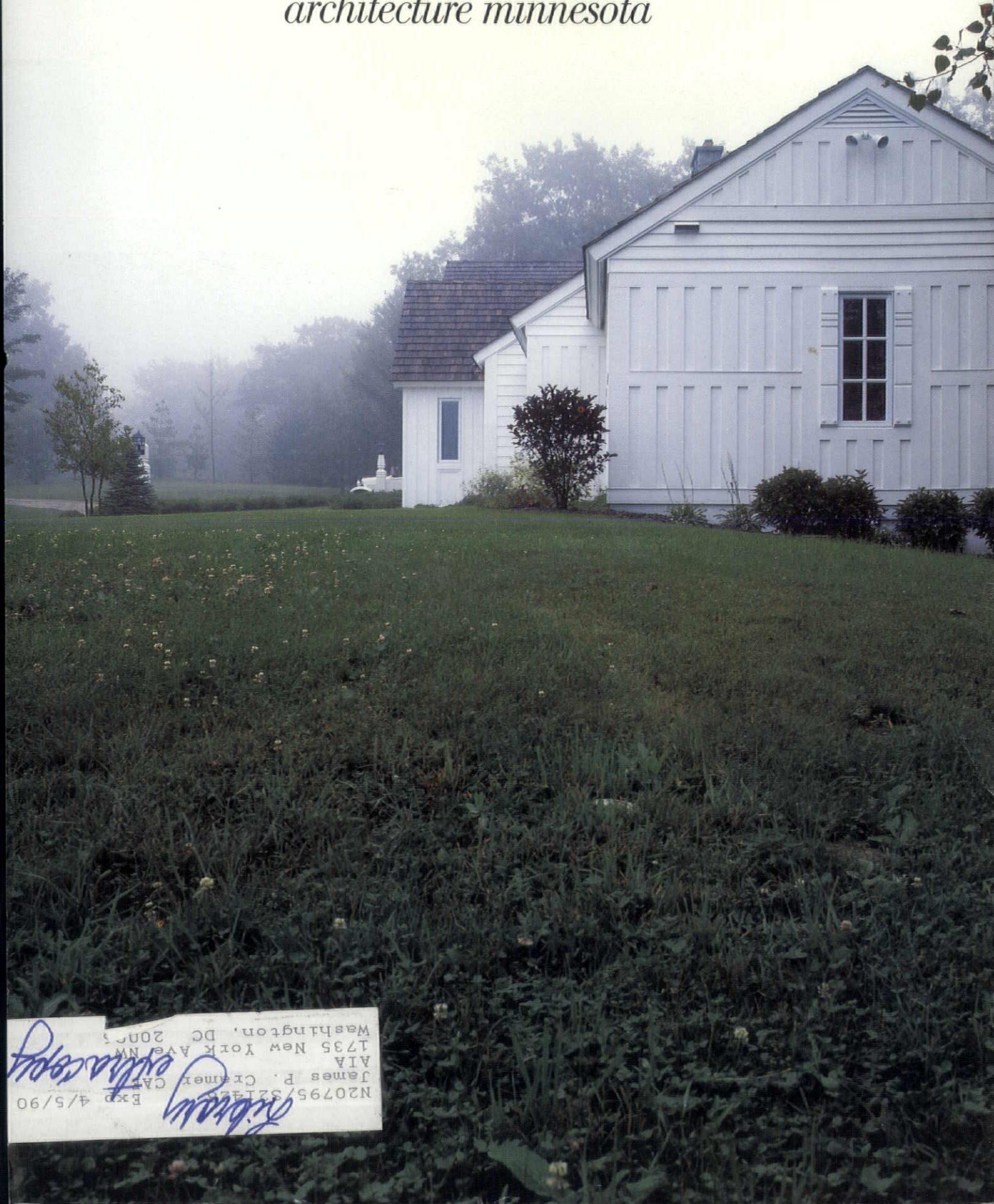


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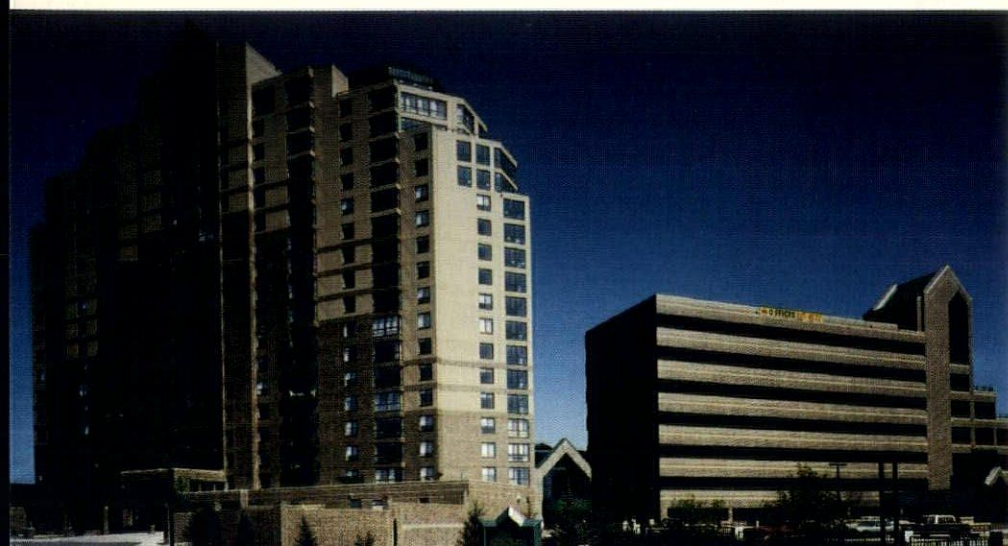




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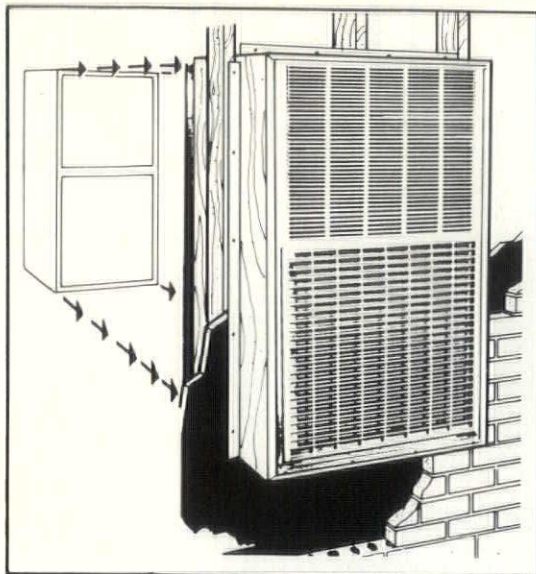
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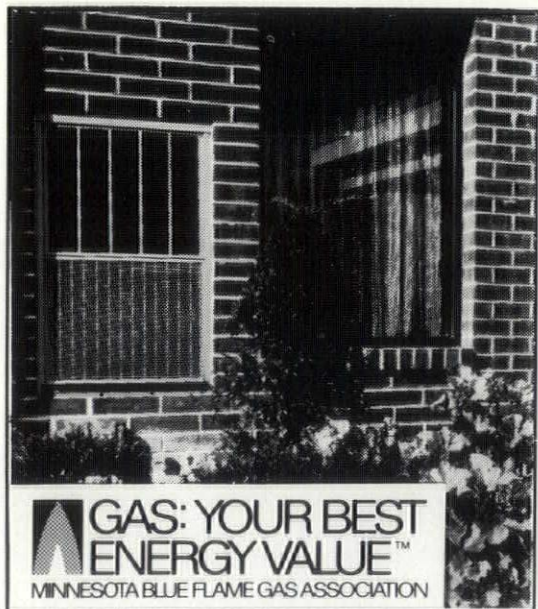
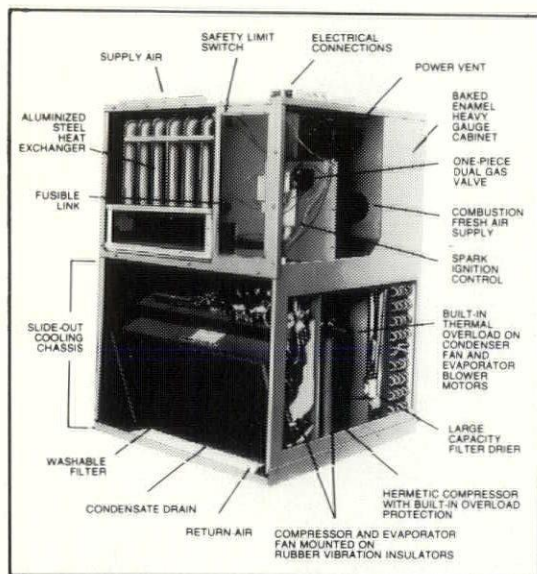
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12 Bathroom humor



24 "Big Water" architecture

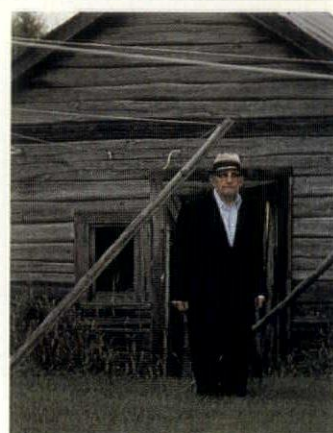
- 5 News briefs
- 7 Previews
- 9 Insight: Conserving and preserving the land, by Linda Mack
- 12 Objects of design: Into the woods
- 15 Up close: E.A. Jyring
- 18 First person: Princely advice for architecture, by the Prince of Wales
- 21 A place of one's own: Playhouse on the prairie
- 23 Editorial: The necessity of empty places

## 24 On the shores of "Big Water": Lake Minnetonka architecture by boat

## 32 Diamonds in the fields: A premier collection of Finnish log structures puts Minnesota on the map

## 40 Outposts of simplicity: Two houses take their cue from places far north

- 47 Details: Homes on the Range
- 49 Unbuilt Minnesota
- 56 Landscape firm directory
- 65 Advertising index
- 65 Credits
- 66 Lost Minnesota



32 Minnesota's pride of place



40 Rustic refinement in the north woods

**Cover:** North-woods romance.  
Architect: David Salmela. Photographer: Pieter Kerze.

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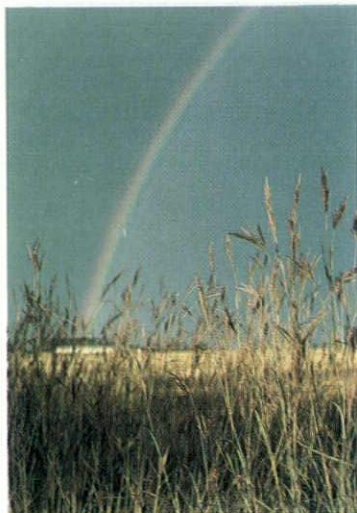
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# AM

## news briefs

### Spiffing up Dayton's

Under the direction of consulting architects Sломanson, Smith and Barresi Architects of New York, Dayton's has begun renovating the exterior of its flagship store in downtown Minneapolis. Scheduled for completion in fall 1991, the project entails stripping several layers of paint from the facade of the classical-revival building to reveal the existing warm brick masonry. The extensive terra-cotta detailing will be painted in contrasting cream color and each existing wood-framed window replaced by metal-cased reflective windows replicating the original design. The windows will be framed with a green paint that matches the color of the original window frames.

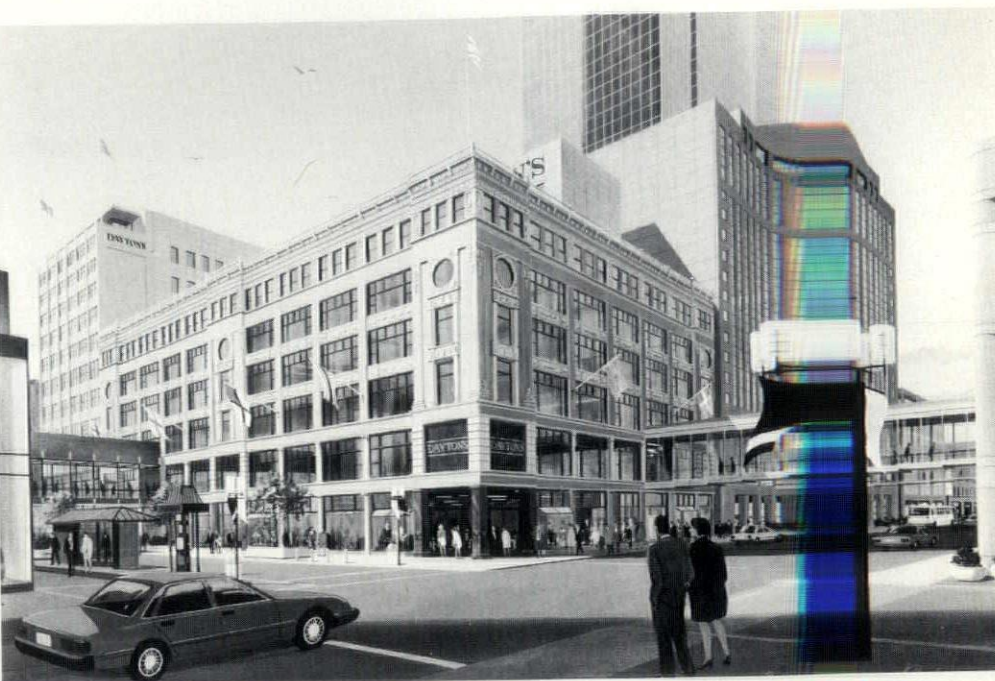
To cap the building, the cornice and balustrade, removed in 1937, will be reconstructed based on archival photographs.

Street-level renovations will improve existing windows and entrances and also increase the number of display windows, many of which were covered up in 1984. Seven new bay windows will be installed that function as three-sided glass kiosks, and special lighting will illuminate displays. The remaining display windows will be reglazed with clear glass. Also, four entrances will have new doors with glass canopies.

Dayton's recently completed the interior renovation of its downtown store.

### A big fish

Singapore-based Undersea World America Limited Partnership announced plans to open a 1.2 million-gallon salt-water aquarium at the Fashion Mall of America, under construction in Bloomington. The aquarium will include a 300-foot



A refurbished Dayton's exterior will see new windows, street-level display bays and warm-colored brick masonry.

acrylic tunnel for visitors to view the sea life.

The aquarium will be geared toward entertainment and will include a "Monsters of the Deep" attraction that uses special effects to depict killer whales, sharks and mythical sea monsters. Also planned is an exhibit of native Minnesota fish and a restaurant with an Australian theme. The aquarium is being built underneath Electric Street, one of four "theme" streets planned for the mall.

### Zoo story

The Minnesota Zoo has received a \$1 million grant from the Dayton Hudson Foundation to build a 1,500-seat amphitheater, designed by Hammel Green and Abrahamson. The amphitheater will be used for the zoo's popular "World of Birds" show. Bird trainer Steve

Martin also intends to develop mammal and reptile shows for the facility. The outdoor theater will be built near the zoo's northernmost pond and will feature tiered seating shielded from the sun by a series of winglike canopies. Completion is expected by next June.

### Postal honors

The U.S. Postal Service, in cooperation with the Design Arts Program of the National Endowment for the Arts, has announced an awards program to recognize excellence in postal-facility design. Architects, engineers and designers who have designed projects between Jan. 1, 1980, and Jan. 1, 1990, are eligible. Submissions will be judged in categories for new projects, renovations, programs and special projects.

Continued on page 52



# IN MINING COUNTRY, ANDERSEN LEADS AN ARCHITECT TO PAY DIRT.



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Imagine your reaction if you learned that your project's only possible building site was on top of an old abandoned copper mine. That was the dilemma architect Tim Casai faced when designing Suomi College's new student dormitory. "The mine's old documents told us there were shafts at certain levels," said Casai. "We took soil borings to determine which ones would give us trouble and then flooded those shafts with concrete to stabilize the site."

And if this subterranean problem wasn't enough, there was another real challenge aboveground. "This area gets between 200 and 300 inches of snow a year," said Casai.

So he designed a high-pitched, standing-seam metal roof to prevent snow from accumulating, he used brick to protect the students from winter, and he specified Andersen® windows. Said Casai, "Their vinyl exteriors gave us the durability needed in this climate, they're also energy efficient, and their wood interiors provide a warm, comforting environment."

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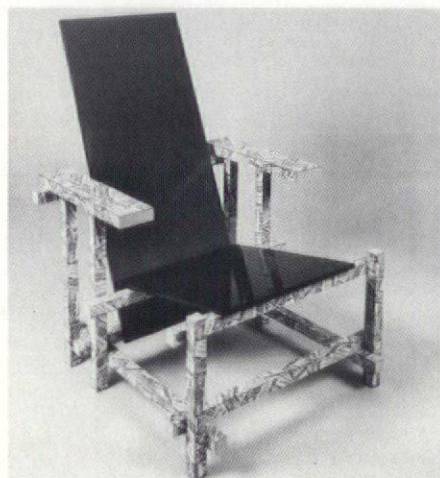




# AM

## previews

**Tom Lane: Appropriation**  
**July 14–Aug. 9**  
**Hastings Ruff Gallery**  
**Free and open to the public**



*The Budweiser Chair by Tom Lane at Hastings Ruff Gallery.*

The art of appropriation—borrowing materials from one medium and applying them to another to create dynamic, visual tension—will be the subject of this exhibit focusing on the work of Tom Lane, a professor of art at the University of Minnesota. For more information call 338-8052.

**Neighborhoods**  
**July 19–Aug. 30**  
**Art Resources, St. Paul**  
**Free and open to the public**

This mixed-media exhibit focuses on images of neighborhoods and small-town America. For more information call 222-8686.

**The Lively Art of Han**  
**Through July 8**  
**Minneapolis Institute of Arts**  
**Free and open to the public**

In ancient China, ceramic models of everyday objects and scenes—people, stoves, houses, watch-towers, domestic animals and farm

**Summer Design Series**  
**Wednesdays, July 11–Aug. 8**  
**Walker Art Center**  
**Series tickets: \$45 (\$35**  
**WAC/MSAIA members); Single**  
**tickets: \$10 (\$8 WAC/MSAIA**  
**members, \$5 students)**

This year's Summer Design Series, sponsored by Walker Art Center and the Minnesota Society American Institute of Architects, focuses on the state of the art of design and its related influences on both the built and natural environments.

The five-lecture series begins July 11 with a presentation by San Francisco architect Stanley Saitowitz, who discusses his concept of architecture as a natural evolution from the surrounding geography. His presentation is in conjunction with the current exhibition of his work in the "Architecture Tomorrow" series at the Walker.

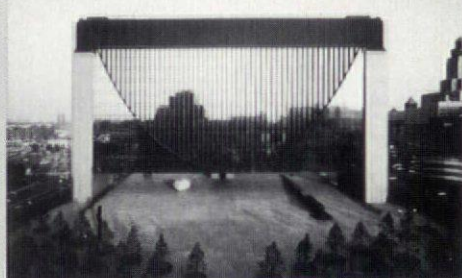
On July 18, Gunnar Birkerts, professor of architecture at the University of Michigan and designer of the highly acclaimed Federal Reserve Building in downtown Minneapolis, suggests reuses for this landmark structure in light of the Federal Reserve Bank's recent announcement to seek new headquarters.

July 25, Carl Steinitz, professor of landscape architecture and planning at the Graduate School of Design at Harvard University, talks about his innovative methods to analyze large land areas for conservation and development decisions.

Aug. 1 finds Mildred Friedman, curator of design at the Walker, speaking on "Architecture Tomorrow: Idealized and Realized," as well as offering comments on the city in general.

The series wraps up Aug. 8 with Moshe Safdie, professor of architecture and urban design at Harvard's Graduate School of Design. Using his own projects as examples, Safdie presents "Architecture vs. the Arts," discussing the attempt to merge architecture with the visual and literary arts.

Following each presentation, the Walker will host a casual reception on the museum's rooftop patio. For more information call WAC at 375-7600 or the MSAIA at 338-6763.



*On July 18, Gunnar Birkerts discusses reuse ideas for the Federal Reserve Building he designed in downtown Minneapolis.*

buildings—were entombed with the dead, where they remained until archeologists unearthed them in the early part of this century. In this exhibition of 100 objects dating from 206 B.C. to 220 A.D., the

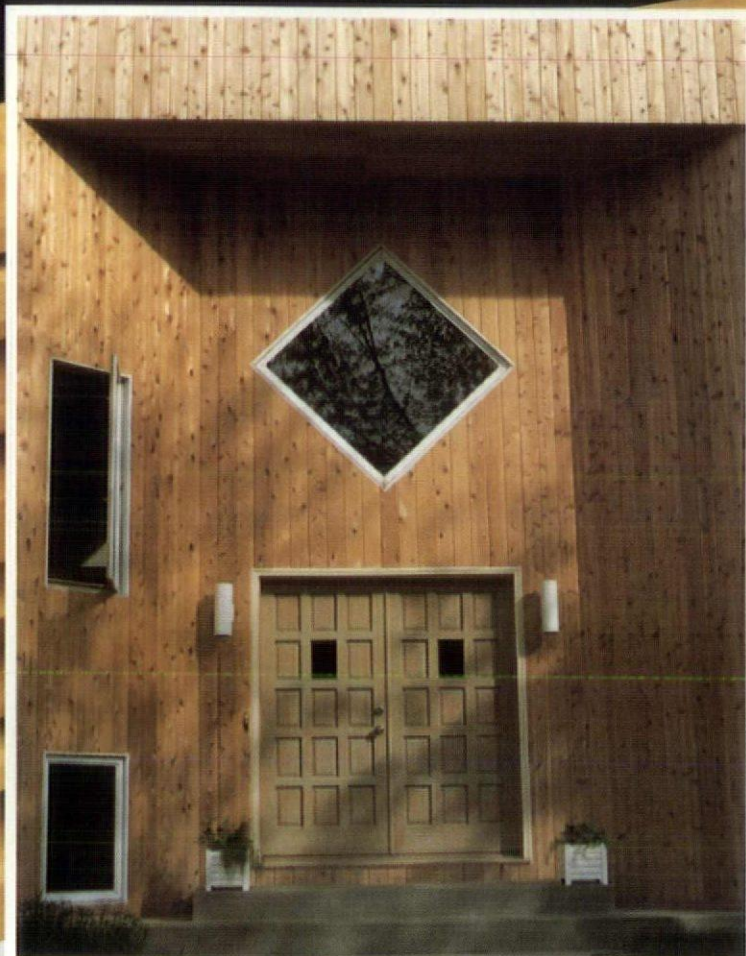
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*Continued on page 54*



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### Beyond Buildings

By setting its sights on a humbler past, preservation may offer the key to a better future.

By Linda Mack

In conjunction with the 1987 conference of the National Trust for Historic Preservation, Kodak sponsored the photographic exhibit "America's Uncommon Places," featuring such stately buildings as Montpelier, the Virginia home of James Madison and the newest of the National Trust's house museums. But at the conference's gala opening at Sumner School in Washington, D.C., it was the Seitaniemi house barn of Embarrass, Minn., that stole the show.

Minnesota Lt. Gov. Marlene Johnson told how the depressed Iron Range community had found hope in its common past: an outstanding collection of Finnish log structures scattered throughout the countryside. Margaret Kinnunen,

leader of the Embarrass preservation effort, was lauded and applauded.

The blue-haired ladies from Virginia who started America's preservation movement in 1853 would have been aghast. They were stirred to action by a threat to the home of none other than the father of the country. To prevent Mt. Vernon from being bulldozed for a hotel when neither the federal government nor the state of Virginia would buy it, Ann Pamela Cunningham, a frail Southern spinster, organized the Mt. Vernon Ladies Association of the Union, which bought the property.

Things have changed since then. Today, a school for wayward girls is as likely to receive historic designation as a famous person's house. Historians value a Finnish farmstead and its surrounding landscape as much as the estate of William Le Duc. Preservationists rally around armories as well as courthouses.

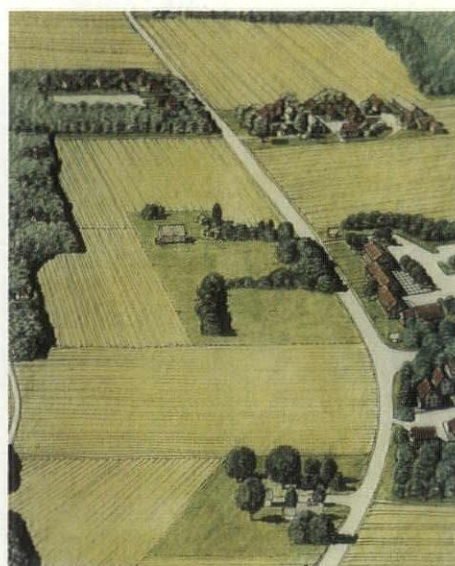
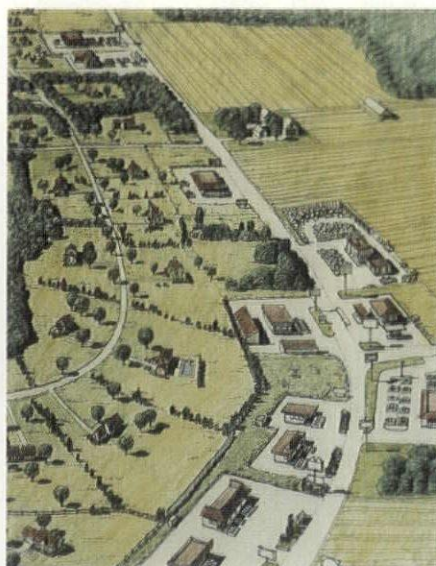
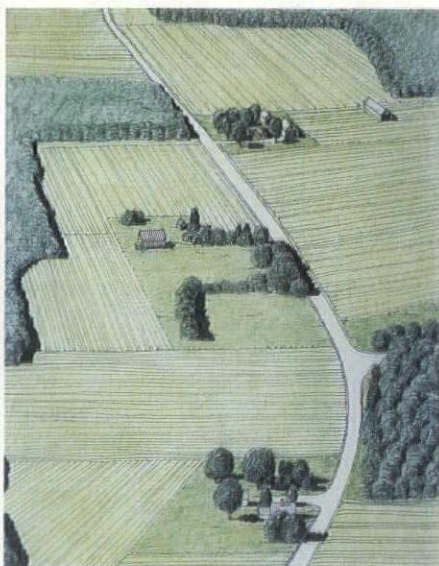
Along with appreciation for hum-

bler structures has come a growing understanding of the symbiotic relationship between a building and its setting. A beautifully restored building surrounded by fast-food franchises doesn't convey much sense of history. The preservation of landscapes—both as settings for buildings and as places in themselves—is a major challenge facing the movement.

Case in point. Within the last five years the National Park Service has issued guidelines on designating landscapes for the National Register. They recognize three categories—landscapes that are important as the settings of buildings; designed historic landscapes—the intentional shaping of nature for aesthetic ends; and rural historic landscapes—what we might think of as vernacular landscapes.

This national trend has been reflected regionally. At the March meeting of the Minnesota State Review Board, which approves

*Continued on page 60*



Studies by the Center for Rural Massachusetts use a sparsely settled area of Massachusetts (far left photo) to contrast differences in development using present zoning codes (center) and traditional settlement patterns that preserve the character of the rural landscape (right).



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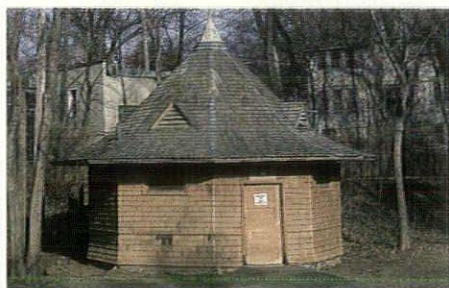
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## objects of design

**Into the woods** When nature calls, this collection of biffies will fit the bill. Long regarded as simply utilitarian structures, biffies are among the most conspicuous objects in our parks—yet rarely do they overflow with design flair. Not so anymore. From a colorful postmodern outhouse to a rustic johnny, this sampling of biffies is sure to give refreshing relief from the run-of-the-mill loo we've all been privy to.

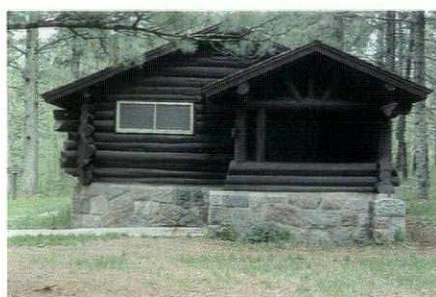


GEORGE HEINRICH

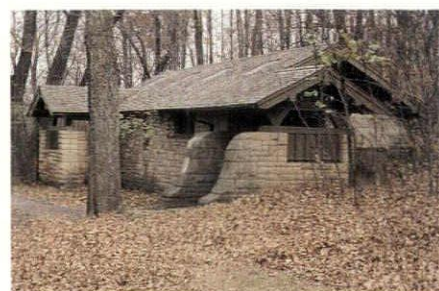
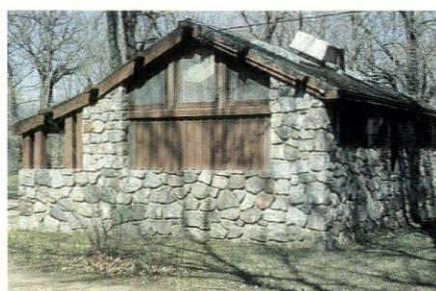


All that remains of Minneapolis architect Harry Jones' work at Lake Harriet is these two shingle-style outhouses (left). Though slightly tattered, they provided the romantic inspiration for the lake's most recent band shell and newly completed concession stand, both designed by the local firm Bentz/Thompson/Rietow.

Through the assistance of the National Park Service and the Civilian Conservation Corps during the Great Depression, Minnesota launched an aggressive park-development program that oversaw the establishment of numerous state parks and recreational facilities. This rustic "parkitecture" used indigenous building materials, such as stone or logs. A latrine at Itasca State Park (right) employs peeled-log construction with saddle-notched corners on a split-stone base. At Camden State Park, a split-stone outhouse (below left) features a gabled roof. At Minneopa, a bermed sandstone structure with gabled roof (lower right) is adorned with bell-shaped stone entrance screens.



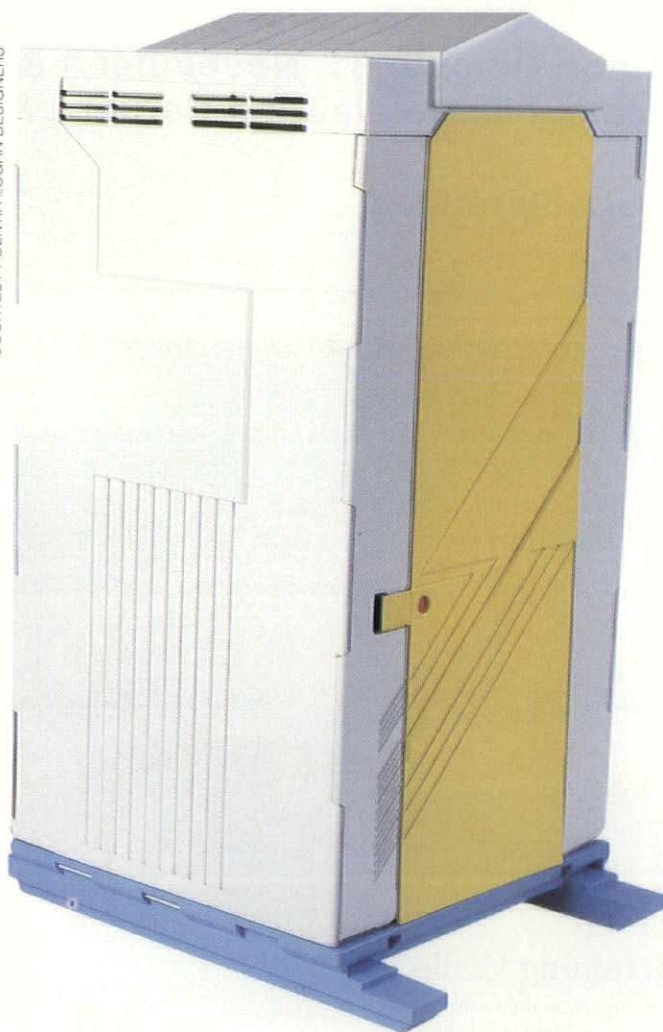
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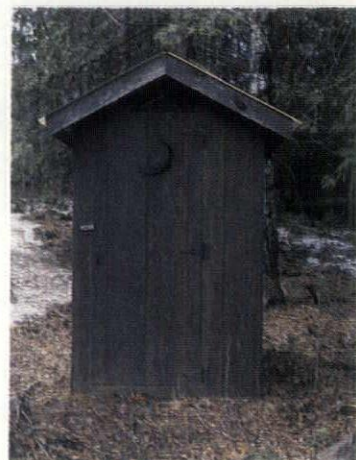
COURTESY POLIVKA LOGAN DESIGNERS



The northern-Minnesota landscape provides quite an assortment of biffies that are as rugged as the woods themselves.

A twin pair of his-and-her outhouses (upper left) at Silver Bay is conveniently located for divers getting ready to take a dip at the nearby scuba launch. This makeshift outhouse (center) in Cook County near the Canadian border provides a back-to-nature facility for a summer log cabin.

Discreetly nestled amidst the trees, a green biffy (above) with sloped roof and punched air holes at Taconite Harbor, north of Silver Bay, stands next to a baseball field for employees of a mining company. A sturdy wooden biffy (below) near McFarland Lake features a metal roof and proverbial half-moon vent on the front door.



The local industrial-design firm Polivka Logan Designers went postmodern with this fiber-glass outhouse for Synergy III of Texas. If graffiti artists decide to paint their messages on this pastel unit with contrasting doors, don't worry—the specially developed fiber glass can be repainted.



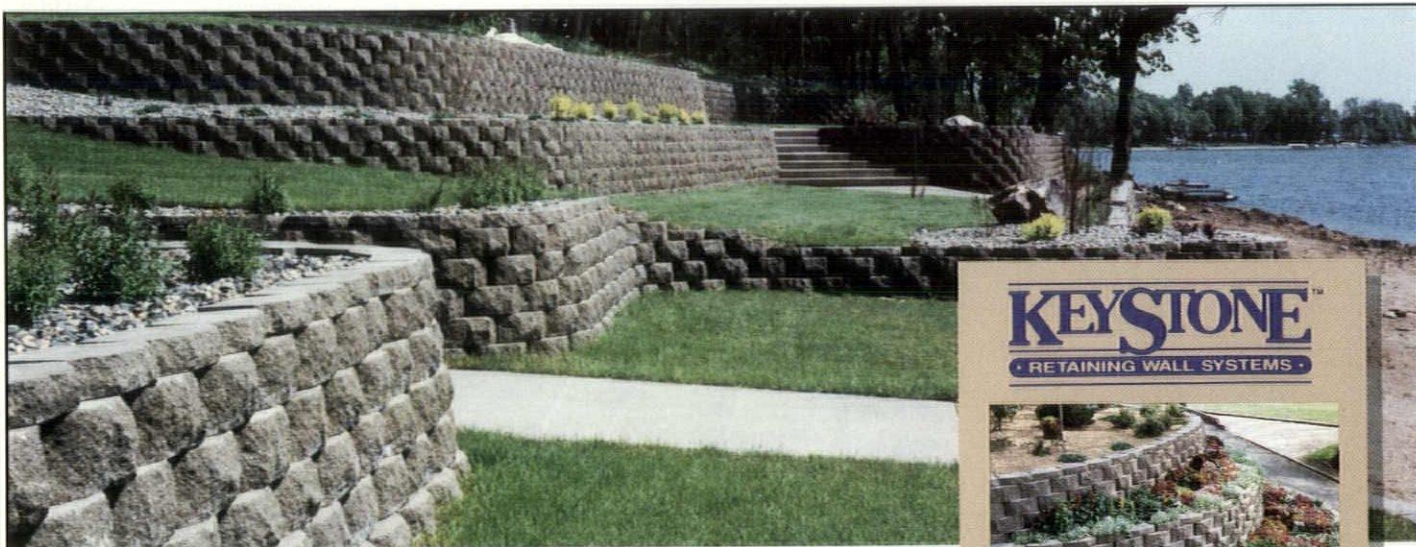
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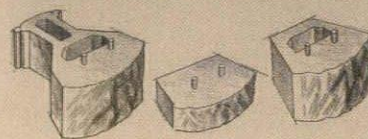


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# AM

## up close

### E.A. Jyring

By Adelheid Fischer

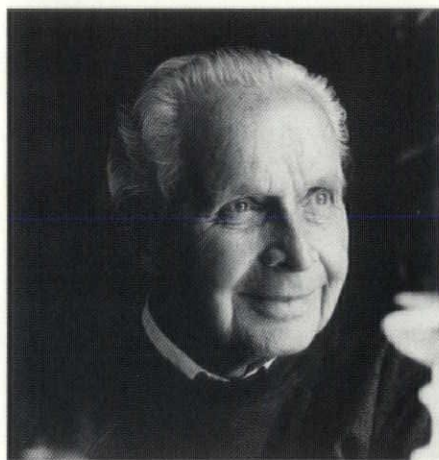
In the not-too-distant future, students of Finnish language and culture won't have to travel outside of Minnesota for a taste of the real thing. They'll be able to travel to Salolampi Finnish Language Village in Bemidji, where on the idyllic shores of Turtle River Lake, Concordia College operates a slice of Europe for language students. When architect Eino Arthur (better known as "Jerry") Jyring got wind of the fact that the French, Germans and Norwegians already established multimillion-dollar facilities on the lake, he pledged the first \$300,000 toward the Finnish village's \$1.7 million goal. With his generous offer came plans executed by his firm, Architectural Resources, for a main hall and a series of residential cottages that reflect the regional architectural styles of Finland.

Salolampi is only one of Jyring's recent projects. But it's perhaps the most illustrative of the twin directions of his 56-year career. While he's never left his native Iron Range for more than a few years at any given time (his firm has contributed to almost every town in northern Minnesota), Jyring's life has been steeped in internationalism, both in and outside the state. (In fact, at age 84, he's traveled to every continent except Australia.)

For Jyring ethnic diversity—and aesthetic appreciation—began at home. His parents came from Finland in the late 19th century. They met and married in Massachusetts, then settled in Sandy Township just north of Virginia, Minn. Though the area boasted no great public architecture, it was rich in vernacular build-



Under the direction of retired principal E.A. Jyring (below), Architectural Resources recently completed plans for the Salolampi Finnish Language Village near Bemidji.



HILARY BULLOCK

ings, such as the finely dovetailed 2-story log house his father bought from an area minister. Though simple, he remembers the house as sunlit and colorful with his mother's rag rugs on the floors and flowers thronging its perimeter. Back then, he says, there were 32 different nationalities on the Range. Jyring himself spoke Finnish in the schoolyard, and Finnish parents ran a summer school where they sponsored instructors from the old country to teach their children about its language and culture.

But Jyring entertained no thoughts about architecture until he left home to attend high school in Virginia, Minn., supporting himself

by working on and off in the mines. It was his art teacher, a registered architect, who planted the seed of architectural ambition. Standing at the head of the class, he would often say in his crisp Austrian accent, "Architecture is the greatest profession in the world." "And I believed him," Jyring recalls, laughing. By the time he reached the University of Minnesota, he had plotted his entire college coursework, undaunted by the fact that when he hit campus he had only \$14 in his pocket. For the first few years he commuted an hour by streetcar to a job in a drug store, where he worked 30 hours a week. "I don't know how I did it," he recalls. "Architecture is so demanding."

But graduate he did—with honors—only to enter the profession at the bottom of the Great Depression. Jyring managed to land a job with a Chicago firm designing and remodeling Montgomery Ward stores around the country. But "in the fall I got lonesome and the ducks were flying, and I'm a duck hunter. I told the boss I'd be gone for two weeks," he says. Jyring never returned. An engineer friend in

*Continued on page 62*

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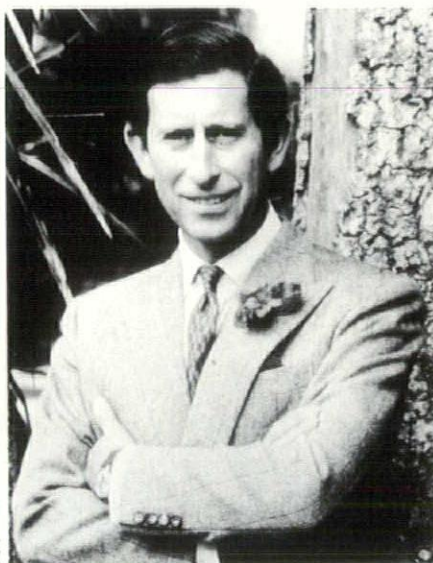
## Princely advice for architecture

By His Royal Highness The Prince of Wales

*The following is an extended excerpt from a speech given by Prince Charles at the American Institute of Architects' Accent on Architecture gala dinner, held Feb. 22, 1990, in Washington, D.C.*

I'm sure many of you were sorry to hear recently of the death of the planner/philosopher Lewis Mumford, who drew a great deal of his inspiration from the other side of the Atlantic. I am sure that everyone here would hope that, even though he is no longer with us, Mumford's writings will continue to stimulate those who encounter them. No one, I am certain, would seriously advocate that we take this opportunity to clear the shelves of the libraries of the world of Mumford's books. Yet, unbelievably, this century began with such a plea from the world of architects and builders. One architect who made this plea was the Italian futurist Antonio Sant'Elia, whose undeniably impressive drawings have just been on show in London. Sant'Elia was so intoxicated by the pace of change and the glamour of the machine that he looked forward to the day when buildings would last less time than we do, and each generation would have to build its own cities—the epitome of the throw-away society. If that comes about, and we seem to be heading in that direction, then I shall be proud to be considered old-fashioned, reactionary, antediluvian, anachronistic—you name it!

Why should every generation be required to wipe the slate clean? Can't we be allowed to hold on to



Prince Charles, vocal critic of modern architecture: "Why should every generation be required to wipe the slate clean?"

things of value from the past? And might we not pass on to our children something of what we have learned? I wouldn't agree with Mumford on everything, but he succinctly summed up my own view of Sant'Elia's mentality, and that of his followers, when he said: "If you fall in love with a machine there is something wrong with your love life. If you worship a machine there is something wrong with your religion." Can I add to this that I feel that if you find yourself having to live or work in a building that derives its inspiration from a purely mechanical or technological source, there is something wrong with your architect? What, after all, is architecture for? Or rather, who is it for? The answer now—as we approach the 21st century—it seems to me to be the same as it has always been. It is for human beings.

I understand all the arguments about being contemporary and about the need to reflect the Spirit of the Age, but what alarms me is that the Age has no spirit. It is all matter, and therefore unable to endure. Our built environment seems to reflect

the underlying misconception that we are the only generation on this earth and that we are here to do with it as we please. We could perhaps learn from the Hopi Indians of North America whose every action was dependent on the effect it would have on the seventh unborn generation. The problem we have, it seems to me, is over the metaphor of time. Linear time justifies this modern obsession with change for its own sake and is based on nihilism in the sense that the line stretches to an unknown future in one direction and an unknowable past in the other. Plato and the sages predominantly talk of time as a circle—or series of circles—so that the illusion of "passing time" is the movement around the periphery of the circle. Wisdom, surely, invites us towards the heart of time which is the nonmoving center of the circle. Perhaps the mounting environmental crisis the world faces will concentrate our minds and restore a degree of sanity to our outlook. Perhaps then we will begin to rediscover that human values, the things of the spirit which are, surely, divinely or mysteriously inspired, are the only ones which endure. They don't need to be reinvented each generation, but they do need to be passed on and nurtured from generation to generation.

Architecture, as Jefferson realized, is the pre-eminent embodiment of a nation's values. It never lies about where our priorities are. Ours may be an age of vast wealth, but what can we see of it? It sometimes seems to me that the richer we get, the uglier we tend to make our surroundings. What is worse, not only do we seem to have mislaid the ability to create beauty, but we also set out to destroy what beauty there is left in the world. The 19th-century English writer John Ruskin, whose books on architecture were

COURTESY BANTAM DOUBLEDAY DELL



also highly influential on these shores, would have called this an age not of wealth, but of "illth"—a term he used to describe money which was poured into the production of objects, and the creation of places, which diminished rather than enriched the life of man. There was, for Ruskin, "no wealth but life." He would have approved, I am sure, of your choice of Gold Medalist this year. Indeed, Fay Jones' master, Frank Lloyd Wright, derived profound inspiration from Ruskin. Architecture began as a craft; then it became a conscious art. Now it seems to be just a science. Surely we need to regain the art and the craft, and then combine them with the science. This is just what Fay Jones is doing in his way—and by so doing he has put our feet back on the ground.

Maybe, gradually, we are about to witness the beginnings of another age of architecture. Maybe like an elephant, it requires a long gestation period, but as in the pachyder-

mal case its longevity may be substantial. The time has surely now arrived when we must learn to work with rather than against nature, when we can once again make places in which to live and work which are

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*I am not arguing for a return to the Age of Faith which gave us our great cathedrals, but I would hope we might strive for an Age of Reverence—reverence for what gives us life, and for the fragile world in which we live.*

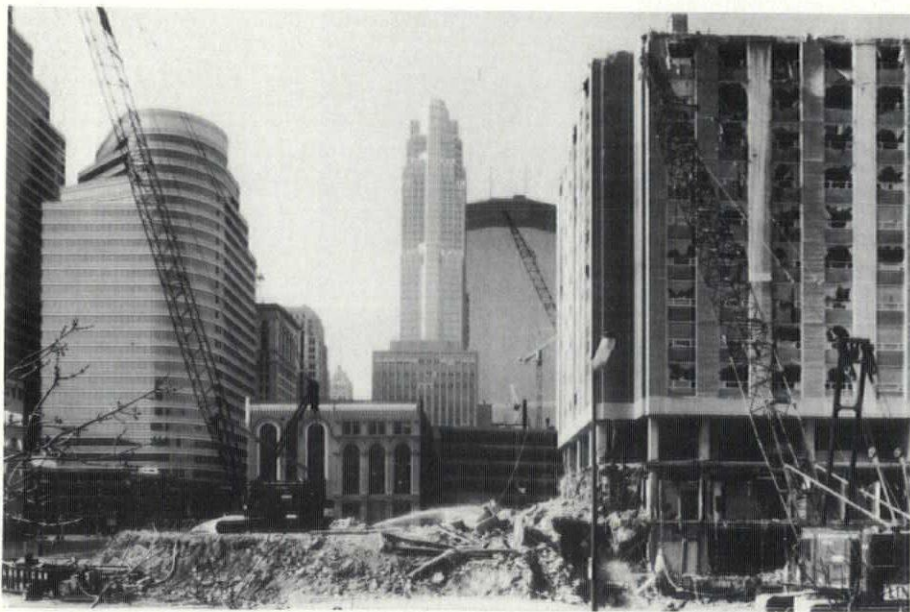
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more than "machines," rather places in which we can not only have our being, but enrich our perceptions of what our being really is. It is in nature that we discover the

source of many of our human values.

The really interesting challenge, I believe, lies in whether we can apply the "timeless" lessons of the past, and a love of natural forms, to the development of office buildings in a city like New York or London in the 21st century. Why can't we create a cityscape or townscape which engenders a sense of pride and belonging and which raises our spirits? Why on earth is it considered "immoral" in architectural circles if the outside of a building does not reflect the function of the inside? Can't we bring our rediscovered sense of nature's value, and our human scale, to bear upon the design of wholly new towns and cities? It has been said to me that property developers are the "Medici of the 20th century." Where then is our Florence? And why is a great city like London seen by our "Medici" as merely a financial staging post between New York and Tokyo? Where has that spirit of patronage gone which always sought to offer the rarest and most magnificent examples of the architect's gratitude for a city that one could be proud of. The architecture of a country is determined ultimately by the people who pay for it, but it should be sure to celebrate more than just economic values.

There does seem precious little room in our present way of doing things for the timeless values to reappear. We might begin by paying more attention to those we build for. I am not arguing for a return to the Age of Faith which gave us our great cathedrals, but I would hope we might strive for an Age of Reverence—reverence for what gives us life, and for the fragile world in which we live.

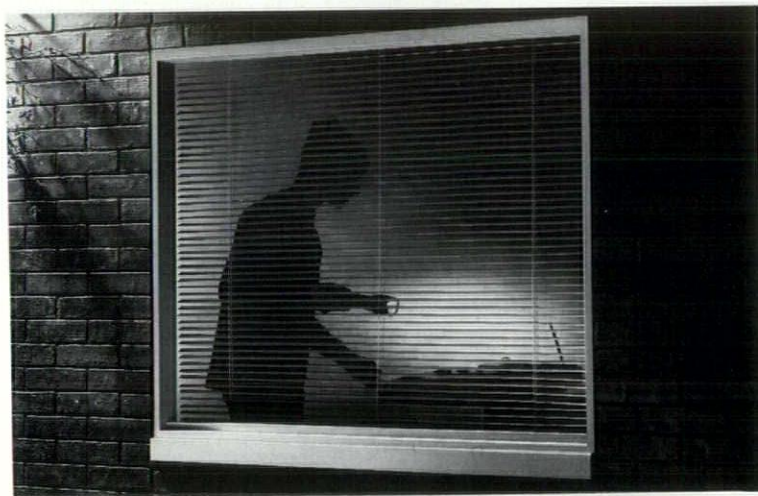


An example of our "throwaway society": Less than 30 years old, Minneapolis's Ritz Hotel is being razed to make room for new development.

*Continued on page 62*



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## *a place of one's own*

The eclectic styling of Victorian architecture may have been born in 19th-century Britain, but its ornate detailing also has found a comfortable place on the midwestern landscape. For Robert Dumas, retired postmaster and part-time orchard-grower, the grace of Victorian living comes in three-quarter scale. Visible from Hwy. 12 just outside Long Lake, the peachy-colored Victorian playhouse he built for his grandchildren, Ariel and Evan, who live just across the orchard, stands in sharp—and vertical—contrast to his white, suburban-style rambler.

"I have always wanted to live in a Victorian house," says Dumas, who found designing and building a playhouse less pricey than the real thing. He used a classic 3-story Victorian house in St. Paul's historic Hill district, which he found featured in a book, as the prototype for his children's playhouse, a "Fairy Princess Castle," as announced on a stepping stone before the back stoop.

No stranger to the world of construction, Dumas had built five Victorian dollhouses before starting on the larger-scale model. His own living room, too, is testament to his dexterity as well as his predilection for the offbeat. He constructed a train set that encircles the living room at ceiling height, and he installed and rebuilt a collection of pianos and pipe organs—including a separate chamber for all the organ pipes—that have turned the room into a concert hall, with a stuffed frog pounding on a set of keyboards as the main act.

For the playhouse, which he began building three years ago, Dumas included all the details one expects from Victorian extravagance. A distinctive turret topped with a witch's cap marks the house from the street. A porch with white railing wraps the front and side of the house, a white



GEORGE HEINRICH

trellis outlines a second-floor balcony, and a stained-glass window (which Dumas also designed and built himself) peeks out from the third level.

Inside is a child's fantasy in miniature, in which the grandchildren can host tea parties amidst tiny furniture. Flights of stairs lead from the main room to the second floor, which has access to a balcony, and up even higher to the third level. A tiny porthole on the upper level leads into the turret, a perfect hide-out within a witch's cap. Victorian-style floral wallpaper and stained-glass transoms set the stage

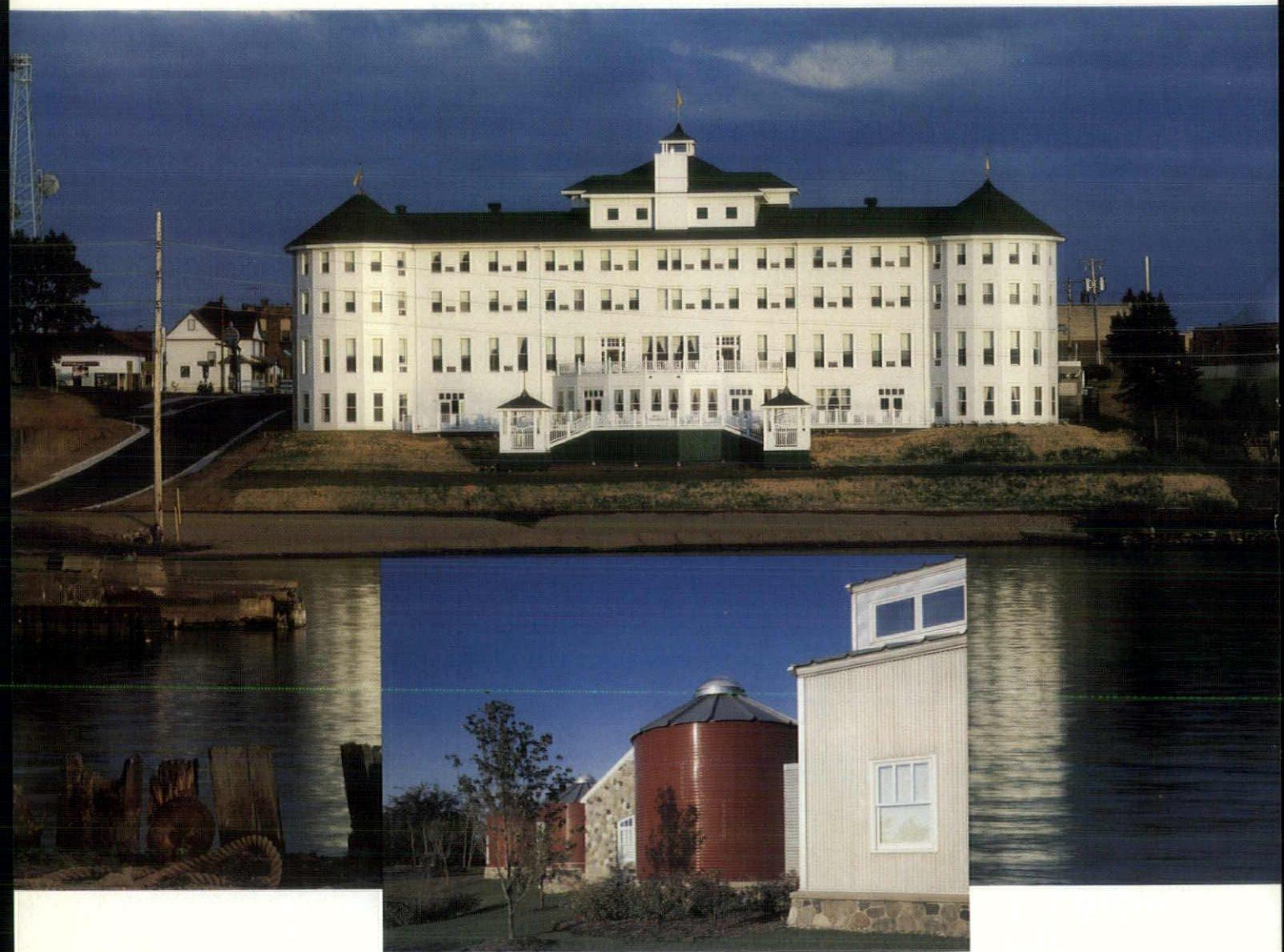


for a "real" house, but ceilings—much too low for adults to stand upright—make it clear this is a kid's world, a place to play the domestic game in fanciful Victorian garb.

*E.K.*



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## editorial

**The necessity of empty places** I was in my 20s before I saw my first raptor in the wild. I was waking from a dream on a train to LaCrosse when the coach shot past a bald eagle perched nearby on branch in the Mississippi. Since then I've never taken a hike or a car ride without searching the trees for the boxy shapes of owls or the more ovoid silhouettes of hawks and eagles.

So when as a new member of the Gabbert Raptor Center I got an invitation to the Minnesota Landscape Arboretum for a raptor release in May, I jumped at the chance. The center was returning to the wild the latest group of birds that had been nursed back to health in its University of Minnesota facility. Their stories were typical. While the occasional raptor shows up at the clinic with a bullet wound, more often than not, the birds collide with buildings, break wings on power lines or get hit by cars.

But we were all thinking of a more benevolent world when we gathered around a grassy knoll that Sunday afternoon to watch attendants with leather gloves reach into cardboard carriers and, at the count of three, heave the birds into the air over our heads. Most of them, a bit stunned by the bright sun and the applause, flew into nearby trees, nearly disappearing into the acid-green fringe of spring foliage as they collected their bearings.

All except for one. A male kestrel, just a tiny scrap of a bird, took off like buckshot for the sky, where he caught the updrafts under his wings then whirled and swooped to beat the band. I'll wager there wasn't a person in the crowd, no matter how jaded, no matter how beleaguered, who didn't thrill to every twist and turn of that little bird. So moved did he seem by his new-found freedom that if he had known the poetry of Lorca, he might have shouted out those wonderful lines from the "Ballad of the Somnambulist": "Green, green, I want you green."

But you think a little differently about the world when you launch into it things that desperately need protection. I cheered with the others as the kestrel finally drifted into the blue sky like a speck of paper carried off by the wind. But his gusto also made me a little nervous. "Watch out for power lines," I wanted to shout. "Beware plate-glass windows, avoid highways."

We would do well to heed those words ourselves. Only a few miles outside the arboretum gate lay the scourge of willy-nilly development. Each time I drive out there it seems that another wetland, another rolling meadow has given way to U-Store-It bunkers, dinner-on-demand restaurants, uninspired housing developments and strip malls. The land that once had such unmistakably midwestern contours—those lazy dips and swells of fertile green earth—was being leveled and done up with so many gewgaws and doodads that the roadside has come to resemble a sheet cake from a discount-store bakery.

Why don't we apply some wisdom, some sounder aesthetic judgment, to the development of open spaces around our metropolitan areas? Why not cluster our houses and businesses, and preserve the character of surrounding tracts of land? It would lessen our deadly dependence on cars, work to dispel the alienation and "placelessness" so many of us complain of, get us out from behind the windshields that do indeed "shield" us from deeper interaction with the world around us. It's time we issue mandates for more humane environments and offer designers more substantial opportunities, redirecting some of the precious energy that goes into building yet another strip development that "strips" our environments of character and blunts our minds and hearts to those chance encounters with the powerful and mysterious mechanisms of nature.

If we want to know something about design, perhaps we should spend more time in empty places. There's something to be learned from watching a raptor cut through an open field and disappear into the trees.

Adelheid Frischer




# On the shores of "Big Water"



A sampling of Lake Minnetonka architecture by boat


GEORGE HEINRICH







Pack a picnic basket, splash on plenty of sun screen, adjust the Vuarnets and rev up the motor boat. It's time for an architectural tour.  An


afternoon of boating on Lake Minnetonka is more than just a sportsman's pastime; it's a design-lover's adventure, for the series of meandering bays that comprise Lake Minnetonka's 100 miles of shoreline host some of the region's most impressive examples of lakeside architecture. A row-call of buildings—from Romantic period revivals to modernist cubes—reads like a *Who's Who* of architecture. Purcell and Elmslie, Edwin Lundie, Mitchell-Giurgola, Robert Cerny, Ralph Rapson, Philip Johnson and Frank Gehry all

have contributed to the character of Minnetonka, the Dakota word for "big water."  But long before highway expansion escalated residential development in the villages surrounding the lake, the region was known for its resort hotels and palatial summer homes, places for Minneapolis industrialists and their families to escape the summer heat. Hotels were part of village development almost from the start, with resort facilities opening on St. Alban's Bay, Deephaven and Shady Island in the 1860s and 1870s. In the early 1880s, two of the grandest hotels were built: the Tonka Bay Hotel (originally known as the Lake Park Hotel) on Gideon's Bay and the Queen Anne-style Hotel Lafayette on Crystal Bay (see "Lost Minnesota" this issue), built by railroad tycoon James J. Hill. The Tonka Bay included surrounding rental cottages. The Mediterranean-style Hotel Del Otero ("hotel on the mound") was built over ancient Indian burial mounds in Spring Park.  Many of the resorts pulled their tourists from the South, where cholera often was a summer threat. Wealthy Minneapolitans also flocked to the lakeside retreats to escape urban congestion.

Tourists had access to the lake via the Great Northern Railway, which ran lines along the northern shore, or the Chicago and Northwestern, which zipped around the southern shore. But by the 1890s, as expanding rail development opened resort opportunities farther north, tourists began to bypass "Big Water" for the even-more-rustic setting of northern Minnesota. The hotels slowly began to lose their luster and one by one closed their doors. The Lafayette, which was vacant for several years before it burned in the late 1890s, now is the site of the Lafayette Club. The Tonka Hotel was demolished in 1918 and the Hotel Del Otero in the 1940s.  Though the hotels started to fold, the area didn't lose its appeal as a summer retreat. Minneapolis's business elite, many who made their fortunes in the flour-milling industries, began to build neoclassical "villas" along the lake in the 1890s and early 20th century.

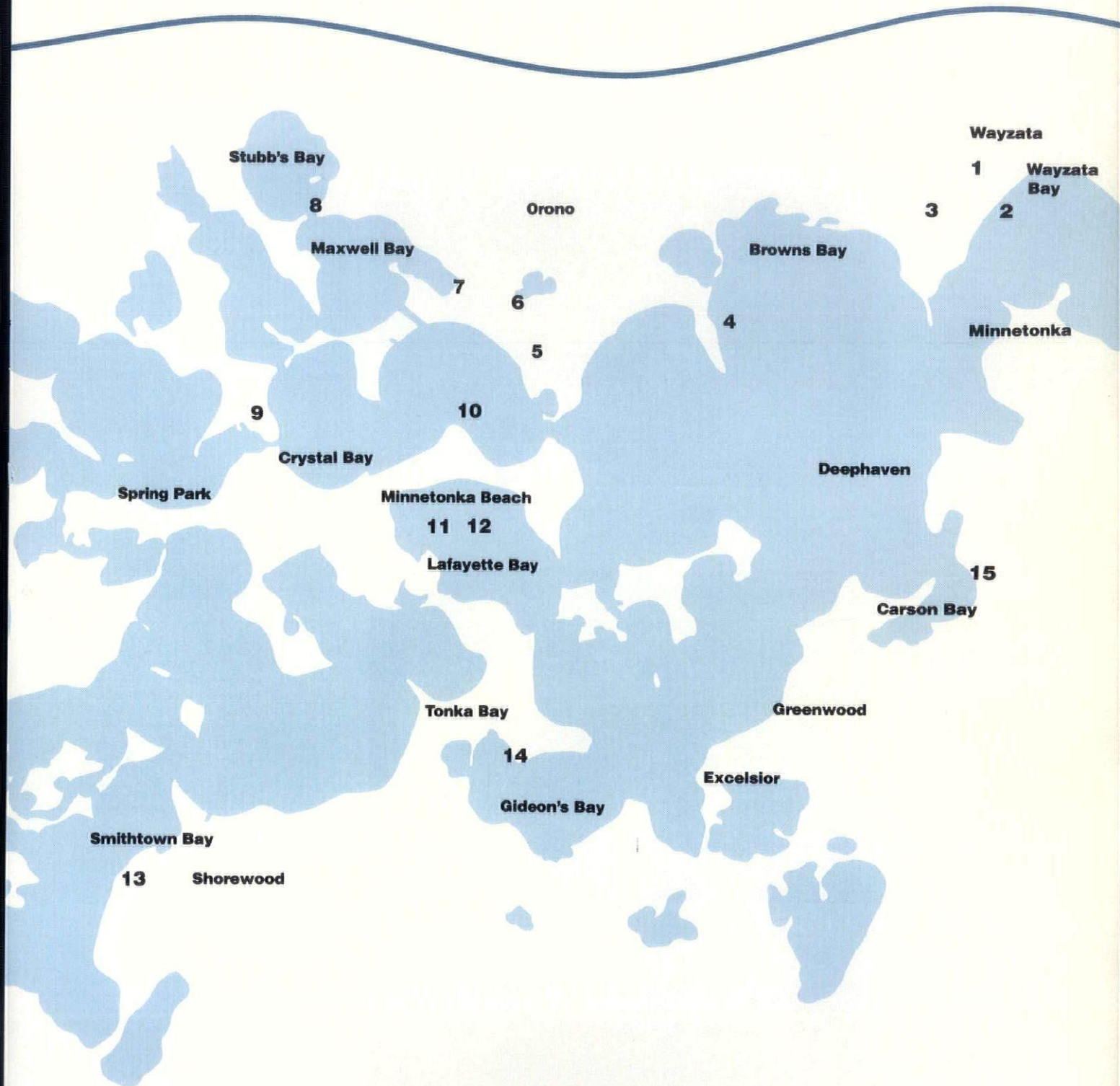
 John S. Pillsbury built a mansion in Wayzata. L.S. Donaldson, of Donaldson's department store fame, erected a turreted structure at Grandview Point, and James S. Bell, of what would later become known as General Mills, constructed an Italian Renaissance house on a slope overlooking the lake. But perhaps the most lavish house was Highcroft, built by Frank H. Peavey in 1895 in Wayzata. Demolished in 1953 to make room for suburban ramblers, the red-brick, neo-Georgian house designed by William Channing Whitney sat on 100 acres, had more than 30 rooms and was surrounded by formal gardens.  Access to the region was facilitated in 1905 when the Twin Cities Rapid Transit Company began constructing electric streetcar lines from Minneapolis to Excelsior. Automobiles, too,

became an increasingly favored mode of transportation, and Lake Minnetonka soon became a showplace for high-design cars.  Through the first few decades of the 20th century, Lake Minnetonka remained a favored summer getaway for Minneapolitans, but post-World War II suburbanization has diminished the areas "resort" feel. Yet with continued housing construction (sometimes on subdivided estates in which the original house is razed) has come a few architectural gems tucked amidst builders' "customized" mansions. Many of the gems, both old and new, are not always visible from the road or lake, hidden as they are at the end of a winding driveway or shielded by trees. 

But there are still plenty of houses to see from the lake. Here's a sampling to get your feet wet.  *The editors of Architecture Minnesota are grateful to architect George Riches of Hammel Green and Abrahamson and his wife, Maxine, for introducing us to the lake. Special thanks to architectural historian Paul Clifford Larson for assisting with the research, and George Heinrich for photography.*

E.K.



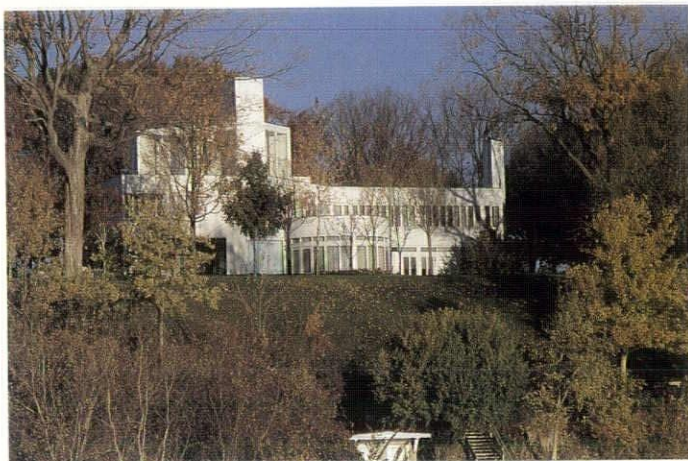


## LEGEND

- |  |  |   |
|--|--|---|
| <b>1</b> Dayton House, Wayzata Bay       | <b>7</b> Pavilion, Crystal Bay                             | <b>12</b> Maj. George A. Camp House, Lafayette Bay        |
| <b>2</b> Northrop House, Wayzata Bay     | <b>8</b> Prairie-style House, Maxwell and Stubbs Bays      | <b>13</b> Japanese Boathouse, Smithtown Bay               |
| <b>3</b> Pillsbury House, Wayzata Bay    | <b>9</b> Lord Fletcher's, Crystal Bay                      | <b>14</b> Private Residence, Gideon's Bay                 |
| <b>4</b> Old Pillsbury House, Browns Bay | <b>10</b> Lafayette Club, Crystal Bay                      | <b>15</b> Douglas House and Private Residence, Carson Bay |
| <b>5</b> Boathouse, Crystal Bay          | <b>11</b> St Martin's of the Lake Episcopal, Lafayette Bay |   |
| <b>6</b> Bungalow, Crystal Bay           |  |   |



1



Lake Minnetonka can be read as a barometer of modernism, as seen by the number of innovative, high-design houses built after World War II. This house on Wayzata Bay by Philadelphia-based Mitchell-Giurgola is a prime example. Built in 1970 for the Dayton family, the house's sharp, geometric form stands on the bluff like a white sculpture. The flat-roofed house literally embraces the lake as two wings reach in separate directions toward the water. A central room's curving wall of glass joins the wings at the center. On the second level, narrow vertical windows march dramatically along the lake-facing facade, punctuated by a glass-encased appendage jutting above the roof line.

2



Minneapolis architect William Channing Whitney designed this stately Colonial-revival house in the 1890s for William Northrop and his family. The neoclassical styling was typical of many of the houses dotting the Ferndale area around Wayzata Bay, and Whitney himself is credited with having designed numerous palatial summer homes around the lake. A grand portico and symmetrical massing distinguish the house set atop a grassy slope. A Colonial-style boathouse (not pictured) with patio imitates the architectural character of the main house.

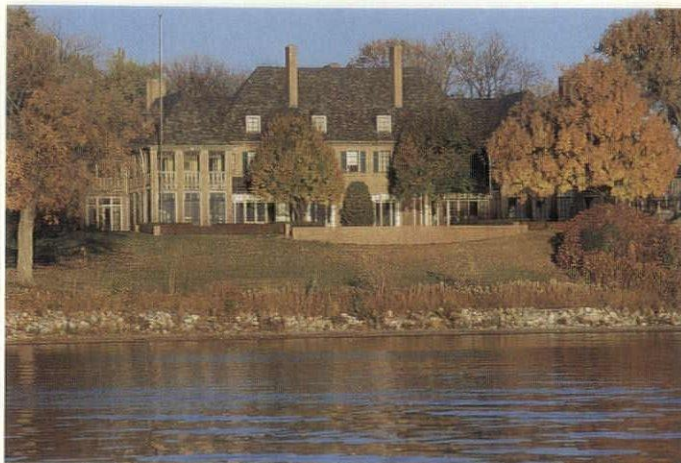
3



This house on Wayzata Bay for the Philip W. Pillsbury family helped set the standard for modernist residential architecture in Minnesota. Designed in the early 1960s by Ralph Rapson, who led the University of Minnesota School of Architecture for 25 years, the house exploits a variety of orientations and views by juxtaposing highly articulated structural forms. Several separate yet connected pavilions are set atop a platform. Expansive walls of brick and glass are framed on top by a white stucco fascia. Floating roof projections draw light into the house and offer visual pizzazz to the exterior. Still owned by the Pillsbury family, the house sits on the same site as an earlier family lake house that burned.

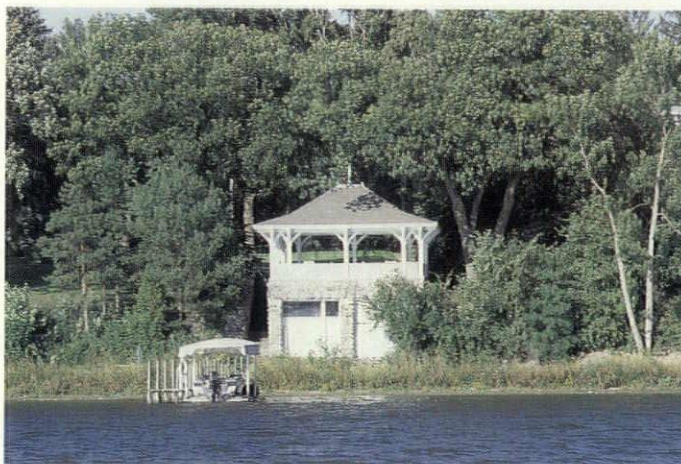


Different generations have different tastes, but in the Pillsbury family, architectural sensibility always converts into high-design statements. Sited proudly on Browns Bay and embodying the traditional grandeur of an earlier generation, this ca. 1920 mansion, designed by Swedish-born New York architect Harry P. Lindeberg, is a regal contrast to Ralph Rapson's contemporary house for Philip Pillsbury on Wayzata Bay.



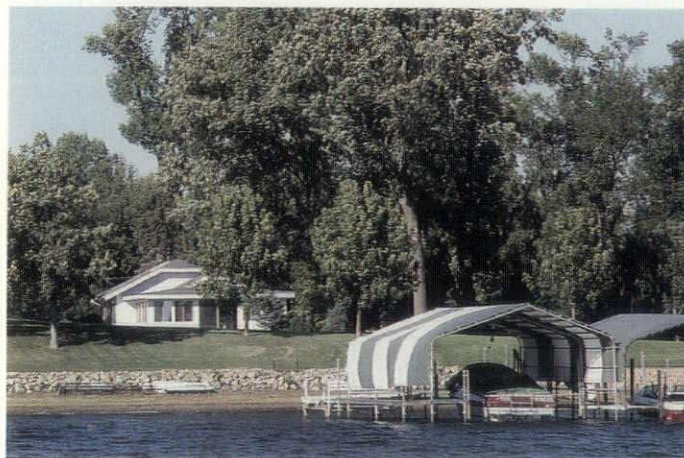
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"Big Water" also has its share of little architectural treasures, such as this white boathouse on Crystal Bay. The boat is stored on the main level, and a deck under a pagoda roof allows the owners to catch the lakeside sights.



5

Lake Minnetonka may be a great place to see blockbuster houses, but a few modest numbers still exist, such as this remodeled white bungalow on Crystal Bay. The house was probably originally a cottage converted to a year-round house. Recent trends in the region have seen smaller houses razed to make room for bigger—but not always better—houses.



6



7



A small pagoda-style pavilion highlights a lakeside park at Crystal Bay, which is a popular spot for family picnics.

8

COURTESY JOHN HOWE



John Howe, who worked under Frank Lloyd Wright, has designed more than a dozen houses near Lake Minnetonka. He remains one of the leading practitioners of the Prairie style in the state. Howe designed this private residence between Maxwell and Stubbs bays in 1975. The 2-story, cedar-sided house, meant to take full advantage of the scenic views, faces the lake on two sides. The living room and four bedrooms are on the upper level, where lake views are best, and the dining room, kitchen and study are on the main level. Large decks lead out from the second level. Typical of the Prairie style, the house is low and horizontal, with a low-pitched roof marked by prominent overhangs.

9



No afternoon out on Lake Minnetonka is complete without stopping at Lord Fletcher's on Crystal Bay. The busy Tudor-style restaurant has been wining and dining boaters and other lakeside spectators since 1968. The deck is a great place to relax over a meal and possibly catch a glimpse of a local celebrity or two.





The Lafayette Club on Crystal Bay has had a pretty hot history—so hot, in fact, that it burned to the ground twice. The original Lafayette Hotel, one of the lake's biggest and grandest, went up in smoke in 1897. James J. Hill, who built the hotel, sold the land to the Lafayette Club, which opened a shingle-style, Colonial-revival clubhouse on the site in 1899. This soon became the lake's hot spot to see and be seen—governors, senators and even President William Howard Taft used the facility—but a fire in 1922 leveled the place. Yet the Lafayette Club didn't lie fallow for long. In 1925 on the same site the club rechristened a Mediterranean-style clubhouse that features a nine-hole golf course, seven tennis courts, an indoor pool and accommodations for banquets and private parties. The long, horizontal building rambles graciously along its site between Holmes and Crystal bays, and is still hot even if it doesn't smoke.



10

Cass Gilbert, best remembered in Minnesota for the State Capitol Building, designed this shingle-style "wedding chapel" for Maj. George A. Camp's daughter in 1887. Just visible from Lafayette Bay, the memorial chapel also was a tribute to the lumber magnate's three children who died in infancy. The chapel, today known as St. Martin's by the Lake Episcopal, is part Queen Anne, part Craftsman and was the main chapel for guests at the Lafayette Hotel.



11

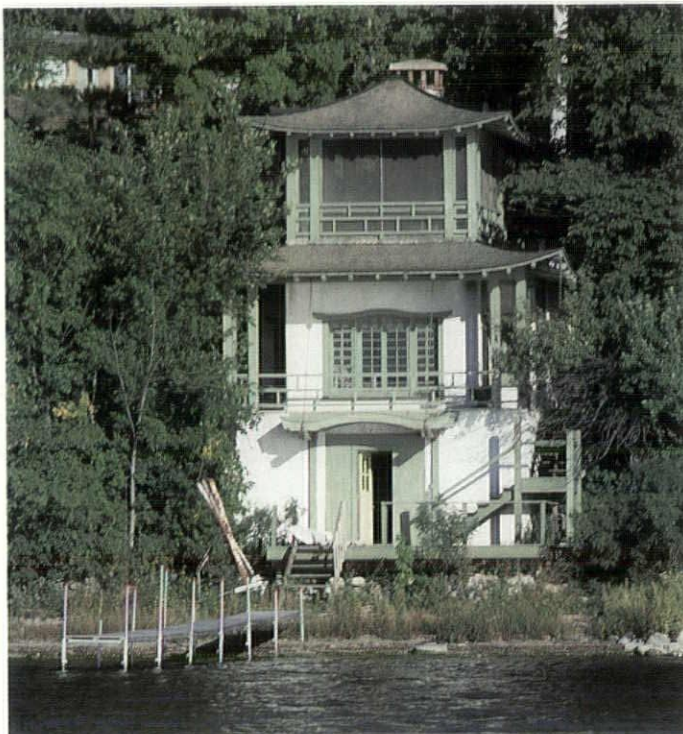
Lumber magnate Maj. George A. Camp, who also built St. Martin's by the Lake Episcopal (above) on the same property, built this restrained three-story Queen Anne house on Lafayette Bay in 1892. With more than 20 rooms, the house had plenty of elbow room for the family on summer afternoons. Since its completion, the house has passed through several ownerships, including for a short time Advance Machine Company. Today the house is owned by the retired president of Advance Machine and is in the process of ongoing renovation by the local architectural firm of MacDonald and Mack. A gable-roofed, 2-story addition (which sympathetically blends in with the original architecture) extends outward from a former porch to provide additional kitchen and bedroom space. The renovating architects also have reworked much of the trim and ornate detailing, such as the railing on the second-level porch.



12

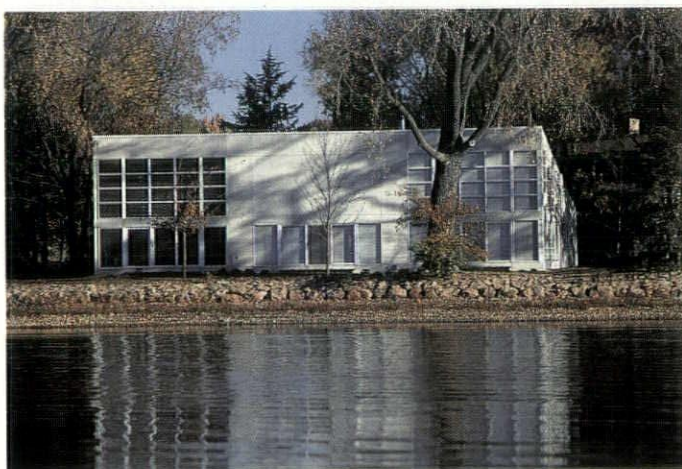


13



Oriental flair. Many homeowners apply as much design panache to their boathouses as they do to their year-round houses. This whimsical pagoda-style boathouse on Smithtown Bay doubles as storage and living quarters. The screened-in third level is a perfect hide-out to watch your ship come in.

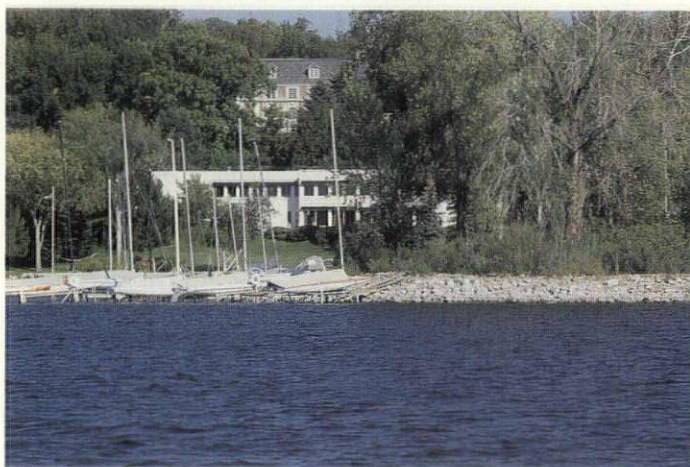
14



Things are not always as they seem. Reincarnated, this spanking white modernist "family retreat" with a sloping roof and soaring windows overlooking Gideon's Bay once had a rather mundane existence as a 1950s' tract house. But things changed over time. With local architect John Cuningham, the new owners started remodeling the house and soon knocked down the entire original structure and began rebuilding on the old rectangular foundation. The ceiling touches a conventional height on the side facing the street but gracefully slopes upward to reach 20 feet on the lake side, where the kitchen, living and dining rooms face.



Old and new mingle. A summer house (background) for Walter P. Douglas, heir to the Quaker Oats fortune, was built in 1909 on Carson Bay. "Walden II," as Douglas dubbed it, is the largest historic house left on the lake and sits on the site of the former St. Louis Hotel. The house's local fame increased after Walter was drowned when the *Titanic* went down, but his wife, Mahala Douglas, who was rescued, continued to live in the house. Mahala was considered quite a socialite, and her flamboyant lifestyle was a tad too racy for her staid hometown of Cedar Rapids. The many lavish parties she hosted at the summer house often were the social highlights of the season. When the estate was subdivided under new ownership, Milo Thompson of Bentz/Thompson/Rietow designed this contemporary private residence (foreground) in the mid-1970s. Its flat roof and white facade stand in sharp contrast to its Georgian-inspired forerunner.



15





# Diamonds in the fields

A northern-Minnesota town discovers a national treasure in its unsung architecture

By Adelheid Fischer

Black-and-white photo-essay by Wayne Gudmundson

During the recession of the early 1980s, some parts of the country caught a cold; others, like Minnesota's Iron Range, caught pneumonia.

When the iron mines closed, a lot of people just up and left. News teams that ventured to such towns as Eveleth, Virginia, Biwabik and Embarrass returned with chilling accounts of house after house abandoned by owners who moved on in search of jobs. Perhaps the pages of the *Duluth News Tribune* and *Herald* spoke most bluntly of the Rangers' dire straits: In an ominous reversal of fortunes, the newspaper's Help Available ads completely

eclipsed the Help Wanted listings.

Many Iron Range towns faced extinction as young families left the region in droves. People watched aghast as tax bases evaporated before their eyes. For towns such as Embarrass, there seemed to be no end to the crisis. Faced with a dwindling school-age population, the Embarrass school was closed and children bused to an adjacent township. Residents responded with an outpouring of bitter feelings. "After the school closed we'd lost our sense of identity," says Embarrass town clerk Margaret Kinnunen. "The community was left hanging with no central focus. In a small community oftentimes the ties are to the school."

Looking for ways to diversify their economy as well as establish a locus for the community, Kinnunen, along with fellow members of the Embarrass Town Council and Regional Fair Board, initiated a feasibility study in 1985 to evaluate the merits of turning their school building into a commercial and community center. The \$3.5 million it would have taken to renovate the school, however, was out of the question. In the meantime, Marilyn Fedelchak, rural-program director for the National Trust for Historic Preservation, visited Embarrass to investigate the building's historic merits. She gave a thumb's down on the question of the school's historic value, but "she had some suggestions that we think about the buildings that were sitting out in the countryside which our fire department was using for the fire run," Kinnunen recalls. "They were just shacks falling down. We didn't take that too seriously."

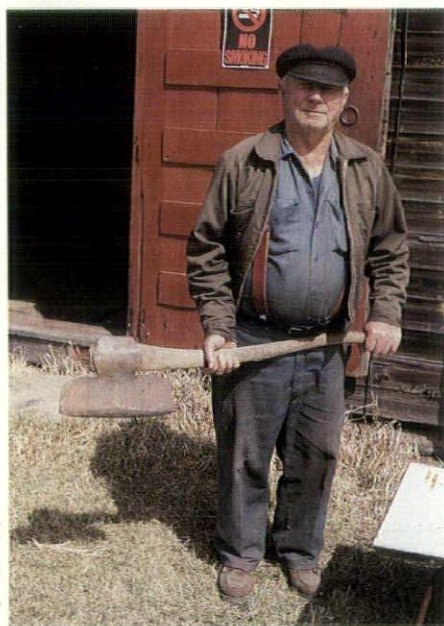
Not too seriously, that is, until ethnic historian Alan Pape visited

Embarrass the following year as part of a preservation advisory team. "He was the one who told us we had diamonds in the fields," Kinnunen says.

Pape and Fedelchak were right about the "shacks" in the fields. The Embarrass region hosts an unusually large number of well-preserved log structures built by Finnish settlers in the early years of this century. Not only do they have historic significance, but they're architectural gems, constructed by a people with a long history of mastering the craft of log building. Almost overnight, the Embarrass log structures hit celebrity status in national historic-preservation circles. And Embarrass even made the national news last September when Jim Fisher, columnist for the *Kansas City Times*, broadcast an essay about the buildings and the people behind their restoration on the "MacNeil/Lehrer Newshour." Suddenly, the little town of 975 people just 60 miles south of the Canadian border had a bigger claim to fame than just beating International Falls for the dubious title of the nation's cold spot.

Michael Koop, a consultant to the Minnesota Historical Society, was the first to officially survey the Embarrass area in summer 1989. He mapped out the location of the structures and identified the most significant among them, discovering 165 buildings—some of them very rare—in the Embarrass area alone. But considering the number of Finnish settlements in St. Louis County and neighboring areas, he suspects that "we've only uncovered the tip of the iceberg."

The real wonder is that any exist at all. The Finns built their farm buildings—barns, stables, saunas and cabins—directly on the ground or on stone foundations that have sunk over time, exposing the logs to the earth's corrosive dampness. Once the log footings rot away the entire structure lists and sways and eventually collapses on itself. "It's been a great joy locating the buildings and finding so many that are still in good condition that I think



MICHAEL KOOP

Bill Seitaniemi displays a broad ax, one of the tools his Finnish father used to build the family's turn-of-the-century homestead. The Seitaniemi farm includes a combination house barn, among the rarest structures in the Embarrass area's premier collection of log buildings.



can be saved. So often in this work we come in a little bit too late and identify the resources as they're literally crumbling," Koop observes.

Many of the structures have survived intact because they were so soundly constructed. Unlike other ethnic groups in central and southern Europe, the countries to the north didn't deplete their timber resources early in their cultural developments, Koop says. Consequently, northern Europeans had an additional learning curve of centuries in which to perfect their log-building techniques.

The Embarrass structures give you a sampling of their log-building prowess. For one thing, they were constructed so snugly they didn't need chinking to fill in the gaps. Using a tool known as the *vara*, the Finns could scribe the shape of one log on to the surface of another. Then they hollowed a shallow cavity in that log so that its concave shape would stack tightly on the convex surface of the log beneath it. A layer of moss between the logs would stop the gaps and help to insulate the structure. Holding the logs together were a variety of corner joints, from the most commonly used double-notch method to the complex but rare tooth notch. And in most cases, the inner and outer surfaces were squared, giving the structures a more refined finish.

Not all the buildings, however, were constructed to be airtight. To dry the hay in the hay barns, for example, the largely unhewn logs were loosely stacked for air ventilation. Many of them still can be found out in the fields far from the farmstead's

courtyard-style cluster, an organizational pattern similar to what you'll still find in Finland today.

Precisely because they can be found arranged in their original configurations within historic landscapes, the log structures are all the more intriguing to historians and laypeople alike—especially if the farms are still operational. In them

sized outbuilding somewhere in the back yard. It's the modern-day descendant of the sauna, for many Rangers still the preferred method of bathing. Though increasingly the outdoor wood-fired steam bath has been abandoned for an indoor, electrically heated one, many families still observe the Wednesday- and Saturday-night ritual of "taking sauna" together.

Ironically, residents have begun to discover and take pride in their Finnish roots at a time when the most graphic reminders of their heritage are most threatened. Many of the structures desperately require some stabilization to keep them from deteriorating, while others, such as the Pyhala farmstead, rare for its variety of unusual build-



DAVID SALMELA

Known as one of the more capable craftspeople in the Embarrass area, Gregorius Hanka, at age 90, stands outside the log sauna he built around 1910.

you can trace agricultural practices transplanted from the old country to the new and gain insight into a way of life the unoccupied buildings can only hint at.

Not surprisingly, remnants of this culture are still very much alive in the region. But perhaps the single-most visible vestige of Finnish life on the Range—the sauna—has more to do with hygiene than agriculture. The most modest building in the farmstead cluster, the sauna often was the most prized. Some scholars suggest that Finnish settlers built their saunas first, using them as multipurpose living quarters until they built their cabins. Kinnunen points out that they were warm and clean, used by the Finns as birthing chambers and a place to dry their food. If you travel the area today you'll commonly find a plain shed-

ings and construction techniques, teeters on the very brink of collapse.

Embarrass residents aren't likely to let it go, however, without a fight. The get-up-and-go that once fired the settlers of this area continues to inspire its preservation movement, for which Embarrass has garnered national applause. Take people like Brad and Debbie Hoiland who, with a new baby in tow, are launching private efforts to restore their farmstead. Before they bought their place, the Hoilands spent time walking around the abandoned property. "We used to sit in the buildings and look around, just soak it up, thinking about the man who built this all with his hands and a couple of horses. I was amazed at the ingenuity that these people must have had. I could not stand to see it



go to waste," Brad says. When the Hoilands learned that the owner planned to raze the log house and use the foundation for a trailer home, they began a tenacious several-months-long negotiation for the sale of the property. The couple hopes to restore the farm to its heyday in the 1920s, complete with Clydesdale-drawn plows, and eventually use the property not only as a working farm but as a place to host seminars in horse-drawn farming and logging techniques.

The task is nothing short of herculean. To restore their log home alone, the Hoilands must dismantle it piece by piece and reassemble the structure, retrofitting old with new logs. Having banned chain saws and tractors from his property, Brad plans to use timber that is logged by horse from his own land and hewn by hand using original tools and techniques. A little like David approaching Goliath with a slingshot? Maybe, but Brad points out with unabashed admiration that the hard work already has been done. The land behind the house once had been a boggy wetland before Elias Aho, the homestead's builder, hand-ditched it to create farmland. "It's incredible to me to think of one man walking through the swamp with a couple armloads of hand tools and a couple of horses and saying, 'This is where I'm going to build a farm,'" Brad says.

This kind of hutzpah seems endemic to the area. To preserve the buildings as well as create a tourism market, Kinnunen has banded together with other townspeople to form a 25-member volunteer organization known as SISU, which she says is Finnish for "courage, raw tenacity, guts. It means that if you set out to do something, you're going to get it done, no matter what." Kinnunen, who's spearheaded the SISU effort, is a case in point. Over the years, 20 foster children have passed through her home, that on top of caring for her own two sons, one of whom suffers from hydrocephalus. Kinnunen's own health has been impaired by a botched surgery, but she manages to find

time to write grants, solicit legislators, meet with preservationists around the country—and worry about the forest fires, vandalism and ravages of extreme weather that could destroy the buildings she has come to see as members of her own family.

To date, SISU has established a visitor-information center, featuring a restored cabin and two newly constructed restrooms which Kinnunen's husband, Clyde, built using traditional Finnish log-crafting techniques. SISU members also have begun work on an interpretive site, bounded by traditional Finnish fencing, that features a restored sauna and the replica of a Finnish well. This summer they plan to move to the site and restore a one-room bachelor cabin and the area's first log playhouse. Nearby, they've purchased a 1913 frame house that will double as storage for historic artifacts and a Finnish craft outlet, including weavings, baskets, snowshoes, fishnets and wood carvings.

In the meantime, they're teaming up with the Minnesota Department of Natural Resources to investigate restoring the Pyhala farmstead. Located on the canoeable Embarrass River, the property seems ideal for a state park, serving as an added recreational draw to other area tourist attractions, such as the Tower-Soudan State Park, Giant's Ridge and the forthcoming Ely Wolf Center.

As they're ironing out the complicated logistics of establishing a state park and arranging tours, SISU members are planting flowers throughout the community. Several old-timers have brought forth vintage photographs of the area that depict private and public spaces decked with perennials and traditional Finnish glider swings. None of the preparations comes any too soon. The year 1992 marks the opening of a national Finnish festival, and the Finnish consulate already has contacted SISU about bus tours of the area.

While SISU has helped to diversify the Embarrass economy as well as preserve a national treasure, its

efforts also have yielded personal fruits: instilling a pride in Finnish heritage that has been under wraps ever since the time of Finnish settlement. The Finns originally migrated to northern Minnesota following jobs in logging and mining, but they were blackballed from the mining industry for their attempts at unionization. Many then turned to more isolated livelihoods such as logging and farming. Because of their concentrated numbers, Kinnunen says that Finns long have been the butt of ethnic jokes. "I think for people to see that indeed their heritage was valuable and that there was something there that people respected and that it wasn't something they should be ashamed of or hide, it rekindled that pride again in the community. And now, I've seen that they've been extremely proud. They haven't been afraid to say they're Finn."

All of this triggered by the humble buildings of simple people who lived close to the powerful forces of nature. "Before I started this I could have cared less about history or buildings," Kinnunen says. "I didn't care any more for the old shacks in the community than anyone else did. Now I go down the road in an unfamiliar part of the state, and when I see an old log building I practically drive into the ditch. It really broadened my thinking."

*For information about Finnish-settlement tours, call (218) 984-2672 or (218) 984-2155.*

*p. 35: Saari hay barn on the Pike River.*

*p. 36: Hay barn on the Saari homestead.*

*p. 37: Lassila sauna.*

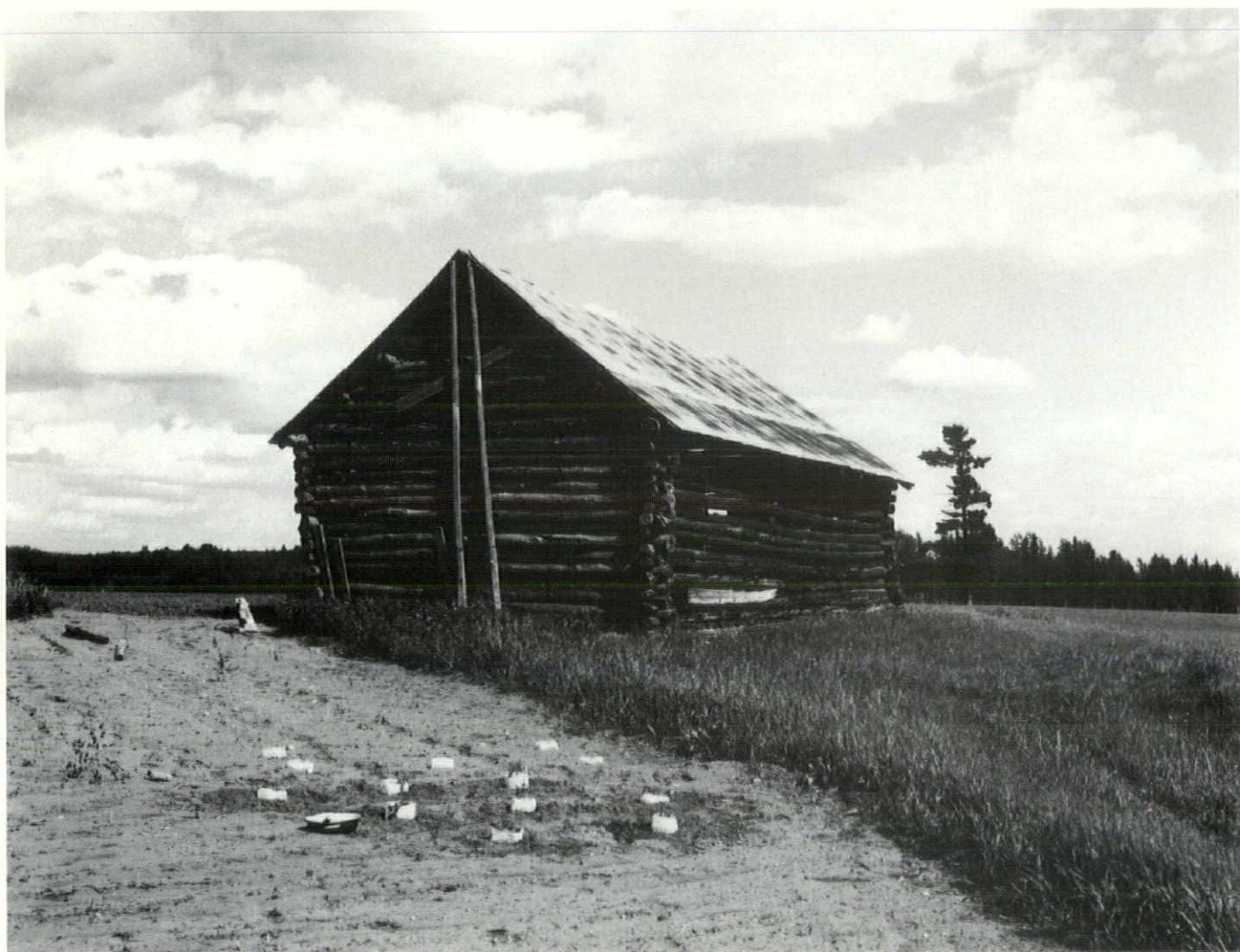
*p. 38: A collection of barns on the Pyhala farmstead.*

*p. 39: Wood shed on the Pyhala farmstead.*























# Learning from Lundie

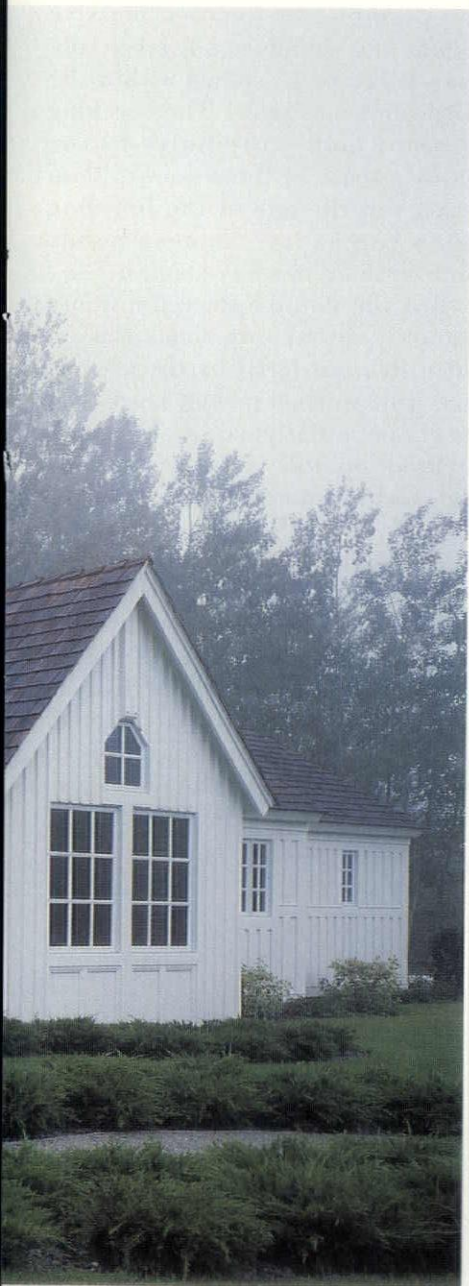
A north-woods house reinterprets its Scandinavian roots



PIETER KERZE

*To create a house that combined the handcrafted feel of East Coast architecture with a north-woods vernacular, David Salmela borrowed from the northern-European vocabulary of Minnesota architect Edwin Lundie. Among the elements he reinterpreted are gabled roofs, ornamented millwork and thick-timbered construction suggesting handcrafted rusticity.*





When Richard and Phyllis Thompson left Pennsylvania to build a retirement home in their native Minnesota, they brought with them a love of antiques and colonial architecture, neither of which was a natural fit for their north-woods lot on the shores of Lake Pokegama near Grand Rapids.

With their design problem in hand, the Thompsons approached the Virginia office of Damberg, Scott, Peck & Booker, where architect David Salmela (now an associate with Mulfinger & Susanka Architects) directed the couple to the work of Minnesota architect Edwin Lundie (1886-1972). Often using elements of traditional Norwegian architecture—gabled roofs, ornamented millwork and thick-timbered construction that suggests handcrafted rusticity—Lundie designed structures as far-ranging as elegant estates on Lake Minnetonka and the University of Minnesota's Landscape Arboretum to Lutsen's Resort and numerous cabins on Lake Superior. Salmela suspected—and rightly so—that Lundie could provide the inspirational bridge between the welcoming familiarity and handcrafted feel of eastern architecture and a style more sympathetic to Minnesota's north woods.

The Thompsons spent more than a year traveling throughout Minnesota in pursuit of Lundie houses, knocking on doors, peering through windows and talking with the state's growing number of Lundiephiles.

Their adventures marked the beginning of a year-and-a-half design relationship in which the couple traded ideas with Salmela, reworking architectural plans to develop a house that is at once solid and refined. The hybridized house nods to

a variety of traditions, which gives it a comfortable familiarity from a distance. But up close it veers from any easy alliance with the past in subtle but decided details.

Greeting visitors is a pair of hand-turned, solid white-pine columns that Salmela calls symbols for "the essence of the place"—a design largess that never becomes overpowering or intimidating. Unlike Lundie, who often used decorative cutout posts set into the corners of buildings, the columns are free-standing and load-bearing, supporting a gabled second floor that juts over the walkway, thereby sheltering the house's entryway. The covered walkway also breaks up the house's imposing 130-foot-long facade, giving visitors a less formidable approach.

To tame and texture the expansive white length of the house, Salmela also varied window, roof and siding treatment. A variation of exterior siding signals a change in the interior functions of the house. The den and kitchen areas, for example, are given a similar board-and-batten skin, while the main house and upper levels are clad in lap siding. At the same time, the pitch of the roof varies slightly with each section of the house, its mossy cedar shakes contrasting with the crisp whiteness of the exterior. Window treatments, too, are modulated. To take advantage of the view, the 6 x 6-foot lakeside windows are undivided while the bedroom windows, to recall a cozier cottage feel, are tightly mullioned.

Inside, Salmela took advantage of the openness of contemporary houses without sacrificing a feeling of aged rusticity. In the great room,





*To tame and texture its imposing 130-foot-long facade, Salmela parceled the house into separate components, varying window, roof and siding treatments with each section. To make the approach less formidable for visitors, the architect included covered entryways into both the rear (top) and lakeside (below in elevation) entrances to the house.*

for example, he exposed massive beams and columns, which help delineate separate rooms within the single flowing space. The checking of the wood contributes to the house's sense of timelessness. "You can't tell the age of the building when you go in," Salmela points out. "It has a mystery about it."

But the details place the house squarely in our own time. True to form, it's bordered by the proverbial whitewashed picket fence. But its shape is flattened, exaggerated, stylized. So, too, is the fireplace design with its curved wooden mantel that plays off the formal geometry of the polished Cold Spring granite surround. The linear, sharp-edged contours of a light post give the rounded, bulbous curves of the exterior columns a curious dislocation. These juxtapositions of details create a house that stumps expectations and avoids cliché. Says Salmela, "It's about being familiar and then having new adventures." *A.F.*







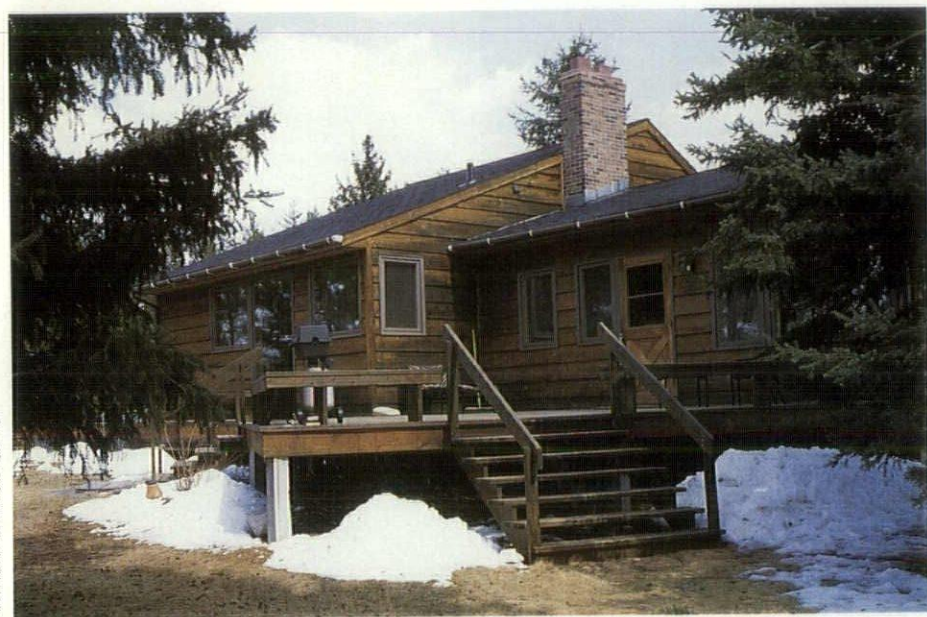
*A view from a commodious hallway into the formal dining area (left) reveals custom details, such as wider-than-average baseboards and window trim, which contribute to the house's feeling of well-crafted solidity. Over time, the exposed beams of the great room (below) have checked, giving the house an aged but elegant rusticity.*





# An architecture of memory

A northern-Minnesota family revives the spirit of its ancestral farmstead



ANTHONY BRANDENBURG

Ruth Salmela grew up in Embarrass, Minn., across a field from her grandparents' turn-of-the-century Finnish farmstead. Life couldn't have been easy for these early pioneers who carved settlements in the dense forests of Minnesota near the Canadian border. But Ruth, the eldest of eight grandchildren, vividly remembers that her grandparents' hard work bred peacefulness and doting affection, not steely resignation. And throughout her lifetime, Ruth considered their place a spiritual refuge. Though she and Aunes (also an area native and her husband of 50 years) spent their married life in Duluth, they returned to Embarrass nearly every weekend, and the three Salmela children spent their summers there helping out on the farm.

Now grandparents themselves, the Salmelas designed a retirement home on the farmstead that Ruth's grandfather, a blacksmith, built by hand in 1905. Over the years the 17 log structures that once dotted the property were dismantled, so that

only a two-room cabin, a barn and sauna remained.

In 1981 the Salmelas began to renovate the cabin. After jacking up the structure to put in a foundation, they discovered that the kitchen was too badly deteriorated to be salvaged. So they demolished it, enclosing and insulating the cabin's main room. They exposed and sandblasted the logs on the interior walls and roof, using this original structure as a living area. Three frame additions have expanded the historic core of the house to include a pair of bedrooms, a bath and an open L-shaped dining and kitchen area.

What makes the old and new designs so compatible is an underlying Finnish design aesthetic: love of natural wood and light and an elegantly spare, organic design punctuated by short bursts of color. Ruth, long a devotee of Northern European design, collaborated with the entire family on the interior, particularly with her daughter Milly Salmela Bissonet, an Ely interior designer who spent years studying un-

der Finnish textile and clothing designer Vuokko Nurmesniemi. Open any book on Finnish design, and you'll be startled by the likeness of the house's interior composition and its surrounding landscape of open fields and dark pines to depictions of northern European living.

Milly points out that the house tracks the change of seasons as you move through it, an observance of the waxing and waning of light that is so central to Finnish culture. The exposed logs of the living room form a cocoonlike retreat from the harshness of winter, she says, while the south-facing kitchen and eating areas celebrate the seasons of light with broad expanses of glass.

For Ruth the log cabin is a psychological shelter of another kind—a reminder of her close ties with nature and the goodness of the people who passed through its walls. "We have found it real soothing," she says. "Every log seems to bring messages and memories and instruction from generation to generation. I have so many memories I couldn't think of spending my years anyplace else. Nothing else interests me as much. It's so peaceful here. Even on a windy day when the trees are blowing, you feel so comforted with the power and beauty of nature all around."

The farmstead's legacy continues as a source of inspiration for new generations of Salmelas. Having spent her summers on the farm as a child, daughter Milly recalls firing up the sauna redolent with tar oil (a Finnish remedy for arthritis) and helping her ailing godmother crippled by the disease to its gentle steam. And there, amidst the "washing, the singing and the conversation," she says, she and her sister were given a magical introduction into Finnish culture. She has memories of rocking on a garden glider made by her great-grandfather, listening to her father's haunting Finnish hymns in a nearby barn. "Those impressions are all tied in with the buildings," Milly says. "The evidence of the past remains with objects."

A.F.





For their retirement home in the Embarrass north woods, Ruth and Aunes Salmela added three frame additions to a log cabin built by Ruth's Finnish grandfather in 1905 (opposite). Inside, the exposed logs provide a textured backdrop for the couple's love of Finnish design: lavish use of natural wood and light in an elegantly spare, organic composition punctuated by bursts of color.



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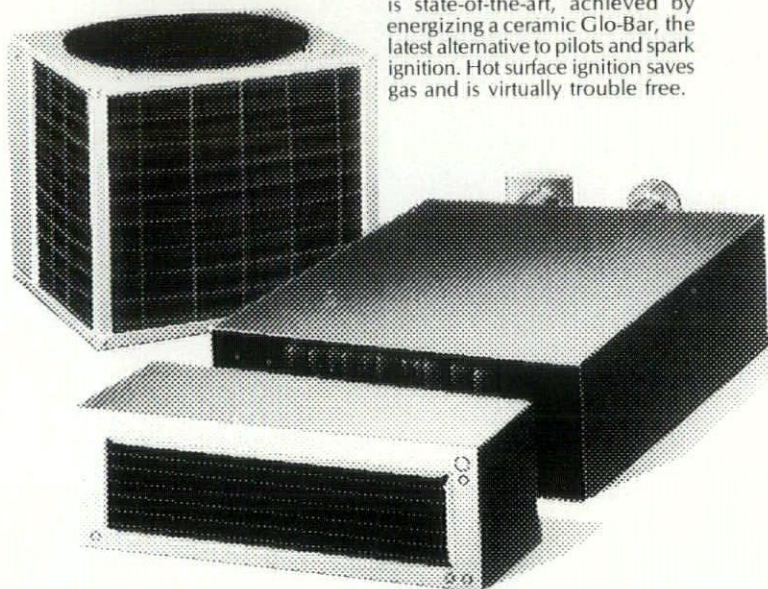
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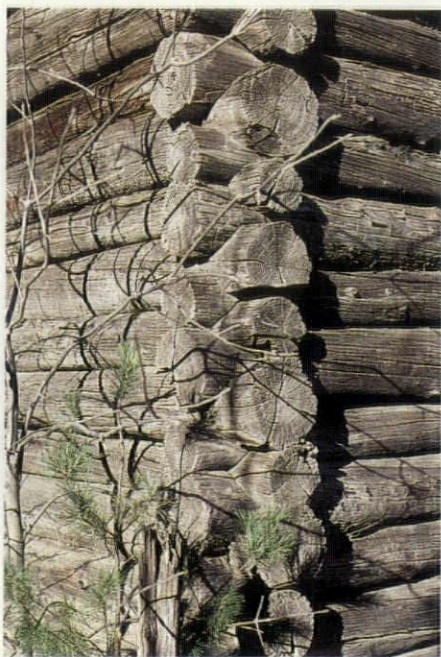
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# AM

## details



To craft their sturdy buildings, Finnish carpenters used several methods of corner timbering. Here, from left to right, a saddle-notched joint on the Pyhala horse barn; double-notched joinery on the Nelimark sauna; and a fully dovetailed corner joint on the Hebl house.

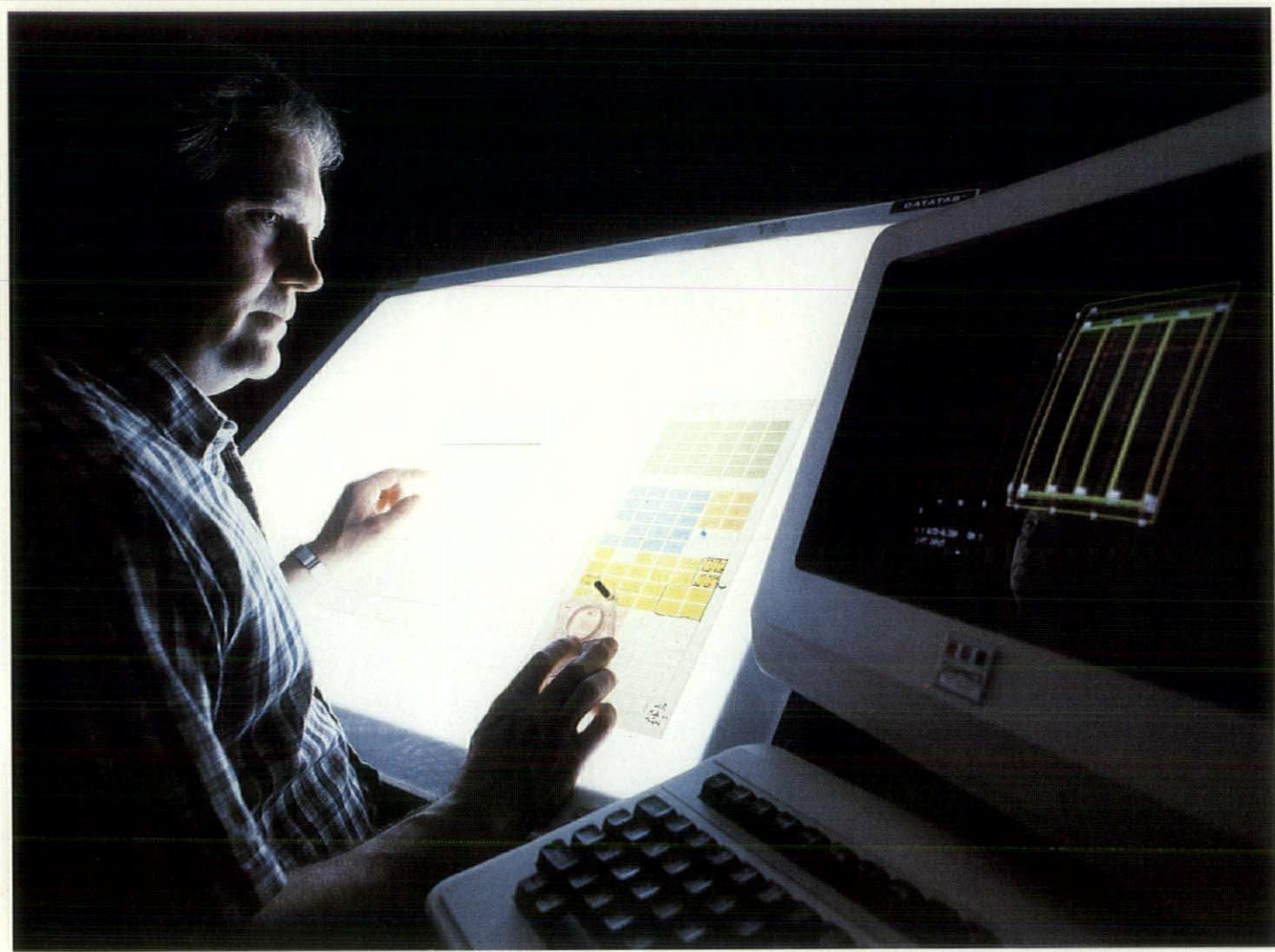
**Homes on the Range** To make shelter out of materials *at hand* and *by hand* was a requisite immigrant skill. The Finns who settled the Iron Range in northern Minnesota in the late 19th century found they could apply their traditional construction techniques using locally abundant fir and tamarack to carve out a semblance of home.

To craft their sturdy buildings, Finnish carpenters used several methods of corner timbering—round, unworked logs simply saddle-notched for barns; more planklike, vertically hewn timbers double-notched for saunas. They reserved their highest craft for houses where corner joints often were fully dovetailed (both the top and bottom of the notch were flared), allowing the joint to resist force in two directions.

The immigrant carpenters achieved this remarkable fit of timber to timber using common hand tools. Michael Koop, a preservation consultant who documented these construction techniques for the Minnesota Historical Society, says the bent-pronged Finnish version of the carpenter's compass that he has found in several old barns was essential to Finnish carpentry. Called a *vara* in Finnish, the scribe was used to transfer the contour of one log surface to another. Current owners of these elegantly hewn buildings are sometimes puzzled when they discover one of these rusty implements. But special tools like the *vara* enabled their Finnish forebears to build well, leaving their beautifully crafted structures to delight and amaze succeeding generations.

*Bill Beyer*





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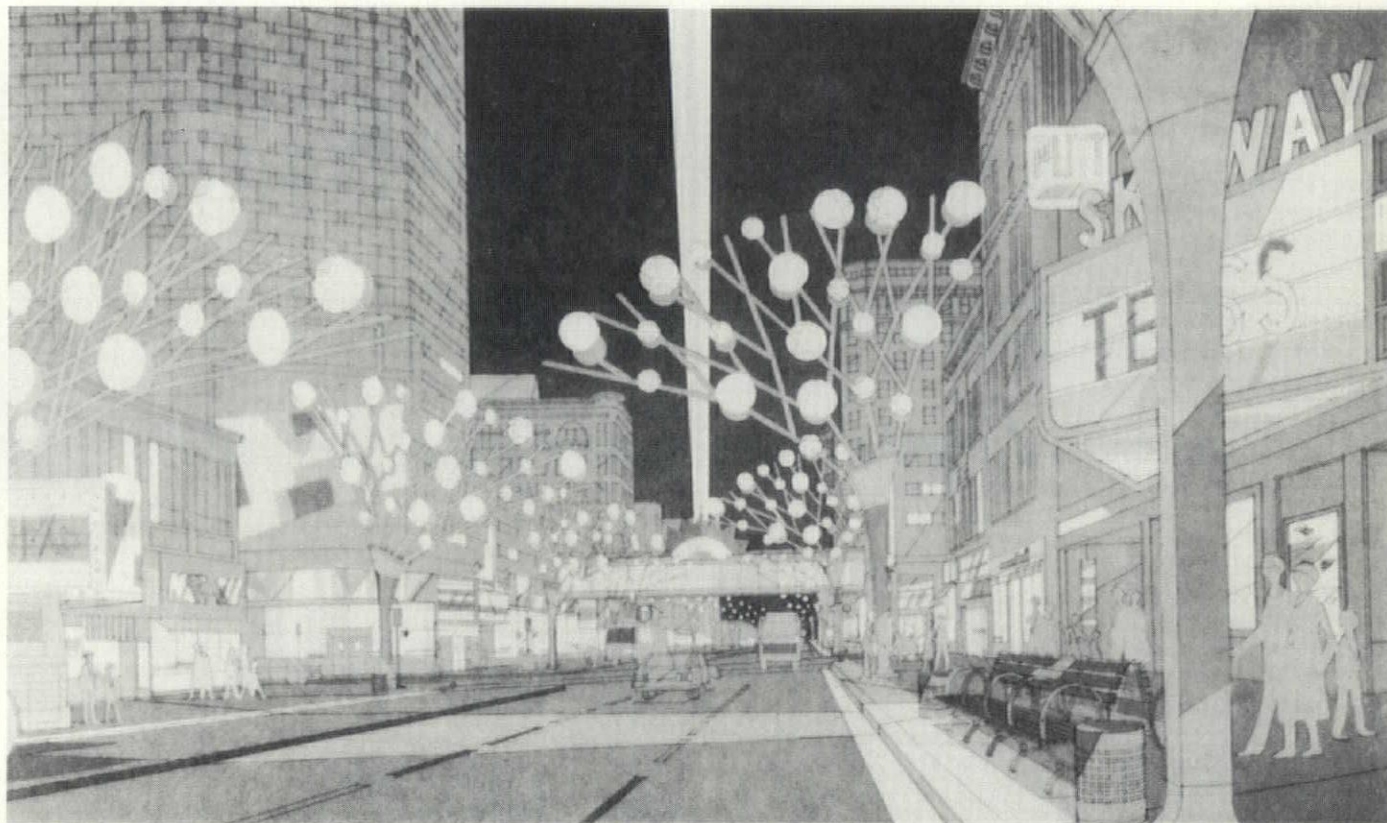
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# AM

## unbuilt minnesota



Venturi, Rauch & Scott Brown's 1981 redesign proposal for Hennepin Avenue.

In the late '70s, Minneapolis decided that the seedy image of Hennepin Avenue, dominated by bars, strip joints and adult theaters, was blocking the expansion of the central business district. The city commissioned the Philadelphia architecture firm of Venturi, Rauch & Scott Brown to shape a new image of Hennepin Avenue as a "transit/entertainment district" or—as the firm's 1981 study stated more poetically—to change Hennepin's image from "red silk to gray flannel."

The heart of the proposal was 40 "reflector trees" strung along Hennepin Avenue between Fourth and Tenth streets. Made of metal and hung with white reflectors like ornaments on a Christmas tree, the trees were designed to reflect the colorful neon and flashing lights of

movie marquees, creating an atmosphere of excitement and family fun.

The idea still seems bizarre. Metal reflecting trees?

The ideas behind the reflector trees trace to a 1972 book called *Learning from Las Vegas* by Robert Venturi, Denise Scott Brown and Steven Izenour. The book argues that buildings on the Las Vegas strip, though "ugly and ordinary," communicate cultural messages to the public through signs and symbols, while "heroic and original" buildings that architects design communicate only to other architects. The very idea of architects studying and taking seriously the architecture of the greatest strip of them all, the Las Vegas strip, was revolutionary. Architects traditionally had turned up their noses at

strip architecture and looked to Rome, Greece or Paris for inspiration.

But even before the Hennepin Avenue study was released, President Reagan, obsessed with the Evil Empire, was looting billions of dollars from domestic programs to build B-1 bombers, MX missiles and Apache attack helicopters. The revenue-sharing money Minneapolis would have used to build the trees had vanished.

Would the reflector trees have communicated, as intended, the notion of "family fun" and a "transit/entertainment district?" Would they have changed Hennepin Avenue's image? Only this watercolor can help us decide. The trees remain unbuilt.

Robert Gerloff



---

## *coming soon*

---

**Charles R. Stinson,  
Architects  
Project: '1990' - Fall  
Parade Private  
Residence  
Minnetonka, MN**

**Builder: Streeter &  
Associates**

**Eden Prairie, MN  
& Stuart, FL  
612/944-5334**



**Architect: CMA P.A.  
Project: Good Samaritan Church Addition  
Edina, MN**

The 17,000 s.f. addition includes a 450-seat sanctuary, education and assembly spaces. Careful use of a brick exterior and a low sloping metal roof successfully blends the addition to the unique existing building. Project Manager Patrick Bles. 612/922-6677



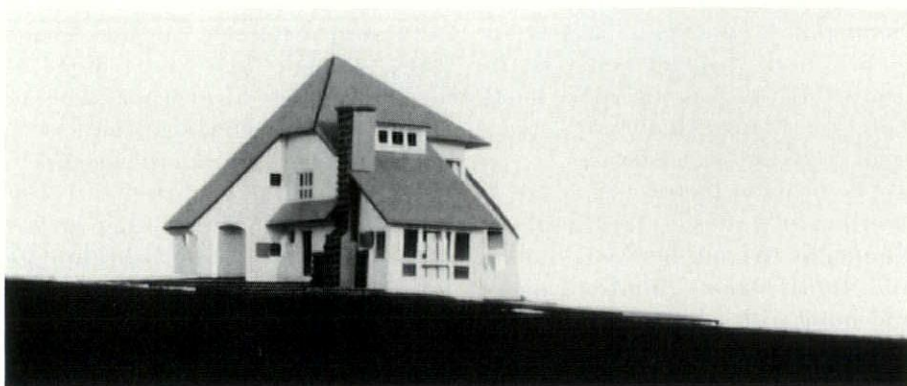
**Mulfinger & Susanka  
Architects, Inc.,  
Duluth Office  
Project: Loken Res.  
Duluth, MN**

This tower, sitting room and garage are additions to a renovation of "Charmette," a house built in 1914 overlooking Lake Superior. The name is from a French Canadian poem published in 1905. Caruso dined and sang here. David Salmela, Associate. 218/722-0059



**Mulfinger & Susanka  
Architects, Inc.,  
Duluth Office  
Project: Pruitt Res.  
Castle Danger, MN**

This small white house with a steep red roof is carefully perched atop a 50 foot high ledgerock bluff. From its bellcote at the very peak, it slopes westward towards the Encampment Island. Cheryl Fosdick Associate. 218/722-0059



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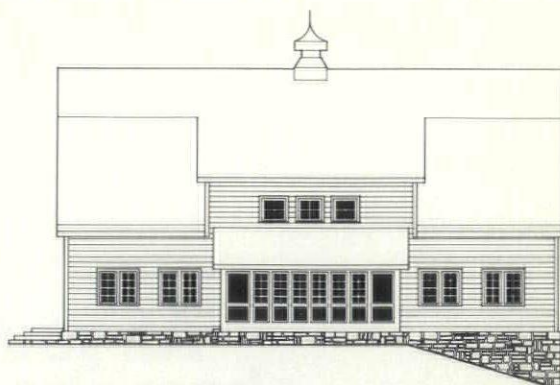
Coming Soon announcements are placed by the firms listed. For rate information call **AM** at 612/338-6763



## coming soon

**Rosemary A.  
McMonigal Architects**  
**Project: Private  
Residence**  
**Stillwater, MN**

The conversion of this barn into a residence incorporates a unique spatial volume into an open, unified layout. Raised to sit atop a new stone base, the former barn now commands a vista from its site on Long Lake. 612/789-9377



**Smith Architects**  
**Project: LaMettry  
Auto Center**  
**Eden Prairie, MN**

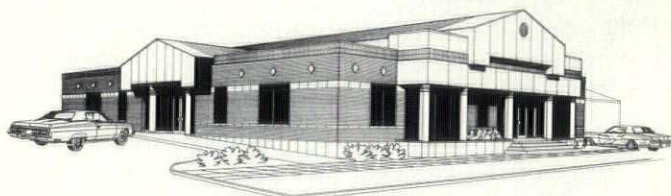
On a front row retail site at Hwy. 5 and I 494, this three-level, 33,000 s.f. facility has three tenant spaces, a basement for auto storage, and a penthouse office for the owner's construction business. 612/925-3788



**Brent Anderson  
Associates, Inc.**  
**Architects**  
**Project: First State  
Bank of Sauk Centre**  
**Sauk Centre, MN**

This new 16,000 s.f. bank with exterior brick and stone finishes is designed to complement existing Sauk Centre Main Street architecture and provide a modern facility with three lanes of drive-up

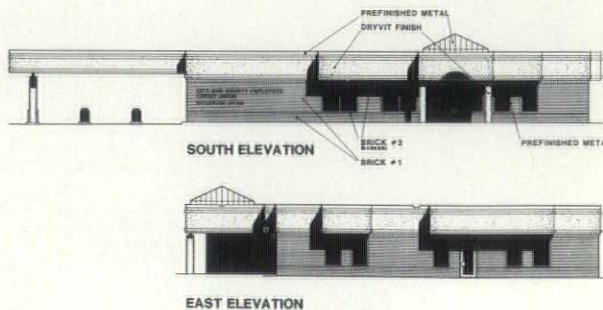
banking. The interior main lobby will feature a saw-tooth-shaped teller line and upper clerestory windows. 612/894-5751



**Brent Anderson  
Associates, Inc.**  
**Architects**  
**Project: City and  
County Employees  
Credit Union**  
**Maplewood, MN**

This new 5,700 s.f. brick and wood frame credit union was designed to be a modest and economical facility while at the same time meeting all

space requirement needs with room left over for future expansion. There are three drive-up lanes with provision made for a future fourth lane. The featured space is the main lobby which borders six teller stations and is characterized by a raised ceiling with perimeter cove lighting. 612/894-5751





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## news briefs

*Continued from page 5*

ects. Submission deadline is July 2, 1990. For more information call National Honor Awards, (202) 268-3899.

### Fiber-optic show

The newly renovated Lake Calhoun Executive Center on the western edge of Lake Calhoun marked its grand opening in April by unveiling an 18-foot, 700-pound fiber-optic sculpture. Located on the roof, the light sculpture depicts two racing sailboards. The greens, blues and reds represent the lake and surrounding park land, as well as the bright hues of sailboards.

### Opus and Parker in Washington

Opus Corporation, a Minnetonka-based design/build firm, and the Leonard Parker Associates of Minneapolis won a national competition to design and build a \$44 million office building for the State of Washington. The 410,000-square-foot building for the Department of Labor and Industries will be located on a 35-acre, heavily wooded site in Tumwater, about 7 miles south of the state capitol at Olympia. The winning design features a 5-story office building and a 2-story dining and conference facility. The two sections will be joined by a 5-story rotunda, which will serve as a public lobby.

Opus will serve as project manager and architect of record, with the Leonard Parker Associates as associated architects. Ground breaking began in early June, with a July 1992 completion date.

The team was selected from 50 submissions. **AM**



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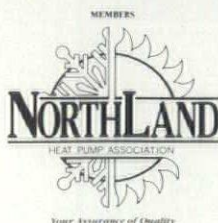
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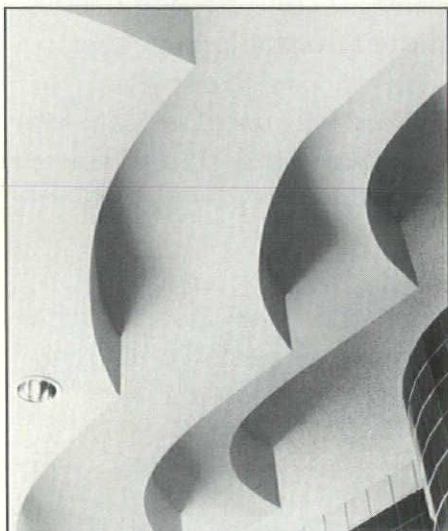
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## previews

Continued from page 7

**The Intimate World of Alexander Calder**  
Through July 15  
Minneapolis Institute of Arts  
Free and open to the public

Sculptor Alexander Calder liked to have fun with his art, using unusual materials to create whimsical, spontaneous objects. This exhibit shows the range of Calder's creativity. A magician with almost any object lying around the house—from shards of bright glass, bits of cloth, tin cans, wire, sheet metal, cigar boxes, cork and clothespins—Calder transformed common materials into toys, jewelry and household implements, such as bracelets, birds, spoons and toilet-paper holders. Many of these objects in Calder's "intimate world" were used as unique, personalized gifts for family and friends. For more information call the institute at 870-3131.

**Fish: An Exhibition**  
Through July 15  
Landmark Center Galleries  
Minnesota Museum of Art  
Free and open to the public

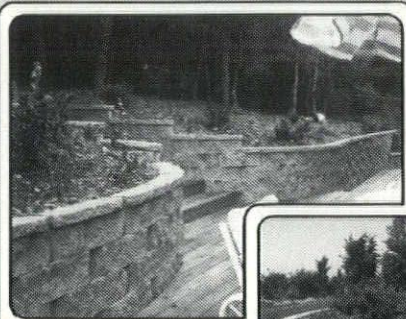
The idea of fish as art objects is explored by 34 artists in fanciful prints, paintings, drawings, fiber art, glass and mixed media. The exhibit reflects not only a wide variety of fish themes, but serves as a visual cross-section of the versatility of expression being explored in the visual arts. For more information call 292-4355.

**Metaphorical Fish**  
Through Aug. 5  
University Art Museum  
University of Minnesota,  
Minneapolis  
Free and open to the public

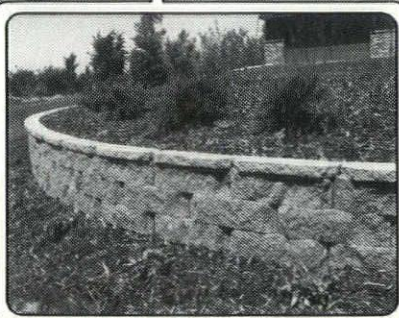
Fish have served as symbols in art from ancient times to the present. Midwestern artists are no exception. "Metaphorical Fish" examines the use of fish and fishing-related

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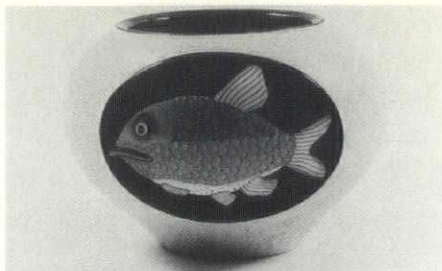


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Fish Bowl by Amy Sabrina, from the "Metaphorical Fish" exhibit.

imagery in the work of contemporary artists. For more information call 624-9876.

**In Our Time: The World as Seen by Magnum Photographers Through Aug. 12**  
**Minneapolis Institute of Arts**  
**\$2 adults; \$1 students and seniors; free to members and children under 12**

This exhibit highlights more than 300 photographs by 52 photographers from Magnum Photo Inc., the prestigious photojournalism collective founded in 1947. Images from the Spanish Civil War to Vietnam, from Belfast to Tiananmen Square, will be featured. For more information call the art institute at 870-3131.

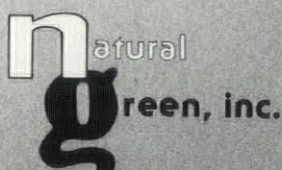
**Geological Architecture: The Work of Stanley Saitowitz Through Aug. 19**  
**Walker Art Center**  
**\$3; free to senior citizens and WAC members**

The Walker Art Center continues its "Architecture Tomorrow" series with an installation by San Francisco architect Stanley Saitowitz. Saitowitz, whose architectural credits include the Wurster Hall Auditorium at the University of California-Berkeley, the Chabad House synagogue addition in Berkeley and the Quady Winery in Madera, Calif., explores the notion of architecture as human geography in a gallery-specific series of 25 models. This is the fourth in the "Architecture Tomorrow" series, designed to explore the work of emerging, experimental architects. For more information call WAC at 375-7610. **AM**

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Firm Personnel by Discipline	
Landscape Architects	13
Other Technical	28
Administrative	4
Total	45

Work %	
Residential/decks/gardens	45
Site planning & development studies	25
Parks & open spaces	5
Urban design & streetscapes	5
Master/comprehensive planning	10
Multi-family housing/PUDS	10

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Firm Personnel by Discipline	
Landscape Architects	4
Civil Engineers	6
Environmental Planners	3
Traffic Engineers	4
Transportation Planners	3
Other Technical	5
Administrative	5
Total	30

Work %	
Site planning & development studies	10
Environmental studies (EIS)	15
Parks & open spaces	10
Urban design & streetscapes	10
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	10
Multi-family housing/PUDS	5
Highway design	20
Traffic/transportation planning	15

Burnsville Marketplace Retail Center, Burnsville, MN; Statewide Comprehensive Trails Plan, State of Iowa; Park System Improvements, Mendota Heights, MN; U of M Landscape Arboretum Site Improvements, Chanhassen, MN; Temple of Eck, Chanhassen, MN

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Jack Lynch	ASLA

Firm Personnel by Discipline	
Landscape Architects	24
Architects	25
Other Technical	255
Administrative	70
Total	374

Work %	
Site plans/development studies	20
Environmental studies	10
Parks & open spaces	10
Urban design & streetscapes	25
Recreation areas	5
Master/comprehensive plans	25
Multi-family housing/PUDS	5

The New Nicollet Mall, Minneapolis, MN; Sky Harbor Business Center Master Plan & Environmental Studies, Phoenix, AZ; West River Parkway/Historic Mills District, Minneapolis, MN; Centennial Lakes Park & Development Site Design & Landscaping, Edina, MN; The Heathers Condominium Golf Community, Bloomfield Hills, MI

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Firm Personnel by Discipline	
Landscape Architects	2
Administrative	0.5
Total	2.5

Work %	
Residential/decks/gardens	15
Site planning & development studies	15
Parks & open spaces	10
Urban design & streetscapes	20
Master/comprehensive planning	20
Multi-family housing/PUDS	10
Site restoration	10

Joyce Residence Site Plan, Collegeville, MN; Cambridge Community College Feasibility Study, Cambridge, MN; Golden Valley Open Space System, Golden Valley, MN; E Block Art Park, Minneapolis, MN; Elk River Girl Scout Camp Master Plan, Elk River, MN

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C. John Uban	ASLA

Firm Personnel by Discipline	
Landscape Architects	7.5
Other Technical	8
Administrative	2
Total	17.5

Work %	
Site planning & development studies	20
Environmental studies (EIS)	10
Parks & open spaces	10
Urban design & streetscapes	10
Recreation areas (golf, ski, etc.)	10
Master/comprehensive planning	15
Multi-family housing/PUDS	15
Expert testimony	10

Northwest Airlines World Headquarters Master Plan, Eagan, MN; University Avenue Redevelopment Plan, St. Paul, MN; Fergus Falls Downtown Redevelopment Plan & Streetscape, Fergus Falls, MN; Hazeltine National Golf Course, Development Master Plan, Chaska, MN; Sand & Gravel Mining Operations Consolidated End Use Concept & Draft E.I.S., Apple Valley, MN



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

Work %	
Residential design	10
Site planning & development studies	15
Environmental studies (EIS)	5
Parks & open spaces	5
Urban design & streetscapes	5
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	15
Multi-family housing/PUDS	20
Promotion/displays /architectural illustration	10
Logos, themes, brochures	10

Greenway Gables Townhouses  
Landscape Architecture Site  
Amenity Design, Minneapolis,  
MN; Steamboat Ski Area  
Amenity Improvements, Steam-  
boat Springs, CO; Hazelcrest  
Residential PUD, Hudson, WI;  
Oakcliffe Townhomes Planning,  
Design & Merchandising,  
Rochester, MN; Yacht Port  
Beach Lakeshore Condomin-  
iums Planning & Design, Lake  
Erie, OH; The Bluff Country  
Master Plan, Eden Prairie, MN

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John V. Ruggieri ASLA

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

Work %	
Site plans & development studies	20
Parks & open spaces	20
Urban design & streetscapes	10
Interior planting	20
Recreation areas	15
Multi-family housing/PUDS	15

Powderhorn Park Playgrounds,  
Minneapolis, MN; Story City  
Park Master Plan, Story City,  
IA; Brackett's Townhomes,  
Estates, PUD, Lakeville, MN;  
Glencoe, PUD, Lakeville,  
MN; Franklin Avenue Redevel-  
opment Plan, Minneapolis, MN

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Bryan Carlson ASLA  
Rich Varda AIA, ASLA

Firm Personnel by Discipline	
Landscape Architects	7
Architects	262
Other Technical	608
Administrative	98
Total	975

Work %	
Site planning & development studies	60
Parks & open spaces	5
Urban design & streetscapes	15
Master/comprehensive planning	20

University of Notre Dame,  
South Bend, IN; School of  
Architecture and Landscape  
Architecture, University of  
Minnesota, Minneapolis, MN;  
State Farm Regional Office,  
Bloomington, IL; St. Anthony  
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Jacksonville, FLA; Scottsdale,  
AZ, Rochester, MN

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Firm Personnel by Discipline	
Landscape Architects	4
Administrative	1
Total	5

Work %	
Residential/decks/gardens	2
Site planning & development studies	40
Parks & open spaces	30
Urban design & streetscapes	15
Interior planting	1
Recreation areas (golf, ski, etc.)	2
Master/comprehensive planning	10
Multi-family housing/PUDS	5

Chaska City Hall/Library/  
Police, Chaska, MN; Conagra  
Corporate Campus, Omaha,  
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Hotel, Minnetonka, MN;  
Chaska Community Center,  
Chaska, MN; Opus Center,  
Minnetonka, MN

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Firm Personnel by Discipline	
Landscape Architects	6
Other Technical	1
Administrative	1.5
Total	8.5

Work %	
Residential/decks/gardens	5
Site planning & development studies	30
Environmental studies (EIS)	5
Parks & open spaces	15
Urban design & streetscapes	35
Interior planting	5
Recreation areas (golf, ski, etc.)	15
Master/comprehensive planning	25
Multi-family housing/PUDS	15

IDS Learning and Conference  
Center, Chaska, MN; Mall of  
America, Bloomington, MN;  
Canal Park Streetscape,  
Duluth, MN; Crystal  
Community Center, Crystal,  
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Complex, Golden Valley, MN

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

Work %	
Residential/decks/gardens	70
Site planning & development studies	10
Parks & open spaces	5
Multi-family housing/PUDS	5
Commercial	10

Boulder Bridge Farm, Shore-  
wood, MN; American Society of  
Interior Designers Home,  
Minnetonka, MN; Gideon's  
Point, Tonka Bay, MN; Bristol  
Woods, Minnetonka, MN;  
Gray's Landing, Wayzata, MN

## DAVID A. KIRSCHT ASSOCIATES, INC.

5500 Lincoln Drive  
Edina, MN 55436  
612/938-4030  
FAX: 612/933-1069  
Established 1972

David A. Kirscht ASLA

Firm Personnel by Discipline	
Landscape Architects	3
Other Technical	0.5
Administrative	1
Total	4.5

Work %	
Residential/decks/gardens	5
Site planning & development studies	25
Parks & open spaces	5
Urban design & streetscapes	5
Recreation areas (golf, ski, etc.)	20
Master/comprehensive planning	10
Multi-family housing/PUDS	5
Commercial/office	25

Buffalo Golf Course & Residen-  
tial PUD, Buffalo, MN; Anoka  
County Library Renovation,  
Blaine, MN; Mendakota  
Country Club Mendota Heights,  
MN; VA Nursing Care Facility,  
Luverne, MN; Lucker Resid-  
ence, Medina, MN



## HAMMEL GREEN AND ABRAHAMSON, INC.

1201 Harmon Place  
Minneapolis, MN 55403  
612/332-3944  
FAX: 612/332-9013  
Established 1953

Thomas R. Oslund	ASLA
Randy Lueth	ASLA
Kathy Ryan	ASLA
Amy Stefan	ASLA

Firm Personnel by Discipline	
Landscape Architects	4
Architects	69
Other Technical	99
Administrative	53
Total	225

	Work %
Residential/decks/gardens	10
Site planning & development studies	30
Parks & open spaces	10
Urban design & streetscapes	10
Interior planting	10
Master/comprehensive planning	30

Colonial Church of Edina  
Courtyard, Edina, MN; St.  
Theresa Care Facility, Hopkins,  
MN; Minnesota History Center,  
St. Paul, MN; Minnesota  
Zoological Garden Amphithe-  
ater, Apple Valley, MN; Eagan  
Middle School/High School  
Campus Plan, Eagan, MN

## LAND HABITAT

337 Oak Grove St.  
Carriage House Loft  
Minneapolis, MN 55403  
612/874-9579  
FAX: 612/874-9614  
Established 1979

Stefan D. Helgeson	ASLA
--------------------	------

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

	Work %
Residential/decks/gardens	25
Site planning & development studies	20
Urban design & streetscapes	15
Master/comprehensive planning	25
Multi-family housing/PUDS	15

Master Site Plan, Jack Frost/  
Gold'n Plump Corporate  
Headquarters, St. Cloud, MN;  
Master Site Plan, The Alliance,  
Remodeling and Addition,  
Minneapolis, MN; Eagan Hills  
Farms, Land Development,  
Eagan, MN; Windfield Ponds,  
Rochford, MN; Brackett Res-  
idence Landscape Plan, Lake  
Minnetonka, MN; American  
Wood Council Scandinavian  
House, Burnsville, MN

## LANDPLAN, INC.

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

Donald L. Hess	ASLA
----------------	------

Firm Personnel by Discipline	
Landscape Architects	1
Other Technical	0.5
Administrative	0.5
Total	2

	Work %
Residential/decks/gardens	20
Site plan/development studies	30
Environmental studies	10
Master/comprehensive plans	30
Multi-family housing/PUDS	10

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

## LANDSHAPES, INC.

8016 Pleasant Avenue South  
Bloomington, MN 55420  
612/888-3771  
Established 1977

Paul H. Barton	ASLA, ALCA
Michael A. Gulden	MNLA

Firm Personnel by Discipline	
Landscape Architects	3
Administrative	2
Total	5

	Work %
Residential/decks/gardens	55
Urban design & streetscapes	15
Master/comprehensive planning	15
Multi-family housing/PUDS	15

West Oaks Townhomes,  
Hopkins, MN; Market Plaza,  
Richfield, MN; Kingston Ridge,  
Eden Prairie, MN; Jostens Inc.,  
Bloomington, MN

## LHB ENGINEERS & ARCHITECTS

322 West Michigan Street  
Duluth, MN 55802  
218/727-8446  
612/831-8971 (Local)  
FAX: 218/727-8456  
Established 1965

Lauren A. Larsen	PE
Harvey H. Harvala	PE
William D. Bennett	PE
Karl M. Ruthenbeck	AIA
David M. Sheedy	PE

Firm Personnel by Discipline	
Landscape Architects	2.5
Architects	10
Other Technical	17
Administrative	10
Civil Engineers	5
Interior Designers	1
Total	45.5

	Work %
Residential/decks/gardens	5
Site planning & development studies	20
Environmental studies (EIS)	5
Parks & open spaces	20
Urban design & streetscapes	10
Recreation areas (golf, ski, etc.)	15
Master/comprehensive planning	20
Multi-family housing/PUDS	5

Priley Drive, Civic Center Park,  
Duluth, MN; Irving Park  
Recreation Center Master Plan,  
Duluth, MN; Mesaba Avenue  
Landscaping, Duluth, MN;  
Therapeutic Playgrounds,  
Duluth, MN; West End Street-  
scape, Duluth, MN

## LSA DESIGN, INC.

420 North Fifth Street, Suite 655  
Minneapolis, MN 55401  
612/339-8729  
Established 1989

James B. Lasher	ASLA
Harold Skjelhostad	ASLA

Firm Personnel by Discipline	
Landscape Architects	2

	Work %
Residential/decks/gardens	10
Site planning & development studies	30
Parks & open spaces	30
Urban design & streetscapes	10
Master/comprehensive planning	20

Rochester Riverfront Redvelop-  
ment, Rochester, MN; Southwest  
Metro Transit Commission Land  
Use Study and Park & Ride Lot  
Development; Central Park  
Master Plan, Dayton, MN; White  
Residence, Orono, MN;  
Corcoran Commons Park,  
Corcoran, MN



# MARTIN & PITZ ASSOCIATES, INC.

1409 Willow Street, Suite 110  
Minneapolis, MN 55403  
612/871-0568  
Established 1983

Roger Martin	FASLA
Marjorie Pitz	ASLA

Firm Personnel by Discipline	
Landscape Architects	3

	Work %
Residential/decks/gardens	2
Site planning & development studies	28
Parks & open spaces	20
Urban design & streetscapes	15
Recreation areas (golf, ski, etc.)	10
Master/comprehensive planning	25

Nicollet Island Park, Minneapolis, MN; Minnetonka Civic Center, Minnetonka, MN; Festival Park, Ironworld USA, Chisholm, MN; Bemidji Waterfront Master Plan, Bemidji, MN; Courage Center Memorial Garden, Golden Valley, MN

# LANCE M. NECKAR LANDSCAPE ARCHITECT

1466 Hythe Street  
St. Paul, MN 55108  
612/641-1230  
Established 1988

Lance Neckar	ASLA
--------------	------

	Work %
Urban design	50
Site planning	20
Residential/gardens	20
Historic landscape	5
Churches/worship	5

Capitol Area Approach Study, St. Paul, MN; Turbes Residence, Lakeville, MN; Bartz Residence, Ripon, WI; Thiry Rock Garden, Eagan, MN; Thorn Approach and Refectory Garden, Church of the Risen Savior, Burnsville, MN

# SANDERS AND ASSOCIATES, INC.

365 East Kellogg Boulevard  
St. Paul, MN 55101  
612/221-0401  
FAX: 612/297-6817  
Established 1979

William D. Sanders	ASLA
Larry L. Wacker	ASLA

Firm Personnel by Discipline	
Landscape Architects	4
Administrative	1
Total	5

	Work %
Residential/decks/gardens	10
Site planning & development studies	20
Environmental studies (EIS)	5
Parks & open spaces	20
Urban design & streetscapes	20
Recreation areas (golf, ski, etc.)	10
Master/comprehensive planning	10
Multi-family housing/PUDS	10

Downtown Development Plan, Watertown, MN; Park and Recreation Master Plan, Elk River, MN; William Mitchell College of Law, St. Paul, MN; Red Wing Downtown Streetscape, Red Wing, MN; Athletic Field Complex, Albert Lea, MN

# SMSQ, INC.

205 South Water Street  
Northfield, MN 55057  
507/645-4461  
FAX: 507/645-7682  
Established 1949

Edward A. Sovik	FAIA
Sewell J. Mathre	AIA
Clinton L. Sathrum	AIA
Robert M. Quanbeck	AIA
Terrance J. Schlink	AIA
Steven B. Edwins	AIA
Spencer L. Jones	ASLA

# Firm Personnel by Discipline

Landscape Architects	1
Architects	15
Administrative	4
Total	20

	Work %
Residential/decks/gardens	10
Site planning & development studies	10
Urban design & streetscapes	30
Recreation areas (golf, ski, etc.)	30
Multi-family housing/PUDS	20

400M Track & Athletic Facilities, Hamline University, St. Paul, MN; Centennial Mall, Concordia College, Moorhead, MN; St. Olaf Courtyard, St. Olaf College, Northfield, MN; Founder's Court, Carleton College, Northfield, MN; Founder's Mall, Abbott Northwestern Hospital, Minneapolis, MN

# WEHRMAN BERGLY ASSOCIATES, INC.

North Plaza Building, Suite 220  
5217 Wayzata Boulevard  
St. Louis Park, MN 55416  
612/544-7576  
FAX: 612/544-5141  
Established 1986

B. Keith Wehrman	ASLA
John O. Bergly	

Firm Personnel by Discipline	
Landscape Architects	1
Other Technical	1
Administrative	1.5
Total	3.5

	Work %
Site planning & development studies	15
Parks & open spaces	30
Master/comprehensive planning	25
Multi-family housing/PUDS	20
Cemeteries	10

Seven Maplewood, Minnesota, Parks; Comprehensive Plan Update, Medina, MN; Marshall Terrace Park, Minneapolis, MN; Northwest Tonka Lions Cub Park, Minnetrista, MN; Rochester Cemetery Expansion, Rochester, MN

# YAGGY COLBY ASSOCIATES

717 3rd Avenue S.E.  
Rochester, MN 55904  
507/288-6464  
FAX: 507/288-5058  
612/681-9040  
FAX: 612/681-0436  
Established 1972

Ronald V. Yaggy	PE
Donald R. Borcherting	PE, RLS
Darrell L. Lewis	
Christopher W. Colby	AIA
Ronald L. Fiscus	ASLA

Landscape Architects	1
Architects	6
Civil Engineers	5
Planners	3
Other Technical	28
Administrative	3
Total	46

	Work %
Site planning & development engineering	45
Parks & open spaces	5
Master/comprehensive planning	5
Multi-family housing/PUDS	5
Economic development planning	5
Commercial architecture	20
Municipal engineering	15

Chester Woods Park, Olmsted County, MN; Southbridge Downtown Redevelopment Project, Mason City, IA; Downtown Redevelopment Plan, Anoka, MN; Apache Mall Expansion and Site Improvements, Rochester, MN; Arboretum Development Master Plan, Rochester, MN



## insight

Continued from page 9

nominations to the National Register of Historic Places, the Point Douglas-to-Superior military road, two sections of Minnesota's Red River Trail and the Pioneer grain elevator were designated. "There wasn't a Queen Anne house among them," noted Susan Roth, National Register historian.

"It's not that buildings aren't important," says Dennis Gimmestad of the Deputy State Historic Preservation Office. What's changed is preservation's focus. For instance, 15 years ago the city of Minneapolis painstakingly restored each of the railroad workers' houses on Milwaukee Avenue, and then closed off the street, giving the setting a Disneyland character not in keeping with the original streetscape of the neighborhood. If the preservation office were evaluating such efforts today, Gimmestad says, it would consider maintaining the street.

The concern for setting is both a natural outgrowth of the movement's increasing sophistication and a reflection of broader cultural trends. Context has become a byword in the academic and professional world. History has turned from the lives of great men to the lives of common people. Art historians do contextual interpretation. No self-respecting architect (I. M. Pei included) would design a building without touting its "respect for context."

Combine the concern for landscapes and the study of common folks and you are led to the idea of vernacular landscapes. Though cultural geographers such as the venerable J.B. Jackson and the University of Minnesota's John Fraser Hart have been studying the vernacular landscape for years, only recently have the fields and woods, the farmhouse and its silo been considered objects worthy of preservation.

The Midwest Preservation Conference "Beyond Buildings: Preserving Cultural Landscapes,"

held in St. Paul this March, focused on landscapes shaped by ordinary people. It expanded on the idea of the vernacular landscape to include towns and urban neighborhoods as well as rural areas. Its bailiwick was the Lake Superior mining town, the ethnic farmstead and the prehistoric Indian settlement.

Conferencegoers learned why towns laid out by the railroad companies had no courthouse squares (the railroads wanted the train station to be the focal point) and why only some towns founded by mining companies had trees (they were model communities to enhance the company's image). They learned to tell a German farmstead from a Luxembourgish farmstead, as ethnic historian Alan Pape of Greenbush, Wis., described how to map the ethnic make-up of an area.

One of the conference speakers, Joan Nassauer, landscape-architecture professor at the University of Minnesota, has taken her concern for landscape preservation into the political realm. In her academic research and as head of a committee of the American Society of Landscape Architects, she is working to infuse federal farm policy with a concern for the look of the land.

Nassauer's groundbreaking work dovetails with the efforts of the National Trust's rural-conservation program, which addresses not just the preservation of buildings in rural areas but of rural areas themselves. Headed by Marilyn Fedelchak (who has worked closely with the Embarrass preservationists), the program recently won the Department of Agriculture's bid to do a sweeping study of how federal programs, from farm mortgage rules to wetland set-asides, impact the rural landscape.

These efforts stand at the intersection of historic preservation and land conservation. Perhaps the seminal statement of these merging trends is Tony Hiss's two-part series "Regional Identity," which ran in the *New Yorker* last August. Beginning with a poignant description of the Klein farm, the only

## Landscape Architects



3 3 2 - 7 5 2 2



working farm in New York City, Hiss described the human need to be connected to the land. He documented the destruction of the landscape as the exurbs fill the entire Northeast with office parks, residential sprawl and commercial strips, but also focused on innovative efforts to maintain the sense of the countryside amidst these pressures.

Suffolk County on Long Island, for example, pays farmers to keep land in production rather than sell it to developers. Rhode Island will spend \$65 million to buy land to protect it as open space. Cape Cod has set up a regional commission which could turn down any construction project that might damage the island's natural environment, water supply or coastline.

And Prof. Robert D. Yaro, executive director of the Center for Rural Massachusetts, has developed computer modeling which allows people to visualize how an area can be developed without destroying the landscape. Seeing the difference between landscapes developed according to present zoning codes and those developed according to traditional patterns is powerful persuasion. "It's not development that causes problems—only patterns of development," Yaro says in the *New Yorker*.

If we can learn from vernacular landscapes about the ways that people built in harmony with the land, we can break the cycle of destruction. Native Americans lived lightly on the land. When a housing development can rise on Minnesota farmland without blighting it, we also will be living lightly on the land. We've got a long way to go.

*Linda Mack, former editor of Architecture Minnesota, is the architecture columnist for the Minneapolis Star Tribune. She is one of two Minnesota advisors to the National Trust and coordinated the 1990 Midwest Preservation Conference.*

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## up close

Continued from page 15

Virginia convinced him to stay on the Range, where he drew highway plans before parlaying that experience with a U.S. Government contractor in Africa, designing military installations during World War II. There he got his first look at Third World life—when the Germans sunk the ships bearing lumber bound for the Sudan, he and fellow architects resorted to local materials: adobe bricks made with straw and camel's dung.

But his Africa stint was curtailed by war in another part of the globe. After two years Jyring was drafted by the Navy, which assigned him to a post in Hawaii, where he helped draw up plans for housing, hospitals and airports following the invasion of Japan. The plans were aborted, however, when two weeks before the scheduled invasion, the U.S. dropped atomic bombs on Japan.

After the war Jyring was lured back to the Range when his firm landed a job to design the state's Lands and Minerals Building. From there Architectural Resources went on to populate northern Minnesota

with schools, churches, housing and government buildings, garnering a number of prestigious awards for their design innovations along the way. His Gethsemene Lutheran Church in Virginia won a *Progressive Architecture* award in 1956. Innovative for its folded-plate, reinforced-concrete roof, the church combined the pure, abstracted geometry of modernism with the rich textures of locally quarried granite.

The St. Louis County Courthouse in Hibbing, another *PA* winner in 1954, also worked within the modernist vocabulary to establish a building lean and volumetric in its massing. Unusual for its time, Jyring changed the dynamics of the courtroom inside by centering the witness box, instead of the judge's bench, at the front of the courtroom. And he also pioneered the idea of opening the county offices onto a central atrium, easing their accessibility to visitors.

But design never has been the sole focus of his life. In 1958 he joined with William Graham to form Private Enterprise Inc. which provided seed money for small-business startups in Third World countries. Among the projects he helped to fund during the foundation's brief existence were solar-powered water

pumps in India, a surgical-thread factory in Turkey and a ceramic-tile operation in Colombia.

Jyring was actively involved in Iron Range projects as well. His tenure as a consultant to a planning commission led to the development of the Iron World Interpretive Center, for which his firm contributed several designs. He also served as past president of the Minnesota Society American Institute of Architects, and was made a Fellow of the AIA in the 1970s.

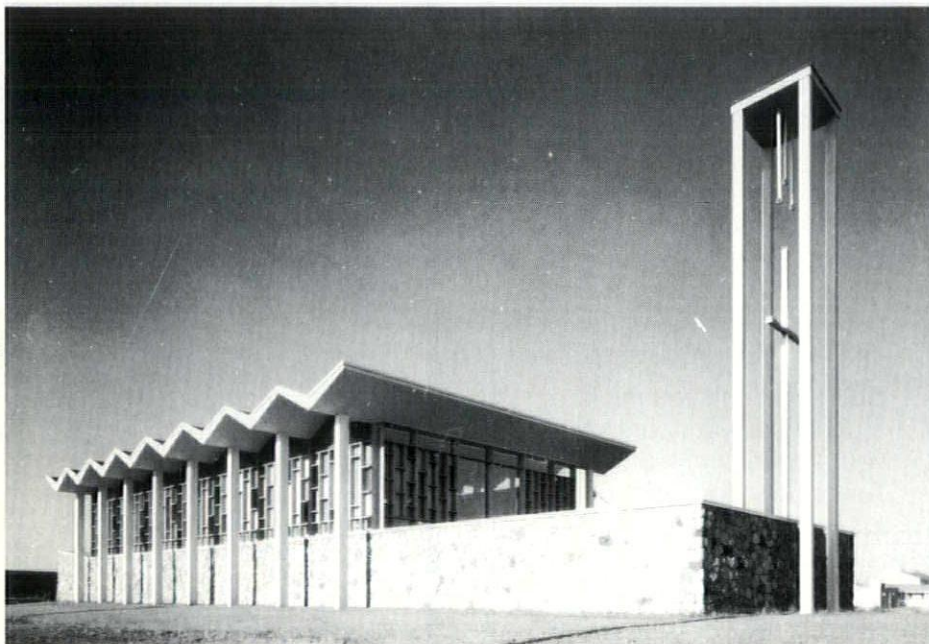
Recently, Jyring started a new phase of his life—as a retiree and a newlywed. A widower after 40 years of marriage, Jyring married his college sweetheart, Fannie Kakela. The two have set up housekeeping in Mt. Iron, Minn., a short distance from Architectural Resources's Hibbing office. It was Fannie's granddaughter, a student of the Concordia language village, who first piqued his interest in establishing a Finnish installation on Turtle River Lake. Since then, fund-raising has become a family affair. If Jyring's track record is any indication, they'll certainly meet their goal. "As I've always said, Finns never took a back seat to anybody," Jyring says with a glimmer of mischief in his eyes. **AM**

## first person

Continued from page 19

In this regard it is perhaps instructive to listen for a moment to the resonant wisdom of Chief Seattle who in 1854 wrote a letter in response to the U.S. Government's proposal to purchase his tribe's territory in exchange for a regulated life on a reservation. This is what he said: "Man does not weave the web of life, he is merely a strand in it. Whatever he does to the web he does to himself. How can you buy or sell the sky, the warmth of the land? The idea is strange to us. Every part of this earth is sacred to my people. Every shining pine needle, every sandy shore, every mist in the dark woods, every clearing and humming insect is holy in the

COURTESY ARCHITECTURAL RESOURCES



Gethsemene Lutheran Church, winner of a 1956 *Progressive Architecture* award.



memory and experience of my people. We are part of the Earth and it is part of us. We know that the white man does not understand our ways. One portion of the land is the same to him as the next, for he is a stranger who comes in the night and takes from it whatever he needs. The Earth is not his brother, but his enemy, and when he has conquered it he moves on."

In our own day it seems that many patrons of commercial buildings are intent on putting their "signatures" on the skyline. Much of the commercial building of today bears as much relation to architecture as advertising slogans bear to literature. The architects of "signature buildings" ransack history as if it were a wardrobe full of old clothes. Their buildings seldom bear any meaningful relationship to the areas in which they are placed.

I hope that when this latest fashion is played out a way of building will emerge which recognizes the whole picture of human life in our cities. I'm sure that our increasing environmental consciousness will lead us to that. Developers are certainly now having to take the environmental impact of what they do very seriously. One thing which growing environmental awareness is doing is that it is forcing governments and businessmen to think again about the way costs and profits are calculated. For example, the hitherto ignored or hidden costs of pollution and energy waste will have to be taken into account in the future. Can property developers not go one step further and begin to think more of the human and natural costs of development and begin to see this as economic good sense and not just idealism? We are gradually coming to realize that the long-term calculation is better business than the short-term.

One very important example of the challenge that I would like to see faced, and which might interest you, is the development of Paternoster Square in London, next to St. Paul's Cathedral. St. Paul's dome is not just a bowler hat perched on top of a business-suited city. It has deep significance for both our

AM

## *Coming Next Issue*

Designing for the young and the young at heart

Images of architecture in children's literature

Bill Stumpf on play in design

Upcoming highlights from the 1990 MSAIA Convention

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nations—containing as it does an Anglo-American shrine to the dead of the Second World War—and is very much the heart of our own capital city. (It's also a good place to get married!) Because of this fact I believe that very great care should be taken over this site. There is a huge challenge here for the Anglo-American combination of Park Tower of New York and Greycoat of London. This project is far more than just the enterprise of two developers. It should be seen as the joint effort of the people of our two nations to ensure that something of real, enduring value is created next to that great building whose architect—Wren—you are now celebrating through an exhibition in Washington which I saw this afternoon.

We will be assisted in this, I'm sure, by the good sense and vigilance of the planners in the city of London, who are not to be won over by a few Corinthian columns. And in addition, I hope that the developer will see the need for some kind of voluntary urban framework—what has been called a code—which can ensure that whatever buildings are erected on the site, they will not compete for attention with each other or with St. Paul's, but will create a human-scaled, coherent and living piece of city. Think of those great towns and cities with their memorable cathedral precincts. You all know them. What makes them so special? I would suggest it is the sense of pride and belonging they engender, the civilized values they represent, the design of enclosed space inspired by what is "in the public good" as much as in the commercial interest of the business world. They raise our spirits in a way that is hard to define. Developers, architects, journalists, critics, planners want to live in such areas. People like me have parents who need to use such places for great ceremonies of state. And the buildings pay humble homage to the noble structures in their midst. So why can't we try to reorganize our values a little and build with this aim in mind? Why, if so many intel-

ligent people spend their holidays in beautiful towns and cities, or in exquisite hill villages in Italy or France, do they persist in dismissing any attempt to do so as an obsession with an irrelevant past, as pastiche, as Disneyland? "What does it profit a man if he gains the world, but loses his own soul?"

Naturally, the developers of this important site have every right to expect a reasonable profit and a development which is attractive to investors. What I question is whether there is only one way of achieving these ends. I believe that if Paternoster Square is to be both a vindication of tradition and a model for the next century, a number of 20th-century developers' instincts will have to be suspended to make room for real thought: the instinct to create as much undifferentiated floor area as possible in the interests of "flexibility"; the instinct to build quickly, cheaply and thinly; the instinct to go up as high as regulations will allow; and the instinct to develop unrestrained by the recognition of human needs. We cannot and should not ignore the possibilities that technology offers us. But we must be masters of our technology, and not its tools. The "balance" we now seek between ourselves and nature we must also seek in our approach to our cities.

Since the Age of "Enlightenment" man has tended to assume godlike powers over nature and his surroundings, seeking to dominate them. But we don't have to keep on rushing headlong into the "future" as if the whole of history were a 100-yard dash. As Mahatma Gandhi said, "There is more to life than going faster." We can permit ourselves to move "inward" into tradition, "outward" into nature and "upward" to the heavens, along the way. Poets have always been more aware of this than economists. T.S. Eliot seems to me to be speaking of a different concept of time when he writes: "We shall not cease from exploration/ And the end of all our exploring/Will be to arrive where we started/And know the place for the first time."

And it is open to us to rediscover this conception of time. Prof. Christopher Alexander writes of a "timeless way" of building through which "the order of a building or a town grows indirectly from the inner nature of the people. . . which are in it."

Our cities don't need to grow uncontrollably. We must surely accept some framework of restraint which might restore a healthy balance to our urban environment and restore the equilibrium between buildings and nature. These matters lead us to some of the central questions of our times. What does it mean to be truly human and what is a fitting way to house this humanness? How much influence does the design of the built environment actually have on the well-being of human beings, on their sense of belonging and hence on the relationship an individual has with his fellow man—in other words, the community? And what, in the end, should be our relationship with nature? These are large questions, but it has been said that civilizations are built on the questions they raise. Maybe these questions are a proper foundation upon which we can build. This may be an ambitious hope, but one which I'm sure will not be beyond a distinguished company such as yourselves.

It is, surely, a privilege to have the gifts of design and creativity and to be able to put them at the service of mankind. Believe me when I say that I appreciate how difficult the role of an architect is. As the progenitors of the built environment, the only public art form that affects all of us, you carry so many of our subconscious expectations on your shoulders. Somewhere along the line the education of architects (and developers!) has abandoned this sensitivity to the basic feelings of the ordinary citizen. But that is another story—and contained in a speech yet to come.

*Look for a response to Prince Charles' observations by AM contributing editor Robert Gerloff in the September/October issue.*

AM



## Credits

### Project: Thompson residence

Location: Grand Rapids, Minn.  
 Client: Richard and Phyllis Thompson  
 Architects: Damberg Scott Peck & Booker  
 Principal-in-charge: John P. Damberg  
 Project architect: David Salmela  
 Project designer: David Salmela  
 Project team: David Salmela; Greg Granholm, inspecting architect  
 Structural engineers: Hurst & Henrichs Ltd.  
 Contractor: Rod & Sons  
 Interior design: Phyllis and Richard Thompson, David Salmela, Barbara Whitney  
 Landscape architect: David Salmela, Earl Hedens  
 Lighting consultant: Barbara Whitney  
 Photographer: Pieter Kerze

### Project: Salmela residence

Location: Embarrass, Minn.  
 Client: Ruth and Aunes Salmela  
 Project designer: Ruth and Aunes Salmela  
 Draftsperson: Jeff Iisakki  
 Contractor: Rodney Holmes  
 Interior design: Ruth and Aunes Salmela and family  
 Photographer: Anthony Brandenburg

### Contributing editors

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

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## Advertising Index

Andersen Windows, p. 6  
 Fred G. Anderson, Cov. IV  
 Associated Administrators  
 & Consultants, p. 11

Borgert Products, p. 11

Canton Lumber, p. 8  
 Coming Soon, pp. 50-51  
 Cooperative Power, p. 53  
 Cullar Corporation, Cov. II

Directory of Landscape  
 Architecture Services, pp. 56-59  
 Drake Marble, p. 61

Excelsior Heating & Manufacturing,  
 p. 1  
 Exhibit - MSAIA Convention, p. 10

Damon Farber Associates, p. 60

Goodin Company, p. 46

W. L. Hall, p. 2

Kohler, pp. 16-17

Landscape Architecture Services  
 Directory, pp. 56-59

MicroAge, p. 16  
 Minnesota Architects, p. 22  
 Minnesota Blue Flame, p. 1  
 Minnesota Ceramic Tile Industry,  
 Cov. III  
 Minnesota Drywall Council, p. 54  
 MSAIA Convention, p. 14

Natural Green, p. 55  
 Northern States Power, p. 20

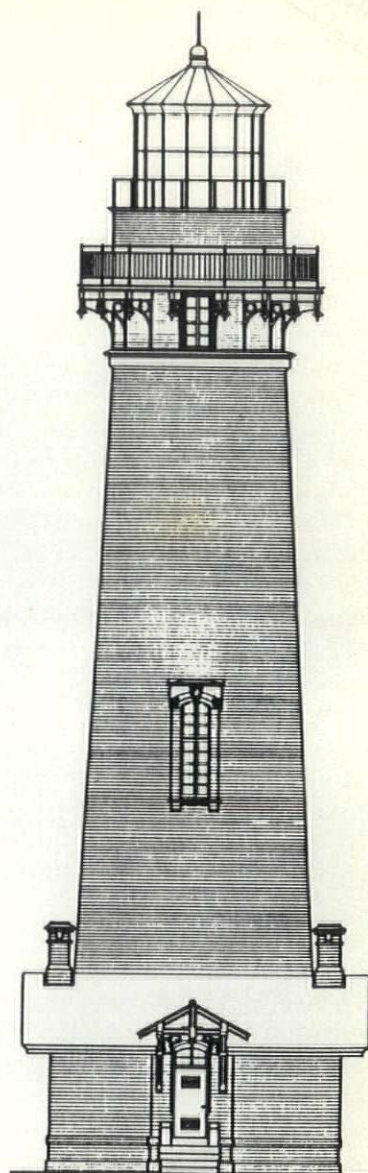
Ochs Brick and Tile, p. 4

Painting & Decorating Contractors  
 of Minnesota, p. 61  
 Jerry Pederson & Company, p. 55  
 Photographic Specialties, p. 52  
 Prairie Restoration, p. 4

Rockwood Retaining Wall, p. 54

Shiely Masonry Products, p. 14  
 St. Croix Press, p. 48

United Power, p. 53



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## *lost minnesota*

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*The Hotel Lafayette on the shores of Lake Minnetonka, 1882-1897.*

We best know James J. Hill as the builder of commercial empires, but perhaps his most astounding enterprise was the Hotel Lafayette at Lake Minnetonka. During its 15 years, the hotel symbolized the ascent and decline of the lake's era as a famous summer resort for the wealthy.

Lake Minnetonka began luring vacationers as early as 1854, when the area's first hotel, the Excelsior House, opened its doors. Several decades passed, however, before big-time hotel operators moved in to snatch up attractive lakeshore lots and mount campaigns promoting the lake as a watering hole without peer in the Midwest. As manager of the St. Paul, Minneapolis and Manitoba Railroad, Hill was one of

the first such entrepreneurs, and in April 1882 he launched the construction of his hotel on a rise between Crystal and Holmes bays. Within 100 days, enough time to run railroad tracks practically to the front door, the Hotel Lafayette was ready for business.

The Lafayette had swallowed up 3 million feet of lumber, three carloads of nails and nearly a mile of shingles. Running 745 feet in length, the olive-green building enclosed 300 rooms and five acres of floor space. James H. Brodie's design in the Queen Anne style was a mishmash of Elizabethan and Jacobean influences, and brought a red roof piled with gables and peaks to the Lake Minnetonka shoreline.

Following the opening in July

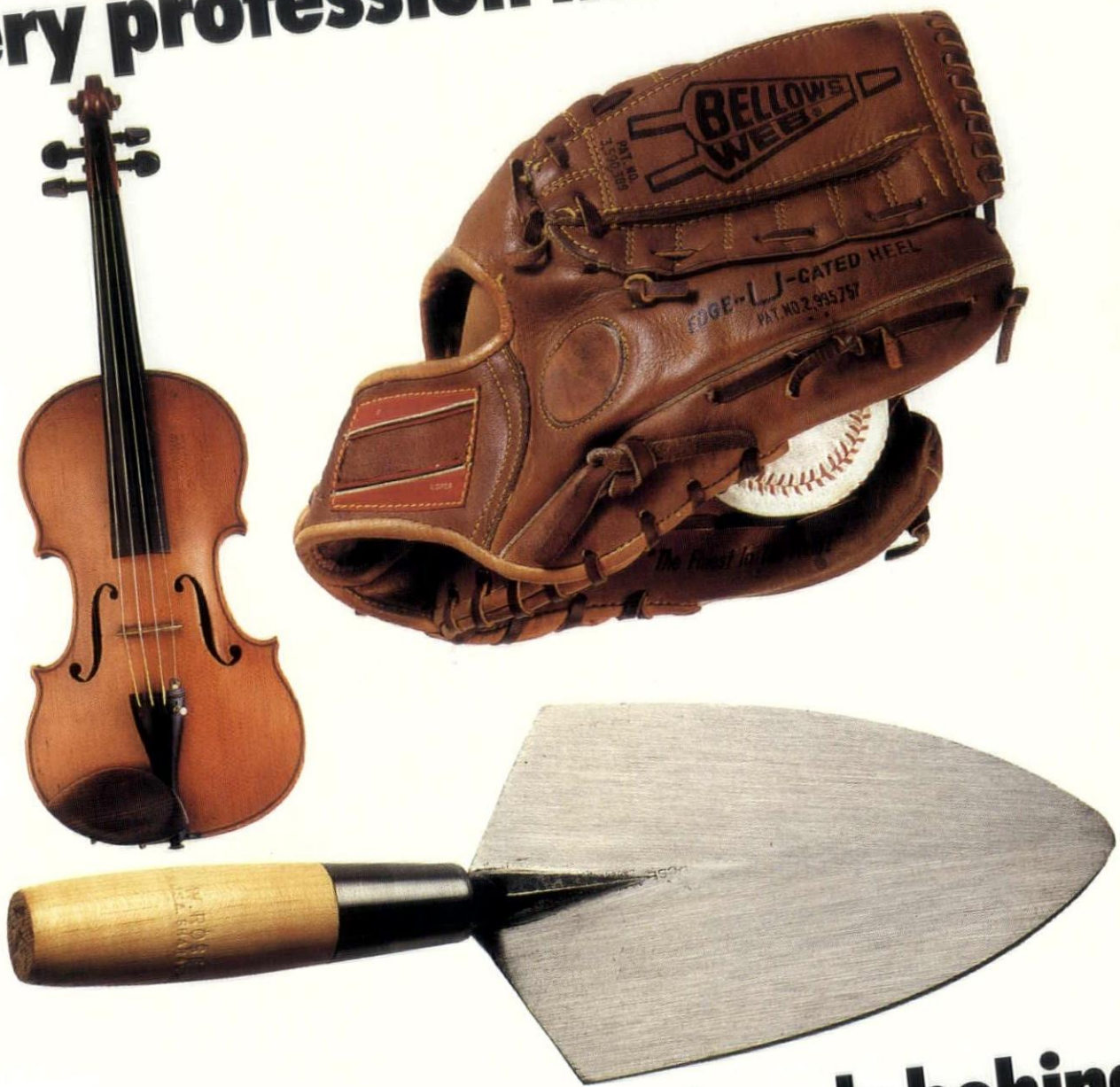
1882, the Lafayette had no trouble attracting rich southerners, adventurous Europeans and such distinguished personalities as former U.S. President Ulysses Grant and the reigning President Chester Arthur.

On Oct. 4, 1897, a passerby noticed smoke curling from the hotel. Despite a record-fast 50-minute run from Minneapolis, firefighters didn't arrive before the Lafayette had been reduced to smoldering ruins. Hill chose not to rebuild. Perhaps he recognized that the trend toward year-round living at Lake Minnetonka signaled the end of the great resort era. Today the Lafayette name survives on the private club that occupies the hotel's site.

*Jack El-Hai*



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