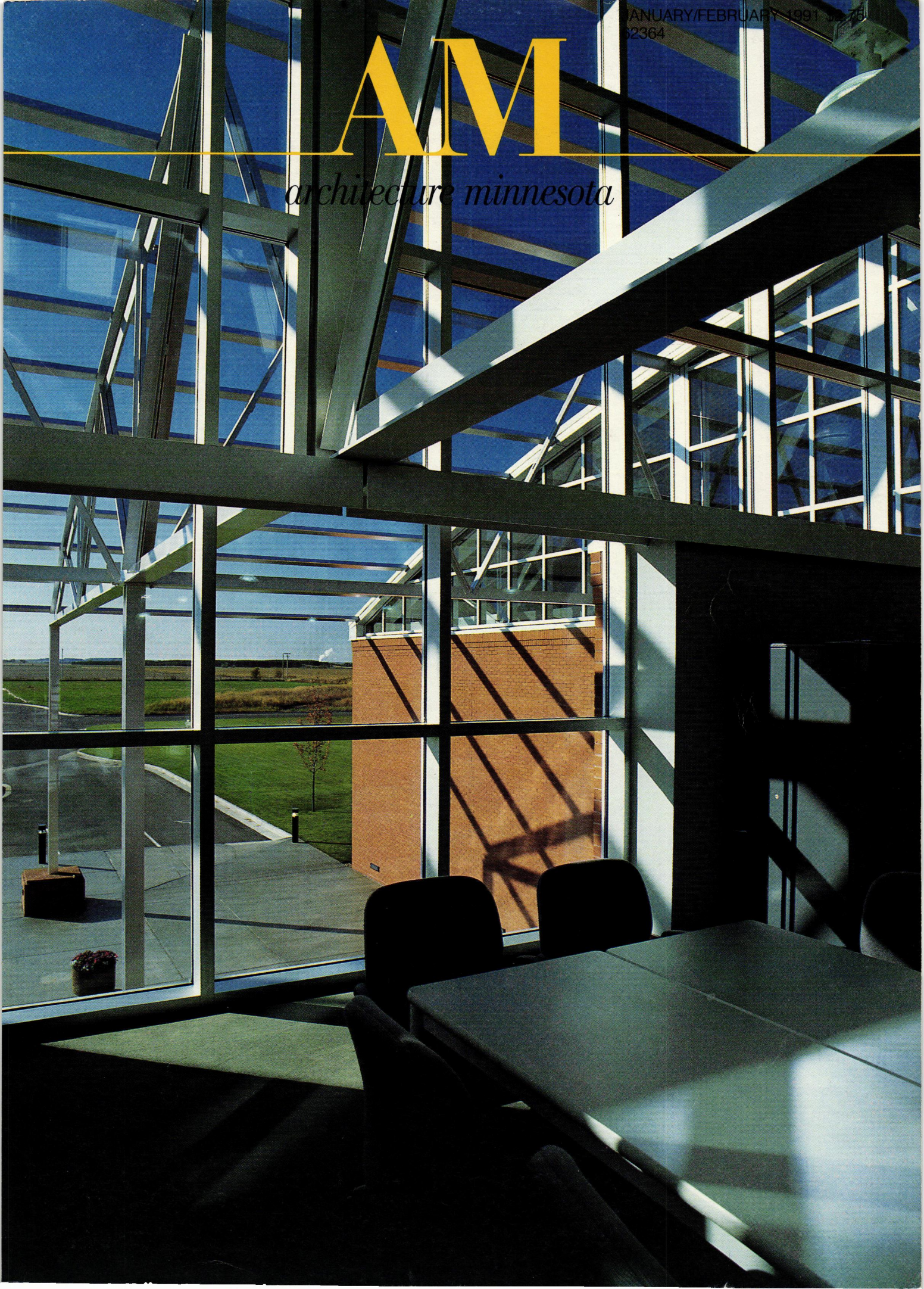


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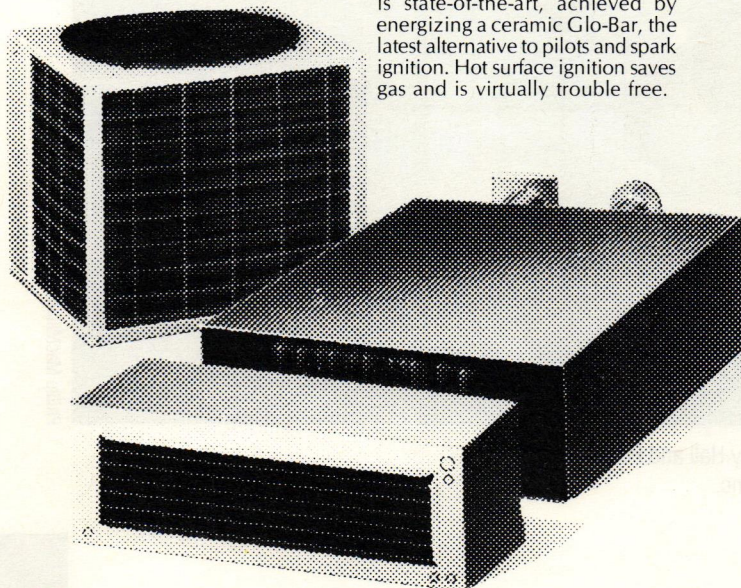
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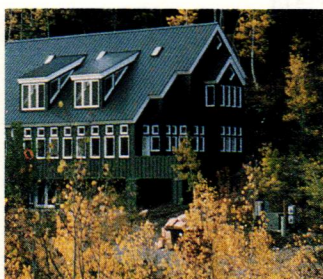
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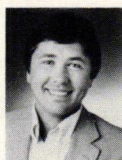
42 Cooking up new kitchens

Cover: Award-winning angles at Phillips Plastics Corporation. James/Snow Architects. Photographer: Don F. Wong.

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Edited by Eric Kudalis

An artful Gehry

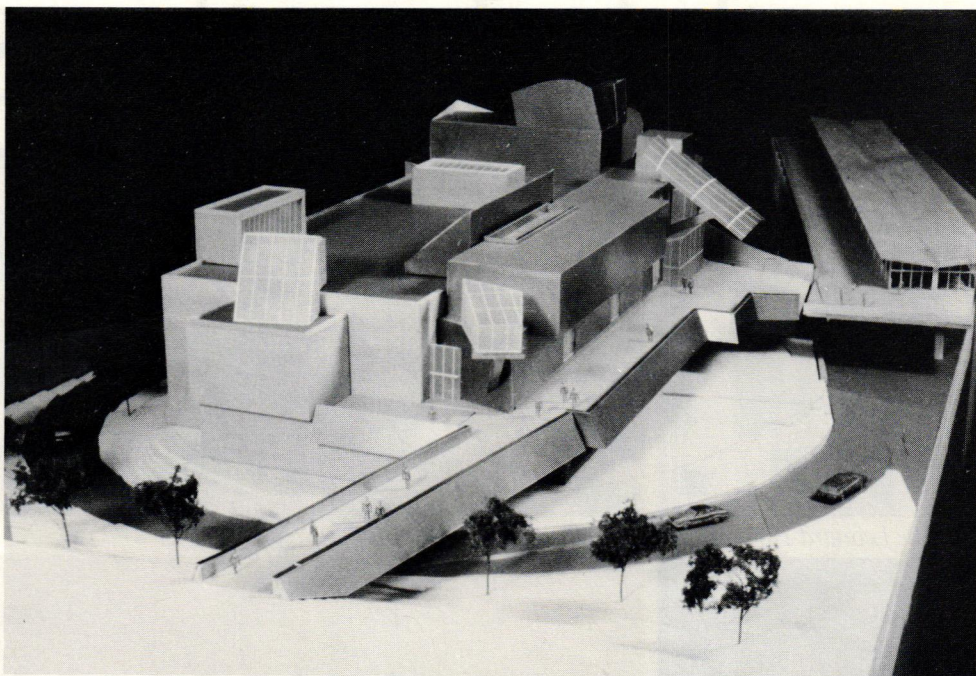
The University of Minnesota Art Museum recently unveiled the long-awaited plans for its new "art and teaching" building, located on the East Bank campus. Designed by acclaimed California architect Frank O. Gehry in association with Meyer, Scherer & Rockcastle of Minneapolis, the new gallery will give the art museum its first significant space and architectural image since its founding in 1934, having been confined to its "temporary" quarters in the upper reaches of Northrop Auditorium for more than 50 years.

The new building, to be completed in 1993, will provide nearly 90,000 square feet of space on the only unbuilt site remaining on the Cass Gilbert-designed Northrop Mall. Located above the Mississippi River just west of Coffman Union, the prominent site is an amalgam of urbanistic odds and ends, the likes of which have always proved fertile ground for Gehry: the existing grade is 40 feet lower than the mall and hemmed in by the union, Comstock Hall, the exit to East River Road off Washington Avenue, and its dreary double-decked river bridge. In concert with the museum's selection of the stylistically singular Gehry, the expectations of architectural fireworks ran high.

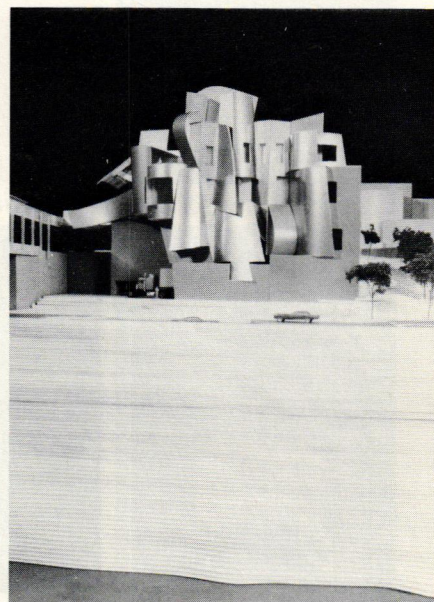
The resulting design is conscious—yet not fully exploitative—of all these varied influences. Working up from the footprint of a 2-level parking garage, the museum is a simple, functional plan composed of a lobby, gallery, support spaces and interior "streets" that parallel a new pedestrian walkway linking the Washington Avenue bridge with Coffman Plaza. None of these spaces is defined by unique massing or derived from the intersections of discrete elements as is common in Gehry's past work. Instead, the interior spaces exhibit a rather obvious and utilitarian simplicity. In lieu of the interior complexity, the exterior steals the show. For openers, the west facade—an exuberant construction of stainless steel that seems to meld Buck Rogers aesthetics with that of some medieval Italian hill town—stands as an arresting vision atop the staid river bluff. Neither completely foreign nor familiar, the 100-foot-high assemblage of curved vertical forms dotted with windows and a lobby deck is described by the architect—with typical understatement—as "a little bit animated." Turning the corner from this wall to the north side is a large glass canopy signifying the museum's major entrance and fronting the sure-to-be well-traveled walkway. From here the building becomes blocky and orthogonal to respect the existing order provided by the buildings around it. Never too deferential, though, the shoe-boxlike gallery sprouts variously sculpted skylights above its mostly brick facade.

The unlikely combination of the building's overtly simple plan and its effusive exterior makes it appear more like a Gehry remodeling of some existing structure. Although the building doesn't push Gehry's stylistic language or the limits of his art, perhaps the new University Art Museum shows the wisdom of a learned architect dealing with an image-conscious client on a shoestring budget. And as always, a good Gehry is better than none at all.

Chris Monson

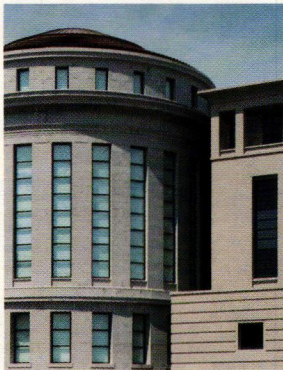


COURTESY UNIVERSITY ART MUSEUM

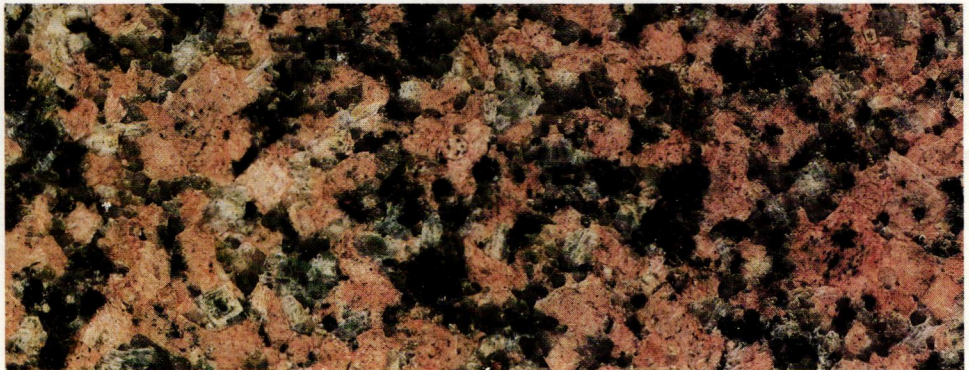


Architect Frank Gehry's proposed design for the new University Art Museum (top) features a 100-foot-high assemblage of stainless-steel forms (above) on its west facade.

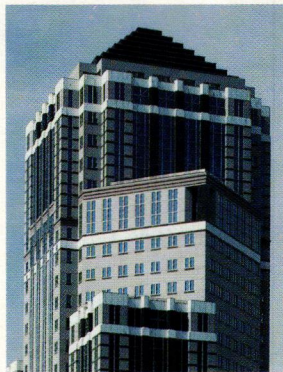
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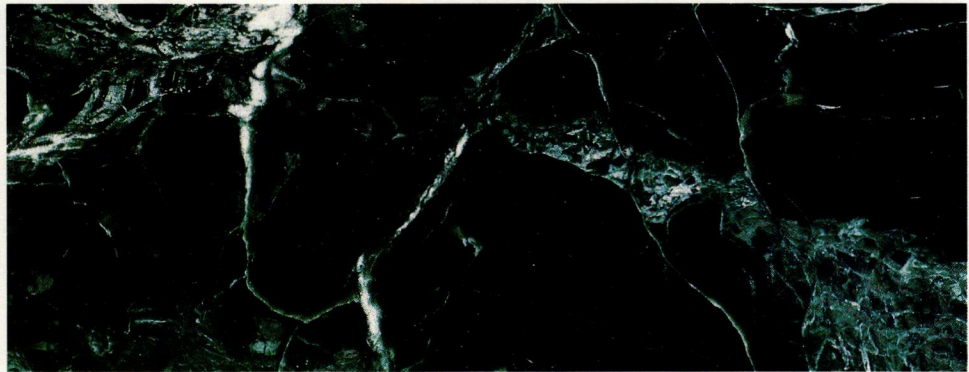
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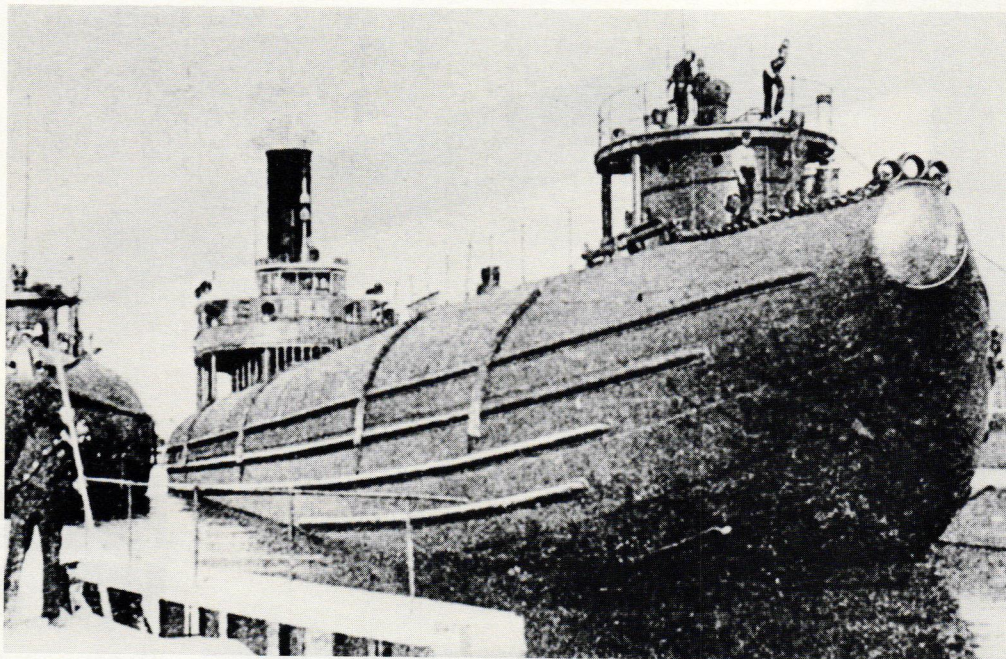
sketches

A sinking feeling

Ever had a sinking feeling? Well, the Minnesota Historical Society has, and it's capitalizing on it by nominating two famous Lake Superior shipwrecks to the National Register of Historic Places.

The three-mast schooner *Madeira*, which attracts 1,000 divers each year, sank during a storm on Nov. 28, 1905, when it struck Gold Rock north of Split Rock while being towed. The wreckage is scattered over several hundred feet under depths of 15 to 100 feet. The second nominee, the whaleback freighter *Thomas Wilson*, is submerged under 70 feet off the Duluth Ship Canal. The ship remains in good condition since taking the big plunge in 1902, but the society is concerned that it is being damaged by anchors from other ships waiting to enter Duluth Harbor.

The society recently began surveying Lake Superior shipwrecks through a \$74,000 grant from the Legislative Commission on Minnesota Resources. A subsequent grant will help fund an underwater archaeology park near Split Rock Lighthouse State Park, as well as survey other wrecks.



The Thomas Wilson, a whaleback freighter which sank off the Duluth Ship Canal in 1902, is being considered for historic designation.

COURTESY MINNESOTA HISTORICAL SOCIETY

New Products

Coda's expressive line of furniture and home accessories is open to public perusal in a new showroom and working studio in the Colonial Warehouse in downtown Minneapolis. Principal Michael Bernstein, who began designing commissioned works some three years ago under the name Hammer!Head, has had exhibits at Geometrie



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Gallery. Approximately half of the pieces on display at Coda are manufactured on the premises. Many are original to the studio; others are modified versions of commissioned pieces. The *Colette* settee (featured) is part of the studio's paradigm series in which bars and legs are connected with contrasting bolts. The sofa features a veneered platform with reddish/purple fabric. Among Coda's more popular items is a whimsical fish chair. Coda is open seven days a week.

When the roof caves in

Cases of architectural liability were once much more clear-cut than they are today, as seen in this excerpt from Panati's Extraordinary Endings of Practically Everything and Everybody, published by Harper & Row.

"In Babylonia, if a poorly erected home collapsed on the owner, the architect was executed. If the home fell in on the owner's son, the architect's son was put to death. (If the homeowner's wife or daughters were killed, the architect was only fined.)"

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Endangered species

The Montgomery Ward tower has stood as a beacon over the Midway area in St. Paul since the early 1920s. Once a staff in cornfields, the tower has withstood sprawling urban development on three fronts and highway construction be-

hind it. Today its classical form, designed by Lockwood, Green and Company, is a reassuring sight to rush-hour drivers zipping along Hwy. 94, an architectural contrast to the dispiriting strip development that has made Taco Bells, Jiffy Lubes and Targets part of our highway lexicon. But the tower and

entire warehouse will soon go the way of all flesh when Trammel Crow begins demolition of the site to make room for a new shopping center by spring 1991. The Midway Marketplace proposal, which is considered essential to rejuvenating the area's sagging economy, calls for a new Montgomery Ward store to anchor a pair of 1-story buildings fronted by a spanking new parking lot. Because the tower is structurally connected to the Montgomery Ward warehouse and store, the developers have said that it would be impossible to save it while razing everything else. Once the area is flattened, the new buildings taking shape will reflect the area's historic architectural character. So the spirit of the tower, which lacks historic designation, will live on in the form of fake gables and pediments, the ubiquitous ornaments on today's strip malls.



GEORGE HEINRICH

St. Paul's Montgomery Ward tower is slated for demolition as part of a Midway redevelopment plan.

High rolling in Las Vegas and Washington

Meyer, Scherer & Rockcastle of Minneapolis has landed a plum commission to design a new regional library in Las Vegas. To be located 6 miles west of the main downtown strip, the \$13 million Sahara West Library and Art Museum will include a 70,000-square-foot library space, a 30,000-square-foot museum housing galleries for regional artists and national traveling exhibits, and a 20,000-square-foot botanical garden. The library board chose MS&R over such heavyweight candidates as Michael Graves of Princeton, N.J., and Morphosis of Los Angeles, among others. Still in early design stages, the library may begin construction as early as 1992.

Also landing high on the national architectural scene is the Leonard Parker Associates. The firm, in collaboration with Opus Corporation, won a national competition to design a 410,000 square-foot headquarters for the Department of Labor and Industries in Tumwater, Wash. The \$44 million project, which features a 5-story office building and a 2-story dining and conference facility, is expected to be completed by June 1992.

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Javier Puig Decorative Arts opens its 1991 season with tapestries and rugs by Indiana artist Martha Opdahl and jewelry by Minnesotan Timothy Lloyd. On view from Feb. 23–March 30 are majolica soup tureens by Nebraska ceramist Gail Kendall.

For more information call 332-6001.

Explore the Corners of Design
Third Annual Lake Superior Design Retreat
Jan. 25–26
Fitzgers Inn, Duluth
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Fitzgers Inn on the shores of Lake Superior plays host to the third annual Lake Superior Design Retreat, a multidisciplinary look at the design arts for design professionals and the general public.

Highlights include Michael Crosby, design critic for *Architecture* magazine; Minneapolis choreographer MaryLee Hardinbergh; Bill Sims, vice president of Architecture and Facilities Engineering for Walt

A new year of design at Walker Art Center

Walker Art Center kicks off the new year with a trio of events in architecture and design. Opening Jan. 6 is the fifth in the series of “Architecture Tomorrow” exhibitions designed to explore the



On Jan. 22 architect Maya Lin lectures on her design for a civil-rights monument at Southern Poverty Law Center.

work of emerging, experimental American architects. On view through March 17 is “Travel Sites/Sights,” a collaborative show by the New York firm Diller + Scofidio. Architects Elizabeth Diller and Ricardo Scofidio have worked collaboratively since 1979 on numerous gallery installations and theater set and costume designs around the world. Their current installation in Gallery 7 explores the theme of travel and tourism through an assemblage of 50 identical Samsonite suitcases, the architects’ symbol for the most irreducible and portable unit of home.

In honor of Martin Luther King’s birthday, Maya Lin, designer of the Vietnam Veterans Memorial in Washington, D.C., presents her controversial design for a civil-rights monument at the Southern Poverty Law Center in Montgomery, Ala. Lin lectures Tuesday, Jan. 22, at 7:30 p.m. \$4 nonmembers; \$3 WAC members.

Then, in a 6-week lecture series “Beyond Style: The Designer and Society,” architects, landscape architects, graphic designers, product designers and industrial designers examine the problems they face in designing for contemporary society. Tuesdays, Feb. 5–March 12, 7:30 p.m. \$18 nonmembers; \$12 WAC members.

For more information call WAC at 375-7622.

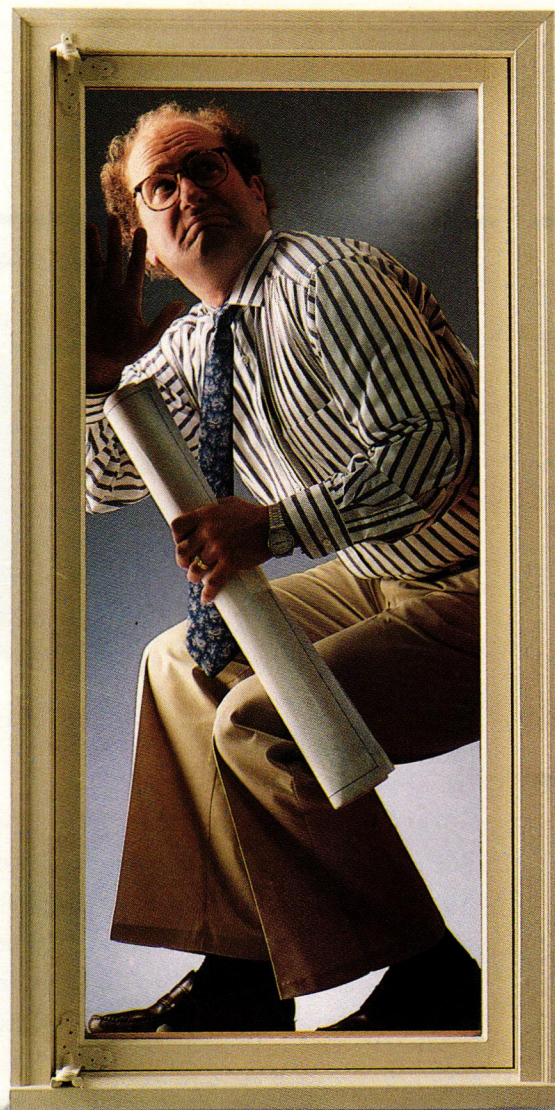
Disney Imagineering; Kirk Ready, instructor in the Automotive Engineering Technology Department at Mankato State University; Bob Bruce from the Lake Superior Center in Duluth; and Darrel Rhea, president of the California design research and consulting firm

Cheskin and Masten.

Special this year is an exhibit of winning entries in the conference’s ice-fishing-house competition.

For registration call 338-6763.

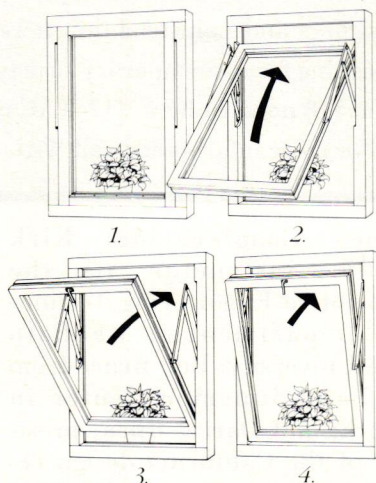
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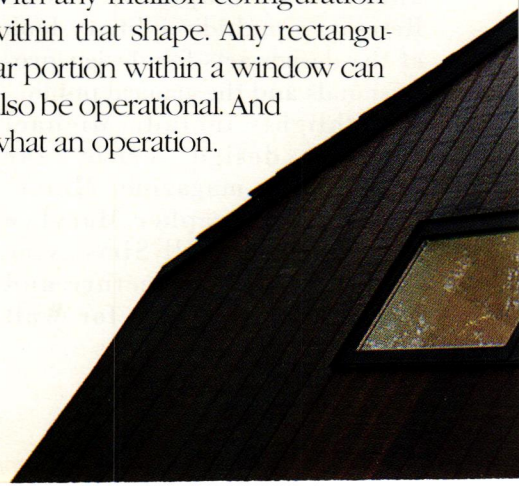
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Architecture in miniature From dentists' offices and cafeterias to museum lobbies, architect-designed furniture has become pervasive in American life. Whether we've realized it or not, many of us have sat in a 20th-century classic (or at least a knockoff of one) designed by some of the brightest lights in modern design history: Marcel Breuer, Alvar Aalto, Charles Eames or Mies van der Rohe.

Furniture has functioned as a sketchpad for architects, as a means to explore big ideas on a small scale, to become more intimately engaged with materials, to make aesthetic statements—or to just plain have fun.

Here's a sampling of work by local architects.

Interior architect Ira Keer of Ellerbe Becket says designing furniture is like creating "little buildings unencumbered by codes, cost and client wishes." His DAPHY: A Winged Armchair (top) takes its cues in form and spirit from Daphy Duck, adding a touch of whimsy to a serious classic—the winged, high-backed easy chair. Its ducklike features—arched back flanked by reinforcing brackets, winged arms on winged pilaster legs, squat feet and a decorative fascia—add up to create a chair that he says "will enrich any room with a bit of history, comfort and dalliance." Materials: Solid and veneered bird's-eye and curly-maple frame, wings and legs; ebony-stained mahogany brackets and walnut inlays; sprung and padded seat.

If DAPHY derives its inspiration from cartoon history, T-Squares: An Armoire (right) plays mix-and-match with the tools of the design trade—French curves, design templates, flexible drawing rules, measuring scales and T-squares—to create a free-standing piece of art furniture. Materials: Solid and veneered curly maple; ebonized walnut; brazilwood; and tinted glass.

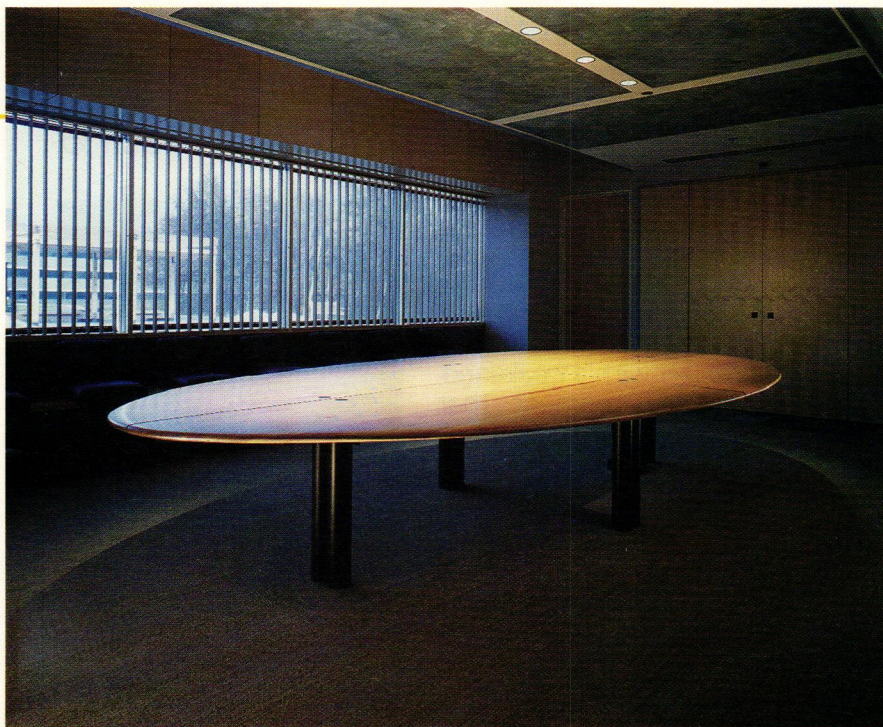


BILL ZUEHLKE



DAVID GUINDON

What looks like a streamlined piece of furniture is in fact a deceptively simple sum of many exquisitely fitted parts. This 15-by-7-foot board-room table of solid fir, designed by architect Tom Oliphant and designer Dan Kramer as part of the Alliance's architectural design for Cray Research in Eagan, breaks down into four sections, demarcated by cruciform strips of inset Delrin, a thermostatic plastic selected by the designers for its durability. Four pairs of inset Delrin circles mark welded double cylinders (which serve as table legs) directly beneath the table top. These lacquered-steel cylinders are joined by anodized-aluminum I-beams set at perpendicular angles to one another. Finishing structural and decorative touches include steel outriggers whose subtly tapered ends form triangular plates that fly out from the rounded, volumetric table legs. Veering away from the "typical downtown mahogany board-room table," Kramer and Oliphant sought to create a piece that was "more adventurous and dynamic in its form."



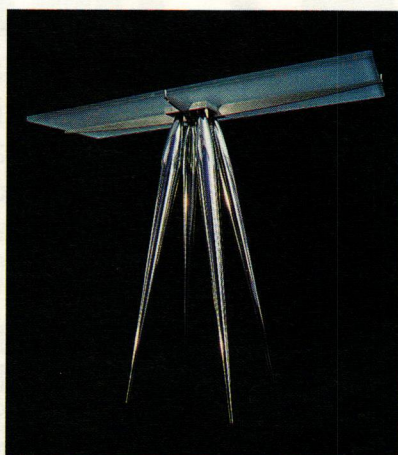
GEORGE HEINRICH



This cherry-and-steel secretary by Vincent James of James/Snow Architects (left) functions as a compact desk and storage unit. A fold-up writing surface conceals pigeonhole files for papers and receipts when the desk is not in use.

James derived his inspiration for this slender, elegant piece from an antique rifle. "I like to think of each piece of furniture that I design as an essay in materials," he says. "While growing up I was fascinated by an antique Civil War rifle that my grandfather had given us. It was a beautiful marriage of walnut and iron in which the tactile qualities of "cool" metal and "warm" wood were juxtaposed in a single tool."

James' small steel-and-glass side table (right) explores the possibilities of precision in a composition of machined-steel parts that can be fully disassembled. Though the transparent and reflective materials lend the piece a diaphanous quality, James nonetheless says he's "amused by the bull-doglike presence of the little table. The compact but muscular design holds its own in a room full of much larger pieces."

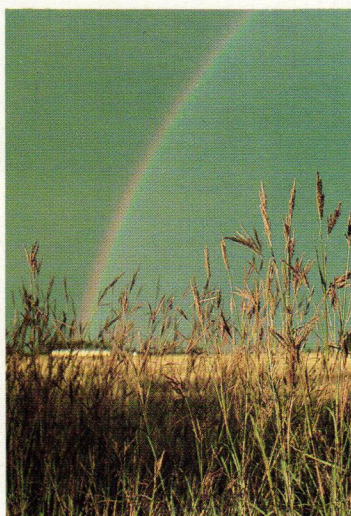


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up close

Bill Sims

By Adelheid Fischer

Bill Sims, vice president of Architecture and Facilities Engineering at Walt Disney Imagineering in Glendale, Calif., discusses the role of Imagineers in creating Disney theme parks around the world at this year's Lake Superior Design Retreat, Jan. 25-26.



tegral role in shaping the iconic theme parks that have become synonymous with American culture for people around the world.

Ask architect Bill Sims, vice president of Architecture and Facilities Engineering for Walt Disney Imagineering. Sims is part of a Disney tradition that dates to 1952 when Walt Disney founded the Imagineering company, assembling artists, writers, designers, engineers, architects, technicians and craftspeople to create theme parks that "blend creative imagination with technical know-how."

At this year's Lake Superior Design Retreat, Sims offers a behind-the-scenes look at the role of Imagineers in creating the Disney attractions that have taken audiences into the outer limits of space or the nether regions of the human body, the streets of Morocco or the interiors of castles purloined from the imagination.

The company's fundamental approach hasn't changed much from that outlined by Disney himself. "We keep moving forward, opening up new doors and doing new things because we're curious," he once said. "And curiosity keeps leading us down new paths. We're always exploring and experimenting."

Experimenting, that is, using the world as a laboratory. Currently, the company is completing the first phase of its 5,000-acre Euro Disney resort near Paris, scheduled to open in 1992, and is expanding attractions at Tokyo Disneyland, the Disney-MGM Studios Theme Park at Walt Disney World near Orlando and the original Disneyland park in Anaheim, Calif.

Exploring fledgling ideas is where it all begins. More often than not, the germ of a good project emerges from what is known as "Blue Sky" sessions in which Imagineers meet to brainstorm ideas. A more developed proposal

Walt Disney Company CEO Michael Eisner has been dubbed a "Medici with mouse ears" by the press; he calls the architects in his employ "the Steven Spielbergs, George Lucases and Woody Allens of architecture." Eisner is referring to none other than talents the likes of Michael Graves, Frank Gehry, Robert A.M. Stern, Charles Gwathmey and Robert Siegel, Antoine Predock and Arata Isozaki. Though some architects have objected to Disney's patronage as "demeaning and trivial," other observers, such as architecture critic Paul Goldberger, have concluded: "In 6 years, Disney has trans-

formed itself from a builder of theme parks to one of the most ambitious patrons of serious architecture in the world. Today, it is no exaggeration to talk of the Walt Disney Company in the same breath as Cummins Engine, Johnson Wax or I.B.M.—corporations that have made architecture an essential part of their image."

Yet long before Graves concocted the 28-ton swans that festoon Disney World's Swan Hotel in Orlando, Fla., and Isozaki the mouse-ear-shaped canopy that fronts a company office building there, designers have played an in-



Walt Disney Imagineering's Honey, I Shrunk the Kids theme playground includes such overscaled features as 30-foot blades of grass and climbable spider webs and ant hills.

COURTESY WALT DISNEY IMAGINEERING

travels the corporate chain of command and, if given approval by the top, undergoes a feasibility study and cost analysis. From there the project passes schematic and design development before it is detailed in working drawings and finally built. In many ways the process, Sims says, is similar to what happens in "real-world" firms.

Well, almost.

Constructing 30-foot blades of grass out of Fiberglas meant to withstand hurricane-force winds and the wear and tear of millions of climbing kids isn't exactly the kind of project designers and engineers routinely tackle on any given Monday morning. Yet this is a sample of the challenges facing Imagineers in creating one of Disney World's latest theme playgrounds: an overscaled adaptation of the movie set for *Honey, I Shrunk the Kids*, an adventure comedy in which a family of kids accidentally shrunk to Lilliputian size by their absent-minded scientist father must brave the terrors of their back yard as they make their way back to his laboratory for an antidote.

And if you don't feel dwarfed by the tree-sized grass blades, there are larger-than-life-sized film canisters to crawl into, spider webs and ant hills to climb, gigantic mushrooms that feel as spongy as the real thing, a giant dog nose that sniffs and a leviathan garden hose that sprinkles water.

What you don't see, however, is every bit as clever as what's on the surface. Inside each mammoth grass blade, for example, is structural-steel tubing pressurized with inert gas. Any drop in the pressure gauges monitoring the equipment signals a crack in the steel, enabling attendants to nip potential hazards in the bud.

For their designs, Imagineers are routinely called upon to engineer their own solutions or adapt existing technologies. Disney has co-opt-

ed wide-bodied flight simulators used in the aeronautics industry, for example, and raised the technology to a level of fine art. In Disney's *Star Tours* attraction, visitors board a 40-passenger "vehicle" bound for a vacation on a distant planet. Using flight simulators, the audience is treated to the sensation of space travel and even finds itself in the midst of an intergalactic battle à la George Lucas. In Epcot Center's Wonders of Life pavilion, flight simulators are used to take visitors on a microscopic journey inside the human body. The audience is told that someone has ventured outside their ultrasonic probe vehicle to examine a splinter. Excitement builds as the group flees the white corpuscles that are dispatched to kill intruders.

There are, of course, less action-packed assignments given to Imagineers, such as carving roofs out of Fiberglas that mimic the green patina of prohibitively expensive copper. Yet even the most humble professional challenges have a unique twist—and unusual rewards. Sims says that Disney has added a new dimension to his career which began with his undergraduate degree in engineering from the University of Kentucky and a master's in architecture from Princeton, capped by a lifetime of architectural work in the Air Force. "It's one thing to come up with a really block-buster creative idea that blows everybody away," he observes. "But then the challenge of designing it, keeping the integrity of that idea and making it become reality, that's powerful stuff as well—all of which Imagineers do. If you get a little frustrated or uninspired about something, all you need to do is walk around the park for about 30 minutes, and you get a new jolt of adrenalin and energy that'll send you right back to whatever you're doing because you see people getting a kick out of our parks." AM

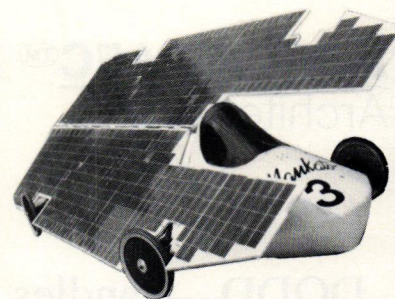
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Fitzgers Inn on the shores of Lake Superior plays host to the third annual Lake Superior Design Retreat, a multidisciplinary look at the design arts for design professionals and the general public.

Highlights this year include:

- Connecticut architect Michael Crosby, design critic for *Architecture* magazine.
- Minneapolis choreographer MaryLee Hardinbergh on her creative process in designing dances for architectural and urban spaces.
- Bill Sims, vice president of Architecture and Facilities Engineering for Walt Disney Imagineering, on the role of Imagineers in creating Disney theme-park designs.



Mankato State's solar-powered entry into GM's 1990 Sunraycer competition.

- Kirk Ready, instructor in the Automotive Engineering Technology Department at Mankato State University, on the design and assembly of Mankato State's solar-vehicle entry in GM's 1990 Sunraycer competition.
- Bob Bruce from Duluth's Lake Superior Center on a proposal to establish an aquarium and learning environment on the Duluth lakefront.
- Darrel Rhea, president of Cheskin and Masten in Palo Alto, Calif., one of the country's leading design research and consulting firms.
- Special this year is an exhibit of winning entries in the conference's ice-fishing-house competition.
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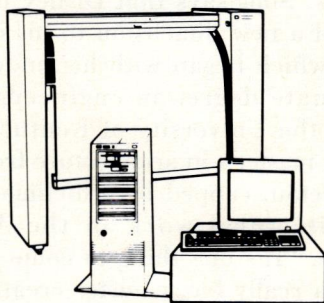
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A Day In The Winter Of Greg LeMond

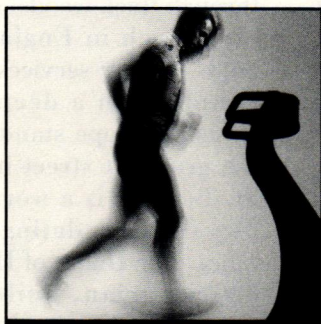
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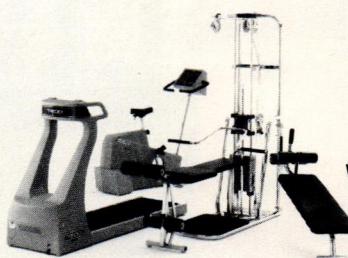
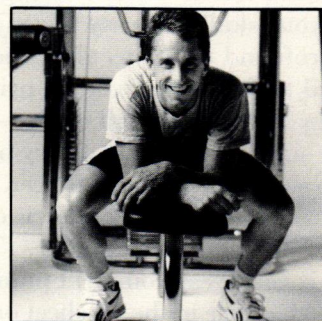
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Retreating into winter

Four Minnesotans reflect on their favorite indoor winter spaces

Photography by Hilary Bullock



By Peter M. Leschak

Neil's sauna My cherished sauna ritual is to hit the lake after heating up, then listen to my heartbeat while looking at the stars. With ears submerged, it's astonishing how your heart throbs—a haunting tribal drum echoing inside your skull. It's easy to conjure up profound emotions about being linked to the cosmos via the primal energy that suffuses all matter—or some such. I also like to hurry back up to the sauna for a draft beer.

But the heartbeat libation is convivial only during summer. (The beer is good year-round.) I plunged through a hole in the ice sheet once, and I'm satisfied the sensation was vivid enough to last the rest of my life. No, winter is a season for long, slow heating without shocks. The sauna is an enclave of summer in deep January, an oasis of humidity, heat and the aroma of cedar. It's a slice of the tropics in the midst of a snow-laden boreal forest.

Thus, one of my favorite indoor spaces is my friend Neil's lakeside sauna. It's nestled into a steep hillside below his house, shaded by birch and Norway pines, and overlooks a quiet bay. I helped to build it, joining cedar logs into a vertical "stockade" arrangement for walls, and roofing it with a ridge beam, purlins and plain cedar boards. The logs were milled on three sides, and we faced the natural, rounded flanks outward, so the sauna fits snugly into the forest—a structure of trunks rather than mere lumber.

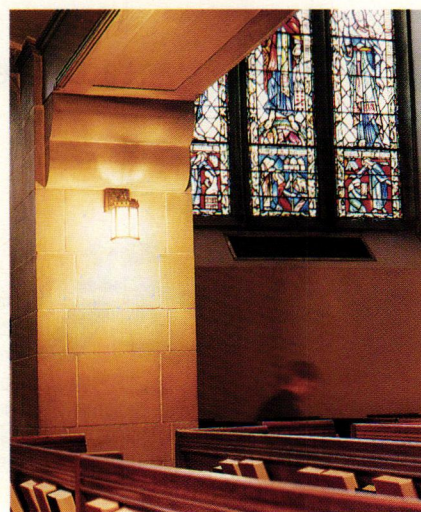
Using a chain saw, Neil fabricated a delightful archway out of two huge cedar stumps. The roots converge in a graceful arc, and this "treeness" lends a Tolkienesque flair to the entry. A curtain made of colorful braided rugs serves as a simple but functional door, reminiscent of an Ojibway sweat lodge. A 3-level bench (also cedar) spans the back wall, and unless you're an

Continued on page 62

By Susan Allen Toth

The House of Hope I often think of the House of Hope when I travel. If my husband and I attend a church when we are far from home, I compare it with interest to my own church on Summit Avenue in St. Paul. Last September, we heard matins at St. Beuno's, Culbone, on the coast of Exmoor. Reached only by a narrow footpath through thick woods, it is the smallest church in England that still holds regular services. St. Beuno's is hidden in a deep valley; the House of Hope stands proudly on the grandest street in Minnesota. St. Beuno's is a worn pile of medieval stone, dating from Saxon times. The House of Hope is a mere octogenarian, built in 1912 by Cram, Goodhue and Ferguson. St. Beuno's is filled when 12 people crowd into its pews; the House of

Continued on page 62





By Robert Gerloff

Cafe Latte Like most Minnesotans, I get cabin fever in winter. As days grow shorter and nights longer, I sink into melancholy. When my apartment begins to feel like a prison, I wrap myself in a layer of sweaters, strap on my Sorrels and lumber over to Cafe Latte on Grand Avenue in St. Paul.

From the outside, with strings of white Christmas lights draped over the trees and its 2-story plate-glass windows glowing warm, yellow and inviting in the winter night, Cafe Latte looks like an Edward Hopper painting, but warmer, for it's full of people eating, drinking, reading, writing, talking and laughing. Especially laughing. In winter Cafe Latte is a place of laughter.

To step into it in the winter is to rediscover your senses, like on the first day of spring when the ground thaws, and you can smell earthworms and hear robins and taste the breeze. As you pick up a tray and join the cafeteria line, you smell the rich odors of freshly baked Finnish farmer's bread, English traditional scones and exotic coffees; you hear laughter and the clatter of dishes; you see dozens

Continued on page 64

By Sylvia Paine

Gringolet Books The view is best on one of those monochromatic winter days when light diffused through a lowering sky blurs the edges of things and the scent of snow sets up an air of expectancy. Across the Mississippi River, framed by bare black branches, the Minneapolis skyline speaks of commerce and purpose and the press of daily life. But here, the gray stone building with turquoise trim around its arched windows and doors is my refuge from that other world.

Gringolet is a book lover's bookstore. It has weathered the fortunes of St. Anthony Main for 11 years

those of us who got up from our couches to wander over.

The place always is a little messy, like the mind of a curious person who wanders from idea to idea, taking in everything with delight. That's how I like to enjoy Gringolet, flitting from Fiction to Cookbooks to Sports to Photography, just to see what's new. New arrivals pile 30 and 40 deep on a big oak church pew. Boxes of books, opened and unopened, rest on the floor. Except just before the holidays, when the inventory is at its peak, books tilt rakishly on some of the shelves. I consider this a sign of prudence, and I appreciate the fact that, rather than packing the store with



now, largely because its clients find it a worthy destination in and of itself. Open till midnight on Fridays and Saturdays, it offers hospitality to crowds who spill over from the adjacent movie theater and restaurant. The dressed-to-kill types add a dash of nightlife excitement for

best sellers, owner Michael Leimer seems to prefer stocking one or two copies of many titles, the better to serve an eclectic clientele. Ditto with his selection of periodicals--as diverse as *Camera Obscura: A*

Continued on page 64

HOW ANDERSEN DID JUSTICE TO AN OLD TENNESSEE COURTHOUSE



Washington County Courthouse in Jonesborough, Tennessee

As one of the most stately buildings in the oldest town in Tennessee, the Washington County Courthouse in Jonesborough deserved and needed a lot of special attention.

Built in 1913, this historic landmark was not aging gracefully. Major renovation—more than 1.6 million dollars worth—was required. A year-long project. "Inside, it was a major redesign," explained architect Joe Lusk of Beeson Lusk and Street in Johnson City. "New plumbing. Heating. Air conditioning. New decor. Improved lighting and sound systems. We even added an elevator and new stairs.

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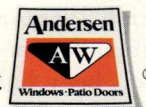


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Architects John Idstrom and David Ostreim had no sooner hung out the shingle marking the founding of their firm in 1972 than their first project came along—an Edina kitchen. Newly minted graduates of the University of Minnesota's architecture school, they were accustomed to tackling ambitious student assignments instead of designs as humble and deceptively simple as kitchens. But after library research and interviews with kitchen-design experts, they polished off their first project with aplomb. Little did they know that it would soon lead to a bustling business specializing in kitchen and bathroom design.

In 1980, to augment their burgeoning architectural practice, Idstrom and Ostreim opened Partners 4, Design, a retail store in Edina's Galleria, which displayed kitchen products from around the world in showroom vignettes. This

fall they moved their showroom to International Market Square, adding a conference room and an office for a staff of six fellow designers, tripling their showroom space in the process.

For clients who have difficulty reading blueprinted plans on a page, there are five furnished prototypical "rooms" that help flesh out design ideas with real appliances, cooking islands and storage spaces. Each represents a different product line from Crystal Cabinetry in Princeton, Minn., from the top-of-the-line carved-oak cabinets in the French-country interior and the high-gloss white surfaces of a high-tech kitchen to a vignette that mixes slab-marble tiles for counter tops with stock-sized traditional cabinetry to "show how you can take an affordable product and treat it elegantly," Idstrom says. No stone is left unturned, in-



Partners 4 architects David Ostreim (left) and John Idstrom.

cluding the flooring which varies from rough pine planking in one room to green slate in another.

It's design theater with mass appeal. "After all," Idstrom points out, "we all like to eat." *A.F.*

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editorial

A clean, well-lighted place When I lived in Milwaukee in 1980, I kept a small apartment in a rambling historic house overlooking Lake Michigan. Most mornings I'd walk several miles to my office in the heart of downtown, passing through neighborhoods of baronial mansions and luxury apartment buildings from the '20s, which gave way now and again to cliff-top parks from which I could track the sun rising over the lake.

My favorite neighborhood stood on the northeastern rim of downtown, where a few turn-of-the-century row-houses still remained, harboring mysterious postage-stamp gardens behind wrought-iron gates. They had the urbanity of old New York, tucked as they were into streets of mature trees and thickets of ivy-covered apartment buildings that fronted the sidewalks. In their midst was a tiny street-level grocery and next door a corner restaurant where I'd stop almost daily for a bagel and coffee, work on a few poems, draft a letter or polish off a chapter or two in the book I happened to be reading.

I liked its simplicity. A single whitewashed room, tall ceilings, generous east-facing bay windows, black-and-white photos on the walls. Customers entered the restaurant through the noisy, chaotic kitchen next door, where you could spy the day's cheesecake on the counter or pick up bagels to go.

And though the dining room was never thronged at 7 a.m., I was rarely alone. I became part of a coterie of regulars, like the Milwaukee Symphony violinist with the long white hair who'd park his violin case in a chair near mine and peruse the *Milwaukee Journal* over coffee, a bagel, cream cheese and strawberry jam. We rarely spoke. There was no need to. It was enough to take comfort in the regularity of each other's company, to share a sense of dailiness, to observe one of life's recurring, sacred events—the beginning of a new day—in silence. Maybe it was the companionship of benevolent strangers, the caffeine, the brisk walk, the endorphins some people say are released in creative activity, but I always left the restaurant more centered, more “self”-possessed, happier than when I came.

One Saturday, years after I'd moved to Minneapolis, my husband and I stopped by the restaurant after a long ramble by the lake. I felt betrayed. Covering the walls was a mauve and green paper with cabbage roses the size of melons. The windows and ceilings were draped in loop-de-loops of flesh-pink fabric. The little wooden chairs had been replaced with upholstered seating.

It wasn't just that someone had subverted the restaurant's direct, honest beauty with a Parisian-brothel decor or that I resisted its change of character out of some simple-minded nostalgia. Gone was a vital neighborhood resource with a precious mix of informality and spontaneity, where you felt as if you could always drop in unannounced and, more important, linger as long as you liked. It was now a place of neckties and pearls, appointment books and business lunches.

Most American cities have no shortage of eating establishments; yet they increasingly lack what sociologist Ray Oldenburg calls “third places,” those neighborhood spaces between work and home where meeting, greeting and eating on a regular, informal basis yield a wealth of personal and social benefits. I would argue that a big part of what makes such TV programs as “Cheers” so appealing to viewers is the show's depiction of the easeful camaraderie and social connectedness many of us long for. That it all happens in a hole-in-the-wall bar is crucial. Talking about his recent book *The Great Good Place: Cafes, Coffee Shops, Community Centers, Beauty Parlors, General Stores, Bars, Hangouts and How They Get You Through the Day*, Oldenburg observes: “The activities that take place [in such spaces] are essential to conversation and communication in a democratic society. These are the places where people realize they have common problems; what you get is people power in its simplest expression.” Oldenburg even goes so far as to suggest that the quality of our public and political life has suffered with the decline of third places.

Nowadays, if these spaces spring up at all, often it is *in spite of* rather than *because of* design planning. In her review of *The Great Good Place*, urban critic Roberta Brandes Gratz points out that “in the American rush to megadevelopment projects, the fluid and flexible places conducive to the mixing and mingling of a diverse populace are disappearing. New projects either sweep clean an existing community, drain people and economic life from neighboring places or create totally self-contained, mixed-use environments. Promoted erroneously as community revitalizers, too many of these slick projects stifle democratic socializing and foster instead separation, isolation and alienation. Worse, the carefully ‘planned’ substitutes proliferating across the American landscape today are inhospitable to the evolution of the ‘unplanned’ places indispensable to the functioning of a democratic society.”

As for me, the importance of third places is less political than intensely personal. Rarely do I leave Sebastian Joe's' below-street terrace in Linden Hills after a summer evening with a cafe au lait and a good book without thinking of Ernest Hemingway's short story “A Clean, Well-Lighted Place,” in which two waiters argue about closing a bar when an old, deaf man lingers over his brandy long after the other customers have left. “He can buy a bottle and drink at home,” says the impatient waiter eager to get home to his wife and a good night's sleep. “It's not the same,” his co-worker replies.

Adelheid Fischer

1990 MSAIA

The 1990 Honor Awards jurors, who represented the design sensibilities of both coasts, praised Minnesota architecture for focusing on solid, functional design rather than playing with trendy solutions.

New York architect Bill Pedersen, a native son who grew up in St. Paul and graduated from the University of Minnesota, is one of the nation's leading high-rise designers. Among his most highly publicized projects are 333 Wacker Drive in Chicago, a national Honor Award winner, and the Procter & Gamble building in Cincinnati, also a national Honor Award recipient. Also from New York was Paul Haig of Haig Spaces. Haig works on a diversity of projects, from furniture design, interior design and architecture. Representing the Pacific belt was southern Californian Rob Quigly, who chairs the University of California at San Diego's Design Review Board and was active in the formation of the university's new architecture school. He is currently working on a number of low-cost housing projects in San Diego and was recently chosen as one of 12 architects by the La Jolla Museum of Contemporary Art to represent the "cutting edge" in California.

The jurors selected eight winners and one special award for historic preservation from 100 submissions.

Thompson Residence Damberg Scott Peck & Booker Architects

The Thompson Residence, designed by architect David Salmela for Richard and Phyllis Thompson in Grand Rapids, Minn., was described by the jurors as "a serious traditional house with a whimsical, lighthearted quality that doesn't come off as tongue-in-cheek. This is serious architecture with a twinkle in its eye."

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

Its successful mixture of design languages also impressed the jurors, who commented on the intriguing dialogue between modernism and a more traditional sensibility. A quiet, deceptively simple house whose interiors lived up to the quality of its exterior, Salmela's design, the jurors pointed out, proves that award-winning architecture doesn't have to "scream and shout" to be heard. Above all, "it also looks like a nice place to live," Pedersen added.



Honor Awards

Thompson Residence

Damberg, Scott, Peck & Booker
Architects

Wurtele Conservatory

Meyer, Scherer & Rockcastle

Phillips Plastics

Corporation,

Short Run Division

James/Snow Architects

Fifth Street

Parking/Transit Facility

The Stageberg Partners

State Office Building

Parking Structure

BWBR Architects

St. Mary's Chapel

Rafferty Rafferty Tollefson

First Lutheran Church

Hammel Green and Abrahamson

Rappaport Residence

Bentz/Thompson/Rietow

Special Award for Historic Preservation

Purcell-Cutts House

Restoration

MacDonald and Mack Architects



PIETER KERZE

LEA BABCOCK



**Wurtele Greenhouse
Meyer, Scherer &
Rockcastle**

The Wurtele Greenhouse was the "most accomplished of the smaller projects [entered]," the jurors said. The 200-square-foot addition slips onto the back of a 1907 Purcell and Elmslie house in Minneapolis. And though a 1920s addition obscured much of the residence's Prairie flavor, the architects sought to re-establish its architectural legacy. Used to raise orchids, the greenhouse is capped with a low-slung, translucent-acrylic roof marked by prominent overhangs. A white brick base adds a solid foundation to the essentially glass building. Inside, redwood-and-oak framing with white beams criss-crossing the ceiling, triple-glazed glass panels and Mexican floor tiles create a comfortable, light-filled room perfect for both relaxing and indoor gardening. The jurors remained impressed with the level of detailing that is generally reserved for much bigger projects.

**Fifth Street
Parking/Transit Facility
The Stageberg Partners**

The Fifth Street Parking/Transit Facility is the first of three massive ramps being built on the western edge of downtown Minneapolis, within the historic warehouse district. The ramps tie in with Hwy. 394, which streams in from the western suburbs. The 1,600-space Fifth Street Ramp (as with the 3,060-space Seventh Street and 1,260-space Fourth Street ramps under construction) is designed to harmonize with the existing turn-of-the-century warehouses, marked by heavy stone bases and finely detailed brickwork. The Stageberg Partners incorporated the district's familiar materials—stone, brick and reinforced concrete—to devise structures that unobtrusively slip in with the existing buildings.

Because of the location, the design required approval by the Minneapolis Heritage Preservation Commission and the State Historic Preservation Office. The result is buildings that truly stand on their own as important pieces of architecture, a far cry from the eyesore ramps of yesteryear. The jurors admired the sophisticated and elegant use of materials and remarked that the brickwork was done in the "great tradition of that district."

DON F. WONG



**Phillips Plastics
Corporation Short Run
Division
James/Snow Architects**

Built on the edge of a small Wisconsin town, this elegantly spare building houses a production operation for Phillips Plastics Corporation. A powerful expression of the interplay between the earth and sky in open space, architect Julie Snow used brick walls to anchor the building's airy steel-and-glass frame in the prairie landscape. Inside, engineers and production teams are separated from one another by a 22-foot-high interior glass wall that follows the curved roof of the building. Outside, steel trusses and columns continue the arch over entry and loading-dock areas, exploring eroded volumes in the building mass.

Jurors pointed out that manufacturing plants often don't get this much design attention, adding that it has the economy and directness you'd expect in a factory but the result is "almost spiritual." They praised its lack of pretension, pointing out that "the architect's hand is never heavy."

From a distance, the jurors said, the building makes an "evocative, singular statement on the land." Furthermore, the promise of the exterior is fulfilled on the interior. "It's hard for a building to be so volumetric and tectonic at the same time. To achieve both is really extraordinary," Pedersen concluded.



CHRISTIAN KORAB



**State Office Building
Parking Structure
BWBR Architects**

In a banner year for parking ramps, the State Office Building Parking Structure is a welcome addition to the western edge of the Capitol grounds in St. Paul. The 406-space, 3-level structure provides an almost-seamless addition to the State Office Building. The textured, off-white ramp is clad in granite along with granite-chip and precast concrete. Each end of the ramp is distinguished by stair towers capped in orange concrete tile to match the State Office Building's roof. Windows, lighting fixtures and railings also are designed to match the neighboring legislative buildings. The jurors praised BWBR Architects for successfully applying the language of classical architecture to create a stylish building that is "wholly believable."

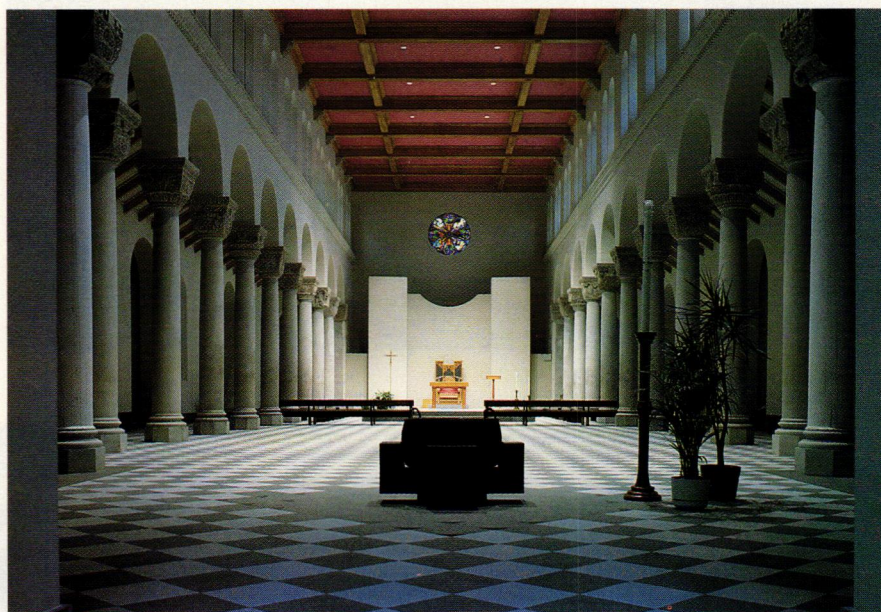
**St. Mary's Chapel
Rafferty Rafferty Tollefson
Architects**

St. Mary's Chapel, designed by St. Paul architect C.H. Jonston in 1903, underwent several design changes following the Second Vatican Council. But these alterations neither provided liturgical flexibility nor recognized the architectural merits of the space.

With the construction of a new Seminary Hall connected to the chapel, Rafferty Rafferty Tollefson Architects carved a new entry to the chapel. To accommodate worship as well as lectures, concerts and debates, the sanctuary was re-oriented and flexible seating introduced.

To ensure that the architecture was more "purely stated," the architects streamlined the space, removing such elements as the balcony and organ housing, choir stalls, paneling along the side aisles and peripheral ornamentation.

The jurors noted that such an aggressive removal of decoration was extraordinarily risky and took great courage. "The cleaning-out process brought the architecture back," they noted. "We've been rewarded with a space that is magic."



First Lutheran Church Hammel Green and Abrahamson

Hammel Green and Abrahamson converted an abandoned 1920s schoolhouse into a Colonial-style church complex with a new sanctuary for a growing Lutheran congregation on a 6-acre site in Columbia Heights, Minn. First Lutheran Church takes its design cues from the original brick school and its 1952 addition to establish a vocabulary of sloped roofs, sand-molded brick and white trim in a cluster of interconnected buildings surrounding a courtyard. Within the sanctuary, large-paned windows that reflect the windows of the original building offer plenty of lighting for the congregation. Detailing throughout is simple, a distinction of the New England churches. Light wood trim, wooden pews and off-white walls offer a quiet, dignified setting. A pipe organ is the focus of the main hall, and small recessed lighting dotting the ceiling evokes images of the celestial heavens. The jurors praised the project as an "adaptive reuse done skillfully and powerfully."



KOYAMA PHOTOGRAPHY

Special Award for Historic Preservation

Restoration of the Purcell-Cutts House MacDonald and Mack Architects

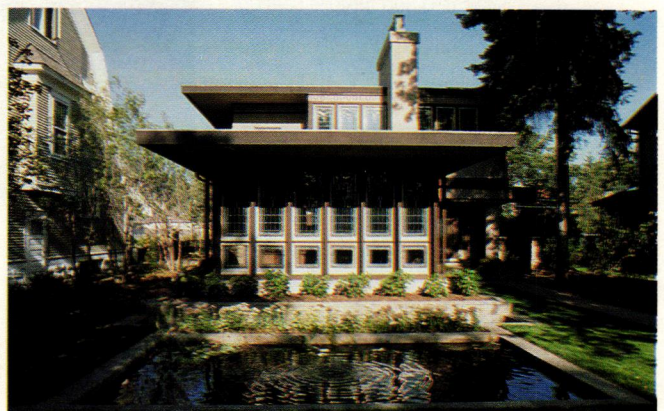
In 1913 noted Prairie School architects Purcell and Elmslie designed and built their acknowledged masterpiece of domestic design: William Gray Purcell's own house at 2328 Lake Place in Minneapolis. In their restoration of this landmark house, which ranged from stabilizing the structure and resoldering iridescent art-glass panels to conservation of the stencils and murals throughout the house, MacDonald and Mack Architects sought to "allow the original spirit of the house to emerge." The house's design, along with the 2-year research and planning study that culminated in its restoration, led jurors to comment: "The events that take place in this house are really quite amazing. The impressive documentation and completeness of care with which it was documented gave us the sense that the project was in very competent hands."



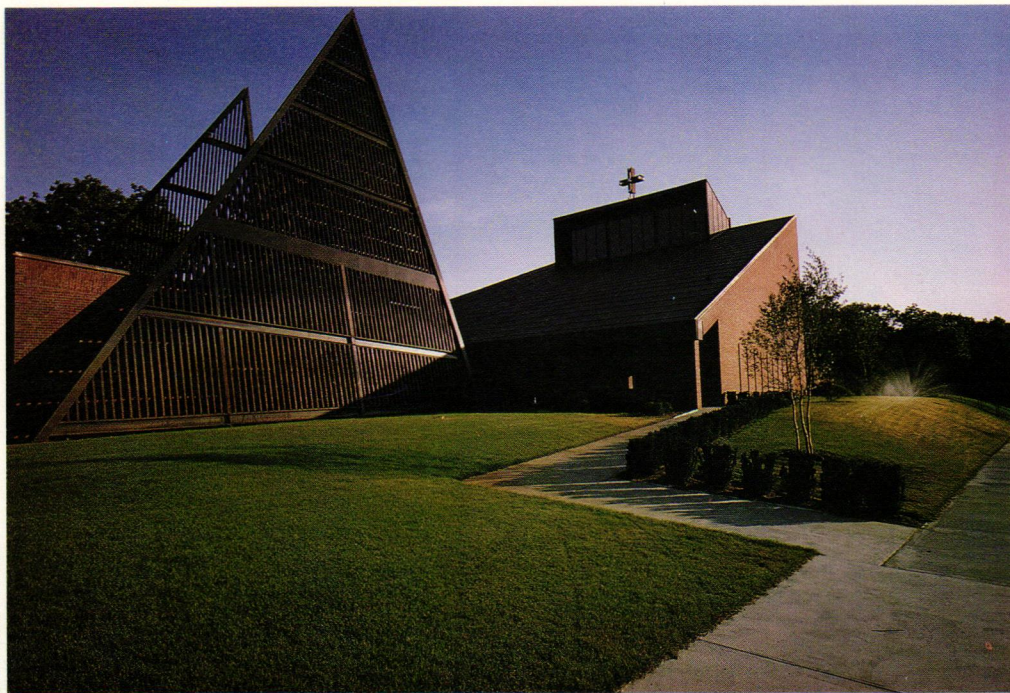
ROBERT HOWARD

Rappaport Residence Frederick Bentz/Milo Thompson/Robert Rietow

This vacation residence in Aspen, Colo., designed by Bentz/Thompson/Rietow, was praised by the jurors "as a powerful, simple image with extraordinarily strong references to the site." Nestled into a steep north-facing slope with direct ski-trail access to Aspen Mountain, the house takes advantage of dramatic views through north- and west-facing windows. Given its difficult solar orientation, the jurors noted in particular the house's serrated lower edge along the ski trail which funnels light into interior spaces.



BART LEVY



25-year awards

St. Jude's Rafferty Rafferty Tollefson

St. Jude's, built on 20 rolling acres outside Grand Rapids, Mich., expressed the avalanche of changes occurring in the Catholic Church in the early 1960s. The jurors praised the church for creating a "spiritual space that responds to a new philosophy that religion is participatory." Avoiding the ornate pomp-and-circumstance of the traditional cruciform plan with east-facing rose window, Rafferty Rafferty Tollefson designed a pared-down structure with a dramatically slanting roof line and simple materials, such as reinforced concrete, brick walls and terrazzo floors. Inside, the church is nearly as wide as it is long, with all attention focused on the granite altar and baptismal font. And though detailing is minimal, the jurors noted that the structure is "deceptively simple" and that it's an "impressive achievement that effectively uses light and materials."



25-year awards

The Pillsbury House Ralph Rapson & Associates

Jurors Charlie Nelson of the Minnesota Historical Society and Leon Satkowski of the University of Minnesota praised the Pillsbury house on Lake Minnetonka as a "modern 'grand house' done extremely well." Built in 1962 on the site of a former Pillsbury house that burned, this expressive collection of modules and planes helped set the standard for modernist residential design in Minnesota. Ralph Rapson, who spearheaded the University of Minnesota School of Architecture for 25 years, nearly had carte blanche to explore his design aesthetics by juxtaposing highly articulated structural forms of glass and brick. Windows exploit various views of the bay and surrounding landscape, creating a symbiotic relationship between interior and exterior spaces. The jurors commended the house's "concern for setting and its relationship between interior spaces and light."

A new menu

Three Twin Cities restaurants explore the ingredients of fine design

By Eric Kudalis

Azur: Theater of details

D'Amico + Partners has created some of the most innovative restaurants in Minneapolis. The restaurateurs set the pace for nouvelle cuisine 5 years ago with Primavera at International Market Square, and soon followed with D'Amico Cucina, upscale Italian fare at Butler Square. The company's Atrium catering service is widely used, and though it is busy planning its latest venture—a night-club/sports bar in downtown Minneapolis—D'Amico + Partners is riding high on the success of its most recent foray into fine dining, Azur. The newest addition to the D'Amico portfolio combines a formal dining room with a casual gourmet-food court, Toulouse, and a 350-seat banquet hall.

Located on the fifth floor of Gaviidae Common in downtown Minneapolis, the restaurant, featuring food of the French Mediterranean, is a striking contrast to the minimalist decor of Primavera. Here diverse materials, from particle board to stainless steel, create an eclectic atmosphere that avoids categorization, something akin to the space-aged Jetsons meeting up with 1920s art-deco architects, concedes Richard D'Amico, who co-designed the space with Shea Architects. When D'Amico and the architects began discussing design concepts, they strove for a setting that would “create a state of mind and allow you to make of it what you want,” the team says. They pulled design cues from different sources. The mall's barrel-vaulted, starry-blue ceiling played a role, and even films such as *Batman* and *Bladerunner* offered design cues.



BALTHAZAR KORAB/CHRISTIAN KORAB

Azur, on the top floor of Gaviidae Common in downtown Minneapolis, is an eclectic stage set of details, materials and images. Illuminated steps (above) lead to seating within the building's turret, which offers urbane views of downtown high-rises. Divergent materials are combined in surprising ways to enhance the Jetsonlike environment. Luxurious leather seating, for instance, is offset by particle-board walls and art-deco-styled purple columns. In the bar and lounge (opposite), Shea Architects continued to work with often-utilitarian materials to delightful effect. The glowing bar front is actually made of perforated metal panels that are illuminated from behind with fluorescent-purple lighting. Terrazzo flooring, custom-designed furniture and deep azure and gray tones complete an elegant scene.





The casual food court, Toulouse, fronts the restaurant under the mall's barrel-vaulted ceiling. The deli line (above) combines stainless steel and glass with perforated metal. The front panels, like the bar, are illuminated from behind. The blue Azur emblem (left) etched onto the back of the mirrored bar wall is a dynamic image for patrons entering Toulouse from the escalators. At night Toulouse serves as a reception lounge for functions in the banquet room (opposite). Using inexpensive materials without sacrificing design panache, the architects draped canvas across the ceiling and lit it from behind. Local artist Michael Boline provided details paintings of Chagall works.

The result is a series of seemingly disparate images and architectural elements used in surprising new ways.

Toulouse, which fronts the project at the south end of Gaviidae, is defined by the atrium ceiling and skylights offering views of neighboring towers. And though Toulouse is essentially a fast-food court, don't expect the typical rinky-dink plastic furniture and clutter found in such spaces. Toulouse is distinguished by a consistent attention to detail and craftsmanship. A dramatic free-standing glass wall divides the court from a bar on the far end. A glowing-blue Azur emblem etched onto the mirrored bar wall ties in with Toulouse, offering a focal point. Wooden tables are arranged under the barrel vault toward the center, which is delineated on each side by planters and narrow pools. Against one wall, smaller, private tables are hidden by matte-finished perforated-metal screens. As a real eye-catcher, sconces above the tables splay light in a colorful, circular pattern. The highlight of Toulouse, however, is the perforated-metal and stainless-steel food counter, with its glass shelves displaying products of the trade: olive oil, bundles of garlic, gourmet sauces.

At night, Toulouse's dual personality as a reception lounge shines through when adjacent panel doors to the minimally decorated ballroom are opened for banquets. Yet minimal design is used to maximum effect. The architects draped cloth bands across the ceiling and illuminated them from behind with multi-colored lights. The explosion of color warms the room, while large-scaled details of Chagall paintings by Minnesota artist Michael Boline complete the picture.

In Azur, which is entered through Toulouse, architectural elements again play a key role. As with Toulouse, Azur's strengths are in its individual parts. Deco-styled purple columns with translucent-painted, chipped-back glass panels lit from within create a glowing presence. Leather chairs, both in the lounge and at the dining tables, set an ele-

gant stage. Yet the luxury of leather is offset by the most mundane of materials: wall panels of maple-stained flakeboard with black divider strips. The tables themselves combine pear wood with Avonite, typically used for kitchen counters.

Other elements are double takes. Large paintings that recall French impressionist works, for instance, are actually contemporary photographs hand-colored by New York artist Leah Demchick. And a fireplace in the entrance lounge is made of nothing less than two woks,

one placed within the other and set on copper balls.

D'Amico and the architects envisioned a place that would allow the patron to "make of it what he wants." Azur is theater of details in which food is only half the reason for being there. Diners can latch onto their favorite elements, ignore some and still wonder at others. And while the sum may overload the senses, Azur's individual parts indeed make it a place to see and be seen.



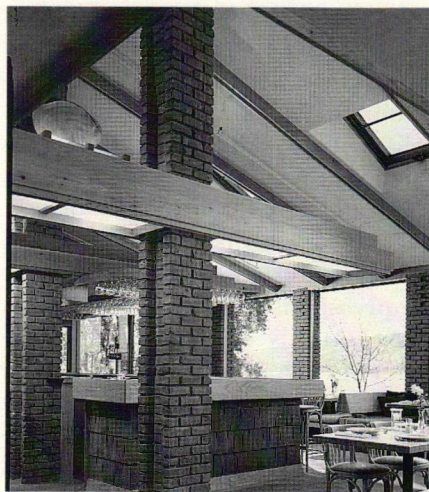
The Dock Cafe: River views

The Dock Cafe in downtown Stillwater, Minn., slips so unobtrusively into its site overlooking the St. Croix River that it appears as though it sprouted naturally from its setting. Fronted by water and surrounded by old brick buildings, the restaurant, designed by McGuire/Engler/Davis Architects, is a sensitive addition to Stillwater, a slice of New England charm with well-maintained, 2- and 3-story older brick buildings.

To maintain that New England charm, architect Mike McGuire, a general partner in the restaurant, designed a cluster of three overlapping, asymmetrical gables that breaks down the 5,000-square-foot building into three units: a 45-seat dining room at one end, a 40-seat bar in the middle and an 80-seat dining room at the other end. The gables form a rhythm of peaks that slopes sharply downward on the side facing town, almost completely disguising half the building in shingles, but slants less dramatically on the river-facing side, where expansive windows and a wooden deck overlook the water. Handmade bricks, similar to those used on many of Stillwater's older buildings, add a textured, rustic base that complements the shingled forms.

A pragmatist at heart, McGuire relies heavily on a few simple building items to achieve a design statement. Wood and masonry play key roles in the firm's work. The natural, earthy look of brick and wood, however, are brought inside as well, thereby blurring the distinction between interior and exterior. "Interior is organic to exterior," McGuire says.

Brick columns and exposed wooden structural beams dominate the three rooms, in which an oak-



The Dock Cafe in Stillwater, Minn., blurs the distinction between indoor and outdoor by using familiar exterior materials inside, such as brick for the columns (left) and shingles along the front of the bar (below). Ceiling-high windows overlooking the St. Croix River also reinforce the restaurant's relationship with the outdoors.

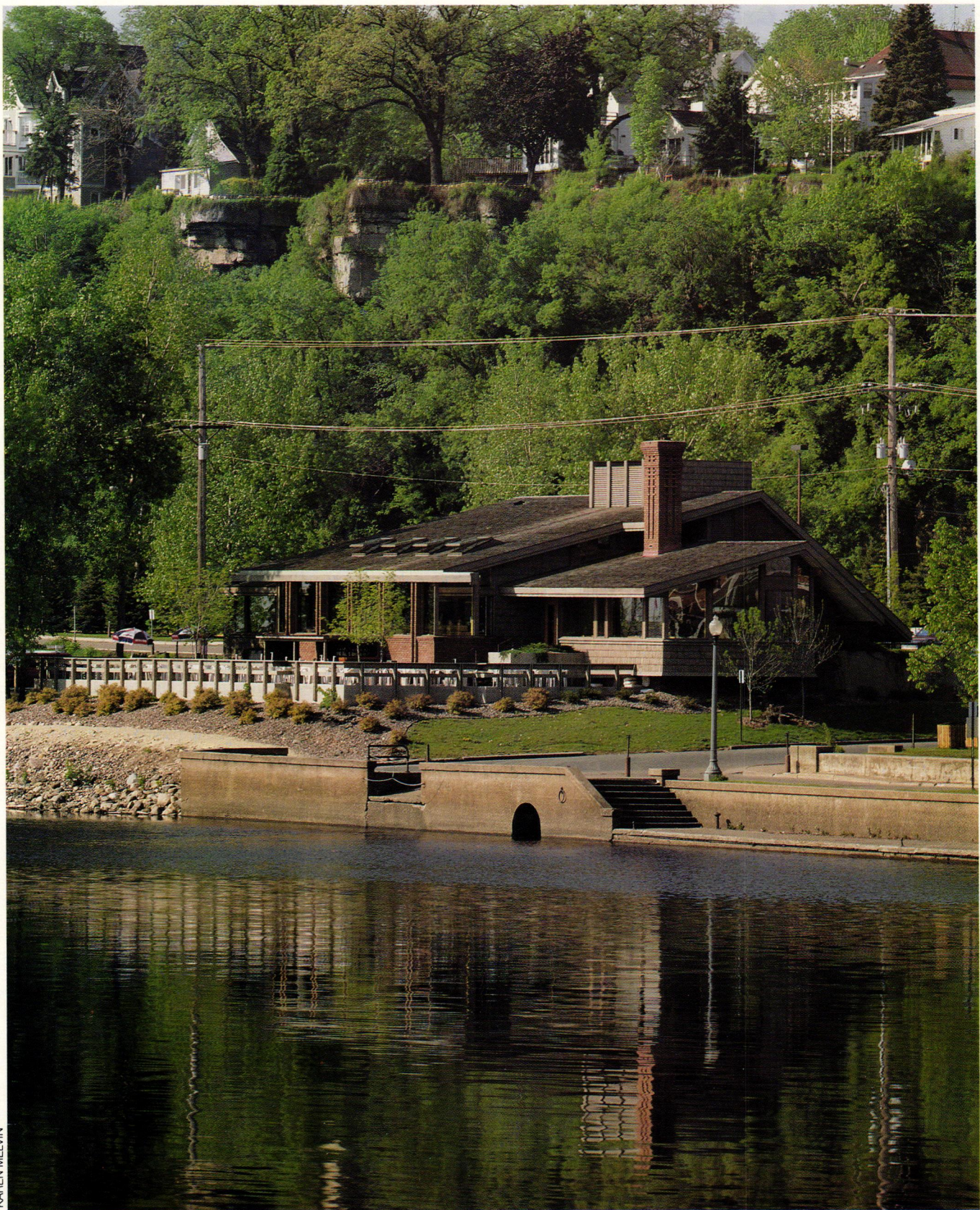


topped bar clad in shingles anchors the lounge. Ceiling-high windows capturing river views reinforce the outdoors motif, and adding a final touch of rural authenticity, weathered planks from an old bridge are arranged vertically like Venetian blinds near the front door to create a tenuous wall between the main entrance and secondary dining room.

Yet despite the restaurant's affinity with nature, it indeed does provide a sense of shelter. By dividing the entire space into three separate

rooms, McGuire devised intimate dining from a large program. In front, a dropped ceiling and brick fireplace offer an inviting, homey entrance. And throughout, horizontal light valances made of cedar soften the light and minimize the impact of the pitched ceilings, which rise to 15 feet in the bar. "We tried to make all the rooms like living rooms, to establish a residential feel," McGuire says.

And that's the kind of place that makes you want to stay a while.



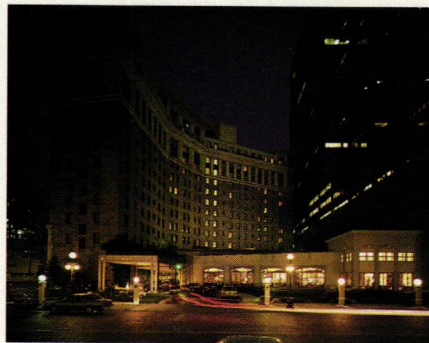
KAREN MELVIN

The cafe, sheathed in shingled gables and a rustic brick base, diminutively slips onto its site overlooking the river. A deck offers outdoor summer dining, along with incomparable views of the St. Croix bluffs.

The St. Paul Grill: An instant patina

Downtown St. Paul generally isn't thought of as a place for exciting nightlife and restaurants. The managers of the St. Paul Hotel wanted to change that impression when they hired Hammel Green and Abrahamson to design a new ground-level restaurant. The hotel's old restaurant was relegated to the lower level 8 years ago when HGA worked on the renovation of the then-decaying landmark. Yet with its most recent remodeling, the hotel seized the opportunity to design a more visible facility that would serve both guests and downtowners.

And visibility is the key with the new St. Paul Grill. By expanding an existing lounge facing Rice Park, the architects captured views of nearby architectural gems such as Landmark Center, the St. Paul Public Library and the Ordway



Music Theater. One of St. Paul's most recent additions, the St. Paul Companies building, also is framed from the dining room.

Rather than opening a high-end restaurant that would appeal to only a select few with well-stocked pocketbooks, the hotel ordered a casual, affordable grill that would become a St. Paul institution with an "immediate patina." The architects noted characteristics of

American grills: They have a masculine, "clubby" feel with plenty of dark paneling, wooden furniture, a prominent bar area and a menu of beer, burgers and the like. What the typical American grill lacks, architect Dan Avchen of HGA says, is true architectural and spatial distinction.

HGA sought to bring that spatial quality to the restaurant and in so doing created a distinctive series of rooms whose asset is its simplicity. But that simplicity belies a confident design hand. The architects began by gutting the original first-level lounge and angling an addition outward toward Rice Park on the hotel's west side.

Circulation is decided by a progression of architectural elements leading from the coffered-ceiling entrance to a pavilion in the back. Guests enter either directly from the hotel lobby or from the main entrance.

The bar is a straight shot from the entrance on the left, defined by arched columns. Patrons can gather around the 35-foot-long mahogany bar, which is backed by a ceiling-high wall of mirrors with bottles displayed on glass shelves, or sit at tables in a casual atmosphere and still feel a part of the main dining room. Mahogany paneling and oak floors create a dark, cozy lounge that is highlighted by a collection of framed photos of famous Twin Citians and a massive 19th-century German oil of Greek goddesses.

In the main dining room, a vaulted ceiling with columns arching across it rhythmically guide guests through the room, past an open kitchen and back toward an 18-foot-high pavilion. Tables are gathered along the periphery beside 20-foot arched windows, and mahogany booths with dark leather



The new St. Paul Grill angles outward from the St. Paul Hotel (top). The pavilion on the right takes its form from a rooftop pavilion and helps hide a blank wall from an adjacent parking ramp. The bar (above) is a comfortable room with dark mahogany paneling and a ceiling-high wall of mirrors lined with bottles. The painting is from the hotel's permanent collection.

TIM STREET-PORTER



seating and beveled glass are clustered in the center. The pavilion, which was inspired by a rooftop pavilion, is a semiprivate room that serves as the "grand finale."

Detailing throughout is restrained, allowing the architecture and rich materials to speak for themselves. The palette is determined by the dark paneling, off-white ceilings and light-oak floors with matte-stone insets along the perimeter. The exterior, clad in Indiana limestone and stucco, is appropriately understated, slipping comfortably onto the front as a natural extension.

By avoiding trendy, high-design tricks, HGA established a new grill that should indeed serve its clients well. Rather than shouting for attention, the architecture subtly establishes its presence with seemingly little effort. And that, sometimes, can be the best design of all.

White tablecloths create a more formal setting for the restaurant side. Light oak floors contrast with the dark booths. Circulation flows easily from the front of the restaurant to the 18-foot-high pavilion in the back (below). Large arched windows in the main hall look out over Rice Park and landmarks such as the St. Paul Public Library and the Ordway Music Theater.



Home Is Where the Hearth Is

Three local kitchens keep the home fires burning in style

By Barbara Knox

Getting a fresh start

What started out as a kitchen face-lift became a major construction project for Mike Reed and Jane Tilka, the Kenwood couple who asked architect Martha Yunker for help. Almost doubled in size, the new kitchen Yunker designed features a family eating area surrounded by windows to the back yard, expanses of built-in storage and an oversized central cooking island—not to mention bold sweeps of color on laminate counter tops and shelves.

Essentially, Yunker reorganized the back of this house, where Reed and Tilka live with their two children. A new back entry with closet and drawer storage provides access to the newly refinished basement as well as the adjacent kitchen, which now “reflects the spirit of the owners as well as the age of the house,” Yunker says.

Reed, a professional illustrator, and Tilka, a graphic designer, both have strong aesthetic orientations and weren’t afraid to make bold choices when it came to finishing off this roughly 13-by-19-foot space. Three-quarter-inch laminate counter tops in puce and accented with a black edge contrast with a 4-inch coral-colored shelf that runs just below the window frame above the counter top. Two columns that mark the low-ceilinged entry to the kitchen repeat the coral and puce colors, vividly defining a somewhat awkward area.

On the floor, black-and-white vinyl tiles in a checkerboard pattern show off a vibrantly colored Turkish rug that sits under the cafe table’s pedestal base. Wooden chairs painted in various bright colors surround the table, offering a



GEORGE HEINRICH

Architect Martha Yunker's design for this Kenwood kitchen reflects the bold, playful spirit of her clients, graphic designer Jane Tilka and illustrator Mike Reed. Cutouts in lieu of handles on doors and drawers and slats in kitchen cabinets create a delicate pattern of light and shadow around the room punctuated by sweeps of puce, coral, mustard, blue and green in counter tops, columns and furnishings.

friendly, informal place for family eating. Overhead, a sleek halogen fixture by Artemide, finished in gun-metal gray, provides both up and down light to augment under-cabinet fluorescent and incandescent task lighting.

"Mike and Jane had lived here for about 8 years," says Yunker of her clients, "and they decided to really make some changes. Once we looked at simple renovation plans, it became obvious that we would be much better off to gut the space and start fresh."

Now, the kitchen includes a new Vulcan Snorkel stove, built-in refrigerator and pantry cabinetry, and built-in microwave and convection ovens. Everywhere, Yunker has designed storage to fill the walls, floor-to-ceiling. "Older houses always have storage right up to the ceiling," Yunker explains. "Why leave that space dead at the top?"

Yunker detailed the custom cabinetry to exaggerate its height, leaving off traditional toe kicks at the floor line and adding 2-inch overhangs on counter tops to compensate. Cutouts, rather than door pulls on cabinet doors and drawers, create a repetitive pattern of light and shadow around the room, echoed by the slatted doors of the cabinets atop a refrigerator and dish pantry. A similar pattern is seen in the wine rack that hangs beneath cabinets in the pantry area just off the formal dining room.

In the back of the kitchen, where windows line the walls, Yunker designed an additional storage unit to accommodate family necessities: bookcases for cookbooks, shelves for TV and telephone, and nooks for miscellaneous children's jumble. "But this is all away from the traffic pattern of the working kitchen," Yunker points out. By separating working area from eating area and finishing the space with bright colors and fun accessories, Reed, Tilka and Yunker have created an expressive family-style room that accommodates much more than simple kitchen needs.



In her redesign of the Tilka-Reed kitchen, Yunker almost doubled its size, adding a family eating area surrounded by windows to the back yard, expanses of built-in storage and an oversized cooking island.

Contemporary with color

For two busy professionals who love to cook, Mary Jane Pappas of PAPPAS Design transformed a dreary, back-of-the-house kitchen into a sun-filled space that offers all of the amenities in a decidedly stylish environment. "We absolutely live back here," says Sarah Kaplan, referring to the kitchen that opens onto the back yard, where landscape architect Stefan Helgeson of Landhabitat has conjured a woodsy clearing filled with wildflowers.

The new Kaplan kitchen, a 309-square-foot space, is sleekly contemporary, as per the clients' wishes: A black-and-white checkerboard floor of vinyl tile, punched up with intermittently spaced red triangles, plays off a striking pale-green wall of sandblasted-glass cabinet fronts. From the black leather-and-chrome chairs pulled up to the marble-topped table in the back corner, the Kaplans also get a surprising view to the lake. "It's wonderful for a room at the back of the house to have such a great view of the lake out front," Kaplan says.

Because the kitchen is part of an early-20th-century house typical of the couple's Kenwood neighborhood, Pappas used such devices as leaded-glass transom windows over the patio doors and new, oversized windows to tie the room to the rest of the house. She also finished the space with moldings that soften the otherwise crisp lines and recall similar moldings throughout the house.

Low-voltage lighting provides highly focused task lighting for the kitchen's work areas, but it also adds "sparkle and drama and versatility," Pappas says. The pale-green finish of the walls and cabinets glows almost white in the bright light, be it natural sunlight or the artificial light that floods the room.

Pappas planned the rectangularly shaped space to provide a protected working triangle—refrigerator, sink, cook top—that is nonetheless open to table and outdoor areas. In the center of the kitchen, a granite-topped island with cook top allows both Sarah and husband Robert to work simultaneously without bumping elbows. Stacking convection and microwave ovens are built into the storage wall otherwise covered with the sandblasted glass doors. Storage, in fact, is abundant, including a pullout bin for recycling, low shelves tucked under the center island and plenty of hanging cabinets above black-granite counter tops.

"Technically, the sandblasted glass doors were very difficult to build," Pappas says. "We were working with three incompatible

materials: the glass, the laminate door frames and the metal fasteners." And once built, the completed doors had to be sent back for tempering to protect them against shattering. While two of these full-height glass doors conceal an abundance of shelves and drawers within, the third is actually a false front for another of Pappas's storage tricks: Set into the end of the storage wall, a special niche for mail, keys, briefcases, even shoes opens to the back door where the Kaplans generally enter the house.

"Kitchens have really become the social focus of most homes," Pappas observes, "and that's no exception here. I wanted to give [the Kaplans] a great comfort level, a place where they could work together, be part of the back yard, enjoy the room."



GEORGE HEINRICH



In her design for the Kaplan kitchen, Mary Jane Pappas incorporated sleek, contemporary surfaces without ignoring the spirit of the couple's early-20th-century Kenwood house. Green, sandblasted-glass cabinet fronts, granite counter tops and a sprightly patterned floor tile (top) play off wide moldings, oversized windows and leaded-glass transoms (opposite), interior details that Pappas found throughout the rest of the house.

A twist on the traditional

Sunny and spacious, with a view down to Lake of the Isles through expansive windows, the Stussy kitchen seems a charming and obvious addition to an existing Dutch Colonial house that just ran out of space for the family. In fact, this addition posed a thorny problem for architect Tom Ellison Associates

Everything inside this bright white, oak-floored kitchen is oriented to the lake view. Tucked into the back corner of the 550-square-foot space is a 200-square-foot working kitchen that features glass-fronted cabinets hung directly over windows, letting the morning light shine through. A marble-topped eating bar slices across the room at an angle perpendicular to the view line, separating working from dining areas and reinforcing the sight lines. And, as per the client's fervent wishes, the dining table sits just inside floor-to-ceiling windows, where the family can look down across the lawn to the lake below.

Four columns define the dining area, which is capped by an elliptical ceiling cove overhead. Like the rest of the addition, the millwork in the dining area is richly detailed, supplying the traditional look the Stussys wanted. But project architect Dan Nepp chose the unusual elliptical form to accommodate the difficult angles of the addition and still maintain some tie to the grid of the existing house. The shape of the cove mimics the curve of the window wall that sweeps around the dining table, creating a soft, embracing space rather than one composed of awkward, jutting angles.

Just inside the kitchen's back door, the architects created a built-in wall of storage and a home-office nook, which gives way to yet another set of glass doors that opens to the wraparound porch. Everywhere, an abundance of light brightens the white satin finishes.

But not all the sparkle comes from sunlight. Incandescent lighting recessed into the perimeter of the ceiling cove provides indirect, but useful, illumination in the dining area, while a bank of five low-voltage lamps is set into the cove to provide direct, sharply focused table



GEORGE HEINRICH

In his design for the Stussy kitchen, Dan Nepp of Tom Ellison Architects included glass-fronted cabinets that are hung directly over windows, letting morning light stream into the kitchen's working area.

(TEA) who discovered, upon prompting from the client who wanted to see the lake from the kitchen table, that there was a view to the lake from one spot and one spot only—about 4 feet off the corner of the existing house, skewed on an angle.

“Basically, the entire addition was designed around that one idea,” explains Tom Ellison of the 2-story, finely detailed project that includes a kitchen/dining space below and a master bedroom suite above. Outside, the architects designed a porch that wraps around the house, seamlessly connecting old to new and allowing the family quick and easy access to the outdoors.



Four columns define the Stussy addition's dining area (left), capped by an elliptical cove overhead and separated from the working area by a marble-topped eating bar (below) which slices across the room at an angle. Nepp chose elliptical forms to soften the difficult angles of the addition and reinforce sight lines that lead across the front lawn to the shores of Lake of the Isles.

light. Elsewhere in the kitchen, the architects specified fluorescent under-cabinet lighting and wall washers to light the faces of the cabinets, a technique that contributes to general illumination but also adds dimension to the room.

Carefully orchestrated to capitalize on everything from the lake view and the pattern of the trees outside to the stylistic wants of the client, the Stussy addition stands as an example that even the toughest design challenges can be overcome.

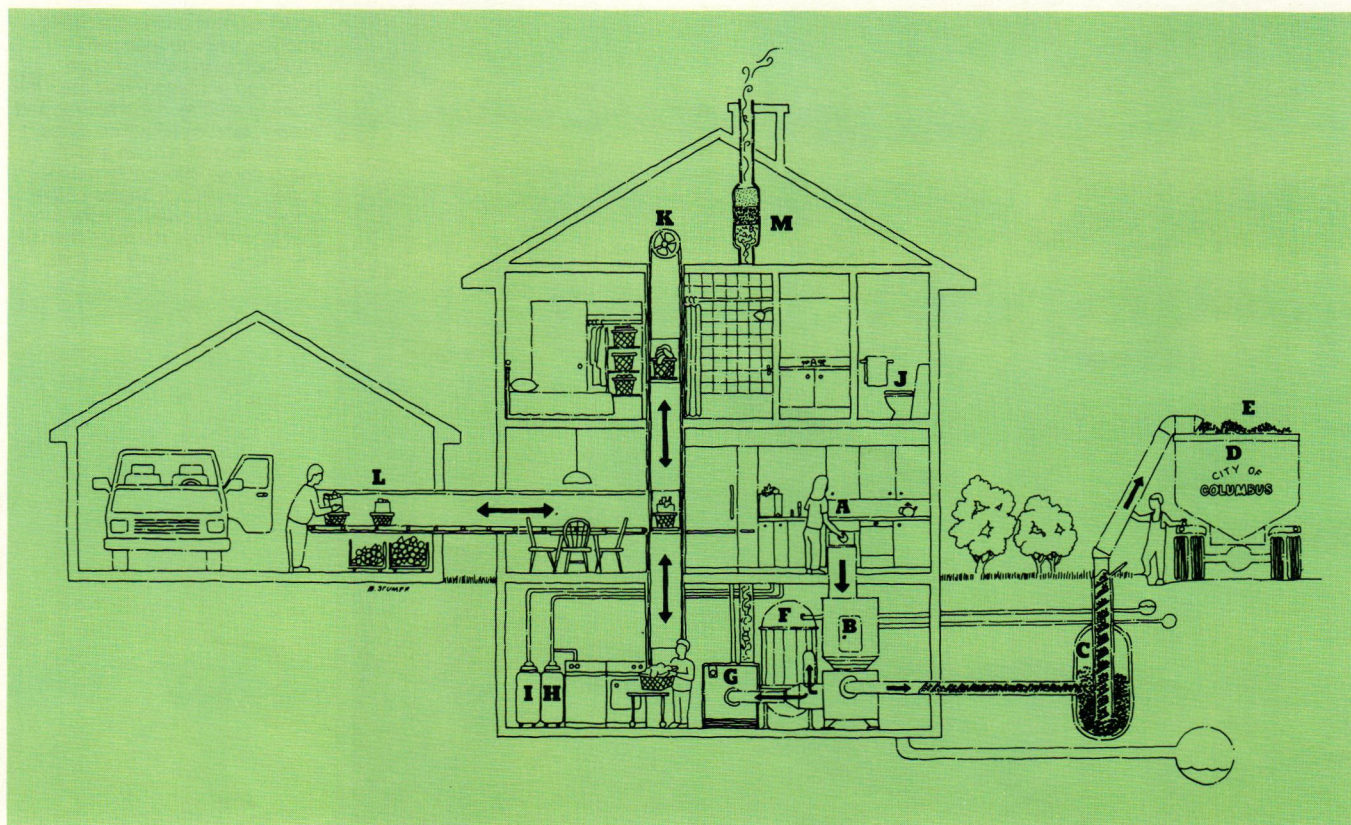
Barbara Knox is a Minneapolis free-lance writer.



Notes on a Metabolic House

Animated design helps homeowners meet the problems of the future

COURTESY WILLIAM STUMPF + ASSOCIATES



Key to the Metabolic House

- A.** Recycling chute
- B.** Mulch processor
- C.** Mulch collector
- D.** Mulch pickup
- E.** Mulch
- F.** Paper/fuel processor tank
- G.** Furnace/boiler
- H.** Piped-in biodegradable detergent
- I.** Water recycling and distilling system
- J.** Paperless toilet
- K.** Vertical conveyor
- L.** Horizontal conveyor
- M.** Pollution-control filters

"In an ideal world, home design would respond directly to ecological needs. At the request of the New York Times, industrial designer Bill Stumpf came up with a concept for the future that he calls the 'Metabolic House.'

'Our bodies do a good job of taking in oxygen, food and water, getting nutrition and dispelling waste,' he explains. 'Our houses don't do that very well. They should have a digestive system just like we do.'

Presorted recyclable materials are discarded into a chute in the kitchen. They are then 'techno-mulched' into an effluent. The paper is mixed with fuel to heat the house; the rest goes to a regional processing center.

Groceries, laundry and other heavy materials are moved by horizontal and vertical conveyors. Air pollution is controlled by a filter in the chimney, biodegradable detergent is delivered in bulk to the house, and the bathroom has a paperless toilet, already in use in Japan and Switzerland."

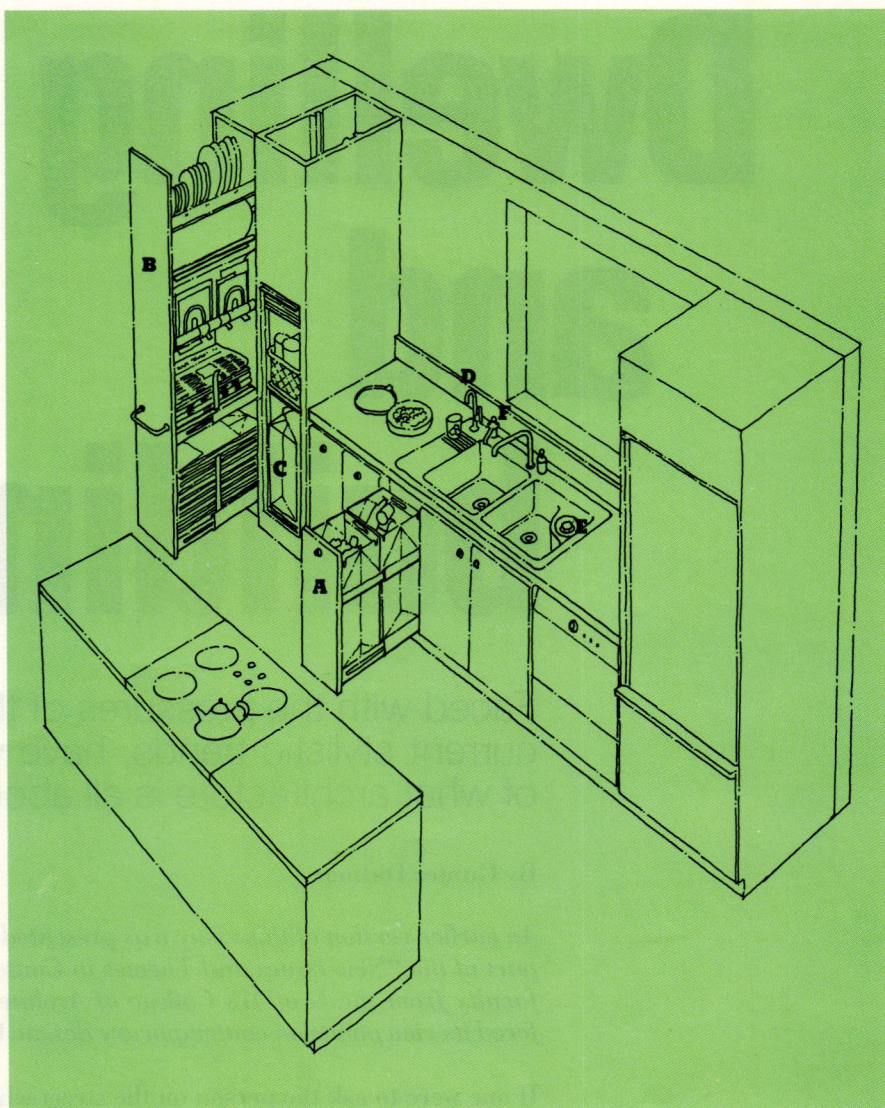
From "Making Space for Trash: A New Frontier of Design" by Patricia Leigh Brown, New York Times, July 27, 1989.

By Bill Stumpf

As a designer who has always been smitten with things that move vs. things that don't, I've long been interested in the notion of buildings traversing the landscape, autonomously reshaping their programming and transforming their characteristics, or adding and deleting functions or spaces. However, with the exception of the Shakers, who incorporated dumbwaiters and mini-elevators into their homes and work buildings, the conceptual proposals put forth by the British futurist group ARCHIGRAM in the 1960s, the Environmental Bubble House by François Dallegret and Owen Moss's 1982 Petal House (whose fixed petallike roof planes at least suggested the possibility of opening the house to the sky), little has been said about metabolic architecture in the last 20 years.

We tend to think of architecture as fundamentally static; houses are supposed to stay put, while we ascribe animate qualities to machines, machines that whine and buzz, do work, process materials and move through space. Strangely, we have yet to experiment with the alchemy of combining machines and houses in a holistic way. Our bodies possess a metabolism, an autonomous ability to transform food into energy and waste. So should our houses.

All of which brings me to the point of this essay: It's time we think about architecture—and in particular the house—in a wholly different way. What's necessary is to adopt a view of the house that is essentially animate, having a brain, a nervous, metabolic or digestive system, a reproductive system and a sensing and perception system. Already there are experiments along these lines. The catch phrase "Smart House" is being applied to houses filled with electronic gadgetry that automatically waters lawns, closes windows when it rains and prepares dinner with no one having to be at home. The Japanese have invented a toilet that automat-



Recycling kitchen key:

- A. Sorting bins
- B. Recycling cabinet
- C. Vertical conveyor
- D. Carbonated-pure-water tap
- E. Meat and vegetable composter
- F. Bulk biodegradable detergent dispenser

"In contrast to older houses, which industrial designer Bill Stumpf notes often had built-in flour bins, hampers, clothes chutes, dumbwaiters and pantries for storage, the design of most contemporary kitchens is predicated upon quick consumption of disposable goods. In his grandmother's day, Stumpf says, recycling was 'part of the American ethos.' The premise that 'things had a fundamental worth' was translated into home design...."

Stumpf focuses on what can be done here and now in his design for a compact kitchen recycling center. Today's kitchens, with their classic 'work triangles' of stove, sink and refrigerator, 'disregard the recycling process,' he says.

As a remedy, Stumpf's kitchen features a tall, pullout recycling cabinet. The cabinet has shelves for storing re-usable plastic lids, rolls of foil or waxed paper, labels, tape and string, bundled newspapers and folded paper shopping bags. Next to it is a vertical conveyor much like a dumbwaiter to move bulky goods.

Pullout sorting bins tucked under the counter store recyclable glass, paper and aluminum....Vegetable and meat wastes are piped into a built-in composter.

Bulk containers of carbonated water, for mixing with soft-drink syrups, and biodegradable liquid detergents are stored under the counter. They are handy to the sink and can be dispensed as needed."

From "Making Space for Trash: A New Frontier of Design" by Patricia Leigh Brown, New York Times, July 27, 1989.

continued on page 66

Dwelling and building

Faced with the pressures of the marketplace and current stylistic trends, have we lost an understanding of what architecture is all about?

By Gunter Dittmar

An earlier version of this essay was presented in spring 1990 at Walker Art Center as part of the "New Issues and Themes in Contemporary Architecture" class, in which faculty from the U of M's College of Architecture and Landscape Architecture offered its viewpoints on contemporary design. We felt it deserved a larger hearing.

If one were to ask the person on the street what kind of architecture he or she would like to see, the answer most likely would be: buildings that are comfortable, beautiful and durable.

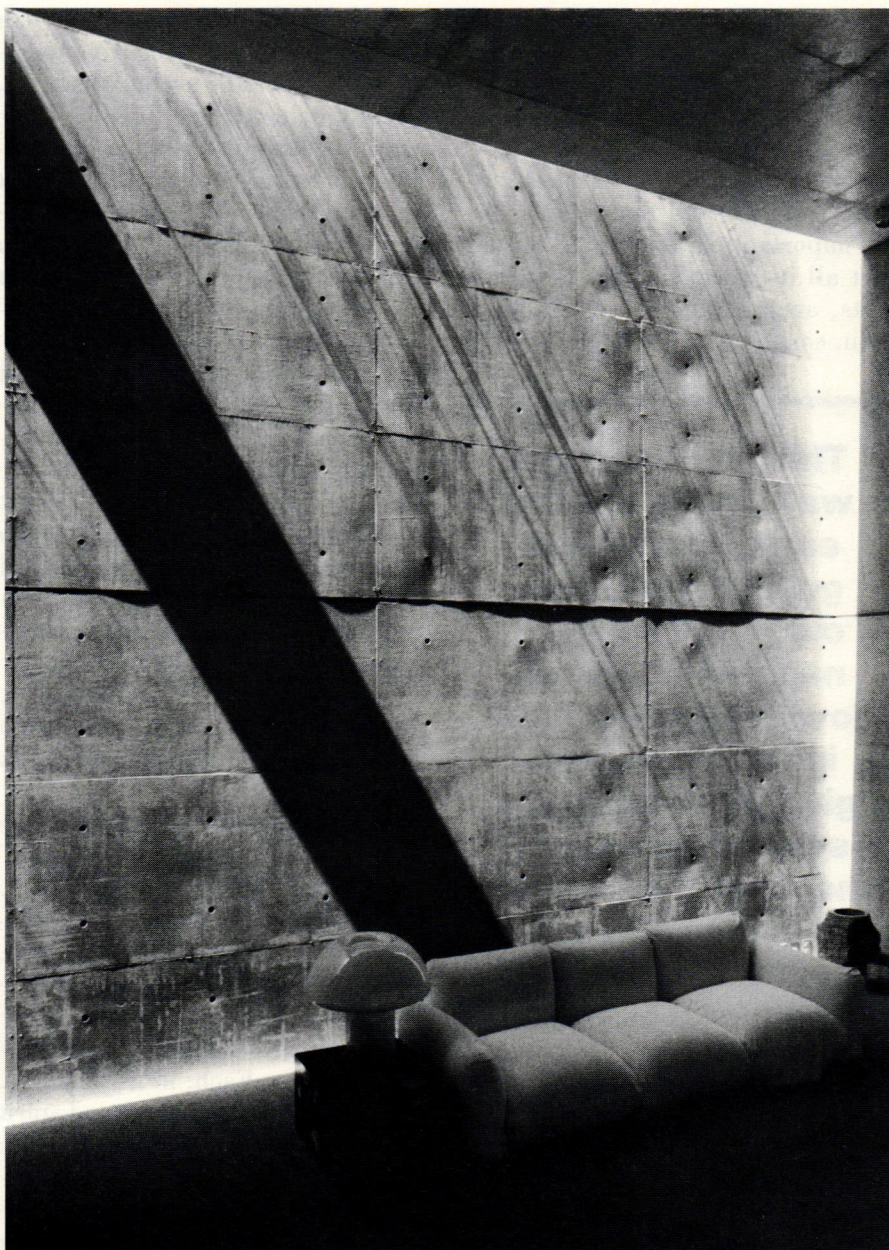
If one were to put the same question to architects, the answer probably would be very similar. Indeed, the oldest and most famous definition of what constitutes a work of architecture is from the Roman architect and theorist Vitruvius. In his *Ten Books on Architecture* he describes it as "commodity, firmness and delight."

Why then are there so many ugly buildings around? And furthermore, why are even the buildings designed by architects often so unsatisfactory?

There are no easy or final answers to these questions. Part of the blame lies with society, the other with the practice of architecture. In a society governed by mass production and consumption, the foremost, if not the only, value of real significance is that of the marketplace. What counts is the bottom line: Money. Time. Profit. The highest return for the least amount of investment in the shortest possible time.

Buildings are no exception. They are economic commodities whose relevance lies only in their material and utilitarian value. Like any other utilitarian object or piece of equipment, once they have outlived their usefulness, they are discarded and replaced.

The recent controversy over the Minneapolis Armory illustrates how prevalent and ingrained this materialistic-consumerist notion of architecture is in our society. Because the Armory had outlived its purpose, government officials have attempted to tear it down and replace it with a building serving a more useful nature and a more pressing need—a county jail. Opponents view preserving a period piece like the Armory and rehabilitating it for communal use as a sentimental luxury that a governmental body can ill afford. Absent is the understanding that buildings have more than just utilitarian and material values, that especially historic buildings give a city



Shot with light, this concrete wall from Tadao Ando's Wall House becomes almost luminous: Glowing like a traditional Japanese paper screen, it transcends its physicality and straddles the border between materiality and immateriality.

a sense of place and a communal identity, in short, a better quality of life. But cities, like people, without a past also have no future. They exist only in a continuously changing, directionless and shapeless present. It is little wonder that all our cities begin to look alike and develop into a physical and spiritual no man's land in which no one feels at home.

For centuries, architecture has been successful in finding a creative equilibrium between the immaterial and the material values of a building; between its definition as a social and cultural artifact and as an economic commodity. In

a world that seems to be driven more and more by utility and the marketplace as predominant values, how does architecture, as an art and a profession, cope with this development without sacrificing the very values for which it stands and through which it defines itself?

Current architectural theory and practice provide two alternative solutions to this problem, or perhaps better, dilemma. The first ap-

Each [building], in its own way, within the understanding and spirit of its own time, attempts to gain a foothold in the universe, that is, define a place and identity for ourselves within the vast and infinite dimensions of space and time.

proach was most clearly delineated by Robert Venturi, one of the theorists and founders of postmodernism, as "the architecture of the decorated shed." It defines a work of architecture as essentially functional shelter plus aesthetics, what could be described as a decorated box or frame. In most instances it consists of the basic structure, in which richly articulated facades and interiors are added to it as a thin veneer.

Postmodern architecture has become a commercial and popular success. The results can be found everywhere, from shopping malls and suburban spec-office buildings to downtown high-rises. The distinction between "building" and "aesthetics" has allowed the building industry to use the most standardized, fastest and therefore most profitable form of construction without undue interference of

architectural concerns. In addition, postmodernism's revival of historic forms tapped the public's deep-seated, nostalgic longing for a more "beautiful," that is a more familiar-looking, architecture. The building industry was quick to capitalize on this for marketing its products. That this beauty is only skin-deep seems to be of little concern.

In spite of its success, postmodernism is not universally accepted. In critical opposition to its shallow historicism and selling out of architecture to opportunistic commercial interests, a younger generation of architects is in search of an alternate approach to architecture. In pursuit of a new aesthetic, they see the solution to architecture's current situation and problems of identity in re-establishing architecture as an independent, autonomous art form uncompromised by the demands of utility, technology or economics.

One direction, influenced by Jacques Derrida and the philosophy of deconstruction, seeks to open up new ways of seeing the world. Architecture, like any other aesthetic construct, be it a novel or a sculpture, is viewed as a critical means to effect social and cultural awareness and change. By "exploding" the conventional canons of form and order, and often placing functional considerations in direct conflict with the aesthetic expression, the deconstructivists' aim is to confront society's myths and structures of social and cultural oppression.

Another, less theoretically oriented, direction to this approach is the pursuit of the beautiful, well-crafted, aesthetic object; the building as a work of art that can be experienced while it is inhabited. Consequently, its emphasis is on the artistic aspects of architecture: formal and spatial composition, and issues of proportion, light, color, texture and materials. With beauty as the ultimate purpose, utility and function become subordinated to the formal order and aesthetic expression.

It is difficult, perhaps even preposterous, to argue against a more

aesthetic approach to architecture when so much of our built environment is lacking in aesthetic quality. But is the problem just a question of aesthetics?

There is no doubt that architecture is an art and that beauty has an important place in it, but it is an art all its own. Unlike the other arts, architecture is not a reflection, commentary or representation

Through building a wall, we assert the earth, materialize gravity and define our relationship to nature and our fellow beings. By making a window, we give life to light and space, measure to the daily and seasonal cycles and connect to the sky and the world beyond.

of the world we live in, but it directly engages us with life itself. We experience—and understand—our world *through* architecture, not *as* architecture. Works of art generally are symbolic representations or abstractions of our world. As self-referential, aesthetic objects, they are disconnected from the viewer and often the context in which they exist. (If this were not so, works of art could not be moved to museums all over the world and displayed to a widely varying audience.)

I am not convinced that either postmodernism's revival of historicist scenery or architecture's escape into art provide a solution to the problems of our built environment and architecture's dilemma in the marketplace. They are, at most, pseudoanswers. Architecture is neither the decoration of engineering structures nor inhabitable sculpture.

Instead, I would like to put forth the admittedly provocative argument that we all—architects, users, society as a whole—have lost our way. We have lost the understanding of what architecture is, what it is concerned with and the relevance it has for our life and existence in this world. In our constant quest for ever-new answers, we have forgotten this most basic question.

Louis Kahn, one of the foremost and influential architects of the 20th century, once said: "In architecture, as in man, the measurable and the unmeasurable meet." Just as a person is both a physical and a spiritual being, so is architecture of a material and symbolic nature. A building that does not transcend its physical existence cannot properly be called a work of architecture. Aesthetics is in itself not a sufficient enough criterion to achieve such a status.

Since time immemorial buildings have provided us with a "window" to see and understand our world. Though perhaps in ruins and distanced from us by culture and time, they still speak to us with the same power of sublime beauty, a power that cannot be explained by aesthetics alone. Each, in its own way, within the understanding and spirit of its own time, attempts to gain a foothold in the universe, that is, define a place and identity for ourselves within the vast and infinite dimensions of space and time.

Architecture, therefore, is about our "dwelling," that is, our "being in the world." But our world is not made up of mute objects and meaningless phenomena, nor is architecture simply the representation of its abstract, spatio-temporal order. Through architecture, its symbolic and material structure, we enter into an active dialogue with the world around us; we appropriate it and, quite literally, "make" it our own. Architecture, thus, is not only a means to define to ourselves our being-in-the-world—who and what we are—but the world reveals itself to us and comes into being.

The earth, the sky, the sun; light,

continued on page 67

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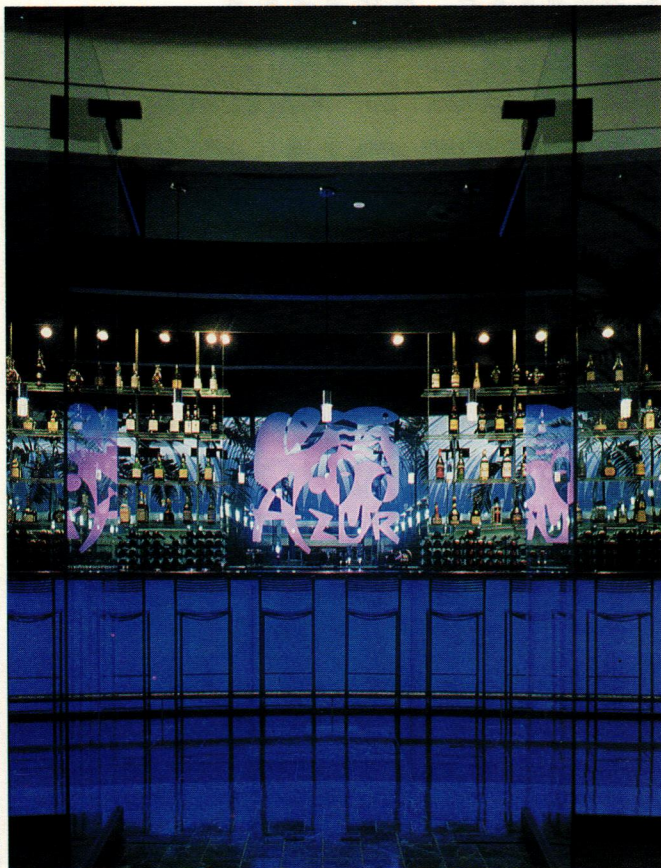
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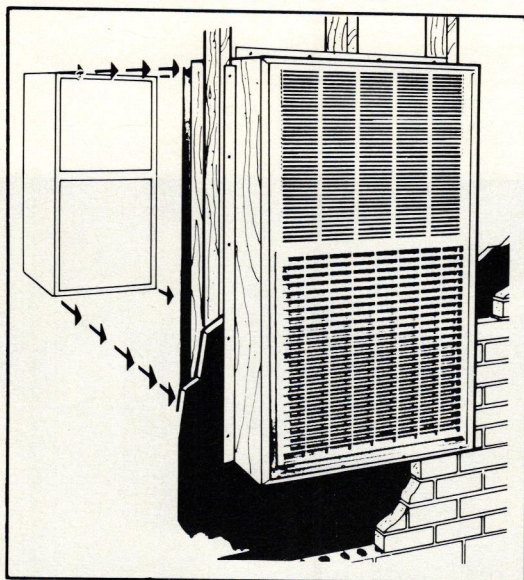


Radiant restaurant The bar area at Azur, fronting the 5th-floor atrium at Gaviidae Common, exudes a subtle intensity. Secret light sources inside the curving bar and small cocktail tables make these custom furnishings softly luminous. The face of the backlit bar pulses with a purplish energy, filtered through perforated stainless-steel panels. Behind the stainless screens, sheets of white Plexiglas diffuse light provided by vertical fluorescent tubes mounted on 18-inch centers.

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Bill Beyer

At Azur, light is everything and is often used in colorfully effective ways. Tube lighting hidden behind perforated panels creates a compelling bar front (left), set aglow in purple. Intimate cocktail tables next to a free-standing glass wall (above) also function as light fixtures, in which incandescent lamps are set inside the hollow bases and diffused through glass tops.



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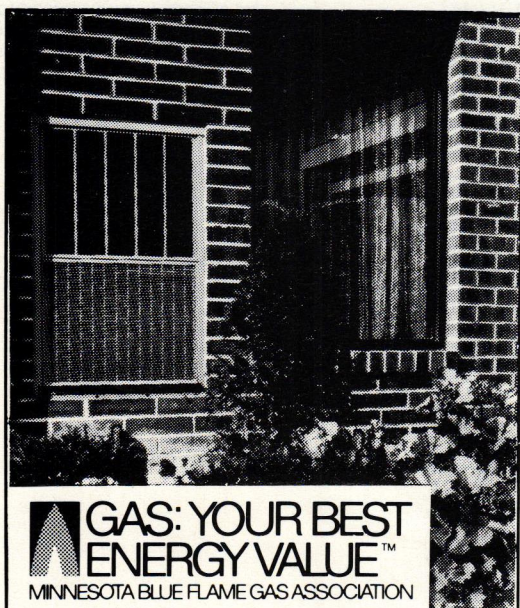
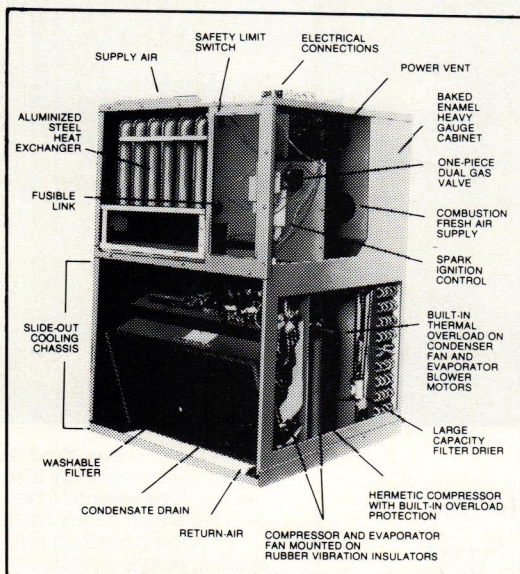
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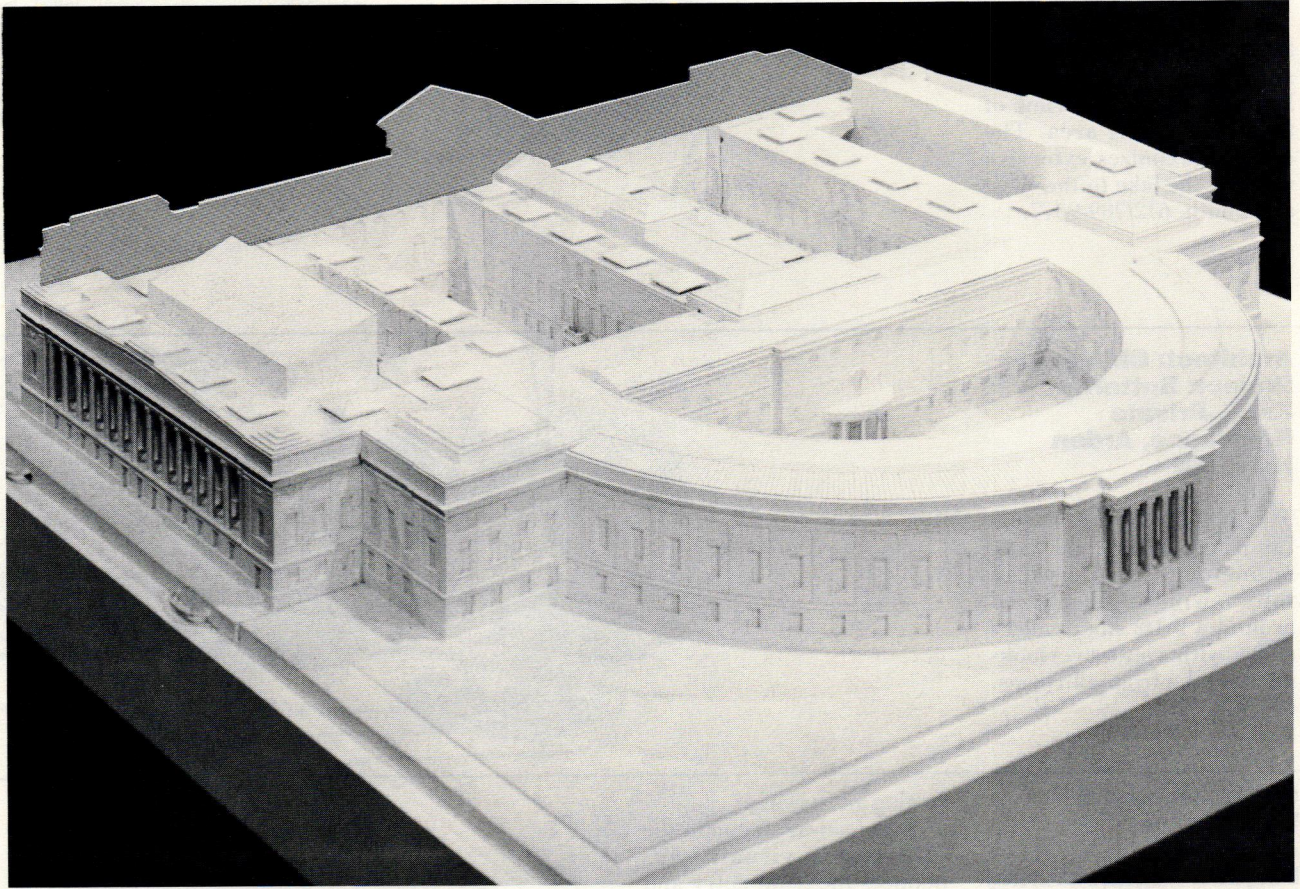


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GARY MORTENSEN, MINNEAPOLIS INSTITUTE OF ARTS

McKim, Mead & White: *The Minneapolis Institute of Arts*, 1911.

It was 1911, and the good citizens of Minneapolis, flush with profits from milling flour and hauling timber, were dreaming big dreams. They dreamt of a block-long cultural center that incorporated art galleries, a concert hall for the symphony, a lecture hall for orators, a library of art books and an architectural hall stuffed with plaster casts of renowned sculptures, and then they set out to build it.

In an orgy of philanthropy, Clinton Morrison donated 10 acres in the tony Lowry Hill district, and others donated \$500,000 towards the construction of the Minneapolis Institute of Arts. The building committee solicited designs from five of the most prominent architectural firms of the day, finally declaring the New York firm of McKim, Mead & White the winner. Their design,

shown in this plaster model, was a masterpiece of beaux-arts planning, with formal symmetry, a clearly articulated hierarchy of parts, strict axiality, refined classical ornament—and a price tag of \$3 million. The good citizens weren't daunted. They built the small section they could afford (outlined above), trusting that their master plan would be filled in by others, for as they wrote: "The great advantage of procuring a design for the entire building at the outset is that all enlargements will be in fulfillment of a carefully studied and preconceived plan, and no construction will be experimental or temporary."

Unfortunately, it didn't work that way. In 1916 William Hewitt, whose firm had been one of the losers in the original competition, plopped the Julia Morrison

Memorial Building (which is now part of the Minneapolis College of Art and Design) in the middle of what would have been a semicircular wing at the south end of the complex, and in 1926 William Channing Whitney dropped a 700-seat auditorium where McKim, Mead & White planned a 300-foot-long, 2-story hall lined with columns. The modernist expansion designed by Kenzo Tange in 1973, an era when being experimental was de rigueur, destroyed any hope of realizing the good citizen's dream.

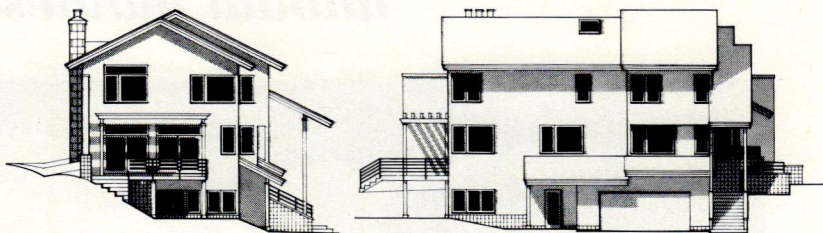
McKim, Mead & White's grand design will remain unbuilt, a testament that it is far easier to dream grand dreams than to find people willing to fulfill them. Each generation wants to dream its own dreams.

Robert Gerloff

coming soon

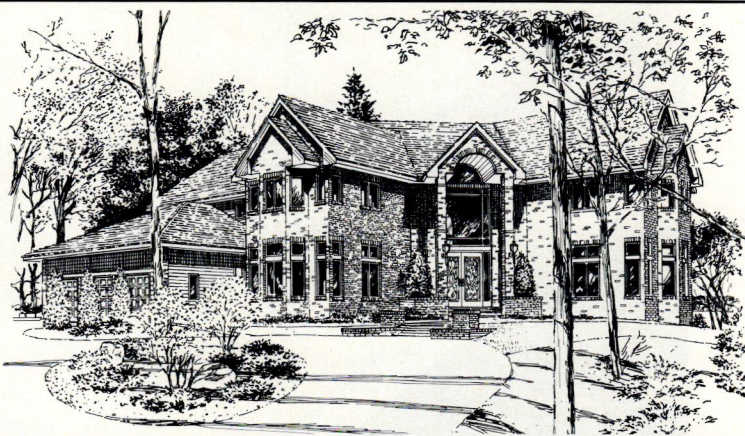
**Rosemary A.
McMonigal Architects**
Project: New House
on Lake Johanna
Arden Hills, MN

Sited among existing trees on the top of a hill, this house has a commanding view of the surrounding area. The design maximizes extensive views of the lake to the West and South. 612/789-9377.



Architect: CMA P.A.
Project: Butterfly
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This is a 10,000 s.f. single-family residence on Lake Minnetonka comprised of four wings organized around a 2-1/2 story gallery space with views overlooking the lake from all rooms. 612/922-6677.

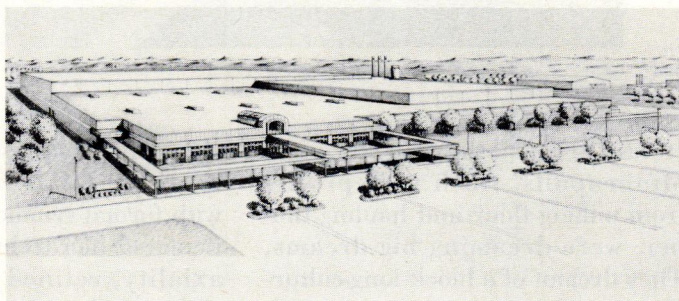


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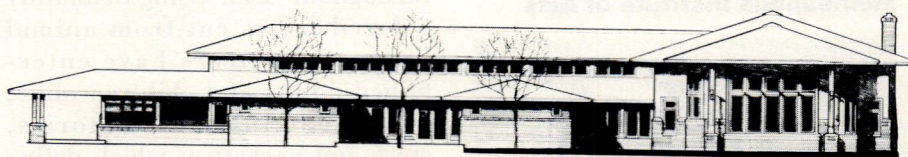
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Project: The Warroad
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Heritage Center
Warroad, MN**

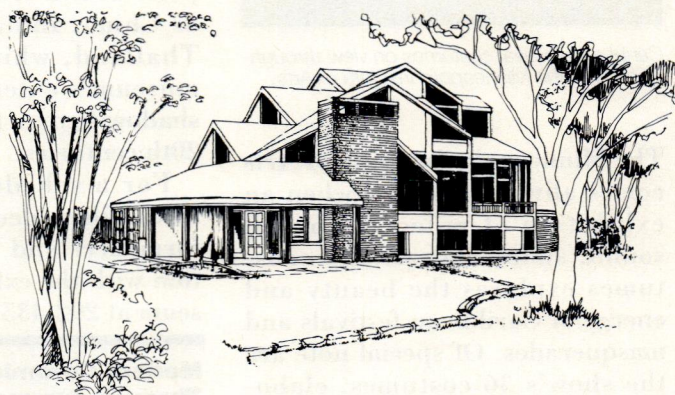
This 9000 s.f. building, made possible by a generous gift from Mrs. Margaret Marvin to the City of Warroad, is designed as an architectural centerpiece for the town. It features large windows, clear cherry interior woodwork, and a fireplace alcove. 612/379-3037.



**Mulfinger and Susanka
Architects
Project: Heffelfinger
Residence
Lake Minnetonka, MN**

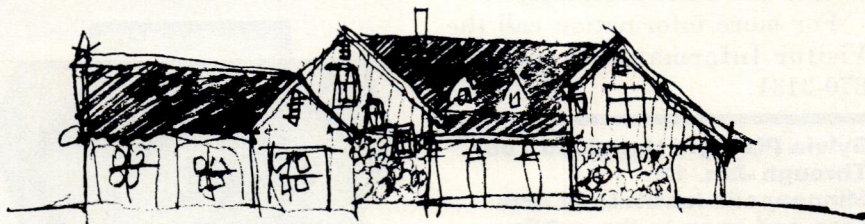
Located on a quiet bay, this new home takes full advantage of its many views to the lake. The roof is made with stress skin panels, allowing the timberframe support structure below to be exposed on the interior. The design also features an open

plan with privacy nooks and alcoves and a large screen porch for summer living. The home was designed by Sarah Susanka. 612/379-3037



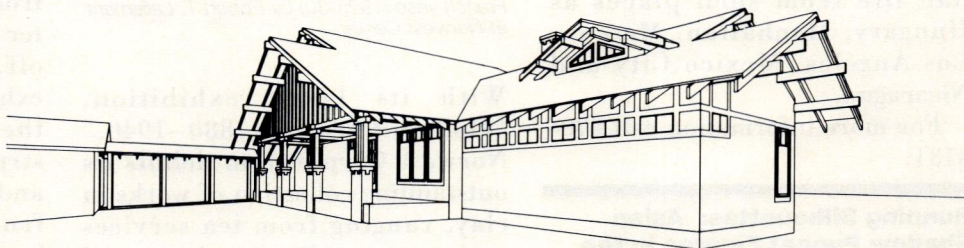
**Mulfinger and Susanka
Architects
Project: Brandt House
Stillwater, MN**

This house, drawn from the traditions of Edwin Lundie and the Cotswolds, nestles into 40 acres of rolling countryside. David Zenk and Dale Mulfinger were the architects. 612/379-3037.



**Mulfinger and Susanka
Architects
Project: Shaner
Residence
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In the Craftsman tradition, this 3000 s.f. home draws upon characteristics such as decorative patterning of glass block, trim and subtle siding variations. The open interior features extensive use of custom woodwork. Designed by associate Joseph G. Metzler. 612/379-3037.



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

previews

Continued from page 11

Caribbean Festival Arts Feb. 10–April 14 Minneapolis Institute of Arts



Caribbean-festival costumes on view through April 14 at the Minneapolis Institute of Arts.

The Minneapolis Institute of Arts comes alive this month when an exhibition of video, recorded sound, slides, murals and costumes explores the beauty and energy of Caribbean festivals and masquerades. Of special note are the show's 36 costumes, elaborately wrought of such materials as mirrors, feathers and beads to mimic royal finery, dragons, butterflies and other giant insects.

For more information call the Visitor Information Center at 870-3131.

Sylvia Plachy's Unguided Tour Through Jan. 13 Minneapolis Institute of Arts Free and open to the public

A photographer for the *Village Voice* since the mid-1970s, Sylvia Plachy is known for her compelling street photography. On view are revealing glimpses of urban life from such places as Hungary, Manhattan, Moscow, Los Angeles, Mexico City and Nicaragua.

For more information call 870-3131.

Running Silhouettes: Asian Shadow Puppet Figures in the Collection of Minnesota Museum of Art Through March 24

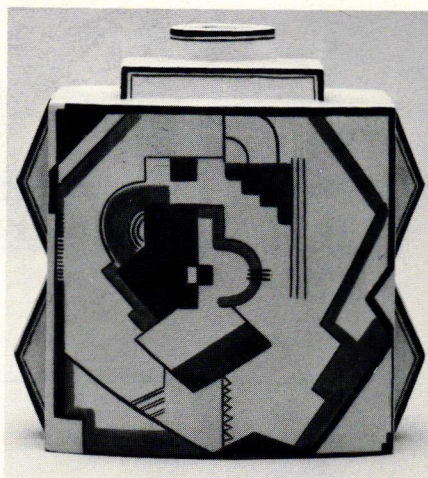
Jemne Building galleries Minnesota Museum of Art, St. Paul Free and open to the public

For centuries, shadow-puppet theater has been a vital art form throughout Asia. Using brilliantly colored forms cut from animal hides, puppeteers have entertained adults and children alike, while enacting sacred stories, epics and narratives which define the history of a people and their secular and religious traditions.

On view at the Minnesota Museum of Art's Jemne Building galleries are more than 80 puppets, drawn from such countries as China, India, Java, Bali and Thailand, which represent the museum's extensive holdings in shadow figures from the 19th and 20th centuries.

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

Modern Ceramics 1880–1940 Through summer 1991 Norwest Center, Minneapolis Free and open to the public



French vase (1925-30) by Robert T. Lallemant at Norwest Center.

With its latest exhibition, "Modern Ceramics 1880–1940," Norwest Corporation debuts its outstanding collection of works in clay, ranging from tea services and vases to dinner plates and monumental jars. On view in the Norwest Center's first-floor vit-

rines are 18 objects representing the principal movements of modernism: arts and crafts, art nouveau, Wiener Werkstatte, Bauhaus and art deco.

The show is accompanied by a color brochure with short essays on selected works. For more information call the Norwest Arts Program at 667-5136.

Tours of the Purcell-Cutts House Ongoing 2328 Lake Place, Minneapolis Free. Reservations required.

One of Minneapolis's finest examples of Prairie School architecture is open to the public following extensive restoration by the Minneapolis Institute of Arts. Designed in 1913 by Willam Gray Purcell and George Grant Elmslie, contemporaries of Frank Lloyd Wright and major proponents of Prairie School architecture, the Purcell-Cutts House in Kenwood is a study in Prairie School at its best, with its emphasis on unity of design, materials, site and floor plan.

The house is open to the public on selected Saturdays. Admission is free but reservations are required and available through the Visitor Information Center, 870-3131.

About the House Ongoing Children's Museum St. Paul \$3 adults and children over 2; \$2 seniors; \$1 children 12-23 months

Ever wonder how a house is put together, what magic keeps the roof from collapsing, the heat from escaping on the coldest winter days, how lights turn on and off, how water circulates? This exhibit takes the mystery but not the fun out of residential construction by giving kids a nuts-and-bolts tour of a mock house, from the architect's drawing board to the family photos on the living-room wall.

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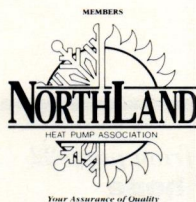
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Continued from page 22
Neil's sauna

NBA center, there's plenty of room to stretch out and gaze through the skylight. You may bathe yourself in moonlight as well as in sinus-liberating steam. You can also see the chimney top through the Plexiglas, and I like to watch it spit bright sparks when someone stokes the fire. Neil made the benches with retractable legs so they can be folded up and out for easy cleaning and maintenance, and in traditional fashion the wood-stove door opens to the outside so there are no ashes or similar mess inside the sauna.

He also designed an indirect lighting system by installing a single bulb fixture behind a cedar deflection plate. A dimmer switch varies the quality of the light from soft gold to deep amber—the tone always is evocative of burnished wood.

Besides being aesthetically pleasing, the cedar is eminently sensible. It has great resistance to rotting, and it doesn't "bleed." I've seen pine-board saunas that ooze pitch in the heat for several years. Pine pitch on your buttocks defeats both cleanliness and relaxation.

The cedar is also symbolic. In some ancient European cultures it represented physical and spiritual renewal, and resurrection from the dead. Lord knows the cedar oasis has done that for me. Nothing eases aches, purifies the skin and soothes the mind like a sauna—preferably in the company of friends. How refreshing it is to feel the toxin-purging sweat bead up on your body and then relish the quick sting as you rinse in cold water. Gentle scrubbing melts into a massage, and I've heard many first-time users remark how they've "never felt so clean." In winter, much-abused nasal passages, hardened by dryness, are moisturized and softened. Full breaths of steam are



a tonic. As the natural grime of living is easily lifted and washed away, you're reminded that weariness and worry are transitory. In the rejuvenating heat, physical exhaustion is toned to alleviation, and routine anxiety is mellowed and distilled to serenity. A finely built and wisely used sauna emits well-being like a stove radiates warmth.

In Neil's sauna I enjoy the additional comfort of knowing I helped to create this refuge. I can pick out individual timbers (like old acquaintances) and recall exactly how we trimmed and fitted them, and how uncomplicated was the joy of construction—the certain knowledge that what we were doing was good, and that it was going to add pleasure, and perhaps years, to our lives.

It seems impossible to emerge from a sauna in an angry, hostile mood, and I believe architects should design them into every residence and make them as standard as a closet or a bathroom. The world would be a kinder, cleaner place.

Continued from page 22
house of hope

Hope can hold hundreds. They could hardly seem more different.

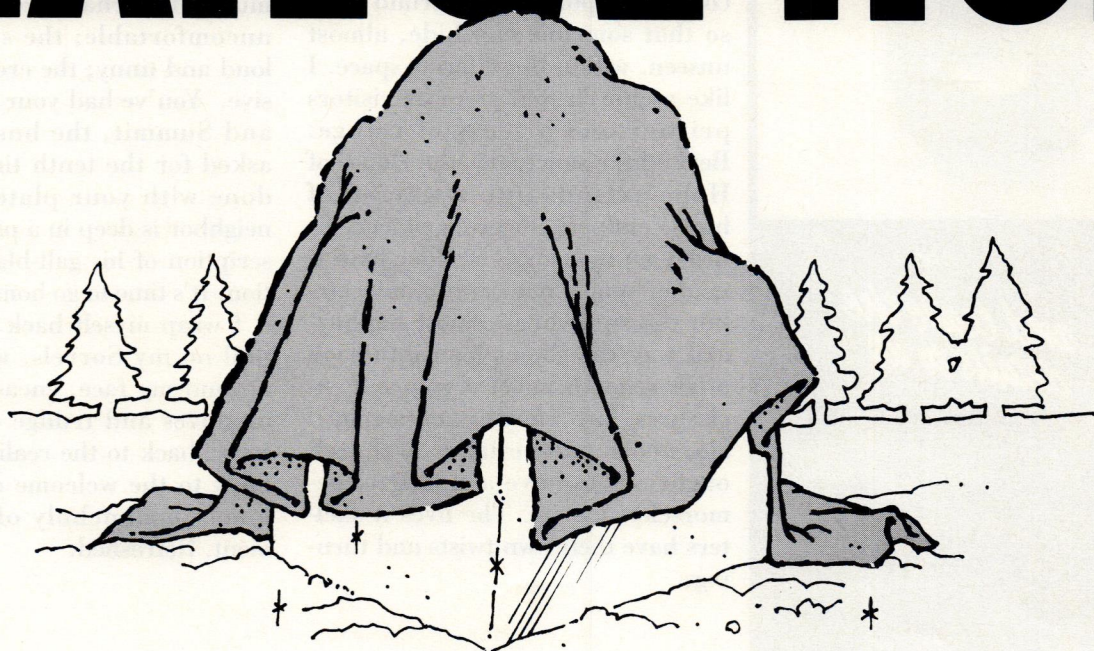
Yet both churches are architectural spaces that lift my spirit. It is easy to praise a small, simple church like St. Beuno's; the House of Hope, elegant and imposing, can arouse cynicism. We do not have a tradition of grand churches in America—our historical ideal is the plain New England meeting house—and it is easy to question them. "Are you sure that's a church, not a country club?" someone once jibed after I'd mentioned that I was a member. "Don't you think a church like this is an affront to the poorer neighborhoods behind it?" a socially conscious friend asked me not long ago.

I thought of those questions during a visit in September to another English church, Norwich Cathedral, a glorious light-filled space, whose cost in both money and human labor seems almost incalculable. Even now, to keep the cathedral going, visitors are asked to contribute a pound (about \$2), which a sign explains will maintain the building for a single minute. Yet few question that the cathedral has offered an extraordinary spiritual return to equally incalculable numbers of worshippers. For centuries it has inspired contemplation and reverence.

Like Norwich Cathedral, the House of Hope is a structure with an air of honored age. In young America, 80 years is not such a short time, and when I sit in a pew of the House of Hope, I look at its gray stone walls and think of all the people who have brought their griefs, complaints and gratitude here. Around me the congregation sits sedately, dressed in suits and Sunday dresses, but I know from my own experience that those controlled and proper faces hide their inescapable human share of pain. Since the Presbyterian liturgy does not provide for outbursts from the congregation, I picture intense silent prayer soaking into these stone walls over the years.

A popular guide to the architecture of Minnesota remarks that the House of Hope is "a little dry." I do not think that comment would

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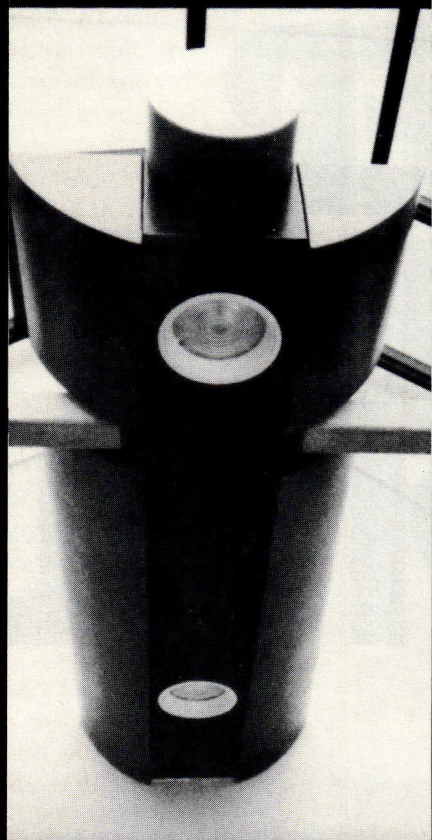
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The Minnesota State Snow-Sculpting Contest. January 25-27, 1991

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come from anyone who has spent some quiet time in it. Since the House of Hope is based on English Perpendicular Gothic, it is bathed in what I think of as cathedral light. High leaded windows let in a soft filtered sunshine, which seems to float through the misty gray space, coming to rest gently on the oak pews. It is a light conducive to thoughtfulness and meditation.

Though mainly stone, the House of Hope is not without color. I have never been able to "read" stained-glass windows very clearly, but I revel in the vibrant color of the red, blue and purple glass, a reminder of radiant color in the natural world. ("Earth tones" have always meant to me the green of spring grass, the yellow of sunshine, the bright blue of wild iris, the dazzling white of snow.) I wish more public spaces, including churches, knew how to celebrate color.

Enough darkness remains in odd corners or portions of certain pews so that someone can hide, almost unseen, within the interior space. I like a church that gives its visitors privacy and a sense of refuge. Beyond the sanctuary, the House of Hope extends into a warren of halls, chapels, meeting places, library and parlor. The floor plan is neither simple nor easy to navigate, but the sprawling, almost haphazard way the rooms lead into each other reminds me of crypts and enclosures, lady chapels and memorials, nooks and vestries. A church ought not to have a feeling of remorseless clarity. The lives it shelters have their own twists and turnings.

Continued from page 23 **cafe latte**

of people dressed for the St. Paul Chamber Orchestra or fresh from the skating rink; you touch heavy silverware and coarse bread; you open your mouth and taste....

The tables are squeezed tightly

together with a very un-Minnesota closeness. You are cheek by jowl with your neighbor, part of their conversation, a confidante to their gossip. Cafe Latte has the wonderful closeness and camaraderie of a skating-rink shelter. This crowding, this warmth, this smell of bread is what makes the Cafe Latte so inviting. Too often architects only design how places will look and forget to engage the other senses, especially the sense of smell. The odors alone make it special.

As an oasis of the senses, it is the antithesis of everything that causes cabin fever. Where my apartment is cold, dark and empty, Cafe Latte is warm, bright and crowded; where my apartment is quiet and depressing, Cafe Latte is noisy and energetic. Everyone seems animated, bright, glowing with winter warmth...or maybe it's just the caffeine.

But after a while, it gets to be too much: The chair grows hard and uncomfortable; the sound grows loud and tinny; the crowd, oppressive. You've had your fill of scones and Summit, the busperson has asked for the tenth time if you're done with your plate, and your neighbor is deep in a passionate description of his gall-bladder operation. It's time to go home.

I wrap myself back in sweaters, pull on my Sorrells, wind a scarf around my face, encase my hands in gloves and trudge out into the snow, back to the reality of winter, back to the welcome dark, quiet, lonely melancholy of my apartment. Refreshed.

Continued from page 23 **gringolet books**

Journal of Feminism and Film Theory, The Philosophical Forum and The Paris Review.

Sometimes kids are climbing on the carpeted step in the kid's corner, a room within a room that's

inhabited by Dr. Seuss and Babar and Heidi and their kind. Sometimes an adult is reading in the armchair next to the "A's" in the Fiction section.

Gringolet (the name is that of Sir Gawain's horse) occupies two of the oldest buildings in Minneapolis, and there is something of Edith Wharton's New York, something of Charles Dickens' London in the 19th-century facade, which fronts on a cobbled street. This appeals to the reader in me, who appreciates finding literary allusions in the environment. The interior, designed more or less by committee, leaves something to the imagination, but the materials are solid and timeless, like great ideas: exposed brick and stone, blond wood shelving, high ceilings, ductwork painted turquoise, patches of granite flooring alternating with sturdy industrial carpet. It is modern, serviceable and inconspicuous enough that the books become the center of interest.

Ah, yes, the books. I pick up Richard Ford's *Wildlife*, his fourth novel, to see if it might reveal the same haunting richness of ordinary lives I found in his *Rock Springs*. Charles Baxter's short-story collection *A Relative Stranger* draws me because the lonely prairie farmhouse on its cover looks like home. I envy Bill Bryson for the places his *Lost Continent*, described as "a journey through small-town America," must have taken him. Usually I come home with something, another book to add to the growing library I will never have time to read completely. But even if I just browse I am satisfied.

One reason Gringolet has become familiar and dear to me is that I live close enough to walk there. As one who has chosen city over suburbs, I am happiest when my daily comings and goings deal in manageable distances. But the neighborly feeling the shop imparts has to do with more than proximity. Like any good bookstore, it is a community of readers and of writers who grow to understand each other through books. It is a place where I feel among friends. **AM**

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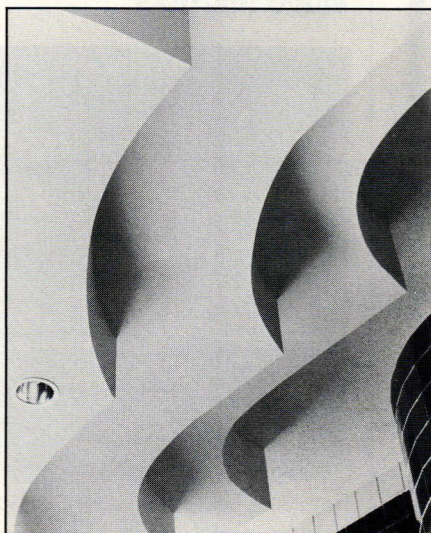
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Metabolic House

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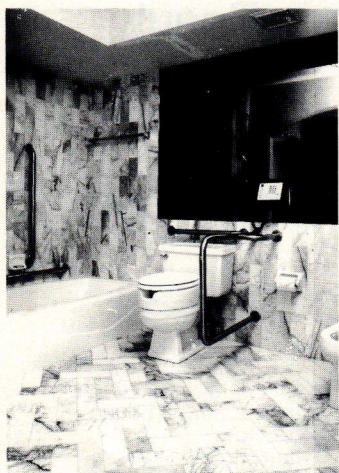
ically analyzes human waste for pathologies, which may not be a bad idea considering the new reality of life-threatening venereal diseases and colon cancers, to say nothing of the prosaic practice of toting one's waste samples to the local clinic for analysis.

Yet in this age of high technology, it's absolutely quaint that we hand-sort and deliver our garbage to the curb or recycling centers. With the exception of water, sewage and energy systems, all of which were invented and developed in the early part of this century, little further consideration has been given to the home as a locus for waste management.

Faced with a dearth of residential designs for a series of 1989 articles on recycling, the *New York Times* asked me to develop a conceptual design that addressed the problems of waste management within the home. After thinking about this serious problem for some time, it struck me as odd that our homes are not self-sufficient: They neither transform nor metabolize the enormous amount of materials that flows in, around and through them. The average household, for example, takes in, stores, moves around, consumes and discards from 75 to 250 pounds of material every week. Sounds ridiculous until you weigh all the mail, newspapers, laundry, food, dry goods, luggage and household equipment. Yet all this material processing and handling is taken for granted by householders, while in a modern factory no one picks up anything heavier than a piece of paper.

But more troubling are the environmental and economic costs of our houses' inability to process waste. Historically, no economic return has been given to households for processing waste, save for the meager refunds on aluminum cans. Nor are any of these materials metabolized on site into energy or transformed so that they can be efficiently recycled. Enormous costs

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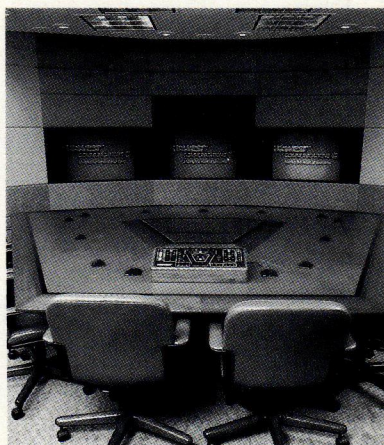


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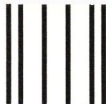
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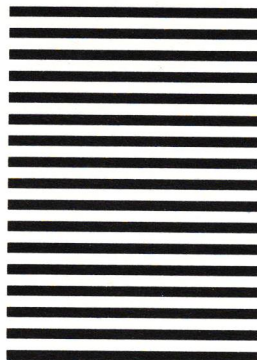
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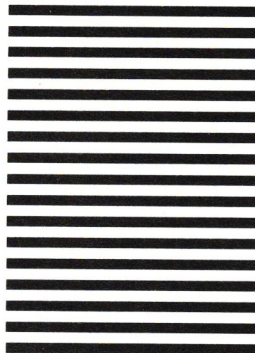
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are connected with the inability of the home to process and manage its waste, such as the escalating costs of overstuffed landfills and super-tech disposal plants.

The problem is not simply the consumer as waste-maker but our consumptive way of life. Christopher Lasch suggests that we need to change from a purely consumptive life ethic to one of proprietorship. His reasoning should be clear to even the hardest-core capitalist and the mavens of our market-driven society. Acting in a spirit of proprietorship means designing products not simply for short-term material consumption but for long life cycles, so that objects can be nurtured, adapted to new uses, recycled, transformed and made highly resistant to becoming premature trash. Take a common household activity such as shaving. In 50 years, the average man will use and discard 15,000 plastic razors. This number could be reduced to 500 if razors were de-

signed to be resharpened. A good pair of shoes in combination with a good shoe-repair service can last 10 years, a pair of trousers 8 years. Cars can be designed with today's technology to last a million miles and a house without major renovation for 100 years (as is common in Denmark). Proprietorship will not handicap our material relationships so much as alter the quality of them and, as such, offer us a much-needed change.

Our houses can help us become better proprietors of the material world. The idea of a house that is self-sufficient, possesses intelligence and wisdom, that maximizes its transformations of material the way the human body does is a concept whose time has come.

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

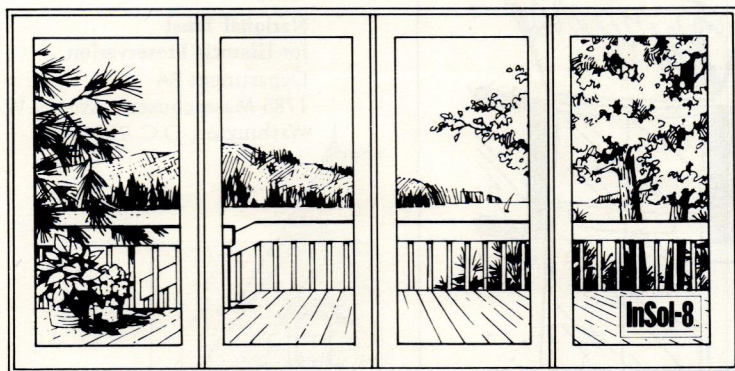
Dwelling and Building

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gravity, materials; the daily and seasonal cycles; the interaction with our fellow human beings—these are the elements of architecture, the language that makes up the text of our dwelling. They constitute the larger order within which our existence occurs and allow us to create a sense of place in this world. But dwelling—gathering the world and making it present in a place—requires a creative and material act; it requires building. Building, in this sense, is more than the physical realization of an abstract architectural design or the production and technical assembly of architectural components.

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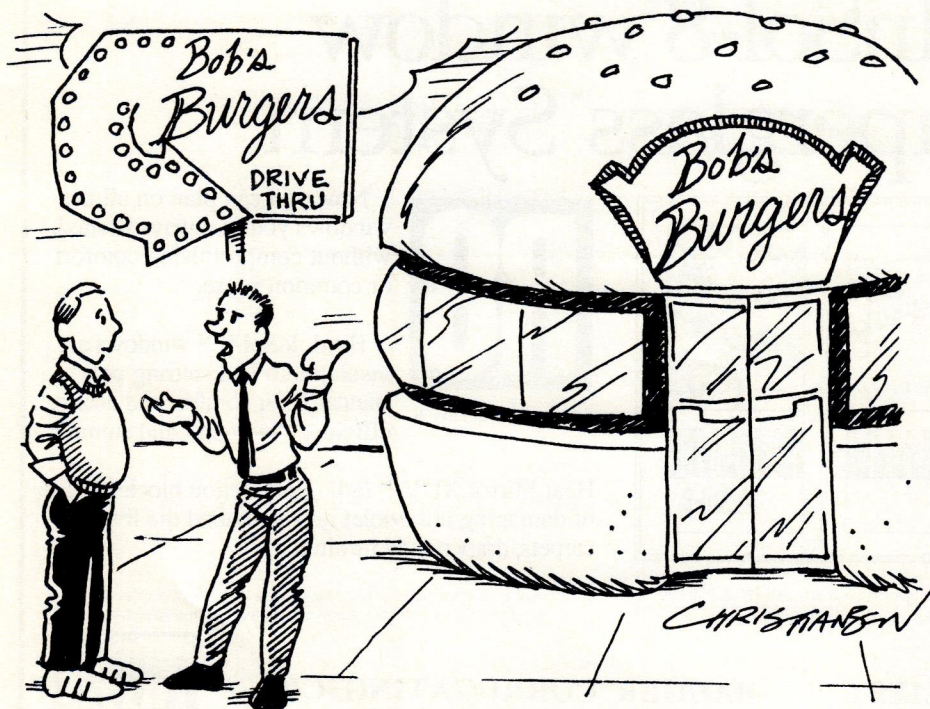
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light and space, measure to the daily and seasonal cycles and connect to the sky and the world beyond.

It is through building that we explore dwelling, that is, establish our present place within a larger universal order and make this order physically and symbolically manifest to ourselves. Each building poses this question anew within the particular circumstances of its place. Thus architecture is ultimately not about abstractions, but the pursuit of the universal through the circumstantial; the timeless through the timely; the immaterial through the material.

Each culture, time and society has to rediscover this truth within its own means and on its own terms. An architecture that is true to itself—beyond decoration or beautiful sculpture—can provide us with answers that are both beautiful and meaningful, even in our troubled time.

Gunter Dittmar is associate professor and acting department head of architecture at the University of Minnesota's College of Architecture and Landscape Architecture.



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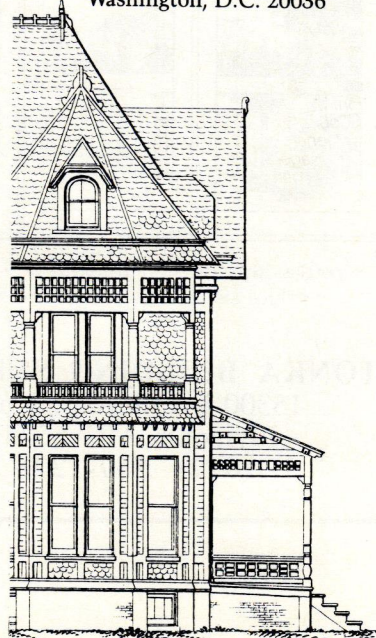
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Client: Dock Cafe Corporation
Architects: McGuire/Engler/Davis Architects
Principal-in-charge: Michael McGuire
Project architect: Michael McGuire
Structural engineers: Meyer, Borgmann and Johnson, Inc.
Photographer: Karen Melvin Photography

Project: Fifth Street Parking/Transit Facility

Location: Minneapolis, Minn.
Client: City of Minneapolis and Department of Transportation
Architects: The Stageberg Partners, Inc.
Principal-in-charge: James E. Stageberg
Project manager/architect: Dennis E. Sachs
Project team: Richard Morril, Richard Delapp, Jeffrey Ziebarth, Thomas Findlay, Anthony Desnick
Structural engineers: Strgar-Roscoe-Fausch, Inc.
Mechanical engineers: Ericksen-Ellison & Assoc.
Electrical engineers: Ericksen-Ellison & Assoc.
Contractor: Bor-Son Construction
Interior: The Stageberg Partners, Inc.
Associate architect: Williams/O'Brien Architects
Structural systems: T.Y. Lin International Assoc.
Traffic consultants: Barton-Aschman Assoc.
Photographer: Christian Korab

Project: First Lutheran Church

Location: Columbia Heights, Minn.
Client: First Lutheran Church
Architects: Hammel Green and Abrahamson
Principal-in-charge: Theodore R. Butler
Project team: John Justus, John Olfelt, Tim Carlson, Robert Rothman
Structural engineers: Hammel Green and Abrahamson
Mechanical engineers: Hammel Green and Abrahamson
Electrical engineers: Hammel Green and Abrahamson
Contractor: James Steele Construction Company
Interior design: Hammel Green and Abrahamson
Landscape architects: Hammel Green and Abrahamson
Acoustical consultant: Kvern Stoen/Koehl
Lighting consultant: Hammel Green and Abrahamson
Photographer: Koyama Photography

Project: Kaplan Kitchen

Location: Minneapolis, Minn.
Client: Robert and Sarah Kaplan
Space planners: PAPPAS Design
Project manager: Bruce Pappas
Project designer: Mary Jane Pappas
Project team: Mary Jane and Bruce Pappas
Structural engineers: Jerry Palms
Contractor: Bruce Pappas
Interior design: Mary Jane Pappas
Lighting consultant: Mary Jane Pappas
Photographer: George Heinrich

Project: The Pillsbury House

Location: Wayzata, Minn.
Client: Mr. and Mrs. Philip Pillsbury Jr.
Architects: Ralph Rapson Associates, Inc.
Principal-in-charge: Ralph Rapson
Project designer: Ralph Rapson
Structural engineers: Donald Olson
Mechanical engineers: Gausman & Moore, Inc.
Electrical engineers: Gausman & Moore, Inc.
Contractor: James Steele Construction Co.
Interior design: Ralph Rapson Architects

Project: Restoration of Purcell Cutts House

Location: Minneapolis, Minn.
Client: The Minneapolis Institute of Arts
Architects: MacDonald and Mack Architects, Ltd.
Principal-in-charge: Stuart MacDonald
Project team: Robert Mack, Robert Ferguson, Paula Merrigan, David Heidi
Structural engineers: Kopp Engineering Associates
Mechanical engineers: BKBM, Inc.
Electrical engineers: BKBM, Inc.
Finishes: Wilson-McLaren Restorations
Carpentry: S & W Builders, Inc.
Art glass: Monarch Studios
Concrete: Southside Concrete Contractors
Roofing: Rainville Carlson Inc.
Stucco and plaster: Stephen Donnelly Company
Stucco cleaning: MacPherson-Town Co.
Mural: James S. Horn
Electrical: Bavolak Electric
Mechanical: Snell Mechanical
Security: Honeywell, Inc.
Landscape: Landscapes, Inc.
Photographer: Burt Levy and the Minneapolis Institute of Arts

Project: Rappaport residence

Location: Aspen, Colo.
Client: Gary and Susan Rappaport
Architects: Frederick Bentz/Milo Thompson/Robert Rietow, Inc.
Principal-in-charge: Robert Rietow
Project manager: Robert Howard
Project architect: Robert Howard
Project designer: Milo Thompson
Structural engineer: Meyer, Borgman & Johnson, Inc.
Contractor: JDM Construction Co., Ltd.
Photographer: Robert Howard

Project: Short Run Division Phillips Plastics Corp.

Location: New Richmond, Wis.
Client: Phillips Plastics Corp.
Architects: James/Snow Architects
Principal-in-charge: Julie Snow
Project manager: Julie Snow
Project architect: PSI Design
Project designer: Julie Snow
Structural engineers: Harwood Engineering
Mechanical engineers: Irv Smith, Inc., Noel Smith
Electrical engineers: Harwood Engineering
Contractor: Peter Schwabe, Inc.
Interior design: Julie Snow
Landscape architect: Tom Oslund
Acoustical consultant: Steve Kuernstoer
Lighting consultant: Danny Ho, Harwood Engineering
Photographer: Don F. Wong

Project: St. Jude's

Location: Grand Rapids, Mich.
Client: Grand Rapids Archdiocese
Architects: Rafferty Rafferty Tollefson Architects
Principal-in-charge: George E. Rafferty
Project manager: Richard J. Rafferty
Project architect: Frank Mikutowski
Project team: George Rafferty, Richard Rafferty, Frank Mikutowski
Structural engineers: Meisch & Stevens
Contractor: Harold Bagen Construction Co.
Lighting consultant: Rambusch Lighting Company
Design and liturgical consultant: Frank Kacmarcik
Photographer: Balthazar Korab

Project: St. Mary's Chapel

Location: St. Paul, Minn.
Client: St. Paul Seminary
Architects: Rafferty Rafferty Tollefson Architects
Principal-in-charge: George E. Rafferty
Project manager: Craig E. Rafferty
Project architect: Chip Lindeke
Project team: George E. Rafferty, Craig E. Rafferty, Chip Lindeke
Structural engineers: Meyer Borgman Johnson, Inc.
Mechanical engineers: Ericksen Ellison & Associates
Electrical engineers: Ericksen Ellison & Associates
Contractor: McGough Construction Company
Design and liturgical consultant: Frank Kacmarcik
Photographer: Phillip MacMillan James

Project: State Office Building Parking Structure

Location: St. Paul, Minn.
Client: Capitol Area Architectural and Planning Board and Department of Administration
Architects: BWBR
Project team: Fritz C. Rohkohl, Terry Anderson, Glenn Manni, Steve Doughty, Mike Hale, Ken E. Powell, Dan Warwick
Structural engineers: BWBR
Mechanical engineers: MCE
Electrical engineers: MCE

Contractor: Bor-Son Construction
Landscape architect: DSU
Precast-concrete products: Gage Bros.
Photographer: Don F. Wong

Project: St. Paul Grill

Location: St. Paul, Minn.
Client: St. Paul Properties
Architects: Hammel Green and Abrahamson
Principal-in-charge: Daniel Avchen
Project manager: Gary Reetz
Project architect: David Howd, Mark Ludgatis
Project designer: Thomas Whitcomb
Project team: Joan Soranno
Structural engineers: Hammel Green and Abrahamson
Mechanical engineers: Hammel Green and Abrahamson
Electrical engineers: Hammel Green and Abrahamson
Contractor: Kraus Anderson Construction Company
Restaurant consultant and interior decor: Parasole Restaurant Holdings, Inc.
Landscape architect: Hammel Green and Abrahamson
Lighting consultant: Schuler and Shook
Artwork: Courtesy John C. Stoller & Co.
Floral design: Larkspur
Photographer: Tim Street-Porter

Project: Stussy Kitchen

Location: Minneapolis, Minn.
Client: David and Lora Stussy
Architects: Tom Ellison Architects
Principal-in-charge: Tom Ellison
Project architect: Dan Nepp
Structural engineers: Mattson/MacDonald
Contractor: Choke Wood Co.
Landscape architect: Gustafson Design
Photographer: George Heinrich

Project: Thompson Residence

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

Project: Tilka-Reed Kitchen

Location: Minneapolis, Minn.
Client: Jane Tilka and Mike Reed
Architects: Martha Yunker Architecture
Principal-in-charge: Martha Yunker
Project team: Martha Yunker, Katie Kiefer
Contractor: Tom Evans Construction
Interior design: Martha Yunker (with Jane Tilka)
Lighting consultant: Creative Lighting
Photographer: George Heinrich

Project: Wurtele Conservatory

Location: Minneapolis, Minn.
Client: Margaret & Angus Wurtele
Architects: Meyer, Scherer & Rockcastle
Principal-in-charge: Thomas Meyer
Project architect: Greg Abnet
Project team: Thomas Meyer, Greg Abnet, Jeff Scherer, Garth Rockcastle
Structural engineers: Meyer, Borgman and Johnson
Contractor: Northstar Services
Landscape architect: Herb Baldwin
Photographer: Lea Babcock

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AM

lost minnesota

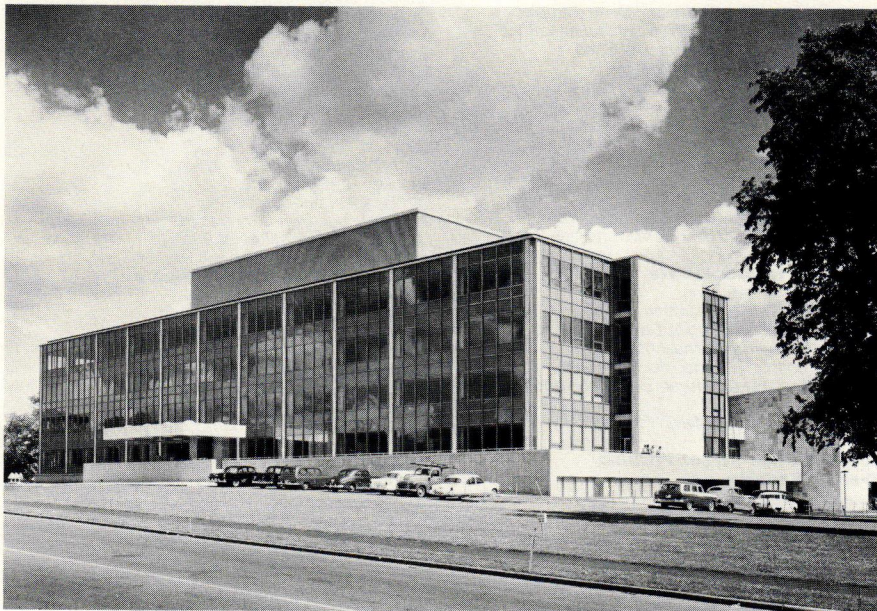
In 1956 the American Hardware Mutual Insurance Company opened its new headquarters at the northern edge of Minneapolis's Lake Calhoun. "The insurance company's new home is one of the most modern and, in some respects, unusual buildings erected in the Upper Midwest," the *Minneapolis Tribune* noted, and the MSAIA seconded the opinion by giving the building Honor Awards in 1954 (for conceptual design) and 1957 (for the completed project).

However, that award-winning design, created by the now-defunct Minneapolis architectural firm of Thorshov and Cerny, has become a mere memory. In 1989 the building underwent a complete metamorphosis, transforming into a structure that provided a 1980s Class A office image for tenants.

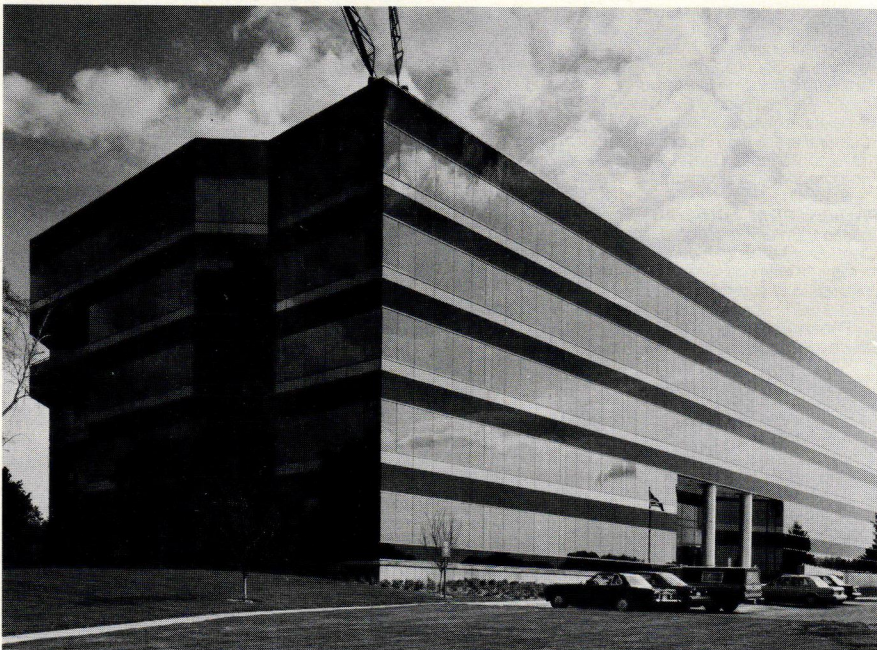
Back in 1954, American Hardware Mutual paid \$150,000 to Hennepin County for the elevated property between the lake and Excelsior Boulevard and announced its plans to relocate there from its cramped quarters at 24th and Nicollet. Thorshov and Cerny conceived for the new quarters a curtain-wall construction, modeled after such predecessors as Skidmore, Owings & Merrill's 1952 Lever House in New York, with a stainless-steel framework set between column facings of pearl Vermont marble.

"We planned the columns to reflect the poplar trees that were then along the lake, which moved in a regular pattern and had tall, pale bark," remembers John Rauma, who headed the design team. The reflective-steel panels mirrored the water and sky. Diners in the 335-seat cafeteria received a sweeping view of the lake through floor-to-ceiling windows.

But in 1988 American Hardware Mutual packed up for Minnetonka, selling the building to the Lexington



DON BERG, COURTESY AMERICAN HARDWARE INSURANCE GROUP



COURTESY HOSKINS SCOTT TAYLOR AND PARTNERS

Company and Northwestern National Life Insurance Company. In 1989 Lexington stripped the building of its face and much of its interior, leaving only the frame and marble floors. The Boston firm Hoskins, Scott, Taylor and Partners designed a new glass facade, a recessed entry and a plush interior plan. A fiber-optic sculpture of a sailboard now crowns the building.

Jack El-Hai

The original American Hardware Mutual Insurance Company Building (top) before its 1989 renovation (above).

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