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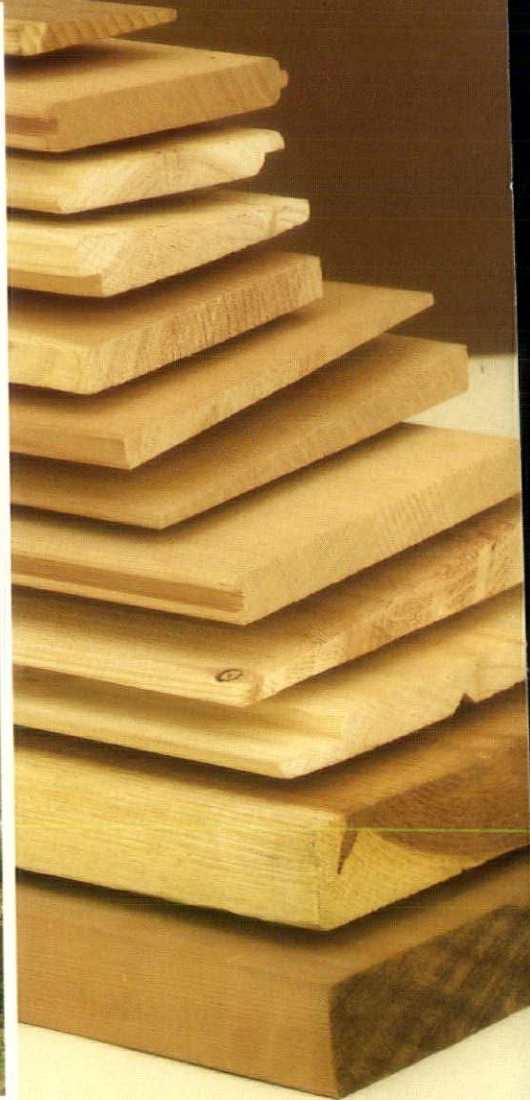
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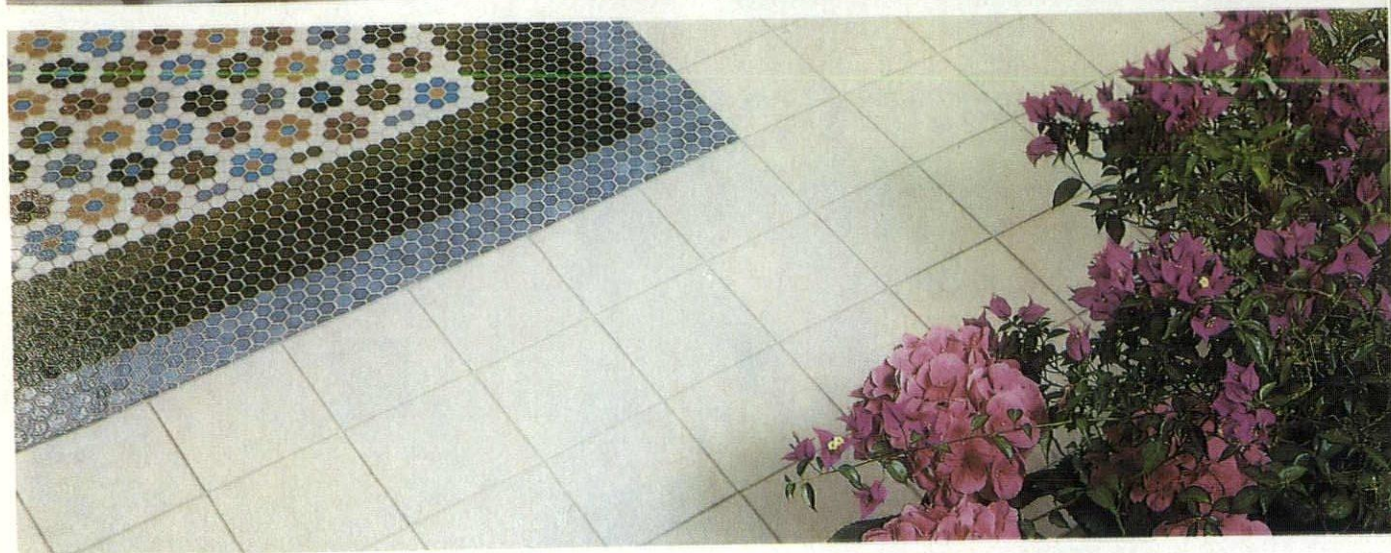
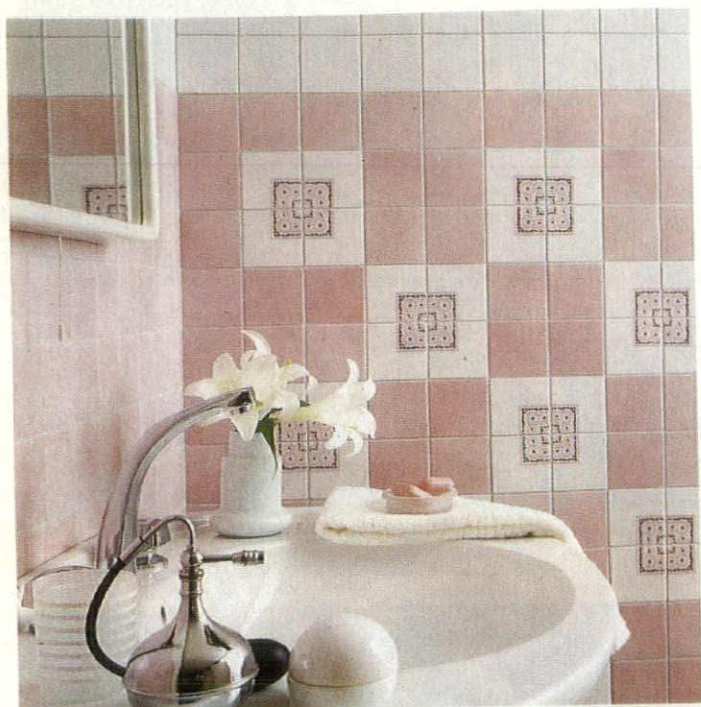


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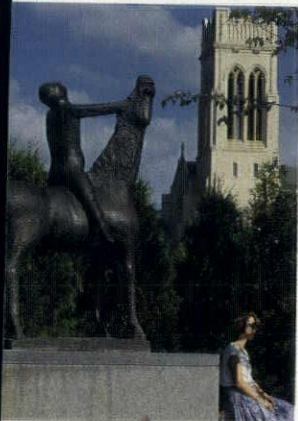
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**Cover:** Pop-art icon against the Minneapolis skyline. Photographer: George Heinrich.

*Architecture Minnesota* is published bimonthly by the Minnesota Society American Institute of Architects. Editorial Office: *Architecture Minnesota*, International Market Square, 275 Market Street, Suite 54, Minneapolis, MN 55405. (612) 338-6763. Note To Subscribers: When changing address, please send address label from recent issue and your new address. Allow six weeks for change of address. Subscription Rate: \$15 for one year, \$2.75 for single issue. Postmaster: Send address changes to *Architecture Minnesota*, International Market Square, 275 Market Street, Suite 54, Minneapolis, MN 55405. Second Class postage paid at Mpls., MN and additional mailing offices. Advertising and Circulation: *Architecture Minnesota*, International Market Square, 275 Market Street, Suite 54, Minneapolis, MN 55405. (612) 338-6763. Printed by St. Croix Press, Inc. Color separations by Riverside Color. Copyright 1988 by *Architecture Minnesota* (ISSN 0149-9106).

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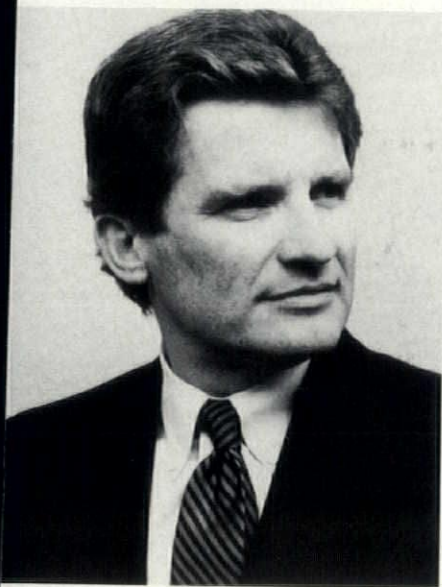
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## news briefs

### Urban design center selects director

William Morrish, an architecture professor from the University of Southern California, has been selected as the Director of the newly established Center for Urban Design at the University of Minnesota. He will assume his new position this September.

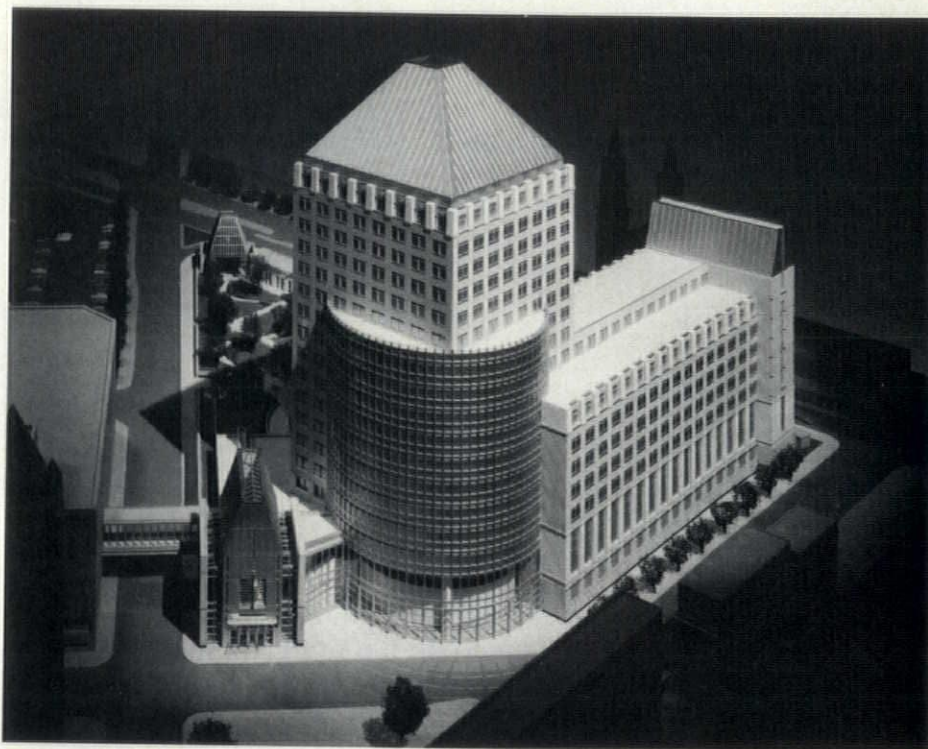
Morrish has taught regional planning and preliminary design courses at the University of Southern California since 1983. He has a Bachelor of Architect-



William Morrish

ture degree from the University of California at Berkeley and a Masters of Architecture degree in Urban Design from Harvard Graduate School of Design. He is a partner in his own firm City West with his wife, a landscape architect, and has worked for Lawrence Halprin, designer of Minneapolis' Nicollet Mall.

Morrish brings both academic and professional skills to the center, says Dale Mulfinger, who was chairman of the ten-person search committee. "Because the center will involve both academic and community-related work, we looked for someone who was comfortable with both," says Mulfinger. "Morrish will be responsible for de-



The new headquarters for the St. Paul Companies, designed by Kohn Pedersen Fox

veloping the scope and direction of the center."

The urban design center was created by the University of Minnesota School of Architecture and Landscape Architecture in collaboration with the Dayton Hudson Foundation. The center will serve as a forum for faculty, students, design professionals, developers and business and community leaders to explore design issues facing the Twin Cities and the Upper Midwest.

### St. Paul's latest Fox

The St. Paul Companies has unveiled the design for its new headquarters building, designed by Kohn Pedersen Fox of New York. To be located on a wedge-shaped site in downtown St. Paul, the project will feature a 17-story tower connected to a horizontal nine-story office structure. A domed cafeteria will overlook a landscaped garden that sits atop a four-level parking ramp.

The glass cylinder entrance will contrast with the building's gold granite

exterior, which is punctuated by yellow limestone and square windows set in stone. The project's different components—the tower, adjacent nine-story building, cafeteria and glass lobby—will be topped in aluminum.

The \$60 million development will provide 450,000 square feet of office space for the St. Paul Companies. Special features will include a day care facility, health club and an art gallery visible from the street. Completion is expected by early 1991.

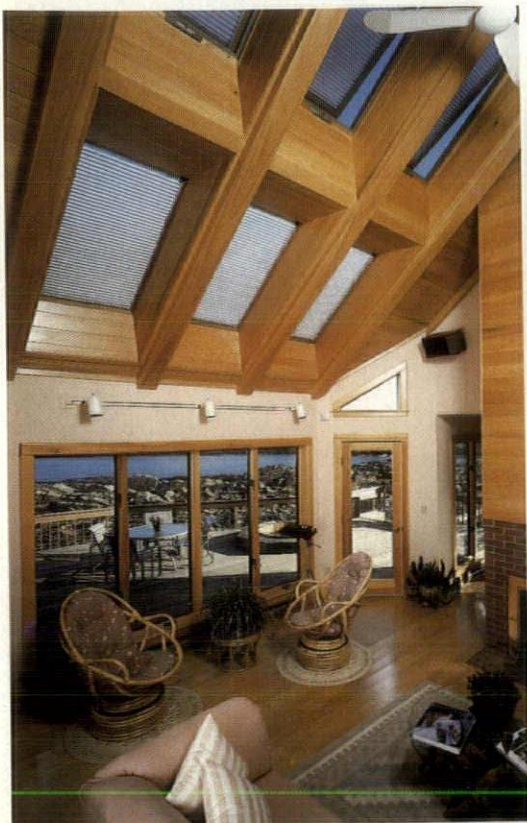
### Dayton's busting out all over

Dayton Hudson Department Stores has announced plans to build larger stores at Southdale and Rosedale alongside the original stores, which will then be converted into specialty retail wings. The additions will be part of a \$110 million expansion and renovation of the malls.

The new 320,000-square-foot South-  
*Continued on page 60*



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### **Architectural Walking Tours Minneapolis and St. Paul September 7–September 21 Wednesdays, 12:00-1:00pm**

The September tours sponsored by the Minneapolis and St. Paul Chapters of MSAIA begin on the 7th with a walk through historic Ramsey Hill. The James Hill House and homes designed by Cass Gilbert and Clarence Johnston will be included in the tour. On September 14, landscape architect Don Ganje and architect Duane Stolpe will lead a tour of the Como Park pavilion, golf course and clubhouse. Gather in the parking lot on Lexington Parkway.

One of the latest additions to the Minneapolis skyline will be the focus of the September 21 tour. 150 South 5th, the joint venture of Opus Corporation and U.S. West, features a landscaped urban park and skylit atrium. Meet at the corner of 2nd Avenue and 5th Street. Tours last approximately 50 minutes and you are encouraged to bring a bag lunch. Rain date is September 28. For more information call Karen at MSAIA, (612) 338-6763.

### **Ludwig Hilberseimer: The Human Environment, Celebration and Prospect Graham Foundation, Chicago September 15–17**

Ludwig Hilberseimer (1885-1967) served as master of housing and city planning at the Bauhaus from 1928 until its closing in 1933. He then followed Mies van der Rohe, a friend and colleague, to the Illinois Institute of Technology, where his teaching career spanned almost thirty years.

This symposium, organized by a group of Hilberseimer's former students and colleagues, will commemorate the enduring legacy of the IIT architect, critic and city and regional planner.

### **New Art Furniture and Drawings by John Howe Anderson & Anderson Gallery, Minneapolis September 10–October 15**

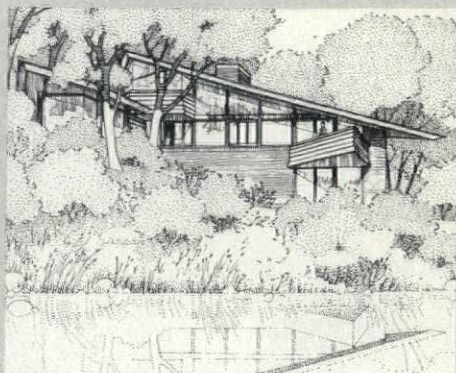
Architects have been designing furniture since the 17th century. Flying buttresses adorned armchairs during the 19th century's Gothic revival. Wright, Elmslie and Maher designed chairs, desks and ottomans to fit into their architecture. And seating by Mies van der Rohe, Charles Eames and Marcel Breuer blends into modern airports and offices.

Anderson & Anderson, a gallery specializing in fine art, art pottery and 20th century period furnishings, will showcase contemporary furniture designed by five practicing Midwest architects, as well as drawings by Prairie School architect John Howe.

The furniture, designed by architects Sixto J. Beltrandy, Nicholas Marcucci, Vincent B. James, Ira A. Keer and Thomas Oliphant, ranges from functional to whimsical. Ira A. Keer's piece, "Daphy: A Winged Armchair," is crafted from birdseye maple, curly maple and ebony-stained walnut and boasts real "wings" that serve as side tables and fluted pilasters that become duck's feet.

A selection of John Howe's drawings of his projects, ranging from 1974–1984, will also be exhibited. Howe, a well-known Minnesota architect, was formerly Frank Lloyd Wright's chief draftsman. He was with the Taliesin Fellowship in Wisconsin for 27 years. After Wright's death in 1959, Howe began his own practice and in nearly 25 years has designed and built more than 100 buildings. His work remains true to the Prairie School's tenets and stylistic sensibilities.

For more information, contact Anderson & Anderson Gallery, (612) 332-4889.



*Sankaku: home of Mr. and Mrs. John Howe*

Additional information can be obtained by calling IIT's Department of City and Regional Planning, (312) 567-3261.

### **Historic Lowertown Day Mears Park, St. Paul September 23, 12:00-1:30**

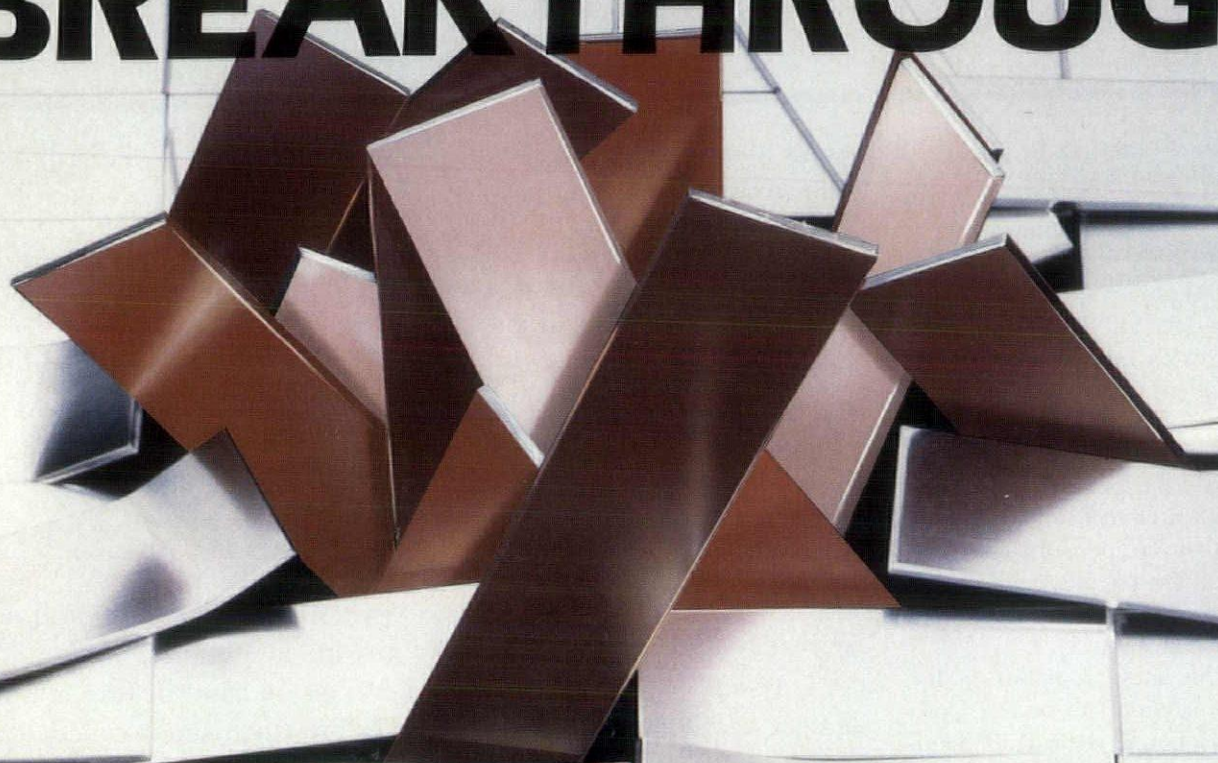
The Saint Paul Heritage Preservation Commission has named Friday, September 23 as Historic Lowertown Day.

Beginning at noon in Mears Park, 19th century band music, food and hour-long walking tours will celebrate Historic Lowertown Day. The occasion also marks the 150th birthday of railroad

*Continued on page 64*



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## The fall of the Forum

By Ted Jones

The Forum Cafeteria, popularly known as Scottie's, has lost its historic designation.

Last year, the Art Deco interior of the former Forum Cafeteria on Seventh Street in Minneapolis was removed from the National Register of Historic Places. It now houses the Paramount Cafe in City Center.

It may seem strange. The black glass and silvered metal Forum interior was painstakingly recreated in the City Center complex after its shell was torn down. When it reopened to the public in 1983, it looked exactly as it did when it closed in 1979 as Scottie's on Seventh disco.

It had the same shiny tile, metal spider webs, etched glass, zigzag decoration and huge mirrors that were installed in 1929 when the Forum cafeteria moved in. But somehow when the interior was removed from its 1913 Beaux Arts building, its soul was lost.

When Scottie's reopened behind a new glass facade in 1983, it was carpeted, shinier and somehow blander. No longer the spot where we danced beneath the same frosted glass chandeliers that our grandparents ate pie and coffee under, it had become a Hollywood movie set—pristine and two-dimensional.

Ironically, "Save the Forum" was the preservation battle cry of the 1970s. It was threatened by the plans of Oxford Development Group to build a major mixed-use complex on the ailing block between Hennepin and Nicollet Mall and Sixth and Seventh Streets.

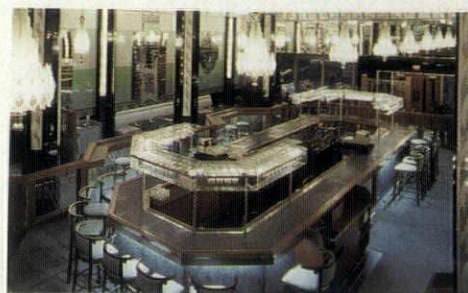
One barrier stood in Oxford's way: the former Forum Cafeteria at 36-38 S. Seventh Street, then home to Scottie's on Seventh disco.

Constructed in 1913 as the Saxe Theater, the building had a terra-cotta facade elaborately ornamented with cross

*Continued on page 68*



Photo: Courtesy Minneapolis Heritage Preservation Commission



Photos: Dayton's Commercial Interiors

The Forum Cafeteria, circa 1940s (top). A rare example of Art Deco decor, the Forum interior was installed in 1929 in the former Saxe Theater in Minneapolis. All the original decorative elements—black tile pillars and pilasters, etched mirrors, zig-zag frieze and pine-cone-shaped chandeliers—remained intact when the Forum closed and Scottie's on Seventh disco opened in the space in 1976. In 1979 (far left) Scottie's closed, and the columns, mirrors, handrails, metal grills, woodwork and chandeliers were dismantled, stored and restored. In 1983 (above), Scottie's reopened in the newly constructed City Center with the original interior reinstalled in a space accurate to within 3/8 inch of the original size. But seemingly minor changes such as the new bar in the middle of the room subtly changed its original character.









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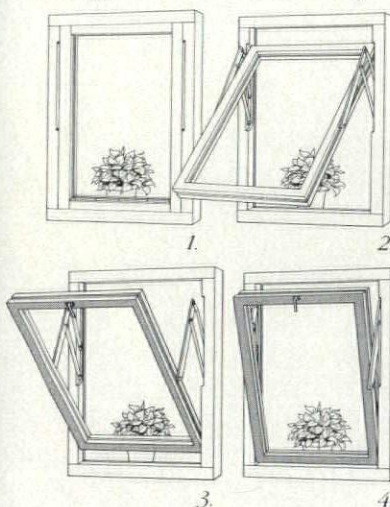
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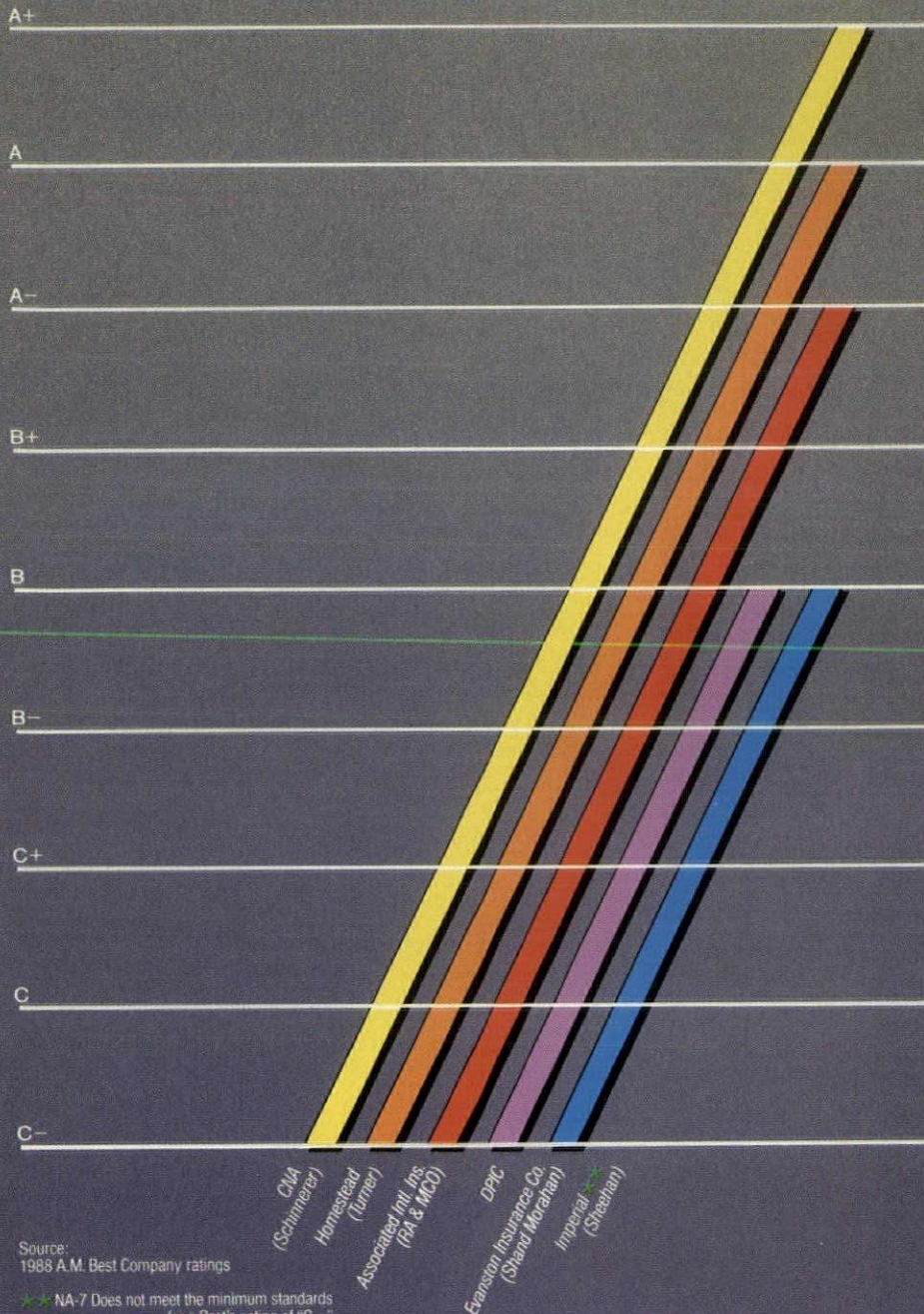
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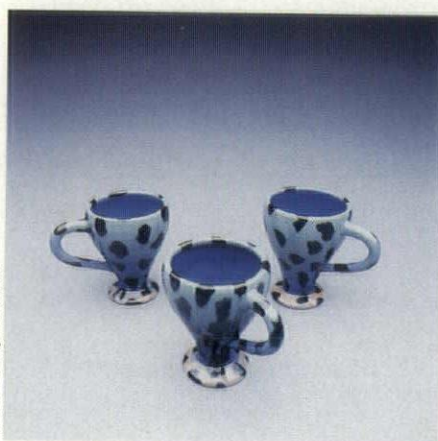
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## objects of design

inspired by coffee



Photos: George Heinrich

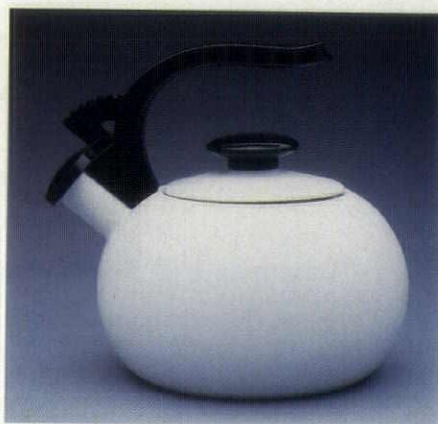
Hand-crafted by local ceramist Mick Stowell, these whimsical **coffee mugs** are practical as well as sculptural. \$35 each. Source for all items: Kaffe, Calhoun Square.



Designed for Alfi by Danish designer Ole Palsby, this elegant thermos-style coffee pot, called **Studio Nova**, comes in red, black, white, platinum and bronze. \$100.

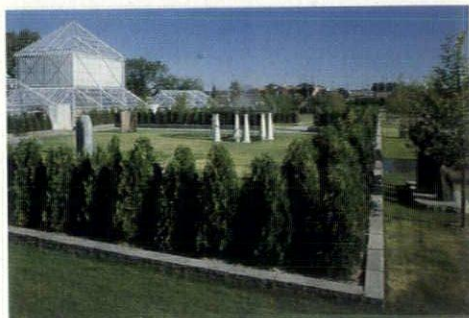


The **Archi 8** press pot designed by Carsten Jorgensen for Bodum uses basic geometric forms of cone, cylinder, sphere and half circle to create its architectural character. Lid, base and internal mechanism are stainless steel. The handle is bakelite, and the glass a heat-resistant borosilicate with an insulating, anti-glide rubber insert. \$85.



This white porcelain kettle called **The Rooster**, was designed by Sam Lebowitz for Copco. \$25. Bruce W. Wright





*The Minneapolis Sculpture Garden*

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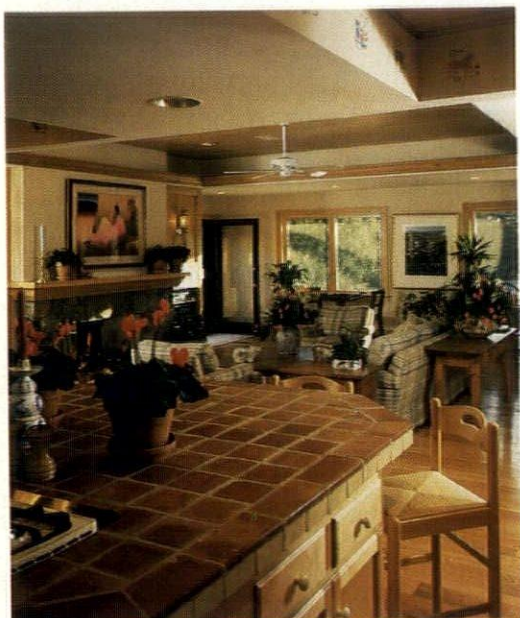


Photo: George Heinrich

Out of ashes rose a phoenix.



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## Charlie Nelson: Reviewing the past

By Eric Kudalis

Charlie Nelson looks to the past when he wants to see the future. As the state's historical architect, Nelson works through the Minnesota Historical Society to help update our architectural past.

"Architectural historians are futurists," says Nelson. "As a society, we have to realize the value in the past to plan for the future. My role is to help architects redefine functions of older buildings by working with them as a reviewer."

Nelson believes that preservation must coexist with development. Buildings, he says, can tell us about the economy of a region, the people who built a community and their aspirations. "But buildings shouldn't be preserved randomly because they are old," says Nelson. "There has to be a reason for saving something. Preservation is part of planning and planning gives credibility to preservation. It's working with progress instead of against it. Preservation and adaptive re-use create functional, efficient buildings for today by using historic architecture."

In 1978 when the Department of Interior required each state to hire a historical architect, Nelson, who had been working for the Minnesota Historical Society as an architectural historian, found himself in a prime position to oversee preservation. As the state's historical architect, Nelson reviews designs for the rehabilitation of historic buildings and serves as an intermediary between the architect and the Department of Interior, which approves the rehabilitation of projects.

"Charlie brings both technical expertise and aesthetic understanding to a project," says Richard Faricy of Winsor/Faricy Architects. He has worked with Nelson on the renovation of International Market Square in Minneapolis



Charlie Nelson in the atrium of International Market Square. As historical architect for the state of Minnesota, Nelson reviewed the renovation plans for the former Munsingwear plant in Minneapolis.

Photo: George Heinrich

and the Como Park Conservatory in St. Paul, among others. "He recognizes the modern needs of a building and will take a strong position with the historical society and Department of Interior to insist on changes that are necessary but might be seen as threatening the historic character of a building."

Nelson must assure that a project meets preservation guidelines to qualify for tax credits, energy codes and Minnesota handicap codes. For Park Centre, two adjoining warehouses converted into a single office building in St. Paul's Lowertown district, meeting the handicap guidelines without violating preservation codes proved tricky business. The state requires ramps for handicap accessibility, but this requirement meant

structural changes that threatened the building's historic designation. "By presenting a balanced view to the Department of Interior of the need for ramps, Nelson enabled us to design for accessibility and still retain the building's historic status," says Faricy.

Nelson's interest in architecture and history was part of his childhood. He grew up in northeastern Illinois and came to the University of Minnesota in the mid-1960s to double major in art history and architecture. He wanted a technical background combined with historical aesthetics. "Buildings must exist for a practical reason," says Nelson, "but they also must have style."

He joined the Peace Corps after col-

*Continued on page 72*



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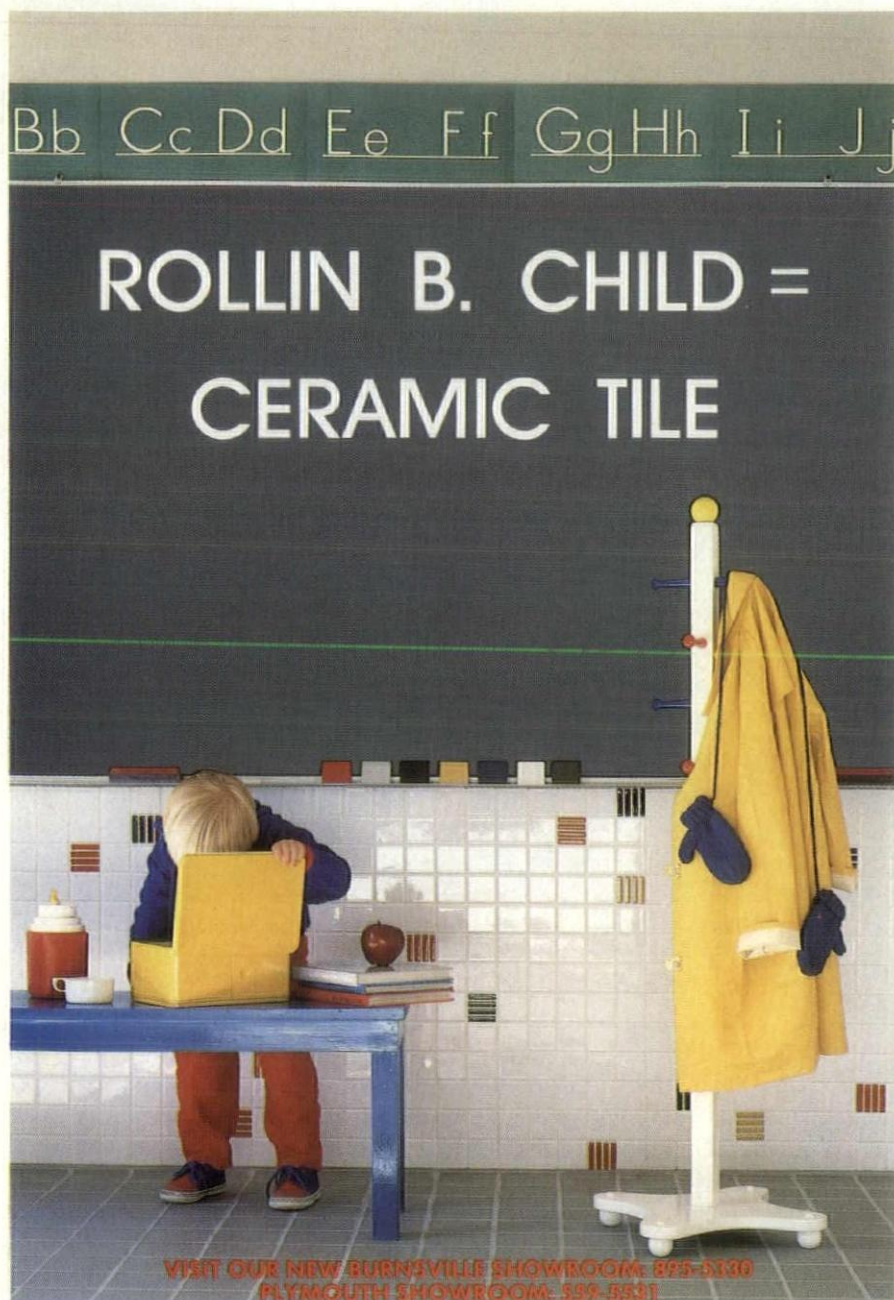
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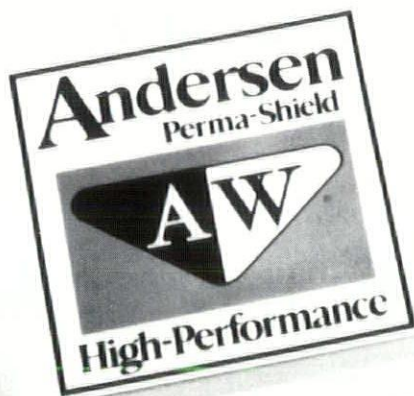
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## Aspen's edge

By Kira Obolensky

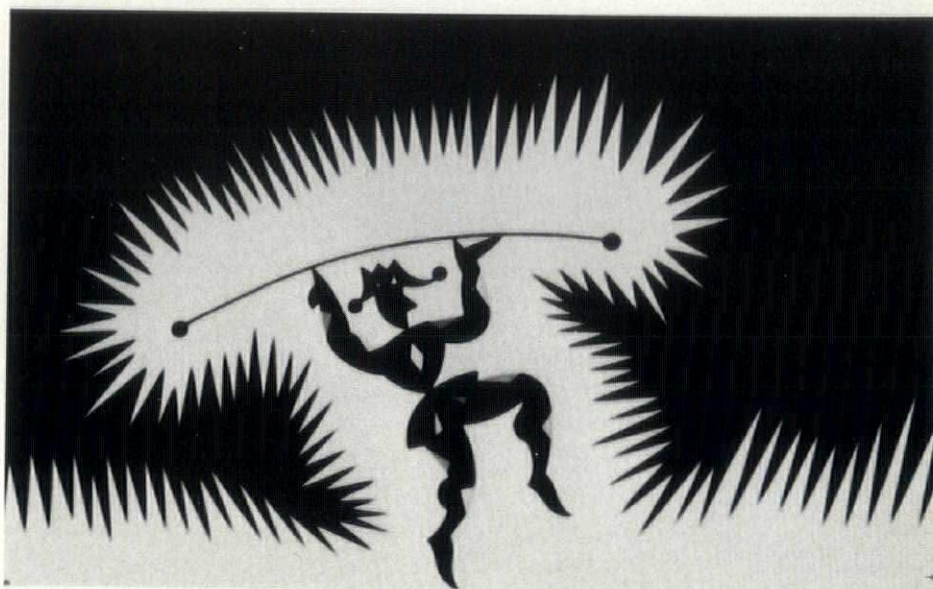
Thirty-eight years ago, the confluence of design professionals under a big white tent in the Rocky Mountains was cutting edge. Now, the International Design Conference at Aspen has grown up. No longer cutting edge, it is tradition.

A variety of design professionals assembled in June to examine Aspen's 1988 topic: The Cutting Edge.

Scholar/author Richard Sennett, architecture critic Paul Goldberger, feminist Betty Friedan, architects Elizabeth Diller, Frank Israel, Stanley Saitowitz, and Walker Art Center's Mildred and Martin Friedman, among others, offered suggestions, discussed their work and examined the state of things. Entertainer Dick Cavett reigned as master of ceremonies, offering nightly witticisms.

The cutting edge is a fairly new term and, according to linguistic columnist William Safire, it is a phrase made popular by Spiro Agnew as a self-description of his role in 1970. The 1980s equivalent of the "avant-garde," the phrase implies both danger (cutting) and brevity (edge). Woody Pirtle's graphics for the conference reinforced this idea with sharp edges, bold colors and a jester balanced on a razor blade.

Under that big white tent in Aspen, the magic changes from presentation to presentation. First it was Eiko Ishioka's seductive graphic and video design. Her set design for David Hwang's *M. Butterfly* combines simple spiral ramps with powerful propaganda imagery. She pushes the boundaries of design and "hijacks the world to make it into my own canvases." Then it was architect Fumihiko Maki's sleek stainless steel stadium in Tokyo; Elizabeth Diller's reordering of Duchamp's "The Large Glass;" or aural artist Max Neuhaus' reminder that sound can have more of an impact than what we see.



Woody Pirtle's jester treads the cutting edge.

The common ground these designers share is risk-taking and working beyond their professional boundaries. Their work does not manifest a self-conscious concern with the cutting edge; it does blur the edges between disciplines. Ishioka's graphic design affects emotions; Maki conceives of bending stainless steel as if it were rubber; Diller melds experimental theater, art and architecture; and Neuhaus makes art with sounds.

But design, unless it remains theoretical, is a commodity. Photographer Henry Wolf, co-chair of the conference, in his opening remarks wondered if money has dulled design's cutting edge. Fueled by money and controlled by the bottom line, American design has reached a plateau.

David Puttnam, the film producer of *Chariots of Fire*, agreed with Wolf that money can corrupt the creative process. The sheer cost of making a movie today eliminates risk-taking. There is no freedom to fail.

While some decried the system that designers and artists must work within, others attacked the American obsession with what's in and what's out. Architect Frank Israel poked fun at the "-isms" (postmodernism, deconstructivism) that

have invaded our vocabulary. Israel suggested other concerns for architects: to build well; to respect regional guidelines and economy; to accept the dialogue that exists between client and architect; and to understand the power of architecture to enhance our lives.

Scholar Richard Sennett wondered what contemporary ethical structure can replace religion in design. Artist Adrian Piper defined the cutting edge as "the intersection of the avant-garde in art with the avant-garde in politics." And feminist Betty Friedan cried, "You can't have a cutting edge that does not deal with life!"

If Aspen failed to answer the semantic question: What is the cutting edge? it succeeded in raising another question: Is being on the cutting edge important?

The designer whose concern is solely to be "in" is like the tap dancer who thinks too hard about the steps—bound to stumble. "Cutting-edge" buildings may be as welcome as punk hairdos.

What is risky and new must be linked to a vision, not just to a style. As graphic designer Tibor Kalman cautioned: "Stop looking for something new and start looking for something real."

AM

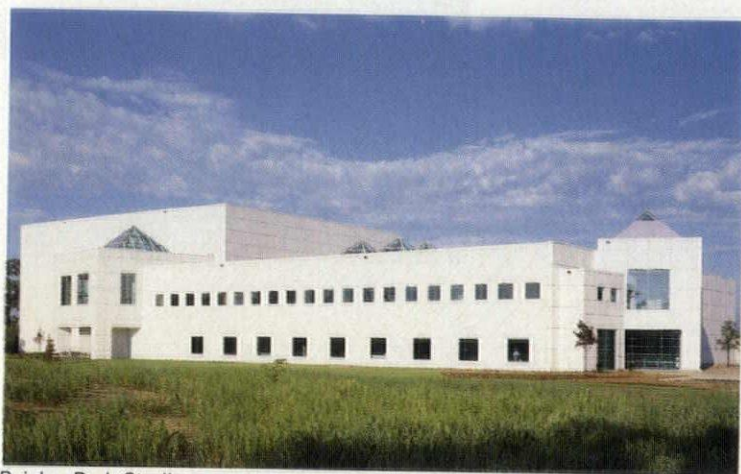


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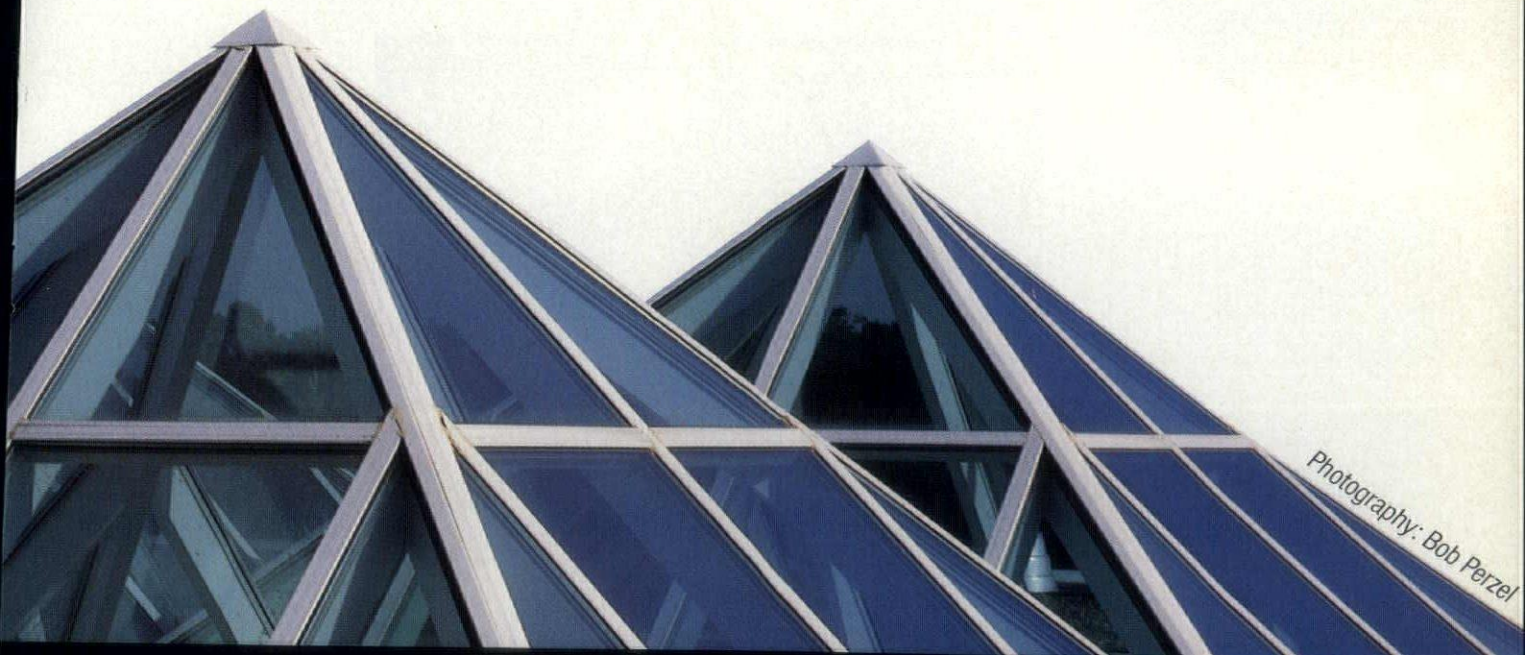




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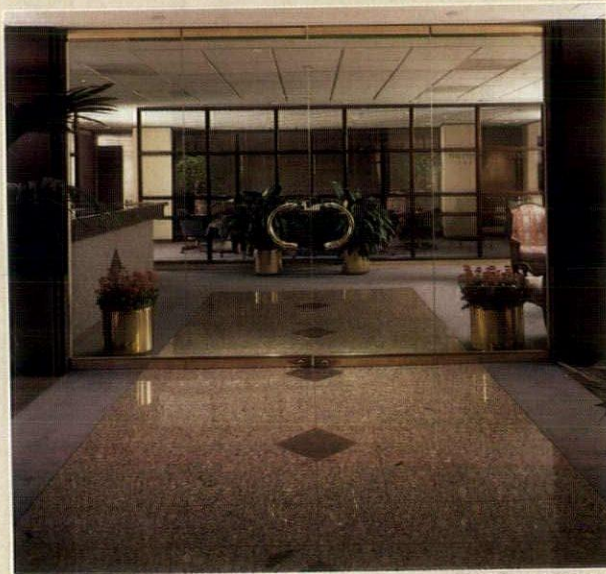




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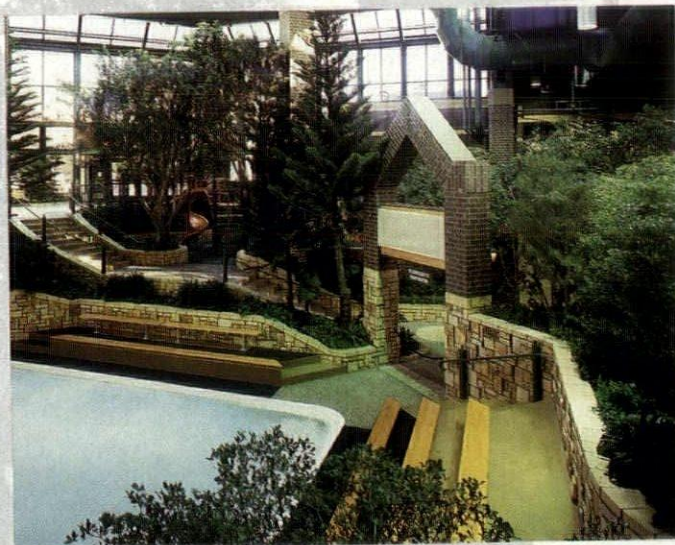
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When Scott and Rochelle Barsuhn decided to move their graphic design studio into the Ford Centre in Minneapolis, they had the opportunity to blend professional needs with personal desires. Rochelle, the writer, wanted a library. Scott, the designer, wanted an experimental studio-lab. They asked St. Paul architect Robert Lunning of Hokanson/Lunning Associates to create a new environment for the four-person staff.

"Graphic design is ephemeral, and I wanted the studio to express this quality," says Lunning. To create the ephemeral, Lunning envisioned a quirky studio full of the unexpected.

To the right of the entrance is the library, encircled by a curving wall of clear plastic strips. The strips hang from a band of scrap metal suspended from

the ceiling. A green laminated reception desk pokes halfway through the strips, providing a desktop for the library and entrance corridor. An odd-shaped piece of floral carpeting leftover from a movie house highlights the entrance.

A few steps from the library is the lab (an unadorned room for Scott's recent venture into furniture design) and next to it the conference room, made private by a sculptured wall. "The walls delineate space without boxing you in," says Scott. "Rather than having flat tops, the walls have shapes and curves and become art forms in themselves."

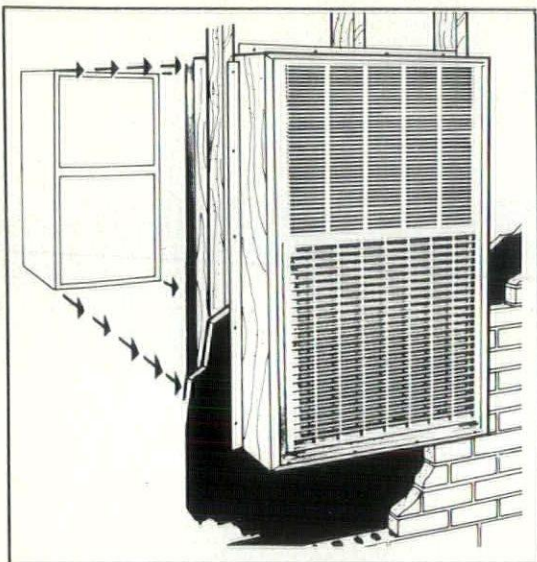
Within the conference room is a plastic aquarium with fake fish dangling from wires. "We used to have real gold fish," says Scott, "but they kept dying. The staff and I had a contest to



design two fish each. Now we don't have to worry about them dying."

If graphic design is ephemeral, the fish no longer are, and the studio expresses a design firm that is here to stay. "The interior," says Scott, "assures our clients that designers are present and are in the process of creating." *E.K.*





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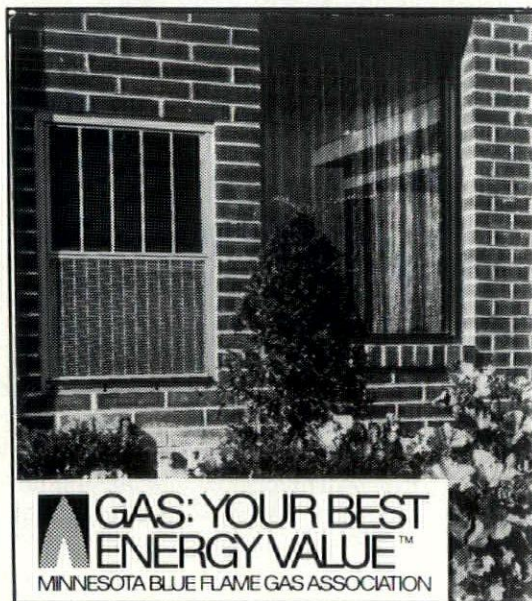
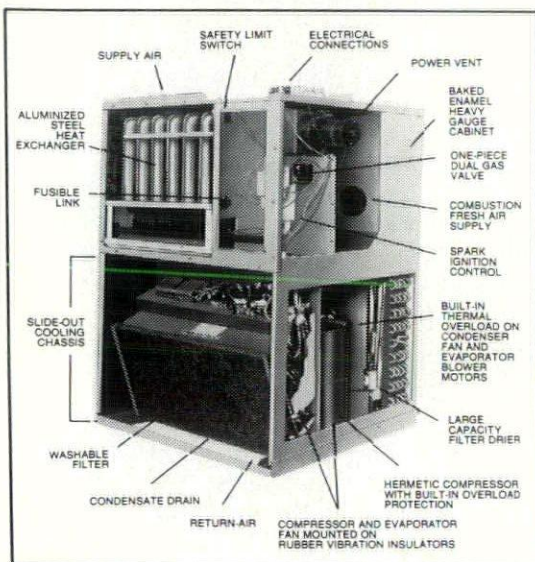
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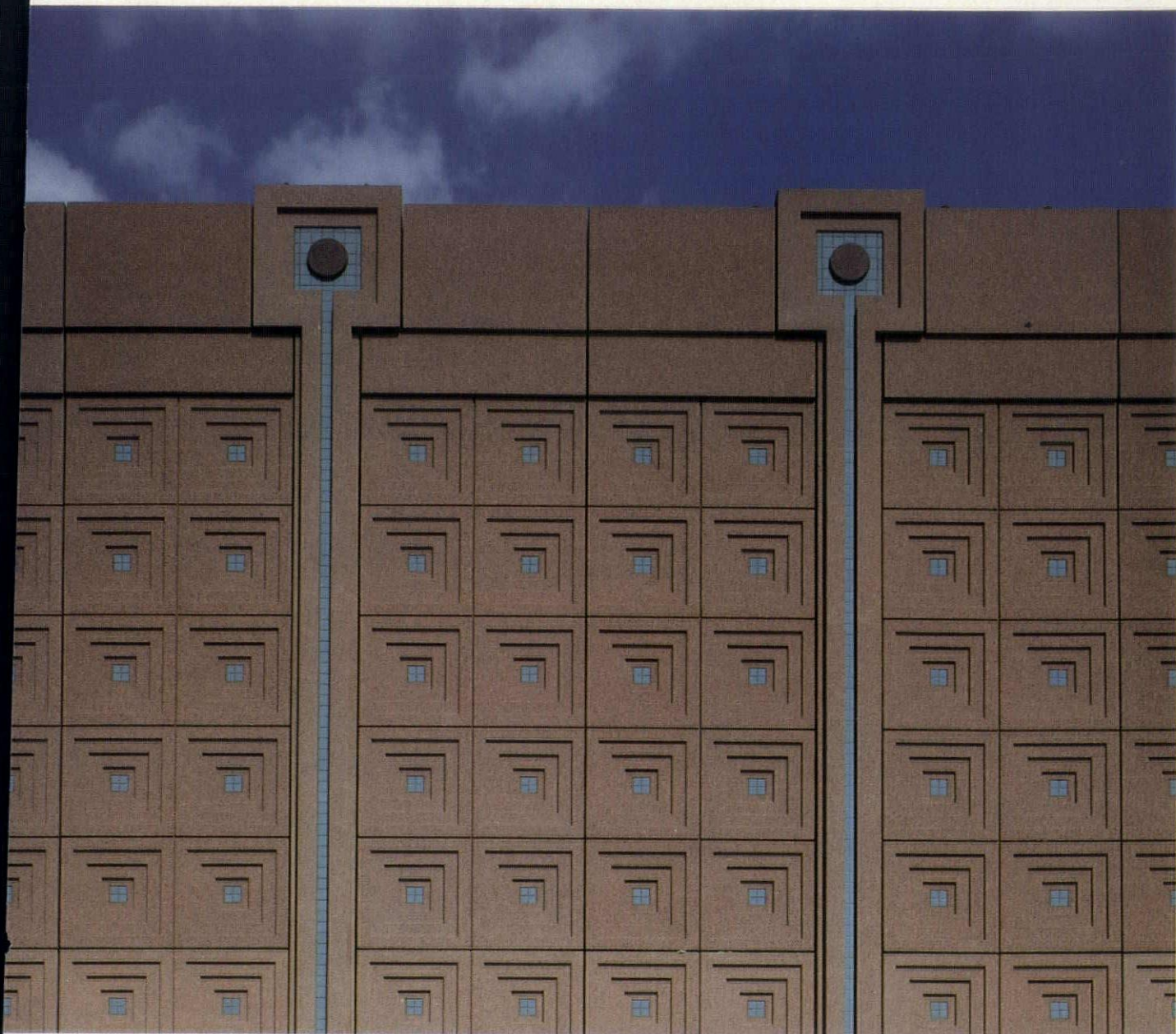
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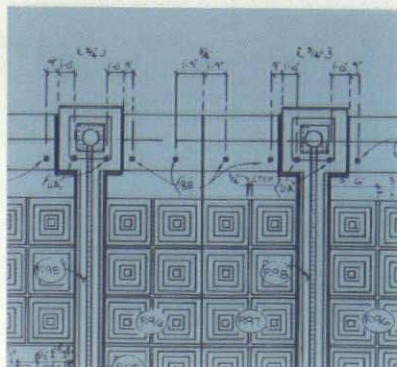
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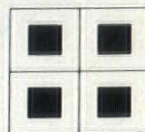
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**Adding value** Redoing houses is an American pastime. Drive through a residential neighborhood and you're likely to see an addition underway, a porch or deck in progress. Whether the original house is old or new, modest or grand, this process of renewal adds value—economic value by making the house more attractive to future owners, emotional value by making it more enjoyable to present owners.

In the past decade, new architectural values have changed the way additions are designed. Remodelings sympathetic to the original house in scale, massing, color and detailing are in. Flat-roofed additions to Victorian houses or contemporary decks on 1920s houses are out (although they are still built).

Four architects applied these new principles in the four additions we offer for your perusal in this issue of *AM*. A 1902 Greek Revival, a Dutch Colonial, a Mediterranean-style house and a 1940s cottage were updated to serve today's lifestyles. Walls were moved, space added, function and openness to the out-of-doors improved, without scarring the original house.

The same architectural values of respect for what is best in the past have been applied on a larger scale in Seaside, a newly planned town in the Florida panhandle. Tom Martinson's essay elucidates the differences between Seaside and more typical planned developments. Why do we print an article on urban planning in Florida in *Architecture Minnesota*? Because the architectural principles employed there to make a civic place should be applied here in cities, towns and especially new suburbs.

Closer to home, the Minneapolis Sculpture Garden has already become a lesson in the value of civic space. A landscape of uncharacteristic formality and sculpture of unquestioned merit have transformed the city itself.

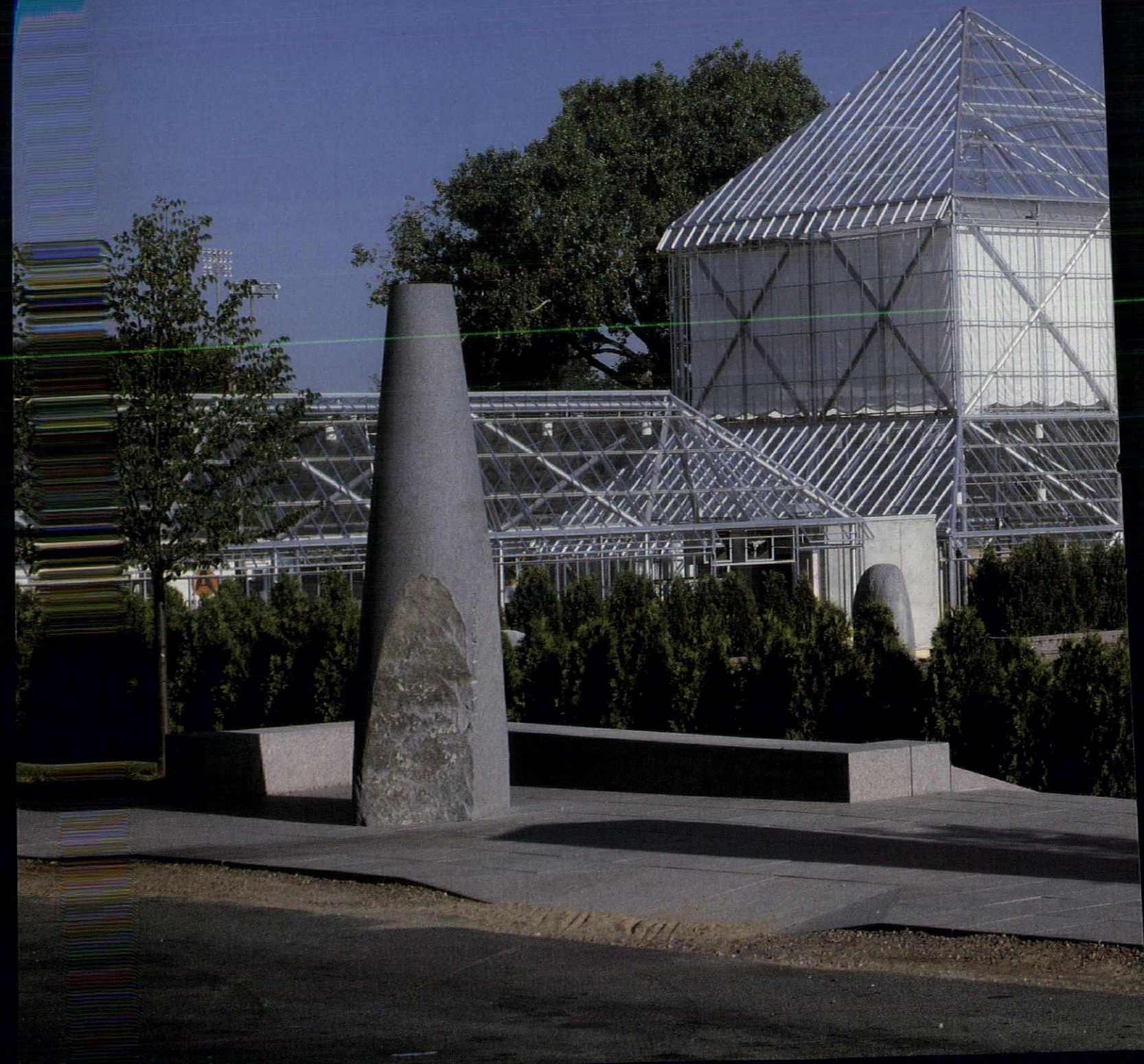


Linda  Mack  
Editor



# The Minneapolis Sculpture Garden

Powerful images transform  
a plot of Midwestern land







"Martin Friedman is a little like Louis XIV," says Edward Larrabee Barnes, architect of the Minneapolis Sculpture Garden. "He looks at an allée and wants it to be a half-mile longer."

The main allée of the Minneapolis Sculpture Garden is not even a half-mile long, but the garden in front of the Walker Art Center, of which Friedman is director, is an achievement worthy of an autocrat. A joint project of the Walker Art Center and the Minneapolis Park and Recreation Board, the garden will be both a legend in its own time and a legacy for the future.

Unlike most free-form contemporary sculpture gardens, the Minneapolis setting is one of classical formality. "Barnes was clearly touched by Renaissance gardens," says Friedman. "Originally, I was thinking in slightly different terms. We had developed a previous design that was more romantic—a sort of mirror image of Loring Park. It looked like a miniature golf course. And there was little room for sculpture."

Architect Edward Larrabee Barnes of New York City was familiar with the site from studies for the Walker Art Center building, which he designed in the early '70s. "I like to make well-proportioned envelopes," said Barnes at a speech at the Minneapolis Club last April, a statement evidenced by the Walker Art Center itself.

That propensity plus a visit to the boxed rooms of the Boboli Gardens in Florence inspired "a treatment of the landscape that is stiff and hard instead of loose and amorphous." The huge walls of dark green, the vistas and allées of the Tuscan landscape were applied to the relatively flat plot of land north of the Walker-Guthrie complex.

"The design picked up the grid of the Walker-Guthrie," says Friedman. "I liked the minimalism of it. It was something we could play off against the art: You get a tension between the classicism of the garden and the wild stuff in the art."



## Classical formality with a pop-art fillip

The plan is simplicity itself. As Barnes describes it: Four 100-foot-square courtyards, two axes, and a lake in an outdoor room almost as big as a football field. One axis leads to the already famous fountain-sculpture *Spoonbridge and Cherry* by Claes Oldenburg and Coosje van Bruggen.

The other terminates at the high central pavilion of the Sage and John Cowles Conservatory, where Frank Gehry's *Standing Glass Fish* will flick its glass tail among fourteen Washington Fan palm trees. Michael Van Valkenburgh of Boston and Barbara Stauffacher Solomon of San Francisco co-designed the Regis Gardens inside the three-roomed greenhouse. "I can't conceive of a garden without a fountain and a conservatory," says Friedman.

On the opposite side of the garden, the *Irene Hixon Whitney Bridge* by Siah Armajani sets up a secondary east-west axis that will be reinforced by a tiny information pavilion at the west end designed by architect Thom Mayne of Morphosis, Santa Monica, California. The bridge will help "stitch back the city," says Friedman, who has described the construction of the freeway between Loring Park and the Walker-Guthrie complex as an urban lobotomy.

The four square courtyards create outdoor museum rooms, "a series of boxes to put things," according to Barnes.

Working with Barnes and the Minneapolis Park Board staff, landscape architect Peter Rothschild of Quennel Rothschild Associates of New York City developed a planting scheme that uses familiar, regional materials. Rows of dark green cedar arborvitae rise from low granite planters to form the walls around the grass-filled rooms. Twenty-five-foot-high Black Hills spruce frame the large room around the pond. Littleleaf linden planted twenty feet apart line the two allées, making smaller spaces for human-scale sculpture.

The dry-laid granite walls are filled with dragon's blood sedum to help prevent settling, a major problem on a site that used to be the Mississippi River

bed. (The Minneapolis Armory, the only building ever to occupy the site, sunk and was torn down in 1929.) The walls are laid on an aggregate base, without foundations. The greenhouses are built on pilings. And the base for each piece of sculpture must be individually engineered to support its weight.

Inside the square rooms, significant works of contemporary sculpture are seen against the green backdrop of grass and trees. One room holds only a Mark di Suvero, *Arikidea*, that will have a cedar swing. In "the geometry gallery," three large-scale abstract works confront each other: A Tony Smith made of triangles, a Richard Serra composed of squares and rectangles, and *Double Curve* by Ellsworth Kelly. The two courts closest to the Walker will hold temporary exhibitions, although two pieces shown in the current "Sculpture Inside Outside" exhibit—Martin Puryear's granite columns and Judith Shea's *Without Words*—have already been acquired and will remain in the garden.

"But one of the greatest pleasures," says Friedman, "is seeing old friends in new settings." The Jacques Lipchitz *Prometheus Strangling the Vulture II* which was a fixture on the Walker Terrace now animates the "apse," a curving concrete wall at the east side of the garden. Marino Marini's *Horseman* on the central aisle had been stored away for years, as had Henry Moore's *Reclining Mother and Child*.

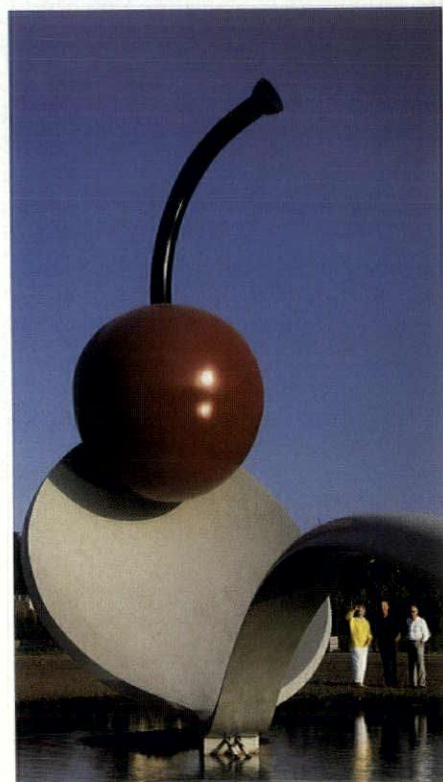
"We decided all the pieces on the north-south allée should have a classical modernist character," says Friedman. They include a 1959 sculpture by Giacomo Manzù, Reuben Nakian's *Goddess with the Golden Thighs* and tent poles by Isamu Noguchi. Works on the side allée range from George Segal's *Walking Man* and Deborah Butterfield's bronze *Woodrow* to benches at either end by Minneapolis sculptors Kinji Akiyawa and Philip Larson.

In the large northern room, the angular legs of David Nash's *Standing Frame*, an Alexander Calder, and Ginner's *Nautilus* will keep company with

Barry Flanagan's *Hare on Bell on Portland Stone Piers*. The rabbit will stand in a bed of shrub roses and sea juniper—partly to protect it from the loving embrace of children.

And right in the middle, where one expects the most sacred monument of modern art, rises the *Spoonbridge and Cherry*, a foil to solemnity, to the city beyond it, and to the classicism of the garden itself. The Minneapolis Sculpture Garden may be a small piece of Versailles, but as Mickey Friedman, Walker design curator and wife of Martin, puts it, "It's Louis XIV with a maraschino cherry." LM.

Claes Oldenburg (center) and Mickey and Martin Friedman admire the *Spoonbridge and Cherry* by Oldenburg and Coosje van Bruggen. Oldenburg returned to Minneapolis at the end of July to move rocks and rework the shape of the pond.







**Summer 1986** Before the Sculpture Garden, the seven-and-a-half acre plot north of the Walker/Guthrie complex in Minneapolis was desolate and undefined. From 1904 to 1929 the Minneapolis Armory stood on the site, but the boggy soil where the Mississippi River formerly flowed undermined the stability of the building. After the Armory's demise, the formal flower beds of the Armory Gardens were maintained until 1967.



**April 1987** Though the site looks flat, a 22-foot drop from southeast to northwest required grading in a series of plateaus, according to Sandra Walsh, project manager with the Minneapolis Park Board. Most of the grade change was on the east side closest to the highway, where the slope helps shield noise and awareness of the high speed traffic along Lyndale Avenue, Hennepin Avenue and the I-94 tunnel.



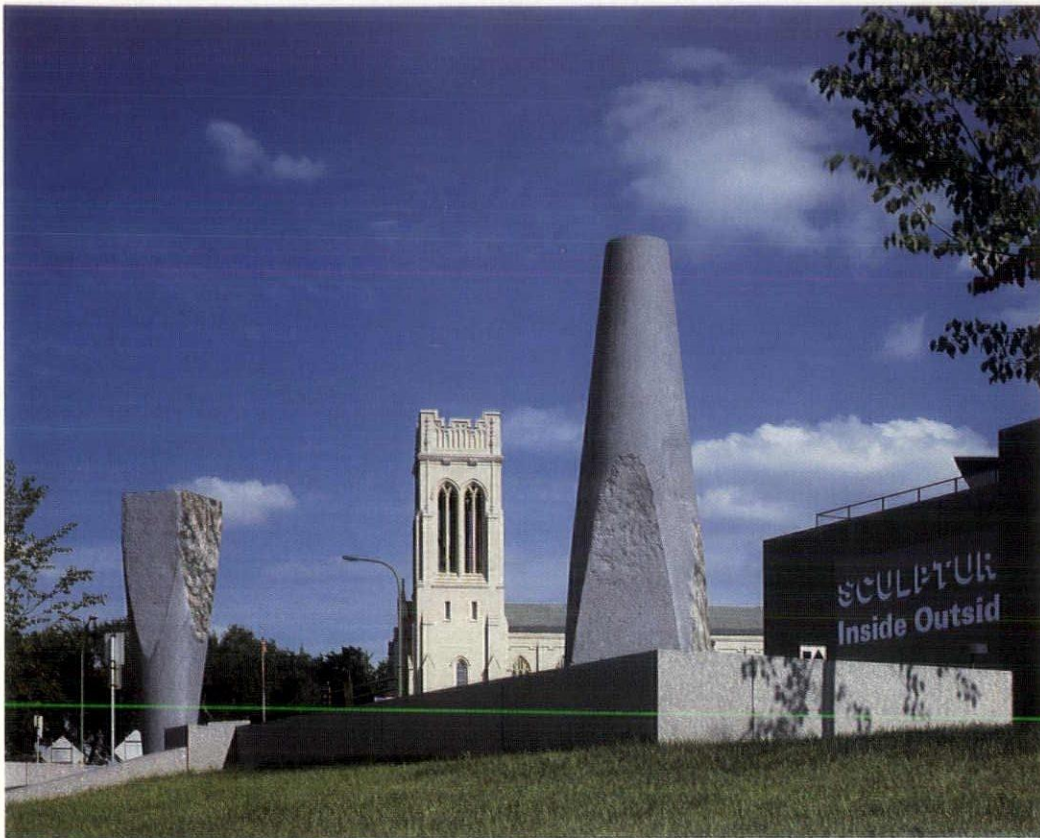
**November 1987** The outdoor rooms of the Minneapolis Sculpture Garden have taken shape, with the cedar arborvitae wrapped in black plastic to protect them. Some of the tall Black Hills spruce framing the 250-by-300-foot room at the back were later moved to provide more openness. The framework of the conservatory pavilion is visible on the left.



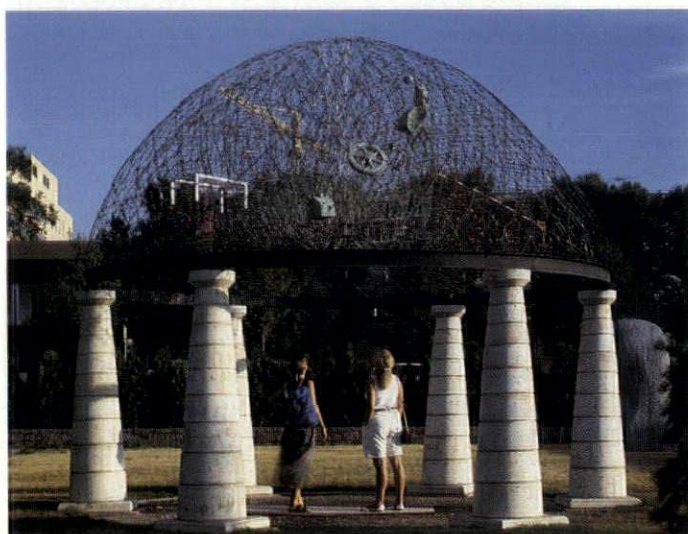
**August 1987** The rooms of the Sculpture Garden are now dressed with trees, grass, benches and sculpture. Unlike so many landscape projects where teeny trees and shrubs give only a hint of the final look, here relatively mature plantings were used. Over 1000 conifers were planted; through winter weather and summer drought, only eight were lost. Due to the drought, the northern room remains sodded. Gravel for the walks will be added.



New art—and new ways  
of seeing the city

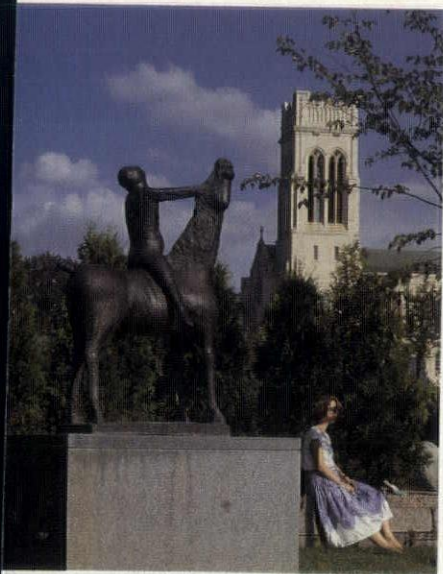


*Martin Puryear's granite columns,  
Ampersand, frame the tower of  
St. Mark's Cathedral*



*Looking skyward through Brower  
Hatcher's earthy dome*





Marino Marini's Horseman or Cavaliere, a 1953 Walker acquisition in a new home



Henry Moore's Standing Figure: Knife Edge seen against the granite walls and the city skyline.

Meg Webster's Glen, a mysterious landscape within a landscape





ADDING ON

# A fresh face

Sarah Susanka deploys  
new space where it counts



Photos: Karen Melvin

Architect Sarah Susanka's deft addition to Peter and Susie Dorsen's Dutch Colonial in Minneapolis has given the home an extra 400 square feet—and a fresh new face. Rather than hide the addition in the back, Susanka transformed the front by changing the roof line and adding depth to the formerly flat facade.



Additions are usually relegated to the backyard. But when architect Sarah Susanka was commissioned to design an addition for a bland Dutch Colonial in Minneapolis, she used the opportunity to give the house a new face.

"It all began with the grand piano," explains client Susie Dorsen, who with her husband Peter decided to remodel. Crammed into the dining room, the piano was a constant reminder that the 1,700-square-foot home was just not big enough for a growing family, with or without instruments.

Architect Sarah Susanka of Mulfin-ger & Susanka, Minneapolis, saw room to expand in a cramped and rarely used front porch. The porch blocked all the western light from the first floor, making it cold and dark.

Keeping the original footprint of the house intact, the architect opened up the front. The living room, now eight feet bigger and just as many times lighter, provides a place for the piano. A coat closet replaces a coat rack and a half-bath fits into a nook by the front door.

"Upstairs," says Susie Dorsen, "there was no room to move. We were short a child's bedroom, there was only one bathroom and no retreat other than a small master bedroom." Another eight feet added to a wide stair landing allowed room for a bedroom and bathroom.

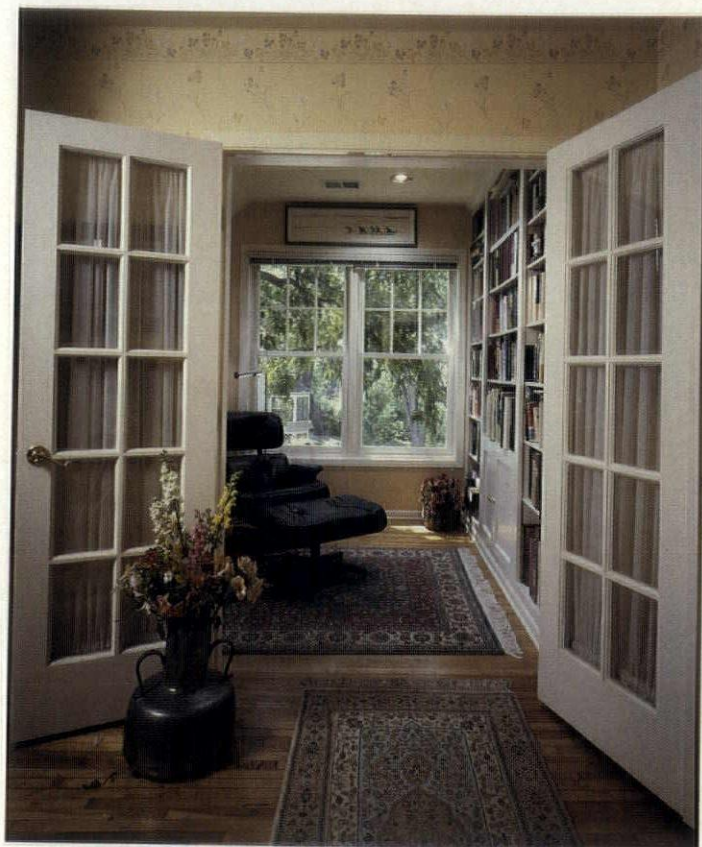
The expansion also made room for an office for Peter, a writer. This cozy retreat off the master bedroom has everything a writer needs: a desk tucked into a corner, built-in bookshelves, walls for mementos and window views of the tree tops.

Both upstairs and down, the addition is seamless: Maple floors and beaded moldings have been matched exactly; the space flows naturally.

Outside, however, the changes are dramatic. All traces of Dutch Colonialism have been removed. The roof line has lost its heavy look; the gambrel is hidden behind the fresh facade. Traditional in form but contemporary in spirit, the addition gives the facade depth and a gracious style befitting the neighborhood.

Three years ago, the Dorsens were ready to move. An architect's up-front addition has given them reason to stay.

K.O.



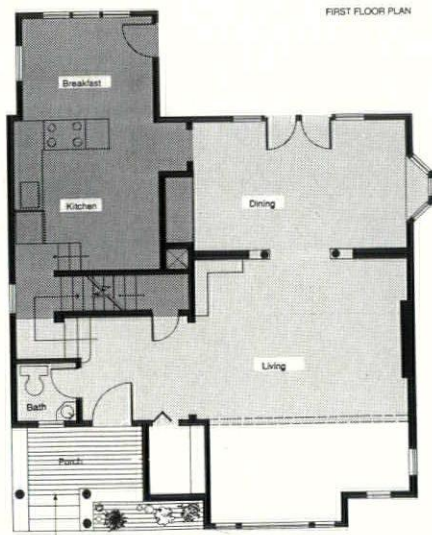
*Upstairs, the addition made room for a study for Peter Dorsen, a writer. Separated from the master bedroom by French doors, the study features a small sitting area with built-in bookshelves and a desk just big enough for a computer (not pictured). Large double-hung windows provide inspirational views of the treetops.*



## Revolutionary action on a Dutch Colonial front



Before remodeling (above), this 1,700-square-foot Dutch Colonial was filled to capacity. The Dorsens needed another child's bedroom, two more bathrooms, storage space and a study—or another house. Architect Sarah Susanka convinced them that remodeling was the better alternative. "We stretched the front out by eight feet, changed the gambrel roof line for more space on the second floor and added 'lean-to' roofs on either side that fit into the side gambrels," explains Susanka. Inside, the additional space translated into a larger living room, half-bath and coat closet on the first floor and a bedroom, study and bath on the second floor (plans, below). Outside, the result (left) is a house that puts its best face forward.







The beam in the background (left) demarcates the old from the new. Choice Woods of Minneapolis matched the egg and dart molding and maple flooring. Removing the front porch revealed two windows: the large picture window in the living room (left) which was essentially pushed forward eight feet and the stained glass oval (below). Added glass block makes the window in the living room even bigger. The oval window now adds detail to the exterior and decoration to the new half-bath.





# Mid-life makeover

Mike Collins freshens  
a forties oldie

"Being an architect, I just assumed I would redo any house I bought," says Mike Collins of Minneapolis. And his family's first home near Lake Calhoun called for an architect's touch. One of those cozy one-story houses built right after World War II, it had a cramped 1,080 square feet and very little light.

In a two-phase remodeling, Collins brought the house into the 1980s, first by modernizing existing rooms, then by adding on at the rear.

With a delicate touch, the first phase did not radically alter the floor plan but re-worked it to increase the flow of space and light. Free-floating cabinetry flanked by load-bearing columns replaced a wall between the front hall and living room. A skylight cut into the ceiling near the fireplace multiplied light.

The kitchen, a classic of the Ozzie and Harriet era, had one counter and a stove that almost opened into the refrigerator. With sleek white cabinets, an island cooking/lunch counter and an efficient use of space, it is now yuppie heaven.

Even while remodeling, Collins kept future expansion in mind. "We stayed away from the back wall of the kitchen where we might add on," he noted.

The arrival of twins spurred on the expansion, and a two-level, L-shaped addition grew into the slope of the backyard. The family room extends from the kitchen in a natural transition from the older, more formal part of the house. On the second level below, two bedrooms and a bath open onto the yard. "Luckily the back had a steep slope," says Collins, "and we were able to terrace it down."

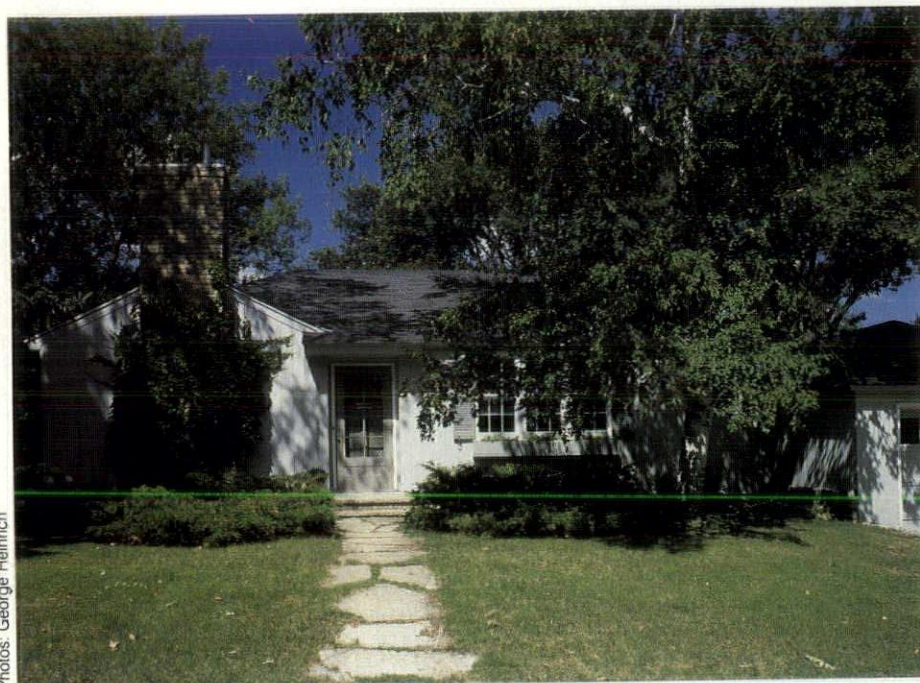
Walls of glass capture the southern sun, adding solar heat as well as much needed light.

But while the interior has been freed of its '40s constraints, the exterior has not been marred by shocking "modern" changes. Except for a chimney and a trace of roof, the expansive addition is hardly visible from the street. New window boxes and shutters freshen its face, but the cozy post-war house maintains a proper demeanor.

Collins' success in pulling the little house into the '80s paid off. When his family decided to move to a bigger house after all, the new owner liked it so much he hasn't changed a thing.

L.M.

Photos: George Heinrich



Shutters, window boxes and a fresh coat of paint are the only street-side signs that this south Minneapolis house has been updated. Architect Mike Collins expanded his former family house at the rear, and opened up the interior to space and light without violating the existing style.





A collection of small changes transformed the boxy 1940s living room. A window seat in the bay was removed to make space for furniture. The area around the black slate fireplace was reworked: a mirror above adds depth and built-in glass shelves accentuate the shape of the ceiling. The wall between the front hall and living room was replaced with cabinets that do not reach the ceiling. "Painting the room white and adding a skylight over the fireplace made a radical difference," says Collins.





A little house  
that could do more



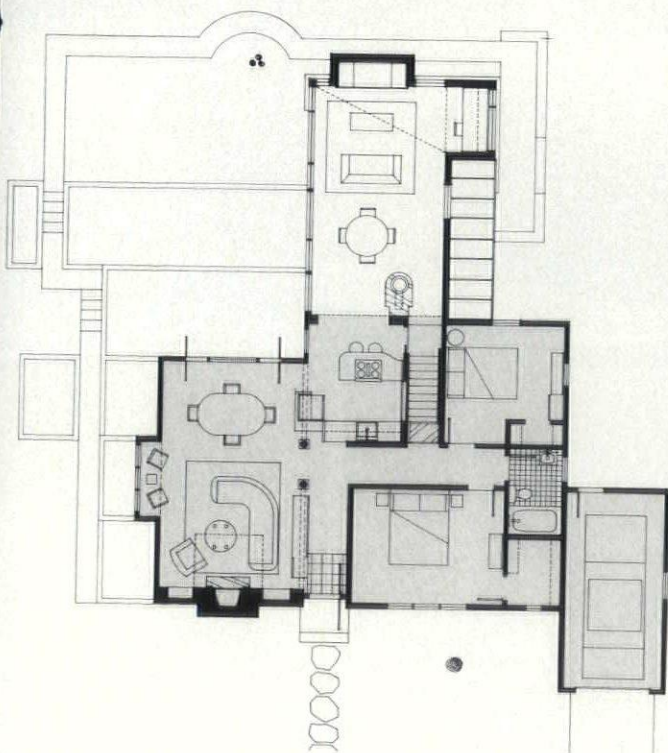
Photos: George Heinrich

Where the old kitchen ended, a spacious 12-by-22-foot family room now extends. Floor to ceiling glass captures the sun; a slatted wood ceiling warms the space. The soaring inside wall makes a spectacular place for art and adds a sense of drama absent in the original house. Behind it, a nook holds a desk.





*With a refreshing openness, the new wing rises beyond the terraced back yard (left). Below are two bedrooms, which the Collinses used for an office and guest room; above, on the same level as the old house, is the family room.*



*To create an efficient kitchen, Collins borrowed bits of space from the dining room and hallway, closed off the doorway to the front hall and built cabinets against the inside wall. "I've found most old kitchens have one too many doors," he says. Cuts through the wall maintain a view to the front door. The lunch/cooking peninsula anchors the kitchen. Behind it is the new family room.*





# Mediterranean accent

Martha Yunker designs  
a porch as pagoda



Photos: George Heinrich

*When bees descended on a children's birthday party last summer, Jim and Caroline Otis decided it was time to build a screened porch and hired architect Martha Yunker to design it. The porch takes its cues from the Mediterranean-style main house (above), but the gridded frame, overhang and slight rise in the roof line hint of a pagoda antecedent, a reminder of the Otises' four-year stay in the Orient. A deck on top of the porch is entered through the second-floor den.*



Most couples spend months, even years, searching for the ideal house. Jim and Caroline Otis simply made a phone call from Tokyo. Within days a friend called back and said she had found the house for them: a Mediterranean-style house near Lake Harriet in Minneapolis.

Jim was finishing his four-year sales assignment for Cray Research in Japan. "We didn't want to spend months looking for a place after returning," says Caroline. "We trusted a friend to look for us." Even so, they were a bit apprehensive.

Apprehension faded once they saw the house. It met their expectations and was perfect for Caroline's collection of Oriental antiques and furniture. "But beyond antiques, it needed little touches to make it our own," says Jim.

They hired Minneapolis architect Martha Yunker to help with the little touches: a new master bathroom and a screened porch.

A patio off the kitchen became the porch's base. Connected by a breezeway from the back door, the rectangular porch follows the house's Mediterranean massing.

White redwood frames the porch; arched windows refer back to the arched windows of the house's front facade. The porch is small, to keep it from blocking the breakfast nook window, but its fifteen-by-twelve-foot size accommodates meals and lounging.

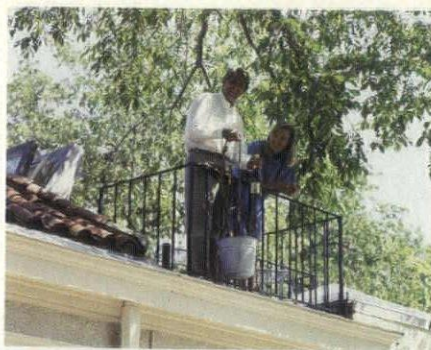
In keeping with the house's Mediterranean style, red tiles top the roof. Yunker replaced a second-floor den window with a door, which leads to a redwood deck on top of the porch.

But there is another deck. Before building the porch, the Otises converted a former deck off the second-floor master bedroom into a bathroom with shower and jacuzzi.

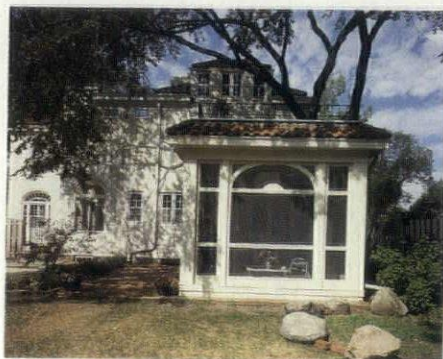
A ladder in the bathroom leads to a hatch. Pop the hatch and you are on a deck, surrounded on two sides by the pitch of the roof. It's a secret hideaway, a perfect lookout. The couple can look down onto the porchtap deck or beyond the trees to Lake Harriet. "This," says Caroline, "is our very personal getaway."

A porch addition and a couple of decks later and the Otises have the ingredients to warm an old Mediterranean.

E.K.



From one deck to another. The Otises stand atop their most personal deck, a hideaway entered through a ceiling hatch in the master bathroom. From here they can sip on champagne and look out over Lake Harriet or the porchtap deck.



"We wanted a screened porch that didn't make us feel boxed in," says Jim. Wide windows allow full views of the backyard (left). The interior (above) is simple: a pine floor, painted plywood ceiling and white redwood trim. The porch extends from the kitchen door (left). The arched windows, red tile roof and deck railing (which hints of a catwalk) blend with the white Mediterranean house. "We live out on the porch. We eat breakfast, lunch and dinner here and entertain on weekends," says Caroline.



# Kenwood cottage

Charles Liddy minds  
a Greek Revival's manners



Photos: Saari and Forrai

Focused on the fireplace, the Hilstad's family room (above) fosters coziness. Television and stereo are hidden in the cupboards below the bookshelves. The French doors and double-hung windows open the new room to the outdoors in a manner totally befitting a turn-of-the-century house. In friendly architectural dialogue, the dining room window of the old house and the new addition frame an outdoor seating area (below). Detailing of windows, dentil molding, and even the chimney helps fit the new in with the old.



Expanding Paul and Becky Hilstad's house in the Kenwood district of Minneapolis posed an architectural problem: How to add to the strong pure form of a Greek Revival house.

Charles Liddy of the Associated Architects, St. Paul, was especially sensitive to the aesthetic pitfalls. He had served on the Minneapolis Heritage Preservation Commission for six years, during which the Kenwood area was considered for special design designation. "I certainly didn't want to do a stucco addition with a flat roof," says Liddy.

Instead, he cloned the square form and hipped roof of the original house to make an addition both appropriate and charming in its own right.

"The program drove the form," claims Liddy in typical architect fashion, but the program was a familiar one. Hilstads wanted to expand the cramped kitchen, add a family room, mud room and bath plus a "crash" place that could be used for work and stay messy.

A six-foot wide link accommodates the doubled kitchen space and mud room. It opens most naturally to a square, high-ceilinged space that shelters the rest: a sitting area in front of a fireplace flanked by television and bookshelves, an informal dining area just a counter's reach from the kitchen, and a partially walled-off room for office, sewing and homework. Sliding pocket doors reminiscent of those in old-fashioned parlors close off this room-within-a-room at a moment's notice, leaving projects in process but neatly invisible.

"What I like about the new area is the openness," says Becky. "I never liked being in a box of a kitchen. Now I can be part of the action. And it's nice to have family space on the first floor."

If this added space works naturally for a family of the '80s, the exterior fits equally naturally in its Kenwood surroundings. In massing, the addition is a smaller version of the original house. In detail, it is totally sympathetic, right down to the dentils. The link between old and new adds to the sense of organic growth, as if a limb were extended.

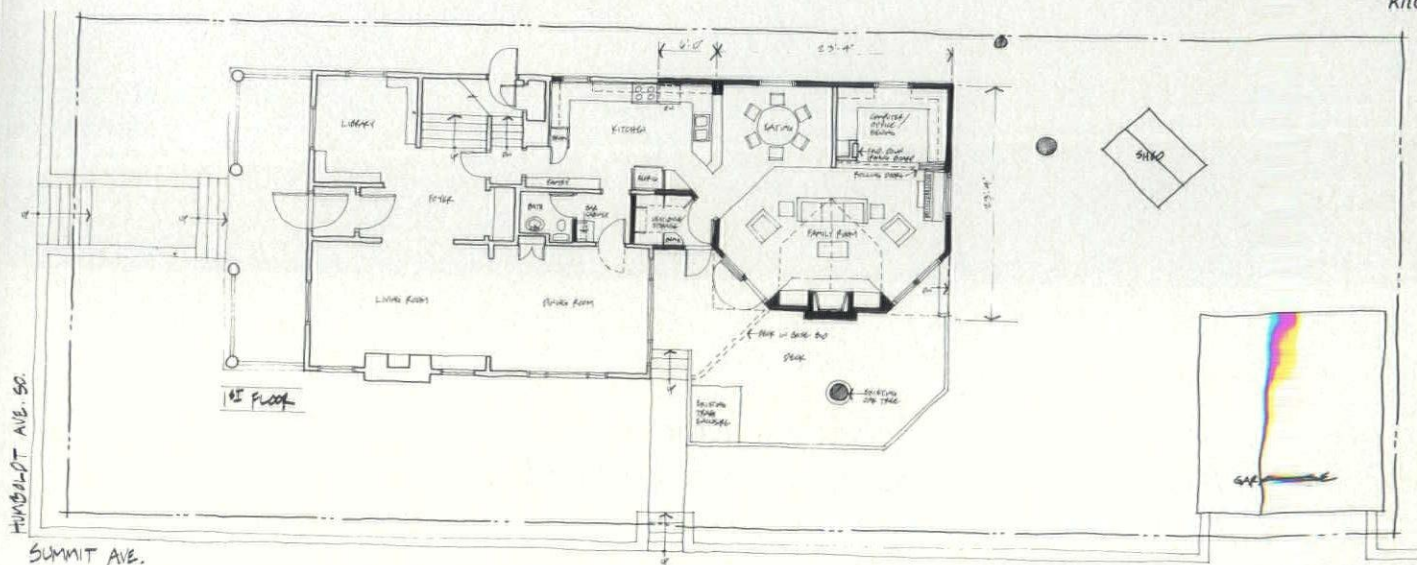
Like a summer cottage on an estate, the Hilstad's addition mirrors the main house but stands apart. Without letting down architectural manners, it invites informality.

L.M.





The Hilstads wanted a totally sympathetic addition, and architect Charles Liddy supplied it by repeating the simple form and hipped roof of the 1902 house (above). Inside (plan below), the 24-foot square contains an informal sitting area, an eating area and, to the northeast, an office/sewing area. The six-foot-wide link to the old house almost doubled the kitchen.





# Learning from Seaside

What a new town in Florida  
says about old-fashioned values



Photos: Tom Martinson

*Seaside*  
*The New Town*  
*The Old Ways*  
Promotional slogan

*Seaside is what  
Suburbia was supposed  
to have been*  
Leon Krier



scarcely anyone, by now, could have missed reading about Seaside, the resort being built on Florida's Panhandle by Robert Davis. Just seven years old and not yet one-third complete, Seaside and its planners, Miami architects Andres Duany and Elizabeth Plater-Zyberk, have been heavily covered by the national media. At the same time, the tiny Greek Revival Seaside Post Office, designed by Davis, already occupies a central place in our professional iconography as a symbol of enlightened and humane urban development.

That's quite an accomplishment, and it's not at all surprising that a powerful twin mythology has risen around Seaside. The first part holds that the resort is actually based upon 19th century Southern towns, that Davis, Duany and Plater-Zyberk identified long-lost secrets of urbanism in these towns and designed Seaside in their image.

Because Seaside is such an attractive environment, according to the second part of the legend, it follows that by going back and extracting such secrets from the past, we should be able to transform the American urban landscape, making it close-grained and more humane, with a radically lessened dependence on the automobile.

What can we learn from Seaside? Is the vernacular the source of secrets of successful urbanism? And is this the ideal model for future suburban development in the United States?

## Seaside today

Even partly complete, the essence of Seaside is easily appreciated. Development began on the eastern border and is moving gradually westward as lots are sold, at a rate of about 30 to 40 annually. Most of the area east of Seaside Avenue—the diagonal boulevard extending northeast from the central square—is filled, and roads built ahead of construction now broadly outline the community.

Initial work on retail and apartment buildings surrounding the central square began late in 1987, and the first few houses are in place in the woods along the north (back) edge of town. The fa-



When Seaside's first block, Rosewalk (left), was completed in 1983, the magic of the Florida Gulf Coast development was already evident: pedestrian scale; distinctive imagery; front porches to encourage social interaction; picket fences to define the private realm without closing it off. Residents spend an evening above the Gulf (opposite) at the Tupelo Beach Pavilion (Ernesto Buch, 1982), the first signature design and a clear statement of Seaside's civic values.

mous post office presently occupies a prominent focus on the square, but it will eventually be moved in favor of a bandstand.

Seaside is so disarming, so apparently upfront, that it takes a while to realize how thoughtfully the town has been planned, and how carefully development is taking place. What's remarkable is its consistency: every layer of the town—grid, open space, circulation, scale, imagery, civic structures—is developed to the same degree of completeness.

As a result, Seaside works as a total design, much more than merely as the sum of its individual attributes. Rare enough in individual buildings, this is virtually unheard of in new towns and planned developments, which typically rely on distinctive imagery, signature buildings or unusual plats and street grids to establish an environment.

The genius of Seaside, though, is in its unequivocal public character. Virtually everything in the plan, from land use to the mandatory front porch, is intended to promote social interchange. People dominate over cars, over buildings—even over colorful and tactile houses. Civic structures like gazebos and beach pavilions assume an importance out of proportion to their size and scale because they *represent* rather than *recall* the public nature of our best cities.

## The city builder

It takes nothing away from the accomplishments of Duany, Plater-Zyberk and consultant Leon Krier to say that Sea-

side is very much Robert Davis' town. Far more than an enlightened developer, he is literally building the town, day by day.

When talking about Seaside, Davis explains the plan through common sense rules-of-thumb, such as making the streets just wide enough for two cars to pass or scaling neighborhoods to the distance a child can walk before you have to pick him up and carry him.

But his vision of Seaside is based upon extensive study as well as human determinism. Davis compares Seaside to the Sea Ranch resort in Northern California, where houses are sited to fit unobtrusively in the environment, observing that "people didn't *live* like Lawrence Halprin's nature scheme, people lived in *towns*." The accumulated experiences and insights of Robert Davis are building a place where people want to linger.

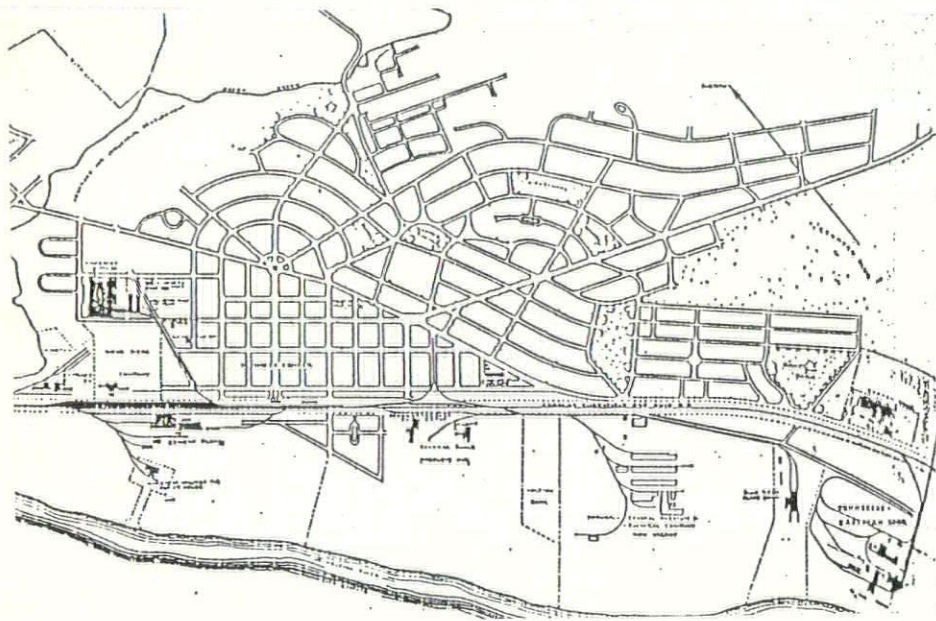
## Back to the future

Seaside is the latest in a distinguished line of planned towns, dating back in the New World to Spanish cities as codified in 1573 by the Laws of the Indies. Like Seaside, the Spanish settlements were highly public in emphasis, and also like Seaside, were organized by simple but powerful physical plans.

In its rediscovery and transformation of historic forms and ideas, Seaside is solidly within one of America's strongest architectural traditions. Thomas Jefferson's rediscovery and transformation of Roman architecture, and 19th century "Greek" architecture—reflecting



## Reinventing the 19th century town



THE TOWN OF SEASIDE



The apparent simplicity of Seaside's plan masks the knowing use of a rich array of precedent and insight. Like the plan of Kingsport, Tennessee by John Nolen, 1917 (above), Seaside's plan combines a fan-shaped formality with the American grid and European axiality (Andres Duany and Elizabeth Plater-Zyberk, 1978-1982). Two major diagonal axes extend into the community from the highway—one straight to the pool, one splitting to form a u-shape. A third axis focuses on the church.

the young republic's romantic self-image as the descendant of pure Athenian democracy—are two of the best known manifestations.

The Seaside building code's specific attention to vernacular imagery and function is unusual, though not unique following the city of Oakland's similar though far more detailed code work book. In this era of endless zoning and building regulations, the brief Seaside code is a brilliant reminder that it's far more effective to build to a known vision than to erect defensive measures against a universe of potential defilers.

The superiority of Seaside lies not in new technique but in its comprehensive vision of place and a way in which to experience that place. To that extent, Seaside departs from superb architectural environments such as Santa Barbara or the restrictive new planned communities of Southern California or Southern Florida.

In appreciating Seaside's look backward, it's fascinating to compare Robert Davis' vision with that of architect Ralph Cram, who, in *Walled Towns*, proposed a complete medieval town to be built outside Boston. Like Davis and his planners, Cram found fault with the contemporary built environment and advocated a return to "human scale," undominated by the automobile. Unlike the creators of Seaside, Cram's solution was to build a replica city and to retreat behind its walls.

### Seaside as a 19th century Southern town

One of the remarkable achievements of Seaside is how easily it confounds reason. It's immediately clear there was never a town like this in the 19th century South! Still we willingly accept Seaside as advertised. The ability to convincingly reinvent the traditional Southern town, based upon token doses of precedent, is a real measure of the knowledge, perception and skills Davis and his team represent.

It's true, of course, that some parallel to almost every aspect of Seaside can be identified from towns throughout the South: Oglethorpe's planned town at Savannah; axial streets like Richmond's Monument Avenue; numerous courthouse squares. But the sum of these



individual precedents as used in Seaside is something new and unexpected.

One has only to compare the vernacular houses in nearby Grayton Beach to their light-hearted counterparts or Seaside's sophisticated and highly ordered plan with the plan of a more typical town like Apalachicola, where community focus is nominally achieved through a half-dozen isolated events.

Are there "secrets" in the 19th century vernacular? Far more than just making a survey of physical attributes, Davis seems to have used the *experience* of living in the South as a departure point. The transformation of a body of

observations and notions led in Seaside to something new and fresh that connects with our image of an ideal town: visually stimulating, close-grained, friendly and unhurried.

### A model for suburban development?

Perhaps it's inevitable that Seaside should be touted as the cure for "suburbia." Few of us, upon returning from an exotic destination, can totally resist thoughts of replicating such a place at home.

But this simple impulse among Seaside's champions seems different from the typical, "let's build an Italian piazza downtown," caprice. For the notion of Seaside as a future model is less about *improving* something of which we basically approve—downtown—than of *radical change* to something of which we apparently shouldn't approve—the American suburb.

Part of the problem is that the American suburb now includes just about every possible environment and resists easy generalization. But those who assert that people don't walk or "act friendly" in suburbs; or that suburban people don't (or shouldn't) enjoy the convenience of a private auto—perhaps these observers really haven't spent much time in *any* American suburb.

### An existing model

Just a few miles north of the Coconut Grove office of Duany and Plater-Zyberk is the suburban new community of Miami Lakes. Planned by Lester Collins and opened in 1962, Miami Lakes is substantially larger than Seaside (3,000 acres vs. 80). Its current population in excess of 20,000 similarly dwarfs Seaside.

Statistical differences aside, Miami Lakes and Seaside share many common attributes, and given its twenty-year head start, Miami Lakes provides a background against which to test Seaside's value as a national model.

Like Seaside, Miami Lakes has been created by a single developer, the Graham family. Its plan is based upon a highly ordered, though somewhat confusing, circular geometry, which plays

off and focuses on an existing highway—as does Seaside's. Also like Seaside, the plan converges on a central commercial district, "Main Street," which features ground floor retail below upper-level apartments, as will Seaside.

Conceived of as more than a bedroom suburb, Miami Lakes includes several hundred acres of office and light industrial, which currently employ more than 8,000 people, an employee-to-resident ratio approaching that found within the city of Minneapolis.

The predominant Miami Lakes land use is residential, which is grouped into several small neighborhoods organized around and separated by open space in the form of golf fairways and constructed lakes. Housing is available across a broad price range, with subtle and effective intermixing of densities and value, which finds lower-cost "villas" forming the visual gateway to the highest-value neighborhoods. Schools and churches occupy visually prominent sites within the community.

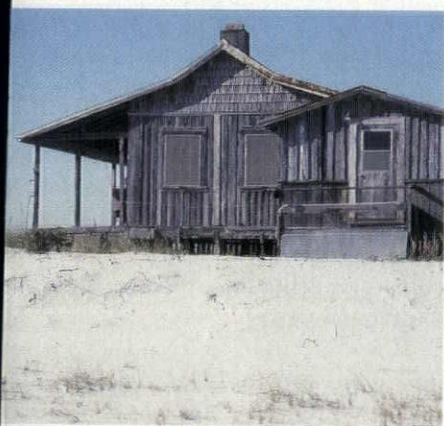
### The experience of Miami Lakes

By almost any account, Miami Lakes has been a success. It is highly regarded as an "address" within metropolitan Miami. Residential units sell or rent as soon as they are constructed by the developer.

It is also a highly regarded location for commercial properties, which have especially attracted banking, insurance and mortgage back-office operations, and office suites tailored to self-employed business. Knowledgeable real estate sources estimate that perhaps twenty percent of the Miami Lakes workforce also lives within the community: managers, executives and the self-employed probably dominate this group.

Where the reality of Miami Lakes most seriously diverges from the vision some advance for Seaside-as-model is in a general reliance on the automobile. Walkways do interconnect the community, and people strolling or jogging are a common sight, as are children and bicycles. But errands to Main Street, the grocery store or one of the four shopping centers are invariably by car.

Trip distances in a community large



Three miles and a world apart: a "vernacular" house in Seaside (below) and a vernacular house (c. 1920) in Grayton Beach up the Gulf Coast (above). Seaside was based in part on Grayton Beach but in the process reinvented our image of the traditional Southern town.





## Where public and private meet on a civic plane



*Like Seaside, Miami Lakes is a Floridian new town, but the differences are clear. Miami Lakes emphasizes privacy over community, as apparent in the water's edge siting of homes (above). The highly ordered town plan (Lester Collins, 1962) fragments civic potential. Houses surround the golf courses and numerous lakes, making open space inaccessible to outsiders. Commercial areas are grouped for access by car rather than social interaction.*

enough to support full retail are likely to be longer than comfortable for many pedestrians, and of course few people can or wish to carry several bags of groceries, even across the street. With everyday life more time-sensitive than at a resort, the vagaries of weather and climate, and a reluctance of many urban dwellers to walk at night, it seems improbable that even a superior physical environment will significantly influence most people to abandon the auto and walk everywhere.

Employment commuting is also unlikely to be affected by physical environment alone within major urban areas. While the percentage of resident-employees is relatively high in Miami Lakes, its income pattern seems virtually iden-

tical to that found in more conventional suburban communities with highly-developed commercial concentrations, like Oak Brook, Illinois; Edina, Minnesota; or Walnut Creek, California. In this respect, radical revisions in metropolitan transportation strategy will almost certainly precede any changes in general commuting behavior.

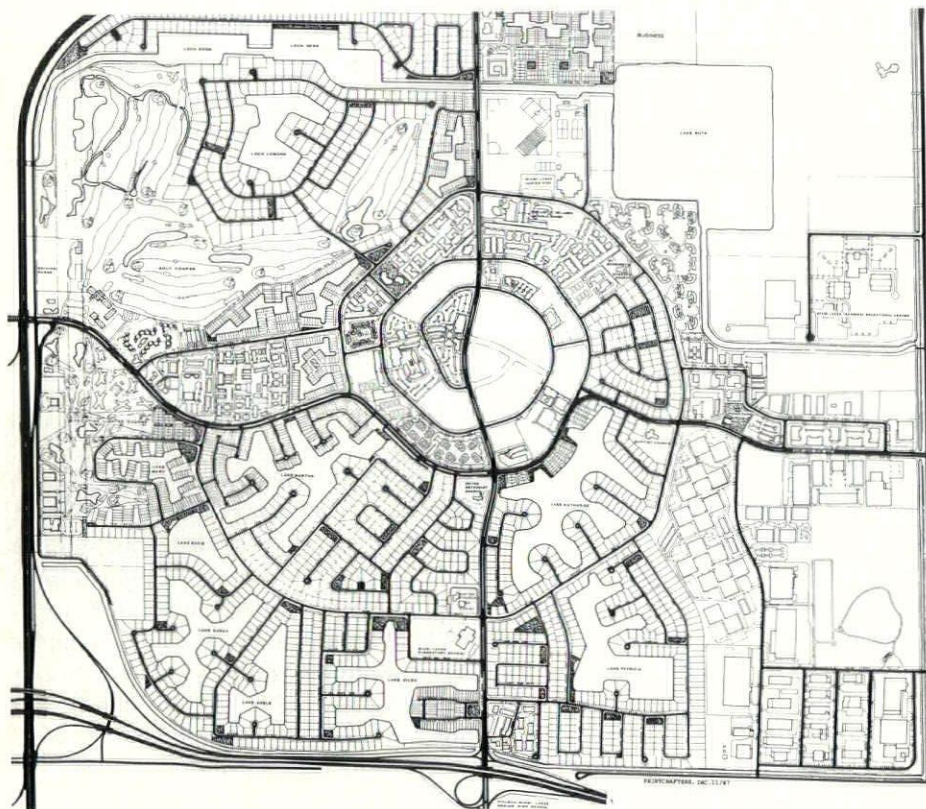
The widespread contemporary desire for privacy and security also argues against a direct transfer of Seaside's intimate openness to typical metropolitan communities. The density of Seaside, about eight units per acre, is similar to the townhouse densities of Miami Lakes, and it could be argued that, like California bungalow courts of the 1920s and 1930s, the close streets and observation afforded by Seaside's plan and code establish a superior defensible environment.

However, we find in today's metropolitan areas a social diversity and tolerance for differing life styles that would have been unimaginable in the 19th century Southern town. Moreover, even if only a tiny percentage of a metropolitan population is inclined toward criminal behavior, that is a large number against populations measured in millions, and improvements in mobility open virtually the entire metropolitan area—including planned communities—to such persons. Reflecting this concern, the residential neighborhoods of Miami Lakes are designed to create hierarchies of defensible space within neighborhoods and for individual houses.

### Comparing Seaside

To some extent, direct comparison between Seaside and Miami Lakes is unfair to both communities, which differ so in size, market and location. Still it's possible to suggest that Seaside is an improvement over even so successful a place as Miami Lakes.

The remarkable combination of vi-





brancy and sense of traditional imagery of Seaside—and its individual buildings—is probably without equal in contemporary urban development. The town fabric is harmonious yet individually distinct, fresh yet provoking a comfortable sense of familiarity.

In contrast, Miami Lakes achieves a pleasant overall harmony based upon slight variations in a few model designs. Within a community of several thousand structures, perhaps a half dozen would be included in an architectural guidebook; the community itself is the object. The comparison between Seaside and Miami Lakes is, *very* roughly, the comparison between Florence and Siena.

To a visitor, the structure of Seaside is clearly superior: it is seemingly the product of straightforward grids, which rapidly resolve out onto the highway and Gulf. Despite its superficial simplicity, the plan of Seaside is fraught with subtle surprises, variations based upon the interplay of elevation, vegetation and breaks in the grids.

The more regular, circular pattern of Miami Lakes is endlessly confusing, without great surprise. Even some residents seem to navigate through the community on the basis of favorite streets as pathways, which eventually resolve out to the circumferential "lakeways." The disorientation of visitors and infrequent delivery persons is legendary, although it should be stressed that in Miami-area residential enclaves, a plan that induces confusion in strangers would not necessarily be viewed as negative.

Most importantly, for all of its generous allocation of open space, Miami Lakes is very much a private place. Access to the golf course is, of course, controlled, and the several lakes are virtually enclosed by residential properties. Small play lots are scattered throughout the community, but in their orientation to adjacent houses it is clear these are meant for children living nearby. While Main Street is indeed "public," there are few of the *civic* qualities which virtually define the essence of Seaside.

## Learning from Seaside

Part of Seaside's extraordinary impact is that it is a custom job: it seems per-

fect for its site and program. For that reason alone, those seeking to "learn" from the development by snitching some obvious attribute for use elsewhere will be unsuccessful.

The lessons of Seaside are not so much what as how, and in that respect we can learn a great deal from the work of Davis, Duany, Plater-Zyberk and Krier. Six ingredients are especially prominent in the planning and development of Seaside:

*Visionary client:* In Robert Davis, Seaside has a developer with a clear and unshakable vision, who will take his time to let the community unfold at a "natural" rate. While this presents a vivid contrast to the usual accountant-driven development, it is important to recognize that both Seaside and Miami Lakes are very successful financially; perhaps this is a lesson for today's bulk moneylenders to ponder.

*Homework:* At least part of the myth is true—Davis and his consultants did the blue highways through the South. But Seaside is much more than a play on regional vernacular and custom. Its planners didn't just quote American and European antecedents, they transformed them into something new and special. That's something that can't be accomplished by paging through history books at the beginning of design, and it reflects a profound understanding of settlements and the way they work.

*Consistency:* Great towns and cities are made of layers rather than of objects. Seaside as planned and developed addresses each of these layers—the town grid, open space, circulation, and so forth—individually and in interrelationship with other layers. It is this consistency which sets Seaside apart from many other places.

*Positive codes:* Seaside's single-page building code makes a mockery of the monumental codes found today in towns of all sizes across the United States. In most of these places, the designer is told what not to do, and how not to do it. Left unexamined is what the city wants to become. It is instantly clear that at Seaside, there is a larger and compelling idea behind its code.

*Regional identification:* In identifying and transforming the physical essence of its region, Seaside occupies the high ground between architectural

*Continued on page 58*



From the Ruskin Beach Pavilion (above) by Stuart Cohen and Anders Nereim (1987), one of Seaside's large houses is visible. Though grander than the houses around it, it is equally part of the community, in sharp contrast to the norm of new developments.

The Gazebo (Will Mason, 1982) provides a visual focus and public spot in the initial subdivision, halfway between highway and forest. The relaxed, informal image of Seaside is the product of a carefully organized scheme of movement and vistas. Even the water tower, in far distance, acknowledges axial relationships.





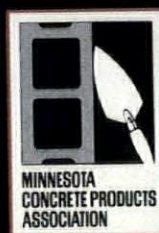


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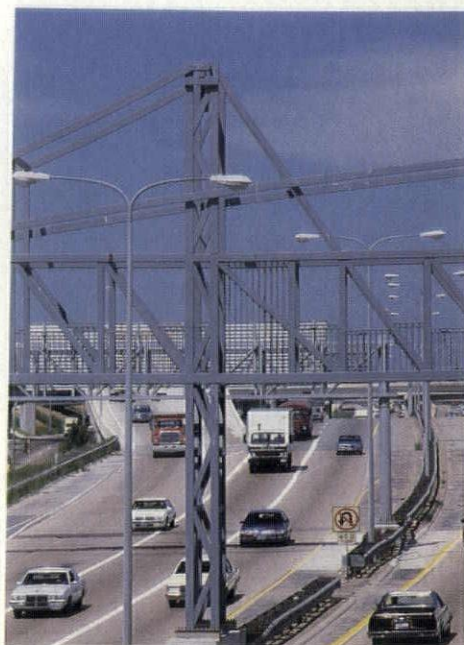


# AM

## details

**Bridging the gap** The *Irene Hixon Whitney Bridge* is both a masterful sculpture and a safe and elegant pedestrian route between Loring Park and the Walker/Guthrie/Minneapolis Sculpture Garden complex. The three truss spans and four supporting trestles exude the raw vitality of structural steel. Fabricated in Hugo, Minnesota and trucked to the site, the trusses define a bold shaft of space that crosses the roadway like a laser projection. Overlapping and reversed catenary arches, applied like strokes of paint, counter the shaft's crisp geometries. Blue and yellow paint will enhance the yin/yang qualities of the bridge's east and west halves. Through the gauntlet of state codes, federal standards and physical function, artist Siah Armajani has created a work of art—a process that every architect can appreciate.

*Bill Beyer*



Photos: George Heinrich

The trusses celebrate the welder's craft at every intersection of web and chord. The east and middle spans (above) take the form of a single Pratt truss with web members both vertical and slanted toward the center. On the west span (far left, below), additional slanted web members create "X"s at each truss bay.





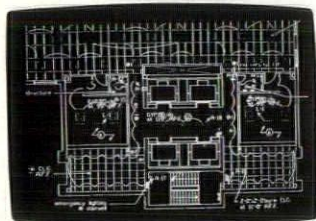
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**AM**  
letters

#### A notable omission

I find it hard to believe that an issue devoted to Prairie School architecture in Minnesota (*AM*, May/June 1988) would not only fail to include work by Mr. John Howe, but also would do the disservice of not mentioning his name. At 75, Mr. Howe remains an eminent practitioner of the Prairie School. He is an architect whose work embodies the true essence and understanding of that tradition in its lyricism, its humaneness, its integrity.

With few exceptions, most obviously that eloquent Purcell house on Lake Place, the works illustrated in the May/June issue were disappointing. True, Prairie School architecture is more than an applied style, more than hipped roofs or an "interest in the cube." And I fear many of the examples have missed the mark.

Kelly R. Davis, AIA  
McGuire/Engler/Davis/Architects  
Stillwater, Minnesota

#### A pleasant surprise

What a shock to open the cover of the May/June issue of *AM* and see a picture of my mother's house on the Table of Contents page.

It turned out not to be her house, of course. But as I read your story on the Small House Bureau, I realized that her house must have been one of them. And though you don't mention any of those houses having been built in Virginia, hers stands at 4010 Wytke Avenue in Richmond.

I have xeroxed a copy of the story to send her and my sister. I think they will be very interested in the history of the house they have been living in since 1955.

Thanks very much for a fascinating bit of architectural history.

Ann Thomas Moore  
Los Angeles, California

Continued on page 74



## coming soon

### Mulfinger & Susanka Architect, Inc. Fahden Addition Edina, MN

tential of wood construction and recall earlier Victorian architecture. Associate Sam Alexander designed the home. (612) 379-3037.

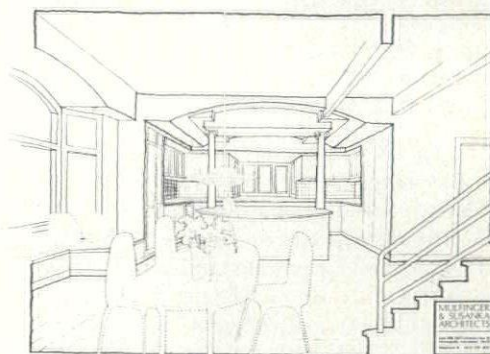
A new front porch, rear crossable and a tower are being added to an existing "four-square" house. The owners love older Victorian homes. Steeply pitched roofs, horizontal and vertical trim boards, patterned wood shingles, and cantilevered wall planes exploit the po-



### Mulfinger and Susanka Architects Fahden Addition and Renovation Minneapolis, MN

views of the lake. Dale Mulfinger and Michaela Mahady designed the addition. (612) 379-3037.

A new kitchen, family room, and in-law suite are being added to this turn of the century home overlooking the eastern shore of Lake Calhoun. The attic is also being expanded to accommodate a master bedroom suite, from which to enjoy sunset



### Mulfinger and Susanka Architects Private Residence Rochester, MN

Set on one of the bluffs to the north of Rochester, this 3,500 sq. ft. house will look out over a line of trees to the city view in the distance. The house was designed by associate Andrzej Piotrowski from Poland, who has recently joined the firm. (612) 379-3037.



### Mulfinger and Susanka Architects Private Residence Mendota Heights, MN

A special feature of the home is a large central skylight that brings light into the center of the house, filtering it first through a wooden grille that surrounds the fireplace. The house was designed by Sarah Susanka and Michaela Mahady. (612) 379-3037.

This home is sited on a heavily wooded lot with a view to a secluded marsh which lies to the south and east of the house. The design draws from both oriental and craftsman style forms, with strong horizontal trim lines both inside and out.



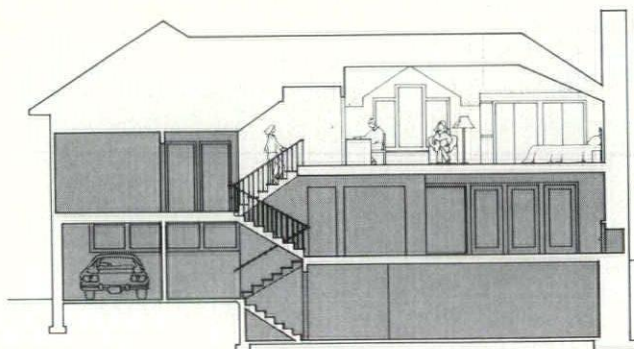


## coming soon

**Rosemary A. McMonigal  
Architects  
Project: Mikelonis  
Residence  
University Grove  
Falcon Heights, MN**

The existing house in the University Grove neighborhood near the St. Paul Campus was a handsome flat-roofed, split-level built in the early 1950's. The design challenge was to add a new master bedroom/

study suite above the existing living room without destroying the house's character. Our solution was to create a vaulted space under a new hipped roof. The new roof line maintains the house's original horizontal lines while creating the new spaces required. (612)789-9377.



**Charles R. Stinson  
Architects  
Project: Haberman  
Residence, Minnetonka  
Builder: Kraemer & Sons**

Terracing up the wooded site, this five-level "pure white" residence opens graciously to a Southern exposure. Connected by the sculptural staircase, all levels of this home spiral around the central great-room, thus sharing its intimate

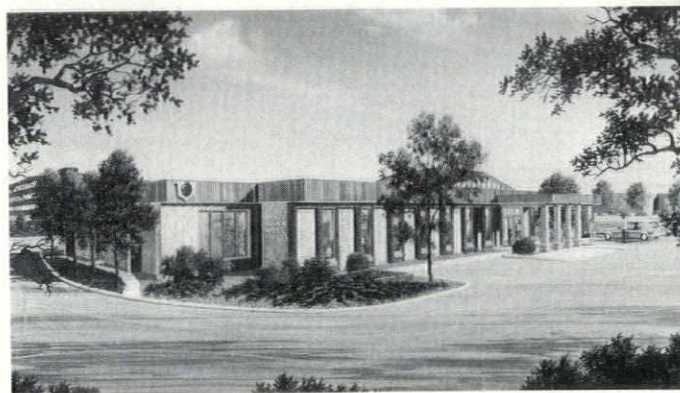
view onto the sculpture garden as well as its dramatic view down the valley. Eden Prairie, MN and Stuart, FL (612) 944-5334.



**Cording-Natwick-Hilbert  
Architects, Inc.  
Project: First State Bank  
Apple Valley, MN**

Construction of an 1,100 square foot addition is in progress. Along with this addition, the bank will undergo a complete remodeling to modernize their interior and provide their customers with a more open atmosphere. The retail and commercial banking areas will also

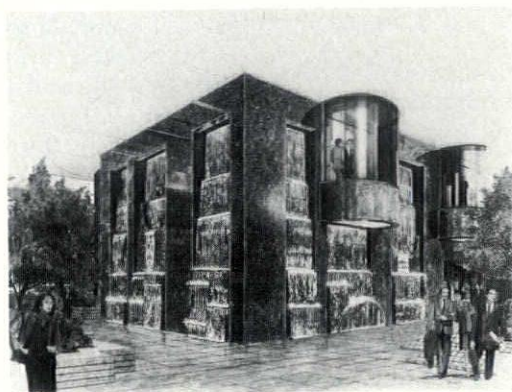
be expanded, and the energy efficiency of the building will be increased. The addition/remodeling will be completed in early October. (612) 431-4433.



**Opus Corporation  
Project: The Waterwall at  
150 South Fifth  
Minneapolis, MN**

150 South Fifth presents a dynamic water sculpture for all seasons. The sculpture is a two-story granite facade which wraps around the building at the corner of Second Ave. and Fifth St. in downtown Minneapolis. A computerized program fully integrated with water, fog and ice features as well as fiber op-

tic systems creates an amenity enjoyable year round. The waterwall, first of its kind in Minnesota, is surrounded by a plaza with trees and plantings native to Minnesota. It was designed in conjunction with **WET Enterprises** of Burbank, California (former water effects consultants to Walt Disney Enterprises.) **Hellmuth, Obata and Kassabaum**, landscape architects.



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



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## seaside

*Continued from page 51*

theme parks and localized clones of popular national imagery. As a result of its palpable regional resonance, Seaside is immediately believable as a unique place.

**Civic presence:** Most remarkable about Seaside is the immediate perception that people are welcome to go anywhere in the community, that civic markers such as beach pavilions and gazebos are real rather than symbolic. It's clear that public areas are civic spaces rather than just open space.

This aim is accomplished, in part, by alternating "dematerializing" private areas—through close spacing, reduced setbacks, rear-yard circulation, porches—while at the same time retaining a subtle hierarchy of private domains—beyond the picket fences, past the porches, behind open interior spaces.

### Building the Once and Future City

"Realists"—developers and government officials—are often quick to dismiss Seaside-as-model because they do exactly what Seaside's champions ask: look at Seaside as a *literal* model. Since placing a Seaside within a large metropolis—say Miami or Minneapolis—would in itself do little to address compelling metropolitan issues such as transportation, education and poverty, Seaside is seen as charming but irrelevant.

Builders of our great cities might profit by looking beyond Seaside, to what Seaside implies. Few would disagree, for example, that the most successful metropolitan area would be made up of distinctive neighborhoods—like Coral Gables in metropolitan Miami or Forest Hills Gardens in Queens—or that each community would ideally focus on a unique civic place—like suburban Chicago's Lake Forest Center or the remarkable Country Club Plaza in Kansas City.

Our future cities might be much better not if we built more Seasides—ideal transformations of 19th century Southern towns—but if we built ideal transformations of the 20th century American city using the lessons of Seaside.

In addition to superb, cohesive individual neighborhoods, this ideal city

would benefit from great civic gesture which would introduce focus on a metropolitan scale and stitch together—connect—the isolated neighborhood and districts within the city. Past achievements such as Chicago's lake front and the Minneapolis park system "Grand Rounds" suggest a departure point rather than a model for such gestures.

With establishment of focus and linkage, restructuring metropolitan transportation patterns might be more possible than now; and if introduction of civic places and spaces doesn't directly address economic and educational shortcomings, everyone's environment would benefit from such improvements.

In the meantime, Seaside remains a singular, wonderful place, easily transcending the limitations of its mythology. In fulfilling his own vision, Robert Davis has also challenged us to realize our dreams and give us assurance that the secrets of urbanism are as close as our own imaginations and commitment.

*Tom Martinson is a Minneapolis-based city planner and author. He is currently working on Spanish and Portuguese New World planning.*

### Further reading

City of Oakland, CA, *Rehab Right How to Rehabilitate Your Oakland House Without Sacrificing Architectural Assets* (1978).

Cram, Ralph Adams, *Walled Towns* (1919).

Dorschner, John, "Back To The Future," in *Tropic, The Miami Herald Sunday Magazine*, February 21, 1988.

Hancock, John L., *John Nolen and the American City Planning Movement: A History of Culture Change and Community Response, 1900-1940* (1964 diss/University Microfilms).

Joyner, Louis, "Lazy Living on the Gulf," in *Southern Living*, June, 1984. An early popular account of Seaside.

Langdon, Philip, "A Good Place to Live," in *The Atlantic Monthly*, March, 1988.

Scott, Mel, *American City Planning Since 1890* (1971).





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## news briefs

Continued from page 5

dale Dayton's will include nearly 40,000 square feet of additional space. The Rosedale Dayton's will increase by 60,000 square feet to 250,000 square feet of space. Additional parking ramps will be built alongside the new stores at each mall.

Architectural Alliance of Minneapolis will serve as project architect for the mall renovations. In each case, the former Dayton's stores will be remodeled, with skylit atriums surrounded by specialty shops. Rosedale will add 30 new shops in a two-level court and Southdale will house 50 new retailers in a three-level atrium court. The mall renovations will incorporate the new courts into the existing malls.

Slomanson, Smith & Barresi Architects of New York will serve as architects for the new department stores with Tucci, Segrete & Rosen Consultants, Inc. of New York in conjunction with Dayton Hudson's Visual Merchandising and Design Division as interior designers.

Equitable Real Estate Investment

Management owns the two malls. The Southdale store is expected to be completed by fall 1991 and the Rosedale store by fall 1992. Renovation of the former stores will begin immediately following completion of the new stores.

### Winning interiors

Four interiors by Minnesota designers were honored at the 1988 Interior Design Awards, co-sponsored by the Minnesota Society of Architects and the Walker Art Center. The winners were selected by a three-person jury from nearly 70 submittals.

The four winning projects included the Ellerbe Becket corporate headquarters, designed by Ellerbe Becket; Our Lady of Grace Catholic Church addition in Edina, by Hammel Green and Abrahamson; the Blue Cross and Blue Shield gallery and boardroom remodeling in Eagan, by Architectural Alliance; and the Twining Photography Studio, by Pfister Architects.

The jurors for the awards program were Roslyn Singer Brandt of Barnes and Brandt, a New York marketing firm; Neil P. Frankel of Perkins and Will,

Chicago; and Anthony Tsirantonakis of Nine Square Design, New York. The winners will be featured in the November/December 1988 issue of *Architecture Minnesota* magazine.

### Ellerbe goes to Norway

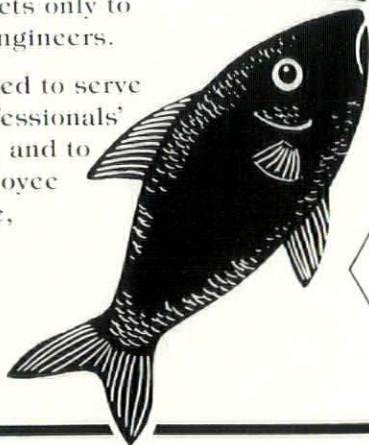
Ellerbe Becket has won a competition to design a new headquarters building in Oslo, Norway for the two largest newspapers in the country. The \$8 million building for Schibsted Gruppen, which publishes the papers *Aftenposten* and *Verdens Gang*, will be designed out of Ellerbe Becket's New York office.

To be located in the heart of Oslo along the main newspaper street, the building will offer complex facades of different materials and various geometric forms. A vertical cylinder will mark the corner entrance to the building, which will present four different facades to each street view. For instance, the side facing the main street is meant to be respectful of the nearby government buildings, its horizontal massing clad in glass and steel. But along the side street, a skin of copper,

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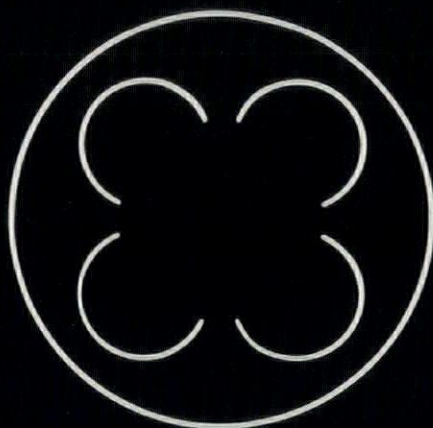
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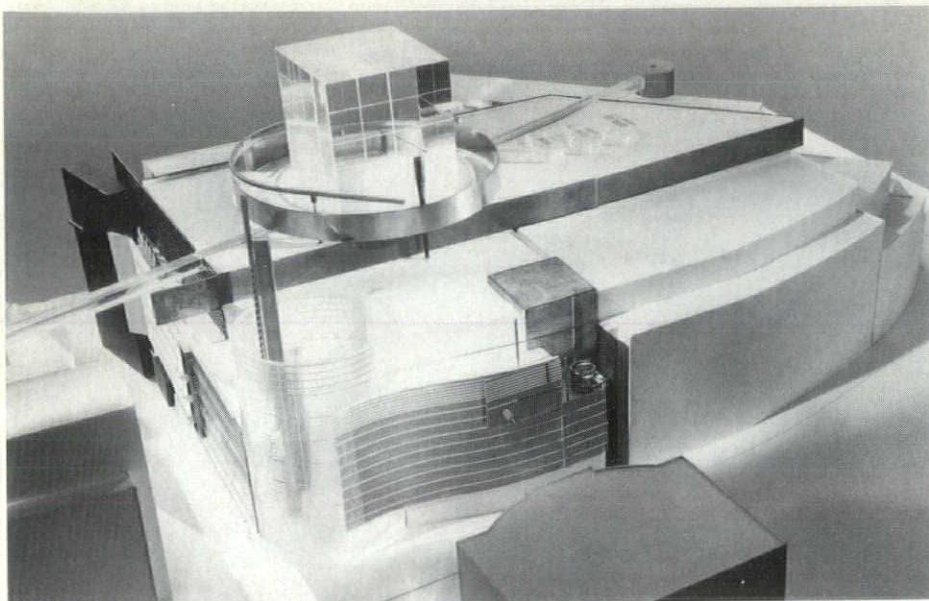
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Ellerbe Becket's design for the Schibsted Gruppen newspapers headquarters in Oslo, Norway

glass, stone and concrete will be respectful of the more intimate character of the street.

The center of the building will be defined by a cylinder atrium, in which a suspended floating cube will house the staff cafeteria. Three asymmetrically placed columns will balance the cube.

The Schibsted Gruppen search committee had interviewed five American firms before narrowing its choices to Ellerbe Becket and four Norwegian firms. The other firms invited to participate in the competition were 4B/Lill Meinich, Fosse & Aasen, BGO and Rolf Ramm Ostgaard. Peter Pran will serve as design principal on the project.

## Norwest nears completion

Norwest Tower in downtown Minneapolis is nearing its October grand opening. Designed by Cesar Pelli and Associates of New Haven, Connecticut, the 57-story tower for Norwest Bank boasts a seven-story-high banking rotunda. Just three feet shy of the 775-foot IDS tower across Seventh Street, the building features a warm-colored skin of Kasota stone punctuated by white marble at a series of setbacks. Six chandeliers and several commemorative medallions salvaged from the original Northwestern National Bank building, which burned down Thanksgiving day 1982, are incorporated into the new building.

The office tower, which is more than 85 percent leased, was developed by Norwest Bank in collaboration with Gerald D. Hines Interests of Houston.

## Banking on a St. Paul tower

Opus Corporation has announced plans for a 20-story office tower in downtown St. Paul. First Minnesota Building will be named for its lead tenant, First Min-

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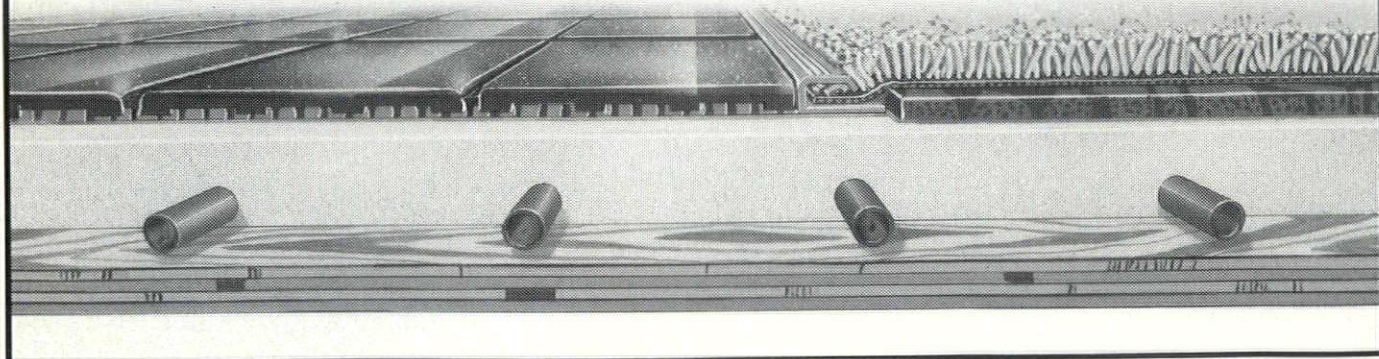
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nesota Savings Bank. The tower will span Minnesota Street between Fourth and Fifth Streets. Stone and metal will accent the reflective glass facade of the 600,000-square-foot building.

Opus Corporation, which developed a twin-tower complex at 100 South Fifth Street in downtown Minneapolis, is a Minnetonka-based design and construction firm. A construction schedule for the St. Paul tower is pending.

### A dream in wood

A "dream home" in New Brighton, Minnesota has been named the winner of the 1988 Design for Better Living Award, sponsored by the Washington, D. C.-based American Wood Council. The wood-frame house is built on a specially-treated wood foundation. The house was cited for its "creative design, imaginative use of wood systems and products, and excellence in craftsmanship."

Last fall the American Wood Council invited 30 Twin City residents to participate in a focus group interview to discuss their concepts of a dream home for the year 2000. The participants dis-



Photo: Courtesy Mid-America Cedar

Winner of the 1988 American Wood Council award, designed by Land Habitat

cussed how a house should feel—such as cozy, warm, welcoming, light and familiar. Other responses were more specific: a fireplace, plenty of large windows, open floor plans or even a ceiling fan.

The architecture and landscape architecture firm of Land Habitat, Minneapolis, blended these concepts into

a two-story bungalow with cedar lap siding, gables, dormers, a front porch and a two-car garage attached to the house by a breezeway. Inside, the house features large windows, a comfortable reading nook by a window and an open floor plan in which the rooms flow easily into each other.

AM

## Catch the rising sun.



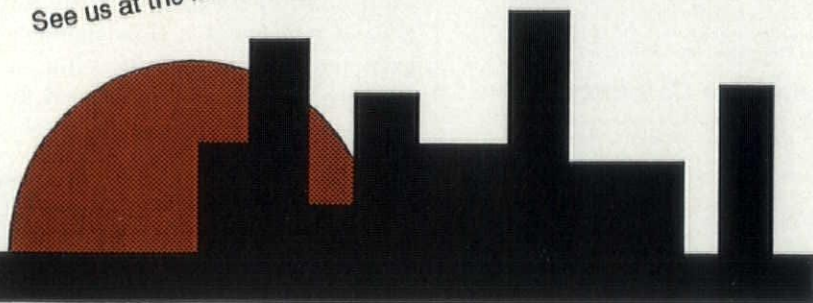
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## previews

*Continued from page 7*

magnate James J. Hill, who worked in Lowertown.

A new Lowertown walking tour guide developed by the Saint Paul Heritage Preservation Commission and historian Virginia Westbrook will also be distributed. For reservations in a walking tour group call (612) 228-3270.

**New Sweden: Swedish art and architecture**  
**Hennepin County Government Center**  
**University of Minnesota School of Architecture and Landscape Architecture court**  
**September 22–November 5**

New Sweden, the year-long celebration of Swedish culture, continues with two exhibits of Swedish art and architecture.

An exhibit of art from the Stockholm Metro will open September 22. The Stockholm subway system covers 65 miles (many carved through rock) and is enlivened by commissioned art and architecture. Display boards depicting the art from the world's longest art gallery will line the skyway-level gallery at the Hennepin County Government Center in Minneapolis.

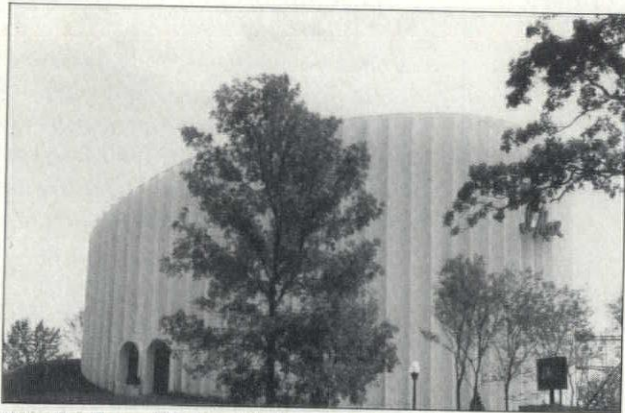
The work of Swedish architects Ralph Erskine and the Ahlsen brothers will be exhibited at the University of Minnesota School of Architecture and Landscape Architecture from October 19 through November 5.

Erskine, a British transplant, came to Sweden during the Second World War. He is best known for his housing developments in Sweden and in England. Last year, Erskine was awarded the prestigious Gold Medal by the Royal Institute of British Architects.

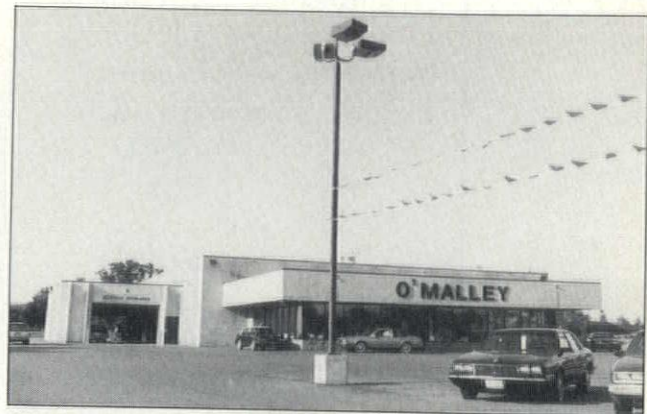
Brothers Erik and Tore Ahlsen occupy a central place in the history of 20th-century Swedish architecture. During a 40-year professional career from the 1930s until the '70s, they strongly influenced the Swedish functionalist style of the time.



# Design Flexibility with Prestressed/Precast Concrete by Wells



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Hustad-Pontinen: Architects, Inc., Minneapolis, MN.  
Contractor: Swedenborg Corporation, Eden Prairie, MN.



O'Malley Buick, St. Cloud, MN. Architect: Pauly, Olsen, Bettendorf, Eastwood & Assoc's, Ltd., St. Cloud, MN.  
Contractor: Conlon Construction Co., St. Cloud, MN.



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### Architecture workshops Minneapolis College of Art and Design October 1–November 18

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"The Heart of the City," a one-day workshop for teens, will focus on the creation of buildings and cities. Students will discuss what makes downtowns work and apply their ideas to the design of an ideal city center. Architect Anthony Desnick is the instructor.

A five-part workshop led by architect Wes Janz, "Architectural Design," will focus on architects Charles Moore, Christopher Alexander and Eero Saarinen. These architects' thoughts, motivations and influences will be discussed in relationship to their design processes. Students will then design a house incorporating the architect's design principles.

Both workshops will be conducted at the Minneapolis College of Art and Design. For further information or to register, call MCAD's Extension Programs at (612) 870-3065.

### Architecture Tomorrow Frank Israel Walker Art Center October 30–January 1989

The work of architect Frank Israel will kick-off "Architecture Tomorrow," a three-year exhibition program intended to report on significant developments in contemporary American architecture.

The exhibitions will include drawings, models, photographs and, in some instances, full-scale built structures. Architects included in the three-year program are: Frank Israel, Thom Mayne and Michael Rotundi from Morphosis, Tod Williams, Billie Tsien, Stanley Saitowitz, Liz Diller/Ricardo Scofidio, and Steven Holl.

Israel, a graduate of the University of Pennsylvania and Columbia University, held a prestigious Prix d'Rome Fellowship in Architecture from 1973 to 1975. He has taught and worked in Rome, New York and Amsterdam and now has his own firm, Franklin D. Israel Design Associates based in Los Angeles.



He has designed private residences in Beverly Hills, a studio in The Hague and housing developments in the Bronx. Israel received an AIA Gold Medal in 1971.

For more information, contact the Walker Art Center, (612) 375-7600.

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**St. Paul Civic Center**  
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Design, Politics and All That Jazz is the theme for the 1988 MSAIA convention and products exposition. The convention, held in St. Paul this year, incorporates the Minnesota Chapter American Society of Interior Designers' "Designers' Saturday" Show.

Presentations include: Adrianna Scalamandre Bitter, president of Scalamandre fabric house; a panel presentation by architects Margaret McCurry, a partner with Tigerman, Fugman, McCurry in Chicago; Jean P. Carlhian with Shepley Bulfinch Richardson & Abbott, Boston; and George Hartman of Hartman-Cox Architects, Washington, D. C. The panel will serve as the jury for the 1988 MSAIA Honor Awards. A special grouping of programs will address professional concerns such as worker's compensation, the employer/employee relationship and personal security in public spaces.

More than 250 exhibitors will represent both the national and regional building and design industries. The exhibit hall is free and open to the public Wednesday, November 2 from 5:00 until 9:30; November 3, 4:30 until 9:00; and November 4, 11:00 until 2:00.

For more information on exhibits, contact Judith Van Dyne at (612) 338-6763. For registration information, contact the MSAIA office at (612) 338-6763.



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## opinion

*Continued from page 9*

hatching, garlands of flowers and the faces of muses. The equally lavish Art Deco interior was installed in 1929 when the Forum Cafeteria moved in.

The Minneapolis Heritage Preservation Commission designated the building in 1975. In 1976, it was listed on the National Register of Historic Places, even though the building's interior did not meet the usual requirement to be 50 years old.

But where Scottie's stood, Oxford envisioned a store or a loading dock. Minneapolis was told that the whole City Center deal tottered on 38 feet along Seventh Street.

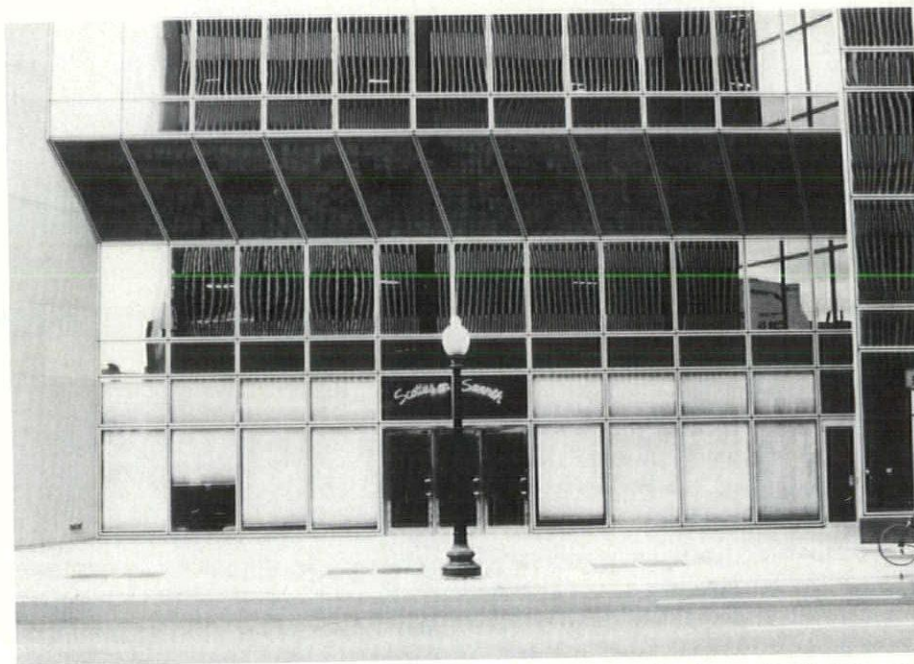
If Oxford stood fast, so did the preservationists. By 1979, two lawsuits were filed against the city of Minneapolis and Oxford Development, one by SST, Inc., the owners of Scottie's on Seventh, and the other by Brett Smith, a former co-owner. SST's suit was heard in Hennepin County District Court, where crowds filled the galleries every day.

Ultimately, it was settled out of court. The compromise approved by the Minneapolis City Council, the Minneapolis Heritage Preservation Commission and the court stipulated that Oxford remove and reinstall the Forum's Art Deco interior in the new City Center. After the \$2 million restoration was complete, Scottie's disco could reopen. No provision was made for the facade of the building.

A third suit by Brett Smith and a group called Friends of the Forum contested the compromise but did not get a hearing in court. The suit contested the compromise on the grounds that removing the interior from the building would infringe on the Forum's historic status, which, ironically, had been granted the preservation commission. In declining to hear the case, State Supreme Court Judge Rosalie Wahl ruled that, "Efforts to save the (Forum) came too little, too late."

Experts say the fight to preserve the Forum was one of the most notable in Minneapolis' history. "The Forum had active, aggressive supporters," said Dennis Gimmestad, National Register officer for the Minnesota Historical Society. "And the case went into the courts."

But the preservation of the Forum



The Beaux Arts facade of the Saxe Theater, built in 1913 (top left) was altered in 1929 when the Forum Cafeteria opened to an eager public (top right). The terracotta facade was dismantled and stored in 1979 when the block between Hennepin Avenue and Nicollet and Sixth and Seventh Streets was cleared for the City Center development. The new facade (bottom) gives no clues to the Art Deco fantasy inside.



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ultimately did not depend on the courts. It depended on the Minneapolis Heritage Preservation Commission.

An advisory board to the city council, the preservation commission reviews requests for changes to or dem-



Photo: Dayton's Commercial Interiors

olition of buildings it has designated as historic. Unlike the National Register, it can designate entire buildings or only parts of buildings.

In the case of the Forum, only the interior was designated, a decision which introduced into the preservation debate a dangerous dichotomy that ultimately spelled the demise of both the building and the essence of its interior.

Those close to the preservation commission say the decision to designate only the interior was based on the architectural history of the building. The original 1913 facade had been severely altered when the theater became the Forum cafeteria in 1929, and the interior was seen as vastly more important than the exterior.

The building's National Register listing offered no protection because Register buildings are protected only when the building is threatened by a federally funded project. City Center was partially funded by the city of Minneapolis, but no federal money was used.

So beginning late in 1979, the mirrors, the tile, the chandeliers and the furnishings were carefully removed and stored for future reinstallation. "It was a painstaking task," said Herbert Polachek, project head for Dayton's Commercial Interiors, which was in charge of dismantling, storing and restoring the

interior. "We looked all over the United States and Europe to find antique glass to match that which needed to be replaced. Mirrors were resilvered, the ceiling molding was recast from the original. The process took three to four years of my professional life."

To avoid further controversy, Oxford volunteered to disassemble, pack and store the facade until a new home could be found for it. Several arts organizations expressed interest in using the facade, but none could come up with the \$200,000 to \$400,000 necessary to restore it. The facade was stored for six years before it was hauled to a Shakopee landfill, crushed and buried in 1985.

Gimmestad said the Forum interior lost its historic significance when the building was disassembled and torn down. "The National Register does not recognize parts of buildings. That approach does not preserve the city's past."

The loss of historic designation is more than a loss on paper. It means that the interior has lost its eligibility for federal grants and restoration tax credits.

The Forum case has stimulated some changes in the process of local designation. Beth Bartz, staff person for the preservation commission, says the organization no longer lists only an interior. "If we designate the interior of a building, we'll also designate the exterior as further protection," she said.

Both Bartz and Gimmestad believe the 1929 alterations to the Forum's facade did not impair its significance. "Today, I think the alterations would be seen as part of the building's history," said Gimmestad. In addition, he says, the lessons learned from the Forum preservation fight may have helped save the State Theater on Minneapolis' Hennepin Avenue.

The decision to remove the interior from the National Register wasn't taken without regret, Gimmestad said. "We knew it would be controversial, but the interior had lost its architectural and historic context."

Though the Forum interior moved only 100 feet from its original location, it lost connection to its past. Buildings, it seems, don't travel well.

Ted Jones, a staff person for the Star Tribune, has written on Louis Sullivan banks and American barns.

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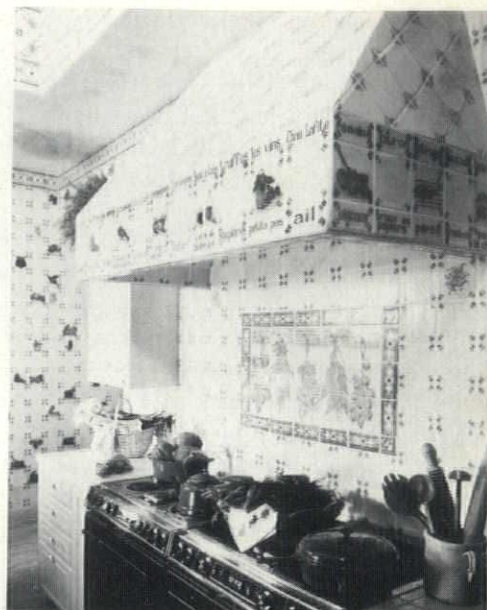
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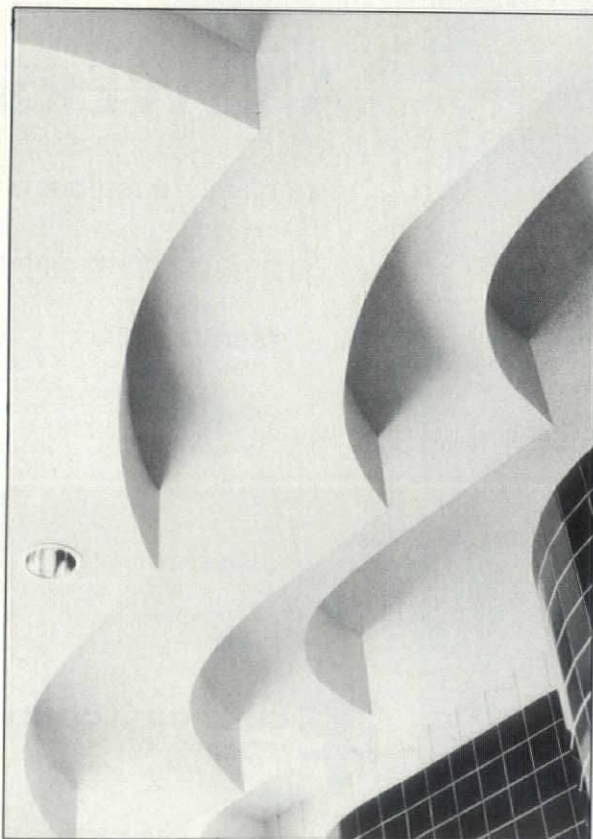
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## up close

Continued from page 15

lege and supervised building construction projects on the South Pacific island of Yap. Rather than designing walls that resist wind, he built walls that allowed air through. "I realized on Yap that book learning is only as good as it can be practiced," says Nelson.

After returning to the U. S. in 1971 he worked briefly for the Minneapolis Model City Program, a division of the Minneapolis Housing and Redevelopment Authority. Nelson pinpointed several buildings for potential historic designation and participated in workshops on sprucing up old houses. He then went to the Minnesota Historical Society, first as a site surveyor and then as the historical architect in 1978.

When Nelson assumed his position, there was no professional network between architects and the historical society and Department of Interior, and the public's perception of historic preservation was vague. His various activities have increased his office's visibility. He sits on several committees, including the Historic Resources Com-

mittee of the Minnesota Society of Architects, the Preservation Alliance of Minnesota and the Society of Architectural Historians. He also gives frequent public lectures.

"Charlie's lectures around the state have raised the public's understanding of and appreciation for historic preservation," says Foster Dunwiddie of Miller-Dunwiddie Associates who sits on the State Review Board. "He has broadened the visibility of his department and extended the network between professionals."

Nelson has no typical day in his Fort Snelling office. He may review plans with an architect, conduct an on-site inspection, sit as an advisor on the State Capitol restoration, consult with a contractor, meet with planners or even help with the selection of brick.

Nelson notes that the preservation movement is a product of the 1970s. "People became concerned that we were losing our history in the name of urban renewal," says Nelson. Yet it was the tax laws of the 1980s that gave developers, architects and property owners the incentive to save historic buildings. "The bottom line is money," says Nelson.

son. "You have to make it pay and the tax laws of the 1980s made it pay to rehab old buildings."

As a futurist, Nelson looks forward to greater visibility for historic preservation. Within the next five years he would like to establish a preservation and technology center, which would serve as a resource center for preservation techniques and educational programs. The center would offer seminars and workshops and provide hands-on experience in preservation work. "The center," says Nelson, "would take a modern look at community design issues and serve as a catalyst to bring professionals together and provide an outreach."

Such a center would provide the "big picture." Buildings don't exist in a vacuum. They are part of history and the success of preservation, says Nelson, is recognizing a building's context.

"We have to realize where we are coming from to know where we are going," says Nelson. "We have to acknowledge the value in the past to plan for the future. Historic buildings are resources that have a role for tomorrow."

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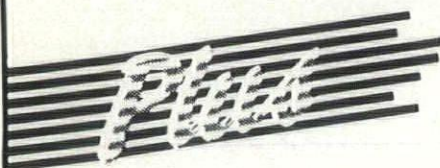
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## letters

*Continued from page 54*

### Kudos to AM

Let me extend my sincere thanks to you for including my biographical sketch in your July/August issue of *Architecture Minnesota*.

Eric Kudalis did an excellent job of capturing what I have been working towards for the past 20 years.

I know I speak for all the landscape architects in the region when I say that we deeply appreciate your dedication of the July/August issue to landscape architecture and landscape issues.

It speaks well to the support which we have had for many years from the architecture profession and carries on a fine tradition of support from *Architecture Minnesota*.

*Roger Martin  
Martin & Pitz Associates*

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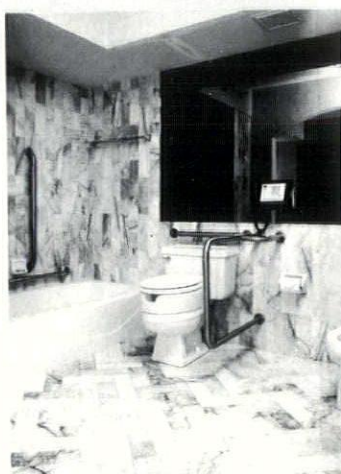
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### Project: Otis Porch

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Valkenburgh and Barbara Stauffacher  
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### Project: Irene Hixon Whitney Bridge

Location: Minneapolis Sculpture Garden,  
Minneapolis  
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Park and Recreation Board  
Designer: Siah Armajani

### Contributing editors

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

**Mark Hammons** is an architectural  
historian specializing in the legacy of the  
Prairie architects.

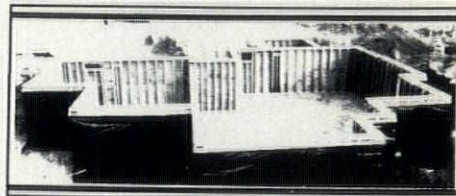
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## lost minnesota



Photo: Courtesy Minneapolis Public Library

Highcroft, the Frank H. Peavey summer estate, Wayzata, 1895–1953

In the middle of a hayfield overlooking Lake Minnetonka, grain magnate Frank H. Peavey planted his grand neo-Georgian estate. Ace Minneapolis stylist W. C. Whitney designed the summer house as the *piece de resistance* of an extensive development devoted to the new “Colonial” fashion in Ferndale just west of Wayzata. The red brick walls, side chimneys, lateral pavilions and giant portico of the house established its parentage and secured its owner a fancied place among the landed gentry of America.

“Highcroft,” as the Peaveys called their summer residence, was distinguished from its lakeside neighbors by a long, elevated setback from the shore. The renowned Boston firm of F. A. Olmsted and Company planned the general landscaping scheme, leaving

the determination of specific plantings to landscape gardener W. H. Manning. The Peaveys approached the house from the road along a curving half-mile drive lined with trees. Seven acres of lawn spread from the house down toward the lake, while neatly picketed formal gardens softened the rounded bay of the south pavilion.

Unified designs of house and grounds on this grand scale have always been rare in Minnesota, and most have proven ephemeral. Highcroft was no exception; the expansive estate was an easy prey to redevelopment as the Wayzata area evolved into a commuter suburb. In 1953, the house was razed and its grounds fractured to accommodate the new icon of country living, the rambler, and its small, sparsely planted lot.

Paul Clifford Larson



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