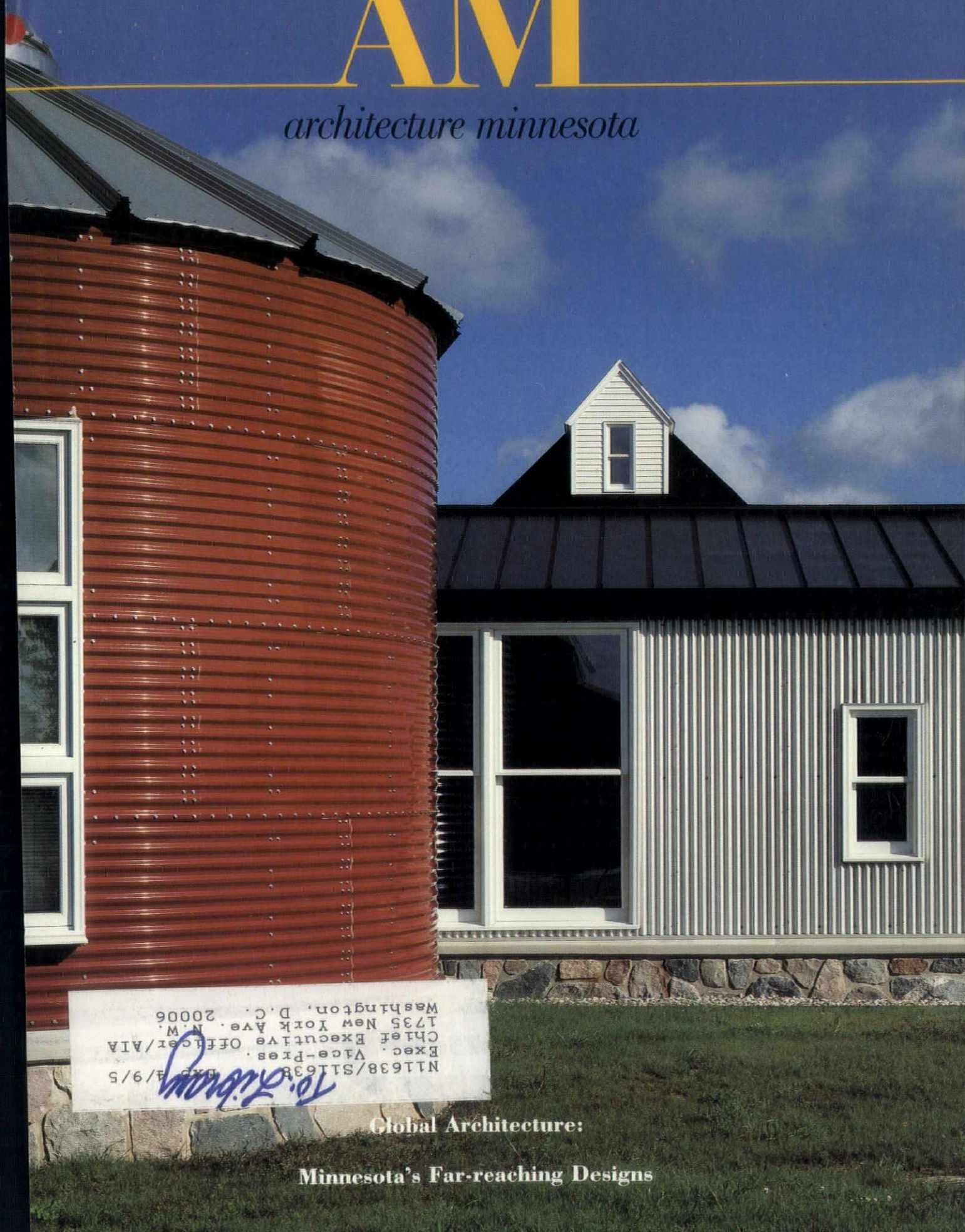


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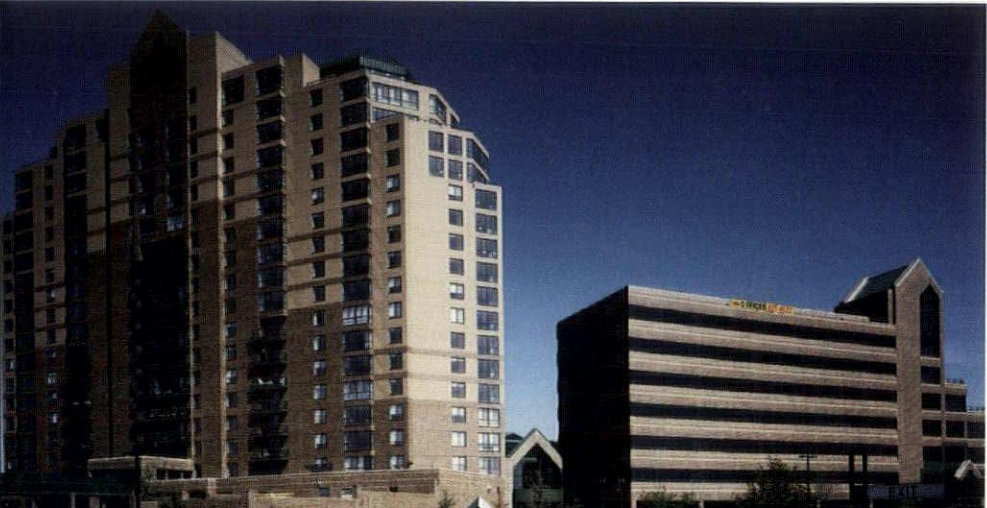


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Hyatt Regency



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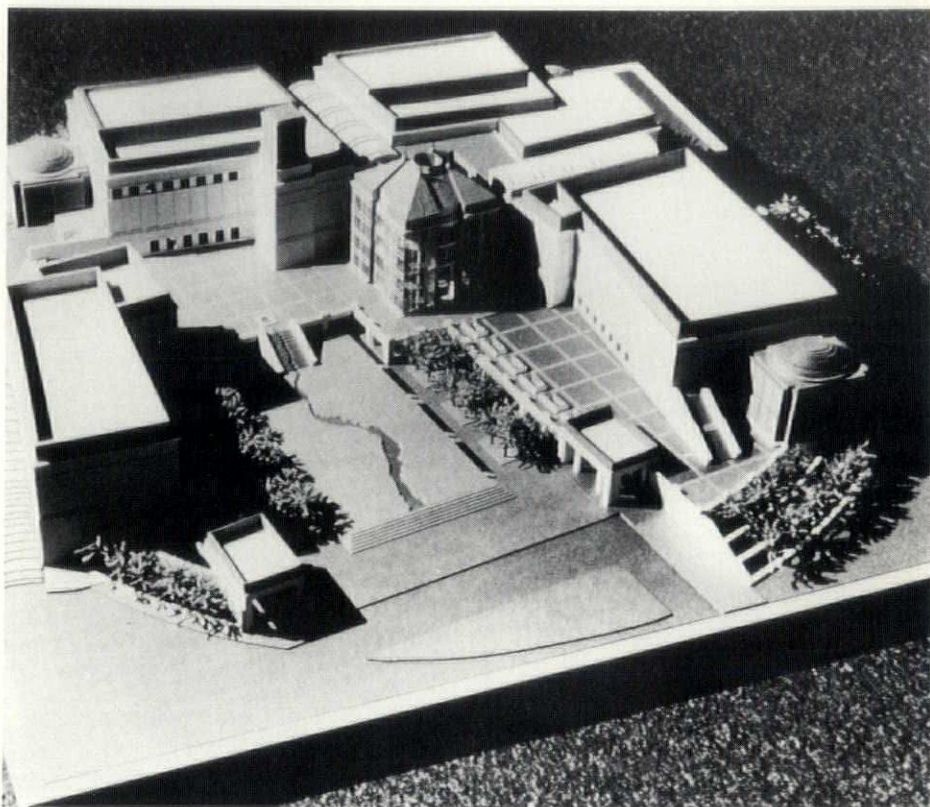
### Changing faces

A new and improved version of the AT&T Tower, under construction in downtown Minneapolis, was unveiled recently. The original design of the 34-story tower, the tallest in the three-tower International Centre complex, featured a green-glass building with a silver exterior base that blended in with the silver facade of its two predecessors. The latest version, again designed by Walsh/Bishop



A revised AT&T Tower, by Walsh/Bishop Associates, features an all-glass facade.

Associates of Minneapolis, eliminates the silver base altogether to present an all-glass tower. The two-tiered crown remains. Ryan construction broke ground in late August. Completion of the 665,000-square-foot tower is scheduled for summer 1991.



The Minnesota History Center, by Hammel Green and Abrahamson, under construction in downtown St. Paul.

### History in the making

Construction has begun on the long-awaited Minnesota History Center, designed by Hammel Green and Abrahamson. The 420,000-square-foot building is being built on the former Miller Hospital site in downtown St. Paul. The L-shaped, six-level center allows the Minnesota Historical Society to consolidate its facilities, which are now scattered throughout various locations, including Fort Snelling.

The center includes 40,000 square feet of exhibit space (seven times its current capacity), which will allow the center to display artifacts that have been in storage. In addition, the center will include a 12,800-square-foot education wing with classrooms and laboratories; a 300-seat auditorium; library and archives; a restaurant; museum shop; and parking for 289 cars.

Built on a site wedged between highways, the structure will present formal,

granite facades to the west and north, but an informal terraced courtyard overlooking downtown. The courtyard will display public art. The center will be clad in granite with accents of Kasota stone.

The \$60 million facility is scheduled to open in late 1992.

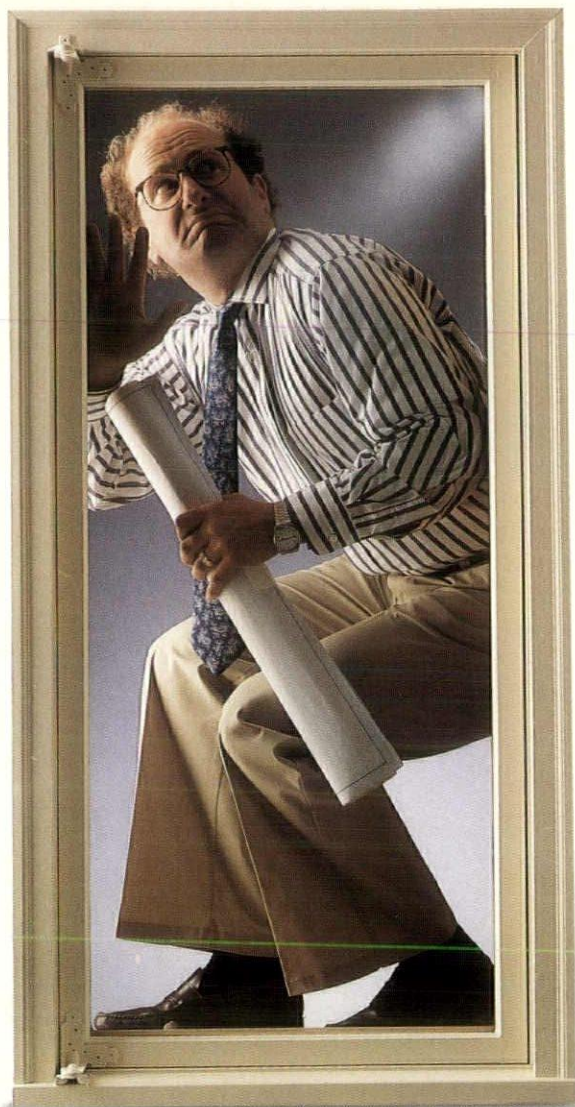
### On the prairie

Opus Corporation, a Minneapolis-based design/build firm, has completed the first of five buildings that will comprise the corporate offices for ConAgra, an Omaha food-processing firm.

The four-story, 110,000-square-foot office building will house the ConAgra Frozen Foods Company. The building features a brick exterior, bronze-tinted windows and a sloped copper roof. Built on a 35-acre campus, the Prairie-influenced, low-rising buildings will have

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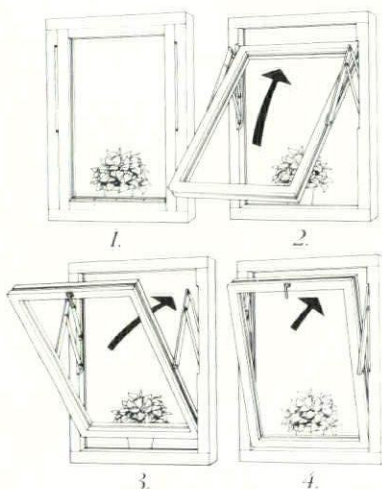




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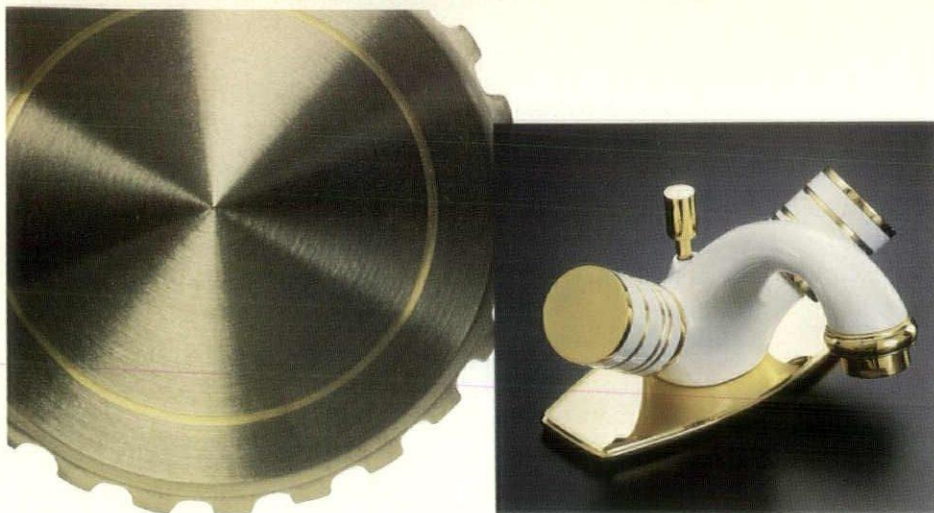
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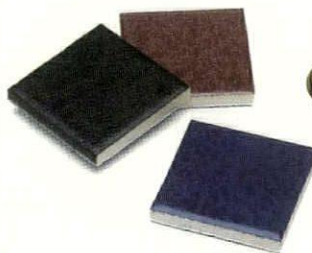
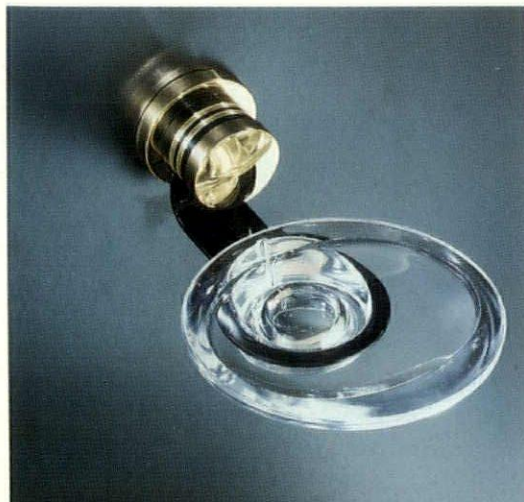
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Preserving and restoring Minnesota's religious architecture is the topic of a three-day conference at the University of Minnesota. Religious leaders and preservationists offer practical guidance and resource information on topics ranging from the symbolic structure of worship and case studies of restored buildings to the planning and funding of a preservation project. The conference includes a variety of related events, among them tours of the Church of St. Agnes, Mount Zion Temple and Temple Israel; an organ recital at the Basilica of St. Mary; and a visit to the Plymouth Congregational Church tapestries.

For more information contact Professional Development and Conference Services, University of Minnesota, 624-6053.

**Graphic Design in America: A Visual Language History**  
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Walker Art Center launches the first large-scale museum exhibition devoted to the evolution of American graphic design from the late 19th century to the present. Surveying the art form from print to electronic media, the exhibition explores design in the environment, mass media and institutions of commerce and government. Featured are such masters in the field as Lester Beall, Barbara Stauffacher Solomon, Saul Bass and Ivan Chermayeff.

For more information contact Walker Art Center at 375-7622.

**Capitol/Capital Ideas**  
**Wednesday-Friday, Nov. 1-3**  
**St. Paul Civic Center**  
**\$75 allied professional members; \$90 nonmembers; \$25 students. Exhibits are free and open to the public.**

Tours of the renovations at the State Capitol, historic Irvine Park and the Governor's Residence are just a few of the special events at this year's 55th annual MSAIA convention and products exposition. Also on hand are some "capital" ideas as more than 250 regional and national exhibitors display products and services ranging from the fine arts and furniture to the latest in computer software and building materials.

Speakers and seminars explore exciting new ideas, products, services and techniques in the building and design industries. Among the presenters is keynote speaker E. Fay Jones, designer of the famed Thorncrown Chapel in Eureka Springs, Ark. A former apprentice to Frank Lloyd Wright, Jones discusses Wright's influence on his work in projects ranging from chapels and an arboretum to private residences. Other lecture and seminar topics include designing affordable housing, the state's Percent for Art in Public Places program, post-1970s' design trends and managing information overload.

For a schedule of events contact the MSAIA office at 338-6763.



*E. Fay Jones' Thorncrown Chapel.*

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The University of Minnesota's fall lecture series in architecture continues with a Nov. 10 lecture by Los Angeles architect-designer Coy Howard on "Aura and Presence in Architecture." On Nov. 17 Julius Fabos, professor of architecture at the University of Massachusetts, Amherst, lectures on a "Master Plan

for the Danube River." New York architect Todd Williams concludes the series with a presentation on Dec. 1.

For further information call the U of M architecture and landscape-architecture department at 624-7866.

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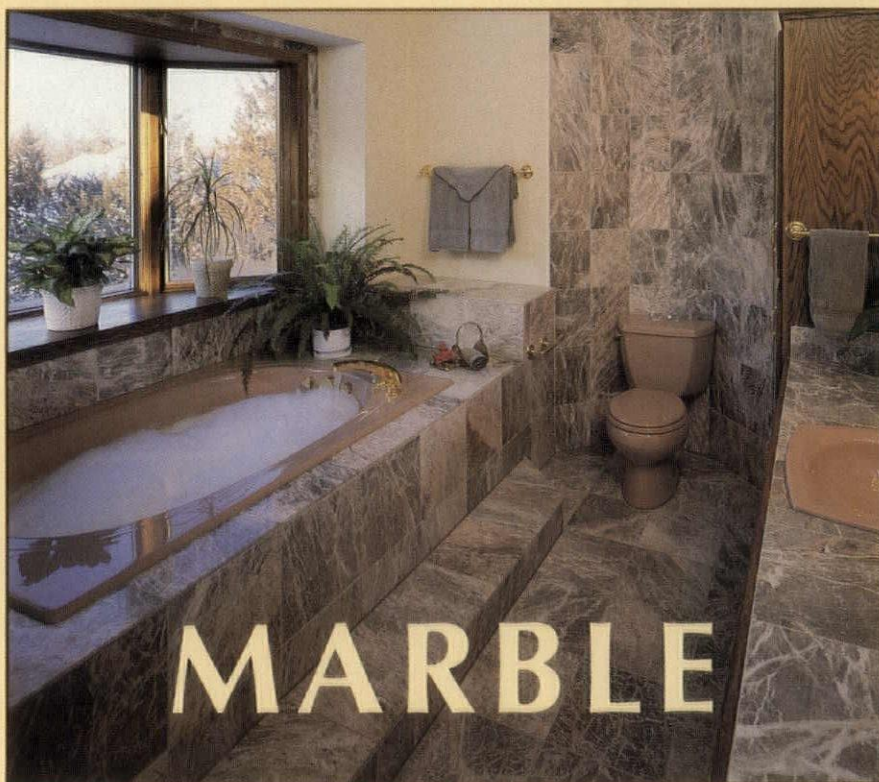
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## Pasta, piazzas and the Pantheon: A Minnesota architect reflects on his working years abroad.

By Dale Mulfinger

The opportunity to work and study abroad always has been alluring to architects, and no city captures the heart and soul of an architect like Rome. There's nothing that compares with an evening stroll past the classics—especially after a hearty dinner of spaghetti alla carbonara.

And there on the city's medieval streets you walk enthralled like the countless artists and architects before you who traveled to Rome to build their own visual vocabularies in the presence of the finest works in Western culture. For an architect all roads lead to Rome.

The same can be said for students in the University of Minnesota's study-abroad program. Once in Rome all *stradas* lead up the 142 steps of the Piazza de Spagna. Then you turn to the right, down Via Gregoriana to *numero dodici*. Once past the caretaker, go up the antique elevator to the office of Spero Daltas Architects. You might be waylaid by the pictures on the walls of schools in Uganda, palaces in Persia or the geometric plan of a city in the shifting sands of the Arabian desert. However, the ultimate destination is the firm's rooftop, or as the Italians would call it, La Terrazza. On the terrace high above Rome, an ancient city spreads before you. Domes sprout everywhere; The low vault of the Pantheon, the twin domes of Piazza de Popolo, the spiral of San Ivo or the majesty of St. Peter's all lie before your feasting eyes. It's at this point you decide to wire home, have Mom sell the cross-country skis and forward your portfolio and all available money to Rome. You descend the stairs, introduce yourself to Spero Daltas and



A summer 1989 photo of architecture professor Dale Mulfinger (far right, front row) and U of M foreign-study students on Spero Daltas's terrace overlooking Rome.

ask how soon you can start to draw.

As one of Professor John Sterling Myers' students on the first Minnesota foreign-study program in Rome in the late '60s, I had been up to the Daltas terrace and seen the evocative Arabic palaces on his wall. Later, in 1970, I returned to Rome to introduce this classic city to my wife and infant daughter. I had brought my portfolio with me, but work at Daltas's office was slow. By the mid-1970s we were back in Minneapolis, die-hard vagabonds searching for our next venture. I was hoping to join Professor Myers in Nigeria, while my wife was pushing for a less-exotic stint in Norway. When Daltas called with an opportunity to work in Rome, we happily compromised.

Within two-and-a-half weeks after the phone call, we sold the car, rented the house and with our two kids boarded a TWA flight bound for Rome. There we joined several colleagues from my student Rome days, they too with families in tow. The word had flashed across America that Minnesota alumnus Spero Daltas had a big project and was in search of a group of hard workers who

loved to draw. Drawing, of course, was what our Minnesota education had been all about.

Daltas is an architect with a special appreciation for drawing. His desks are always stacked with them: sketches, plans, details, engineering drawings or examples of Alvar Aalto's drawings. Drawing was the medium by which this Greek immigrant's son had lifted himself out of St. Paul, first to the University of Minnesota, where he graduated in 1943. After completing his graduate studies at Massachusetts Institute of Technology in 1948, he was awarded the Prix de Rome and a Fulbright fellowship. In but a few short years he was studying St. Paul's Outside the Walls, instead of the St. Paul Cathedral. It's no surprise that he soon was invited to join the office of Eero Saarinen.

During his tenure on the Prix de Rome, he had the opportunity to experience Rome long enough to know that it was a city to which he would return. Ironically, his birth at the convergence of streets in Minneapolis's

*Continued on page 78*



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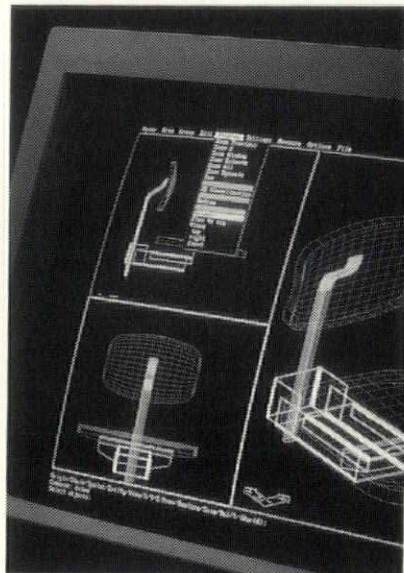
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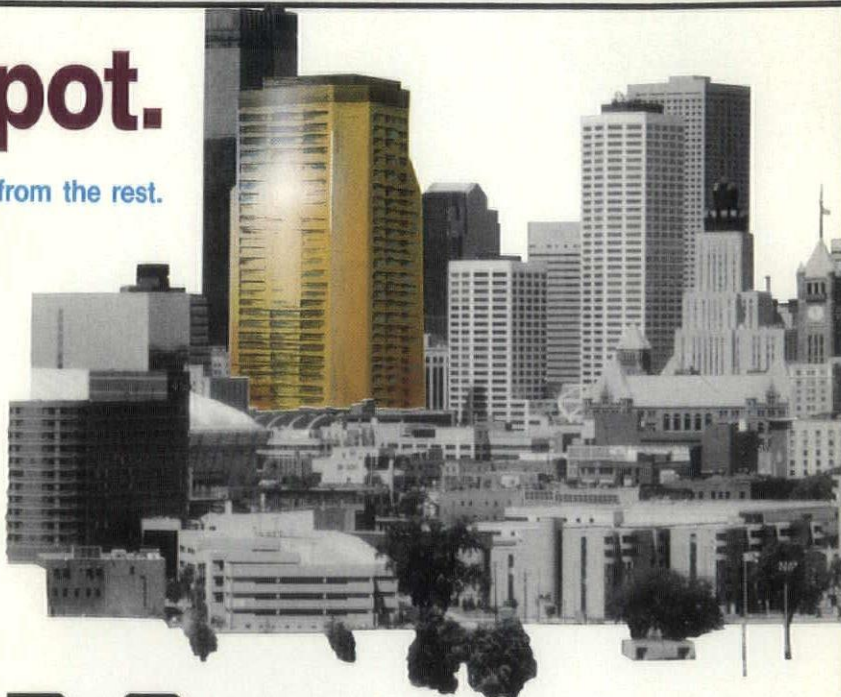
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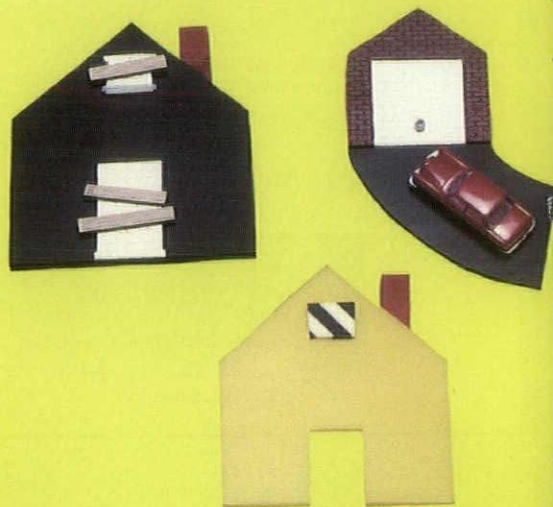
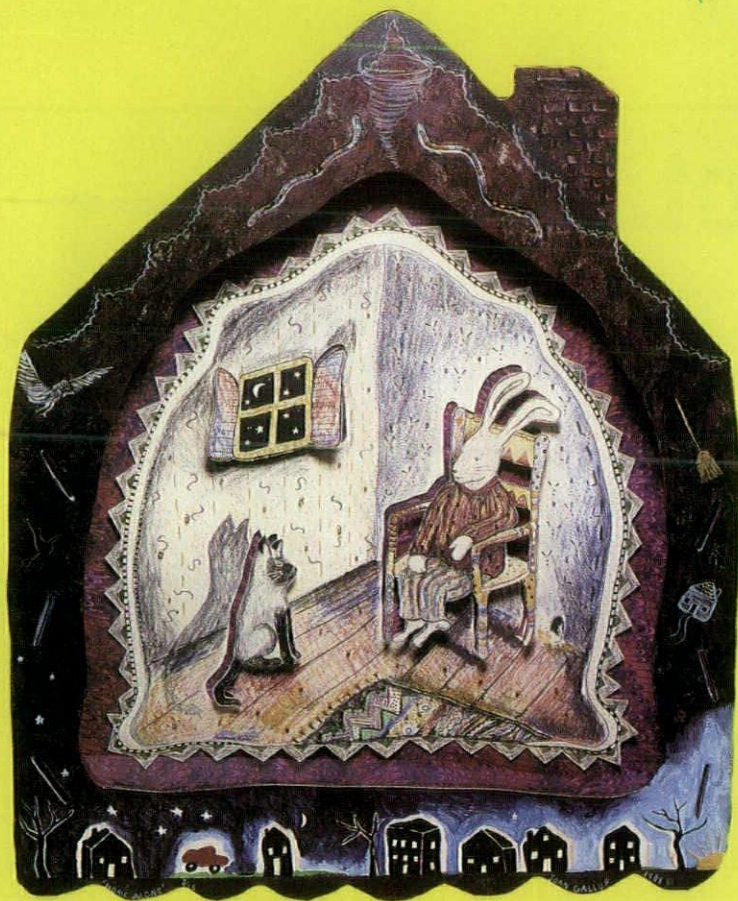
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## objects of design

Capital ideas: This collection of holiday gifts with an architectural twist will please the Modernist to the Neoclassicist.



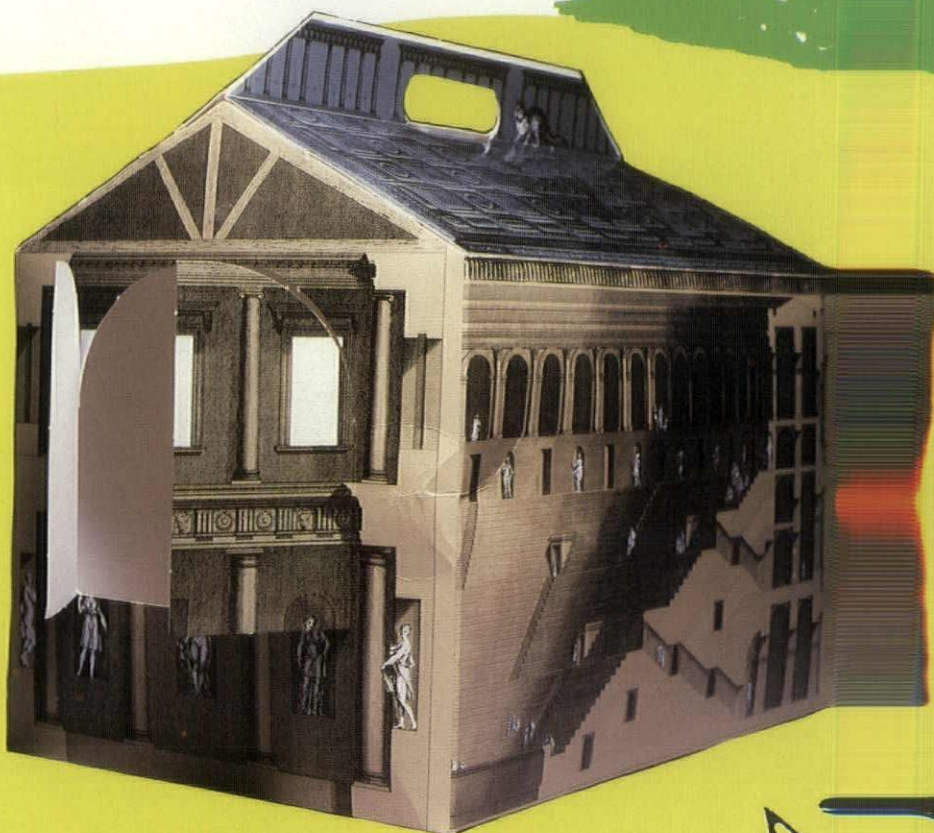
A splash of color. These bright **acrylic pins** and **earrings** by Ellen Reiben portray houses and a garage (complete with car in the driveway). \$35–\$52 at Walker Art Center, Minneapolis.

**Home Alone**, a multimedia Phantasyscape by Joan Gallup, houses hand-colored, cut-out engravings in a whimsically painted wood frame. \$598 from Judith McGrann & Friends, Minneapolis.





Linda Hesh's works in silver, bronze and gold feature **door earrings** with extended hands, \$150. Other pieces in her collection include a **house pin**, \$36; and **ionic capital earrings**, \$80. All are from Walker Art Center, Minneapolis.



The family cat is purrfectly at home in this **Cat Playhouse** (above right) in cardboard with neoclassical ornamentation. From L. Coffey Ltd. \$15 at Harold in the Conservatory, Minneapolis. **Junior Unit Blocks** (below) by T.C. Timber include 29 maple pieces in nine simple architectural shapes. \$14 at the Bibelot shops, St. Paul.

*Ann Birks and John Coughlan*





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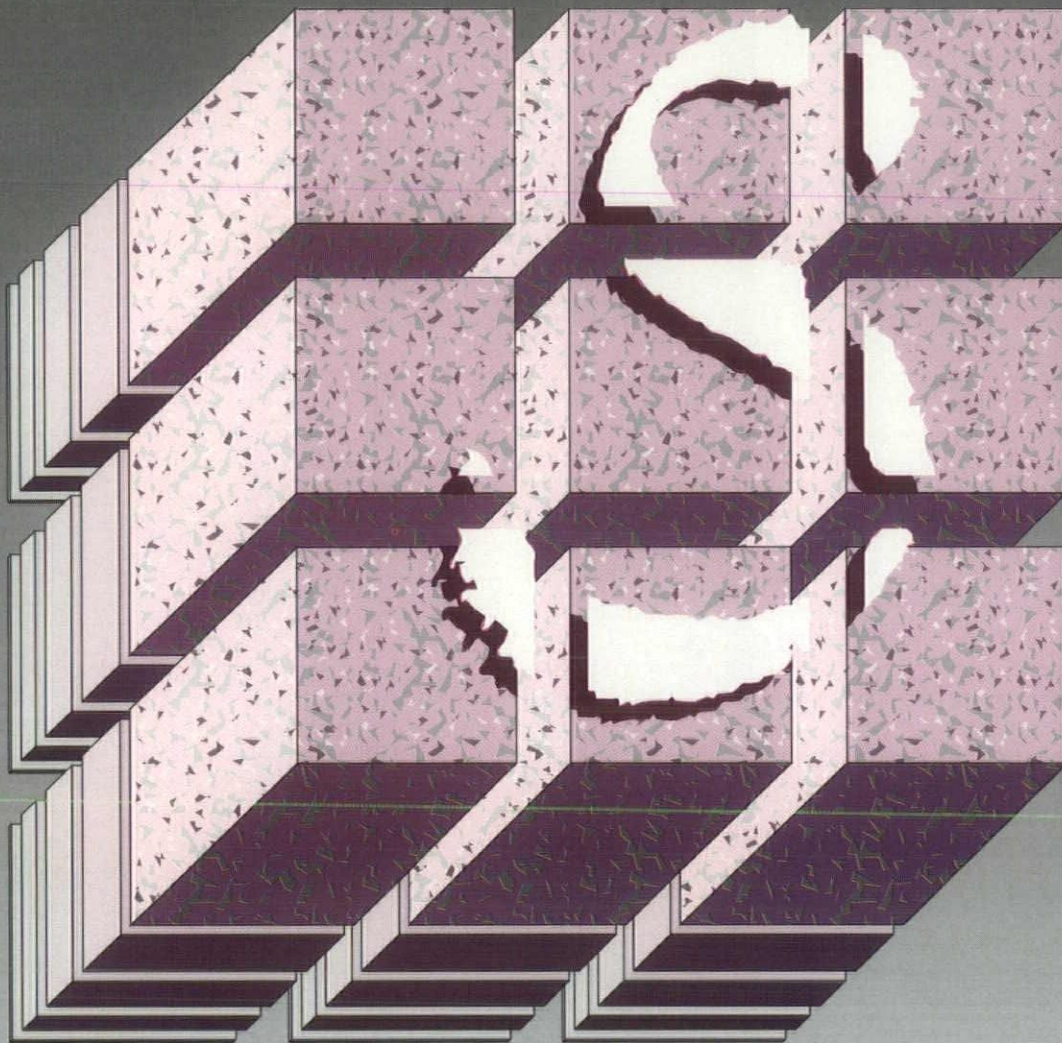
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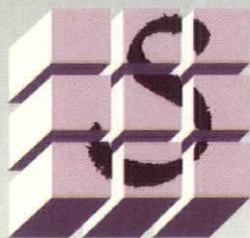
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## Mark and Nedret Butler: New designs for ancient Turkey

By Bill Beyer

The studio of architects Mark and Nedret Butler fronts the Bosphorus and faces east to the steep piney hills across the strait. To the southwest are silhouettes of the Hagia Sophia, the Topkapi—palace of sultans—and the Blue Mosque, framed under the heroic 1,200-meter span of the Bosphorus suspension bridge. The fierce currents of the Bosphorus scour away the city's debris and give the waters here an unworldly clarity.

The site measures its recorded history in millenia—from the passage of mythic Jason in search of the Golden Fleece and the founding of Greek Byzantium to Roman Constantinople and Ottoman Istanbul. The Butlers are committed to adding their own architectural vision to this enchanted place.

The couple's educational and professional odyssey began in the Twin Cities and has taken them to Boston; Istanbul; Ames, Iowa; and finally back to Turkey. Nedret (Erçan) Butler, a Turkish native, met her husband and architectural partner, Mark, during undergraduate study at the University of Minnesota School of Architecture in 1968. She initially chose to study at Macalester College in St. Paul at the suggestion of her principal (a Macalester graduate) at the American high school in Istanbul. After two years at Macalester, Nedret transferred to the University of Minnesota in search of a more challenging and interesting course of study, and took a chance on architecture. There she met and married Mark.

For two years following graduation, Nedret worked at Hammel Green and Abrahamson and Mark at Freerks Sperl Flynn. Then they began to consider graduate school to develop their parallel interests in urban design and planning for Third World countries, with an



Mark and Nedret Butler on the Bosphorus promenade outside their historic warehouse studio in Istanbul.

eye toward eventually living in Turkey. Her former professor, architect Ralph Rapson, pointed them to the Massachusetts Institute of Technology, which offered a program in urban-settlement design in developing countries. That program proved ideal, allowing them to develop a course of study that included two summer research trips to Istanbul. They completed their thesis in 1976.

The Butlers worked for other architects in Istanbul, honing their skills, learning how things "got done," and, in Mark's case, assimilating another culture and language. In their spare time, along with having their first child, they continued to pursue the dream of Nedret's Minnesota thesis project: the development of an executive hotel on her family's land in the village of Çengelköy, on the Asian shore of the Bosphorus.

In 1981 they returned to the U.S. after Mark landed a consulting job with Planning Research Corp. in Washington, D.C., to design the new town of Onne in Nigeria. By chance, a friend informed Nedret of potential teaching opportunities at Iowa State University

in Ames, which they negotiated into two full-time positions. "We were happy to be back in the States, and Ames offered us good experience plus a chance to reflect on and evaluate our professional lives," Mark observes.

Although Iowa was a quantum cultural leap from Turkey, the Butlers settled comfortably into academic life for five years, punctuated by a short trip back to Greece and Turkey with a group of Iowa State architecture students in 1985.

Their teaching activities were abruptly suspended in 1986, when the city of Istanbul attempted to expropriate the family's proposed hotel site. Nedret and Mark quickly returned to Turkey to rescue the property and their project. After a year of legal jousting, negotiation and detailed historical documentation of the historic warehouse buildings along the Bosphorus frontage, they sued to restore the property's historical status and to block the city's annexation. Their cases are pending before the Turkish Supreme Court.

Although the hotel development re-

*Continued on page 82*



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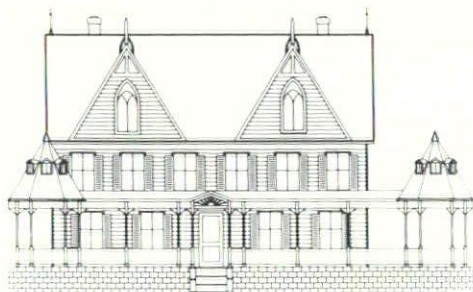
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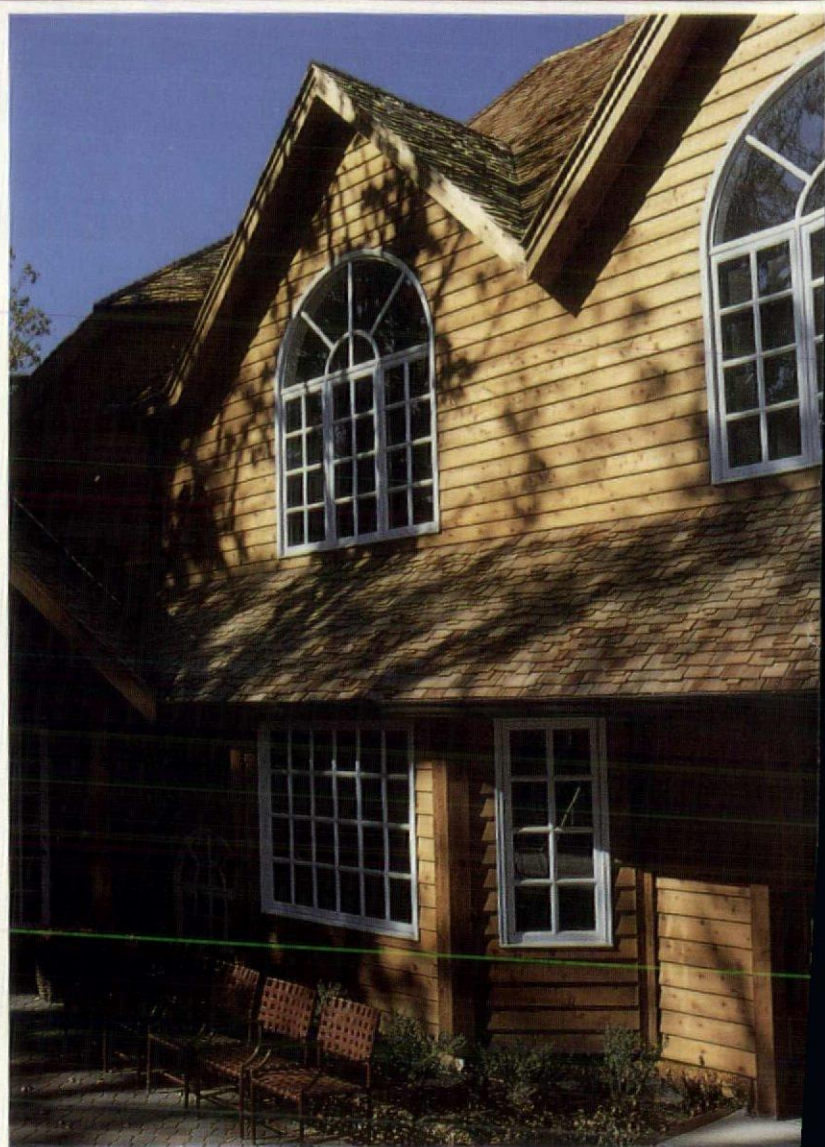
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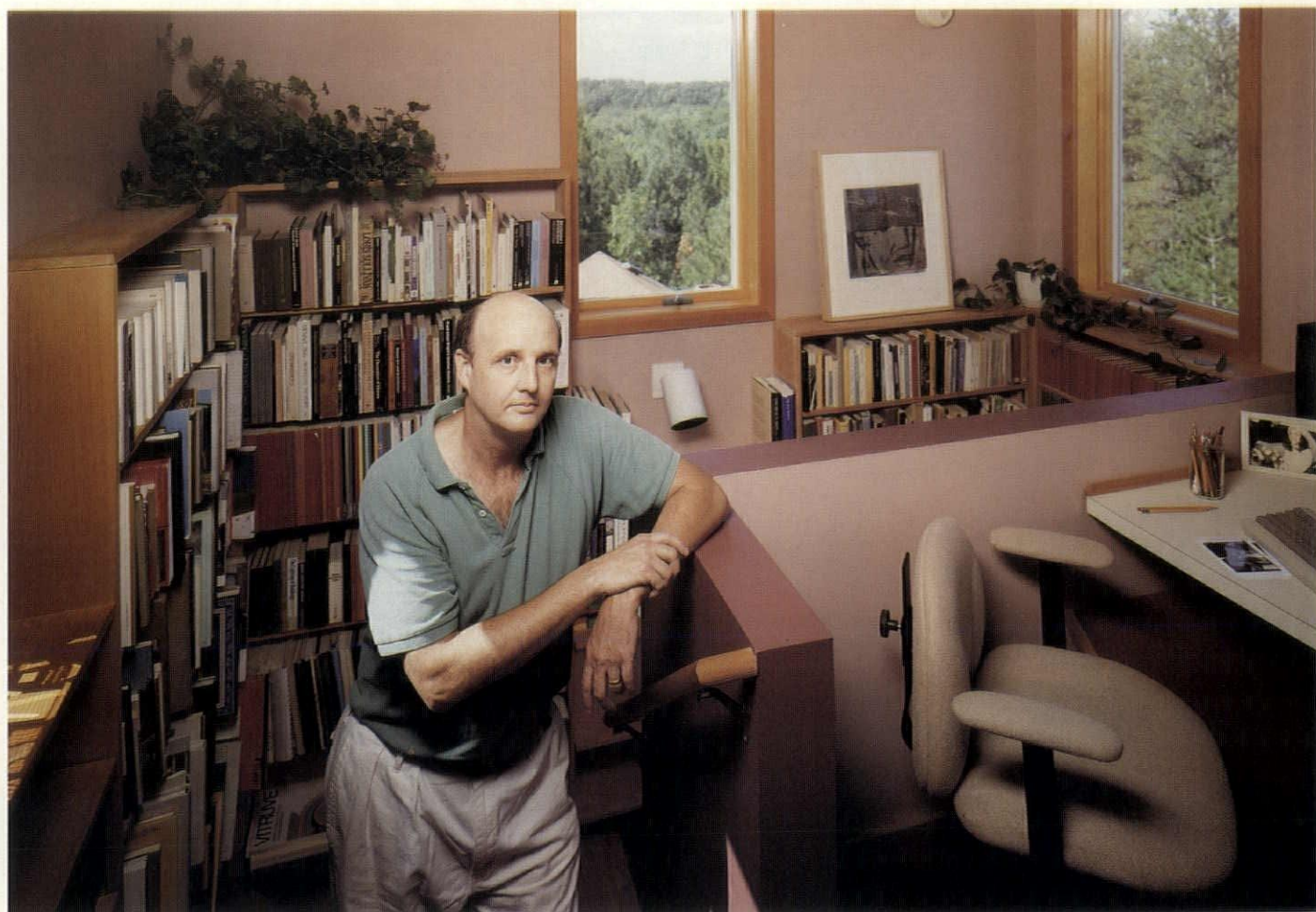
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# AM

*a place of one's own*



Photos: Karen Melvin

A jacuzzi under the stars, a Euro-style kitchen, a bathroom so commodious it could double as a ballroom. You wouldn't be surprised to find these on a homeowner's wish list. But a tower?

"I always liked the idea of a tower as a natural component of a house," says architectural historian Harry Mallgrave. In 1988, after locating a wooded parcel in Afton, Minn., Mallgrave built an airy, elegantly spare house replete with a tower that rises like the mast of a ship in a sea of trees. Welcome to Mallgrave's home office.

Mallgrave's design collaboration with architects Cheryl Fosdick and Dale Mulfinger sought to preserve the site's vegetation. At the top of the tower, six windows look out in every direction, framing dense bands of nearby treetops that occasionally open up to reveal the

gentle dips and swells of area fields and farmland.

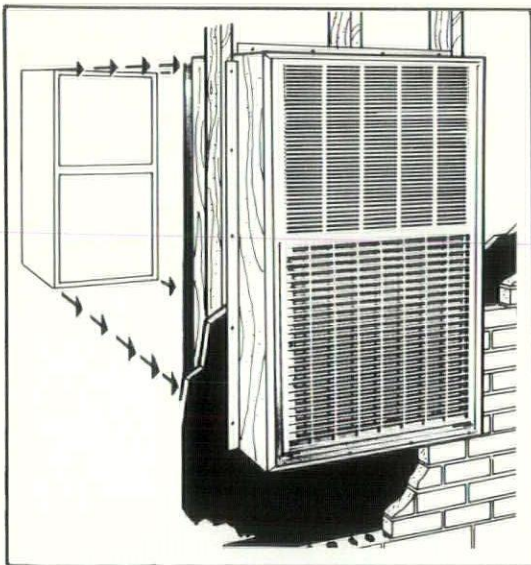
But the journey to the top of the tower is every bit as spectacular as standing there. After climbing a narrow stairwell lined with books, you suddenly turn a corner and step up into a loft awash with light and air, a space so unexpectedly open to the surrounding sky that you feel almost weightless.

Here, using a simple white Formica surface as a desk, Mallgrave works for the Getty Center for the History of Art as editor of an ongoing series of books combining English translations and scholarly analyses of works in architectural theory. Ivory-tower metaphors? Mallgrave dismisses them with a smile. "I won't be growing ivy up the tower just for that reason," he says, laughing.

*A.F.*







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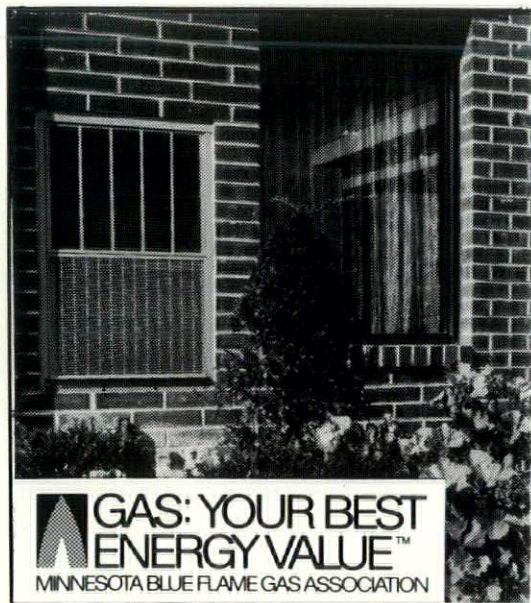
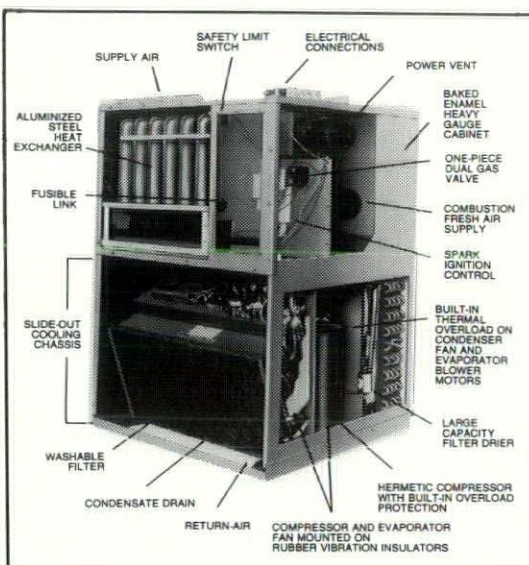
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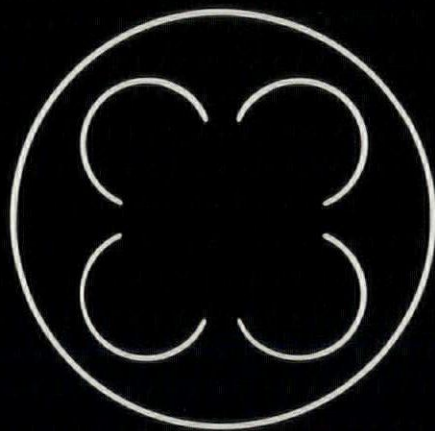
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# AM

## editorial

**Selective nostalgia** On a recent walk through our neighborhood, my husband stopped to admire a trio of lean, geometric houses and said, "I find Modernist architecture soothing." I suspect his sentiments are in the minority.

While researching an article on holiday-paraphernalia design a few years ago, I made the rounds of Christmas-decoration shops, and "comforting" architecture is what I found on the store shelves: cookie-cutter houses decked with bay windows and widow's walks, crow's nests and colonnades. Or miniature tableaux of Dickens' villages—Crown tree inns, green grocers, smithies and candlemakers—that bore no resemblance to the world in which I grew up. Or, for that matter, the world of the young Charles Dickens. Where was the replica of the Marshalsea prison, where Dickens' mother, father and siblings were incarcerated for debt? Where was the rat-infested factory where the 10-year-old Dickens worked long hours pasting labels on pots of blacking? Where was the hovel he returned to each night, alone and hungry? Clearly at work in these warm-and-fuzzy streetscapes is a selective nostalgia that interprets the past for its own purposes.

Why would we find it curious to see such American icons as a Frank Lloyd Wright Usonian home or Philip Johnson's Glass House under a Christmas tree, lit from within just like the houses called Nantucket, Maple Street and Williamsburg? And why not a selection of steel office towers, like the ones in which many of us spend the better part of our days, instead of painted ladies with turrets?

If you accept the premise that Christmas stores are repositories of invented images that reflect our collective yearnings for a time and place in which people are kind, caring and decent, then what does it mean that references to the 20th century—architectural or otherwise—are so conspicuously absent? "What," I ask, along with the architectural historian Witold Rybczynski, "are we missing that we look so hard for in the past?"

In the face of this nostalgia that would have us believe all the world's a stage set, we ask you to turn your attention to the byways of Minnesota and cast your ballot for your favorite Minnesota buildings. (See the card near the back of the book. Results will be published in the March/April issue of *AM*.)

You'll find, no doubt, that there are no easy answers, given our state's rich architectural heritage. One building, however, garnered my hands-down vote: the IDS Tower.

Watery and reflective, it's a kind of urban lake that always has something to say about the color of the sky, the position of the sun, the seasons' changing light. In the getting-and-spending of downtown commerce, it subtly points to other rhythms and teaches me about being attentive and present to the moment. As such, I find the IDS Tower is not only the geographical center of the city but its spiritual heart as well. It fully inhabits the world around it, exploring complex relationships to an environment that is real, instead of stirring, like so much of our holiday architectural imagery, imagined connections to a mythical past.

Adelheid Fischer





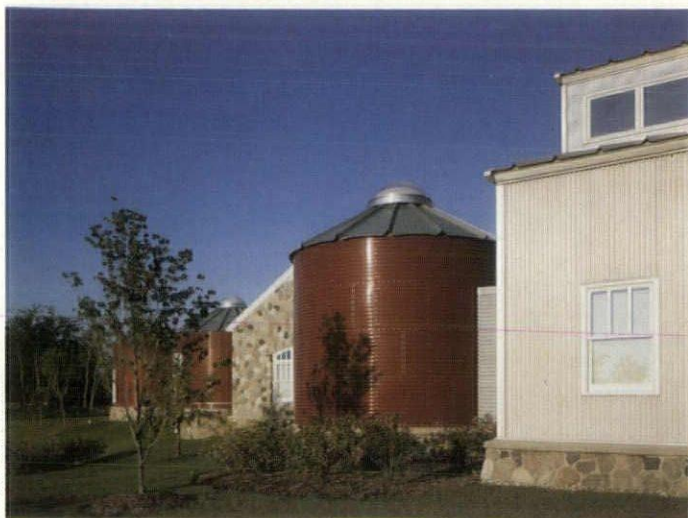




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Gest. v. J. L. v. Bucher in Halle





The bright red grain bins are often used for conference rooms or studios (above). The interior of the product-standards (test lab) building shows a high ceiling with exposed plywood and painted steel trusses (below). Using familiar materials in uncommon ways, the architects capped a free-standing conference room with a sloping corrugated metal ceiling.

*Holland, Michigan*

# Rural collage

Silos and grain bins juxtaposed in a Midwestern design complex



The Herman Miller Design Yard, designed by Meyer, Scherer and Rockcastle of Minneapolis, is set on 40 acres of farmland outside Holland, Mich. This group of interconnected buildings houses four major divisions for Herman Miller: design, development, test lab, and manufacturing/engineering, plus a cafeteria. The entire complex accounts for approximately 220,000 square feet of space and will eventually total 400,000 square feet within 35 buildings. The site, designed to maintain the rural atmosphere, devotes one-half of its square footage to outdoor spaces.

To encourage interaction between the different divisions while still retaining privacy and departmental autonomy, the architects set the buildings orthogonally to each other, forming large- and small-scale private yards for each group within a natural setting of ravines, wild grasses, trees and ponds. The name "design yard" itself recalls "steel yard" or "farm yard," places for manual work, but also places for both individual and shared labor.

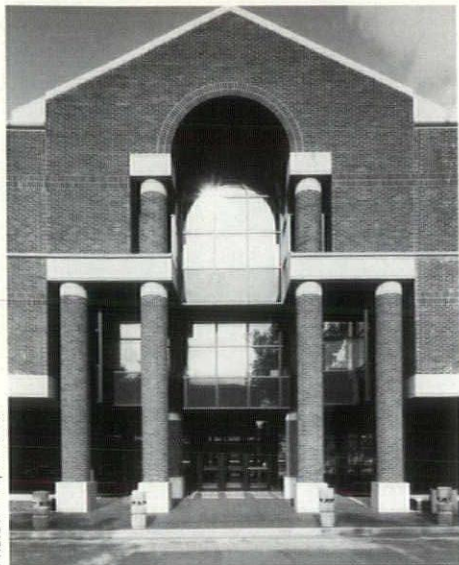
The complex for 400 employees, sited in a community of small farms, draws on the agrarian vernacular. Buildings resemble farm structures—grain bins, barns, stables—all connected in a lively display of contrasting forms and materials. A western-Michigan fieldstone base anchors the buildings, which are clad either in galvanized metal, white lap siding or fieldstone, and feature farmstead elements such as metal roofs with metal ventilators. In addition, other building materials common to farm structures further reinforce the rural imagery, such as actual grain bins with windows cut into their sides.





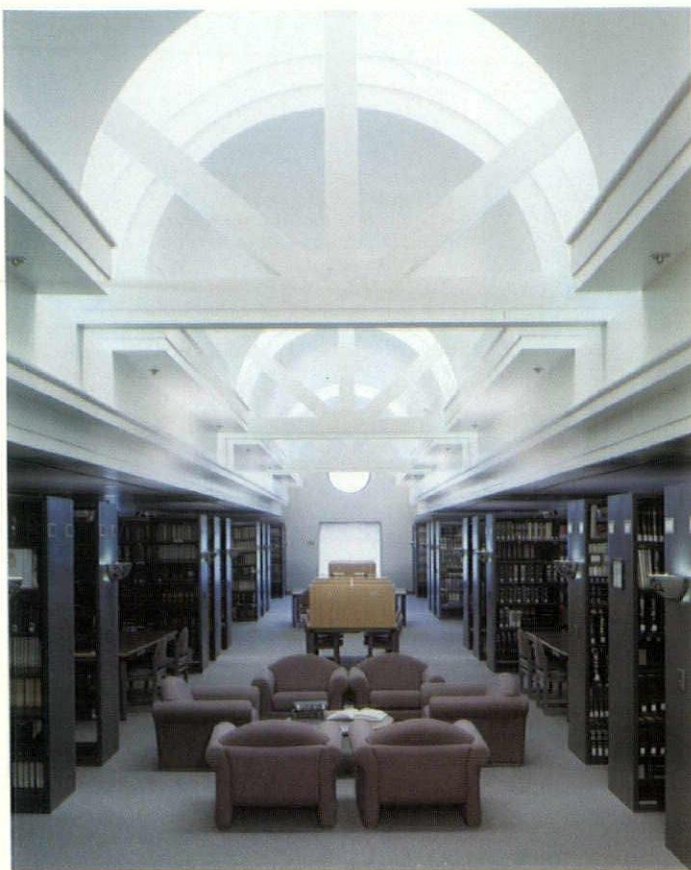
*The Herman Miller Design Yard (above), outside Holland, Mich., picks up on the rural vernacular in a striking campus of contrasting forms and images. The reception building for product standards and manufacturing/engineering (below) recalls the American farmhouse and creates a welcoming building complete with a front porch and rocking chairs.*





Photos: Philip Prowse

An arched entrance flanked by pillars recalls the traditional campus buildings surrounding the new law school for the University of Missouri, designed by the Leonard Parker Associates. Traditional detailing also is incorporated into the arched ceiling of the third-floor, 350,000-volume library (below). A series of slivered skylights brightens the room.



*Columbia, Missouri*

# Legal precedence

A modern law school with an eye on tradition

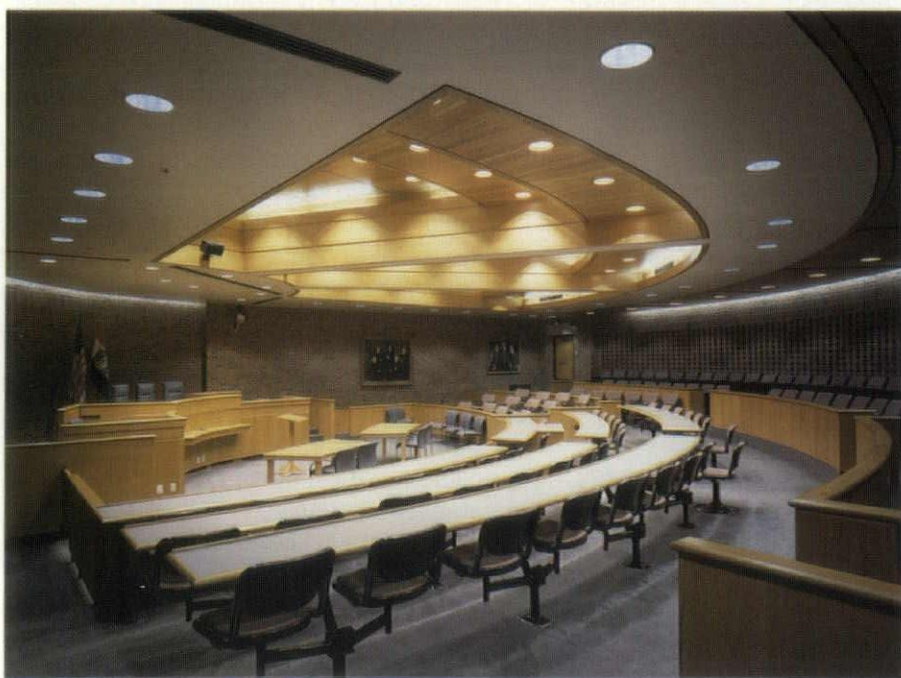
The U-shaped wings of the new law school for the University of Missouri at Columbia enclose a proposed landscaped mall. Sited between existing traditional and modern structures, the 140,000-square-foot brick and stone building, designed by the Leonard Parker Associates, includes a working courtroom, faculty and administrative offices, classrooms and a 325,000-volume library for 500 students.

The modified Georgian-Colonial detailing and massing are in keeping with the traditional buildings on campus, yet the spirit is modern. Along the mall side, square punched-out windows speak of a modernist sensibility, but an arched entrance, flanked by brick columns and cornices, echoes a classical predecessor.

The building presents a hard-lined facade toward the mall (as a means of reinforcing the edge of the mall) but a softer, more complex front on the inner courtyard. Here, three levels step back incrementally with each floor. The tiered massing breaks the structure into manageable levels, thereby humanizing its large scale. The law library, which faces the plaza, is able to place the greatest number of books closest to the reading areas on the ground floor, allowing students to enjoy the plaza scenery. The courtyard, though designed expressly for the law school, serves as a transition between the general university and the law-school communities.

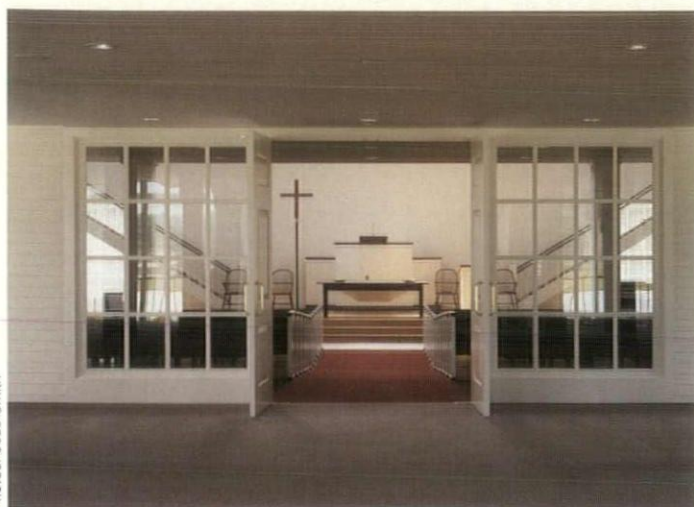
Inside, openings between floors establish a visual link between related activities and allow daylight to penetrate deep into interior and subplaza spaces. A creative use of interior brick enlivens the corridors, lounges and courtroom, as well as the exterior trim. Completed in 1988, the building recently was awarded the Louis I. Kahn Award from American School & University.





The tiered massing of the U-shaped law school expresses a modern sensibility with an eye to the traditional, seen especially in the columns along the different levels. The main courtroom (left), highlighted by detailed brickwork and a wooden coffered ceiling, features a state-of-the-art video system and a large-screen projection system.





Parishioners enter the main 1,000-seat meeting house of Christ Church in Lake Forest, Ill., through the bell tower (above and below). The white interior bathed in sunlight is simple yet elegant. Stairs flanking the pulpit lead to the balcony level.

*Lake Forest, Illinois*

# Pastoral legacy

A suburban church inspired by the New England village

Christ Church, located on a 10-acre site in Lake Forest, Ill., is a proposed five-building complex that includes a 1,000-seat meeting house and four smaller houses for education, social functions and parish offices. Soon after its founding in 1980, the Lake Forest Congregational Church began to consider expansion plans. Impressed with the architectural character and detailing of the Colonial Church of Edina (a 1980 national AIA honor award winner by Hammel Green and Abrahamson), the church called on HGA to develop a master plan to accommodate its growing needs.

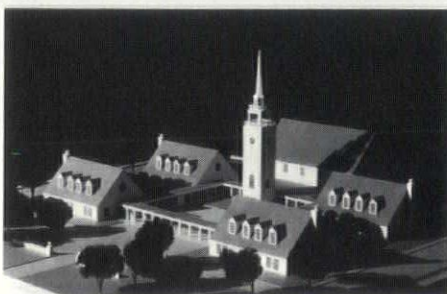
HGA proposed a group of interconnected Colonial-style buildings that surrounds a garden courtyard. This simple, symmetrical scheme reflects the Puritan heritage of the Congregational Church. Other elements, such as white lap siding, dormers set into pitched roofs and a soaring bell tower, recall the New England village.

The completed first phase includes the meeting house, a bell tower and one of the four auxiliary houses. Visitors enter the meeting house through the tower, which serves as a unifying force for the entire complex. In warm weather, the tower balcony functions as an outdoor pulpit as parishioners gather in the courtyard.

The simple, restrained character of the exterior detailing is carried inside as well. The main meeting house is an expansive room with 2½-story ceilings. White walls and double-hung windows infuse the space with sunlight and increase the spaciousness, yet warm-toned wood trim offsets the spare whiteness and lends elegance to the rural vernacular.







Hammel Green and Abrahamson of Minneapolis drew its inspiration for this Colonial-style church from the New England village. The completed first phase includes a meeting house, one of four planned auxiliary houses and a bell tower (above). The master plan calls for a cluster of interconnected, symmetrical buildings surrounding a landscaped courtyard (left). The four smaller houses will be used for education, offices and church functions.



Photo: Pam Singleton



*Nationwide*

# Right On Target

National discount chain with regional sensibility

Photo: Raquel Rudquist



Target has adapted its prototype to harmonize with local architectural styles and building materials as it expands into the Southwest. A Target in Scottsdale, Ariz., (top) features a curvilinear facade made with Mexican Adoquin stone, indigenous to the Pima-Maricopa Indian community. In Clovis, Calif., (above) a Target announces its entrance with a vaulted roofline outlined in wooden latticework. A brick base contrasts with the aggregate-paneled facade.

The bright red Target bull's-eye is quickly becoming an icon of the American discount-retail culture, a logo as familiar as the golden arches. A division of the Dayton Hudson Corporation, Target opened its first store in Roseville, Minn., in 1962 and has since expanded throughout the Midwest, Southwest, Northwest, and now into the Southeast. RSP Architects, which practices in 40 states designing retail, housing and offices, began working with Target in 1979. To date, RSP has designed 180 Target stores.

The 100,000-square-foot prototype stores are designed to emphasize the merchandise with wide aisles, lively signage and careful display of products. Though the exteriors are simple, often sheathed in brick or aggregate wall panels and accented with the blazing Target logo, RSP has left plenty of room for modifications of the prototype based on regional architectural differences.

A stark white Target with bright red bands of inlaid tile in Tacoma, Wash., reflects the architectural character of the adjacent shopping center. In Scottsdale, Ariz., a recently completed Target responds to the southwestern vernacular architecture and reflects a sensitivity to the surrounding Pima-Maricopa Indian community by using indigenous building materials. The building's entrance is defined by a curvilinear two-story screen with deep punched openings faced with regional Mexican Adoquin stone. Luminaires behind the screen offer dramatic nighttime lighting. And in Rancho Cucamonga, Calif., a Target scheduled for completion this February will reflect the town's Spanish-Colonial architecture with a stucco facade, clay-tile roof and embedded tile bands and cornices.

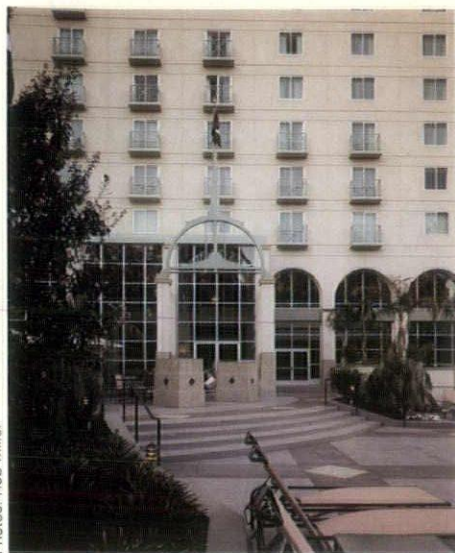




A Target in Tacoma, Wash., (above) follows the basic prototype of stores found in Minnesota, but uses a whiter facade inlaid with red tile to give it a more contemporary look in keeping with the adjacent shopping center. And a Target in Rancho Cucamonga, Calif., (below) takes off on the prototype with a decidedly Spanish-Colonial influence. A stucco facade with clay-tile roof reflects the character and style of the surrounding architecture.







Posh is back in hotel design with the Hyatt Regency in Sacramento, Calif., designed by Ellerbe Becket of Minneapolis. A luxurious, textured facade of stucco and teal-green balconies (above) faces a landscaped plaza and pool area. The architects knew the meaning of "grand" when they designed this lobby (below) of warm tones with contrasting trim and a highly ornate wrought-iron railing. The soaring barrel-vaulted ceiling adds an exciting architectural element to a lobby that surely draws inspiration from the classic grand old California hotels.



Sacramento, California

# Grand Hotel

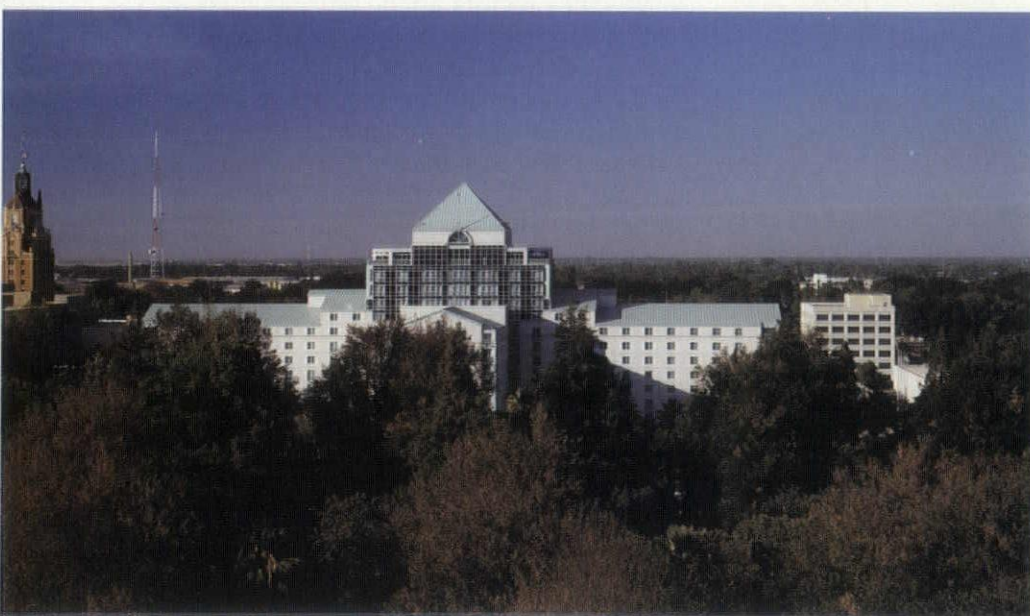
Hyatt Regency reclaims the art of luxury

The 508-room Hyatt Regency Hotel in Sacramento, Calif., designed by Ellerbe Becket, blends comfortably with the classical and Mediterranean structures that surround its full-block downtown site. The hotel faces the landscaped park of the California State Capitol to the south, historic structures to the west, the K Street pedestrian mall to the north and a convention and community center to the east.

The hotel, while designed to reflect the character of the existing buildings, also recalls the grand old California hotels, a decided change for the better in an era of uninspiring hotel development. The new Hyatt Regency, a display of texture and color, blends rich materials—granite, stucco, green-tinted glass, painted-metal roofing and small guest-room balconies—to create a building that harmonizes with the urban context while creating a distinct presence of its own. A highlight is the 15-story central tower skinned in green-tinted glass, a striking contrast to the classical restraint of the base. A top-floor lounge offers panoramic views of the city.

Adding to the urban experience, the hotel is designed to reinforce streetside activity. The main portion housing the rooms is a symmetrical, T-shaped structure that faces the Capitol. A center wing, which serves as a porte cochere, is flanked on either side by landscaped courtyards filled with restaurant, lounge and pool activity. Retail space faces the K Street Mall side, and a reception court opening from the ballroom faces the convention center. The main barrel-vaulted public lobby along the south facade connects two restaurants and most of the other main hotel functions into a single public room with views of the Capitol Park.





*The T-shaped hotel with a 15-story central tower is neither boastful nor shy: It provides a striking image from the curbside (above) or from a distance amidst thick foliage (below), while blending comfortably with the classical and Mediterranean buildings surrounding it. Rich materials—stucco, tinted glass, a painted-metal roof—create a varied, layered facade.*



Photo: Christian Smith



The Bury multiplex, designed by Paul Pink and Associates, is the first of Warner Brothers' planned expansions into the European market. Decorated with stylized wall panels and spacious seating, the 12 auditoriums at Bury feature computerized sound and projection systems and wireless infrared audio for the hearing-impaired.

*Bury, Lancashire, U.K.*

# Movie magic

State-of-the-art technology for  
a European movie house

Paul Pink and Associates has built its reputation for designing movie theaters across the nation. In the Twin Cities, some of the firm's more recent entries include the Edina Theater and the Willow Creek Theaters. Now Pink moves overseas to England with his newly completed multiscreen theater for Warner Brothers at Bury, Lancashire. This theater is the first in a series of master-planned expansions into the European market for Warner Brothers International. Additional theaters are under construction at York and Newcastle, with multiplexes planned for Germany and elsewhere.

The new theaters are designed to advance state-of-the-art technology and revitalize the moviegoing experience. They feature ample parking, easy access to metro stations, on-site restaurants and varied shopping opportunities. The multiplexes vary from 10 to 14 auditoriums and employ computerized sound and projection systems, and all auditoriums are equipped with wireless infrared audio for the hearing-impaired. In the spirit of playhouses, patrons may book seating in advance through computerized box offices.

Following the trend to create more luxurious movie theaters (in contrast to those bland show-box theaters built during the 1970s), Pink designed for the Bury Theater a rich lobby with custom carpets, marble trim and brass accents. The low-rising brick structure, which is surrounded by light industry in a working-class suburb of modest brick houses, features a dramatic 2½-story entrance framed in blue steel and branded with the familiar Warner Brothers logo. The brick walls are highlighted with either bands of precast concrete or lighter brick tones.



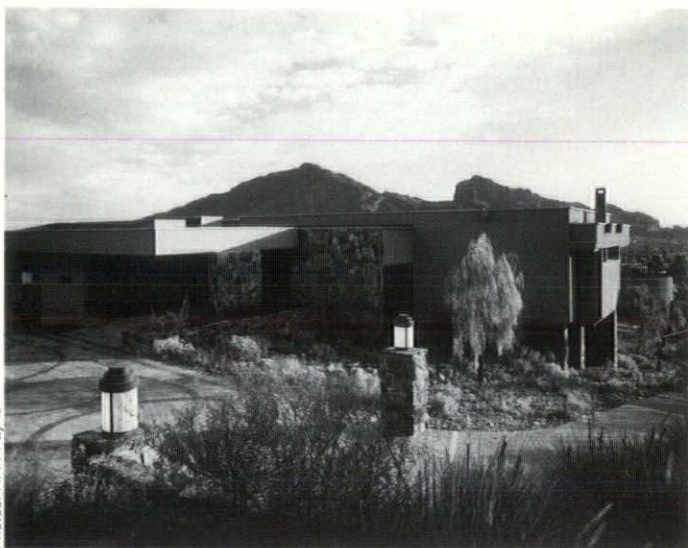


Photos: David Jewell

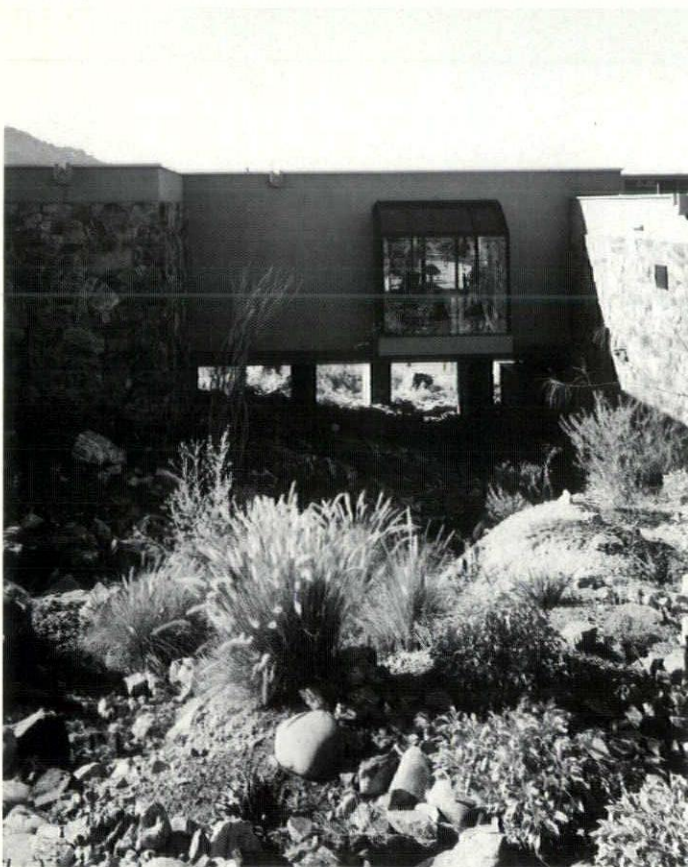


The brick and reinforced concrete facade (above) relates to the brick housing common in this middle-class suburb of Manchester, but the soaring steel-framed atrium bisecting the building adds visual excitement to the surrounding light industrial buildings. An ornate lobby (left) features a mosaic floor and a concession stand trimmed in black marble and French limestone with brass highlights and a black-mirrored ceiling. Video screens display show-times for each auditorium.





*This stone and stucco house in Paradise Valley, Ariz., designed by the Alliance Southwest, seems a natural extension of the rugged, mountainous desert terrain. Built on a sloping site, the two-level, flat-roofed house is designed to withstand the heat. For instance, the front features minimal windows and a deep overhang that protect the entrance. The family room (below) bridges a desert wash, thereby preserving the landscape.*



*Paradise Valley, Arizona*

# Desert rambler

A private home carved from the landscape

The owners of this 10,000-square-foot house in the Sonora Desert asked for something that would fit unassumingly into the rugged landscape and take full advantage of the mountainous scenery and downtown-Phoenix skyline. The clients also required generous entertainment spaces, guest accommodations, a tennis court, cabana and swimming pool. The Alliance Southwest, jointly owned by the Alliance and the Leonard Parker Associates of Minneapolis, gave them a rambling two-story house that horizontally grips its hillside site. Built with stucco and indigenous desert stones, the flat-roofed house seems to grow naturally from its setting. Deep overhangs along the southern exposure reinforce the house's horizontal massing.

Lower-level guest rooms—a living room, two bedrooms and a kitchen—are separated from the owners' private spaces, such as the lower-level entertainment center and upper-level master suite, living room, dining room, and kitchen. The family room, which connects the master suite with the rest of the house, bridges a desert wash, protected by local zoning codes.

Inside, windows open views of the scenery on all four sides. Marble floors, hardwood vaulted ceilings and plaster walls lend an elegant, refined setting for dry desert living.

The house is designed to counter the effects of the harsh desert climate. Automatic solar-activated shutters under the overhangs shield the south facade from the hot afternoon sun, and along the north side, clerestory windows allow light in without heat gain.





A vaulted wooden ceiling, marble floors and trim, and spacious windows (left) provide a cool setting for desert living. Guest accommodations on the lower level (below) are separated from the owners' living spaces on the upper level. A deck shields the lower level from the sun and a stucco screen cools a wall of windows on the second story. Desert landscape—flowers, dry grass, stones—is left intact.





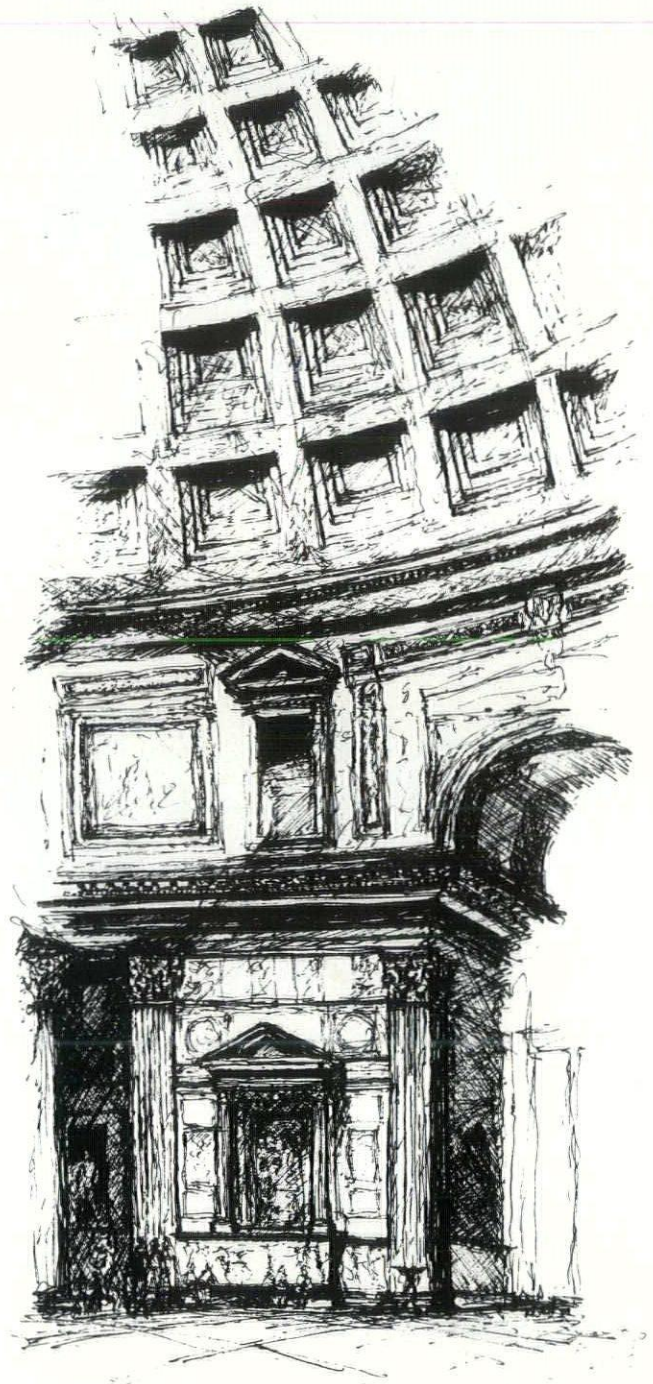
# Sketches from abroad

Europe through the eyes of student architects

Each year the University of Minnesota College of Architecture and Landscape Architecture offers third-year students the opportunity to study abroad. The curriculum includes open-air sketching, in which students commit to paper the classical and vernacular forms of European architecture. The following drawings are examples of their observations.

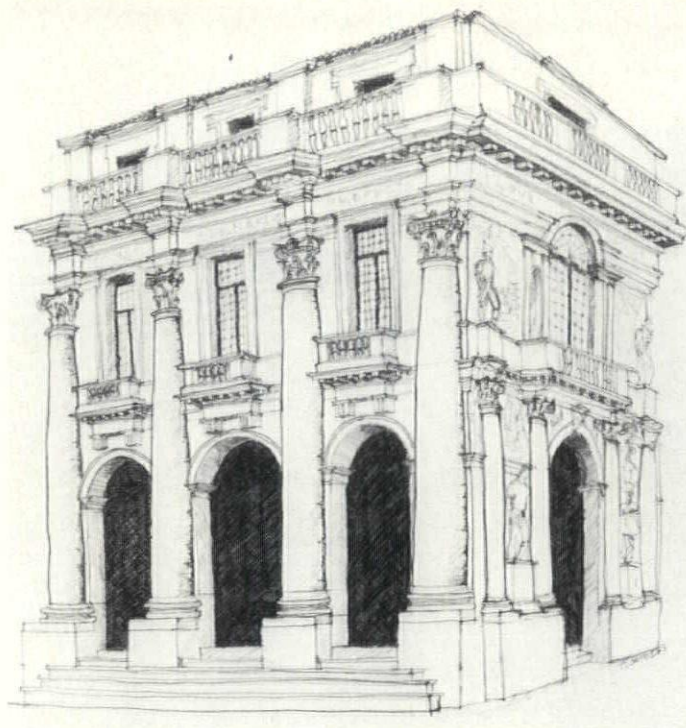


*Ali Awad  
Village scene  
Orvieto, Italy*



*Michael Krych  
Pantheon, interior  
27 B.C.  
Rome, Italy*





Tim Johnson  
Loggia de Capitano  
1571  
Vicenza, Italy



Howard Theis  
Twin Churches  
1662–1679  
Piazza de Popolo  
Rome, Italy



# Mud and mortar

A local firm responds to Third World needs



Photo: George Heinrich

*The staff at MSAADA's Wayzata office includes, from left to right, executive director Poul Bertelsen, Elizabeth Forslund, Marian Kylo, Sandra Mallory, Scott Williams and Carl Robertson. The Lutheran Church in Vadalur, India, (opposite) incorporates design elements such as a raised central platform and column details that are traditionally found in Hindu temples.*

By Heather Beal

The silhouettes of a half circle, a tree and a cross merge in MSAADA's logo, an apt symbol of the architectural firm's unique philosophy. "The circle symbolizes the globe and is supposed to communicate the fact that we see ourselves as world citizens," explains Poul Bertelsen, executive director of this Wayzata-based nonprofit firm. "The tree represents life, and the cross came by itself; it stands for the fact that we are primarily a Christian organization."

In 1979, Bertelsen founded MSAADA to provide design, planning and engineering services for church-sponsored building projects in Third World countries. The firm can rightfully claim a global perspective because it has branch offices in Kenya, Tanzania and Madagascar, an associate office in India and an architect temporarily stationed in Cameroun.

Even the firm's name is international. It began as what Bertelsen refers to as "an acronym for a rather long and difficult string of English words." In its current form it means "assistance" in Kiswahili, the language of East Africa.

Based on the firm's philosophy and objectives, "assistance" is an appropriate term—and MSAADA interprets it broadly. In addition to providing architectural planning and design services, MSAADA is constantly discovering new ways to meet the changing needs of nonprofit organizations in Third World countries, often serving as a catalyst for connecting Third World projects with available donor monies in the West.

The demand for MSAADA's services is high. According to Bertelsen, the firm has worked on more than 300 projects since the Wayzata office opened, primarily medical facilities, schools, office buildings and churches that range from less than 1,000 square feet to more than 150,000 square feet. "We like to say that the importance of a project does not depend on its size, but rather on its value to the people who will use it," Bertelsen says.

Designing a wide variety of buildings for groups in Third World countries presents several unusual challenges for MSAADA's staff members. They must have a knowledge of indigenous materials and local construction tech-

niques as well as an understanding of a country's culture.

Carl Robertson, a staff architect, says that the most interesting aspect of his job is that he has to "develop exciting design solutions within the confines of the available workmanship and materials," sometimes involving substances as unfamiliar as mud bricks and banana leaves.

Sandra Mallory, a draftsman, found that her knowledge of the French language is also a valuable asset. When she first started working at MSAADA, she had to become accustomed to labeling her drawings in French and recording measurements using the metric system.

Bertelsen points out other differences with the way American firms do business. "In Africa and India, buildings do not have as much square footage per person," he says. "The area per patient in a hospital here is at least double what it is for a hospital in the Third World. There, they generally have wards of eight to 10 people and only a few private rooms."

MSAADA's design for the Bunda Hospital in Tanzania includes other





Photo: Courtesy MSAADA

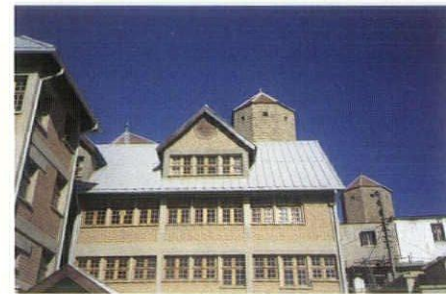
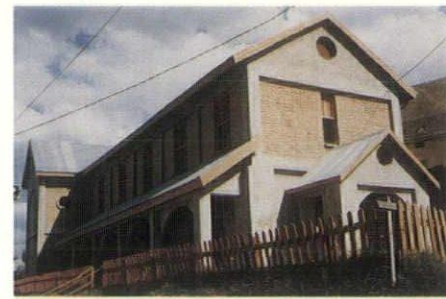


## Functional solutions for faraway places



Photos: Courtesy MSAADA

*This renovated dormitory (above) at the American School in Antsirabe, Madagascar, dates to pre-colonial times. It illustrates traditional Madagascan materials and forms, such as narrow, closely mullioned windows. MSAADA used these traditional forms and materials in the design of the Fianarantsoa High School (top right) and the Lutheran Church's medical building in Madagascar (bottom right). The second story to the school is an addition to an existing mud and mortar structure.*



features that are common for Third World hospitals. This building's circulation system is located on the outside to maximize the space used on the inside for treating patients. Its free-standing pavilions are placed on the site in such a way that prevailing winds create natural ventilation for all areas—including operating rooms.

According to Bertelsen, the key to understanding the African and Indian cultures is knowing when to listen and when to make suggestions. "We don't want to make the mistake of coming in and saying we know it all," he says. "You can only be successful by listening to the people first. This is applicable to all architecture. First you listen—then you turn to design."

Bertelsen explains that when he first arrived in Tanzania he realized that the Africans were accustomed to adapting their activities to a building after it had been built, the result of Europeans imposing their style of architecture on them. For example, Europeans built rectangular churches—even though most existing African buildings were circular. Now, when Bertelsen suggests using traditional African forms and materials





*An exterior circulation system links the pavilion of the Andranomadio Hospital complex in Madagascar. The individual buildings are arranged to maximize natural ventilation. The infectious-disease wards (below) are physically separated from the rest of the medical complex. The prominent gutters funnel rainwater to an underground storage tank for use in the hospital laundry.*

the local people often are confused.

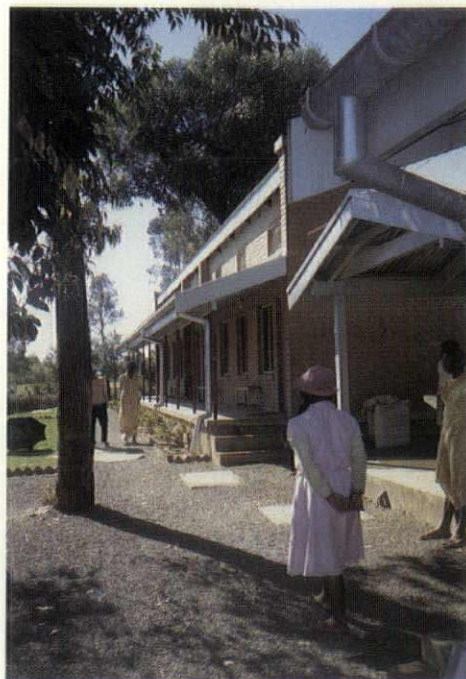
"We have done a number of churches that are circular," he explains. "The people say: 'Yes, that may be more a part of our culture than the rectangular building. But Westerners came in and told us we should make a rectangle here. Now the Westerners tell us to treasure our own culture. What right do you have to tell us that now?'"

"India and Africa have beautiful architectural heritages," Bertelsen says. "But we only use their traditional forms and materials if they agree to use them." Often vernacular materials, such as mud for walls and banana leaves or straw for roofs, carry built-in maintenance costs that client organizations cannot afford. "For example, when we were designing the Monduli Juu Catholic Church in Tanzania, we used concrete blocks or bricks instead of the traditional mud structure," Bertelsen says. "This is important because new facilities must be as maintenance-free as possible. It is relatively easy to get money for new facilities. I stress the word *relatively*. It is almost impossible to get money for maintenance."

On the other hand, Bertelsen points

out that using new technologies isn't always in the best interest of a community. "When we were designing the Lutheran Center in Moshi, someone suggested that the contractor should get a sophisticated crane to use during construction," Bertelsen says. "However, if we did this, we would deny many people the chance to work. Although it might have looked difficult for the people to carry the concrete up to the third floor, we also had to consider the employment opportunities this project offered. Technology might be money-saving in the Western world, but we often try to make the effect of a project as extensive as possible."

Learning about the cultural differences between the Third World and the West is an endless process. To illustrate, Bertelsen tells a story about designing the Antsirabe Blind School. "We were building the school on a hill, and I began thinking: 'This is crazy. These kids are going to fall and hurt themselves.' I suggested building fences so that the kids wouldn't fall. One of the teachers said to me: 'Will you deprive those kids of the opportunity to experience a fall and hurt themselves like





The value of a building lies in the people who use it



Photos: Courtesy MSAADA

*Instead of cooking in an enclosed cafeteria, these women prepare lunch for students in the courtyard of the Erayur Primary School in India (above). Inside, this classroom provides a striking contrast to the bare walls of many schools in Third World countries (above right). All the wall space is used for colorful displays and chalkboards that capture the children's attention and stimulate their interest.*



any other kids?' I said: 'If that is an experience that you want them to have, I am coming at this from a completely wrong approach.' "

Although he has dedicated his creative energies to development in the Third World for nearly 20 years, Bertelsen's motives have not always been so single-mindedly altruistic. In 1970, Bertelsen was in charge of a small branch office for Jydsk Arkitektkontor, a large firm in his native Denmark. Although he had achieved "as good a job as one could expect for my age," he also felt that there "must be something more to life than this."

"I started out as a capitalist," he says, smiling. "I was really working my way up. I was sitting at a department-heads meeting when it struck me that I was the youngest one in the room. Some of the others were 10 to 15 years older than I was. I asked myself: 'Do you want to be sitting here for the next 20 years?' I decided that I didn't." Instead, Bertelsen accepted an opportunity to work as a missionary for the Danish branch of the Sudan United Mission in Africa.

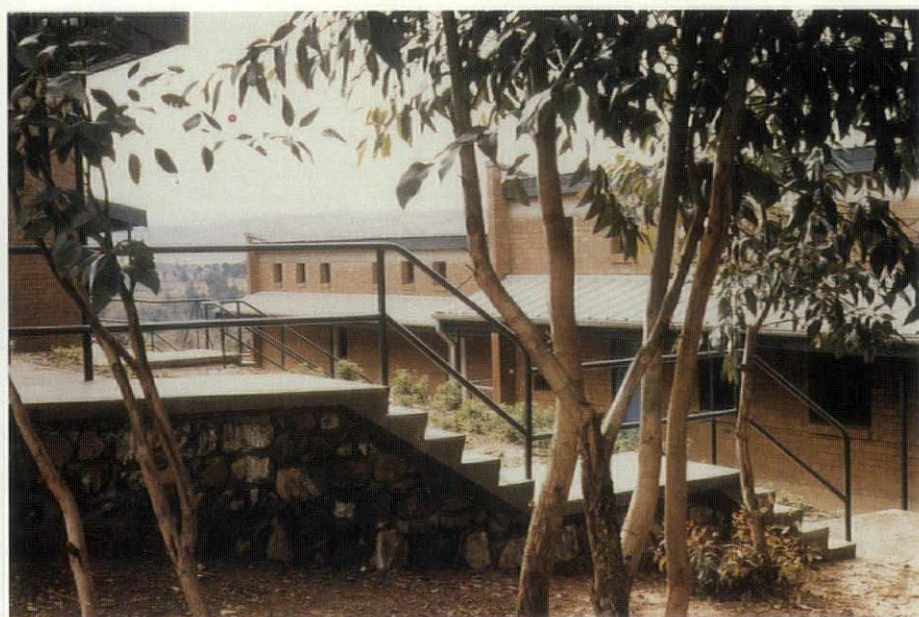
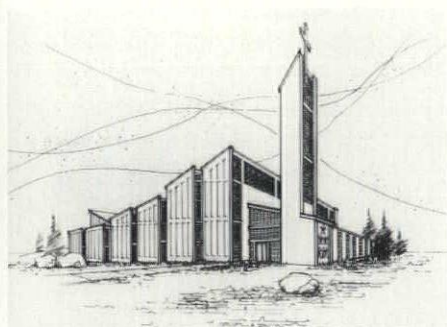
"I did not go to evangelize," Bertelsen says, "but rather to use my skills as an architect. My first year in Nigeria was very valuable because I became

*Continued on page 86*





MSAADA designed this office building for the Lutheran Center in Moshi, Tanzania, using two three-story buildings instead of one taller building to avoid the need for costly elevators. The balconies on the guest house for the Women's Christian Hostel in Madras, India, (top right) provide welcome relief from the heat. The Lutheran Church in Nigeria (middle left) seats 3,500 people. Although nearly 95 percent of MSAADA's work is for church organizations, only 10 percent of the firm's work is actual church design. In order to avoid the "bulldozer approach to site planning," Bertelsen says, MSAADA designed the Antsirabe Blind School in Madagascar (bottom left) as a cluster of buildings integrated into a heavily wooded, hilly site.





# Strong forms, clean lines

James Stageberg spearheads his firm's ventures into Modernism



Photo: Norman McGrath



By Susan Allen Toth

An architect's wife has a peculiar perspective on her husband's line of work. While glad he is engaged in something he loves, she sometimes wishes he could leave it at the office. When he is after a job, he talks endlessly with unquenchable optimism about the wonderful opportunity about to appear in his office. Sometimes it appears, and sometimes it doesn't. She can tell by the way he walks in the door when it doesn't. When he is designing a building, she finds strange doodles on every piece of paper in the house, from napkins to the grocery list. Nothing, not even memos in her own handwriting, is safe. When he tosses and turns at night, she knows he is mentally staging every step of a design process for a competition. Or, when the tossing and turning goes on for weeks, she knows he is now *re-staging* the process for a competition his firm has just lost. Attending a dedication for a building he has completed, she is pleased—but painfully aware that now he will soon have to find another job. How architects maintain their enthusiasm is often a mystery to her.

My familiarity with James Stageberg's work began with a mystery. When he called to ask me for a date in 1982, I didn't know who he was. But when he mentioned his profession, I had a quick flash of recognition. Several years before, whenever I drove through downtown Minneapolis, I'd been stalled by construction work at a building site at 1200 on the Mall. I'd had to sit and stare at a sign that read: "The Hodne/Stageberg Partners." *That* Stageberg, I asked? I remembered the finished building: strong forms, clean lines, quite handsome. I was reassured enough to agree to lunch.

Since I came late into James's life, what I know of his earlier career is only an imagined series of pictures. I see James as a student at his beloved University of Minnesota, where since 1955 he has taught design in the School of Architecture. He discovered his life's calling quite by accident; disliking civil engineering, he listened to his roommate describe an engrossing major in architecture and decided, almost on the spur of the moment, to give it a try.

After graduation, James headed East for the Harvard Graduate School of De-



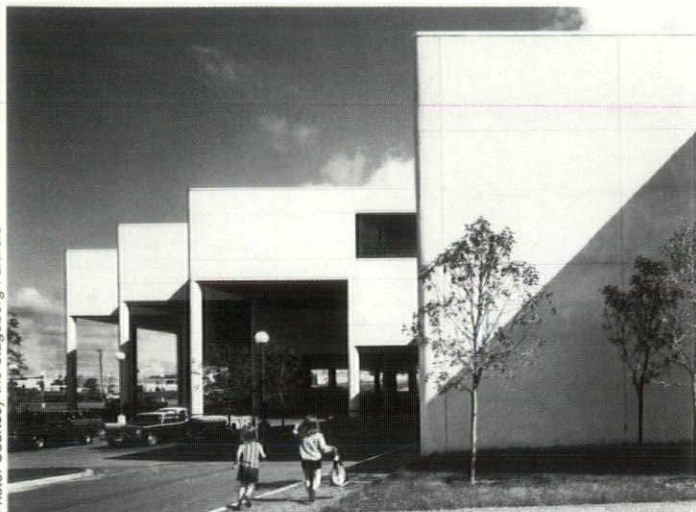
Photo: George Heinrich

*The Stageberg Partners, from left to right: Bill Beyer (foreground); Tom Cain, Joan Blake, Sally Stageberg, James Stageberg, Jim Foran (front row); Jeff Dreisback, Mark Peterson, John Stark (second row); Hoyoul Chang, Brandon Sigrist, Dennis Sachs, John Foell, Jim Scott, Tom Findlay (back row). Designed with Thomas Hodne as part of the Hodne/Stageberg Partners Architects, the 1199 Plaza, a 1,350-unit cooperative housing development in New York City, features a cluster of brick high-rises with balconies. The project, one of the firm's most widely recognized, was published in numerous architectural journals and won an AIA honor award in the mid-1970s and a MSAIA honor award, as well as the City Club of New York Board award.*

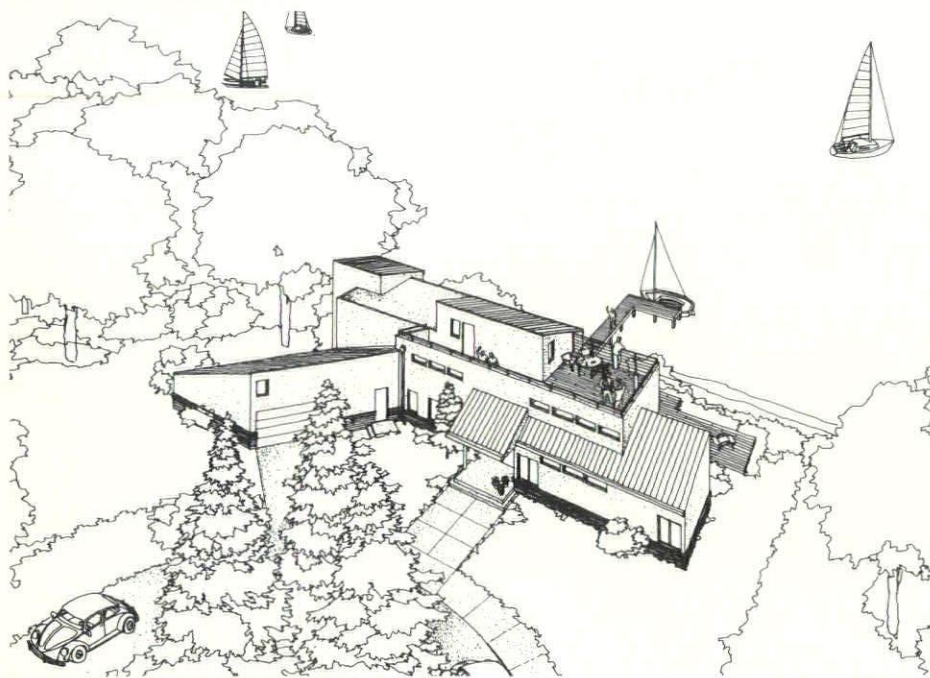


## Playful color and chiseled forms

Photo: Courtesy the Stageberg Partners



For his own house in Minneapolis, Stageberg designed this bedroom addition (opposite), a colorful and lively two-level room that uses forms, colors and patterns to create a cozy space for him and his wife, Susan Allen Toth. Lively forms and geometry also are seen in this Lake Pepin house (below) that Stageberg is designing for a retired couple, whose original house he had designed 25 years earlier. "Our taste has not moved beyond the Bauhaus," the couple told Stageberg, who adheres to a Modernist sensibility. The strong Modernist lines and forms of the Hennepin County Southdale Library (above), an AIA/National Library Association honor award-winner in 1974, is one of the Twin Cities' most recognizable buildings.



sign, then to Europe for a year on the Rotch Traveling Scholarship, feeding a flame of wanderlust that still burns brightly. I have followed him down streets in many cities and countries to examine an intriguing old building or to get a full view of a contemporary structure glimpsed in passing. I expect eventually to hold on tight as we careen through Turkey (James is a confident driver), since his firm has been designated architects for an eventual new U.S. Embassy there. The world according to James is full of fascinating architecture, with, alas, not enough time or money to see it all.

Whenever we fly in or out of Minneapolis, I am reminded that James was the designer in charge for the then-new airport while he was a young architect at Thorshov and Cerny. Bob Cerny had been his revered teacher at the U, and a role model for combining architectural practice with teaching, as was Ralph Rapson for many years after that. In those early years, James also worked for Saul Smiley, Armstrong and Schlichting, Carl Koch, Bill Thorsen, and Hammel and Green.

When I met James in 1982, he was still in practice with Thomas Hodne, who had joined him in 1969. Visiting their office, I could see on the walls photographs of some of their varied projects: 1199 Plaza, a 1350-unit housing project in Manhattan; the new School of Home Economics at the University of Minnesota; the Hennepin County regional libraries at Southdale and Brookdale; the Native American Center on Franklin Avenue; the Native American Museum in Niagara Falls, N.Y.; Pine Ridge Community College on the Pine Ridge Reservation in South Dakota; Mary Mother of the Church, a large Catholic church in Eagan; the Johnson Memorial Hospital in Dawson, Minn. James didn't need to tell me he was a generalist, someone who liked doing churches as well as libraries, a small hospital as well as a huge housing project.

I also saw many photographs of houses. Because I now live in two James has designed ("home" and a vacation retreat), I know he loves planning and building houses. He has created many distinguished ones, both in Minnesota and outstate, including, over the years, six for himself. (Surprisingly few architects, I've noticed, live in houses

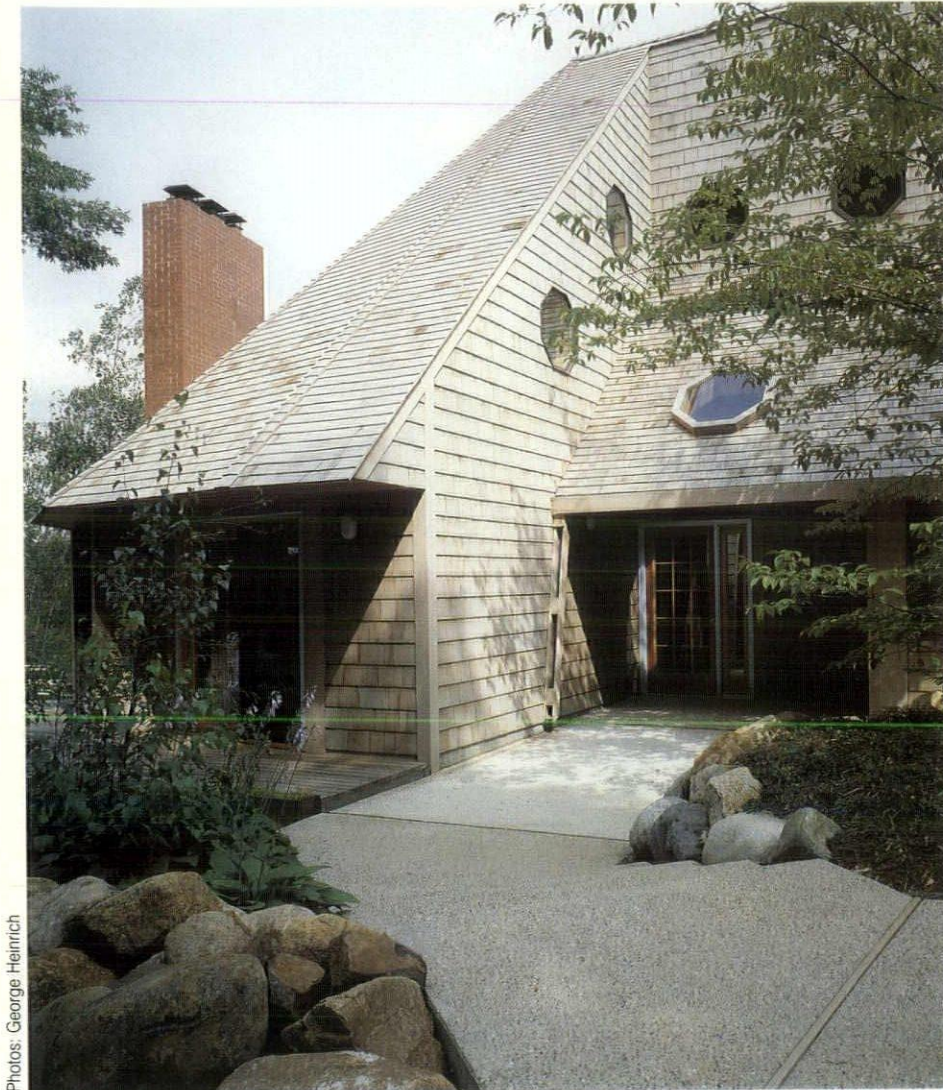




Photo: George Heinrich



## Refining the rustic



Photos: George Heitrich

Some of Stageberg's most impressive work has been residential projects, such as this Shingle-style house (above) for a Rochester, Minn., couple. A dramatic vaulted ceiling (below) creates a spacious living room in which a curved wall of windows opens views of the surrounding landscape.



they have designed; perhaps they are nervous about putting their skills so emphatically on view.) Architects, like writers, like to see their work published, and James's houses have appeared in *Architecture*, *Architecture Minnesota*, *Progressive Architecture*, *Architectural Record*, *House Beautiful*, *Better Homes and Gardens* and *Life*. Focusing on Wind Whistle, our retreat on Lake Pepin, he and I are currently working together on a book about house design, tentatively called *Architect at Work: A Common-Sense Guide to House Design*.

I didn't need to study the framed honor awards on the wall to know the Hodne-Stageberg firm had created some fine buildings. (In the several incarnations of his firm, it has garnered more than 40 awards.) What I could also tell, both then and today at James's office (incorporated in 1984 as Stageberg/Beyer/Sachs Partners, doing business as the Stageberg Partners), is what fun everyone had doing these projects. The architects at the Stageberg Partners work hard, but they work in a supportive and (usually) cheerful atmosphere, which James cares intensely about maintaining. Despite involvement in such current exacting projects as the three new parking/transit facilities located in the warehouse district and the Recreational Sports Complex at the University of Minnesota (with Ralph Rapson), the office keeps a sense of humor that matches its competitive instinct. In 1988, they fielded a winning softball team and carried off the 1988 prize for a sandcastle-architecture competition at Lake Calhoun.

Humor is a leavening agent in the serious business of architecture. (In local circles, James may be as well known for his Ole and Lena jokes as for architecture.) Without being caught up in postmodernist fad, the firm has lately incorporated an increasing sense of whimsy in some of its smaller projects—our Wisconsin retreat; a gazebo on a large Minnesota farm; a one-room "vacation cabin" in Marshfield, Wis., in the back yard of a house he designed 22 years ago—and in some light-hearted forms and ornamentation of larger structures.

James does not talk much about architectural theory. He likes clarity and precision in thought as well as in build-





*The King Memorial Center at Camp Courage North in Lake George, Minn., blends with the existing log structures in the camp. Wooden trusses add a dramatic element to the rugged wood interior. Just to the right is a lounge area with a fieldstone fireplace. Fieldstone is repeated in a wall that surrounds the shingle and log building (below) and leads to a gazebo.*



*Photos: Christian Korab*



## New chapters in urban history

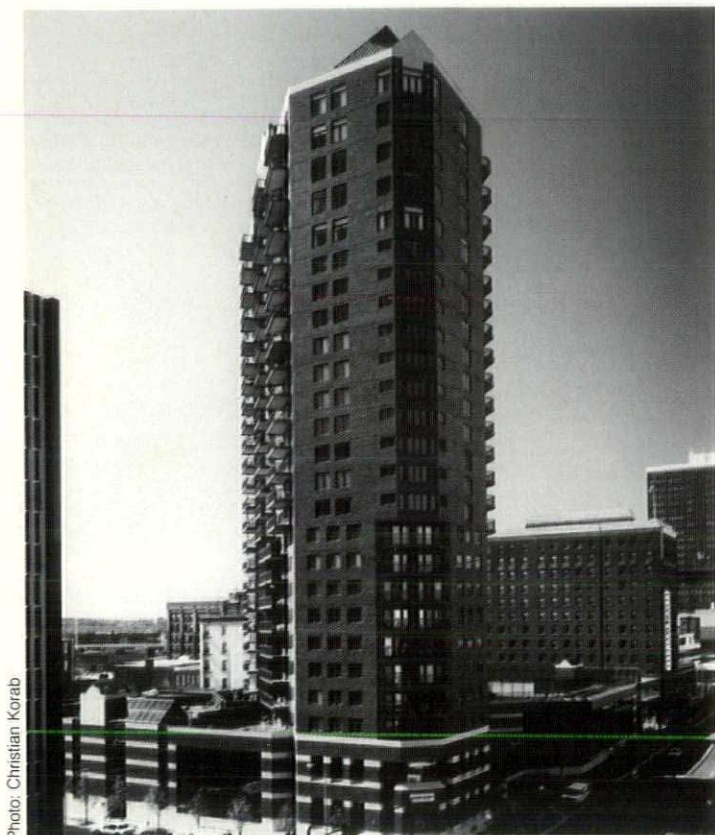


Photo: Christian Korab

In Des Moines, Iowa, Stageberg designed this mixed-use condominium high-rise (above) which has retail and office space along the lower two levels and includes one- two- and three-bedroom apartments. Traditional materials—brick and stone—are detailed in a contemporary design. Built on the football field within the shell of the historic Memorial Stadium at the University of Minnesota, the Recreational Sports Complex (below), designed in association with Ralph Rapson, is the first part of a three-phase master plan which includes an Olympic swim center and gyms; racquetball, squash and handball courts; weight rooms; human-performance laboratories; and the renovation of Cooke Hall (in the foreground of the stadium). The brick and burnished masonry exterior harmonizes with the detailing of Cooke Hall.

ings. (On the other hand, he certainly does talk a lot about architecture, and he likes to hear other practicing architects talk about it too. Fifteen years ago he began, and has continued to run, the annual Summer Design Series at Walker Art Center.) But he resolutely avoids trying to follow the fickle turns of style, which he likens to raising and lowering hemlines. His firm has always stood for the best of Modernist design, he says, adding, "Of course my concepts have evolved and changed, as I have. But our firm's buildings have a distinctive stamp, which is quite our own. Though we want to fit into the environment, we don't try to look like everyone else. My partners and associates share an independent spirit. I'm glad that Modernism, though loosened and lightened, is back in fashion, but we'd been doing it even if it weren't."

He is particularly proud of the recently opened Fifth Street parking ramp, a genre of architecture he feels has been neglected as a design opportunity. "A ramp doesn't have to be ugly, though it takes a lot of work to make it handsome," he says. That kind of work is what he and his colleagues enjoy most, and he plans to keep at it for a very long time. Around our house, retirement is "the R word," and we never use it. I expect to find scribbled drawings on the telephone book, paper towels and newspaper for years.

*Susan Allen Toth is the author of Blooming; Ivy Days; and How to Prepare for Your High School Reunion, a collection of essays that includes "Living With An Architect," originally published in Architecture Minnesota.*

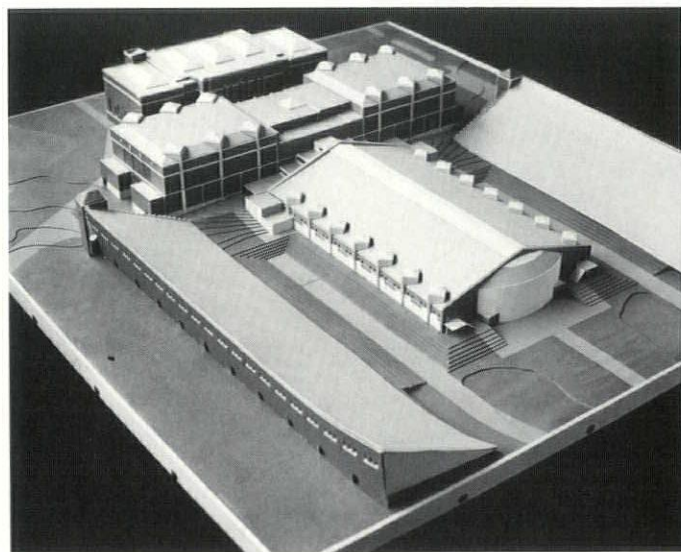
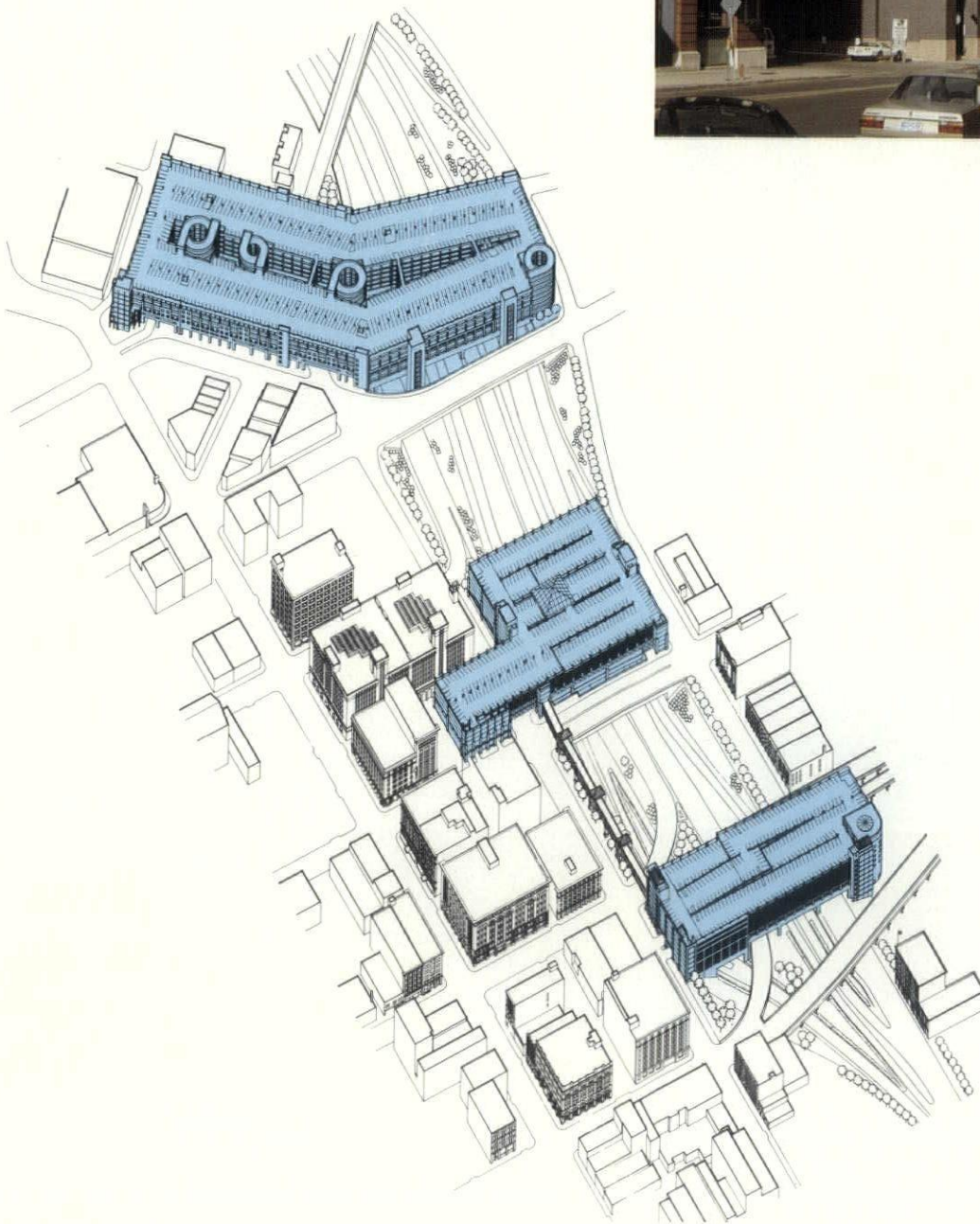






Photo: George Heinrich

Photo: Christian Korab

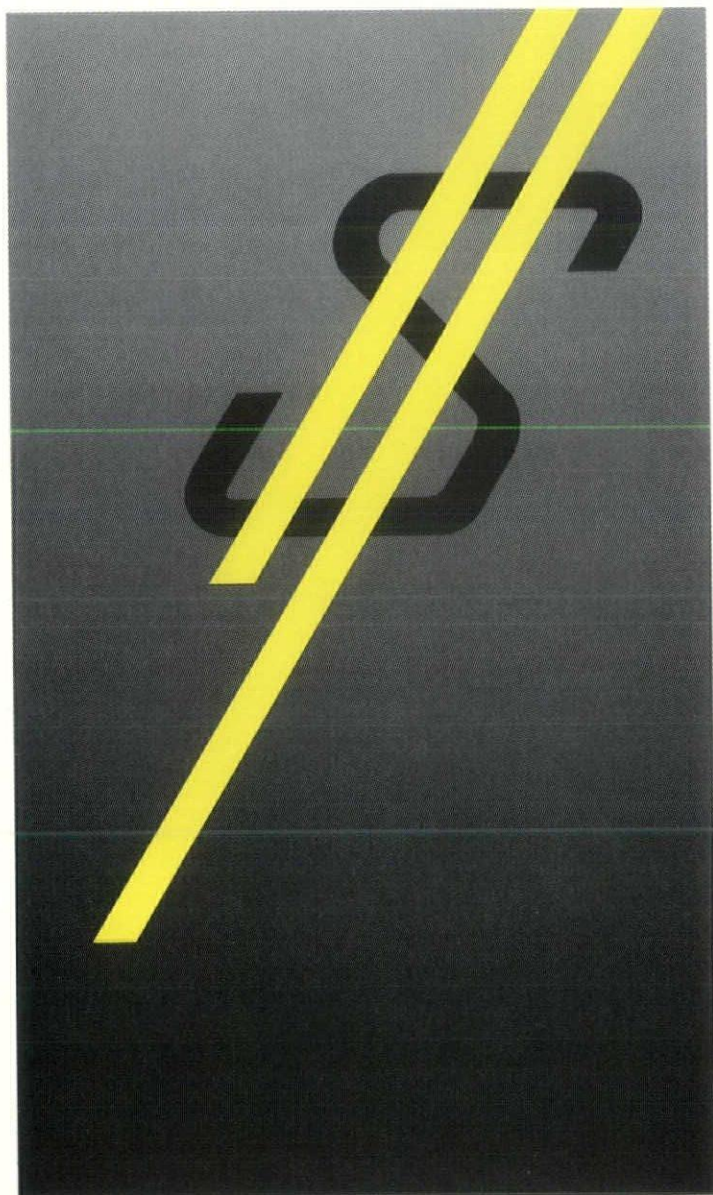


One of Stageberg's most salient contributions to the architecture community is his design for the MSAIA headquarters at International Market Square (above left), which he did in association with Ralph Rapson. The 1,600-space Fifth Street North Parking/Transit Facility in downtown Minneapolis, across the street from historic Butler Square, is the first of three proposed parking ramps that will tie in with the completion of Hwy. 394 and harmonize with the brick and stone structures throughout the warehouse district. Because of the sensitive location of the ramps, the design required approval by the Minneapolis Heritage Preservation Commission and the State Historical Preservation Office. A site plan shows the three ramps in relation to each other, with the Seventh Street ramp as the largest (3,400 spaces), the Fifth Street ramp in the center, and the Fourth Street ramp (2,000 spaces), pending for groundbreaking.



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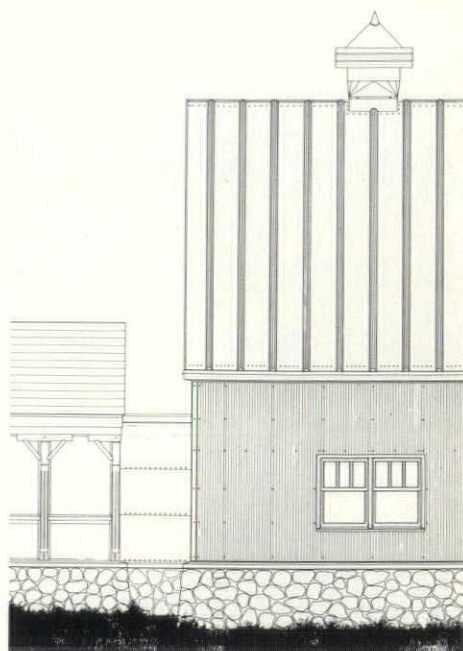
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### A rocky foundation

About 20,000 years ago the glacial ice sheets began to melt, forming much of the land as we know it. Granite boulders, gouged from Canadian bedrock, constituted large portions of the glacial drift deposited in localized areas of Minnesota, Wisconsin and Michigan. Generations of practical farmers culled these rocks from their land, laying them in fence rows and building foundations. At the Herman Miller Design Yard in Holland, Mich., architect Jeff Scherer, "inspired by the humility and authenticity of these rural constructions," chose a baseline of granite fieldstone to tie buildings to the ground, to each other and to the other structures in the region. Capped by a cast-in-place concrete wash, the slightly battered, uncoursed walls were set by a single mason, skilled in the traditional craft of laying fieldstone. He selected, hand-chiseled and laid each stone (a total of 450 tons) to fit its neighbor, aiming toward an orderly mix of sizes and colors. Machine-split to obtain a consistent veneer wythe, the granite boulders now show unweathered, crystalline faces of pink, grey, red, black and green. Architect and craftsman have joined to fashion a fresh elegance on an ancient foundation.

*Bill Beyer*



*Scherer says the "layering of a 'rich' material as the stone base against the more membrane-like corrugated metal is intentional, and tries to express tradition and pragmatism simultaneously."*





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*coming soon*

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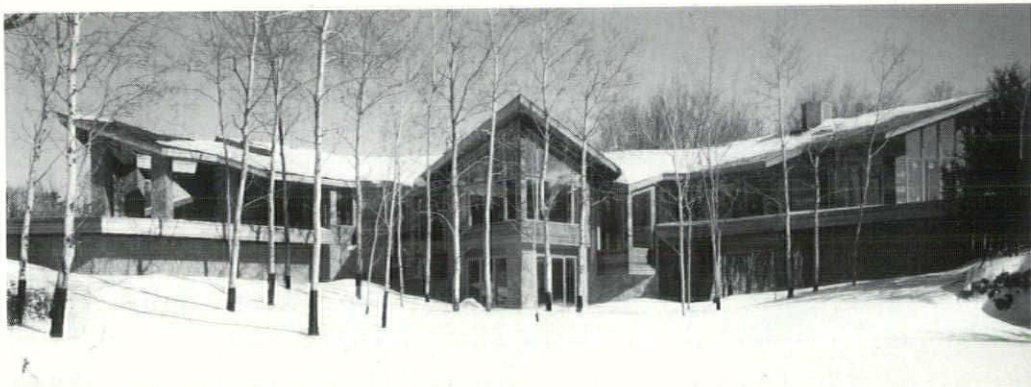
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*Coming Soon announcements are placed by the firms listed. For rate information call AM at 612/338-6763*

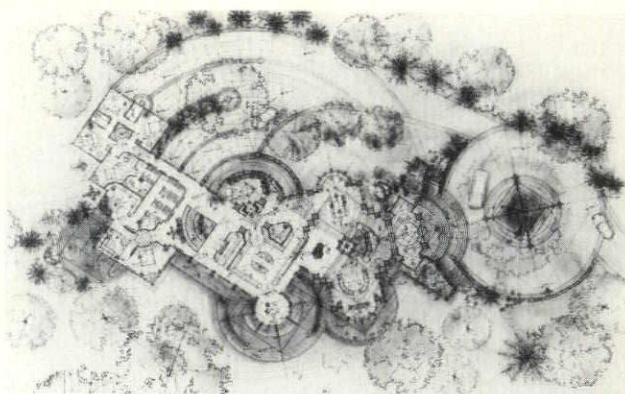


## coming soon

### **David Liametz Associates Project: Private Residence Edina, MN**

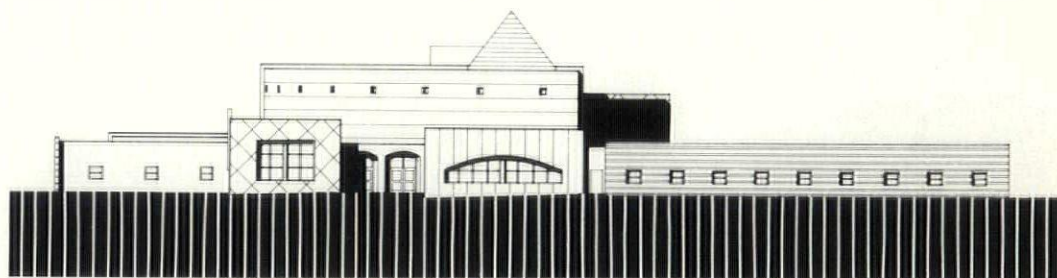
This residence orchestrates its geometry in harmony with the sun, wind, land, trees, and natural energies. The soft curved forms, stepping nature, cantilevered decks and geometric rotation weave in and around the site becoming an organic form nestled with the land. The owner's needs and

desires evolved, creating a functional environment influenced by design from the inside out. A palette of regional stone, wood and glass transcends the boundaries of interior and exterior. This natural connection allows views and vistas from virtually every point within the house to the exterior trees, sky and clouds. (612) 339-3600.



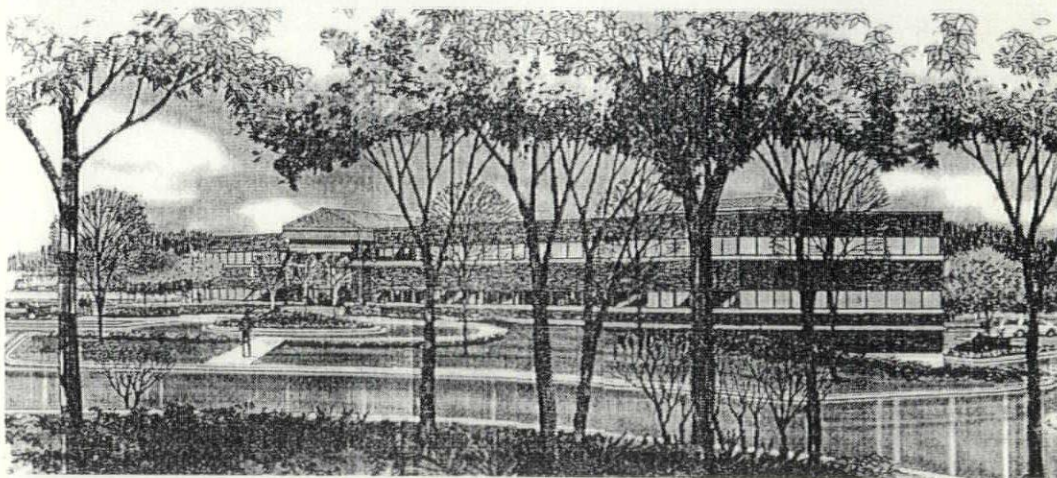
### **ATS&R Architects Project: Zion Lutheran Buffalo, MN**

Winner of a 1989 MSAIA Paper Architecture Award, this church celebrates the nature of its large, diverse congregation. Overlooking a lake, the sculptural ensemble of varied forms, colors and patterns culminates in a pyramid steeple, designed to create a true "City on a Hill." (612) 545-3731.



### **Short-Elliott-Hendrickson Inc. Prime Development Corporation Project: SEH Center Vadnais Heights, MN**

A two-story main lobby, networked-computerized production areas and high visibility are primary features of this 67,344 s.f. office facility, planned and designed by Prime Planning and Design. The red brick facing with sandstone accent bands and tinted-grey glass windows are complemented by the teal-colored roofing and exquisitely landscaped site. SEH Center which anchors Prime's North Point Business Park at I-35E and Ramsey County Road E. North Point, exemplifies Prime Development Corporation's philosophy of integrating office, retail and service facilities.



Architects and engineers from Short-Elliott-Hendrickson, the building's primary tenant, planned and designed the functional interior spaces which include congregated executive offices, state-of-the-art conference and board rooms and a lower level seminar room in addition to its modern produc-

tion areas. Department managers are housed in enclosed offices surrounded by staff members arranged in clusters for project effectiveness and convenience. The result is an engineering and architectural facility that is comfortable, workable and a statement of company pride.

Construction is scheduled for completion in December with occupancy December 26, 1989. 612/484-0272



## news briefs

Continued from page 5

views of a 15-acre lake and nearby Douglas County Central Park. The project, located in downtown Omaha, is part of the city's 105-acre downtown redevelopment plan. A second building, the 146,000-square-foot food-product/development facility, is under construction and is expected to be completed this fall.

### Convention-center hotel

After months of debate, the Minneapolis City Council has approved plans to build an 800-room convention-center hotel downtown. The full-block Hilton Hotel, developed by HBE of St. Louis, will be bounded by Marquette and Second avenues and 10th and 11th streets, two blocks from the convention center.

The hotel came under criticism because of the amount of money the developers were asking the city to contribute. The revised plan calls for the



The completed first phase of ConAgra's five-building complex in Omaha, Nebr.

city to contribute \$40 million toward a 1,200-stall parking ramp under the hotel and another \$50 million in tax-increment financing. The city, under the agreement, retains ownership of the ramp and will receive 50 percent of the hotel's cash flow and 50 percent of the

sale price if the hotel is sold.

Other criticism of the proposed hotel focused on the design, which called for an unadorned flat facade with few windows or openings along the street level. Modest changes to that original design include the addition of limestone ac-

# WITH SO MUCH TO CHOOSE FROM





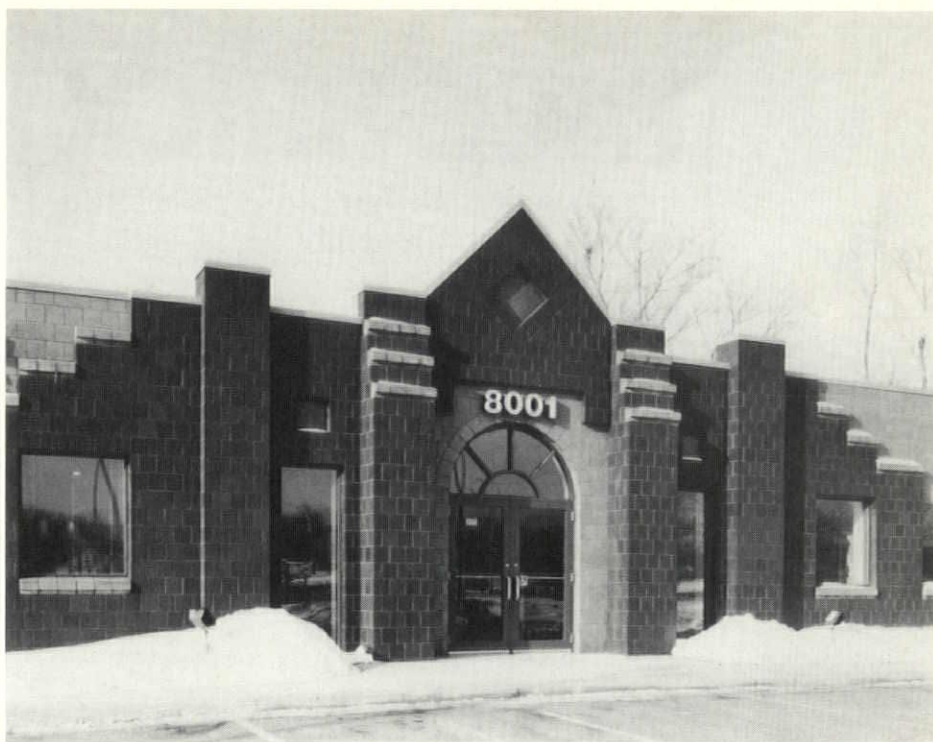
cents at the top and bottom floors and a pinker brick that blends more naturally with the convention center's rosy facade. Other features include bay windows along the front street level to lend a classical element. Groundbreaking is expected in spring or early summer.

### Made with concrete

Eight projects were honored for design excellence at the second annual Achievement in Masonry Design competition, jointly sponsored by the Minnesota Masonry Institute, the Minnesota Concrete Products Association and the Brick Distributors of Minnesota. The competition was established to recognize architects, developers and builders who are using brick and block masonry in new and innovative ways.

A First Award of Achievement went to the Church of St. Joseph in West St. Paul by MCL Architects for its "simple, strong plan and clear, straightforward use of materials," the jurors said.

The Merit Award of Achievement went to Fernbrook Elementary School in Maple Grove by Armstrong, Torseth, Skold and Rydeen for its use of "different brick bands to give interest," and to



*The 8001 Building, winner of an Achievement in Masonry Design award.*

Courage St. Croix in Stillwater by Rafferty Rafferty Tollefson Architects. Other merit winners included Margretta Hall in St. Joseph by the Grooters and Associates; and the East Superior Street

Parking Facility in Duluth by Architectural Resources.

Final Special Award of Achievement went to the 8001 Building in St. Louis Park by Quest Development; the Bellar

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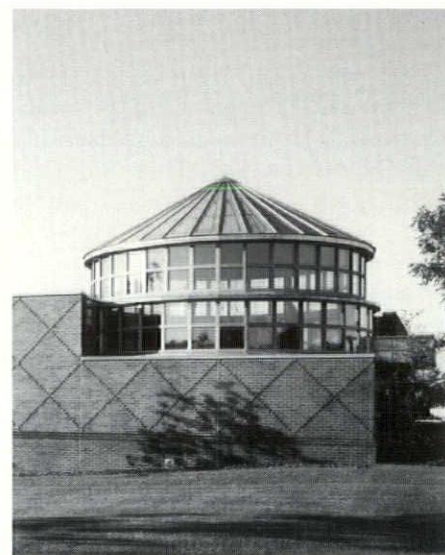
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All-Masonry Home in Eden Prairie by Bellar Insulated Masonry, Inc.; and the Roitenberg residence in Minneapolis by Smiley Glotter Associates.

The jury was chaired by Harrison Fraker, head of the College of Architecture and Landscape Architecture at the University of Minnesota. Other jurors included J. Nicholas Ruehl, president of EOS Corporation, Excelsior, and Ed Sovik of SMSQ architects, Northfield.

## Built with brick

Facility Systems, a Herman Miller furniture dealership and offices designed by Meyer, Scherer & Rockcastle, was one of nine winners honored this summer with a Brick in Architecture award, sponsored by the Brick Institute of America. The awards program recog-



*Facility Systems, a recent Brick in Architecture award-winner.*

nizes outstanding architectural design using brick.

In citing Facility Systems, based in Eden Prairie, the jurors commented that the "solid exterior masonry facing the street and parking lot established a message of substantiality, softened by diagonal brick detailing demonstrating elegance in simplicity. The whole composition is anchored by a beautifully detailed brick base."

Among the other winners from more than 230 submissions were Cesar Pelli & Associates for Herring Hall at Rice University and Kohn Pedersen Fox for the ABC Studios in New York. Harrison Fraker, head of the College of Ar-

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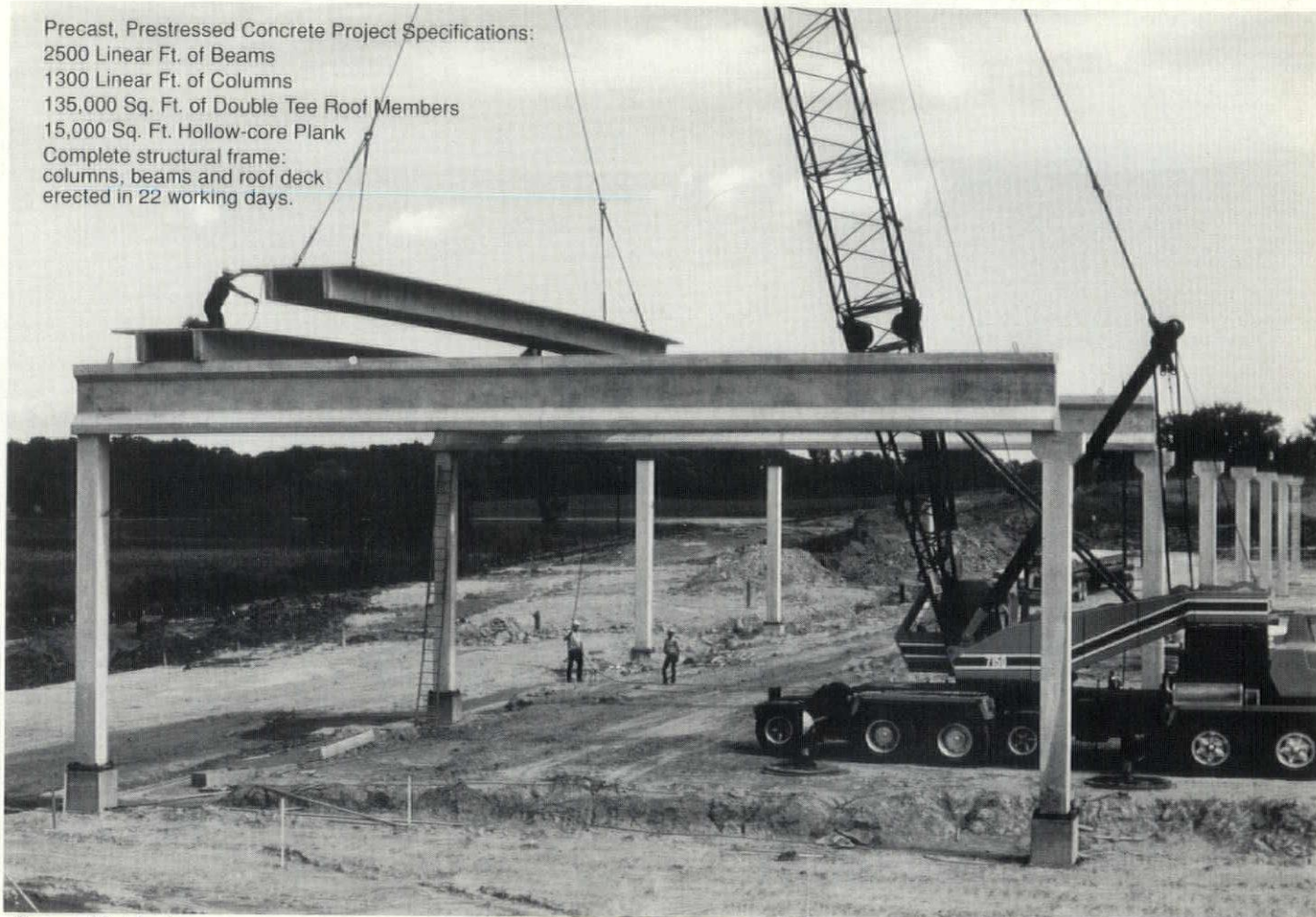
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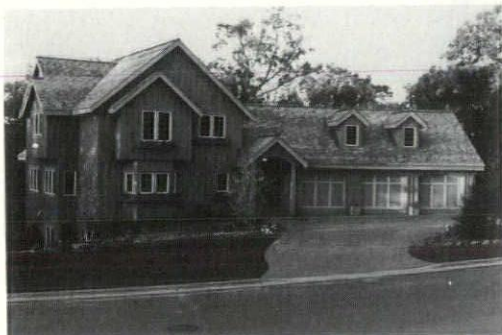
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chitecture and Landscape Architecture at the University of Minnesota, chaired the four-person jury. The winners were presented with a bas-relief brick sculpture enclosed in a wooden frame.

### Jerome Foundation winners

The Minneapolis College of Art and Design has selected five visual artists to receive the 1989-1990 Jerome Foundation Fellowships. The fellowship provides recipients with \$6,000 stipends and the opportunity to meet three well-known critics. The fellowship culminates with an exhibition of the artists' work at the MCAD Gallery.

This year's recipients include Lynn Hambrick (multimedia); Vince Leo (photography); Stuart Mead (painting); David Peltó (sculpture); and Alyn Silberstein (painting). They were selected from 155 applicants by a panel that included Emily Kass, director of the Fort Wayne Museum of Art, Fort Wayne, Ind.; Susanne Ghez, director of the Renaissance Society at the University of Chicago; and Evan Maurer, director of the Minneapolis Institute of Arts.

Administered by the Minneapolis College of Art and Design, the Jerome program, in its ninth year, seeks to identify and support promising visual artists early in their careers.

### School project

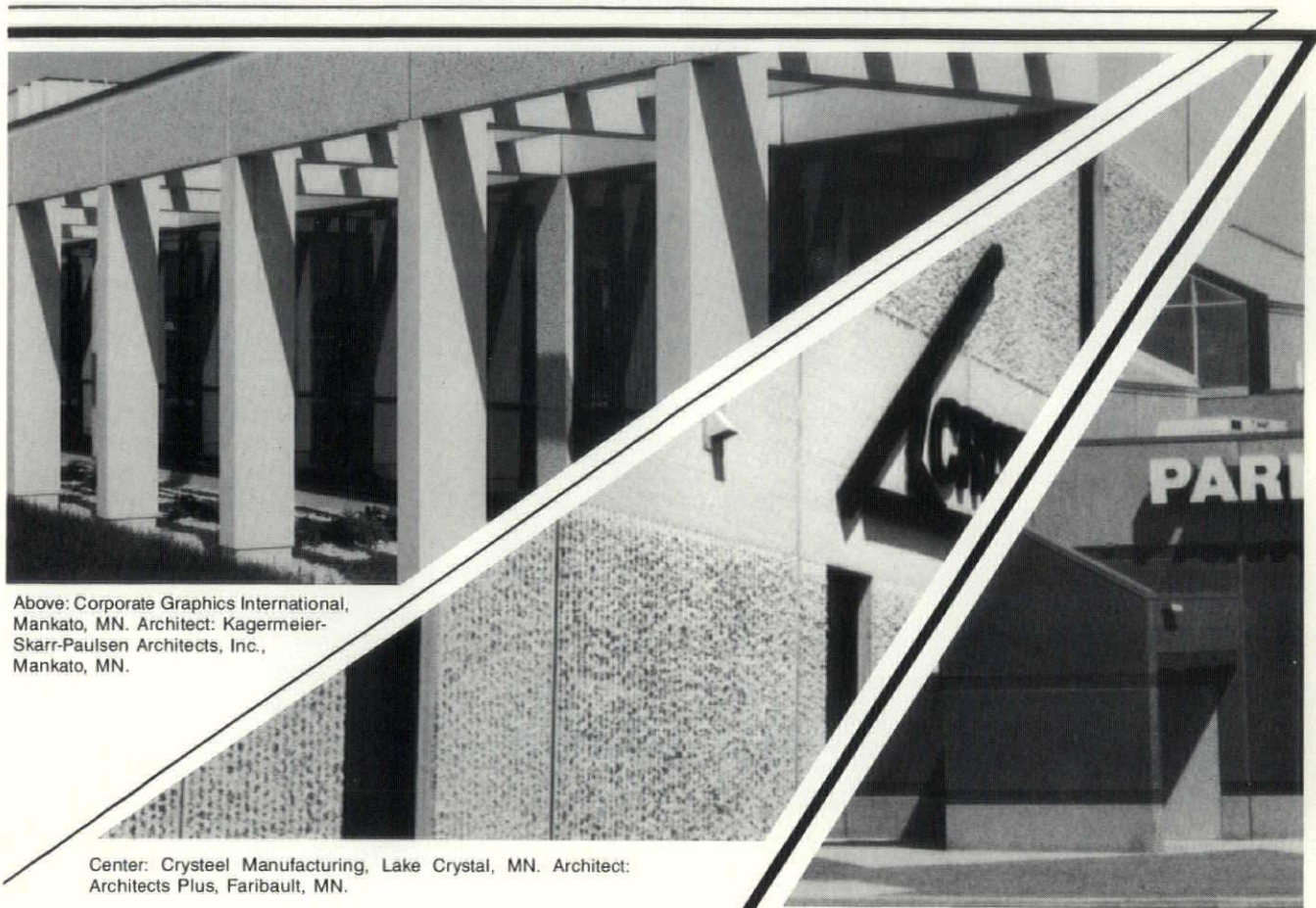
Bentz/Thompson/Rietow has been selected to design the Administrative/Student Services Center at Metropolitan State University in St. Paul.

The project, located at the former St. John's Hospital on Dayton's Bluff overlooking St. Paul, calls for remodeling approximately 100,000 square feet in the former hospital and 87,000 square feet of new construction.

Serving as the administrative headquarters for Metropolitan State University, the new and remodeled facilities will include space for the university's administrative offices, student services, resident-faculty work areas, classrooms for the East Metro/St. Paul area, and offices and classrooms for Lakewood Community College. **AM**



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Center: Crysteel Manufacturing, Lake Crystal, MN. Architect: Architects Plus, Faribault, MN.

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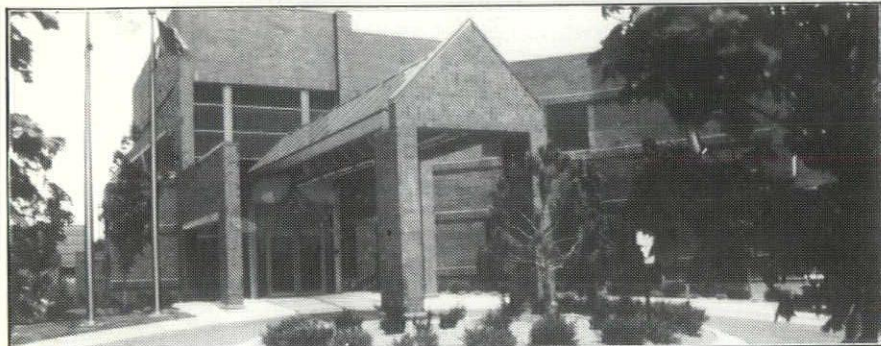
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## previews

*Continued from page 9*

rounding Fair Oaks Park. The tour includes the houses of Charles and Alfred Pillsbury, Edward Gale, E.A. Merrill and George Christian decked in holiday regalia by area florists. There's music in each mansion, entertainment in the park and refreshments at the Minneapolis Institute of Arts for tour participants. All proceeds go to support the Whittier Community Play, a theatrical production on the history of the neighborhood's people, to be performed fall 1990.

For ticket prices and a brochure, call the Whittier Play office at 870-1938.

**Warren MacKenzie, Potter: A Retrospective Through Dec. 7**  
**University Art Museum, University of Minnesota**  
**Free and open to the public**

A major retrospective honors the work of potter Warren MacKenzie, a seminal figure in the rebirth of the functional-pottery tradition in America. Featuring more than 200 pieces—from large platters to small tea bowls—the exhibition tracks the last 35 years in the Minnesota artist's career. Also on view is the concurrent exhibition "Warren MacKenzie, Teacher: Followers in the Functional Tradition," which traces his aesthetic influence on 16 former students.

Call the University Art Museum at 624-9876 for further information.

**An Exhibition of Furniture by Gustav Stickley and Frank Lloyd Wright Through Dec. 8**  
**Geometrie Gallery**  
**Free and open to the public**

The beginning and early development of modernism in furniture design is the subject of an exhibition of furniture by Gustav Stickley and Frank Lloyd Wright. On view are chairs, desks, tables, stools, and settees from throughout Stickley's career. Wright is represented by a sampling of late-1930s' Usonian furniture from the Sondern House.

For more information call Geometrie Gallery at 340-1635.



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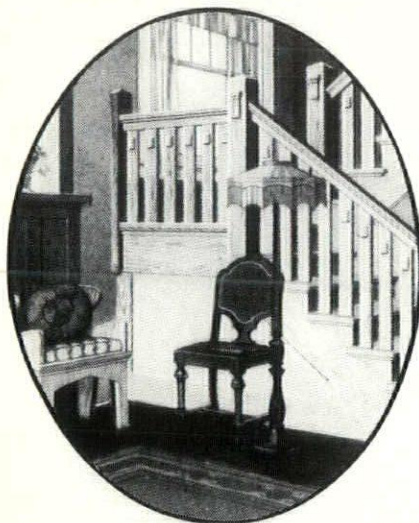
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For further information call the Tweed Museum of Art at (218)726-8222.

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Chest of drawers, Philadelphia, 1762-75.

design. Included are works from Europe and 11 American workshops, dating from the early 1600s to the early 1800s.

For further information contact the Minneapolis Institute of Arts at 870-3131.

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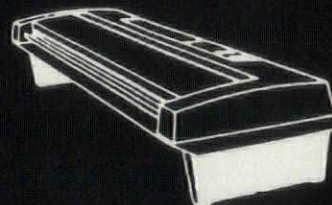
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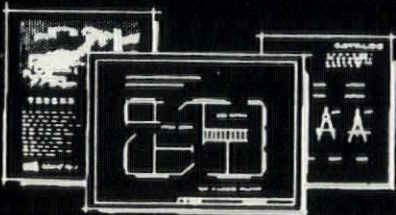


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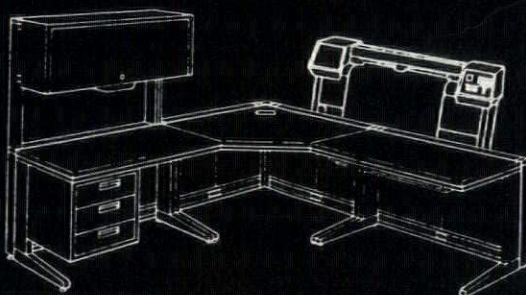
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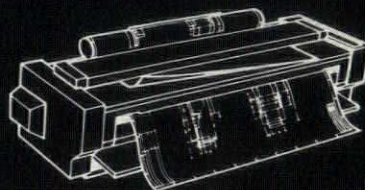
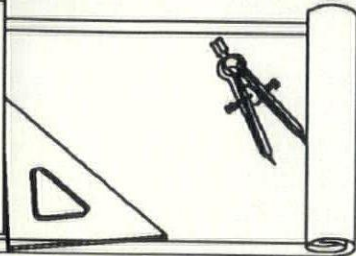
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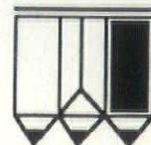
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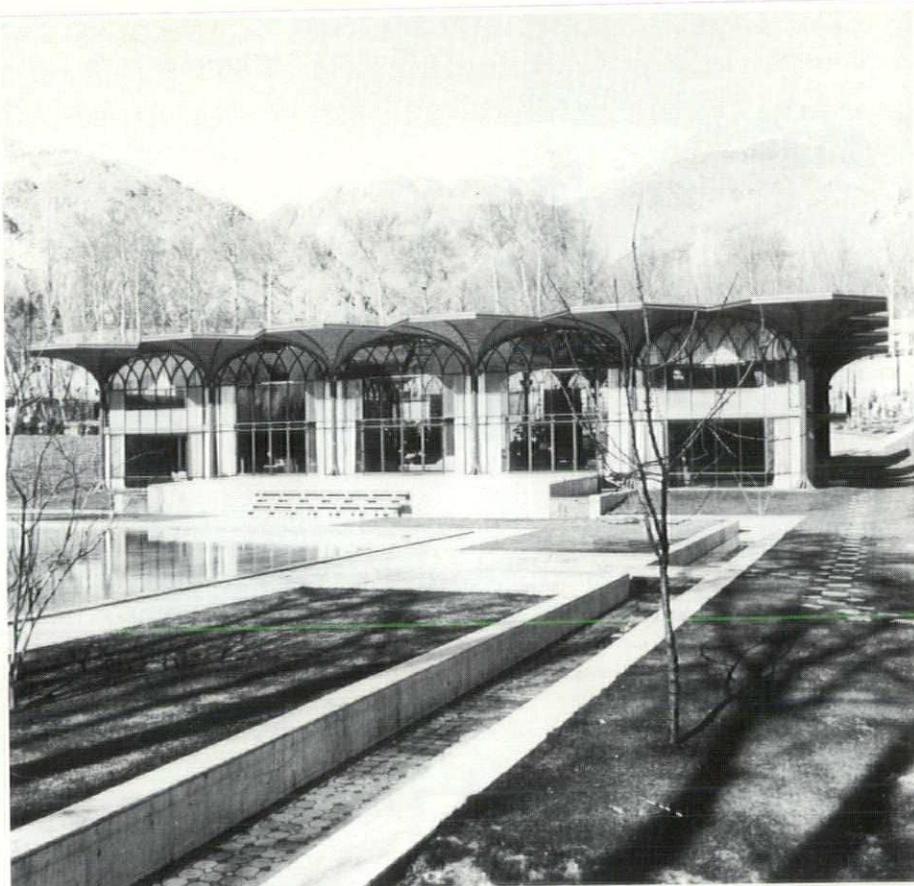
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### insight

*Continued from page 13*

Seven Corners prefigured his move to the many roads that converge at the seven hills of Rome. Gazing out of his studio windows at the American Academy high up on the Gianiculum Hill, he could survey the city and familiarize

took up residency in Rome. Dewey Thorbeck, Milo Thompson, John Cunningham, Austrus Vitols and Bill Pedersen all won the Prix de Rome or Rotch prizes. During their sojourns in Rome they contacted Daltas, some working for him in short stints. In 1966 the University of Minnesota started its foreign-study program in Rome and the



*Daltas's 1962 design for the palace of Princess Fatemeh in Teheran, Iran.*

himself with its special places. Years later when relocating his young firm from Teheran to Rome it would be on the slope of the Pincio that he would establish his office. Just a few hundred feet from the top of the Spanish Steps he found an apartment, a studio, and best of all, a terrace, each with views over the city looking west to St. Peter's.

Daltas had not forgotten his roots in Minnesota. Some of his University of Minnesota colleagues, with whom he studied in Boston and worked at Saarinen's office, were now back in the Twin Cities. Leonard Parker was building his own firm in Minneapolis, while the Rafferty brothers were keeping St. Paul on the design map by placing second on every major competition in America.

And Minnesota graduates regularly

Daltas office became a mainstay on the itinerary of traveling young architects.

My tenure with the Daltas office began with the rare opportunity to design a city—buildings and all—in Saudi Arabia. I walked into a project that was the size of the city of Red Wing, and by the time I left two years later it had grown to a project the size of Rochester, complete with hospitals. All this was fueled by a client with enough petrodollars to build it.

But it was no Roman holiday. The design of a multibillion-dollar King Khalid Military City, along with five major banks for the Saudi Arabian Monetary Agency, taxed the intellectual and technical capabilities of our midwestern minds. The Protestant work ethic was in full swing as we spent long



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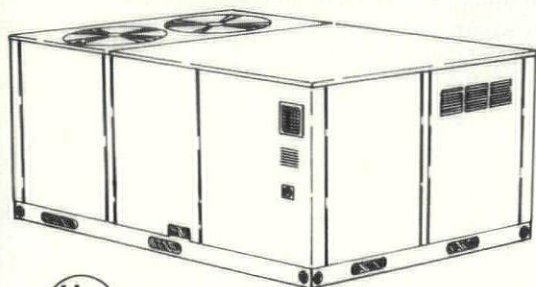
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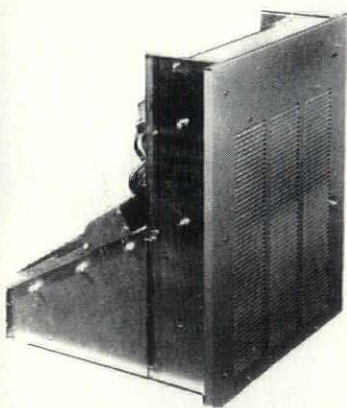
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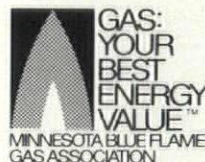
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days and far too many weekends to coordinate the many decisions involved in such a major undertaking. Daltas put his personal imprint on all concerns from master plans to doorknobs to assure a common theme for this Arabic architecture. We eagerly absorbed his knowledge gleaned from many years in Persia and his world travels in search of the classics.

By the end of the project the office had swelled to 110 talented specialists from around the world. We executed more than 16,000 detailed drawings to convey the information necessary to erect more than 30 million square feet of building.

But despite the long hours, designing in Rome had its special pleasures. We could pace pedestrian distances out in the city and compare them to our hypotheses for Saudi Arabia. We could stroll into San Carlo alla Quattro Fontana and ponder the domes we were considering for mosques. The pages of the history book of Western architecture opened anew around every corner of those ancient streets in Rome.

Gradually the hard work gave way to a more Roman way of life. Daltas had

introduced us to the meaning of lunch, and we were soon needing a bump of espresso to wake us up for productive afternoons. We spent weekends on sojourns to hill towns and the summer months on the beach in a white-washed fishing village.

Minnesota and Italian culture merged as office humor included Lena and Ole jokes. We ate pasta discussing memories of Mayslak's roast beef, and the latest Gopher and Viking scores mixed with weekend soccer results between Rome and Milan. Our Roman apartments became the European oasis for many Minnesota families and friends: Lutheran parents visiting their children stopped to see the Pope.

But even large projects come to an end and deep roots call you back to your home turf. Gradually my Minnesota colleagues returned to Minneapolis or other American cities, capitalizing on their experiences in Rome.

Daltas retained his design preeminence by winning the Milwaukee Lakefront Competition and finishing a finalist in the Australian Capitol Competition at Canberra. The firm has slowly returned to its original size and main-

tains offices in Cambridge and Rome.

The experience of working abroad, and in particular Rome, has given our group a unique reflection on itself, our home base and our profession. Reflection has been enhanced by an understanding of time, an appreciation for cultural values and knowing a place of true meaning. The special bonding of intimate friendships has bolstered self-reliance and personal initiative. Rome, much like our professional degrees from the University of Minnesota, marked a special passage into another realm of knowing.

I returned this spring with another group of young Minnesota recruits, students in the U of M's architecture department. I gathered them together, and we ascended the Spanish Steps, went down Via Gregoriana and up the antique elevator. As I stood with them on the Daltas terrace and again looked west into the sunset beyond St. Peter's, I could see Lake Wobegon on the horizon. I was convinced it was no mirage. *Dale Mulfinger is a principal of Mulfinger & Susanka and teaches at the University of Minnesota College of Architecture and Landscape Architecture.*

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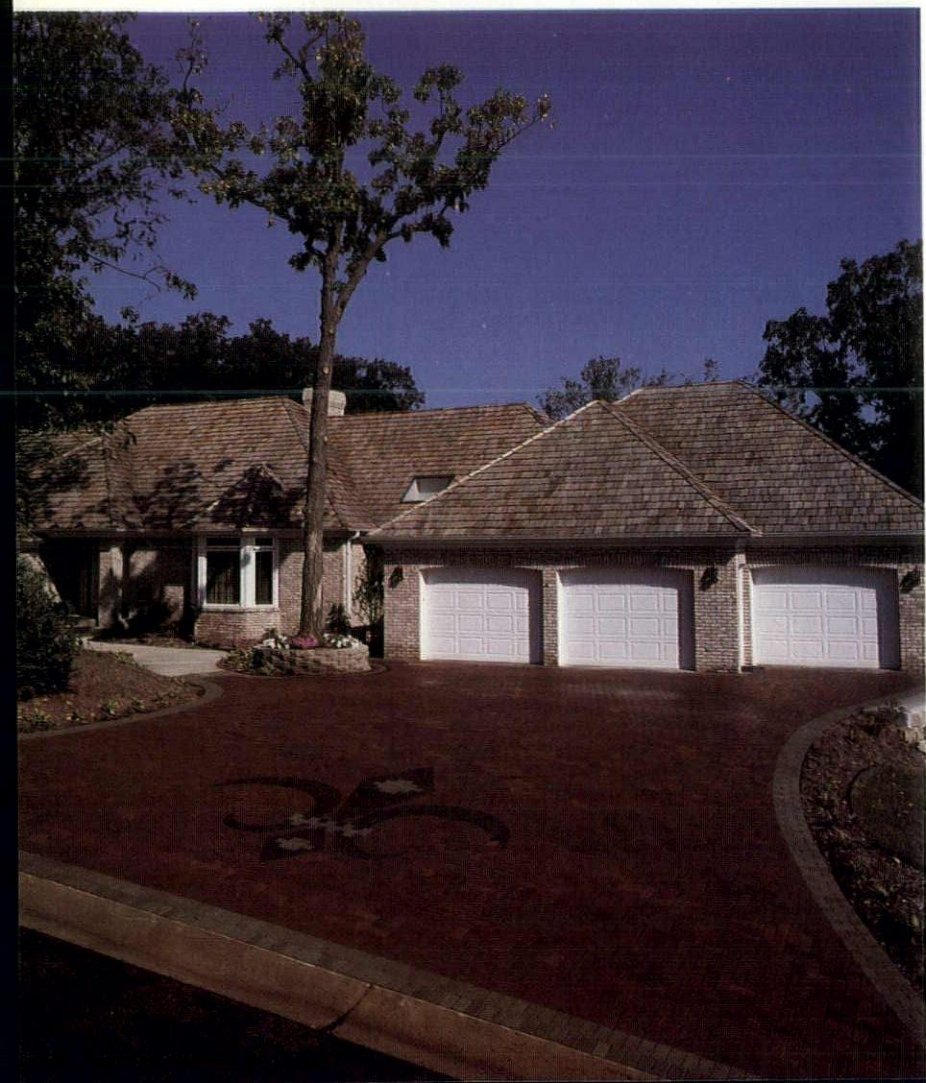
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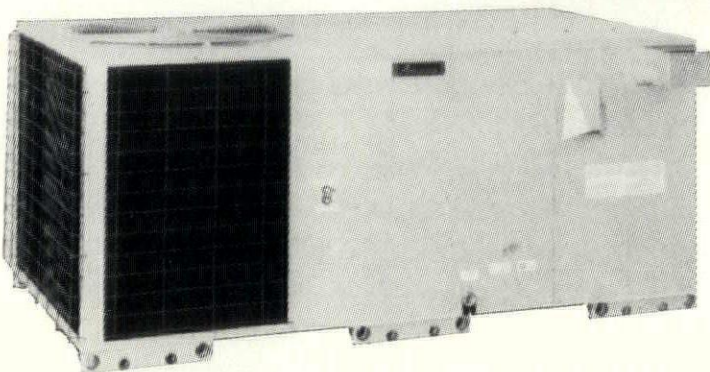


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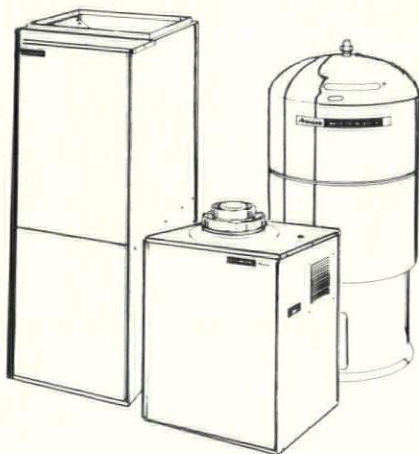
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## up close

Continued from page 23

mains their consuming passion, Mark and Nedret have managed to begin a modest architectural practice, combined with part-time teaching at Istanbul's Mimar Sinan University. (Sinan was the chief architect for the sultan Süleiman, who led the Ottoman Empire to the peak of its power in the 16th century.) Mark explains that "in Turkey, an architect is a person who can get things done—an expeditor." In a culture that features bureaucracies as many layered and dense as a good baklava, this is an essential service, but requires adjustments for young architects whose training has emphasized the visual aspects of design.

Currently underway in their office, which is tucked into one of the historic warehouses on their hotel site, are commercial and hotel projects in the villages of Yeşilköy and Ortaköy on the Bosphorus. They also have consulted with the city of Istanbul to design more culturally sympathetic exterior facades for two 40-story office towers planned by a Japanese firm for the central city.

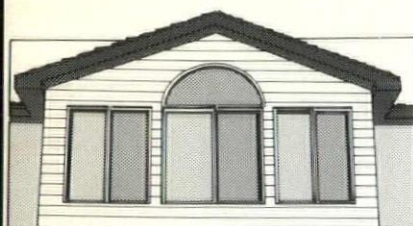
Coming full circle for Nedret, the Butlers are in the process of creating a master plan for the Robert College campus, the American high school where she originally was nudged toward Minnesota. Recently, Mark has accepted a position outside their firm as design manager for Guldu and Fernandes, an international construction-management firm based in Washington, D. C., which currently has planned more than 40,000 housing units in and around Istanbul. Nedret jokes, "He is leaving my firm because I am not paying him enough."

In June, as a pleasant diversion and the first step in developing their hotel site, they opened a restaurant in one of the warehouse buildings. The Butlers provided the site and designed the renovation, and three brothers who are local restaurateurs did the rest. Named Kordon (Turkish for waterfront promenade), it has received highly favorable reviews for both the food and the architecture.

The Butlers' adjustment to a binational, bicultural life hasn't been without its problems. Nedret finds that her education commands respect in Turkey, where she is accepted as a profes-

sional equal by men. But in social situations she is expected to defer to her husband. Mark's Turkish is impeccable, but he says he will always be considered an outsider in the homogenous Turkish culture. As a U. S. citizen, for example, he is barred from owning land. Their two girls, Yasha, 9, and Eren, 6, however, enjoy a binational way of life that includes long sojourns in Princeton, N.J., where Mark's family lives. Eventually, the family hopes to divide its time equally between the U.S. and Turkey.

Istanbul is now a city of more than eight million people, and it's growing explosively; the problems of a developing country collide daily with the pressures of modern urban life. Along the Bosphorus, a steady flow of Soviet shipping signals the country's strategic importance. The incomparable opulence of the sultans dances in crazy tension with the poverty of the present. The tranquility of an ancient place meets the electric atmosphere of a burgeoning city, creating an intoxicating sense of anticipation. In one of the world's oldest and newest cities, Nedret and Mark Butler are making their place. **AM**



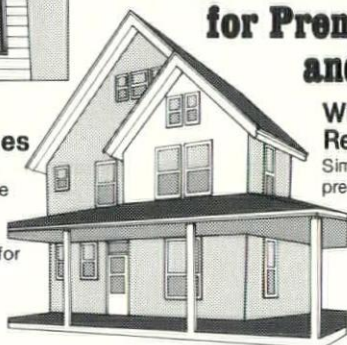
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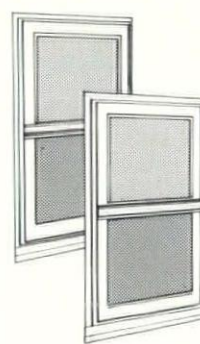
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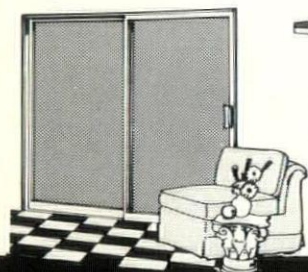
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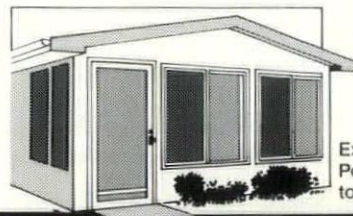
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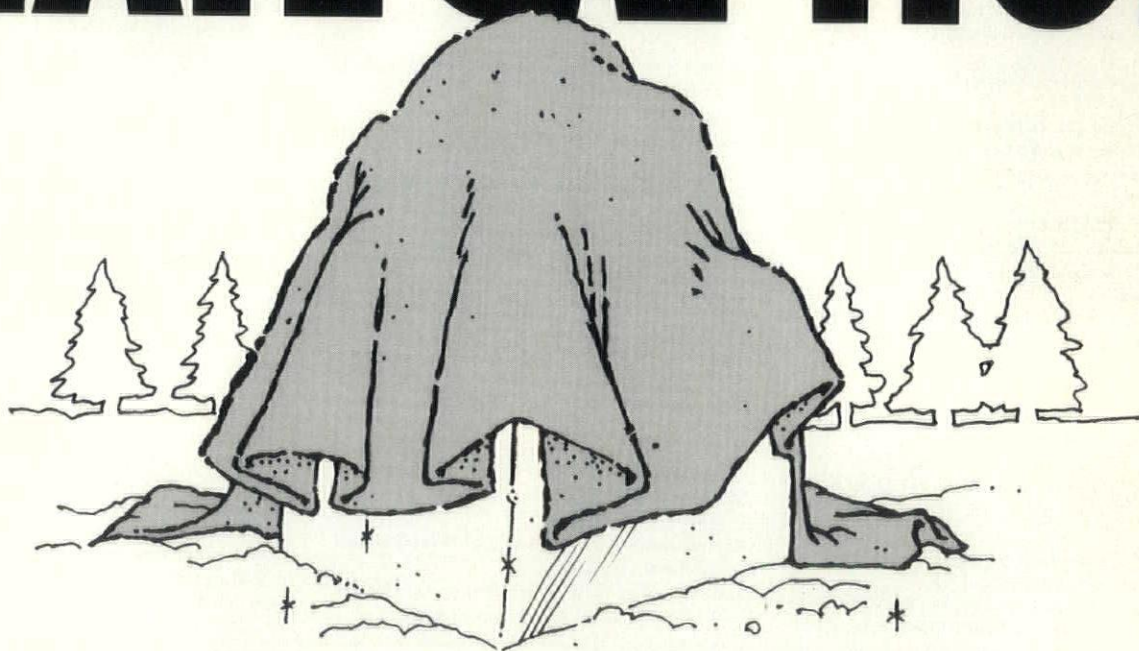
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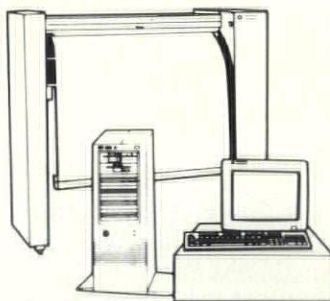
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## MSAADA

*Continued from page 54*

much more aware of social issues. I realized some people had to take care of those in this world who are less fortunate—and it had to be those of us who could do differently if we wanted to. Now I meet friends and neighbors who are my age and who were [socially conscious] 20 years ago. They say: 'The more money you start earning, the more difficult it is to be concerned with [social] issues.' I say: 'If the money is in the way, then something is wrong.'

Thus, Bertelsen decided to continue working in Third World countries. By 1973, he was operating the Lutheran Church's architectural office in Tanzania and had received several requests from other church organizations for architectural services. Since he could not respond to all of these requests by himself, he and his friend Pastor David Simonson decided to create a nonprofit architectural firm. Simonson returned to the United States on furlough and obtained the necessary seed money to start MSAADA.

Bertelsen decided to locate MSAADA's

office in Minnesota after learning about the state's Scandinavian heritage from Minnesotans working in Tanzania.

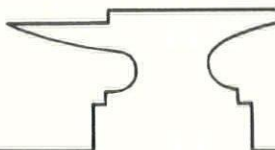
Although Bertelsen says the monetary compensation for running a nonprofit architecture firm is less than what many for-profit firms may make, he adds that he derives tremendous pleasure from "the satisfaction and excitement that is generated by the people who use the buildings." This intrinsic reward, he says, is his "payment in kind."

"I think that architecture should be concerned with the needs of humanity," he says. "I don't think that it should be just abstract. As architects, we have not really been taught a lot about social responsibility. But I think we have to intervene in man's favor when we design buildings. It is more important that we do this than it is to design a building that wins a competition. The major criterion for our designs is that they have to function well. They have to frame the activities that take place in them."

*Heather Beal is the communications director for Anderson Dale Architects, Inc., in St. Paul.*

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## Credits

### Project: Herman Miller Design Yard

Location: Holland, Mich.  
 Client: Herman Miller, Inc.  
 Architects: Meyer, Scherer & Rockcastle  
 Principal-in-charge: Jeffrey A. Scherer  
 Project manager: James Larson  
 Project architect/Design: Jeff Kelley  
 Project architect/Production: Nick Tollefson  
 Project team: Lynn Barnhouse; Tameron Francis; Victoria Gibbs; Richard Laffin; Gord Metcalf; Thomas Meyer; James Phelps; Barry Petit; Richard Pugsley; Garth Rockcastle; Steve Wong  
 Structural engineers: Bakke, Kopp, Ballou & McFarlin, Inc.  
 Mechanical engineers: Bakke, Kopp, Ballou & McFarlin, Inc.  
 Electrical engineers: Bakke, Kopp, Ballou & McFarlin, Inc.  
 Construction manager: E & V, Incorporated  
 Interior design: Meyer, Scherer & Rockcastle  
 Landscape architect: Damon Farber & Assoc.  
 Civil engineers: Moore & Bruggink, Inc.  
 Photographer: Lea Babcock

### Project: School of Law, University of Missouri

Location: Columbia, Missouri  
 Client: University of Missouri  
 Architects: The Leonard Parker Associates  
 Associate architects: McCoy Hutchinson Stone Architects  
 Principal-in-charge: Leonard Parker  
 Project manager: Ray Greco  
 Project designer: Leonard Parker  
 Project team: Gary Mahaffey, Merle Hansen, Stephan Huh, Brian Larson  
 Structural engineers: Bob D. Campbell & Co. (Kansas City, Mo.)  
 Mechanical engineers: W.L. Cassell & Assoc. (Kansas City, Mo.)  
 Electrical engineers: W.L. Cassell & Assoc. (Kansas City, Mo.)  
 Contractor: McCarthy Construction Co.  
 Interior design: McCoy Hutchinson Stone, Architects  
 Landscape architect: Loomis Debenport Boulton, Inc.  
 Acoustical consultant: Acoustical Predictions, Minneapolis  
 Photographer: Philip Prowse

### Project: Christ Church

Location: Lake Forest, Ill.  
 Client: Christ Church of Lake Forest  
 Architects: Hammel Green and Abrahamson  
 Principal-in-charge: Ted Butler  
 Project manager: John Justus  
 Project architect: Tom Johnson  
 Project designer: Ted Butler, John Justus, Tom Johnson, Bob Rothman, John Olfelt  
 Project team: Ted Butler, John Justus, Tom Johnson, Bob Rothman, John Olfelt  
 Structural engineers: John Bauch  
 Mechanical engineers: Bob Vestal  
 Electrical engineers: Duffy Brant  
 Contractor: W. B. Olson, Inc.  
 Interior design: HGA design team

Acoustical consultant: R. Lawrence Kirkegaard  
 Civil engineers: Donald Manhard & Associates  
 Photographer: Jess Smith

### Project: Target

Location: Nationwide  
 Client: Target Stores  
 Architects: RSP Architects, Ltd.  
 Principal-in-charge: Dick Daniels, AIA  
 Structural engineers: Setter Leach & Lindstrom, Inc.

### Project: Hyatt Regency Hotel

Client: Hyatt Regency  
 Location: Sacramento, Calif.  
 Architects: Ellerbe Becket  
 Project director: Gerald Simons  
 Project designer: Richard Varda  
 Job captain: Pat Bougie  
 Landscape architect: Randy Manthey  
 Structural engineer: Michael Shekhnar  
 Mechanical engineer: Jack Sharkey  
 Electrical engineer: John Kirchner  
 Photographer: Rob Miller

### Project: Warner Bros. Multiplex Cinemas

Location: Bury, Lancashire, U.K.  
 Owner: Warner Bros. Theaters (U.K.) Ltd., London  
 Design architect: Paul Pink and Associates, Inc.  
 Associate architects: The Ratcliffe Groves Partnership, Bury, U.K.  
 Civil engineers: Brian Clancy Partnership, Manchester, U.K.  
 Structural engineers: Brian Clancy Partnership  
 Mechanical engineers: M.E.D.A., Leeds, U.K.  
 Electrical engineers: M.E.D.A.  
 Technical consultants: MTS-Northwest Sound, Inc., Minneapolis  
 General contractor: Mowlem Regional Construction, Ltd, Brentford, U.K.  
 Photographers: David Jewell and Christian Smith

### Project: Private residence

Location: Paradise Valley, Ariz.  
 Architects: The Leonard Parker Associates in association with the Alliance Southwest  
 Principal-in-charge: Leonard Parker  
 Project manager: Mark Pearson  
 Project architect: Ray Greco  
 Project designer: Leonard Parker  
 Structural engineers: Robin E. Parke Associates (Phoenix)  
 Mechanical engineers: R. D. Bassett & Associates (Phoenix)  
 Landscape architect: C. F. Shuler, Inc. (Phoenix)  
 Photographer: A. F. Payne

**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.

**Paul Clifford Larson** is an independent architectural historian and historical buildings consultant.

**Bruce N. Wright** is an architect and freelance writer.



## lost minnesota

Minneapolis architect Harry Jones is best known for the Butler Warehouse and Elmhearth, his own south-Minneapolis house. These structures are both listed on the National Historic Register. But the basis for his reputation rested on his first love—the hundreds of churches he designed around the country.

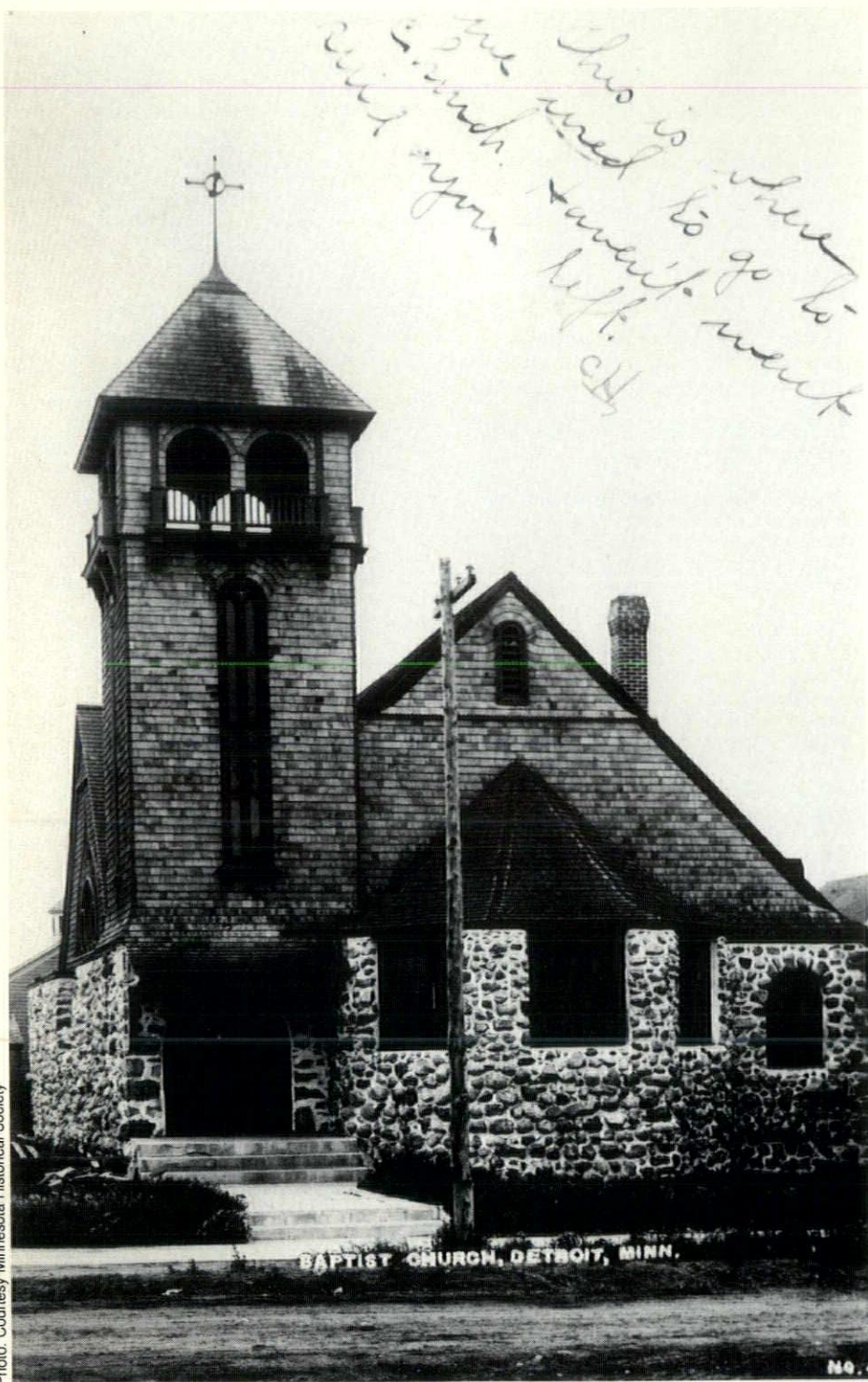
The First Baptist Church in Detroit Lakes, Minn., stood as a splendid example of the architect's most expressive phase. At first glance, the church is reminiscent of the Shingle Style work of Jones' Boston mentor, H. H. Richardson. It incorporated the proper Shingle Style form and materials: an interplay of disparate volumes that were set on glacial boulders and wrapped in an undulating skin of shingles.

But the design also sprouted eccentricities. The framed segment of the building looked as if it had been lowered by crane onto a fieldstone foundation. To further that impression, Jones poised the tower on the wide arch of the church entrance. At the same time, the shaft of the tower exerts a downward force, anchoring the building to its site in the best Richardsonian fashion.

It's not hard to see why Jones and his peers reveled in these small commissions, however marginal their profits. They offered an opportunity for free-form design unrestrained by the engineering requirements and professional inquisition of more ambitious undertakings. The architect had only himself and a small congregation to please.

Despite its structural peculiarities, the building proved remarkably stable and was used as a church until its destruction by fire in 1970. Its site is now occupied by an addition to the adjacent Carnegie Library.

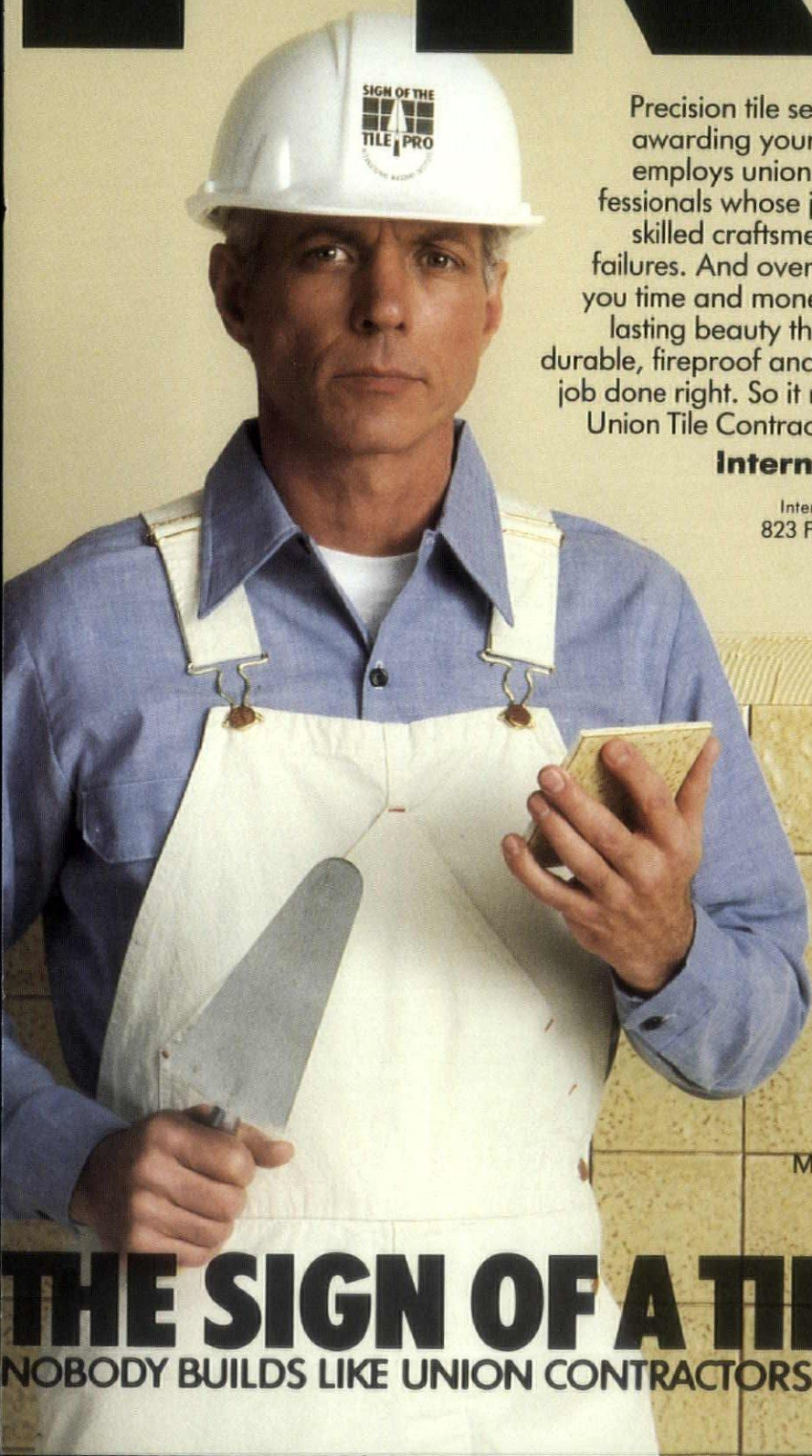
*Paul Clifford Larson*



First Baptist Church, Detroit Lakes, Minn., 1890-1970



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