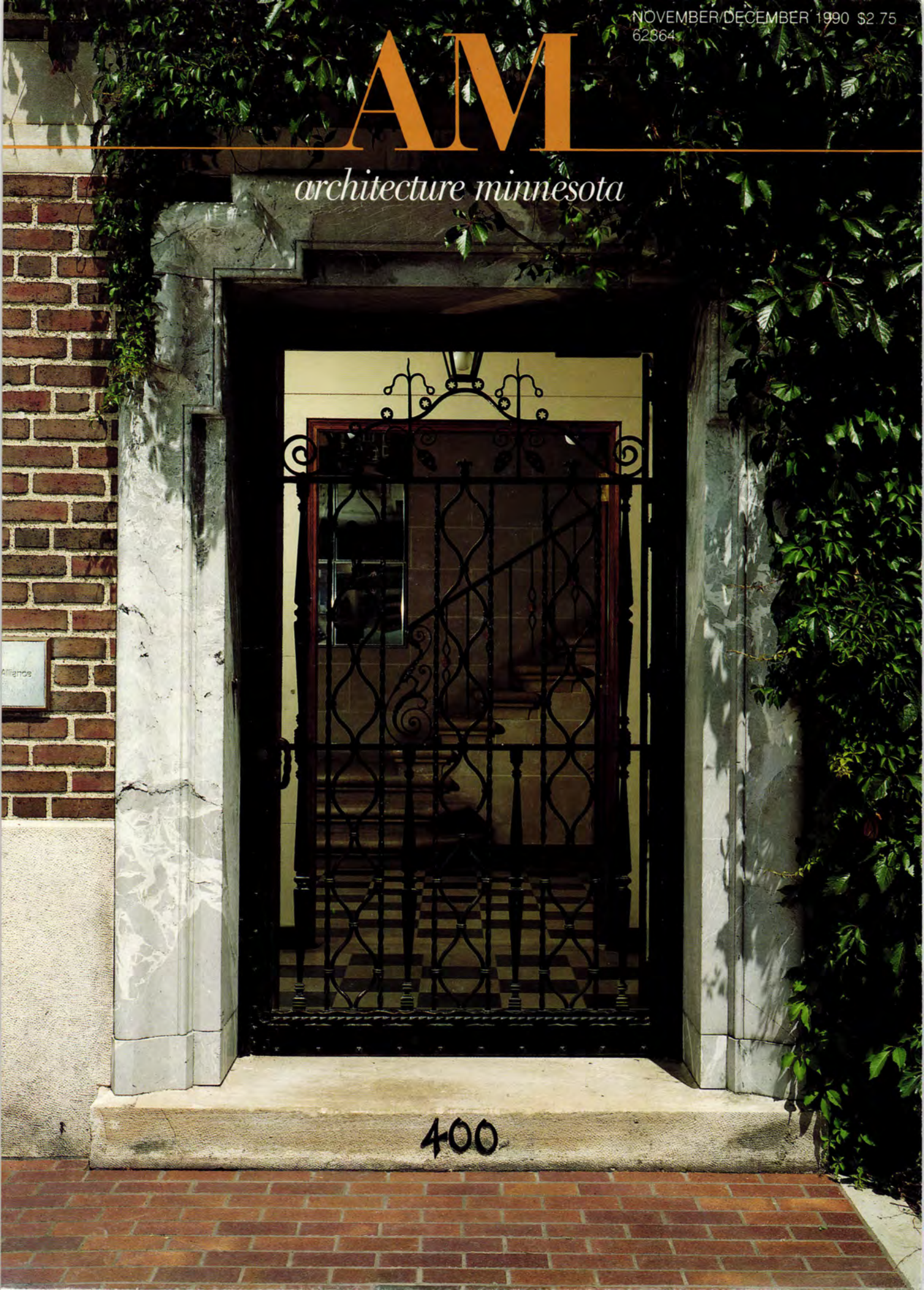


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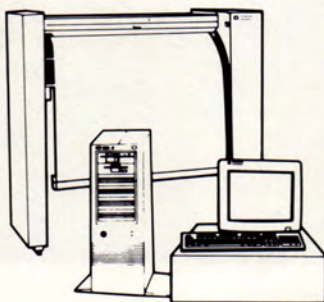
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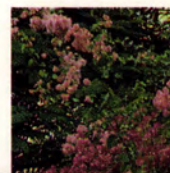
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Cover: Entrance to the Charles Bovey mansion, the Minneapolis home of the Alliance architects, p. 48. Photographer: Koyama Photography.

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Renting the Wright cottage

The Seth Peterson cottage, designed by Frank Lloyd Wright in 1958 in Wisconsin's Mirror Lake State Park, is undergoing renovation by the Seth Peterson Conservancy. The Department of Natural Resources, which owns the property, plans to rent out the cottage to vacationers year-round, as well as make it available for tours. Just 880 square feet, the cottage is Wright's smallest residence with one 8-by-12 bedroom, an open living and dining area featuring an open-hearth fireplace, a small kitchen resembling a ship's galley and a flagstone patio with lake views. Yet Peterson never lived in the house. Distressed over financial problems and jilted by his fiancée, he hung himself at age 24 before the house was finished. A wealthy Milwaukee widow bought the cottage and put on the finishing touches. Those interested in renting or helping to restore the cottage can call the Wisconsin Department of Natural Resources at (414) 263-8500.

Roughing it on the ice

Attention all you cold-weather adventurers! A new book detailing the joys of ice fishing hits the bookstores this fall. *Hook, Line and Shelter*, by Larry Stark and Magnus Berglund, is a collection of stories, anecdotes and photographs about ice fishing. Stark says the image of ice-fishing huts clustered on frozen lakes throughout Minnesota inspired him to begin research on the book several years ago. Trekking along the frozen terrain of Minnesota and other states, Stark interviewed avid ice-anglers to unveil the joys and mysteries of this winter hobby. Published by Adventure Publications of Cambridge, Minn., *Hook, Line and Shelter* is available at Twin Cities bookstores for \$9.95.



Historic listings

The Grain Belt Brewery in northeast Minneapolis has been added to the National Register of Historic Places. This turn-of-the-century complex consisting of seven different buildings of various styles—from German Renaissance Revival to Richardsonian—has stood vacant since the mid-1970s. Attempts by various developers to revitalize the complex have failed, including a recent proposal to turn the complex into an aquarium and interpretive center. The Minneapolis Community Development Agency owns the property. Also making the Register of Historic Places is a group of seven Finnish log buildings in St. Louis County in northern Minnesota (see "Diamonds in the fields," July/August 1990). The structures are prime examples of the craft of log construction by early Finnish settlers.

Endangered species



The Hollywood Theatre, designed by Liebenberg and Kaplan in 1937, is one of the finest Streamline Moderne theaters remaining in the Twin Cities, memorable for its successful integration of art-deco detailing throughout the interior and exterior. The auditorium, for example, is marked by distinctive columns notched at the top with different colored lights. Yet the theater has remained dark and vacant in northeast Minneapolis for more than two years. A local apartment developer Group Four bought the building 2 years ago and wants to convert the auditorium into apartments, while saving the lobby and exterior. The Minneapolis Heritage Preservation Commission has approved historic designation for the interior and exterior. The decision now rests with the Minneapolis Zoning and Planning Subcommittee and then the city council. If the interior isn't designated, Minneapolis stands the chance of losing a landmark that is best viewed from the inside. Neighborhood groups lobbying to save the Hollywood have even suggested re-creating the "sidewalk of the stars" by having local celebrities impress their foot and hand prints into soft cement, just as the film stars do at Mann's Chinese Theater in Hollywood.

Word for word

[en·je·nir] Evoking images from Casey Jones to Mr. Goodwrench, the word *engineer* serves as both noun and verb. The dictionary definition, "the application of scientific principles to practical ends," is instructively broad. Architects rely on civil, structural, mechanical and electrical engineers to design building systems. But we all know that engineers are those chosen few clever enough to understand "how things work"—especially machines.

The word has found its way into contemporary usage via Middle English (*enginer*), Old French (*engigneor*) and Medieval Latin (*ingeniator*), all sharing the meaning "contriver" or "inventor," and ultimately derived from Latin (*ingenium*), "talent or skill." The apparent Indo-European root (*gene*), "to give birth, beget," also has begotten such diverse progeny as genius, germinate, nation, king, and.....progeny. Some of the earliest contrivances of engineers' ingenuity were the engines of war, such as rams, catapults and explosives. The engineer's attributes of originality, invention and cleverness were even immortalized by Shakespeare in *Hamlet*:

"For 'tis the sport to have the engineer

Hoist with his own petar."

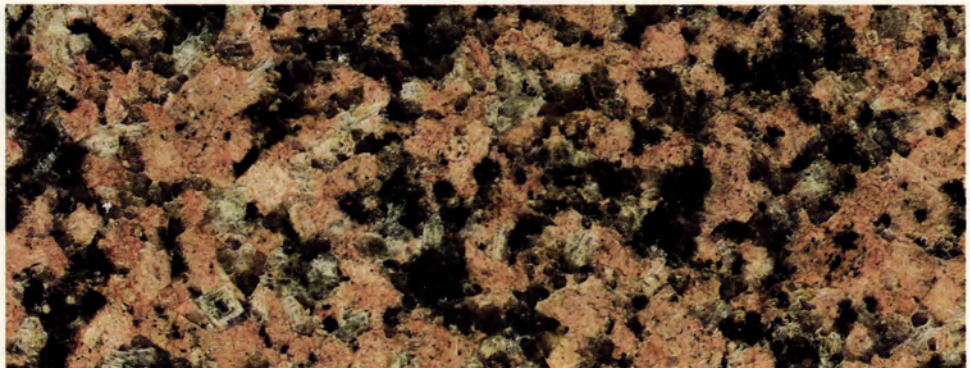
The latter line literally means to be blown up by one's own explosive charge, but has come to be a colorful way of saying "done in by one's own cleverness."

Bill Beyer

The reputation of an architect is set in stone.



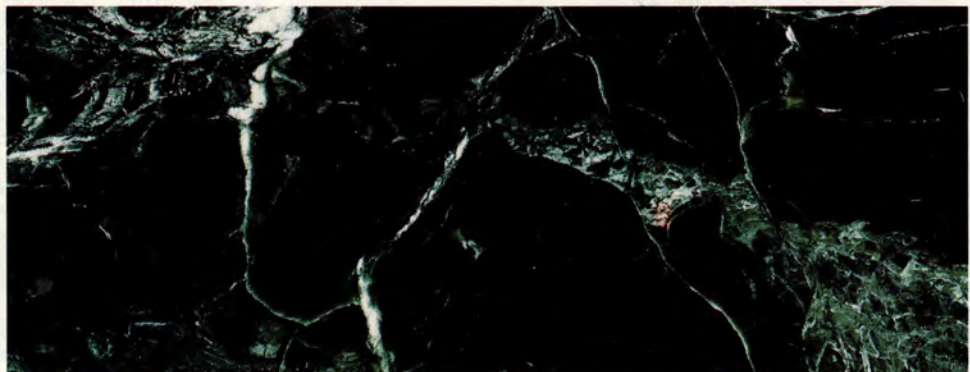
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After graduating from Carleton College with a degree in English, Jack El-Hai picked up the mandolin and began practicing classical music. Today he's so devoted to the instrument that he travels every year to the national classical-mandolin convention. And while not a professional musician, Jack has been able to express his love for music through several

past jobs, particularly as the editor of the Minnesota Orchestra's magazine and as the concert-series manager for the Minneapolis Institute of Arts. Jack's true vocation is writing. He is an internal-communications editor for the department-store division of Dayton Hudson Corporation, and in addition to writing the "Lost Minnesota" column for *AM*, writes history- and art-related articles for both national and local magazines, including *American Heritage*, *Minnesota Monthly* and *MPLS.ST. PAUL*. His short stories have been published in the Minneapolis *Star Tribune's* Sunday magazine, *Twin Cities* and *Northern Lit Quarterly*. As a longtime member of the Loft, Jack has won competitions for fiction and creative non-fiction through the Loft.



John Coughlan is a man-about-town. John, who will be the first to admit he knows everyone, was recently quoted in a *Star Tribune* article that featured some of the Twin Cities' schmooziest schmoozers. John is a Mankato native, where he is a vice president of the family-owned business Mankato Kasota Stone Inc. Traveling throughout the country peddling his stone, he has the op-

portunity to meet with some of the nation's leading architects and designers while gaining a firsthand perspective on the state of American architecture and design. Although he grew up around stone, he never planned a career in the building industry. He has a Ph.D. in medieval studies from the University of Toronto and pursued an academic career in Boston, teaching at Brandeis before returning to Minnesota 7 years ago. He is currently completing an anthology of fiction about the American public library with Minnesota author Susan Allen Toth. *Reading Rooms: America's Authors Celebrate the Public Library* will appear in bookstores in spring 1991. John also was one of the originators of the "Skyline 2000" program, an annual lecture series that discusses the latest downtown-Minneapolis projects. He is a member of the Friends of the Minneapolis Public Library and is on the board of Philip Brunelle's Plymouth Music Series and the Arts Advisory Board of the Metropolitan Council.



Bruce N. Wright, who was trained as an architect, now specializes in promoting the work of architects. He oversees his own business, Just Wright Communications, emphasizing marketing and public-relations consulting for design-related firms, and he edits *Inform Design Journal*, a multidisciplinary design magazine that focuses on industrial design. Bruce, who likes to sport a fedora

from time to time, can be seen bopping around the Minneapolis College of Art and Design, where he teaches design theory to sophomores and juniors. He also teaches architecture and design courses during the summer for the Twin Cities Institute for Talented Youth and sits on the board for the Minnesota Chapter of the Alliance for the Arts in Education. Bruce was part of the

interdisciplinary-design team that worked on the Minnesota Zoo in the mid-1970s and is the former managing editor of *AM*. During his 5-year stint as *AM* managing editor, Bruce took out 2 years to study art and architecture history at the Institut d'Art in France. Bruce's free-lance articles show up in *Inland Architect*, *Progressive Architecture* and *Public Art Review*.



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Sandra LaWall Lipshultz is an art collector *extraordinaire* and a perfect match to write our "Objects of design" column. She began collecting art nearly 15 years ago and today possesses collections of American quilts, Turkish rugs, antique armoirs, contemporary prints and ceramics from Minnesota potters. Among her Minnesota artworks are pieces by T.L. Solien, Arne Nyen, Gail Kendall and Frank Gohlke. She is quite at home in the world of art and is particularly interested in 20th-century European and American art. As a writer and editor with the Minneapolis Institute of Arts, she recently authored the Institute's 270-page guidebook, *Selected Works*. Born in western New York, she was raised on the East Coast and studied art and architecture for 2 years in Florence, Athens and Rome, which remains her favorite city. She has a master's in art history from Syracuse University and studied literature and American studies at Ithaca College. Before working at the Institute, Sandra was a curator at the Minnesota Museum of Art.



Robert Gerloff, who writes "Unbuilt Minnesota," is a recently enrolled graduate architecture student at Virginia Polytechnic Institute. Before he packed his two cats, Spike and Minx, into his Ford Escort and headed for Virginia this fall, Robert worked as an associate at Mulfinger & Susanka Architects, where he specialized in residential design. Robert grew up in Madison, Wis.,

and graduated from the University of Minnesota architecture school. He lists Louis Sullivan as one of his heroes and especially enjoys reading Sullivan's writings. (Robert himself keeps a journal, but won't let us read it. Hmmm.) Sullivan's renowned bank in Owatonna, Robert says, is one of the most powerful pieces of world architecture.

And he certainly has had the opportunities to see the world's architecture. When he was in high school, he spent nine months in a small English village, where everything was "very English." China during his junior year in college was "overwhelming," yet Finland remains one of his favorite countries. Robert continues his column and occasional features from afar.



Bill Beyer, who writes our "Details" column and the new "Word for word" section, finds that he is as interested in words as architecture. He once considered a career in journalism, and even edited the features section of his high-school paper, but opted for architecture instead. After graduating from the University of Minnesota, he joined the Stageberg Partners. Today he is a vice president with the firm, but he still maintains a strong interest in words—so strong, in fact, that he collects dictionaries and reference volumes. Some of his more unusual selections include dictionaries on heraldry, religion, contemporary thought and etymology. Bill made his mark at *AM* magazine in the mid-1980s when he helped design the MSAIA offices. His feature articles cover diverse subjects because, as Bill says, "I'm interested in the many levels at which buildings can be appreciated, from the details to the skyline impact." Bill is chair of the MSAIA Legislative Committee and is a special consultant on accessibility for the Minneapolis Advisory Committee on People with Disabilities. In his spare time he likes to fly-fish and read histories and "cheap" detective novels.



Bill Stumpf is as distinguished an industrial designer as he is a lecturer, author and theorist. He served as a design-research associate and vice president of Herman Miller Research Corporation, and after forming his own firm in 1972 remained a

consultant with the furniture manufacturer. Office workers across the nation are indebted to Stumpf for his design of the Equa chair, which was named one of the best designs of the 1980s by *Time* magazine and won the Institute of Business Designers Gold Award in 1984. Other products for Herman Miller include the widely used Ethospace office system. Stumpf studied at the Universities of Illinois and Wisconsin and taught design at the Illinois Institute of Technology. He has guest lectured widely and has been a visiting professor at the Rhode Island School of Design, Cranbrook Academy and Taliesin East.

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How architecture can address the environmental and social challenges of the planet's future is the focus of this year's 56th annual MSAIA Convention and Products Exposition. Among the speakers to discuss such issues as urban design, integrating global concerns into the practice of architecture and an economic-development plan for Minnesota are architecture critic Michael Sorkin (Oct. 31), New York architect William McDonough (Nov. 1) and Pacific Institute futurist Michael Fitzgerald (Nov. 2).

Also on hand are more than 250 regional and national exhibitors displaying products ranging from the fine arts and furniture to the latest in computer software and building materials. Highlights this year include a silent auction featuring, among other items, furniture, artwork and design services. And an exhibition showcases artwork by area architects.

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

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In a lecture on Tuesday, Nov. 13, at 7 p.m., in the Jemne Building Auditorium, Cliff Sloane, COMPAS program director of cultural arts, examines the impact of today's tourism on this important folk art.

For a schedule of other lectures, films, demonstrations, performances and tours in conjunction with the exhibit, call the museum at 292-4355.



An early-20th-century Javanese shadow puppet in "Running Silhouettes."

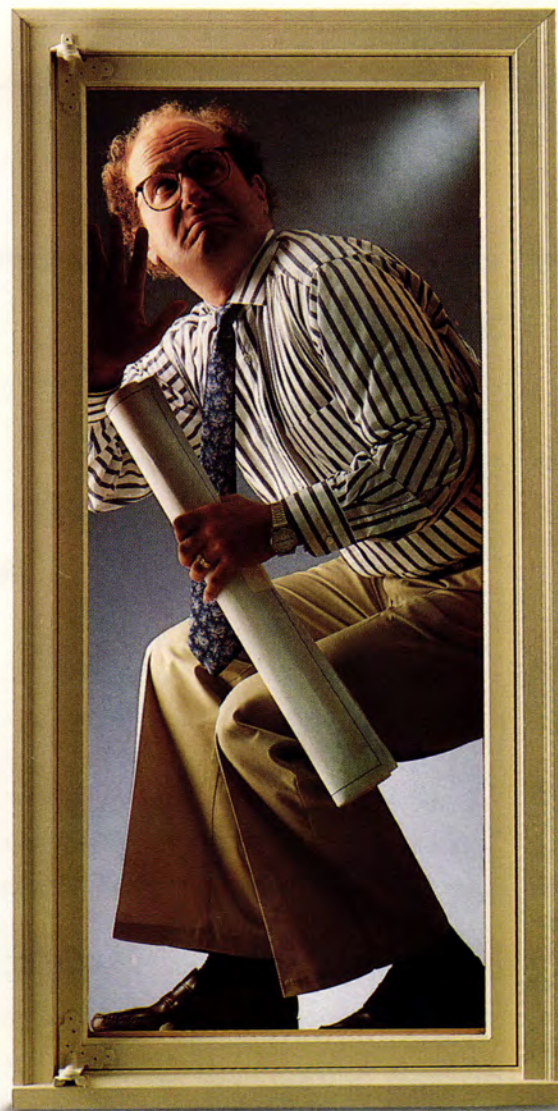
pedestrian pockets. Named by *Newsweek* as one of the 25 "innovators on the cutting edge" for his work redefining the models of urban and suburban growth in America, Calthorpe is the author of *Sustainable Communities* and *The Pedestrian Pocket Book*.

Columbia University architecture professor Sandy Heck concludes the series with a Nov. 12 lec-

ture on Nikken Sekkei, the oldest architectural firm in Japan and subject of the exhibition "Nikken Sekkei: Its 90 Years and the Modernization of Japan," on view in the Frederick Mann courtyard of the Architecture Building Nov. 9-21.

For more information call 624-7866.

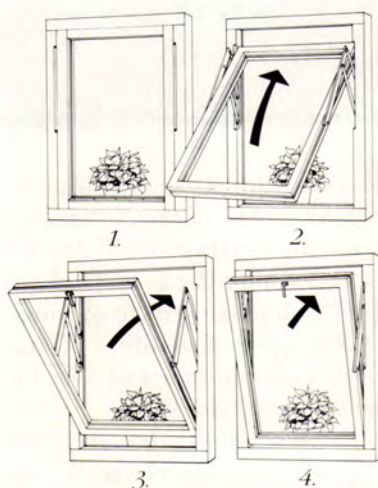
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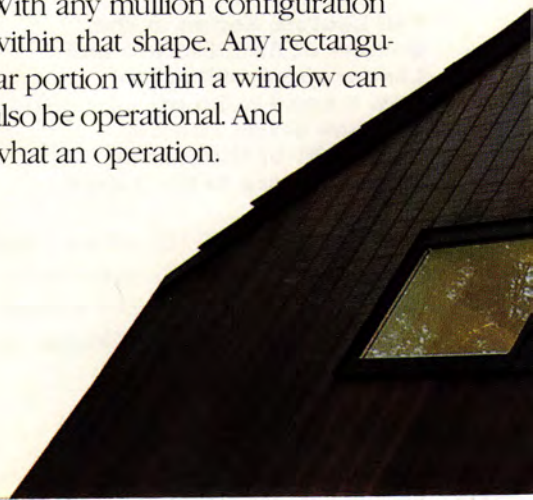
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Sandra L. Lipshultz



Every morning in households across the Southeast Asian island of Bali, offerings of rice are given to voluptuous goddesses (above) to ensure a family's prosperity and well-being. \$100 at Indigo, Minneapolis. Also common throughout Africa is the use of storage containers for food, water and other goods. These gourd boxes (left), with their flamboyant sprays of colored beads, hold dry cosmetics and are from the West African republic of Togo. \$80-\$95 at Indigo, Minneapolis.

Animals have always been popular with folk painters and sculptors. This playful menagerie of toys (below) comes from Mexico and Guatemala and includes dogs, rabbits and snarling wolves. During Mexico's Day of the Dead celebrations in early November, horse-drawn carts (far left and right) with their ghostly riders remind the living of deceased relatives and friends. \$15-\$50 at Maya Market, Minneapolis.

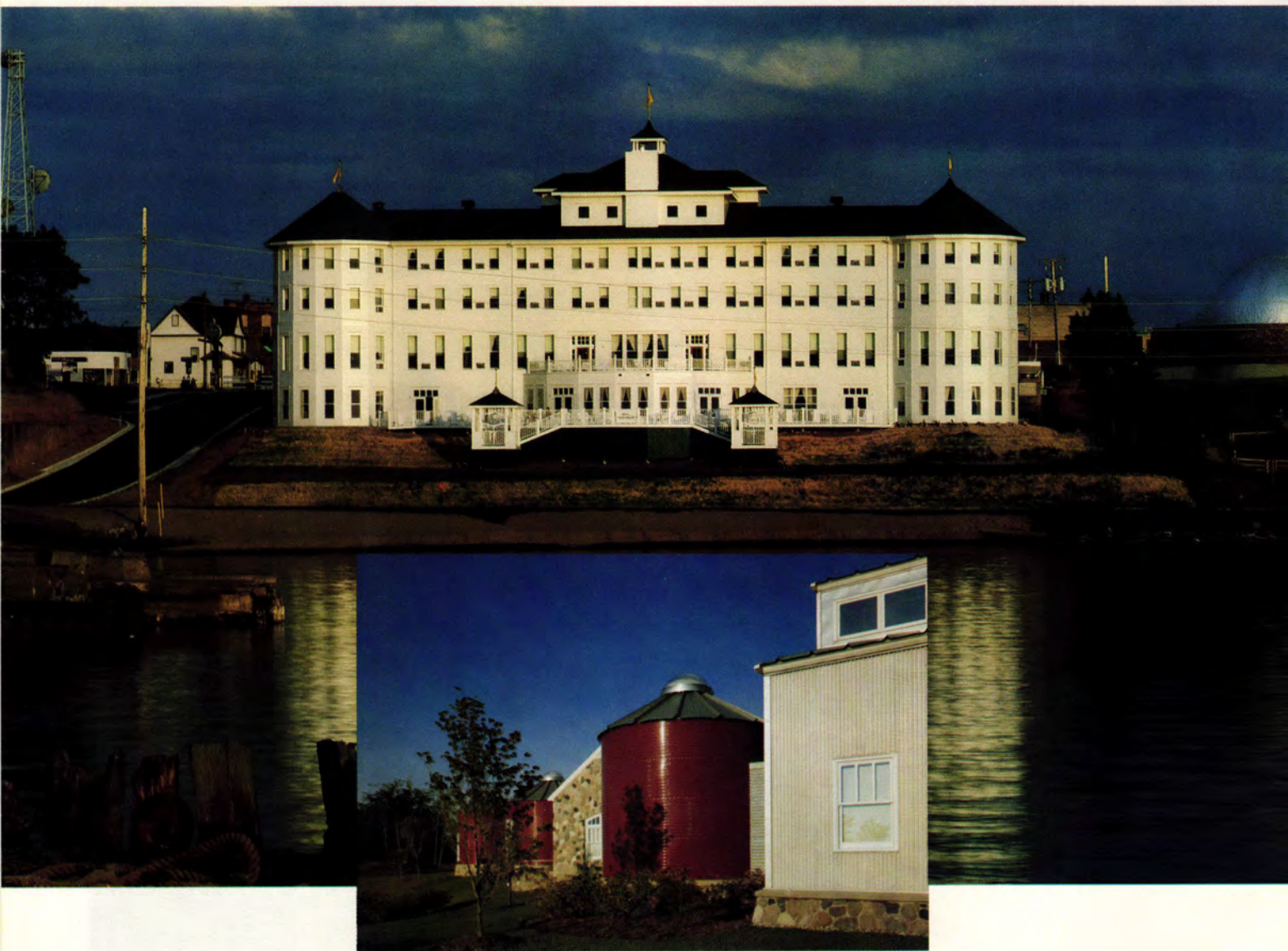




Textiles, as symbols of ritual and prestige, have been treasured for thousands of years. In Indonesia, where they are regarded as a form of wealth, they are kept in handmade chests. One of these chests from Lombok (lower right) is lavishly decorated with cowrie shells and split bamboo. \$430 at Indigo, Minneapolis. The embroidered silk coat (lower left) from Uzbekistan in Central Asia dates to the turn of the century and was only worn on special occasions. \$590 at Asian Fine Arts, Minneapolis. Constructed from woven bamboo and papier-mâché and then oiled for durability, these Japanese sewing boxes (above) feature bats, butterflies and swastikas, motifs that brought the owner happiness and good luck. \$110 at Asian Fine Arts, Minneapolis.



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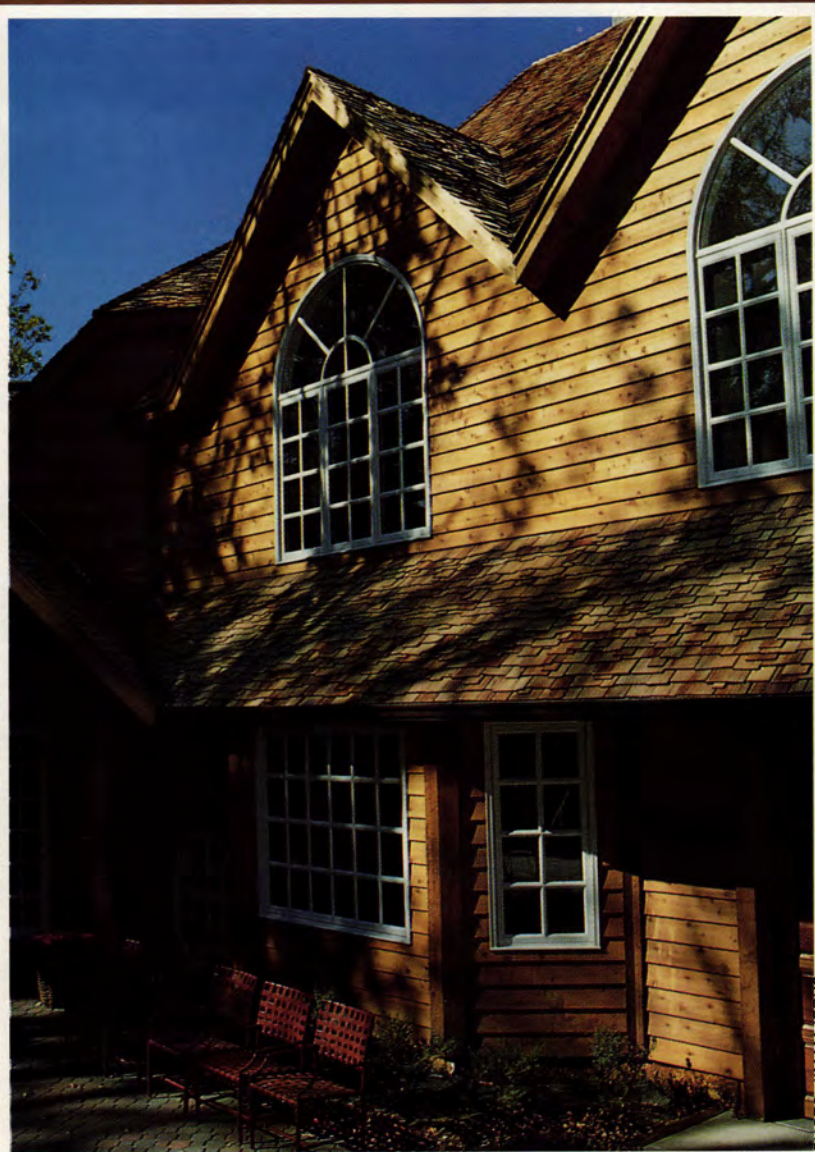


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up close

William McDonough

By Adelheid Fischer

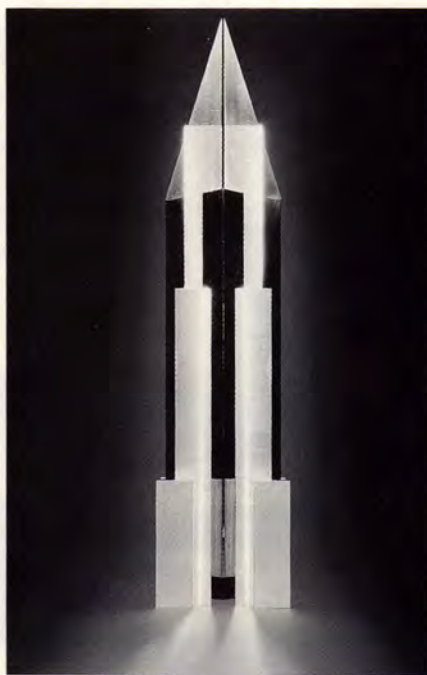
As part of this year's MSAIA Convention and Products Exposition, William McDonough speaks Thursday, Nov. 1, at 3:30 p.m., on "Thoughts on Architecture in an Age of Open Culture and Environmental Concern."

Last April as the world continued to reel from the historic changes in Eastern Europe, the *New York Times Magazine* published a photo-essay chronicling the region's environmental devastation. Antonin Kratochvil's pictures tempered even the most jubilant. In a portrait from Rumania, a man's face and hands are as blackened as a coal miner's with the soot that belches from his town's factory. In East Germany a child's grim visage is sheathed in a plastic mask, a pathetic attempt to shield her from the corrosive air. The mountainsides of Czechoslovakia are seared with the spiny silhouettes of dead pines which had been doused in acid rain once too often. In Poland, where the deadliest pollution is concentrated, where some estimate nearly one-quarter of the soil is too poisoned to be farmed, a sanatorium for patients with respiratory ailments had to be located in a salt mine 650 feet below the surface.

Providing Eastern Europe with a symbolic lightning rod for its new economic hope—the region's first world trade center in Warsaw, Poland—was no easy charge for 39-year-old New York architect William McDonough. His proposed aluminum-and-glass-clad tower, which when completed in 1994 will become Eastern Europe's tallest building, soars 50 stories to a 20-story mesh spire, its bold, vertical



New York architect William McDonough lectures on his highly publicized proposal for the Warsaw Trade Center (below) at this year's MSAIA Convention and Products Expo.



forms piercing the skyline like a sliver of light, a ray of hope. Equipped with a state-of-the-art telecommunications system, the forward-looking skyscraper also has primeval roots, serving as a sundial for passersby, who can read the time of day by the shadows cast on its faceted surface.

Any other high-rise boasting such

Architecture: The Global Perspective Oct. 31-Nov. 2 Minneapolis Convention Center

Lectures, seminars and panel discussions at this year's 56th annual **MSAIA Convention and Products Expo** take a look at the role architects can play in our changing world, particularly as leaders in the world's environmental crisis. Here are some highlights.

Do we still need cities? Phones, faxes, computers and other instruments of instantaneous, artificial adjacencies are devastating traditional logics of urbanity. What new possibilities for city design are being opened up by these changes? New York architecture critic **Michael Sorkin** offers suggestions for designing the city of the future in his presentation "About Towns: Cities as Solution to What?" on **Oct. 31, at 3:30 p.m.**

Mayor Donald Fraser talks about the role of urban design and planning in Minneapolis's future at **noon on Nov. 1.**

On **Nov. 1 at 3:30 p.m.**, New York architect **William McDonough** discusses how global concerns have influenced his firm's designs, including his 70-story Warsaw Center, the Environmental Defense Fund headquarters in New York, international housing and technology projects, and a collaboration with international artists.

San Francisco landscape architect **Martha Schwartz** talks about integrating art and landscape design in "Landscape as Art: An Un-American Activity" on **Nov. 2 at 10:15 a.m.**



In the past, the United States has relied on foreign expertise in forming its national historic-preservation program. Since the 1960s, however, we have become an exporter of historic preservation ideas and experience. On **Nov. 2, at 10:15 a.m.**, **Russell Keune**, vice president of the International Council of Monuments and Sites in Washington, D.C., surveys recent projects in international historic preservation.

"Survival and Prosperity in the 1990s," an analysis of global economic, social and political change, is the topic of a lecture on **Nov. 2, at 2:15 p.m.**, by **Mike Fitzgerald**, vice president of strategy and implementation for Seattle's Pacific Institute.

For registration and a schedule of events, call the MSAIA office at 338-6763.

Continued on page 64

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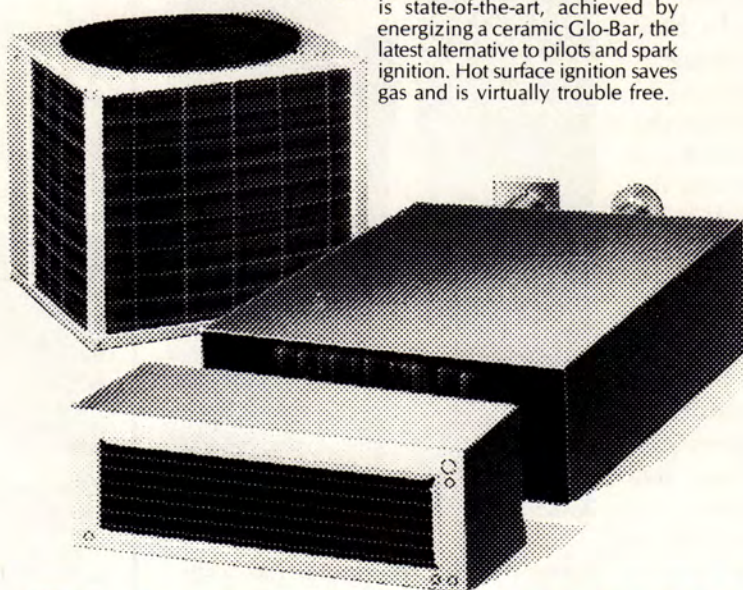
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And if this subterranean problem wasn't enough, there was another real challenge aboveground. "This area gets between 200 and 300 inches of snow a year," said Casai.

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a place of one's own

Three gold fish named Rock And Roll swim in separate bowls on a shelf above the receptionist's desk. The lobby's white walls are lined with ads. Beyond the desk, stairs lead to an office loft with a balcony overlooking the interior of a 100-year-old church. In the unlikely setting of an ivy-covered church in Hopkins, advertising photographer Jim Marvy houses his studio, a mini empire of three buildings, including the church, two other houses and a small props-storage building. With a staff of 12, Marvy builds the sets, provides the props, shoots the scene and develops the film for some of the country's most recognizable ads.

Marvy is one of advertising's most sought-after photographers, and he has worked for a range of clients, from *Rolling Stone* magazine to Harley Davidson, Hormel, AT&T and Lee jeans. And his subjects have been just as diverse, having photographed everything from food-and-beverage stills to a live tiger.

A self-taught, 25-year veteran of photography, Marvy bought the church 17 years ago. Moved to its present site from another Hopkins' location, the church had been remodeled and expanded several times. His own office loft he carved out of a 1960s' addition. "In the early '70s I had plants, shag carpeting, board-and-batten walls—the '70s' motif to a tee," Marvy says.

Today the office is modern and open, in which black, custom-designed furniture contrasts with white walls and a cathedral ceiling. "This is my nudge to the '90s," Marvy says. A sophisticated stereo system slips into a black desk-side cabinet. Sliding glass doors leading to the interior balcony allow Marvy to monitor the church, or Studio A.

Within the old-world sanctuary of stained-glass windows is a display of



GEORGE HEINRICH



resourcefulness and invention, with a modern kitchen as the focus. Whatever prop required for a shot is here, and Marvy knows which drawer or cupboard it's in by quickly referring to his photo-catalogue of every spatula, condiment or skillet. A nearby storage room is packed with more utensils, and

even a trap door offers storage. Nonfood-related props—'50s-style paneling, a barber's post, a small boat—are tucked in a building out back.

And there's more. A walkway connects the church to an adjacent house, which serves as Studio B for small-scale shots. For the really big stuff—something involving a motorcycle, for instance—Marvy rents a 5,000-square-foot space 2 miles away at Studio C. Between shots, the Marvy team can relax on the garden patio separating studios A and B.

"I have always enjoyed the process of photography," Marvy says. "It's allowed me to do creative problem-solving with visual people."

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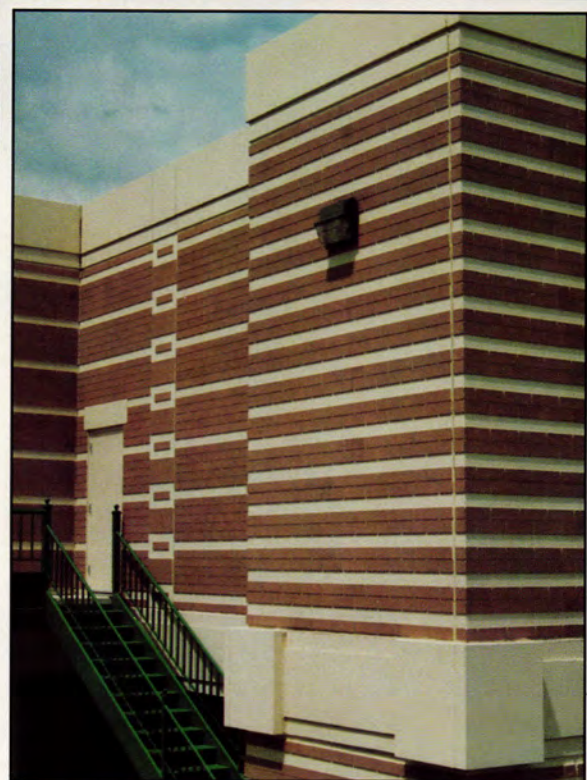


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editorial

Paper architecture I sometimes spend Sunday afternoons in late fall settled into my study chair with an afghan and the cat and a book on the work of my favorite architect, Luis Barragán. Outside, everything is so sodden with rain that even the tree trunks have turned black. But between the pages of my book is Barragán's Mexico: his hot, dry planes of adobe walls in mustard and fuchsia and ocher, his pale green reflecting pools, the brilliant blue stairs that seem to hover unanchored in his houses. I can feast for hours on the colors alone.

But there is so much more than meets the eye in Barragán's work. Architecture, he once said, is not only a spatial experience but a musical one. "Walls create silence," he observes. "From that silence you can play with water as music." I think about this idea when I see photos of his famous fountain at San Christobal, where flat geometric walls of pink and red enclose a courtyard, empty except for the intense light and shadows and a large reflecting pool. It seems the architecture's sheer starkness exists solely to engender a sense of interiority by training your attention to the sound of water that cascades from an opening in a spliced wall.

But I can only imagine the discoveries that Barragán has planned for the users of his buildings. Like most people, I am an armchair traveler when it comes to much of the world's architecture. And though I'm grateful for the sumptuous books and magazines or the hours of slides in architectural-history classes that have afforded those without the time and means to tour astonishing buildings in faraway places, I'm also leery. With the proliferation of buildings around the world and the barrage of publications that document them, we have come to rely more and more on the printed page when we talk about architecture. At best, they reveal only half-truths about architecture's expressive possibilities. Too often we've substituted the shadows flickering on the periphery for what we can't see: the great vitality that dances elsewhere at the heart of things.

In our culture's exponential generation of images, direct experience has become something of a lost art. In assessing 1980s' architecture, *New York Times* critic Paul Goldberger pointed to the decade's flattening of architecture into decorated husks, its preoccupation with cheap nostalgia and the gloss, the glitz and glamour of surface ornamentation and sumptuous materials in lieu of a more substantive conversation about space between architects and users. Art critic Robert Hughes blames the preponderance of "shallow art with shallow or merely opportunistic historical references" on "the substitution of images for reality, which is one of the great curses of American culture, or indeed of world culture in the late 20th century, and is partly the heritage of television," he says. "Nobody can be raised on that abundant nipple of kitsch, imbibing those ultrafast changes of images, and that giggly cool, and that fixation on celebrity and that horror of argument, without getting a few things scrambled....It leads to architecture which is merely corporate logo or theater, it leads to design which doesn't inquire too deeply about social need, and to art which has an artificial texture of reference and no deep experiential base."

All of this was brought home to me after I recently had the good fortune to tour the Winton guest house designed by Frank Gehry on Lake Minnetonka. Like most readers, I had nearly memorized every angle of the architect's "village" of forms from the media blitz that followed in the wake of its completion. But nothing could have prepared me for the way the cluster's rakish posture taunted the more adult modernism in Philip Johnson's main house next door. Or how the building's discrete forms sprouted from one another, roof lines peeling away from roof lines, edges curved and crooked to create a world exquisitely off balance. Or sensing the precocious touch of the architect in the pinched little stairs that led to a children's loft. And I felt positively euphoric watching the clouds rake across the famous roof window, as if the architect lopped off a generous hunk of the sky and handed it to me with great ceremony. In fact, Gehry's bemused and tender presence was so palpable that I almost felt as if he watched from the corners, pleased as punch that we moved with such delight through the surprises he had orchestrated.

The visit so thoroughly stumped our expectations that one of my companions vowed never again to talk about architecture until she had experienced it firsthand. Good architecture, like good art, needs to be visited time and time again because of the ways it situates you in space, using your body as a kind of compass to locate the axes of significance that tell you profound things about what it means to be in the world.

In his Pritzker Prize address, Barragán noted that it is perhaps our language about architecture that most betrays our paucity of experience with it: "In alarming proportions the following words have disappeared from architectural publications: beauty, inspiration, magic, sorcery, enchantment and also serenity, mystery, silence, privacy, astonishment. All of these have found a loving home in my soul."

Adelheid Frischer

Universal attractions

Ellerbe Becket goes Hollywood with Florida theme park



COURTESY ELLERBE BECKET

Universal Studios Florida in Orlando is a theme park, working film studio and architectural history lesson all rolled into one. Ellerbe Becket replicated famous buildings and scenes for movie-theme street locations. Visitors can walk down Hollywood Boulevard (above left), a composite of existing buildings in which the facades are duplicated to scale, or brave the danger of the Jaws ride (right), one of the park's six theme rides. No detail was too small as set builders "weathered" fixtures (top right) to create an authentic street look.



There's no business like show business, and the Minneapolis architecture firm Ellerbe Becket has discovered that firsthand with the recently completed Universal Studios Florida. This 400-acre, \$630 million working studio and theme park in Orlando is a composite of some of the big screen's most famous buildings, sites and scenes, making it the largest motion-picture and television studio outside of California.

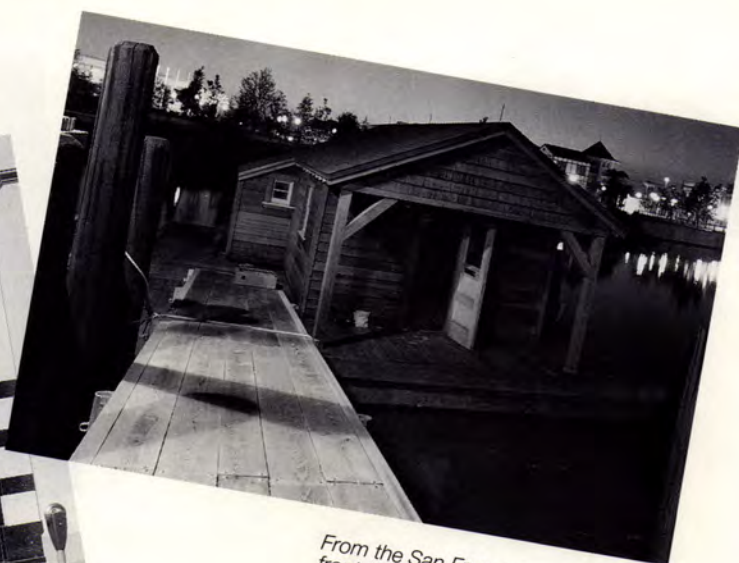
The park, says Gerald Simons, vice president of Ellerbe Becket's Leisure Entertainment Design Group, is first and foremost a production studio, and those who pay the \$30 admission fee can witness on

any given day movie-making in action. Already *Parenthood*, starring Steve Martin, has been filmed on the studio lot, and *Psycho IV* is in the making, along with a host of other movies and television shows.

Universal Studios Florida goes one step further than the popular Universal City in Los Angeles, where a tram takes tourists through a series of street scenes in which the building facades are just fake fronts held up by supports. In Florida, the facades are in many cases actual buildings housing restaurants, shops and theaters. "The concept of the Orlando site was to allow people to experience

the facades fully," Simons says. "Thus real buildings were needed." Ellerbe Becket designed 35 of the park's 50 buildings, some 140 facades.

Within this world of illusions, movie-set street locations lead from glamorous Hollywood Boulevard to old New York, past such landmarks as the Beverly Wilshire Hotel, the New York Public Library and through Central Park. Other street sets wind along the tranquil setting of New England or out to San Francisco, with detours along the way to the house where Norman Bates did his hatchet job. Parkgoers can dine at nine restaurants, includ-



From the San Francisco waterfront (above), parkgoers can stroll over to Hollywood Boulevard and Schwab's Pharmacy (above left), famous for being a haven where young starlets would vie for the attention of big-name producers. Many of the streetscapes are more than just facades, but real buildings housing restaurants, shops and theaters. Visitors can eat at Schwab's or buy gifts at this turn-of-the-century building (below left) housing a small gift shop. The park sprawls across 400-plus acres (below). Ellerbe Becket designed 35 of the park's 50 buildings.



ing Mel's Drive-In, a snazzed-up version of the fictional hamburger joint from *American Graffiti*, or perhaps play the fledgling starlet waiting to be discovered at Schwab's Pharmacy.

And if architectural sightseeing isn't enough, then vacationers can narrowly escape the ravenous Great White in the *Jaws* ride, cower from the rancor of King Kong in Kongfrontation or rumble in the *Earthquake* ride on the park's six movie-themed rides designed by several different ride-manufacturers. For real movie buffs, the Pantages, one of three theater re-creations by Ellerbe Becket, provides a

Phantom of the Opera horror-make-up show.

Universal Studios Florida is a bit out of the ordinary for Ellerbe Becket, Minnesota's largest architecture firm with an established reputation for designing sturdy hospitals and other institutional buildings. It recently has worked to shed its stodgy image by undertaking more high-design, high-profile projects, and Universal Studios is an example of the firm's eagerness to flex its creative muscles.

Originally a St. Louis firm was working on the project but dropped out at the last minute because of other obligations. Ellerbe Becket,

which had been hired to do contract management and assist the St. Louis firm with design evaluation, took over in July 1988. "We were familiar with the scope of the project and were a logical replacement," Simons relates. And although Ellerbe Becket had never done "theme" architecture before (with the possible exception of the St. Paul Winter Carnival Ice Palace in 1986), the Becket arm of the firm had worked for Disney World.

Universal gave the architects a near-impossible time frame to complete the design, surely in an effort to beat Disney to the punch with its much-publicized MGM studio/



Although many of the buildings are reproductions of existing structures, a few are straight out of the movies, such as the back alleys from *The Sting* (center right). Other sets re-create places rather than actual buildings, from New England (top right) to old New York (below).



theme park just 12 miles away. Nine months after being commissioned, Ellerbe Becket churned out its last set of design plans for construction in April 1989. The 35-building project amounted to some 2,500 sheets of drawing—stretching 2 miles if laid side-by-side—plenty long to make this the firm's biggest project. In fact, a typical hospital commission might produce a mere 500 working drawings.

To meet the challenge, Ellerbe Becket assembled a special 120-person theme-park staff at its Bloomington office for 50-hour work weeks. The team, drawn from the architecture firm's branch of-

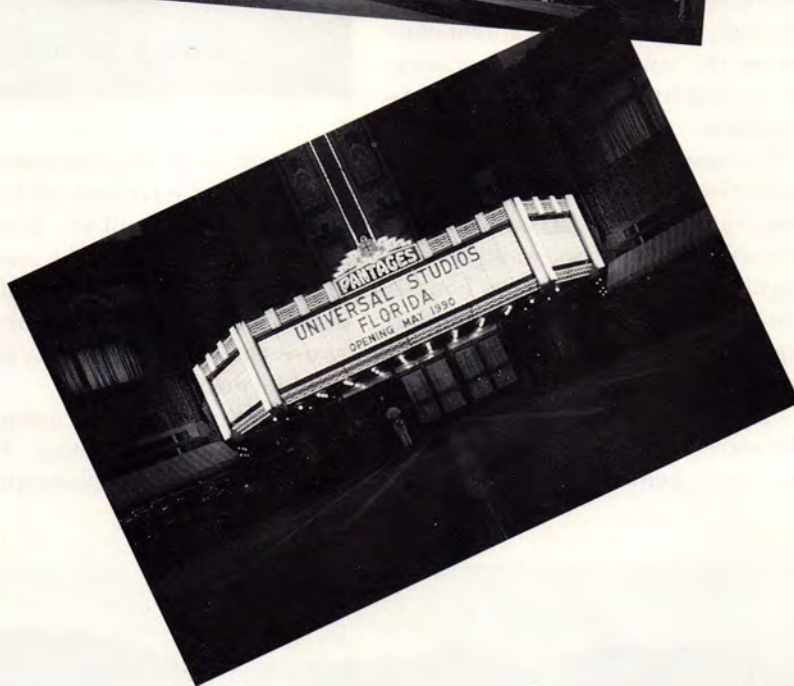
fices in Chicago, New York and Washington, D.C., with an affiliate office in Los Angeles, embraced the commission with a spirit appropriate to the architecture of fantasy. "Architects don't like to admit that they're doing 'theme' architecture," Simons relates, "but with this project we just set out to enjoy it without going through all the philosophical justification of whether this is real or not."

And in most cases it is real, or made to look real. Ellerbe Becket worked closely with Universal's art directors to replicate building facades. The firm studied sketches, detailed photographs and historical

records provided by the art directors to reproduce exact-scale facades. Particular attention was paid to detail and accuracy, as with the Beverly Wilshire Hotel with its intricately patterned terra-cotta surface duplicated in Fiberglas. Simons points out that the streets are composites of existing buildings which don't actually exist side by side but are designed within the park to look as if they do. In some cases the fronts are re-creations of razed buildings, and in other cases the streets are right off the silver screen, as with the alley scenes from *The Sting*.

For Simons and the Ellerbe

The Universal arch at the entrance (right) is, as are most of the park facades, made from a stucco-covered Styrofoam called Drivit, a durable material designed to withstand the weather. A fire hydrant (below) with bird droppings painted on the sidewalk is all part of the game to make things look as real as possible. The Pantages Theater (below right), features the "Phantom of the Opera make-up show," which re-creates movie transformations from American Werewolf in London to the teleportation scene from *The Fly*.



Becket team, the project was an architectural history lesson. "The design process was a real discovery of hidden treasures, and I soon gained a great respect for the techniques used in designing and constructing these older buildings," Simons says.

While he admired the construction techniques of yesteryear, Simons also had to apply modern building technology and materials to withstand Florida's potentially volatile weather. The building surfaces are a durable stucco-covered Styrofoam called Drivit, a sturdy material that can be cut to resemble stone, brick or most building materials. Finer details were made from

Fiberglass. And even on the streets themselves, no stone was left unturned: Bird droppings were painted onto the ground and even sidewalk cracks and manhole covers were included.

Themes parks are becoming big business these days, and Universal Studios is predicting a 6 million attendance in its first year, compared to Disney World's 30 million guests. "People have much more free time today, and they are looking for ways to have fun and escape from everyday society," Simons says. In response, the parks are becoming bigger and more sophisticated, with rides featuring dramatic movie-

scene re-creations, finely detailed architecture and even original scores by name composers, such as John Williams' score for the *Jaws* ride. Europe and Japan, too, are catching onto the "theme-park" bandwagon. And not to be left behind, Minnesota hopes to reap the benefits of the public's love affair with theme parks with the Fashion Mall of America and its Camp Snoopy attraction.

As for Simons, he hopes Universal Studios is only the beginning for a new era of theme-park architecture.

E.K.

Home away from home

A Colorado vacation house with a heart of glass

Crested Butte, Colo., is a tiny mining town set into a broad valley between the white peaks of the Rockies. Designated as a historic district, the downtown is a clutch of simple, building-block-shaped structures with steeply pitched roofs of metal, all scattered in a tight cluster on the valley floor. It's a scale the residents like—and want to maintain.

To ensure that future development respects its modest proportions, citizens drew up zoning regulations to limit, for example, the height and square footage of houses, restrict lots to 50-foot widths and suggest compatible materials and forms, such as gabled roofs.

Stillwater architect Kelly Davis of McGuire/Engler/Davis Architects took these guidelines to heart when



he set out to create a mountain getaway on the outskirts of Crested Butte for Minnesotans John and Marsha Soucheray. "The point was not to make an architectural statement," he says, "but an interesting house that would be in sympathy with the town."

Mindful of the area's unique natural and cultural heritage, Davis's design mixes rustic informality with

playful sophistication. In keeping with the vernacular materials of the area, he used cedar shingles for the exterior walls and seamed red metal for the gabled roof, whose slope is calibrated to the roof lines of downtown Crested Butte to the south. Generous eaves on the east and west sides help protect the exterior from the elements, while blocking views of future homes on neighboring cheek-by-jowl lots.

Using floor-to-ceiling windows in the north and south facades, Davis created a glass core that neatly frames the peaks surrounding the valley. To address the need for more intimate shelter within these commanding vertical vistas, the architect tucked guest bedrooms in the lower level and modulated ceiling heights in the first and second stories. Creating a sense of enclosure on the main floor are 8-foot ceilings that run the width of the open-plan kitchen, dining room and a portion of the sitting area. Playing off the tall 2-story spaces that open to the roof on the north and south ends of the house are strong horizontal details, from the built-in furniture, beams, open shelving and wooden lighting valances lining the rooms to the angular decks that serve as a kind of manmade horizon line.

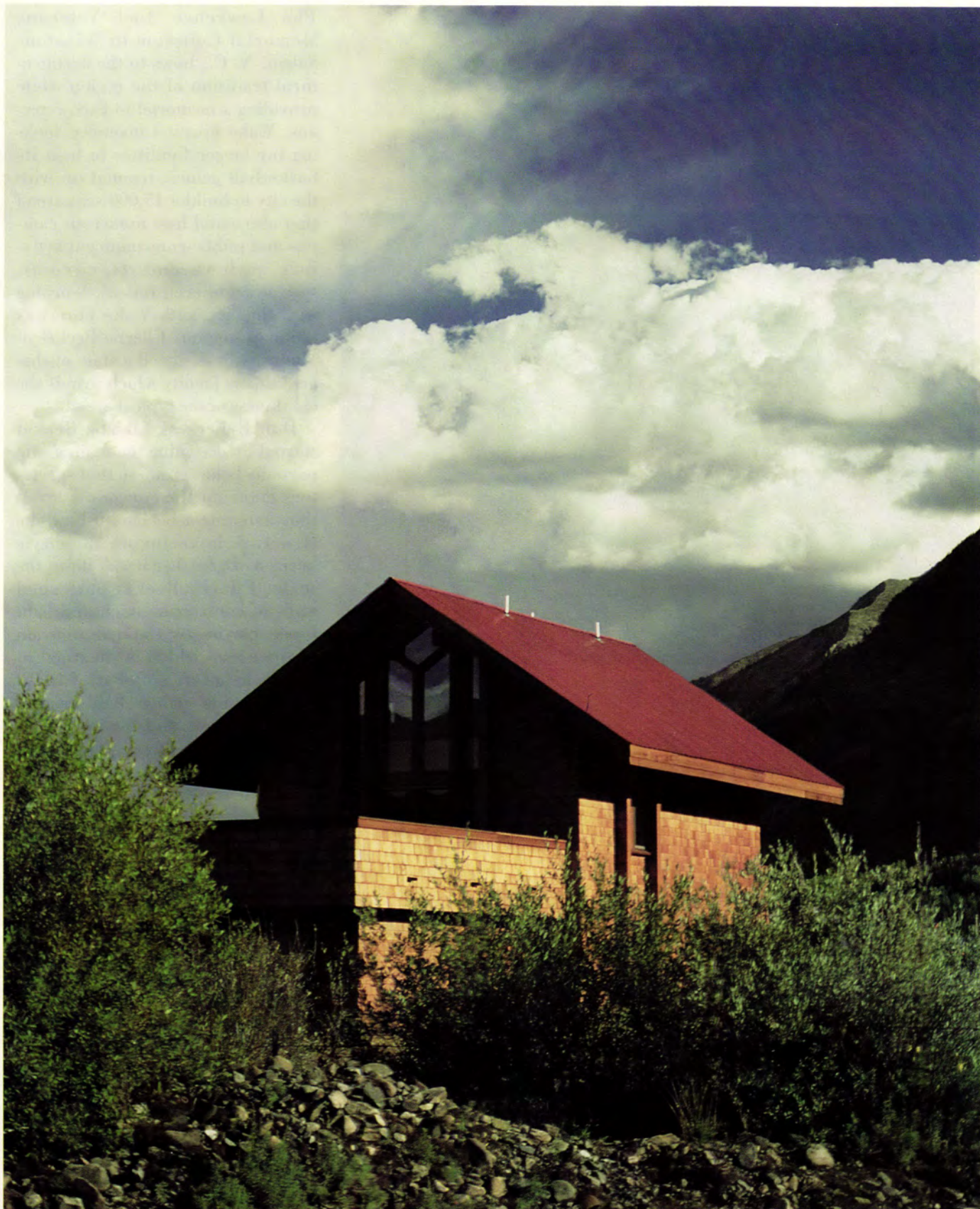
From its cozy position under the eaves, the master-bedroom loft also tenders a bold invitation to the out-of-doors. Operable bedroom windows look out into the soaring upper living room, creating a kind of crystal cocoon while borrowing light and views from the exterior glass walls. To the north, for example, the pattern of mullions in the interior and exterior windows frames distant mountains for a 3-dimensional prismlike effect. To the south, a series of diamond-shaped windows in the apex of the gabled ceiling pierces bedroom and neighboring bathroom walls to establish a transparent conduit to the landscape.

All of the details add up to a house that celebrates human companionship while ensuring that its owners, avid hikers and skiers, are never far from the mountains they love.

A.F.



In his design for the Soucheray vacation house in Crested Butte, Colo., architect Kelly Davis capitalized on the spectacular vistas with floor-to-ceiling windows (top), which neatly frame the surrounding mountain peaks.



Taking Crested Butte's zoning guidelines to heart, Davis designed a modest house which uses such vernacular materials as cedar shingles and seamed red metal for the gabled roof, whose slope is calibrated to the roof lines of buildings in the town's historic core.

Slam-dunk

A new coliseum scores big on design



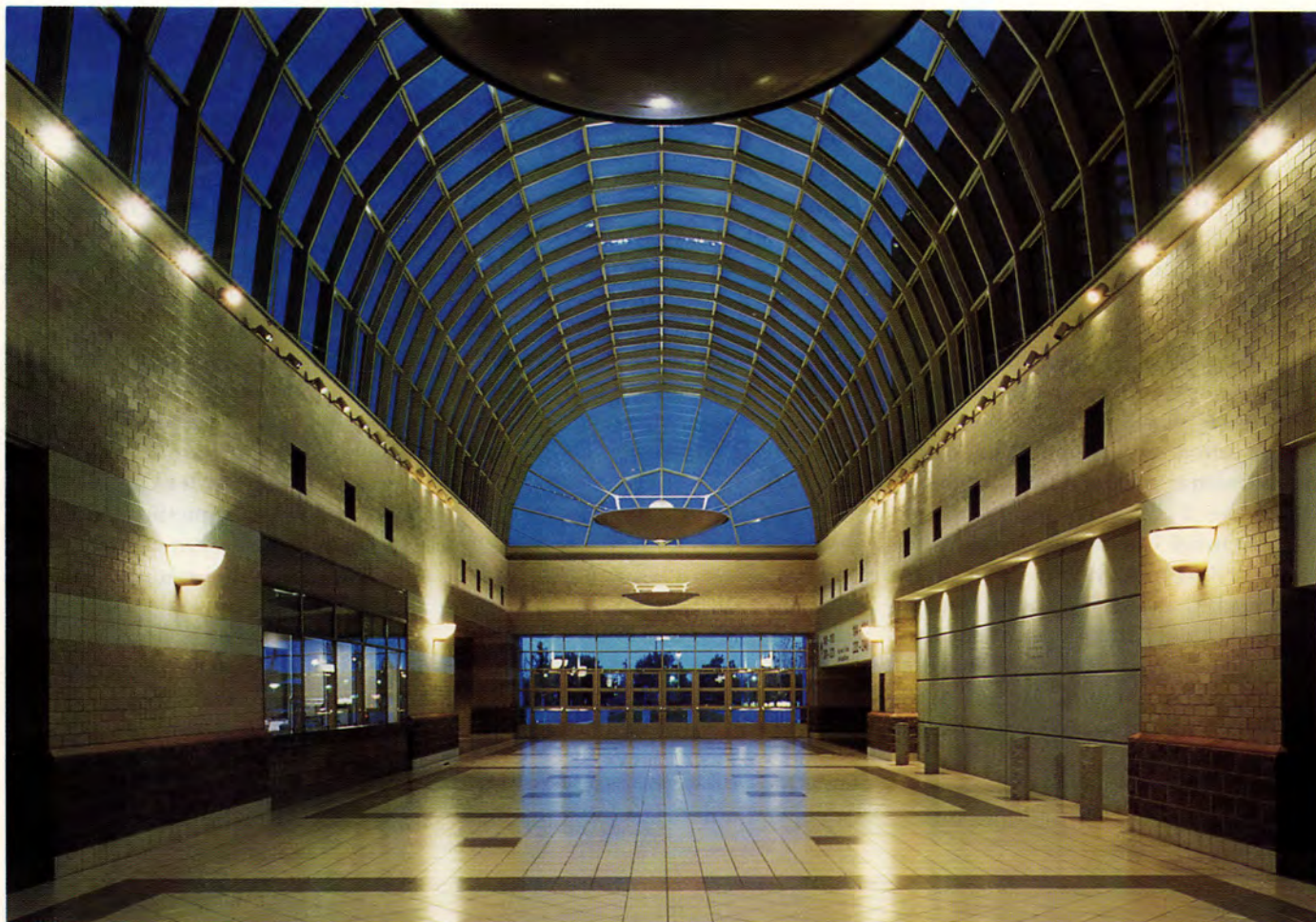
The new basketball coliseum in Winston-Salem, N. C., mixes architecture with memorial art (above). The front yard is a landscaped plaza commemorating the war dead. Named after black Vietnam vet Lawrence Joel, the plaza drew flack because it singled out an individual in a space meant to remember all veterans. Controversy aside, the arena itself combines state-of-the-art technology with subtle architectural detailing. Ellerbe Becket wanted to avoid creating a saucerlike structure on the city skyline, so it employed regional building materials that lend interest to the facade. The interior (below) is designed to accommodate sports functions and various road shows and concerts. Private suites line the mezzanine level.



The Lawrence Joel Veterans Memorial Coliseum in Winston-Salem, N. C., bows to the architectural tradition of the region while providing a memorial to U.S. veterans. Wake Forest University, looking for larger facilities to host its basketball games, teamed up with the city to build a 15,000-seat arena that also could host numerous campus and public-entertainment activities, such as concerts, circuses, speeches and even rodeos. Working with the city, with Wake Forest as the main tenant, Ellerbe Becket of Minneapolis designed a state-of-the-art athletic facility which avoids the clunkiness of the typical arena.

Don Eyberg of Ellerbe Becket started by designing the main arena partially below grade so that spectators enter on the concourse level, thus avoiding a behemoth bowl-like structure hovering on the city's horizon. To further break down the scale, Ellerbe Becket patterned walls of contrasting dark and light brick, playing off the main portion of the arena which is sheathed in peacock-green concrete block. Other details such as light-colored concrete bands and tile insets further enliven the facade. The bricks themselves are indigenous to the region and are used in many of its civic and university buildings.

Ellerbe Becket strove for a strong sense of entry, a missing element from many modern arenas. The main corridor, a soaring space of brick walls and stone floors, is punctuated by a barrel-vaulted glass ceiling. Reminiscent of a grand railroad station, the hall "creates a sense of arrival and heightened anticipation as you purchase tickets and move toward the arena," Eyberg says. And though created as an entrance foyer, the space also has become a multipurpose room for secondary functions, proving ideal for business breakfast meetings, as well as pre- and postgame functions. Part of the space's appeal is the glass ceiling, which plays with light and shadows throughout the day, moving from bright sun in the morning to atmospheric blue hues at night.



The arena itself emphasizes spectator comfort. A column-free, clear-span roof is painted soft white to create an open, airy feel with unobstructed sight lines. Seating is bigger than in standard arenas, with a maximum of 14 chairs per row. "Today's arenas are becoming much more design-conscious," Eyberg says. "There is an emphasis on quality, ambiance and handicapped accessibility." Even the concession stands, he says, are upgraded with better food, more choices and high-tech amenities, such as closed-circuit TV so sports enthusiasts won't miss a single important play while they're away from their

seats to buy a corn dog.

The arena's front yard departs from the usual expanse of parking lots which surrounds downtown sports facilities. As a civic gesture, the city sponsored an open competition to design a veterans' memorial plaza to front the arena. Named after Vietnam vet Lawrence Joel, the winning entry features a gridded sea of granite columns, 42 inches high and 8 feet apart, which run from the entrance to the parking lots. The columns, aligned like tombstones in a memorial cemetery, contain the veterans' names and list the wars in which they served.

E.K.

The architects wanted to create a dramatic, ceremonial entrance to the arena, in effect, make the arrival an integral and exciting part of the game itself. The barrel-vaulted foyer (above) not only provides an ambient entrance, but has proven to be multifunctional, ideal for pregame events as well as early-morning business meetings.

From sow's ear to silk purse

An unusual architect-client relationship transforms an abandoned waterfront in the nation's Porkopolis into an award-winning design

During the last few decades cities across the country have been taking a new look at the abandoned warehouses, docks, factories and railroad yards thronging the perimeters of their waterfronts with an eye to turning these deserted corridors into public recreational spaces.

In 1988 Cincinnati joined such municipalities as Baltimore, the Twin Cities, Boston, Seattle and New York when it embarked on an ambitious plan to transform its southern border along the Ohio River into a recreational complex of monumental proportions. Not only does the 17½-acre park, called Bicentennial Commons to mark the city's 200th birthday, include skating rinks, volleyball and tennis courts, a training center for Olympic rowing and playgrounds but gardens, amphitheaters, pavilions, promenades and river overlooks.

Missing, however, was a ceremonial entrance that would announce

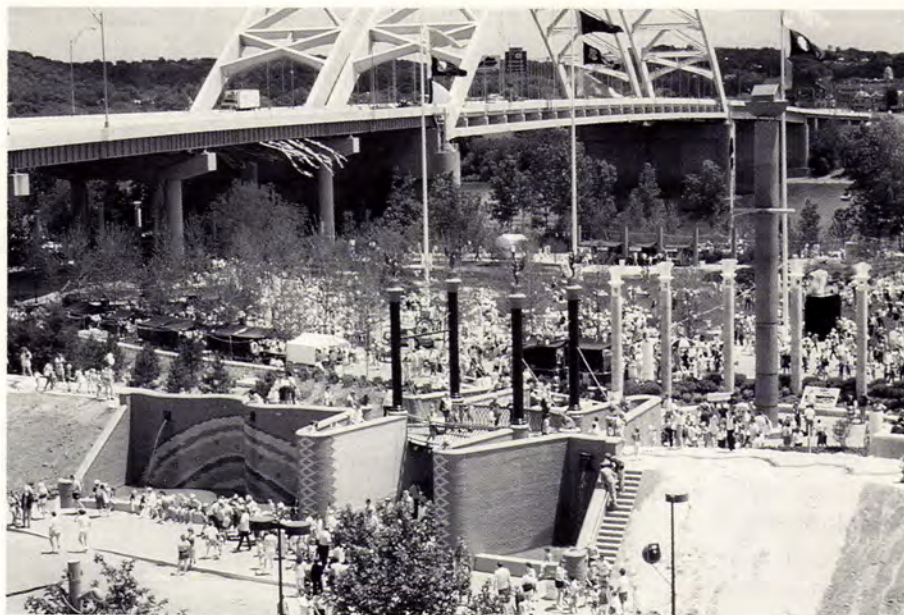
this public-space extravaganza with greater aplomb. So the city solicited proposals from nearly 80 national artists, among them Minneapolis public artist Andrew Leicester. Realizing from the outset that the scope of the project would require some technical support, Leicester enlisted the services of the Minneapolis architecture firm Meyer, Scherer & Rockcastle to help develop the design, prepare drawings and models for the presentation of his plan and later translate his winning design into conventional construction documents for a contractor.

MS&R's expertise proved to be an asset, when, among other problems, they discovered that the site was an unstable landfill formed by river silt, the lock-and-dam remains of the Miami-Erie Canal, the carcasses of rotting riverboats and other solid wastes. To support the design's heavy pieces, concrete piles had to be poured from 30 to 60 feet

through the site's jumbled layers to solid ground.

But MS&R was able to provide Leicester with more than just nuts-and-bolts advice on the durability of materials, the feasibility of constructing certain intricate designs or tricky engineering problems. Firm principal Garth Rockcastle was well acquainted with Leicester's work, having collaborated with the artist on past projects and authored articles about Leicester's public sculptures for such magazines as *Progressive Architecture*. So he was able to use his understanding of Leicester's working methods and design approach to serve as critic and sounding board for many of the artist's ideas. "We would work with Andrew to refine his ideas and to make their fabrication and execution sound," Rockcastle says. "The process was one of him unearthing resources and engaging us in a debate, discussion, refinement. We would always do the more refined

For their Cincinnati Gateway Sculpture, which marks the entrance to the city's 17½-acre Bicentennial Commons park, Minneapolis public artist Andrew Leicester and the architecture firm Meyer, Scherer & Rockcastle designed a curved entryway wall and open-air plaza, both laced with symbolic imagery from Cincinnati's history.



COURTESY ANDREW LEICESTER



Cincinnati's importance as a port city on the banks of the Ohio River is celebrated in an undulating wall of brick, built to the dimensions of the locks of the Miami-Erie Canal, remnants of which lie buried under the site. Jutting from the plaza just beyond the entrance are columns that recall the smokestacks of riverboats that once raked the Ohio River in its heyday.

drawings of his sketches that we would then study together, translating his ideas into forms we could more meaningfully get our hands on."

The added bonus was that Rockcastle could observe a public artist firsthand, having long been interested in the different attitudes and approaches these artists bring to a project. "Andrew basically tries to write a story that has an experiential plot to it and a series of characters," Rockcastle observes. "He sees himself as a symbolic Robin Hood. He tries to find those ideas and images which seem to somehow be buried just under the surface that really are a part of a place or a community oftentimes forgotten. He sees himself as on a mission to bring this to life."

The city's directives were straightforward: Reclaim an old railway-switching yard on the banks of the Ohio River with a commemorative sculpture that incorporates a water feature, ceremoniously marks the entrance to the park and obscures the complex's parking lot. Far from giving them the bronze figure of the Roman statesman Cincinnatus boldly facing the western sky amidst the splash and gurgle of a fountain, Leicester gave them an inviting, gracious public space that celebrates Cincinnati's history in a series of poetic tableaux without sanitizing the city's sometimes rough-and-tumble past.

Leicester began with a 400-foot-long wall of rammed earth (a dual reference to levees and Indian burial mounds), which serves to both distinctively mark the entrance, hide the parking lot and give visitors overlooks into the park from vantage points along its crest. But whether you climb to the top of the piece and walk the replica of the Ohio River that meanders along its spine or pass through its commanding entrance to an open-air plaza beyond, the piece is thick with references to the city's history. From the street level, for example, visitors walk through an 18-foot-wide opening in an undulating wall of brick, built to the dimensions of the locks



Inscribed into the spine of the entryway's brick wall is a miniature-golf-course-sized replica of the Ohio River from its origin in Pittsburgh to its terminus in Cairo, Ill. The 28 locks and dams that skewer the 981-mile-long river are noted with brass markers bearing the names and elevations of each.

of the Miami-Erie Canal, remnants of which still lie buried under the site and Eggleston Avenue, the main thoroughfare into the park. Embedded into the wall are images drawn from the area's ancient history: ceramic fossils and gargoyles based on the carved-pipe-bowl relics of the American Indians who once inhabited the region, as well as a brick pattern illustrating a cross-section of the locks and geology of the area.

Carved into the top of the piece is a miniature-golf-course-sized rivulet of the Ohio River from its origin in Pittsburgh to its terminus in Cairo, Ill. Along the way the 28 locks and dams that skewer the 981-mile-long river are noted with brass markers bearing the names and elevations of each.

Cincinnati lies smack dab in the center. To highlight its special location in this major waterway, Leicester designed a suspension

bridge—a reference to one of nine that crisscross the Ohio around Cincinnati—at the heart of the piece. Set into the footpath of the bridge, which spans the entrance to the park below, is a brass plaque in the shape of the city. The crownlike arches overhead recall Longfellow's poetic appellation of Cincinnati as the "Queen of the West."

Playing up the royal imagery are the capitals on the bridge's support columns which feature winged pigs (a twist on the winged lions in the Piazza San Marco in Venice) springing from center of filigreed coronets. (The flying pigs caused a heated outcry in 1987 that spilled over into the national press. Some Cincinnatians objected to Leicester's prominent celebration of the city's pre-eminence as the world's largest pork-packing center, for which it earned the title Porkopolis. Historic accounts describe in lurid detail the blood and offal of slaughter houses

that once glutted its canals. And companies such as Procter and Gamble got their start selling soap products that relied on pig fat as a main ingredient. The “piggy-backers” triumphed, however, some of whom turned out at public hearings with hogs in hand. Since then even hardened skeptics have been won over, and Cincinnati has celebrated its legacy as the nation’s hog heaven with a host of memorabilia.)

The bridge columns join a symphony of others that sprout from a circular plaza just beyond the park’s gateway. Together they recall the riverboat smokestacks that once raked the Ohio River in its heyday. Lightposts are crested with capitals adapted from a variety of smokestack designs. In the center is a flood column marking in concentric rings the crests of three major floods over the last 200 years. The branch welded to the column at the 100-foot mark, Leicester says, humorously taunts the waters of the Ohio.

In 1989, in recognition of its design and contribution to the community, Waterfront World magazine awarded Bicentennial Commons with their Top Honor Award, singling out the Gateway Sculpture’s imaginative exploration of the city’s riverfront heritage. But for Leicester, who has long championed the role of design as an enricher of public spaces, the real satisfaction of the piece is learning that lovers have found a romantic nighttime overlook

and a snug fit for two in the undulating folds of the piece, that kids revel in the gargoyles’ water showers or straddle the miniature river pretending they’re King Kong or that Cincinnatians bring their out-of-town guests to the piece for an enjoyable history lesson. The sculpture, summed up in Leicester’s 1988 proposal, “must function as both a provocative and a playful piece. A place that has a sense of adventure and discovery. A place full of symbols derived from the rich historical legacy of Cincinnati.” *A.F.*



As a public artist, Leicester explores the history of a region in symbolic imagery. His controversial flying pigs (top), references to the city as a pork-processing capital, cap bridge support columns (center) reminiscent of riverboat smokestacks. On the stairs that lead to the top of the gateway-sculpture wall (bottom left), visitors encounter serpentine handrails, which mimic the shape of the river, and a stylized buoy to symbolize Pittsburgh, the river’s source.



Forms of inspiration

Six Minnesota architects reflect on favorite places from around the world

Finland

But the houses are still there. A few that have just been built are stiff as yet. The spirit of life's joys and adversities has not seeped into the walls, either from within or from without—the spirit that alone gives life even to lifeless walls. But among the houses and cottages are those which received life 100 years ago and have preserved it. Some are on the brink of dilapidation, but others have been watched closely and cared for by their owners year after year, from one generation to the next, and a skillful hand has always been ready to intervene. An old house like this may have been thoroughly repaired and painted this year—the sunken stone foundation straightened, the porch with dry rot renewed—but it goes on looking with its windows at the centuries-old fields, as old and dignified as before. The lines and proportions of its eaves and doorposts

have remained unchanged; its strong and healthy—one might almost say, wise—frame has merely been given the new covering that it long deserved....

From *People of a Summer's Eve* by Franz Emil Sillanpaa

In the 10 years that I have been spending summers at our cottage in Isoroyhio, a lakeside farming village in central Finland, I have begun to think about making architecture from the point of view of what it will be many years from now—not just in the postconstruction photographs.

The buildings in the photograph below are in the neighborhood of Isoroyhio, the same region that Finnish Nobel Prize-winner Franz Emil Sillanpaa immortalized in his books. Though utilitarian, they are elegant in the choice of materials and the way they are detailed. This summer the owner built a birch frame to hold his storm windows at an angle away from the barn, pro-

viding a greenhouse for his tomatoes. We architects speak much of indigenous materials but less of indigenous ways of making and seeing buildings.

These buildings, and the many thousands like them, have influenced me greatly in my recent work. I am slowly gaining an understanding of how our work as architects is a reflection of the time in which we live and how that reflection might be seen in the future. A noble attitude toward making our environment will be respected for many generations.

Anthony Desnick,
Architecturestudio Desnick +
Isenberg

Italy

Historical precedents play a unique role in the vocabulary of an architect. Some are ever present and appear as recurrent themes. Others lie dormant until some special project rolls in requiring a unique solution.

For myself, the four-square home, or corn-belt cube, is the ever-present model that impacts much of my work, possibly because I live in one of them. However, a recent project came along that pushed me to dig deeper into my memory of historic places. I needed to bring light into the center of a large North Oaks, Minn., home. My partner had looked at Frank Lloyd Wright for solutions to this concern, and another colleague had turned to New England widow's walks. I remembered that this was a common problem for chapels in Rome, so I studied the lantern of Borromini's San Carlo alle Quattro Fontane. Even just the term *lantern*—a superstructure on a roof, dome or tower, glazed at the sides and sometimes without its own floor—seemed appropriate to the context.

This was just what I needed and with the help of stellar student Allen Amis, we developed a lantern for the northern light. Complete with a circuitous staircase in its side walls,



COURTESY ANTHONY DESNICK

A cluster of Finnish farm buildings: "Though utilitarian, they are elegant in the choice of materials and the way they are detailed."

this lantern brings daylight into the center of the dodecagon bedroom suite while providing the owners with roof access for special views across the adjacent lake and marsh. Thank you, Borromini, wherever you are!

Dale Mulfinger, Mulfinger & Susanka Architects

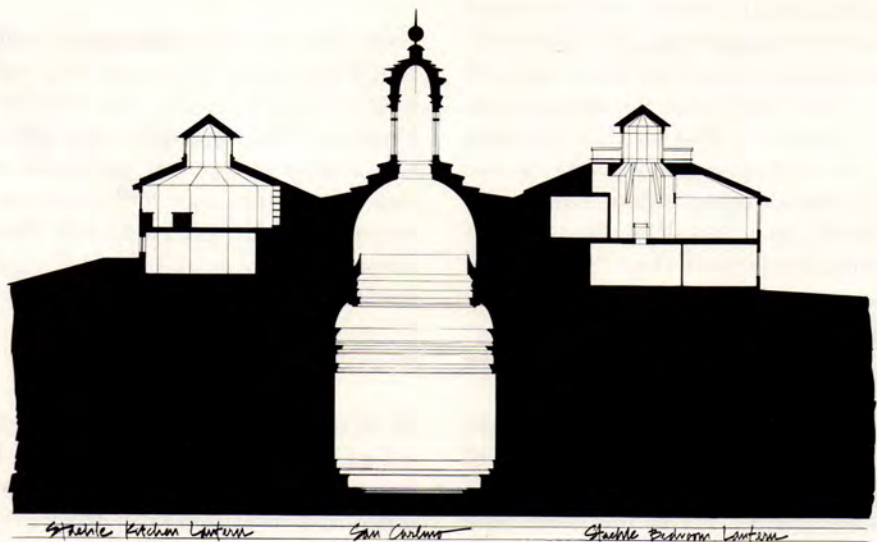
Holland

When I consider the architectural influences on my work, I most certainly place greater importance on open urban spaces and plazas than individual buildings—the wonderful Place des Vosges in Paris, the delightful Spanish Steps in Rome or that greatest of all spaces, San Marco in Venice.

But there are numerous great structures that I admire and consider influential and significant, such as the small Rietveld-Schröder house in Utrecht. Built in 1924 this unique house represents perhaps the architectural culmination of the de Stijl movement in Europe, particularly in Holland, during the early part of this century.

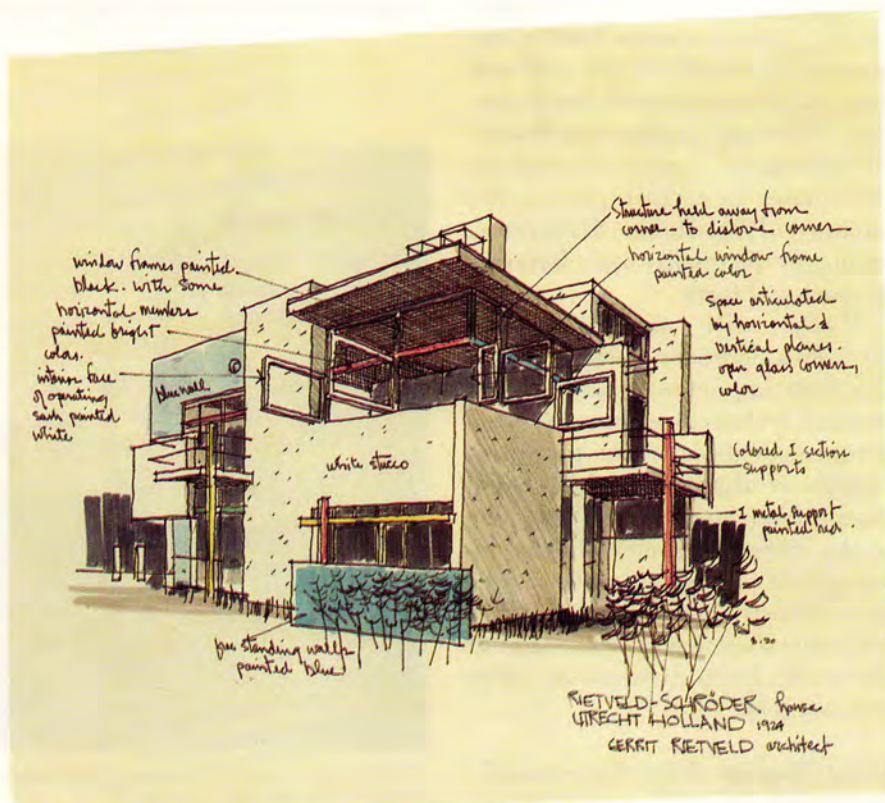
The de Stijl movement was a loose association of artists, designers and architects who subscribed to similar opinions. Along with admiration for the work of Frank Lloyd Wright, common to its members was a new attitude about the machine, which was greatly influenced by futurism through the concepts of Sant'Elia and much of the mainstream work in Europe at that time. To the de Stijl artists, however, all this grew into a new vision of the machine, a vision that was to become a strong contribution to the design of the modern environment. To them the machine was the product of the human spirit and the tool through which society would attain its spiritual aspirations. It resulted in a new abstraction in all the arts.

De Stijl principles are best exemplified in the work of Gerrit Rietveld, among others. While Rietveld's



Architect Dale Mulfinger borrowed the idea of a lantern from a Borromini chapel (center) to bring daylight into the bedroom suite of a North Oaks, Minn., house (far left and right).

COURTESY DALE MULFINGER



COURTESY RALPH RAPSON

Gerrit Rietveld's Schröder house: "In many ways it represented one of the purest attempts at abstract architectural compositions and proved to be one of the major landmarks in the development of modern architecture."

Schröder house appears to be a highly abstract composition because it has been fractured into horizontal and vertical planes, it is primarily functional. Mass has been replaced by fluid space and the appearance of lightness. Rietveld's exploding forms and spaces, along with his use of abstract composition, relate very closely to artist Piet Mondrian's pronouncement that "the life of contemporary men is gradually turning away from nature. It becomes more and more an a.b.s.t.r.a.c.t. life."

The Rietveld-Schröder house shows the underlying influence of Frank Lloyd Wright's flowing and fluid spaces. Yet at the same time space is articulated both horizontally and vertically in a variety of new ways. Divisions are as flexible as possible; walls, ceilings and floor planes overlap and interlock; color and fenestration articulate the fluidity of space. Outside balconies and overhanging planes, contrasting with white and colored solid planes, are used to articulate and provide dynamic compositions. Darkly painted window frames emphasize the cantilevered roof and floor planes and become lost in certain shade and shadow conditions. By holding the structure back from the corner in certain places, the corners of the house disappear, adding to the quality and character of space and form.

Many still maintain that Rietveld's Schröder house is one of the most important landmarks of modern architecture. In many ways it represented one of the purest attempts at abstract architectural compositions and proved to be one of the major landmarks in the development of modern architecture. Both directly and indirectly it has influenced architects throughout the world. I would include myself in this category.

Ralph Rapson, Ralph Rapson and Associates

Czechoslovakia

I see a great city whose glory will touch the stars. The town you will build here shall be called Praha....The time will come when two golden olive trees will grow in this city. Their tops will reach the seventh heaven, and they will shine throughout the world through signs and wonders.

Princess Libussa, legendary founder of Prague

In October 1988 Prague revealed itself to me from under a veil of fog. It was a haunted city. There was a silence and melancholy in the Czech people. In the absence of a vital urban culture, I felt a strange disconnection with the present. In the void, the voices of the past could be heard without distraction.

As I walked through the city, the brilliant colors of baroque Prague began to burn through the mist. Rhythmic facades danced up and down the narrow winding streets, punctuated by Gothic spires and

jewellike Secessionist buildings.

The people of Prague share their city with kings and martyrs, golems and water spirits. These are the real keepers of the city. They appear ghostlike in the blackened sandstone statuary and the old sgraffito-covered facades. The ironmonger and carpenter can still be seen hard at work painted on the side of an apartment. The silhouettes of saints perched high above the street cast a watchful eye downward.

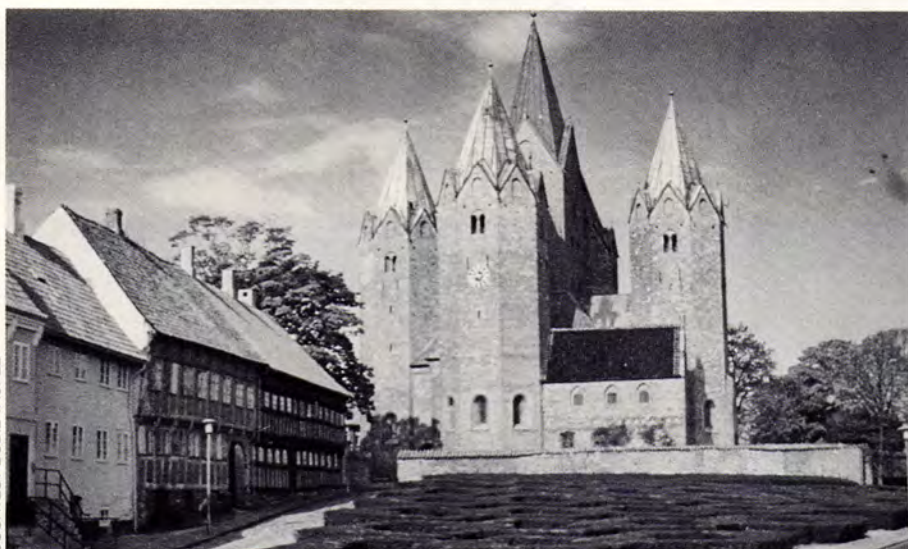
Prague is a city of layers. In the old Jewish cemetery, graves were placed one on top of another for 3 centuries. Likewise, Prague's history is stratified in its architecture, each intervention true to itself but also true to the city. The cacophony of styles speaks of the changing aspirations through the ages. The urban harmony tells of a common love for the city. Though we may never see the golden olive tree reach the heavens, the city will always whisper a reminder of what can be.

Joan Soranno, Hammel Green and Abrahamson



"The people of Prague share their city with kings and martyrs, golems and water spirits. These are the real keepers of the city."

COURTESY VINCE JAMES



Vor Frue Kirke: "The church, in the violent days of its beginnings, doubled as fortification, and the design beautifully reflects its dual functions of protection and worship."

Denmark

Every summer I return to Denmark to be with my family. And every summer I inevitably visit two wonderful churches, both from the 12th century. One is located in my hometown, Roskilde. In this grand cathedral, where Danish kings and queens are buried, I was baptized, confirmed and married. And the cathedral was connected to the gymnasium where I went to school. Because you can study all the architectural styles at their best from the 12th century until today by visiting just this one church, it was our special topic in history class.

But it is an overwhelming and presumptuous piece of architecture. So I pilgrimage to Vor Frue Kirke in Kalundborg to restore peace to my soul. Located near our cottage on the sea where we spend our summers, Vor Frue Kirke is simple and orderly; its clear concept has not been destroyed over time by royal additions. From the outside it seems like a very large building, but inside you will find a small and intimate space, not glamorous, but peaceful. The church, in the violent days of its beginnings, doubled as fortification, and the design beautifully reflects its dual functions of protection and worship. The windows, for example, the source of daylight, had

to be carefully placed and sized for defensive purposes. You get a great sense of security being inside.

Its architecture is inspired from the East, and I like to reflect on the great foreign architect who designed this masterpiece and on its turbulent history. But most of all I indulge in its lasting beauty and timelessness. Eight hundred years later it still serves its original function as a church. It is loved and well-maintained. No one would dream of replacing it with something contemporary. This is architecture that has stood the test of time.

Bodil Vaupel, Architects Henning Larsen & Bodil Vaupel

Africa

When I think of a building in the Third World that has inspired or captivated me, the Taj Mahal in India easily comes to mind. But in my work I have taken lots of inspiration from a far simpler building—the traditional African hut.

While African-village structures may not be architectural masterpieces, most of these huts blend very well with their natural settings. More often than not, they appear as appropriate additions to nature instead of disgracing the landscape as buildings sometimes can do in our part of the world. And not only do their forms relate to their natural settings but their traditional building materials—mud, sticks, grass and banana leaves, for example—reflect their environments as well.

Emerging lifestyles in Africa might eventually make the traditional hut obsolete. But it is important to note that its design evolved out of a consideration for the people using it. So, in addition to being inspiration for designs which are in true dialogue with their natural setting, such huts also can teach us a lesson about how important it is that we as architects serve as true advocates for the people who use the buildings we design.

Poul Bertelsen, MSAADA



African village huts: "More often than not, they appear as appropriate additions to nature instead of disgracing the landscape as buildings sometimes can do in our part of the world."

From warehouse to playhouse

Three local office designs take the routine out of the 9-to-5 realm

By Sandra LaWall Lipshultz

Warehouse redux

Their clients have included Ralph Lauren, US West and *Rolling Stone*, and if you've ever ordered off the menu at Azur, bought a carton of Sonny's ice cream or tried on a pair of Lee's Skyriders jeans, then you're already familiar with the work of the Duffy Design Group of Minneapolis. In 1989, however, when ownership of the graphic-design agency transferred to a London communications firm, Joe Duffy and his staff decided to change their image as well. Forsaking the steel-and-glass tower that had been their headquarters since 1984, the group found room in an old downtown warehouse on First Avenue North in early 1990. Then, with Minneapolis architect Rob Reis of Johnson/Reis and Associates, they set about to make an environment as handcrafted and roughhewn as their own distinctive designs.

"Joe was romanced by the raw quality of the space," Reis says, "by the sandblasted brick, wooden timbers and floor joists overhead, and it was those qualities of naturalness and directness that we sought to maintain in the renovation. But we also wanted to accentuate the building's original function as an industrial site and to re-create a modern sweatshop of sorts—one that combines the traditional with the futuristic, the archaic with the contemporary."

Citing the 1985 movie *Brazil* as a visual source, Reis devised an interior as haunting and seductive as Italian artist Giorgio de Chirico's early surrealist paintings. Starting with the entrance, technology reigns supreme. A geometric collage of tempered glass, copper, steel and brass announces the Duffy domain, while an undulating plate of button-



FRANZ HALL

hole steel covers the front door itself. Dark carbon steel frames the opening, and heavy metal wheel guards protect all bottom corners. In contrast, the doors are fabricated from a smooth pale birch, and the surrounding walls from 16-inch particle board, each panel separated from the next by a 2-inch strip of birch to produce a subtle banding effect.

Inside, the offbeat fantasy continues. Industrial vinyl in cream, black, terra-cotta and blue lines the floor, while the ceiling remains untouched as a maze of wooden two-by-fours, electrical wiring and metal conduits and ducts. A handmade desk of perforated steel, birch veneer plywood and jagged Kasota stone occupies the reception area and is enveloped by two banks of plywood shelves, which gradually increase in width and are sealed with a clear matte lacquer. "It's a very complex palette of materials," Reis explains, "some things are very slick, others very crude, and chances are if it's doing some-

thing—supporting a wall or a shelf—you're probably going to see it."

The open floor plan centers on a "symbolic wall"—a convex screen of corrugated sheet metal and columns formed by alternating courses of chiseled Mankato stone and gray concrete blocks. Behind it lies a conference room made of three retractable garage doors of fir with inset birch panels. Seven cubicles hug the periphery, each with a "dense" wall of particle board, a "transparent" one of corrugated steel and connecting windows with stone sills. And just for good measure, to prevent "gridlock," the entire plan was rotated slightly in skewed perspective.

"A lot of material choice had to do with what it looks like in its natural state," Reis says. "And by concentrating on standard, prefabricated products, we were able to do all this for the same price a typical office of Sheetrock and wall-to-wall carpeting would have cost."



The studio's open floor plan centers on a "symbolic wall"—a convex screen of corrugated sheet metal and columns formed by alternating courses of chiseled Mankato stone and concrete blocks (below right). Behind it lies a conference room (top) made of three retractable garage doors of fir with inset birch panels.



In his studio design for the Duffy Design Group of Minneapolis, architect Rob Reis of Johnson/Reis and Associates combined the sleekness of contemporary design with the industrial rawness of the firm's warehouse space. His offbeat combination of disparate materials, such as steel, birch, plywood and Kasota stone, greets visitors at the studio's front door (above) and reception area (opposite).



Reinterpreting the past

In 1917, *Architectural Record* reported that the Charles Bovey residence at 400 Clinton Av. in Minneapolis was “remarkable for simplicity in design, judgment in the choice of materials and sound workmanship.” The same could be said of the Architectural Alliance’s recent addition to the building—a handsome 2-story structure of brick that architects Herb Ketcham, John Lackens and Tom De Angelo fondly refer to as the “carriage house.”

“We were informed by the proportions, color and materials of the original building,” De Angelo says, “but we also wanted the opportunity to create a more fun and energetic space, one more reflective of our private side, or ‘alter ego’ if you will.” The firm’s “public” side, all agree, is dictated by the classical restraint and gentility of the Bovey mansion, which the Alliance has occupied since its founding in 1970. Designed by Chicago architect Howard Shaw in 1916 as a single-family dwelling for Minnesota flour baron Charles Cranston Bovey, the townhouse was executed in the style of an Italian Renaissance palazzo. Rectangular in plan, it rises 3 stories to a flat roof and features 12-foot-high rooms with intricately plastered ceilings and marble-tiled floors.

“Just as people in the same family look somewhat alike,” Ketcham says, “our new space had to look related to the old.” And because the old was listed on the Local Register of Historic Places, the new could not interfere with any of its principal facades. As a result, the addition was positioned at the back, or north, side of the existing building and attached to it by a window wall—a delicate membrane of pine and glass that floods an interior atrium with light. The 2-story atri-



An 8,000-square-foot addition to the Alliance’s historic office building near Loring Park (below) not only gives the Minneapolis firm additional work space but a new library, conference room and spectacular views of the downtown skyline from a rooftop terrace. A 2-story atrium (above) connects the exterior of the old building with the new.



um serves as the Alliance's library and has a bridge at the upper level that leads to a skylit conference room, which overlooks the space below and accesses a rooftop terrace with views of Loring Park and downtown.

But the majority of the 8,000-square-foot addition is given over to individual work stations—28 in all for drafting and modelmaking with shared communal areas. "It's a very democratic kind of space," De Angelo says. "There are no private offices, no hierarchies, just a relaxed, flexible place that is very conducive to the type of team projects we do here."

Decidedly democratic, too, is the firm's use of materials. The exterior of the addition takes its cues from the original building, having traditional double-hung windows and carefully matched brick- and stonework. But the interior nods to the contemporary with expanses of cinder-block walls and exposed metal decking and ductwork. "We added the copper banding to the ducts overhead," De Angelo admits, "to make them look less brutal, to touch them somehow."

The finishing touch on the overall design, however, remains the copper silo that shoots up the west side of the complex. Sleek and elegant, it houses the addition's staircase and elevator, and contains glimpses of the nearby spire of the Hennepin Avenue Methodist Church and the dome of the Basilica of St. Mary. "It's the most dynamic element on the building," Ketcham says. "It rules the other boxes and is the one thing that will change over time and become less aggressive, as its color darkens and the landscaping takes over."



The west elevation's copper silo (below), which houses the addition's staircase and elevator, takes its cue from the continuous bay of the old Bovey mansion. Inside, the exterior facade of the old building creates a wall for the firm's new sun-washed library (left).



Peewee's playhouse, Minneapolis style

"We've always wanted to name a professional wrestler," says Wes Janz of Janz/Abrahamson with a laugh, "but we have named a private elementary school in Eden Prairie." And a lot of other things as well, like the flashlight "Explorer" for Eveready, the hot dog "XXXtra Bite" for Armour and the recent diet book *Win the Food Fight* for author Sam Grossman.

The company, which formulates brand names and new product concepts for such Fortune 500 clients as 3M, General Mills and Anheuser-Busch, began in August 1983 with \$100 in seed money and the pool table in partner Vickie Abrahamson's Fremont Avenue home as the office. Today, Janz/Abrahamson generates annual gross revenues of \$350,000 and is located at Harmon Place in downtown Minneapolis. "By 1985 we knew we were going to make it," Abrahamson says, "so we decided to leave the basement for ground level. The arch represents that victory, as both a mark of our success and the triumph of creativity over the mundane."

The arch Abrahamson is talking about is none other than a two-tiered, sculptural replica of the Arc de Triomphe in Paris. Designed by her husband, Bruce Abrahamson of Hammel Green and Abrahamson, the arch, of painted one-half-inch plywood, stands 11 feet high and dominates—like an adult-sized playpen—the 900 square feet surrounding it. "We tilted the arch toward the front door," Bruce Abrahamson says, "not only to make it seem more like furniture, but also to establish it as a gateway to the business end of the office."

And while the arch doesn't have an elevator or pigeons as Janz jokingly concedes, it does possess a ladder to a loft filled with comfortable



sofas and pillows. Below, inside the arch itself, is a quirky living room with upholstered armchairs, vintage lights and floral wallpaper.

Also highly unusual is the so-called "carpet garden" devised by landscape architect Tom Oslund of Hammel Green and Abrahamson. In the same way a dozen avenues fan out from Napoleon's "Star," Oslund has created his own hub and Champs-Élysées around Bruce Abrahamson's arch. He chose a gray industrial carpeting for the streets, a forest green to denote hedges and a lighter green for grass. Then, to complete his formal French parterre, he had 48- and 36-inch plywood cones built, covering the taller ones with dark green carpet to symbolize arborvitae and the shorter ones with pink to depict berry bushes.

Such props represent only a

handful of those Janz and Abrahamson routinely use with their "consultants." Believing that everybody—from accountants to meter readers—has the innate ability to be creative, the pair regularly invite six people to their office for dinner. Then, after the lobster bisque and veal piccata, a "play session" begins that ultimately yields hundreds of possibilities for a product name they are developing. "The architecture is crucial to our approach," Janz says. "Altogether, it's a very flexible space, both expansive and intimate at once. And it allows us to move our group meetings around to various locations to stimulate curiosity and that greatest of all human commodities—the imagination."

Sandra L. Lipshultz is a writer and editor on staff at the Minneapolis Institute of Arts.



GEORGE HEINRICH

The wacky, wonderful design of Janz/Abrahamson's studio includes a carpet topiary garden by landscape architect Tom Oslund and an interpretive replica of Paris's Arc de Triomphe by architect Bruce Abrahamson (detail opposite).

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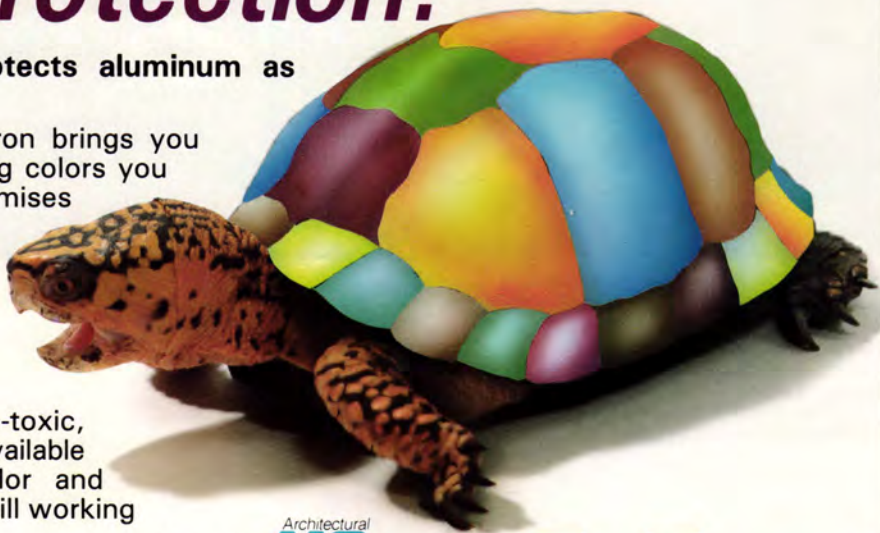
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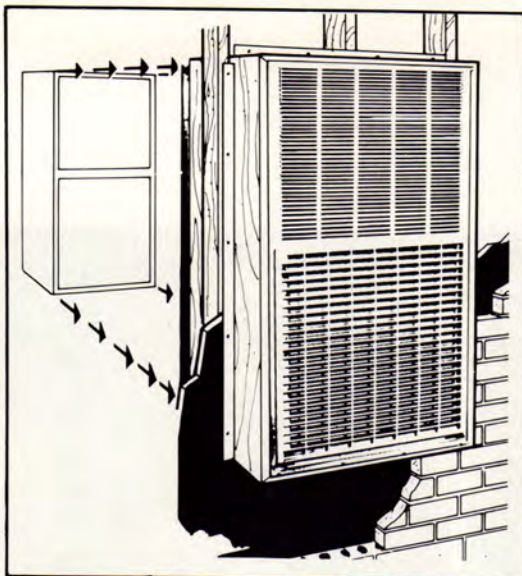
A plastic world It's hard to imagine life without plastic. But what about a world composed almost entirely of synthetic materials? Ellerbe Becket designed such a place for the "Everywhere, USA" movie sets at Universal Studios in Orlando, Florida. By employing Exterior Insulation and Finish Systems (EIFS), the architecture firm was able to mimic stone and other exterior finishes and create a world of illusions.

Ellerbe Becket's mission was to re-create actual building facades and streetscapes for a working studio and theme park. EIFS allowed the architects to simulate reality on a budget and to match the look of stone walls, sills, cornices, columns and balustrades. They produced thousands of detailed drawings, which then were fed into a computerized hot-wire machine that cut the buildings' intricate profiles from polystyrene insulation. The shapes were mechanically fastened to the facades' structural frames and then covered with an acrylic polymer base coat, a plastic reinforcing mesh. Finally, a polymer finish coat, one-eighth-inch thick, was troweled over the insulation. To imitate intricate detailing, such as terra cotta, Fiber-Reinforced Plastic (FRP) was used. The entire assembly weighs a small fraction of the real stuff, although wood, brick and glass played themselves. As a final touch of authenticity, Universal's set builders took their paintbrushes and "distressed" the buildings to exhibit appropriate wear and tear, grit, grime and graffiti.

Although used to create a grand illusion in a Florida fantasyland, EIFS surely will work its way into the mainstream as architects continue to explore its energy-saving and expressive potential.

Bill Beyer

When they say Hollywood is plastic, they're not kidding. In re-creating building facades for Universal Studios, Ellerbe Becket used synthetic finishes that closely match real materials. Tinseltown (above) never looked so real in its fake guise.



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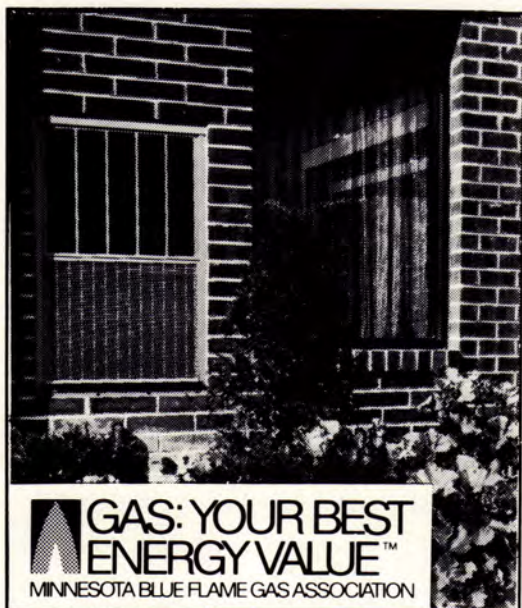
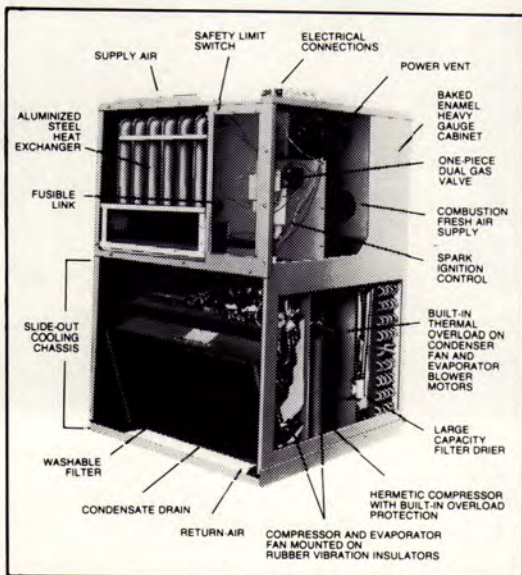
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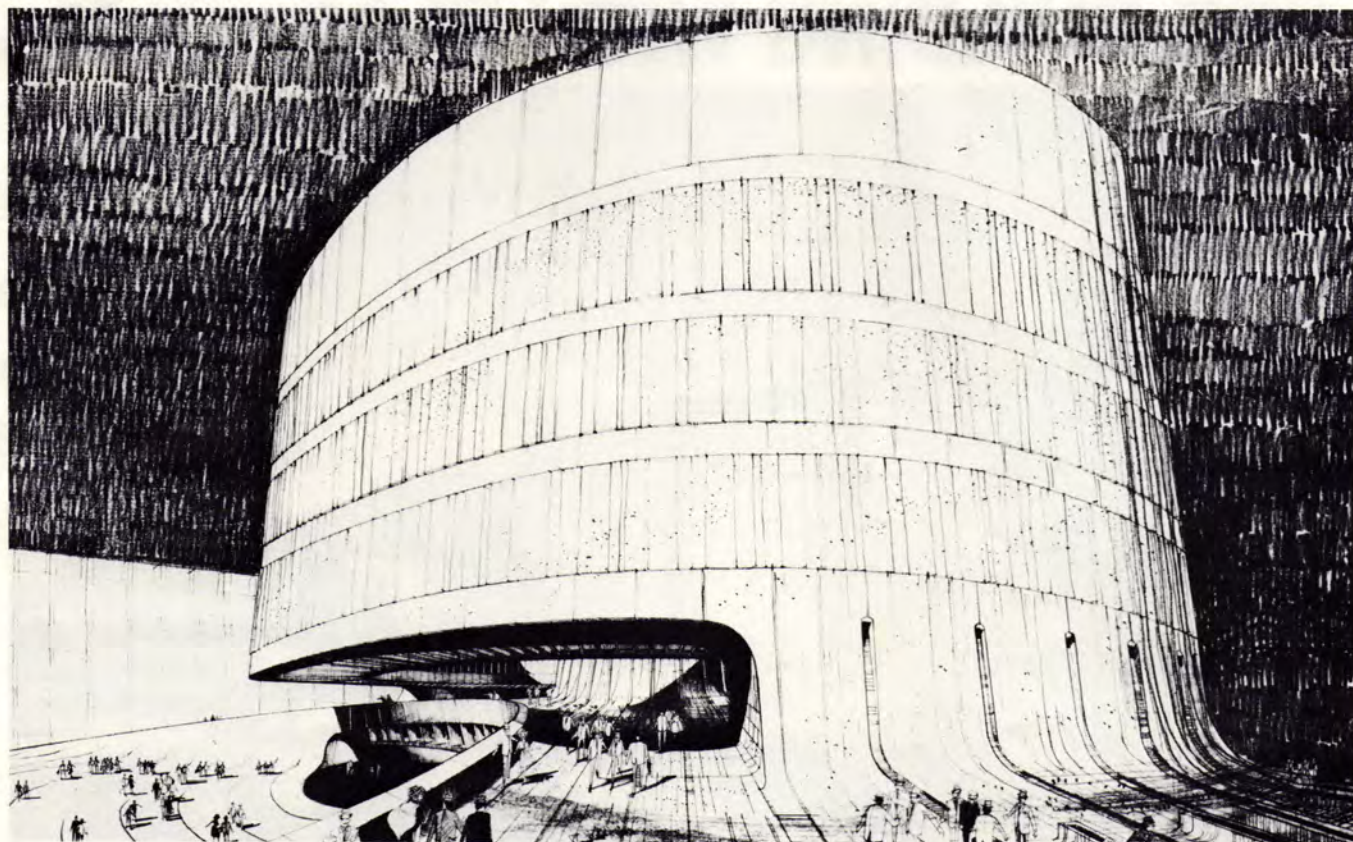
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Progressive Design Associates: Boston City Hall Competition, 1961.

COURTESY THOMAS LARSON

Two terse sentences in the November 1961 issue of *Progressive Architecture* announced an open competition for a new city hall in Boston. Its brevity belied the announcement's importance: Not only was it the nation's first open competition for a major public building since 1909, but the site was in historic Boston, the architectural capital of America and the hometown of America's newly inaugurated president, John F. Kennedy.

Kennedy's first months as president had been tense. In April Fidel Castro's ragtag militias had defeated an American-backed invasion at the Bay of Pigs. In May the Mercury capsule containing Alan B. Shepard blasted into space—a month behind the Soviet cosmonaut Yuri Gagarin. In August American and Soviet tanks faced

off at Checkpoint Charlie as East German border guards uncoiled the first barbed wire of the Berlin Wall. War seemed so imminent that the U.S. Army Corps of Engineers began training architects on how to design fallout shelters.

Even as JFK played Cold War chess with Khrushchev, hundreds of architects across the nation struggled to beat the competition deadline, including six young architects who called their St. Paul firm the Progressive Design Associates (PDA). While partners George and Richard Rafferty, Tom Van Housen and Peter Woytuk kept the St. Paul office running and helped where they could, two other partners attending graduate school in Boston, Donald Hanson and Thomas Larson, designed a bold, sculptural building that enclosed the various

city offices in an enormous oval doughnut and buried the council chamber under a public plaza. It was to have been constructed of rough concrete, a veritable fortress for democracy whose bunker imagery reflected the tense times. Yet its exuberance also caught the optimism the nation felt—as one juror phrased it—for “the brilliant future yet to come.”

Of the 256 submissions to flood the jury, PDA's entry was one of eight to survive the first cut. But in July 1962 the jury declared Kallman, McKinnell and Knowles the winner, catapulting the three New Yorkers into fame and fortune. PDA soon dissolved when its partners went their separate ways to establish distinguished careers of their own.

Robert Gerloff

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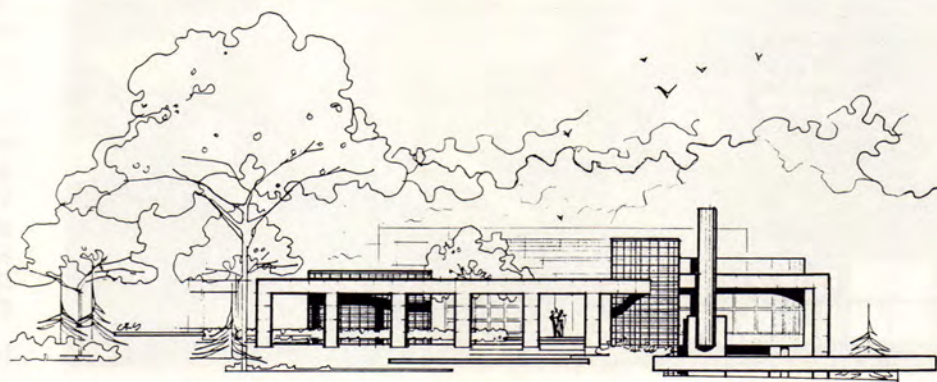
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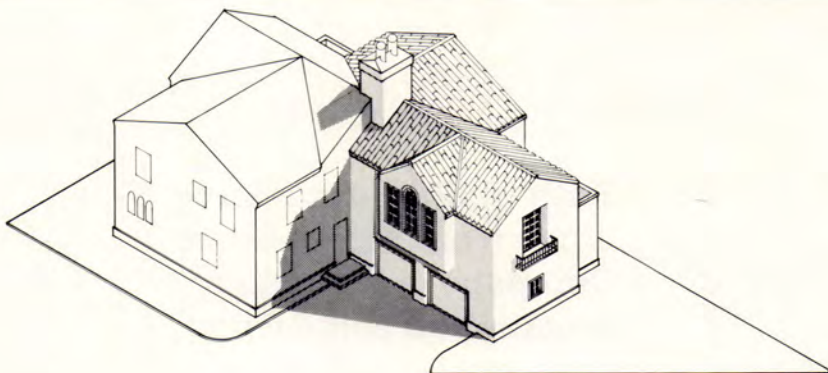
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previews

Continued from page 13

Constructivist Architecture—What Remains of the Radical Tradition Today?

Sunday, Nov. 11, 2 p.m.

Walker Art Center

\$3 WAC members;

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Do present-day architects who draw upon constructivist theory expand upon its potential or do they simply manipulate it as style? Two views on this question are presented by Kenneth Frampton, author of *Modern Architecture: A Critical History*, and Mark Wigley, curator of the Museum of Modern Art's 1988 exhibition "Deconstructivist Architecture."

For tickets, call the WAC box office at 375-7622.

The Optimist's Attic Through Nov. 18 Minnesota Artists Exhibition Program Minneapolis Institute of Arts Free and open to the public

In this environmental installation, which includes sculpture, architectural fragments, painted motifs and projected images, Minnesota artist Christie Hawkins explores the attic as a repository for the future.

For more information call 870-3131.

Building on Imagination: Architectural Imagery in Children's Books Through Nov. 18 University Art Museum University of Minnesota Free and open to the public

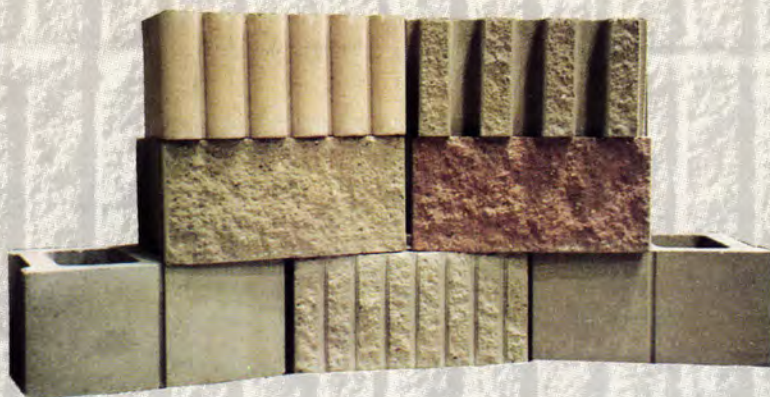
A gingerbread house that glows in a deep, dark wood. A castle that grows up right out of a mountain. A little boy swept away by a flood tours the world's great architecture.

Everyday architecture is not the norm in this exhibition. Drawn primarily from the Kerlan Collection of Children's Literature at the University of Minnesota, "Building on Imagination" explores the role of architectural imagery in children's books. Included are selections from such well-known illustrators as Chris Van Allsburg, Gustaf Tenggren, Clement Hurd, Maurice Sendak and Barbara Berger.

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

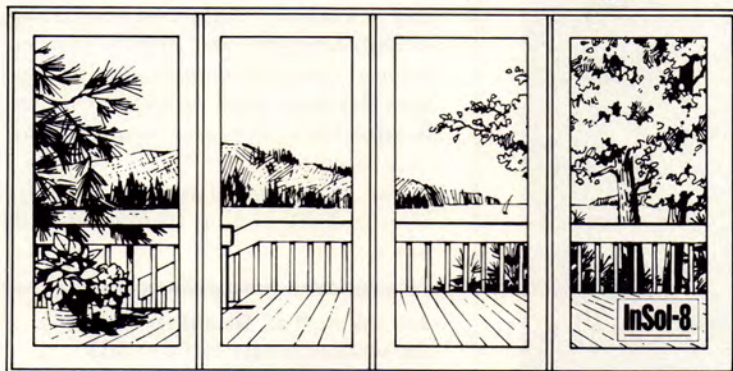
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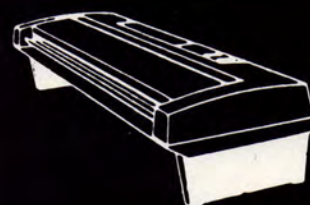
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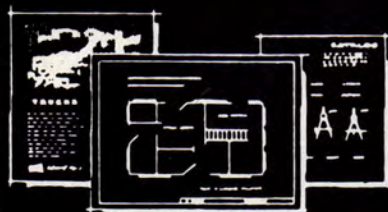
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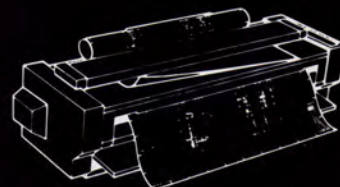
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Through Dec. 30
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Banned for decades in Russia, works by pioneering Soviet artists of the early 20th century are seen for the first time in the West in this exhibition of more than 500 objects. Featuring objects ranging from drawings, photographs, clothing and posters to theatrical set designs, furniture, a full-sized glider and orators' platforms, the show tracks the growth of Russian constructivism, a major artistic movement that flourished in the wake of the new Soviet state created by the 1917 Russian Revolution.

For more information call WAC at 375-7600.

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Sylvia Plachy's 1988 photo Spring in Sicily.

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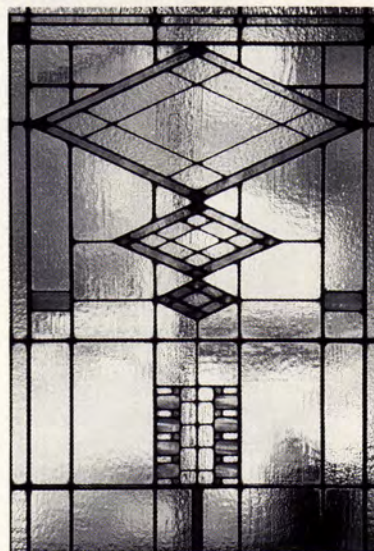
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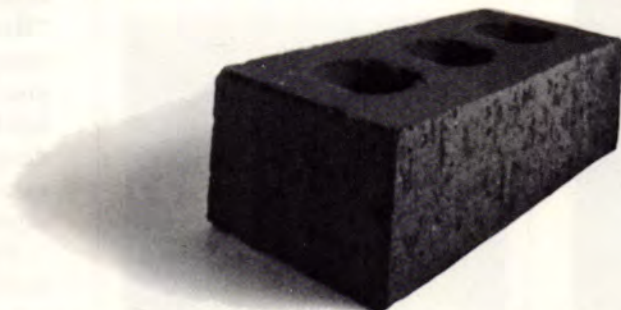
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optimism would be silenced by the bleakness surrounding it. But the Warsaw Trade Center ushers in a new generation of office towers. Not only does the building use recycled glass, steel and aluminum extracted from the city's rubble for its shaft and concrete debris for its 12-story base, but McDonough convinced the developer to plant 10 square miles of trees in Poland to counteract the building's impact on global warming. And it incorporates health-conscious indoor features which McDonough has used in other projects, among them his celebrated 1986 office design for the Environmental Defense Fund in New York City: operable windows to vent indoor air pollution, carpets that are tacked rather than glued down, solid wood instead of formaldehyde-emitting particle board, nontoxic finishes on walls, and floor plans that give every worker access to natural light.

At this year's MSAIA Convention and Products Exposition, McDonough lectures on his Warsaw project and the agenda of new concerns and special insights that he feels American architects can bring to the international practice of architecture, from ecologically responsible design to unique sensitivities gleaned from their experience with the nation's cultural pluralism.

Until recently McDonough's firm's *designs*—not his environmental views—were the topic of conversation in national-magazine circles. Such projects as the EDF headquarters; the Quilted Giraffe, a blue-chip New York restaurant; and the Madison Avenue clothier Paul Stuart have garnered applause from *Progressive Architecture* and the *New York Times* to *Metropolis*. But even he wasn't prepared for the flurry of coverage on his environmental views—among the features were cover stories in the *Wall Street Journal* and *USA Today*—which followed in the wake of his winning Warsaw Center pro-

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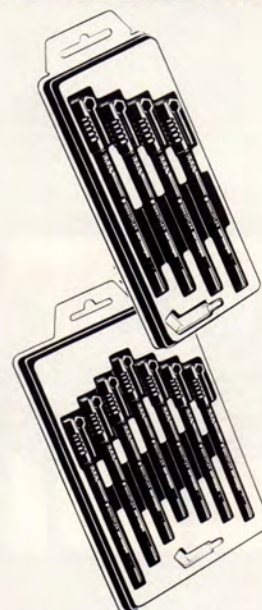
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posals. "The fact that there's a great deal of interest in this part of our work does indicate that there's a dearth of it. I was actually very shocked to see the interest in the novelty of what we do—and saddened," McDonough says, adding, "But you don't get the kinds of commissions we're getting unless you're a designer on a very high level. The real question is Can we design well? Incorporating environmental concerns is just part of designing well."

McDonough points out that while architects and clients are willing to consider environmentally safe alternatives, much of the information they need has not been readily available. "There's only one obstacle I've seen and that's simply ignorance," he says.

To help facilitate the information flow, McDonough serves on the American Institute of Architects' Committee on the Environment, which currently is compiling an environmental-resource guide. Included, for example, are product tips from such countries as Germany and Sweden, which McDonough says have been pioneering nontoxic construction for years.

But American architects also can draw on much of the knowledge they already have, such as ruling out exotic rain-forest woods that lead to deforestation or using it sparingly "for those places where its unique characteristics are valuable," he points out. They also can capitalize on energy conservation by installing efficient lighting fixtures and air-to-air heat exchangers. Or, he says, there are simpler, tried-and-true methods: cooling buildings, for example, with broad-leaved shade trees and designing rooms with tall windows and ceilings to take optimum advantage of prevailing winds.

He also suggests using recycled and recyclable materials, such as aluminum or steel, and to make sure that buildings can be reused by designing quality and flexibility into multipurpose spaces. "It means you don't tear down buildings unless you really need to because you want to recycle the building," he

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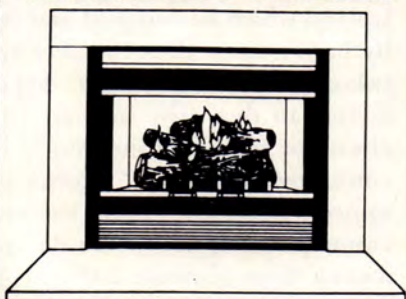
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says. "It also means you might want to design buildings that live very long lives, with proportions that are very good so they can be used for living, working or manufacturing. It all comes back to what services the people and the earth the best. It doesn't have to be a mutually exclusive thing. It means looking for the long-term and not just being here for the quick one."

And he advocates that architects take the lead, demanding ecologically safe products from their suppliers and steering clients to more responsible choices, which in most cases needn't cost more.

All of it, he says, must stem from a changed attitude on the part of architects themselves. McDonough is a case in point. The son of a Seagram's executive, he grew up in Japan and Hong Kong, spending vacations fly-fishing with his father in Iceland or summering along the Puget Sound in Washington, where the pristine beauty of the Northwest Coast waterlands stood in harsh contrast to the natural-resource demands, pollution and overcrowding of Hong Kong. After graduating from Yale with a degree in architecture, McDonough expressed his environmental concerns in his first project: a 1974 solar house in Ireland which he designed and built by hand. Since then the architect, (whose youthful exuberance led one writer to describe him as "half choirboy and half cowboy") has continued to pursue "alternative" approaches to lessening the environmental impact of his designs, among them planting 1,000 acorns to compensate for the English-oak paneling in his Paul Stuart design.

"I would ask the architects in the audience to consider what they are doing personally in their lives," McDonough says of his Nov. 1 presentation at the MSAIA convention. "That's where it starts. I'd ask them to look at their offices, their homes. Most environmentalists have gone through a moment in time where they have fallen in love with the earth. I think that's what has to happen. Then all of a sudden, all your acts become acts of love."

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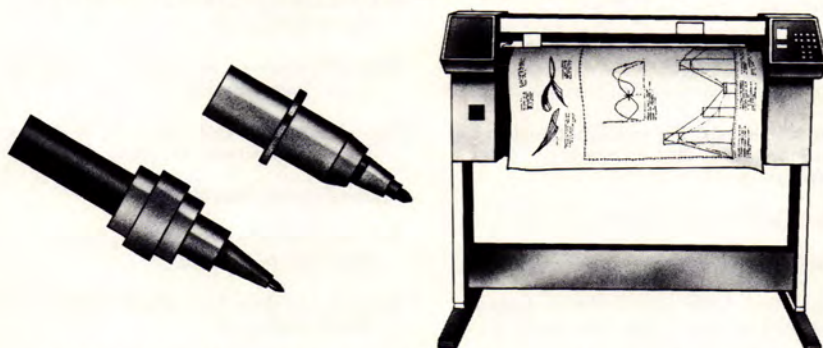
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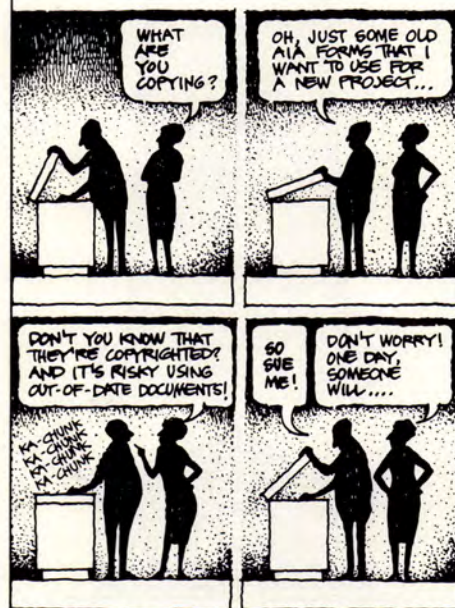
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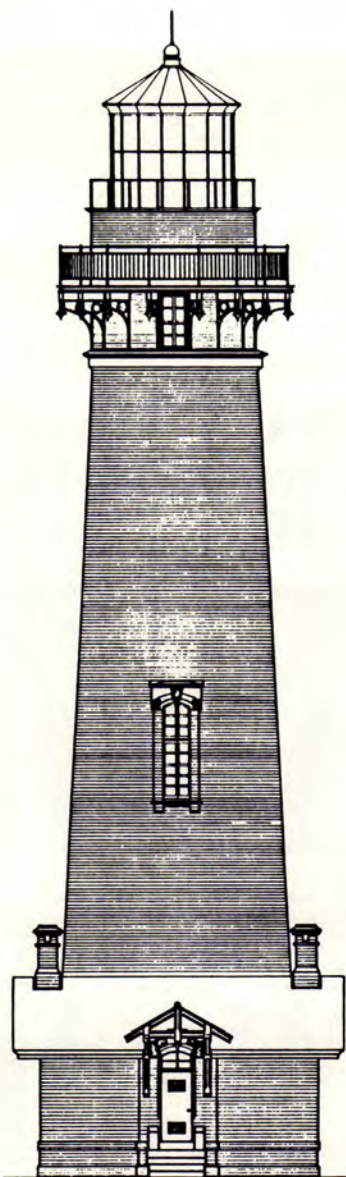
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"PERHAPS PRESIDENT GORBACHEV SHOULD HAVE BROUGHT BACK THE LUTEFISK INSTEAD!"

Credits

Project: Universal Studios Florida

Location: Orlando, Florida
 Client: Universal Studios
 Architects: Ellerbe Becket, Inc.
 Project director: Gerald A. Simons
 Project manager: Jon Sorenson
 Project architects: Dave Fleck, Mike Gordon, Mike Kinnee, Bruce Paulson, Russ Redman, Dick Schafer, Gale Skistad, Mario Racelis, Mike Warren, Dick DeLapp, Rod Nygaard, Pat Pitcher
 Project designer: Bob Ward, Gene Nolmann, Norm Newberry, Roy Barnes (Universal Studios art department)
 Project team: 120 dedicated Ellerbe Becket people
 Structural engineers: Scott Saunders, Jon Iverson, Colton/Lester, Martin & Huang, EDM
 Mechanical engineers: Rex Rundquist, Matt Stringfellow, Colton/Lester, EDM, Kim Casey & Harase
 Contractor: McDivitt and Street, Korte Construction, Holder Construction, Mellon Stuart
 Interior design: Universal Studios art department, Ira Keer, Mike Werness, Walker Group/CNI
 Landscape architect: Forrec Design International, Joseph H. Linesch
 Acoustical consultant: George Thomas Howard
 Lighting consultant: Dan Flannery
 Food service: Cini-Little
 Code consultant: Bill Ott
 Hardware: Bob Shoberg
 Specifications: Mike Spence, Roy Osterberg
 Job site representatives: Richard DeLapp, Richard Lay, Greg Tighe
 Photography: Terry Wilkinson

Project: Soucheray residence

Location: Crested Butte, Colorado
 Client: Dr. John and Marsha Soucheray
 Architects: McGuire/Engler/Davis/Architects
 Principal-in-charge: Kelly Davis
 Structural engineers: Meyer, Borgman & Johnson
 Contractor: Norman Bardeen II, Builder
 Photographer: Greg Payne/Sandra Cortner, John Soucheray

Project: Lawrence Joel Veterans Memorial Coliseum

Location: Winston-Salem, N.C.
 Client: City of Winston-Salem
 Architects: Ellerbe Becket
 Principal-in-charge: Donald Eyberg
 Project manager: Donald Eyberg
 Associate project manager: Dex Marolt
 Project architect/designer: Scott Jordan-Denny
 Project team: Bruce Paulson
 Structural engineers: Jon Iverson, Ellerbe Becket
 Mechanical engineers: Jack Sharkey, Ellerbe Becket
 Electrical engineers: John Kirchner, Ellerbe Becket
 Contractor: P.J. Dick Contracting, Inc.
 Interior design: Susan Briscoe, Ellerbe Becket
 Landscape architect: Ellerbe Becket
 Acoustical consultant: Coffeen, Anderson, Fricke & Associates
 Photographer: Farshid Assassi

Project: Sawyer Point Bicentennial Entry Park

Location: Cincinnati, Ohio
 Client: Department of Parks and Recreation and Bicentennial Committee
 Architects: Meyer, Scherer & Rockcastle, Ltd.
 Artist: Andrew Leicester
 Principal-in-charge: Garth Rockcastle

Project manager: John Cook
 Project team: Greg Abnet, Troy Kampa, Greg Brauns, Joe Lambert, Rich Laffin, Scott Myller, Tom Meyer, Jeff Scherer
 Structural engineers: Meyer, Borgman & Johnson
 Contractor: William Guentter & Son
 Landscape architect: Eric Doepeke
 Photographers: Meyer, Scherer & Rockcastle and Andrew Leicester

Project: Duffy Design Group

Location: Minneapolis, MN
 Client: Joe Duffy
 Architects: Johnson/Reis & Associates
 Principal-in-charge: Robert Reis
 Project designer: George Fantauzza, Tore Gram, Gary Johnson, Gail Merth, Gordon Strom
 Structural engineers: Stroh Engineering
 Mechanical engineers: LWPB Engineers
 Contractor: Paulco Construction
 Interior design: Johnson/Reis & Associates
 Photographer: Franz Hall

Project: The Alliance addition

Location: Minneapolis, MN
 Architects: The Alliance
 Project team: John W. Lackens, Jr., Thomas DeAngelo, Dennis LaFrance, Benjamin Mertzdorff, Jerry Hagen
 Structural engineers: Ericksen Roed/Johnston Sahlman & Associates
 Mechanical engineers: Michaud Cooley Erickson & Associates
 Electrical engineers: Michaud Cooley Erickson & Associates
 General contractor: McGough Construction Co., Inc.
 Interior design: The Alliance
 Landscape architects: Land Habitat and Artega, Inc.
 Photographer: Shin Koyama

Project: Janz/Abrahamson, Inc. office

Location: Minneapolis, MN
 Client: Janz/Abrahamson, Inc.
 Architects: Hammel Green and Abrahamson
 Principal-in-charge: Bruce Abrahamson
 Project designer: Bruce Abrahamson
 Contractor: Orfield Design & Construction, Inc.
 Landscape architect: Tom Oslund
 Topiary construction: Hersel Janz
 Photographer: Chris LaFontaine

Contributing editors

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

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

Jack El-Hai writes about history for national and regional magazines.

Robert Gerloff is an associate with Mulfinger & Susanka Architects.

Sandra LaWall Lipshultz is a writer and editor on staff at the Minneapolis Institute of Arts.

Bill Stumpf, a designer, author, design theorist and lecturer, is founder of the Minneapolis design firm William Stumpf + Associates.

Bruce N. Wright is an architect and freelance writer.

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lost minnesota

At the end of the 1880s, a small church was built in northeast Minneapolis. Because this was a time of many church-raising, probably few Twin Citians noticed. But for its tiny congregation and its builders, the new church held great significance.

Located at the corner of Fifth Street and 17th Avenue N.E., the church was the first American spiritual home of a band of Central Europeans that had settled in Minneapolis in 1878. The first of these Russian Orthodox immigrants came from the Carpathian Mountain region of Austria-Hungary (now part of Czechoslovakia). Nearly 100 compatriots followed over the next 10 years to northeast Minneapolis, where they abandoned the practices of the Uniat Church, the state religion of the Austro-Hungarian Empire which they had been forced to follow for decades, to embrace Holy Orthodoxy, the religion of their ancestors.

Two congregants, carpenters Peter Dzubay Jr. and Stephen Reshetar, directed the raising of the building during winter 1888. Lacking cupolas or other Byzantine characteristics often found on Russian Orthodox churches, the wood-frame structure had a tiny central entry, above which rose a small bell tower, crowned with the triple-barred Greek cross. Rows of arched windows admitted light into the chapel.

The parishioners christened the church St. Mary's. The meager funds available permitted only simple interior furnishings. A plain altar table occupied the east side of the chapel, facing a belfry on the opposite end. Over the next 6 years the congregation remodeled the interior, adding a more ornate altar table along with European-import-



St. Mary's Russian Orthodox Greek Catholic Church, 1888-1904.

ed icons and iconostases (elaborately carved screens that shield the sanctuary from the main body of Eastern Orthodox churches).

By the turn of the century, the congregation had grown to about 300 people. But tragedy lay ahead. "God tested the faith and love of His parishioners by a misfortune that occurred in 1904," a history of the parish relates. On Jan. 24 of that year, as the temperature plummeted to 30 degrees below zero, a

fire erupted in the church. The building was a total loss.

Church members rebuilt on the same site, this time using the Omsk Cathedral in Russia as their model. The new structure completed in 1906—to which Czar Nicholas II pledged more than \$1,000—is larger and more resistant to fire. It continues to this day to serve a vital ethnic community as St. Mary's Orthodox Cathedral.

Jack El-Hai