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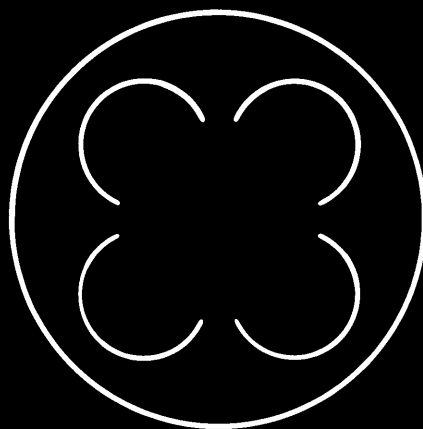
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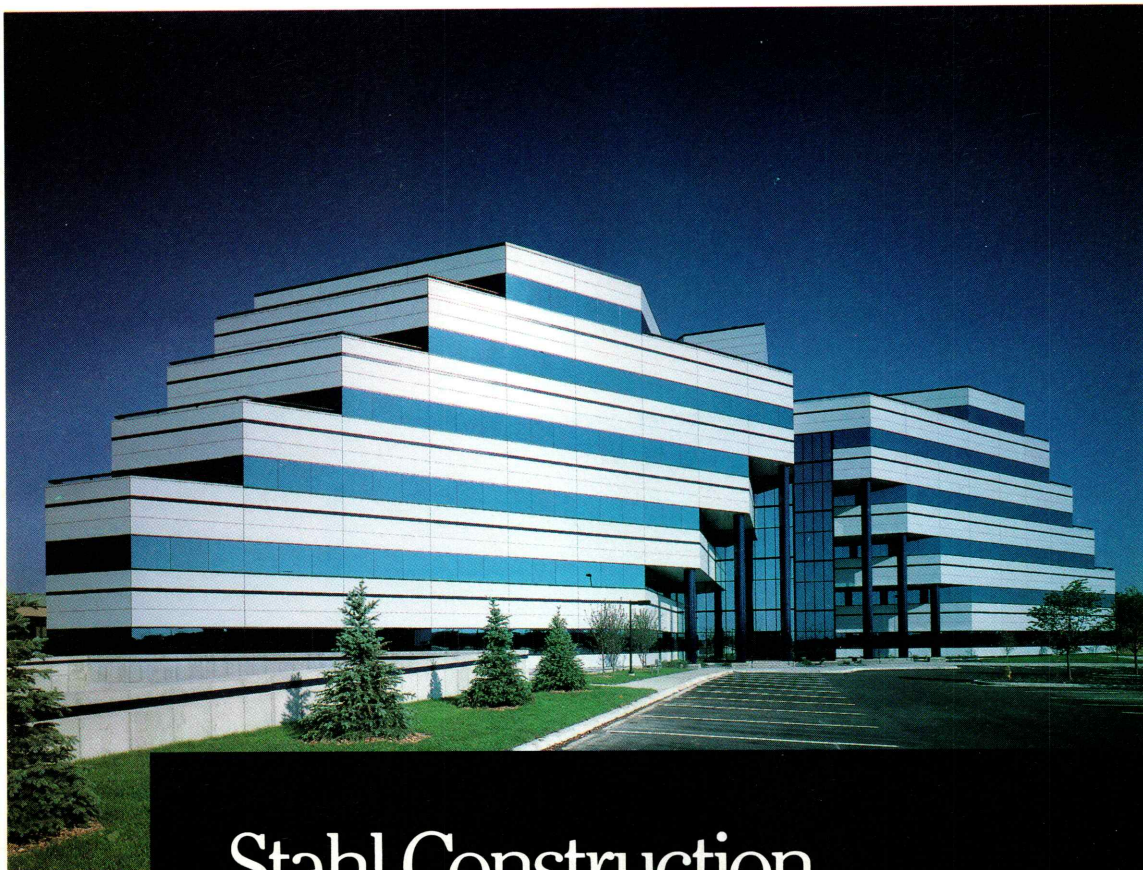
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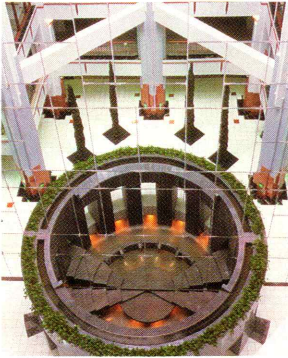
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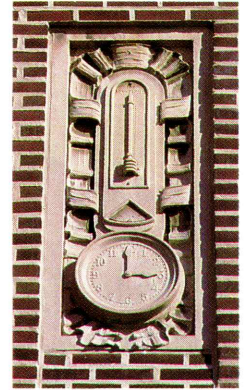
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Cover: Old-fashioned virtues at the new Phillips Place Cooperative. Architects: Dovolis, Johnson & Ruggieri. Photographer: George Heinrich

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AM

news briefs

Cramer, former publisher of AM, to head AIA

James Cramer, the former Executive Vice President of the Minnesota Society of Architects, has been selected the Executive Vice President of the American Institute of Architects in Washington, D.C. Cramer, who will assume his new position in January 1989, was elected unanimously by the AIA Board of Directors.

Cramer joined the national AIA staff in 1982 as the Senior Vice President and the President/Chief Executive Officer of the AIA Service Corporation. When the Service Corporation was merged with the AIA in 1986, Cramer officially became the Deputy Executive Vice President of AIA and publisher of *Architecture* magazine, the official publication of the Institute. He serves on the AIA Executive Committee and the Board of Directors.

Before joining the national staff, Cramer served as publisher of *Architecture Minnesota* magazine and headed the Minnesota Society of Architects from 1978 to 1982, positions now held jointly by Peter Rand and Beverly Hauschild. In 1982, he served as the chairman of the Council of Architectural Components Executives.

Though not an architect by training, Cramer's commitment to the profession and the betterment of architecture recently earned him honorary AIA membership status. Cramer is a native of South Dakota and has taught education and management at various universities, including Minnesota.

Guthrie to be renovated

The Guthrie Theater, the grand dame of Minneapolis theater, will be renovated as part of a \$25 million, four-year capital campaign.

The theater was designed by Ralph Rapson and Associates of Minneapolis in 1963 to house the regional repertory theater founded by Sir Tyrone Guthrie.



The Guthrie Theater in Minneapolis with the original screen facade, designed by Ralph Rapson

Its thrust stage and dramatic curtain wall and screen-wall facade made it one of the most noted theaters of its time.

The renovation, to be designed by Hammel Green and Abrahamson of Minneapolis, will include interior and exterior work. Rehearsal space and backstage production areas will be expanded to improve acoustics and increase sightlines in the auditorium; seats will be removed and replaced with wider ones. The north facade and terrace will be redone to harmonize with the adjacent Walker Art Center. Rapson's original screen wall, removed over his objections, will not be rebuilt.

The capital raised in the four-year endowment campaign also will fund an expansion of the acting company, an increase in actor compensation, and possibly the building of a laboratory theater within the Guthrie complex.

The theater renovation, at an estimated cost of \$5 million, is expected to begin in 1992. Curtis Green is principal-in-charge.

Projects take the CUE

Eleven Minneapolis projects ranging from an office tower to a parking lot were honored at the 1988 CUE awards,

sponsored by the Committee on Urban Environment. The eight-person jury cited the recently completed Norwest tower, designed by Cesar Pelli & Associates of New Haven, Connecticut, for its architectural sensitivity to the downtown core and Setter Leach & Lindstrom's renovation of the Foshay Tower for reestablishing the viability of a Minneapolis landmark.

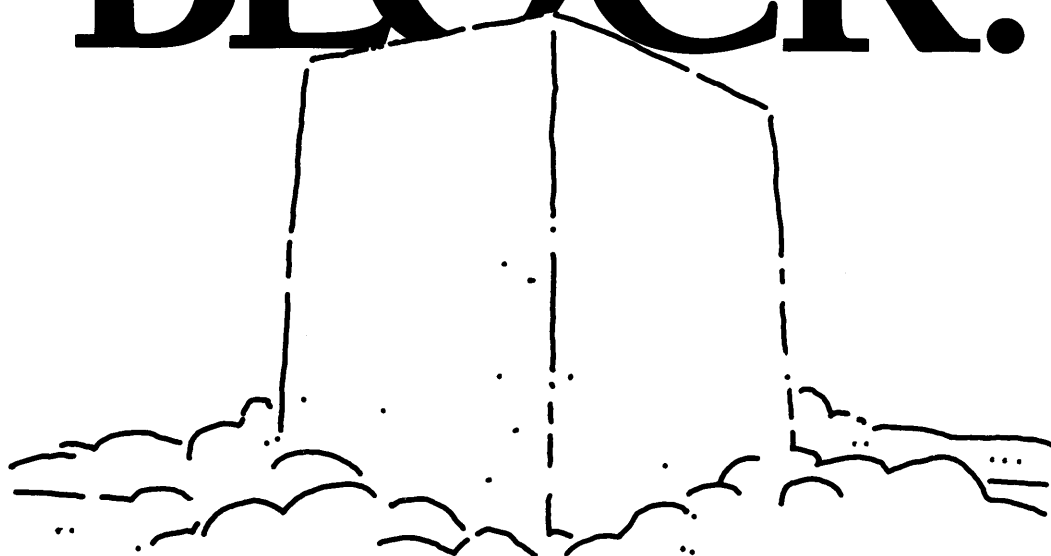
Also receiving praise was the Minneapolis Sculpture Garden, a collaborative project between the Walker Art Center and the Minneapolis Park and Recreation Board. The jurors applauded the rejuvenation of the downtown riverfront for the Great River Road and the Whitney Garden Plaza, both designed by BRW of Minneapolis, and the River Goddess Sculpture, by artist Karen Sontag Bacig.

Though the committee generally highlights existing projects, the jurors praised the Block E Design Charette for seeking artistic solutions to the Hennepin Avenue block once it becomes a parking lot following demolition.

Other winners were the Bucket Brigade, an effort to save the city's sun-parched trees sponsored by the Minneapolis Park and Recreation Board;

Continued on page 56

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The Minnesota State Snow-Sculpting Contest. January 28-30

Folding Screens by Arnold Wong Geometrie Gallery Minneapolis Through January 12

Set designer Arnold Wong, who has designed productions for several theater companies in the Twin Cities, moves into a more informal setting—the home. Influenced by the long tradition of artist-designed screens, Wong's bold colors and geometric forms transform the screen's surface into a movable canvas.

Geometrie, a gallery of modern design and decorative arts, will also feature lighting and designed objects from the Arts and Crafts movement, the Fifties Modern and related design periods.

For information on gallery hours, contact Geometrie at (612) 340-1635.

Have Lunch with a Historian January 10–March 8 Tuesdays, Landmark Center, St. Paul Wednesdays, Government Center auditorium, Minneapolis 12:00–1:00 pm

The Twin Cities: one writer described Minneapolis and St. Paul as alike as croissants and pumpnickel bread. The infamous rivalry between Minneapolis and St. Paul will be explored in this lecture series, "Rival and Contrast: The History of St. Paul vs. Minneapolis."

The free noon-hour talks are held Tuesdays at Landmark Center in St. Paul and repeated Wednesdays at the Hennepin County Government Center auditorium in Minneapolis.

Karal Ann Marling, professor of art history and American Studies at the University of Minnesota and author of *The Colossus of Roads*, will give the opening talk January 10. Her presentation will focus on "The State Fair and the Battling Twin Cities, 1870–1890."

On January 17 and 18, Judith Martin, coordinator of the Urban Studies program at the University of Minnesota,

Decorative Arts Collection Norwest Center Minneapolis Opening January 7

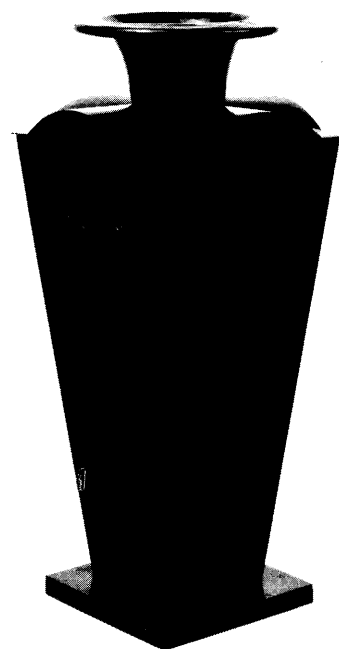
When the 57-story Norwest Center officially opens in early January, an impressive collection of more than 200 decorative art objects also will debut.

The Norwest collection traces the development of design over a 70-year period, from the emergence of the English Arts and Crafts movement in 1875 to the outbreak of World War II. A diverse range of architecture, decorative, applied and graphic arts marked these years as designers, architects and craftsmen attempted to escape the tyranny of previous historical styles.

Six important styles are represented in the collection: British and American phases of the Arts and Crafts movement (1875–1910); Art Nouveau (1880–1905); Wiener Werkstatte (1903–1933); De Stijl (1917–1928); Bauhaus (1919–1933); and Art Deco (1920–1945).

Though it includes all media, the collection emphasizes three-dimensional works such as metalware, ceramics, glass, pottery, sculpture and furniture. Wallpaper sheets by William Morris, a Tiffany Mandarin lamp, furniture designed by Harvey Ellis and Gerrit Rietveld and a large bronze urn designed by George Washington Maher for the W. L. King home, "Rockledge," in Homer, Minnesota are highlights of the collection.

The collection will be displayed in sixteen specially-designed vitrines in the building's lobby concourse. The balance of the collection will be installed in a fourth-floor gallery.



Bronze urn designed by George Washington Maher for "Rockledge" home in Homer, Minnesota, 1912

will speak on the mid-century redevelopment of the Twin Cities. David Taylor, from the Minnesota State University System, speaks January 24 and 25 on "Black Community Leadership: Issues and Challenges," and Rosemary Palmer, from Preservation Research, will discuss "The Rhetoric of Rivalry" January 31 and February 1.

For February, topics run the gamut from sports to railroads: John Wickre of the Minnesota Historical Society will speak on "Twin Cities Railroads in the Age of Steam," February 7 and 8; Linda Schloff of the Minnesota Jewish Historical Society on "The Jewish Communities of St. Paul and Minneapolis;"

Continued on page 62

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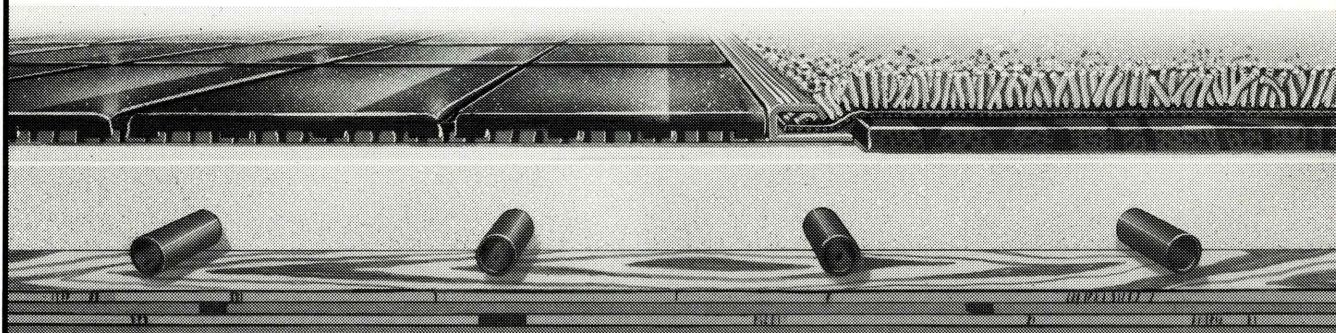
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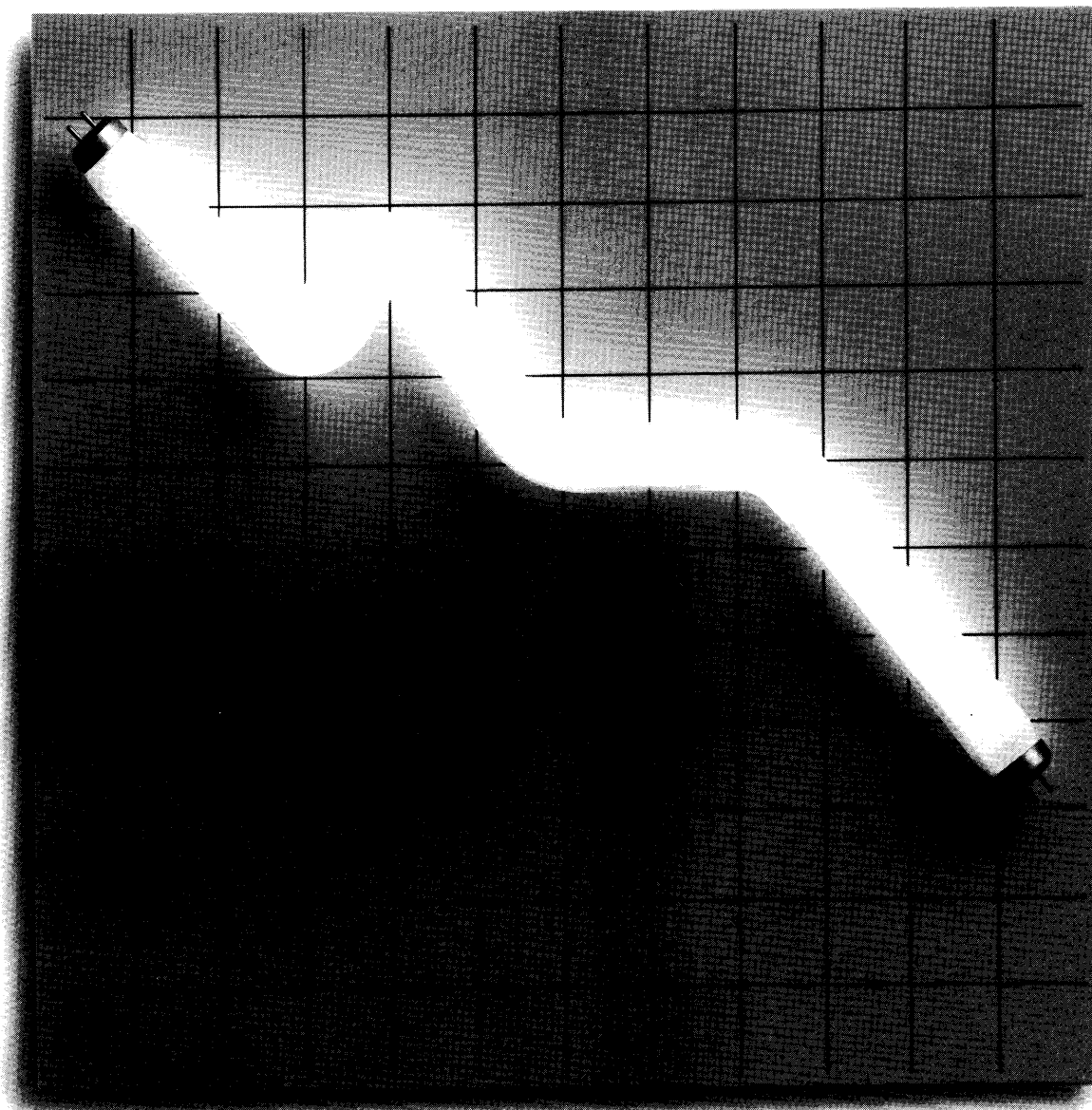
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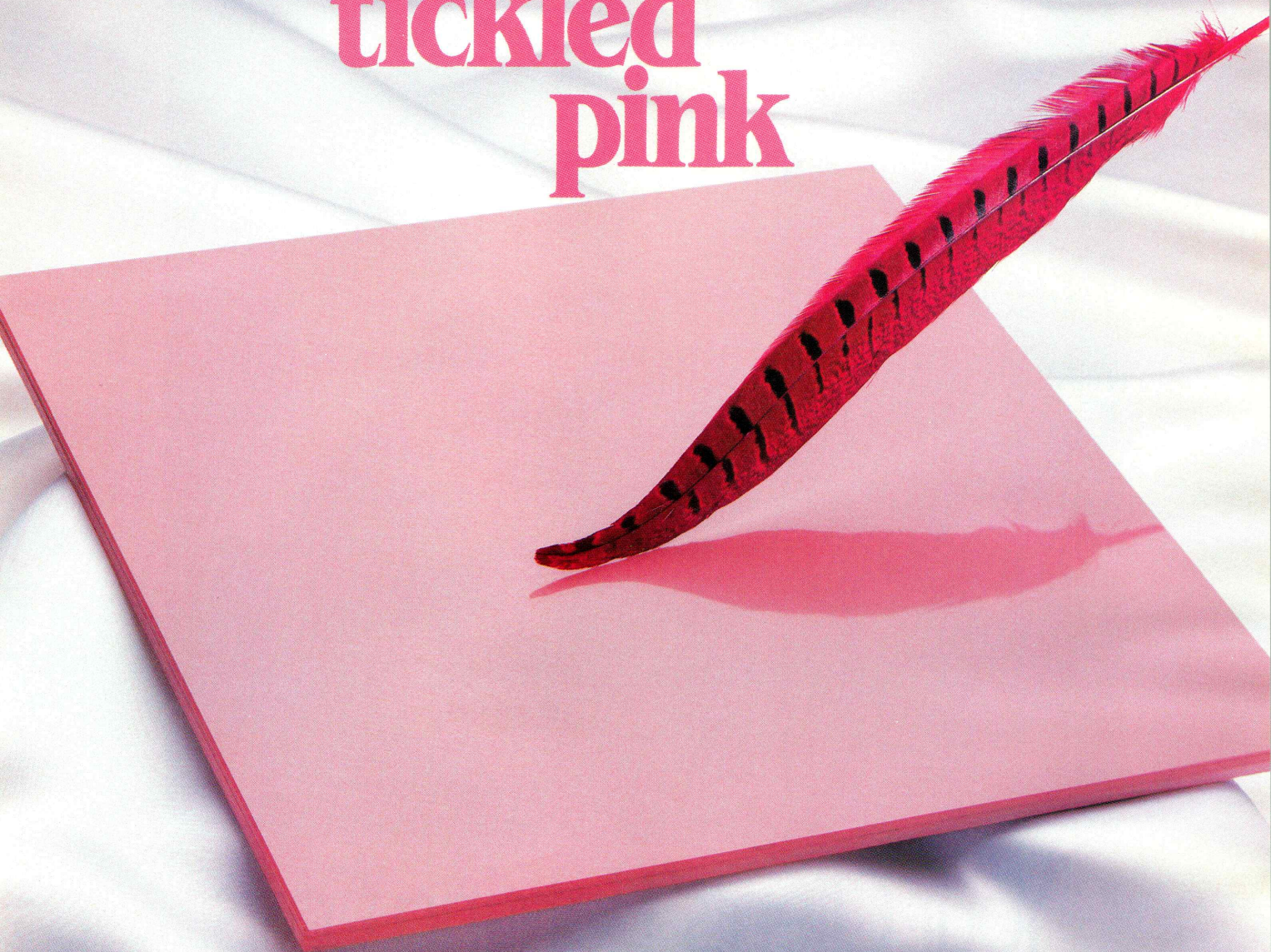
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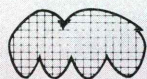
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objects of design

Furniture with a twist



When is a table a table? A small **side table** by architect Thomas Oliphant raises the question. The curve of the leather sling becomes counterpoint to the hard edges of the table: Legs and frame are of gun-blued steel, the top is glazed terra-cotta tile. Source: Anderson & Anderson Gallery, Minneapolis.

Sculptor Irv Dell calls this beautifully crafted **dining table** a "platform for conversation and eating." Thus, the Honduran mahogany top is set on welded steel truss-form legs. An inlaid bronze "river," bronze obelisk and bowl give the table poetic power. Source: Thomas Barry Fine Arts Gallery, Minneapolis. *Bruce N. Wright*

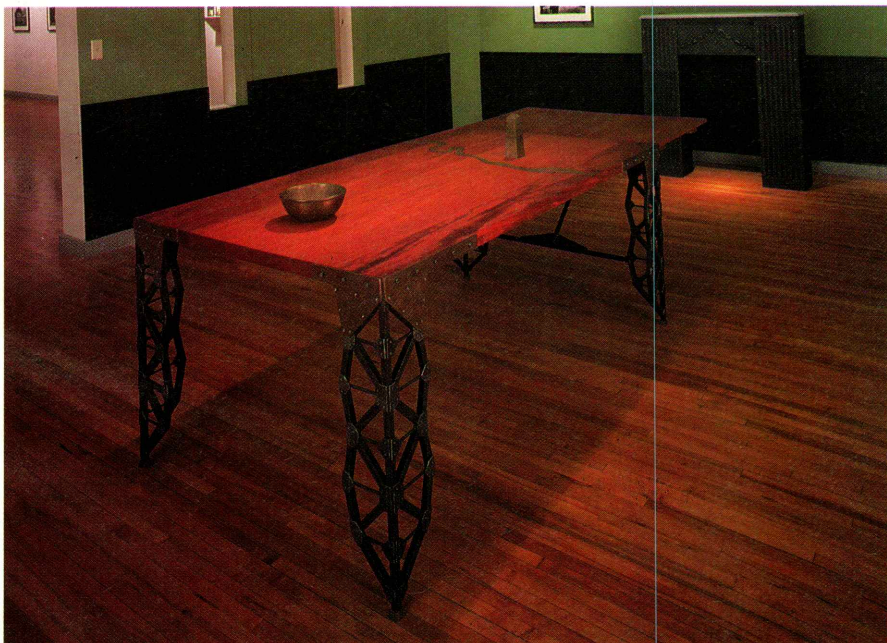


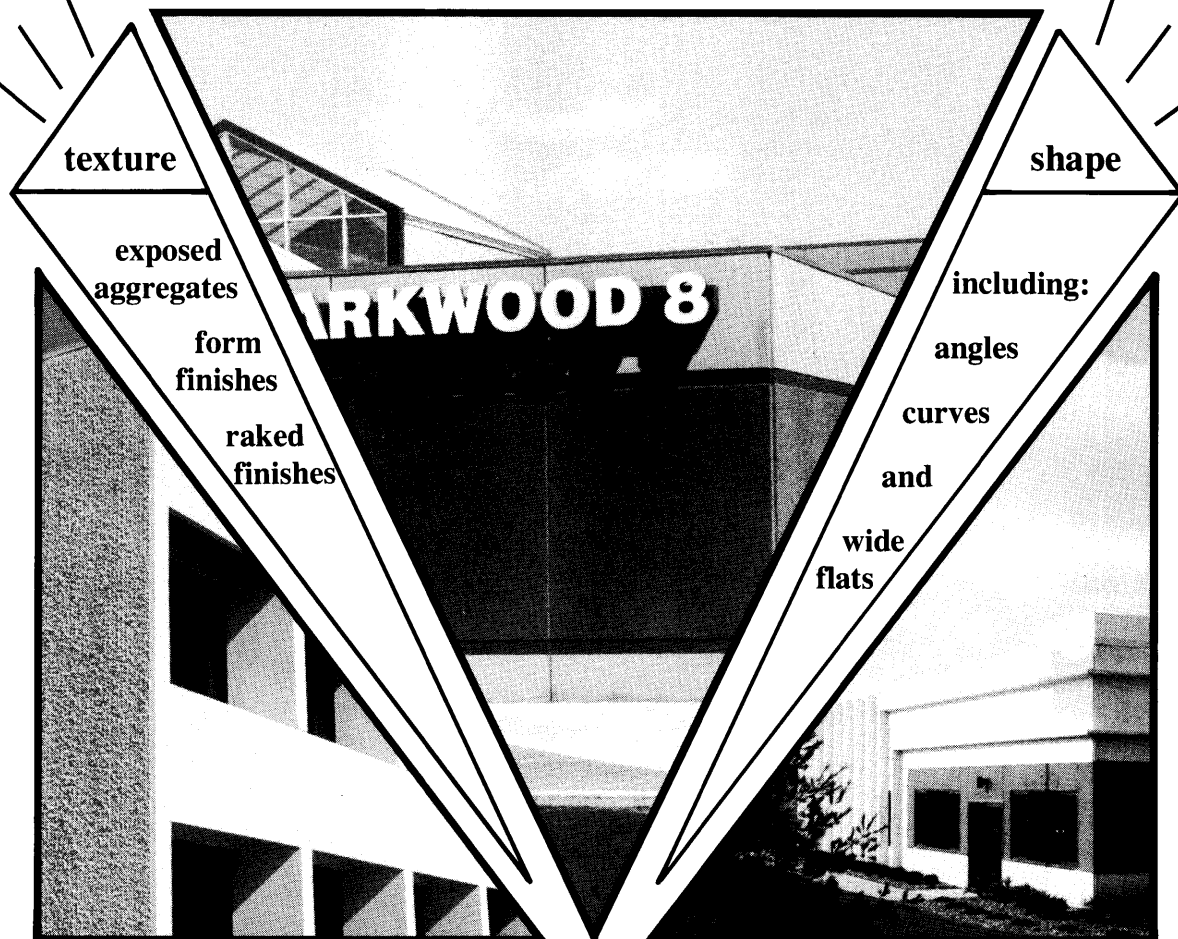
Photo: Gerald Gustafson



Photos: Courtesy Anderson & Anderson Gallery

Architect Vince James called on both the Prairie School and Arts and Crafts movements in the design of his **Split-back Chair**. The split joint between seat and back makes the chair more supple; it also creates visual tension. Source: Anderson & Anderson Gallery, Minneapolis.

Dazzling!



Center: Parkwood 8 Theater, Waite Park, MN. Architect—Pauly, Olsen, Bettendorf, Eastwood & Assoc., Ltd., 113 South Fifth Avenue, St. Cloud, MN 56301. Left: Crysteel Manufacturing, Lake Crystal, MN. Architect—Architects Plus, 12 N.E. Third Street, Faribault, MN 55021. Right: Electronic Systems, Hamel, MN. Design/Build—KNR, 2076 East Center Circle, Plymouth, MN 55441.

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Bill Morrish: Where urban design meets Minnesota

By Eric Kudalis

When Bill Morrish became director of the Urban Design Center at the University of Minnesota this fall, he saw the opportunity to combine theory with practice, a luxury not always available in his previous firm, CityWest, in Los Angeles.

"The Urban Design Center offers the leverage to initiate new projects and the time and resources to ask if we are developing urban design that is responsive to the public," says Morrish. "At the center, we can examine urban design from both a pragmatic and a theoretical perspective."

The Urban Design Center is the brainchild of Harrison Fraker, head of the University of Minnesota School of Architecture and Landscape Architecture, who saw "a real need and void" in the community for such a program.

"Although many programs at the university such as the Humphrey Institute, Urban Geography Department and the Center for Urban and Regional Affairs cover urban studies, there is no real 'design' side to them, which is what we needed," says Fraker.

Fraker, who has a background in urban design, says pending developments, particularly the new Minneapolis Convention Center, the Fashion Mall of America in Bloomington, the NBA basketball arena in downtown Minneapolis and the Nicollet Mall revitalization proposals, pose design issues that will have a permanent impact on the urban environment. He wanted a program that would study the implications of such developments and seek possible design alternatives.

To obtain funding for the program, Fraker went to Kenneth Dayton to discuss the structure of the program and how it would benefit the community. Within six months, the Dayton Hudson



Photo: George Heinrich

Bill Morrish surveys his new venue at the University of Minnesota

Foundation had granted the school of architecture \$2.3 million. This, along with a \$1.3 million contribution from the permanent University Fund, enabled Fraker to found the center.

As the first director, Morrish will be responsible for developing a program that confronts urban issues specific to the Upper Midwest. He calls this his "meet Minnesota" year, a time to explore what's out there. Morrish came to Minnesota from Los Angeles, where he taught urban design at the University of Southern California and managed his own firm, CityWest.

A native of California and an alumnus of Harvard Graduate School of Design, where he studied urban design, Morrish has lived throughout the country, from the East Coast to the Gulf Coast to the San Francisco Bay. He came to Minnesota to apply urban design "on America's fourth coast, that expanse along the Mississippi River."

The Twin Cities are unique and different from Los Angeles "because they

rise from the prairies and combine urban amenities with a love for the land," says Morrish. "There is a commitment here to open land, which we see particularly in Minneapolis' park system."

With the help of a research assistant and an executive secretary, Morrish will begin to structure the new center. Although an offspring of the school of architecture, the Urban Design Center will function as an independent, cross-disciplinary program. It also will interact with established community programs, such as the Minneapolis Committee on Urban Design (CUE).

The Urban Design Center, says Morrish, will be primarily a post-graduate program. The curriculum will pull resources from other departments, including the Humphrey Institute and geography, and possibly develop its own coursework, says Morrish; but whether it will eventually become a degree-granting program is still open. Professionals—the lawyer, developer, archi-

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The Creative Solution

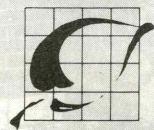


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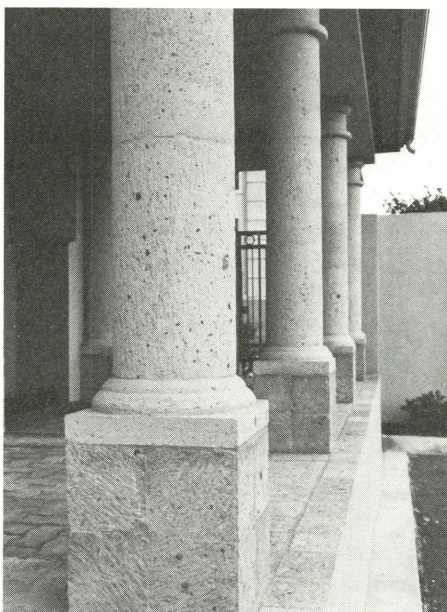
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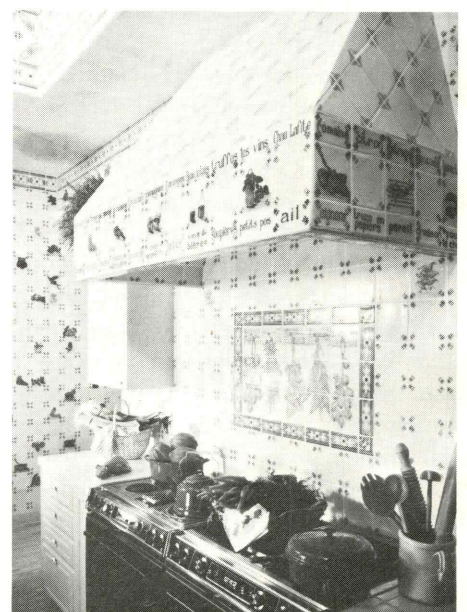
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Photos: George Heinrich

While not exactly a home away from home, the John C. Stoller art gallery in Minneapolis' Young Quinlan building combines a domestic plan with the feeling of a museum to create a gracious and elegant space for art. Stoller and his wife Sheila deal in art of international repute, including the works of artists Robert Motherwell and T. L. Sollen.

After eight years in another gallery on Marquette Avenue, the Stollers had definite ideas on how their new gallery should function. "We wanted the gallery to have the separated spaces of a home," explains John Stoller, who worked with Ellerbe Becket's interior division to refine the plan.

The terrazzo floors and off-white walls of the two exhibit spaces create a cool backdrop for the display of contemporary art. Then, across a threshold is the inner sanctum—Stoller's office, where

sophisticated taste touches every corner. Spare and painted a shade warmer than the rest of the gallery, the space emphasizes the art.

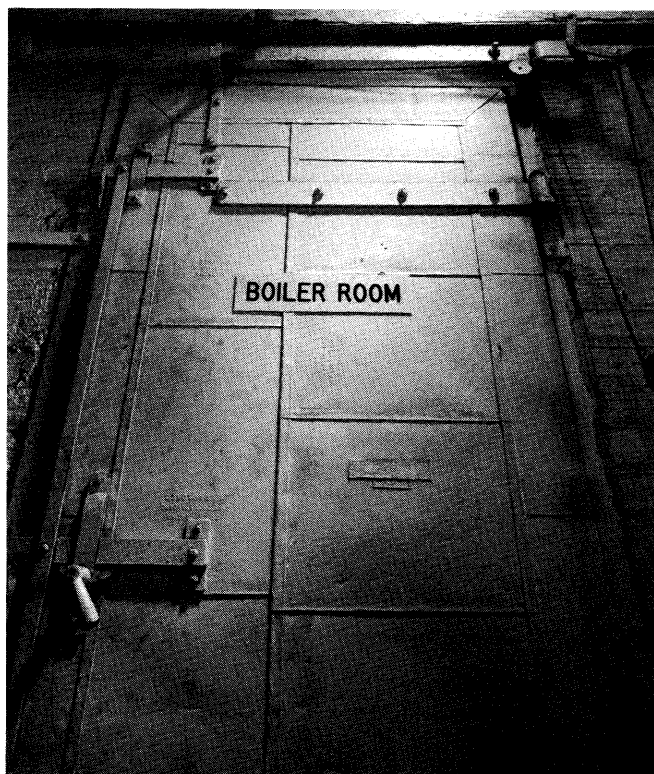
George Segal's figurative "Girl Next To White Chimney," looks at a small Motherwell painting. Breuer's Wassily chairs sit comfortably with 18th century antiques. A Robert Graham bronze sculpture perches on the glass and chrome coffee table and an African washstand doubles as a stool.

Built-in book shelves hold art books and display framed photographs. There is John Stoller with Jasper Johns, there with Robert Motherwell. Older photos from Stoller's first gallery venture—Dayton's Gallery 12—show Ed Moses, Shusaku Arakawa and Jud Fine.

The "personal" is subtle: no framed aphorisms or embroidered pillows here. But in the John C. Stoller gallery, contemporary art is at home. *K. O.*



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AM

editorial

A fond farewell Five years ago this January I became editor of *Architecture Minnesota*. That state of exhilaration proved to be a frequent one, and as I reluctantly give up my post as editor, I trust I might be allowed to review what produced it.

There was the thrill of discovering fascinating editorial material—such as finding photographs of Minnesota's county fairgrounds just when we were doing an issue on regional architecture. There was the pleasure of giving visibility to the ideas and work of others, such as David Salmela's quirky architecture from northern Minnesota or Lisa Schrenk's research on the Small House Bureau. There was the delight of giving photographs and text to graphic designer Jim Cordaro and having him return with a brilliant and beautiful layout (Remember the photo essays on doors or the American Craft Expo?). There was the satisfaction of nurturing other's writing, and the private ease of doing my own. But perhaps most thrilling was working with photographer George Heinrich to shape a cover or photo spread. His photo essay on the Minneapolis warehouse district (January/February 1985) and his cover shot of the leaded windows of the Purcell house (May/June 1988) remain ultimate artistic achievements.

Each issue was like a child—conceived, cajoled, and brought to life. Some were good, some were naughty. All produced a certain sense of wonder when they arrived from the press smelling of fresh ink.

Many articles and issues seem to have stood the test of time: the lovely spread on the garden at the Bakken Library (May/June 1984); Bill Tabberson's classical house on the prairie on the cover of the housing issue of 1985; my more personal editorials, "Domestic Echoes," and "Ode to an imperfect house;" the articles on the campuses and houses of Northfield (September/October 1986); "Built with Stone," a graphic portrayal of Minnesota's native building materials; the coverage of the Minneapolis Sculpture Garden, produced in time for its opening (September/October 1988); the profile of the University of Minnesota school of architecture in the last issue.

But if editorial pride rests in the product, the joy of being an editor lies in the process—the pleasure of working with compatible colleagues to conceive and create something you can hold in your hands. It is not easy to give up the power of clothing my views in the editorial "we," the privilege of publishing what I like and want to share, or the pleasure of working for the fine organization that represents the architects of this state. I give it up with the conviction that my regular column in the Sunday *Star Tribune* will serve architecture in another equally important way.

So I bid farewell to these pages...but not goodbye to Minnesota architecture.



Linda Mack
Editor



1988 HONOR AWARDS

While a design jury does not determine guilt or innocence, it does lend outside expertise and judgment to the local architectural scene. For the 1988 MSAIA Honor Awards program, the jury's expertise was at an all-time high. Architects Margaret McCurry, George Hartman and Jean Paul Carlhian devoted two days to review 81

submittals. Carefully looking over each one, they asked: What is the architect trying to do? Is it useful or appropriate? Is the building consistent with the architectural intent? Discussing plans and photos, they searched for dedication to an idea that was expressed in a creative solution. Although, as juror McCurry said, "We are very different as people, we agreed on our selections without argument. An excellent design always comes to the fore." The verdict: eight projects—ranging from a conservatory for sculpture to a family home for five—were awarded 1988 MSAIA Honor Awards. The following pages prove that while the winning projects varied greatly in size, budget and function, they shared a concern for quality in concept and detail.



George Hartman has been a partner with Hartman-Cox Architects in Washington, D.C. since 1965. Winner of four national AIA honor awards and numerous regional awards, the firm garnered the prestigious AIA Architectural Firm Award this year. Hartman-Cox projects run the gamut from the modernism of the National Humanities Center near Raleigh, North Carolina to the traditionalism of St. Patrick's Episcopal church in Washington, D.C. For Gallery Row in Washington, D.C., the firm restored five small buildings and designed an infill building that links the galleries and offices into one complex. Hartman graduated from Princeton in 1957 and holds an MFA from the same university. He has taught design criticism at the Catholic University of America in Washington, D.C. and architecture at the University of Maryland at College Park, and has served on numerous design award juries throughout the country.



Margaret McCurry is a partner in the architectural firm of Tigerman McCurry in Chicago with her husband, Stanley Tigerman. Her projects include private residences, townhouses, retail shops and showrooms, including the award-winning design for Herman Miller at the Merchandise Mart in Chicago. A weekend cottage that she and her husband designed for themselves in Lakeside, Michigan won a national AIA honor award in 1984. McCurry graduated from Vassar College and worked for eleven years at Skidmore, Owings & Merrill in Chicago before establishing her own firm in 1977 and eventually teaming with Tigerman in 1982. A vice president of the Chicago Chapter of the AIA and chairman of long range planning for the national AIA Committee on Design, McCurry is also a part-time studio critic at the School of the Art Institute of Chicago. In 1987 she received a Loeb Fellowship from the Graduate School of Design at Harvard University.



Jean Paul Carlhian is a partner with the Boston-based architectural firm of Shepley Bulfinch Richardson and Abbott. Although Carlhian's work is diverse, he is noted in museum design and has designed facilities for numerous colleges and universities. One of his more recent projects is the South Quadrangle Museums for the Smithsonian Institute. He has won national AIA honor awards for projects at Vassar College, Middlebury College, Brown University and the Museum of Our National Heritage. Carlhian graduated from the Ecole des Beaux Arts in France and holds a Master in City Planning from the Graduate School of Design at Harvard University, where he continued to teach until joining his present firm in 1953. A Fellow of the AIA, Carlhian has served on the National Design Committee since 1967. He is currently writing a book on the influence of the Ecole des Beaux Arts on American architects.

The Ceresota

Minneapolis, Minnesota

Ellerbe Becket

Barbour Residence

Minneapolis, Minnesota

F. John Barbour, Architect

Northern Crops Research Center

Fargo, North Dakota

Hammel Green and Abrahamson

Sax Brothers

Sculpture Conservatory

Duluth, Minnesota

Damberg, Scott, Peck & Booker

State of Minnesota Service Center

Brainerd, Minnesota

The Wold Association

Phillips Place Cooperative

Minneapolis, Minnesota

Dovolis Johnson & Ruggieri

Deerwood Elementary School

Eagan, Minnesota

Hammel Green and Abrahamson

1010 South Seventh Street

Minneapolis, Minnesota

Setter, Leach & Lindstrom



Photo: Philip Prowse

1010 South Seventh Street (previously featured in the September/October 1987 issue of AM)

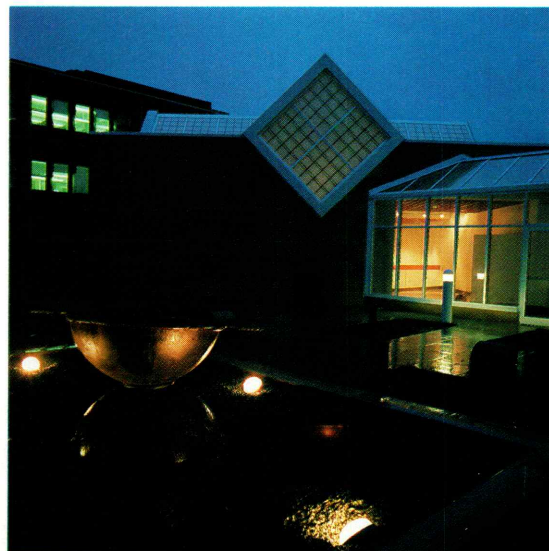


Photo: Ken Moran

Sax Brothers Sculpture Conservatory

From rags to riches

Ellerbe Becket invests glamor
in a grain elevator

Jury comments:

This is a project that any
one of us would be proud
to have in our portfolio.

The interior is just an
absolutely wonderful
surprise. The architects
have achieved the near-
impossible by creating
visual excitement in a
windowless building. If
there ever were a job
where the solution lay in
the problem, this is it.
The interior is light, airy
and complex. The details
are exquisite. You can
see the architects' great
concern for the way
materials and forms
connect.

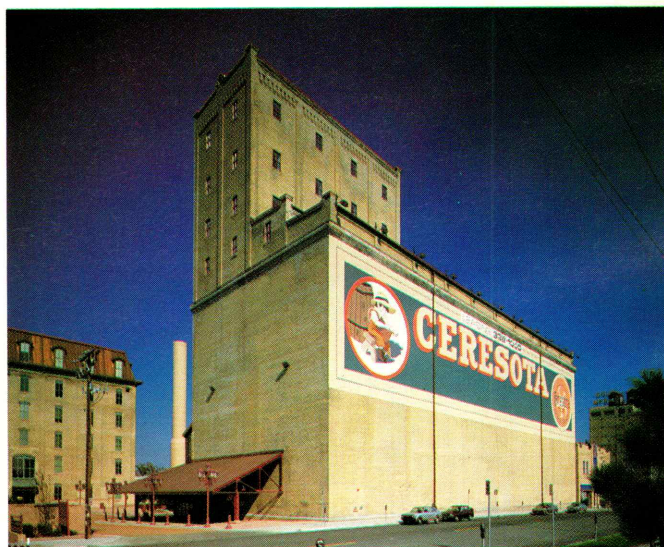
The conversion of the Ceresota grain elevator in downtown Minneapolis into modern office space proved tricky business for Ellerbe Becket. Historic designation prohibited the architects from punching windows into the south, east and west walls of the 1908 brick and reinforced concrete structure. The exterior, then, remained largely unchanged except for cosmetic brickwork and the addition of a steel entry canopy that takes its cue from the nearby train sheds in the historic West Mill district.

Looking inward, the architects gutted the structure and stacked seven new floors on north, east and west sides of the building around the existing columns; four additional floors fill the smaller tower. Balconies and offices look out over a skylit atrium in which mirrors line the windowless south wall from ceiling to floor, absorbing additional natural light and seemingly increasing the 150,000 square feet of space.

The mirrors play with reality, but they can't disguise the reality of rich materials and carefully layered details. A semi-circular blue pearl granite fountain abuts the mirrors, completing an illusionary circle. Floors are a creamy marble and wainscoting a rich brown marble. But all is not under foot: The balcony railings are a gray iron topped with cherry bars, and cherry and stainless steel Deco detailing season the off-white walls. The offices lining the north side are necessarily narrow, but windows facing north and onto the atrium expand them.

E.K.

Cosmetic work to the exterior of the Ceresota Grain Elevator in Minneapolis included repainting the Ceresota Logo (right) on the south wall. Ellerbe Becket designed a wall of mirrors, which draws light into the atrium from a skylight and seemingly doubles the space (opposite).



Photos: Shin and Erich Koyama

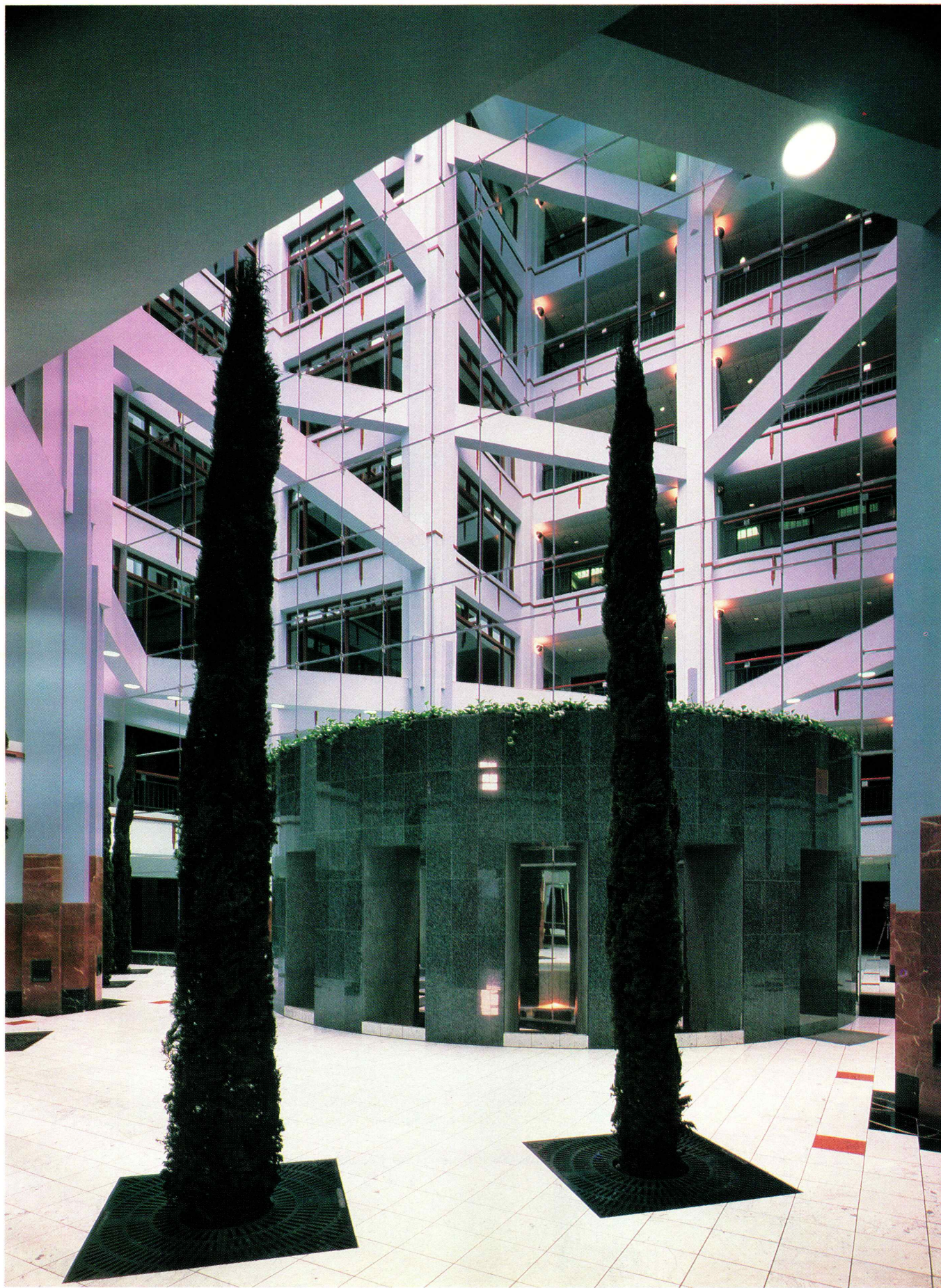


Photo: Peter Aaron, Esto Photographics

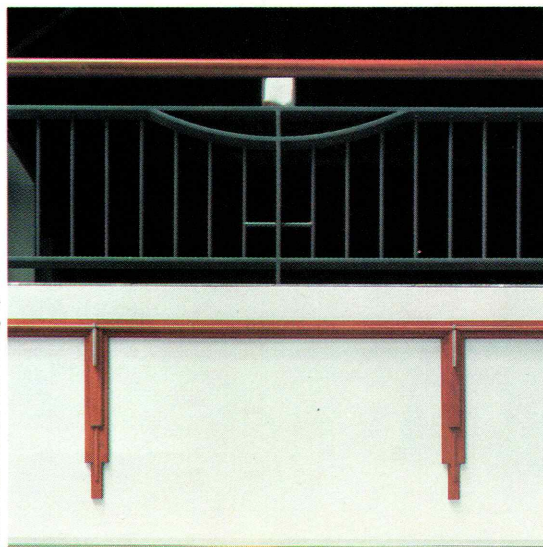
Playing with light and mirrors inside an old shell

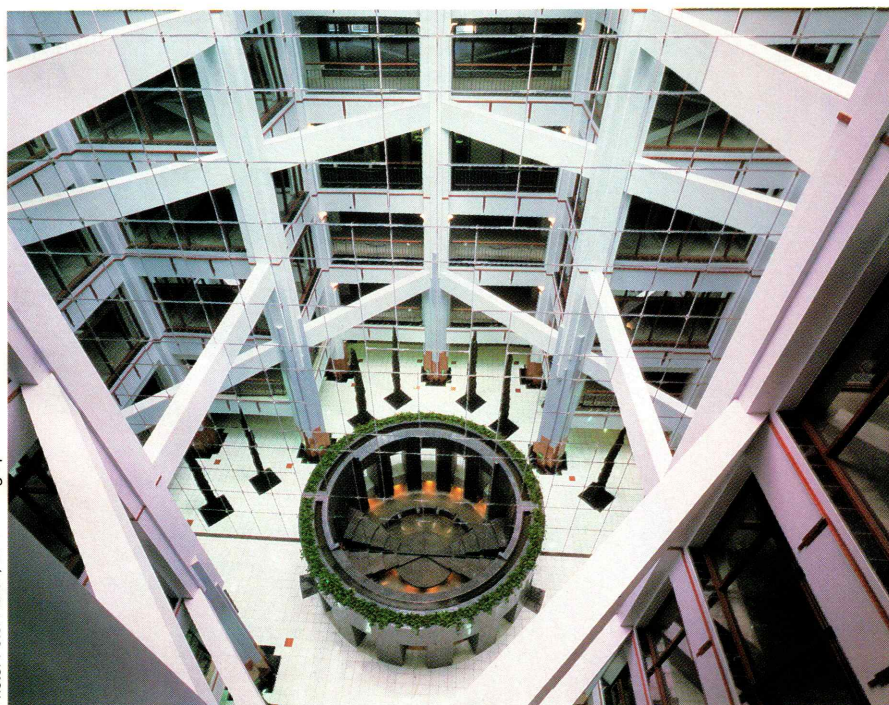
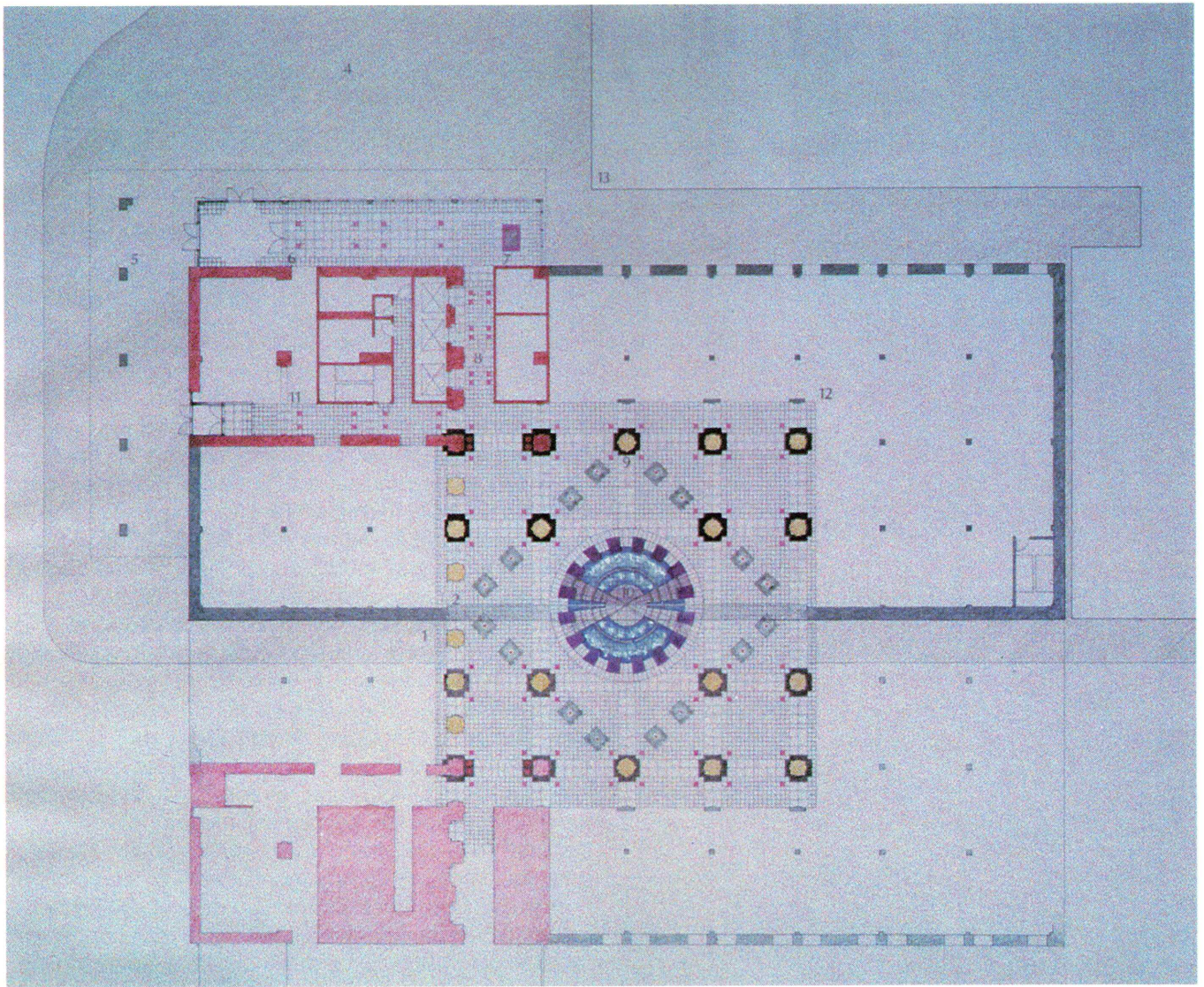
Photo: Shin and Erich Koyama



On the edge of downtown, the renovated 100-year-old Ceresota Mill (left) is a striking contrast to Minneapolis' new towers in the background. A plaza, recently completed by BRW, Inc. of Minneapolis, links the Ceresota with two other renovated mills in the district: The Crown Roller Mill and the new Whitney Hotel. The entrance canopies remind one of the decaying train sheds nearby while simultaneously ushering tenants into modern office space. The interior (below) speaks of rich materials and subtle detailing, seen in the iron railing and cherry trim.

Photo: Peter Aaron, Esto Photographics





Tenants enter the building from the northwest side (plan, above) through the shed-like canopies. From there, the atrium comes alive with a dramatic play of light against mirrors. Looking down from the seventh floor, the semi-circular fountain becomes a circle (left). Tenants can actually walk into the fountain to view the cascading wall of water.

Prairie on a hilltop

Modest charm animates
John Barbour's urban home

Jury comments:

No arbitrary half-moons
or split pediments here.
This house is honest
architecture. The Prairie
School character of the
exterior carries through
inside. There is a
consistency throughout in
form, finish and
proportion. The
architect's intensity is
reflected in his concern
for details, from the
interior finishes to the
exterior and even to the
site itself, where a 100-
year-old oak tree
becomes an integral part
of the design. It is
modest, simple and
straightforward.

This southwest Minneapolis house designed by architect John Barbour for his family sits on a corner lot, ten feet above street level near Minnehaha Creek. The neighborhood boasts many architect-designed homes, including Prairie-style houses by Purcell and Elmslie.

The house's prominent overhangs, large bay and corner windows and respect for the site echo the Prairie School style, but its narrow front facade and long expanse stretching back into the 50-foot by 120-foot lot recall the Chicago bungalow. Natural materials, such as bleached redwood siding, a maroon redwood grid around the windows and a redwood deck in back, blend comfortably with the tree-lined street.

Internally, the rooms rotate around the central skylit staircase as the floor plan unfolds like a series of bundled cubes. Though rooms are small, they logically blend into each other without creating a boxy, cut-off feel within the 2,400 square feet of space. One can pass through the first floor—the living room, dining room, kitchen/breakfast nook, and family room/study—by completing a circle around the staircase. The four upstairs bedrooms, which include the master suite and a bedroom for each child, also spin around the stairs. Spanning the north side of the house, the master bedroom is entered from either side of the stairs.

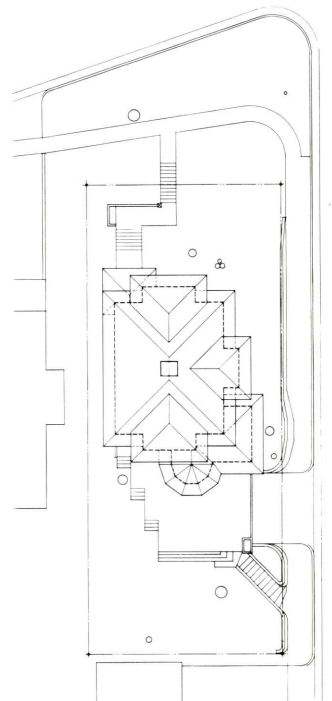
The interior of ash-stained oak floors and trim is bright and airy and attuned to the outdoors with a generous supply of windows, in this case 73 of them. Privacy, however, is maintained by the hilltop site. *E.K.*



Photos: George Heinrich



Architect John Barbour designed a house for himself and his family that reflects the typical two-story homes in south Minneapolis, but calls mainly on Prairie School houses and the Chicago bungalow for inspiration. Ash-stained woodwork creates a light interior and square windows are large enough to offer views of the outdoors but small enough to maintain privacy, says Barbour. Though located in a dense urban area, the house retains a country charm lit up at night on its wooded site (left and site plan below).



Site Plan

Honest form and finishes
inside and out

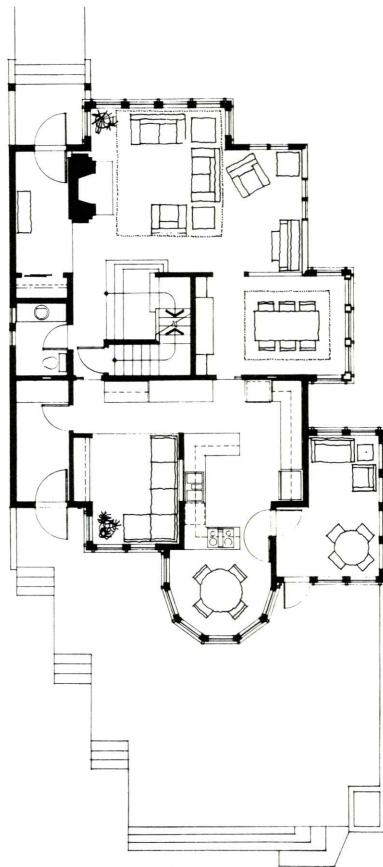


Photos: John Barbour

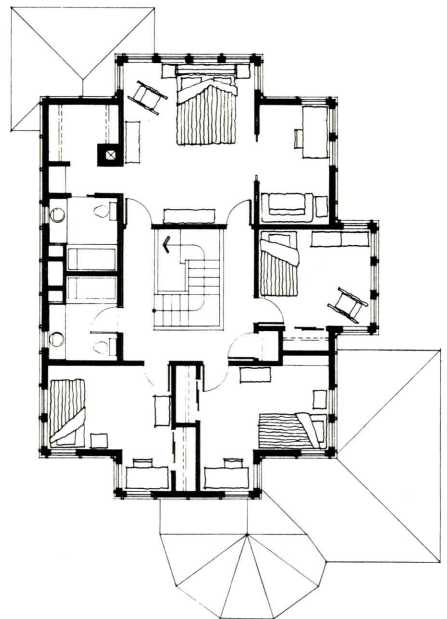
Barbour made maximum use of the narrow site by tucking the garage into the hill and under the house (above). From the sidewalk, steps lead up to the redwood deck. The 100-year-old oak trees dotting the lot, which was originally part of an oversized city yard, are a design element in the overall scheme.



The oversized landing (left), says the architect, was inspired by the American Arts and Crafts movement. The stairs become the focus of the house, here aglow from the skylight above. The rectangular house is a series of bundled cubes that circulate around the stairs (floor plans, below). The front entrance in the upper left of the first floor leads into the living room, past the stairs at the center of the room. One can complete a circle around the stairs and return to the entrance. The second floor follows the same circulation pattern.



First Floor Plan



Second Floor Plan

A friendly persuasion

HGA creates a cloister on the prairie

Jury comments:

Here is great solidity in the middle of the prairie. Faced with a difficult building type, the architects cleverly use the rural vernacular to give it a friendly, familiar feel. The site plan shows strong conviction. The program breaks what could be a relentless series of blank walls to give the laboratory human scale. The interplay of brickwork and well-scaled openings creates a lively facade.

Wind rows from an old farmstead, greenhouses and a few utility buildings formed the only context for the Northern Crops Research Center on the western edge of the North Dakota State University campus in Fargo. Hammel Green and Abrahamson of Minneapolis needed to create a sense of place on the prairie.

A collaboration between the United States Department of Agriculture and North Dakota State scientists, the research center includes an electron microscope laboratory, labs for sunflowers, sugar beets and small grains (the northern crops), and various support facilities from garages and seed cleaning to a cafeteria. It was the variety of functions—and the range in necessary sophistication and finishes—that led HGA to design a complex of individual buildings rather than one large building. And though the imagery is frankly rural, the complex owes as much to the cloister as to the farmstead.

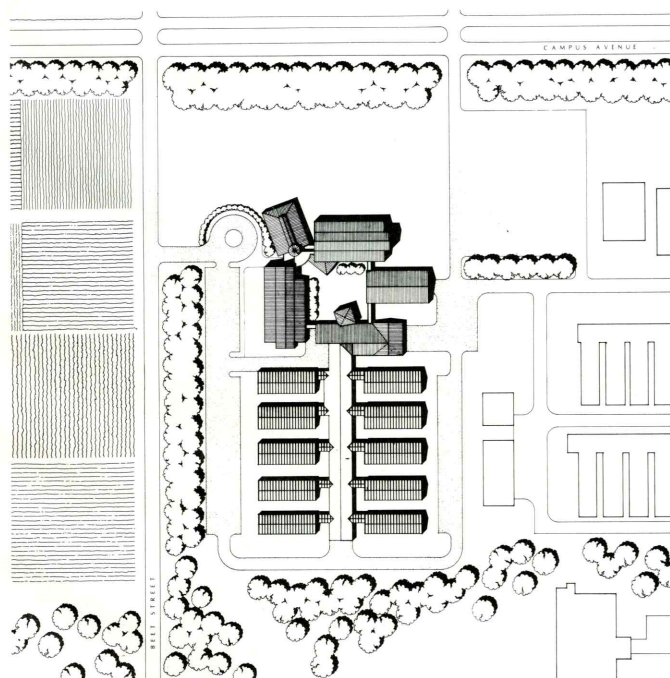
Five buildings cluster to form a square courtyard, a rare defined space on the great flat plains. The research laboratories are housed in tall barn-like buildings. The electron microscope lab, seed cleaning building and growing chambers and garage facilities are in lower buildings. Employee lounge and a conference room project into the yard.

The buildings are physically connected by an internal corridor that rims the courtyard and acts as cartilage between them. They are visually linked by the rural forms, a tweed-like brick pattern and blue-sloped roofs. The three kinds of brick are used elsewhere on campus, although not in such an exuberant combination; the blue roofs reflect the blue of the prairie sky. A silo signalling the main entrance completes the farmstead metaphor.

L.M.



Photos: Tom Hlavaty



"We wanted the research center to look familiar," says design principal Loren Ahles of HGA. "It should not be a whamzap building that landed from the moon on the NDSU campus." Though some people thought it was too "farmy," the design uses the rural vernacular honestly and purposefully. The barn-like roofs on the two taller laboratory buildings, for instance, hide mechanical and ventilating equipment (opposite). The silo-shaped drum (above) houses a stairway leading to bridges to the upper level. Sited next to existing greenhouses and fields on the edge of the campus (site plan, left), the five buildings group around a courtyard to create a cloistered workplace for the researchers.

High-tech labs housed in the familiar forms of the farm



Photos: Tom Hlavaty

The electron microscope laboratory (left) required the most sophisticated air handling and finishes. Though the research functions are introverted, HGA pushed for as much openness as possible. Even labs enjoy either one large window or two smaller, higher ones (below). The brick pattern grew from the red brick base of the existing greenhouses. The wheat-colored North Dakota brick and the dark ochre brick are also used on campus, though not in combination. "We wanted to use color and texture to warm the wintertime environment and avoid big blank walls," says Steven Miller, project designer.

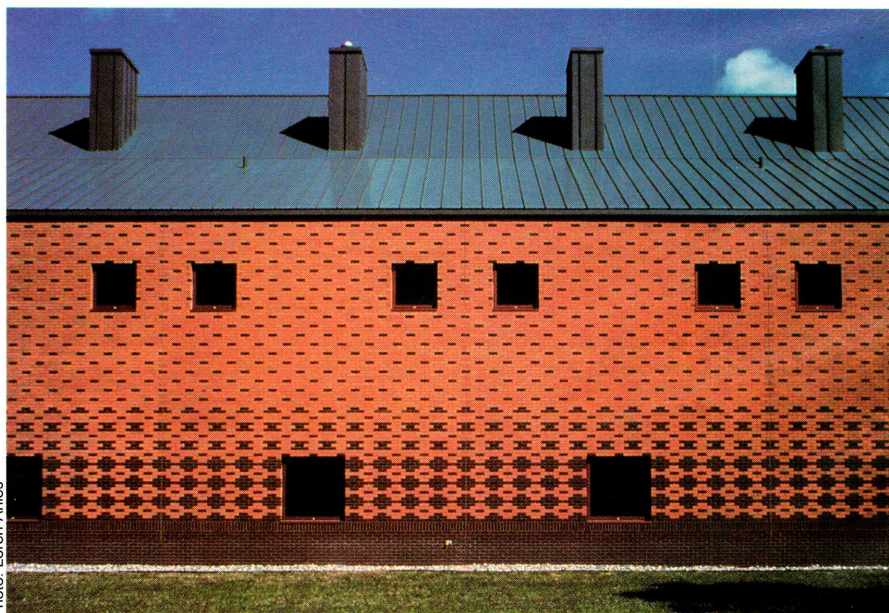
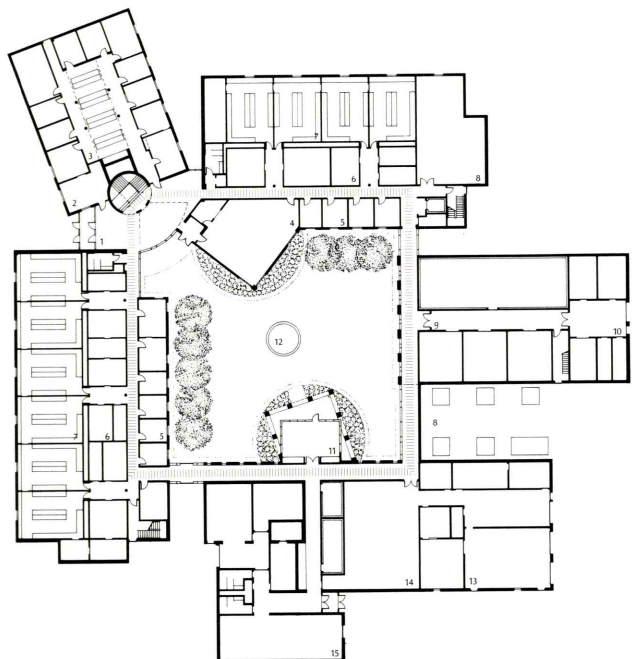


Photo: Loren Ahles



Rather than pushing everything from seed cleaning to laboratories into one large building, HGA separated functions and gave each a distinct form and pattern. "Like a farmstead, the research center is a complex of dissimilar uses," says Ahles. But HGA resisted the temptation to make the buildings less related, as if built over time. "They were built at one time; we thought we should express that honestly," says Ahles. The main drum-shaped entrance (1) leads to the electron microscope laboratory (3); the two larger research laboratories for sunflowers, wheat and sugar beets (6 & 7) are to either side. The lower seed-cleaning building (4) lies to the east, equipment storage (13) and growing chambers (14) to the south near the existing greenhouses. Scientists offices (5), a conference room (4) and the employee lounge (11) project into the courtyard (above) to take full advantage of the created space.



A jewel box for sculpture

Damberg, Scott, Peck & Booker
shapes an artful setting

Jury comments:

This is architecture as sculpture—an appropriate design solution for a sculpture conservatory. A perfect cube is articulated with precision. The interplay of stone, Kal-wal and ceramic tile creates a textured and lively facade. Elegantly sited, the building is turned on the grid to fit into an existing courtyard. This award is given for the cleverness and elegance of the conservatory's exterior and siting.

The new Sax Brothers Sculpture Conservatory addition to the Tweed Museum designed by Damberg, Scott, Peck & Booker is the architectural jewel of the University of Minnesota Duluth campus.

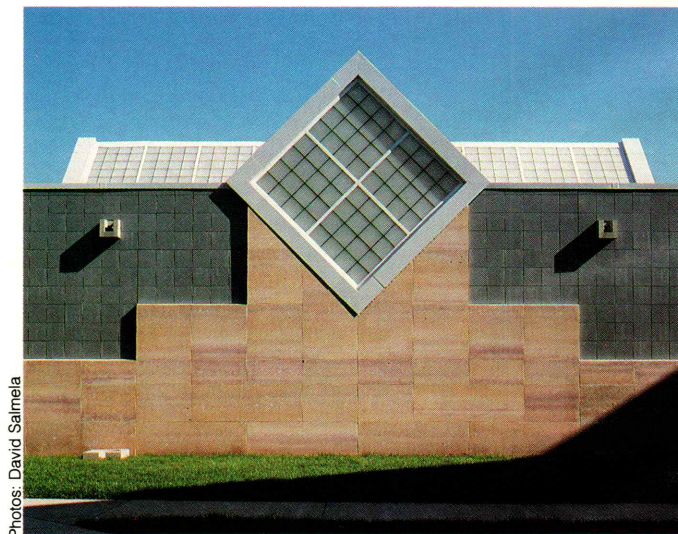
The Tweed Museum, almost completely hidden by ground-level concourses, suffers from the same identity problem as the bland 1950s and '60s buildings that comprise the campus. The building committee and the Tweed's director Steven Klindt felt strongly that this addition to the museum should have star quality.

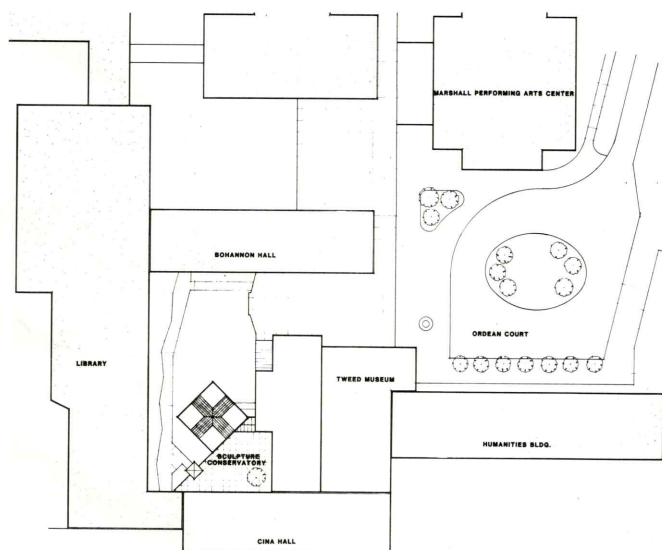
To achieve such status, architect Darryl Booker eschewed such concerns as context and treated the building as sculpture. Kasota stone and gray ceramic tile articulate the 42-foot perfect cube. Pyramidal Kal-wal skylights crown the building. As architect Booker explains, "The stepped formation of the stone implies an older architecture. The tile and Kal-wal suggest a new architecture emerging from the old foundations."

Twisted on the grid, the cube fits into a small courtyard created by existing buildings and long pedestrian concourses. Its rotation reinforces the conservatory's identity as a separate building. The conservatory connects to the Tweed on two levels: At grade via a glass link and below grade through the Tweed's lower level.

Inside, the skylights cast a soft, diffused light. Oak grids alternate with the skylights to create a highly textured ceiling. Sculpture can be displayed on the two-tone tile floor, on a small mezzanine gallery that looks out over the lower level, and hung from the ceiling and walls.

K.O.





When commissioned to design the Sax Brothers Sculpture Conservatory, an addition to the Tweed Museum at the University of Minnesota in Duluth, Damberg, Scott, Peck & Booker was given a mandate: make the conservatory a "jewel box." Although the museum board initially requested a glass-enclosed conservatory, the northern Minnesota climate was strong argument against a crystal palace. Instead, architect Darryl Booker used a cube form, covered the exterior envelope with Kasota stone and ceramic tile and opened the flat roof up with pyramidal skylights made of Kalwal. Twisted on a 45-degree angle to the Tweed, the conservatory fits snugly into an existing courtyard (see site plan) that now displays outdoor sculpture.

Bureaucracy goes bold

The Wold Association assembles a striking service center in the woods

Jury comments:

Here are images of rural landscapes and factory silhouettes. The massing is good, the building as a whole is well assembled. The plan shows the building's intentions—it has a strong spine with extensions that fit the contours of the surrounding land. The interiors were as good as any we saw: They are respectful of the exterior imagery. You get the feeling this building was designed by an architect with control over the project.

Combining state agencies serving a region under one roof is a relatively new idea. For the regional service center in Brainerd, the Wold Association of St. Paul provided two roofs—one for the Department of Natural Resources, which occupies the bulk of the 34,000-square-foot building, and one for the smaller agencies. Strung along the Mississippi River in a stand of Minnesota jackpine the big blue building gives bureaucracy a bold new image.

The building is a functional diagram in three dimensions. The tall spine running the length of the building is both circulation core and structural membrane. The spine is cased in blue-green metal panels, enlivened by contrasting earth-red window casings and horizontal strips.

Resting on the spine is a two-story office component, sheathed in sky-blue wood with a steep-sloped roof. Sloped-roof one-story appendages house private offices. They lean on the taller section like old barns. Visually, they break up the 400-foot length of the building. A red brick base holds it all to the ground and mitigates grade changes on the rolling site. Shared employee cafeteria, a library and conference rooms project on the river side.

Inside, the materials are both consistent with the exterior and pleasant in themselves. The metal structure of the tall spine is topped by a wood beamed roof, which also tops the open office areas. Wood window frames are dyed to match the red tones outside. The numerous windows frame the classic Minnesota views outside. Wonder of wonders, they open as well. *L.M.*



Photos: Phillip MacMillan James



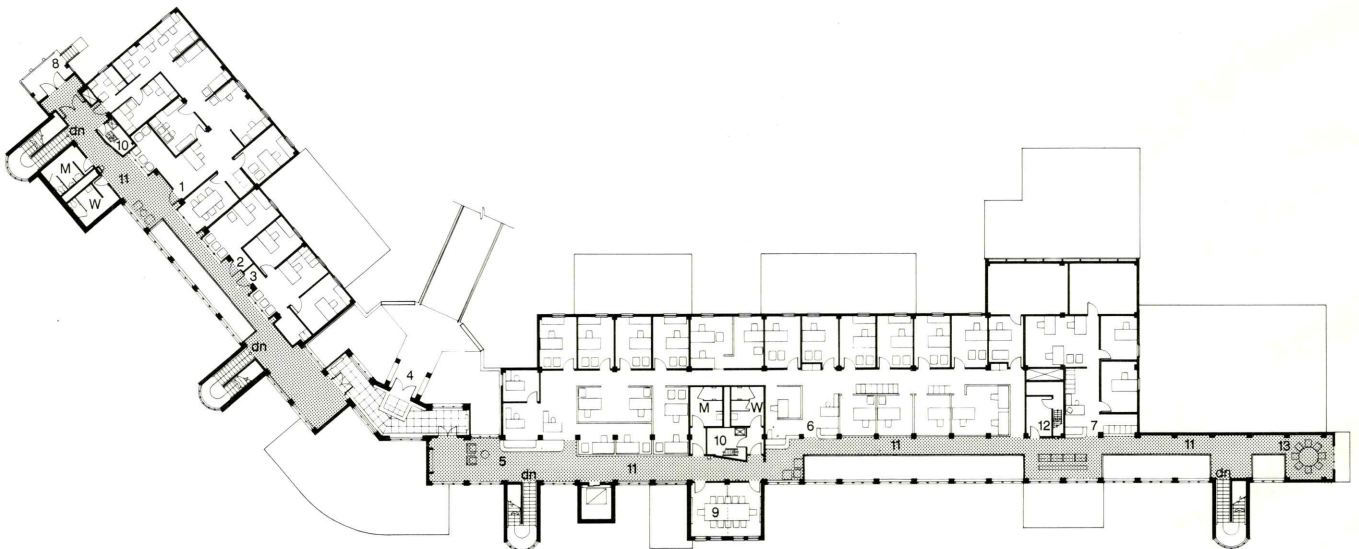
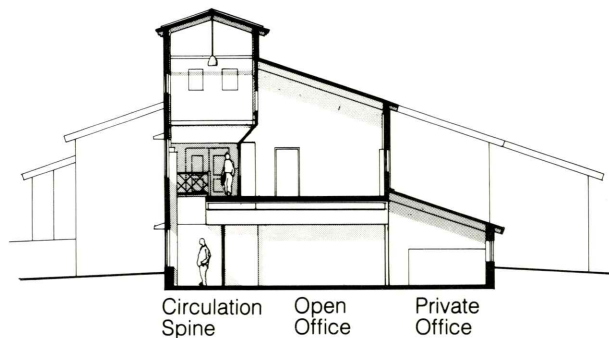
The relaxed image of rural buildings makes state bureaucracy more accessible at the Minnesota State Service Center in Brainerd. Preserving the wooded site on the Mississippi River was of utmost importance, especially with the DNR as major tenant. Using trees as buffers, the Wold Association zoned off employee parking, visitor parking, a storage complex and heating plant from the main office building (see site plan). Visitors enter through the woods and across a bridge to the second level (above), where they are greeted with a view of the river. On the river side (opposite), sun fins shield the windows and add texture to the facade. The stair tower and employee cafeteria are sheathed in brick, as is the base all around. "It's hard to bring metal panel down to the ground," says architect Mike Cox.



Factory-like forms cover smoothly planned offices



The metal structure of the building is expressed in the circulation spine sheathed in metal panel. "Everything leans on that," says Cox. Then the materials change to wood, both outside and inside. To make the most democratic use of the river view, the circulation spine flanks the river, with two stories of open office space adjacent (see section). Private offices occupy the one-story area along the front. Visitors enter the second level (plan, below) via a bridge at the crook of the two-winged building. The DNR offices are in the larger wing, the other agencies in modules in the smaller wing. "The building had to act like a shopping center since there is no information person to direct people," says Cox. "We actually had to lead them along the circulation." Though this division makes the large building understandable to visitors, shared conference rooms, library and cafeteria encourages workers to mix.





With an interior feel reminiscent of the lodge-like DNR buildings, the service center makes the most of its woody setting. The second level of DNR offices are housed behind the gypsum walls, which hide the open office area. The serpentine lighting fixture, wood-collared columns and wood window frames dyed to match the outside color give further coherence to the interior. Periodic housings for heating and mechanical systems help break up the visual length of the building. The linear configuration allows for easy future expansion.

An instant neighborhood

Dovolis Johnson & Ruggieri transforms
littered lots into gracious housing

Jury comments:

A wonderful marriage broker, this infill housing manages to bring harmony to three existing buildings. Although the forms are clearly new, they have a sense of permanence and a great respect for the existing houses. The new buildings fit in with a variety and sense of scale. The great spaces in the world were done with this kind of care. Any neighborhood would welcome this kind of quality housing.

The Phillips Place Cooperative, a 23-unit cooperative housing unit in Minneapolis' tough Phillips neighborhood, offers attractive, affordable housing to single-parent families. The brainchild of the architecture and planning firm of Dovolis, Johnson & Ruggieri (who proposed it and then looked for a developer), the project has recently garnered a Committee on Urban Environment award, an MSAIA Honor Award and, to the architects' credit, the respect of its residents and neighbors.

Starting with the renovation of the three most structurally sound buildings, the architects created infill housing to connect three sides of a city block. Two "snowflake"-shaped buildings, containing four two-bedroom units in each, anchor the project at each corner. The remaining three-bedroom units fill out the U-shaped configuration. Their setbacks, front porches, bay windows and gables create a convincing streetscape.

Basic human touches like a private front and back door for every unit and a small yard allow for personal space within a communal living situation. The sense of community is reinforced by strategically placed kitchen windows that look out on the children's play area.

Completed in March 1988, the Phillips Place Cooperative has clearly made a difference. Other homes in the immediate area are being renovated, yards are neatly maintained and boast flower gardens, and children play more safely under the watchful eye of good neighbors.

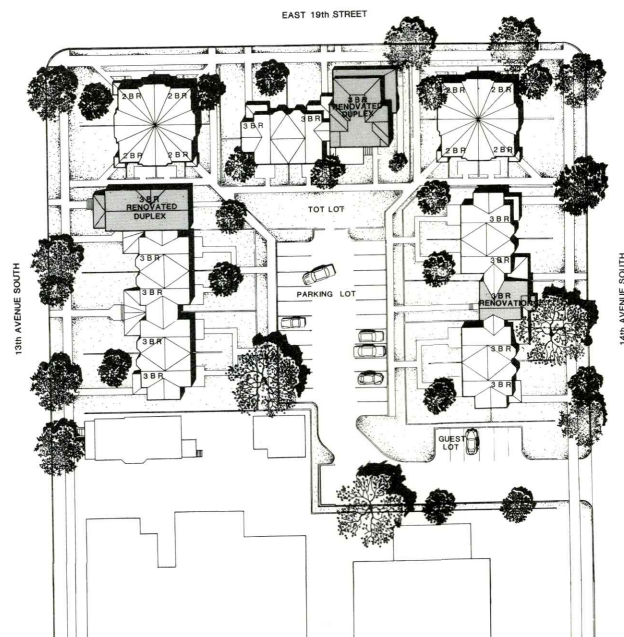
K.O.



Photos: George Heinrich



For the Phillips Place Cooperative in Minneapolis, the young architectural and planning firm of Dovolis Johnson & Ruggieri turned gutted homes and littered lots into an instant neighborhood complete with front porches and back stoops. A 23-unit cooperative for single-parent families, Phillips Place fills out three sides of a city block on East Franklin Avenue. Three existing structures were kept and renovated (dark forms on site plan). Two matching "snowflake"-shaped units anchor the corners and four new structures connect with the existing buildings. In the tradition of European row houses, each structure has its distinct character while sharing forms with the others. The gray corner buildings (opposite, below) contain four two-bedroom units. The remaining yellow structures (left) contain two-story, three-bedroom units. The U-shaped configuration (see site plan) suggests another European tradition—the medieval fortress town. "We wanted the project to be defensible," says architect Dean Dovolis. So windows are strategically placed and shared spaces like the children's play lot and the parking facility are protected within the U-shape.



Making the grade

HGA designs a split-level school on a hilly site

Jury comments:

What we loved about this building was the shift in scale. A direct, no-nonsense plan is modified by glazed bays and subtle brick treatment. An appropriate restraint is shown in the treatment of the elevations. The massing and exterior finishes are commendable. A straightforward, efficient and economical design solution is made picturesque by small-scale details.

Deerwood Elementary School houses 750 students in the Minneapolis suburb of Eagan. The hilly fifteen-acre site made the typical single-level school design impractical, so Hammel Green and Abrahamson of Minneapolis chose a split-level plan that condenses the footprint on the slope of the hill. From the canopied entrance, the school appears as a one-story building, from the back playing fields as a two-story structure. The gymnasium/cafeteria, which also serves as a community room, branches off from the main two-level classroom building.

New houses are beginning to dot the fields east of the school in this relatively undeveloped section of Eagan. The architects, anticipating the community's growth, designed a school that would reflect the residential character of the growing neighborhood. While the two-level plan helps modulate the scale of the building, a warm sand-molded brick creates a textured facade that is highlighted by bands of darker brick and pre-cast concrete cornices. Red metal bays punctuate the walls and a red metal roof hints of a rural antecedent.

Inside, the open classrooms on both levels surround the Instructional Media Center (IMC), the heart of the school. All major programs, including special education, health and administrative offices, have easy access to the library. Detailing and colors are simple: teal balconies and railings surround the space and a beamed ceiling continues the modest rural theme established by the roofline. The classrooms, which sit back from the library to avoid noise carry-over, contain modular casework that adjusts easily to children's height. E.K

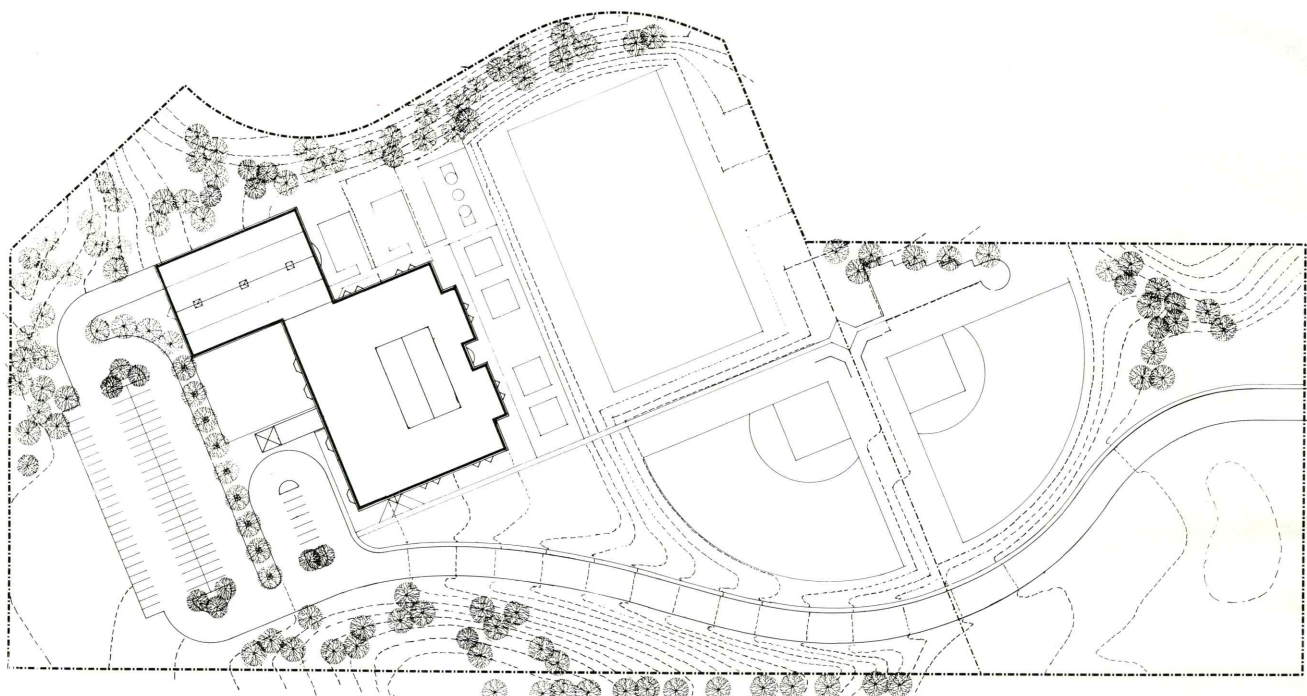


Photos: Shin and Erich Koyama

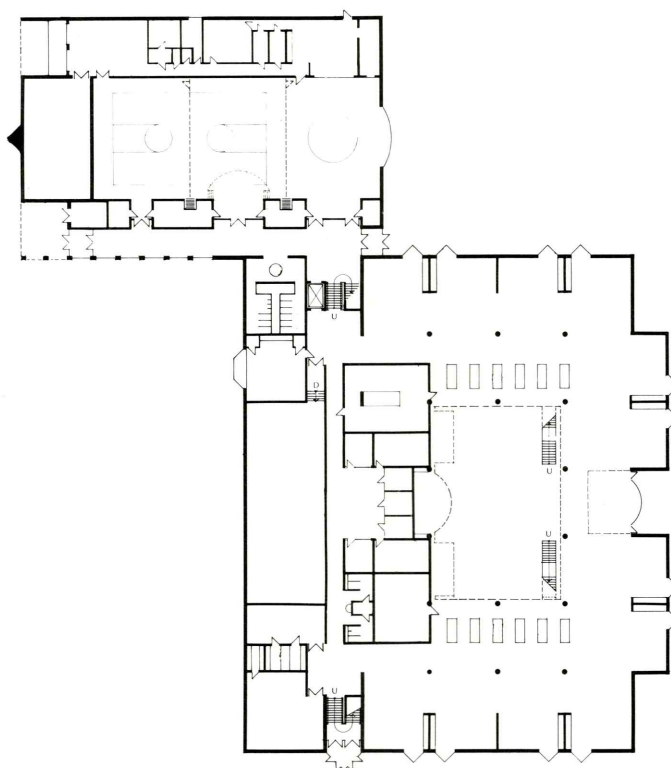
At the heart of the Deerwood Elementary School in Eagan is the Instructional Media Center or IMC (opposite). Students can enter directly from the open classrooms as corridors surround the center on both levels. Even administrative offices are equipped with windows and balconies overlooking the IMC. The school itself has a comfortable residential feel (below) that will suit its neighbors in this growing south suburb.



Breaking down scale for a homier feel



Hammel Green and Abrahamson leveled the rolling site (above) to accommodate soccer and softball fields and a playground next to the athletic fields. The red aluminum-framed bays (left) break the continuous massing of the brick walls. The sand-molded brick lends a textured appearance.



As with most elementary schools in burgeoning suburbs, the gymnasium (above) also serves as a community room. The area closest to the bay window becomes the cafeteria at noon. The gymnasium is an appendage to the main building (floor plan, left). Classrooms surround the IMC on three sides and administrative offices have window views of the interior on the fourth side.



25-Year Award

Architectural critics Tom Martinson and Paul Clifford Larson choose the best of Minnesota architecture built a quarter-century ago

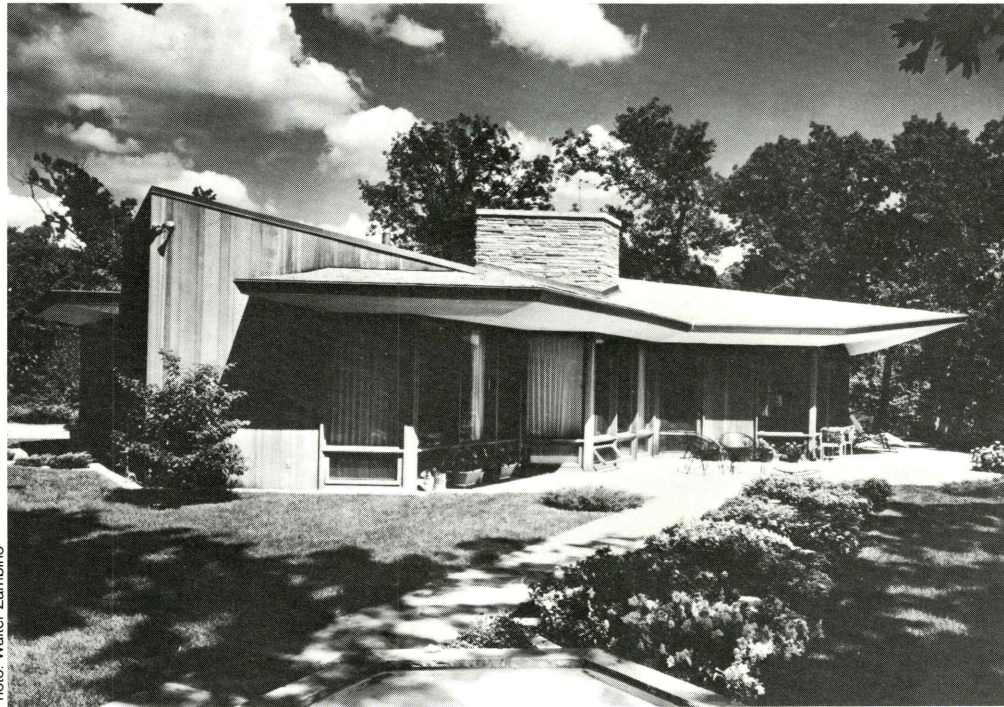


Photo: Walter Zambino

Duff House, 1955

Wayzata, Minnesota

Elizabeth and Winston Close

The Duff House first looks like a late Wrightian design, then you see the strongly mullioned window walls, overtones of the California ranch house, and some of Saarinen's sense of uplifting space. These references aren't literal or reverential, yet it's clear that the architect learned from these idioms. The house obviously has a split aspect: one half relates to the lake and the other is more inward. No parts of the plan are simply accepted as functional necessities. Yet where uninterrupted wall sheathing is called for the architects are not afraid to use it. The design is resolved at each level from the siting to the window mullions. It does everything: modulates the views and absorbs the landscape. The outcome is fresh and wonderful.

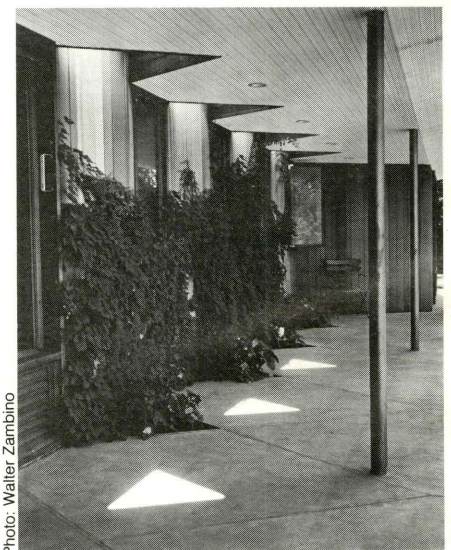
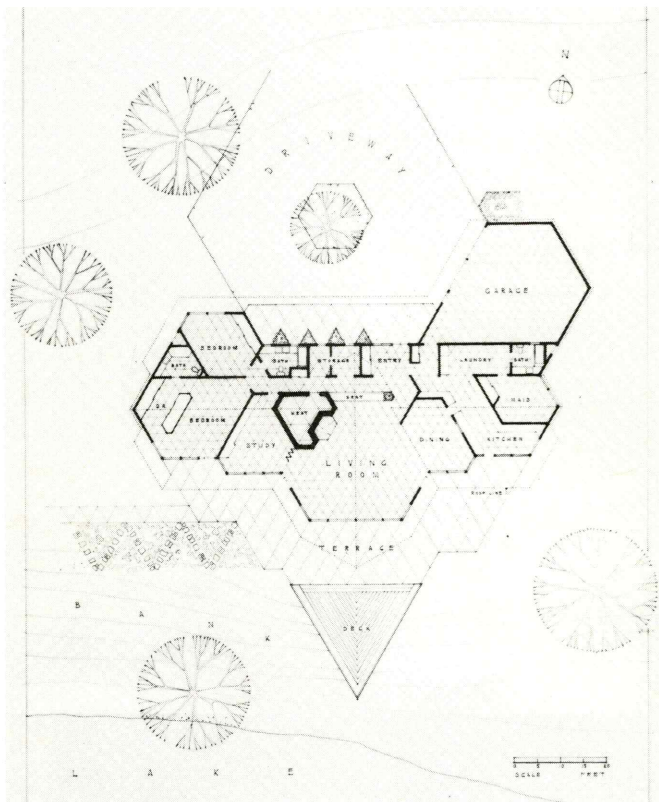


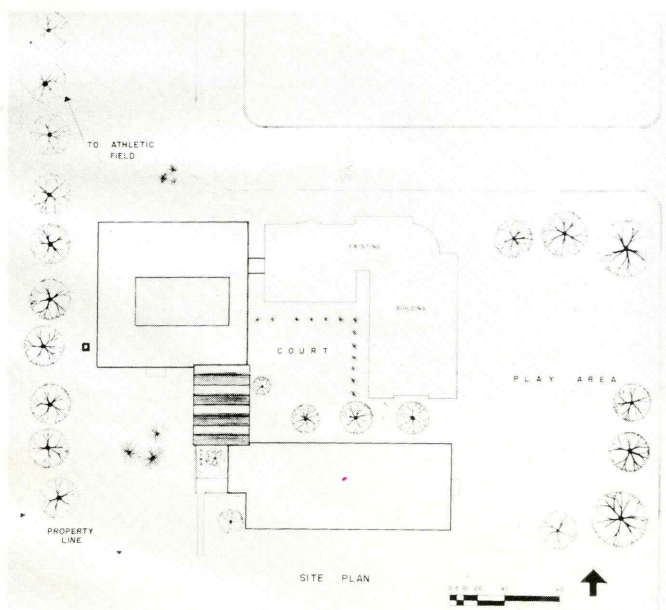
Photo: Walter Zambino



**Wykoff School Addition, 1960
Wykoff, Minnesota**

Hairstick, Lundgren & Assoc.

The Wykoff School Addition is a creative and sophisticated variation of a familiar 1950s building type. It is a simple design, invigorated by superb detailing and an integrated palette of materials. The spatial design and rich combination of materials flow together seamlessly. Exposed I-beams and staggered flooring tile patterns transform student runways into long processional spaces. The classrooms integrate wooden furnishings and trim with ceramic detailing and carefully composed window walls. Nothing seems off the shelf. The highlight of the design is a cafeteria that links two disparate facilities, an elementary classroom building and an industrial arts high school addition. This cafeteria acts as a covered central commons for the school complex. Its ripple-roofed window wall presents a stunning image to the street. Within the room, the glass curtain wall is opposed by a sheer brick wall perforated and colorfully glazed in the manner of LeCorbusier. This room, like the classrooms, seems specially designed for the playful and inquisitive nature of children.



Before the Crash

1929 and Minnesota's first honor awards

By Paul Clifford Larson



Late in 1929 a call went out from the American Institute of Architects for a uniform system of honor awards. The Minnesota chapter was among the first to respond, and the competition it set in place honored some of Minneapolis' finest buildings.

The jury of that first competition had to steer a treacherous course between the Prohibition-era extremes of abstinence and debauchery in building designs. Their awards to such buildings as the Rand Tower and the Woman's Club of Minneapolis show that they had clearly found the middle way.

Following national guidelines, the executive committee of the Minnesota Chapter selected three non-chapter members of the AIA to act as jurors: Louis La Beaume of St. Louis, Pierre Blouke of Chicago and Clarence Johnston of St. Paul (which had its own chapter). To make the initial competition more manageable, it was confined to Minneapolis: but to give it broader scope, any building that had been completed after January 1, 1925 could be entered. Unlike the current program, buildings by non-Minnesota architects were also permitted entry.

One award was given for each of nine categories: commercial buildings, industrial buildings, club and social buildings, apartment houses, religious buildings, park and recreational buildings, large residences (more than ten rooms), intermediate residences (seven to ten rooms), and small residences (less than seven rooms).



Photo: Courtesy Minneapolis History Collection

Commercial Buildings

*The Rand Tower
(now Dain Tower), 1928-29
Holabird and Root, Chicago
Jury comment: A noteworthy example of modern commercial architecture, powerful in mass, pleasing in silhouette, restrained in detail*

The first award went to a project that clearly soared above its contemporaries, and not in height alone: the Rand Tower (now known as Dain Tower). Designed by the Chicago firm of Holabird and Root, it was acclaimed as the first set-back style building in the Northwest. The local architectural press, groping for historic precedent, said it "presented the appearance of an obelisk with straight vertical lines." It was also justly celebrated for its abundant use of nonferrous metals: lead sheathing over the cast iron spandrels, aluminum floor inlays, and monel (copper-nickel) elevator doors.

Even Frank Lloyd Wright, not known for ecstatic utterances on the theme of Architecture By Others, complimented entrepreneur Rufus Rand on the "sensibly" of his tower. As the story goes, a dinner visit to Rand's opulent Norman manor gave Wright the opportunity to balance his compliment by gagging at his host's taste in domestic architecture.

The building of the Rand Tower was also the occasion for a grand gesture toward an aging local architect. For the first and only time, L. S. Buffington's 40-year-old claim on a patent for the skyscraper was honored by a royalty. A *Minneapolis Journal* writer intoned, "It was an act that increases our general regard for the human race." Ironically, Holabird and Root were descendants of

Holabird and Roche, the firm that was generally credited with the unitary steel skeletal development for which Buffington claimed priority.

The 1929 jury apparently had a soft spot for towers, those beacons of civic progress and commercial prowess. A second honor award went to the city's first suburban high-rise, local architect J. V. Vanderbilt's mammoth office and factory addition to the Minneapolis-Honeywell plant on Fourth Avenue South. This was the fifth expansion on the site, and when the south wing was added in 1929, Honeywell gained control of an entire city block. The jury liked the flanking factory wings for their "straightforwardness," but saw the central tower as the building's rise to distinction.

The new Honeywell building dwarfed its predecessor, begun in 1911, but remained a companionable neighbor by picking up on its ferro-concrete framing and pressed brick facings. This careful balance of respect for an older structure with insistence on the latest stylistic wrappings was as unusual an achievement in its day as it would be in ours. But respect for continuities—both visual and historical—has long characterized a company that traces its roots to a heat regulation gadget of 1883.

Industrial Buildings

Minneapolis-Honeywell Regulator Company (now Minneapolis Honeywell Headquarters)
1926-27, 1929

J. V. Vanderbilt, Minneapolis
Jury comment: A straightforward and logical industrial design reaching great distinction in its simple and boldly designed tower

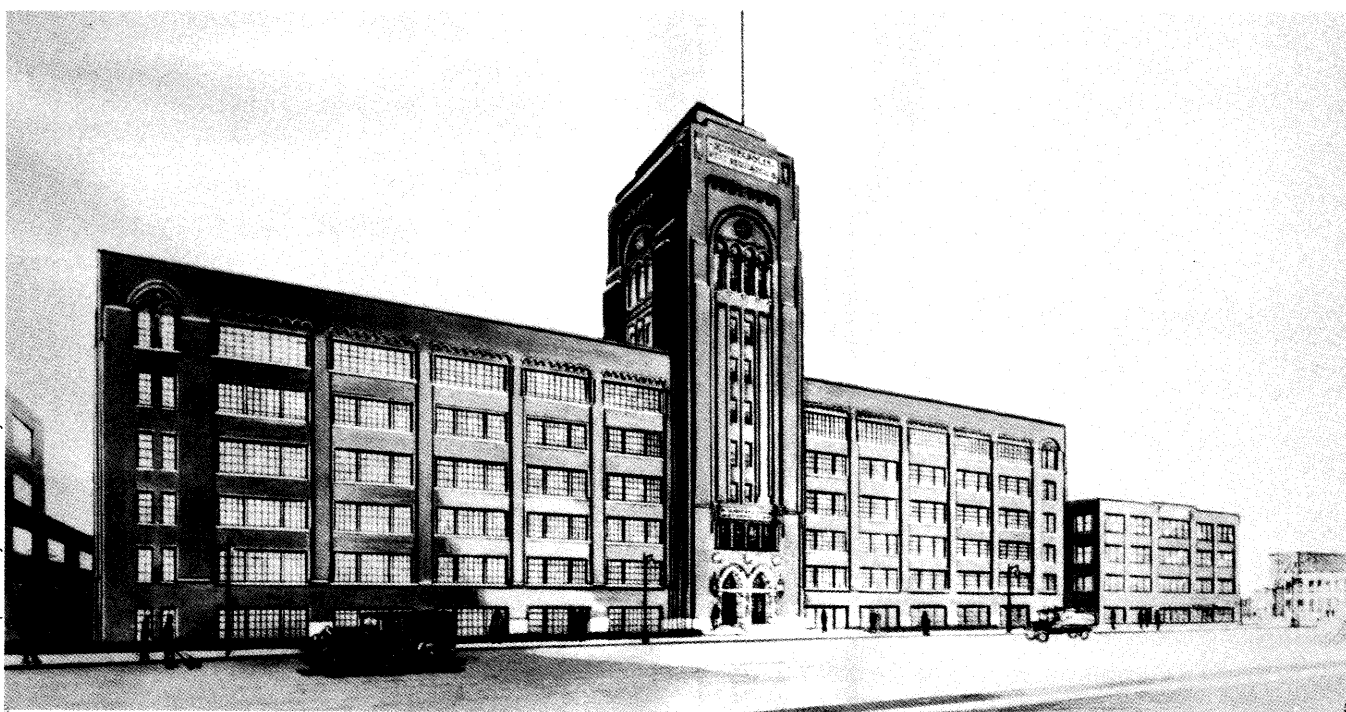


Photo: Hennepin County Historical Society



Club and Social Buildings

Woman's Club of Minneapolis,
1927

Magney and Tusler, Inc.
Minneapolis

Jury comment: A brick design of great distinction especially to be commended for the reserve, refinement and just proportions of its parts

In the new home of the Woman's Club of Minneapolis on the north side of Loring Park, the jury chose a design which had historical overtones—shades of Renaissance France and Italy—but subordinated these to the increasingly reserved sensibility of American commercial architecture. The essence of the design is expressed in the shape and rhythm of the wall openings. When designer Leon Arnal of Magney and Tusler applied neo-classical ornament to the arcades, he was drawing attention to the major gathering places in the building rather than simply adorning their faces.

Considering its dependence on donations for financing, the Woman's Club project had fallen together with amazing swiftness. The building committee was formed in February of 1924, preliminary plans were in hand by January of 1926, and ground was broken in March of 1927. By the end of the year, Bradstreet and Company had brought in the "Italian" style chairs (with "elements that resembled Louis XVI and Sheraton") for the memorial library and a Florentine Renaissance mantel had been installed in the lounge. Much of the interior detailing and fitting appears to have been designed to accommodate

the increasingly open pocketbooks of the membership as the building neared completion. By the early 1928 opening, it was filled with a mix of Spanish and Italian antiques.

The late 1920s was a flush period for apartment house construction in the city. The most common type was a nine-unit building with a nearly square facade shamelessly adorned with exotic or period revival trimmings and fittings. The jurors blushed their way past these to an eclectic design of three linked towers, the 900 Summit Apartments in Lowry Hill. The architect, Louis B. Bersback, could create Moorish fantasies with the best of them, but this project caught him in a sober mood. Classical details highlight select doorways and window heads, but these are everywhere subordinated to the building's three monumental masses and the intricate astylistic patterning of the masonry surfaces.

(As secretary of the Minnesota Chapter and principal organizer of the competition, Bersback wrote a fiery response to the *Minneapolis Journal's* publication of photographs of the honor awards with no mention of their architects.)

While apartment building design roamed freely from style to style, religious architecture appeared trapped in the bottom of the English Gothic barrel. But the jurors were saved from embarrassment by a splendid little chapel at Fort Snelling that came out of the local office of Hewitt and Brown. Though nominally Gothic, the chapel emphasizes the simple pentagonal geometry of its entry facade by reiterating it in side gable, transept and porch. The design is held together by a battered cylindrical tower that shuns Gothic precedent in favor of a loose companionship with the fort's famed Round Tower.



Apartment Houses

*900 Summit Apartments, 1928
Louis B. Bersback, Minneapolis
Jury comment: Successful in its
treatment of brick work and inter-
esting as a variant from the mo-
notony often associated with such
structures*



Religious Buildings

*Fort Snelling Chapel, 1928
Hewitt & Brown, Inc., Minneapolis
Jury comment: A charming exam-
ple of ecclesiastical architecture,
refreshing by reason of its free-
dom, simplicity and picturesque
composition*



Large Residences

Allyn K. Ford House, 1928
 Clarence Wilson Brazer, New York
 A. R. Van Dyke, Supervising Architect, Minneapolis
 Jury comment: Commendable for its feeling of domesticity, scholarly in detail and consistent in its study of precedent

Intermediate Residences

Mrs. J. K. Shaw House, 1926-27
 Frederick M. Mann, Minneapolis
 Jury comment: Picturesquely designed to fit its attractive setting, beautifully composed from every point of view, excellent in texture and color



In the late 1920s, the design of institutional buildings had reached a stylistic impasse almost as deadening as that of churches. But once more the jurors dodged a bullet, this time by fudging with the classification scheme and awarding honors to another clubhouse, the new YWCA on Nicollet Avenue and 12th Street. By the mid-1970s, the new was already deemed outmoded, and the YWCA became the first and only of the 1929 award winners to meet its demise. Its deceased virtues are described in the *Lost Minnesota* column in this issue.

Residential design honors went to three houses that covered the variegated terrain of Roaring Twenties taste. The award for large houses went to as pure an incarnation of early American design as the Midwest could offer. Mr. and Mrs. Allyn Ford had sought the services of Mrs. Ford's brother Clarence Wilson Brazer in New York City to replicate a post-Revolutionary home on prestigious Lake of the Isles. The exterior shows that even absolute symmetry need not be stifling: its street elevation breathes easily through the glazed porches at either end, and it is counterpointed by a rear wing that ambles through a picturesque garden assembly of stonework, picket fence, and floral plantings.

Among houses of intermediate size, the jurors singled out a design that stretches across its Lake Harriet site in the picturesque manner of an English country house. Its architect, Frederick M. Mann, had established the University of Minnesota's Department of Architecture fifteen years earlier. He was a master of period revival styles, which required an encyclopedic knowledge of historical detail with a sensitivity to which pages of the encyclopedia were called for by the site. Mrs. J. K. Shaw got a house whose oblique relationship to the lake almost demands a distant, raking view; and that is the view that best exposes the formal and material complexities of the design.

The final award went to architect Rollin C. Chapin's house for himself on Kenwood Parkway. Chapin was active in the Small House Service Bureau for many years, and his design is typical of the work of that organization. In spite of its humble size and cost, the house captures both the patriotic and the picturesque sides of period tastes. The popular sentiment for Colonial America is clearly expressed in the materials and detailing of its surfaces, but all are wrapped in the quaint outline of the "English" cottage.

An award for park buildings was not granted, for the only meritorious design, Magney and Tusler's Glenwood (now Theodore Wirth) Park Chalet, had been completed too early to meet the guidelines. That void in the awards agenda points up the weaknesses in any program that adheres to a typological framework. Superior designs rarely spill out in so neat an order. The 1925-29 period was in fact rich in commercial and residential design, but impoverished in the other categories. The 1929 formula left such superior designs as the Foshay Tower, the Young Quinlan building and the Tudor Revival William Goodfellow House on Lake Harriet unawarded, while falling into contortions to extend awards to a military chapel and an "institutional" club.

In spite of the inequities arising from the format, the 1929 honor awards stand up well today. The awarded buildings were all touched in varying degrees by the historical attitude, theory, and discipline of Beaux-Arts training. Together they display the tremendous richness of form and style that marked the climactic years of this country's first full generation of academically trained architects.

But the first awards program was also a whistle in the impending gloom of the Depression. The architects who were being feted by their peers for already completed projects returned to blank drawing boards. Feeble attempts were made to initiate another Minnesota competition, but by 1932 even these succumbed to the depletion of economic and stylistic resources.

It was fitting that Roy Child Jones and Leon Arnal should have led the charge for honor awards, for they were

Minnesota's most distinguished architectural designers of the time; but fitting also that they should have witnessed its untimely defeat. The Beaux-Arts tradition they represented was fast losing its hold on the architectural future.

When noises for an awards program started up again in 1952, they were scarcely an echo of the stentorian call of 1929 for a "year-by-year visible history of the advance of architecture in the nation's cities." Local architects had become secure enough to lower their voices and realistic enough to know that architectural advances did not always occur on a yearly basis.

But small sounds require repetition, and it was not until 1957 that the present honor awards program was put into place. Corporate members of the AIA still act as jurors, and their judgments provide one measure among many of how Minnesota architects and their buildings stack up against each other, without reference to the unknown future which the 1929 competition had attempted to take by storm.

Small Residences

Rollin C. Chapin House, 1928

Rollin C. Chapin, Minneapolis

Jury comment: A small house designed in good taste, excellent in outline, logical in plan and pleasing in its use of materials

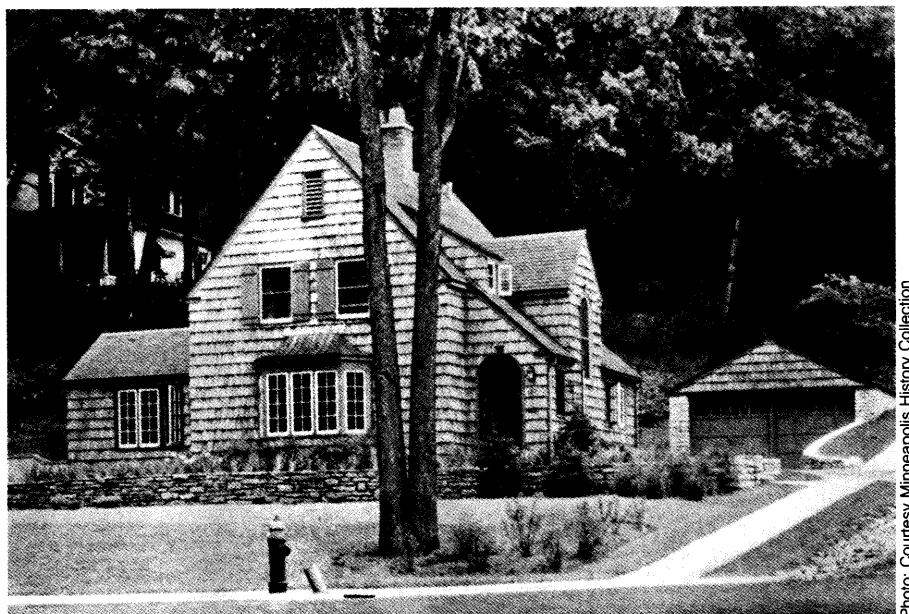


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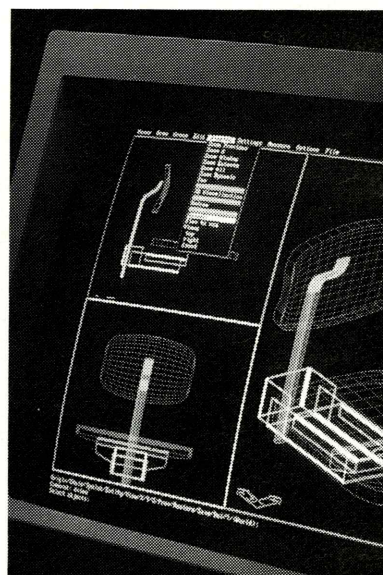


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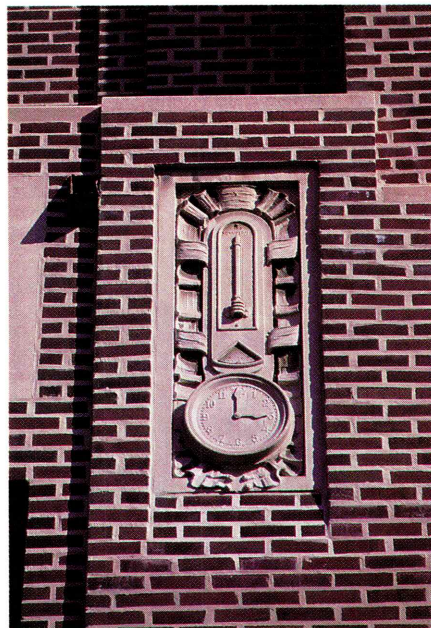
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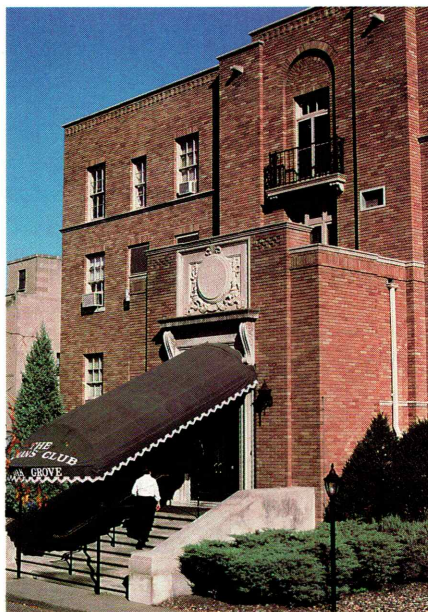
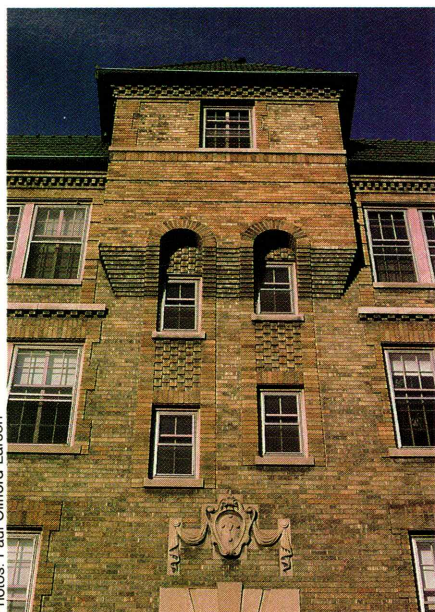


Signs in stone Before the publication of *The International Style* in 1932, when art was a simpler concept, architecture celebrated the craft of carved stone. Bas-relief ornamental tablets, or cartouches, adorned main and secondary entrances to many public buildings, declaring the building name and the importance of arrival. The Minnesota Chapter AIA Honor Awards of 1929 included several examples of stone ornament, but per staid Midwestern attitudes, the decoration was dispensed economically. Above the entry to the Woman's Club of Minneapolis the name is chiselled into a lozenge-shaped medallion used only in women's heraldry. At the 900 Summit Apartments, an enigmatic escutcheon borrows from Classicism to lend a little class. Oversized limestone thermostats set in the brick at the base of the Honeywell Tower, didactic shrines to "the product," complemented the gigantic incised stone panels atop the tower which announced "Minneapolis Heat Regulator" to the world. The stylistic mish-mash of the 19th century has become outdated, but eccentric, florid and unabashedly corny details continue to add value to a built environment increasingly in need of the idiosyncratic.

Bill Beyer



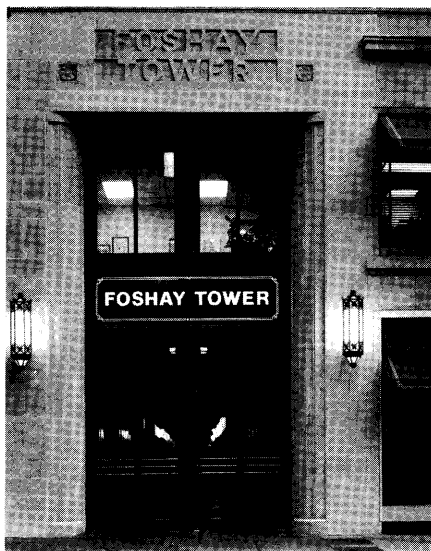
Limestone thermostats set in brick at the Honeywell Tower (above). The ornament over the entryway at the Summit Apartments (bottom, left) and at the Woman's Club of Minneapolis (bottom, right).



news briefs

Continued from page 5

the Camden Area Graffiti Task Force, sponsored by the Camden Area Community Concerns Council to clean up graffiti; and two low-income housing developments, the Honeywell Houses and Phillips Place, both designed by Dovolis Johnson & Ruggieri.



A CUE award-winner, by Setter, Leach & Lindstrom



One of the Honeywell Houses, a CUE award-winner, by Dovolis Johnson & Ruggieri of Minneapolis

In addition to the eleven winners, three Blooming Boulevard Awards for exceptional flower gardens were given to Leila Nielsen, James Gallagher and the Lakewood Cemetery Association. The 1988 Horwitz Award for outstanding citizen participation went to Alfred Babington-Johnson.

The Committee on Urban Environ-

ment was established in 1968 by the city of Minneapolis to establish aesthetic guidelines for improving and enhancing the city. The awards program considers projects in categories such as urban design, neighborhood homes, parks or events, streetscapes, architecture, public art and public interior spaces.

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Playing at Harriet Island

The St. Paul Riverfront Commission has proposed a \$14 million revitalization of Harriet Island Park that will include both natural and man-made artifacts. Improvements to the 500-acre riverfront park, which stretches from the downtown Wabasha Bridge west to Lilydale, will include a revamped marina, a riverfront esplanade, hiking and biking trails, a natural amphitheater and a playground designed by Ellerbe Becket, to be named for St. Paul's first teacher Harriet Bishop.

The St. Paul City Council is also considering backing a loan for the purchase of the State Fair carousel to become a centerpiece of the park. Specific plans are currently up for community review.

The riverfront commission, which hopes to complete the project by 1990, obtained the funds by refinancing city sewer separation bonds.

More than water

The St. Paul Water Utility building, a 75-year old structure on Hamline Avenue, received a \$1.4 million facelift



The St. Paul Water Utility Building, renovated by TKDA Architects of St. Paul

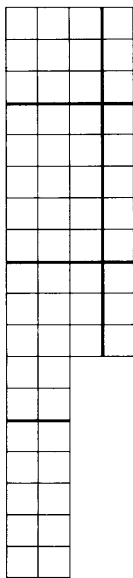
that transformed its original brown-stoned facade into a bright stucco face of upbeat colors.

TKDA Architects of St. Paul covered the old building with a tan and gray stucco surface punctuated by blue-tiled diamond configurations that represent water. A gabled metal parapet pattern, similar to an original limestone pattern, decorates the building's top edge and

a 1914 stone arch entryway is incorporated into the new building.

Originally four buildings, the water utility facility is now a revitalized structure with an 8,000-square-foot addition that houses administrative offices and support rooms, a blacksmith shop and a metering shop in one main building.

The addition houses men's and women's locker rooms, a training/confer-



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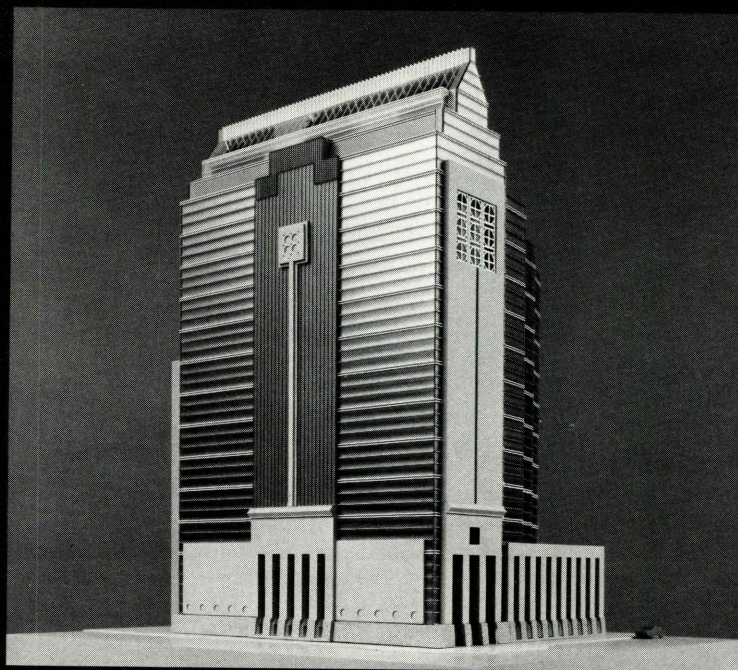
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ence room and a blacksmith shop. The interior of the old building was revamped as the architects repositioned the departments and rooms for better function. Green, cream and maroon highlight the interior.

Faricy to serve on arts board

Richard Faricy of St. Paul has been appointed to serve on the Board of Directors for the Minnesota State Arts Board. Faricy, who replaces Allegra Parker, will serve a one-year term.

Faricy is a principal in the firm Winsor/Faricy Architects, a Fellow of the



Richard Faricy

American Institute of Architects and past president of the St. Paul Chapter of the Minnesota Society of Architects. He has served on several cultural and professional organizations, including the Minnesota Museum of Art, Ramsey County Historical Society and the Minnesota Architectural Foundation. He is currently on the board of the Friends of the St. Paul Public Library and Health East Foundation.

Known for historic renovation, Winsor/Faricy restored the Landmark Center and designed the Children's Museum in Bandana Square, both in St. Paul. The firm also worked on the renovation of International Market Square in Minneapolis.

Special awards

In addition to the eight projects honored at the 1988 Minnesota Society of Architects awards presentation this No-

vember, MSAIA granted three Special Awards.

The Friends of the Minneapolis Public Library was cited for its sponsorship of the "Skyline: 1990" lecture series in the spring of 1988. The lectures focused on forthcoming architectural projects and heightened public awareness of the built environment.

Also recognized were the Minneapolis Park Board and the Walker Art Center for the Minneapolis Sculpture Garden's civic contribution to the city. The garden provides an "accessible and striking setting in which major works of sculpture by the country's leading sculptors and emerging artists can be viewed. This represents another public/private sector partnership that has made the Twin Cities such an urban success story," stated the review committee.

A final award went to Linda Mack, editor of *Architecture Minnesota* since January 1984. Mack, who resigned as editor effective the end of 1988, was cited for her valuable contribution to the magazine and the society of architects.

The Special Awards are sponsored by MSAIA to "encourage, stimulate and recognize exceptional contributions to improving the quality of our physical environment."

Parker goes to law school

The new law school at the University of Missouri-Columbia, designed by the Leonard Parker Associates of Minneapolis, was dedicated this fall.

The 135,000-square-foot brick and stone building accommodates 500 students and includes classrooms, faculty and administrative offices, a working courtroom and a 340,000-volume library. The U-shaped law school is built along a proposed formal landscaped mall. Straight, hard edges of the building address the mall on the west side while softer, tiered massing create a human-scale courtyard on the opposite side.

The Leonard Parker Associates, which won the commission in a two-phase competition, designed the building in collaboration with McCoy Hutchinson Stone of Kansas City.

On another note, the Hubert H. Humphrey Center at the University of Minnesota, designed by the Leonard Parker Associates, received a First

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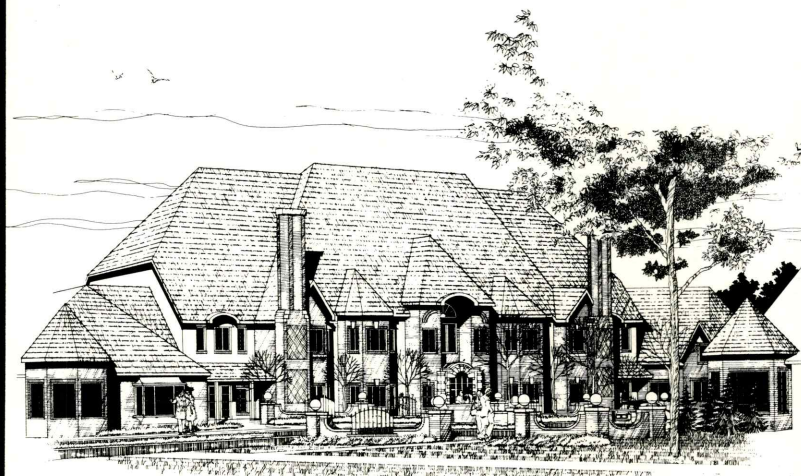


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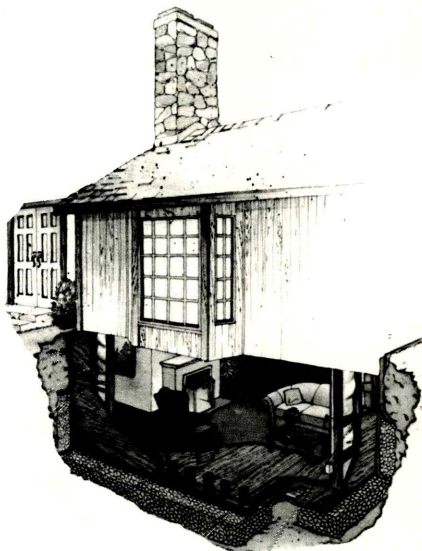
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Correction

The axonometric for the Thomas Twinning Photography studio, which appeared on page 43 of the November/December 1988 issue of *AM* magazine, was inadvertently reversed. The studio was designed by Pfister Architects.

AM

Credits

Project: The Ceresota

Location: Minneapolis, Minnesota
Client: CitySide Development, Inc.
Architects: Ellerbe Becket
Principal-in-charge: Richard Varda, AIA
Project designer: Ted Davis and Mary Anderson
Project architect: Mike Gordon
Project manager: Gary Bengston
Project team: John Rova, Randy Manthey, Paula Lee, Tom Daszkiewicz
Structural engineers: Meyer Borgman & Johnson
Mechanical engineers: LWSM
Contractor: Kraus Anderson
Interior design: Ted Davis

Project: Private residence

Location: Minneapolis, Minnesota
Client: John and Kay Barbour
Architects: F. John Barbour
Contractor: Howard Lomsdal Construction Co.

Project: Northern Crops Research Laboratory

Location: Fargo, North Dakota
Client: United States Department of Agriculture and North Dakota State Scientists
Architects: Hammel Green and Abrahamson
Architects of record: Johnson Associates
Managing principals: Harlan Ormbreck, AIA, Dennis Lanz, AIA
Design principal: Loren Ahles, AIA
Project designer: Steven Miller, AIA
Project manager: Greg Haley, AIA
Project team member: Penny Saiki, AIA
Landscape architecture: Lightowler Johnson Associates
Interior design: HGA Interiors
Mechanical engineers: Lightowler Johnson Associates
Electrical engineers: Lightowler Johnson Associates
Structural engineers: HGA
Civil engineers: Lightowler Johnson Associates
General contractor: Meinecke Johnson, Inc.

Continued on page 65

The Versatility & Economy of Drywall



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

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PROJECT: 8400 Tower, Bloomington
ARCHITECT: Wilson/Jenkins & Associates, Inc.
GENERAL CONTRACTOR: M.A. Mortenson Co., Golden Valley

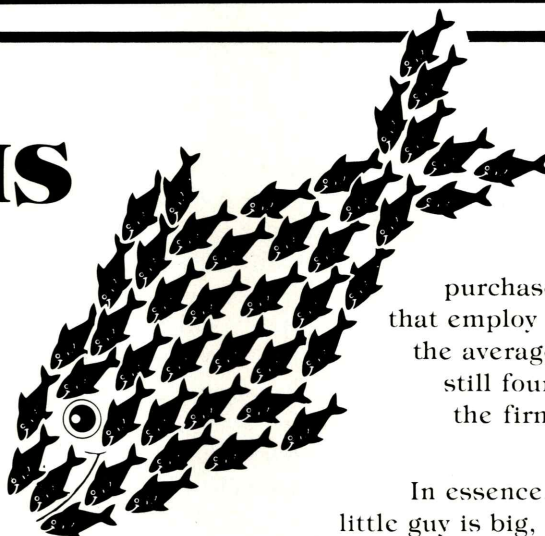
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previews

Continued from page 7

Robert Gambone of the Archdiocese of St. Paul and Minneapolis, on "The History of Two Cathedrals and Two Cities." Nick Coleman, columnist with the *St. Paul Pioneer Press*, will cover "Sports and Popular Culture in the Twin Cities" February 28 and March 1, and Hyman Berman, from the University of Minnesota, completes the series March 7 and 8 with a discussion entitled "A Tale of Two Cities: Anti-Unionism and Tolerance."

The informal lectures are scheduled from 12:05 to 12:55 pm, and visitors are encouraged to bring their own bag lunches. For more information call the Hennepin County Historical Society, (612) 870-1329.

Reports: David Fisher
Walker Art Center lecture room
Wednesday, January 18
6:00 pm

Lake of the Isles used to be a swamp, Lake Harriet a humble picnic spot. From such beginnings, the Minneapolis park system was born.

David Fisher, superintendent of the Minneapolis Park and Recreation Board since 1981, will give an illustrated presentation on the history and philosophy of the Minneapolis park system. Under Fisher's tenure, Minneapolis has added the West River Parkway, Boom Island Park on the Mississippi River and the Minneapolis Sculpture Garden.

"Reports" is Walker Art Center's monthly program of informal presentations by Twin Cities' artists, critics and scholars. The lecture costs \$3. For more information, contact the Walker Art Center at (612) 375-7600.

PaperArchitecture
Minnesota Museum of Art
Landmark Center, St. Paul
January 19–March 12

What does architecture look like on paper? "PaperArchitecture," an exhibit of imaginary, unbuilt and built projects on paper, attempts to address that question—sometimes with whimsy and always with graphic sophistication. Previous winners include Ira Keer's prototypical U. S. consulate that takes

the form of a hot dog with french fries as columns and Elena Kvasnik's visionary urban design, "Dreaming of My Children."

Sponsored by the Minnesota Society of Architects, the exhibit is juried this year by environmental artist Andrew Leicester, and architects Jeff Scherer of Meyer, Scherer & Rockcastle and Ralph Rapson of Ralph Rapson Associates.

For more information, contact Deanna Christiansen at (612) 338-6763.

Magical Winter Kingdom
St. Paul Winter Carnival
January 25–February 5

The 1989 St. Paul Winter Carnival will transform downtown St. Paul into a winter kingdom. Seven ice carvers from Harbin, China will make their American debut in Mears Park with a 50-foot Chinese ice dragon. Rice Park will feature a "Castle of the Winds," a 40-foot-high structure made of steel components and 75 ice carvings. And the Capitol Approach will be the site for the Minnesota State Snow-Sculpting Contest, January 28–30.

For more information on participating in or attending these events, contact Marjorie Simon at (612) 297-6953.

Faces of Swedish Design
Minneapolis College of Art and Design gallery
December 13–February 12

Organized by Svensk Form, the Swedish Society of Crafts and Design, "Faces of Swedish Design" made its American debut at the Cranbrook Academy of Art in Michigan. Now in Minneapolis, the exhibit is part of NewSweden Minnesota, a year-long celebration marking the 350th anniversary of the first Swedish settlement in the United States.

The exhibit features the work of nine individual designers, two design teams and one group. On display are more than 150 objects, all marked by simplicity and purity of form and decoration. They include furniture, fabrics, glass, porcelain, cookware and products for the disabled.

For more information on gallery hours, call (612) 870-3290.

**William Morris and His Circle
Minneapolis Institute of Arts
Leslie Memorial Room
January 25—June 4**

William Morris led at least nine different lives. In his sixty-some years (1834–1896), Morris was not only a prolific designer of fabric and furniture, he was a poet, a respected writer, and a powerful spokesman for the rebirth of the Arts & Crafts movement in England. This late 19th century revolt against mechanization in favor of a return to craftsmanship and beauty found practical application in the books produced by Morris' own Kelmscott Press.

The exhibition of 25 books and prints produced from 1890–1930 will focus on Morris' ideas about "The Book Beautiful" and his influence on English and American presses. On display will be books published at Morris' press, including the Kelmscott edition of the works of Geoffrey Chaucer, a sumptuous book enlivened by magnificent

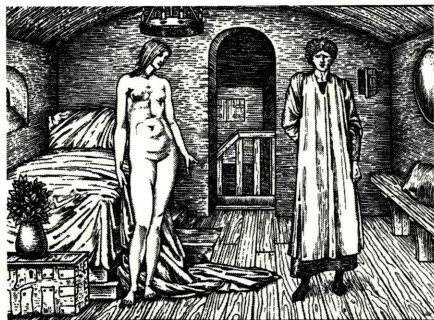


Illustration from Works of Geoffrey Chaucer, Kelmscott Press, 1896

borders and initial letters. Also included are the works of The Golden Cockerel Press, The Doves Press and Village Press—English and American presses influenced by Morris.

**Lake Superior Design Retreat
Duluth, Minnesota
February 24–25**

Outer space, the North Pole and the office of the future are just some of the habitats to be explored in this design symposium, to be held on the shores of Lake Superior.

Hosted by the Northeast Chapter of the Minnesota Society American Institute of Architects, the retreat will allow architects, designers and interested lay people to explore different design philosophies, materials and methods.

Participants include Dr. John Alred

from NASA, who will speak on the design of space stations; Paul Schurke, co-leader of the Steger 1986 Polar Expedition; architects from the San Francisco firm Holt Hinshaw Pfau & Jones and the Winnipeg firm of IKOY Architects.

The conference will be held in the renovated Fitger's Brewery on the shore of Lake Superior. For more information, call Deanna Christiansen at (612) 338-6763.

**Landscape Re-viewed
Walker Art Center
February 5–April 16**

"Landscape Re-viewed—Contemporary Reflections on a Traditional Theme" includes 40 small-scale paintings by six contemporary American artists. While the works in the exhibition reflect familiar landscape images, they also feature unconventional devices such as eccentric cropping and abstract patterning. This marriage of the familiar and unfamiliar results in works of art that explore landscape as it relates to contemporary culture and demonstrate how a pictorial heritage, rather than first-hand experience, has shaped our contemporary conception of landscape and nature.

The artists included in the exhibition are Mark Innerst, Joan Nelson, Mary Jo Vath, John Beerman, Donald Suggs and Nelsen Valentine.

**Illegal Houses
Minneapolis College of Art and Design gallery
March 3–31**

An "illegal house" violates zoning and/or building codes through the nature of its design. "Illegal Houses," an exhibit featuring the work of ten young Minnesota architects will explore issues surrounding urban zoning codes and the social fabric of cities.

These ten designs for metropolitan residences, presented in models and drawings, will purposefully violate some aspect of a zoning or building code—such as placement, size or height of the structure.

The gallery is located on the first floor of the College's main building at 2501 Stevens Avenue South. For information on gallery hours, call (612) 870-3290.

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up close

Continued from page 13

tect, city planner, those involved in urban design issues—will have the opportunity “to spend a sabbatical studying theories of urban planning and then be able to go back to their jobs and apply these theories,” says Fraker. The center, says Morrish, will become a resource center for the community to develop successful urban design.

Successful and meaningful urban design begins with the community, says Morrish. One of his first projects will be to have local residents name their favorite and least favorite places in the Twin Cities to encourage an awareness of their surroundings and an understanding that urban design is, as Morrish explains, “more than a block of buildings; it’s the evolution of different structures, something that can’t happen over night.”

“We must recognize the link between the past, present and future, and the integration of different cultural and urban elements into an organic whole. People can become clients in the urban design game by ascribing value to things, establishing a concept of space, and understanding physical possibilities. Once we have done that we can decide what kind of improvements need to be made and begin to implement them.”

Urban improvements also arise from an understanding of the past, says Morrish. With the assistance of a graduate student, Morrish is preparing an oral history of the region that will consist of video-taped conversations with figures who had a hand in developing the Twin Cities.

Morrish’s combination of academic work and professional experience made him an ideal candidate for the position, says Dale Mulfinger, who was chairman of the ten-person search committee. “We looked for someone who had a broad view of academia, had experience in urban planning and who was comfortable in dealing with both academic and community issues,” says Mulfinger.

Morrish holds a Bachelor’s of Architecture degree from Berkeley and a Master’s of Architecture in urban planning from Harvard. Since 1983 he has taught regional planning and preliminary design courses at the University of Southern California and has lectured

at universities throughout the nation.

For his own firm, CityWest, he designed numerous projects including the Gateway Communities, a 6,000-acre new town in Fort Meyers, Florida in which he was responsible for developing the urban design guidelines for the first 800 acres of the project; South Mountain Park, a feasibility study for a 1,000-acre park and outdoor amphitheater in Phoenix; and Pelican Bay, a three-dimensional design analysis for a high-rise residential development on Florida’s west coast.

Now in Minnesota, Morrish has an entire metropolitan region as an urban design laboratory.

“Minnesota is an opportunity to implement urban design theories on a grander scale,” says Morrish. “The position offers the chance to apply theory and practice in a region that is both big enough to present real urban issues yet small enough to be manageable. The power structure here is accessible and the people are concerned about design. The center will be a place for us to examine our urban environment and seek improvements.” **AM**

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I certify that the statements made by me above are correct and complete.

Publisher:

Peter A. Rand

Credits

Continued from page 60

Project: Sax Brothers Sculpture Conservatory

Location: University of Minnesota, Duluth
Client: Tweed Museum of Art
Architects: Damberg Scott Peck & Booker
Principal-in-charge: Darryl Booker, AIA
Project manager: Darryl Booker, AIA
Project architect: Greg Granholm
Project designer: Darryl Booker
Project team: Darryl Booker, Greg Granholm, Paul Winship, John Geissler
Structural engineers: Hurst and Henrich
Mechanical engineers: HGA, Foster Jacobs & Johnson
Electrical engineers: HGA, Foster Jacobs & Johnson
Contractor: A. Hedenberg & Co.
Interior design: Damberg Scott Peck & Booker
Landscape architect: Damberg Scott Peck & Booker
Lighting Consultant: HGA

Civil engineers: HGA
Landscape architects: HGA
Interior design: HGA Interiors
Contractor: Adolfsen and Peterson, Inc.
Food service: Robert Rippe and Associates

Project: 1010 South Seventh

Location: Minneapolis, Minnesota
Client: JRW Properties
Architects: Setter, Leach & Lindstrom
Principal-in-charge: Basil Filonowich, AIA
Project manager: Richard Erickson
Director of design: Ed Frenette, AIA
Project architects and designers: Dan Kallenbach, Russ Redman, Joan Bren, Jack Harness, Pat Dunsworth, Rich Heck, Justin Wilwerding
Project team: Tim Bauer, Phil Olander, Lowell Anderson
Structural engineer: John Robertson
Mechanical engineer: John St. Pierre
Contractor: Kraus-Anderson
Interior design: Setter, Leach & Lindstrom

Project: State of Minnesota Service Center

Location: Brainerd, Minnesota
Client: Department of Administration
Architects: The Wold Association Architects
Principal-in-charge: Michael S. Cox, AIA
Project designer: Michael Cox, AIA, George Gorbatenko, Kevin Sullivan, AIA
Project team: Michael Cox, AIA, George Gorbatenko, Kevin Sullivan, AIA, Wes Sampson, Jack Gerken
Structural engineers: Bakke Kopp Ballou & McFarlin
Mechanical engineers: Erickson Ellison & Associates
Electrical engineers: Erickson Ellison & Associates
Contractor: Henkel Construction Company
Interior design: Michael Cox, Warren Liebenow
Lighting consultant: Tim Kudalis

Project: Phillips Place Cooperative

Location: Minneapolis, Minnesota
Client: Twin Cities Housing Development Corporation and the Phillips Neighborhood Housing Trust
Architects: Dovolis Johnson & Ruggieri, Inc.
Principal-in-charge: Dean Dovolis, AIA
Project architect: Scott Nelson
Project designer: Dean Dovolis, AIA, Brian Johnson, AIA
Project team: Mindy Edelstein, David Kilpatrick, Adam Fitzgerald, Beverly Claybrook
Structural engineers: Mattson/McDonald, Inc.
Mechanical engineers: Amberker Associates, Inc.
Electrical engineers: Pradip Kumar Gupta
Contractor: Steenberg Henkel Construction Company
Landscape architect: John Ruggieri

Project: Deerwood Elementary School

Location: Eagan, Minnesota
Client: Independent School District 196
Architects: Hammel Green and Abrahamson
Managing principal: Richard Hammel, FAIA
Design principal: Ted Butler, AIA
Project designer: Tom Johnson
Project manager: Ted Rozeboom, AIA
Project architect: Peter Graffunder, AIA
Mechanical engineers: HGA
Electrical engineers: HGA
Structural engineers: HGA

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Damon Farber Associates

Landscape Architects



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lost minnesota

Photo: Norton and Peel, courtesy Minneapolis Public Library



Minneapolis YWCA, 1929–1974

The original YWCA on Nicollet and 12th Street was a building that achieved distinction with none of the stylistic pretension of its more celebrated contemporaries. The sheer brick wall it raised to the street was relieved only by a strip balcony and a set-back central tower. Like the Woman's Club building completed the year before, the YWCA carried ornament only where it most mattered: to announce the doorways, set off the cornice of the north adjunct, and highlight the topmost story. That story contained the most elegant space in the building, a brilliantly lit solarium with a wrought iron vine motif worked into the windowheads and reiterated in the painting of the window piers.

Perhaps the greatest virtue of the building was the way it responded to its difficult urban site. To the north was the tail end of the retail district, a con-

tinuous string of two- and three-story buildings. To the south was a large old hotel, and across Nicollet where Peavey Plaza now steps down from street level, stood the mighty Northwestern Life building. Minneapolis architects Hewitt and Brown addressed all three elements of the design's context by stepping the north and south facades but maintaining a monumental massing on the Nicollet Avenue side.

In its first year, the new YWCA was a recreational and social center for 35,000 enrollees, as well as a hotel for visiting or displaced women. As the scope of the YWCA's mission shrunk, the elegant lines and grand scale of the building became an anachronism. In the mid-1970s it was replaced by a concrete hulk that belies its humane purpose and ignores its context.

Paul Clifford Larson