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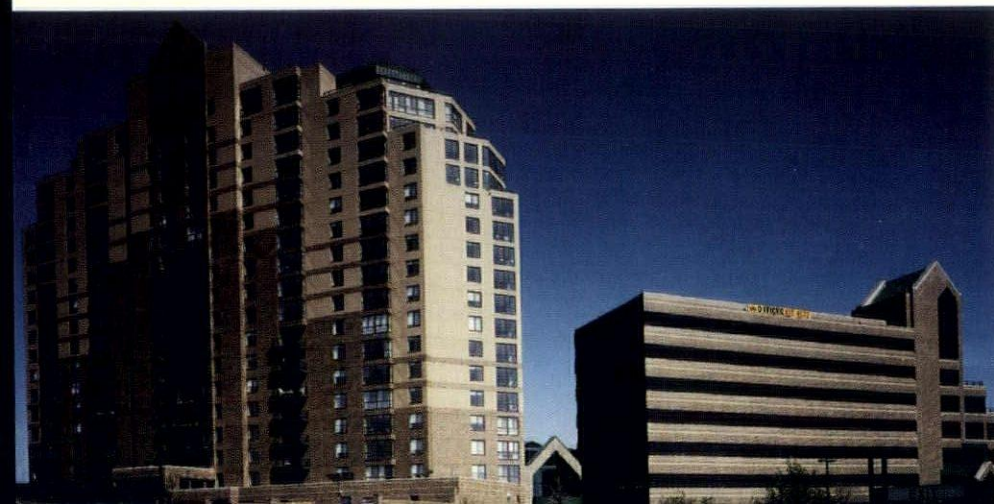
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Cover: Summer silhouettes at Ludlow's Island. Photographer: Robert Gerloff

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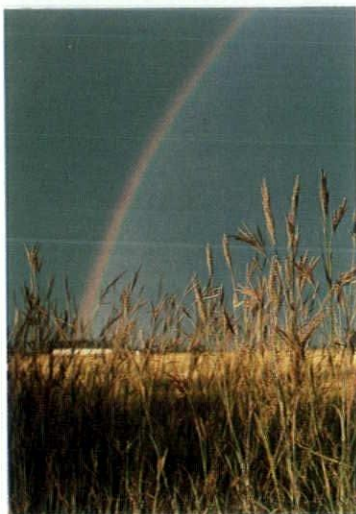
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AM

news briefs

Convening at the convention center

The first phase of the 800,000-square-foot Minneapolis Convention Center under construction on the south portion of downtown opened this May. The \$102 million facility, which is expected to be completed in early 1991, houses three exhibit halls, each capped by copper-clad steel domes measuring 210 feet in diameter. The 400-ton domes are supported at four points by tree-like steel columns.

The focus of phase one is a 100,000-square-foot exhibit hall, which will be used separately or in combination with the other two exhibit halls for a total of 277,000 square feet of exhibition space. Phase one, which will function as construction continues on the rest of the project, features a separate skylit lobby and meeting rooms.

Spanning seven city blocks, the convention center boasts a lively exterior with several cylinder-shaped entry rotundas, sandstone red pre-cast concrete panels inlaid with blue-green tile, and a wall of glass facing a proposed landscaped plaza.

The convention center is being designed by the Minneapolis Convention Center Collaborative, consisting of The Leonard Parker Associates of Minneapolis; Setter, Leach & Lindstrom of Minneapolis; and Loschky, Marquardt & Nesholm of Seattle, in addition to fourteen other firms providing engineering and specialized services.

Dunking for action

Exterior design details of the Timberwolves basketball arena under construction in downtown Minneapolis have been upgraded with the assistance of Minneapolis architect Peter Pfister of Pfister Architects. KMR Architects' original design of the \$60 million Timberwolves arena, being built along First Avenue between Sixth and Seventh Streets, proved controversial because it was architecturally incompatible with



Phase one of the new Minneapolis Convention Center

neighboring buildings, particularly the historic Butler Square. The Timberwolves Association, in response to the controversy, hired Pfister Architects as exterior design consultants.

The new and improved basketball arena will showcase a livelier facade of neon, glass, stucco, brick and pre-cast concrete, and a canvas of color that includes red, gray, white and blue. Electronic signboards at three corners will create visual interest and contribute to a festive nightlife atmosphere. A glass wall facing Sixth Street and Butler Square will expose the stairs and elevators to the street, and along First Avenue, a 90-foot-wide arch will mark the main entrance.

Other highlights include bands of neon on the west facade facing Highway 94, and a canopy on the corner of First Avenue and Sixth Street marking the entrance to the health club.

The basketball arena will be skyway-connected to the nearby Fifth Street and Seventh Street parking ramps and eventually to Ray Harris' retail and entertainment complex proposed for Block

E across First Avenue. The 18,000-seat arena is expected to be completed in October 1990.

Winning landscapes

Five landscape projects were honored for design excellence at the 1989 Minnesota Chapter of the American Society of Landscape Architects awards banquet held this spring. One honor award and four merit awards were presented.

Hammel Green and Abrahamson received an honor award for its proposed design of the Minnesota Zoo Amphitheater, to be used for the zoo's free-flight birds of prey shows. Designed to seat 1,500 people, the amphitheater overlooks the northernmost pond near the main zoo building. Stone tier seating rises along the crest of an oak knoll and culminates in a series of wing-like canopies, which function as sun screens. The gateway to the amphitheater is the triangular "showing lawn," which is defined by a three-foot evergreen hedge and generous plantings of trees. The

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C A P I T A L I D E A S

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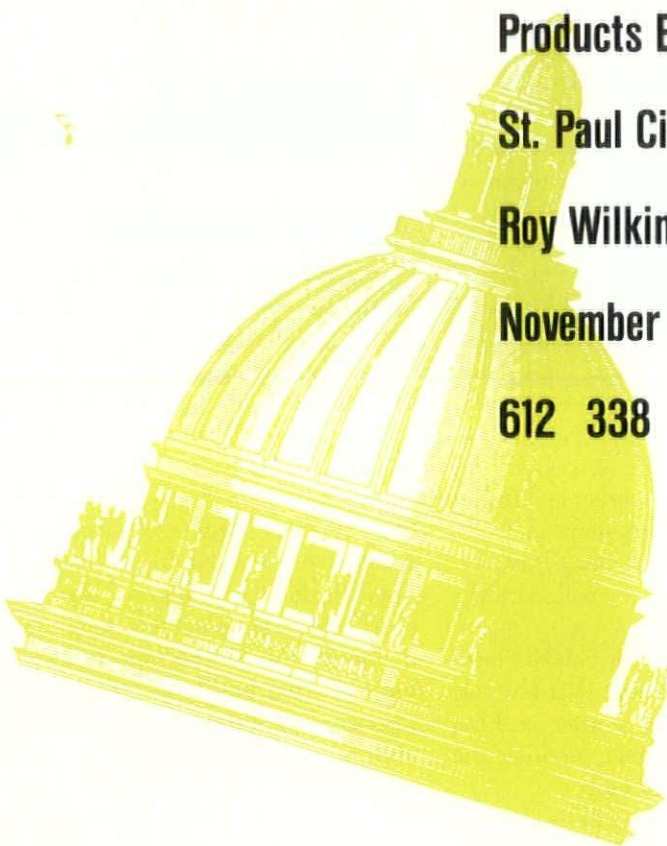
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Venice, arguably the most beautiful city in the world, and Charleston, with its famed gardens and plantations, are sure to offer inspiration in the quest of what makes a city livable. This international conference is designed for urban designers, architects, city planners, public officials, developers, and preservationists.

Topics to be covered include balancing resident and tourist needs; new approaches to traffic planning; the renewal of public life; appropriate urban architecture; and the use and abuse of public art. Speakers and panelists come from all over the world and represent cities such as London, Munich, Siena, and New York.

The conference fee is \$440; \$100 for students. For further information, contact Suzanne H. Crowhurst Lennard, (408) 626-9080.

On the Trail of History Various locations July 22—August 5

An interest in history and a sense of adventure are the only prerequisites for the "On the Trail of History" tours, sponsored by three county historical societies.

A two-day tour to Mille Lacs and the Iron Range departs from the Twin Cities on Saturday, July 15 and will visit the Mille Lacs Indian Museum; Charles Lindbergh's boyhood home and museum in Little Falls; a lumberjack camp; and Ironworld, the interpretative center in Chisholm.

Follow the Mississippi river from St. Paul to Dubuque by train, bus and boat on the Mississippi River and Rail tour, which departs from the Amtrak Depot on July 22. The tour begins with a train ride to La Crosse; a scenic drive through

Summer Design Series Walker Art Center July 12—August 16

The annual Summer Design Series, sponsored by the Minnesota Society of Architects and the Walker Art Center, brings nationally recognized architects and designers to Minneapolis. This year five well-known architects will present a wide variety of work, ranging from award-winning houses to designs for significant large-scale projects from across the country.

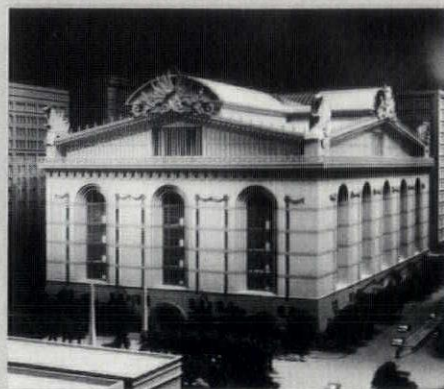
New York-based architect Walter Chatham begins the series on July 12. He will present slides and discuss his vacation home in Seaside, Florida, recently featured on the cover of *Architectural Record Houses*.

Architect Thom Mayne speaks July 19 in conjunction with the current exhibition at the Walker, *Architecture Tomorrow: Morphosis*. The lecture series continues on August 2, with a presentation by San Francisco-based landscape architect Dean Abbott. Abbott, the winner of the national design competition for the redesign of Boston's Copley Square, will show his winning plan and discuss its implementation.

Harrison Fraker, dean of the University of Minnesota School of Architecture and Landscape Architecture, speaks August 9 on a residence he designed for a Wayzata couple with an extensive modern art collection. The project includes a landscape design by Michael Van Valkenburgh.

Thomas Beeby, dean of Yale University's School of Architecture and a principal with Hammond, Beeby & Babka, Inc., Chicago, concludes the series on Wednesday, August 16 with a presentation of the firm's winning design for the new Chicago library.

Lectures start at 7:00 pm (6:30 registration), followed by a reception on the Walker's terrace. The series costs \$35 for MSAIA and Walker members, \$45 for non-members. Single tickets, available only when space permits, are \$8 for members, \$10 for non-members and \$5 for students. Call Walker Art Center for more information, (612) 375-7600.



Architectural model for Chicago's Harold Washington Library Center, design by Hammond, Beeby & Babka of Chicago.

the river's hills and valleys; a paddle-wheel cruise on the river; a tour of Victorian buildings in Galena, Illinois; and a visit to the elegant Villa Louis in Prairie du Chien.

For those who'd rather see Lake Superior from a ferry boat, a Bayfield and

Madeline Island tour leaves Saturday, July 22. The tour includes a stop in Pine City to visit the North West Company Fur Post; an overnight stay in picturesque Ashland, Wisconsin; and a ferry boat ride to Madeline Island.

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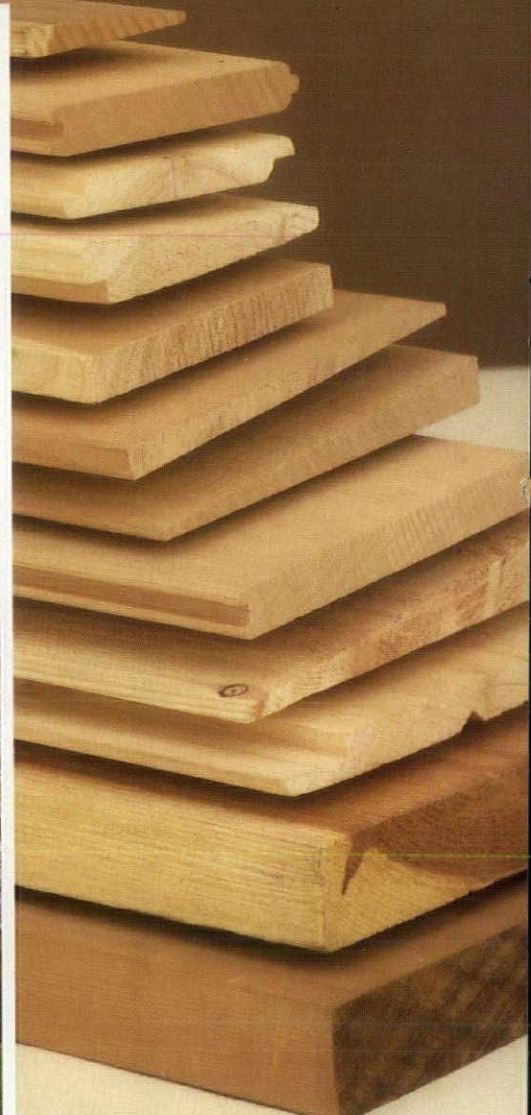


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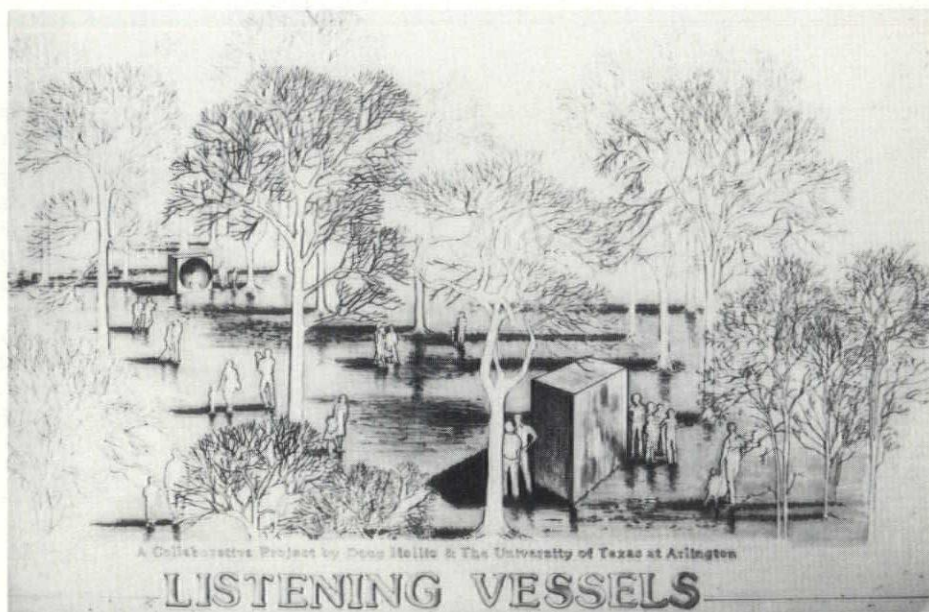
The Avant-Garde and the Landscape: What's Next?

By Lance Neckar

More than 200 landscape architects, architects, planners, educators, students and members of the public attended "The Avant-Garde and the Landscape: Can They be Reconciled" conference held April 14-16 at the University of Minnesota in Minneapolis. In the words of Garrett Eckbo, the renowned California landscape architect, this conference was a "milestone," and while many Minnesotans may not have had the 50-year perspective of one of landscape architecture's original avant-garde practitioners, they might have conceded that the conference was at least "different."

The third in the Midgard series of the University of Minnesota School of Architecture and Landscape Architecture, the conference was organized by Patrick Condon and myself, both of the department of landscape architecture, and Garth Rockcastle of the department of architecture.

"The Avant-Garde and the Landscape" posed questions that cut through landscape theory and practice to understand the intellectual and visceral motives of landscape architects. Inherent in these questions is the fundamental tension between the dynamism of landscape and the desired formal end-states of most artistic production, and related ethical issues of human technological interventions into natural systems. Many attendants were concerned about the banality in late 20th Century landscape, and a majority of the presentations either sought or rejected reconciliations of avant-gardism and landscape as appropriate settings for meaningful life in the next century. Given the directness of these issues, the conference was structured to cross the boundaries of executed works, history, theory, and criticism.



More than 50 projects were presented at the conference, including "Listening Vessels" by San Francisco sculptor Doug Hollis and Texas landscape architect Gary Robinette. Two listening vessels are incorporated into a landscaped playground, which was once a burial ground for orphans at the turn of the century.

Sketch: BECC, U of M

Three keynote speakers presented issues in search of reconciliation. The first speaker was Galen Cranz of the University of California at Berkeley. She proposed a late 20th Century cultural paradigm for public open space design, which was based on her research on American public parks and on her experience as a member of Bernard Tschumi's winning team for the design competition for Parc de la Villette in Paris. Although, in her own words, not strictly avant-garde, this cultural paradigm states that landscape design in the public sphere ought to respond primarily to human imperatives.

Invoking the Alaskan oil spill as a failure of human imperative, she provided a significant bridge to the second keynote speaker, John Lyle of the California State Polytechnic University at San Luis Obispo. Lyle outlined a pragmatic and experimental approach to ecologically based design on a specific site in California. In this approach, cultural patterns would be guided by the imperatives of natural systems, and the hubris (and nihilism) associated with the avant-garde would be implicitly rejected.

Peter Jacobs of the University of Montreal closed the circle with his synthesis "de-, in-, and re-forming the landscape." Jacobs suggested that by stabilizing the biosphere, celebrating the specificity of place and expanding the range of our images of meaningful design, beauty in the landscape will evolve.

Following a public forum with the keynote speakers, four invited designers—Nancy Hammer of Seattle; Michael Van Valkenburgh of Cambridge, Massachusetts; Joseph Volpe of Amherst, Massachusetts; and Jory Johnson of Charlotte, North Carolina—presented executed works and commentary intended to spark further discussion of the difficulties inherent in making and explicating landscape. Two issues exposed by these presentations were the generally small-scale character of the more experimental works, and the difficulty of matching verbal expression to that of the work itself.

Following the presentations, more than 50 papers and projects were presented over a two-day period. The rich diversity and strength of these works

Continued on page 68

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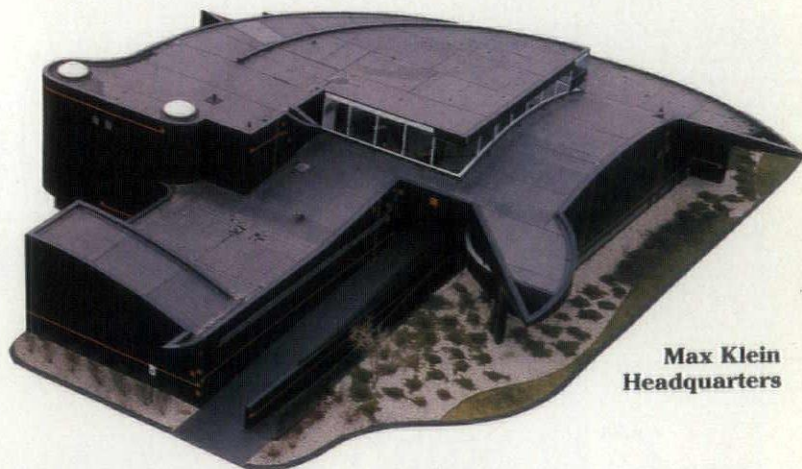
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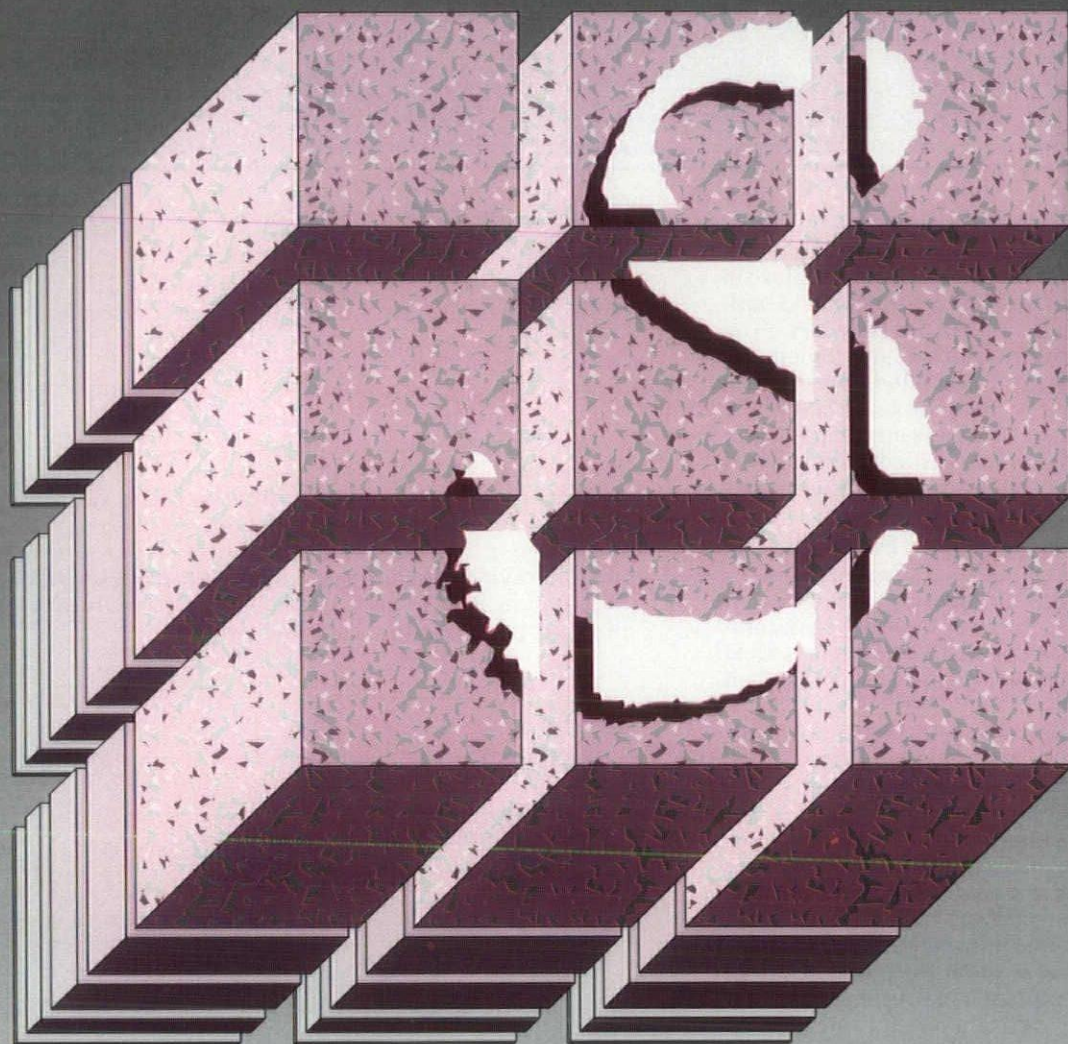
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Damon Farber: Connections within the landscape

By Eric Kudalis

When Damon Farber created his own firm in 1981, he wanted to work with architects in a collaborative process. Today, Damon Farber Associates is a seven-person firm that undertakes up to 150 projects a year, many of them as part of a design team with architects, developers, or community planners. His projects run the gamut from the large-scale, such as the Herman Miller Design Yard in Zeeland, Michigan, to the relatively small, such as portions of the streetscape for Laurel Village, under construction in downtown Minneapolis.

"Ideally," says Farber, "architects and landscape architects should work together at the outset of a project to examine how a site and structure work together. The input of the architect, landscape architect, urban planner and other related professionals can all feed off of one another to create environments that better serve the users and client. A large urban plaza, park, courtyard or pedestrian mall all have unique needs and site features, yet each is connected to another piece. The way the different pieces fit together is what creates the landscape."

One of Farber's first jobs afforded him the opportunity to discover the inter-relationship between diverse elements of the environment and the professions. At InterDesign, an interdisciplinary design firm formed in the late 1960s, Farber worked with architects, landscape architects, site planners and graphic designers on the Minnesota Zoo, as well as masterplans for Augsburg College and St. John's University. During his tenure at InterDesign from 1974 to 1978, Farber found himself involved in on-going, long-term design projects that were "responsive to the owners' needs and were ultimately successful because of team ef-



Photo: George Heinrich

Damon Farber on the roof of his downtown Minneapolis landscape architecture firm: He values the collaborative design process between the different professions.

forts involving different creative professions," says Farber.

Childhood on Long Island fostered an appreciation for the arts and the creative process. He was born in Paris in 1947 and spent his early years in Mexico. When Farber was seven, his father, an artist, moved the family to East Hampton so he could pursue his painting. East Hampton is the quintessential eastern seacoast town, says Farber. It has the ocean, large 150-year-old mansions, a town green, ponds, windmills, a wealthy tourist trade, and a thriving artists colony. The setting was ideal for someone thinking of pursuing a creative field.

By high school, Farber had set his sights on becoming an architect. He enrolled in the architecture program at the University of Minnesota in the late 1960s, but then detoured to journalism and advertising after completing his first year. Yet he quickly realized journalism and advertising weren't his calling,

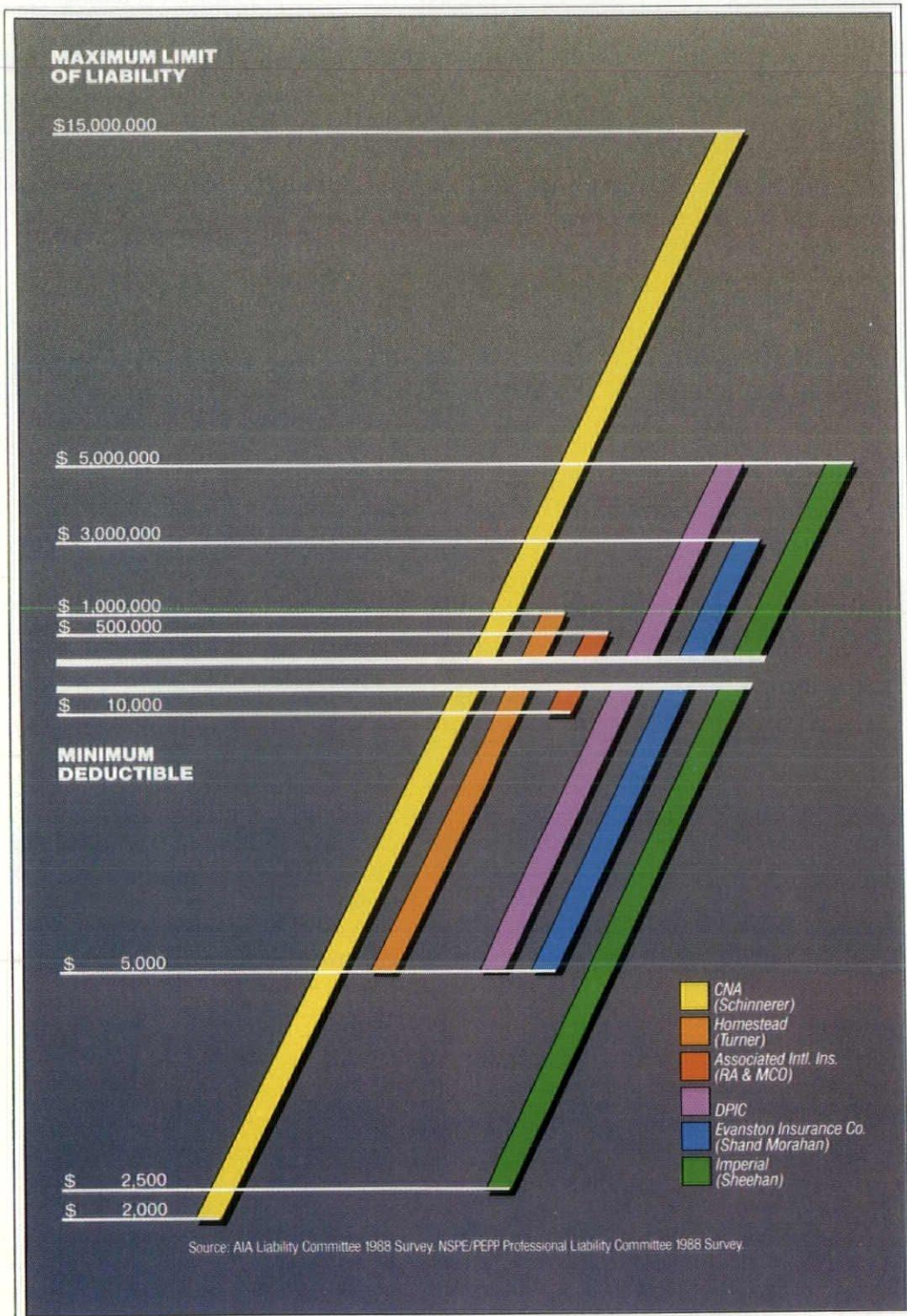
so he went back to the architecture school to discuss with his counselor fields related to architecture. Through conversations with Herb Baldwin and Roger Martin, he became interested in the landscape architecture department.

The landscape program, still in its infancy under the chairmanship of Martin, attracted Farber because of the small size (only three students came before his class of four), and because it offered the opportunity to be part of a new and interdisciplinary program that pulled from departments such as architecture and horticulture.

"The landscape program," says Farber, "dealt with more than a building; it dealt with the building and site and how together they impact the user. Roger Clemence, both an architect and landscape architect, instilled an appreciation for the profession and an understanding of what architects and landscape architects can do together. And Martin

Continued on page 68

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Incorporated in 1956

Number of Employees—75–90 during peak periods

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Engineer—David C. Hoernemann

Company History:

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From left to right, Frank J. Burns, Dennis D. Rosenquist, W. Kent Nielsen, David Hoernemann.

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objects of design



Minnesota artists find inspiration in the fish. Although painted fins and gaudy gills were never meant for the frying pan, this school of objects will enliven even a landlubber's home.



Alluring. This "dresser drawing" (left) by Minneapolis artist Leon Hushcha is a five-drawer chest with fish images, a regular part of the artist's vocabulary, drawn directly onto the wood. Bright transparent stains provide the color. Available from the artist at Hushcha Studio, (612) 332-5945.

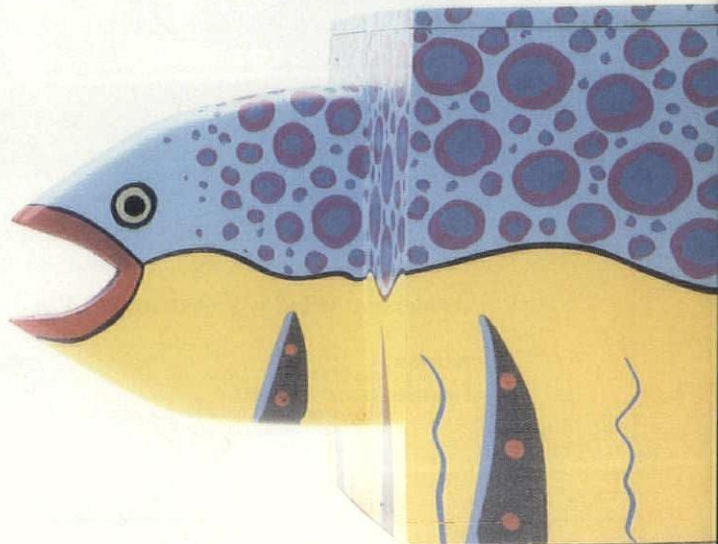
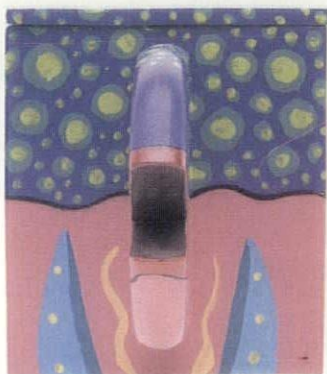
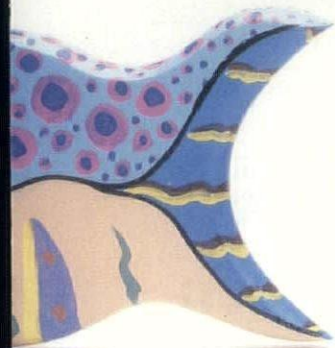
Hook, line and sinker. This jig stick with lures (above) for ice fishing was carved and painted by Clifford Larson. With line and hook, \$110, by mail from the Store Next Door, Whitney Museum of American Art, 943 Madison Avenue, New York, NY 10021, (212) 606-0202.

The art of deception. Weighted spearfishing decoys (above) by Richfield artist/craftsman Clifford Larson are carved in cedar and painted in bright oil paints; tails and fins are copper sheeting or recycled tin cans. From \$35, by mail from the Store Next Door, Whitney Museum of American Art.

A school of fish boxes. Minneapolis artist Tom Dolan creates a set of four brightly patterned, folk art inspired boxes (below) in graduated sizes.

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Ann Birks and John Coughlan



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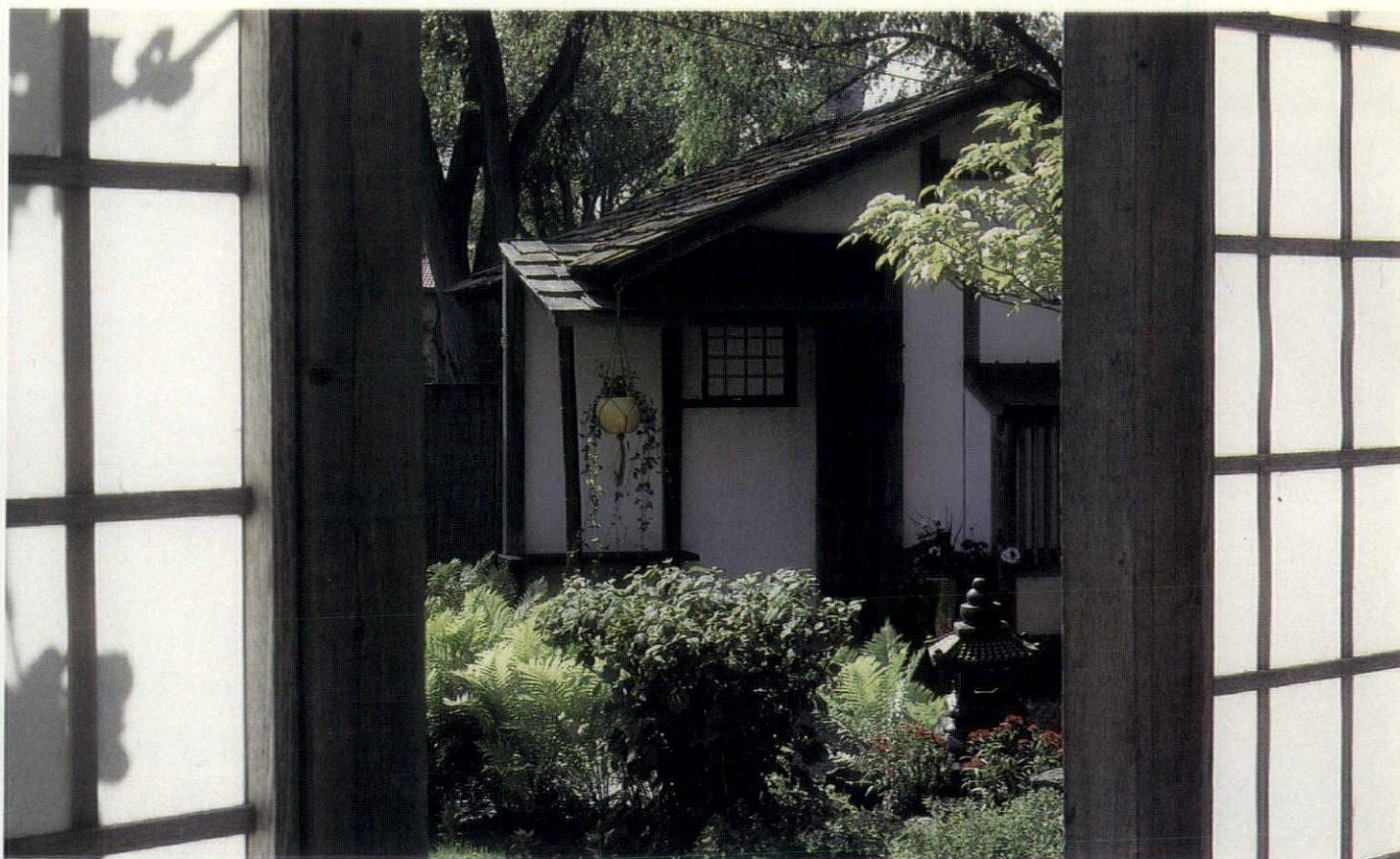
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A quiet, contemplative retreat from the workaday world, an authentic Japanese teahouse and garden are tucked away in a Minneapolis backyard. The teahouse was designed and constructed fourteen years ago by Steve Brenna for Bill and Miriam Pew as a private place for meditation. New owners Dan and Amanda Micka (pictured) find themselves intrigued and seduced by the peaceful oasis that is now their backyard.

The teahouse replicates in one-half scale the sukiya, or house for the an-

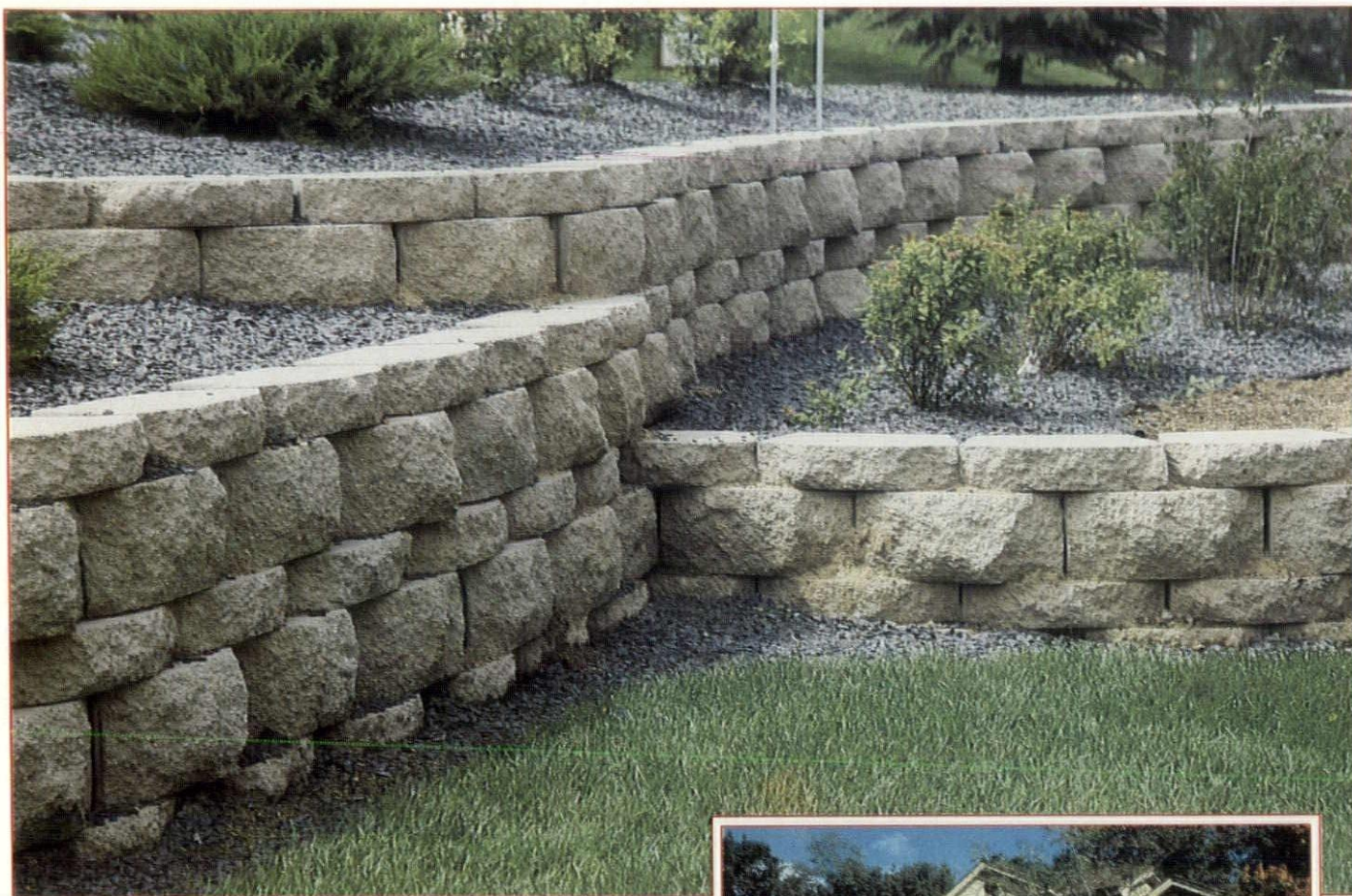
cient ceremony of serving tea. The stucco walls keep the inside cool; rice paper screens mute the daylight; bamboo and wood trim creates harmony and balance.

The garden is an example of a traditional hill and water design. Rocks from the shores of Lake Superior simulate mountains. A reflecting pond has been since covered with gravel. The Mickas eventually would like to rebuild the pond and add a fountain. The garden condenses all natural elements considered essential parts of a unified whole.

"It's a surprise everyday," says Dan Micka, as they watch the garden put on the different seasons. To look forward to this summer: the one-day bloom of the oriental peonies. As for the teahouse, daughter Allie, age 12, has claimed it as her own—a place, small and serene, where the imagination can roam.

K. O.

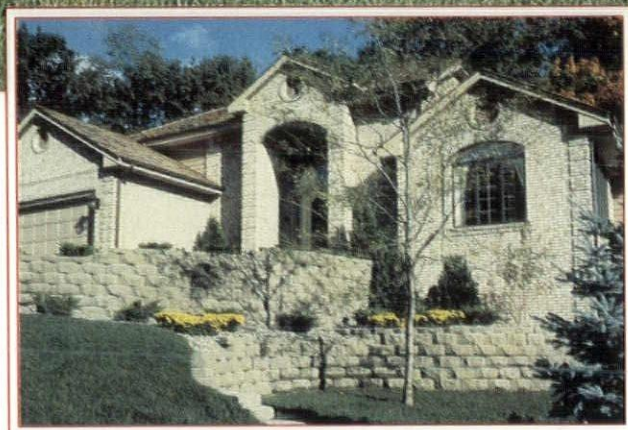




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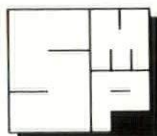
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Resorting to summer Summer is a time for escape, a time to relish the outdoors. This issue presents projects that integrate architecture with the landscape, buildings built for summertime pleasures.

Sometimes the results seem almost accidental, as with The Outing Club, an eclectic cluster of cabins on Clear Lake linked by what may very well be Iowa's longest front porch, as well as by the shared memories and values of eight decades of Iowa families. At Izatys, a renewed Minnesota resort, natural beauty and man-made amenities combine for fun and games in a well-planned resort setting.

Robert Gerloff's piece on Ludlow's Island captures a pristine landscape where the sounds and smells of summer are an integral part of the island's lure. An in-depth historical look at Minnesota's rustic-style park architecture by Rolf Anderson demonstrates the power of the National Park Service's design philosophy as applied to regional parks. Park buildings, built from granite and timber, were designed to be an organic extension of the natural surroundings. Finally, summer in the city is enhanced by the West River Parkway, a landscape for strolling by the banks of the Mississippi.

Our cover captures the quintessential Minnesota landscape—the north shore silhouette of granite and pine against a still lake. And that's what this issue offers: an armchair opportunity to explore a handful of the region's true jewels. From the cornfields of Iowa to the northern woods of Minnesota, this issue is dedicated to the pleasures of summer.

E.K. and K.O.

River revival

BRW makes over the banks of the Mississippi

By Bruce N. Wright

If Huckleberry Finn had ever traveled up the Mississippi to Minneapolis, he would have found the river banks bustling with industry. St. Anthony Falls, located in downtown Minneapolis and the city's *raison d'être*, was harnessed for power to turn grist and lumber mills in the late 1800s.

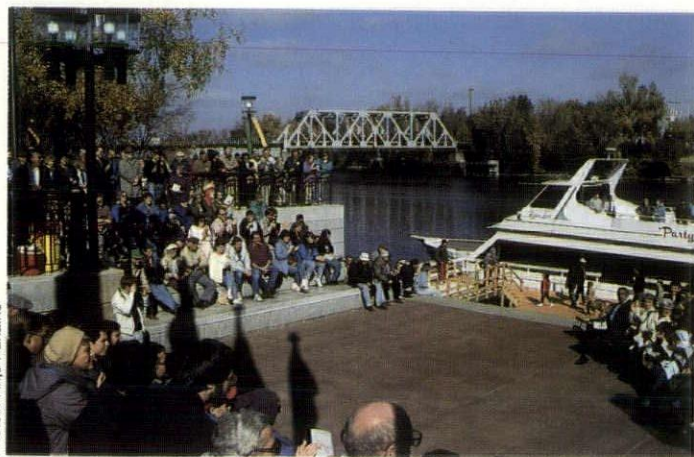
Shortly after the first settlers arrived in Minneapolis, access to the river was restricted to industrial activities. Now, thanks to concerted efforts by the Minneapolis Park and Recreation Board, the city of Minneapolis, the Minneapolis Community Development Agency, and project designers BRW, Inc., people can return to the city's origins through a new public park called the West River Parkway.

Located in the heart of downtown Minneapolis, the new parkway is the most recent and visible part of a masterplan that traces its beginnings to the early 1970s. The parkway also is part of a national effort to link by road the two ends of the Mississippi River, from the headwaters of Lake Itasca to the New Orleans delta. The West River Parkway, opened in October 1987, is the most recent link in the Great River Road masterplan.

The parkway consists of a series of esplanades, running from Plymouth Avenue on the north to Portland Avenue on the south, that allows pedestrians, cyclists and motorists to enjoy the river's edge. The esplanades are interspersed with scenic areas for picnics and light sports, such as frisbee or catch.

At the northern end, where Bassett's Creek empties into the Mississippi, BRW created a woody cove consisting of a hiking path that weaves its way through the overgrown embankment. An added visual punch is a foot bridge that connects the two sides of the inlet. The cove is a throwback to the days of Huckleberry Finn; and indeed, the low, sandy area at the mouth of the inlet provides a perfect setting for a modern-day Huck Finn to cast a fishing line.

Farther south, the paved sections of the parkway are punctuated by raised seating platforms. Nicely landscaped and integrated into the parkway, the platforms are almost invisible from the road.



Photos: Arjis Pakalins

Crowds gathered for the dedication of the new West River Parkway (above), designed by BRW, Inc., in October 1987. A series of short esplanades, built-in benches and river overlooks are connected by bike and foot paths (below), bringing people closer to the waterfront. The parkway winds from Barrett's Creek on the north to the renovated Ceresota Mill on the south (opposite).

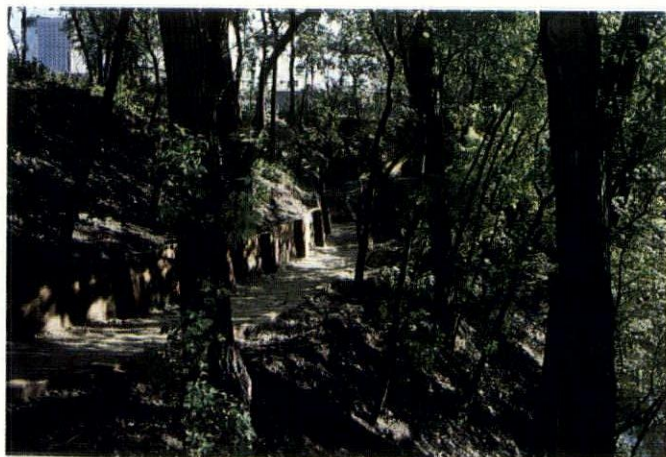
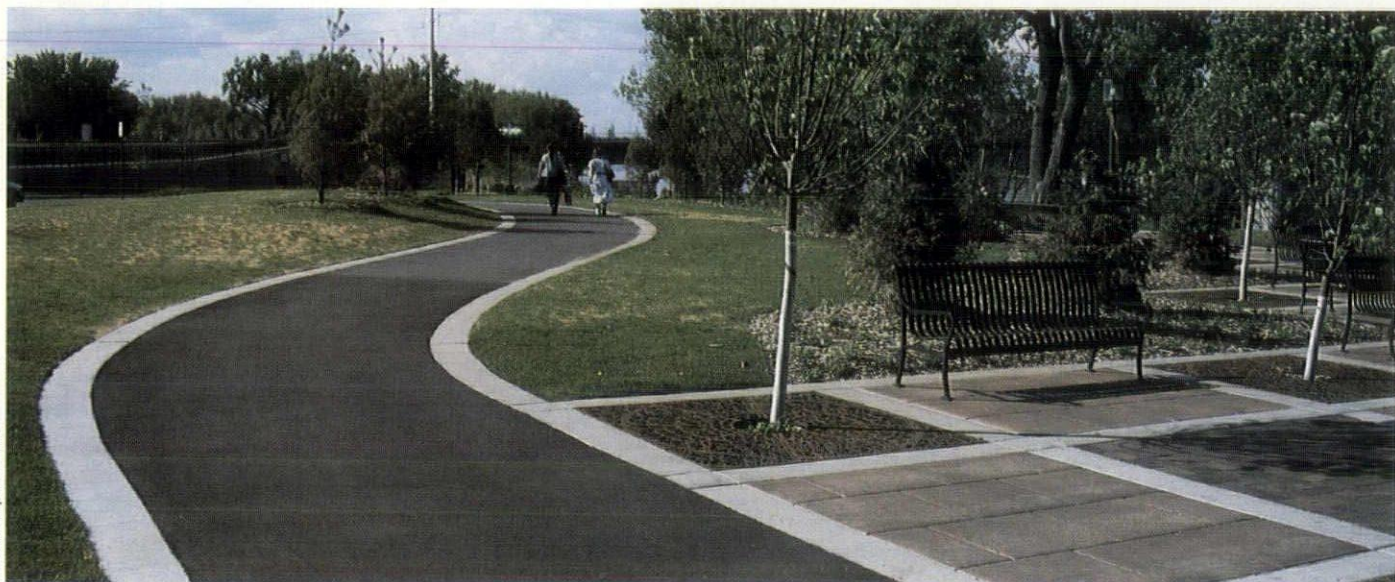




Photo: George Heimrich

Places for urban strollers and modern-day Huck Finns

Photos: Arijis Pakalins



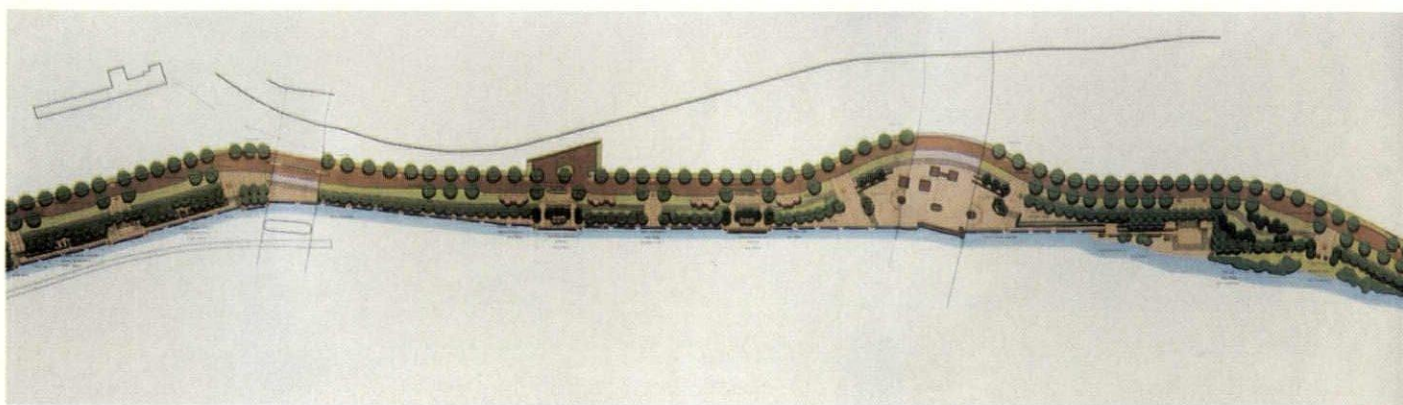
Design elements are a mixture of familiar park board fare (such as signage and street lighting used throughout the Minneapolis park system) and stylized accessories. For instance, modern light fixtures are incorporated with classical Beaux Arts-style guard rails, Victorian metal park benches, highly decorative cast iron tree grates, and a brick and concrete paving pattern that is solidly in the Modernist, 1970s period.

Phase II of the parkway will include an interpretive center at the site of the historic mill ruins near Portland Avenue, and an open park near the University of Minnesota West Bank Campus—known as Bohemian Flats and Brewery Flats—below the Washington

Avenue bridge. The interpretive center will serve as an archeological museum chronicling the history of St. Anthony Falls and the mill district. The ruins of historic flour mills will provide the basis of the museum.

The parkway near the university will include picnic areas, miniature golf, basketball and volley ball courts, canoe and boat launches, a wading pool, playground, and fishing alcoves. The Brewery Flats section is now under construction, and development of the Bohemian Flats portion and museum is still pending. Other portions of the parkway are temporarily incomplete because of construction of the Hennepin Avenue bridge and the Riverwest apartment complex.

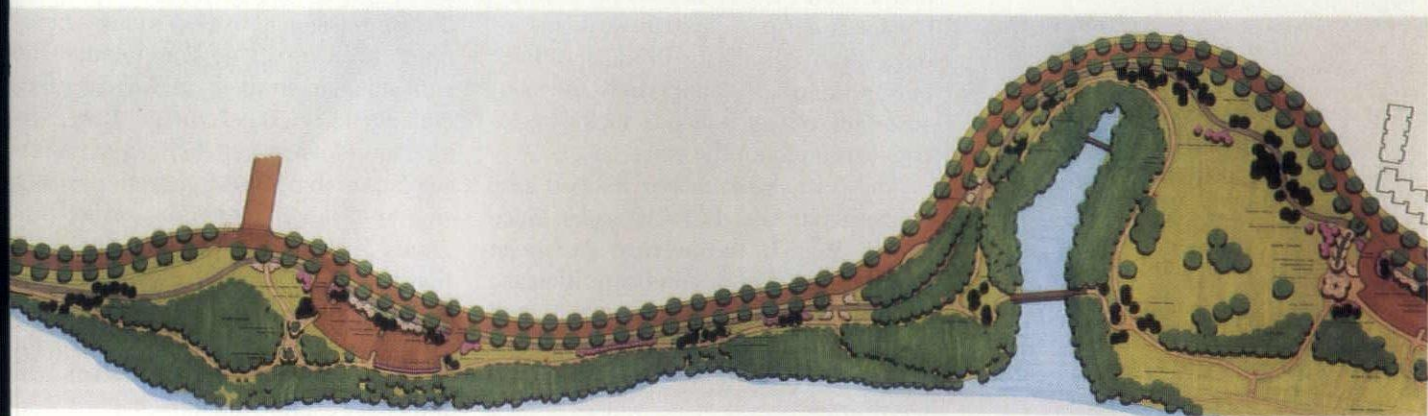
Thus far, West River Parkway offers pleasant areas for sitting, walking, or relaxing. The parkway is a thin green ribbon oriented almost entirely toward the river, and naturally so, for it fronts land that has sat vacant for many years. Until further development fills in the vacancy along the river, the parkway will continue to look unresolved, as if only half there. West River Parkway is, in a real sense, acting as catalyst for further development along the downtown riverfront. When more people discover this treasure, the parkway most likely will reach its intended capacity and bring life back to the Mississippi, as in its glory days.





Seating areas in the new parkway are interspersed with planted and natural landscaping (left) and linked by paved pedestrian and bicycle paths. Following Minneapolis Park and Recreation standards, the new parkway separates foot, bike and auto traffic on distinct but parallel routes (above).

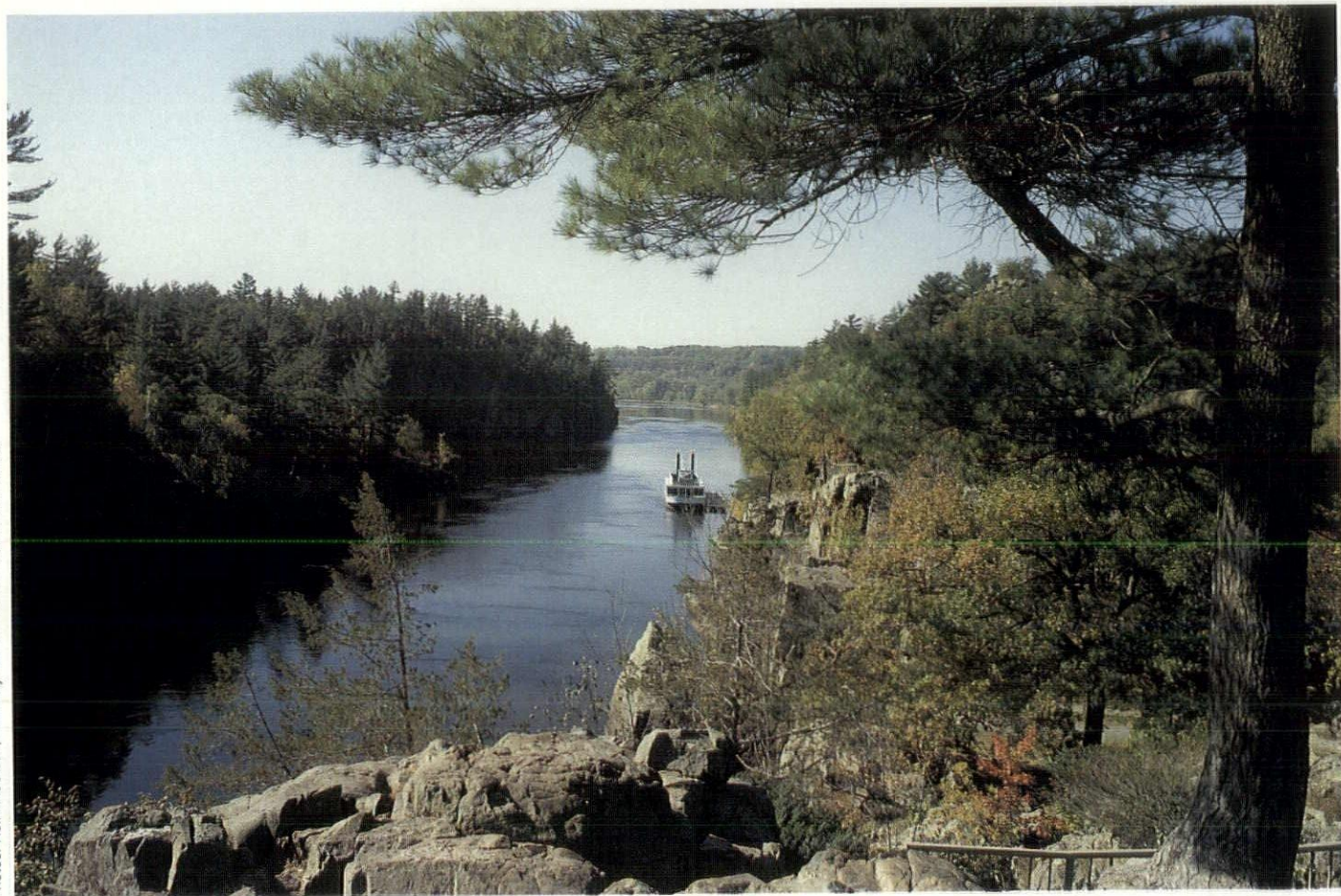
The masterplan developed by BRW, Inc. (below) takes advantage of natural riverfront features by weaving a string of trees through tight sections and wide fields to link Plymouth Avenue at the right and Portland Avenue at the left. The map is orientated towards the south with the Bassett's Creek inlet at right, the Hennepin Avenue Bridge just left of center, and the Fuji-Ya restaurant at far left.



Parkitecture

A rustic-style tradition
takes root in Minnesota

Photos: Rolf Anderson, courtesy State Historic Preservation Office



This scenic view of the St. Croix River includes state parks in both Minnesota and Wisconsin. Established on opposite banks of the river in 1895, these parks represent the first interstate collaboration in the country. Like many of Minnesota's early state parks, Interstate State Park was established to preserve and protect a particularly scenic and historic area. Several parks were established to commemorate events associated with the U. S.-Dakota Conflict of 1862. However, it was not until the Depression Era that recreational facilities were made available to a large segment of the population.

By Rolf Anderson

Nearly 50 years before Minnesota's first national park was established, the National Park Service was actively building the state park system we know today. From 1933 to 1942, the Park Service carefully supervised the construction of recreational facilities located throughout the state.

The National Park Service had long recognized the need for state parks. Since World War I, the average American had experienced a significant increase in leisure time, and the introduction of the automobile had resulted in considerable mobility. In addition, there was concern for over-development within our

national parks.

Yet it was not until the Great Depression that Minnesota's association with the National Park Service was possible. The unprecedented federal response to the Depression provided a new opportunity for a direct working relationship with state governments. Like many federal agencies, the National Park Service found itself with the largest professional staff in its history and an enormous source of labor from various work programs such as the Civilian Conservation Corps.

The park service quickly realized that the staggering manpower offered by the CCC could not be accommodated by projects in national parks alone. A state

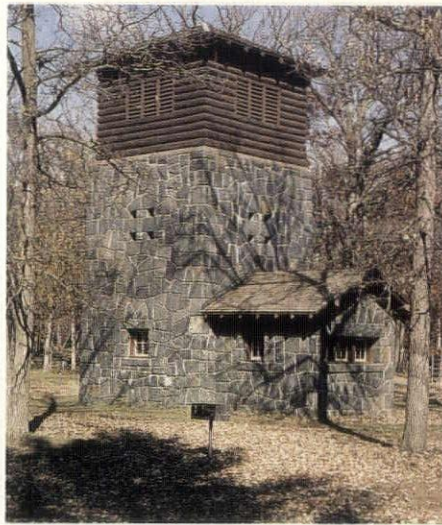
park assistance program was organized and placed under the direction of administrator Conrad Wirth, son of Minneapolis park administrator Theodore Wirth. The program grew so rapidly that a separate "State Park Division" was formed and later regionalized to supervise state park development. From the beginning, the park service made it clear that the same high standards established for national parks would also apply to the state park program.

Minnesota had already established a number of state parks long before the offer of assistance from the NPS. A major step had been taken in 1891 when Itasca State Park was established to preserve the headwaters of the Mississippi River. Another notable achievement was made in 1895 when Minnesota and Wisconsin created separate interstate state parks across from each other on the St. Croix River.

Yet like all national parks, Minnesota's state parks were usually established to preserve and protect scenic and historic areas rather than provide major recreational facilities. Now for the first time, the NPS offered Minnesota an opportunity to provide state-owned and centrally administered recreational facilities available to a large segment of the population.

Minnesota became an enthusiastic recipient of the labor-intensive manpower of the CCC and the skilled supervision of the National Park Service. In June 1933, CCC camps were placed in operation in Scenic, Jay Cooke and Itasca State Parks. These were the first of 22 state parks CCC camps authorized in Minnesota. Recreational facilities were developed within many existing parks and an additional nineteen parks were created. One goal was to provide a state park within 30 miles of every resident.

Not surprisingly, the park service approached state park development with the same design philosophy that had been implemented in national parks. Park service architects and landscape architects had experimented with a variety of styles, including pueblos, log cabins, and combination frame-and-stone structures. The park service eventually concluded that park buildings designed to harmonize with their natural surroundings were the most appropriate. This philosophy led to an architectural expression known as Na-



A water tower (left) is a typical structure found at state parks developed during the 1930s. Often the first buildings erected, water towers provided a sanitary source of water which was considered an essential ingredient in park development. This water tower, built at Charles Lindbergh State Park, features rustic log and stone construction. The Old Timers Cabin at Itasca State Park (below) is one of the most impressive examples of rustic-style construction in the state. Designed by Edward W. Barber, the building features walls only four logs high. When the building was completed in 1934, National Park Service architect Albert Good commented that the building was "a reminder of magnificent forests all but extinct," and "a relic of the days when trees were trees."

tional Park Service rustic architecture.

Once state park development began, thousands of rustic buildings were designed for parks from Maine to California. In order to train the newly hired architects and landscape architects, the park service issued a textbook entitled *Park Structures and Facilities*. The introductory chapter remains the definitive statement on rustic architecture as practiced by the Park Service: "successfully handled, (it) is a style which, through the use of native materials in proper scale, and through the avoidance of rigid, straight lines and over sophistication, gives the feeling of having been executed by pioneer craftsmen with limited hand tools. It thus achieves sympathy with natural surroundings, and with the past."

This design philosophy was based on the conclusion that the primary reason for setting aside park areas was simply to conserve them. Natural features, not



Pioneer spirit inspires log and stone construction



Many picturesque bridges had been built with logs, but most of them have long since been removed or replaced. This handsome structure which crosses the Whitewater River in Whitewater State Park is one of the few surviving examples of a rustic-style foot bridge in Minnesota's state parks. Constructed with massive wooden beams resting on limestone abutments, the bridge gently rises one foot from each abutment to the center section and gives the appearance of a graceful segmental arch.

man-made, were to be emphasized. Buildings were not to call attention to themselves and could best achieve harmony with the natural environment when constructed with native materials, such as log or stone, with a handcrafted appearance.

Minnesota's state parks already contained a number of rustic buildings constructed long before the Great Depression. Douglas Lodge, built in 1905, is the oldest rustic-style building in the state park system and the first of many finely crafted log structures to be built at Itasca State Park. Interstate State Park also contains two rustic-style stone buildings constructed before the 1930s.

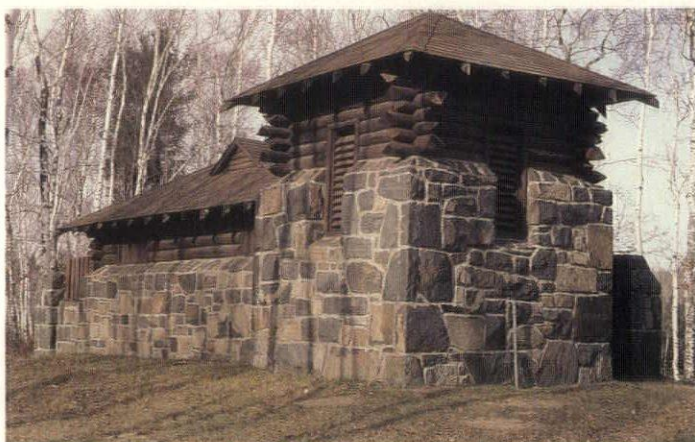
This rustic-style tradition was continued when the National Park Service began supervising the construction of hundreds of rustic buildings. The prin-

cial design work was executed in the Minnesota Central Design Office in St. Paul. This office was actually a branch office of the National Park Service regional office in Omaha. Chief architect Edward W. Barber recalled how the NPS staff conducted sessions describing the appropriate style for state park buildings and displayed pictures of appropriate buildings such as the Old Faithful Inn.

Barber and his staff readily adapted to this style and designed buildings and structures generally constructed with stone, logs, or stained wood, depending on the building materials native to a particular park. The result was a distinctive variety of regional architectural expressions.

Log construction was generally employed in the northern portions of the state where timber resources were available. Stone buildings were typically in the south and northwest. A combination of log and stone construction was sometimes utilized in the central section of the state. The stonework includes limestone, used in the southern part of the state; basalt rock and sandstone in the east; colorful quartzites in the southwest; granite and gabbro near Lake Superior; and fieldstone in the west, north, and northwest.

One of the first rustic-style buildings constructed by the Civilian Conservation Corps was Old Timers Cabin in Itasca State Park. With walls only four logs



Many-rustic style buildings in the central portion of the state feature a combination of log-and-stone construction. A particularly successful example of this method is this building at Jay Cooke State Park (above) which incorporates gabbro masonry and horizontal logs with saddle-notched corners. The building includes restroom facilities and a unique blockhouse-style water tower. A colorful kitchen shelter at Gooseberry Falls State Park (below) is typical of the fine masonry construction throughout the park. The masonry consists of red granite from a quarry near Duluth and dark gabbro from Beaver Bay, just north of the park. The variation in native building materials gives each state park its individual identity, even when similar plans were employed. The resulting regional architectural expressions remain one of the hallmarks of rustic-style construction.



From water towers to drinking fountains, structures with a sense of place



A shelter building, like this one at Charles Lindbergh State Park (above), has a standard exterior form and interior spaces that include massive stone fireplaces, built-in seats, and exposed log or timber trusses. A kitchen area with small cast-iron stoves for park visitors was sometimes incorporated in the design. This frequently resulted in a T-shaped building with the kitchen located behind a central fireplace. Although most parks contain a number of rustic-style drinking fountains, this picturesque one located in Camden State Park (below) is unusual because it is constructed with intact stones and boulders rather than split masonry.

high, the cabin remains one of the most spectacular examples of rustic-style architecture in the state.

Minnesota's log construction received high praise from the National Park Service. When commenting on the fine log buildings at Scenic State Park, park service architect Albert Good stated, "In this example, Minnesota justifies her advantage of superior native timber resources by the fine character of the log construction. . . No one region seems to have been blest beyond its fair share of natural resources of the first flight. An imagined ideal park structure. . . would assuredly specify logs and log construction from Minnesota."



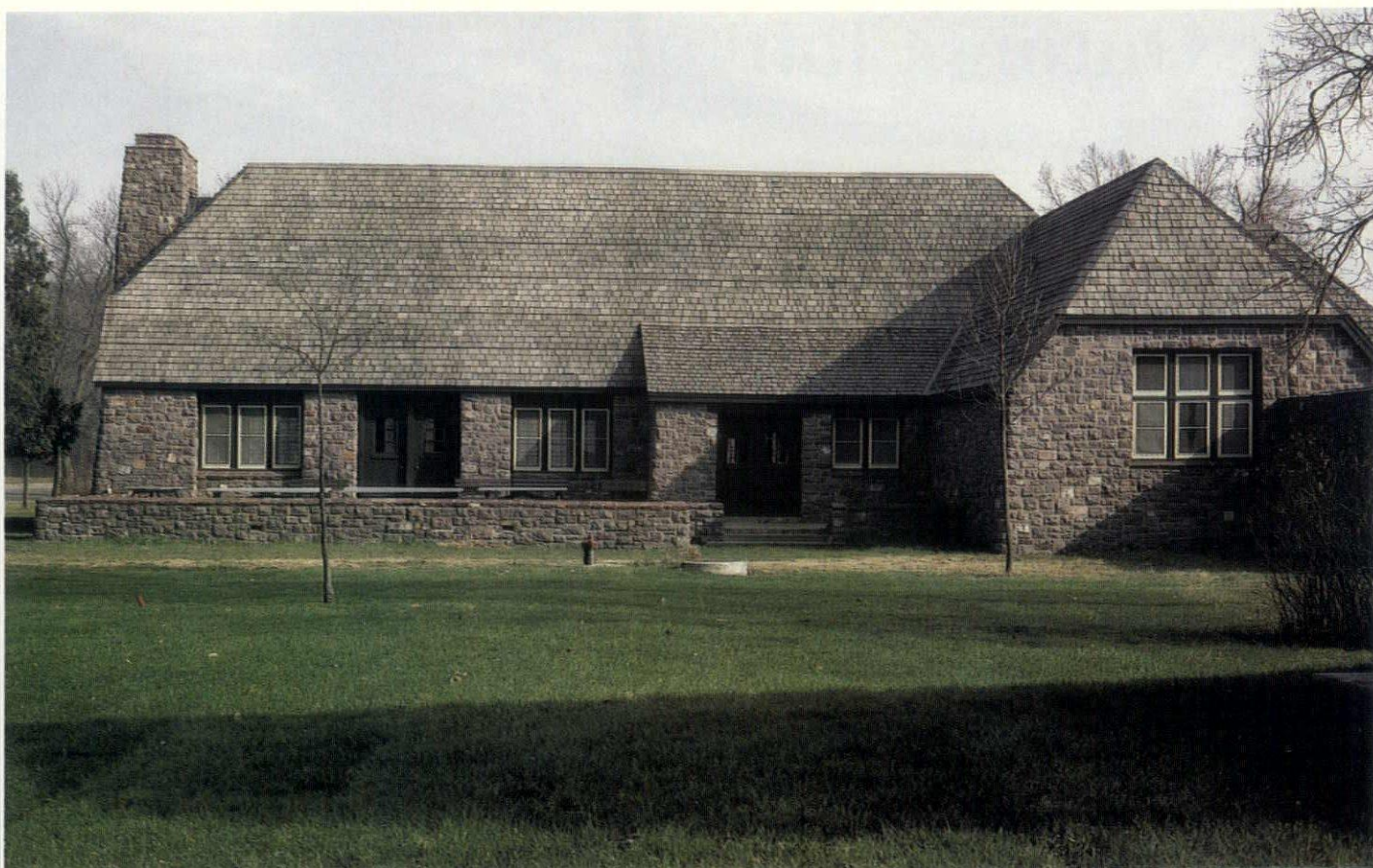
Finely crafted stone buildings were also constructed. Gooseberry Falls State Park contains an impressive collection of masonry buildings located on the dramatic shores of Lake Superior. These buildings feature imaginative and colorful combinations of red granite and dark gabbro, all from nearby quarries. Their construction reflects the skill of two Italian stone masons hired by the NPS.

While most state park buildings exhibit typical characteristics of the rustic style, Edward Barber designed four unusual buildings for Flandrau State Park, which remain the most distinctive architecturally of any constructed in Minnesota's state parks. Built with local stone, these buildings feature picturesque, steeply pitched rooflines with dormers, gables, and small pane casement windows. The buildings were designed as an artistic reflection of the German heritage of the nearby New Ulm community. They demonstrated a specific principal of National Park Service design philosophy, which stated that not only should a building harmonize with its surroundings, but it should harmonize in a cultural sense as well.

All told, an incredible variety of designs were created. However, the design work and construction was subjected to continual approval and supervision. Drawings were approved by the park superintendent, inspectors from the National Park Service, the Minnesota director of state parks, and the regional office of the NPS. On-site supervision and inspection were also critical to successful rustic-style, log-and-stone construction.

Regional inspector U. W. Hella, who later became director of state parks, related an incident which took place while the Forest Inn was under construction at Itasca State Park. Hella noticed a masonry wall with a continuous horizontal joint near the base. Although it had taken hours for the CCC enrollees to construct the stonework, Hella instructed the masons to raze the wall and begin again because the lengthy joint was not an acceptable element of rustic masonry. This exacting supervision resulted in the artistic qualities which characterize Minnesota's rustic-style park buildings.

Buildings and structures throughout the state were executed with this same



thoughtful design and precise craftsmanship. The buildings included shelters, lodges, cabins, refectories, rest-rooms, administration buildings, residences, service buildings, and group camp facilities. Numerous park structures include water towers, trail shelters, bridges, dams, spillways, entranceways, overlooks and picnic tables. These resources form the foundation of our state park system today.

Minnesota's association with the National Park Service ended in 1942 when the work programs of the Depression Era ended. Rustic construction also ended as this labor-intensive style became both impractical and uneconomical. Yet more than 500 rustic-style buildings remain scattered throughout the state as a reminder of this period. Our state park architecture, or Parkitecture, represents an amazing period in our history and a unique architectural expression of the 20th Century.

Rolf Anderson is a consultant for the State Historic Preservation Office of the Minnesota Historical Society. He compiled an architectural survey of the state park system for the preservation office.



The combination building at Flan-drau State Park (top photo) is one of the largest buildings constructed in the state park system.

The building includes a shelter, concession, and beach house. Its colorful quartzite reflects the German architectural heritage of nearby New Ulm. The partially enclosed picnic shelter at White-water State Park (above) is the only building in the state park system with exposed gable ends which reveal the building's massive timber truss system.

The Outing Club

An Iowa heirloom

There are places that resonate, that absorb the consciousness of their inhabitants and wear it proudly. The Outing Club in Clear Lake, Iowa is such a place. From the street, it appears a curious hodgepodge of attached houses. But enter an innocuous screen door, through a shady passage to the lakeside veranda, and you've passed through the looking glass.

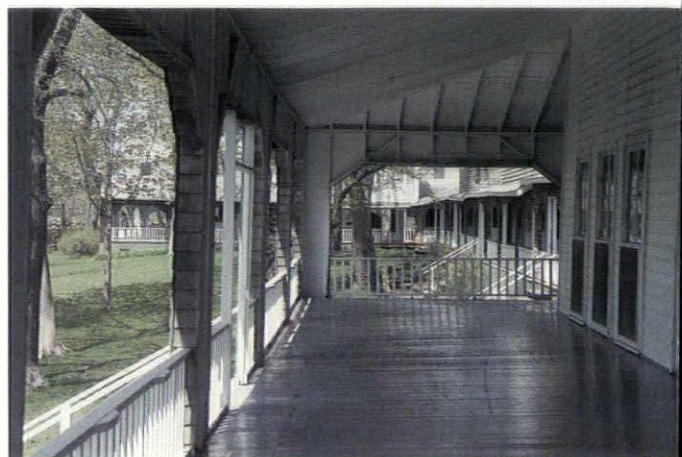
The Club was conceived in 1895 as a shared vacation spot for 50 families from the Mason City area. Built as 34 attached one-story, two-room cottages (costing \$155 each) with a central dining hall and kitchen, it has been occupied every summer since 1897. A generous, screened veranda fronting all the cottages and the dining hall remains the soul of the place. Within, a residue remains of a slower pace, when arrival at the club was the culmination of a family adventure: four hours by train from Des Moines to Mason City, transfer to the Inter-urban railway to the Clear Lake station, and a carriage ride to the Club for a three-month sojourn.

The cottages extend in north and south wings from the dining hall, each original pair separated by a narrow passage connecting the veranda to the street. The wings parallel the lakeshore, turn toward it, then parallel again, embracing a gently sloping wooded yard. Standing in that embrace, under mature oaks and maples, it could be 1900, when the north wing was named "Piety Hill" and the south, "Sinful Valley."

The structure has evolved by accretion, narrow cottages combining horizontally and sprouting vertically into an eclectic collection of dormers. The original 34 cottages have become 21, and through it all the additions have been cobbled together using the same white painted shiplap siding and natural cedar shakes, united by the white railing along the shady veranda.

The social traditions survive today because of the collective will and love of generations of its members. The Outing Club is an uncommon place, built on the common experiences of families—an heirloom, polished by the carefree laughter of summertime.

Bill Beyer





Photos: Bill Beyer



Simple wooden steps lead from the yard to the central dining hall, where tables are assigned to each cottage (far left). From there, the veranda rambles north and south, its painted gray floor like the deck of a cruise ship (center left). The white railing forms a consistent baseline against the more animated roof forms overhead (left and above).

A resourceful resort

A colonial clubhouse and a rolling golf course
renew Izatys Golf and Yacht Club



Photos: Glen Silker

A revamped Izatys Golf and Yacht Club on the shores of Lake Mille Lacs includes this new clubhouse, designed by Heise Reinen MacRae of Minneapolis. The subtle colonial detailing, green roof, stony white cedar siding and gables reflect the architectural character of traditional east coast clubhouses, says architect Dick Heise.

There's more to renovation than rejuvenating old buildings. Chip Glaser, president and owner of Izatys Golf and Yacht Club on the southern shores of Lake Mille Lacs, knows that as well as anyone. He is in the process of renewing a tired lakeside retreat into a premier golf resort, and he is well along in that process.

To accomplish his goal, Glaser hired the acclaimed golf course design firm Dye Designs of Castlerock, Colorado and the up-and-coming Minneapolis architecture firm of Heise Reinen MacRae & Associates. The resort, which officially opened this spring, features a new clubhouse, a revamped eighteen-hole golf course, townhomes, cottages, and an expanded marina.

Izatys Resort, a Minnesota attraction since the early 1920s, originated as a fishing resort and evolved into a family-oriented weekend retreat. But Izatys had fallen into neglect when Glaser decided to buy the 500-acre resort in late 1987.

No stranger to resort development, Glaser was instrumental in the development of Rio Verde, a golf club and residential neighborhood in Scottsdale, Arizona. He wanted to apply his Rio Verde experience to his home state. "There was a need for a country club-style resort close to the Twin Cities, in this case 90 minutes away," says Glaser. He believes that the resort's proximity to Minneapolis will prove a big selling point.

Yet Glaser is really banking on the prestige of the golf course to lure weekenders to Izatys, and to keep them coming back. Izatys' original golf course was hardly anything to brag about, says Glaser, so he started fresh by tearing up the old one and laying the groundwork for an eighteen-hole 6,300-yard course. Set within the contours of its woodsy site, the course features water on ten holes, thirteen dog-legs and numerous sand traps.

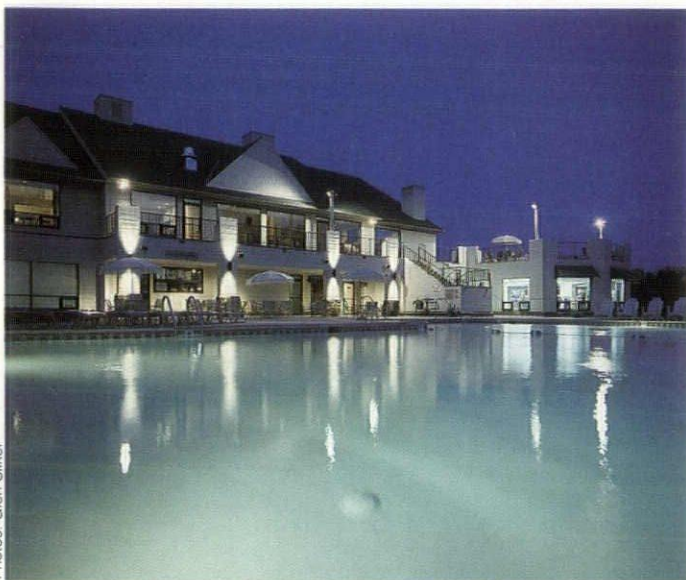
"Several factors contribute to a premier golf course," says Glaser, who has been a golf enthusiast since college, and whose mother was also an avid golfer. "The level of difficulty, the character of the land and unique features are considerations." The 16th hole, for example, is squeezed between a wooded area and a lagoon, and is supported by a stylized retaining wall made of railroad ties. "But the natural beauty of the



The lounge on the clubhouse's second floor is a cozy retreat in both summer and winter. A 3,000-foot deck overlooking the 18th hole and the marina allows guests to enjoy the warm weather after an afternoon of golfing or boating; in the winter lodgers can warm themselves by the fieldstone fireplace after an afternoon of cross country skiing. A dramatic vaulted ceiling, expansive windows and wet bar complete the lodge setting. A rejuvenated eighteen-hole golf course (below), designed by Dye Designs of Castlerock, Colorado, features a woodsy setting and numerous water holes to challenge the golfers.

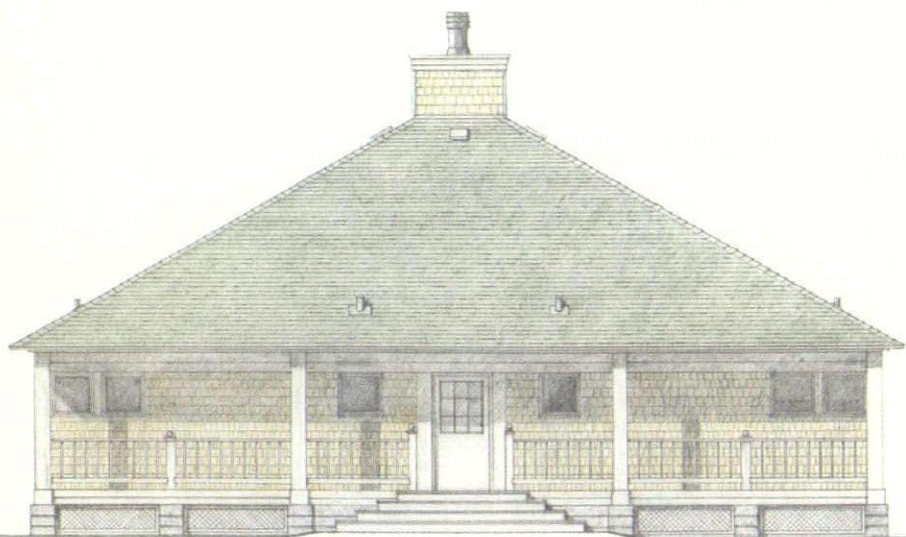


Golf and more by the shores of Lake Mille Lacs



Photos: Glen Silker

Izatys glows at night as well. Guests have access to both indoor and outdoor pools (above). The restaurant and lounge on the second floor overlook the pool and golf course, and stairs toward the right lead easily from the deck to the pool. Future phases will see a rustic divergence from the colonial architecture of the clubhouse. The conference cottages (elevation below) will feature four bedrooms, a vaulted living room ceiling, a high-pitched green shingle roof capped with a chimney, and a front porch. In scale and material the cottages will reflect "north woods cabins," says architect Richard Christensen.



Elevation: Rhen Hassell

land also contributes to a quality golf course," continues Glaser.

That natural beauty of the land, no doubt, will contribute to the success of Izatys Golf and Yacht Club. The lake-front property nestled among wooded terrain played a key role in Dick Heise's design for the new 18,000-square-foot clubhouse, which features a restaurant, bar and lounge, meeting rooms, two swimming pools, and a pro shop.

"Siting was absolutely crucial," says Heise. "We wanted the clubhouse to serve as the resort's focus, and we wanted it positioned in such a way that you will snatch glimpses of it through the woods as you approach along the winding road. A clubhouse is a kind of fantasyland, and it must have a certain allure from the distance to heighten the sense of fantasy and escape."

Fantasy is an intangible design ingredient, but so is the tradition of golf and that "sense of tradition that we wanted the clubhouse to embody," says Heise. To make tangible the intangible, Heise and Richard Christensen looked to the seaboard clubhouses of New Jersey, Connecticut, and suburban New York, which are rich in the tradition of clubhouse architecture, which understands the "pleasure of spending an afternoon on the course and later at the clubhouse," says Heise.

The Izatys clubhouse expresses the quietude and grace of its eastern seaboard inspiration. The colonial-style clubhouse features a green roof and cedar siding stained a stony white, trademarks of the east coast resorts. Dormers and gables complete the colonial motif, and a white-stained deck off from the second-level bar overlooks the course and the lake. The clubhouse's layered, two-story massing with pitched roof is connected visually with the rest of the resort, from the golf course to the woods to the townhouses.

Inside, detailing is relatively simple, with walls trimmed in pine, and a central staircase leading to the bar and restaurant. Expansive windows within the restaurant continuously keep diners attuned to the outdoors.

The clubhouse, the centerpiece of the resort, is one of several building projects planned or under construction. Lining the lake are two- and three-bedroom townhouses, which are more in keeping with suburban-style tract hous-

Corporate getaway

Scanticon-Minneapolis
mixes business with pleasure



Photos: George Heinrich

A misty morning greets Scanticon-Minneapolis (above) on 21 acres in the Northwest Business Campus in Plymouth. Though Scanticon appears as a lone structure on the prairie, it is wedged between other office buildings on a heavily built office campus. In the foreground is the main U-shaped building, and behind that is the hotel wing.

Today, the concept of an executive retreat is taking hold as more businesses look for getaways for their conferences, places for both business and relaxation. Scanticon-Minneapolis, a conference facility on 21 wooded acres on the Northwest Business Campus in Plymouth, is setting the standards for small- to mid-size conferences.

Designed by Friis and Moltke of Denmark with BRW, Inc. of Minneapolis, Scanticon is an all-inclusive conference facility with 32 state-of-the-art meeting rooms, 240 deluxe hotel suites, two restaurants, two lounges, a pub, a banquet hall, and a complete health club.

Scanticon originated in Aarhus, Denmark with the construction of an executive-level conference facility in 1969. Since that time, Scanticon International has explored U. S. expansion possibilities and built its first American facility in Princeton, New Jersey in 1981. After merging with Inter-Continental Hotels Corporation in 1982 to develop and operate conference centers globally, the newly restructured Scanticon Corporation marked its first venture into the upper Midwest with the opening of Scanticon-Minneapolis in 1987.

The Minneapolis Scanticon challenged the architects to create human-scaled spaces within a whopping 285,000-square-foot building. A pyramidal copper canopy topped with a glass skylight marks the entrance court to Scanticon, which incorporates four separate components into one structure. The low-rising, U-shaped main building housing the conference facilities, lounges and restaurants is joined to the six-story hotel wing, which stretches outward to connect with the fitness facility. The copper-clad roof punctuates Scanticon's spare brick exterior.

The stark Scandinavian aesthetic characterizing the first two Scanticons carries over to the Minneapolis facility as well. Rough-textured brick walls, familiar to Danish-style design, highlight the main lobby, as well as the restaurants and lounges. The concrete floors resemble slate, and copper light fixtures and wall sconces, Danish designed and manufactured, are used throughout Scanticon.

Light is an important design consid-



A copper canopy capped with a glass skylight ushers guest through the entry court (above). Inside, the lean, stark Scandinavian detailing features textured, warm-tone brick walls, a gray concrete floor and copper light and wall fixtures from Denmark, as seen in this corridor in the conference wing (left). The corridor leads to meeting rooms on two levels, including a 300-seat auditorium, two deluxe board rooms, eight conference rooms, and 21 break-out rooms. Tables in the center of the corridor are used for snacks and breaks.

Room and board seasoned with Scandinavian style



Photos: George Heinrich

The Copenhagen (above), one of two restaurants at Scanticon, features a wall of windows which infuse the space with light. The bright blue carpeting softens the austere effect of brick walls and Danish-manufactured copper fixtures. Copper outlines corridor windows on the first level (below, right).

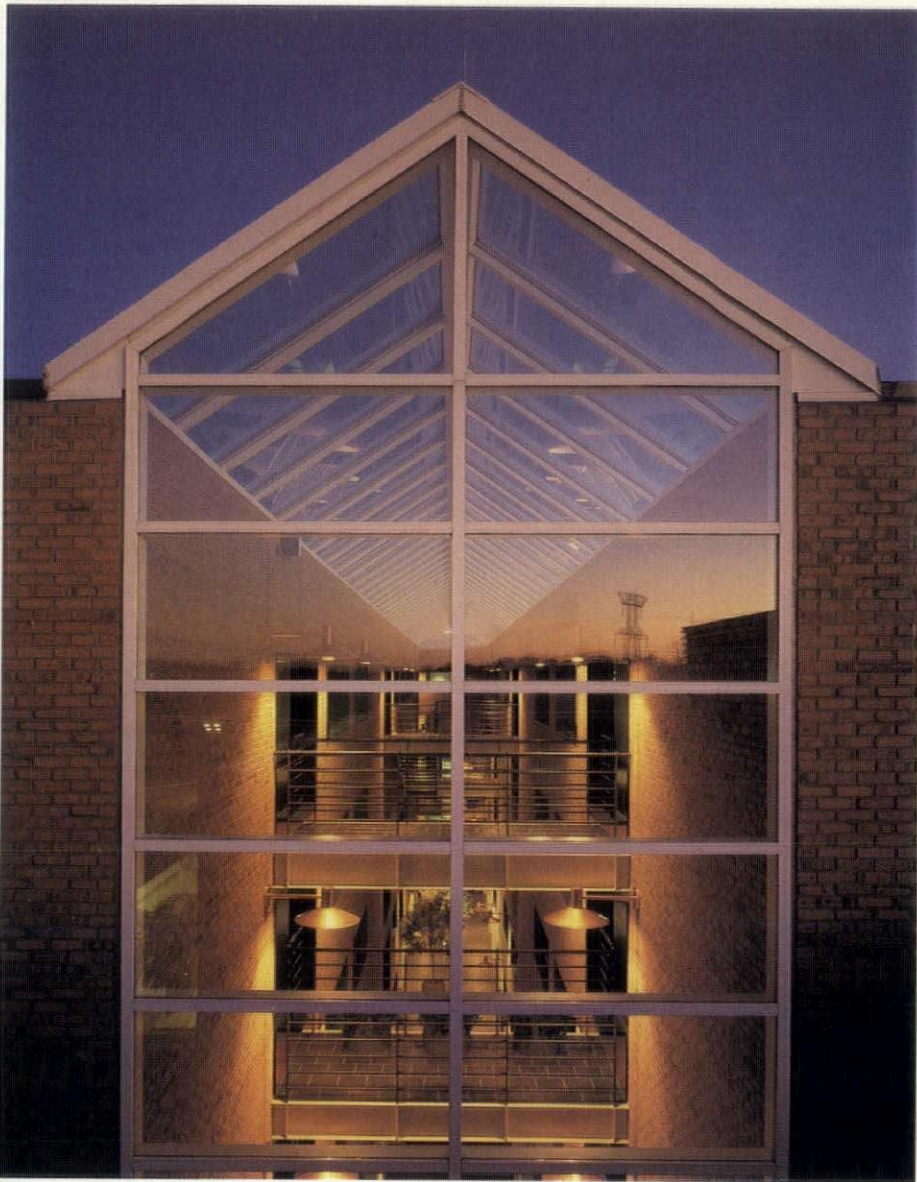
eration, says Dennis Probst of BRW, which accounts for an abundance of windows in the conference rooms (a black pull-down screen blocks out the light when necessary) and the skylight in the hotel wing.

Guest suites line both sides of a central hotel corridor, in which interior hallway windows overlook the light-infused atrium. For a splash of color, window frames are painted bright blue and green. The six-story hotel arcade avoids a cavernous feel because of its narrow 30-foot expanse, which is "more intimate and less intimidating than it would have been if the arcade had been wider," says Probst. "Guests feel they are in control of their surroundings." Suites continue the Danish motif with imported furnishings and light fixtures.

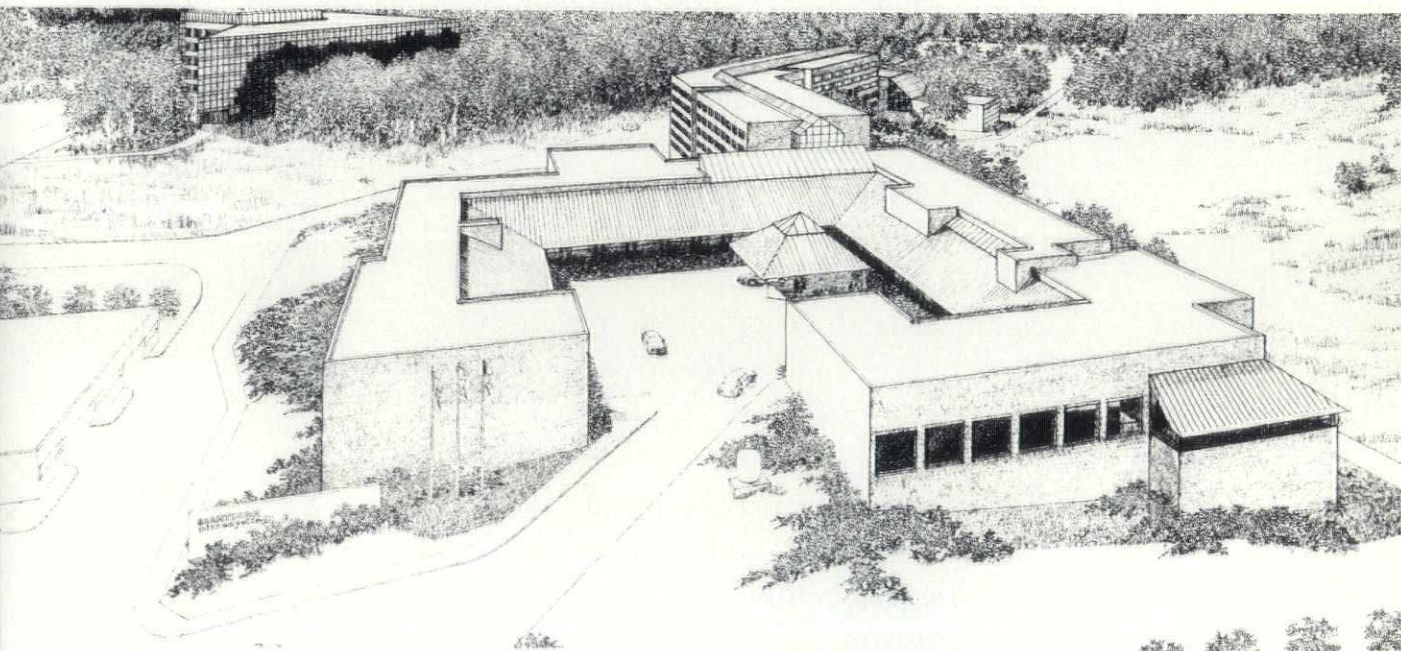
The two restaurants maximize views of the surroundings, with walls of windows soaking up the landscape. In contrast to the bright restaurants, a small pub just off from the conference restaurant offers a cozier, more subdued setting. The copper-top bar and copper wall fixtures contrast with the dark walls to replicate a Danish pub, says Probst.

Scanticon is busiest from Monday through Thursday, attracting a large share of its clients from the Twin Cities and upper Midwest. Designed to accommodate a conference-goer's every need, Scanticon gives the businessman little reason to leave the grounds. Amidst the aesthetics of Scandinavia, conference participants will find an ideal setting for a corporate getaway. *E.K.*





Through a peaked skylight at dusk (left): The hotel arcade is bathed in warm interior lighting. Scanticon is several buildings in one (rendering, below). The U-shaped main building outlines an entrance courtyard, and a peaked canopy marks the front door. The main lobby is just beyond the canopy entrance. To the left is the two-story conference wing, and to the right are the restaurants and lounges. The hotel wing, housing 240 suites, cuts outward from the back of the main building, and in back of that is the health club, a small-scale building.



LUDLOW'S ISLAND

By Robert Gerloff

The air is cool and full of the scent of pines. The primordial call of loons drifts across the waters of Lake Vermilion. Standing on a boat landing, you're now in the heart of a Minnesotan's Minnesota.

An island is dimly outlined, a few scattered lights twinkle a warm yellow. An ancient wooden crank telephone provides the only connection, and within seconds a muffled outboard emerges from ink black darkness. In silence your bags disappear into the boat and soon you speed toward the island, mesmerized by the white phosphorescence of the wake.

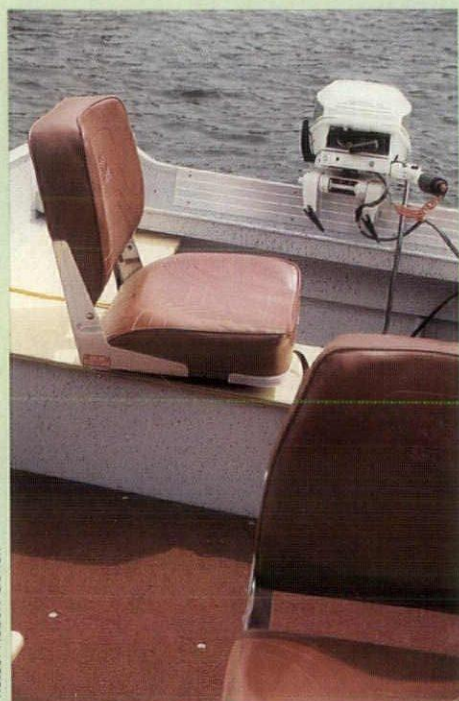
The boat pulls up to a dock and a figure encloses your hand in a warm handshake: "I'm Mark Ludlow. Welcome to Ludlow's Island."

Ludlow's Island—a resort on Lake Vermilion near Cook, Minnesota—is run by Mark and his wife, Sally Ludlow. The island has been in his family since Mark's grandfather, Joseph Ludlow, fell in love with it back in 1929. During hard economic times, Mark's father Hod began renting out his home (now the cabin "Night Owl") to employees of the Hoerner Box Company. Hod and his family slowly added more cabins to the island before formally opening as a resort in 1949.

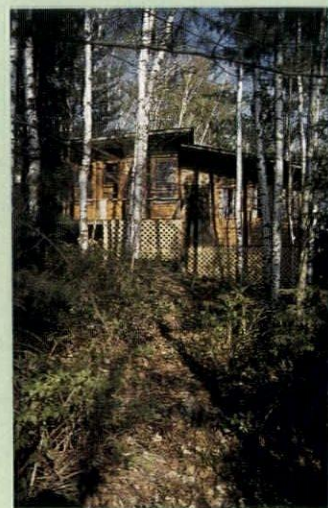
Mark grew up on the island, a time he remembers as nothing but work, before fleeing to the University of Minnesota—first for his education, then to teach in the School of Business. In 1972 he returned, after much soul-searching, to run the resort after his father retired. Mark and Sally's combined energy has completed the island's building program and molded Ludlow's Island into a service-oriented retreat that competes with resorts from upstate New York to Arizona to Hawaii for both corporate and family business.

Ludlow's Island is like a small village, with cabins like private homes and the central boat landing as the village green where the villagers gather to socialize and work.

This organization allows visitors to de-



Photos: Robert Gerloff



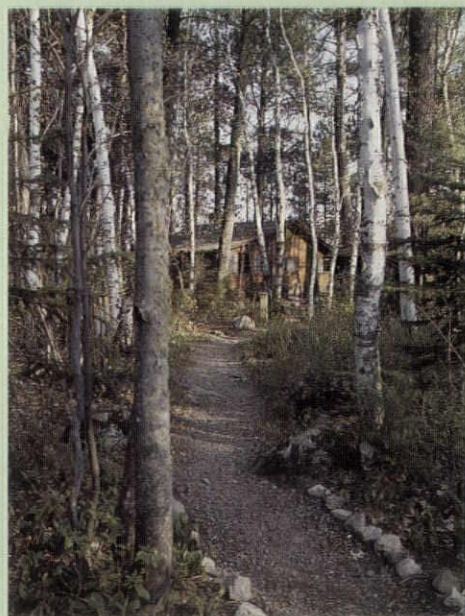


fine the exact degree of privacy they desire: Those who want to be where the action is can gather at the boat landing; those who want time with families can remain in private cabins, shielded from other cabins by trees; those who want a retreat from their families find porches in the landscape of each cabin; and those who want to retreat entirely from society can canoe to the nearby camping island, where there's no more civilization than a platform on which to pitch a tent.

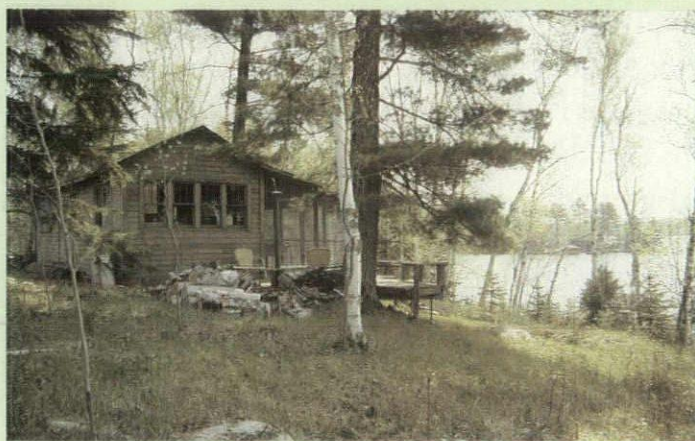
A brilliant orange and black Baltimore Oriole sings its part in a morning symphony and announces daybreak. It's 6:00 in the morning and from your cabin "Sundown" the occasional flashes of sun on aluminum and the distant puttering of an outboard signify a lone fisherman's search for his favorite spot on Lake Vermilion.

Sundown feels like anything but a standard resort cabin. All the interior is wood: the hand-made cabinets, the walls, the ceiling. There isn't a square inch of sheetrock in sight. The living room is dominated by a granite fireplace, surrounded by built-in shelves which hold various knick-knacks and a mysterious compilation of books, ranging from the Reader's Digest condensations of long-forgotten novels, to Chekhov, to Steven King's recent thrillers. Prints of birds and amateur oil paintings of local vistas grace the walls. The furniture is a mixture of driftwood reading lamps, rosemaled dressers, print sofas, and wingback easy chairs, all obviously selected for comfort rather than strict adherence to a particular design ideology.

In its eclectic splendour, Sundown is all that a cabin should be: cozy, warm and comfortable. It feels as though it has been in the family for generations.



You step through an ancient screen door onto the deck and into the fresh morning air. Adirondack chairs sit in a casual circle as though in conversation. The other side of the deck spills a dozen paces down a moss- and lichen-encrusted granite slick-rock directly into Lake Vermilion, where a swinging chair looks out over the dis-



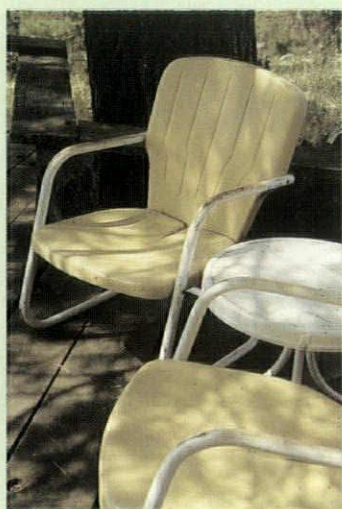
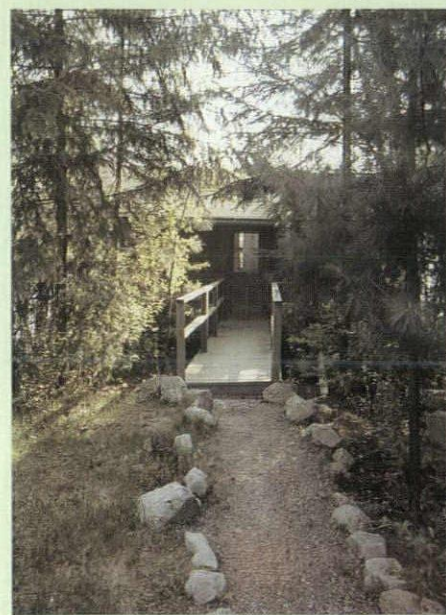
tant vista of islands, still water, and a sky just beginning to find its color.

The path, carefully outlined with rocks and padded with last year's pine needles, provides glimpses of other cabins nestled into the trees along the water's edge. Each cabin has a different design and its own character and name: Northern Lights, Coffee Time, Stardust, Night Owl.

Night Owl is the oldest cabin on the island, built by Mark's grandfather Hod Ludlow in the early '30s as his year-round residence. An inglenook and a bed next to the massive granite fireplace take advantage of the heat retained in the chimney and make the room warm and intimate during long winter nights. A large screen porch provides shelter for the breezy afternoons of summer. An intricate herring-bone pattern on the ceiling made of wood planks testifies to Hod Ludlow's craftsmanship.

Northern Lights has a more contemporary feel, even as its tongue-in-groove knotty-pine interior finish blends with the island's other cabins. Designed by Dale Mulfinger of Mulfinger & Susanka Architects of Minneapolis, the cabin is entered across a bridge and features two levels of screen porches that cantilever out through the birches and over the lake.

Each cabin has a distinct personality, yet each defers to the overall mood, not clamoring for attention with artificial cuteness nor making a dramatic architectural statement. Everything contributes to the overall atmosphere of calm, quiet relaxation.



The path eventually leads to the boat landing, the functional and social hub of the island. Here the various boats—canoes, kayaks, Lunds, Pontoon, and paddle boats—are stored, maintained, and admired. Here is a swimming beach with a raft and slide, and a sun deck with rows of lounge chairs.

A small building houses the paddles, life jackets, the minnows, chubs and leeches, the gasoline cans and fishing

nets, the faded posters picturing different species of fish. The vending machine hums on, oblivious to the lingering odors of fish and oil and exhaust and sand and sunshine.

Ludlow's Island invites you to discover its quirks. There is Pinga the Incredible Fishing Dog, a black labrador named after the labrador Goddess of the Moon, splashing in the shallow water of the swimming beach in chase of minnows, crawdads and tadpoles. She'll greet you as a long-lost friend after the first formal introduction. A mysterious amphibious car parks down at the dock and the world's largest Weber, at four feet across, is big enough to grill the one-that-got-away.



You sit on the swinging chair by Sundown at dusk, aglow from a sauna, listening to robins close the day with an evening song. It becomes clear—buildings are only one element in the creation of a total environment. A larger composition of human experience includes scuffling through the forest, daydreaming on the lake, squinting at the

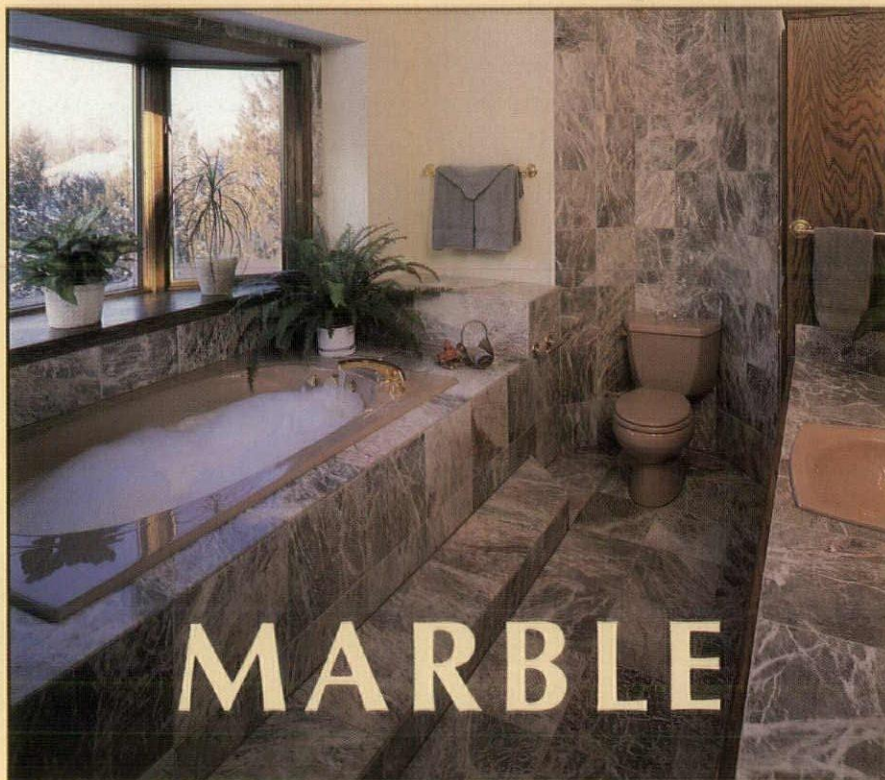
sky—this is what architecture is supposed to be. In their simplicity these cabins have a gentle strength that transcends time and trends and today's media-driven architectural culture.

With a sigh, you turn your back on the golden evening sky and wander back up the granite slick-rock and into Sundown for dinner.

Robert Gerloff, a graduate of the University of Minnesota School of Architecture, is an associate with Mulfinger & Susanka Architects of Minneapolis.



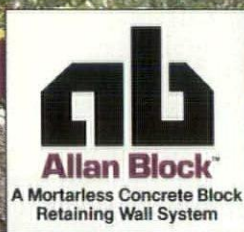
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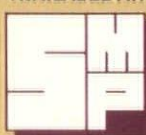


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Neon nights How does an advertisement, albeit of heroic scale, become a treasured urban fragment? For years the Grain Belt sign gave the gifts of light, animated color and flashing exuberance to Hennepin Avenue. Perfectly proportioned and visually magnetic, it hovered just above the north end of Hennepin Avenue, an appropriate anchor to the spirit of Minneapolis' most festive street. When the sign went dark fourteen years ago, it was a portent of the avenue's slide into social recession. The beer is, alas, no longer the same, urban entertainment is being redefined, and Hennepin Avenue struggles to emerge from its identity crisis. But the sign is back at work, contributing to urban life with freshly interpreted neon color and a welcome, if somewhat abbreviated, flashing sequence. At the intersection of a reclaimed riverfront and a reviving "White Way," the words remain the same, but there is a new message—one of hope for a more vital and interesting downtown.

Bill Beyer



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jury commented that "the integration of site and structure is superb."

Martin and Pitz received a merit award for the Nicollet Island Park. The park, which overlooks the Mississippi River, includes a pine deck along the river and extensive plantings of river birch, green ash and dogwood.

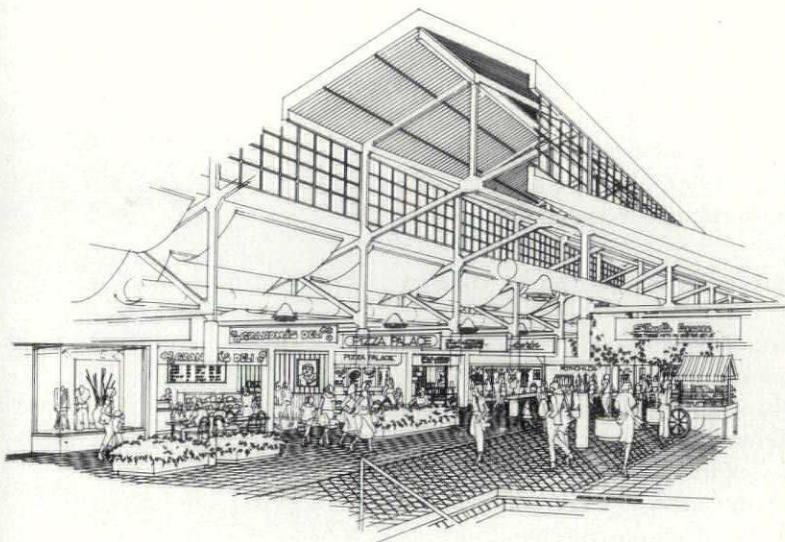
Other merit award winners include the landscaping for the Woodbine Condominiums, a 15-acre project in Minnetonka by Ernst Associates. The landscape architects incorporated natural boulder walls to screen garage entrances, create waterfalls, define tennis courts, and retain pond edges. The forest backdrop enhances the site.

A merit award went to Architectural Resources of Duluth for its design of Lake Place, a two-and-one-half acre park over a proposed freeway cutting through downtown Duluth. A final merit award went to the U. S. Fish and Wildlife Service for its six-minute video summary of the Hamden Slough National Wildlife Refuge proposal. The video summary mixed live video scenes with image simulation technology to provide a briefing tool for county, state, and national officials involved in the approval process to create a new national wildlife preserve.

The awards jury consisted of Robert W. Zolomij, vice president/president-elect of the Illinois Chapter of ASLA and of Landscape Design Collaborative, Evanston, Illinois; Richard Mallory, of The Brickman Group, Long Grove, Illinois; John Martin, of JEN Land Design, Park Ridge, Illinois; and Tim Ball, of Hitchcock Design Group, Naperville, Illinois.

A lawful addition

William Mitchell College of Law in St. Paul has broken ground on a new 62,000-square-foot library designed by Winsor/Faricy Architects of St. Paul. Named after the college's most illustrious alumnus, the \$6.8 million, three-story Warren E. Burger Law Library will be used chiefly by law students and researchers. A focus of the library will be a conference and display area known as the "Chief Justice Chambers," which will house a collection of memorabilia,



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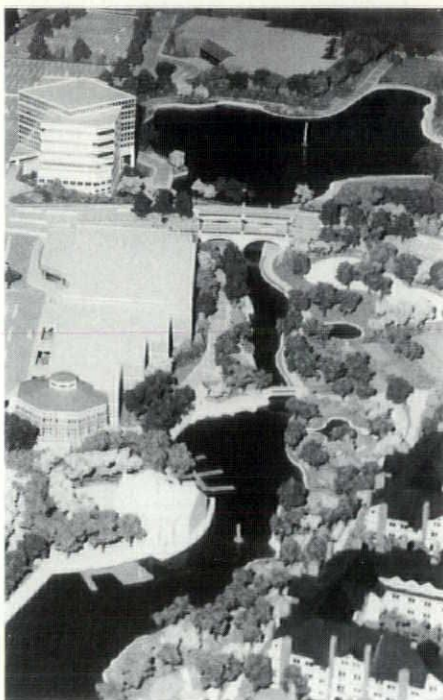
books and documents that Burger donated to the library.

An exterior of stone punctuated with vertical windows will present a distinctive facade that respects the architectural scale and character of the existing mansions and churches in the Summit Avenue neighborhood. A pyramidal pavilion marks the entrance. The library, which is expected to be dedicated in the fall of 1990, initiates the first phase in a masterplan to redesign the campus.

A centennial boom in Edina

Construction crews have churned up ground on one of the last remaining parcels of land in Edina to make room for Centennial Lakes, a multi-functional, multi-phase development that will be anchored by a six-story medical building and an upscale retail arcade. The \$300 million Centennial Lakes will spread across nearly 100 acres facing France Avenue.

The project will include more than one million square feet of office space in four towers ranging from eleven stories to fourteen stories; a 200,000-square-foot retail arcade; an eight-screen



Centennial Lakes in Edina

theater complex; a ten-acre lake; town houses and condominiums with 1,100 units; and a 250-room hotel.

At the center of the project will be the new 106,000-square-foot medical office building, designed by BRW, Inc.

of Minneapolis. Expected to be completed in March 1990, the building will house more than 30 medical and dental offices, an urgent care center, and a center for day surgery. The medical building is being developed by France Medical Association.

Gabbert & Beck, developers of the upscale Galleria retail center in Edina, is the developer of the 200,000-square-foot Centennial Lakes Plaza, also designed by BRW. Completion of the retail portion, which is expected to attract name-brand merchandising at competitive prices, will be in 1990.

The entire project is being developed over several years.

Tucker Award

The Mayo Clinic-Scottsdale, designed by Ellerbe Becket of Minneapolis, was one of twelve projects to win a Tucker Award this year. The three-story-high building, which has a sandy stone facade that reflects its desert setting, won a 1988 MSAIA honor award as well. The building is the first phase of the Mayo Clinic's masterplan for a Scottsdale campus that will include three main

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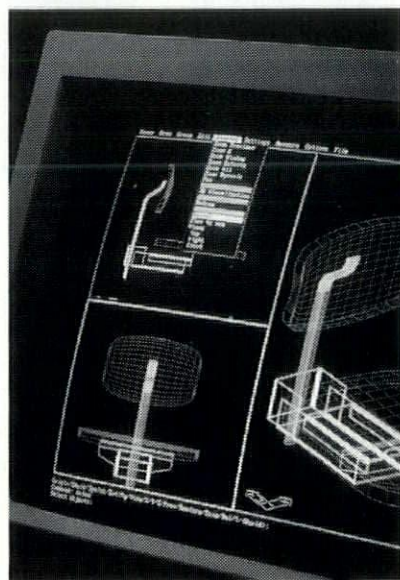


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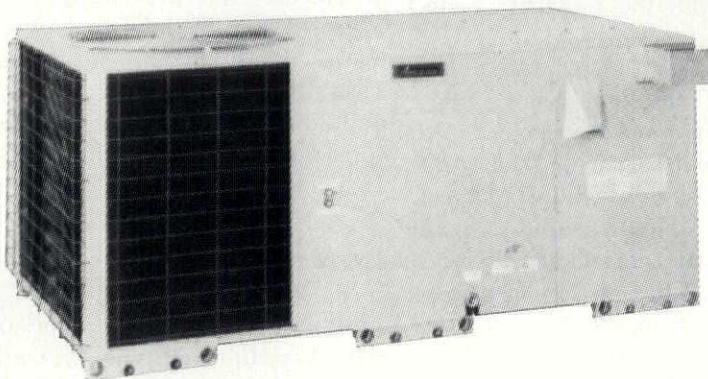


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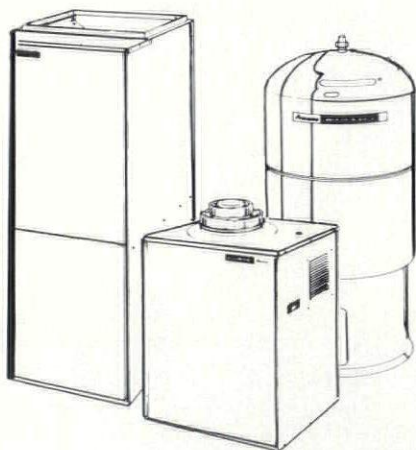
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The Tucker Award was established in 1977 by the Building Stone Institute to honor excellence in concept, design, construction and use of natural materials. The award is judged by an independent panel of architects.

Gehry named Pritzker winner

California architect Frank Gehry, renowned for his unconventional use of common building materials such as plywood and chain-link fencing, is this year's recipient of the Pritzker Prize.

Gehry first gained national attention in 1980 when he converted the shell of his 1920s California bungalow into a collage of materials and forms. He wrapped the house in corrugated metal, chain-link fencing and lined it with plywood. The house raised more than a few eyebrows in its staid residential neighborhood and finally won a national AIA award in 1980.

Other well-known works include the Norton residence in Venice, California,

the Loyola Law School in Los Angeles, and the Temporary Contemporary art museum, also in Los Angeles. The Winton guest house, an eclectic juxtaposition of odd geometric shapes and forms in Wayzata, Minnesota, won an AIA honor award last year.

Gehry, born in Toronto, moved to California in 1947 and graduated from the University of Southern California in 1954. He briefly studied urban planning at Harvard Graduate School, but dropped out because of philosophical differences with the program. Gehry moved to Paris in 1961 and worked for Andre Remondet before returning to Los Angeles in 1962 to form his own firm.

Gehry's work was the subject of a large-scale exhibition at the Walker Art Center in 1986, for which the architect designed the exhibition space. A glass carp he designed for the exhibit remains in the Walker's permanent collection in the Sculpture Garden Conservatory.

The Pritzker Prize is named for Jay A. Pritzker, a Chicago attorney and president of the Hyatt Foundation, which sponsors the prize. Past recipients have

included Philip Johnson, I. M. Pei and Kenzo Tange.

Unpacking the crates

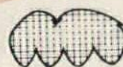
Crate & Barrel, a Chicago-based retailer featuring home accessories and furnishings, opened its first Minnesota store in the historic Young Quinlan building in downtown Minneapolis in early June. Designed by Ray Arenson, head corporate designer for Crate & Barrel, with Solomon Cordwell Buenz of Chicago, the store features a pine interior, hardwood floors and a dramatic central staircase leading to the second level. The merchandise, which is used as a chief design ingredient, is spread throughout 12,000 square feet of space.

Correction

In the May/June 1989 issue of *Architecture Minnesota*, the Norman Kittson house was dated unspecifically the late 19th Century. The exact date for the house, which appeared in *Lost Minnesota*, is 1883-1906. **AM**

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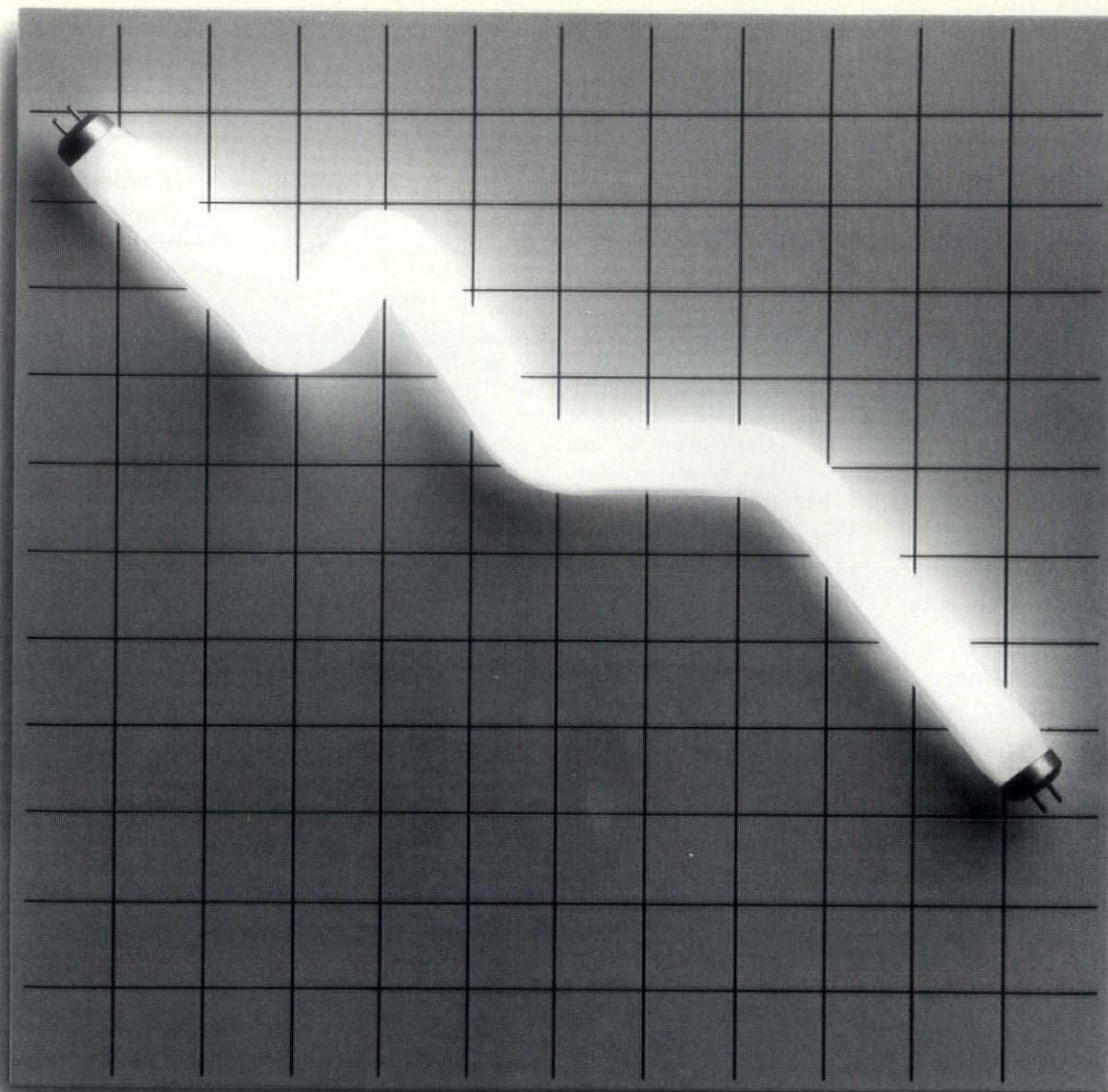
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The Associated Architects Project: Crosby Pointe Apartments St. Paul, MN

This 73-unit apartment building is currently under construction on the Mississippi River bluff near the intersection of Shepard Road and Interstate 35E. It has been designed to take full advantage of the outstanding views from the site, with 90% of the units

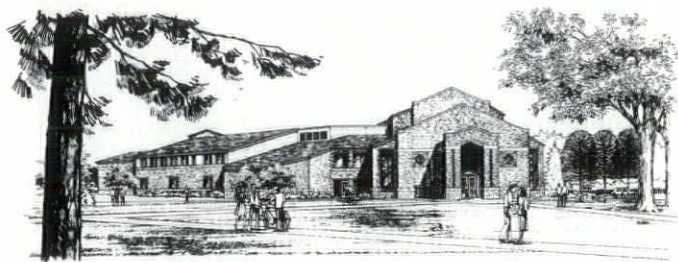
overlooking Crosby Lake, the river valley, and/or downtown St. Paul. Completion is scheduled for this August. Developers for the project are Bisanz Brothers Development Co. and Real Estate Equities, Inc. Contact Chuck Liddy (612) 698-0808.



The Associated Architects Cheever & Asleson, Architects Project: Ylvisaker Fine Arts Center Mankato, MN

This 35,000 SF building, currently under construction at Bethany Lutheran College, contains facilities for Art, Drama, and Music, including a 300 seat theater. Primary design considerations of the building, scheduled to be com-

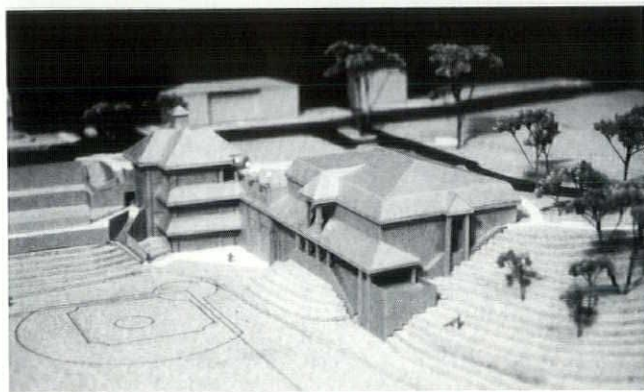
pleted in Sept., are the siting, which encloses and establishes a main central campus space, and the architectural character, which reinforces the design of the existing 90-year old brick and stone Administration Building. Contact Ron Buelow (612) 698-0808 or Walt Cheever (507) 345-3577.



The Associated Architects Project: Linwood Park Community Recreation Center St. Paul, MN

This 19,000 SF multi-use facility, built on a steep hill and containing a gymnasium, meeting rooms, and related spaces, has been developed with extensive community involvement in the programming, site selection, and de-

sign phases. Primary objectives of the design are to unify the upper "passive" park and the lower "active" park, to build on underutilized park land, and to provide a strong community focus. Construction is anticipated for 1990. Contact Ron Buelow, (612) 698-0808.



The Associated Architects Project: Selby-Dale Development St. Paul, MN

The Selby-Dale Limited Partnership is proposing this two-story, 7,000 SF commercial building featuring a 55-seat breakfast/lunch restaurant in response to the City of St. Paul's request for development of this site. Although not actually in the adjacent Historic Hill

Preservation District, the building's design is harmonious with the surrounding community. The brick and stucco building, designed with equal attention to all four sides on a carefully landscaped city lot, provides parking for 24 cars. Contact Ron Buelow: (612) 698-0808.

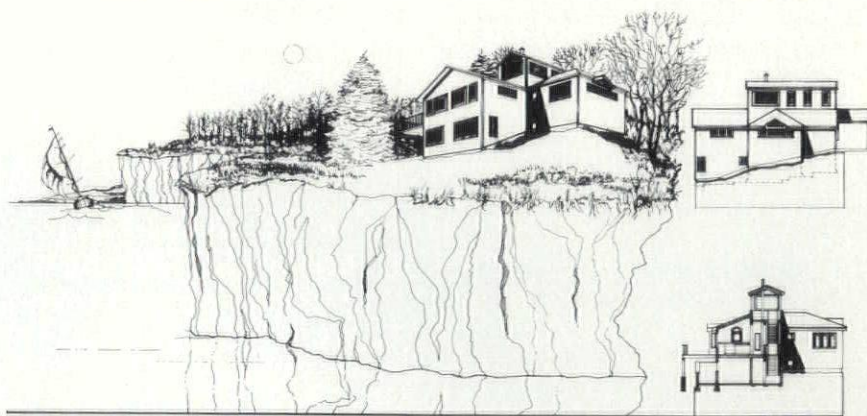


Coming Soon announcements are placed by the firms listed. For rate information call AM at 612/338-6763

coming soon

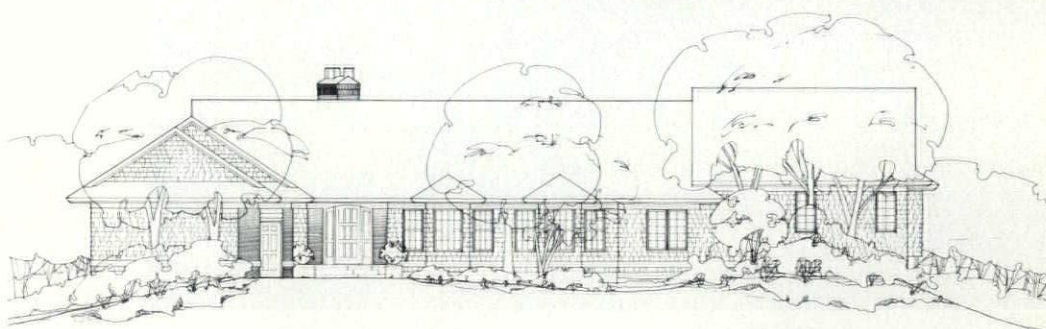
**The Ostberg Architects
Project: Steffes Resid.
Castle Danger, MN**

The house, to be built on a palisade overlooking Lake Superior, is skewed slightly on the site. The three levels open on the South to lake views. The third level "widow's walk" forms a spine thru the center of the home and is constructed of exposed timber posts and beams which forms the house's core. (612) 647-9682.



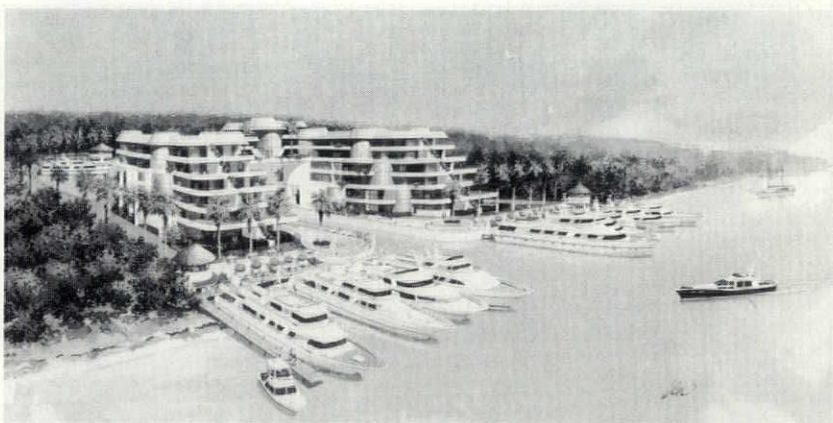
**Rosemary A. McMonigal
Architects
Project: Nichols Home
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The wooded site for this home is located on a bluff with a sweeping view. The wood shingle home maintains a low profile to the North, dropping away to two levels above grade at the South side. (612) 789-9377.



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previews

Continued from page 7

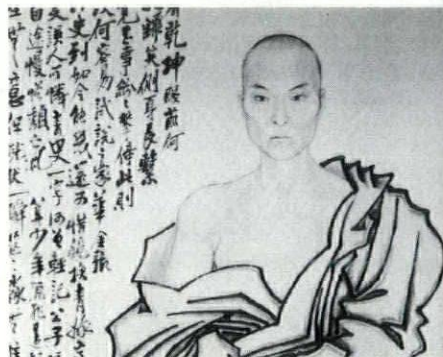
The sites of the Dakota Indian conflict of 1862 and the Minnesota River Valley highlight a tour scheduled for the weekend of August 5. Included in the trip are visits to Fort Ridgely and the Lower Sioux Agency; the unique Julien Cox House in St. Peter; a Glockenspiel clock tower performance in New Ulm; and a tour of the Schell Brewery and gardens.

For reservations and more information on these and other tours, contact Belinda or Bev at (612) 426-3238.

Masterworks of Ming and Qing Painting from the Forbidden City Minneapolis Institute of Arts June 4-July 23

The emperors of the Ming (1368-1644) and Qing (1644-1911) dynasties ruled China from the dragon throne in Beijing's Forbidden City. In the first exhibition devoted to Chinese painting to come to the United States from the Forbidden City, 76 works on paper and on silk introduce the elegant and powerful beauty of Chinese painting to Minnesota.

The exhibit represents five centuries of Chinese art. The earliest work is an




Self-Portrait by Ren Xiong, 1855

eighteen-foot-long handscroll painted by artist Wang Fu in 1412. The works, created by painters, scholars, hermits and Buddhist monks, range in style from bold ink-splash paintings to delicate works executed with mouse-hair brushes.

The Institute is one of five American museums to display the exhibit. After the Minneapolis showing, the exhibit travels to the Metropolitan Museum of Art in New York. For more information, contact the Minneapolis Institute of Arts at (612) 870-3000.

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Objects of desire Geometrie gallery July 8–August 19

A piece of jewelry designed by Heinz Brummel combines whimsy and high craft; movable parts with precious metals and stones. In his eight years as a jewelry designer, Brummel has exhibited in London, New York and Minneapolis. Geometrie gallery, a gallery of modern design and decorative arts, continues to showcase the work of local and nationally recognized artisans with a display of Brummel's newest jewelry compositions.

Photo-realistic renderings by Andrea Jensen and a new collection of furniture by Kron, a contemporary furniture manufacturer, also will be on display. For information on gallery hours, call (612) 340-1635.

Architecture Tomorrow: Morphosis Walker Art Center May 14–July 23

Principals Thom Mayne and Michael Rotundi of Morphosis have captured the essences of three houses they designed in an installation marked by etched steel and transparent, delicate walls. Complicated, intricate and beautiful, the installation traces the architects' work and evokes a larger, more metaphysical layering of human experience.

The three year exhibition series continues with four exhibits scheduled for consecutive fall/spring time slots: Tod Williams and Billie Tsien in fall 1989; Stanley Saitowitz in spring 1990; Elizabeth Diller and Ricardo Scofidio in fall 1990; and Steven Holl in spring 1991. For more information, contact the Walker Art Center at (612) 375-7600.

The Reality and Myth of Frank Lloyd Wright Ann Arbor, Michigan July 26–July 30

Frank Lloyd Wright was a rebel and a prophet. His legacy is comprised of brilliant achievements and a complicated self-generated mythology. This five-day conference will attempt to assess the precise nature and scope of Wright's tremendous legacy. Wright

historian Robert Twombly, Bruce Brooks Pfeiffer, director of the Frank Lloyd Wright Archives and architects E. Fay Jones and Eric Lloyd Wright, among many participants, will offer their unique perspectives on one of the most prolific figures in 20th Century architecture.

The conference is sponsored by Domino's Farms and the University of Michigan. The regular registration fee is \$130. Student registration is \$15. For more information contact the University of Michigan Extension Service, Conferences and Institutes, 200 Hill Street, Ann Arbor, Michigan 48104-3297.

The American Landscape Minnesota Museum of Art May 7–November 12

The Minnesota Museum of Art has mounted an exhibit containing some of the finest examples of a quintessential American painting genre—the landscape. Included in the show are works by Frederick Church, Marsden Hartley, George Inness and Homer Dodge Martin. For more information, contact the Minnesota Museum of Art, (612) 292-4355.

Minneapolis '89: Designing the '90s City Center Marriott, Minneapolis August 9–August 12

From toothpaste to telephones, shower heads to staplers, industrial designers shape our everyday lives. The national convention of industrial designers converges on Minneapolis in August to delve into the future decade of design by examining the past.

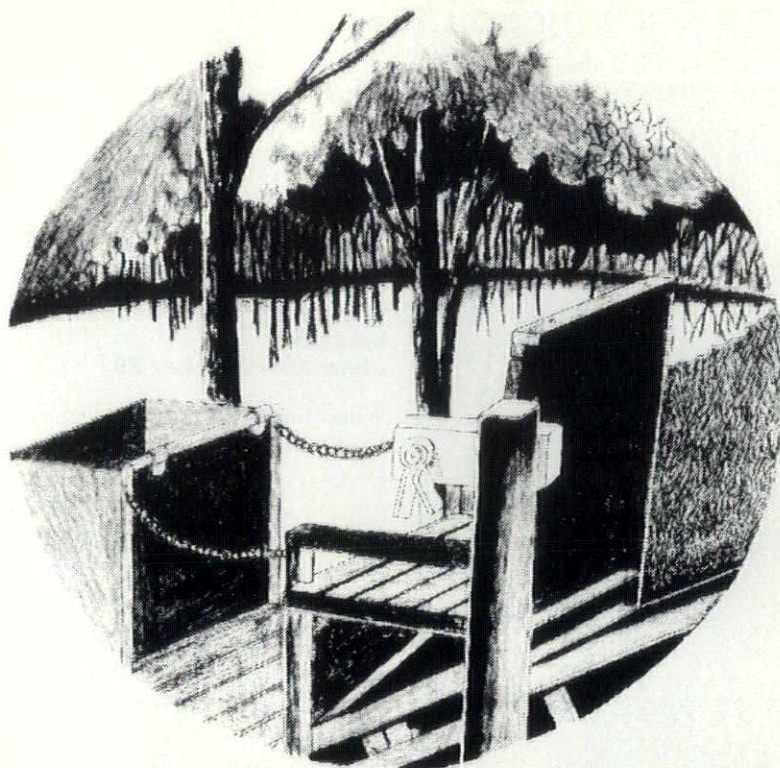
Speakers such as Bill Stumpf, one of the country's foremost designers of office furniture, Chicago toy-designer Jeffrey Breslow, and Larry Keeley with the nationally-known firm Jay Doblin, Chicago will elucidate their work and the profession.

The "Personal Time Piece Competition," will run consecutively with the convention. Formerly known as the Post-Post Modern Clock Competition, the contest has picked up national sponsorship (TIMEX). But the thrust remains the same—to discover new designs for telling time. The entries will

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be displayed at Geometrie gallery in Minneapolis from August 12–August 30.

For registration information for the convention, contact the IDSA at (703) 759-0100. To find out more about the clock competition, call John Gianfagna, (612) 736-5407.

The Language of Wood University of Minnesota Bell Museum June 29–October 29

Wood has expressed the history of Finland. The characteristic material of Finnish architecture, design and sculpture, wood formed the whole environment of the Finnish peasant, the churches of the 17th and 18th Centuries and much of Finnish design since World War II.

An exhibit of more than 250 pieces comes to Minnesota via the American Craft Museum in New York. Organized by the Museum of Finnish Architecture and curated by internationally recognized architect Juhani Pallasmaa, "The Language of Wood" offers an in-depth look at both cultural remnants and the

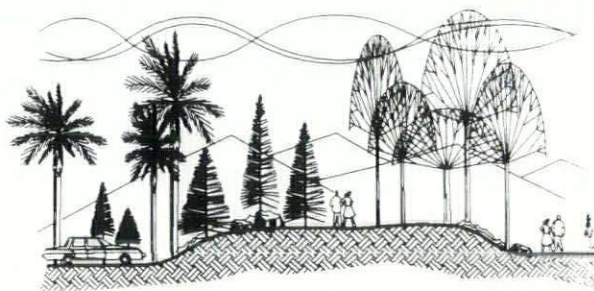
evolution of Finnish style.

Characterized by a spare, direct quality, Finnish design has evolved from



Hand-carved Chest Chair, 1830

a rendering of continental styles in wood to the 1930s Functionalism phase marked by Alvar Aalto to a new, more eclectic, form of Finnish wood sculpture. The exhibit shows the transformation thoroughly, with the earliest object a Stone Age elk head. For more information, contact the Bell Museum at (612) 624-1852. **AM**



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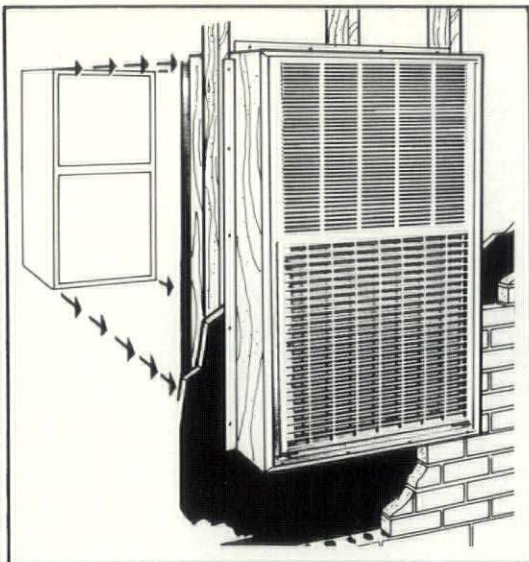
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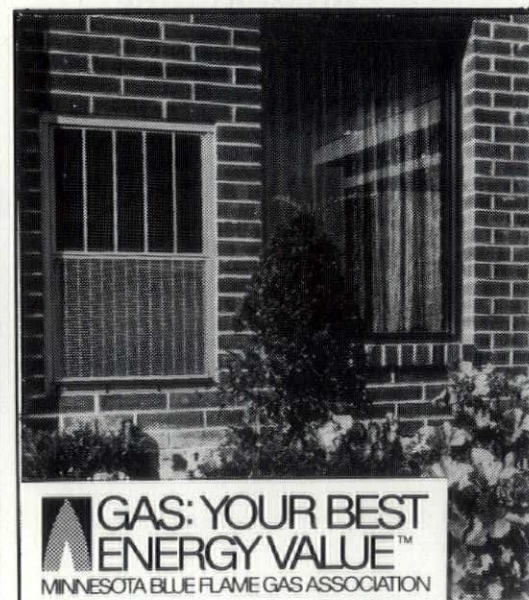
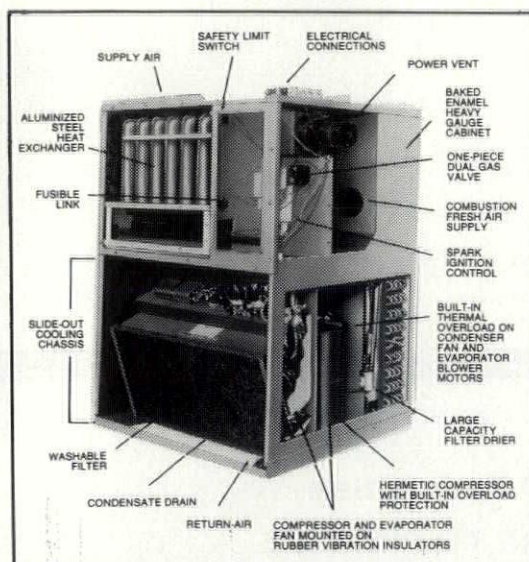
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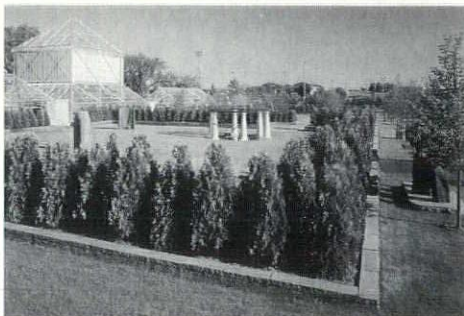
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Firm Personnel by Discipline	
Landscape Architects	12
Other Technical	29
Administration	4
Total	45

Work %	
Residential/Comp. Site/Landscape Devel.	45
Site Plans/Devel. Studies	25
Parks & Open Space	5
Urban Design & Streetscapes	5
Master/Comprehensive Plans	10
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Landscape Architects	4
Civil Engineers	6
Traffic Engineers	4
Transportation Planners	4
Other Technical	8
Administration	1
Total	29

Work %	
Site Plans/Devel. Studies	15
Environmental Studies	5
Parks & Open Spaces	10
Urban Design & Streetscapes	15
Recreation Areas	5
Master/Comprehensive Plans	10
Multi-family Housing/PUDs	5
Roadway Engineering	15
Transportation Planning/Traffic Engineering	20

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Harold Skjelbostad	ASLA

Firm Personnel by Discipline	
Landscape Architects	22
Architects	30
Other Technical	206
Administration	62
Total	320

Work %	
Site Plans/Devel. Studies	20
Environmental Studies	10
Parks & Open Spaces	10
Urban Design & Streetscapes	25
Recreation Areas	5
Master/Comprehensive Plans	25
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C. John Uban	ASLA
Wally Case	ASLA
Geoff Martin	ASLA
Ed Hasek	ASLA
Jerry Starkley	ASLA

Firm Personnel by Discipline	
Landscape Architects	7
Other Technical	5
Administration	4
Total	16

Work %	
Site Plans & Devel. Studies	20
Environmental Studies	10
Parks & Open Space	10
Urban Design & Streetscapes	10
Recreation Areas	10
Master/Comprehensive Plans	15
Multi-family Housing/PUDs	15
Expert Testimony	10

Northwest Airlines World Hdqtrs. Master Plan, Eagan, MN; University Ave. Redevelopment Plan, St. Paul, MN; Monticello Streetscape, MN; Central Park Master Plan, Roseville, MN; Waterford, Shoreview, MN.

DEVELOPMENT DIRECTIONS, INC.

River Bank Junction Building
431 Second Street, Suite 303
Hudson, WI 54016
612/436-6900
Established 1981

Marc Putman	ASLA
Steve West	
Tierney Putman	
Steve Siewert	

Firm Personnel by Discipline	
Landscape Architects	2
Other Professional	2
Administrative	1
Total	5

Work %	
Site Plans & Devel. Studies	15
Environmental Studies	5
Parks & Open Spaces	5
Urban Design & Streetscapes	5
Recreation Areas	5
Master/Comprehensive Plans	15
Multi-family Housing/PUDs	20
Single Family Residential	10
Logos, Themes, Brochures	10
Promo/Architectural Ill'n.	10

Greenway Gables Townhouses Landscape Arch, Site Amenity Design, Mpls., MN; Steamboat Ski Area Amenity Improvements, Steamboat Springs, CO; Hazelcrest Residential PUD, Hudson, WI; Oakcliff Townhomes Marketing, Planning, Design, Rochester, MN; Yacht Port Beach Lakeshore Condominiums Planning & Design, Lake Erie, OH.

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1121 E. Franklin Ave.
Minneapolis, MN 55404
612/871-6009
Established 1984

Dean J. Dovolis	AIA
Brian R. Johnson	AIA
John V. Ruggieri	ASLA

Firm Personnel by Discipline	
Landscape Architects	3
Architects	7
Other Technical	3
Administrative	2
Total	15

Work %	
Site Plans & Devel. Studies	20
Parks & Open Spaces	20
Urban Design & Streetscapes	10
Interior Planting	20
Recreation Areas	15
Multi-family Housing/PUDs	15

Powderhorn Park Playgrounds, Mpls., MN; Story City Park Master Plan, Story City, IA; Brackett's Townhomes, Estates, PUD, Lakeville, MN; Glee-eagles, PUD, Lakeville, MN; Franklin Ave. Redevelopment Plan, Mpls.

ELLERBE BECKET

One Appletree Square
Bloomington, MN 55425
612/853-2000
Established 1909

John C. Gaunt	AIA
Jack Hunter	PE
Bryan D. Carlson	ASLA

Firm Personnel by Discipline	
Landscape Architects	6
Architects	171
Other Technical	585
Administrative	44
Total	806

Work %	
Site Plans/Devel. Studies	50
Parks & Open Spaces	5
Urban Design & Streetscapes	20
Interior Planting	5
Master/Comprehensive Plans	20

MN Valley National Wildlife Refuge Interpretive Ctr., Bloomington, MN; Springfield Civic Center Master Plan, Springfield, MN; Harriet Bishop Playground, St. Paul, MN; University of Notre Dame Planning, South Bend, IN.

ERNST ASSOCIATES

122 W. 6th St.
Chaska, MN 55318
612/448-4094
Established 1977

Gene F. Ernst	ASLA
Firm Personnel by Discipline	
Landscape Architects	2
Administrative	1
Total	3

Work %	
Residential/Decks/Gardens	5
Site Plans/Devel. Studies	10
Parks & Open Spaces	8
Urban Design/Streetscapes	15
Multi-family Housing/PUDs	10
Commercial/Office Ext.	
Landscape	40
Subd. Planning/Sngl. Family	8

Chaska City Hall Streetscape, City Square, Chaska, MN; Mpls. Minnetonka Marriott Hotel, MN; Woodbine Condominiums, Minnetonka; Mallard Pointe Clubhouse, Plymouth, MN; Opus Center, Minnetonka.

DAMON FARBER ASSOCIATES

18 North Fourth Street, Suite 300
Minneapolis, MN 55401
612/332-7522
Established 1981

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

Firm Personnel by Discipline	
Landscape Architects	6
Other Technical	2
Administrative	1 1/2
Total	9 1/2

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

IDS Learning and Conference Center, Chaska, MN; Laurel Village/Hennepin Ave. Streetscape, Mpls., MN; Dakota County Library and Service Center, Apple Valley, MN; General Mills, Fridley Site Master Plan, Mpls.; Wright County Government Center & Civic Facility, Buffalo, MN.

GARDENEER, INC.

80 West 78th Street, Suite 185
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Maleah Miller	ASLA
Stephen Bahr	
Kevin Norby	

Firm Personnel by Discipline	
Landscape Architects	3
Other Technical	7
Administrative	5
Total	15

Work %	
Residential/Decks/Gardens	65
Site Plans/Devel. Studies	10
Parks & Open Spaces	5
Multi-family Housing/PUDs	10
Commercial	10

American Society of Interior Designers Home, Minnetonka, MN; Boulder Bridge Farm, Shorewood, MN; Gideon's Point, Tonka Bay, MN; Steiner Koppelman Parade Home, Shorewood, MN; Bristol Woods, Minnetonka.

PHYLLIS R. HANSON, INC.

5310 Larch Lane
Plymouth, MN 55442
612/559-0561
Established 1985

Phyllis R. Hanson

Work %	
Residential/Decks/Gardens	25
Environmental Studies	15
Parks & Open Spaces	25
Urban Design & Streetscapes	5
Master/Comprehensive Plans	5
Multi-family Housing/PUDs	25

Lake Camelot PUD, Plymouth, MN; Mississippi Riverfront Community Park, Anoka, MN; Saltbox Parade Home, Plymouth, MN; Norwest Bank, Coon Rapids, MN; Woodland Hills Apts., Minnetonka.

HEDLUND PLANNING ENGINEERING SURVEYING

9201 E. Bloomington Freeway
Bloomington, MN 55420
612/888-0289
Established 1972

Calvin H. Hedlund	PE
Randall C. Hedlund	PE
Jeffrey D. Lindgren	
Mary J. McCawley	ASLA

Firm Personnel by Discipline	
Landscape Architects	1
Other Technical	6
Landscape Surveyors	2
Engineers	4
Administrative	2
Total	16

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

Victoria Way PUD, Layout and Landscape, Chaska, MN; Hallmark Ponds Multi-family Residential, Oakdale, MN; Oakview Heights Townhomes, Chanhassen, MN; Bridgeview Shores Single-family Residential, Mendota Heights, MN; Public Storage Inc. Landscape Plan, Bloomington, MN.

KERR-THORSON & CO.

1409 Willow Street, Suite 201
Minneapolis, MN 55403
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Established 1983

Kathleen W. Kerr	ASLA
Thomas A. Thorson	ASLA

Firm Personnel by Discipline	
Landscape Architects	2

Work %	
Residential/Decks/Gardens	15
Site Plans/Devel. Studies	75
Urban Design & Streetscapes	5
Master/Comprehensive Plans	50
Multi-family Housing/PUDs	10

Northrup Campus Masterplan, The Blake School, Mpls., MN; Hotel Chequamegon Deck & Boardwalk, Ashland, WI; Entrance Gardencourt, The Blake School, Hopkins, MN; Reception Courtyard, Vinje Lutheran Church, Willmar, MN; American Lung Assoc., St. Paul, MN.

DAVID A. KIRSCHT ASSOCIATES, INC.

5500 Lincoln Drive
Edina, MN 55436
612/938-4030
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David A. Kirscht	ASLA
------------------	------

Firm Personnel by Discipline	
Landscape Architects	2 1/2
Administrative	1
Total	3 1/2

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

Golf Course Feasibility/Site Selection, Buffalo, MN; Mendota Country Club, Mendota Heights, MN; HealthEast/St. Joseph's Hospital Parking Ramp, St. Paul, MN; Southwest State University, Marshall, MN; Southtech Plaza 1 & 2, Bloomington, MN.

LANDHABITAT, INC.

337 Oak Grove Ave., Carriage House Loft
Minneapolis, MN 55403
612/874-9579
Established 1979

Stefan Helgeson AIA, ASLA
Stephen Shurson
Liz Walton
Todd Remington
David Milburn

Firm Personnel by Discipline
Landscape Architects 2 1/2
Architects 2 1/2
Administrative 2
Total 7

Work %
Residential/Decks/Gardens 40
Site Plan/Devel. Studies 10
Urban Design & Streetscapes 15
Master/Comprehensive Plan 15
Multi-family Housing/PUDs 10

Eagan Hills Farms Land Devel., MN; Executive Futures Office & Grounds, Excelsior, MN; Voyager Outward Bound Master Plan, Ely, MN; The Marsh Site Plan, Minnetonka, MN; Healy Residence, Mpls.

LANDPLAN, INC.

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

Donald L. Hess ASLA

Firm Personnel by Discipline
Landscape Architects 1
Other Technical 1/2
Administrative 1/2
Total 2

Work %
Residential/Decks/Gardens 20
Site Plans/Devel. Studies 30
Environmental Studies 10
Master/Comprehensive Plans 30
Multi-family Housing/PUDs 10

The Preserve PUD, Eden Prairie, MN; Courage North, Lake George, MN; Amesbury PUD, Deephaven, Shorewood, MN; Plymouth Office Park PUD, Plymouth, MN; Wayzata Bank & Trust, MN.

LANDSHAPES, INC.

8016 Pleasant Ave. South
Bloomington, MN 55420
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Established 1977

Paul H. Barton ASLA
Michael A. Gulden

Firm Personnel by Discipline
Landscape Architects 3
Other Technical 1
Total 4

Work %
Residential/Decks/Gardens 80
Site Plans/Devel. Studies 5
Urban Design & Streetscapes 10
Master/Comprehensive Plans 5

Market Plaza, Richfield, MN; West Oaks Townhomes, Minnetonka, MN; Meadowlark Ridge Townhomes, Eagan, MN; Josten's Corporate Office, Bloomington, MN; Golden Oaks Townhomes, Circle Pines, MN.

MARTIN & PITZ ASSOCIATES

1409 Willow Street, No. 110
Minneapolis, MN 55403
612/871-0568
Established 1983

Roger Bond Martin FASLA
Marjorie Pitz ASLA

Firm Personnel by Discipline
Landscape Architects 3
Total 3

Work %
Residential/Decks/Gardens 10
Site Plans/Devel. Studies 25
Parks & Open Spaces 25
Urban Design & Streetscapes 25
Recreation Areas/Ski/Golf 10
Master/Comprehensive Plans 25
Industrial Site Planning 10

Festival Park & Amphitheater, Ironworld, USA, Chisholm, MN; Nicollet Island, Mpls., MN; Minnetonka Civic Center, MN; Minneapolis Parkway System, MN; Eastcliff Residence, St. Paul.

McCAREN DESIGNS, INC.

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Established 1977

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Cynthia L. Peterson
Howard M. Merriam ASLA

Firm Personnel By Discipline
Landscape Architects 1
Other Technical 19
Administrative 3
Total 23

Interior Planting

Work %
100

Edinburgh Leisure Park, Edina, MN; The Conservatory on Nicollet, Mpls., MN; Embassy Suites Hotels, Mpls. airport and various locations; The Colonnade, Golden Valley, MN; New Orleans Aquarium of the Americas, New Orleans, LA.

NATURAL GREEN, INC./NATURE'S WAY, INC.

1660 Arboretum Blvd.
Chanhassen, MN 55317
612/474-1145
Established 1974

David Luse
Alan G. Hipps
Michelle Farber-Bissonnette

Firm Personnel by Discipline
Landscape Architects 3
Other Technical 1
Administrative 3
Total 7

Work %
Residential/Decks/Gardens 60
Commercial Design/Build 40

Wedgewood Commerce Center, Maple Grove, MN.

SANDERS AND ASSOCIATES, INC.

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

William Sanders ASLA
Larry Wacker ASLA

Firm Personnel by Discipline
Landscape Architects 4
Administrative 2
Total 6

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

Red Wing Streetscape, MN; St. John's University, Collegeville, MN; Athletic Field Complex, Little Canada, MN; Capitol Area Urban Design Studies, St. Paul, MN; Greenbelt and Streetscape, Albert Lea, MN.

WEHRMAN BERGLY ASSOCIATES, INC.

North Plaza Building, Suite 220
5217 Wayzata Blvd.
St. Louis Park, MN 55416
612/544-7576
Established 1986

B. Keith Wehrman ASLA
John O. Bergly

Firm Personnel by Discipline
Landscape Architects 2
Other Technical 1
Administrative 1 1/2
Total 4 1/2

Work %
Residential/Decks/Gardens 5
Site Plans/Devel. Studies 10
Parks & Open Spaces 30
Interior Planting 5
Multi-family Housing/PUDs 40
Other 10

Governor's Residence Master Devel. Plan; Olympic Ridge Apt. Complex; 4 City of Minneapolis Parks, 4 Maplewood Parks; Jennings Cove Subdivision; Roselawn Cemetery Expansion.

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1175 E. Hwy. 36
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Max E. Norton ASLA

Firm Personnel by Discipline
Landscape Architects 4 1/2
Other Technical 1
Administrative 1
Total 6 1/2

Work %
Residential/Decks/Gardens 85
Site Plans/Devel. Studies 5
Multi-family housing/PUDs 10

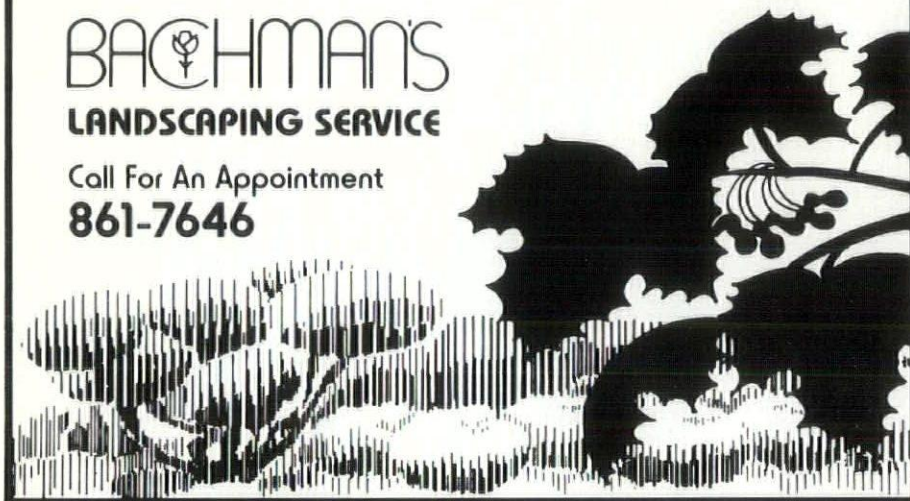
OP Mexico Restaurant, Woodbury, MN; Private Island Retreat, International Falls, MN; Dr. Philemon Roy Residence, St. Mary's Point, MN; St. Jude Medical Corp. Hdqtrs., St. Paul, MN; Dennis Turso Residence, Sunfish Lake, MN.

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insight

Continued from page 11

presented a panoply of highly informed—though often speculative—thought about fundamental postures of landscape design. Among the presentations by well-known designers, academics and critics were notable offerings by Garrett Eckbo, Peter Walker of the Office of Peter Walker and Martha Schwartz; Diana Balmori of Cesar Pelli Associates; Robert Riley of the University of Illinois; and Barrie Greenbie of the University of Massachusetts. In addition, there were presentations by a new crop of designers and academics, which bodes well for the future of landscape architecture.

After the last presentation, a tour of the Minneapolis Sculpture Garden, Garrett Eckbo asked "What's next?" That, indeed, is the critical question of this conference, and of landscape architecture.

Lance Neckar is an assistant professor of landscape architecture at the University of Minnesota.

AM

up close

Continued from page 15

taught the importance of discovering our own niche rather than adhering to particular styles or formulas."

When he completed his Bachelors of Landscape Architecture degree in 1971, he spent a year in Munich, West Germany on a Carl Duisberg Gessellschaft Fellowship, working for a landscape architect. He returned to the U. S. and spent a year at Eckbo Dean Austin & Williams in Minneapolis before joining InterDesign, and then went to the Design Consortium, which he helped establish in 1978.

As the principal of Damon Farber Associates since 1981, Farber oversees all projects that enter the office. "I don't have a consistent element that characterizes my work," he says, "because there's little that is constant about a site. Plants grow, water levels rise and fall, plants bloom at different times. We have to remember that a site is covered by snow four months out of the year in Minnesota, so we need to explore how snow falls on trees and branches, and how to light a site at night, so that a

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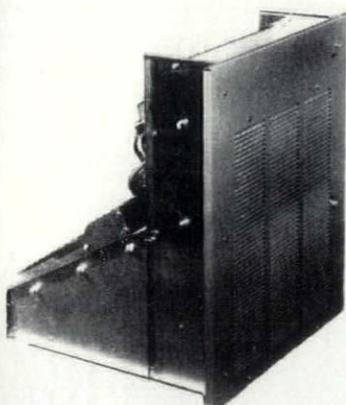
2-10 TON



2-10 TON

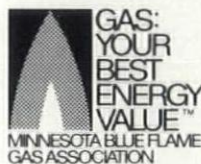
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55406

project becomes a four-season, 24-hour site."

For the Herman Miller Design Yard in Zeeland, Michigan, Farber explored an agrarian location with the Minneapolis architecture firm of Meyer, Scherer & Rockcastle to design an office campus for Herman Miller. In the fashion Farber seeks, the architects and landscape architects worked closely with the client to develop a campus masterplan. The agrarian character of the region is carried throughout the multi-building project, and the control and structure of inner courtyards, ravines, plantings, wild grass, ponds and screened parking lots slowly become less structured toward the campus' outskirts to blend with the prairie.

When revitalizing Cass Gilbert's Northern Pacific Railroad Depot Plaza in Fargo, North Dakota, Farber worked with the Fargo park system to re-establish a sense of civic place by creating two new plazas on either side of the depot and incorporating a water fountain, plantings, seating and shade to encourage people to gather and linger.

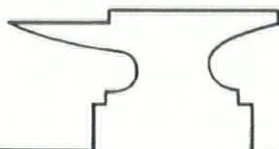
Farber's expertise carries beyond his practice, as well. He serves as the

chairman of the State Designer Selection Board, a five-person panel that selects design professionals for projects that use state money in excess of \$400,000. His experience on the board, he says, is enlightening because he sees how others approach design problems and organize their design solutions and presentations. In addition, he serves on the University of Minnesota School of Architecture and Landscape Architecture Advisory Board, which gives him input into how the school functions.

For the future, Farber hopes to tackle more national work as his firm continues to mature and change. The Twin Cities remain ideal to practice landscape architecture, he says, because the community values outdoor spaces.

"The public's awareness of the environment's impact will increase, and there will be greater need for more public open spaces because of increased leisure time," says Farber. "The Twin Cities have a positive approach to landscape architecture because the people are committed to the open space system. We are a region that uses the outdoors, and that is good for the future of landscape architecture." **AM**

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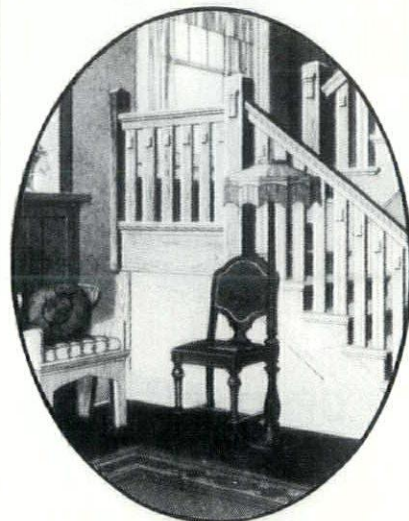
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Credits

Project: West River Parkway

Location: Minneapolis, Minnesota
 Client: Minneapolis Park and Recreation
 Board
 Architects: BRW, Inc.
 Principal-in-charge: Don Ringrose, P.E.
 Project architect: Arijis Pakalns, AIA, AICP
 Project team: Arijis Pakalns, Christine
 McGinnis, Bob Kost, Bruce Miller, Steve
 Swanson, Sabri Ayaz
 Structural engineers: BRW, Inc.
 Electrical engineers: Cain Ouse
 Associates, Inc.
 Contractor: C.S. McCrossan Construction,
 Inc.
 Landscape architect: BRW, Inc.

Project: Izatys

Location: Lake Mille Lacs, Minnesota
 Client: K-Charles Development
 Architects: Heise Reinen MacRae and
 Associates
 Principal-in-charge: Richard Heise, AIA,
 Richard Christensen, AIA
 Project designer: Rehn Hassel
 Project team: Scott Newman, Greg Fait
 Contractor: Kraus Anderson Building
 Division

Scanticon-Minneapolis

Location: Plymouth, Minnesota
 Client: Prudential and Scanticon
 Conference Center
 Design architects: Friis & Moltke
 Project architects: BRW, Inc.
 Principal-in-charge: David J. Bennett,
 FAIA, Knud Friis

Project manager: Dennis Probst, AIA
 Project architect: Ellen Olson
 Project designer: Knud Friis and Jay
 Larson
 Project team: Sue Britt, Craig Gilbert, Dan
 Miles, Mike Schrock, Loni Strassman
 Structural engineers: Bakke, Kopp, Ballou
 & McFarlin, Inc.
 Mechanical engineers: Jaros, Baum &
 Bolles
 Contractor: M.A. Mortenson Company
 Interior design: Daroff Design, Inc./Enicho
 Deichmann
 Landscape architect: BRW, Inc./Tom Kane
 and Associates
 Acoustical consultant: Cerami and
 Associates, Inc.
 Lighting consultant: Wheel-Gerstoff
 Associates, Inc.

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

Ann Birks, an avid collector of folk art, sits
 on the Board of the Walker Art Center.

John Coughlan is a vice president of
 Mankato-Kasota Stone Inc.

Mark Hammons is an architectural
 historian specializing in the legacy of the
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Photo: Courtesy Minnesota Historical Society



McMurren-Marshall Estate,
1886–1900

At the height of the financial panic of 1873, real estate plunger William Marshall hired landscape architect Horace Cleveland to lay out a tract of swamp and woodland known as St. Anthony Park. In spite of being located midway between the Twin Cities, the large picturesque lots of the development failed to attract investors. As a result, Cleveland's vision of grand vistas and picturesque natural terrains was ultimately shrunk to the more modest suburban ideal of well-treed lots on hilly, winding streets.

Only one property managed briefly to rise to the lofty dreams of the original planners. In 1886, North St. Anthony Park developer J. R. McMurren erected a vast Shingle-style estate on a parcel uniting twelve lots. Designed by recent Indianapolis emigres Hodgson and Stem, the house rose above a foundation of

glacial boulders that flowed out onto the grounds. Langford Lake (soon to be a park) appeared below, a stretch of road ran behind, and oaks dotted the rolling hills about the house. A pictorial album of St. Paul issued in 1888 declared that "the resources of art are inadequate to depict the glorious landscapes that stretch to the horizon on every side."

Shortly after the house was finished, Marshall moved in to spend his waning years in this solitary monument to his original scheme. In 1900, the house burned to its foundations, and the property was broken up. The boulderwork of Marshall's house and barn are still visible in the foundations of dwellings on two adjacent lots. A few of the younger oaks survive as specimen trees scattered among the introduced plantings of the subdivision.

Paul Clifford Larson

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