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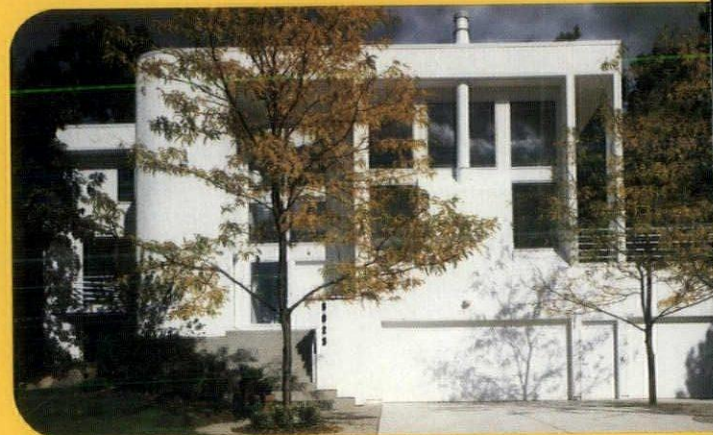


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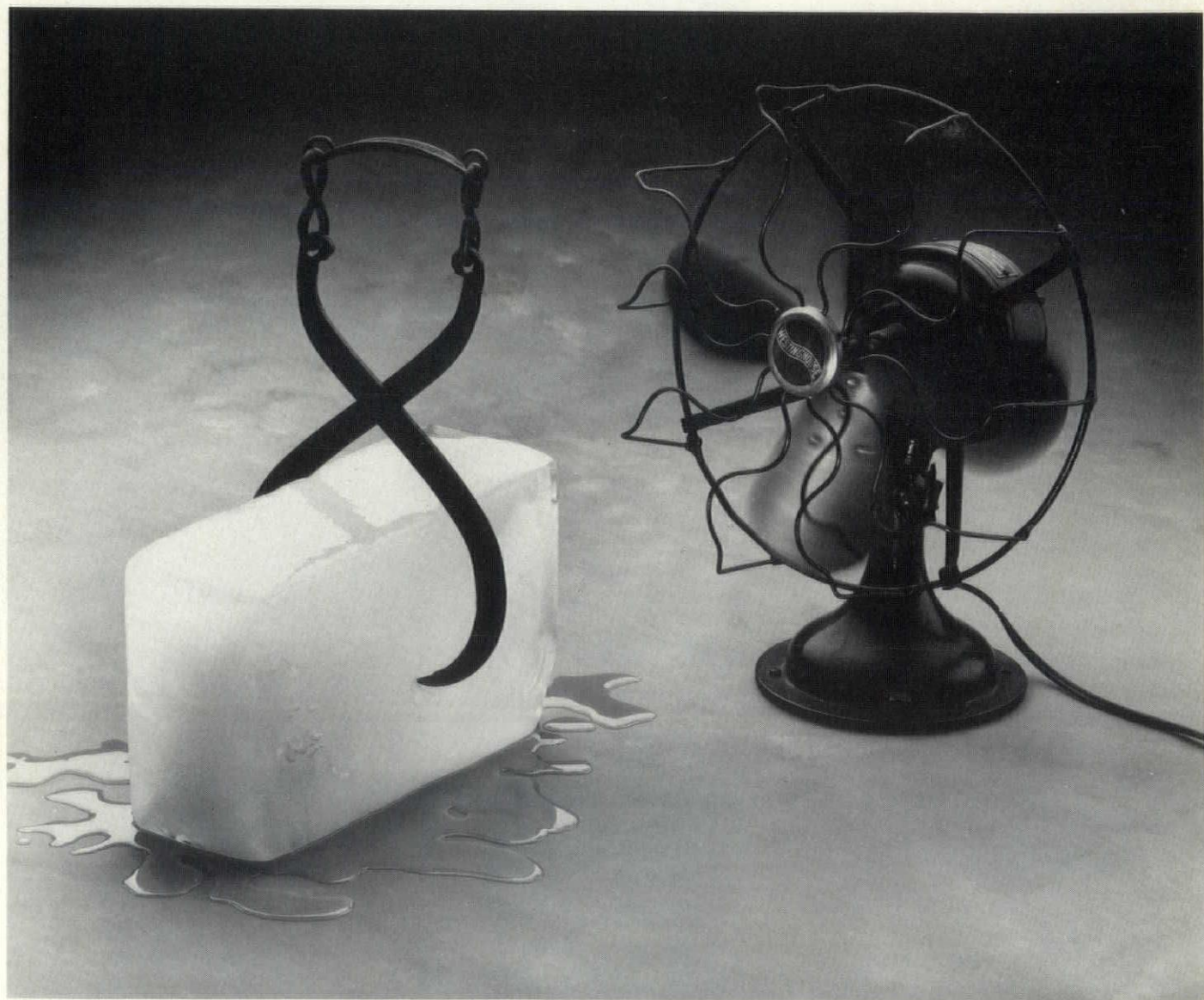
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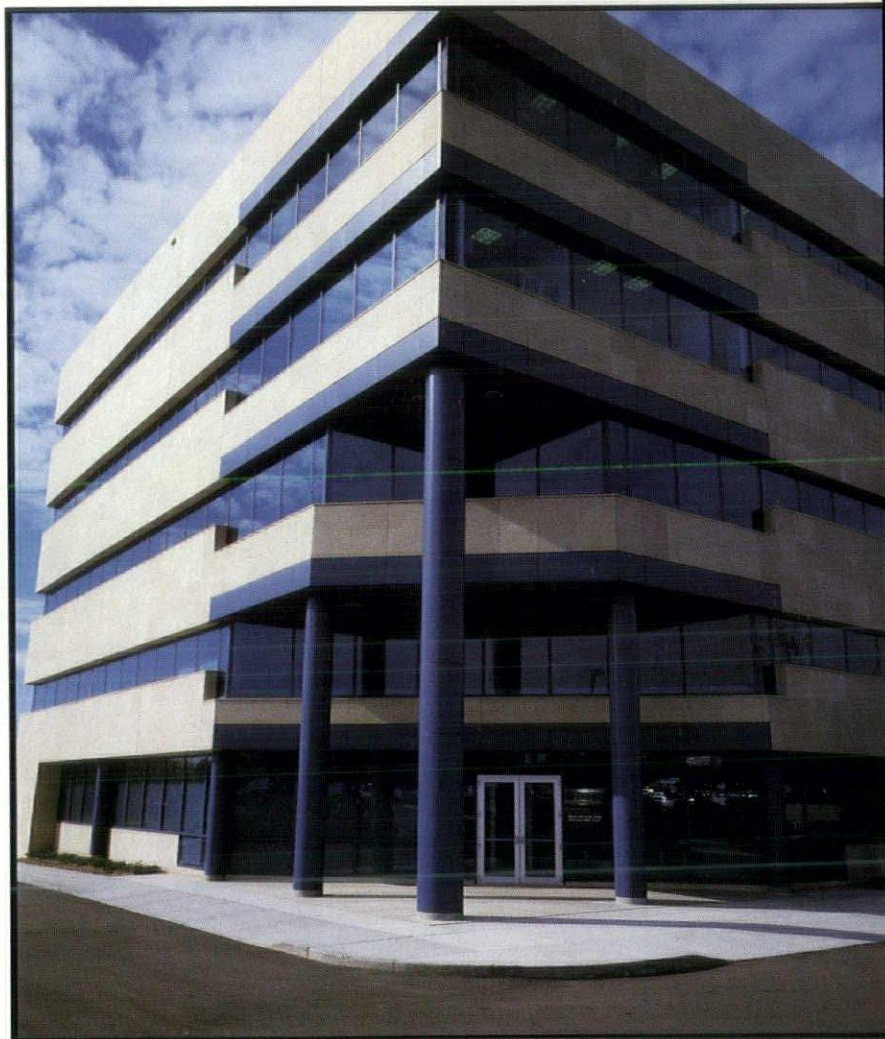


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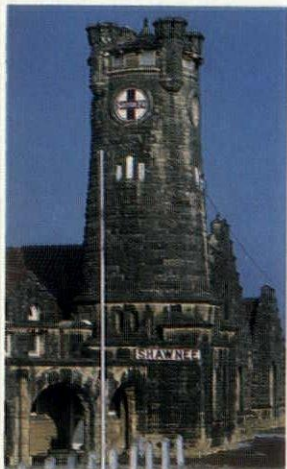
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Cover: The Mayo Clinic transforms the Arizona desert. Architect: Ellerbe Associates. Photographer: Peter Jordan.

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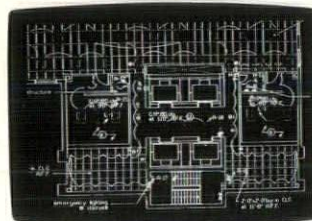
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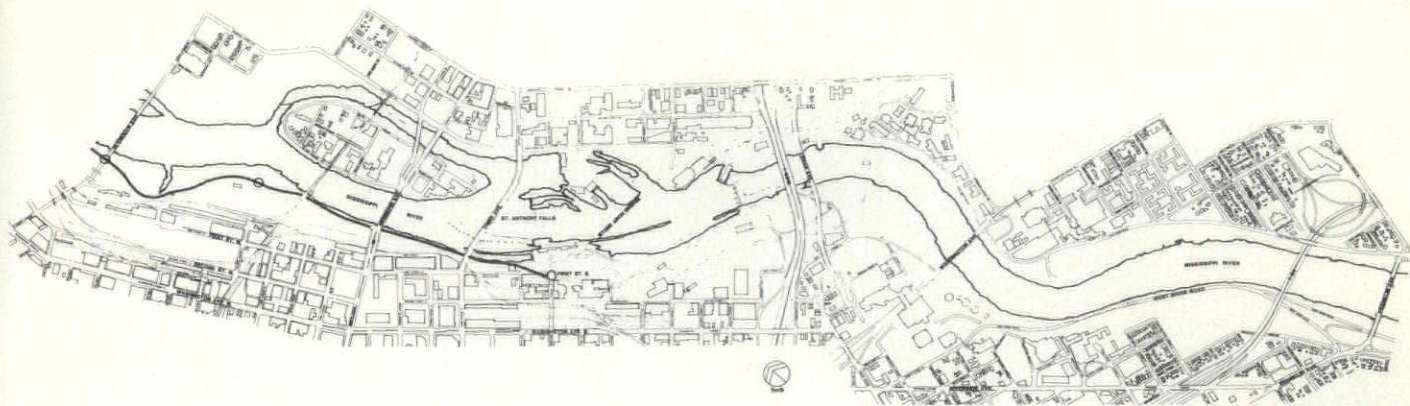
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news briefs



West River Parkway, designed by BRW

The greening of the riverfront

Minneapolis, a city renowned for its park system, saw the addition of a significant park along the downtown riverfront in October 1987. West River Parkway, designed by BRW Associates of Minneapolis, meanders along the Mississippi River for one-and-one-half miles from Plymouth Avenue to Portland Avenue.

The park, which is expected to rejuvenate a decayed industrial section of the downtown, includes space for picnickers, strollers and bikers. Paths allow for nature hikes and a promenade of colorful brick pavers provides pedestrians views of the river, the Stone Arch Bridge and the downtown skyline. To make a continuous park, BRW designed two bridges at Bassett Creek near the north end of the park. One bridge is for pedestrian and bike traffic, the other for autos.

The area around Bassett Creek is designed as a "wilderness" that includes nature trails, heavily wooded areas and grassy sections for picnics. From here people walk along a foot path toward the promenade in back of the Art Deco Main Post Office. Lookout points open views of Nicollet Island.

Design features include brick pavers, park benches, metal railings along the promenade, pedestrian-scale lighting and extensive plantings of linden and hackberry trees, Douglas fir and

Austrian and Scotch pines.

Pedestrians enter the park from several points, including a stairway from the Hennepin Avenue bridge. Cars enter from either the north or south end.

The park was designed and constructed for the Minneapolis Park and Recreation Board for \$4.8 million. A second phase will connect the present end point at Portland Avenue with the University of Minnesota.

Further enlivening the historic mill and river section of downtown Minneapolis is the Whitney Garden Plaza, also designed by BRW. This terraced plaza in front of the Whitney Hotel features a central fountain, park benches and more than 2,000 plants, shrubs and trees. The terrace and walkway are made of rose-colored cement.

The plaza begins at the corner of Portland Avenue and West River Road and will connect the hotel with the Crown Roller Miller, which is being renovated for office use by Architectural Alliance of Minneapolis.

CitySide Development of Minneapolis is developer of the \$1.2 million plaza.

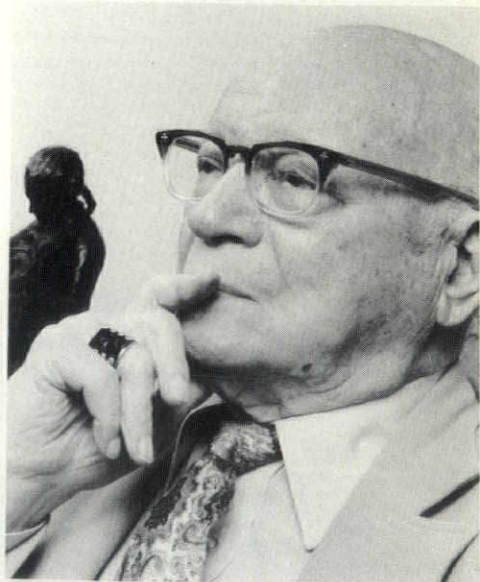
Thomas Ellerbe dies

Thomas F. Ellerbe, FAIA, who presided over Ellerbe, Inc. for nearly 50 years, died November 5, 1987 at 94.

Under his leadership, Ellerbe, Inc. became Minnesota's largest architec-

tural and engineering firm as it built a national reputation for designing institutional and corporate buildings. Many of the state's largest clients provided repeat business for Ellerbe, including 3M, the University of Minnesota and the Mayo Clinic in Rochester.

Though the firm's buildings were known more for functionalism than high design, several became architectural



Thomas F. Ellerbe, FAIA

classics. The St. Paul City Hall and Ramsey County Courthouse, built in the early 1930s, is an example of the era's Art Deco architecture. Sculptor Carl Milles' God of Peace statue in the building's lobby, which Ellerbe was involved

Continued on page 52



S K Y



I G H T S



Paisley Park Studios
Design Architect: Bret Thoeny, Boto Design, Venice, CA
Architect of Record: Tushie-Montgomery & Associates, Inc.
Construction Management: Bossardt Christenson Corporation
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Photography: Bob Perzel

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previews

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Center, Minneapolis
12:00–1:00pm

The Mississippi River courses through this lecture series sponsored by the Ramsey and Hennepin County Historical Societies and the Minnesota Historical Society. Ten speakers will focus on the topic "History and the River: Life on the Mississippi in Minnesota." The lecture schedule is as follows:

January 12 and 13: "Neighborhoods Along the River," David Lanegran, Macalester College

January 19 and 20: "Stories of People on the Mississippi," Jane Curry, Independent Scholar

January 26 and 27: "Architecture on the River," Foster Dunwiddie, Miller Dunwiddie Associates

February 2 and 3: "Dakota and MdoTe: Place Names and Creation," Chris Cavender, Macalester College

February 9 and 10: "Early French Presence in Upper River Valley," Douglas Birk, Institute for Minnesota Archeology

February 16 and 17: "The 'Fashionable Tour' of the Upper Mississippi," Marx Swanholm, Minnesota Historical Society

February 23 and 24: "Boom and Bust on the Minneapolis Riverfront," Jeffrey Hess, Historical Consultant

March 1 and 2: "The Mississippi in Art," Thomas O'Sullivan, Minnesota Historical Society

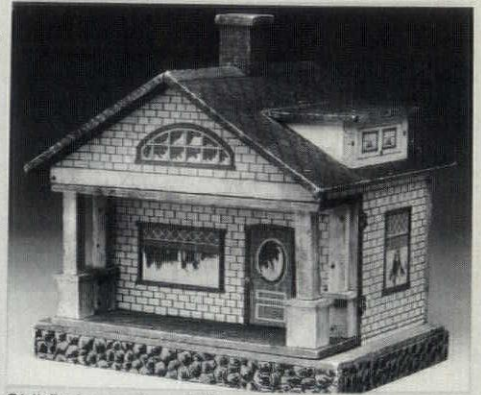
March 8 and 9: "Twin Cities' Vanishing Bridge Engineering History," Nicholas Westbrook, Minnesota Historical Society

March 15 and 16: "Rafting and Steamboating: Transport Before Rail," Michael Diamanti, University of Minnesota

A House of Our Dreams
Minnesota Historical Society
690 Cedar St., St. Paul
January–spring, 1988

Bibles, Sunbeam Mixmasters, patios, tract houses, and the television show "Leave It to Beaver" are just part of the domestic history unearthed for the exhibit *A House of Our Dreams*. More than an exhibit about architectural styles, it examines the cultural values expressed in the way the single-family home works and looks.

Inspired by Carleton College professor Clifford Clark's recent book, *The American Family Home*, the exhibit considers the nature of family, work, technology and space-use in four major eras in single-family housing. "The Virtuous House" (roughly 1840-1870) is illustrated with a Gothic Revival chair—the Gothic style seen as pointing to heaven—and the family Bible. For the Victorians, "The Artistic House" (1860-1900) marked the home's transformation from a protected family retreat to an artistic statement. Excluded from careers outside the home, women expressed their creativity with needlework and decorating. "The Progressive House" (1900-1930) documents the shift from the Victorian house to simple, more efficient bungalows appealing to the growing middle class. Finally, "The Liveable House" (1930-1960) utilized new technologies. Plastic dishes and the television set encouraged maximum enjoyment with a minimum of work.



Child's bungalow dollhouse, 1920

Geometric Quilts: Historical and Contemporary Design Solutions
Goldstein Gallery
University of Minnesota, St. Paul campus
January 17–April 10

Highlighting color and design principles in quilt making, this exhibition juxtaposes six antique geometric pieced quilts dating from 1840–1904 with six contemporary quilts made by nationally known quilt artists. In conjunction with the exhibit, a day-long program of workshops and lectures on quilt design will be held Saturday, February 27, in

McNeal Hall on the St. Paul campus. For more information about the exhibition and workshops, call (612) 624-7434.

Friedrich Weinbrenner
The Art Institute of Chicago
January 12–February 28

From 1801 until his death in 1826, German architect Friedrich Weinbrenner was the building director of Karls-

Continued on page 56

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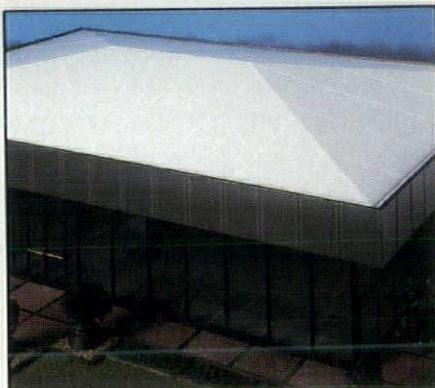
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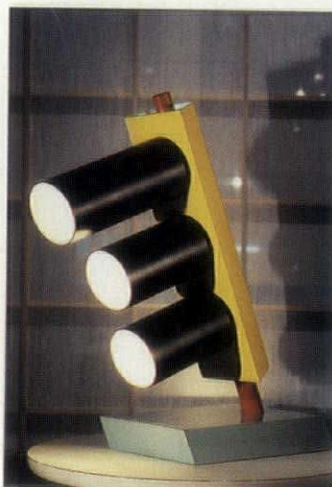
Photos: George Heinrich

A fascination with Italy's innovative Memphis Group and an interest in moving from two-dimensional design to three led Minneapolis graphic designer Glen Smith to venture into lighting design. Of his four floor lamps and four table lamps, **Urban 1** (above) was the first and set the style of brilliant color animating minimal form. Blue laminate rises from a granite base to end in a Porsche-colored fuschia metal tube. **Stoplight** (near right) makes a tongue-in-cheek spotlight of a traffic light. Three metal tubes, the top one longer, are raked against a yellow laminate back attached to a soft green laminate base. The connecting tube hidden inside pops out on top with a red dimmer switch. In each lamp, Smith modifies standard dimmer switches to add aesthetic punch.



Shades of Christmas cookie shapes and colors form **Flare** (above). The metal cones are mounted on an acrylic tube, the vent on top allows heat to escape, and, again, the red dimmer switch adds a touch-me appeal. Smith's work with color on paper gives his lamps a rare graphic quality.

In **Marker** (below), the hand of a graphic designer clearly is at work. Two metal tubes, one striped, one cut in half and painted black make a powerful excuse for lighting. Source: Geometrie gallery in Minneapolis. Prices available upon request.



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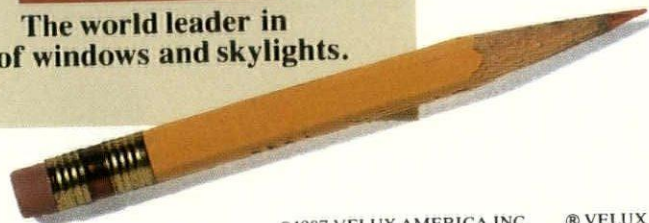
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Redefining the turf

Editor's note: The issue of licensing interior designers has been a controversial one within the design professions for the last several years. An article by Dan Fox in the September/October issue of Architecture Minnesota in favor of interior design licensing elicited several responses. In the November/December issue we published a reply by G. F. Gallagher, "Looking beyond status," which argued against registration. A letter from James W. O'Brien, 1986 president of the Minnesota Society of Architects and former chairman of its task force on interior design licensing further elucidates the issue.

The September/October issue of *Architecture Minnesota* magazine carried an article titled "Defining the turf" by Dan Fox that dealt with the potential registration of interior designers. Several points made by Mr. Fox are well taken. However, I do feel that he portrayed a narrow and unrealistic picture of the practice of architecture.

If, in fact, interior designers are to be regulated by the process of registration, there is a need to define an area in which interior designers have a clear and distinct expertise that is not now regulated within another design discipline. That definition should not grow from issues of status or economics.

As suggested by Mr. Fox, citing "some general observations regarding differences in orientation and skills" between architects and interior designers would be an acceptable way to approach the problem, but the conclusions he reached are not convincing. If he truly believes that architects do not deal with design at human scale, with the functional aspects of a building or with programming, space planning and circulation day after day, he truly does not understand what an architect does.

All of the above are part of the broad field of architecture. It is not legitimate to identify aspects of our professional

Continued on page 62

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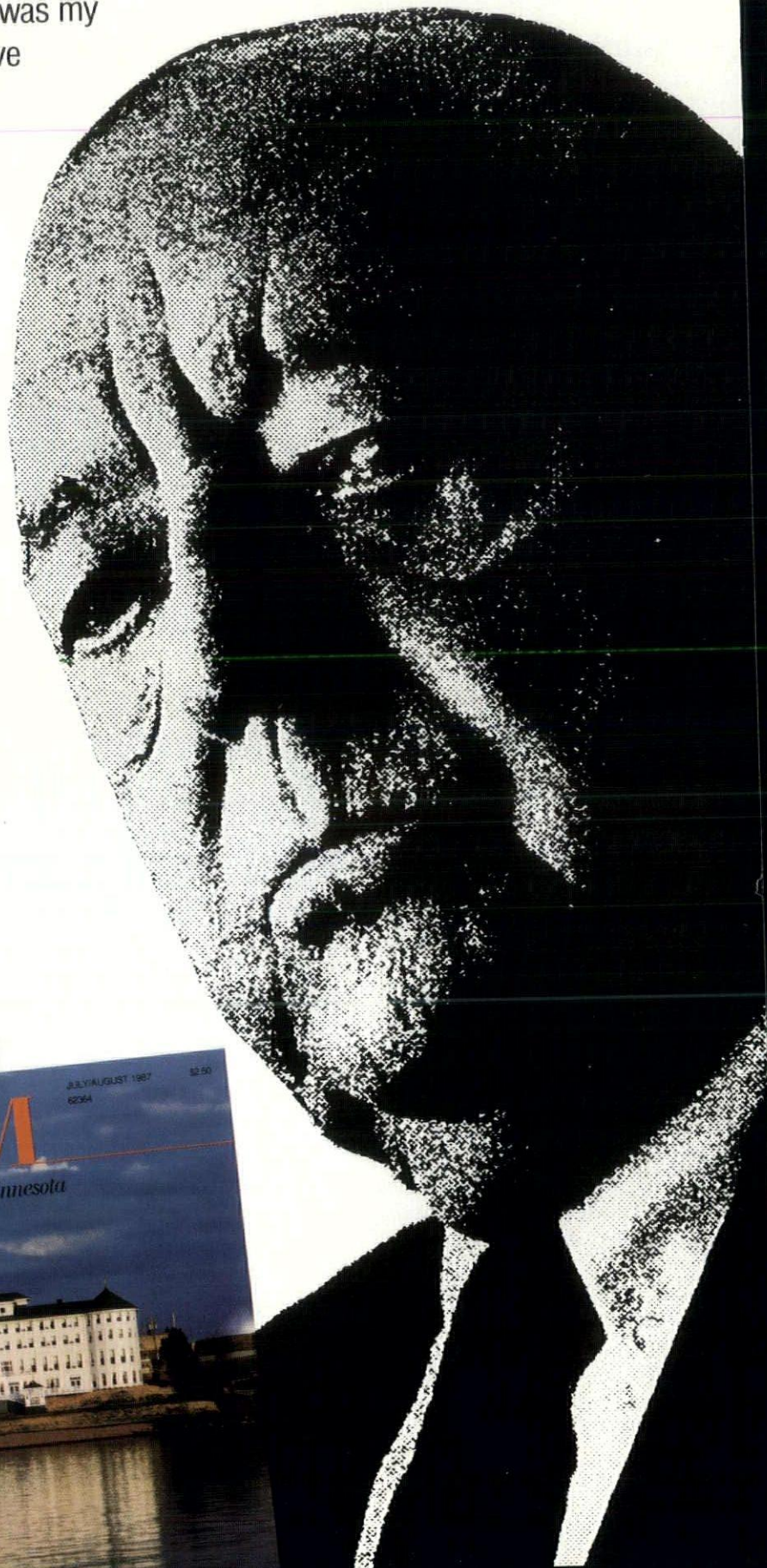
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a place of one's own



Photos: George Heinrich

Art gets down to business in David and Wendy Coggins' Larkspur studio in Minneapolis' warehouse district. Finding the basement studio in her Kenwood home cramped for space, Wendy and her business partner Scott Rehovsky needed larger quarters to design, assort and sell fresh and dried floral arrangements. Three flights up, David was nudging for more elbow room in his attic painting studio.

The couple found a 2,000-square-foot loft in a former wholesale florist shop that fit the bill. The space was inexpensive and it was big enough to serve multiple functions.

With the help of architect Dan Avchen of Hammel Green and Abrahamson, the Coggins worked out a floor plan providing separate studios for each and space to market Larkspur flowers. To emphasize the product, architecture is

downplayed and floral arrangements and drying racks with flowers become dominant images.

The loft is divided in thirds. The carpeted front third serves as a showroom. Beyond this, customers peer into a "factory" of work benches, drying racks, hardwood floors and exposed beams. "We wanted people to see that the process of floral arrangement is as interesting as the result," says Wendy.

A back display wall that ends just below the ceiling separates David's studio from the rest of the loft. Three walls filled with works in progress, and a melange of painting easels, paint tubes and brushes announce artist on premises.

At Larkspur, the Coggins have sealed a union of separate artistic needs within one space.

E.K.



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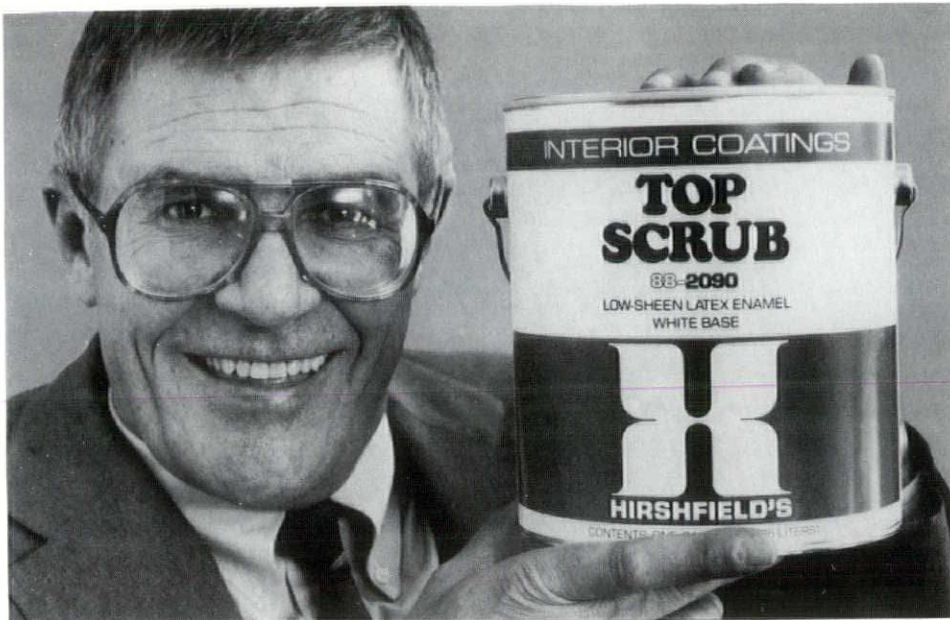
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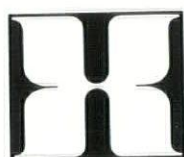
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AM

editorial

A sneaky magazine We hope we haven't sneaked too much by you this past year. We've been sliding new departments into the front and back of the magazine without much ado. After adding *Details* late last year to provide a closer look at the little things that help make good architecture, we developed *Lost Minnesota*, a pictorial and verbal remembrance of buildings now gone.

Then as the year progressed, so did we. *Objects of design* took a proud place in the front of the magazine; its cachet is the value of design applied to everyday objects. *Reviews* was replaced by *Previews* to keep you, our readers, informed about upcoming events in the world of architecture and art. *A Place of One's Own* was added to satisfy the voyeur in all of us. What is more intriguing than peeking into spaces that strongly express the personality of those who use them?

A magazine, like a person, keeps on growing. We expect 1988 to bring further refinement to our coverage of architecture and design in Minnesota and the region.

But we have to admit we've been sneaky in another way, too. Though *Architecture Minnesota* is published by the Minnesota Society American Institute of Architects, this origin is not always obvious. In many ways, that is as it should be. The editorial policy of the magazine, set by the board of directors of the Society of Architects, states two aims: furthering awareness of significant architecture in the state of Minnesota, in general, and indirectly furthering the goal of employing Minnesota architects. We fulfill these aims by showing significant architecture in the state of Minnesota and the good work of Minnesota architects.

Unlike many journals put out by professional organizations, our goals are not completely self-serving. Architects, as a whole, are motivated by a high-minded devotion to architecture and its positive impact on society as well as by a natural economic interest in the welfare of architects. This magazine is a direct expression of that higher interest.

Architecture Minnesota, then, acts as an organ for the Society of Architects, not as a mouthpiece. With all the keys of design available to be played, the music is much richer.



Linda Mack
Editor

1987 HONOR AWARDS

Each year, architectural juries come to town, render judgment on the buildings submitted to them and leave, after elevating a handful of projects to enduring sta-

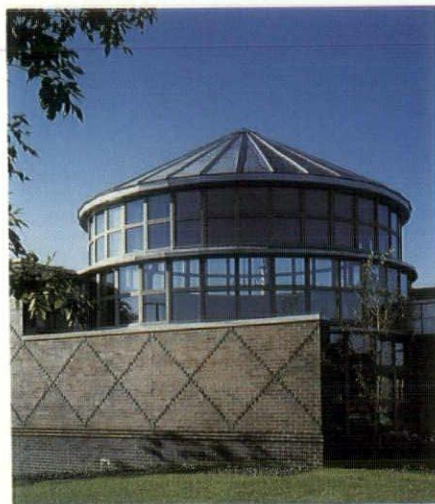
tus as the year's winners. This year, before Malcolm Holzman of Hardy Holzman Pfeiffer Associates in New York City, Mark Simon of Centerbrook in Essex, Connecticut, and Thom Mayne of Morphosis in Santa Monica, California escaped to their respective coasts, *Architecture Minnesota* collared them and elicited a few well-turned thoughts about the architecture they saw in Minnesota.

Malcolm Holzman, known locally for the design of the WCCO-TV Headquarters in Minneapolis, is renowned nationally for museum design, restoration, and, in general, architecture on the cutting edge. Founded in 1967, Hardy Holzman Pfeiffer Associates was honored with the Brunner Prize in Architecture from the National Institute of Arts and Letters in 1974 and with an American Institute of Architects' Firm Award in 1981.

Mark Simon worked with Charles Moore, the guru of Post-Modernism, at Moore Grover Harper before it became Centerbrook in 1984. Simon has won three *Architectural Record* House awards and was one of the "40 under 40" honorees named by *Interiors* magazine in 1986.

Thom Mayne studied at the American Academy of Rome under a prestigious Rome Prize Fellowship in 1987. His design for the Kate Mantilini Restaurant in Beverly Hills, California garnered a *Progressive Architecture* award.

Below, their comments.



Facility Systems, Inc.

Photo: Thomas Hysell



Malcolm Holzman, FAIA, Hardy Holzman Pfeiffer Associates, New York City: The projects we chose as winners were the least flamboyant, the most unpretentious. The materials are not exotic and the finishes not lavish. There isn't a building made of marble. Were we looking for a regional architecture? No. Did I expect to find one? No. But in a strange way, these are modest buildings that we might expect to find here in Minnesota. Most are in the country, many of them are sited on lakes. I was looking for a relationship between design strategy and the purpose of the buildings. There are so many frenetic, over-designed buildings.



Mark Simon, Centerbrook, Essex, Connecticut: I agree. Minnesota architects, like architects everywhere these days, seem to be intrigued by complexity. But they lose clarity in their search for complexity. A building needs clarity of purpose, clarity of use, clarity of intent, clarity of organization, and, for want of a better word, clarity of aesthetics. All of the projects we chose have a clarity about them. As for the other projects we saw, some had the right idea and executed it wrong. Some had the wrong idea. Some oversimplified unnecessarily. Many seemed to be moving in three or four different directions at once. The plans grew from one idea, the exteriors from another one entirely. The complexity was coming out of confusion.



Thom Mayne, Morphosis, Santa Monica, California: In the work we saw, there was definitely an attitude that more is more. And there was an enormous concentration on surface. Much of this overdesign comes from not really resolving the architectural problem. Too many buildings were trying to be two things at once. Buildings can have different faces but they can't forget who they are. The more complex you want to make a building, the stronger the idea must be. The projects we chose seem to be under the control of the designer. The architect's intentions appear to be realized.

Mayo Clinic-Scottsdale

Scottsdale, Arizona

Ellerbe Associates

Summer Residence

Lake Minnetonka

Cunningham Architects

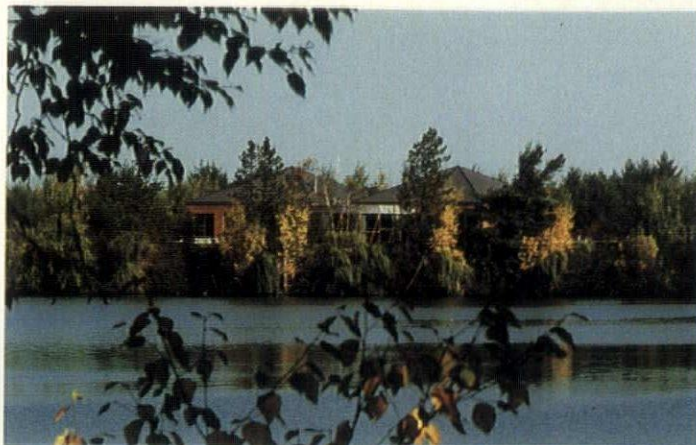


Photo: Shin Koyama

Phillips Plastics Corporate Center

Facility Systems, Inc.

Eden Prairie, Minnesota

Meyer, Scherer and Rockcastle

Kerze Cabin

Eveleth, Minnesota

Damberg, Scott, Peck and Booker

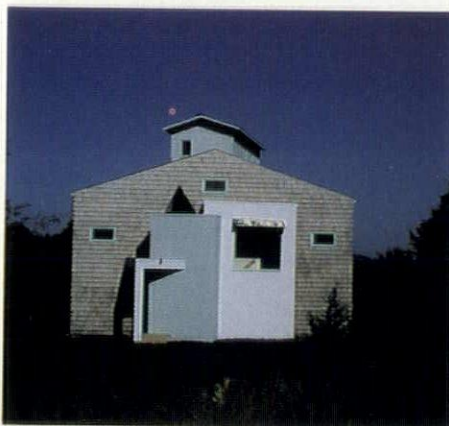


Photo: Gary Hulton

The Brown House (previously featured in the May/June 1987 AM)

Phillips Plastics Corporate Center

Phillips, Wisconsin

Hammel, Green and Abrahamson

Brown House

Afton, Minnesota

Seyfarth and Hulton

Von Blon Residence

Minnetrista, Minnesota

Meyer, Scherer and Rockcastle



Photo: Thomas Hysell

Von Blon House (previously featured in the May/June 1987 AM)

A Sonoran satellite

The Mayo Clinic rises
from the Arizona desert

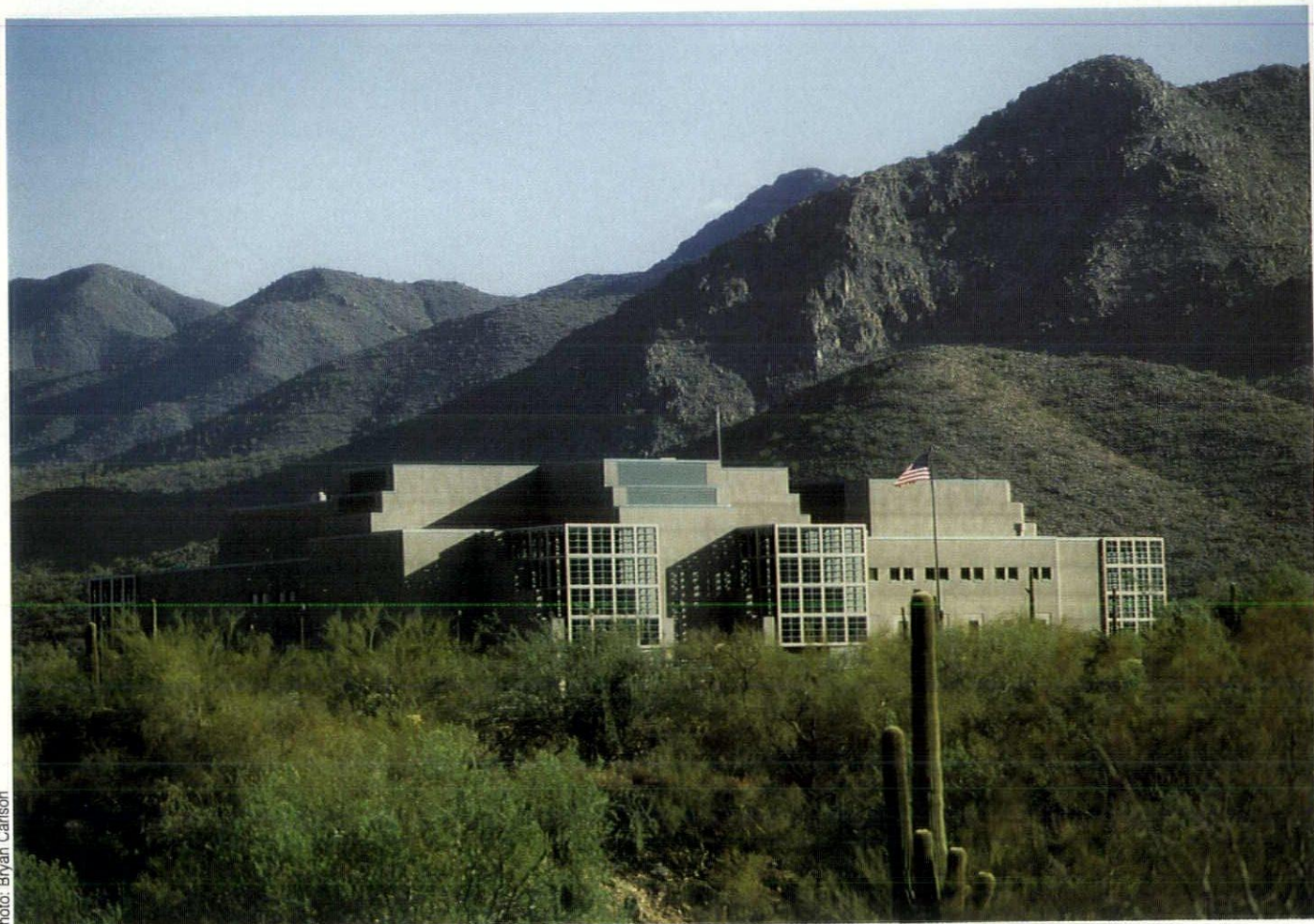


Photo: Bryan Carlson

The first phase of the Mayo Clinic's satellite campus in Scottsdale, Arizona, designed by Ellerbe Associates (above), is an energetic response to the rich yet harsh Sonora Desert. Rather than calling attention to itself, the building unobtrusively grips the dry terrain with its low horizontal massing, sandy stone facade and flattened roofline. The building is three stories high to keep within city height limits. To add more space for clinic functions, architect Frank Nemeth designed two levels below grade.

Projects built in phases are often difficult to assess. Much of their architectural merit is dependent on completion of the final phase. The first phase of the Mayo Clinic Scottsdale satellite campus is not such a project.

Designed by Ellerbe Associates of Minneapolis, this project, along with a complex in Jacksonville, Florida, is part of the Mayo Clinic's first steps outside the Midwest. The next twenty years call for a multi-building complex of 3.3 million square feet in Scottsdale that will emulate the medical services of the flagship Rochester, Minnesota clinic.

Though phase one is only one-half of a building module that will be tripled, the Honor Award jurors found enough architectural punch in this low-rise building anchored in the Sonoran desert to cite it for a 1987 Minnesota Society of Architects Honor Award.

"Here is a building that truly embraces its setting," said the jurors. "The deep rich colors and low horizontal massing make it look as though it rises naturally from the desert."

Designing a building that responds naturally to the harshness of the desert was an education in itself for project designer Frank Nemeth.

"Arriving in the Sonoran desert for the first time was like arriving in a foreign country," says Nemeth. "Design solutions that work well in Minnesota are often inappropriate for Arizona. Not only must a building respond to the climate and landscape, but also to the history of the region."

Nemeth had to work within design constraints of the development review board of Scottsdale, which monitors the impact a new project will have on the town and the desert. The master plan calling for 3.3 million square feet on a 140-acre campus gave the board particular cause for concern. The board also stressed city zoning that limits building height to 45 feet.

Nemeth's design process began with architectural tours of the town. The board cited buildings it thought related well to the desert and to other buildings. The board was also emphatic about buildings it thought were incongruous with the environment. "A 30-story tower was not the solution here," says Nemeth.

The master plan solution calls for a cluster of three triangular, three-story buildings surrounding a circular entry

court. All three, which will look alike, are meant for out-patient care.

Phase one is an inclusive spectrum of clinical practice specialties, including administrative offices. As one-half of a building, phase one represents 165,000 square feet. The second half of the building will be a repetition of generic clinical spaces. Future phases



Photos: Peter Jordan

will allow for steady expansion of specializations in clinical practice. "What we have now," says Nemeth, "is a well-rounded beginning."

The Sonora is rich in color, vegetation and history. Exterior detailing is meant to reflect the richness of this environment. No blank walls here because the desert itself is diverse.

Stone masonry walls of pink Minnesota dolomite and khaki green slate at the base give rise to a brownish stucco cladding at the upper two stories. "Detailing is complex at eye level but becomes simpler higher up," says Nemeth. The architect selected the Minnesota stone because its color reflected the desert sands.

Window sizes vary, becoming smaller each level up. Further softening the mass of the masonry walls are gridded greenish steel sun screens at the entrances and corners.

The campus' growth is expected to include a 900-bed hospital in addition to the three main clinic buildings. There will also be a conference center and a hotel and parking ramps. The three central structures will be interconnected by underground tunnels. Open less than a year, the first building has already met its capacity with 62 doctors. Groundbreaking for the next phase is yet undetermined.

As it stands, the completion of the first phase gives the Mayo Clinic a jump start in the Southwest. And though it is only a fraction of the whole, the building is a sympathetic gesture to the desert and to Scottsdale.

E.K.

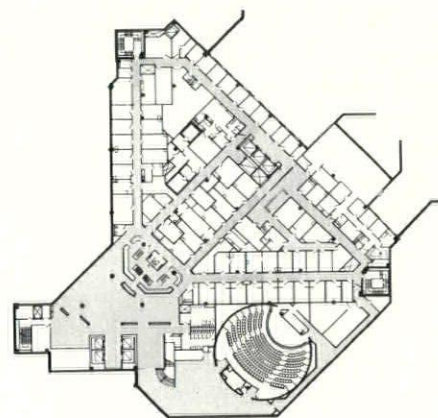
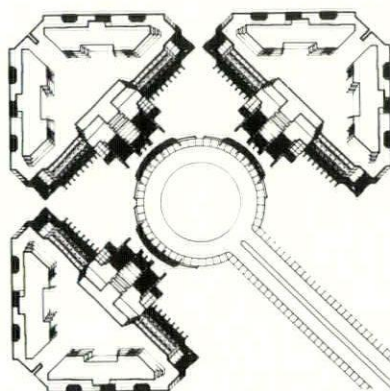
Steel grids shield the reception area from the afternoon sun without obstructing views of the surrounding mountains (above). Hammel Green and Abrahamson of Minneapolis were interior designers for the reception area, auditorium and other public spaces within the building.

Sensitive to site,
from materials to masterplan



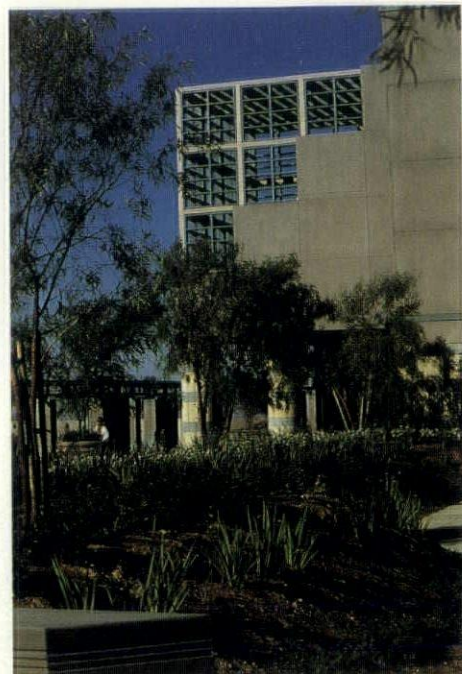
Photo: Peter Jordan

The master plan for the Scottsdale Mayo campus calls for three main clinic buildings surrounding a circular court (site plan below). Parking lots (above) show approximate shape and location of future buildings. The first phase is one-half of a building (floor plan below). Corridors radiate at 45-degree angles from the reception desk so they are visible from the central reception point. A 280-seat auditorium on the diagnostic level of the building is at a key intersection that will link up with future facilities.





Using plants indigenous to the Sonoran desert, Ellerbe's landscape department created a "desert garden" of low trees, shrubs, flowers and a moat at the front plaza (above and right).



"From a distance there appears to be no division between the desert and the building," says Nemeth. Designing to combat the grueling climate was always a consideration for Nemeth. Steel grids accent the building's corners (above) and serve as canopies to shade the entrances (left). Minnesota dolomite patterned with a gray-green English slate creates a visually dynamic facade at the base. A simpler stucco finish clads the upper two levels.



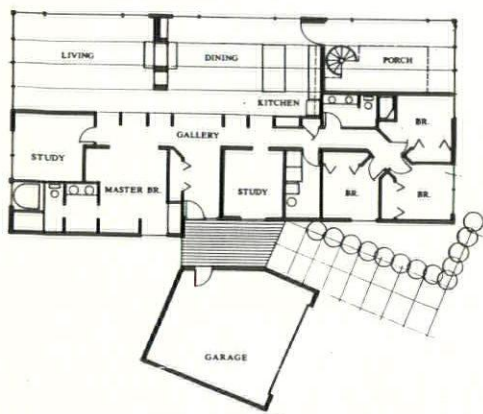
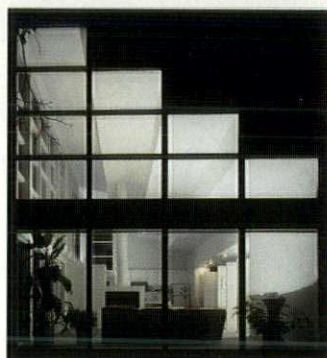
Serenity at lakeside

Pure Modernism grows from ranch-house beginnings



Photos: Erik Rusley

Using standard building materials and the foundation of a 1950s tract house, architect John Cunningham has designed a structure far from the standard lake home. Inverted roof trusses create the stepped form of the ceiling (above), which is echoed in the windows. The sloping roof gives spatial dynamism to the plan: low ceilings guard the bedrooms and baths, a twenty-foot ceiling opens living spaces to the lake. A screened porch is located just off the kitchen (plan, below). Here the high ceiling is used for more than just effect. A small platform accessible only by a spiral staircase offers a bird's-eye view of Lake Minnetonka.



From the street, it looks like an unpretentious ranch house. But from the lake, a sloping roof and soaring windows give it a more contemporary mien.

This is a house that integrates its function as a private family retreat with a Modernist form that commands its Lake Minnetonka site like a yacht does water.

In awarding the home designed by Cunningham Architects of Minneapolis a 1987 Honor Award, the jury commended its simplicity and directness of design. The project began as a remodeling of a 1950s tract house, and ended as a new home built on the original foundation. As architect John Cunningham explains, "The rectangular foundation generated the idea of a simple and boxy shell."

The client's request for both lake views and privacy further shaped the form. Small windows, a low roofline and the nearby garage shield private spaces from the street.

Near the water, the house doubles in height to allow for large expanses of glass open to light and lake. Living room, dining room and kitchen encompass the outdoors.

The sloping roof creates a dramatic progression inside. Like a tunnel, the entry directs visitors ahead. The ceiling soars from eight to twenty feet, the small entry widens to a 50-foot room.

This 1,000-square-foot room could easily feel cavernous. Instead, a stepped ceiling and fireplace modulate the space. Streaming light, the water just a few steps away and the architecture's sheer simplicity establish a feeling of tranquility.

A central corridor that runs the width of the house reinforces the division of public and private space. Small but efficient bedrooms and baths open off this corridor. Five column-like walls mark the separation between living and sleeping space. These also function as a gallery where the owner displays smaller works of art from his collection.

The client remembers first approaching the architects. "I was concerned about space, not the rooms, about a feeling, not the plan."

His concern for such intangibles is evident in this architecture. The jury remarked, "A desire for form and light shaped this structure. These days, it's an unusual prototype for a house." *K.O.*



A savvy silo

The Herman Miller showroom makes more of its suburban setting



Photos: Lea Babcock

Shaped like a glass silo, the entrance and reception lobby to the Facility Systems office building and showroom (above) designed by Meyer, Scherer & Rockcastle speaks of the rural, but the mahogany interior finishes boast of the urban. The rear wall (opposite) is a lively play of materials: stainless steel trim, green-blue slate edging, teal window frames and careful brickwork.

The suburban office building is a much maligned beast—and for good reason. It's usually a mid-rise sheathed in tinted glass or a low-rise clad in bland brick with about as much visual interest as the parking lots surrounding it.

There are exceptions. Located in Eden Prairie, Minnesota, the new headquarters for Facility Systems, Inc., a showroom and dealership for Herman Miller furniture systems, shrugs its tepid office-park setting to become something more than a blank wall interrupting asphalt.

Designed by Meyer, Scherer & Rockcastle of Minneapolis, Facility Systems received a 1987 Minnesota Society of Architects Honor Award for "taking a single, clear idea and carrying it out," according to the jurors. "The interior and exterior are consistently well detailed in a manner that reflects the image of the client."

The client would agree with this assessment of the building's success. "We wanted something that would epitomize the stability and good taste of the Herman Miller line without appearing pushy," says Facility Systems' firm principal Duane T. Frederiksen. "The building was to be a working showroom but not appear as a showroom."

To accomplish this goal Jeffrey Scherer, principal-in-charge of design, strove for a design that provides a logical balance between the furniture and the architecture. "Neither was to take precedence," says Scherer.

Facility Systems' location is uninspiring: a strip shopping center to one side, offices to the other and a cluster of apartment buildings in back.

Scherer gives the typical box footprint a twist by rounding out the back at a quarter circle and adding a grabber of a front entrance. Resembling a three-story-high glass silo, the entrance "literally draws you into the building," said the jurors.

But the exterior detailing doesn't end with the entrance. The standard brick wall in the front is punctuated by square porthole windows, what the architect describes as "teasers that break the monotony of the masonry wall."

The exterior is anything but monotonous. Along the side wall, gray brick at the base is topped by ruddy brick. A diamond pattern of gray brick studs enlivens both the front and side walls.

The back facade is the most animated of all. Large office windows facing a footpath and a man-made pond curve with the quarter-circle wall. The windows are framed in teak. Stainless steel defines the roof line and green tile trim accents the walls.

The concern for details and rich materials is carried inside, too. "We wanted



Photo: Thomas Hysell

to design the first suburban office building that doesn't have aluminum windows," says the architect. And whether this is the first or not is arguable, but aluminum can't be found anywhere. Mahogany dominates, from the window trim to the wall paneling, from the reception lobby to the staircase, from the display cases to the systems furniture itself.

The Herman Miller office systems are an integral part of the interior detailing. The floor plan is open, thereby allowing maximum flexibility for the arrangement of walls and desks. Administrative offices are on the first level, design stations on the lower, making a working model for the office systems furniture. When customers wander through the building they see Herman Miller at work.

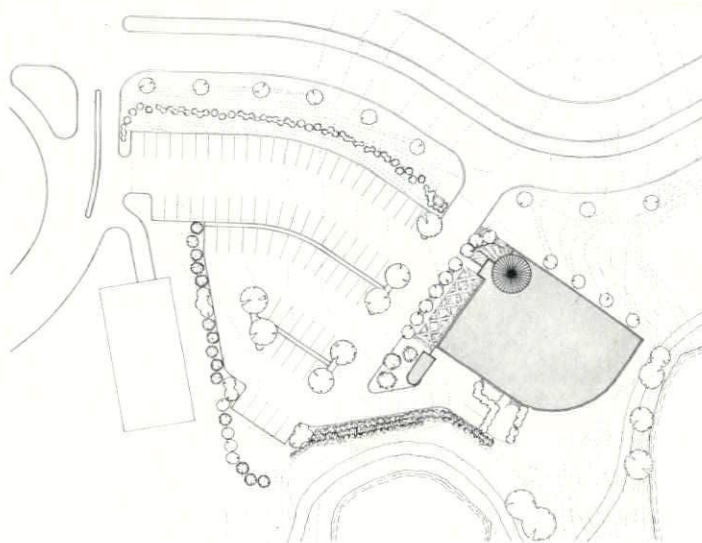
This is a project in which the client was concerned that details and materials reflect its goals and traditions. Said the jurors, "It is clear from the consistent quality and detailing that the client got a lot for its money."

E.K.

Architecture and furniture work in happy harmony

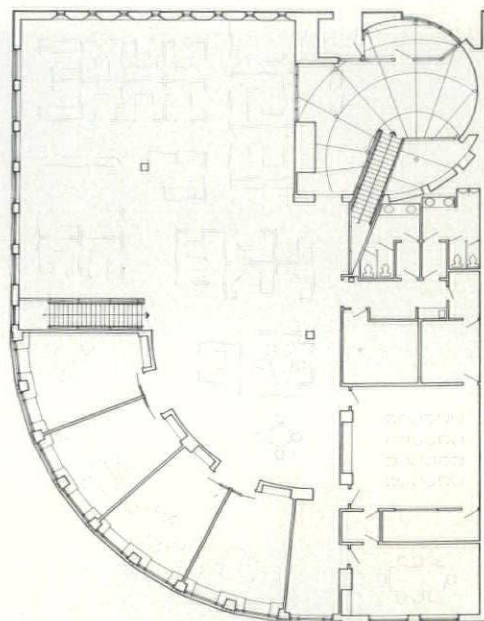


The headquarters and showroom is built on the side of a hill, revealing two levels from the back (above). Large office windows curve with the quarter-circle back wall; employees enjoy a panoramic view of the scenery. Facility Systems is fronted by a parking lot and strip shopping center (site plan below), but a woodsy footpath and man-made pond in back counteract the uninspiring front yard.





No silo ever looked so elegant. Dark paneling, black support columns, terrazzo floors and black leather Herman Miller furnishings (above) project the "stability and taste of the manufacturer," says the client Duane T. Frederiksen. But a touch of the high-tech can be found in the custom-designed chandelier (upper left of photo). Administrative offices line the quarter circle on the first level (floor plan). A staircase entered from the reception lobby leads to the lower level of design stations. The architect worked closely with the Facility Systems design team to coordinate architecture with furnishings. Horizontal wall lines follow the horizontal lines of the office systems, as seen in the glass-and-metal-framed wall unit forming a conference room (below right).



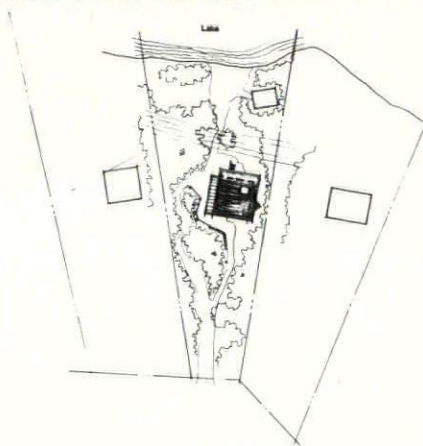
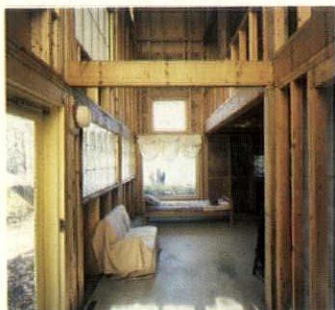
Whimsy in the woods

Spontaneous form and a play of materials animate the Kerze cabin



Photos: Pieter Kerze

Nestled in the northern woods of Minnesota, Pieter Kerze's cabin designed by David Salmela is as in tune with its leafy surroundings as it is with contemporary architecture. A woodsy exterior is enlivened by paint and unexpected materials. The three stories divide interior functions. A darkroom and living space are on the first floor, studio on the second and a sleeping loft on the third. Although the interior is unfinished (below), the fact that this structure was completed on an artist's budget is still remarkable. The jury said it best, "This cabin makes architecture out of almost nothing."



When folks in Eveleth, Minnesota heard that Pieter Kerze was building a cabin there was some concern. Kerze is an artist and photographer: How far-out would his cabin be?

But David Salmela of Damberg, Scott, Peck and Booker, Virginia, has designed a cabin appropriate to its woodsy site while reflecting the artistic personality of its owner. Said the jury who awarded it a 1987 Honor Award: "This house is a treat. It blends into the woods, but there's plastic in it."

Salmela used a spontaneous form, a mix of materials, and a primitive plan to include a darkroom, a studio and a sleeping loft. Says the client, "I needed a shelter but craved a sculpture."

The cabin's 1,300 square feet are divided into three stories to allow for a division of space and better views of the nearby lake. The first level makes the most of holding up the other two. Shifted to the side, the lower floor appears to be balancing the upper ones. This architectural Atlas is vertically sided with pine. The top floors' horizontal siding adds additional visual weight.

The roof slopes to reach its highest point toward the lake. Flat exterior surfaces are relieved by only a dormer window and two clipped corners.

Materials add further definition to the simple form. The plastic the jury referred to is really "kal-wal," an insulating material often used in skylights. Here it is used on a corner rather than overhead and filters light in like a Japanese shoji screen.

Glass block creates another type of window on the first floor and also contributes to the surface pattern. Even the "normal" windows add color and finish. All operating windows are painted pink, all fixed windows green.

While the exterior offers the sculpture the client craved, the jury remarked that the cabin's unfinished interior was a missed opportunity. Designer Salmela says, "We knew from the start that with our tight budget the interior could not be completed."

Nevertheless, the stud walls and concrete floors make for a spartan aesthetic comfortable to the owner.

Although the exterior bows to Breuer and the interior, perhaps, to Gehry, this cabin goes beyond appropriation to become an energetic expression of its designer and owner.

K.O.



An impeccable pavilion

Dignified form and meticulous details ennoble the Phillips Plastics headquarters



Photos: Shin Koyama

Architect Julie Snow of HGA, Inc., has designed a corporate headquarters fitting its rural setting. Natural materials distinguish the structure from its glass and metal corporate cousins and will allow the building to be dignified rather than disgraced by age. "The cedar siding and teak window frames will become the silver gray of the surrounding woods," Snow says, "The copper roof will develop a patina. In turn, rain dripping from the copper roof will turn the concrete base a bluish green."

The Phillips Plastics Corporation's new corporate headquarters in Phillips, Wisconsin looks more like a home than a work place for 24 executives. In fact, if it weren't for the executives, there would be no guessing this building's function for a high-tech company that produces plastic parts. Instead, it seems as if offices have somehow been slipped into a pavilion in a park.

Designed by architect Julie Snow of Hammel Green and Abrahamson, Minneapolis, this 14,000-square-foot office building shuns corporate glitz with a residential form and natural materials like cedar, teak and copper.

In awarding this project a 1987 Honor Award, the jury noted, "The building is impeccably put together. It accomplishes a great deal with a minimum of means."

Wildflowers, homes and a lake were to be the context for the corporate center. Says architect Snow, "The building could not stand out. Such surroundings really dictated a gentle house form."

Two hipped-roof "houses," then, form the main part of the building. A small pavilion connects them at the entrance and a curved glass wall joins them at lake side.

The entrance feels like a residential passageway. The scale is far from grand as a central corridor leads straight to the lake. Work areas are contained to either side, screened with fin walls.

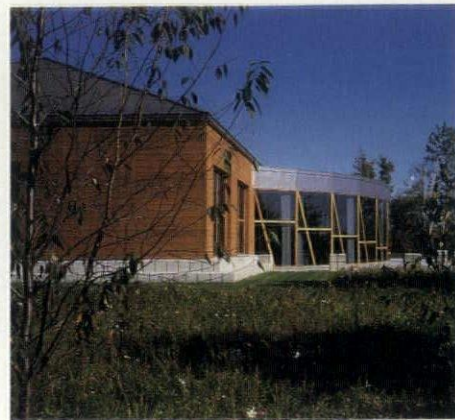
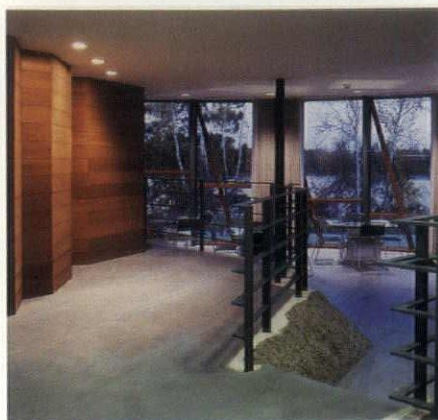
As Bob Cervenka, the president of Phillips Plastics Corporation, explained, "We wanted an open feeling among employees." Glass interior walls match the nine-foot windows; executives can look in and out with equal ease from their offices lining the front and back walls. The glassed-in lunchroom and an outdoor terrace face the lake.

Said the jury, "Details and materials are consistently integrated throughout the exterior and interior." The two house forms are clad in cedar, roofed in copper and set on a hand-formed concrete base. The glass wall in the lunchroom has teak mullions that offer a subtle pattern and unobstructed lake views.

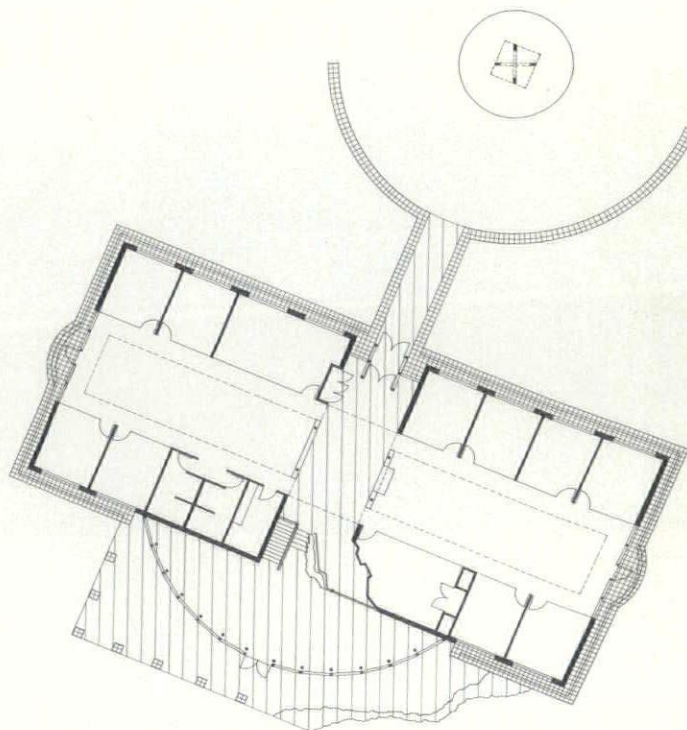
The concrete base continues into the lobby; its striated pattern is a study in understatement. The exterior cedar siding moves indoors into the lobby.

Inside and out, this is architecture that responds to light, air and nature.

K.O.



Facing Long Lake in Phillips, Wisconsin, the two house-shaped forms are connected with a curved glass wall (above) that contains the lunchroom (above, left) and allows for expansive water views. The concrete's "erosion" in the lobby is intended to echo the erosion on the exterior terrace (plan, below), which in turn makes reference to the natural erosion of the lake site.



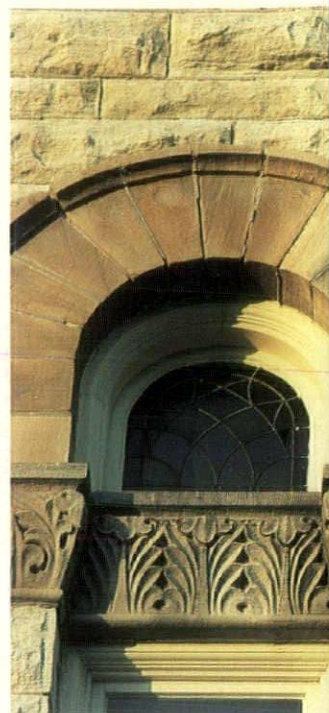
The Richardsonian spirit

How an American architectural style came to the prairies



Photos: Paul Clifford Larson

A colonnaded entry, Byzantine ornament with a window arcade, and a Moorish tower are familiar guises that H. H. Richardson's architectural spirit took in the midland prairies. Here, from left to right, a country bank in Kansas, an Illinois courthouse and a courthouse in Texas.

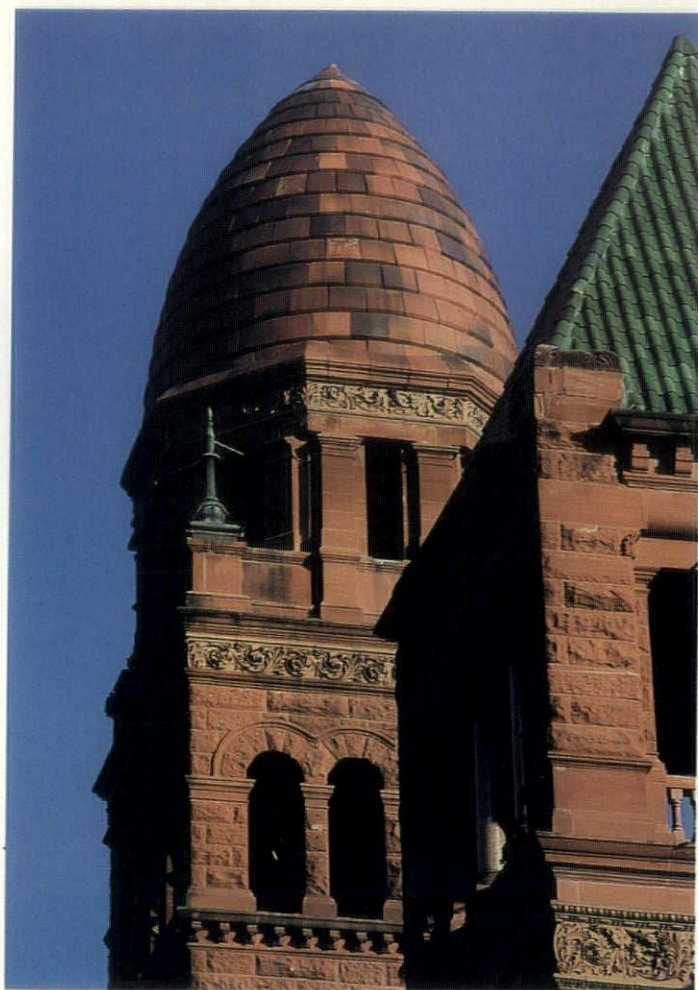
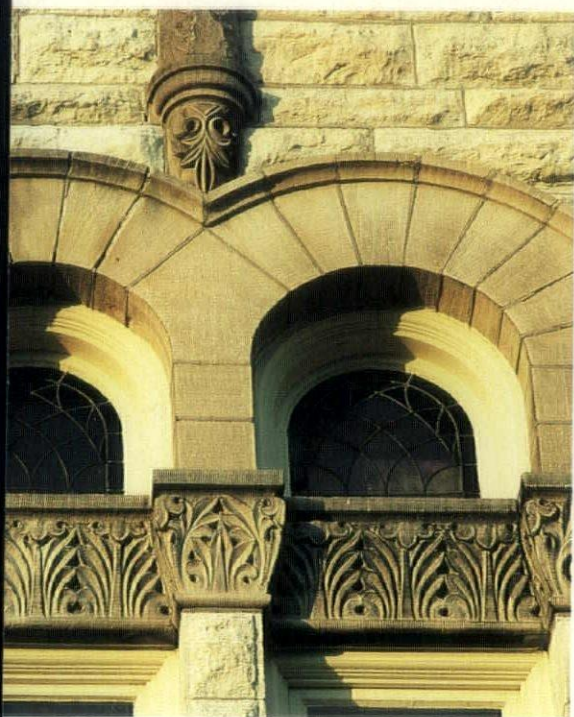


By Paul Clifford Larson

H. H. Richardson was the first American architect to lend his name to a style: Richardsonian Romanesque. In the years following his death in 1886, the squat arches, rough masonry, and monumental volumes of the style found their way into nearly every American community boasting new wealth and Eastern sophistication, or aspirations to either.

Surviving buildings give scarcely a hint of how pervasive the style was. Cities such as Omaha, Kansas City, and San Antonio have held on to less than three percent of their Richardsonian legacy. Even in cities with many surviving monuments in the style, such as Minneapolis and Chicago, the survival figure probably does not exceed ten percent.

What was so extraordinary about this Richardsonian outburst was that its source was both recent and American. Architecture attuned to historical European precedents was still the norm,



and Richardson was no exception. But his characteristic buildings were more than fine modern specimens of a medieval style. They became the authorized translation of that style into modern American dress.

Now it was as if Richardson's spirit peered down from the same shelves as those occupied by the builders of the most revered monuments of European civilization. Among the practicing architect's design resources, the lantern of his Trinity Church in Boston vied with the dome of St. Peter's in Rome, and his Allegheny County Courthouse in Pittsburgh nudged the Doge's Palace in Venice. Eternity had at last touched down on American soil, and architects and their clients throughout the country scrambled to capture a piece of it.

The results were variable in the extreme. While Richardson was still alive, most architects were content to borrow bits and pieces of his work to add another layer to the already teetering stockpile of Victorian mannerisms.

Within two years of his death, these

piecemeal borrowings were frequently swallowed up by imitations of entire buildings. Allegheny County Courthouse became the model for public building design, whatever the planning requirements or economic limits of the project. The lantern of Trinity Church, without question the most admired architectural set piece of its day, was adapted to projects as diverse as a market hall in Kansas City, a pumping station in Omaha, and the top of a courthouse tower in St. Paul.

But copying and imitation were not the guiding themes of Richardsonian practice. For the Richardsonian style did not spring fully armed from Richardson's forehead; rather, it was the collective creation of hundreds of architects who adapted his ideas and imagery to their own vision and purpose. His ideas were ultimately extended and transformed far beyond his own usages into an idiom adaptable to a seemingly endless range of masonry materials, vernacular traditions, building technologies and design programs.

After being shrugged off by architectural historians for nearly a century for failing to conform to a strict Richardsonian canon, the work of Richardson's followers is finally receiving its due.

Demolition, as always, has provided a major stimulus to reassessment. Omaha's Federal Building, like St. Paul's analogue (now Landmark Center), subjected Richardson's forms to the discipline of a Beaux Arts program. Minneapolis' Guaranty Loan (aka Metropolitan) Building hoisted his heavy masonry onto a steel core. Both went down, but in the process spearheaded the preservation movement in the two cities.

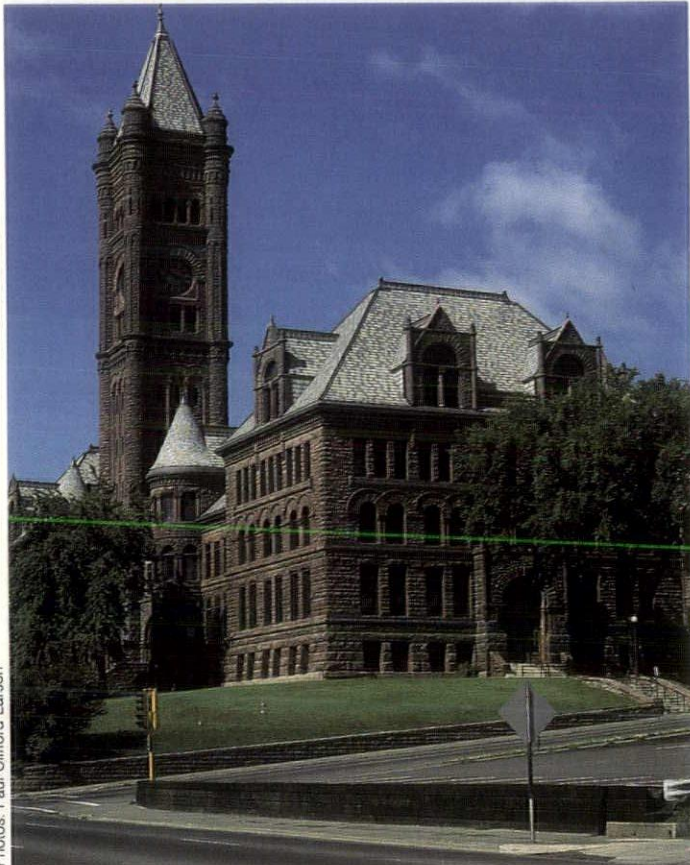
In the last decade, dozens of Richardsonian courthouses quite unlike anything Richardson himself would have designed have undergone sensitive restoration in Minnesota, South Dakota, Iowa, Nebraska, Illinois, Kansas and Texas, without a word of apology for their localisms and eccentricities.

Surviving Richardsonian monu-

A rainbow of stone in Minnesota, Sullivan-esque ornament in Illinois



A griffin unfurls its wings and peers ominously from the main tower of Duluth Central High School (above). Like most of the carved detailing of the building, the griffin probably owes more to its carver, young Norwegian sculptor George Thrain, than to the architects.



Photos: Paul Clifford Larson

Palmer and Hall's Duluth Central High School (above) of 1891-92 garnishes the bold masses of Richardson's Allegheny County Courthouse with a profusion of towers, elaborate window openings and fanciful ornament. Now used as a center for senior citizens, the brownstone building still rises majestically above the commercial district.

ments draw much of their power and fascination from the building quirks of communities and architectural firms separated by a thousand miles from the Eastern citadels of architectural learning. The midland prairie states in particular proved a fruitful laboratory for Richardsonian experimentation and implantation.

Situated on a north-south swath of grassland stretching from Minnesota and the Dakotas to Texas, these states all developed a network of wealthy agricultural centers at about the same time, when Richardson's influence was approaching its zenith. The 1880s also witnessed the emergence of their first great urban centers.

The northern plains states of Minnesota, South Dakota and Iowa form an interesting study in contrasts. Minnesota's late 19th century architectural legacy grew up around a number of geographically separate architectural centers. Minneapolis, St. Paul and Duluth practices dominated their immediate vicinities, but St. Cloud, Winona and

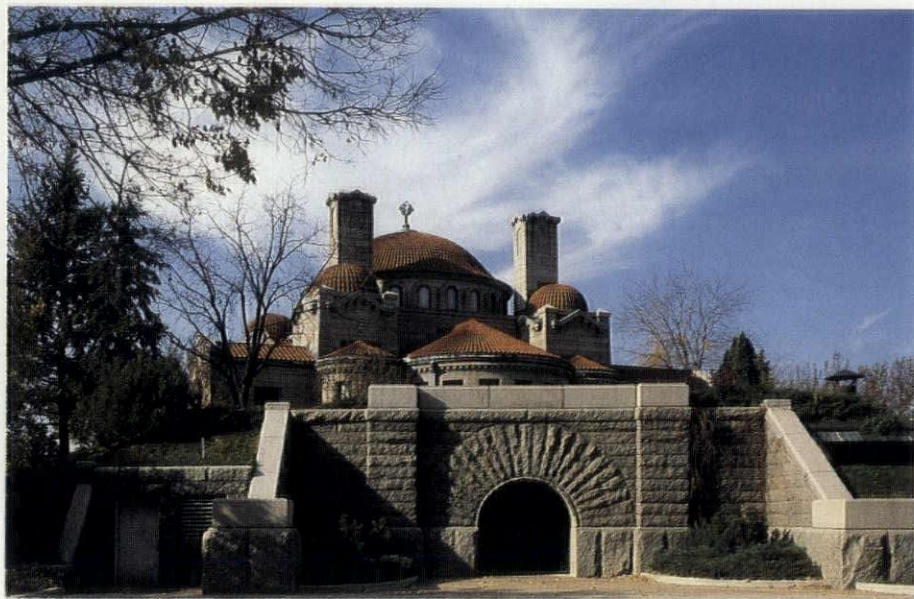
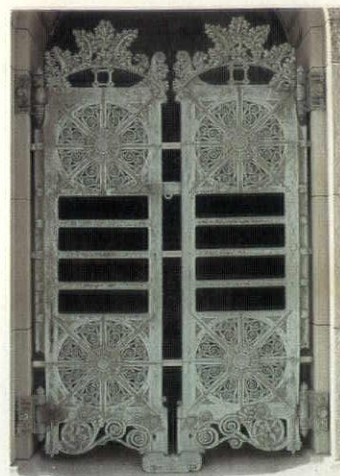


Photo: Philip Larson



Lakewood Cemetery Chapel and Mausoleum (left) is generally recognized as Minneapolis architect Harry Jones' finest work. Most of his prodigious church output was in the prevailing English Gothic mode, but in the design of the cemetery chapel of 1908-10 he returned to the sources of his mentor, H. H. Richardson. Built of red St. Cloud granite, the chapel superimposes a miniaturized version of Santa Sophia, complete with mosaics, on a raw statement of monumental masonry devices: rock-faced ashlar, low-sprung arch, and oversized coping. The copper gates of Louis Sullivan's 1890 Eliza Getty tomb in Chicago (above) capture Sullivan's distinctive play with geometrical modules within a Richardsonian format.

Mankato also boasted considerable architectural talent. As a result, Richardson's influence developed in a number of independent pockets rather than branching out from a single hub.

This pattern dovetailed perfectly with the state's unusual mix of geological resources: Duluth's architects worked with brownstone, St. Cloud's with granite, Mankato's and Winona's with local dolomites, and the masterbuilders of the southwestern corner used the incredibly hard local quartzites. The laminated Platteville limestone under the Twin Cities proved unsuitable for shaping or carving, so local architects were forced to look elsewhere. That fact and the varying tastes of a large community created a rainbow of colors for Minneapolis' Richardsonian projects.

By contrast, South Dakota was severely limited in the number and location of architectural offices as well as in the range of available building stone. Two Sioux Falls architects and one building stone, the pink Sioux quartzite, dominated the eastern half of the

state. Nowhere else in the country did Richardsonian projects acquire so consistent a look.

The quartzite was difficult to shape and nearly impossible to carve, yet it was abundant everywhere. The temptation to construct perforated rockpiles must have been overwhelming, and Richardson's work, appropriately screened, offered a glorious precedent. Furthermore, the architects themselves, clearly on a mission to get as much culture as quickly as possible on to the primitive urban landscapes, managed to exhale all of the current Eastern airs with a single breath: neo-Romanesque towers, Italianate cornices and mansard dormers all sprout from the same buildings.

Iowa's reflection of Richardson's influence was the most complex. The scattering of his impact across the Iowa prairies and into nearly every county seat was above all a tribute to the efficiency and power of the railroad. Architectural firms were dispersed throughout the state, from Dubuque to

Sioux City and Des Moines to Burlington, and the majority had practices extending into every corner.

In addition, the only commonly available local stone was a pale limestone, so the railroad shipped in carload after carload of Minnesota dolomite and granite, Wisconsin brownstone, and South Dakota quartzite. Surveying Iowa's magnificent courthouses of the late 1880s and early 1890s is like looking through a builder's manual, geology text and catalogue of styles all at once. Mostly Richardsonian in some way or other, each courthouse is a sparkling monument of its era, but offers little clue to the materials or building traditions of its native community.

Local building traditions had little impact on the way Richardson's work was perceived or absorbed in these northern plains for the simple reason that no pervasive vernacular in stone had arisen. At the other end of the plains, in Kansas and Texas, such a vernacular was flourishing before the first trained architect came into the state.

Romanesque cousins from South Dakota to Texas, adapted to local circumstance

Photos: Paul Clifford Larson



Architect Wallace Dow obviously had the Allegheny County Buildings in mind when he drew up plans for the Minnehaha County Courthouse (1888-90) in his home town of Sioux Falls, South Dakota (right). But he pulled in the corner pavilions, shrunk the wall openings, and followed the adaptation of Richardson's tower design used in the Minneapolis City Hall. A coarsely detailed blind arcade over the entry (above) expresses both the weight of the walls and the intractability of Sioux quartzite to fine carving. The interplay of shadow and polychrome masonry enlivens a detail on the Sioux County Courthouse in Orange City, Iowa (below). This very late Richardsonian design (1901-02) by Sioux City architect Wilfred W. Beach sets off trimmings of nearly white Iowa oolitic limestone against brownstone shipped down from Lake Superior.



Texas, in particular, boasted a fine heritage of Spanish missions and its public and commercial buildings continued to display the imagery and flavor of the simplified Baroque mission facade with its great entry arch, shallow arcades and raised parapet. The French Romanesque imagery of Richardson's work fused seamlessly to this tradition. When combined further with the fanciful galleries and towers of Moorish architecture, the result was an exotic concoction quite unlike anything else on the continent.

The vernacular sources of the Texas Richardsonians ultimately disappeared into a High Victorian pile, just as the stylistic gesturing of the South Dakota Richardsonians ultimately got locked within a raw wall of rock.

As these two extremes illustrate, the brief Richardsonian era swung between two sides of a dialectic in which much of American architectural history has been caught up. On the one hand, there is the architecture of place, that rises simply and boldly from its site and has



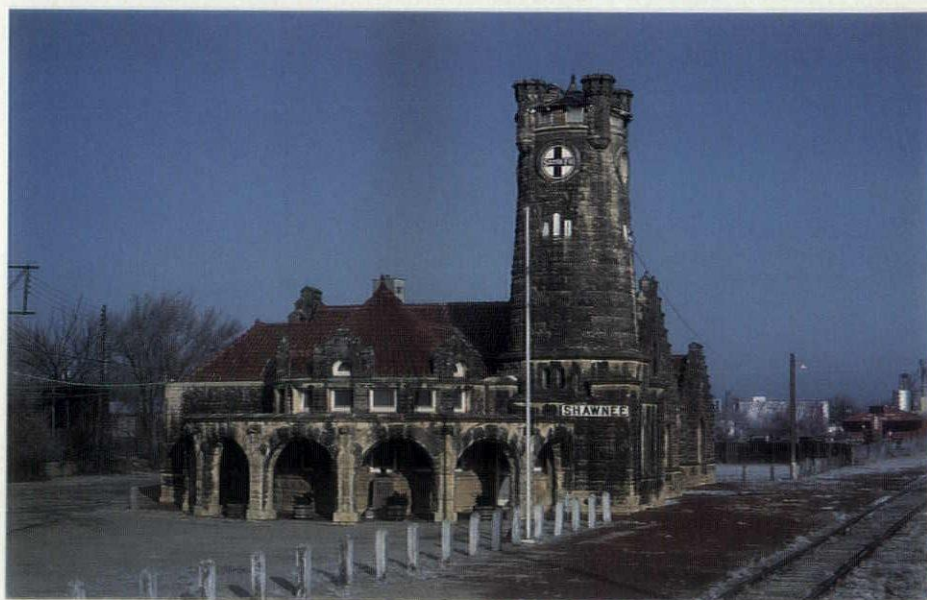
Photo: Philip Larson



J. Riely Gordon's Ellis County Courthouse in Waxahachie, Texas (right) adapted the tower and the triangular form of Richardson's Trinity Church. By the time of its construction (1894-96), the technology for making deep-cut terra cotta detail and the expression of the structural steel grid had both been perfected in Chicago. Gordon threw these innovations onto his Victorian pile. Kansas City architects van Brunt and Howe planned the Santa Fe Depot in Shawnee, Oklahoma of 1902-03 (below) along the lines of a tiny Romanesque basilica with Mission Revival overtones. The nave was the main waiting room, the apse was set apart for the ladies, and blacks were crowded in among the baggage in the narthex.

as its objective the illusion that it has always been there. On the other hand, there is the architecture of taste, that treats the locale as a primordial void whose ultimate human meaning is the building on it and whose final objective is absorption into a universal aesthetic ideal.

Richardson forced that dialectic into a synthesis as no architect has before or since. The best of his buildings and the best of their Richardsonian cousins make ancient forms and stylish details look as if they were created for that single place and time, yet had been there forever.

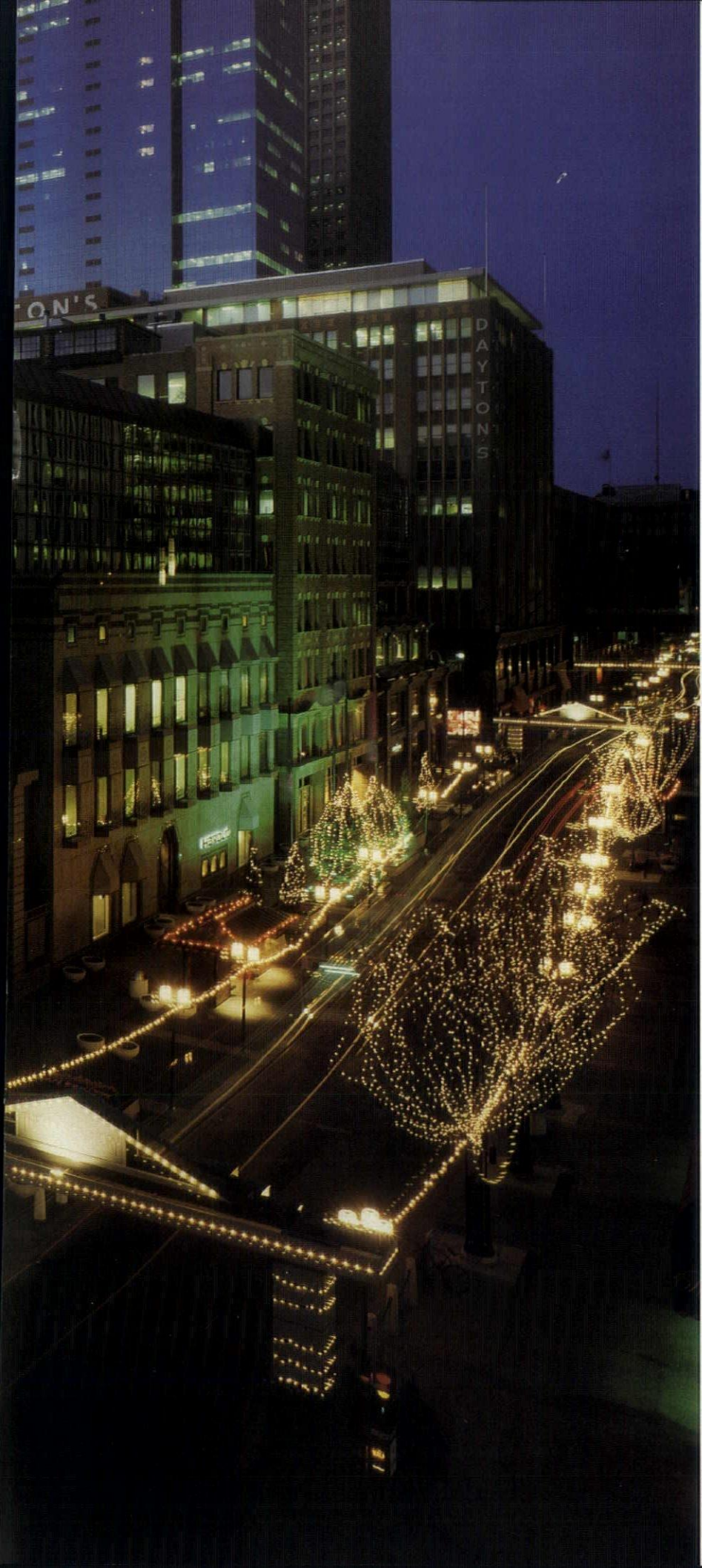


Paul Clifford Larson is curator of the exhibition, "The Spirit of H. H. Richardson on the Midland Prairies," opening in March, 1988 at the University of Minnesota Art Museum.

The Conservatory becomes Nicollet

Like a Minneapolis matron in a fur coat,
elegant but never boasting





The Conservatory on Nicollet has taken root.

The half-block retail development designed by BRW of Minneapolis promises to bring the bloom back to Nicollet Mall's faded cheeks. Open since early October, it has already established itself as a shopping mecca and an architectural centerpiece in downtown Minneapolis.

Bridging the pivotal block between Dayton's and the Young Quinlan building called for something radically different from the suburban shopping mall. A development like City Center that turned inward and shunned the street could wield the final blow to Nicollet Mall as the Upper Midwest's classiest shopping venue.

Architect David Bennett articulated this need for a complex entirely urban in thrust from the beginning of his involvement with Robert Dayton, driving force behind the Conservatory's conception (and one of the development partners along with Northco, Ltd. and Mortenson Development Company). "What the complex should look to," said Bennett in the early stages of discussion, "is the urban shopping streets of 19th century Europe—the Galleria in Milan, Regent Street in London, the Rue Ste-Honore in Paris."

And street-wise urbanity does animate the complex.

The Conservatory fits comfortably onto its half-block site, around the existing eight-story 808 Nicollet Building. Low-rise and rectangular, its filled-to-the-corners massing gives the retail center an established look. No jarring all-glass glitz or sliced-off corners here. Granite columns root the complex to its corners. Details borrowed from the 808 Building add to the sense of tradition.

But as backdrop to this squarish mass of granite columns and pediments runs a curtain-wall of rose-colored glass squares. The glass lightens the weight of tradition and insures that the Conservatory's established character does not become dull.

If having roots is important for a shopping complex planted in mid-city, so are tendrils reaching out to the street. The Conservatory turns the suburban shopping center inside out.

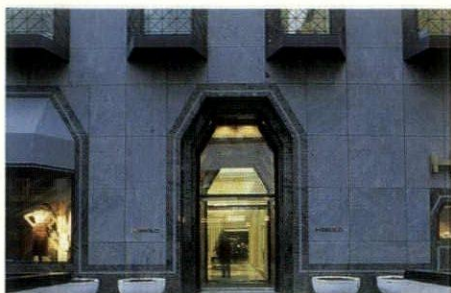
Instead of a fortress-like exterior and a central atrium around which shops cluster, the complex presents an open

Monumental materials, intimate spaces and openness to the street



Photos: George Heinrich

Wedge into the retail core of Minneapolis, the Conservatory makes its presence known without shouting. At night (overleaf and above), the activity inside animates the exterior, and the city with it. "This is what the Conservatory is all about—transparency, visibility, activity," says architect David Bennett of BRW. The escalators are tucked right inside the side wall. They are visible from the street, a first for Minneapolis' mostly invisible skyway pedestrian system. At the center of the 168,500-square-foot retail complex stands Harold women's store (below). Its original Art Deco building was demolished; the new facade recreates the same sense of stark elegance.



face to the street with generous windows and frequent doorways. The desirable retail corners at Eighth and Ninth on Nicollet are carved out, instead, for two corner atria. From them are visible both the stepping tier of shops above and the familiar buildings of Nicollet Mall outside.

In addition, six doors open onto the street. A skyway and a tunnel connect with Dayton's and inner hallways on two levels lead to LaSalle Court, which occupies most of the block's other half.

Interior circulation is the Conservatory's weak point. Here, the tension between designing a private retail complex that would give tenants maximum traffic and designing a part of the city's circulation system is evident. To give pedestrians who want to pass through the complex their optimum path, escalators should have gone up and down at each end; there should be a way up in the middle, and passageways should be wide and welcoming.

Instead, escalators at either end go up only; those in the middle go down only; and the openings are narrow and hard to locate. The decisions stemmed from miscalculations. It was thought that three-quarters of the visitors to the complex would be frequent users and would learn the system. There was concern that if people could go up and down at each end they would not be pulled through the entire range of stores. It was assumed that the escalators would be more visible both from outside and from inside than they are. People will learn the system, but they will not be happy doing so.

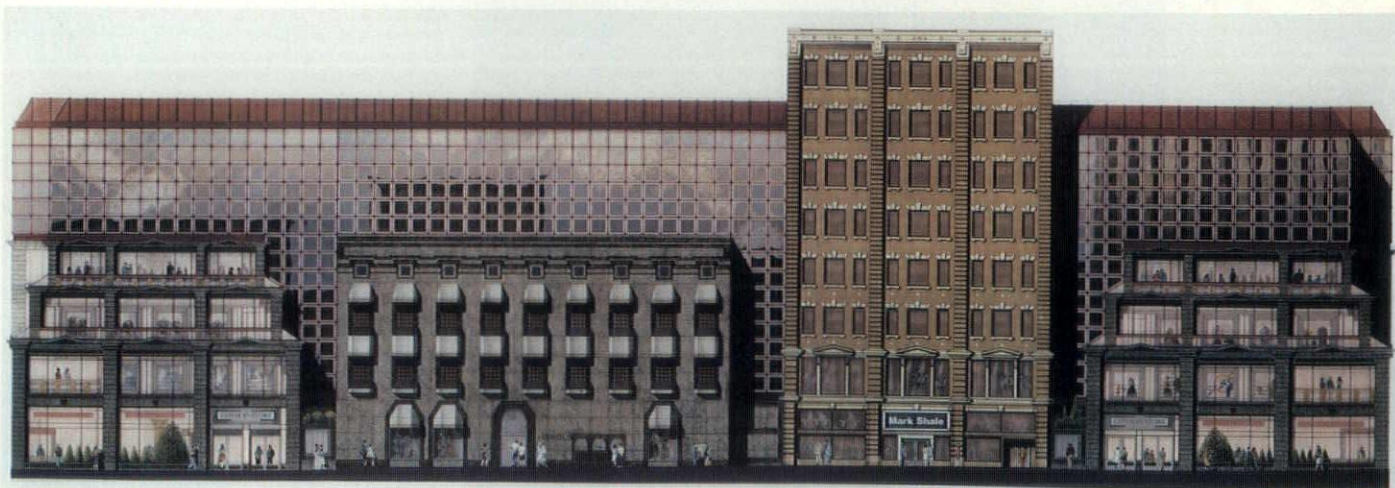
Apart from the frustrations of getting around, the Conservatory's interior offers an elegant ambience. A twenty-foot grid of marble banding and tile reduces the perceived length of the corridors and creates a strong but not rigid order. "The grid is not unlike that of the American city itself," says Bennett. "Within it, the concept was to let happen what was going to happen." Stores range from sedate (the Nature Company and Harold) to mod (Sox Appeal). Around them, the 20-foot bays establish continuity.

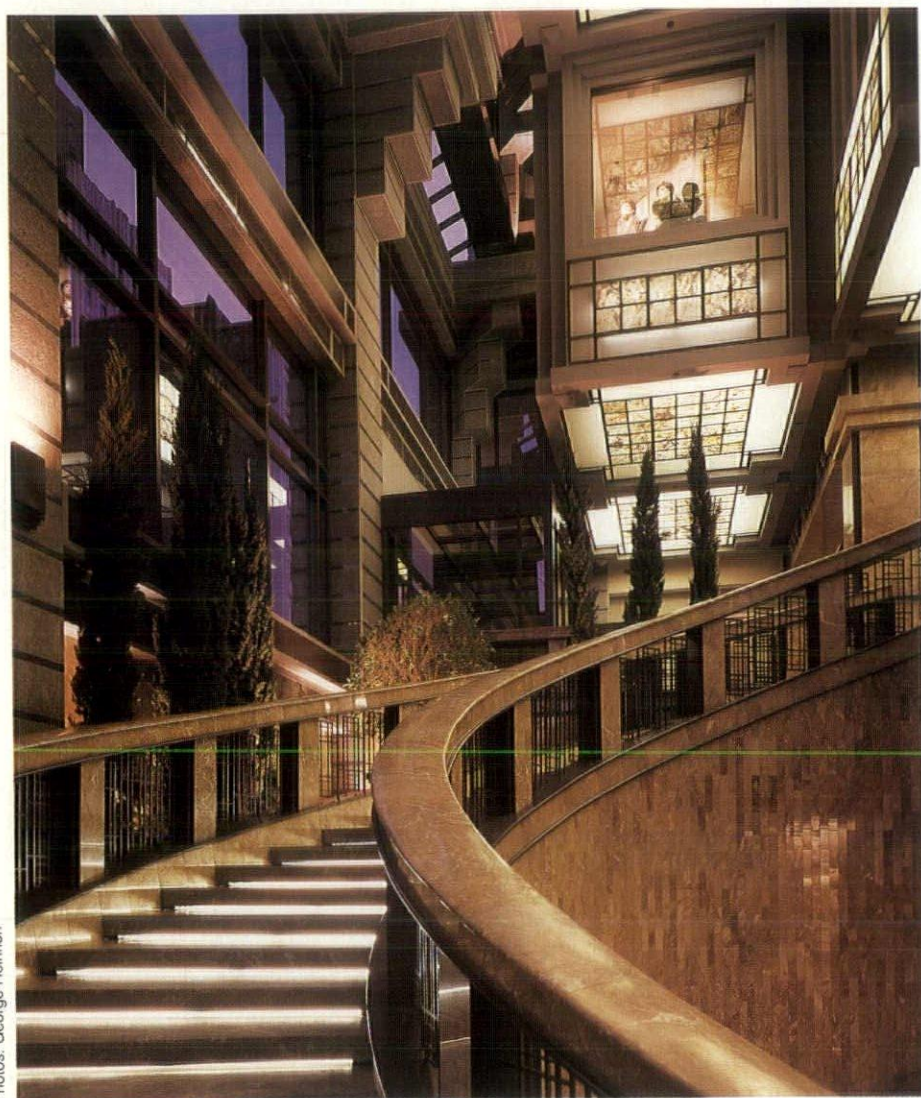
If there is disappointment in the lack of clear circulation within the complex, there is delight in its openness to the street. The Conservatory has taken hold and will enrich the city.

L.M.



The Conservatory's facade (below) reflects the discrete functional parts of the 249,000-square-foot retail and office complex. The 808 Nicollet Building was the only building on the half-block saved. Its first two floors house the Mark Shale clothing store; its upper floors have been renovated for offices. The four-story Harold store maintains its separate architectural identity. The two end pieces announce the presence of the book-end atriums. A curtain wall of square glass panes weaves the pieces together. "The curtain wall is not slick or Modernist," says Bennett. "It expresses that this building despite its 19th century references is fully a product of 20th century technology." The columns and pediments (left) which give the atriums such solid architectural character were borrowed from the 808 Building, though the pinkish-gray color of the new construction was deliberately chosen not to match its orange brick, which neither architect nor developer liked.





From the concourse level, the urban landscape of Nicollet Mall is visible through the large windows (left). A curving marble staircase, topiary plantings and cypress trees reminiscent of Tuscany give the two corner atria a formal, European character in keeping with the Conservatory's name. The Brescia marble in the staircase was hand-formed to make the graceful helix shape. Elsewhere, it is used honestly as veneer and toned down with metal trim.

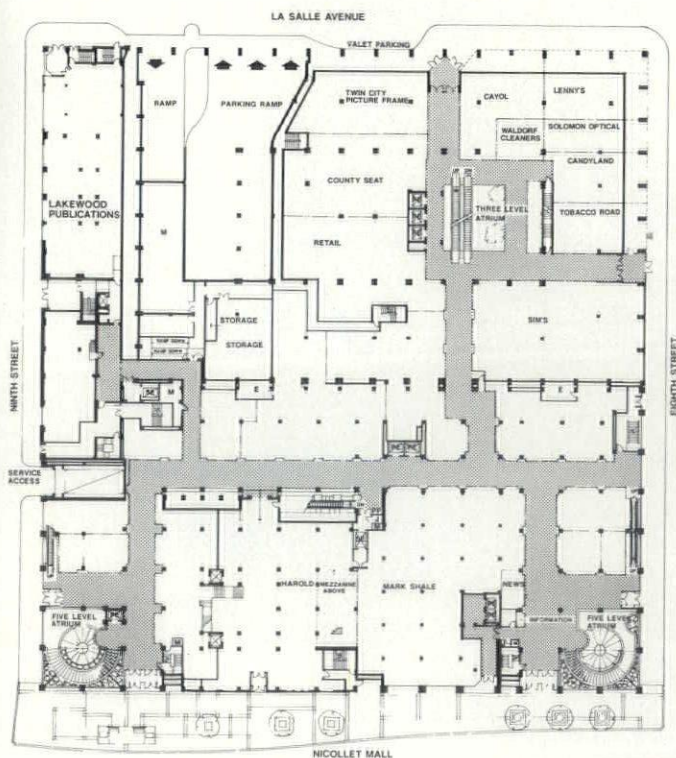


An elaborate waterwall, not yet in operation, will provide a dramatic experience of sound and motion for those riding the down escalators in the middle of the complex. The intimate scale is enlivened by topiary plantings by McCaren Designs. Each topiary tower is made of 300 English ivy baskets woven into a wire-mesh frame. The irrigation and spraying system are hidden inside. Flowers in the boxes will change with the seasons.

PHOTOS: GEORGE HEINTON



Throughout the complex, an almost residential scale relieves the monumentality of the materials. Relatively low ceiling heights were determined by those of the 808 Building. Corridors are fourteen feet wide. The exterior detailing executed in granite is repeated inside in marble, to establish an unmistakable sense of place around the stylistic variety of shops. The Georgian-style Harold store (left), designed by Norwood Oliver Design Associates of New York City, becomes a light and airy foil to the rosy-gray marble of the corridors. For the Conservatory News (below), Kodet Architectural Group of Minneapolis drew on the tradition of old English libraries with mahogany woodwork to the ceiling and a ladder on a track. The globes recall the spinning globes of movie newsreels. The curving staircase (site plan, below) at Ninth Street leads down from street level to a restaurant. On Eighth Street it leads to concourse-level shops and a serpentine tunnel to Dayton's. "You're always with the street and with the city," says Bennett.



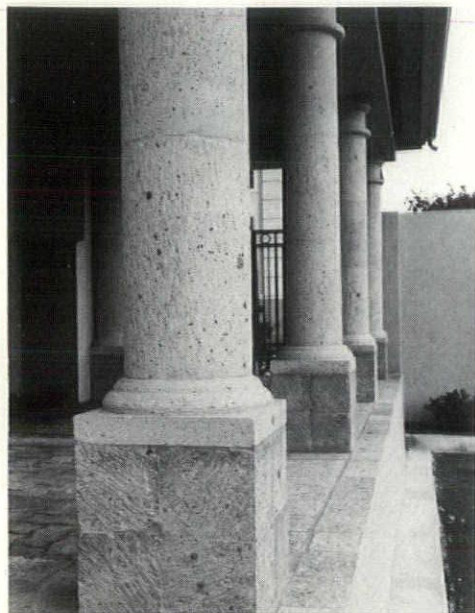
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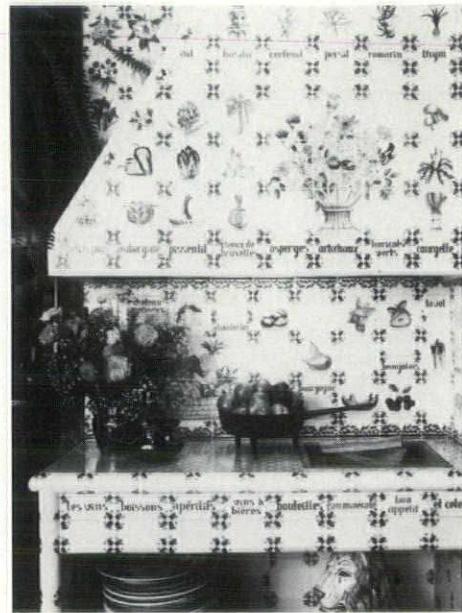


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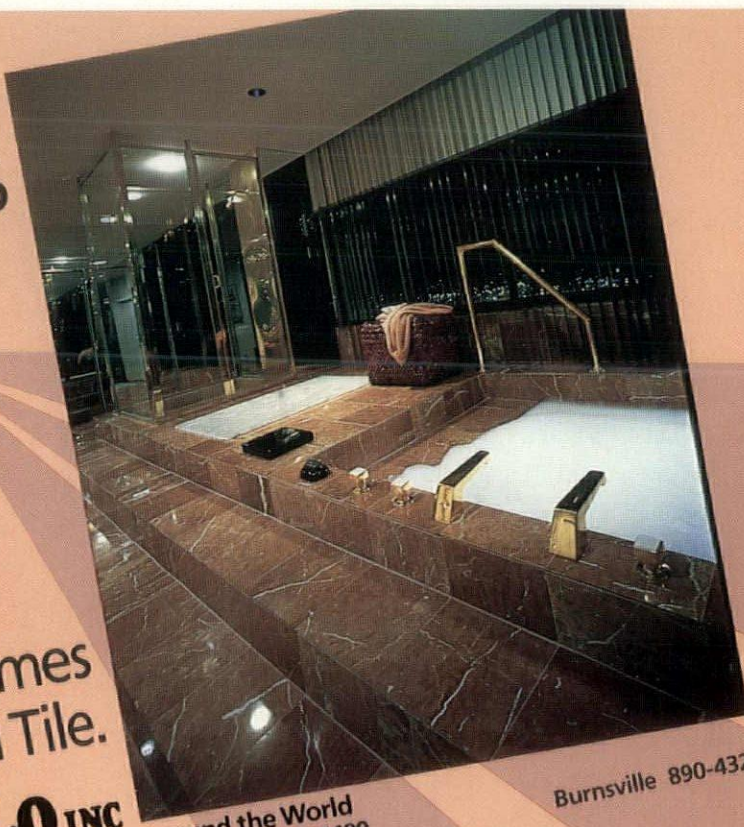
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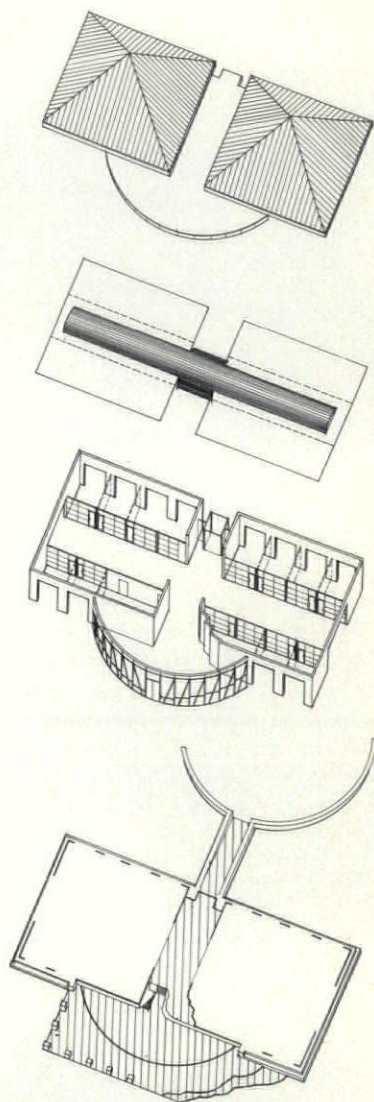
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AM

details

Ode to a plinth When the ancient Greeks got serious about building temples, they began to raise their structures on stepped platforms to create an appropriate base for the Doric order. In a similar classical gesture at the Phillips Plastics Corporate Center, HGA architect Julie Snow chose to set two simple pavilions on a plinth of cast-in-place concrete. Snow went beyond mere gesture, however, creating a richly articulated building element. Standard plywood formwork with inserted wood battens and careful hand-finishing make an elegantly incised matrix which elevates the plinth's expression above the monolithic and mundane. From the embracing arms of the front drop-off to the remnant bollards on the rear lake terrace, this two-tiered concrete base magnifies the stature of modest building forms. The concrete carries through the building's common areas as a floor finish as well. Its detailing gives it a nearly opulent character. It is waxed, inlaid with stainless steel strips aligned true north/south, and purposely dyed an uneven, splotchy blue ("Oh, you want a *bad* job," the contractor finally concluded). The architects intend that runoff from the copper roofs will transform the exterior plinth to a similar patina. Inspired detailing of common materials has transformed this project to an uncommon level of quality.

Bill Beyer



Reaching out beyond the simple volumes it supports, the plinth (drawing above) serves as a concrete point of reference, visibly unifying the building's parts. The bollards visible on the terrace (below) maintain the horizontal plane established by the plinth.



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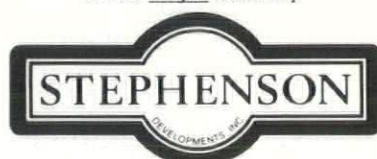
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coming soon

Michael P. Collins AIA
Project: Grist Mill
Company
Location: Lakeville, MN

The Grist Mill Company project is now under construction. It consists of two parts: a 16,000 GSF warehouse addition to the existing manufacturing plant and a detached, 9600 GSF corporate office building. The warehouse is precast double-

tee construction to match the existing building. The exterior is comprised of three types of concrete block. A gabled roof articulates the entrance and contains a skylight for natural light in the center work area. Interior Design: Wheeler-Hildebrandt Design Inc. Contractor: Stahl Construction Company. (612) 925-2148.



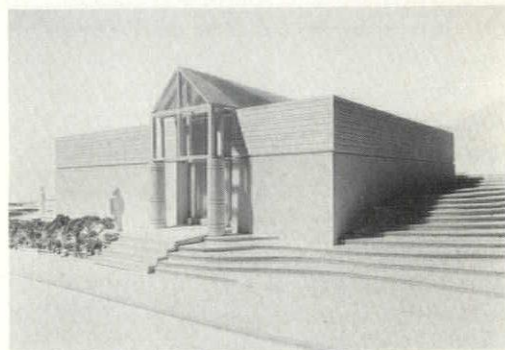
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D. E. Stanius & Associates, Inc.
Project: D. E. Stanius & Associates Office Building
Location: Duluth, MN

D. E. Stanius & Associates, Inc. has broken ground on a new addition to their existing office building. This addition will provide 1,300 square feet of additional office space to ac-

commodate the expanding professional staff.

The new addition is accented by a skylit gallery/reception area. The exterior materials are brick and horizontal beveled aluminum siding to blend with the surrounding residential neighborhood. For further information, contact Ken Johnson at 218/724-8578.



Cording-Natwick-Hilbert Architects, Inc.
Project: Hayes Park Community Center
Location: Apple Valley, MN

Hayes Park Community Center encompasses 30,000 square feet. Clustered about a strong cross axis are the program requirements: a large gymnasium with two basketball courts, an arts and crafts room, a multi-

purpose room, a children's play room and an array of smaller, functional support spaces. A skylit lobby marks the center of the cardinal axis.

The structure is composed of durable, maintenance-free materials: unpainted concrete block exterior, burnished block, glazed block and exposed aggregate floors through the circulation corridors. (612) 431-4433



Opus Corporation
Project: American Hardware Mutual Insurance Company
Location: Minnetonka, MN

The curving east facade of this building is a direct response to the Bren Road frontage and the picturesque views offered by Opus Pond. Site features include a curving tree-lined entry, an integrated water feature

and entry plaza and a small plaza overlooking the pond. Internally, the 175,000 s.f. building features a 2-story entry lobby, a 2-story elevator lobby at the executive level, and an underground link to 200-plus covered parking spaces. Completion is scheduled for December, 1988. For more information, please call 612/936-4450.



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

news briefs

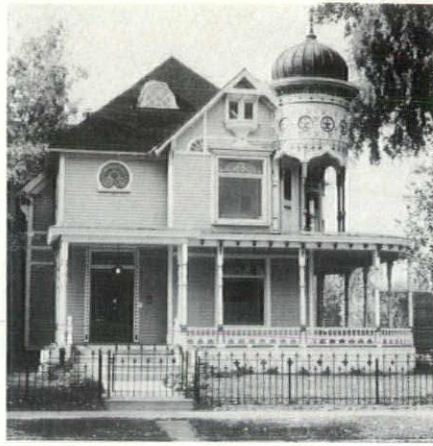
Continued from page 5

in commissioning, has become a state tourist draw. The Romanesque-style Plummer Building, built in 1928 for the Mayo Clinic in Rochester, is one of the firm's earliest and finest buildings for the clinic.

Ellerbe was born in 1892 and attended the University of Minnesota. He joined his father's St. Paul-based firm in 1914 and became president after his father's death in 1921. From then until his retirement in 1966, Ellerbe, Inc. grew from five employees to more than 500 professional and staff members. In 1955, Ellerbe turned all the company's shares over to the employees, believing that it was the staff that made the firm successful.

Ellerbe was named a Fellow of the American Institute of Architects in 1961 and received a Gold Medal from the Minnesota Society of Architects in 1981. His wife Eleanor, whom he met in high school, died last year.

A retrospective of Ellerbe's life will be published in the March/April 1988 issue of *Architecture Minnesota*.



The Moorish Revival Bardwell-Ferrant house, restored by Rolf Lokensgard

Projects take the CUE

Nine Minneapolis projects were honored at the eighteenth annual Committee on Urban Environment (CUE) awards presentation in October. Winners were selected from diverse categories including urban design, parks, street-scapes, neighborhood homes, public art and public interiors. The awards were created in 1968 to recognize projects that have a positive aesthetic impact on the urban environment.

Among the nine winners is the Metro



The Life Force Mural, painted by the Harrison neighborhood youths

Area Paint-a-thon, organized through the Greater Minneapolis Council of Churches, Catholic Charities of Minneapolis and St. Paul, Corporate Volunteerism Council, Jewish Community Relations Council and the St. Paul area Council of Churches.

Also honored are the Life Force Mural, painted by Harrison neighborhood youths under the supervision of artist Ta-Coumba Aiken; the North Loop Gallery Owners' joint sponsorship of art exhibit openings in the warehouse dis-

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ARCHITECT: Wilson/Jenkins & Associates, Inc.
GENERAL CONTRACTOR: M.A. Mortenson Co., Golden Valley

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Recognizing the Creative Use of Concrete Block
or Clay Brick Unit Masonry Materials; New, Unusual or Unique
Applications; Superior Detailing; and Achievement in Overall Design.

Eligible Projects

Architectural projects using masonry as an outstanding feature, located within the State of Minnesota, and completed between January 1, 1985 and January 1, 1988.

Who May Enter

Any registered architect, builder or developer.

Award Categories

Awards will be presented in seven categories:

- Commercial/Industrial: Concrete Masonry
- Commercial/Industrial: Brick
- Educational/Institutional: Concrete Masonry
- Educational/Institutional: Brick
- Residential (Detached): Up to \$150,000 Value
- Residential (Detached): \$150,000 and Above in Value
- Multi-Family Attached

Deadlines

Entry information must be requested by January 31, 1988. Entry fee per project submitted is \$50. Deadline for submission of entries is March 15.

Judging

A distinguished panel of judges, including representatives of the architectural profession, will select the winning entries.

Criteria For Judging Entries

The awards will recognize the creative use of concrete block or clay brick unit masonry materials; new, unusual or unique applications; superior detailing; and achievement in overall design.

Presentation Of Awards

The 1988 Awards will be announced, and winning entries honored, at a special Awards of Achievement banquet and presentation ceremony to be held May 12, 1988 in the Twin Cities. Winning entries will also be featured in special color inserts in regional business and trade publications.

Instructions For Entering

Entry information may be obtained by writing or calling The Minnesota Masonry Institute, Suite 370, 5959 Baker Road, Minnetonka, MN 55345; telephone (612) 935-8267.

You will receive a complete submission kit, including forms and detailed instructions. **Entry information must be requested no later than January 31, 1988.**

DEADLINE FOR ENTRIES: MARCH 15, 1988.



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trict; and the annual spring parade by the Heart of the Beast Puppet Theatre.

Other winners include the Lincoln Centre with its lighted roof and landscaped plaza, architects, Kohn Pedersen Fox of New York; the Langdon building renovation, architects, Korsunsky Krank Erickson; the preservation of the Moorish Revival Bardwell-Ferrant House at 25th and Portland, architect, Rolf Lokensgard; and Burie Manor, a low-income downtown housing development by Arvid Elness Architects. The final winner is the relocation of the Island Bridge, which now spans the Mississippi from Nicollet Island to Riverplace.

Architects, community activists, artists and other professionals served on the ten-person jury.

Special tributes from MSAIA

Two Minnesotans, George Iwan and Roger Martin, received special recognition for their contribution to the architectural profession at this year's MSAIA honor awards banquet.

George E. Iwan has been the execu-

tive secretary of the State Designer Selection Board for the past ten years. The award cited his appreciation of the design profession. "His fairness and dedication have been an inspiration and are truly representative of superior service to the profession of architecture."

Iwan has held various positions with the Department of Administration for the past thirteen years. He holds a master's degree in industrial relations from the University of Minnesota.

Also honored was Roger Martin of Martin & Pitz, Landscape Architects. Martin, the first chairman of the landscape architecture program at the Uni-

versity of Minnesota, has continued to teach at the university for the past twenty years. He is currently serving as the national president of the American Society of Landscape Architects. The award noted the "dedication and sensitivity he has shown to both the natural and the built environment."

The award is presented to individuals who distinguish themselves through their contribution to the architectural profession and the arts.

In addition, the Minnesota Society of Architects gave a 25-year building award to Highland Park Junior High School, designed by Hammel Green and Abrahamson



Highland Park Junior High School, designed by Hammel Green and Abrahamson

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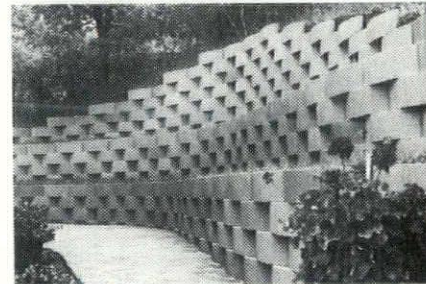
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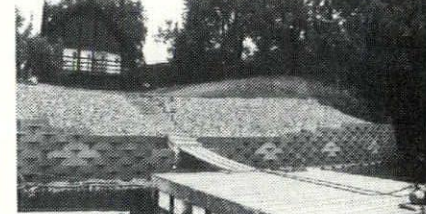
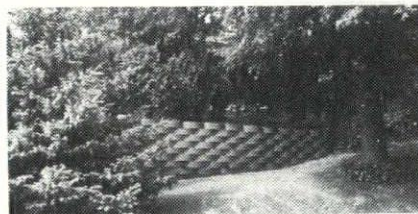
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hamson. The building was selected for its "forward-looking use of color, its curtain-wall construction and the flexibility of its planning." The award recognizes architecture that has maintained its functional and aesthetic value after 25 years.

Something happening on the avenue

A mixed-use office and retail project is under construction in St. Louis Park at the intersection of Highway 100 and Excelsior Boulevard. On the Avenue, designed by The Andersen Group Architects of Minneapolis, is set on twelve acres and will include two office buildings, a 200-suite hotel, restaurants, a four-level parking ramp and a two-level retail arcade. The brick and glass buildings will surround landscaped grounds and a tree-lined "avenue."

The focus of the complex will be the 150,000-square-foot retail center with its four-story sunlit atrium beneath a 400-foot tensioned fabric spine roof. The exterior will feature five show windows on the Highway 100 and Excelsior Boulevard sides.

The \$80 million complex is being developed over three years. The retail portion is expected to open in the fall of 1988. Developers are AP Development, Rosewood Corporation and Pineapple Management.

Edinborough landscape praised

The Associated Landscape Contractors of America (ALCA) awarded McCaren Designs, Inc. of St. Paul with an Environmental Improvement Award for its design of Edinborough Park's interior plantscape. Edinborough is a mixed-use project in Edina, Minnesota that features a one-acre enclosed park.

The Edinborough Leisure Park includes 6,000 square feet of planting beds. More than 48 different species of plants are used to achieve a Minnesota woodland landscape. The interior plantscape was designed by Cynthia Peterson and McRae Anderson, principals of McCaren Designs.

The awards program is designed to reward professionals who complete quality projects and to recognize citizens who underwrite such projects.

Built with masonry

Entries for the first annual "Achievement in Masonry Design" awards competition are now being accepted. Open to Minnesota architects, builders and developers, the competition recognizes the creative and unique use of concrete block or clay brick masonry material. To qualify, buildings must be located within Minnesota and must have been completed between January 1, 1985 and January 1, 1988.

The competition is sponsored by the Minnesota Masonry Institute, the Minnesota Concrete Products Association and the Brick Distributors of Minnesota. Registration deadline is January 31, 1988. For an application, write the Minnesota Masonry Institute, Suite 370, 5959 Baker Road, Minnetonka, MN 55345, (612) 935-8267.

Correction

McCaren Designs, Inc. of St. Paul should have been credited with the plantscape for Court International in the November/December issue of *Architecture Minnesota*. **AM**

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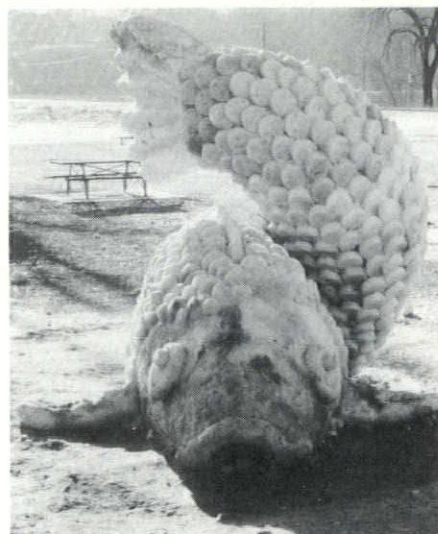
Continued from page 9

ruhe, the capital of Baden in the Black Forest. Weinbrenner's control over Karlsruhe far exceeded that of his design contemporaries, the architects of Washington D.C. and the rebuilders of Leningrad. More than 80 of Weinbrenner's architectural drawings of subjects such as urban estates, castles, public baths and cemeteries comprise this exhibit from the architectural archives of the University of Pennsylvania. For more information, call the Art Institute of Chicago, (312) 443-3626.

St Paul Winter Carnival Fire and Ice Celebration Harriet Island, Rice Park January 26-February 7

The St. Paul Winter Carnival celebrates cold weather with the Minnesota State Snowsculpturing Competition and an ice sculpture contest.

Using coal shovels, jungle machetes, and an enormous block of snow, teams compete for the right to represent Minnesota in the United States snowsculpture competition. Their creative en-



deavors will be displayed on Harriet Island through the first week in February.

Other intrepid sculptors will brave freezing temperatures in the name of art at an ice sculpture competition to be held in Rice Park on February 7.

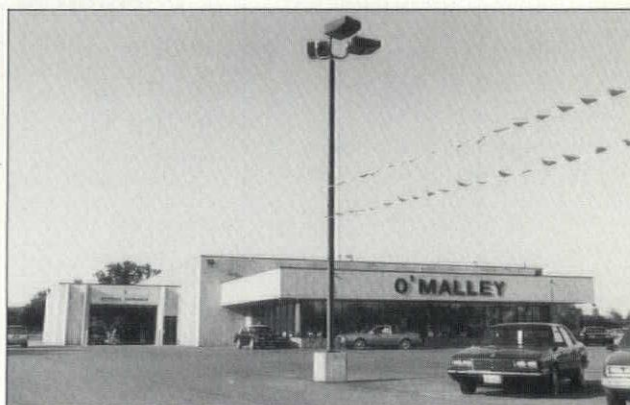
For more information on participating in or attending these events, contact

Continued on page 58

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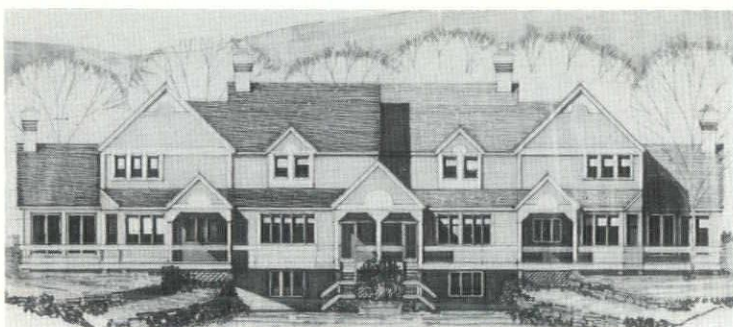
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Janet Krump at the St. Paul Winter Carnival Association, (612) 297-6953.

Craft Today: Poetry of the Physical Milwaukee Art Museum February 12-April 10

The inaugurating exhibit at the American Craft Museum in New York City comes to Milwaukee in February. Displaying the work of 286 American craft artists, the show celebrates the diversity of handmade decorative and utilitarian objects of the 1980s. For more information, call the Milwaukee Art Museum, (414) 271-9508.

Forum '88 "The Business of Winter" Edmonton, Alberta, Canada February 15-19

A conference, exposition and an international design and awards program sponsored by the International Winter Cities Committee will explore the challenges and opportunities of living in a winter climate.

Feature presentations include John Naisbitt, author of the bestseller *Megatrends*, on "The Future of Winter," and economist Maxim Worchester on "The Business of Winter."

Forum '88 provides an opportunity for municipal leaders, executives, and researchers to review the latest technology, developments and concepts of winter city life. Other attractions include the West Edmonton Mall, the world's largest shopping mall, and the Winter Olympic Games in Calgary. For more information, contact Laraine Barby, (403) 426-6091.

Architecture and the (Ir)relevance of Beauty University of Minnesota March 4-5

Is beauty important in architecture? Is function more important than form? What is "beauty" in architecture?

Organized by the Department of Philosophy and the School of Architecture at the University of Minnesota, this two-day interdisciplinary conference will attempt to address these questions and

to create a dialogue between practitioners, theorists and observers of architecture and aesthetics.

Each of four sessions will include presentations by major architects and designers such as Cesar Pelli and Bernard Tshumi followed by the response of a panel consisting of architects, philosophers and critics. The audience will be encouraged to add their perspectives.

For more information, contact Leslie Denny, (612) 625-0727.

Print and Drawing Council Sale Minneapolis Institute of Arts March 4–March 13

The Print and Drawing Council of the Minneapolis Institute of Arts will present an exhibition of more than 100 works on paper that are for sale to the public. This event offers both novice and seasoned collectors the opportunity to view and purchase museum-quality works on paper.

Spanning several centuries, the prints and drawings chosen by curators of the Institute of Arts display a rich variety of graphic techniques and range in price from less than \$500 to more than \$10,000.

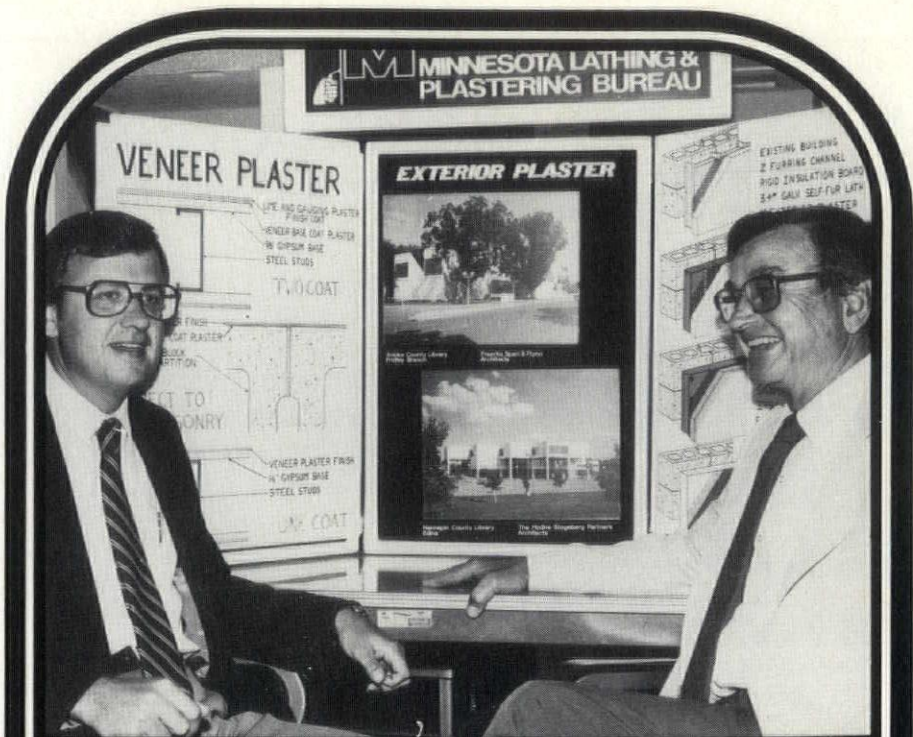
For more information, contact Richard Campbell, (612) 870-3024.

Making Cities Livable Conference Charleston, South Carolina March 8–12

A visit to Charleston in early March might well be enough to elucidate what makes cities livable. The Making Cities Livable Conference adds concrete evidence from cities around the world to such Charleston pleasantries.

Included in the scheduled events are lectures by design and planning professionals, a tour of Charleston, Middleton Place Plantation and Fort Sumter, and receptions and conference events at the Dock Street Theater and historic Charleston mansions. For more information concerning registration and accommodation in Charleston, contact Phoebe Miller at (803) 724-7400.

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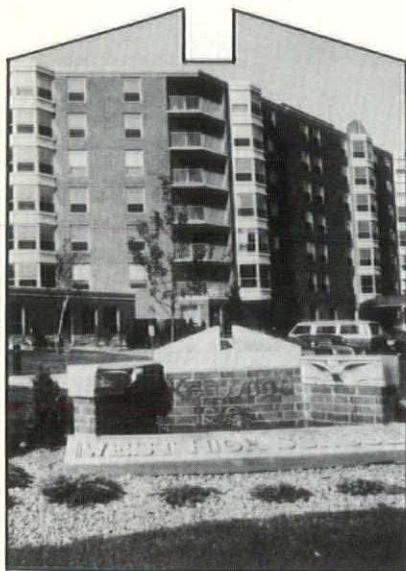
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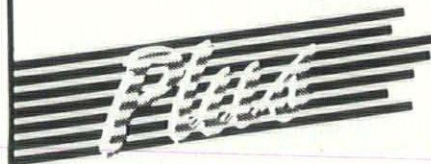


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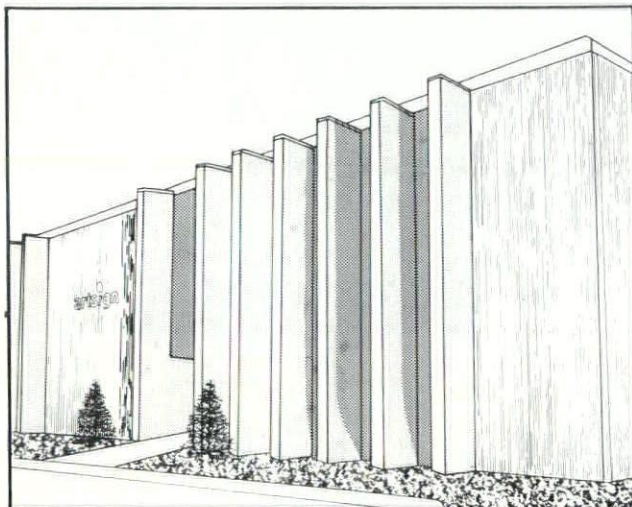
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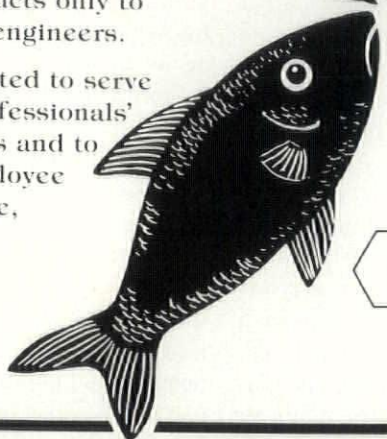
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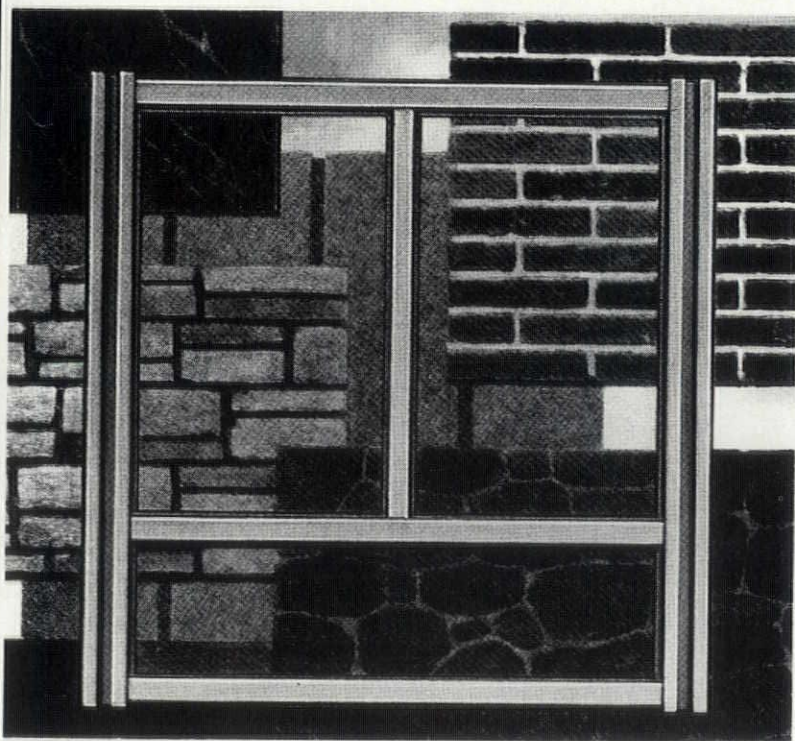
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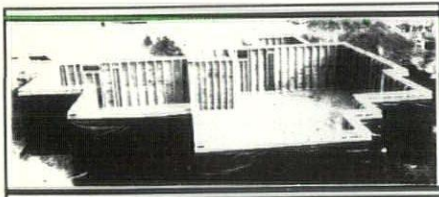
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letters

Continued from page 13

practice that relate to the interiors of buildings and somehow assign them to another design discipline by implying that the basics that underlie our interests and skills are not in those areas.

I would be the first to agree that many architects do not possess the knowledge of furnishings and some categories of finishes that many interior designers do, and also that some do not deal with color and texture as skillfully, but many do. With respect to other areas such as space planning, building circulation systems, etc. referred to by Mr. Fox, I would certainly not concede that any design discipline is more capable of dealing with those issues than the discipline of architecture.

The article points out that "in interior design, form is perceived from the inside out," and further states that, in contrast, the architect's point of reference for form is as a "three-dimensional object viewed from the exterior." Mr. Fox adds in reference to circulation patterns that "circulation for the architect usually evolves from trying to fit the function into the preconceived form, sometimes with arbitrary results."

To be accurate, Mr. Fox should actually say that "one of the points of reference is as a three-dimensional object viewed from the exterior." After all, the exterior is but one of the many influences in a building design, among which not the least is a concern for the interior, which Mr. Fox implies might lie beyond the interest or the expertise of the architect. The design of the building interior is not beyond our interest, is not beyond our expertise, does not lie outside the practice of architecture, and is far more than accommodating a preconceived form.

The reason for a building, after all, is not to have an exterior. It is to accommodate a use, and the primary criterion in the design of a building is to accommodate that use in an appropriate manner. Programming and planning interior spaces is the architect's starting point. To represent that the architect is less capable in this field than is another design discipline is to ignore and distort the facts.

The design of the building interior is an integral part of architecture. Per-

haps the design of the interiors should not be a separate discipline at all. Perhaps this field would be more correctly termed "interior architecture" and should relate to the total field as do the specialties of specification writing, project management, project design, etc. Practitioners in those areas are, or can be, registered as architects, but practice their specialty.

It is difficult to imagine how the design of a building interior, especially as it relates to space planning, can be separated from the design of the exterior. Even the most impersonal of our buildings, the speculative office building which may be erected long before an occupant is identified, is designed as an office building, not as something else.

Office layouts are tested, elevators and exits are located to solve the requirement for future flexibility. The interiors may not be designed in detail but they certainly have been tested. The form of the building is influenced by its function, zoning requirements, economics, and its site. The exterior is only one of the considerations, including the interior, that are addressed within the practice of architecture.

It should not surprise anyone that many of the characteristics of interior design as described in the context of potential registration for that discipline have a familiar ring to architects. A large part of the legislative text is describing the practice of architecture, and no one should be surprised that feelings are running fairly high in some quarters. It is very important that the issue be investigated and resolved carefully and objectively.

Ideally, it will be investigated beyond the concerns of economics and professional status. Registration laws do not exist for the purpose of professional status. There is no need for regulation by a government body beyond the need to protect the public.

Most architects do recognize the considerable talents of individual interior designers and there is a genuine range of opinion on the issue of their registration within the profession, in spite of any official position against registration on the part of the American Institute of Architects. There are those who sincerely wonder if registration is necessary for interior designers if in fact



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the reason for registration is the public interest. They feel that existing laws are sufficient.

Most carry it a step further and feel that interior designers who are designing large scale and complex projects that deal with more than the selection of furniture, color and texture are actually practicing architecture. That leads to the conclusion that they are therefore in violation of the registration laws and that much of the problem we face today can be attributed to a lack of enforcement of those laws. Beyond those concerns, there are those who would be sympathetic to registration if a broadly-based quality education were a requirement, and if the proposal did not include a grandfathering provision which could allow truly unqualified practitioners to become registered.

There are people of good will on both sides of the fence and I hope the issue can be resolved correctly, in a spirit of cooperation and with an objective recognition of the true purpose for requiring the registration of design professionals.

James W. O'Brien, AIA
Williams/O'Brien Associates

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Credits

Project: Mayo Clinic-Scottsdale

Location: Scottsdale, Arizona
Client: Mayo Clinic
Architects: Ellerbe Associates, Inc.
Principal-in-charge: J.C. Gaunt, AIA
Project manager: Oleg Gregoret
Associate architect: G.S.A.S., Phoenix, Arizona
Project designer: Frank Nemeth
Project team: Dan Loiselle, Keith O'Brien, Vic Walker, Paul Rode
Structural engineer: Richard Waite, Ellerbe
Mechanical engineer: Duane Muerke, Ellerbe
Electrical engineer: Pete Baldwin, Ellerbe
Contractor: Barton-Malow, Kitchell Contractors
Interior design: Hammel Green and Abrahamson
Landscape architect: Bryan Carlson, Ellerbe
Medical planning: L. Wilson Kidd

Project: Summer Residence

Location: Lake Minnetonka
Architects: Cuninghams Architects, P. A.
Principal-in-charge: John W. Cuninghams, AIA
Project architect: John Pfluger
Project designer: John W. Cuninghams, AIA
Structural engineers: Clark Engineering
Contractor: Gentry Construction

Project: Facility Systems, Inc.

Location: Eden Prairie
Client: Facility Systems, Inc.
Architects: Meyer, Scherer & Rockcastle
Principal-in-charge: Jeffrey A. Scherer, AIA

Project team: John Cook, Jim Larson, Thomas Meyer, AIA, Barry Petit, Garth Rockcastle, AIA, Jeff Kelley
Structural engineers: Meyer, Borgman & Johnson
Mechanical engineers: Horwitz Mechanical
Electrical engineers: Dymanyk Electric
Contractor: J. B. Swedenborg Construction
Interior design: Facility Systems, Inc., Meyer, Scherer & Rockcastle
Landscape architect: Derek Young

Project: Kerze Cabin

Location: Eveleth, Minnesota
Client: Pieter Kerze
Architects: Damberg, Scott, Peck and Booker
Principal-in-charge: John P. Damberg, AIA
Project architect: David D. Salmela
Project designer: David D. Salmela
Project team: John Damberg, AIA, David Salmela, Greg Granholm
Contractor: Makela Construction
Landscape architect: Constance Scott

Project: Phillips Plastics Corporate Center

Location: Phillips, Wisconsin
Client: Phillips Plastics, Inc.
Architects: Hammel Green and Abrahamson, Inc.
Principal-in-charge: Dennis Lanz, AIA
Project manager: Dick Carlson
Project architect: Dwight Fernandez
Project designer: Julie Snow, AIA
Project team: John Olfelt, Mike Pederson, AIA
Structural engineer: John Bauch, HGA
Mechanical engineer: Dick Peterson, HGA
Electrical engineer: Bill Howard, HGA

Contractor: Boson Construction
Landscape architect: Tom Oslund, HGA
Lighting consultant: Carol Chaffee, HGA

Project: The Conservatory on Nicollet

Location: Minneapolis
Client: The Conservatory on Nicollet, a Limited Partnership: (Robert Dayton, M.A. Mortenson Development Co., Northco, Ltd., and The Hahn Company)
Architects: Bennett, Ringrose, Wolsfeld, Jarvis, Gardner, Inc.
Principal-in-charge: David J. Bennett, FAIA
Principal designer: David J. Bennett, FAIA
Project manager: Mark G. Swenson, AIA
Project architect: Steve Rengle, AIA, Arthur B. Weeks, AIA, Paul Mittendorf, AIA
Project team: Mark Forbes, AIA, Mina Adsit, AIA, Francik Khalili, Loni Strassman
Structural engineers: Meyer, Borgman & Johnson
Mechanical and structural engineers: Michael Cooley Erickson & Associates
Contractor: M. A. Mortenson Co.
Interior design: BRW, Inc.
Interior landscapes: McCaren Designs

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letter from the publisher

What architects share

After five years serving as an association executive and as publisher of this magazine, I'd like to share with you some thoughts about the qualities that architects—or rather the best of architects—share.

First, architects share a singularity of purpose. No other profession has the training, the interest and the expertise to shape space. I remember as a youth not really understanding what that term meant, to shape space. I always thought of architecture in terms of what we see: walls, roofs, doors, windows. Only through age and education did I come to understand the special nature of an architect's calling—to shape space.

Second, architects share a commonality of process. This has been made particularly clear in visiting architectural offices in foreign lands as well around this country. Architects communicate through drawings and, as with any language, the language of drawings has a structure and order. As drawings are our words, the design process is our grammar. While the language of design is not unique to architects, our particular dialect—our design process—is shared by all architects.

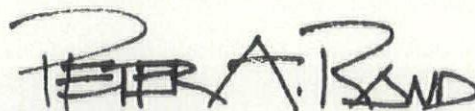
Third, architects share a universality of vision and hope. It is remarkable to me how architects everywhere share an attitude that is upbeat, optimistic, hopeful, and always aimed at making the world a better place for people. The best architects have, I think, always had the attitude that what they do is to create space, through a design process, that results in better places for people. Can there be a loftier calling?

The three qualities of architects I've noted—singularity of purpose, commonality of process, and

universality of vision—are also the qualities that have made the Minnesota Society of Architects a consistently top performer within the American Institute of Architects. I was reminded by a story in *TIME* after the World Series on what a special place Minnesota is and what special people live here. In a small boxed article, the writer extolled the Minnesota crowds and agreed with the Twins' assessment that part of the credit for their win goes to the quality of the crowds.

That's true for MSAIA as well. Together, Minnesota's architects share a singularity of purpose, to assist one another in being the best at shaping space. Together, Minnesota's architects share a commonality of process that working together as a team they can accomplish significant programs. Together, Minnesota's architects share a universality of vision and hope that they can make the Midwest a better place for people, for the clients they serve.

The best architects have always demonstrated these qualities. What makes Minnesota special is that the best architects seem to be all our architects. I encourage them to continue sharing the purpose, sharing the process, and sharing the vision. I encourage you whom they serve to continue demanding these qualities.



Peter Rand, AIA
Publisher

lost minnesota

Photo: Courtesy Minneapolis History Collection

*Minneapolis Public Library, 1886-1960*

Minneapolis' old Public Library once embraced the corner of Hennepin and 10th Street at the interface of the downtown business district and the city's poshest residential neighborhood. The Richardsonian Romanesque design grew out of a nationwide competition won by rising young local architects Long and Kees. Fresh from their Masonic Temple competition triumph, Long probably helped their chances by making a substantial contribution to the project's subscription fund.

Firmly imbedded on its site by mas-

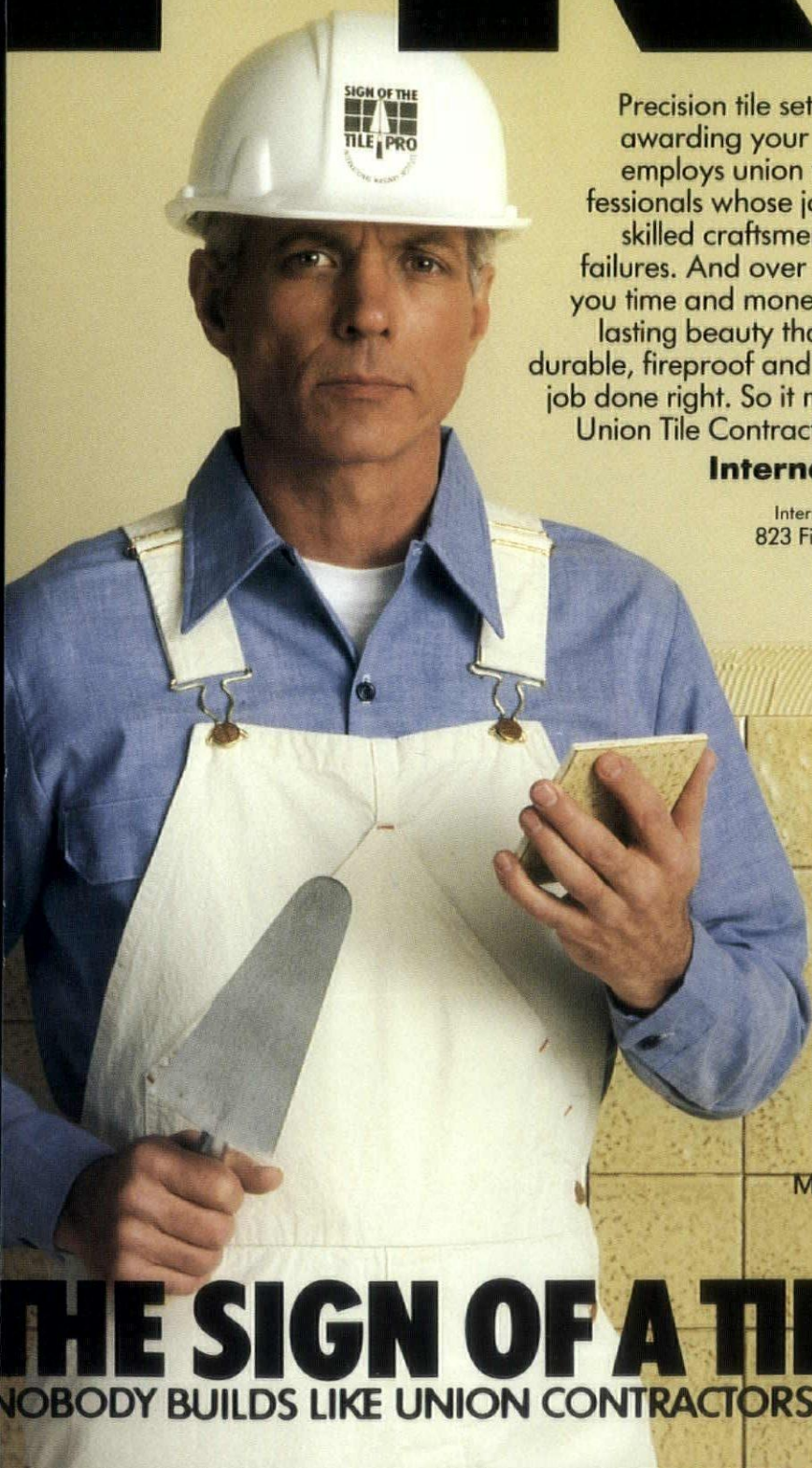
sive corner towers and a battered foundation of Cyclopean stone blocks, the library was as intimidating as it was picturesque: learning was both protected and imprisoned within its walls. Critic Matthew Schuyler commended the designers of the elaborately composed entrance bay for "their power of judicious selection," while a local wag took the architect to task for "failing to hold himself down."

Like many of the libraries of its time, the Minneapolis Public Library served a multiplicity of functions. The second

floor housed the Academy of Natural Sciences, while the third floor was reserved for T. B. Walker's art gallery. Other spaces, like the grand staircase hall and the lavishly appointed women's and men's reading rooms, served largely social and ceremonial functions. As a result, book storage space was insufficient from the start. The building was replaced by a parking lot in 1960. The cost of demolition rather than public sympathy probably accounts for its holding on as long as it did.

Paul Clifford Larson

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