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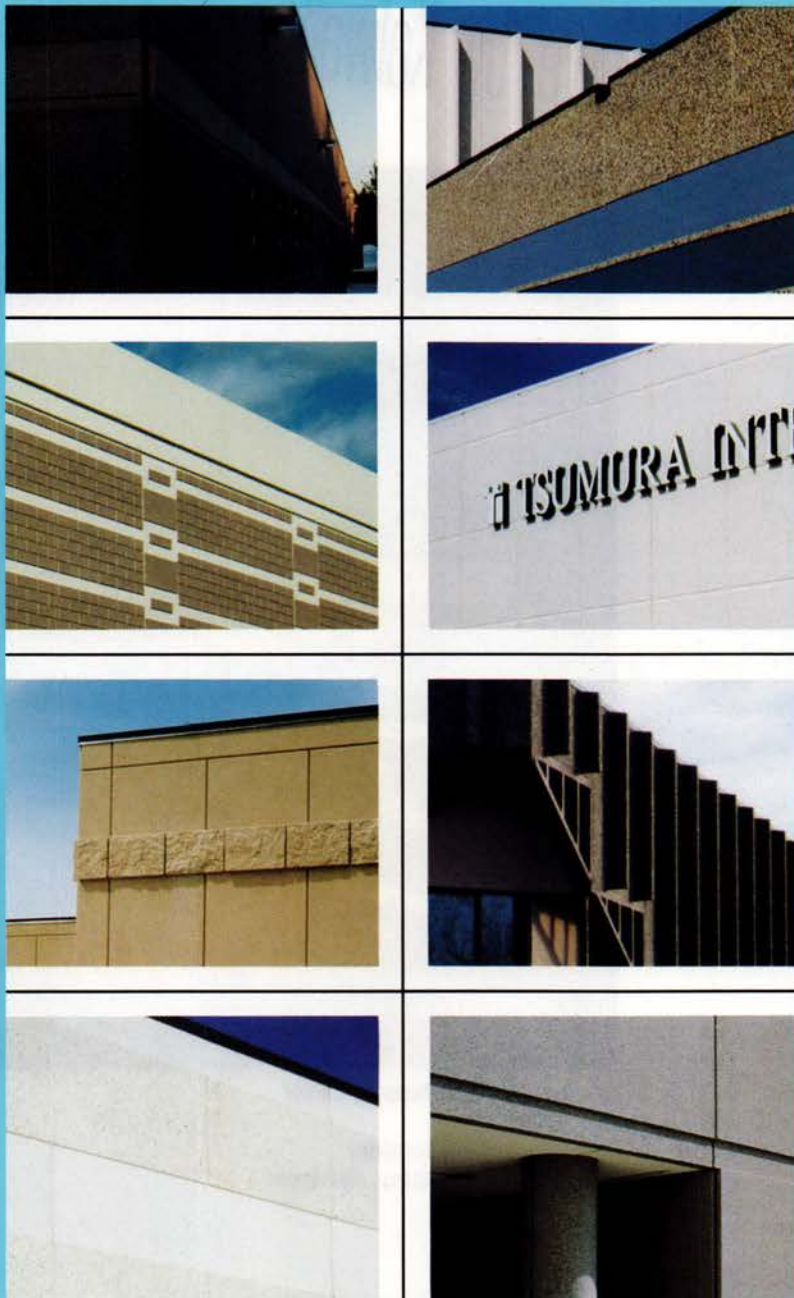


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The Labor & Industries Building, Tumwater, Wash. Associated architects: The Leonard Parker Associates, and Opus Architects & Engineers. Photographer: Michael Ian Shopenn.

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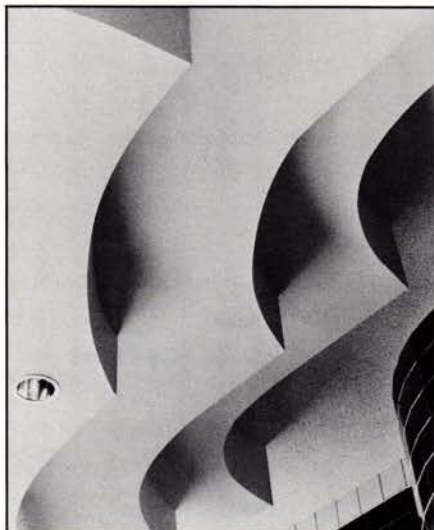
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## Two cities, two bridges, one river

By Kenneth Potts

**B**uilding the V-mast Wabasha Street Bridge is an opportunity for St. Paul to make a progressive leap to serve its citizens, welcome its visitors and revitalize its urban core.

The V-mast is a dramatic suspension bridge designed by New York artist James Carpenter to replace the existing Wabasha Street Bridge. Carpenter, who will work with Toltz, King, Duvall, Anderson and Associates of St. Paul, was selected from an international design competition organized by Public Art St. Paul for the St. Paul Public Works Department.

The design destroys the old generalization that St. Paul is the more conservative city and Minneapolis the more progressive one. Perhaps the debate over options for the Wabasha Street Bridge in St. Paul would be enlightened by a comparison with the Hennepin Avenue Bridge in Minneapolis. Remarkably similar situations have yielded remarkably different designs for these important Mississippi River crossings. Both bridges are at prominent downtown locations, marking major gateways between city neighborhoods. Both crossings are about 1,200 feet, each interrupted by an island. And both cities, recognizing the civic importance of the river, have supplemented the federal-highway funds (which cover the cost of only the most mundane design), to realize structures that do more than transport vehi-

cles; they create downtown features. Minneapolis's bridge is a great success. The proposed V-mast design will be greater.

In 1989 Minneapolis opened a new bridge across the Mississippi River. The design of the structure was not the cheapest, most functional or technologically efficient. But it has added a civic icon at downtown's northern edge. The design recalls a series of suspen-

St. Paul's rediscovery of the river.

The graceful V-mast and cables are a dynamic complement to the horizontal roadway, focusing attention on the river gorge and the island located midstream. The Mississippi deserves this recognition for its role in St. Paul's history as well as its future.

The structural system uses contemporary technology in a functional and sculptural manner. It does not replicate a historic form and should not, as no precedent existed as such. The design accommodates pedestrians, river traffic and automotive traffic alike, and provides each group with a different perspective on the bridge and its surroundings.

The roadway responds to disparate street geometries with a midspan realignment that defines the essence of bridge—a connector of places.

The V-mast suspension bridge designed by Carpenter represents the future of St. Paul. These are times when all cities are seeking to capitalize on their natural amenities, and St. Paul should take advantage of this opportunity to mark its unique location along the Mississippi River. The V-mast proposal is the appropriate result of a mature creative process. James Carpenter has gone to great lengths to blend practical and aesthetic issues. The result should be applauded—and the V-mast bridge should be built.

Kenneth Potts, AIA, is an architect with The Alliance in Minneapolis.



James Carpenter's proposed design for the Wabasha Street Bridge will offer St. Paul a dramatic landmark.

sion bridges constructed at the same site along the river bank beginning in the 1850s. This site is the focal point in Minneapolis's history. It also connects the city with the riverfront, and thus is part of a larger effort to reinvigorate this important feature of Minneapolis by providing increased public access to the river.

A critique of the Hennepin Avenue bridge reveals some flaws. The aesthetic of the Minneapolis suspension bridge creates only a vague historical recall. Contemporary suspension-bridge engineering has surpassed the challenge of this narrow point in the river, making it a technically inefficient means of spanning the distance between the banks. The pedestrian connections to the riverbank are awkward and only weakly related to the form of the bridge structure. The suspension portion gives emphasis toward the city; from Nicollet Island to the north the bridge falls back on the standard "freeway" design, ignoring the neighborhoods beyond and the river below.

Despite these shortcomings, the bridge is a success. It has become a landmark, a destination, a point of reference for visitors and residents alike.

In St. Paul, the aesthetic of Carpenter's proposed V-mast bridge developed from a concept that is both practical and artistic. The solution is particularly appropriate considering the bridge's premier location and future role in the vitality of downtown St. Paul. The artist has accomplished many things with a sculptural form, aiding



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## Architects' convention set for late October

AIA Minnesota's 59th Annual Convention and Products Expo swings into gear with "Dreaming Teaming & Scheming in the '90s," Oct. 27-29 at the Minneapolis Convention Center. The three-day event features special seminars, lectures and exhibits.

Among the highlights is the announcement of the Honor Awards winners. The submissions will be judged by Leslie Gill, a founding partner of Bausman-Gill Associates in New York; Richard C. Keating, a design partner with Keating Mann Jernigan & Rottet in Los Angeles; and Lawrence W. Speck, of Lawrence W. Speck Associates, Inc. in Austin, Texas.

Three keynote addresses explore this year's theme.

Wednesday, Oct. 27 finds Gary Weaver, a professor in the international communications program at The American University in Washington, D.C., discussing "Expanding Diversity." Diversity, he says, is more than a politically correct buzzword for the '90s. Developing and incorporating diverse talents in the office is the key to future success.

The following day, Oct. 28, has Ellerbe Becket's CEO, John Gaunt, highlighting the design evolution of that firm. Ellerbe Becket is the largest architectural and engineering firm in the country, with projects throughout the world. Once known for its staid design of medical and corporate facilities, Ellerbe Becket today is recognized nationally for innovative and progressive architecture. Gaunt will



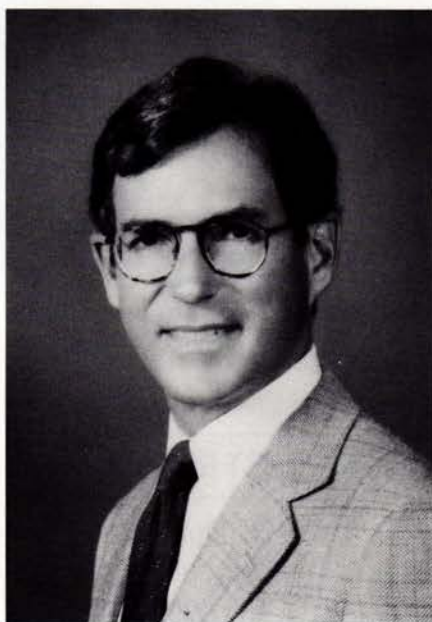
be joined by the firm's design principals: Peter Pran (New York), Bill Johnson (Kansas City), Frank Nemeth, Richard Varda and John Waugh (Minneapolis).

The convention winds up Oct. 29 with a presentation by the Kaderlan

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John Gaunt



Group with Norman Kaderlan and Michael Welch. Picking up on Frank Lloyd Wright's credo, "Without a dream you can't be an architect," the Kaderlan Group will offer a self-motivational presentation demonstrating "The Power to Dream."

As in past years, the exhibit hall remains the place to view the latest and best building products. It also will be the place for fun. Architects are invited to join "Can'struction," a judged competition to design architectural marvels using nonperishable food items. The food will be donated to the Minnesota Food Shelf Association.

As a follow-up to last year's Young Architects exhibit, a new show will highlight the latest work by the state's young designers. Pieces in-

clude drawings, renderings, art, jewelry and furniture.

A noteworthy feature this year is an exhibit of St. Paul architect George E. Rafferty's work. A co-founder of the St. Paul architectural firm Rafferty Rafferty Tollefson and Fellow of AIA, Rafferty is receiving a Gold Medal this year from AIA Minnesota for his lifetime achievement and leadership in the architectural profession. His firm has won more than 60 national and regional awards for design excellence. One of eight Minnesota architects to receive a Gold Medal since the citation was inaugurated in 1979, Rafferty is particularly known for his design hand in religious architecture.

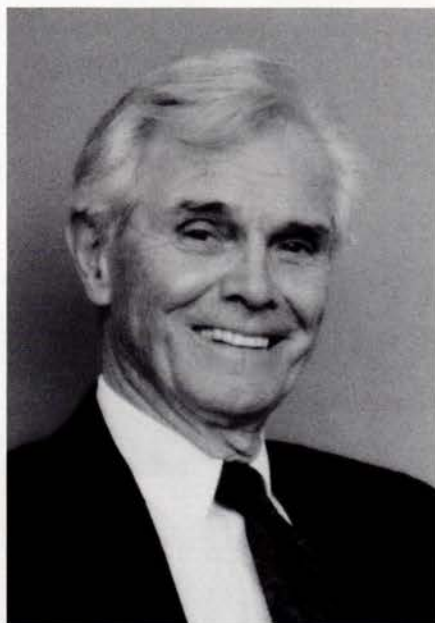
In addition, Ellerbe Becket, a recipient of the AIA Minnesota Firm

Award this year, will display a history of its work.

As a tie-in with the growing concern to create environmentally sound design, the Sustainable Communities exhibit will feature winning and selected entries from an international ideas competition sponsored by the Union of International Architects and AIA.

The annual Honor Awards presentation is slated for the evening of Nov. 6 at the University of St. Thomas's new downtown-Minneapolis campus, designed by Opus Architects & Engineers. The Gold Medal and Firm Award also will be presented.

For more information and a complete list of programs, contact AIA Minnesota at (612) 338-6763.



George Rafferty



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For more information about the exhibition or the lecture series, call (218) 726-8222 or (218) 726-8225.

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Three exhibits highlight the opening of the new Frederick R. Weisman Art Museum, designed by Frank O. Gehry of Venice, Calif., with Meyer, Scherer & Rockcastle of Minneapolis. Portions of the museum's permanent collection will be displayed in *A New View: The Collections of the University of Minnesota*. Augmenting this is *Works from the Frederick R. Weisman Art Foundation*. This will contain contemporary pieces, many of which will be donated to the museum. In addition, *An Architect's Eye* features work by artists who have influenced Gehry, who also will design a portion of the opening show.

On Dec. 10 and 11, a symposium focuses on *New Art Museums: Revis(ion)ing Architecture, Art and Culture*. Held at Coffman Memorial Union in Great Hall, the symposium will examine the recent approaches to museum design by some of the country's top architects and look at the changing role and mission of museums. Participants slated are architects Frank O. Gehry, Peter Eisenman, Steven Izenour and Richard Meier. Other scheduled participants are J. Carter Brown, emeritus director of the National Gallery of Art; W.J.T. Mitchell, professor of English and art at the University of Chicago; and Donald Preziosi, professor of art history at U of California at Los Angeles.

For more information, call (612) 625-9678 or (612) 588-0728.

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*Continued on page 54*



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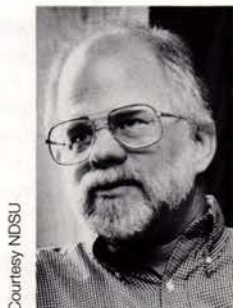
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## Urban defense

In an international competition, three North Dakota architects draw plans for revamping Chicago's Cabrini-Green public-housing project

By Richard (Dick) Cain



Don Faulkner



Jim Nelson



Larry Carcoana

Three architects whose career paths converged at North Dakota State University (NDSU) in Fargo several years ago saw no incongruity in pursuing urban design in a city of only 74,000 people. They are even more convinced of it since receiving international recognition for their urban-design expertise.

In June, the team of Don Faulkner, 42, and Jim Nelson, 32, assistant professors of architecture, and Larry Carcoana, 27, a recent architecture graduate, was selected first-place winner in a *Chicago Tribune* competition for the redesign of Chicago's crime-ravaged Cabrini-Green public-housing project.

Their entry, one of more than 300 drawn from 10 countries, led the field with a unanimous jury vote. The team's competition included such renowned architects as Thomas Beeby of Chicago, winner of the design competition for the Harold Washington Library Center, and Jacques Brownson of Denver, designer for the Richard J. Daley Civic Center. Lucien Kroll, a Belgian architect, received second-place honors, and O'Donnell, Wicklund, Pigozzi and

Peterson Architects of Deerfield, Ill., won third.

The jury described the winning proposal as the "best overall plan; connects Cabrini-Green to the Chicago River; breaks down the huge complex into small neighborhoods and parks that could be developed block by block; links north and south sides of Cabrini-Green with a diagonal street; and addresses the residents' top priority: economic development."

Faulkner says the team was "happy that good design was coming out of a rural state like North Dakota. The ideas behind good urbanism don't belong solely to big cities. Good urbanism is good urbanism, regardless of where it is developed, and it can be applied anywhere. It's nice to have that acknowledgement."

Faulkner joined the NDSU faculty in 1988. He came from Salt Lake City, where he built a practice after receiving a master's degree in architecture from the University of Utah. Among his urban-design projects was the formulation of architectural and environmental standards for Hill Air Force Base, which won him the outstanding-achievement award of the

American Planning Association, Utah Chapter, in 1983.

In 1989, Carcoana enrolled at NDSU as a second-year architecture student. He arrived from his native Romania after a year's architecture study in Bucharest. He knew of the NDSU program from his father, a petroleum engineer and a professor there. The elder Carcoana left Romania years earlier for political reasons.

Nelson knew the campus well when he came there to teach in 1991. It is where he received his bachelor's degree in environmental design in 1986 and a second bachelor's degree in architecture in 1987. Following his father's lead, he at first flirted with civil engineering, but switched in response to an artistic impulse. "My grandfather was very artistic," Nelson recalls, "and I think I may have had a great grandfather back in Norway who was an architect."

Nelson added a master's degree in architecture and urban design from Washington University in St. Louis in 1988, then took an urban-design position at Skidmore, Owings and

*Continued on page 60*



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# G A G E B R O T H E R S C O N C R E T E P R O D U C T S I N C O R P O R A T E D





## Gambling design

Minnesota's expanding casino industry has provided a boon to local architecture firms

By John Manning

Ladies with silver-colored perms smoke cigarettes and stare into chattering slot machines. It is Sunday afternoon at Treasure Island, a casino on an Indian reservation north of Red Wing, Minn. The machines are eating coins more quickly than Ms. Pac

based developer and casino manager Grand Casinos Inc., Cuningham Hamilton Quiter designed its first casino in 1991 for the Mille Lacs band of Chippewa.

"Grand Casinos backed us because they thought we had a good rapport with them, but it was the tribe that made the decision," Hoskens says. "If the

tribe didn't approve us, we probably wouldn't be in gambling."

Cuningham Hamilton Quiter is now working on more than 10 casino projects throughout North America. Most are for Grand Casinos. "They [Grand Casinos] taught us the game," he says. "We're going to be very loyal."

In designing casinos, architects say they need to create a sense of fun and energy.

"What you always try to do is keep an intensity level up," Hoskens says. One way to do so is for the architect to think of a casino like a retail space that needs to be merchandised to its best advantage. If you put slot machines in the right way, he says, you create a "feeding frenzy."

Although architects and other casino-service providers don't expect the number of casinos in Minnesota to grow, the casinos themselves have been.

The Shakopee-Mdewakanton Sioux owns perhaps the largest Indian-run casino in the country—thanks to an addition opened this fall, designed by the Minneapolis-based Paul Pink Architecture Ltd. The 240,000-square-foot, \$18 million expansion to Mystic Lake Casino includes more gambling space, casino offices and two restaurants. Paul Pink Architecture designed the original 135,000-square-foot casino. The addition, dubbed Dakota Country Casino, wraps around the existing building. Two large rooms with 100-foot radii are focuses of both casinos. The facility's curvilinear forms are significant to Native American symbolism and customs.

Although Paul Pink's firm is relatively small, the benefits of casino construction have been large. The



*Tushie-Montgomery & Associates is designing the Northern Lodge Hotel and Casino for the Leech Lake band of Chippewa in Walker, Minn.*

Man ever did. Of course, everyone isn't playing slots; there are also pull tabs, bingo and blackjack tables.

Casinos like this have become Minnesota's latest cash crop, built on Indian reservations because of their sovereign status. Sixteen casinos have sprung up recently from Grand Portage in the Northeast to Granite Falls in the Southwest. Minnesota, in fact, has the greatest concentration of Indian-controlled gambling of any state.

"People wouldn't think of us as a center for casino business, but we've become it," says James Klas, an associate with the Hospitality Consulting Group at Minneapolis-based Marquette Partners. The industry has generated jobs from casino workers to accountants and architects.

Now Minnesota's gambling industry has taken its act on the road, working with the development of gambling opportunities across the country. Besides Indian-controlled casinos, the other options outside Las Vegas and Atlantic City are riverboat casinos and floating-dock casinos.

The Minneapolis architectural firm of Cuningham Hamilton Quiter has been one of the biggest beneficiaries of the growing casino industry. The firm doubled its size to 100 people in 2 1/2 years thanks to resort work, says vice president Thomas Hoskens. Working with Plymouth-



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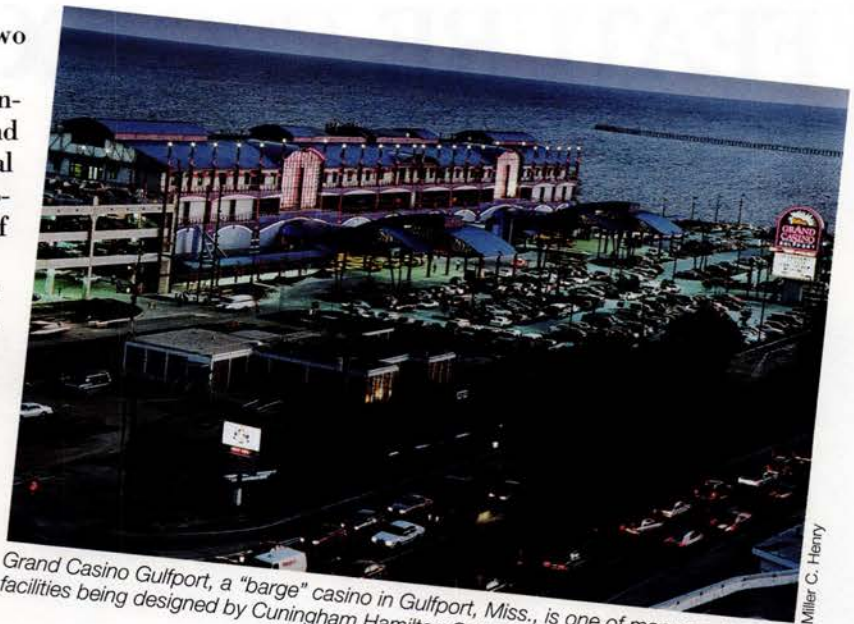
firm doubled to 20 people in the last two years on the strength of its casino work.

Other casino expansions planned in Minnesota include new hotels at Mille Lacs and Hinckley, according to Stan Taube, principal at Grand Casinos. Expanding a casino's operations to provide hotels and other forms of entertainment is essential, Taube says.

Another project under consideration is the replacement of Northern Lights Casino in Walker, Minn., with an elaborate new facility. The Edina-based architecture firm of Tushie-Montgomery & Associates Inc., has designed the project for the Leech Lake band of Chippewa.

The Northern Lodge Hotel and Casino will cost \$23 million, according to Gary Tushie. He says about one-third of his firm's work is in casinos, either in the Midwest or Las Vegas or Arizona. The 2-level casino Tushie has designed, however, has been put on hold temporarily. If the band decides to go on with the project, it will be making the jump from a simple, bingo-hall-type facility to a marketable resort. With a night club, two restaurants, a day-care facility, 34 hotel rooms, RV park and horse-shoe pits, the facility "has got it all," Tushie says.

As casinos continue to expand, they also continue to become better designed. "We've gone from a decorated warehouse with a strong entry element to festival architecture and fantasy or themed architecture," Hoskens says.



Grand Casino Gulfport, a "barge" casino in Gulfport, Miss., is one of many gambling facilities being designed by Cunningham Hamilton Quiter throughout the country.

Miller C. Henry

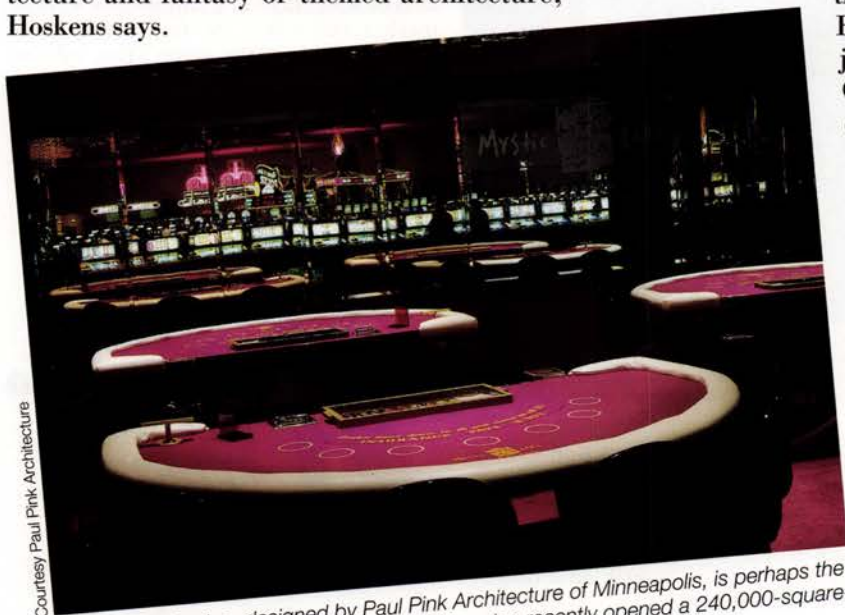
Tushie sees the same changes. "People want to experience something exciting when they go to a casino," he says. They want something more "than a bar with a few slot machines—it is part of the fantasy of gambling."

Paul Pink's expansion of Mystic Lake is a move toward fantasy architecture with its rustic western theme.

And on an ever-larger scale, Cunningham Hamilton Quiter is working on a 2,000-acre master plan for a themed casino in northern Mississippi. Called Buck Lake, the complex is being planned jointly by Grand Casinos and the Twin-Cities-based Gaming Corporation of America. The \$589 million project is large enough to allow the architects to create a complete fantasy world. It will be built in stages and include up to six floating casinos, a convention center, amphitheater, amusement park, restaurants, golf courses and 4,000 hotel rooms. Among other Mississippi projects the firm is designing is King's Landing, which will incorporate a castle theme.

Hoskens says such designs incorporate "the wholesome fun of Disney with the entertainment aspect of Vegas—it's a unique concept."

John Manning is a writer with Skyway News in Minneapolis.



Courtesy Paul Pink Architecture

Mystic Lake Casino, designed by Paul Pink Architecture of Minneapolis, is perhaps the largest Indian-run facility in the country. The casino recently opened a 240,000-square-foot addition designed by Paul Pink.



Minnesota Blue Flame is an association of gas utilities and trade allies.

## MINNESOTA BLUE FLAME

# FEATURE PROJECT

Minnesota History Center, St. Paul, MN



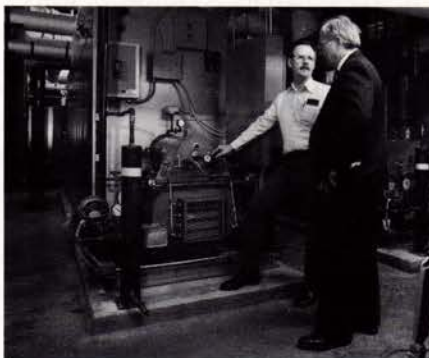
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After eight years of review and hiring an independent consultant to evaluate proposals, the State chose a natural gas multiple boiler system on an interruptible basis, using oil as a backup fuel. "The need for a reliable fuel system that could efficiently produce steam for humidification turned out to be the deciding factor..." says Pete Herzog of NSP Gas Marketing. "Plus, the better economics of natural gas made it the best choice for the State," Herzog continued.

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Larry Cavegn, left, building maintenance foreman with the Minnesota Department of Administration, meets with Pete Herzog, NSP C&I gas marketing consultant, in the boiler room of the Minnesota History Center.

will realize an initial annual fuel savings of about 50% in comparison to District Energy, the other energy source under consideration. In fact, they will recoup the installation costs within 3 years, and realize a savings of nearly \$2.5 million over a 20 year period.

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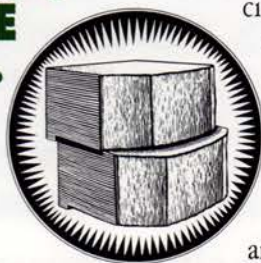


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## Common good

Most architects think of themselves as artists engaged in a creative profession. After all, architecture is a public art form. But architecture is shaped by budgets, sometimes unreasonable construction schedules and clients who may or may not be open to creative experimentation with their money. Caught in the daily grind of producing for a client, many architects feel less and less like artists engaged in a creative profession. Parameters are part of the package deal in architecture.

That may be why many architects seek secondary outlets for their creative energies. In this issue, we profile four architects who pursue art as more than a hobby. For all, their artistic medium—whether sculpture, art glass, furniture design or watercolor—is a natural outgrowth of their profession.

Architects also view themselves as working for society's common good.

Today we hear a lot about sustainable design. The national AIA convention in Chicago this summer devoted an entire conference to the topic. Several Minnesota firms already are doing something about sustainable architecture. Three firms with featured projects in Africa, Costa Rica and Washington State have designed buildings that respect the environment, maximize the use of natural and man-made resources, and above all, benefit the client and user.

Even regionally, architects are looking at ways to cure social ills. Three architects from North Dakota proposed solutions for revamping Chicago's Cabrini-Green, one of the most notorious public-housing projects in the nation. Their proposal, which took first place in the *Chicago Tribune's* international design competition to cure Cabrini-Green, isn't exactly revolutionary. In fact, the proposal is quite old-fashioned in its call to humanize Cabrini-Green by breaking down the scale, creating a real sense of neighborhood and reconnecting it with the city.

Architects may be artists. But they're also social workers. Whether designing a log cabin or a large-scale factory, architects must consider the lasting effects their designs have on society and the environment.

**Eric Kudalis**  
Editor

**Our apologies** In the September/October issue we neglected to credit Opus Architects & Engineers as the designers of the University of St. Thomas's downtown Minneapolis campus. The Gothic-inspired campus has provided a link to maintaining a vital downtown. We regret the oversight.





In designing the Lapa Rios resort on the southern tip of the Osa Peninsula of Costa Rica, David Andersen of The Andersen Group Architects in Minneapolis took a hands-off approach to architecture.

"It's not so much what we did but what we didn't do," Andersen says of the recently completed project. "Nature is the real show here. We tried to

and buy a 1,100-acre tract of land, in one of the last remaining lowland tropical rain forests in Central America. Approximately one-fourth of the land had been cleared for cattle grazing and farming by a previous owner. The Lewises, alumni of the Peace Corp, wanted to begin reforestation and save the rest of the property from further destruction. They commissioned Andersen to build a resort, which would provide the financial revenue for their conservation efforts.

Andersen says they avoided destroying trees in constructing the multibuilding complex on a one-acre site 350 feet above sea level. In fact, only one tree—already dead—was cut for construction. The complex, with its 50-foot-high main lodge and 14 duplex-style cabins, meanders in linear fashion. Other features include a restaurant with bar, a swimming pool, gardens, patios and pathways, a rain-forest trail system and private swimming access to the ocean.

The Andersen Group built on regional architectural styles. Hardwoods frame the buildings while palm thatch covers the roofs. The walls are enclosed with a grass called cana blanca, which resembles bamboo. The main lodge itself is an open-air structure with a 3-story-high hardwood staircase leading to an observation deck. There guests enjoy expansive views of the forest and Pacific Ocean and scan for diverse species of life. The scarlet macaw is a familiar sight and the chatter of monkeys is a familiar sound.

Despite the resort's rustic outward appearance, it does have certain modern conveniences. Television and VCR hook-up are available for educational purposes. Twenty-four-hour electricity is sparked by a river current, and hot and cold water is furnished by a solar water system.

Andersen sees such small-scale resorts as Lapa Rios working in concert with larger facilities and hotels to provide ecotours. Large resorts offer a base for tourists, who then make two- or three-day trips to the

By Eric Kudalis

# GREEN RESORT

With Lapa Rios, The Andersen Group Architects breaks into the emerging field of ecotourism

get the landscape to swallow the project by using indigenous materials and forms."

Lapa Rios, meaning "river of the scarlet macaw," is Andersen's first venture into the expanding ecotourism market. He is working now on several other projects in Central America and other locations with unique ecosystems. Andersen's involvement began in 1991 when native Minnesotans John and Karen Lewis decided to sell the proverbial farm



Courtesy The Andersen Group

*Lapa Rios resort, designed by The Andersen Group Architects, is built on a one-acre site, one of the last remaining tropical rain forests in Central America.*





smaller camps. Because of their size, the smaller facilities have a low impact on the environment while still fueling the ecotourism market.

Tourists themselves are a diverse group, Andersen says. Many in-

clude bird watchers, horticulturalists, naturalists, students and researchers, as well as those simply interested in the environment and yearning "to experience something other worldly."

*The Andersen Group based its design on indigenous architectural styles of Costa Rica. Palm thatch covers the roofs (above). Walls are made of cana blanca, which resembles bamboo. A swimming pool overlooks the ocean (below).*





# PUBLIC IMAGE

The Labor & Industries Building in Washington State serves the public and the environment



Michael Ian Shoppenn

*A landscaped path (above) leads to the Labor & Industries Building in Tumwater, Wash. The state office building is divided into a 5-story office wing, a conical-shaped entrance, and a metal-clad cafeteria and conference pavilion (below). A steel canopy curves along the front of the main entrance (opposite).*

**T**he new Labor & Industries State Office Building in Tumwater, Wash., projects a strong civic image without being boastful. That's because the associated architects, The Leonard Parker Associates Architects and Opus Architects & Engineers, know how to meet a client's fundamental—and sometimes quite utilitarian—needs without sacrificing architectural flair. The \$45 million project came in on budget and schedule. That's to the team's benefit in a time of fiscal retrenchment.

"The public is best served by getting quality design, quality systems and quality materials," says Parker, whose firm recently won an AIA Minnesota Honor Award for its design of the Minnesota Judicial Center in St. Paul.

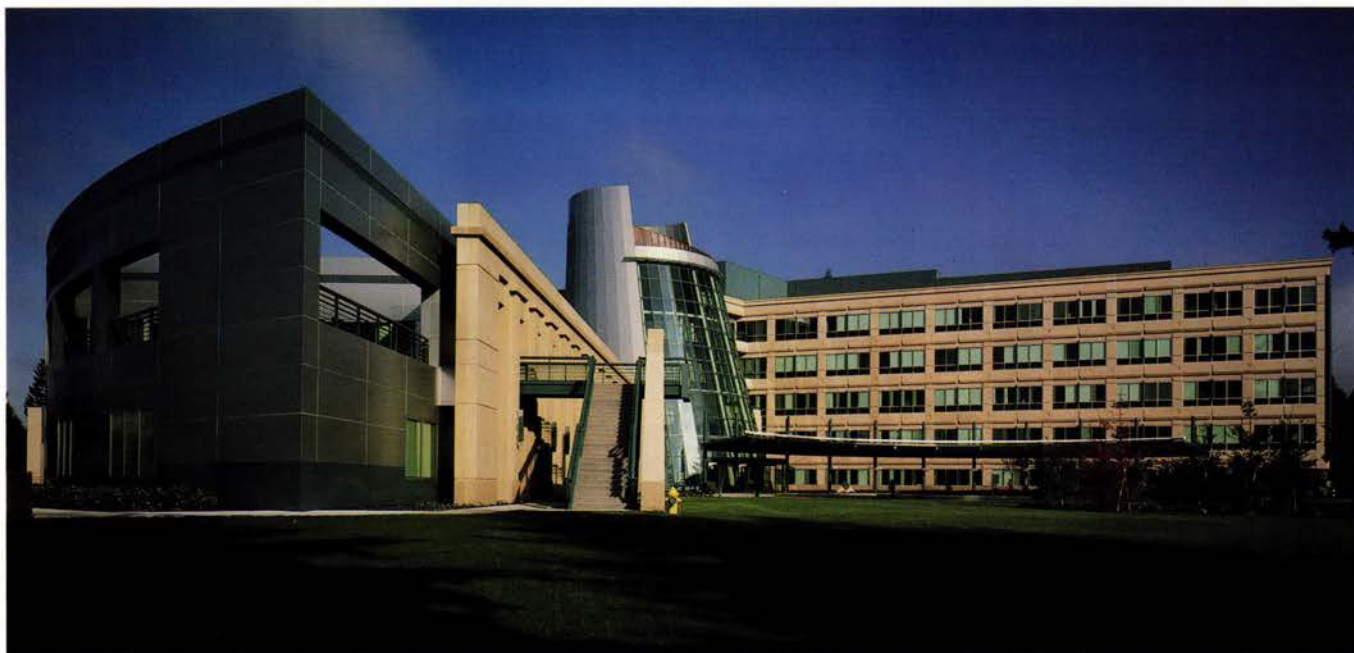
The Labor & Industries Building began as an invited competition between three design/build teams. Parker organized a weekend in-house design charrette. Where many design/build collaborations can be

tense, at best, the Parker-Opus collaboration worked on grounds of mutual respect, in which "creative tensions" were resolved easily, Parker says.

The collaboration paid off in a sterling new building. The 412,000-square-foot building, completed in July 1992, stands on a 35-acre wooded site of 75-foot-tall trees in Tumwater, seven miles south of Olympia, the Washington State Capital.

Plopping such a large building onto a wooded site easily could ruin the natural amenities that proved so appealing in the first place. Add to the mix the need for a 1,700-space surface parking lot and you have an environmentalist's nightmare.

But the Labor & Industries Building proves that large-scale architecture and nature can co-exist. The architects created an allee of trees framing the main visitor entrance drive. Much of the site preserves the woods and meadows, and also contains formally landscaped gardens.



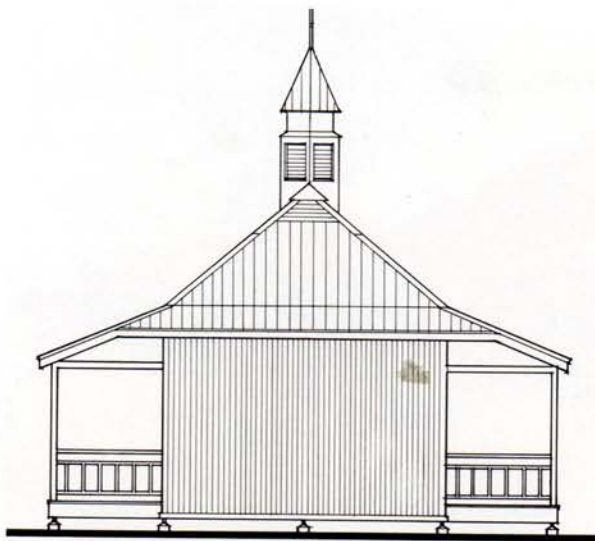












The Sambava Bible School (left) picks up on the wood construction found in the coastal regions (above).

large areas of rice cultivation surrounding the city and spots with terraced paddies among the buildings.

MSAADA, which has its main office in Wayzata, Minn., came to Madagascar in 1981 at the request of the Malagasy Lutheran Church. Since opening a permanent office in Madagascar in 1983, we have worked primarily for the Lutheran Church, but also have taken on commissions for such organizations as World Vision, the Foundation Raoul Follereau, and the U.S. Agency for International Development. Charles Whelan is in charge of the Madagascar office.

For a typical project, a sketch design and estimate are prepared in Antananarivo for submission to potential donors. If funded, design development is done in Madagascar and then sent to Wayzata for the preparation of working drawings. Upon completed drawings, the Antananarivo office finalizes documents for bid and supervises construction. MSAADA's role during construction is much greater than is typical for many American firms. Projects are often built by hired laborers rather than by a contractor. Even where a contractor is used, it takes a lot of energy on MSAADA's part to obtain a good standard. We also assist clients in the direct importation of materials that are either expensive or hard to find locally.

Two of MSAADA's recent projects in this country typify how the firm works within the established architectural vocabulary to create buildings that blend in with the natural and built landscape.

The Andohalo Pharmaceutical Research and Production Center and Administrative Headquarters for the Medical Services Department of the Malagasy Lutheran Church is built on the hill below the queen's palace in Antananarivo. The site is steeply sloping and bounded by retaining walls (a typical site in Antananarivo) in a neighborhood called Andohalo. The neighborhood is a mix of residential and institutional buildings.

For the pharmaceutical building, fair-faced paddy bricks serve as infill between a structural frame of reinforced concrete columns and beams. Paddy bricks them-

selves can't support the loads designed for the Andohalo Center. However, traditional brick is characteristic of nearby buildings, including the Anglican Cathedral on the other side of the alley. The Andohalo Center has steeply pitched roofs with dormers and a tower at the entry and stairway, elements typical of the highlands style. A terraced courtyard outside the main entry captures expansive views of the city. The garden of plantings and benches is similar to private outdoor yards throughout Antananarivo.

The flip side of this project is MSAADA's work for the Lutheran Bible School on the coast. Here, too, MSAADA's design stamp is derived from indigenous architectural forms, not from a particular MSAADA look. The single-story buildings of the Bible School at Sambava are built primarily of wood, the traditional material of the coastal style. Sambava is a tropical coastal community that is the center for the growing and drying of vanilla for export. The placement of the buildings is more formal than is generally found in forest villages, but the basic style, marked by cupolas on some buildings, is appropriate to the region's institutional buildings.

Wide wrap-around verandas shade the buildings' walls, while large shutters encourage maximum cross ventilation within. Taking advantage of natural cooling is a necessity where electricity is relatively expensive and service unreliable. Fans far outnumber air conditioners, which are expensive. Wood is still the most economical material. In a departure from tradition, however, MSAADA added more durable roofing materials instead of leaves.

This is in keeping with MSAADA's primary values in building for the developing world: durability and ease of maintenance.

Scott Williams, AIA, is a senior architect in MSAADA's Wayzata office and previously was resident architect in MSAADA's Kenya and Madagascar offices. Charles Whelan, in charge of the Madagascar office, contributed background material to this article.



Taliesin West remains a prime example of Frank Lloyd Wright's quest for an "organic architecture"

# Desert bloom

By Camille LeFevre

The Sonoran Desert of south-central Arizona is a vast indifferent landscape of poetry, danger and surprise. Like words on paper, gnarled and prickly vegetation dots the landscape, separated by patches of desert sand. Rattlesnakes, pack rats, coyote and deer emerge at dusk to hunt and forage. Rain comes in deluges that carve deep arroyos (washes) in the desert floor, swelling the accordion pleats of cactus and coaxing reticent flora into bloom. Or the sun bears down relentlessly, squeezing moisture from every living thing. Light spreads generously across the spare canvas, setting mountain tops afire, casting cool shadows into arroyos and giving barrel-cactus needles an inner golden glow.

In the winter of 1937-'38, architect Frank Lloyd Wright, then 70, migrated from his Spring Green, Wis., home, Taliesin, to this landscape. Ten years earlier, he'd been captivated by the desert while working on the Arizona Biltmore Hotel and the San Marcos-in-the-Desert resort, the latter of which prompted the building of the novel desert camp, "Ocotillo." This new venture, Taliesin West, was to be his winter home and the southwestern headquarters for his apprentice program, the Taliesin Fellowship.

Wright purchased 600 acres of Sonoran Desert at the foot of the McDowell Mountains. In the valley,

about 35 miles south, Phoenix was still a cow town. There were no power lines, canals, suburban developments, roads or clouds of heat-heavy smog. But "there was vast room so we took it," Wright said, and plans for the building "were inspired by the character and beauty of that wonderful site."<sup>1</sup>

Wright believed that "every true esthetic is an implication of nature,"<sup>2</sup> an aesthetic that guided his principle of "organic architecture." Wright shunned European architectural styles by "breaking the box" to build shelter without confinement. And he used indigenous materials that reflect and respond to their surroundings, and thus act as an organic link between humans and the environment.

Taliesin Wisconsin was a prototype and place of continual experimentation. Constructed with native oak and quarried stone, the building unobtrusively hugs the curve of the hill around which it's set, "an abstract combination of stone and wood as they naturally met in the aspect of the hills around about," Wright said. "And the lines of the hills were the lines of the roofs, and slopes of the hills their slopes, the plastered surfaces of the light wooden walls. . . like the flat stretches of sand in the river below and the same in color, for that is where the material that covered them came from."

In contrast, Taliesin West "cleared

the slate of the pastoral loveliness of our place in Southern Wisconsin," he said. "Instead came an esthetic, even ascetic, idealization of space, of breadth and height and of strange firm forms." Learning from these forms—rock, cactus, mountain—"a desert building should be nobly simple in outline as the region itself is sculpture. . . [putting] the building into its proper place among the organic desert creations."

Wright began by siting the building to follow the lay of the land; a 1:2 triangular ratio based on McDowell Mountain dictated orientation and the compound's east-west axis, which also maximized shadow and breeze. His apprentices mixed sand from nearby arroyos with well water found deep below the site, then poured the cement around native stones (often reorganized into the random pattern in which Wright had found them) to create the "desert masonry" on which the buildings rest.

White canvas, soaked in water then stretched over redwood frames, was used for roofing. The flaps were rolled up by pulleys to let in light and air, closed against winter rains, or left to flap in the wind like a ship's rigging. Securing this diaphanous sheeting were massive masonry supports set in between redwood trusses. The angled trusses echo the mountain's slope and the "armed" quality



P.E. Guerrero



of cactus, and cast shadow patterns on terraces and masonry walls like those cast by cactus on the desert floor. Long terraces and open courtyards of desert masonry echo the surrounding landscape's rugged, open vistas.

To manifest the abstract or "dotted-line" geometry of the desert flora, Wright added 2-by-2-inch dentils—cubes of redwood spaced 2 inches apart—in a straight line along fascia edges inside and out. Whether or not Wright noted such blocks in

Navajo rug patterns, he did take construction cues from native dwellings. In the manner of the Pimas, the garden is sunk to gather and retain water. And the cabaret-theatre is a pithouse halfway underground where temperatures are cooler.

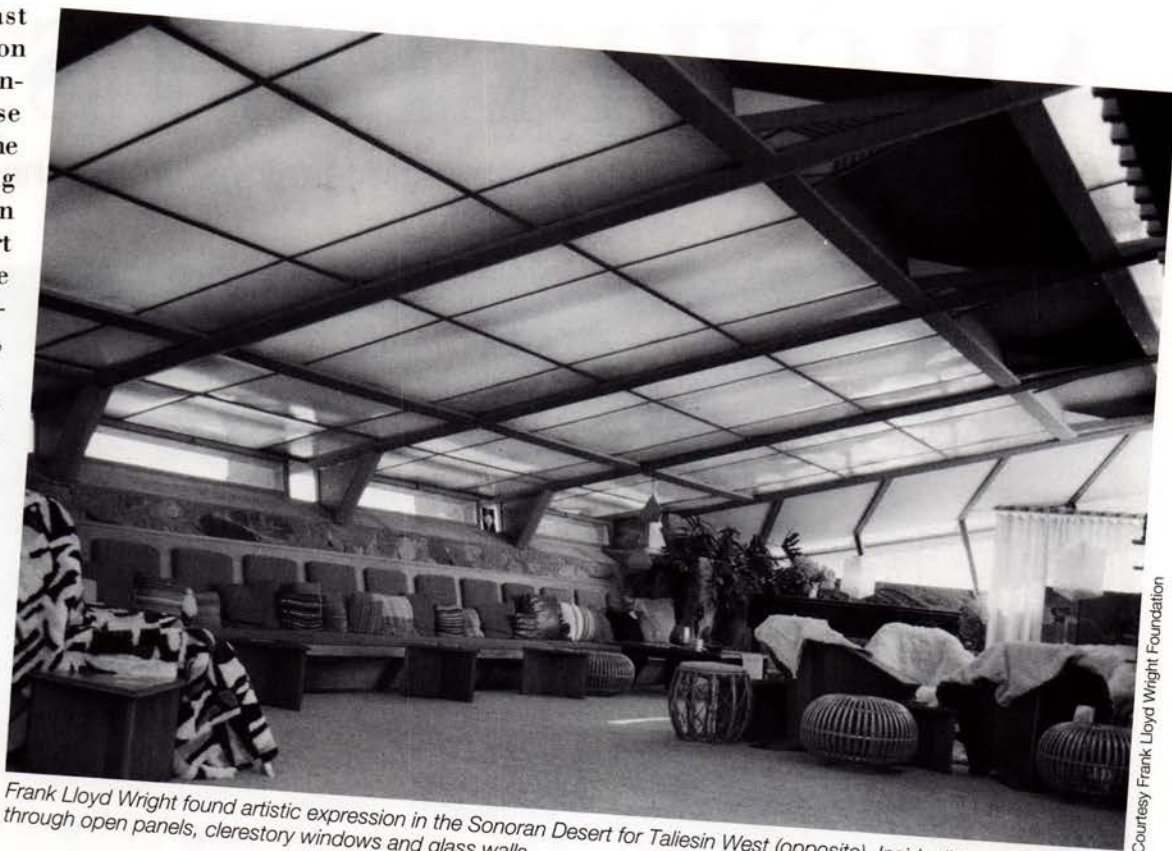
Unmistakably, Taliesin West bears Wright's touch. Light streams in through open panels above low masonry walls, and through banks of slanted clerestory windows and glass walls (cut to conform to the masonry's irregular edges), inspiring a sense of shelter in the outdoors and causing office workers to wear sunglasses. Asian art peeks out from within walls and alcoves. Gigantic fireplaces, ponds and varied architectural forms give each area distinct character, yet the compound is an integrated whole.

Wright took design inspiration for other revolutionary structures from the desert. His Mile-High Skyscraper was based on the riblike bone structure of the towering saguaro, which Wright called a "perfect example of reinforced building construction. Its interior vertical rod held rigidly upright maintaining its great fluted columnar mass for six centuries or more. A truer skyscraper than we have yet built." From the honeycomb

structure of the cholla came a light-weight, super-strong structure for the Johnson Wax Administration Building in Racine, Wis.

Like Taliesin Wisconsin, the desert camp was a place for trying the untried. But eventually, torrential rains, sand storms, termites and blistering heat took their toll on the structure. In 1951, Wright decided Taliesin West would become a permanent structure for the fellowship and his archives. Redwood was replaced with painted steel beams, canvas roofing gave way to glass, and modern comforts—computers, air conditioning, telephones—were installed.

The landscape has changed as well. Power lines, canals and development have inched toward Taliesin. A California property company recently purchased 2,000 acres of pristine desert north of Taliesin and up McDowell Mountain for development. "It's the end of an era," says apprentice Sara Robinson. Last winter she slept safely in her remote, renovated desert shelter next to an arroyo filled with palo-verde trees, guarded by a 13-armed saguaro, and visited by tortoise and javelina.



Frank Lloyd Wright found artistic expression in the Sonoran Desert for Taliesin West (opposite). Inside, light streams through open panels, clerestory windows and glass walls.

Courtesy Frank Lloyd Wright Foundation

"[Former apprentice] Jay Pace once told us that Mr. Wright once looked out, saw two lights in the valley, and said to the apprentices, 'Boys, it's time to move on.' He was 90 then."

Today, Taliesin West emerges like the prow of a ship from this ancient inland sea; its white roofs like half-mast sails in the sunlight and at night emanating an inner glow in stark contrast to the brassy city lights below. That the building remains an integral part of the landscape that inspired its structure and design testifies to the timelessness of Wright's "organic architecture"—integration of materials, form, function and style in response to site. As the need to live in harmony with our environment becomes imperative, builders and architects developing virgin landscapes and urban enclaves for human habitation could learn plenty by taking a fresh look at Wright's work.

Camille LeFevre is a contributing editor of *Architecture* Minnesota.

1. All quotes from *An Autobiography*, unless otherwise stated.
2. From *The Natural House*.



# ARCHITECTS AS

Four architects demonstrate the artistic leanings within their profession



Don F. Wong

Most architects draw, but only a few elevate drawing to an art form. Michael Plautz, a founding principal of Ritter Suppes Plautz Architects in Minneapolis, uses watercolor drawing to explore the built and natural environment.

"The best watercolors are gestural and painted quickly to capture

the essence of something," Plautz says. "I like watercolor for its illuminance, transparency and spontaneity."

Plautz says his favorite subjects are city- and streetscapes, although lately he has focused on natural landscapes—particularly those of the desert southwest of Santa Fe. "Landscapes and the relationship of buildings to landscapes are becoming more interesting to me," he says.

Plautz picked up watercolor painting in earnest 10 years ago when he began teaching sketching classes in a spring study-abroad program to France through his alma mater, the University of Illinois. Many of his

## Michael Plautz



# ARTISTS

By Eric Kudalis



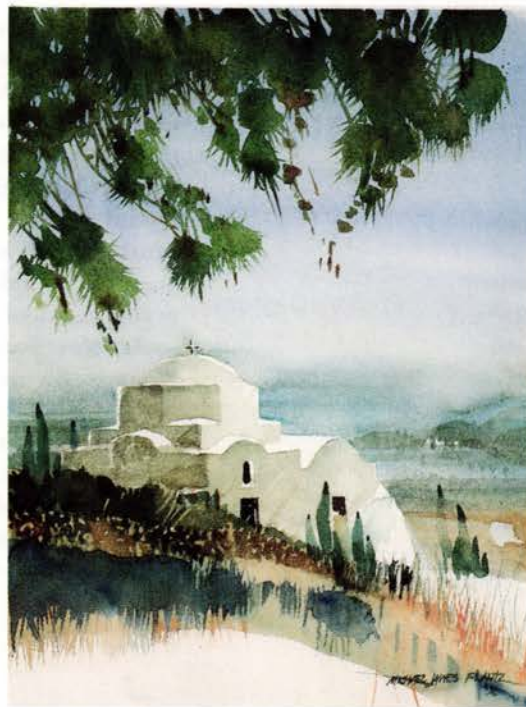
subjects focus on European architectural sites.

"Watercolor is a good medium to capture the textures of building materials," he says. "The old-fashioned objective of composing buildings is a bit forgotten today. Sitting down and viewing cityscapes helps you think about how a building is composed and heightens your sensitivity to architectural composition."

Although he occasionally does presentation drawings for office projects, Plautz likes to keep his watercolor painting separate as a creative outlet. Says Plautz, "I would like to do more painting because it's so wonderful to do."



*Michael Plautz's watercolors include urban scenes and landscapes from Europe and the American Southwest. Featured on these pages are a Taos pueblo, Taos, N.M. (left); townscape, Menton, France (above); and Greek church (below).*







Michaela Mahady lives a double life. She began her career as an art-glass designer but soon shifted to architecture. Today she's a principal with Mulfinger, Susanka & Mahady

# Michaela Mahady

Architects, where she combines art with architecture. When not at her Minneapolis architectural office, she's at Pegasus Studio, which she co-founded with her husband John Pietras in 1976. There, she designs the art glass, and Pietras fabricates and markets it.

"I handle architecture and art-glass design differently," Mahady says. "In terms of art-work, the client is looking to me for inspiration and gives me a lot of freedom; whereas in architecture I'm working with the clients to establish their vision."

Although she incorporates art glass into her architectural commissions whenever possible, she also collaborates with other architects and firms to design glass elements and windows. Houses, commercial projects, public buildings and churches are homes to Mahady's art glass.

"I try to use what the building is saying as a starting point for the design," she says. "I also look at the site and what it's doing."

Her designs are concerned with the relationship between inside and outside, between structure and the abstract, and with geometric themes playing against natural themes. Her palette is influenced by the Minnesota landscape, with blues, greens and umbers dancing across canvasses of glass.

Art glass is not static for Mahady. Sliding panels and changing light aesthetically affect glass. Says Mahady, "A window can be very different depending on the season and where you are [standing] in relation to that window."



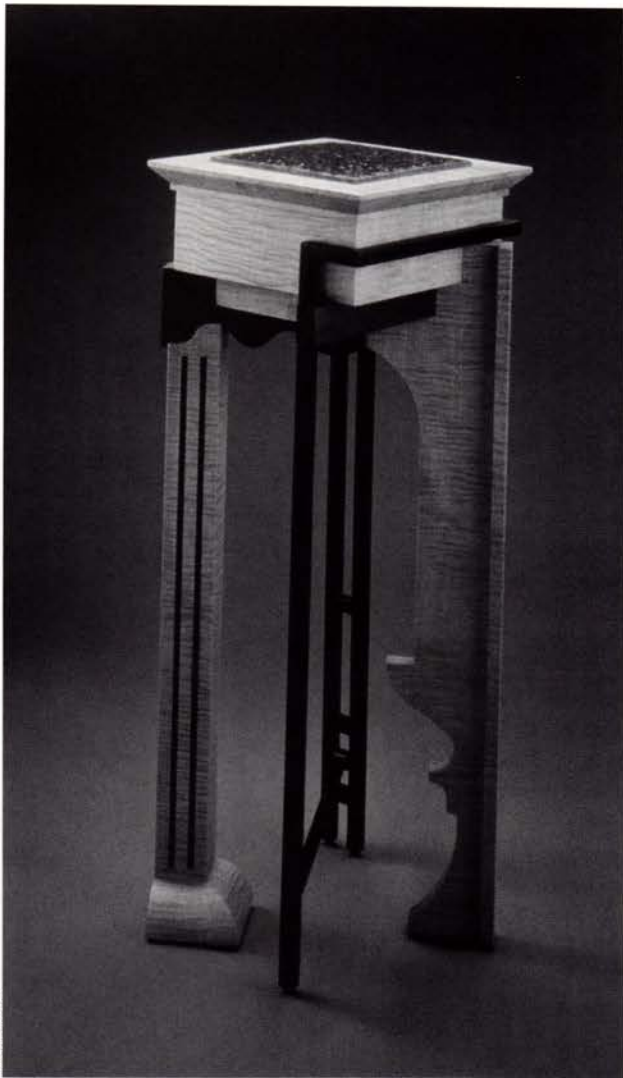
George Heinrich

Michaela Mahady's art glass is seen in a sliding panel screen at the St. Paul Centennial Building (above), and in a window detail for a private residence in suburban Minneapolis (right).



John Pietras





Brian Droege



Brian Droege

## Ira Keer

and Anderson & Anderson galleries. His design vocabulary tugs on architectural themes by including such elements as columns, pilasters, arches, geometric shapes and curves—yet he has branched out from a strict architectonic application found in many of his earliest pieces. In fact, branching out is at the core of Keer's work. In 1983 he designed chairs and submitted work to *Progressive Architecture*'s furniture competition. Such

"Designing furniture is a means to explore big ideas on a small scale, to become intimately engaged with materials, to make aesthetic statements, and actually just to have fun," writes Ira Keer, an interior architect with Ellerbe Becket in Minneapolis.

Fun is often at the core of his work. Since first venturing into furniture design in 1983, Keer has produced a range of pieces—both built and conceptual—that explore the creative and artistic possibilities of furniture. His design for *Daphy: A Winged Armchair* is an unconventional take on the typical high-back easy chair with its ducklike features, particularly seen in the flat, wide feet. For an armoire, he used a T-square (a standard designer's tool) as the primary aesthetic motif.

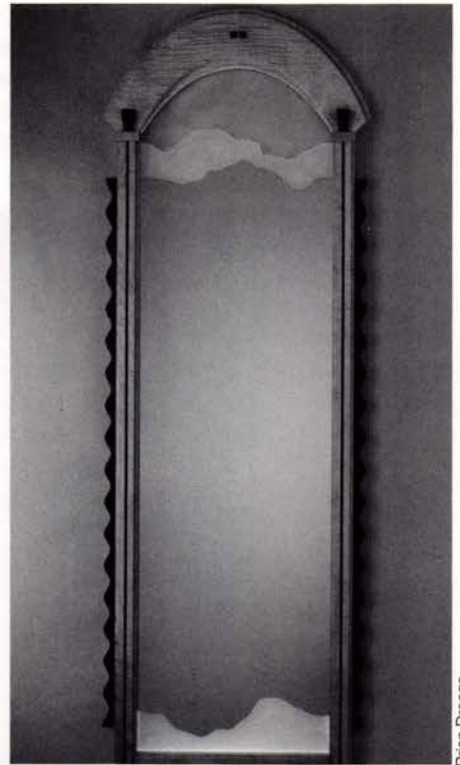
Though he's never mass produced his furniture, he has exhibited throughout the country, including locally at Geometrie

large-scale pieces as the armoire or the plant stand (pictured) are expensive to produce in a time

when people are still fretting over a slow economy. He works with local craftspeople and foots the bill for non-commissioned furniture.

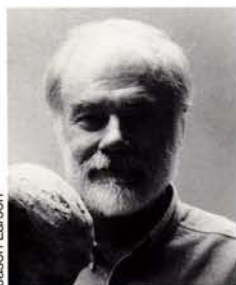
Today his art is reflected in portrait mirrors. Because of their small size, portrait mirrors allow Keer to continue to explore creative themes in a functional medium.

Recent designs by Ira Keer include *Proto: A Plant Stand* (left) made of solid and veneer curly maple, ebony, purpleheart, multiply, painted steel and fused glass; and *Napoleon: A Dressing Mirror* (below) made of solid and veneer curly maple, ebonized walnut and etched-glass mirror.



Brian Droege





# Gary Grooters

When Gary Grooters retired from his St. Cloud architectural practice three years ago, he launched a second career as a sculptor. A first-time visitor to his studio at the College of St. Benedict—where he's a nonfaculty artist-in-residence—would never know he's a newcomer to the art form. In demeanor and appearance he fits the role of artist. His beard is graying, his smile amicable, his T-shirt and pants slightly dusty from a morning's work.

Unlike many younger artists who struggle years for recognition, Grooters has found success quickly. He has had gallery exhibitions in Scottsdale, Ariz., San Francisco, and at St.

Benedict, as well as already having sold several pieces. He credits the college's supportive staff for allowing him to grow artistically.

Throughout the studio and adjacent hall are samples of his figurative sculptures. Working with clay, Grooters deals not with realism but expressionism. Figures are fragmented, yet always evocative of their material—rough, textured, primitive-looking clay.

"I let the clay show me the direction," Grooters says. "I let the piece evolve and allow my conscious to just go with it."

Because his partial figures are often faceless, the viewer is left to fill in the blanks and discern meaning. The rough clay surfaces

give his sculptures an "eroded" quality, as though they have been excavated from antiquity.

"The fragments create an atmosphere of time past," Grooters says. "I want to jog your memory and have you float back in time." He uses his art to explore the "almost mystic tension that exists between the human body and the eroding qualities of life and time."

In their tattered state, the figures are timeless and placeless. "I like to think of the unknown in the subconscious," Grooters says. The figures are, indeed, mysterious. We wonder who they are and where they come from. Says Grooters, we are left to reflect upon "the mysteries surrounding life's unknown quantities."



Lynn Hambrick

Among Gary Grooters' fragmented, expressionistic sculptures in clay are *Broken Man* (above); *Spirit* (opposite); and a two-figured *Untitled* work (left).



Lynn Hambrick









*KKE principals are (opposite, left to right) Ron Erickson, Ron Krank and Jerry Korsunsky. To advertise its 25th year, the firm bought a classic VW van and painted a retro-'60s pattern designed by artist Alex Boies. The firm recently completed the Olmsted County Government Center (above) in Rochester, Minn.*



# Interpersonal ties

Korsunsky Krank Erickson Architects has based its first 25 years on a relationship of good design and client satisfaction

By Richard Nelson

**S**pend any length of time talking to Jerry Korsunsky, Ron Krank and Ron Erickson about their life's work, Korsunsky Krank Erickson Architects, Inc. (KKE), and one word will continually pop into the conversation: relationships. Creating, sustaining and valuing relationships—among shareholders, with developers, contractors, firm employees, even other architectural firms, but most particularly with clients—has been an important hallmark of the firm since it was founded in 1968.

Now celebrating its 25th year, KKE has grown from a two-person partnership to one of Minnesota's 10 largest architectural firms, employing 80 architects and responsible for more than 4,000 projects representing a construction value exceeding \$3 billion—an auspicious accomplishment for a partnership started over a south Minneapolis loan office.

The firm's emphasis on interpersonal ties has not only spawned a vast portfolio of work but also has created an enormous network of satisfied, long-term clients. "We focus on relationships," Erickson says. "Buildings come from relationships, not from focusing on buildings and trying to fit relationships to them."

A dedication to diversification is another secret to the firm's success. "We always go back to our original plan, and that was we would be very relationship oriented," says Krank. "Secondly, we did not want to be 'experts' in one field only. We saw many successful single-market firms struggle in an economic downturn, and we didn't want that. We decided that we would utilize the talents we each had to ensure the survival of the company, and frankly that has served us well the full 25 years and that is what will take us into the future. We take tremendous pride in the fact that we are celebrating our 25th anniversary."

As well they should. In today's harsh economic climate, a silver anniversary is a major accomplishment for any company, let alone a professional-services partnership. But marketing savvy and design excellence aren't the only forces fueling KKE's growth. Qualities peculiar to the American Dream—tenaciousness, ambition and a can-do, entrepreneurial spirit—are the driving elements behind the personality of the firm and a lasting legacy of KKE's name partners. Korsunsky is the personification



Don F. Wong



Joel and Shin Koyama



of this phenomenon, labeling the firm's success as an example of the "only-in-America" syndrome.

Korsunsky emigrated from the Ukraine in 1949 with \$5 in his pocket and a scant knowledge of English. "On my first day at the University of Minnesota School of Architecture," he recalls, "Professor Robert Jones gave us an encouraging speech: 'Only 10 percent of you will graduate,' he said. Well, he was wrong. Out of 160-something first-year students, only 12 graduated, and I was one of them—the guy who didn't know English or local conditions."

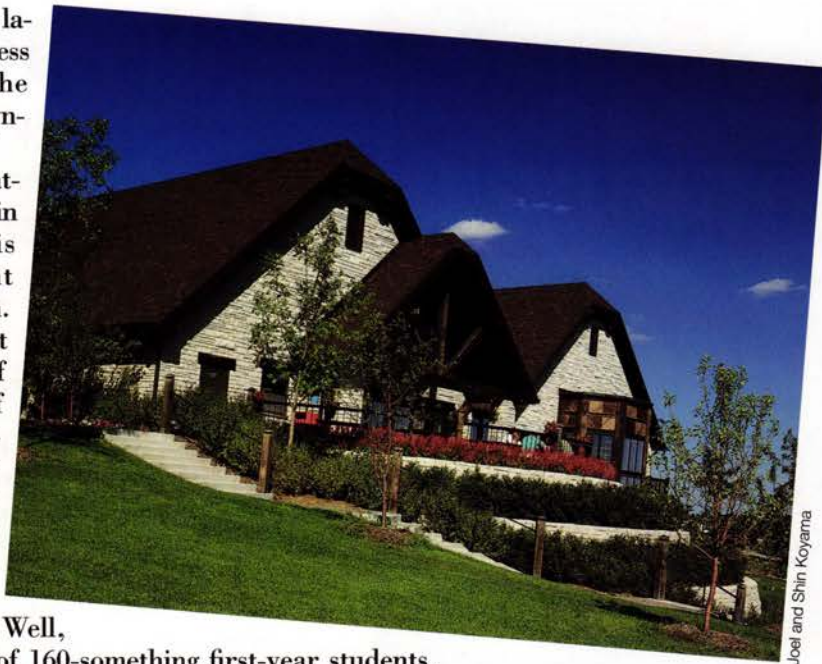
Following a stint at the university's physical-plant department, where he met and mentored first-year architecture student Ron Krank—and a period at Ellerbe Becket, where he met Krank again—Korsunsky turned a deaf ear to his critics and struck out on his own. Three prosperous years later, he became reacquainted with Krank, and a partnership—plus a completely genuine mutual admiration—were born.

"It was love at first sight for Ron and me," Korsunsky says. "We hit it off right away. From the beginning, Ron and I are completely different people, but we respected each other and admired each other's view. I felt always looking at Ron, where he turns right I would have turned left, but we walked together. And so with Ron Erickson, who came later when everything was already brewing."

The young partnership built its practice on three diverse commercial-market areas: nursing homes, where Korsunsky was a specialist; retail and shopping-center projects, which was Krank's growing area of expertise; and multifamily housing, an area in which they both had experience.

A large condominium development brought Erickson into the fold in 1973, and three years later he became a partner. Business boomed on satisfied clients' word-of-mouth. Firm-client relationships were forged that exist to this day. Growth continued at a heady pace and the firm outgrew five offices before settling into its stylish digs in Minneapolis's Warehouse District—a KKE renovation at 300 First Ave. N.—in 1987.

That same year, the three partners opened the firm to six new shareholders: Joel Anderson, Dave Broesder, David Frank [now deceased], Tom Gerster, Greg Hollenkamp and professional manager Bob Mayeron. John Paulson joined the partnership in 1990, and Korsunsky retired in 1991. While KKE was preparing for the next wave of leadership, it was also forecasting the future of its three primary areas of business. The strategically minded



Joel and Shin Koyama



Joel and Shin Koyama

The firm tackles a range of projects, from institutional to educational and health-care. Featured here are the Wedgewood Golf Course Clubhouse in Woodbury (top), and the Mankato Lutheran Home (above).



firm reevaluated its market position and, in an effort to lessen its reliance on the sagging development market, made a foray into the public sector in 1987 by pursuing a public-school project.

The gamble proved fortuitous. Six years later, institutional clients—primarily education and government projects—account for nearly half the firm's revenues.

"People are astounded that our firm could go from a primarily private-sector firm to one that does equal volume in the public sector with such ease of transition," says Krank. "We did it without a huge stumble, and that is probably the most significant success of our firm in the last six years."

How did KKE do it? Paraphrasing Gertrude Stein, a client is a client, and KKE discovered that public-sector clients demand the same high standards of service, design and cost control that created so many of the firm's fiercely loyal private-sector clients. Applying to public projects the same relationship-building principles that made KKE so successful in the private sector, the firm has reeled in a steady stream of institutional commissions, including schools, courthouses, county administrative centers and health facilities.

"It is not just architecture as usual at KKE," says Paulson. "It is being innovative, setting the processes in place to serve the client.

One of the nicest things we continue to hear is that we work so closely with our clients that they tell us they don't view us as consultants, but rather as an extension of their staff."

Krank concurs. "We always try to stand in the shoes of our clients, public or private," he says. "I know people talk about that, especially in times of difficulty, but that's what we've done from day one. For example, we've been involved in building an ownership over the years, to see what it is like to put money out, take risks and minimize the gamble before going ahead. That philosophy has been very good for us."

Meeting and exceeding a client's myriad expectations is the impetus behind KKE's work. "To us, an award for a project is a satisfied client," says Hollenkamp. "If we can come away after doing that first project with a client that is going to stay with us, then that's very satisfying. That for us is an award-winning project."

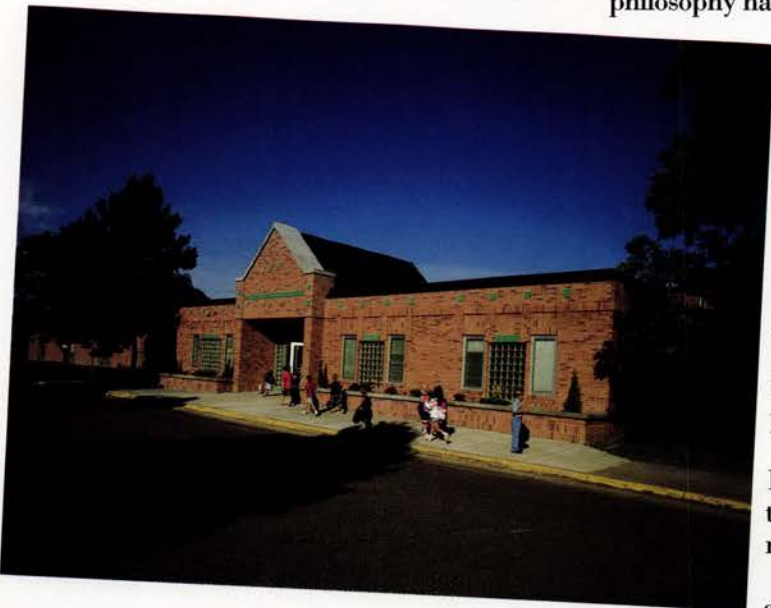
Happy clients aside, KKE has garnered more than its share of award-winning projects.

Recent accolades include the renovation of the



Joel and Shin Koyama

*Housing commissions include the Vernon Court Townhomes in Edina (above). Among school projects is the Rockford Elementary School (below).*



Thomas Hysell







Stearns County Courthouse in St. Cloud, which won the Best Historic Grand Award of Excellence from the National Commercial Builders Council; Woodbury Village Shopping Center, which captured both the Award of Excellence from the Minnesota Shopping Center Association and the 1993 Innovative Design and Construction Award from the International Council of Shopping Centers; Annandale High School, which was given the Award of Excellence from Associated Builders and Contractors; and Zapp Bank Plaza, also in St. Cloud, which merited a National NAIOP Award.

Keeping the firm's scope within its originally prescribed set of markets and subsequent submarkets has kept KKE in the incremental growth mode it has enjoyed for the past quarter-century. "We want every project to be a building block for another project," says Erickson. "Just to do a project because it would be a nice project doesn't fit our market. We seek projects to build additional expertise or build relationships to create a stream of works."

That strategy served the firm particularly well in the late '80s, when, after more than 20 years of designing shopping centers, KKE was named architect of record—along with Hammel Green and Abrahamson—of the mother of all Minnesota building projects, Bloomington's mammoth \$650 million Mall of America. The mall's unique scale, schedule, political atmosphere and collaborative challenges were a fitting culmination to the firm's concentration on the shopping-center market. And this building-block philosophy continues to work its magic in the firm's other primary commercial markets, with a constant flow of nursing-home and multifamily housing facilities being designed around the country.

How do you celebrate a silver anniversary? With a canary yellow Volkswagen bus, of course. The firm commissioned artist Alex Boies to recall the year of KKE's birth with a 1960s-style graphic for a vintage 1968 VW bus. The result is a wildly colorful, attention-grabbing vehicle seen around town on client business, site inspections and even a community parade or two. The KKE mobile hit the auction block this fall, with the proceeds benefitting the Center for Victims of Torture, which the firm renovated, pro bono, in 1990.

The bus is a fitting symbol of the firm's spirited camaraderie. "Relationships really drive our business," says Erickson. "We bring enormous enthusiasm to our projects, we make it an easy, fun process because we really enjoy what we're doing. We get great personal satisfaction out of our work."

*Richard Nelson is a Minneapolis writer.*



Joel and Shin Koyama



Joel and Shin Koyama

KKE's office in Minneapolis (opposite) is a striking display of colors and patterns. The firm's design for a Super America store (top) is compatible with the architecture of its south-Minneapolis neighborhood. The Woodbury Village Shopping Center (above) breaks from the bland tradition of yesteryear's strip malls.





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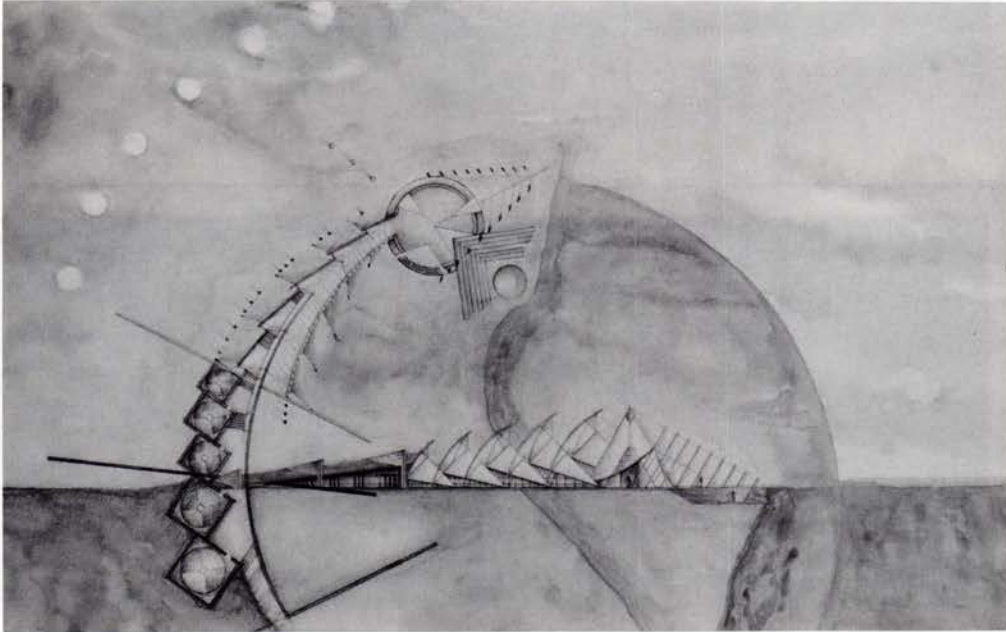


COLD SPRING



# AM

## drawing board



Project: Native American Heritage Center  
Designer: Janis LaDouceur

This project is designed to embody many diverse elements of Native American imagery to create a collective heritage center.

The curving shape rises out of the prairie, forming a circle open to the east in the traditional encampment teepee placement. Approaching along the open prairie, you pass through a series of three walls. The first wall is green, and painted with trees and flowers, birds and stars, to symbolize the dawn of time. The second wall is red, and painted to symbolize the time of war and loss. The third and final wall is painted blue with birds and stars, for the rebirth of the fresh new world.

Passing through the final wall, you enter the building to become part of a dazzling, light-filled "shadow dance." Under the intense summer sun, a curving glass curtain wall (partially shaded by canvas tensile structures to intensify the variety of shadows), casts erratic shadows across the stone floor and opposite wall. The south-facing opposite wall is of thick adobe, with repeating patterns carved through it, to allow equally dazzling light patterns when the sun shines from the south. An opening to the east overlooks the amphitheater balanced, at the edge of the mesa, overlooking the canyon. At dawn, dancers on stage at cliff's edge are backlit by the morning sun rising over the canyon. Descend back along the corridor to find the meeting rooms. Adobe floor and walls are covered by ceremonial blankets, meeting a raw-timber ceiling structure woven around a central skylight in the traditional pit-lodge style.



Pit House - Pawnee Timbers

Pit House



Yakima Holiday Lodge

Tip's Generally Worn Together - Like Dancers to the Tune

Yakima Holiday Lodge



Path to the 4 Souls...

Path to Hall of Souls



Path to Vision Quest Lodge

Path to Vision Quest Sweat Lodge

Drawing Board is looking for submissions. Please send photos, PMT's and description of your conceptual work to Architecture Minnesota magazine, c/o Drawing Board, 275 Market Street, Ste. 54, Minneapolis, MN 55405.



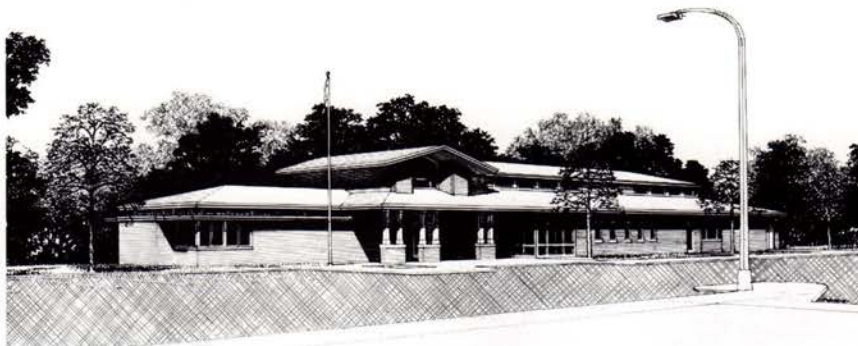
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*coming soon*

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**Mulfinger, Susanka &  
Mahady Architects  
Princeton Library  
Princeton, MN**

A prominent entrance aligns with First St. to take advantage of a location one block from the center of town. High encircling windows naturally light the central interior space. Lounges and study areas take advantage of Rum River views. Designed by Joseph G. Metzler and Sarah Susanka. (612) 379-3037.



**Mulfinger, Susanka &  
Mahady Architects  
Toman Residence  
Roseville, MN**

Evocative spaces, differentiated by a particular light quality, organic textures and Japanese Tyko beams, keep "possibilities possible" in this suburban home. Diverse interior spaces are unified by a simple brooding roof that gently lifts to receive the moon through a neighbor's tree. Designed by Katherine Cartrette. (612) 379-3037.



**Mulfinger, Susanka &  
Mahady Architects  
Jones Residence  
Stillwater, MN**

This new 1800 sf home for a young couple has a large wooden harvest table at its heart, around which their families can gather. The interior rooms flow outside into extensive decks and screen porches oriented to catch both morning and evening light. Designed by Robert Gerloff. (612) 379-3037.



**Mulfinger, Susanka &  
Mahady Architects  
Bednarowski  
Residence  
Minneapolis, MN**

A long, low rambler on Lake Harriet Boulevard has been opened up to receive light and views of the water. French doors lead from living areas to a sweeping curved front deck and a trellised terrace. Designed by Michaela Mahady. (612) 379-3037.



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



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*coming soon*

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**McMonigal Architects  
Residence  
Red Wing, MN**

Sited atop a bluff over Lake Pepin, this new farmhouse commands dramatic views of the lake, distant valleys and sloping pastures. A rooftop observation deck offers its owner an unobstructed vista for star gazing. (612) 331-1244.



**McMonigal Architects  
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Lake Owasso  
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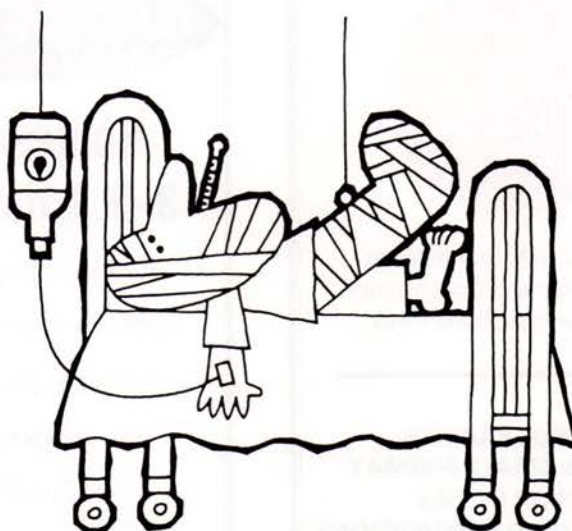
A small cottage was originally built on this site by the Owner's grandfather. The new house responds to the lake views, mature trees and sun patterns that first drew their family to the site. (612) 331-1244.



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## previews

Continued from page 13

### **A House for Us All National Building Museum Washington, D.C. Through 1993**

Puerto Rican artist Antonio Martorell has created 12 richly fabricated installations that evoke the physical and emotional fabric of houses. The installations represent Martorell's association with houses—ranging from personal recollections of his childhood homes to such issues as migration and eviction. The installation *Kamikaze*, for instance, pays tribute to the makeshift home his family lived in after its eviction, which consisted of several mattresses in the back of his aunt's store.

For more information, call (202) 272-2448.

### **Pressed Paper Art Architecture and Furniture Minneapolis Institute of Arts Minnesota Gallery Through Jan. 2, 1994**

A collaborative community project and exhibit, *Pressed Paper Art* is organized by local artist Stanley J. Shetka, who invented a paper press that turns glossy magazines, milk cartons and even phone books into durable building materials. He worked with other artists to build a house entirely from pressed paper, which includes paper wall reliefs, furniture, architectural forms and sculpture.

For more information, call the Institute at (612) 870-3000.

### **Minnesota Celebrates Matisse Minneapolis Institute of Arts Dayton Hudson Gallery Through Jan. 9, 1994**

Paintings, bronzes, drawings, prints and illustrated books by Henri Matisse (1869-1954) are taken from the museum's permanent collection as well as from private collections. High-

lighted pieces range from *Boy with a Butterfly Net* to *Three Bathers*, *Collioure* and the *Jazz* stencils.

For more information, call the Institute at (612) 870-3000.

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

*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*. *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.

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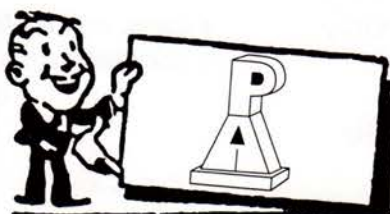
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AM's "Exhibitor Directory" has been created to save you time.

Readers attending the 1993 AIA Minnesota Convention and Products Exhibition at the end of October frequently come to the exhibit hall needing specific information on specific building materials or services for a specific project.

Our index by "Construction Division" (p.61) is designed for you to find exhibitors by type and then by booth number. For instance, if you need information on doors, Division 8, you'll find nine exhibitors listed with their specific booth number.

But don't forget to visit the other exhibitors. The exhibit hall is a veritable feast of new products, services and ideas for you to use in your business.

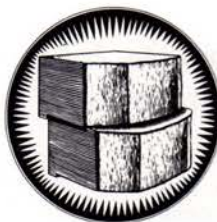
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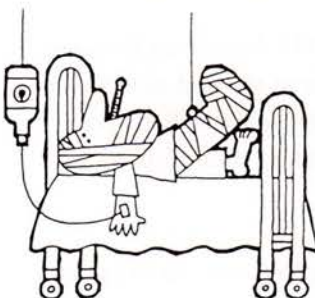
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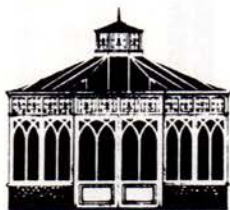


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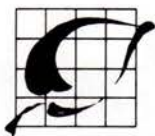


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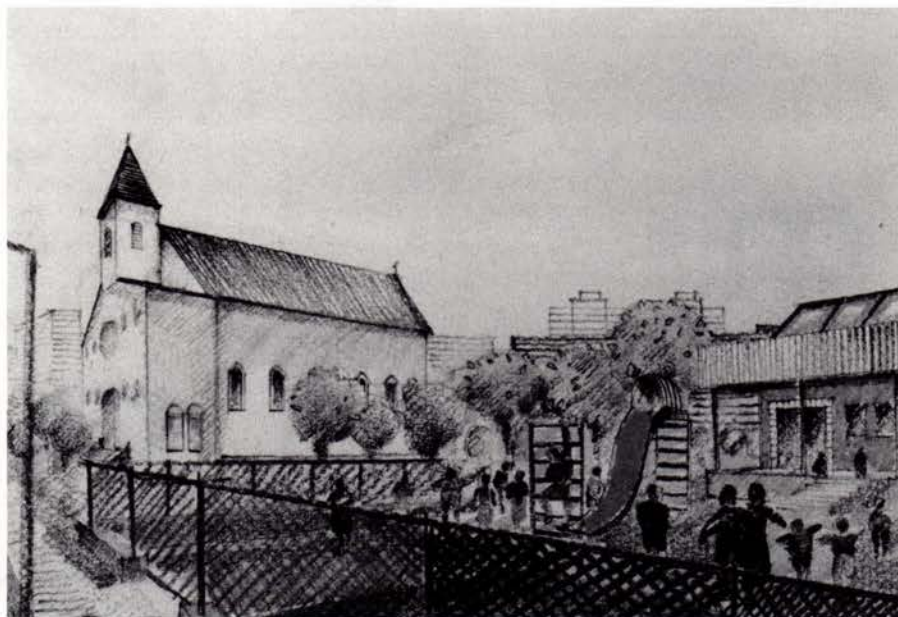


## up close

Continued from page 17

Merrill in Chicago. He worked on the LaSalle Street urban-design guidelines and other Chicago projects, a corridor analysis in Philadelphia, and the Waterfront Redevelopment Plan in Barcelona. North Dakota ties and an interest in teaching drew him to Fargo.

None of the team members had been in Cabrini-Green prior to the competition. When Nelson lived in Chicago he, like most other Chicagoans, came no closer than the periphery. "Each day on the El when we were passing Cabrini-Green, I'd hunch down in my seat for fear of catching a stray bullet," Nelson says. "It was a combat zone and sometimes bullets hit the trains." Among the Cabrini-Green



Among its recommendations for curing the crime-ridden Cabrini-Green in Chicago, the North Dakota team proposed creating a carefully scaled urban neighborhood with parks and playgrounds.

Sharing urban-design teaching duties, Nelson and Faulkner became close colleagues, and close personal friends as well. Carcoana was one of their best students with a "wonderful hand" at drawing, Nelson says. By the time the Cabrini-Green competition came along, the trio had worked together already. It seemed only natural that they should join talents again.

Five days before the *Tribune* deadline the three began serious work on the entry with six hours of brainstorming the basic concepts. Nelson says that it went amazingly well, so well, in fact, that they figured on a comfortable finish. What they didn't figure on, however, was the early arrival of Katie Nelson. Day two of the contest entry plan was taken up by the birth, as Nelson rushed his wife to the hospital at 5 a.m. and the Faulkners babysat their son.

casualties was 7-year-old Dantrell Davis, who was killed by a sniper's bullet as he walked to school. The *Chicago Tribune* dedicated the Cabrini-Green competition to the boy's memory.

Despite their lack of direct knowledge of the Cabrini-Green complex, the team members believed they understood the problems. They also believed they had a solution in their eclectic bag of traditional town-planning ideas. They drew inspiration from, among others, Christopher Alexander, Lawrence Halprin (who designed the original Nicollet Mall in Minneapolis) and Daniel Burnham.

"The solution to the problem does not lie in an architecture solution," the Fargo team wrote in its plan. "It must combine social issues and community values. The solution must

## Landscape Architects



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seek to weave together the existing fabric. Only then will the healing process begin."

Their plan proposes a mix of private and public housing that would blend with schools, parks, churches and retail areas to make neighborhoods around a central public square. A diagonal street connects the neighborhood squares, and housing is no more than a five-minute walk from the nearest square. The plan also opens up the street grid at the project's boundaries, and a green area joins Cabrini-Green with the Chicago River. A public marina, farmers' market and other facilities serve to attract "outsiders" and to knit the area into the larger fabric of the city.

Building neighborhoods and ever-larger communities involves an attitude of respect for the interconnectedness of life, according to the Fargo team. Faulkner and Nelson find inspiration for this idea in Native American culture and believe it is best expressed by the Cheyenne word "heamavihio," meaning "wholeness" and "breadth of vision." They call the design firm they established together "Atelier Heamavihio."

Because the competition was an ideas competition, the plan will not be built and the winners receive no financial reward. But the ideas generated by the contest will be made available to governmental officials, including the Chicago Housing Authority (CHA) for its use.

Vincent Lane, chairman of the CHA and a member of the jury, says that his agency and others will be taking direction from the competition entries during the upcoming \$50 million redevelopment of Cabrini-Green.

"I think something will happen there," Faulkner says. "Lane is very committed, but also a realist who sees this as a very long process. Our block-by-block, piece-by-piece approach is something he particularly liked about our solution."

*Richard (Dick) Cain is a writer and photographer who lives north of Deer River, Minn.* **AM**

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Design principal: Leonard S. Parker  
Project manager: Francis Bulbulian  
Design Team: Gary Mahaffy, Dave Dimond, Bill Englehardt, Ray Greco  
Opus Architects & Engineers  
Principal: John Albers  
Architect-of-record: Larry Everson  
Project team: Steve Lipschultz, Mike Monn  
Project director: John McKenzie  
Project manager: David Hunt  
Structural engineer: Opus A & E  
Civil engineer: Opus A & E  
Mechanical engineer: Cosentini Associates, MacDonald-Miller Company, Inc.  
Electrical engineer: Cosentini Associates  
Landscape architect: Charles Wood Associates, EDAA Inc.  
Interiors: Gensler Associates  
Kitchen design: Van Hemert Associates  
Design/build contractor: Opus Corporation  
Photographer: Michael Ian Shopenn  
Windows: Texas Wall Systems

Lighting: Lithonia  
Roofing: Firestone  
Precast concrete: Architectural Precast Structures  
Access floor system: C-Tec  
Ceiling systems/materials: Celotex  
Furniture systems: Hayworth  
Metal wall panels: Alucabond  
Wood doors: V/T Industries, Holstein, Ia.  
Structural steel: LeJume  
Energy management system: Johnson  
HVAC system: Mammoth Air Handling  
Elevators: Montgomery Elevator  
Glass & Glazing: Harmon Contract  
Carpet tile: Interface

**Project: Lapa Rios**

*Location: Costa Rica  
Architect: The Andersen Group Architects Ltd.  
Owners/developers: John and Karen Lewis,  
Pto. Jimenez, Costa Rica  
Structural engineer: Alvaro Poveda, San Jose,  
Costa Rica  
Mechanical engineer and engineering systems  
design: George W. Thompson,  
Overland Park, Kansas  
Mechanical engineer: Manuel Hernandez,  
Pto. Jimenez, Costa Rica  
Project manager: Marvin Gonzalez,  
Pto. Jimenez, Costa Rica  
Roofing specialist: Alfredo Rosales,  
Pto. Jimenez, Costa Rica*

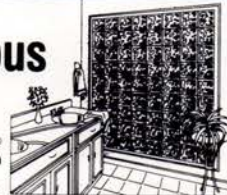


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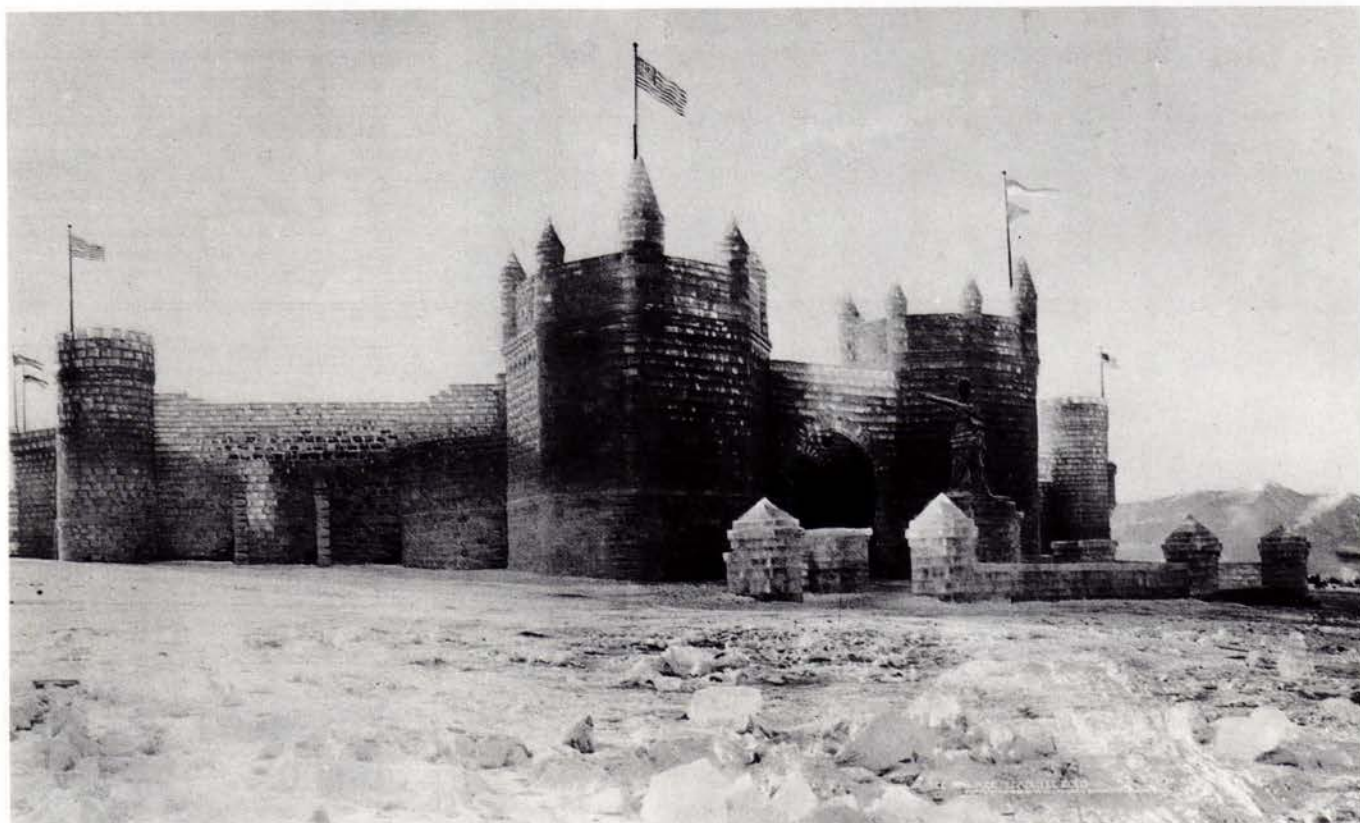
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The Leadville, Colo., Ice Palace, 1896.

Courtesy Colorado Historical Society

St. Paul architect Charles Joy's most magnificent undertaking, a project that attracted nationwide attention, melted and vanished under the Colorado sun. Joy—who designed several notable shingle-style homes in the Twin Cities—is best known today for his ice palaces, and two of his chilly castles were the centerpieces of the 1887 and 1888 St. Paul Winter Carnivals. The following decade, residents of Leadville, Colo., asked him to build the largest ice palace ever attempted.

Leadville, a mining town notorious for its lawlessness and plentiful prostitutes, had fallen on hard times with the decline of the price of silver. Business leaders believed that a spectacular 1896 winter festival could attract tourists and revive Leadville's

economy. Joy's ice palace would be the main attraction.

Joy arrived in Leadville in November 1895 and faced a tight eight-week construction schedule. He immediately set to work a crew of 300, which began cutting ice from nearby lakes, erecting steel girders on a parcel of cleared forest, and laying frozen blocks. Unusually warm weather well into December hampered these efforts, causing one tower to collapse and requiring the local fire department to hose down the icy castle walls at night when the temperature fell below freezing.

At last, by New Year's Day 1896, construction ended, although there was no time to complete Joy's planned 90-foot towers. Cruciform in design, the palace measured 435 feet

at its longest point, and 325 feet at its widest. Eight wooden trusses held the roof. The structure included an enormous enclosed ice-skating rink, two grand ballrooms (with a balcony for the dance band), and exhibits of local fruit, flowers, beer and stuffed animals frozen into the transparent walls. The final construction cost was at least \$35,000, tenfold more than any previous ice castle.

Even though 2,500 visitors turned out for the ice palace's opening day, the winter carnival proved a disappointment for Leadville. The town never again planned a winter festival. An early spring thaw began melting Joy's creation within two months of its construction.

*Jack El-Hai*



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