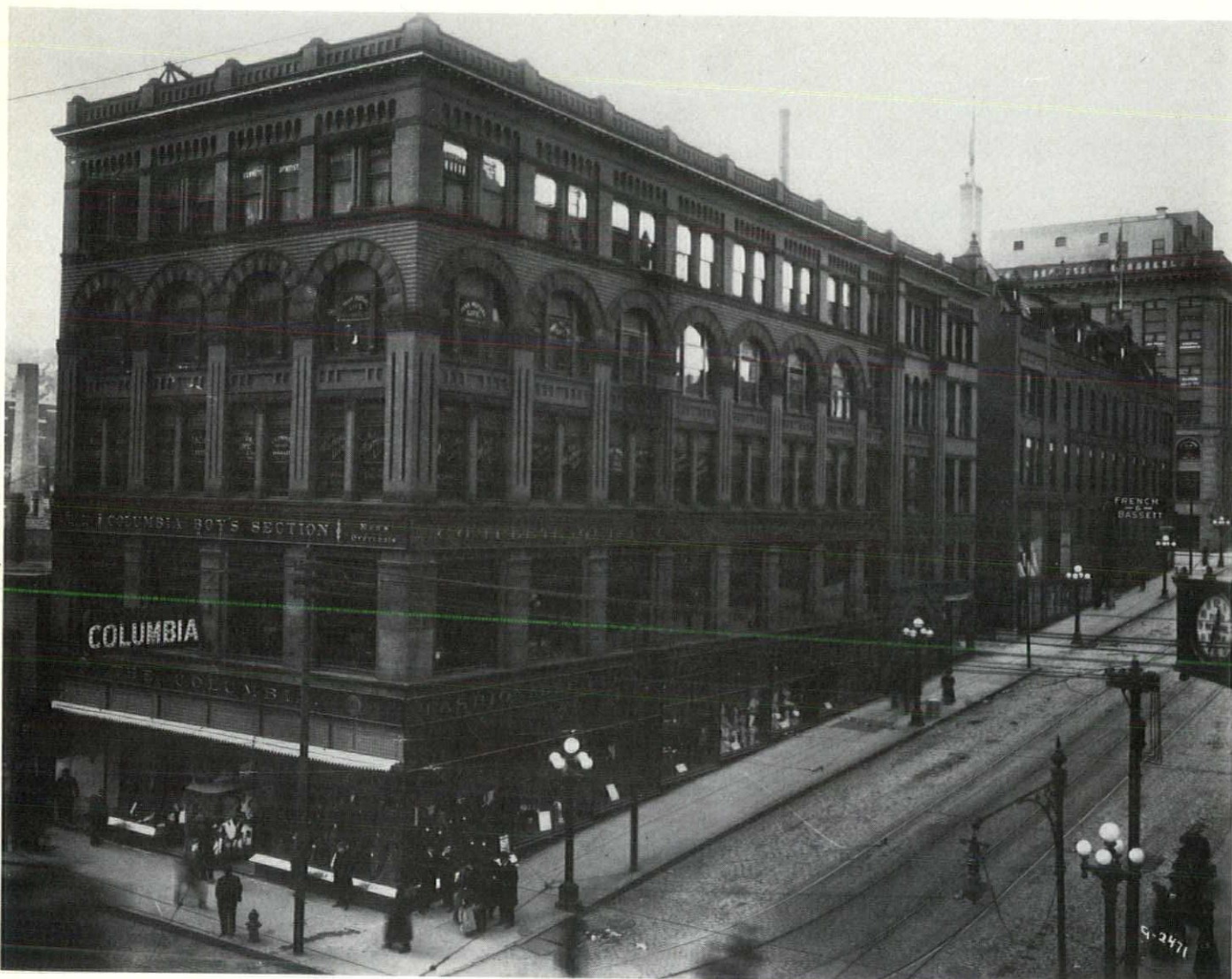
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The Burrows block, Duluth, 1891–1957

In 1957 Duluth fitted one of its most venerable residents with aggregate overshoes, came up with a new name, and hid the body under a shroud of enameled steel. Thirty years later, the question remains moot whether the building was saved or smothered. Perhaps the stone, brick and steel pile that once was the Burrows (aka Columbia, aka Beal) block is still toughing it out beneath its veneer of aqua steel panels and changing shop fronts.

But the muscular lines have been flattened, the undulating rhythms of the raised arcades have given way to a blank stare of paired windows and the restless

energy of the top floor is gone, superseded by the cool Duluth air.

The Burrows block was joined in its one-way trip to high-tech heaven by all but a few of the local Chicago School gang, once a formidable force on Superior Street. In the 1890s no other Minnesota city could boast so heavy a line-up of Chicago-style buildings, many of them created by local talent such as McMillen and Radcliffe, architects of the Burrows block.

The original functions of the Burrows block survive: insurance and legal offices above, and retail trade on the street.

Paul Clifford Larson





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