

AM

architecture minnesota

Matthew Tibbets
5300 Fremont Ave S
Minneapolis, MN 55419



WALLCOVERING • FABRIC • PAINT



PRATT & LAMBERT PAINTS, EXCLUSIVE CALIBRATED
COLORS IV FEATURED AT FRED G. ANDERSON,
WHERE THE EXPERT ADVICE IS AS GOOD AS OUR PAINTS!



FRED G. ANDERSON, INC.

CORPORATE HEADQUARTERS

5825 EXCELSIOR BLVD. • MINNEAPOLIS, MN 55416
MINNESOTA 612-927-1812 NATIONAL 1-800-365-2222 FAX 612-927-1851

REGIONAL OFFICES AND SHOWROOMS

CHICAGO • MILWAUKEE • DALLAS • INDIANAPOLIS • KANSAS CITY • ST. LOUIS



RE CON STRUC A TION HEAD

"Reconstruction Ahead" is the theme of the 1993 IDCA as well as a directive. This is a time of great opportunity for design. The L.A. riots, the collapse of the Soviet Union, economic stagnation, ecological and environmental disasters such as Hurricane Andrew, demand a reinvention of our infrastructures and of our roles as designers.

The 1993 IDCA will address these issues in terms of design:

- How will the design profession play a role in defining change?
- How will change impact our roles?
- Are we as designers prepared to grow and change our approaches?

The conference is being co-produced by architect and designer Andrew Drews, industrial designer and educator Noel Mayo, architect, urban planner and educator Adèle Naudé Santos and architect Harry Teague.

Registration information:

- \$575 Early registration (postmarked by March 1, 1993)
- \$625 Regular registration fee
- \$350 One additional member of household
- \$150 Full-time student (photocopy of current ID required)

Name

Address

City, State, Zip

Profession

Firm Affiliation

Visa or MasterCard #

Name on card

Exp. date

Signature

Please complete the above information for each registrant.

Make check payable to IDCA and mail to:

IDCA, PO Box 664, Aspen, CO 81612.

For further information please call:

(303)925-2257 or fax (303)925-8495.

Cancellation requests postmarked before June 1, 1993 will be honored at 80% of fees paid.

THE 43RD INTERNATIONAL
DESIGN CONFERENCE
IN ASPEN JUNE 13-18, 1993



SKYLIGHTS

Kalcurve by Kalwall



Philip Prowse

Cannon Falls Elementary School
Setter, Leach & Lindstrom Inc.
M. A. Mortenson Co.



Custom windows and skylights for over 40 years.
Distributed and installed by

W.L. Hall Co.

14800 Martin Drive
Eden Prairie, MN 55344
(612) 937-8400

AM

architecture minnesota

VOL. 19 NO. 2

THE MAGAZINE OF AIA MINNESOTA

MARCH/APRIL 1993



28 Scandinavian influences

- 5 Sketches
- 11 Previews
- 13 Up close: artist Michael Mercil,
by David Anger
- 14 Insight: Design with nature,
by Adelheid Fischer
- 17 Editorial: Public spaces

18 1992 AIA Minnesota Honor Awards

28 Scandinavian by design, by Robert Gerloff

32 In the public interest, by Larry Millett

36 A time of remembrance, by Bruce N. Wright

38 A growing garden, by Eric Kudalis

40 Midwest traveler, by Bill Beyer

44 Terra-cotta trappings, by Richard Peterson

- 47 Directory of landscape
architecture firms
- 51 Endangered species
- 55 Advertising index
- 55 Credits
- 56 Lost Minnesota



38 Art park



32 St. Paul landscapes



44 Terra-cotta ornament

Cover: The Weesner Family Amphitheater. Architects: Hammel Green and Abrahamson. Photographer: George Heinrich.

Architecture Minnesota is published bimonthly by AIA Minnesota. The opinions expressed herein are not necessarily those of the Board of Directors or the editorial staff of *Architecture Minnesota*. Editorial offices: International Market Square, 275 Market Street, Suite 54, Minneapolis, MN 55405. (612) 338-6763. FAX: (612) 338-7981. Note to subscribers: When changing address, please send address label from recent issue and your new address. Allow six weeks for change of address. Subscription rate: \$15 for one year, \$2.75 for single issue. Postmaster: Send address change to *Architecture Minnesota*, International Market Square, 275 Market Street, Suite 54, Minneapolis, MN 55405. Second-class postage paid at Minneapolis, MN, and additional mailing offices. Advertising and Circulation: *Architecture Minnesota*, International Market Square, 275 Market Street, Suite 54, Minneapolis, MN 55405. (612) 338-6763. Printed by St. Croix Press, Inc. Color separations by Riverside Color. Copyright 1993 by *Architecture Minnesota* (ISSN 0149-9106).

Editor

Eric Kudalis

Contributing Editors

Bill Beyer, Steven Buetow, Jack El-Hai, Robert Gerloff, Camille LeFevre, Bruce N. Wright

Correspondents

John Albers, Heather Beal, Bette Hammel, Janet Johnson, Harold Skjelbostad, Sara Stafford, Janet Whitmore

Graphic Design

Rubin Cordaro Design

Photographer

Don F. Wong

Advertising Sales

Judith Van Dyne, Director

Lori A. Lickteig

Circulation Distribution

Sarah J. Leslie

Publisher

Peter Rand, AIA

You wouldn't
propose a skyscraper
when a split-level ranch
would do.

Neither would IBM.

IBM understands the architectural and engineering communities of Minnesota. With our experience in your industry, we can work with you to provide the most appropriate, and affordable solutions to meet your needs. For a free consultation, or to see a blueprint of an IBM solution, call us at:

(612)397-5455

650 Third Avenue South
Minneapolis



IBM is a registered trademark of International Business Machines Incorporated. ©1992 IBM Corp.

AIA Minnesota A Society of the American Institute of Architects

Board of Directors

C. Jay Sleiter, AIA, President
Alexander Ritter, AIA, President-Elect
Howard Goltz, AIA, Secretary
Ronald Stanius, AIA, Treasurer
Arvid Elness, FAIA, Immediate Past President
John Klockeman, AIA, President,
Minneapolis Chapter
William Armstrong, AIA, President,
St. Paul Chapter
Steven McNeill, AIA, President
Northern Minnesota Chapter
Gail Andersen, AIA, Director
William Beyer, AIA, Director
Peter Carlsen, AIA, Director
Christopher Colby, AIA, Director
Steve Edwins, AIA, Director
Harold Kiewel, AIA, Director
Eldon Morrison, AIA, Director
David Schilling, AIA, Director
Harrison Fraker, AIA, Director
Roxanne Nelson Link,
Associate Representative
Deanna Linn, Student Representative
Duane Kell, AIA, Regional Director
James Miller, AIA, Regional Director
Beverly Hauschild, Hon. AIA,
Executive Vice President
Peter Rand, AIA, Executive Vice President

AIA Minnesota Publications Committee

Sarah Susanka, AIA, Co-chair
Janet Whitmore, Co-chair
John Albers, AIA
Heather Beal
George Cundy, AIA
Howard Goltz, AIA
Janet Johnson
Andrea Stephenson Komschlies
Carolyn Krall, AIA
Janis Ladouceur
Stephen P. Patrick, AIA
Harold Skjelbostad
Sara Stafford

Editorial Advisory Board

Edward J. Kodet, AIA
Michael Plautz, AIA
Kenneth Potts, AIA

Minnesota Architectural Foundation

James O'Brien, AIA, President
David Runyan, AIA, Vice President
Craig Rafferty, FAIA, Secretary
Robert Rietow, AIA, Treasurer
John Gaunt, AIA
Larry Millett
Leonard S. Parker, FAIA
Ralph Rapson, FAIA
Julie Snow, AIA

AIA Minnesota Staff

Beverly Hauschild, Hon. AIA,
Executive Vice President
Peter Rand, AIA, Executive Vice President
Deanna Christiansen, Program Director
David Gardner, Financial Manager
Eric Kudalis, Editor
Lori Lickteig, Advertising Sales
Sarah J. Leslie, Information Systems Director
Judith Van Dyne, Director of Marketing

AIA Minnesota

International Market Square
275 Market Street, Suite 54
Minneapolis, MN 55405
(612) 338-6763

AM

sketches

The test of time: AIA Minnesota 25-Year Award

By Eric Kudalis

The true test of great architecture is how well it holds up over time and continues to serve its clients. Two deans of Minnesota modernism, James Stageberg and Ralph Rapson, have seen styles come and go. And what always seems to stay is good design, as witnessed by Rapson and Stageberg both winning 25-Year Awards at the 1992 Honor Awards presentation. Rapson was cited for the innovative Guthrie Theater in Minneapolis and Stageberg for a private residence in St. Louis, both designed in the early 1960s.

In this age of throwaway architecture, when 25 years old seems ancient for a building, Stageberg recently remarked that he wants to design the kind of buildings that will remain vital after years of use. He certainly has achieved that goal. The 25-Year Awards jurors, Dennis Gimmestad of the Minnesota Historical Society and George Rafferty of Rafferty Rafferty Tollefson, praised the Cosby house for retaining its architectural excitement. A friend of the current owner agrees. Impressed with the Cosby house, he commissioned Stageberg last summer to design his vacation home. Says Stageberg after getting the new commission, "All this put me in touch with the current owner, whom I found to be as much in love with the house as any architect could ever wish for. He said it had been well cared for and was still in mint condition, with no changes in design or construction. The exterior is still the same gray as the original. The interior appears to still be all white (early 1960s, you know), but even more white than what I had selected."

Unfortunately, the same happy ending doesn't apply to the other 25-Year Award winner, the Guthrie Theater. When designed by Rapson in 1963, the building revolutionized theater design by

pushing the stage outward and wrapping the audience around it. Almost from the start, the theater's design has been tinkered with, including the removal of Rapson's lyrical, asymmetrical screen along the front façade due to deterioration. Now, a major overhaul this year by Hammel Green and Abrahamson will see the rest of the Guthrie's front façade replaced with a new glass curtain wall.

Yet, these changes can't hide the soundness of Rapson's basic design. Remarked the jurors, "Despite all the architectural [changes] done to this landmark theater, it still works in a way that reflects the original design intent." They also praised the screens for creating visual excitement, saying, "It's stage for the stage; it's theatrical in its own appearance."



Mac Mizuki



Robert Ashley Wilson



AM files

Classics of the 1960s, now 25-Year Award winners, include Ralph Rapson's Guthrie Theater (upper and lower left), and James Stageberg's house for the Cosby family in St. Louis (upper and lower right).



Mac Mizuki

Coming in May/June

The best of Minnesota's new houses

**Mail-order houses:
a history of Sears catalog homes**

**Shelter from the storm:
Minnesota architects working
together to house the homeless**

Profiles:

**Arvid Elness Architects housing for the elderly
MacDonald & Mack preservation housing**

plus

**The 1993 Architecture Firms Directory &
The 1993 Consultants Directory**

Call Lori or Judith

612-338-6763

THE BOLD LOOK OF **KOHLER**

KOHLER

DISTRIBUTORS

ARE

Goodin Company

Minneapolis (612) 588-7811
St. Paul (612) 489-8831
Duluth (218) 727-6670
Detroit Lakes (218) 847-9211
St. Cloud (612) 259-6086
Brainerd (218) 828-4242

Graybow-Daniels Co. Div. of Westburne Supply

Blaine (612) 780-9782
Brainerd (218) 829-9794
Burnsville (612) 894-9385
Chaska (612) 448-7051
Duluth (218) 628-2844
Eau Claire, WI (715) 835-5151
Fargo, ND (701) 241-8412
Faribault (507) 334-5568
LaCrosse, WI (608) 784-6181
Mankato (507) 388-2916
Maplewood (612) 779-7319
Milwaukee, WI (414) 771-7200
Minneapolis (612) 332-1155
Overland Pk, KS (913) 541-1211
Plymouth (612) 551-2800
St. Cloud (612) 251-8191
Willmar (612) 235-1131
Wisc. Rapids, WI (715) 421-5300

Heles Supply Company

Worthington (507) 376-6101
Sioux Falls (605) 336-2083

Pipeline Supply, Inc.

Hopkins (612) 935-0445
Blaine (612) 784-4478
Eagan (612) 454-9106



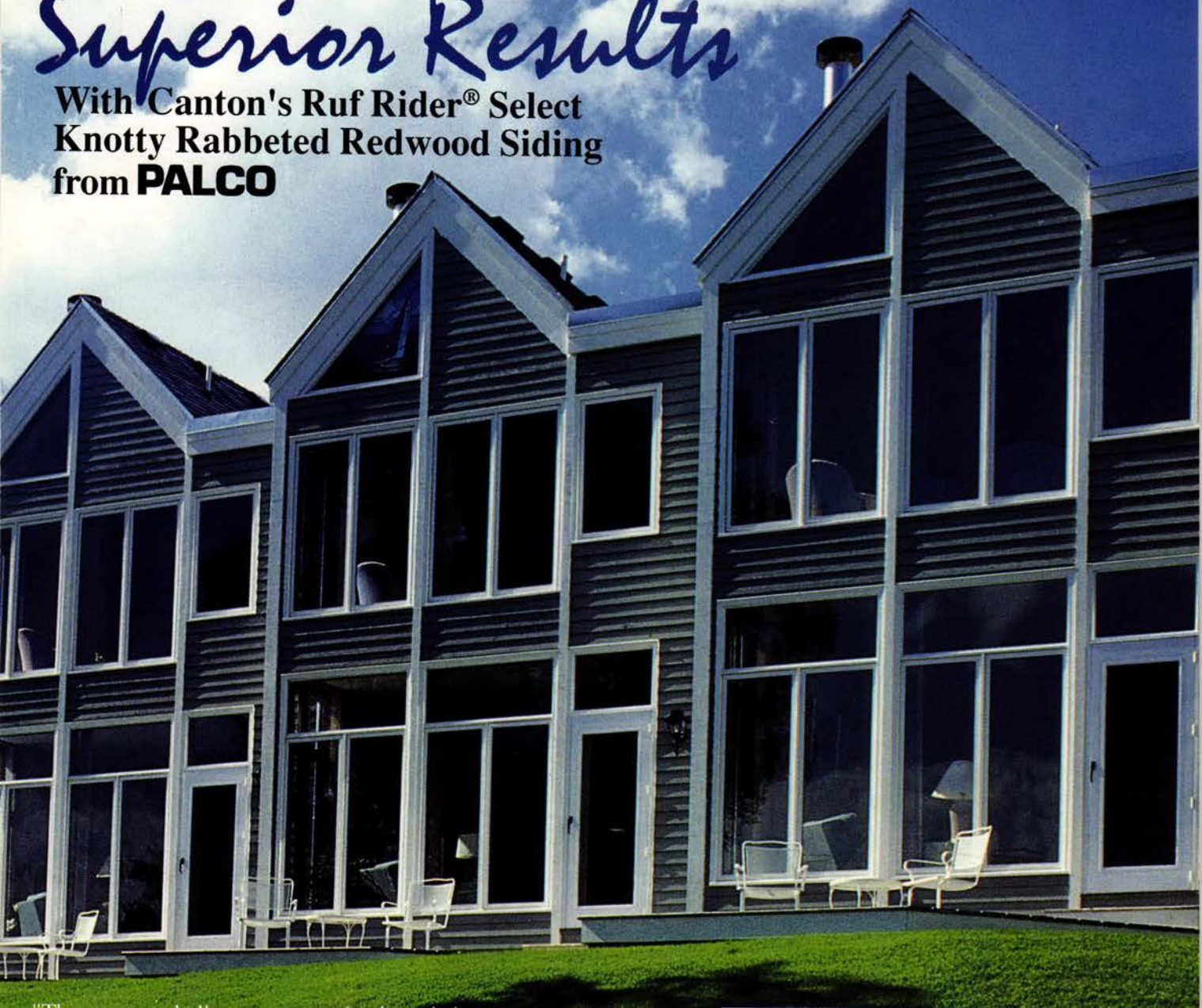
Handles Well

Taboret™ Faucets. When it's time for a change, recommend Kohler faucets. It's the one-of-a-kind combination of commercial durability and distinctive residential style. Interchangeable acrylic and metal handle inserts, included with every faucet, are a no-cost option that can be changed to match almost any decor. And Taboret faucets feature solid brass construction and reliable, washerless System C™ ceramic valving. With its interchangeable looks, Taboret is an affordable way to get a handle on your best customer.

THE BOLD LOOK
OF **KOHLER®**

Superior Results

With Canton's Ruf Rider® Select
Knotty Rabbed Redwood Siding
from **PALCO**



"The greatest challenge was to take the existing restaurant building and make it more energy efficient.

"We reworked the exterior with Redwood affording the additional opportunity to change the character of the facilities and develop more depth and animation in the facades by the use of sun shades, overhangs and balconies. We had to do a lot with little," says architect Lloyd Jafvert.

"The continuity in our design comes from the Redwood. It is perfect for our aesthetic requirements and is certainly suited to our budget. Buyers perceive that the Redwood truly adds special value.

"Architecture Minnesota magazine called us a New England Village on Lake Superior. Redwood is the natural complement to that wonderful feeling," says developer Rob Buntz.



Blue Fin Bay, Tofte, Minnesota

Forest Product Specialists Since 1930

9110-83rd Ave. North, Brooklyn Park, MN 55445-2197 • Mail Address P.O. BOX 9328, Minneapolis, MN 55440-9328
Phone (612) 425-1400 • FAX (612) 425-0582 • MN Wats 1-800/652-9788 • Nat'l Wats 1-800/328-9494

Products Available Through Your Retail Building Supply Dealer



CANTON
LUMBER COMPANY

AM

sketches



The Guardian of the Gate (above), a figure drawn from mythology, stands at the entrance to Andrew Leicester's plaza, Zanja Madre, in Los Angeles. An arrowhead marks the top of a split-rock fountain (below).

Urban mythology Water is a precious commodity in Los Angeles. Channeled in, water has transformed the region from a semidesert landscape into an ever-expanding city. Minneapolis artist Andrew Leicester pays tribute to southern California's reliance on irrigation in a new plaza fronting the 801 Tower in Los Angeles.

In Leicester's characteristic approach to designing public art, the artist explores local history and mythology, creating a work that is uniquely rooted in the region. In this instance, *Zanja Madre* is tied to both ancient myth and modern urban life.

A circular wall at one end forms a paradise garden, which picks up on the ancient Persian translation of *Pairi-daeza*, meaning enclosed garden. Here water tumbles from a split-rock fountain into a pool shaped like a cross. The arms of the cross form mythology's "Four Rivers of Paradise." An arrowhead, recalling the ancient markings at the foothills of Lake Arrowhead, pierces the top of the rock. Water from the fountain streams along a terra-cotta path, symbolically toward Los Angeles. Columns help define the street edge, as well as echo local history and folklore. One column set, for instance, recalls smoke rising from Indian campfires, while another reflects water-drilling imagery.

Leicester also uses plantings as symbolism and beauty. Fruit and cypress trees in the circular garden are in keeping with the "paradise" setting, lush and plentiful, while a cactus garden reminds us of the desert.

Eric Kudalis



Not just another pretty picture

In fact in many ways these durable prairie grasses and wild flowers represent a troubled environment. You see, too many of these gems have been traded for cornfields, bluegrass, asphalt and landfills. We are now left with a weakened, less diverse environment that puts our own global status at risk.

By restoring native plant communities to the built landscape you can help establish a better balance, doctoring the environment and ultimately ourselves. It can also be cost effective and esthetically sublime.



To find out how our ideas and materials can work into your site plans please call.

Prairie Restorations, Inc.

P.O. BOX 327
PRINCETON, MN 55371
612-389-4342

Trust us to bring your project to life!

Bachman's landscaping will reflect the spirit and quality of your design and deal with the realities of the site and your budget. We know how to listen and we're prepared to give you the service you need and expect. And, you know we'll be there whenever it's necessary. We have been for over 100 years.

Just Call 861-7646

BACHMAN'S
LANDSCAPING SERVICE

6010 Lyndale Avenue South, Minneapolis, MN 55419

© 1993, Bachman's, Inc.

Damon Farber Associates

Landscape Architects



3 3 2 - 7 5 2 2

AM

previews

Interior Design: The Evolution of a Profession Goldstein Gallery University of Minn. St. Paul Through April 4

How does an interior designer function in the high-tech world of the late-20th century? This exhibition will show how computer-aided design and other technologies have shaped interior designers' work today. The show also will show how such developments as the need for accessibility, building codes and environmental concerns have driven the profession. A corporate interior specifically designed for the exhibition will be the focus.

For more information, call (612) 624-7434.

ACC Craft Fair St. Paul St. Paul Civic Center April 16-18



Honey, We're Not Moving! by Glenn S. Elvig.

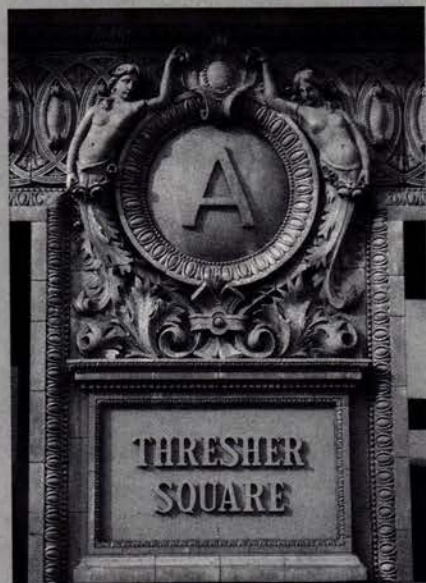
This year's expo will feature more than 225 of America's finest craft artists, including many newcomers to the exhibition. Approximately one-sixth of the exhibitors will be from Minnesota. The exhibit's hand-made objects will include functional and decorative clay objects; hand-blown and etched glass; fiber, both wearable and decorative; metal, including traditional fine jewelry and contemporary works; leather goods, such as unique purses, jackets and shoes; and wood, from puzzles to bowls,

Architectural Use of Terra Cotta: Historical Examples, Process and New Uses Northern Clay Center April 16-June 2

The art and history of architectural terra cotta comes alive in this exhibit featuring drawings, blueprints, photographs and terra-cotta samples from historic buildings around the state, including the Hamm Building in St. Paul and Louis Sullivan's Prairie-style bank in Owatonna. The process of manufacturing terra cotta also will be examined through historic photographs of the

carving of wet clay, mold making and installation onto buildings. More than just a historic retrospective, the exhibit will dispel rumors of terra cotta's demise by spotlighting local contemporary teams of artists and architects who are reintroducing the art form in customized commissions. And for those interested in the nuts and bolts of terra cotta, Tom Lane, associate professor of art at the University of Minnesota, will conduct a mold-making slide lecture and demonstration May 22, from 9:30 a.m. to 3 p.m.

For more information about the show or lecture, contact the Northern Clay Center at (612) 642-1735.



Highlights of the terra-cotta show include images of Thresher Square in Minneapolis.

Richard Peterson

chairs and tables. As part of the Award Acquisition Program, the Minnesota Museum of American Art will select one or more pieces from the expo for its permanent collection. Tickets are \$5.

For more information, call (612) 491-2099.

Chicagoland: Recent Work by Tom Arndt MCAD Gallery Through March 25

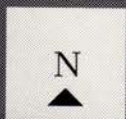
Approximately 75 photographs explore the urban textures of Chicago,

as seen through the camera lense of Minnesota native Tom Arndt. Arndt is a graduate of the Minneapolis College of Art and Design. His work is found in the permanent collections of the Minneapolis Institute of Arts, The Art Institute of Chicago, the Museum of Modern Art in New York and the Los Angeles County Art Museum. This is his first Minneapolis show since 1989.

For more information, call (612) 874-3790.

Continued on page 52

L S A
D E S
I G N



LANDSCAPE
ARCHITECTURE
AND
PLANNING

L S A Design, Inc.

126 North Third Street

Minneapolis, MN 55401

TEL 612-339-8729

FAX 612-339-7433

Exceptional Landscapes
for Extraordinary People.

ARTEKA
Natural Green

15195 Martin Drive • Eden Prairie, MN 55344
Phone: 934-2200 • Fax: 934-2247

DRYWALL



- Beauty
- Economy
- Versatility
- Speed

Project: Embassy Suites
Architect: Bentz Thompson
& Rietow
Owner: United States
Development Corporation

MDC
Minnesota Drywall Council

Minnesota
Drywall Council
(612) 546-5416

AM

up close

Michael Mercil: Social and urban histories

By David Anger

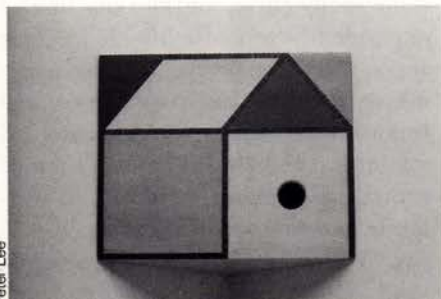
Artist Michael Mercil spent his youth in the small North Dakota town of Grand Forks. His mother's passion for antiques sent her traveling to farms across the region. And because she harbored an acute fear of dogs, the attendance of either Mercil

conscious and unconscious decisions. I hope my work makes people conscious of their lives and communities, and I hope it makes people understand that if they're unhappy that lives and communities can be changed."

To date, the American front yard has been Mercil's primary departure point. Not the crazy, junky yards re-

"refusing to strike a reverent tone." If at times the work is burdened by a Lewis Mumford seriousness, it also possesses a sort of Pee Wee Herman-playhouse exuberance.

During adolescence, a great divide pops up that separates once-cordial playmates into two rival groups: those who get by and those who achieve. In Mercil's case, he leapt into the latter category, attending both St. John's Prep School and University in Collegeville,



Peter Lee

or one of his siblings was required, for upon arrival she instructed them to "Get out and see if it bites."

These trips were not lost on Mercil. As an artist working in both the private and public realm, Mercil's work depicts the stuff a child might notice while driving through the vast and open Midwest, such as picket fences, birdhouses and wood piles.

Mercil has dedicated his sculpture to uncovering the complex yet interdependent relationship of architecture to landscape to community. Through investigating the imagery and arrangements of the American landscape, Mercil asks questions about how communities were built and used (or not used) and how such decisions are shaped by social, political and moral considerations.

With a missionary's zeal, Mercil explains his intents: "Part of my interest in landscape and architecture stems from a realization that the organization of the world is shaped by

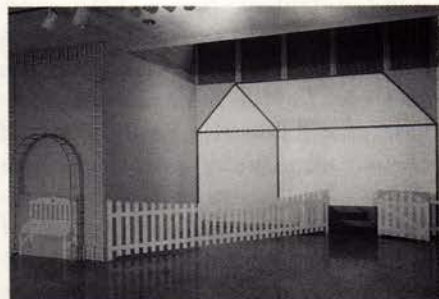


Don F. Wong

Michael Mercil's work includes *Bird House* for P. Mondrian (left), 1987-1990, made of stained and burned basswood, and *Homework* (right), 1984, a large-scale, mixed-media installation.

plete with plastic Madonnas and ducks that everyone on the block despises, but conventional yards of Chemlawn grass, geraniums and birdhouses. Deceptively simple, Mercil's sculpture, like *Bird House*, a three-sided wooden piece with a Mondrian façade, is pregnant with ideas suggesting how the front yard is both a vehicle for individual and shared community values.

Calling Mercil's art "delicate and playful," California-based cultural critic Lane Relyea places Mercil's work within the "Garrison Keillor School" of midwestern artists. But Relyea adds that Mercil manages to distinguish himself from the pack by



Minn., before transferring to art school. Since he never pronounced himself an artist at age seven and since he skipped art classes altogether during high school, his world view was shaped by a variety of disciplines, particularly American literature and history.

A self-described workaholic, Mercil long ago adopted the motto "Good enough isn't good enough," which is no doubt nurtured by a good dose of Catholic guilt. His hard work has paid off. After graduate school at the University of Chicago, Mercil returned to Minnesota to make his mark. Last year he had a one-man show at Minneapolis's Bockley Gallery, and in the fall of 1993 his first public-art project will be completed. Also, with some of the world's most prestigious grants under his belt—National Endowment for the Arts and

Continued on page 53

Design with nature: The next generation

Designers at the University of Minnesota build upon the principles of landscape-ecology guru Ian McHarg

By Adelheid Fischer

In 1969, a University of Pennsylvania professor of landscape architecture published *Design with Nature*, a slim but strident volume about ecology and landscape design. No one was prepared, least of all the author, Ian McHarg, for the international accolades that followed. *Life* and *Natural History* magazines ran excerpts from the book. "A burst of rage," exclaimed a *Time* magazine review of the book, while others hailed it alongside Rachel Carson's *Silent Spring* as the most stirring book about environmental issues in recent years. Translated into several languages and reprinted four times in its first year alone, *Design with Nature* was nominated for a National Book Award in 1971 and is now a standard in the canon of any landscape-architecture curriculum.

Why the fuss? McHarg's thesis was simple, startlingly sensible—and profound: let the ecology of a site dictate the appropriateness of what you build on it. Development, he concluded, was inevitable, but it needn't be at the cost of aesthetic and environmental degradation. McHarg's interrogative design process resulted in mapped inventories of regional ecological systems, including profiles of soil, hydrology, geology, wildlife habitats and vegetation. Potential polluters, such as toxic-waste dumps and airports, for example, were banned from lands that protected aquifers. Built-in environmental regulators, such as dunes and wetlands, were off limits to development.

Scenic or ecologically sensitive terrains, such as forested slopes and land corridors along waters, were to be preserved as open space, while flat lands were seen as more suitable for housing and farms.

In the 1960s, McHarg's work came to the attention of then-Vice President Hubert Humphrey, who convinced the Department of Housing and Urban Development to fund the first ecological study of a metro area. Humphrey recommended the Twin Cities. After years of research, McHarg's scheme, however, was no sooner completed than shelved. Why?

For one thing, the plan's scope was regional, cutting across county and municipal boundaries. Enlisting the cooperation of these governmental bodies for the common good was difficult, says William Morrish, director of the University of Minnesota's Design Center for American Urban Landscape. Communities that harbored large tracts of environmentally sensitive landscapes had built-in economic disadvantages and were reluctant to pass up revenue-rich developments to their neighbors on the basis

of ecological suitability alone. Establishing parity required the delays of passing new legislation at a time when Rust Belt cities throughout the Midwest rushed to stem the exodus of businesses to the Sun Belt, Morrish points out.

And it was difficult to convince people of the urgency of McHarg's plan, since development had not reached a fevered pitch in the late '60s. "The biggest problem," Morrish says, "was that the study had been done really early, and the city hadn't expanded beyond Richfield. In some ways, it was the perfect time to implement the plan because you could have laid down an environmental structure for the next 25 years of growth. But there were lots of wetlands and farm fields. It was easy to say, 'We've got plenty of undeveloped land. How could we possibly trash this out?'"

McHarg's plan not only took metro-area governments by surprise, but also caught the design community unprepared. "Ian was brilliant. He saw 30 years into the future," Morrish says. "It was as if he'd created this incredible computer, this immense knowledge bank, but didn't leave designers a manual. No one knew what to do with it."

Not so anymore. Landscape architects at the University of Minnesota have joined the growing ranks of others around the country, who as students were inspired by McHarg's ideals and are now changing the function and appearance of the landscape, while challenging our assumptions about it. According to the research of U of M landscape-architecture professor Lance Neckar, using ecological systems to create civic structure has a long tradition in the Twin Cities. First and foremost is the work of designer Horace Cleveland, who in the late 19th century was instrumental in shaping the greenways

McHarg's thesis was simple, startlingly sensible—and profound: let the ecology of a site dictate the appropriateness of what you build on it.



The Design Center for the American Urban Landscape at the University of Minnesota asked members of Maple Grove's Downtown Design Study Group to photograph town scenes to help assess the community's needs in developing a viable downtown (top). For the Lake Phalen urban-watershed project (below), design-group members from the landscape-architecture department at the University of Minnesota (below) proposed demolishing a failing shopping center built in the '50s and restoring the wetland that once occupied the site. In addition, students from the architecture department are proposing introducing affordable housing within the new ecosystem.

linking Minneapolis's chain of lakes and Minnehaha Creek. For more than a decade, Neckar's colleague, Joan Nassauer, head of the Department of Landscape Architecture, has surveyed farmers and suburbanites about the landscapes in which they work and live to determine how cultural attitudes and aesthetics prevent or encourage the creation of more ecologically sustainable landscapes. Her activism on behalf of aesthetic conservation has shaped provisions in the last national farm bill. Another faculty member, Robert Sykes, is studying how urban patterns can be redesigned to promote the use of bicycles as viable transportation alternatives. And the design center, under the direction of Morrish and special-projects coordinator Catherine Brown, is concluding four regional case studies that examine how ecological systems can be

used to create civic structure, wildlife habitat and recreational opportunities while meeting a community's infrastructure needs.

Unlike McHarg's sweeping plan, their projects tackle problems on a parcel-by-parcel basis. Instead of de-



Courtesy CALA

veloping solutions that "require massive tax increments and special legislation," Morrish points out, "we're talking about everyday site-specific decisions, which, if people agree on some principles, will result in a better product. Our biggest problem is not

catastrophic failures, pollution at the grand level, but a series of mediocre solutions that has added up to a big mess in many cities."

Though more modest by comparison, these projects are no less innovative. Take the Lake Phalen urban-watershed project. In 1990, concerned about the quality of the water flowing into Lake Phalen through the Phalen chain of lakes, the Minnesota Department of Natural Resources approached Nassauer about a redesign of the area's landscape. Suggestions called for unearthing the storm-water pipes that discharge runoff directly into the lake and replacing them with a network of open streams and holding ponds that would first filter sediments and pollutants.

But that was just the beginning. In their research of the area, Nassauer

Continued on page 54

Award Winning Designs That Fit Your Life-style



*Designers and Builders of
Leisure Spaces Since 1979*



(612) 429-7703

1709 E. 81st St.
Lino Lakes, MN 55038

Try an Engineering Firm with a Unique Capability.

Listening.

You've worked hard to achieve the goal of thrilling your client with a design of integrity. Now you need a team player that gets involved and has the passion for the project that you do, to bring your design to life. You need an engineer that can really *listen*.

Listen to deadlines and budgets as well as your ideas.

Listen to the latest developments in technology to offer you creative solutions with value-engineering incorporated throughout.

Call Engineering Design Group of Minnesota for your next project. We make architectural dreams come to life.

We listen.

Structural Engineers Specializing in:

- Commercial •Residential •Industrial
- Curtain Wall •Listening

547 Lovell Avenue
Roseville,
MN 55113

(612) 481-9195

OF MINNESOTA, INC.

**ENGINEERING
DESIGN
GROUP**

All you hear about Wall Decor leaves you blank?



Wall Decor?, you say. No problem, I say. I'm Drew Kalman, President of PS Decor. I have 3000 solutions to fill the blanks—the selections in the Past Tense™, Scenic and Custom Collections. Imagine the impact of a larger-than-life locomotive rushing right at you? Or your own great outdoors—indoors? Got the picture? Fantastic!

Looking for 19th century charm or turn-of-the-century nostalgia, or the timeless beauty of Mother Nature? The PS Decor Collections match your imagination with the right tone your theme demands. Stuck for the perfect image and it's not in stock? Look to PS Decor to turn your idea into reality.

Any size. Anywhere. Any time. PS Decor is your single source for wall decor. We feature Cibachrome® for brilliant prints and display transparencies... guaranteed for 25 years. We fill the blanks with museum-quality black-and-white photomurals, too. Mounting and framing add the finishing touch.

I've spent ten years setting the standards in the photo decor business. That means treating your project like a special order—because it is! That means photomurals exactly to your specifications. And following through to the installed wall.

Want to hear more? I'd like to fill you in about PS Decor. Write or call, 612/522-7741, for samples and exciting new ideas. At PS Decor, the sky's the limit... so far.



A Division of Photographic Specialties

1718 WASHINGTON AVENUE NORTH/MINNEAPOLIS, MN 55411



WE BRING A NEW DIMENSION
TO YOUR CUSTOM DESIGNS.

A N D E R S E N C A B I N E T



You might think that you're a tough customer when it comes to having your ideas implemented. But no one is tougher on the craftsmen at Andersen Cabinet than the craftsmen themselves.

It's one of the reasons so many architects, designers and builders pre-approve Andersen Cabinet in their bid specifications. Because we make sure that every cabinet and every fixture we build is something we'd be proud to own ourselves.

IF YOU CAN ENVISION IT, ANDERSEN CAN MAKE IT.

Whether you're planning the interior of a new commercial building or remodeling an existing space, Andersen will measure up to what you had in mind.

We build custom cabinets for offices and corporate suites; entertainment centers for conference rooms; displays and fixtures for retail locations. All with the fine workmanship that never falls short of your most optimistic expectations.



WE WORK WITH ALL MATERIALS.

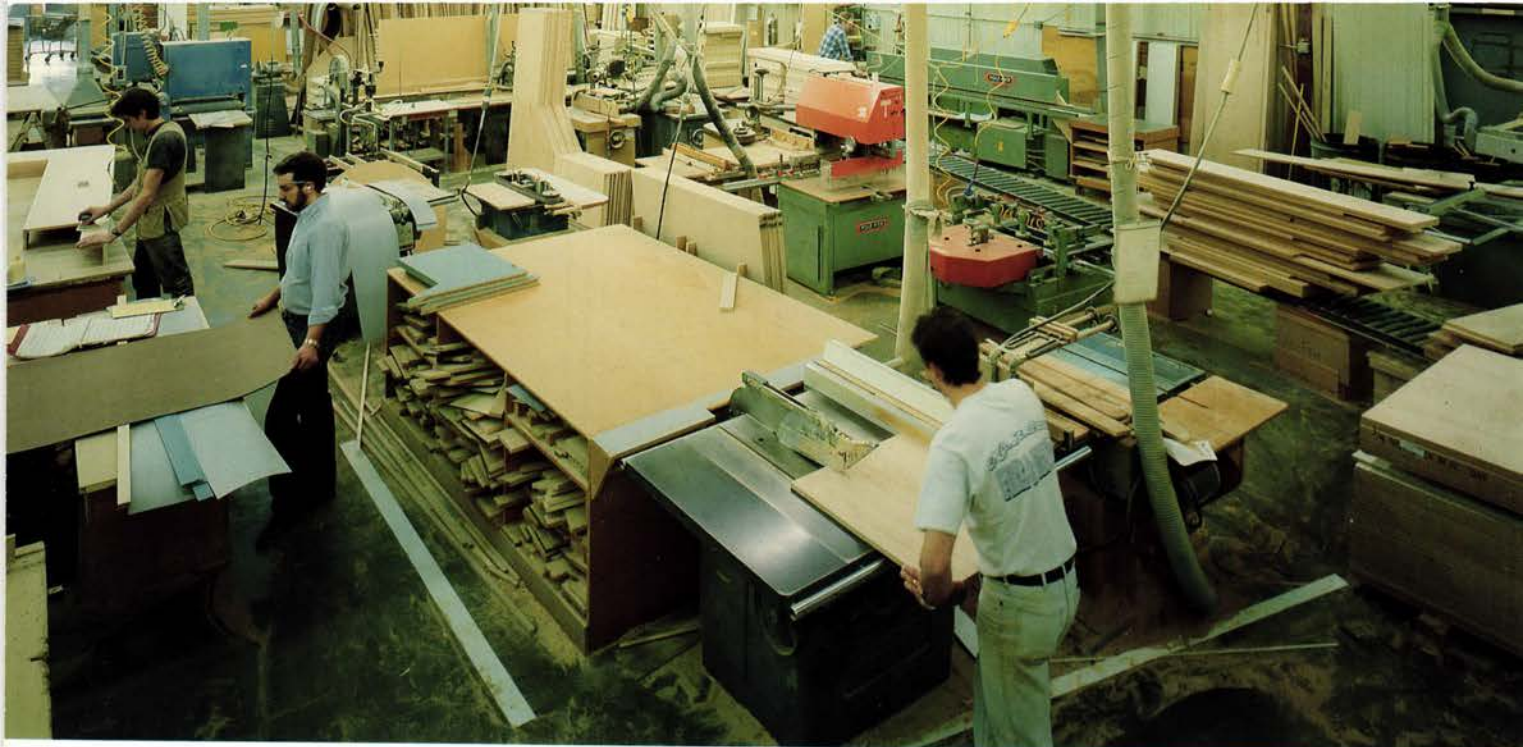
Whether your preference is the beauty and durability of wood or the unique design application of plastic laminants, Corian® or other solid-surface materials, you can be confident Andersen Cabinet will do the job right.

We'll take your drawings and run with them. We'll not only work accurately for you, we'll work fast. Once we have your plans, things start

happening right away. But you don't have to have drawings completed to take advantage of the precision capabilities of Andersen Cabinet. If you'd like help filling a given space, we can work with you to create an optimum configuration.

After all, we're here to serve you. You let us know what you want and we'll do it.





ONE PROJECT MANAGER FROM START TO FINISH.

When you begin working with Andersen Cabinet, you'll get a thoroughly trained and experienced project manager to make sure that everything goes the way you expect.

Your project manager will be with you from day one until the job is completed. They will oversee every step from going over your drawings to submitting the bid, choosing materials to fabrication and prefinishing at the factory to installation at your jobsite.

The project manager has one job: to make sure that you are proud of the cabinets or fixtures we custom build and install for you.

WE'LL DO OUR BEST FOR YOU.

You don't have to wait until your specifications are ready to talk to Andersen Cabinet. Just pick up the phone and call 612-777-5377 to learn more about what we can do for you.



COMMERCIAL DIVISION

Founded in 1972, Andersen Cabinet is dedicated to building the finest custom cabinets and fixtures available anywhere.

2500 North Charles Street ♦ North St. Paul, Minnesota 55109 ♦ Phone 612-777-5377
5814 Excelsior Boulevard ♦ St. Louis Park, Minnesota 55416 ♦ Phone 612-920-6681

Every year AIA Minnesota invites a group of out-of-town architects to judge the Honor Award submissions. This issue presents the winners, 12 in all plus two 25-Year Award winners. Architecture's success is judged on several criteria, among them function, aesthetics, durability, and contextual compatibility.

Architecture does not exist in a vacuum. It's part of the larger context of city, suburb, countryside. And that makes architecture a truly public art. Whether you actually use a specific building or not, you can still see it from the road, glimpse it through the trees, spy it from the sky. Buildings shape our impression of place, clueing us in on a region's people and history. Architecture can exhilarate us—or depress us.

Public spaces

While we review the best of Minnesota design in this issue, we look beyond the individual structures to the broader context of public landscapes in the Twin Cities. Like architecture, parks and plazas help characterize a region. We glean information about the people by seeing how a city addresses the public realm.

Missing out on the building boom that energized many American cities in the mid- and late 1980s, St. Paul made a concerted effort to reinvest in its parks, plazas and roadways. And that has made for a more inviting downtown. Investing in public spaces enhances the urban environment, as much as quality architecture does.

Minnesota architects, as this issue's roster of award-winning buildings indicates, are skilled designers. We need to see more of that skill and talent applied beyond buildings to the spaces in between. By working hand in glove with such other professionals as urban planners, landscape architects, highway engineers, and the political power structure, architects can wield an influential role in enhancing all aspects of our built and natural environment.

Eric Kudalis
Editor

Honor



What defines Minnesota architecture? Every year jurors grapple with that question as they name the annual AIA Minnesota Honor Awards. With 107 submissions to review, **James S. Polshek** of New York, **Susan A. Maxman** of Philadelphia and **Thomas H. Beeby** of Chicago had plenty of choices to help determine what makes Minnesota architecture uniquely Minnesotan.

They selected 12 buildings that exemplify quality, and that possibly point to a distinctive Minnesota style. But as the projects on the following pages indicate, Minnesota design is not easily pigeonholed. The winners were as diverse as an eclectic graphic-design shop, a colorful writer's studio and a glistening ice palace. Finding a common architectural style that says "Minnesota" may be elusive. What's not elusive among these 12 projects is an expression of individual client needs realized through strong architectural design.

Eric Kudalis



**St. Paul Winter Carnival
Ice Palace**
Rust Architects

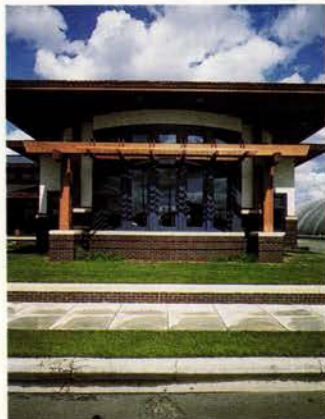
An icon of Minnesota's intrepid embrace of winter is rendered in the guise of a medieval palace of ice. See January/February 1992.



**Fond Du Lac
Community College**
Thomas Hodne Architects
Damberg, Scott, Peck & Booker

Eclectic shapes, forms and colors enliven the Minnesota landscape. To be featured September/October 1993.

Awards



Peter Kerze

Warroad Public Library and Heritage Center
Mulfinger, Susanka & Mahady Architects

The Prairie School is alive and well in this small-town library. Featured September/October 1991.



David Bowers

The Swinford
Bowers Bryan & Feidt Architects

History breathes in this renewed apartment building in the Laurel Village section of downtown Minneapolis. Featured July/August 1991.



Tom Hysell

Stillwater Public Library
Meyer, Scherer & Rockcastle, Ltd.

A renewed Carnegie testifies to the timelessness of great design. Featured September/October 1989.



Lea Babcock

Herman Miller Design Yard
Meyer, Scherer & Rockcastle, Ltd.

An office-furniture manufacturer finds a new home dressed in the rural vernacular. Featured November/December 1989.



Shin and Joel Koyama

Writer's Studio and Garden House
The Stageberg Partners

Color and form come into play in this whimsical studio on Lake Pepin in Wisconsin. See November/December 1992.

1992
Honor
Award

Weesner Family Amphitheater

Hammel Green and Abrahamson



The Weesner Family Amphitheater at the Minnesota Zoological Garden in Apple Valley looks as though it's poised for flight. As the amphitheater is used for birds-of-prey flight shows, its posture seems appropriate. But the architects, Hammel Green and Abrahamson, did not consciously set out to design a bird-show amphitheater that vaguely resembles winged creatures. They did, however, find partial inspiration for the canopies' structural system by studying feathers, particularly a 2-foot-long sample from a condor. And they also found inspiration in the site, a five-acre sloping track overlooking the zoo's largest lake.

HGA positioned the amphitheater on the rake of the hill. Redwood-bench seating for 1,500 rises up the slope and overlooks the lake near the center of the 485-acre zoological garden. Standing room is available for another 1,000 people. The setting itself is idyllic, with a thick stand of oak trees behind the seating and wetlands beyond the stage. The amphitheater, snuggled into the hill, is an unobtrusive addition to the landscape, and indigenous Minnesota building materials further enhance its natural look. Large, rough-cut slabs of southern-Minnesota limestone camouflage a 2,300-square-foot holding building, which forms a rough-stone backdrop to the staging area.

In designing the canopies—perhaps the most striking aspect of the amphitheater—HGA looked to the birds themselves. The architects say that they caught onto the idea of using hollow tubes for the canopies' framing system after examining birds' light-



weight hollow skeletal systems. Thus, a series of standard hollow tubes form 24-foot-high buttresses that support six canopies, which are made of steel-tube framing sheathed with a translucent, Teflon-coated fiberglass membrane. The canopies are pure structure, with exposed hinges, bolts and nuts.

In that unadorned structure lies the amphitheater's beauty, vacillating somewhere between earth-bound and flightbound.



George Heinrich



The Weesner Family Amphitheater at the Minnesota Zoological Garden is testimony to the aesthetic potential of unadorned structural framing. The complex sits at the center of the 485-acre zoo, with wetlands in front of the theater and trees in back (above). From the seating, visitors view the bird-show stage, in which rough-cut slabs of Minnesota limestone form the stage backdrop as well as disguise the holding building (left). Hollow steel tubing (opposite top) forms the main structural-support system. The canopies (opposite bottom) are sheathed in a translucent, Teflon-coated fiberglass membrane.

1992
Honor
Award

Barsuhn Design NU Studio

Hokanson/Lunning Associates



Bob Lunning has had the privilege of growing creatively with his clients. Ten years ago he designed a small studio for graphic designers Scott and Rochelle Barsuhn in Minneapolis's warehouse district. When the couple outgrew that space, Lunning fixed them up with new quarters in the nearby Ford Center, gleaming design cues from the building's industrial character to offer a low-budget, high-style space that expressed the creative process of graphic design.

Now Scott and Rochelle, feeling pinched for space and ready for change, have moved up one floor in the Ford Center and nearly doubled their office to 4,700 square feet. Lunning has moved up with them, designing a new studio that still maintains a bit of that industrial chic, but with a little more polish.





minum, metal rods and perforated-metal panels. The reception area is painted in subdued tones. The same materials and similar dark hues are carried throughout the studio, to the work stations that line the two window walls, to the private conference room with its wedged-shaped table and brushed-aluminum inset details, to Scott and Rochelle's private offices at the apex of the two window walls, and to the desks and miniconference tables. Some items are hand-made by the design studio's own staff, such as the paper sconces along the work-station aisles, and two abstract murals.

The Barsuhns see this as a "10-year" work space, allowing ample room for growth. "There was never a debate on aesthetics," the Barsuhns say. "There was an openness and trust level [with Lunning] because we knew him so well." The result is a visually energized space, in which contrasting colors, textures and materials reflect the creative dynamics of the clients and their profession.



"We didn't want to do anything just to be impressive," Scott and Rochelle say. "We were intrigued with the aesthetic appeal of common materials."

Lunning used stock items to great effect, "getting a lot out of simple materials and simple techniques," he says, reflecting the "liveliness and attention to detail" found in Scott and Rochelle's work.

The primary aesthetic is established in the reception area, where a dropped ceiling of skewed plywood panels hovers above a reception desk made of birch plywood, brushed alu-



No high-priced materials here! All the design punch for the Barsuhn studio comes from creative application of common building blocks. A dropped plywood ceiling (above left) adds visual tension to the reception area, while lighting suspended at varying lengths dresses up the kitchenette (above). The graphic designers themselves pitched in during construction, painting two abstract murals and fabricating paper sconces along the workstation aisles (left). Scott and Rochelle's offices (opposite) are in the corner of the 4,700-square-foot space.

1992
Honor
Award

Wild Rumpus Bookstore

Bowers Bryan & Feidt Architects



The Wild Rumpus Bookstore in the Linden Hills neighborhood of Minneapolis is a bit of an outdoor adventure for kids. Located at the street level of a 3-story, 1911 commercial building, the store allows children to explore uncharted terrain as they browse books. Dan Feidt of Bowers Bryan & Feidt says that he and the clients, Tom Braun and Collette Morgan, avoided being cute while developing the store's concept, finding partial inspiration from Maurice Sendak's *Where the Wild Things Are*. In that book, a child finds that his bedroom has turned into a wild outdoor adventure.

In the same vein, the bookstore slowly transforms, as one moves through it, from a familiar setting of comfy chairs, lamps and bookshelves to a landscape of plants and vines, park benches, a musty tool shed and murky evening sky, and even a cage with live rats.

Feidt allowed much of the building's existing structure to guide the design. He tore away Sheetrock to reveal the brick walls, which provide the perfect backdrop for

planters and climbing vines. The 12-foot wall heights allowed for a dropped ceiling that pulls apart at the center to reveal the painted evening sky. And existing stairs leading to the basement proved ideal for the shed, where he could hide the rats' cage beneath the floor opening. Even the front door proved inspirational for a scaled-down children's door set within the main entrance. Kids can enter under their own volition.

The store is inviting because it has a hands-on, homemade quality that is full of surprises. Children can discover the fish aquarium behind the see-through mirror in the bathroom, or wonder at a pair of legs poking through the ceiling at the top of a ladder. Feidt and Braun comment that the legs belong to "Glen the tree-trimmer, who just couldn't get out of the way of the Sheetrockers quick enough."

Just as some children's books create imaginative worlds to be explored, the Wild Rumpus Bookstore offers a real-life adventure in discovery, browsing and book buying for children and adults alike.



David Bowers



Children's books are meant to be fun and full of surprises, and so is the Wild Rumpus Bookstore in Minneapolis. A dropped ceiling that pulls apart at the center (above) reveals a murky evening sky. Children can enter through their own minidoor set within the main entrance (left) and explore mystery books in the shed (far left). Trapped by the Sheetrockers is "Glen the tree-trimmer" (opposite).

1992
Honor
Award

House of Prayer

Cunningham Hamilton Quiter



The House of Prayer offers a spiritual retreat in a rustic Minnesota setting for the Episcopal Diocese of Minnesota. The diocese asked for a facility that could accommodate up to 50 people for group and individual meditation. In this first phase of a planned multi-phased project on the St. John's University campus in Collegeville, Minn., the architects employed regional woods and granite to create a vernacular structure that blends comfortably with its natural surroundings. The 16-bed facility is divided into two basic sections, with a stone wall demarcating the private sleeping quarters from the more public gathering spaces.

The main public areas include a gathering room, dining and meeting halls, kitchen and offices. Designed with a residential feel, the spaces flow easily into each other, enhancing an open environment that encourages interaction. A stone fireplace in the meeting room, for instance, provides an inviting setting, detailed with wood trim, cushioned seating, book cases and deep-green painted walls.



C.M. Korab

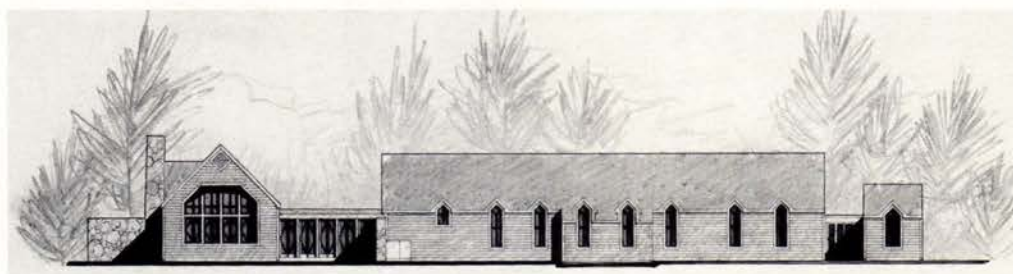
The House of Prayer (opposite) slips comfortably into its rustic Minnesota setting with the use of natural wood and granite. The meeting hall (above) has a homelike atmosphere that encourages interaction among guests. The main entrance (right) is off of a patio. The individual sleeping rooms are along a narrow sleeping wing that juts into the woods (below). A small meditation room extends from this wing.

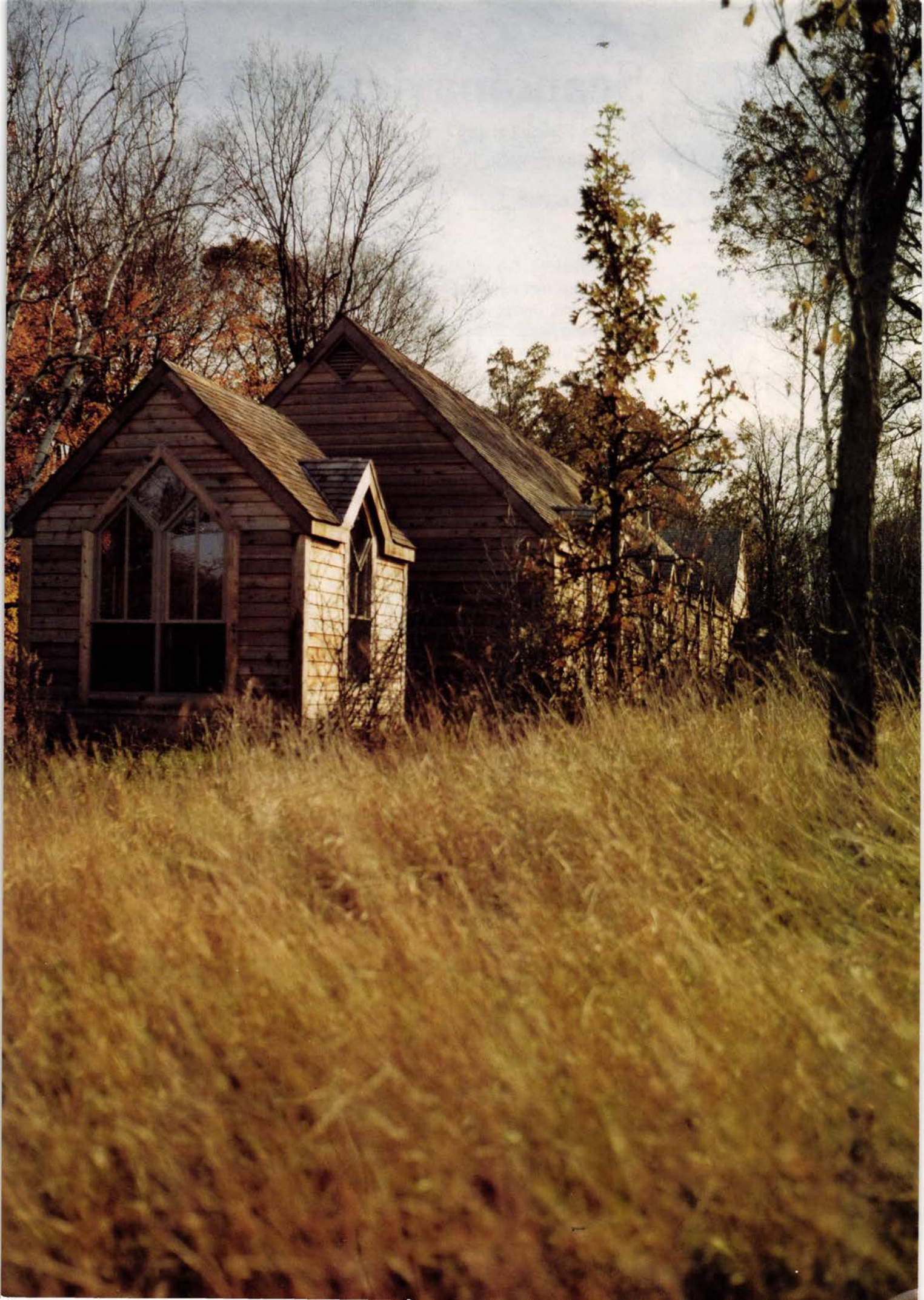


C.M. Korab

The sleeping wing extends beyond the public areas, jutting into the woods. The dividing stone wall provides acoustical separation. Peaked dormers mark each room while ushering in plenty of natural light. A small meditation room with several walls of windows stands like an appendage to the sleeping wing.

Future phases will see the addition of a chapel and two more buildings, comprising a 48-bed retreat nestled at the edge of the woods. As completed thus far, the House of Prayer is ideally suited to its site and function, avoiding architectural tricks and offering a quiet and respectful place for meditation.





1992

Honor

Award

Scandinavian by design

Smith Residence
Salmela Fosdick Ltd.

By Robert Gerloff



"I enjoy the light. The outdoors is brought right in. It's a special feature of this house: I always feel that nature is framed," says Tia Smith as she fills my cup with coffee. Her husband, Brian, agrees as he eases another slice of cake onto my plate. "It is a four-season house. It is all right in front of you, from spring plowing to fall harvest to the dead of winter. It's all right there."

We are sitting at the kitchen table in their new Lakeville, Minn., home, designed by David Salmela of Salmela Fosdick in Duluth. Outside it is a typical cold, gray, bleak Minnesota winter day, but inside it is light and cozy. A fire crackles in the wood stove, radiating warmth and illuminating the fir floor and ceiling with an intimate glow.

"The house is so flexible. It will accommodate both things that are contemporary and traditional. It is a blending of both," Tia continues, topping off my coffee cup. Brian nods at the wood framing of the ceiling and the fir floors. "Wood is a very Finnish material, and it is a timeless material."

I drink in the house around me. Behind me is the sun porch, filled with light even on this dreary day. Above me the ceiling opens up to a 2-story space with a skylight, bridge and interior windows opening into the bedrooms. Although we are sitting in the heart of the house, we can

see a 360-degree view of the surrounding farmland. It is the perfect spot for cake and coffee on a gloomy Minnesota winter afternoon.

I consciously begin this article describing the comfortable intimacy of Brian and Tia's home because its subtle, carefully modulated interior tends to be overwhelmed at first sight by the bright colors, bold forms and blatant Scandinavian character of its exterior, a boldness unusual in ex-urbia, where, judging by the crop of houses springing up nearby, bland is beautiful and ethnicity is verboten.

Salmela's design begs the question of why American houses so rarely draw on the ethnic roots of their owners, for there is no struggle more uniquely American than the



Peter Karze

This suburban-Minneapolis residence reflects the Scandinavian heritage of the clients, who wanted a house that was unlike the typical suburban tract development. Bright colors, bold forms and Finnish-inspired detailing (this page and opposite) set the house apart from its neighbors. One of the more striking elements—and certainly a refreshing anomaly in today's suburban developments—is the detached garage (below), represented as shedlike forms.





reality that we all, except for the Native Americans, came to America from overseas, and the dynamic tension between what knowledge immigrants brought with them and what they learned once here—between who they had been and who they were becoming—enlivens the best of American architecture.

Monticello, for example, Thomas Jefferson's beloved house outside Charlottesville, Va., began as a straightforward exercise in the Palladian classicism of his Anglo ancestry, but by the time of his death, after 56 years of building and rebuilding and tinkering and fine-tuning, Jefferson had completely Americanized the classical villa.

The same process can be seen on almost any Minnesota farmstead, where a Finnish immigrant might abandon the traditional labor-intensive Finnish plank-shaped log construction for the straightforward balloon-framed construction of his neighbors, even as he might introduce his neighbors to the Finnish style of tall, narrow hay barns.

Brian, who is of Norwegian ancestry, and Tia, who is Finnish, are both active in folk arts, music and dancing, and wanted their new house to reflect their ethnic identity. Tia's parents introduced them to Salmela, who shares their Finnish roots. "If it weren't for that connection, we would have hired a builder," Brian comments. Tia adds, "We're not garish people. We didn't want anything outlandish."



After purchasing 10 acres of farmland in Lakeville, Brian and Tia flew off to Scandinavia, keeping an especially sharp eye on the architecture. "We started noticing the farmhouses, and became enamored with the *Pohjalainen Talo*, or bottomland house, the type of farmhouse in Ostrobothnia. It was very comfortable and simple, and we thought it would fit our lifestyle and interests," Tia explains.

Salmela describes how he began designing their house. "I look at several things in sequence. First is the site, which truly dictates the most." At first glance Brian and Tia's site, a typical chunk of rolling southern-Minnesota farmland, was unremarkable. Then they discovered a rock pile at the base of an old tree. "This rock pile was the power source of the site," said Salmela. He knew that the long thin form of the *Pohjalainen Talo* would cluster around it.

"Second is what people want to do. A house is made up of only a few elements," Salmela continues. The elements, or program, of Brian and Tia's house are straightforward: three bedrooms and two baths up, and a kitchen, dining and living areas on the main level. "Blow a whistle and the elements take their places," Salmela laughs. "These are logical."

However logical, the mechanics of site and program do not explain why Brian and Tia's home is so magical. "What determines the third dimension is who the people

are. I always want to know people's history, because history drives people's taste. People in their teens and 20s abandon their experience, but as they get older people return to their history, whether it is ethnicity or being raised in the suburbs. People seldom turn on their past."

What is Scandinavian about the house—its forms, colors, and window patterns—is obvious. Less obvious are the house's American qualities, for it is far more than a simple exercise in ethnic styling. "I wanted their house to be perceived as an American house that is the home of an American couple that has Scandinavian

roots," Salmela explains. These American qualities of pastoralism, pragmatism, and an attitude of progressive ambivalence toward history make the design, while different from its neighbors, comfortably familiar.

Pastoralism, the belief that one can live a more moral life in the country, far from the perceived corruption of the city, is the central promise of suburbia. Yet sub- or ex-urban houses rarely make this moral association explicit. Salmela's design is full of references to the rural vernacular. By using board-and-batten siding, he draws on the sentimental American Gothic associations with rural America; by pulling the garage apart from the house, he creates an in-between space reminiscent of Minnesota farmyards; and by hinging the courtyard on the rock pile, the remnant gathered over generations of plowing, he draws on its power.

Pragmatism, making do with what you have, is not a quality the public usually associates with architects. But because Brian and Tia had a limited budget, Salmela pragmatically specified familiar, everyday materials available at the local lumberyard—premanu-



Peter Kerza



factured trusses, Kolbe & Kolbe windows, asphalt shingles, plywood siding, etc.—rather than exotic materials imported from Scandinavia. Salmela applied the power of imagination to create uncommon forms from common materials.

This blending of influences exemplifies Salmela's attitude of progressive ambivalence towards history. "Progressive means not using something that has been done before without contributing more than was originally applied," Salmela explains. "Everybody has references, but there is always something new that you contribute. You're always moving ahead."

It is not some distant past that is golden, but the present; so

rather than designing in a pure, historically correct style, Salmela draws the best from every building tradition imaginable: He employs the color and organization of Scandinavian architecture, the pragmatic construction and materials of the Minnesota farm vernacular, the simple forms and compositional clarity of classicism, and, especially in the garage, the repetitive modular order of Miesian modernism.

All these diverse influences create a significant piece of architecture that is simultaneously Scandinavian and American, classical and vernacular, modern and historical, rural and sophisticated, different and familiar, and complex yet brilliantly simple (as Salmela says, "The design is reduced to mathematical simplicity—you have a Monopoly hotel and six little Monopoly houses!"). But most important of all, it is a warm, comfortable home for a young family.

Afternoon is sliding into evening. The fire is burning low, and while putting on my coat I ask how people react to their new home. Tia laughs. "A typical question is: What do you do with six garage stalls? People aren't used to being surprised." Brian adds, "We'd like to hear what people say while they're driving back down the driveway." And they both laugh. As I step out the door, Brian wants to make one last point. "For David, designing this house was a labor of love. He made architecture accessible to us. David did what I think a lot of us should do in our lives: help people realize their dreams."

Robert Gerloff is an associate with Mulfinger, Susanka & Mahady Architects in Minneapolis.

The house, only 2,168 square feet, measures 20 feet deep by 50 feet long. Large windows, such as the 8-foot arched window in the living room (opposite), and 9-foot-high ceilings of exposed trusses (below), seemingly increase the space. The entrance looks toward the solarium (above). The passage is lit by the second-level skylight.



St. Paul has a reputation for a certain municipal dowdiness. In the metropolitan hierarchy that usually begins with Minneapolis, St. Paul tends to be seen as a quaint anachronism, decidedly old-fashioned and defiantly unhip—a town of old buildings, steep hills and narrow streets where the sidewalks roll up after dark and there is no life in the fast lane.

Architecture reinforces such perceptions. In the roaring commercial boom of the 1980s, for example, downtown St. Paul seemed stuck on auto-pilot, adding

In the public interest

only a handful of significant new office structures. Meanwhile,

FROM PLAZAS TO HIGHWAYS, ST. PAUL REINVESTS IN THE URBAN LANDSCAPE BY LARRY MILLETT

downtown Minneapolis, awash in developer dollars, extruded a spectacular new skyline sporting sleek designer towers of every shape and hue. Yet if St. Paul came up short in the skyscraper glamour derby of the 1980s, it excelled in the quality and consistency of its work in the public realm. St. Paul has been successful in this respect because, to a far greater extent than Minneapolis, it has been able to inculcate a pervasive design sensibility into the making of its public places. It has done so by encouraging excellence in design, by involving the public in important design decisions, and by forging valuable links between artists and architects (a process in which the organization known as Public Arts St. Paul has played a key role).

What follows is a look at some of the projects—great and small—that have contributed to St. Paul's public-realm revival.



Don F. Wong

Mears Park

Perhaps no other St. Paul park has had a more checkered history than this little one-block square in the heart of the Lowertown Historic District. Originally known as Smith Park, it was minimally developed for many years. Then, amid much ballyhoo, the park in 1973 was rebuilt in brick. In this form, it was supposed to be the centerpiece of a revived Lowertown, but it turned out instead to be an almost instant disaster. The brick—used for walls, plaza and walkways—chipped, cracked and heaved at an appalling rate, causing

endless maintenance headaches. The utter inflexibility of the design also was a problem. After years of complaints, the city in 1990 finally patched together more than \$1 million in funding to tear out the crumbling brick yard and start over.

Formally opened in the summer of 1992, the new park, an inviting mix of formal and informal elements, proved to be an instant hit with the public. Designed by Dallas artist Brad Goldberg and Don Ganje of the St. Paul Parks and Recreation Division under the direction of a citizen's planning committee, the park includes undulating walls of Kasota limestone and Utah sandstone, a circular central plaza, a pavilion, a winding garden path and hundreds of new trees. But its chief delight is a man-made brook that flows diagonally through the park and tumbles over a series of small cascades. On summer days, the burbling brook is an irresistible lure, especially for kids. Constructed on a relatively modest budget, the new Mears is the most purely pleasant downtown park in the Twin Cities and a model for how to make the kind of public space that the public actually wants.



Among downtown-St. Paul improvements is Mears Park in the Lowertown Historic District. Dallas artist Brad Goldberg and Don Ganje of the St. Paul Park and Recreation Board, under the direction of a citizens' planning committee, renewed the once-sterile park with extensive plantings, footpaths, water and a pavilion.



Hamm Plaza

When the St. Paul Companies built its new headquarters complex nearby, it also agreed with the city to reconstruct this small wedge-shaped plaza at Sixth and St. Peter streets. The architect of the headquarters building, William Pedersen, was

called in to design the plaza along with New York artist Jackie Ferrara. The new plaza features a low granite wall surrounding a water trough and a small pool. Finished in four kinds of granite, the plaza is beautifully (and ex-

pensively) done. Much too hard edged and formal to be a comfortable public space (Rice Park just around the corner fulfills that function nicely), the plaza seems to have been conceived primarily as an ob-



ject d'art, a sort of foreground piece for Pedersen's new headquarters building. In this respect, it works just fine. Unfortunately, renegade skate boarders already have scarred some of the plaza's elegant granite walls.

The Freeway Beautiful

The decision made in the 1950s to route Interstate 94 between the State Capitol and downtown was one of the great planning mistakes in the history of St. Paul. When the freeway opened in the mid-1960s, the magnitude of this error became instantly obvious. Where once there had been a mixed neighborhood of old tenements, churches and commercial structures separating downtown from the Capitol, the freeway brought instead an ugly trench filled with fast-moving traffic and spanned by numerous industrial-strength bridges. But when the state Transportation Department decided some years ago to rebuild I-94 through the Capitol area, the city had a once-in-a-lifetime opportunity to help heal an old urban wound by giving the freeway a new look to go with its new pavement. The result was what



Don F. Wong

New York architect Bill Pedersen and artist Jackie Ferrara designed the highly sculptural Hamm Plaza in front of the new St. Paul Companies Building (above and upper right). Part of St. Paul's freeway improvements included adding classically inspired bridge spans (below) with iron railings and turn-of-the-century-style lighting fixtures.



might be called the Freeway Beautiful—a joint project involving the Transportation Department, the St. Paul Planning and Economic Development Department, and the Capitol Area Architectural and Planning Board.

Completed in October after years of work, the rebuilt stretch of freeway (roughly between John Ireland Boulevard and East Seventh Street) looks like nothing else in Minnesota. Instead of the usual utilitarian trappings, the Freeway Beautiful offers rusticated retaining walls, iron railings, old-style light fixtures and ornate bridges bedecked with such classical paraphernalia as obelisks, urns and (in the case of the John Ireland Boulevard and Cedar Street bridges) gate houses. These classical elements, done almost entirely in cast stone, are not overwhelmingly sophisticated and certainly won't remind anyone of the glories of Rome. But that's not their purpose. The real aim of all this classical applique is to humanize the freeway, to make it a better urban citizen by making it obey some time-honored rules of scale, texture and design. And it works. Tamed by a strong dose of classical discipline, the freeway now seems to complement rather than undermine the Beaux-Arts splendor of Cass Gilbert's great Capitol Building.

Kellogg Mall Park

Constructed in the 1930s to open views of the Mississippi River valley from downtown's historic center, this long but narrow park had deteriorated into a seedy hangout for street people. In the late-1980s, the city finally decided to fix up the park and hired artist Cliff Garten to work with architects from the St. Paul Parks and Recreation Division. The rebuilt park, completed in 1989, includes a fountain, new walkways, a pergola,

and central plaza adorned with small sculptures, incised pavers and terra-cotta plaques that recall important people and places in St. Paul's history. Among the featured historical figures is none other than Pierre (Pig's Eye) Parrant, who is now enjoying considerable fame worldwide as the eponym of St. Paul's most successful pilsner beer. The tinker-toy scale of Garten's sculptural work is a disappointment (much larger pieces were planned originally). But overall the park works quite nicely and it has once again become a favorite noon-hour spot for strolling, eating and relaxing.



Don F. Wong

Small Projects

More public projects of note lie ahead. The city and the U.S. Army Corp of Engineers are constructing a new river-front promenade as part of levee improvements on the west side of the Mississippi across from downtown. Other riverfront improvements, including a new park along Warner Road, are also in the works, as is a new downtown design plan. And what could be the most spectacular public-works project of all—a soaring V-mast, cable-stay bridge at Wabasha Street proposed by artist James Carpenter—is looming on the horizon. All of which suggests that when it comes to designing the public realm, dowdy old St. Paul has got its act together.

Larry Millett is the architecture columnist for the St. Paul Pioneer Press. He is author of the recently published Lost Twin Cities.

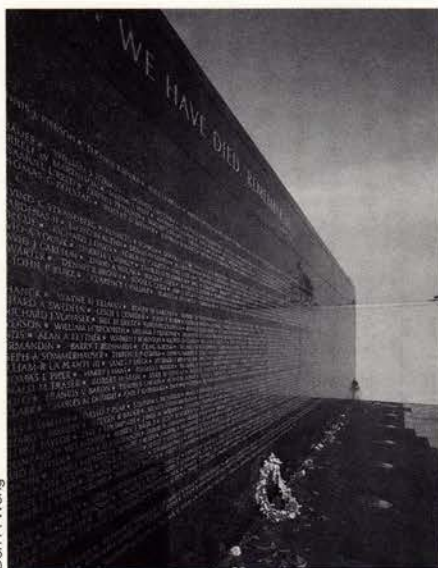


Kellogg Mall Park (top and above) overlooking the Mississippi River offers a fountain, new walkways, pergola, and central plaza with small sculptures. Artist Cliff Garten worked with the park board to design sculptures that reflects local history (above).

A time of remembrance

The Minnesota Vietnam Veterans Memorial

By Bruce N. Wright



Don F. Wong

The names of more than 1,100 Minnesotans killed or missing in Vietnam are inscribed on a dark-green granite wall of the Minnesota Vietnam Veterans Memorial (above and opposite top). The main plaza is shaped like the state of Minnesota (opposite bottom). Landscaping and pools of water (bottom) represent the state's topography.

The list begins with just two names in 1962. It then swells, year-by-year, to form a 38-foot-wide streak of 1,120 names chisled across a polished-granite wall, a memorial to the Minnesotans killed or missing in Vietnam.

As with the Vietnam Veterans Memorial in Washington, D.C., the new Minnesota Vietnam Veterans Memorial owes a debt to the design by Maya Ying Lin, whose stark, dark-granite gash in the earth has changed everyone's understanding of war memorials in this country. And like the national memorial, Minnesota's Vietnam Veterans Memorial, located on the State Capitol Mall forecourt, presents in chronological order a solemn tally of the names of those who served in the Indonesian war. But that's where similarity ends.

Minnesota elements—trees, water, stone, a house form—sculpt the

design, making it unique among war memorials in the state, if not the nation. Symbolic elements create a poignant tribute, while avoiding the maudlin.

A map of Vietnam is etched in granite on the sidewalk in front of the memorial. A winding path leads into a large area in the shape of Minnesota, bringing visitors face-to-face with the wall, a dark polished-granite presence. A stolid house form framing one side of the memorial symbolizes home; its placement opposite the wall of names represents, in the words of the designers, "coming home from a distant and dangerous place."

As with the national memorial, Minnesota's Veterans Memorial is the result of a design competition. The winning design, called *Lakefront D.M.Z.*, by an ad hoc design team of Nina Ackerberg, Stanton Sears, Jake Castillo and Richard Laffin (all from the Twin Cities) was chosen from a field of 218 submissions from 31 states. The national competition was organized by the Minnesota Vietnam Veterans Memorial Project in 1990.

Sears, a sculpture professor at Macalester College in St. Paul, says "it was a challenge to make an open space that was also a shelter; one not completely enclosed by some type of physical structure."

The artists/designers solved this by inseting the shape of Minnesota into the slope of the Capitol grounds. Various walls and plantings are grouped around this central space to create a sense of enclosure, yet by judicious use of walls, plants, trees and shrubs, the space is still open to the Capitol campus. Views of the State Capitol to the north and the Veteran Services Building to the



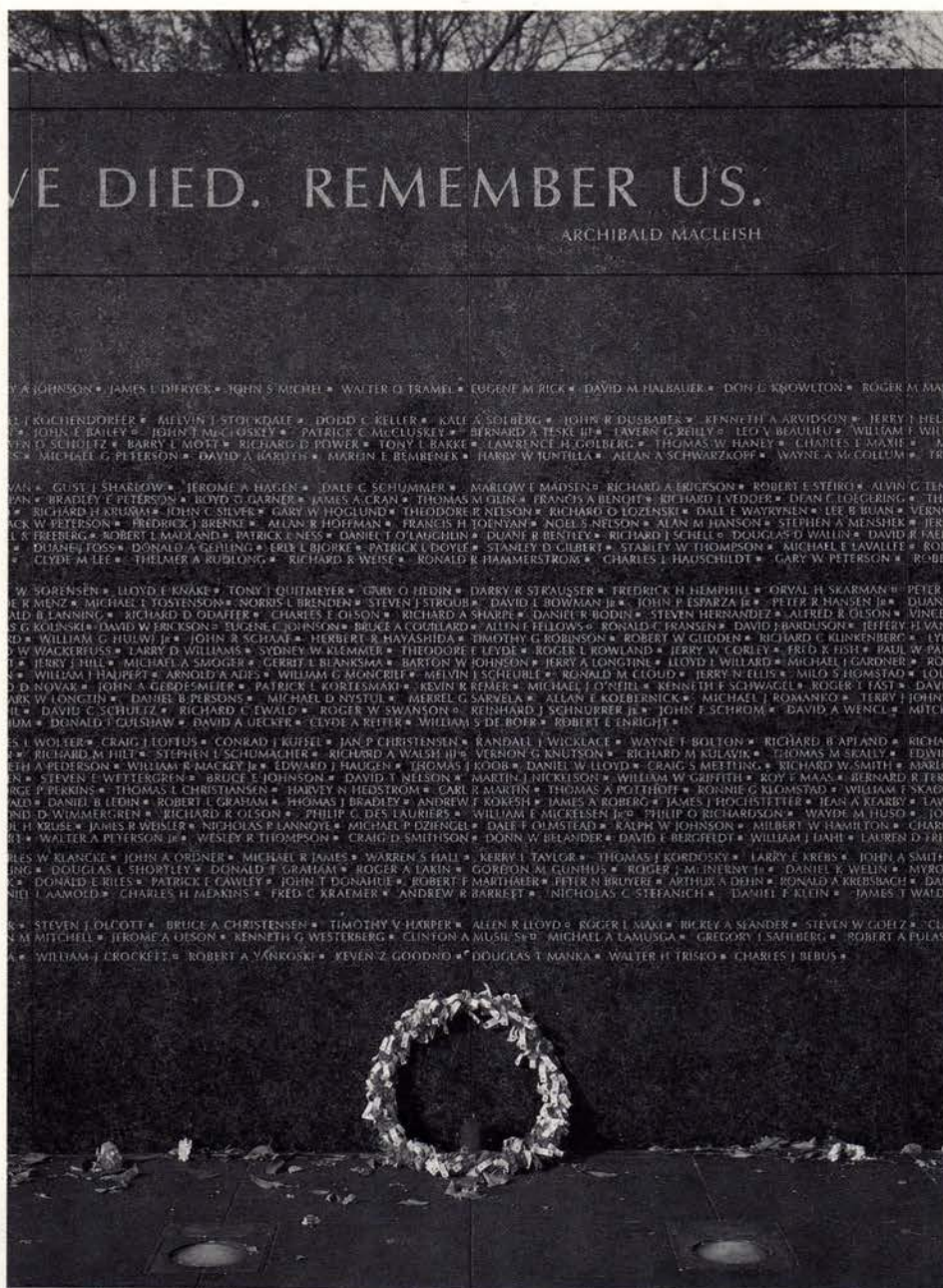
south are seen easily. And, except for the names wall, all wall heights are kept low to blend in with the terrain.

The names wall, a 9-foot-10-inch-high polished granite monolith, defines the west side of the space, and lower walls of buff-colored limestone form the other edges of the state and outline Lake Superior and the Mississippi River to the east. Limestone edging represents the limestone banks that line most Minnesota rivers.

A prototypical midwestern house shape (with corniced gable, clapboard siding and framed window) stands to the right along the Wisconsin-Minnesota border. It is hand-carved from a single 11-foot-4-inch-high block of dolomitic limestone taken from the Mankato region. "Symbolically, the house is withheld from the wall—from those who've died and can never come home—but it is still reflected in the polished granite of the wall," Laffin says.

There are many levels of symbolism consciously incorporated into the design, and others that were serendipitous. The landscaping, for example, was selected to augment the existing and proposed landscaping for the Capitol grounds in accor-

dance with the master plan adopted by the Capitol Area Architectural and Planning Board. Red-barberry bushes were chosen by the designers to add color year-round at the memorial entrance, quaking aspen were chosen for their white bark as



a complement to the white marble of the nearby Capitol building (and for its contrast with the surrounding green lawn), and blue junipers were used to define areas around the low stone walls, to add winter color and discourage visitors from climbing on the walls. It wasn't until the landscaping plan was complete that Laffin and Sears noted the appropriateness of those three natural colors—red, white and blue—for a memorial to U.S. soldiers.

The result of this nearly two-year design process is a significant

monument for Minnesota; one that speaks eloquently of the heroism and bravery of those who fought; one that reaches out quietly, yet powerfully, to those who stayed behind and lost their friends, relatives or children.

"The Minnesota Vietnam Veterans Memorial is not really [the design team's] anymore," Laffin says, "it is now a part of the lives of the veterans, Minnesotans and the organization that sponsored it."

Bruce N. Wright is editor of *INFORM Design Journal* and a contributing editor of *Architecture Minnesota* and *Inland Architect* magazines.

A growing garden

Walker Art Center and the Minneapolis Park and Recreation Board add to a public art park

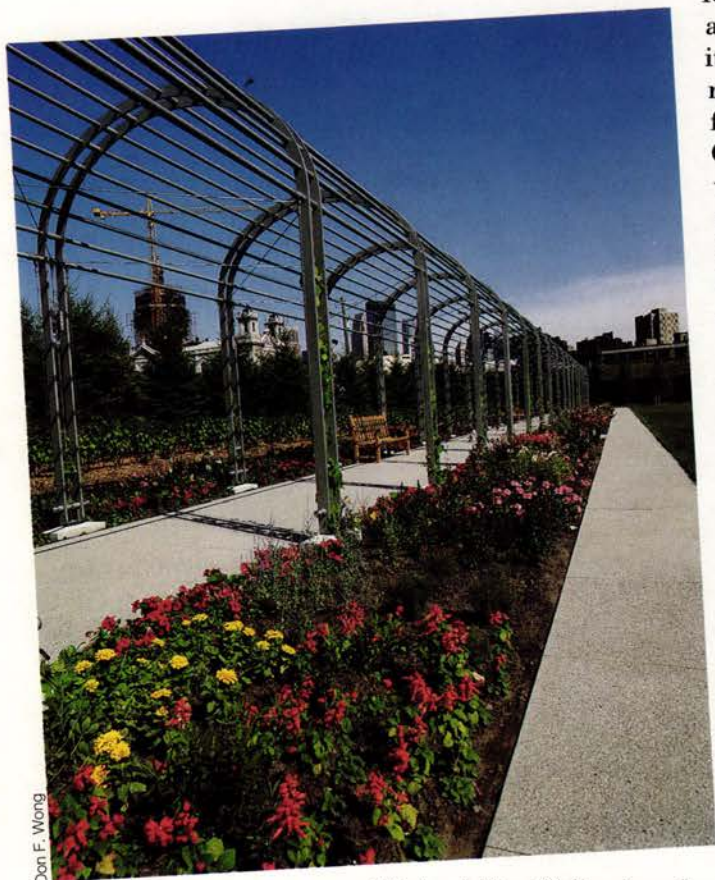
By Eric Kudalis

Expansion is always a sure sign of success. By that account alone, the Minneapolis Sculpture Garden, designed by Edward Larrabee Barnes in front of the Walker Art Center, is a bonafide success. More than 1 million people have visited the 7 1/2-acre garden since its opening in September 1988. It's been featured in numerous local and national journals, and its collection of contemporary sculpture is one of the finest in any public setting. Claes Oldenburg and Coosje van Bruggen's *Spoonbridge and Cherry*, for instance, has become something of a Minneapolis landmark in the past four years.

The 3.7-acre expansion, which stretches northward toward Wayzata Boulevard, opened in September 1992. Planned since 1987 before the first part was completed, the expanded section, thankfully, is less uptight than the original. The formality of Barnes's garden—defined by four square exterior rooms and a fifth rectangular room—gives way to a looser, more informal setting, designed by

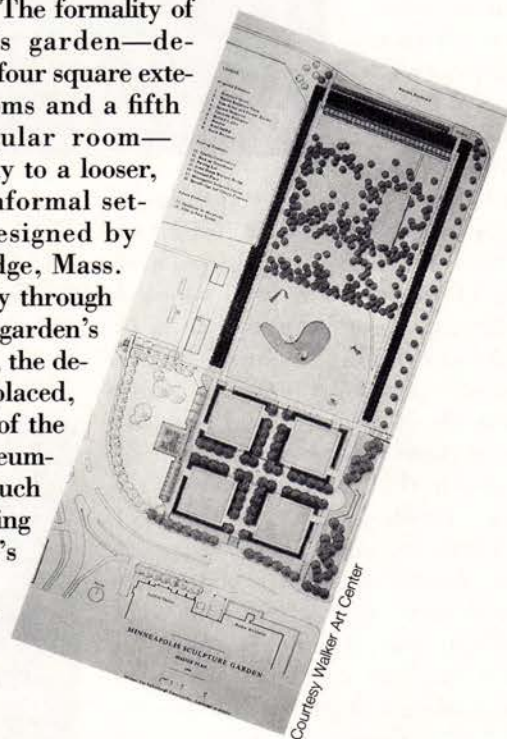
Michael Van Valkenburgh of Cambridge, Mass. Walkways allow visitors to stroll casually through groves of deciduous trees. Though the garden's borders are demarcated by spruce trees, the deciduous trees are seemingly randomly placed, as they would naturally grow. The feel of the new section is more parklike than museum-like. Even for people who don't have much of an interest in art, the setting is inviting enough to offer a pleasant afternoon's stroll through the park.

This informality, however, is not completely structureless. A 110-by-60-foot sculpture plaza along the east side helps

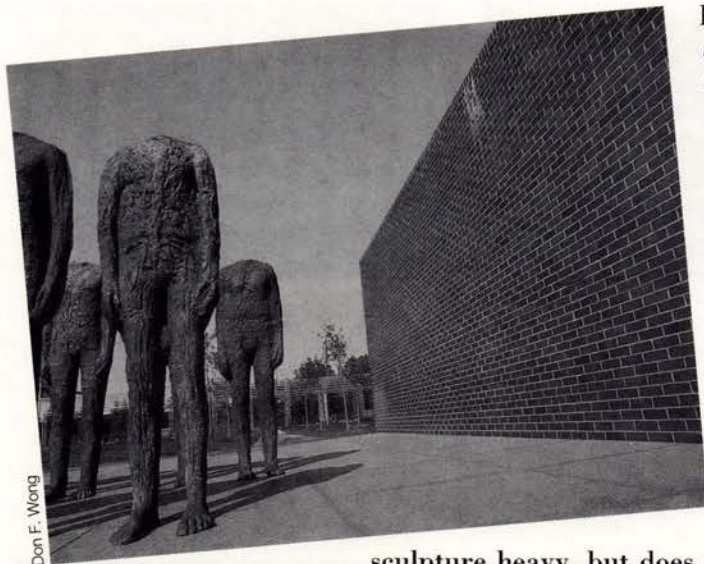


Don F. Wong

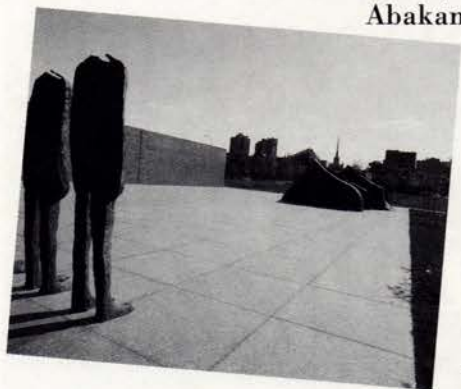
The 3.7-acre expansion to the Minneapolis Sculpture Garden includes this stainless-steel arbor and walkway (above). The expansion, looser than the gridded formality of the original, pushes northward toward Wayzata Boulevard (site plan).



Courtesy Walker Art Center



Don F. Wong



sculpture heavy, but does contain several significant works. On a one-year loan from the Marlborough Gallery in New York is polish artist Magdalena Abakanowicz's *Bronze Crowd*, 36 headless figures

standing in formation on the carnelian plaza. This eery image is made even eerier by two other Abakanowicz sculptures, *Sagacious Head 6* and *Sagacious Head 7*, both evocative of mythical animals. The mythical-head pieces will be moved eventually from the plaza to a permanent spot in the garden to join ranks with two other recent acquisitions: Mark di Suvero's tripod-shaped

Molecule, and Scott Burton's sandstone *Seat-Leg Table*.

The \$2.4 million addition, which was a collaborative effort between the Minneapolis Park and Recreation Board and the Walker Art Center, was privately funded. In the public interest, the sculpture garden is a successful attempt to bring art into the mainstream. The expansion perhaps improves upon the original because of its *everyman* approach to presenting art. Art, the garden suggests, should not be reserved strictly for musty galleries. And while the Sculpture Garden has helped make public art more public, one still has to go to the Walker to see it. Perhaps the next move for the Walker and Park Board is to exhibit art where people live, work and play—in neighborhoods, parks, along downtown streets, in community plazas.

block the thumping of the adjacent highways. Minimally detailed, the plaza features a carnelian granite floor and 12-foot-high brick wall—a perfect, gallerylike setting for temporary exhibits. Along the Wayzata Boulevard border on the north is a 300-foot-long, stainless-steel arbor that is covered with flowering vines.

The original garden contains some 40 pieces of sculpture. The new portion, as of yet, is less

New sculpture includes three pieces by Magdalena Abakanowicz, *Bronze Crowd* (top) and *Sagacious Head 6* and *Sagacious Head 7* (left) adjacent to *Bronze Crowd*. Also included is Mark di Suvero's *Molecule* (below).





Bill Beyer





History comes alive in Galena, Ill.

By Bill Beyer

I spent my summers in the 1950s fishing for bullheads and hunting for fossils and other rocks along the sluggish Fever River, about 10 miles upstream from Galena, Ill. My grandfather drove me around the countryside to abandoned lead-mine diggings where I collected hefty chunks of lead sulfide, a silvery treasure that winked from aging mounds of mine tailings. Meanwhile, downstream in Galena, the army Corps of Engineers was completing work on flood-control

structures. A century of flood damage triggered in 1820 by the arrival of mining and farming was finally ended.

Sited in a cozy valley a few miles from the Mississippi River, Galena marks the northwest corner of Illinois. The city was founded on the accident of geology that created the Midwest's unglaciated "Driftless Area," exposing valuable minerals to easy extraction. In 1822, the U.S. was a fledgling nation relying on imports for all its lead. That year (while Fort Snelling was under construction up river), the government opened the Federal Lead Mine District, centered in Galena. By 1845, the District was the world's largest

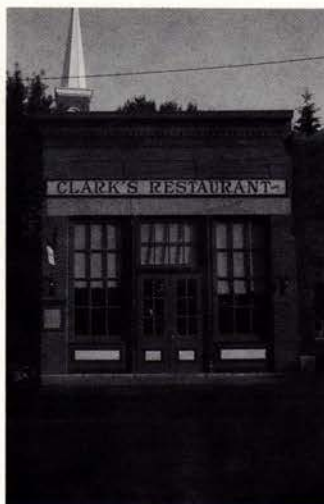
producer of lead. Here was the ammunition that opened the West.

The frantic stripping of lead ore from the earth uncorked sudden wealth, heady growth and eventually an environmental hangover. The city grew from a few hardy miners in 1826 to a population of almost 10,000 in 1860. Galena became the most important riverboat stop between St. Louis and St. Paul. Riverboat trade was made possible by proximity to the Mississippi and by dredging the increasingly silted Fever River.

By 1853, pockets of lead ore were depleted and the miners had been drawn to California gold. Riverboat commerce was king, and Galena was



In the mid-19th century, Galena, Ill., was a bustling river town and largest producer of lead in the world. The city's growth fostered an abundant collection of architectural styles (as seen on these pages), from French Colonial to Federal, Greek and Gothic revival, Italianate, Second Empire, and Queen Anne—a fairly exhaustive sampling of 19th-century styles.



still its queen. To avoid offending the riverboat interests, the still-prosperous city made what seemed to be a logical choice and rejected an offer by the Illinois Central Railroad to become its western terminus. The railroad hauled itself and its potential upriver to nearby Dubuque. The same year, to bolster the city's commercial image, the always-uneasy name of the river was changed by the state legislature from Fever to Galena.

It didn't help.

On the downhill side of the century, as Minneapolis, St. Paul and Chicago were riding the new rails to growth and prosperity, Galena's economy withered. The Panic of

1857 and the Civil War accelerated the decline. Regular flooding, the legacy of strip mining and uncontrolled deforestation for farming kept the city down. The depression of 1893 almost wiped out the struggling town.

Galena's meteoric flash of growth followed by missed opportunities and recurrent floods left behind fossilized architectural shells, almost perfectly preserved by lack of economic development. The city's residential and commercial styles included French Colonial, Federal, Greek and Gothic revival, Italianate, Second Empire and Queen Anne—an enormous slice of 19th-century American architecture.

The flood-control structures of the 1950s and the National Historic Preservation Act of 1966 provided underpinning for the city's revival. In 1969, 85 percent of the city was placed on the National Register of Historic Places. Today, a short tour of downtown reveals more than 60 restored buildings dating from 1820 to 1899.

Galena also has parlayed a brief flirtation with Ulysses S. Grant into a marketable historic asset. Grant moved to the city in 1860, left for the war in '61, the presidency from '69-'77, and never really returned, even though the city built him a home for his retirement. The home has been preserved as a national historic site

Galena fell upon hard times when the lead industry petered out, leaving a dying and depleted town. The National Historic Preservation Act of 1966 proved a big boost to Galena's economy when nearly 85 percent of the city was placed on the National Register of Historic Places in 1969. The downtown today is a showplace of more than 60 restored buildings, dating from 1820 to 1899, as revealed on these pages. Tourism has skyrocketed, and so have antique shops.





and museum. A downtown museum displays a cigar butt discarded by Grant and retrieved by a Galena boy.

Limestone-bluff geology and the river combine with history to make Galena a place apart. The city nestles picturesquely below the flat agricultural countryside. The descent along U.S. Highway 20 to the river bottom is a trip in geologic and historic time. The place is made for walking, immersion and contemplative enjoyment. The curving main street has a perfectly human scale, emblematic of the 19th century. Buildings are enhanced by an architecture of accretion. The sense of closure provided by the warm bluffs and curved streets is comforting. Steel floodgates at the en-

try to downtown serve to shut out the river, and signal a threshold to the past. A footbridge over the river connects downtown to Grant Park and the late president's restored home. Atop the western bluffs, homes built by mining and riverboat wealth perch with fresh majesty.

Ironies abound. In 1990, riverboats were again running the Mississippi, but bypassing Galena. Mining flourished, this time for easily extracted cash from the pockets of gambling tourists. Fifteen miles away in much-larger Dubuque, Iowa, the mining of 19th-century bricks from Dubuque's vanishing river-front buildings supports the restoration of Galena's past. The city's small railroad depot now

greets passengers on an upscale dinner train from Chicago.

Galena's economic stability and future growth now depend on its meticulous and hard-fought preservation of a unique past. The town of 3,600 is flooded with more than 1 million visitors each year, requiring different techniques of flood management. Instantaneous wealth and explosive growth have been traded for the more arduous opportunity to preserve an architectural heritage, a kind of capital too often wasted in other cities.

Bill Beyer is a contributing editor of Architecture Minnesota and a principal with the Stageberg Partners.





T E R R A - C O T T A



The art of terra-cotta detailing, which had its heyday at the turn-of-the-century, is seen in such landmark Minnesota buildings as (top left, clockwise) the Owatonna Bank in Owatonna, the Baker Building in Minneapolis, the Pioneer Building in St. Paul, and Thresher Square in Minneapolis.

Our admiration for historical buildings comes from a certain nostalgia with past styles and materials. Frequently, current architecture will try to recapture historical styles with modern industrial materials. But such time-honored materials as terra cotta are hard to surpass with modern facsimiles.

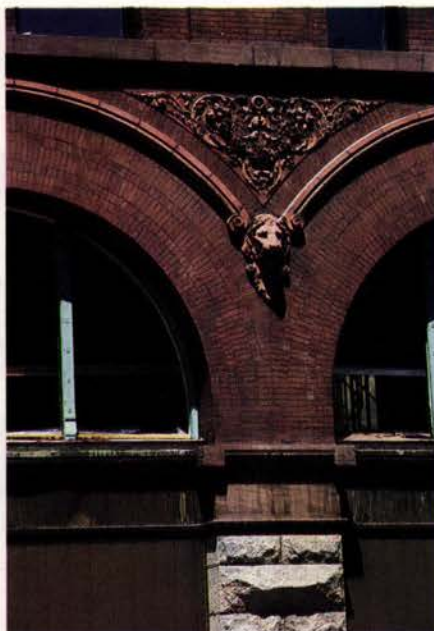
Terra cotta appealed to the romantic sentiments of the late-19th century. Terra cotta was developed as an inexpensive, light-weight and fireproof skin for the then-emerging technology of metal-framed skyscrapers. In its heyday, terra cotta was shaped into many forms and colors that still enhance downtown buildings.

Terra cotta, a fire-hardened clay, is similar to ceramic tile and brick. It's durable, easily cleaned, and its surfaces can be remarkably colorful. Architectural terra cotta can be molded into large pieces to form deep, shadowy reliefs. When combined with brick and stone, the material gives a building a strong presence and lasting beauty.

The material has been used for architectural expression since the dawn of civilization. It was used by the Greeks during the Golden Age and the Italians during the Renaissance. But there can be no doubt that its greatest use and achievement was in the United States.

The artistic development of architectural terra cotta in America began in the 1870s with the introduction of catalog samples of architectural ornaments whose only color was the finish of the natural clay mined near the factory sites.

By Richard Peterson This materi-



T R A P P I N G S

al was less expensive than cut stone, carved wood or cast-metal ornament because the clay pieces could be multiplied indefinitely from a single master mold.

Such prominent architects as Louis Sullivan of Chicago and Sanford White of Boston explored the qualitative potential of this new material, and its expressive quality was soon realized. Ornament was developed with undercuts of deep shadow previously impossible in cut stone, while a vast selection of colorful glazes was formulated to enrich the raw-clay surfaces.

The use, application and manufacture of terra cotta was so rapid that in less than 50 years every large city had scores of these charming buildings, many of which are now left to us as a testimony to a time when making a beautiful building was a matter of civic duty and public pride.

Even though its malleable beauty, pragmatic uses and low production costs prompted its prolific use, the demand for terra cotta declined during the Great Depression. Production diminished almost completely after World War II with the rise of modernism, typified by the International style of glass-and-steel, curtain-wall construction. Modernism had no use for a material so closely associated with "old-fashioned" ornament.

Richard Peterson is an architect and artist. He is helping organize and research the upcoming terra-cotta show, Architectural Use of Terra Cotta: Historical Examples, Process and New Uses, opening April 16 at the Northern Clay Center in St. Paul.



Other historic buildings of note are (top left, clockwise) the Hamm Building in St. Paul and the Langdon, Wyman and Grain Exchange buildings in Minneapolis.

coming soon

before



after



a new home built on the foundation of a 1970's Wausau Home in Edina for John Danicic, Jr. & Kim Ode
Robert Gerloff of Mulfinger, Susanka & Mahady Architects (612) 379-3037

McMonigal Architects

Mt. Airy Community Center, St. Paul, MN

A vaulted lobby with clerestory windows and entry canopy tie the new and old portions of this building together. The program includes a new multipurpose room, kitchen, classrooms, child care facilities and extensive remodeling. 612/331-1244.



Coming

May/June

- Annual Housing Issue
- Directory of AIA Minnesota's Architectural Firms
- Plus, a Consultants' Directory

For advertising, call **Lori Lickteig** or **Judith Van Dyne** at 612/338-6763.

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

LEGEND

AIA	American Institute of Architects
AICP	American Institute of Certified Planners
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
Tel: 218/263-6868
Fax: 218/722-6803
Other Offices: Duluth & Bemidji, MN
Established 1972

Earl Thedens	LA
Kent G. Worley	ASLA
Richard Rose	LA
Douglas Hildenbrand	AIA
Parnell Satre	PE

Firm Personnel by Discipline	
Landscape Architects	4
Architects	14
Other Professional/Technical	10
Administrative	4
Total	32

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 55344
Tel: 612/934-2200
Fax: 612/934-2247
Established 1970

David K. Luse	
Stewart K. Hanson	
Todd Irvine	ASLA
Mike Sawyer	ASLA
Alan Hipps	ASLA

Firm Personnel by Discipline	
Landscape Architects	4
Other Professional/Technical	50
Administrative	10
Total	64

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

Springbrook Atriums and Villas, Fridley, MN; Southdale and Rosedale Landscape Renovations, Edina & Roseville, MN; The Gates of Edinburgh, Brooklyn Park, MN; Krupa Residence, Medina, MN; Gillespie Residence, Edina, MN

BAILEY CORPORATION

5800 Baker Road, Ste. 110
Minnetonka, MN 55345
Tel: 612/933-4300
Fax: 612/933-8663
Established 1967

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

Firm Personnel by Discipline	
Landscape Architects	1
Other Professional/Technical	2
Administrative	1
Total	4

Work %	
Residential/decks/gardens - design-build	35
Site planning & development studies	10
Master/comprehensive planning	10
Multi-family housing/PUDS	10
Commercial site/landscape - design-build	35

Palms of Largo, Largo, FL; Sidney's Restaurant, Minnetonka, MN; West Hills Village, Portland, OR; Skyridge Business Park, Minnetonka, MN; Wildlife Science Center, Forest Lake, MN

DEAN BAILEY ASSOCIATES, INC.

15281 Creekside Court
Eden Prairie, MN 55346
Tel: 612/937-1124
Established 1992

J. Dean Bailey	ASLA
----------------	------

Firm Personnel by Discipline	
Landscape Architects	1
Administrative	1
Total	2

Bruce Bren Homes, Deephaven, MN; Willow Ridge Subdivision, Chanhassen, MN; The Summit Subdivision, Chanhassen, MN; Sanborn Residence, Dellwood, MN; Roerg Residence, Edina, MN

BARTON-ASCHMAN ASSOCIATES, INC.

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

Barry J. Warner	ASLA, AICP
Wm. Scott Midness	ASLA
John C. Mullan	PE
David B. Warzala	PE
Michael N. Gorman	PE

Firm Personnel by Discipline	
Landscape Architects	4
Other Professional/Technical	6
Traffic/Transportation Engineers	4
Civil Engineers	5
Environmental Scientists	4
Administrative	2
Total	25

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

Bearpath Golf and Country Club Landscape Architectural Improvements, Eden Prairie, MN; Dinkytown Streetscape Master Plan, Minneapolis, MN; Trunk Highway 5 Corridor Urban Planning, Land Use and Highway Design, Chanhassen, MN; University of St. Thomas Grotto Renovation, St. Paul, MN; Eastern Heights State Bank, 3M Campus; Maplewood, MN

BRW, INC.

700 Third Street S.
Minneapolis, MN 55415
Tel: 612/370-0700
Fax: 612/370-1378
Established 1956

Don Hunt	ASLA
Craig Amundsen	AIA, AICP
Arijs Pakalns	AIA, AICP
Jack Lynch	ASLA
Miles Lindberg	ASLA

Firm Personnel by Discipline	
Landscape Architects	20
Architects	15
Other Professional/Technical	160
Administrative	50
Total	245

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

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

CLOSE GRANT LANDSCAPE ARCHITECTS

610 Northwestern Building
275 E. Fourth Street
St. Paul, MN 55101
Tel: 612/222-5754
Fax: 612/222-1017
Established 1977

Bob Close ASLA
Roger Grant ASLA

Firm Personnel by Discipline	
Landscape Architects	2
Administrative	.5
Total	2.5

Work %	
Residential/decks/gardens	10
Site planning & development studies	20
Parks & open spaces	25
Urban design & streetscapes	5
Master/comprehensive planning	10
Multi-family housing/PUDS	5
Highway/freeway	25

I-394 Distributor, Minneapolis, MN; Cambridge Community College, Cambridge, MN; College of Biological Sciences Addition, St. Paul, MN; East Sand Flats Park Improvements, Minneapolis, MN; U.S. Highway 2 Beautification, Grand Forks, ND

COEN + STUMPF + ASSOCIATES, INC.

128 North Third Street
Minneapolis, MN 55401
Tel: 612/341-8070
Fax: 612/339-5327
Established 1992

Jon E. Stumpf LA
Shane A. Coen LA

Firm Personnel by Discipline	
Landscape Architects	2
Other Professional/Technical	1
Administrative	1
Total	4

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

Elliot Park Streetscape, Minneapolis, MN; Gooseberry Falls Visitor Center, North Shore Lake Superior, MN; First Lutheran Church, Duluth, MN; St. Francis Peace Garden/Park, Mayo Clinic, Rochester, MN; Lamb Residence, Vail, CO

DAHLGREN, SHARDLOW & UBAN INC.

300 1st Avenue N.
Minneapolis, MN 55401
Tel: 612/339-3300
Fax: 612/337-5601
Established 1985

John Uban ASLA
John Shardlow AICP
Geoff Martin ASLA
Wallace Case ASLA
Tim Griffin

Firm Personnel by Discipline	
Landscape Architects	7
Architects	2
Other Professional/Technical	6
Administrative	2
Total	17

Work %	
Site planning & development studies	10
Environmental studies (EIS)	15
Urban design & streetscapes	15
Parks & open spaces	15
Master/comprehensive planning	30
Multi-family housing/PUDS	15

St. Cloud Downtown and Comprehensive Plan, MN; Fergus Falls Downtown Plan & Streetscape, MN; State Office Building Parking Structure, St. Paul, MN; Brooklyn Boulevard Corridor Study, Brooklyn Center, MN; Lake City Comprehensive Plan, MN

DOVOLIS JOHNSON & RUGGIERI, INC.

1121 E. Franklin Avenue
Minneapolis, MN 55404
Tel: 612/871-6009
Fax: 612/871-1746

Dean Dovolis AIA
Brian Johnson AIA
John V. Ruggieri ASLA

Firm Personnel by Discipline	
Landscape Architects	4
Architects	13
Administrative	2
Total	19

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

Mt. Airy Family Housing Modernization, St. Paul, MN; Clearwater Estates & Golf Course, Clearwater, MN; Mt. Airy Community Center, St. Paul, MN; Bryn Mawr Park Playgrounds, Minneapolis, MN; Plymouth Avenue Townhouses Redevelopment, Minneapolis, MN

ELLERBE BECKET, INC.

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

John C. Gaunt AIA
Jack Hunter PE
Jim Jenkins AIA
Bryanb Carlson ASLA
Rich Varda AIA, ASLA

Firm Personnel by Discipline	
Landscape Architects	10
Architects	244
Other Professional/Technical	486
Administrative	162
Total	902

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

University of Notre Dame, South Bend, IN; State Farm Data Center, Bloomington, IL; Dow Chemical Co., Midland, MI; Samarec, Jeddah, Saudi Arabia; Advanced Institute for Science and Technology, Nara, Japan

ERNST ASSOCIATES

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

Gene F. Ernst ASLA	
Firm Personnel by Discipline	
Landscape Architects	1
Administrative	1
Total	2

Work %	
Residential/decks/gardens	5
Site planning & development studies	25
Parks & open spaces	35
Urban design & streetscapes	15
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	10
Multi-family housing/PUDS	5

Conagra Corporate Campus, Omaha, NE; University of St. Thomas, Minneapolis, MN; Chaska City Hall/Library, Chaska, MN; Glen Lake Station Plaza, Minnetonka, MN; Jolly Hall Courtyard, Washington University, St. Louis, MO

DAMON FARBER ASSOCIATES

18 North Fourth Street
Minneapolis, MN 55401
Tel: 612/332-7522
Fax: 612/332-0936
Established 1981

Damon Farber ASLA
Joan MacLeod RLA
Dan Stordal RLA

Firm Personnel by Discipline	
Landscape Architects	5
Other Professional/Technical	1
Administrative	1
Total	7

Work %	
Residential/decks/gardens	5
Site planning & development studies	30
Parks & open spaces	10
Urban design & streetscapes	20
Recreation areas (golf, ski, etc.)	15
Master/comprehensive planning	15
Multi-family housing/PUDS	5

Mall of America, Bloomington, MN; Maplewood Community Center, Maplewood, MN; Canal Park Streetscape, Duluth, MN; MSP Airport Arrivals Plaza, Minneapolis/St. Paul, MN; University of Minnesota Recreational Sports Facility and Hockey Arena, Minneapolis, MN

HAMMEL GREEN AND ABRAHAMSON, INC.

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

Thomas R. Oslund ASLA

Firm Personnel by Discipline	
Landscape Architects	4
Architects	78
Other Professional/Technical	
Administrative	92
Total	46
	220

Work %	
Residential/decks/gardens	10
Site planning & development studies	30
Parks & open spaces	5
Urban design & streetscapes	10
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	40

Weesner Family Amphitheater, Minnesota Zoological Gardens, Apple Valley, MN; 3M, Building 275, Courtyards, St. Paul, MN; IBM, Courtyard and Site Master Plan, Rochester, MN; Northland College, Master Plan, Ashland, WI; Minnesota History Center, St. Paul, MN

HAUCK ASSOCIATES, INC.

3620 France Avenue S.
St. Louis Park, MN 55416
Tel: 612/920-5088
Fax: 612/927-8069
Established 1990

Robert P. Hauck ASLA

Firm Personnel by Discipline	
Landscape Architects	1
Other Professional/Technical	2
Administrative	1
Total	4

Work %	
Residential/decks/gardens	55
Recreation areas (golf, ski, etc.)	15
Multi-family housing/PUDS	5
Neighborhood amenities & renovation	25

Edina Country Club Monumentation/Lighting/Planting, Edina, MN; Highland Woods Neighborhood Amenities & Renovation, Shoreview, MN; Parkers Lake Suncourt Homes Courtyards, Plymouth, MN; Ashton Residence (Street of Dreams) Pond, Waterfall/Wildlife Area, Medina, MN; Hanson Residence Site & Structural Renovations, Hopkins, MN

HELGESON/DESNICK/ISENBERG

2828 Lyndale Avenue S.
Minneapolis, MN 55408
Tel: 612/870-7077
Fax: 612/872-8680
Established 1979

Stefan Helgeson ASLA, AIA
Anthony Desnick AIA
Jay Isenberg AIA

Firm Personnel by Discipline	
Landscape Architects	3
Architects	5
Other Professional/Technical	2
Administrative	1
Total	10

Work %	
Residential/decks/gardens	25
Site planning & development studies	15
Urban design & streetscapes	10
Multi-family housing/PUDS	15
Sustainable habitat planning & design studies	15
Commercial/retail/corporate	20

Bloomington, MN; Medtronic Business and Technology Center Campus Plan, Fridley, MN; Kessler Residence, Deephaven, MN; National Camera Exchange, Burnsville, MN; Farsberg/Peterson Equestrian Farm, Waverly, MN

KEENAN & SVEIVEN INC.

14411 McGinty Road West
Wayzata, MN 55391
Tel: 612/931-3122
Established 1990

Kevin J. Keenan ASLA

Firm Personnel by Discipline	
Landscape Architects	2
Other Professional/Technical	5
Administrative	1
Total	8

Work %	
Residential/decks/gardens	95
Parks & open spaces	5

Lundell Residence, Medina, MN; Behnke Residence, St. Louis Park, MN; Sharma Residence, North Oaks, MN; Proft Residence, Long Lake, MN; Ross Residence, Bloomington, MN

DAVID A. KIRSCHT ASSOCIATES, INC.

5500 Lincoln Drive
Edina, MN 55436-1666
Tel: 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.)	25
Master/comprehensive planning	15
Multi-family housing/PUDS	5
Commercial/office/motor fuel sites	20

Veterans Administration Nursing Care Facility, Luverne, MN; TL Systems Corporation World Headquarters, Brooklyn Park, MN; Normandale Executive Golf Course, City of Edina, MN; Village Green & The Meadows Golf Courses, City of Moorhead, MN; The Narrows on Gull Lake (Lake Shore), MN

LANDMARK DESIGN, INC.

105 Orono Orchard Road
Long Lake, MN 55356
Tel: 612/476-6765
Established 1979

Greg Kellenberger ASLA
Dana Kellenberger

Firm Personnel by Discipline	
Landscape Architects	2
Other Professional/Technical	.5
Administrative	.5
Total	3

Work %	
Residential/decks/gardens	20
Multi-family housing/PUDS	10
Residential developments: site planning & landscape design	70

Residential Developments: Wild Ridge, Mahtomedi, MN; Woodlands, Eagan, MN; Deerwood, Eagan, MN; Highpointe, Champlin, MN. The Bruhn Residence, Edina, MN

LSA DESIGN, INC.

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

James Lasher ASLA
Harold Skjelbostad ASLA

Firm Personnel by Discipline	
Landscape Architects	3
Administrative	.5
Total	3.5

Work %	
Residential/decks/gardens	5
Site planning and development studies	10
Parks & open space	15
Urban design & streetscapes	5
Recreation areas	5
Master/comprehensive planning	10
Multi-family housing	5
Transit facilities planning	30
Education/academic	15

Roseville Area High School, Site Planning and Design, Roseville, MN; City/County Government Center, Site Design, Rochester, MN; South Zumbro River Watershed Reservoirs, Recreation Master Plans, Rochester, MN; Twin City Federal Branch Banks, Site Design, Various Locations; Kohl's Burnsville, Site Design, Burnsville, MN; Southwest Metro Transit Commission, Transit Facility Planning; Metropolitan Transit Commission, Layover Facility, St. Paul, MN

MARTIN & PITZ ASSOC., INC.

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

Roger Martin FASLA
Marjorie Pitz ASLA

Firm Personnel by Discipline	
Landscape Architects	2
Other Professional/Technical	1.5
Total	3.5

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

Heritage Trail Master Plan, Upper Iowa University; Federal Courts Master Plan; Prescott Master Plan, WI; Ironworld, USA, Chisholm, MN

SANDERS WACKER WEHRMAN BERGLY, INC.

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

William Sanders ASLA
Larry Wacker ASLA
John Bergly

Firm Personnel by Discipline	
Landscape Architects	6
Administrative Planner	1
Total	8

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

Downtown Streetscape Program, Red Wing, MN; Lowell Park and Riverfront, Stillwater, MN; Railroad Island Neighborhood Revitalization Strategy, St. Paul, MN; Minnehaha Creek Corridor Study, Minnetonka, MN; Master Planning for Catholic Cemeteries, Minneapolis & St. Paul, MN

SMSQ, INC.

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

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

Firm Personnel by Discipline	
Landscape Architects	1
Architects	9
Other Professional/Technical	2
Administrative	4
Total	16

Work %	
Residential/decks/gardens	10
Site planning & development studies	35
Parks & open spaces	5
Urban design & streetscapes	10
Interior landscapes/plantings	5
Recreation areas (golf, ski, etc.)	10
Master/comprehensive planning	15
Multi-family housing/PUDS	5
Historic areas	5

Campus Landscape Plan, School Sisters of Notre Dame, Mankato, MN; Centennial Mall, Concordia College, Moorhead, MN; Center for Mathematics and Computing Site, Carleton College, Northfield, MN; Johnson Hall Site and Garden, Carleton College, Northfield, MN; 400 Meter Track and Field, St. Olaf College, Northfield, MN

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

1500 Meritor Tower,
444 Cedar Street
Saint Paul, MN 55101-2140
Tel: 612/292-4400
Fax: 612/292-0083
Established 1910

Duane T. Prew PE
James E. Voyer PE
Westly J. Hendrickson AIA, AICP
William J. Armstrong AIA
Richard L. Gray ASLA

Firm Personnel by Discipline	
Landscape Architects	2
Architects	11
Other Professional/Technical	127
Administrative	27
Total	167

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

Takin Exhibit at the Minnesota Zoo, Apple Valley, MN; Macalester College Track and Field Development, St. Paul, MN; Concordia College Health Fitness Center and Field Development, St. Paul, MN; Onamia Elementary School and High School Campus Master Plan, St. Paul, MN; Augsburg College Athletic Facilities Master Plan, Minneapolis, MN

WESTWOOD PROFESSIONAL SERVICES, INC.

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

Tim Erkkila ASLA
Greg Kopischke ASLA
Dennis Marhula PE
Allan Klugman PE
Martin Weber RLS

Firm Personnel by Discipline	
Landscape Architects	5
Civil Engineers	3
Traffic/Transportation Engineers	3
Environmental Planners	1
Registered Surveyors	2
Other Professional/Technical	18
Administrative	4
Total	36

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

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 (Site-work), Brooklyn Center, MN; Anoka County Human Service Center (Sitework), Blaine, MN

YAGGY COLBY ASSOCIATES

717 Third Avenue S.E.
Rochester, MN 55904
Tel: 507/288-6464
Fax: 507/288-5058
Other Offices: Mason City, IA
Established 1970

Ronald V. Yaggy PE
Donald R. Borcharding PE, RLS
Christopher W. Colby AIA
Ronald L. Fiscus ASLA
Ronald C. Bailey AIA, AICP
Jack E. Leaman FASLA, AICP

Firm Personnel by Discipline	
Landscape Architects	2
Architects	8
Other Professional/Technical	33
Administrative	10
Total	53

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

AM

endangered species



The Sherburne County Courthouse in Elk River is one of the last remaining wooden courthouses in Minnesota. Built in 1877, it is now empty and neglected, a perfect target for the wrecking cranes.

Don F. Wong

During the 19th century, the imposition of western political institutions upon a rich and promising landscape required suitable structures. Each county needed a proper courthouse, which had to be both the workshop of local democracy and the symbol of common aspirations.

The brick-and-stone courthouses that have dominated county seats since the end of the last century often have been the concern of preservationists. Yet these imposing Victorian courthouses are usually second-generation public buildings, having replaced the original wooden structures.

There are only two first-generation wooden county courthouses left in Minnesota. One has been saved from the wrecking ball and is sitting on cribs in a corn field near Taylors Falls awaiting a new site. The only remaining wood-frame, first-generation

courthouse that is still on its original site is the Sherburne County Courthouse in Elk River.

Today the Sherburne County Courthouse still bears some resemblance to the Italianate form that architect W.C. Warner designed in 1877. Beginning as a modest 2-story clapboard building with a symmetrical façade, it has been added to, altered or remodeled in almost every decade since its completion. During the WPA era, the central tower was shortened and given a pediment to replace the original pyramidal belvedere. The exterior was covered in stucco. Today, the building is empty and neglected, though it remains on the National Register of Historic Places.

To save the courthouse, the Preservation Alliance of Minnesota filed suit under the Minnesota Envi-

ronmental Rights Act. A temporary injunction—which lasted four years—was issued against Sherburne County's demolition efforts until the Preservation Alliance could muster local support for the building and find new uses. Yet the necessary community support has not been forthcoming and the injunction was lifted at the end of 1992, leaving the building open to razing.

As a last-ditch effort, the Preservation Alliance met in early December with Sherburne County citizens to suggest they apply for federal rehabilitation funds under the Intermodal Surface Transportation and Efficiency Act (ISTEA). The proposal stirred some local interest. Now, with demolition looming on the horizon, an embryonic effort to save the courthouse is beginning to grow in Elk River.

Steven Buetow

previews

Continued from page 11

Spirits: The Collection of Geoffrey Holder and Carmen de Lavallade
Minnesota Museum of American Art
Landmark Center Galleries
Through March 28



Ceremony to Erzulie Freda, 1976,
by Wilfrid Daleus.

This cross-cultural show will explore spirituality through 150 objects from Africa, Haiti, The Bahamas, Mexico, the United States, Pacific islands and France. The exhibit is the culmination of 35 years of collecting by Holder, a prominent actor and performer. Holder shares the collection with his wife, Carmen de Lavallade. Spirituality, as seen in the exhibit, lends itself to humanitarian, cultural, and art-historical interpretations.

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

Arlene Burke-Morgan and Signe Stuart
Carolyn Ruff Gallery
Through April 10

Burke-Morgan, a Minneapolis artist on the faculty of the University of Minnesota studio-arts department, presents clay sculpture of monolithic character. Their bulbous presence allude to an archaeological discovery of figures long dormant. Stuart, a South Dakota artist, also refers to the power of the earth throughout

the ages, as seen in her mixed-media works on paper which exude the effect the earth has on us.

For more information, call (612) 338-8052.

Helen Levitt
The Art Institute of Chicago
Through May 2

Organized by the San Francisco Museum of Art, this exhibit features 50 years of photographic achievement by Helen Levitt. In 1936 Levitt picked up a camera and began recording life on the streets and neighborhoods of her hometown, New York City. Approximately 80 black-and-white and color images from the 1930s to the present trace her career. *In the Street*, a short film Levitt made with friends James Agee and Janice Loeb, will run continuously.

For more information, call (312) 443-3600.

James Rosenquist:
Time Dust, The Complete Graphics 1962-1992
Walker Art Center
March 7-May 9

More than 100 prints will reveal the depth of Minnesota-raised pop artist James Rosenquist's influence on the art world. Among the selected works will be an early 1962 etching to the largest and most complex print ever made, his 35-foot-long *Time Dust*. The show will include never-before-exhibited studies, sketches and source-material collages. Rosenquist will discuss his work on opening day March 7.

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

Expansion, Renovation,
Reinstallation:
A Blueprint for the Future
Minneapolis Institute of Arts
Through 1993

The Institute's plans to renovate, expand and reinstall its permanent collection are showcased through a series architectural models, photographs and wall diagrams. For further information, call the Institute at (612) 870-3000.

Minnesota A to Z and Saving Places: Historic Preservation in Minnesota
Minnesota History Center
Ongoing

The Minnesota Historical Society celebrates the opening of its new facilities in St. Paul with two ongoing exhibits exploring the vast resources of the state's heritage. *Minnesota A to Z* showcases the Society's extensive collections. Arranged according to the 26 letters of the alphabet, the exhibit explores topics from Animals, Baseball and Canoe to eXtravagance, Yankee Girl and below Zero. Objects on display include the 10-foot boat Garry Spiess sailed across the Atlantic, kitchen appliances from the 1930s to '50s, and a 37-foot, birch-bark replica of a Montreal voyageur canoe.

Saving Places looks at historic preservation in Minnesota through 61 black-and-white photographs by Jet Lowe. A resource room allows visitors to learn more about historic preservation through interactive computer programs, films, videos, books, children's activities, and a "how-to" exhibit on doing one's own house history.

For more information, call (612) 296-6126.

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.

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

AM

up close

Continued from page 13

McKnight, to name a few—at age 39 Mercil sits on the A-list of artists working in the Twin Cities.

Despite critical accolades, Mercil remains troubled that his work is either ignored or misunderstood. Todd Bockley of Bockley Gallery, which has represented Mercil for two years, remarks, "Like all good artists, Mike's work is intellectually challenging and difficult to sell, but there will come a time when it will be very easy to sell." For some, the absence of personal revelations coupled with an academic edge make the work difficult to read. So in Mercil's view, those who have written about his art have repeatedly missed the mark.

"There's a tendency to psychologize the work, emphasizing the personal, the private, when my work is, in fact, about social structures," Mercil says. "It's about the outside, not the inside."

Yet, having long eschewed the personal, Mercil's recent one-man exhibition, *Home Economies*, commented on the evolving American landscape and paid homage to his laboring grandparents, immigrants from Czechoslovakia and French Canada, who settled in northern Minnesota. A series of sculptures—a wood pile, a ladder, a trunk—recall their homestead. *Northern Forest* is rendered in the synthetic material of plywood to suggest the evolution of the forest from an undiscovered wilderness to an emerging territory to a conquered land. Another piece, *Lean Two*, departed from his exterior emphasis and took the viewer inside. Also atypical of Mercil's work, *Smoke House*, two diminutive wooden objects with cigars and matches on top forming a roof line, was the only sculpture that specifically nodded to architecture.

Despite the personal tone of the show, the work retained a sense of hierarchy, ritual and order—qualities that define his art and were internalized during his childhood visits to the Walker Art Center when minimalism was that institution's principal aesthetic. Yet, when Mercil

attended the Minneapolis College of Art and Design during the late 1970s, his art was out of vogue. His classmates carried on a love affair with neoexpressionism and the pressure to emotionally purge oneself through one's art was intense. Mercil persevered.

"I remember thinking if I saw one more painting of a burning house or howling dog I'd be sick," Mercil says.

"My work is about the middle class and being middle class," he continues. "When I was working full time and working on my art at night sometimes I felt like a dad in his workshop, which was both frightening and exhilarating. The work is middle class. In fact, it is often better received by nonartists than artists because nonartists recognize

"There's a tendency to psychologize the work, emphasizing the personal, the private, when my work is, in fact, about social structures."

— Michael Mercil

the objects for what they are, whereas artists recognize the ideas and, consequently, the parts of themselves that they are running away from."

If Mercil's work can be viewed as quiet and sweet, his Mr. Nice Guy status was endangered last summer when controversy ensued over his artistic treatment of a St. Paul public-works project called the Selby Avenue Bridge. Understand that Mercil is no Richard Serra set on imposing an alienating chink of metal upon an indifferent or hostile audi-

ence. He realizes that, in most instances, artists working in the public sphere are merely visitors and, therefore, must be attendant to the residents. But when he proposed to mimic the graffiti of the street at the base of the bridge, St. Paul city council member Paula Maccabee dismissed Mercil's proposal as the "Graffiti Bridge" design and debate erupted.

"The neighborhood went berserk," Mercil admits, adding that many asked if such a design would be considered for Summit Avenue. He agrees, "I have a real problem with public art being used as a plug or Band-Aid. Public art doesn't heal urban woes and if that's the aim then they need a therapist not an artist."

Others might have been less introspective, taking the moral high ground and shouting censorship, but Mercil realized the importance of engaging the community in the public-art process.

"Mike's a pretty reasonable guy who understands what can and cannot be done," says Erik Ludens, St. Paul city engineer who designed the structure. "He has a practical sense about him that other artists don't have."

Mercil says that "since this was one of the first public-art projects in the area, I felt like it needed to be politically successful, and I also hoped it would be aesthetically successful."

The end result is an understated design incorporating the names of old railroads—Chicago, Milwaukee and Northwestern—on the structure's surface to suggest both the disappearance of the railroad and its laborers from American life. "One of the luxuries that artists have is the labor of our hands, which is a profound change in Western society," Mercil says. "We are the few who actually make things. Our art is our gift and we put our heart and soul into the work. We have a different kind of freedom because an idea can be contained in a thing. Whether or not this makes us museum pieces or not, I don't know."

David Anger is a Minneapolis-based writer and frequent contributor to *Architecture Minnesota*. **AM**

and her landscape-ecology students discovered aerial photos showing that prior to its construction in the '50s, Phalen Center, a nearby shopping center now fallen on hard times, was a wetland that served as a natural outflow for the lake. Furthermore, the wetland lay in the path of a flyway still traveled by herons and waterfowl. The design group suggested demolishing the ailing shopping center and restoring the wetland, thereby providing wildlife habitat and adding to the DNR's natural, rather than engineered, solutions to storm-water purification in the area.

The site has been instructive to students of architecture as well. Budding designers in a class led by Harrison Fraker, dean of the College of Architecture and Landscape Architecture, are looking at ways to integrate affordable housing within this new ecosystem. Not only beneficial to humans, this co-mingling, Nassauer says, may be key to the survival of many species in the future. "As we anticipate global warming, [we] visualize this continent with many isolated patches, some as small as a patch of shrubs in a park and some as large as a national park," she observes. "As climate bands shift, species will need to move with it. If they're encountering suburbs of tilled turf, agricultural fields or cities that have no corridors for movement, the fear is that we would lose many of the species we now have. The big picture is that connectedness of species-rich patches is very directly related to biodiversity in the long term."

Also participating in the Phalen watershed project is the design center, which is studying the site as the last in a series of four ecological case studies funded by a recent \$200,000 grant from the Legislative Commission on Minnesota Resources, a state trust supporting environmental projects. At the heart of each project is a common inquiry: How can ecological systems function as infrastructure while serving as an armature for incremental development that lends definition, beauty and character to a community? In suburban Chanhas-

sen the center examined ways in which the upgrade of Hwy. 5 could be designed to preserve the community's rural character and valuable ecological systems. In Maple Grove, where a gravel mine is slated for a new downtown, center researchers looked at ways to build a civic structure from scratch while creating a natural infrastructure to protect the city's drinking water located in an aquifer only a few feet below the construction site.

Among the most radical is a new housing development adjacent to downtown Farmington, a small farming community on the southeastern edge of the metro area. The site's proximity to the Vermilion River and its tributaries offered the center some interesting problems—and opportunities. Anticipating more stringent pollution regulations in the future, city engineers asked design-team members first to help remedy the site's drainage problems. Heavy rains flood the basements of nearby residents, causing the city's sanitary-sewer system to back up. Overloaded, the sewer system then pumps the untreated excess directly into a nearby farm field. The culprits? A shopping center built on a duck pond and a highway constructed on a wetland. Together they have eliminated the natural buffers that once mitigated flood waters. "I liken wetlands to the plumbing in a house," research fellow Tom Hammerberg says. "At the ends of plumbing pipes you always have a little dead space where excess pressure in the pipes is absorbed. The wetlands absorbed the excess water of floods and allowed it to drain out gradually."

The center suggested tearing down the failing shopping center and restoring the wetland. Then, using aerial photographs to pinpoint low-lying areas where water collects, Morrish, Hammerberg and research assistant Betsy Fitzsimons worked with the city planner and director of public works to devise a "connect-the-dots" scheme in which the community becomes linked by a network of created wetlands and stream corridors, what they call the "Minnehaha Creeks of the Vermilion River area."

"Dollar for dollar," Hammerberg says, "this natural system is much more economical because you don't have the maintenance upkeep of a piped underground storm-water system. It's healthier for the environment. The community gets two things for the price of one—recreational and ecological park lands as well as a storm-drainage system. And the developer gets a more valuable development."

The design center's scheme for the highway is no less ingenious. To downsize and beautify this overscaled gateway into town, the center suggested narrowing it from four to two lanes and creating a parkway instead. To deal with the runoff of roadway salt and other pollutants, as well as excess water, Hammerberg and Fitzsimons have proposed what they call "an ecological boulevard, a flood plain in the middle of the highway." One scenario calls for planting a boulevard of flood-tolerant trees over catch basins of gravel that collect runoff and help filter sediments and pollutants as water percolates into the ground.

Better understanding about how such ecological systems as wetlands function has opened possibilities for their more effective and imaginative integration into the urban environment. "The McHarg work didn't go anywhere because it was so new," says the design center's Catherine Brown. "Nobody knew how to apply his ecological inventory as a decision-making tool and as a method to guide development. We're trying to bring up the issue of environmental integrity along with development possibilities and help communities to understand what their options are. Designers and environmentalists need to work together."

And this time, McHarg's ideals may be realized. Today, unlike the late '60s, as land continues to be developed at exponential rates, communities feel pressured to strike a more satisfying balance between growth, the preservation of open space and ecological sustainability. "We don't have another 10 years," Hammerberg says. "The land will be gone."

Adelheid Fischer is a Minneapolis free-lance writer and editor. **AM**

Credits

(We encourage you to support the following architects, consultants and suppliers.)

Project: Barsuhn Design NU Studio

Location: Minneapolis, Minn.

Client: Barsuhn Design

Architects: Hokanson/Lunning Associates

Project principal and designer:

Robert Lunning

Project team: Robert Lunning, Brad

Hokanson, Nick Marcucci, Kevin Flynn

Furniture fabrication: Merrick Reed,

Reed Ltd.

Construction and leasehold improvements:

Hillcrest Development

Project manager: Dick Nord

Photographer: Bergerson Photography

Project: House of Prayer

Location: Collegeville, Minn.

Client: Episcopal Diocese of Minnesota

Architects: Cunningham Hamilton Quiter

General Contractor: Construction

Concepts, Inc.

Landscape architect: Herb Baldwin

Landscape Architects

Photographers: Balthazar Korab and

Lea Babcock

Project: Minnesota Vietnam Veterans Memorial

Location: St. Paul Capitol Mall

Clients: Minnesota Vietnam Veterans

Memorial/Capitol Area Architectural and Planning Board

Owner: State of Minnesota

Architects: Design Team

Project architect: Richard Laffin

Project designer: Richard Laffin, Stan Sears

Project team: Richard Laffin, Stan Sears

Structural engineers: Bakke Kopp

Ballou & McFarlin

Contractor: James Steele Construction

Company, general contractor,

All-American Mechanical/Forest Electric

Landscape architect: Design Team

Lighting consultant: Schuler & Shook

Irrigation design/construction observation:

Allen Javinsky

Specifications: Jack Lindeman

Concrete: Cemstone, Apple Valley Redi-Mix

Lighting: Viking Electric/Carnes Group

Stone/brick: Cold Spring Granite Co.,

Vetter Stone Co.

Craftsman/artist: Stan Sears/

Cheryl McRoberts (bronze eagle)

Flagpole: Lexington Standard Corp.

Ornamental metals: CD Systems

Waterproofing: Division 7 Corp.

Irrigation: Lawn Management Systems

Sealants: Carciofini Caulking

Earthwork: A. Kamish

Surveying: Bolton & Menk

Project: Smith Residence

Location: Lakeville, Minn.

Client: Brian and Tia Smith

Architects: Salmela Fosdick Ltd.

Project architect and designer:

David Salmela

General contractor: Rod & Sons,

Scandinavian Home Construction

Photographer: Peter Kerze

Project: Weesner Family Amphitheater

Location: Apple Valley, Minn.

Client: Minnesota Zoological Garden

Architects: Hammel Green and Abrahamson

Principal-in-charge: Loren Ahles

Project architect: Jim Butler

Project manager: Gary Reetz (HGA),

Robert Wallace Minnesota

Zoological Garden

Project designer: Bill Blanski

Project team: Kathy Ryan, Mark Bengtson,

Randy Lueth, Tadd Kruen

Structural engineers: Hammel Green and

Abrahamson, Tony Staeger, Mark Hoel

Mechanical engineers: SBS Mechanical,

Hammel Green and Abrahamson,

Tim Anderson

Electrical engineers: Parsons Electric Co.,

Hammel Green and Abrahamson,

Debbie Coggin

Civil engineers: Friedges, Hammel Green and

Abrahamson, Jim Goulet, John Moreir

Contractor: Arkay Construction

Landscape architect: Hammel Green and

Abrahamson, Thomas R. Oslund,

Arteka Natural Green

Acoustical consultant: STI, Inc., Kvernstoen

and Kell (Sound System)

Photographer: George Heinrich

Windows: W.L. Hall

Roofing: Industrial Roofing and Sheet Metal

Stone/brick: Mankato-Kasota Stone

Structure: White Oak Metals

Exterior benches: Structural Wood

Corporation

Exterior coating: Dryvit

Canopy fabric: Bordair

Skylights: Naturalite

Cattails and prairie grass:

Prairie Restoration Inc.

Project: Wild Rumpus Bookstore

Location: Minneapolis, Minn.

Client: Wild Rumpus Bookstore

Architects: Bowers, Bryan & Feidt Architects

Project team: Daniel Feidt,

W. Bennet Trousdale

Mechanical engineering: W.J. Sutherland &

Associates

Electrical engineers: W.J. Sutherland &

Associates

Interior Plant Design: Plants by Design

Contractor: Trehus Builders

Correction

In the January/February 1993 issue we neglected to credit **McCaren Designs, Inc.** and **Denis Kurutz & Associates** as the interior landscape designers for Knott's Camp Snoopy at the Mall of America. This 7-acre theme park at the center of the mall is one of the largest interior landscapes ever created.

Advertising Index

Fred G. Anderson, Cov. II
Arteka Natural Green, p. 12
Aspen Design
Conference, p. 1

Bachman's, p. 10

Canton Lumber, p. 8
Coming Soon, p. 46

Engineering Design
Group, p. 16

Damon Farber, p. 10

W.L. Hall Company, p. 2

IBM, p. 4

Kohler, pp. 6-7

LSA Design, p. 12
Landscape Architecture
Firms Directory, pp. 47-50

Minnesota Architects, Cov. IV
Minnesota Ceramic Tile
Industry, Cov. III
Minnesota Drywall
Council, p. 12

Opus Two, p. 16

Photographic
Specialties, p. 16

Prairie Restoration, p. 10

AM

lost minnesota



Gateway Pavilion, 1915-1954.

Courtesy Minneapolis Public Library

Long before the arrival of Gateway Pavilion, the Minneapolis land near the intersection of Nicollet and Hennepin avenues had served as a gateway to good fortune. Early settler John Stevens bought the land from the federal government in 1849 to sell as business parcels. The neighborhood boomed and became the home of a bustling municipal market that was notorious for snarled horse-wagon traffic. During the last four decades of the 19th century, hundreds of thousands of laborers and lumberjacks began their quest for employment by disembarking at nearby Union Depot and seeking the labor contractors who scoured the neighborhood. By the early-1900s, however, the lumber industry slumped and the neighborhood became a last stop for unskilled workers and pensioners. Retailers moved

to more southern parts of downtown.

With the area in obvious decline, the Minneapolis Park Board purchased the Nicollet-Hennepin site—including the city's original bridge square—in 1908 for \$635,000. The aim was to save the neighborhood. So the first city hall, several flophouses, two dozen saloons and a dime museum called the "1,000 Living Sights Zoo" were razed. Edward H. Bennett of Chicago suggested the general design for a park to occupy the site. The architectural firm of Edwin Hewitt and Edwin Brown drew up the plans for a Beaux-Arts pavilion that would sit at the western edge.

Completed in 1915 at a cost of \$114,000, the pavilion had an elegant center structure with a domed roof and high entry arches. Colonnades flanked the building on each side. In-

side were marble drinking fountains, a tourist office and restrooms.

Critics quickly criticized the pavilion as a potential magnet for the homeless and "a million-dollar toilet." More flophouses, bars and brothels sprouted in the Gateway area, and when the Great Depression arrived, the critics' fears came true. The unemployed and the unemployable became the main users of the park and pavilion. By 1950, shattered bottles and trampled shrubs surrounded the pavilion.

Bulldozers leveled the park in 1954 as an early part of a massive effort to renew the neighborhood. For a short while Gateway Park remained a barren and fenced wedge. Eventually commercial buildings and high-rise residences took over the site.

Jack El-Hai

Every profession has its tools.



But it's the professionals behind the tools who make the difference.

When you get right down to it, almost anybody can throw a baseball. Or play an instrument. Or even hold a trowel. But when these tools are in the hands of professionals, the difference in quality becomes apparent. That's why you should award your contract to a tile contractor who employs union tile setters. When you do, you'll be engaging professionals whose job management experience and craft skills will protect you from costly job failures. They'll provide tile surfaces of lasting beauty that will help make your building more durable, fireproof, more attractive to tenants and maintenance free. And over the life of your building they'll save you money. Why not call on the best: Union Tile Contractors and Craftsmen. They're ready for you.

THE SIGN OF A TILE PRO[®]

Nobody builds like union contractors and craftsmen.

International Masonry Institute • 823 15th Street, N.W., Washington, D.C. 20005 • 202/783-3908



Contact Your Guildset Ceramic Tile Contractor For A Professional Installation
Minnesota Ceramic Tile Industry

Minnesota Architects



DON F. WONG

In the last several years, Minnesota architects have won over 200 prestigious awards here and around the world. This excellence has been recognized in the design of facilities ranging from single family residences to large corporate headquarters.

Keep us in mind.

Proven design leadership