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VOL. 18 NO. 2

THE REGIONAL DESIGN ARTS MAGAZINE

MARCH/APRIL 1992



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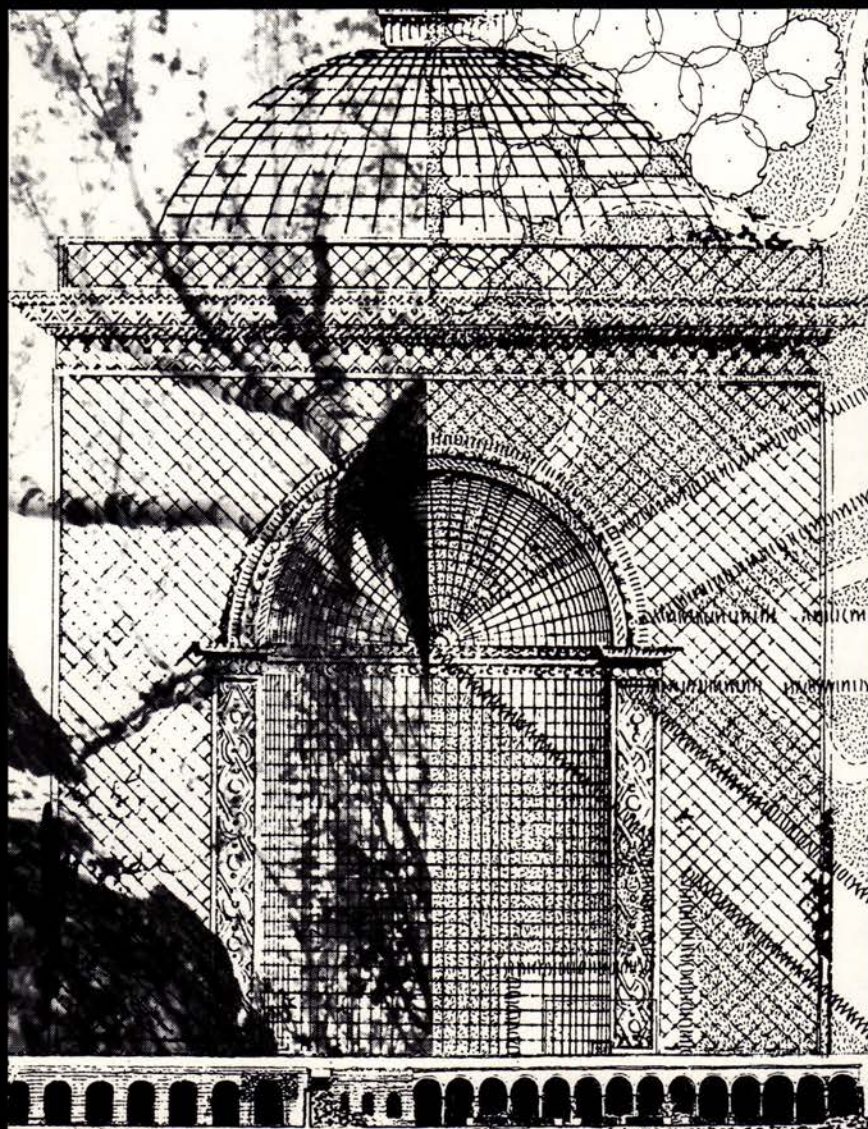
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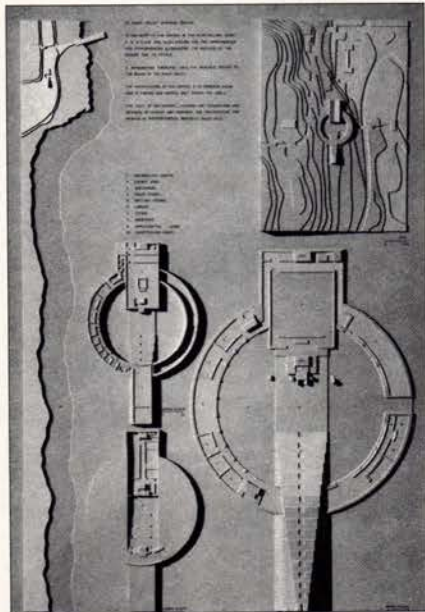
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AM

sketches

Rapson fellowship



Ralph Kirk Nelson, a 1986 graduate of the University of Minnesota architecture program now living in New York City, is the 1991 winner of the Ralph Rapson Traveling Fellowship. The \$10,000 award will allow Nelson to travel throughout Northern Africa, Japan, Thailand, India and Turkey to study the relationship between shadows and the built environment. "I wish to visit places where the shadow has strong presence and spiritual value in a particular culture—places where concealing is more important than revealing; where translucency and mystery are valued over truth and transparency," Nelson says.

Nelson's winning submission, which called for creating a Heritage Center for the St. Croix River Valley in Taylors Falls, Minn., presents a symbolic structure in the form of a large circular common carved out of the land. The heart of the concept is an amphitheater for traditional story telling, a place for the "intimate transference of heritage from generation to generation." A circular enclosure of cyclopean masonry houses meeting rooms, orientation and office space. A stone shed of ashlar masonry tapers toward the butterfly roof, housing exhibition, library and performance functions in a loft space. The five-person jury, chaired by John Rauma, admired the "strong, bold forms and spaces as well as the unique 2-dimensional graphics of the presentation." Nelson was selected from five finalists.

Endangered species

As newspapers continue to fold, so do the buildings that produced them. The Marquette Building at the corner of Fourth Street and Marquette Avenue in downtown Minneapolis is the last remaining member of the Fourth Street Newspaper Row, which incorporated a number of hard-driving, hard-drinking characters and a lot of colorful prose during the era of yellow journalism—before the drone of electronic airwaves overtook the printed page as the medium of public knowledge. Crowds would pack the streets for election returns and the latest news from the *Journal*, the *Times*, the *Tribune*, the *Irish Standard*, the *Svenska Americanska Posten* and the Penny Papers. It was the place for news.

The Marquette Building is actually two buildings in one. In the 1970s the classical Tribune Building, designed by Frederick Kees in 1899, and the Romanesque Century Piano Building, designed by William H. Dennis in 1890, were combined. The present owner, Travelers Insurance, maintains that the property would bring a better price tag as a parking lot than as an old building with a 10-percent occupancy rate in a glutted office-space market. The Minneapolis Community Development Agency, which conducted an economic feasibility study this winter, seems to concur with this assessment. Although it now stands little or no chance of obtaining historic designation, the Marquette Building remains a fine example of Kees's work, who along with partner Franklin Long, also designed City Hall, the Lumber Exchange Building and the Minneapolis Grain Exchange. If the building goes, we will lose that connection to the noises, crowds and paper hawkers of Newspaper Row—and a worthy example of Kees's and Dennis's late-19th-century work.

Steven Buetow



The Marquette Building in downtown Minneapolis: Our next public parking lot?

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Voting for the architecture-school addition

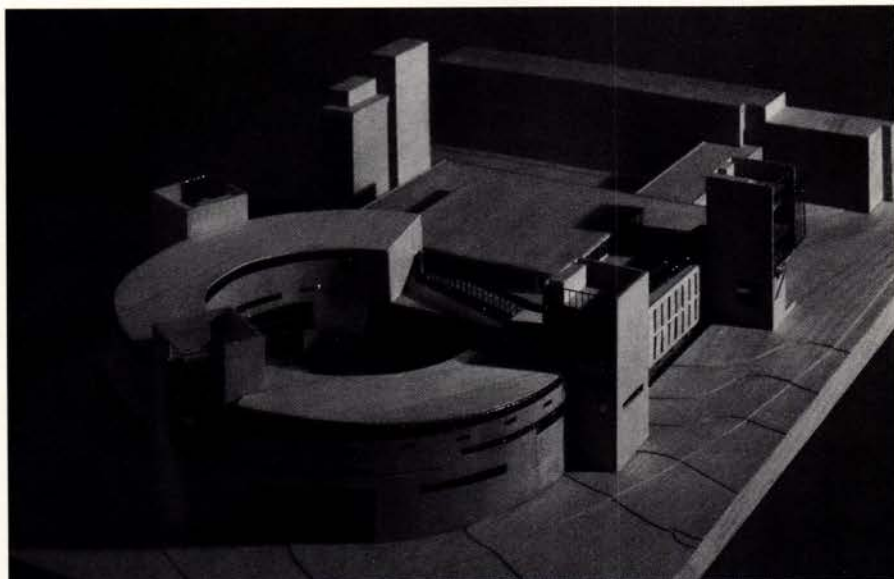
By Duane A. Kell, AIA

When Ellerbe Becket and Steven Holl architects unveiled the design for the proposed addition to the University of Minnesota College of Architecture and Landscape Architecture (CALA) three years ago, Minnesota stood ready for an important new building whose benefits to the state's economy would be far-reaching. Yet funding through the state legislature was not forthcoming, leaving the addition on hold.

While Minnesota architects also have been affected by the national recession that has weakened the profession in such cities as New York, Boston, Chicago and Los Angeles, we have fared better than most. Last year, Minnesota architects generated \$250 million in fees. More than half of these fees came from out of state, helping fuel the state's diverse service economy. In addition, Minnesota architects specify and select local products and contractors, directly and indirectly contributing to the state's \$4 billion construction industry.

The success of the state's architectural profession stems, in large part, from the education its members receive. That often begins with the University of Minnesota College of Architecture and Landscape Architecture, where a high percentage of Minnesota professionals graduate. Twenty-three of the top 25 architecture firms and more than 80 percent of all Minnesota architecture firms are led by CALA alumni. Eleven of the last 12 AIA Minnesota presidents have been University of Minnesota graduates. If tradition holds, the future of the local profession will depend on the quality of education provided at CALA.

Currently, the college's programs are scattered among six buildings



The proposed addition to the University of Minnesota College of Architecture and Landscape Architecture still awaits state funding.

on two campuses, with three of the buildings slated for demolition. The college's three disciplines—architecture, landscape architecture and urban design—are separated from each other, limiting the ability to integrate teaching programs and research, thus inhibiting the college's full potential.

The proposed addition calls for classrooms, design studios, laboratories, faculty offices, a lecture hall, and a library. Renovation of the existing building includes upgrading the mechanical systems and refurbishing interior spaces and exterior surfaces. When completed, the curvilinear addition will offer a dynamic architectural presence on campus. Four towers serve as markers placed at the juncture of prominent campus routes. Two "centers," one formed from the existing interior court and another formed by the curving wing of the addition to create an exterior garden, symbolize the link between ar-

chitecture and landscape architecture. The masonry-constructed towers contrast with the steel and curtain-wall construction of the curving wings, offering a textured and exciting facade.

The whole project, in fact, has an educational intent by incorporating contrasting elements: old vs. new, rectangular vs. curvilinear, horizontal vs. vertical sections, indoor vs. outdoor courts, masonry vs. steel and curtain-wall construction, etc. In effect, the old building has received a nonidentical but "complementary twin." It has become a "matched set." If funded, the addition and renovation will further promote Minnesota's architectural profession. I urge you to persuade your legislators to vote for the CALA construction funds.

Duane A. Kell is past president of AIA Minnesota and design principal at Ankeny Kell Richter & Associates.

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previews

Jim Boden/Jenny Nellis
Anderson & Anderson Gallery
March 7-April 18

Regional artist Jim Boden works with charcoal on paper. His figurative works, featured in the main gallery, are taken from the "Lebensangst" series. Also on the same billing is Jenny Nellis, whose new wall reliefs are fragmented elements dealing with figurative or architectural references. The mezzanine gallery highlights 20th-century furnishings.

For more information, call (612) 332-4889.

Ice Fishing Houses from the Great North
Minnesota Museum of Art
Landmark Center Galleries
Through March 8

Ubiquitous ice-fishing huts have become part of our far-north mythology. The houses are often simple, unadorned shelters. In midwinter, these makeshift shelters clustered together on the frozen lakes begin to resemble little villages, destined to melt away. Far be it for winter anglers to leave the comforts of home on their trek across the tundra. Often the ice-fishing huts come well equipped with generators, televisions and refrigerators. This northern winter phenomenon has caught the fancy of artists, as seen in this light-hearted exhibit featuring architectural designs for ice-fishing houses; serigraphs and monotypes; models and sculptural constructions; oil paintings and drawings. Among the featured artists are Minnesotans Larry Stark, Dale Johnson and Linda Christianson.

For more information, call (612) 292-4367.

Mighty Kimball Organ
Benefit Concert
Basilica of St. Mary
Minneapolis
March 1
2 p.m.

The Mighty Kimball Organ, snatched from the jaws of death by the Minneapolis City Council as the wrecking ball leveled the old Minneapolis convention center, has found a new and permanent home in the new convention center. And a true landmark the organ is! In fact, the Organ Historical Society, stationed in Virginia, has selected the Mighty Kimball as an "instrument of exceptional historic merit worthy of preservation." To help raise funds for the organ's restoration, the Minneapolis Organ Trust Fund is launching a fun-filled afternoon of music and festivities at the Basilica, all played up to a ball-game motif. No Gregorian chants this afternoon: Expect familiar ballpark tunes and even some marching in formation through the historic church, which itself is in the midst of a restoration fund-raising campaign. Orchestrating the afternoon's activities will be Philip Brunelle of the Plymouth Music Series; Kim Kasling, organist at the Basilica; and Edward Berryman, former organist at West Minister Presbyterian Church. Michael Barone of Minnesota Public Radio will give the welcoming address.

In addition, Walker Art Center with the Organ Trust Fund will sponsor a silent-film festival at the State Theatre on April 12. Live organ music will accompany the films, which will include shorts and feature-length screenings.

For more information, call Rosemary Dineen at (612) 348-8300



Philip Brunelle

Insights VII
Walker Art Center
Mondays
March 9-April 6
7 p.m.

The Minnesota Chapter of the American Institute of Graphic Arts kicks off its seventh annual lecture series with a presentation by John Jay, who is noted for his innovative

and sometimes unconventional merchandising promotions for Bloomingdales. In addition to working for the New York-based department-store chain, Jay has designed graphics and interiors for two New York restaurants through his free-lance practice, John Jay Design.

Continued on page 52

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A conversation with Regina Flanagan

Interview by Camille LeFevre

Established by the state of Minnesota in 1983, the Percent for Art in Public Places program stipulates that one percent of the construction budget of \$500,000 or more of any new or renovated state building must go toward the commission or purchase of art. The Minnesota State Arts Board administers the program, by delegation of the Department of Administration. Similar programs exist in 27 other states.

When Regina Flanagan came aboard in 1988 as the program's associate, after coordinating Wisconsin's Percent for Art program for seven years, 36 projects across Minnesota were ready for her input. She is the program's sole administrator, educator and promoter.

Her colleagues are the members of two advisory groups. An Overview Committee, which includes the Commissioner of Administration, representatives from the Arts Board and state agencies, and arts and design professionals, establish program policies. Site Selection Committees created for each project include residents or users of the building, the architect and arts professionals. They set the direction of the project, choose artists, review design proposals, and are responsible for bringing the opinions of the general public to their discussion.

Architecture Minnesota met with Flanagan to learn more about the Percent for Art in Public Places program. Of particular interest to AM was the collaboration between artists and architects.

AM: How does the program solicit artists for a project?



Regina Flanagan of the Minnesota Percent for Art in Public Places program says that she has discovered a spirit of cooperation between artists and architects in Minnesota.

Flanagan: Our main reference for many projects is a slide registry that contains more than 800 artists from the United States and Canada, as well as Israel and Mexico. Some projects may have special needs, so I research artists whose work may meet those needs and invite them to compete. In a third type of competition we go directly to specific artists. The fourth type is an open call, which is similar to placing an ad in the newspaper, and involves reviewing all the applicants who reply.

AM: What criteria are used for selecting artists?

Flanagan: The four general criteria used by the selection committees are the quality of work; the artist's potential to design something for the site; the permanence and durability of the work; and appropriateness of the work to the project.

AM: Once an artist is selected, at what point are they brought into the process?

Flanagan: I'm pleased to report that in the last year, we've been working on pilot projects for Cambridge Community College and Austin Community College. The

college system has provided funds to hire an artist to do design at the same time architects are designing and planning. This is unusual in our program, because the one-percent allocated for art previously has been made available when construction funds are approved; and consequently, only in some cases are we able to get on board early enough to integrate an artwork, much less have an artist involved in conversations about basic forms for the building and configuration of the public space.

AM: Is one percent enough for an artist and for quality work?

Flanagan: We try to make projects successful no matter what the conditions. But in some cases the impact of the work was less than it could have been because there was no correlation between the one percent and the scale of the building.

Sometimes we can affect design changes without change orders, which add to the cost of a project. I will discuss with the state project managers and architects the fact that we might want the artist to develop a design more specific to the public space. Could the artist elaborate on one component—the floor, for example—using materials in the construction budget, and add the percent monies to that budget, in order to make the project successful? So we look for innovative ways and opportunities to make a real impact within a limited budget.

AM: Does this program force collaboration between architects and artists?

Flanagan: I think, because architects serve on the selection committees, the question becomes whether it's a forced marriage for artists. I've done more than 100 public-art projects in the past 10 years, and there have been instances where there was a real resistance to involving an artist in a design process that was further along because of

the changes that might mean to the design. But in Minnesota, I've found architects and artists very willing to work with one another.

AM: What is your experience working with selection committees and their publics throughout the state?

Flanagan: Committee members are often more familiar with museum and gallery art than with public art and the issues surrounding it. So I show them slides presenting an overview of public art and that gets them interested in the process and its possibilities. I use that interest to develop their expectations. People in Minnesota understand that art is a serious and viable profession. So when I go into a community and begin to develop their expectations, I'm generally starting with a higher level of knowledge about art.

AM: Is this program a good forum for creating public art?

Flanagan: First I need to define "public." In a municipal percent-for-art program, the public is community in the broadest sense. In state programs, the public is usually the people who will use and work in the building that generated the art allocation. Ultimately artists involved in public art hope to have impact in a broad social, political and geographic context. However, since our definition of "public" is a smaller subset of a broader definition, our impact has limits.

Also, the impact of a project and how it reaches out to affect the community is limited by the fact that I'm spread out all over the state and that the administrative budget comes from each of the projects. I have no separate funding for education, outreach or publications—all of which can affect how a work is received in a community. So the degree to which I can work in depth within a community or neighborhood is really reduced. And this concerns me.

AM: What then inspires you to continue administering this program?

Flanagan: What's exciting to me is watching people on selection committees becoming engaged with the issues that artists, designers and ar-

chitects deal with. In the nine or 12 months committees work on a project, they begin to see that aesthetic decision making involves not just matters of personal taste but objective issues that inform a whole discipline, and these issues become demystified. People develop a much more sophisticated view and really make very good decisions.

Also, I don't feel there is a uniform standard that the art in our program aspires to. Rather, there's a recognition that we talk about what's best for the locale and the project. The art looks different in every place we've done a project, having applied different approaches, solutions, materials and mediums.

AM: What kind of impact does this program have on the body of work that is public art?

Flanagan: On a national scale, the Fleischer plaza [featured this issue] will have impact, as will Gary Dwyer's piece [also featured this issue] for the Shakopee women's prison. There's been more public-art activity than there has been critical dialogue about it. But I'm very appreciative of people like Larry Millett, Linda Mack and Diane Helleckson, who have a special

interest in architecture and are writing about and reviewing public art.

As far as artists are concerned, because a lot of projects have been completed in the last couple of years, there have been more forums that help artists contextualize their experiences with public-art projects. And there's been more dialogue among artists about how invigorating it is to actually do work for people that you've talked with directly, and the reward of doing artwork that you know will have a home and that's supported both monetarily and psychologically.

The impetus for this program and public-art programs in general is that many artists are very socially concerned. They are a vital part of our society and have significant ideas about how they can improve our social environment by improving our physical environment. So it's a way for them to act on their feelings, and test out their theories directly through their work. As a result, I've seen a metamorphosis among artists in the last several years.

Camille LeFevre is a contributing editor to Architecture Minnesota.



Artist Cliff Garten's "Outdoor Study Room" at Brainerd Community College presents a succession of spaces, from inside to outside. A hallway with a ceramic-tile wall leads to a student lounge overlooking the plaza. The interior aesthetics is carried outside, where steel-framed cedar benches define the plaza and ceramic tiles are inset within the benches' grid. Four ash trees anchoring the corners will eventually form a canopy ceiling.

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Designer William Stumpf on Design Responsibilities

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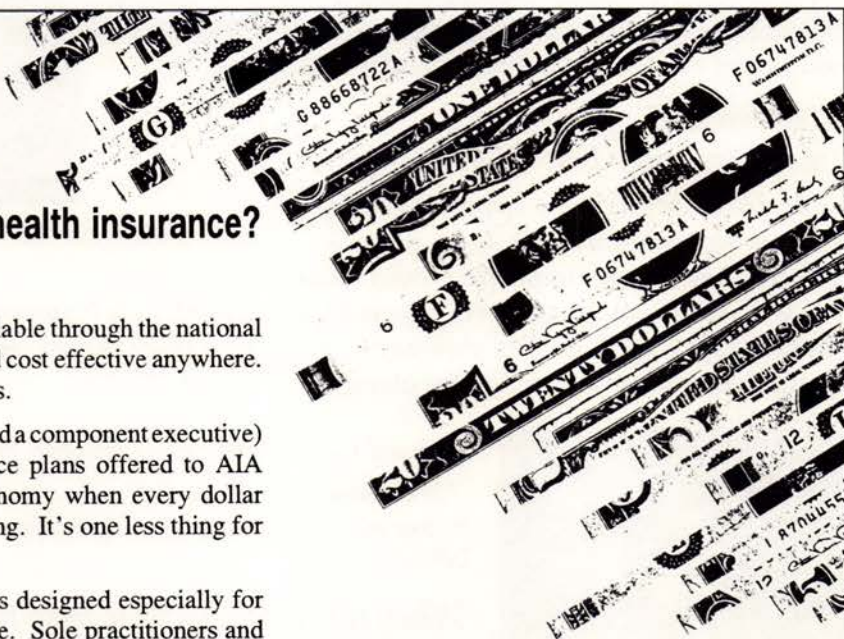
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Dispelling the Howard Roark myth

By Sarah Susanka, AIA

Have you ever stopped to wonder just how many of Frank Lloyd Wright's buildings were designed from start to finish by him personally?

What? Surely he must have been responsible for all of them, you say. After all, he received and indeed still receives accolades bordering on worship from writers and art historians around the world.

So what were all those hard-working apprentices and associates doing in those now-famous pictures of the studio at Taliesin?

Just draftsmen, you say?

I think not.

Through the past century, an image has been evolving of the architect as brilliant master, distracted genius, prima donna, autonomous individual who does it all, with little effort and tremendous vision.

Ayn Rand, author of *The Fountainhead* (whose protagonist, incidentally, is purported to be based on Wright) reinforced this image, taking it to its logical extreme. Don't try to mess with this guy's creations, the book suggests. His ideas are god-given, he is right, and the client and anyone else with other notions be damned.

The reality of how architecture is developed is far from this scenario. It is a team effort. Being a firm principal, and having received sole credit in the press for a number of projects in which I was part of a team, I see architecture's heroes with different eyes, and understand how the Howard Roark myth is perpetuated. My delight at having a building published is often tempered by the



Frank Lloyd Wright and his team at work in the studio at Taliesin.

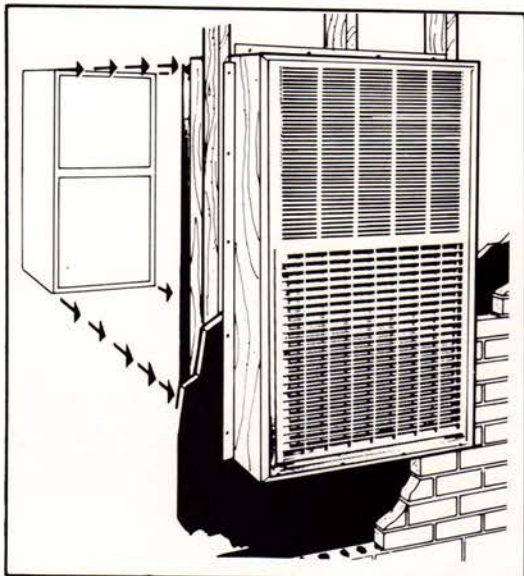
wish that credit had been given where major roles were played by others, and without whom the project would not have been possible.

Yet it's an ancient problem, and one based on a fundamental trait of humankind: our need for and preoccupation with heroes. Who wants to read a story about a team? A star is far more interesting. We want to know what this person is like, how he got to be this way, how we can become like him. We want to believe that one person can be everything, do everything. The Renaissance man lives in our hearts and dreams. So writers, knowing this human fascination, feature the individual over the team.

What is needed is the adoption of a new paradigm, rejecting the sim-

plistic notions of heroism and victory, and replacing them with cooperation and synthesis. In the field of architecture, as in so many fields today, the idea that one person could do all the research, make all the decisions, perform all the drawing, and coordinate his work with all other disciplines involved in designing a building of any size is bordering on the absurd.

At LaSalle Plaza, a full-block development recently completed by Ellerbe Becket in downtown Minneapolis, a time capsule containing the names of all the people who worked on the building was placed in a wall for posterity. The list was 49 names long. The team was composed of 17 architects, three interior designers, one landscape architect,



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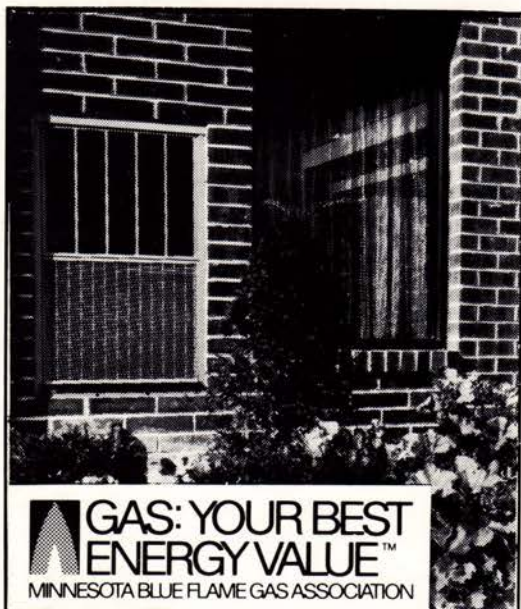
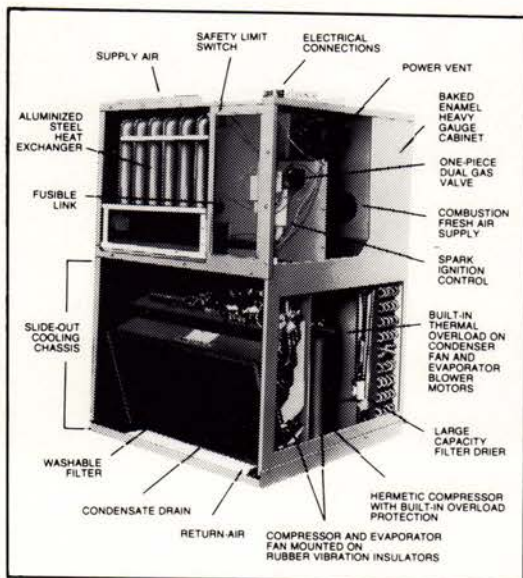
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two civil engineers, four structural engineers, nine mechanical engineers, five electrical engineers, three specification writers, one project accountant, two clerical staff and two construction administrators.

Such numbers often surprise clients. Why are there so many people working on my project? they want to know.

The complexity of a building is typically underestimated by the general public, and the coordination necessary to bring together all the building parts into a cohesive whole, something we can call architecture, is a herculean task. After schematic design for LaSalle Plaza was completed (the phase during which the big conceptual ideas are developed), the work was actually broken into three separate projects within Ellerbe Becket's office, each with its own project team. In addition, part of the block entailed a separate design project, the new YMCA Building by The Alliance, which required further coordination by Ellerbe Becket.

To understand this, let's look more closely at the evolution of the atrium at LaSalle Plaza. In the initial schematic design phase, the west side of the tower was located adjacent to the State Theatre. When the owners reviewed those plans, they expressed a desire to make views available to the office spaces currently abutting the theater. So the project designer modified the schematic design by moving the tower, giving offices at the lower levels views into a newly formed atrium next to the State Theatre. An architect specializing in interiors then established the character for the atrium, and suggested ways to integrate this atrium into the other parts of the project, so that there would be a smooth transition from one section to the next.



The Prairie-style Warroad Public Library and Heritage Center, though a relatively small project at 9,000 square feet, is the product of team design.

PETER KERZE

These kinds of decisions were made during the schematic design phase, one of the first phases of a project's development. As the project progressed through design development and contract documents phases, other members of the design team converted these schematic design ideas into detailed drawings that accomplished building code conformance, aesthetic character, structural integrity, weather tightness, long-term service, and constructability.

Although such requirements can be summarized in one sentence, no one should be deluded that they are simple tasks. Addressing these issues constitutes the lions' share of what architects do, and the majority of architects' fees. These later phases of the architectural design process are perhaps not as romantic or glorious as is that of schematic design, but they are equally important. And the architects involved in these phases deserve more credit

than they usually receive.

Even on a small project of 9,000 square feet, such as the Warroad Public Library and Heritage Center, designed by our firm, three individuals played critical roles, as well as two others who contributed during the production of the working drawings.

During the schematic design of the main library room, I developed a plan that included a number of alcoves with lower ceilings, which opened off the main space. I had proposed that this lowered ceiling extend slightly into the higher ceiling area, thus creating a shelf, above which an indirect lighting system could be housed. I knew that I wanted a trim line to run around the room at the edge of this shelf. During the design development phase, the project architect, Steve Wong, and the job captain, David Zenk, took this idea and extended

Continued on page 54



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editorial

Team effort In this issue we present a portfolio of award-winning projects selected by the AIA Minnesota Honor Awards jurors as the year's best architecture. The Honor Awards recognize the finished product, but rarely do they take into account the process of design: how a building comes to be what it is. Good architecture doesn't happen by chance. Nor is there necessarily an easy-to-follow formula that says plug cord "A" into socket "B" and "pow!" you have a building that will wow the client and bowl over the Honor Awards jurors.

Architect Sarah Susanka emphasizes in this issue's *Insight* column that the development of successful architecture is part of a long design process involving a team of architects, contractors, special consultants and, of course, the client. In our star-gazing, media age, we like to think that a charismatic individual—a Cesar Pelli or Michael Graves or Frank Gehry—is responsible for a building's entire design. Indeed, every architectural project involves a design principal who steers the commission from beginning to end. But a building's ultimate success depends on many individuals working together, building on each other's ideas and areas of expertise.

In many ways, designing a building is much like editing a magazine, except an editor doesn't have to worry about the roof caving in—at least not literally. As editor, I shape the direction and content of the magazine. But I have a team helping, from a publications and editorial advisory committee, to contributing writers, correspondents, graphic designers and photographers. Yet one of the most important aspects of a magazine's growth is the reader. That's why it's important to hear from you. After all, the point of publishing a magazine is to inform and entertain you. Your comments can help shape the magazine you want to read.

So write us.

Eric Kudalis
Editor

1991 AIA Minnesota Honor Awards



Lake Harriet Refectory
**Frederick Bentz/Milo Thompson/
Robert Rietow**

A delightful companion piece to the award-winning bandshell, designed by the same architects. The jurors called the refectory a "real joy" in the realm of fantasy architecture. Featured September/October 1990.

Everybody loves a winner, and this year there were plenty of winners at the AIA Minnesota Honor Awards. The victors—pulled from a pool of 104 submissions—represented the state's diverse design talent, running the architectural gamut from low-income housing to park structures, civic buildings and utilitarian structures. Though the jurors narrowed their choices to 12, they conceded that even the runners-up were strong contenders—and that's saying a lot at a time when the profession has been hit hard by the recession. Commissions may be drying up, but talent surely isn't.

As with any competition, the jurors' personal predilection bore weight on the outcome, but all shared in their praise for the high-quality design found in Minnesota. **Barton Myers**, who practiced in Canada before moving to Los Angeles, is well versed in the unique design challenges of northern cities. Among his projects are the Art Gallery of Ontario, the Portland Performing Arts Center and the U.S. Pavilion in Seville, Spain. **Laurence G. Booth** brought the pragmatic sensibility of Chicago design to the jurying process. His most prominent works include the Motorola Museum of Electronics in Schaumburg, Ill., First Oak Brook Bancshares in Oak Brook, Ill., and Northwestern University Residence Hall in Evanston, Ill. From Berkeley came **Richard Fernau**, who has worked on such projects as the Frankfurt Kinderagestatte Invited Competition, Colossal Pictures Headquarters in San Francisco and the Napa Valley Museum.

Eric Kudalis



Lyton Park Place
LHB Engineers & Architects

Moderate-income housing that fulfills the American dream of owning a single-family house. The jurors lauded the project for creating a new urban neighborhood with an appropriate street presence and for reviving that great American tradition—the alley. To be featured May/June 1992.



Wildlife Interpretive and Education Center
Ellerbe Becket

The jurors were impressed with the virtuosic commitment to architecture and detailing. They commended the way disparate elements are successfully integrated to create a dynamic whole. **Featured May/June 1991.**



Minnesota Judicial Center
The Leonard Parker Associates

Inspired by the classical proportions of the Capitol Mall, the Judicial Center is a "great example of civic architecture," the jurors said. **Featured September/October 1991.**



25-year award
St. John's Preparatory School (1963)
Hanson and Michelson Architects

The judges, Ed Sovik and Charles Nelson, praised this project—St. Bede's and St. Michael's halls—for being sensitive to the overall master plan of the St. John's campus. "There is a certain humility in the approach the architects took," said the jurors, who applauded the dormitories for flawlessly blending in with the natural environment, as well as complementing—rather than competing with—Breuer's church.



Pruitt Residence
Salmela Fosdick

A private home on the North Shore that combines eclecticism with a traditional sensibility. The jurors said this house went beyond the vernacular to create something inventive and adventuresome. **To be featured May/June 1992.**



**U.S. Post Office/
General Mail Facility Expansion**
Hammel Green and Abrahamson

A sympathetically conceived and executed continuation of the classically scaled, 1920s building. Noteworthy, the jurors said, was the building's confidence in respecting its predecessor, and in fact, enhancing it. **To be featured September/October 1992.**



United/Children's Hospital: Day Surgery Center
Hammel Green and Abrahamson

No cold, foreboding hallways here. This is an elegantly designed hospital that is both crisp and clear without being extravagant, the jurors said. **To be featured January/February 1993.**

Spiritual revival

Sacred Heart Church restoration Ellerbe Becket

DON DUBROFF, SADIN PHOTO GROUP



Sacred Heart Church (above) is one of the oldest buildings on the Notre Dame campus. Restoring the exterior consisted of touching up the brick and replacing the roof. Inside (below and opposite), Ellerbe Becket did extensive archival research to aid in the restoration of the ceiling. The elaborately detailed ceiling is not an exact replica of Gregori's original version. Rather, it's a melded vision that reflects the spirit of the original.

Sacred Heart Church has been part of the University of Notre Dame campus since 1871. The Gothic-revival structure, laid out on a Latin-cross plan, features 45 ceiling murals and Stations of the Cross oil paintings by 19th-century papal artist Luigi Gregori, and 116 stained-glass windows designed by the Carmelite nuns in Lemans, France.

Age, weathering, poor mechanical systems and misguided earlier renovations had left the church in disrepair. Humidity caused parts of the ceiling murals to fall almost from the beginning. Repairs through the decades were half-hearted, at best. By the mid-1960s, most of the scenery surrounding the biblical mural figures had been painted out in taupe, and much of the church's architectural detailing had been stripped away. Even the Stations of the Cross oil paintings were relegated to storage, and their frames to the garbage.

Ellerbe Becket stepped in to restore the church's baroque detailing, while updating the mechanical systems. Exterior work was pretty straightforward; a new slate roof was added, and the brick was repaired and tuck-pointed where needed.

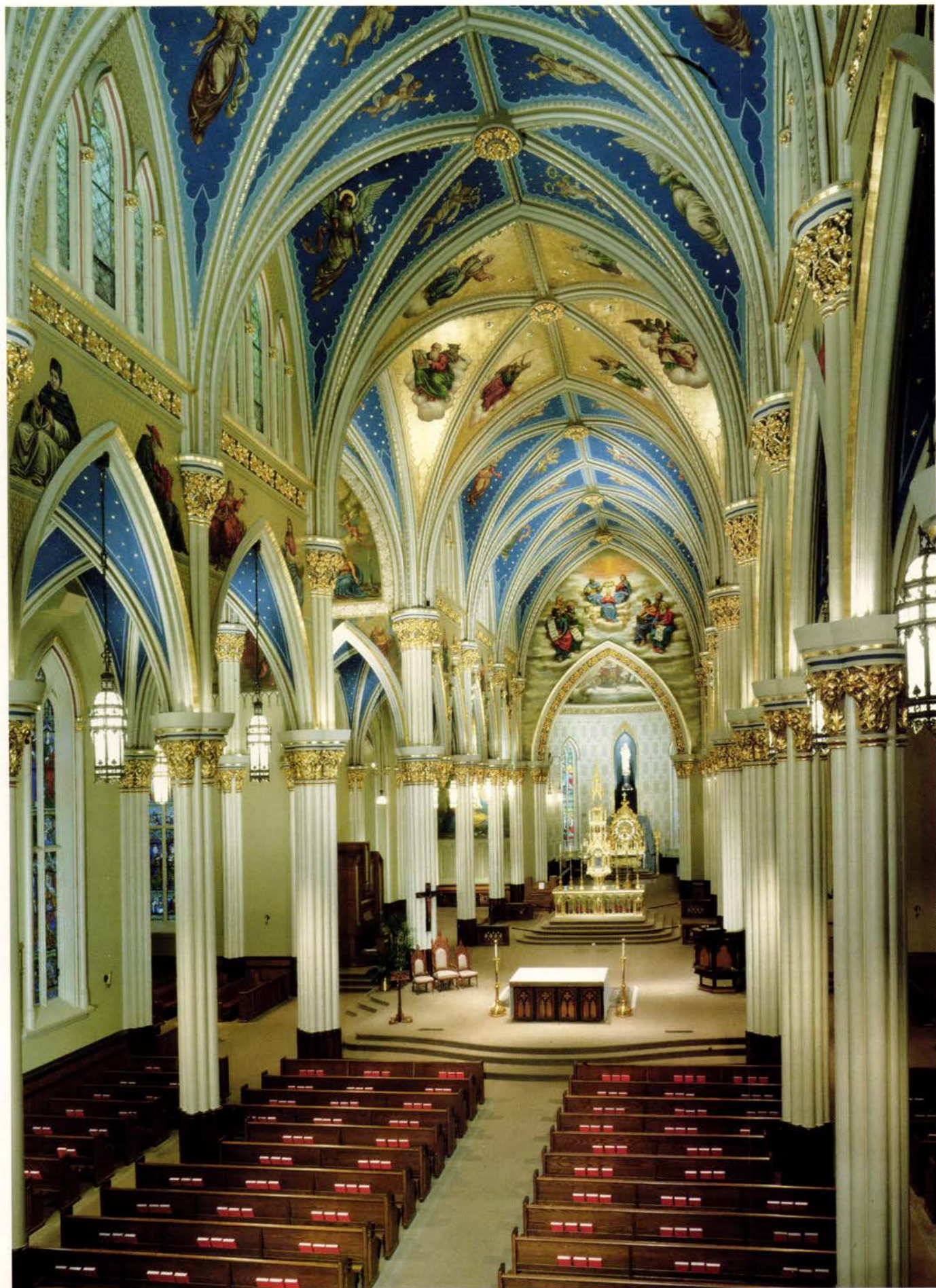
The focus of the restoration was inside. Since the murals were severely damaged, the architects played sleuths, digging through archives to determine the ceiling's original design. The research often proved difficult because the ceiling murals were in a constant state of change, and accurate documentation was difficult to ascertain. Thus, the restored ceiling, consisting of extensive repainting, represents a "melded vision" of the archival documentation, as it expresses the spirit of Gregori's concepts. Indirect lighting concealed in the column capitals helps to illuminate the renewed ceiling, as do refurbished chandeliers.

The stained-glass windows, painstakingly crafted by the nuns more than 100 years ago, were removed, cleaned, repaired and releaded to reflect the original craftsmanship, and in some instances the glass was replaced.

The Honor Awards jurors praised the architects for bringing "modern sensibility to Victorian expression."



*Client: University of Notre Dame
Consultants and contractors: Sound-Kverstoen (acoustic);
Monarch Studios (stained-glass restoration); Conrad Schmitt Studios
(mural restoration); McDonald & Mack (masonry restoration);
Gage Babcock (fire protection); Maurice Rudd P.E. (timber preservation)*



Validating parking

Fourth Avenue Parking Ramp Opus Architects & Engineers



The massive mills and warehouses that once housed Minneapolis's thriving turn-of-the-century industries remain among the city's finest architecture. But times have changed, and so has our architecture. Where warehouses and mills once thrived as our most salient working-class buildings, parking ramps have driven in. No frills about it. Parking ramps serve one purpose only: they provide a place to park. But that doesn't mean they can't look good, and the latest crop of ramps popping up in the Twin Cities are taking a front seat on design.

The Honor Awards jurors noted that ramps are to the '90s what warehouses were to 1900: "massive, utilitarian structures with a clear sense of aesthetics and urbanism."

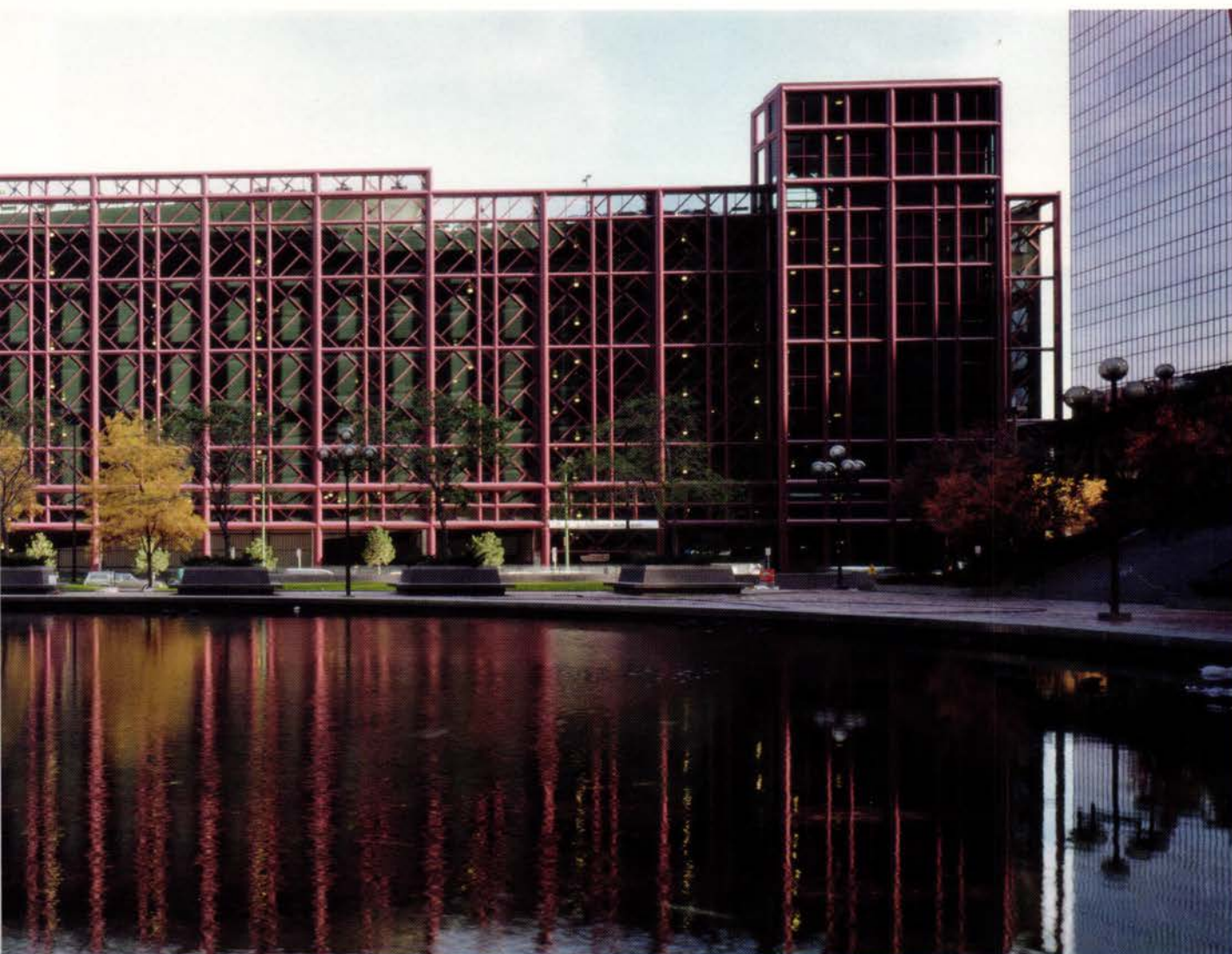
That certainly holds true for the 1,000-stall, 350,000-square-foot Fourth Avenue ramp, which also contains a drive-up bank. The structure's downtown location—neighboring the Hennepin County Government Center, Lutheran Brotherhood Building, City Hall and Pillsbury Center—dictated a strong architectural hand.

The architects conceived a layered facade, a kind of garden wall that would reflect the scale and features of nearby buildings. The outer layer, set back 10 feet from the sidewalk to allow for landscaping, is composed of industrial 8-inch to 24-inch-diameter steel tubes. The rosewood color echoes the hues of the Lutheran Brotherhood Building. Set back another 6 feet from this outer trellis is a green, vinyl-coated wire screen with aluminum panels, recalling the diagonal patterns of the Government Center. By day or night, this pattern offers a lively street facade, a welcome sight for those relaxing in the Government Center plaza across Fourth Street. Glass-enclosed elevators and stair towers anchor the corners, while street-level landscaping of evergreens and seasonal plantings softens the urban edge.

The jurors praised the structure for creating a dynamic urban presence that respects its neighbors and stands on its own as an important piece of architecture.



*Client: Opus Corporation
Landscape architects: Gene Ernst & Associates*



In the '90s, parking ramps have become lively additions to the urban environment, rather than monstrous blights that they once were. The Fourth Avenue ramp faces a plaza across from the Hennepin County Government Center (above). The layered facade (left) consists of rosewood-colored steel tubes and a diagonal recessed layer that refers to the crisscross pattern of the Government Center. The palette comes from the Lutheran Brotherhood Building (opposite).

Urban energy

First Avenue Cooling Plant
Ellerbe Becket



TERRY WILKINSON

Ellerbe Becket didn't miss a beat in designing a cooling plant (above) that would make a striking addition to Minneapolis's warehouse district. In scale and materials, the facility blends in with the existing buildings.



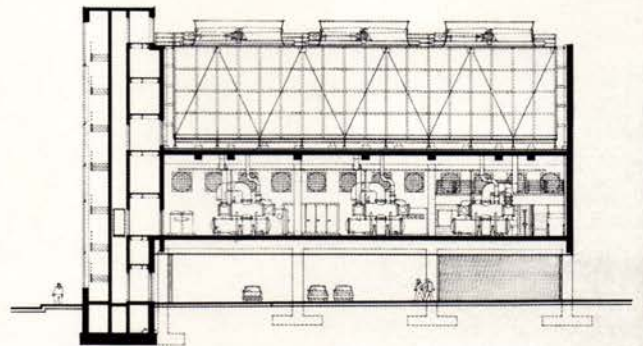
The green, sawtooth-patterned crown (left) hides the rooftop cooling towers. The facility is raised one level above grade (plan below) to allow for street-level parking. The interior is all mechanical and laid out on a rectangular plan.

Minneapolis's historic warehouse district is a throng of restaurants, nightclubs, art galleries and design studios. The recently completed First Avenue Cooling Plant is an unlikely addition to this roster. But it has provided, nonetheless, an architectural charge to the neighborhood. Purely utilitarian—it produces chilled water for downtown buildings—the 9,000-square-foot structure struck the Honor Awards jurors “for making a great civic gesture that becomes a strong piece of urbanism.”

The building's program is hardly the stuff of great architecture. In fact, the interior, which is all mechanical, includes chiller machinery, pumps, electrical switchgear, a control room and adjoining locker room and bathroom. The chillers and other main equipment are one level above grade to allow street-level public parking, and the massive cooling towers connected to the chillers are on the roof. The architects found the rectangular box plan the most logical solution for housing the equipment.

But because of the prime downtown site, Ellerbe Becket saved the real design punch for the exterior, where a little can go a long way. The Cooling Plant, clad in beige brick to reflect the neighboring 2- and 3-story brick buildings, smacks flush with the sidewalk, reinforcing the street's urban edge. A line of round glass-block windows—familiar warehouse material—lights the mechanical room, and a circular tower containing stairs and service lift anchors the building on the south end. A strip of glass block skims up the tower's side, culminating in a larger field of glass block that creates a lighthouse effect at night. To hide the clunky rooftop cooling towers, the architects incorporated a sawtooth-patterned screen of steel and chain-link fencing—industrial materials that add a dramatic crown to the building. Plans call for lighting the screen at night.

The jurors noted that the Cooling Plant marked a revival of well-designed public-works buildings. What easily could have been a faceless structure has become a spirited addition to a lively Minneapolis neighborhood.



*Client: Minneapolis Energy Center
Contractor: M.A. Mortenson Co.*

Corporate promotion

General Mills Recognition Court Meyer, Scherer & Rockcastle



LEA BOBROCK

General Mills reports that the new Recognition Court at its Golden Valley headquarters (above) has become one of the building's most used spaces since Meyer, Scherer & Rockcastle enclosed the former open-air courtyard. The architects designed a pyramidal, translucent roof (below) with a transparent center that allows in sun without overheating. The court's high points are sculptural commemorative plaques (opposite) which will be inscribed with the names of valued employees.



Architectural detailing takes a front-row seat at General Mills's new enclosed courtyard. The food-production company, which initiated an employee-recognition program in the '80s, sought a space where it could formally honor its star employees. The underutilized, open-air courtyard at the center of the company's Skidmore, Owings & Merrill-designed building proved the ideal site.

Meyer, Scherer & Rockcastle took stock of the building's steel-and-glass structural system. Rather than altering the modernist aesthetics, the architects worked with them, creating an enclosed space that easily could have been part of the original design.

A glass pyramidal roof caps the court. Translucent panes along the roof's periphery filter the strongest rays in the summer, and a field of clear glass at the center allows enough direct sun without overheating the room. To further increase light, the architects replaced the original tinted office windows overlooking the courtyard with clear panes. This also strengthens the visual connection between the offices, corridors and courtyard. In addition, an elegantly spare system of cables and '50s-style hardware suspends air ducts for the heating-and-cooling system, as well as two new interior balconies.

The courtyard's pièce de résistance is a series of sculptural commemorative plaques that combines the building's modern structural elements with anthropomorphic imagery. The ubiquitous I-beam, the skeleton of every modern building, supports the sculptures. At first glance, the commemorative sculptures appear as abstract images of warriors, with one leg firmly planted on the floor, another kicked out. Pointed heads suggest helmets, a single hole the eye. Brass ribs support a stainless-steel shield on which the employees' names are inscribed. For General Mills, these plaques join ranks with its ever-growing art and sculpture collection.

Cables, stainless steel, brass and I-beams are not necessarily high-design ingredients, but the architects confidently allowed the materials' structural beauty to speak for itself.

Client: General Mills

Consultants and contractors: Meyer, Borgman, Johnson (structural);
Ericksen, Ellison & Associates (mechanical and electrical);
Adolphson & Peterson (general contractor)



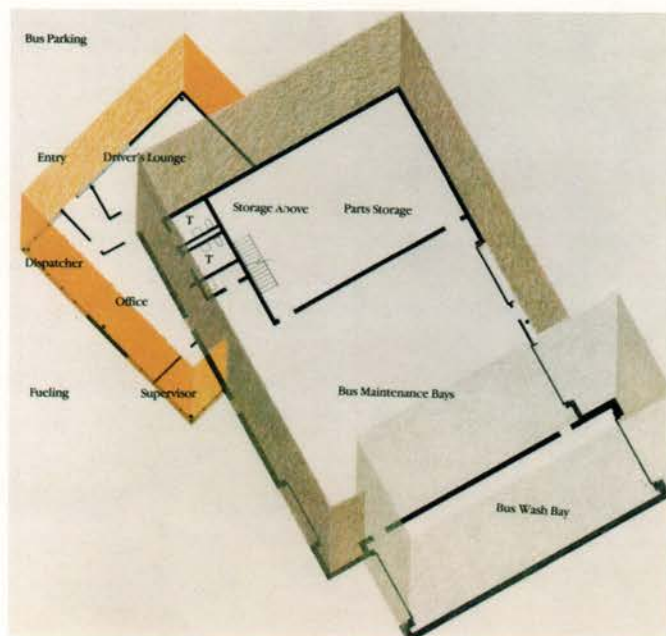
Bus pass

School Bus Maintenance and Storage Facility
Ellerbe Becket

JOEL KOYAMA



Rather than being constricted by the uninspiring site—a light-industrial park—Ellerbe Becket found design inspiration in the surrounding utilitarian buildings. The bus-maintenance facility is devised of three separate components: the white, concrete-block washing bay, the burnished-block maintenance bay in the middle, and the black paneled office bay at the opposite end (above and opposite). The dispatcher's office at the northwest end is rotated (plan right) to provide views of the parking yard and fuel island.





Here's another addition to the group of utilitarian buildings that makes a successful stab at aesthetics. The Honor Awards jurors lauded this bus maintenance-storage facility for its appropriate use of materials and a level of detailing that brings "richness to what is essentially a working-class building."

The maintenance facility, located in a light-industrial park, is surrounded by parking lots and manufacturing structures on three sides and a cemetery on the fourth. Not a typically inspiring spot. But the architects found design inspiration where few can by capitalizing on features unique to buses and industrial parks. Completed on a limited budget, the 10,000-square-foot building consists of a maintenance garage, a bus-washing depot, administrative offices, dispatcher's office, drivers' lounge and parts-storage area.

Ellerbe Becket designed the building as a cluster of three distinct masses expressing their individual functions. The first and most prominent module is the bus-washing bay. Made of white-glazed, concrete block, the washing bay announces the building from the field of monosyllabic structures in the area. The middle component, the maintenance facility, is clad in burnished block (a common material for the building type), with bands of black-glazed block. A school-bus-yellow band above the door accents this bay, as it does above the door on the washing bay. The third module, which holds offices, lounges and the like, zeroes in on school-bus aesthetics by using metal panels similar to a bus's side panels. But instead of yellow, the architects used black—a striking contrast to the glazed white on the other end.

Inside, burnished blocks, drywall and vinyl tile continue the utilitarian theme.

*Client: Independent School District No. 197
Contractor: Lovering, Inc.*

Building on landscapes

Two plazas reinterpret the public realm

By Heather Beal



The Garden of Time

Public art takes on a new meaning when the site for a landscape project is restricted to one of its largest publics: 140 female inmates who reside at the Minnesota Women's Correctional Facility in Shakopee, Minn (SWCF). Although no fence surrounds the prison complex and inmates move about with some degree of freedom, they are supervised and observed at all times. Thus, the issue confronting California artist Gary Dwyer, who worked with Hammel Green and Abrahamson on this Percent for Art project, was how to make a controlled-access area accessible. His solution: Create a "garden for the eyes."

The Garden of Time encompasses five distinct gardens: the Blossom Calendar, Prairie Swirl, Agricultural Maze, Path of Decision, and the Forest Knoll. The Blossom Calendar and the Agricultural Maze are in the courtyard areas of the main prison building, while the Prairie Swirl is located directly in front of the chapel. The Forest Knoll and Path of Decision run through what was formerly open lawn.

Dwyer's original plans for the Blossom Calendar called for 12 greenhouses, each featuring a plant that bloomed during a different month. The goal of the calendar, Dwyer says, was to provide a positive way to measure the passage of time. But because of budget constraints, Dwyer and Tom Oslund of HGA modified this concept to feature a single aluminum-and-glass structure accompanied by 11 *Techny Arborvitae* bushes trimmed into greenhouse shapes. Greenhouse plants vary monthly. Hedges of *Isanti Dogwood*, which turn vibrant red in winter, surround the Blossom Calendar courtyard. "This will provide a beautiful splash of color

The Garden of Time at the Women's Correctional Facility in Shakopee (above) is actually five separate gardens. The trimmed hedges of the Agricultural Maze (foreground in photo), which represents Shakopee's agrarian heritage, leads to the Path of Decision (middle ground in photo), a series of splintered pathways that diagrams seven critical choices in man's life. The Forest Knoll (background in photo), which features regional trees in four quadrants, represents the final step in man's progression toward freedom and knowledge.

GEORGE HEINRICH

against the snow," Oslund says.

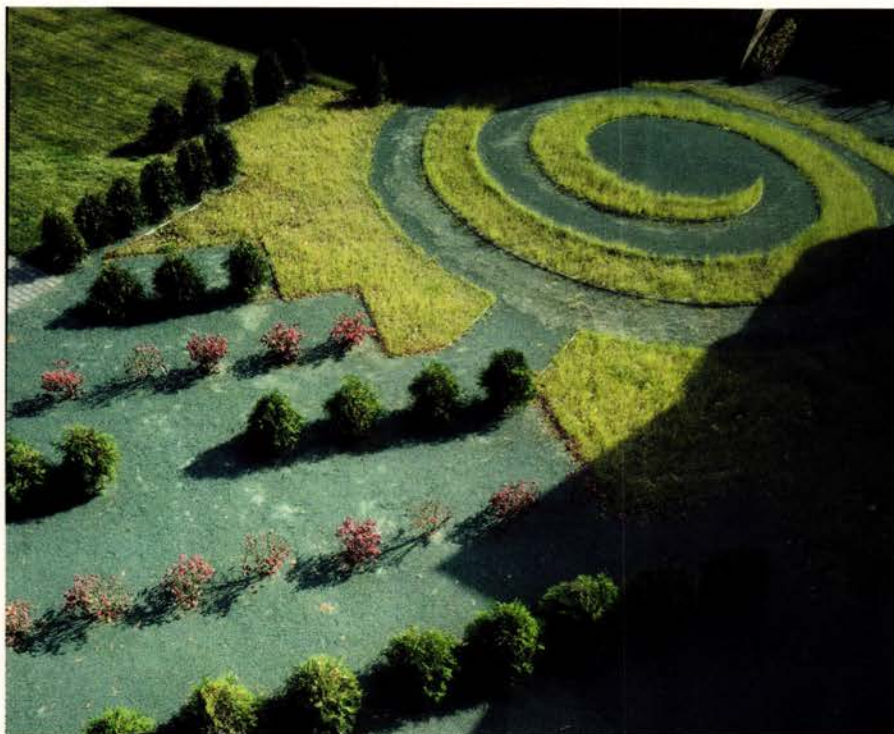
West of the chapel window, the Prairie Swirl—comprised of mid-western prairie grasses and wild flowers—provides a "feminine" contrast to the rigid rows and precisely trimmed hedges of the adjacent Agricultural Maze, representing Shakopee's agrarian heritage. Lined with Dwarf Winged Euonymus and Techny Arborvitae hedgerows, the Agricultural Maze's rhythm and angle of hedges recalls the windrowing of crops.

Dwyer found inspiration for the fourth garden in an Ojibway legend, which charts seven critical choices people make over a lifetime. Dwyer represents this diagram in the Path of Decision, which leads to the Forest Knoll. Each fork along the Path of Decision terminates at a ring of flowers crowned by a birch tree. The paths become shorter and the rings smaller as they approach the Forest Knoll, the final step in the life process. Decisions become easier.

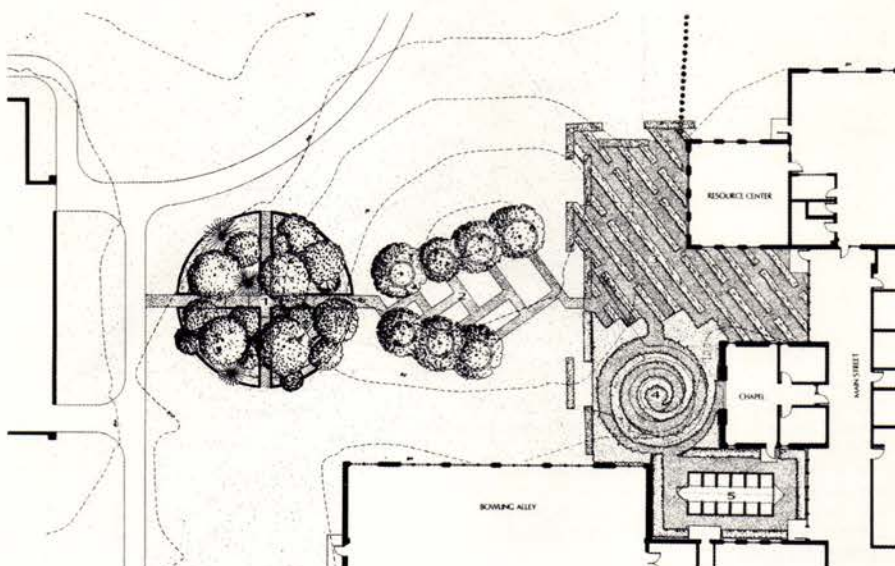
Different paving materials strengthen the value of the Pathway. Crushed stone used in the mazes and Blossom Calendar is primitive and unrefined. As you find your way out of the mazes, the Pathway of Decision is constructed of brick pavers. "The path becomes clearer, more solid," Oslund says.

Each of the four quadrants of the Forest Knoll features regional trees—ash and maple, scotch pines, thornless hawthornes, red oaks, and Black Hills spruces. Thus, while the Forest Knoll provides a visual goal for those viewing the garden, it also represents the final step in the progression toward achieving a degree of freedom for many of the inmates.

In the end, Dwyer's extensive research and meticulous creative process helped the design team achieve its goal: "to create an intentional biography of place."



The garden provides striking visual contrast between the different sections. The Prairie Swirl (above) offers a "feminine" contrast to the Agricultural Maze to its left. A stone wall and brick path divide the Forest Knoll (left) into quadrants of ash and maple, scotch pines, thornless hawthornes, red oaks and Black Hills spruce. The Blossom Calendar and Agricultural Maze are in the courtyard area of the main building (plan below), while the Prairie Swirl is wedged between the two in front of the chapel. The Forest Knoll and Path of Decision stretch through former lawn area.



Client: Shakopee Women's Correctional Institute,
Minnesota State Arts Board
Designer: Gary Dwyer & Associates
Associated landscape architects: Hammel Green
and Abrahamson
Contractor: Artega

East Capitol Plaza

At first glance, it's difficult to tell exactly what allows the East Capitol Plaza that fronts the Minnesota Judicial Center to blend so comfortably with its setting. Located across the street from the east steps of the Minnesota State Capitol and north of the Judicial Center, the plaza appears to present a colorful, contemporary contrast to the classical, monochromatic setting of the Capitol complex. "In a sense," says artist Richard Fleischner, who worked with The Leonard Parker Associates, architects of the Judicial Center, "I had to do what the architects did. They had to relate their design to the History Center, a neo-classical building. I had to relate the plaza to the Judicial Center, the Historical Society building, and the Capitol. The first step for all my projects is identification. I determine what is there and avoid throw-

ing away anything that's positive. In this case, because the existing site had an 11-foot grade shift, I had to decide between maintaining this ground plane or creating terraces. I decided to accept the site and work with it. Then I identified three axes that had to be respected."

The axes, which help define several distinct areas, establish an order for the placement of sculptural elements—both built and organic—as well as lend a classical sensibility to the overall scheme.

The first axis runs east-west and centers on the crescent of the Judicial Center, marked on the western edge with a walkway lined with columns. Fleischner emphasizes this east-west axis with a paved plaza that extends from the center of the crescent toward the Capitol Mall. The plaza is inlaid with black-charcoal and bright-red Cold Spring granite. A large curved bench constructed of pink granite completes a circle created by a bronze inlay on the ground.

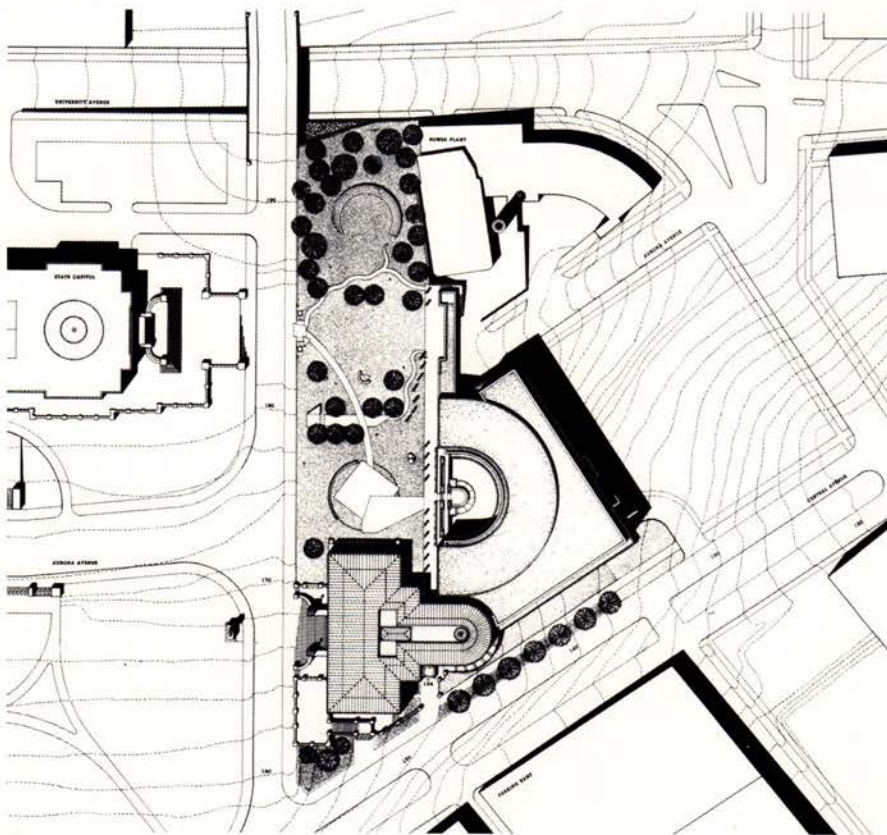
To the north, a "Pointed Walkway" creates a transition between the large plaza and the middle portion of the site. "This area is also quite formal," Fleischner says. "The trees along the walkway's sides parallel its edges. The benches are parallel. The repetition of parallel lines is like the one that occurs along the Judicial Promenade. There it's created by large granite benches, the Judicial Wall, and the columns."

The second axis bisects the east Capitol stairway and terminates in the Judicial Wall. To accentuate this axial relationship, Fleischner designed a rectilinear space whose perimeter is formed by the Judicial Wall, the east entrance to the Capitol, and a veil of pin oak and sugar-maple trees. The open lawn in the central area acts as an organic counterpart to the large paved plaza. Here sharp, geometrically shaped sidewalks evolve into winding pathways. Two bronze lights mark the official entry to the site.

The final axis extends from the northern facade of the former Historical Society building through the



GEORGE HEINRICH



The East Capitol Plaza in front of the Minnesota Judicial Center is divided into several core areas. At the north end (top in plan above) is an amphitheater, at the other end is a geometric, granite paving that extends from the crescent of the Judicial Center to the Capitol. A series of columns along a walkway (top) adds classical touches to the plaza.



The crescent of the Judicial Center (below) overlooks a dynamic granite plaza (left), inlaid with black-charcoal and bright-red Cold Spring granite. A curved bench constructed of pink granite completes a circle created by a bronze inlay on the ground.

middle of the site to a small amphitheater, a geometric massing of granite set into the landscape and surrounded by trees.

In general, it is the subtle blending of the formal and the informal, of the constructed and the organic, that makes the East Capitol Plaza so successful.

Heather Beal is communications director for Michaud Cooley Erickson & Associates, Inc.

Client: State of Minnesota
 Artist: Richard Fleishner
 Architects of record: The Leonard Parker Associates
 Contractor: Sheehy Construction



Itasca State Park

Celebrating a 100-year history of architecture and landscape

By Rolf T. Anderson



A stone sign (above) welcomes visitors to Itasca State Park, which is most famous for being the headwaters of the Mississippi River (below).

Itasca State Park is best known as the headwaters of the Mississippi River. Most everyone who visits the park feels obligated to take a precarious walk across a series of slippery stones that mark the beginning of the river. Yet in addition to this well-known feature, the park contains a remarkable collection of buildings and structures built during its 100-year history.

As Minnesota's first state park, Itasca was established in 1891 to preserve the historic headwaters of the Mississippi and to "maintain intact, forever, a limited quantity of the domain of this commonwealth, 7 miles long and 5 in width, in a state of nature." Jacob V. Brower was appointed the park's first commissioner, but management of the park was difficult because much of the land was still owned by the railroads and lumber companies. Brower devoted the next 14 years to acquiring land for the park and enhancing its beauty until his death in 1905. Today, at approximately 32,000 acres, Itasca is the second largest state park in Minnesota (St. Croix being the biggest at 34,000

acres) and contains one of the most expansive preserves of virgin Norway and White pines in the United States.

Historically, the park's built environment can be divided into three periods of development: the initial construction represented by Douglas Lodge; the expansion of the park during the 1920s; and the major contributions of the federal-relief programs of the Depression era.

The 2-story Douglas Lodge, built in 1905 and now on the National Register of Historic Places, is constructed of peeled logs with saddle-notched corners and rests on a split-stone foundation. Designed by state architect Clarence H. Johnston, Douglas Lodge was built with park timber on a site overlooking the east arm of Lake Itasca. Other design features include log rafters and purlins, a covered entrance porch with log posts and brackets, and a fieldstone fireplace located on the east-end wall. The building's rustic-style design, characterized by native materials with a hand-crafted appearance, would influence construction in the park for the next four decades.

This early development phase included the construction of a log cabin and the Clubhouse, both built between 1910 and 1914. Located on a high bluff overlooking Lake Itasca, the 2-story Clubhouse is perhaps the most extraordinary rustic-style building in the state-park system. Like Douglas Lodge, the symmetrical Clubhouse is made of peeled logs with saddle-notched corners; however, the building's most unusual feature is a mansard roof with flared eaves and bell-shaped dormer windows. The finely crafted interior contains 10 sleeping rooms organized around a 2-story lobby, featuring a balcony with log posts and railings.

With the 1920s came further construction. Six rental cabins were added, all featuring log design with gable roofs and split-stone fireplaces. Also added were the 2-story, motel-style Nicollet Court with 18 guests rooms, and the Dormitory, used for staff lodging. Both buildings might be considered modified



ROLF T. ANDERSON, COURTESY STATE HISTORIC PRESERVATION OFFICE

versions of the rustic style because full-log construction was not employed. Rather, frame construction was used and the exteriors were sheathed with simulated log siding also known as "rustic or log-cabin siding." More notable, however, is the Old Park Headquarters, a sprawling 128-foot-long building covered by a series of intersecting gable roofs that define the various sections of the structure.

The architects for many of these buildings from the 1920s and earlier are unknown because the construction documents cannot be found. We know Johnston designed Douglas Lodge and the Dormitory, and we might assume he had a hand in other early park buildings. Yet we must be satisfied simply in the knowledge that the mystery architects indeed left a collection of architectural treasures.

The 1930s Depression era witnessed one of the most prolific periods of development. More than 30 rustic-style buildings and structures were built through the efforts of the Civilian Conservation Corps, the Works Progress Administration, and the State Emergency Relief Administration. These work programs were supervised by the National Park Service, which had established a State Park Division in order to assist the states in developing their own state-park systems. Edward W. Barber headed the National Park Service Central Design Office in St. Paul, which oversaw the design and construction of all state-park buildings during the Depression.

Park-service architects and landscape architects had long experimented with a variety of styles for park buildings, including pueblos, log cabins, and combination frame-and-stone structures. The park service eventually concluded that park buildings designed to harmonize with their natural surroundings through the use of native materials were the most appropriate. This philosophy simply continued the tradition of log construction at Itasca State Park.

The first building constructed at the park by the Civilian Conservation Corps (CCC) was the Old



The Old Timer's Cabin (top), designed by National Park Service architect Edward W. Barber, was the first building in the park constructed by the Civilian Conservation Corp during the Depression. The Forest Inn (above) is typical of Depression-era buildings, which combined stone-and-log construction.



This bridge (top), which crosses a small stream flowing into Lake Itasca, is supported by four piers built with battered stone of various sizes. A rental cabin (above) is typical of the ones built during the 1920s and the Depression.

Timer's Cabin in 1934 along the shores of Lake Itasca. This impressive building features walls only four logs high and is said to have been built from four trees. Minnesota's log-constructed park buildings received high praise from the National Park Service. National Park Service architect Albert Good stated that "No one region seems to have been blest beyond its fair share of natural resources of the first flight. An imagined ideal park structure. . . would assuredly specify logs and log construction from Minnesota." Good was referring to the chinkless log construction common in northern Minnesota, in which the bottom face of each log is hollowed out, forming a tight fit with the log below. Other buildings constructed during the Depression include a number of rental cabins, a variety of buildings at Bear Paw Campground, and the East Contact Station. An unusual shop and garage building with a block-house-style tower was built in the service yard.

During this period a number of buildings were designed with a combination of log-and-stone construction. Often a building would be built with stone to the sill level with logs above. Sometimes a building would be entirely stone with logs installed in the gable ends. Rough-sawn, board-and-batten siding also was used in the construction of certain buildings.

The best example of a combination of building materials is the Forest Inn, built between 1939 and 1941. Representing one of the largest buildings in the state-park system, this T-shaped interpretive-and-information center features both split-stone and log construction. The principal facade includes a central entrance as well as north and south wings. The north wing consists of a split-stone wall that rises to the sill level with 13-to-14-inch-diameter horizontal logs with saddle-notched corners above. The south wing is divided into three bays with battered-stone piers. Log brackets rest on each pier and support broad overhanging eaves. The inn is covered by an intersecting gable roof supported by log rafters

and purlins. An impressive feature of the interior is a massive log-truss system of almost Herculean proportions. A series of log-constructed lighting fixtures also were designed for the interior.

Log-and-stone construction has been largely abandoned in recent years because of the impractical and uneconomical nature of such labor-intensive projects. Modern buildings tend to reflect more contemporary designs. However, there has been an effort to maintain and restore the park's historic buildings, and when the 1914 kitchen wing on Douglas Lodge was in need of replacement, a replica of the log original was completed in 1985.

All told, there are more than 70 rustic-style buildings and structures in Itasca State Park. These range from major buildings to water towers, drinking fountains and trail shelters. They represent the largest collection of log-constructed buildings in the state-park system and include many of the finest log structures in the state. The architectural heritage of the park is closely associated with its 100-year history and it provides a complement to the natural features for which the park was established.

Rolf T. Anderson, president of the Preservation Alliance of Minnesota, is a consultant for the State Historic Preservation Office of the Minnesota Historical Society. He previously wrote about Minnesota's rustic-style "parkitecture" in the July/August 1989 issue of Architecture Minnesota.



Douglas Lodge (top), built in 1905, is the oldest building in the park. The lodge was named for Attorney General Wallace B. Douglas, a pivotal figure in the battle to save the park's timber at the turn of the century. The Clubhouse (above) is unique among log buildings because of the mansard-styled roof with flared eaves and bell-shaped dormers. In 1984, several of the lower logs were replaced by carefully raising the wall, removing the deteriorated logs and replacing them with duplicates. The Beachhouse (left) overlooks Lake Itasca. It features a projecting porch of massive logs and beams, and was one of the last buildings constructed by the CCC in the early '40s.

Indian lore

The Naniboujou resort conjures North Shore fantasy in mythological trappings

By Adelheid Fischer



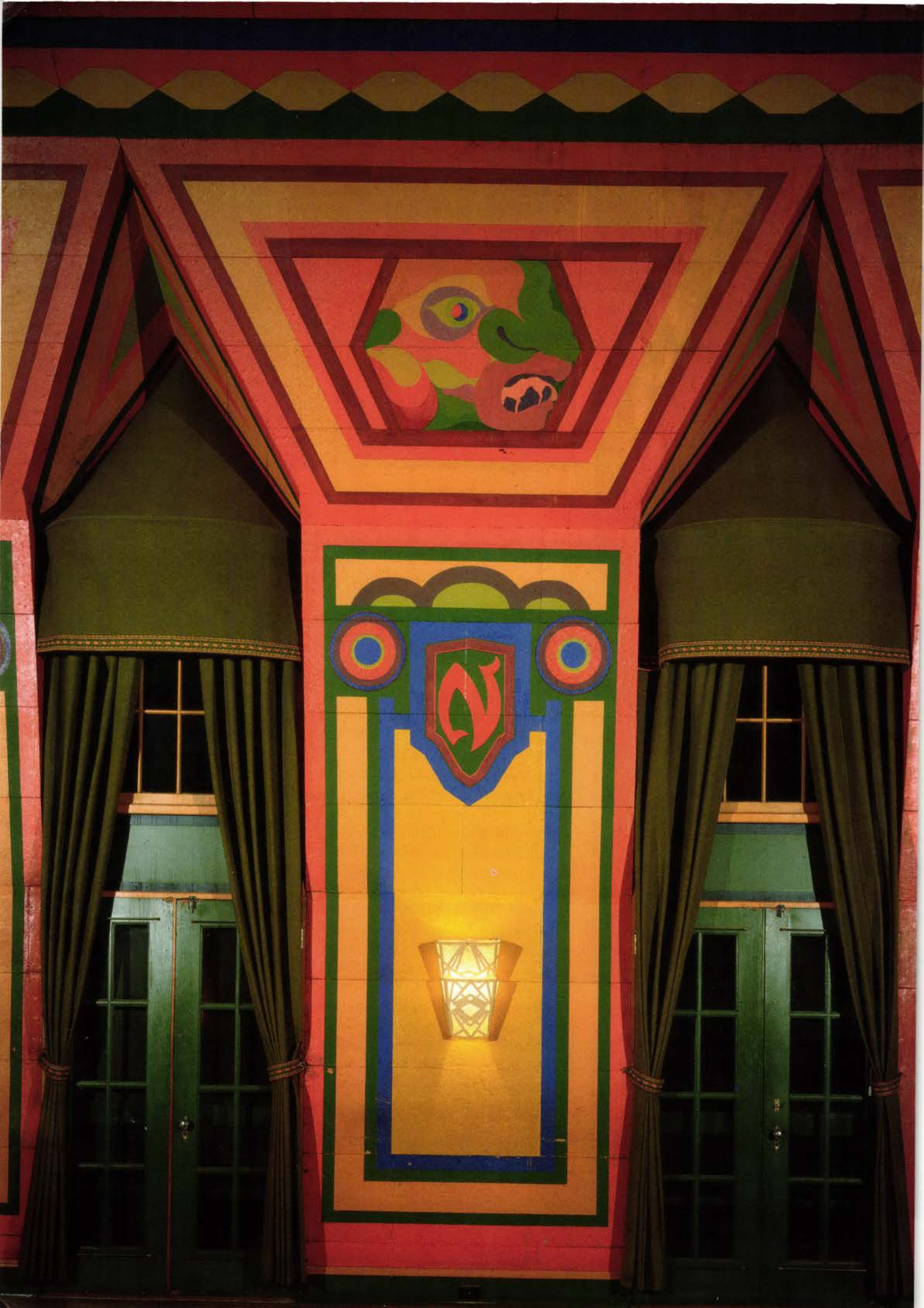


On July 19, 1928, some 2,000 people gathered on the shores of Lake Superior near Grand Portage to celebrate the groundbreaking for one of Minnesota's poshest resorts—the Naniboujou Club. In retrospect, just the idea of a high-brow country club in the heart of Lake Superior wilderness seems fantastical, let alone the design plans the owners devised.

In the early century, wealthy families commonly migrated to remote hideaways to escape the summer heat and urban contagion. But lighting out for the territories didn't necessarily mean leaving the lap of luxury. The brain child of a group of Duluth businessmen, the Naniboujou Club was envisioned as a kind of Versailles of the north woods. Located 125 miles northeast of Duluth, the resort, designed by Holstead & Sullivan, was sited on 3,300 acres with nearly a mile of Superior shoreline. Plans called for a clubhouse with 150 rooms, a golf course, tennis courts, bathhouses, piers for steamships that would ferry vacationers across the Great Lakes, roads and an electric plant run on power generated by the adjoining Brule River.



From the outside, the shingle-style Naniboujou Lodge (top) on Minnesota's North Shore may seem like typical architecture for that part of the country. But the explosively colorful main dining room (opposite) is like nothing you've seen up north before, although the imagery is taken from regional Indian mythology. The stone fireplace forms a sunburst pattern, the Cree Indian symbol for welcome. The red and yellow Adirondack chairs (above) match the clubhouse's particolored shutters.



The prospectus, circulated among the nation's celebrities and industrial magnates, juxtaposed renderings of a palatial lodge surrounded by formal lawns and tennis courts with picture-postcard shots of the area's wilderness. More than a real-estate sales pitch, the prospectus shrouded the club in the aura of American Indian legend and custom. The club's acreage, it pointed out, was the "favorite haunt" of Naniboujou, god of the outdoors in Cree and Ojibway mythology.

The likes of Ring Lardner, Babe Ruth and Jack Dempsey joined the club's ranks, along with 1,000 others who signed up for a \$125 lifetime membership. But the crash of '29 effectively tabled the project. Only the lakeside lodge was built. By the 1930s even this property had been foreclosed. The lodge survived a succession of owners until its present proprietors, Tim and Nancy Ramey, bought the building in 1985 and began restoration and remodeling.

Though only a fraction of the original plans, the Naniboujou Club (today the Naniboujou Lodge and Restaurant) is still spectacular. Set into a grassy esplanade that slopes to a beachside sprinkling of red and yellow Adirondack chairs, which match the particolored shutters, the club house retains a flavor of the monied leisure envisioned by its planners. The rambling cedar-shake building, on the National Register of Historic Places, features two sleeping wings that radiate from a pair of towers flanking the commons area. Though the private quarters have been updated with a range of amenities, the spirit of fantasy is found in the public areas, especially the 30-by-80-foot communal great hall.

Indeed, the great hall's painter, French Canadian Antoine Gouffee, went all out. The room features a faceted ceiling shaped like an inverted canoe. Rendered in a kaleidoscopic Cree Indian



patterning of reds, blues, yellows and greens is the stylized features of Naniboujou. Joining him around the room is a pantheon of other gods of nature. Their faces peer from an exuberant layering of fretwork and other abstract designs that inspire carvings on the tables, armchairs, sconces, handrails, even exterior posts and shutters. At the north end of the room, a 200-ton hearth is laid with egg-shaped Lake Superior rocks in a sunburst pattern, the Cree symbol for welcome.

The Naniboujou's far-north fantasy epitomizes America's great wilderness-resort architecture, in which design hyperbole clears a space for the imagination as big as the great outdoors.

Adelheid Fischer is a Minneapolis writer.

Duluth businessmen had envisioned a major resort that would have included tennis courts, a golf course, 150 guest rooms, and more. But the Crash of '29 tabled those plans, leaving the main clubhouse (above). French Canadian Antoine Gouffee used a kaleidoscopic patterning of reds, blues, yellows and greens for the main dining hall, where doors lead to the lakeside (opposite).

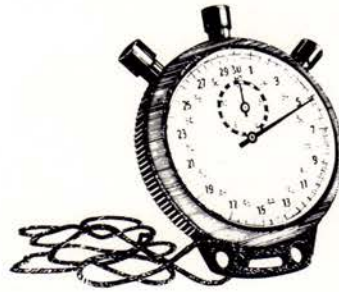
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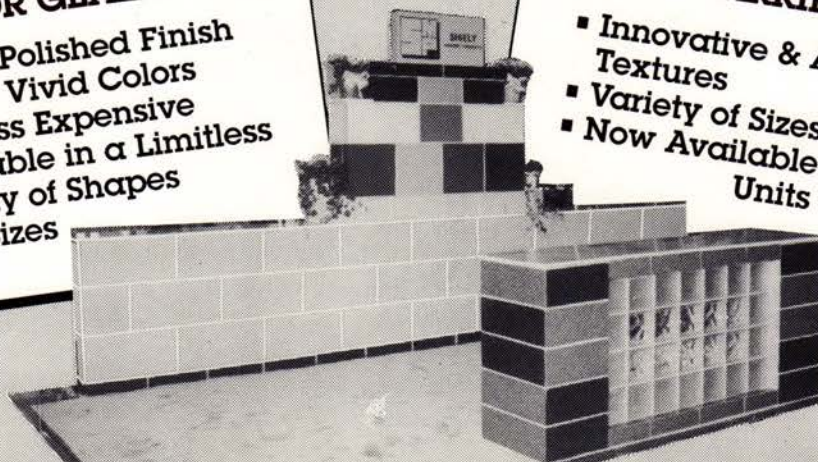
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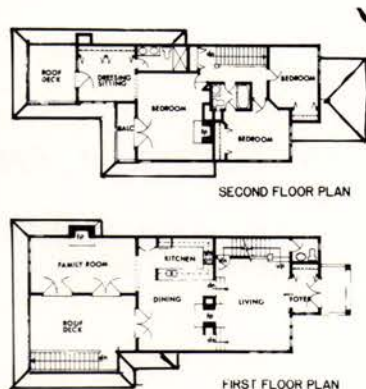
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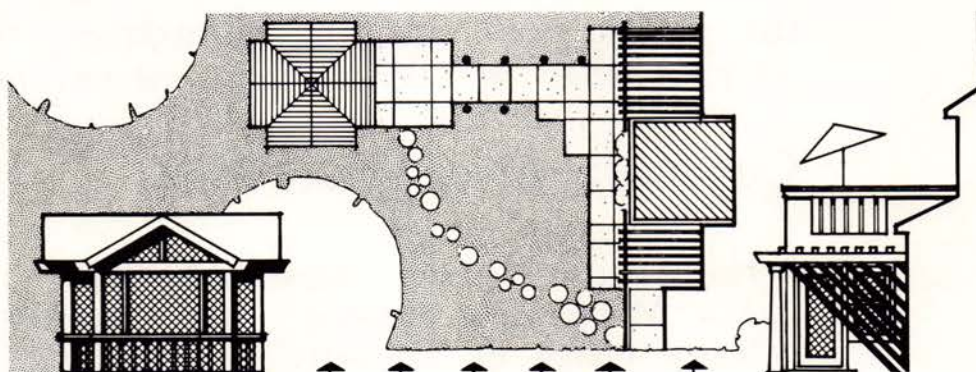
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1992 DIRECTORY OF LANDSCAPE ARCHITECTURE FIRMS

LEGEND

AIA	American Institute of Architects
ASLA	American Society of Landscape Architects
FASLA	Fellow American Society of Landscape Architects
PE	Professional Engineer
RLS	Registered Land Surveyor

ARCHITECTURAL RESOURCES, INC.

704 East Howard Street
Hibbing, MN 55746
218/263-6868
FAX 218/722-6803
Other Offices: Duluth & Bemidji, MN
Established 1972

Earl Thedens	LA
Kent G. Worley	ASLA
Douglas Hildenbrand	AIA
Parnell Satre	PE
Mark Wirtanen	AIA

Firm Personnel by Discipline	
Landscape Architects	4
Architects	16
Other Professional/Technical	13
Administrative	5
Total	38

Work %	
Residential/decks/gardens	5
Site planning & development studies	25
Parks & open spaces	20
Urban design & streetscapes	25
Master/comprehensive planning	10
Waterfront planning	15

Interstate 35 Landscape Treatment, Duluth, MN;
Riverpark, Grand Rapids, MN;
Lakewalk and Lakeplace, Duluth, MN; Eveleth Downtown Renovation, Eveleth, MN; Orr Tourist Information Center, Orr, MN

ARTEKA NATURAL GREEN

15195 Martin Drive
Eden Prairie, MN 55346
612/934-2200
FAX 612/934-2247
Established 1970

David K. Luse
Scott Shanessy
Paul J. Seeling
Associated with this firm:
J. Dean Bailey ASLA
Todd Irvine

Firm Personnel by Discipline	
Landscape Architects	2
Other Professional/Technical	50
Administrative	10
Total	62

Work %	
Residential/decks/gardens	25
Site planning & development studies	2
Environmental studies (EIS)	1
Urban design & streetscapes	5
Recreation areas (golf, ski, etc.)	2
Multi-family housing/PUDS	20
Office parks/commercial	45

Dale Revitalizations, Edina & Roseville, MN; Bruce Bren Parade Home, Minnetonka, MN; Osmonics Bldg. Addition, Minnetonka, MN; Wedgewood Commerce Centre, Maple Grove, MN; Moore Lake Swim & Racquet Club, Fridley, MN

JERRY L. BAILEY, LANDSCAPE ARCHITECT - BAILEY CORPORATION

5800 Baker Road
Minnetonka, MN 55345
612/933-4300
FAX 612/933-8663
Established 1967

Jerry L. Bailey	ASLA
-----------------	------

SkyRidge Business Park, Minnetonka, MN; Keystone Ski Area Master Plan, Dillon, CO; Dahl Residence Japanese Garden, Deephaven, MN; Stone Residence, Sonoma, CA

BARTON-ASCHMAN ASSOCIATES, INC.

111 Third Avenue S., Ste. 350
Minneapolis, MN 55401
612/332-0421
FAX 612/332-6180
Established 1946

John C. Mullan	PE
Barry J. Warner	ASLA, AICP
Wm. Scott Midness	ASLA
David R. Koski	PE
David B. Warzala	PE

Firm Personnel by Discipline	
Landscape Architects	3
Civil Engineers	6
Traffic Engineers	5
Transportation Planners	2
Environmental Planners	4
Other Technical	9
Administrative	2
Total	31

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

Uptown Streetscape Renovation, Minneapolis, MN; 3M/Eastern Heights State Bank, Maplewood, MN; Urban Design and Redevelopment Plan, St. Louis Park, MN; Burnsville Market Place (Tanurb), Burnsville, MN; Ramsey County Regional Park Improvements, MN

BRW, INC.

Thresher Square
700 Third Street S.
Minneapolis, MN 55415
612/370-0700
FAX 612/370-1378
Established 1956

Donald Hunt	ASLA
Peter E. Jarvis	AICP
Jack Lynch	ASLA
Craig A. Amundsen	AIA, AICP
Miles A. Lindberg	ASLA

Firm Personnel by Discipline	
Landscape Architects	18
Architects	16
Other Professional/Technical	158
Administrative	48
Total	240

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

West River Parkway, Minneapolis, MN; Centennial Lakes Mixed Use, Edina, MN; The New Nicollet Mall, Minneapolis, MN; The New 50th and France, Minneapolis, MN; Parkview Condominiums at Parkers Lake, Plymouth, MN

CLOSE GRANT LANDSCAPE ARCHITECTS

2525 E. Franklin Avenue
Minneapolis, MN 55406
612/333-2270
FAX 612/333-4438
Established 1977

Bob Close	ASLA
Roger Grant	ASLA

Firm Personnel by Discipline	
Landscape Architects	2
Administrative	1.5
Total	2.5

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

Anoka Metropolitan Regional Treatment Center, Anoka, MN; University of MN Child Care Center, Minneapolis, MN; College of Biological Sciences, Minneapolis, MN; Peavey Park, Minneapolis, MN; Cambridge Community College, Cambridge, MN

DAHLGREN, SHARDLOW AND UBAN, INC.

300 First Avenue N., Ste. 210
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612/339-3300
FAX 612/337-5601
Established 1976

C. John Uban	ASLA
John Shardlow	AICP

Firm Personnel by Discipline	
Landscape Architects	8
Other Professional/Technical	7
Administrative	2
Total	17

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

Northwest Airlines World Headquarters Master Plan, Eagan, MN; University Avenue Redevelopment Plan, St. Paul, MN; Fergus Falls Downtown Redevelopment Plan & Streetscape, Fergus Falls, MN; Hazeltine National Golf Course Development Master Plan, Chaska, MN; Monticello Main Street Redesign, Monticello, MN

ELLERBE BECKETT, INC.

800 LaSalle Avenue
Minneapolis, MN 55402-2014
612/376-2000
FAX 612/376-2271
Established 1909

John C. Gaunt	AIA
Jack Hunter	PE
Jim Jenkins	AIA
Bryan Carlson	ASLA
Richard Varda	AIA, ASLA

Firm Personnel by Discipline	
Landscape Architects	12
Architects	97
Other Professional/Technical	696
Administrative	124
Total	929

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

Dow Corporate Headquarters
Master Plan, Midland, MI;
Graduate School for Advanced
Science & Technology, Nara,
JAPAN; State Farm Corporate
Data Center, Bloomington, IL;
Samuel Johnson Medical
Research Center, Mayo Clinic,
Scottsdale, AZ; University of
Notre Dame, Notre Dame, IN

ERNST ASSOCIATES

122 West 6th Street
Chaska, MN 55318
612/448-4094
FAX 612/448-6997
Established 1977

Gene F. Ernst	ASLA
Valerie J. Rivers	

Firm Personnel by Discipline	
Landscape Architects	2
Administrative	1
Total	3

Work %	
Residential/decks/gardens	3
Site planning & development studies	10
Parks & open spaces	57
Urban design & streetscapes	15
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	5
Multi-family housing/PUDS	5

Chaska City Hall/Library,
Chaska, MN; Conagra
Corporate Campus, Omaha, NE;
University of St. Thomas,
Minneapolis, MN; Todd Park,
Minneapolis, MN; Jolly Hall
Courtyard, Washington
University, St. Louis, MO

DAMON FARBER ASSOCIATES

18 North Fourth Street, Ste. 300
Minneapolis, MN 55401
612/332-7522
FAX 612/332-0936
Established 1981

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

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

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

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

HAMMEL GREEN AND ABRAHAMSON, INC.

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

Thomas R. Oslund, ASLA	
Randy Lueth, ASLA	
Kathy Ryan, ASLA	

Firm Personnel by Discipline	
Landscape Architects	3
Architects	78
Other Professional/Technical	93
Administrative	46
Total	220

Work %	
Residential/decks/gardens	5
Site planning & development studies	30
Parks & open spaces	10
Urban design & streetscapes	15
Interior planting	5
Master/comprehensive planning	25
Public art	10

3M - Building 275 Courtyard,
Saint Paul, MN; Women's
Prison Courtyard, Shakopee,
MN; Minnesota Zoological
Garden - Land Use Master Plan,
Apple Valley, MN; Minnesota
History Center Courtyard, Saint
Paul, MN; General Mills
Corporation Courtyard, Golden
Valley, MN

DAVID A. KIRSCHT ASSOCIATES, INC.

5500 Lincoln Drive
Edina, MN 55436-1666
612/938-4030
FAX 612/938-0026
Established 1972

David A. Kirscht	ASLA
------------------	------

Firm Personnel by Discipline	
Landscape Architects	3
Other Professional/Technical	.5
Administrative	1
Total	4.5

Work %	
Residential/decks/gardens	5
Site planning & development studies	25
Parks & open spaces	5
Urban design & streetscapes	5
Recreation areas (golf, ski, etc.)	15
Master/comprehensive planning	15
Multi-family housing/PUDS	5
Commercial/office/motor fuel sites	25

TL Systems World
Headquarters, Brooklyn Park,
MN; Moorhead Municipal Golf
Courses, Moorhead, MN;
Mendakota Country Club,
Mendota Heights, MN; Cub
Foods Store, Eden Prairie, MN;
VA Nursing Care Facility,
Luverne, MN

LANDHABITAT

2828 Lyndale Avenue S.
Minneapolis, MN 55408
612/874-9579
FAX 612/872-8680
Established 1978

Stefan Helgeson	ASLA, AIA
-----------------	-----------

Firm Personnel by Discipline	
Landscape Architects	2
Architects	1
Other Professional/Technical	1
Administrative	.5
Total	4.5

Work %	
Residential/decks/gardens	20
Urban design & streetscapes	20
Recreation areas (golf, ski, etc.)	20
Multi-family housing/PUDS	20
Commercial	20

Bloomington, Mall of America,
Bloomington, MN; Ogilvie K-12
School, Ogilvie, MN;
First Integrity Bank, Staples,
MN; Shadowood Farms, Orono,
MN; Kessler Residence,
Deephaven, MN

LHB ENGINEERS & ARCHITECTS

4600 West 77th Street, Ste. 302
Minneapolis, MN 55435
612/831-8971
FAX 612/831-0115
Established 1965

Richard A. Carter, Principal	AIA
James A. Brew, Principal	AIA
Harvey H. Harvala, Principal	PE
Lauren A. Larsen, Principal	PE
Mark S. Anderson	ASLA

Firm Personnel by Discipline	
Landscape Architects	3
Architects	8
Other Professional/Technical	37
Administrative	12
Total	60

Work %	
Residential/decks/gardens	5
Site planning and development studies	25
Parks and open spaces	10
Urban design and streetscapes	5
Recreation areas (golf, ski, etc.)	30
Master/comprehensive planning	20
Multi-family housing/PUDS	5

Lyton Park Place, St. Paul, MN;
Running Track at Morgan Park,
Duluth, MN; Murphy Spur,
Fridley, MN; Harrison
Playground, Duluth, MN;
Parkwood Subdivision,
Duluth, MN

LSA DESIGN, INC.

126 North Third Street
 Minneapolis, MN 55401
 612/339-8729
 FAX 612/339-7433
 Established 1989

James Lasher ASLA
 Harold Skjellbostad ASLA

Firm Personnel by Discipline
 Landscape Architects 2

	Work %
Residential/decks/gardens	5
Site planning and development studies	15
Parks and open space	15
Urban design and streetscapes	5
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	15
Multi-family housing	10
Transit facilities planning	30

Southwest Metro Transit Commission, Transit Facility Planning, Rochester, MN; Riverfront Redevelopment, Rochester, MN; Prairie Land Expo Center, Worthington, MN; Dakota County HRA Housing, Apple Valley, MN; DeVos Residence, Prior Lake, MN

MARTIN & PITZ ASSOCIATES, INC.

1409 Willow Street, Ste. 110
 Minneapolis, MN 55403
 612/871-0568
 FAX 612/871-6520
 Established 1983

Roger Bond Martin FASLA
 Marjorie Pitz ASLA

Firm Personnel by Discipline
 Landscape Architects 2.5
 Total 2.5

	Work %
Residential/decks/gardens	5
Site planning & development studies	5
Parks & open spaces	20
Urban design & streetscapes	70

Mississippi River Heritage Trail, Downtown Minneapolis, MN; Master Plan for Prescott, WI; Nicollet Island & Main Street Renovation, Minneapolis, MN; Minnetonka Civic Center, Minnetonka, MN; Ironworld, USA, Chisholm, MN

SANDERS WACKER WEHRMAN BERGLY, INC.

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

William D. Sanders ASLA
 Larry L. Wacker ASLA
 B. Keith Wehrman
 John O. Bergly

Firm Personnel by Discipline
 Landscape Architects 7
 Other Professional/Technical 1
 Administrative 1
 Total 9

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

Minnehaha Park, Minneapolis, MN; E 7th/Arcade Streetscape, St. Paul, MN; Bloomington Youth Playfields, Bloomington, MN; The Catholic Cemeteries, Minneapolis/St. Paul, MN; Comprehensive Plan Update, Breckenridge, MN

SÖVIK MATHRE SATHRUM QUANBECK SCHLINK EDWINS

205 South Water Street, Box 390
 Northfield, MN 55057
 507/645-9653
 FAX 507/645-7682
 Established 1949

Edward A. Sövik FAIA
 Sewell J. Mathre AIA
 Clinton L. Sathrum AIA
 Robert M. Quanbeck AIA
 Terrance J. Schlink AIA
 Steven B. Edwins AIA
 Associated with this firm is:
 Spencer L. Jones ASLA

Firm Personnel by Discipline
 Landscape Architect 1
 Architects 9
 Other Professional/Technical 2
 Administrative 3
 Total 15

	Work %
Residential/decks/gardens	10
Site planning & development studies	35
Parks & open spaces	5
Urban design & streetscapes	20
Recreation areas (golf, ski, etc.)	10
Multi-family housing/PUDS	10
Historic areas	10

Centennial Mall, Concordia College, Moorhead, MN; Foss Center, Augsburg College, Minneapolis, MN; Library Expansion, St. Olaf College, Northfield, MN; Morris Civic Auditorium Restoration, South Bend, IN; Boliou Hall and Math/Computing Buildings Site Planning and Landscape Plan, Carleton College, Northfield, MN

TOLTZ, KING, DUVALL, ANDERSON AND ASSOCIATES, INC.

2500 American National Bank Building
 St. Paul, MN 55101
 612/292-4400
 FAX 612/292-0083
 Established 1910

Duane T. Prew PE
 James E. Voyen PE
 Westly J. Hendrickson AIA
 William J. Armstrong AIA
 Associated with this firm is:
 Richard L. Gray ASLA

Firm Personnel by Discipline
 Landscape Architects 2
 Architects 14
 Other Professional/Technical 125
 Administrative 23
 Total 164

	Work %
Site planning & development studies	60
Parks & open spaces	25
Urban design & streetscapes	5
Master/comprehensive planning	10

"My Backyard" Exhibit at the Minnesota Zoo, Apple Valley, MN; Dakota County Trail System Planning & Design, Dakota County, MN; Tourism Development Study & Campground Design for Stephen, MN; Honeywell Corporate Campus Parking Facility, Minneapolis, MN; Site and Athletic Field Development at the National Sports Center, Blaine, MN

WESTWOOD PROFESSIONAL SERVICES, INC.

14180 W. Trunk Highway 5
 Eden Prairie, MN 55344
 612/937-5150
 FAX 612/937-5822
 Established 1972

Tim Erkkila ASLA
 Greg Kopischke ASLA
 Fran Hagen Jr. PE
 Allan Klugman PE
 Martin Weber RLS

Firm Personnel by Discipline

Landscape Architects 6
 Civil Engineers 4
 Traffic/Transportation Engineers 3
 Environmental Planners 2
 Registered Surveyors 2
 Other Technical 22
 Administrative 5
 Total 44

	Work %
Site planning & development studies	20
Environmental studies (EIS)	10
Parks & open spaces	15
Urban design & streetscapes	15
Master/comprehensive planning	10
Multi-family housing/PUDS	20
Traffic/transportation planning	10

Downtown Redevelopment Project, Hopkins, MN; Woodbury Village Retail Center, Woodbury, MN; Edinburgh Residential Community, Brooklyn Park, MN; Earle Brown Heritage Center (sitework), Brooklyn Center, MN; Anoka County Human Service Center (sitework), Blaine, MN

YAGGY COLBY ASSOCIATES

717 Third Avenue S.E.
 Rochester, MN 55904
 507/288-6464
 FAX 507/288-5058
 Established 1970

Ronald V. Yaggy PE
 Donald R. Borcharding PE, RLS
 Christopher W. Colby AIA
 Ronald L. Fiscus LA

Firm Personnel by Discipline
 Landscape Architects 2
 Architects 5
 Other Professional/Technical 29
 Administrative 9
 Total 45

	Work %
Site planning & development engineering	40
Parks & open spaces	5
Urban design & streetscapes	5
Master/comprehensive planning	5
Multi-family housing/PUDS	5
Municipal engineering	15
Commercial architecture	20
Economic development planning	5

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

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previews

Continued from page 9

The following Monday has **Chip Kidd** from Alfred A. Knopf discussing book and book-jacket design. He has won numerous awards for his book designs, and he was a highlight at the graphic design show in Chicago last year. On March 30 award-winning designer **Jilly Simmons** comes to us from Chicago to highlight recent projects from her firm, Concrete. She says she calls here firm Concrete because of the mixture of meanings associated with the word.

The series winds up April 6 with a presentation by **Kent Hunter**, who sparked quite a controversy for his design of the 1989 Time Warner annual report. As creative director for Frankfurt Gips Balkinds in New York, Hunter oversees creative designs for corporate, editorial, posters and multimedia.

Lecture-series tickets are \$36 for the general public, \$28 for AIGA or WAC members. Individual tickets are \$10 public, \$8 members. The series is co-sponsored by Walker Art Center.

For more information, call WAC at (612) 375-7600.

Ann Hamilton/David Ireland Walker Art Center March 22-June 21

These two California artists, both noted for creating spare but striking environments from common objects and materials, are spending several weeks in residence in the Twin Cities as they design site-specific installations in adjoining galleries.

Ireland is known as an "urban archeologist," who deals with the historical and physical characteristics of a given site. He employs concrete, lumber, chairs and electrical

fixtures in inventive ways, obscuring the boundaries between the existing physical world and art.

Ann Hamilton draws on memories and emotions to create installations that "question the physical and psychological relationships between the animate and inanimate, the mechanical and the organic, the gigantic and the miniature." She uses materials as different as powdered graphite, beeswax, glass, pennies, and even live animals and performers.

The exhibit is part of Walker's artists-in-residence program.

For more information, call WAC at (612) 375-7600.

**At the Edge of Shelter:
Homelessness in Chicago
The Art Institute of Chicago
Through April 5**

Three Chicago photographers document life on the streets. Angela Kelly's color photographs look at a women's-safe house. Marc PoKempner uses a black-and-white format to take us inside a single-room occupancy hotel; and Tom Arndt explores the downtown streets of Chicago.

For more information, call (312) 443-3626.

**Modernist Lighting: 1900-1940
Norwest Center main lobby
Minneapolis
Through autumn**

This ongoing exhibition of modernist lighting pulls lighting objects—table, desk, floor, wall and work lamps, and even chandeliers and ceiling lights—from Norwest's permanent collection to document major developments in modern lighting design. The objects represent principal movements of modernism, including Arts and Crafts, Art Nouveau, Wiener Werkstatte, de Stijl, Bauhaus and Art Deco.

For more information, call Norwest at (612) 667-1234.

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3 3 2 - 7 5 2 2

Garden of Delights: Nature in Asian Art Minnesota Museum of Art Jemne Building Galleries Through Nov. 22

The beauty of nature and ever-changing seasons are a central focus in East Asian art. The subjects run from landscapes to intimate close-ups of the natural world. Even in the architectural world, such familiar Oriental structures as the tea-house are aligned with nature. This exhibit features 53 objects from the museum's permanent collection, as well as from area collections. The art pieces include screen and scroll paintings, textiles, ceramics, wooden objects, lacquer and metals. Many works never have been publicly displayed before.

For more information, call (612) 292-4355.

Portraits, Plots, and Places: The Permanent Collection Revisited Walker Art Center Ongoing

The reinstallation and reorganization of Walker's permanent collection consists of a number of new acquisitions, as well as many favorites. Bypassing the more predictable chronological presentation of 20th-century work, the installation is thematically organized to offer new ways of looking across generations and media. Included among the paintings and sculptures are drawings, photographs, prints, artists' books, models, video works, and film installation. The permanent collection is displayed in galleries four, five and six.

For more information, call WAC at (612) 375-7600.

Prairie Metropolis: Life in a Northern City Hennepin History Museum Ongoing

This exhibit identifies the unique character and history of the Minneapolis region. Using the sites, sounds and textures of the city, the exhibit examines the city as a place of opportunity and disappointment,

filled with diverse interests. Looking beyond the city borders, the exhibit shows how suburbs, small towns and rural areas all comprise and affect the urban core.

For more information call (612) 870-1329.

Tours of the Purcell-Cutts House 2328 Lake Place, Minneapolis Ongoing 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 William 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, (612) 870-3131.

AM

insight

Continued from page 19

the concept around the space, aligning the mullion between the upper and lower windows with this trim line. This required careful coordination with the electrical engineers to determine the dimensions of the lighting system in order to size the shelf, which in turn dictated the width available for windows, which in turn dictated vertical window mullion width, which in turn. . . well, I think you get the idea.

On the schematic plan, I had shown the location and general shape of the circulation desk, but the design of the posts and lattice above was the job captain's input. Also on the schematic plan I had shown four large pendant light fixtures. The design of these fixtures was the work of the project architect. There are literally thousands of such details for any project that

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have to be determined during design development that are either only preliminary in schematic design or have not been conceived of at all.

In each of these projects, LaSalle Plaza and Warroad Public Library, I have only referred to the project team from the architectural side. Typically, the general contractor has a team of similar or greater size, and the owner has at least one project representative, all of whom work closely with the architect during the construction phase. Without teamwork on the parts of these external players, the outcome can be compromised.

In light of these statistics, it is clear that to credit one person with the genius to have envisioned and created a particular building is a distortion of reality. Perhaps a more appropriate accolade for the principal in charge would be to commend his hiring ability, or his success at developing and maintaining a spirit of cooperation on the team.

Now that I am aware that credit is not always given where credit is

due, I read with more skeptical eyes the stories about our architectural heroes, wondering who is behind the scenes, making everything work, making it all look effortless and delightful. How does it feel to those unnamed when a project they have poured themselves into for two, three, four years is tacitly attributed to an individual whose role diminished precipitously after the completion of schematic design?

Certainly the tasks of writers and editors could be an overwhelming one if they were asked to credit all the participants on a given architectural project, but perhaps if we as architects would make known to those writers which one or two individuals truly deserve recognition for their efforts, the Howard Roark myth might be buried at last. Better still, the individuals and building committees who are our clients, as well as architects, will become more aware that the spirit of cooperation is essential to the art of architecture.

Sarah Susanka is a principal with Mulfinger, Susanka & Mahady Architects.

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Credits

Project: East Capitol Plaza

Location: Judicial Center, St. Paul, Minn.
 Client: State of Minnesota
 Artists: Richard Fleischer,
 assisted by Lane Myer
 Architects of Record: The Leonard Parker
 Associates
 Design review committee: Regina Flanagan,
 Justice John Simonett, Susan Dosal,
 Harriet Bart, Don McNeil, Katherine Lee,
 Garth Rockcastle
 Ex officio advisors to committee: Leonard
 Parker, Ray Greco, Andrejs Cers,
 Jim Whipkey, Gary Grefenberg
 Contractor: Sheehy Construction
 Photography: George Heinrich and
 Lane Myer

Project: First Avenue Cooling Plant

Location: Minneapolis
 Client: Minneapolis Energy Center
 Architects: Ellerbe Becket
 Project manager: Doug Maust
 Project designer: Bill Huntress
 Chief architect: Cal Olson
 Project architect: Bruce Paulson
 Mechanical engineer: Gary Tosel
 Structural engineer: Cliff Ingels
 Electrical engineer: Mark Jacobson
 Civil engineer: Darren Lazan
 Landscape designer: Ted Lee
 Contractor: M.A. Mortenson
 Photographer: Terry Wilkenson

Project: Fourth Avenue Parking Ramp

Location: Minneapolis
 Client: Opus Corporation
 Architects: Opus Architects & Engineers
 Principal-in-charge: John Albers
 Project manager: Jeff Kemp
 Project architect: Terry Korman
 Project designer: Penny Saiki
 Project team: Ken Lillquist, Greg Hawkins,
 John Lewis, Jeff Beck, Vic Pipars,
 Archana Bhasin
 Structural engineers: Opus Architects &
 Engineers
 Electrical engineers: O.S.M.
 Contractor: Opus Corporation
 Interior design: Opus Architects & Engineers
 Landscape architect: Gene Ernst &
 Associates
 Photographer: Koyama

Project: The Garden of Time

Location: Women's Correctional Institution,
 Shakopee, Minn.
 Client: Minnesota State Arts Board
 Design: Gary Dwyer & Associates
 Principal designer: Gary Dwyer
 Design associate: Corby Kilmer
 Associate landscape architects: Hammel
 Green and Abrahamson
 Project manager: Thomas Oslund
 Design consultant: Thomas Oslund
 Design associate: Kathy Ryan
 Design review committee: Regina Flanagan,
 D. Jacqueline Flemming, Tom Daly,
 Janet Lofquist, Helen DeMichiel,
 Ellen Meyer
 Construction contractor: Artega Corporation
 Project manager (construction):
 Robert Wallace
 Architects (Correctional Facility): BWBR
 Architects

Project: Sacred Heart Church Restoration

Location: Notre Dame, Ind.
 Client: University of Notre Dame
 Architect: Ellerbe Becket
 Project manager: Scott Thorpe
 Project architects: Tom Schneider,
 Pat Pitcher
 Structural engineer: Gordon Pierce
 Mechanical engineer: Dan Dickenson
 Lighting designer: Jay Biedny
 Interior/lighting designer: Susan Briscoe
 Interior design director: Ken LeDoux
 Construction administrator: Peter Styx
 Field representative: Jim Rumler
 Consultants: Micheal Pilla (stained-glass
 restoration); Conrad Schmitt Studios
 (mural restoration); Kuernstoen-Kehl
 (acoustics)
 Contractor: Casteel Construction
 Photographers: Shin Koyama (before
 restoration); Don DuBroff, Sadin Photo
 Group (after restoration)

Project: School Bus Maintenance Facility

Location: West St. Paul, Minn.
 Client: Independent School District No. 197
 Architects: Ellerbe Becket
 Studio chief: Scott Berry
 Project manager: Douglas J. Renier
 Project designer: Karl Ermanis
 Project architect: Gregory Kozulla
 Interior designer: Susan R. Briscoe
 Landscape architect: Randal A. Manthey
 Structural: Scott E. Saunders
 Mechanical: Jack Sharkey
 Electrical: Patricia J. Hunt
 Civil: Douglas J. Renier, Jeffrey E. Greisinger
 Photographer: Joel Koyama

Food Fight Erupts in Neighborhood Supermarket



Produce section after recent food fight.

Carrots, broccoli, tomatoes, even brussels sprouts were flying into grocery carts as **The Great American Food Fight Against Cancer** broke out in area supermarkets.

Consumers are reacting to studies which show that foods high in vitamins A and C, high in fiber and low in fat, may help reduce cancer risk.

"My husband is getting whole grain toast tomorrow morning," one shopper declared. A mother was seen throwing carrots into her bag. "Snacks for the kids," she said.

Grocers are, of course, delighted. "This food fight is pretty exciting," said one produce manager, "and there's nothing for me to clean up!"

The American Cancer Society, sponsor of the Food Fight, has more information. Call **1-800-ACS-2345**.

And, be on the lookout for Community Crusade volunteers armed with shopping lists.



Public Service Message

AM

lost minnesota



Oak Grove House, 1870-1892

Minnesota architecturally lagged behind the times when Mr. and Mrs. E.D. Scott built the region's first eight-sided house in 1870. About 15 years earlier, hundreds of octagon houses had been raised in the East, inspired by the 1853 publication of a book by Orson S. Fowler, which promoted such homes as healthful.

The Scotts were Philadelphians who had bought 80 acres on the shore of Cedar Lake in Minneapolis. They wanted to build a lodging house that would draw Southerners who came to Minnesota to convalesce from malaria and tuberculosis. The house they eventually constructed closely matched the specifications Fowler had outlined in his book.

A porch that may have encircled the building, for example, allowed visitors to sit out in the sun at almost any time of the day. The basement, situated well above ground level, supposedly protected the main living areas above from fluctuations in temperature. The house contained 40 guest rooms and boasted a then-unusual concrete-and-stucco construction.

The Oak Grove House attained some success, at least initially. Guests included U.S. Supreme Court Chief Justice Salmon Chase and U.S. Vice President Schuyler Colfax. Over the years, however, the Scott's religious convictions proved a business liability. They refused to serve liquor on Sundays,

and the house became a money-loser. They devised a plan to turn the house into an orphanage but could not come up with the necessary financing.

Finally in the mid-1880s, the Scotts sold the house to Judge Edwin Jones, a Twin Cities philanthropist. By 1888, Jones had rechristened the octagon house the Jones-Harrison Home for elderly women. Within five years, though, poor construction made it unsafe for occupancy. Jones demolished the former Oak Grove House in 1892 and replaced it with a second Jones-Harrison Home at the same site on Cedar Lake Avenue. That building remains today.

Jack El-Hai