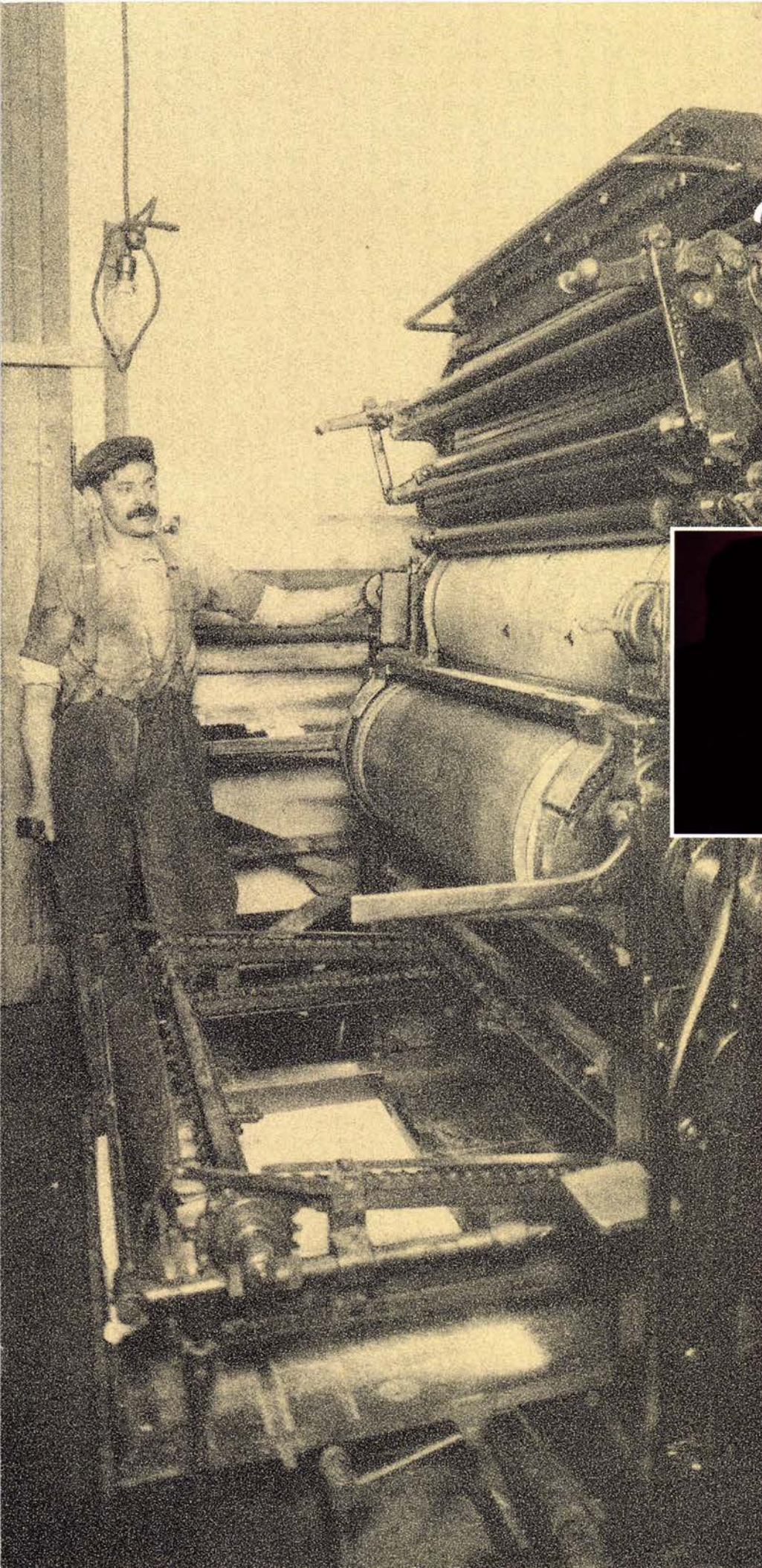


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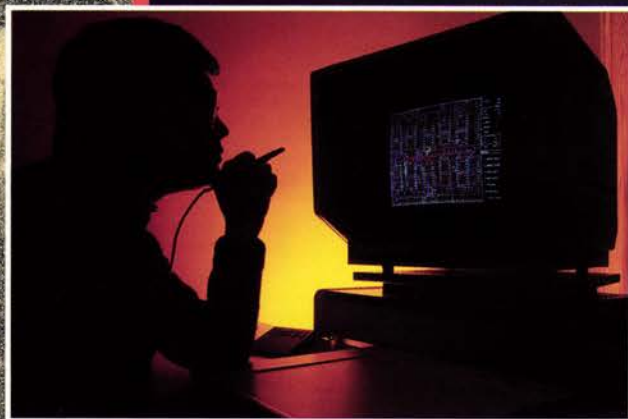
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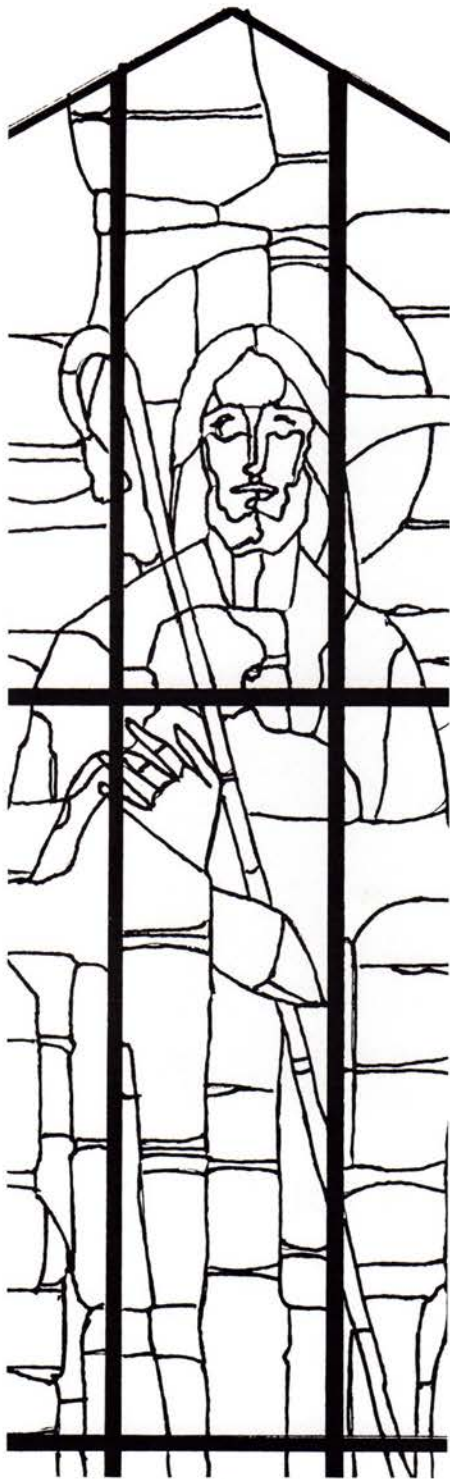
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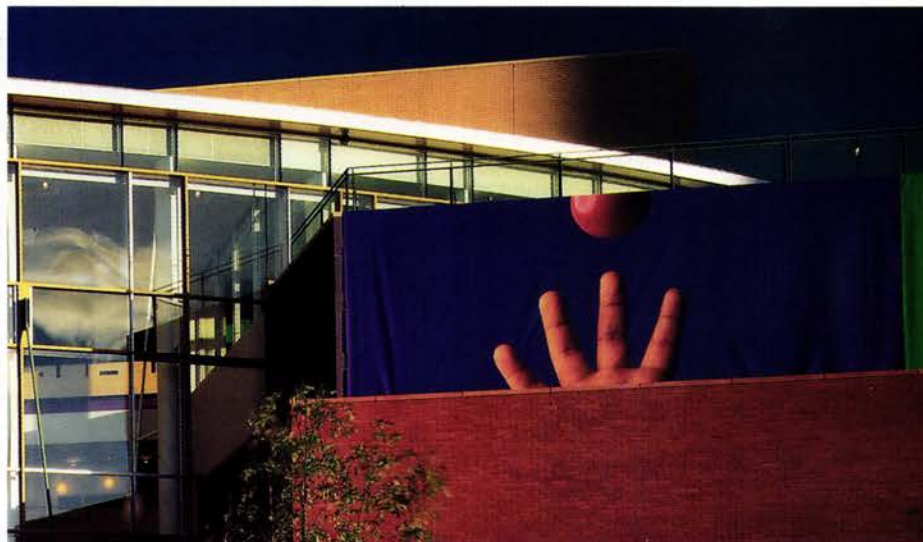
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Fraker heads west

Harrison Fraker, dean of the College of Architecture and Landscape Architecture at the University of Minnesota, will head to the University of California at Berkeley to become dean of the College of Environmental Design.

Before coming to the University of Minnesota 10 years ago, Fraker taught at Princeton University, where he received his bachelor's and master's degrees in architecture. Fraker has worked toward major changes and improvements at the University, which no doubt led to his desirability as Berkeley's new dean. During his tenure, Fraker oversaw the formation of the Design Center for the American Urban Landscape in 1986 and helped establish CALA as an independent college in 1989. He also dramatically increased the college's private financial support, while revising the curriculum to focus on graduate-level, professional-degree programs.

At Berkeley, Fraker will be in charge of a much larger college, where approximately 1,000 students and 110 full- and part-time faculty members move within diverse programs ranging from environmental design, architecture, landscape architecture, and city and regional planning to architectural history, urban design and building science.



Harrison Fraker

Shopping at the Walker

To promote its uniquely designed objects and gift items to a wider audience, the Walker Art Center has opened a 900-square-foot, off-site gift shop, designed by Shea Architects of Minneapolis. The new shop, located in the east wing of the Galleria in Edina, carries artist-designed jewelry, gift items for the home and office, and such Walker-produced items as exhibition catalogs, posters, t-shirts, postcards and note cards.



Puzzle Armchair, birch plywood, dye and lacquer, by David Kawecki

Science on the river



The proposed Science Museum of Minnesota by Ellerbe Becket will double the space of the existing building.

The Science Museum of Minnesota plans to build a new 300,000-square-foot facility overlooking the Mississippi River in downtown St. Paul. Designed by Ellerbe Becket of Minneapolis, the stone, brick and glass building offers 50 percent more space than the current downtown-St. Paul facility to accommodate up to 1.5 million annual visitors. The building drops 90 feet from Kellogg Boulevard to the river flats on a 17-acre campus that will include outdoor park space for exhibits, cultural events and recreation. The building will feature a state-of-the-art large-screen theater, five exhibit halls, classrooms and storage for the Museum's 1.7 million objects in the permanent collection. Staff will occupy a 40,000-square-foot renovated building nearby. Approximate cost is \$68 million to \$78 million, with completion projected by December 1999.

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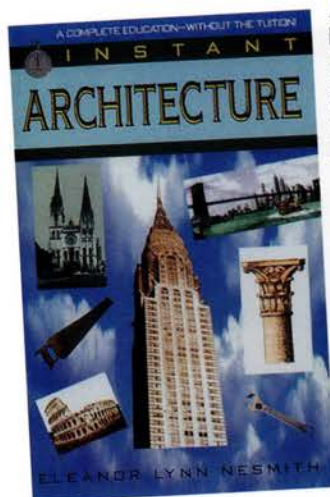
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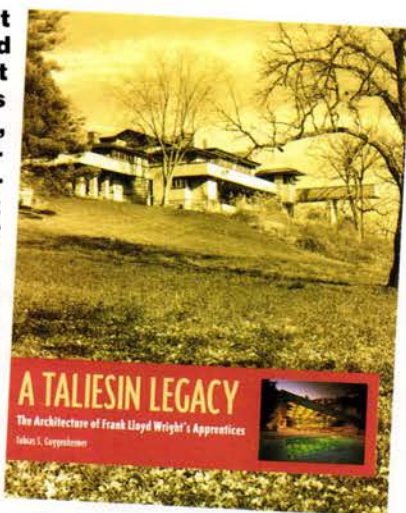
Hot off the presses



Instant Architecture by Eleanor Lynn Nesmith is a fun and fact-filled journey through architectural history. In less than 250 pages, Nesmith journeys from ancient Egypt to modern Chicago and eclectic California, from the western world to the eastern world, explaining the reasons for key architectural trends while highlighting major architectural styles and engineering marvels. *Instant Architecture* is more than pure historic narrative; it's filled with

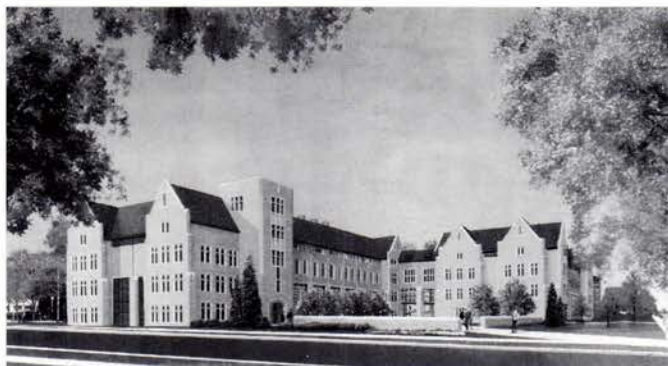
fact-filled sidebars, special features, essential listings and amusing asides. Nesmith, a former senior editor of *Architecture* magazine, is author of *Health Care Architecture: Designs for the Future*. *Instant Architecture* is published by Ballantine Books, a division of Random House, Inc., New York.

Frank Lloyd Wright trained and inspired many architects at Taliesin. Decades after Wright's death, the question remains: what became of the select Taliesin fellows? Some suffered unfair criticism, being labeled copycat architects who studied under an almost cultist existence at Taliesin. With *A Taliesin Legacy: The Architecture of Frank Lloyd Wright's Apprentices*,



author and architect Tobias S. Guggenheimer dashes these misconceptions by combining first-hand reminiscences by the Taliesin fellows, lively scholarship, and plenty of photographs and drawings to give a fair and comprehensive overview of Wright's apprentices. The book highlights 39 apprentices—among them E. Fay Jones—to show how they built upon Wright's organic architecture to develop their own unique brand of architecture. Through the apprentices, we gain insight into the daily routine of Taliesin and commentary on the meaning of organic architecture. *A Taliesin Legacy* is published by Van Nostrand Reinhold, New York.

St. Thomas groundbreaking



Science and engineering center at the University of St. Thomas

Construction has begun on a new \$30 million, 200,000-square-foot science-and-engineering center at the University of St. Thomas in St. Paul. Scheduled for fall 1997 completion, the center will house undergraduate departments of biology, chemistry, geology, manufacturing engineering, mathematics, physics and quantitative methods-computer science, and the Graduate School of Applied Science and Engineering. The Collegiate Gothic-inspired center, which is the largest construction project in the university's history, will include a 5-level office and classroom building connected by arches to a 5-level laboratory building. The center is designed by Holabird & Root of Chicago, with Opus Corp., of Minnetonka as contractor and architect of record.

Midwest winners

The once-abandoned Endion Station, renovated by LHB Engineers & Architects of Duluth, was noted for historic preservation in the 1995 ASID Midwest Design Awards. Located along the Lake Superior Lakewalk, the building serves as administrative offices for the Duluth Convention and Visitors Bureau. Other winners judged in categories ranging from corporate, residential, historic preservation, hospitality, product design and retail were Ellerbe Becket, Shea Architects and Walsh Bishop Associates, among others. The design awards are sponsored by ASID and *Midwest Home & Design* magazine.



Endion Station in Duluth

**Bungalows of the Twin Cities
Landmark Center
St. Paul
Nov. 24 through 1996**



MIKE BARTON

This classic Twin Cities craftsman-style bungalow is among many featured.

The exhibit looks at the history and significance of this popular and ubiquitous residential style. In conjunction with the opening, a three-day trade exposition in the adjoining courtyard features antique dealers, craft vendors, architects, contractors and book dealers specializing in products and services for the Craftsman-style home. The program also offers lectures about the bungalow-revival movement, as well as demonstrations of historical construction techniques and contemporary restoration practices.

For more information call (612) 731-4913.

**New Works by
Michael Manzavrakos
Carolyn Ruff Gallery
Minneapolis
Through Nov. 25**



Family Study #26, 1994

This Minneapolis artist continues to explore fragmented figurative images through mixed-media prints, monotypes, drawings and small-scale paintings, revealing an understanding of humanity's constraints and aspirations. Manzavrakos has been exhibited widely through the Walker Art Center, the Minneapolis Institute of Arts, Brooklyn Museum and Indiana University Museum.

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

**Claude Monet: 1840-1926
The Art Institute of Chicago
Through Nov. 26**



Garden at Sainte-Adresse, 1867

In one of the largest and most comprehensive exhibits mounted of Claude Monet's work, 159 works from around the world, including many from private collections of rarely seen pieces, will chronicle the life and achievements of this renowned French impressionist painter.

For more information, call the Art Institute of Chicago at (312) 443-3600.

**Andrew Wyeth: Autobiography
Nelson-Atkins Museum of Art
Kansas City, Mo.
Through Nov. 26**



*Weatherside
Andrew Wyeth, 1965*

For the first time in more than 20 years, American art lovers will have the opportunity to see the full sweep of Wyeth's work. The exhibit, with its only American showing at the Nelson-Atkins, will feature 142 pieces from Wyeth's six-decade career, from watercolors of the 1930s to the tempera paintings of the '50s and '60s, and his light-infused works of the 1990s.

For more information, call the Nelson-Atkins at (816) 561-4000.

New Work: Department of Art Faculty Exhibition
Frederick R. Weisman Art Museum
University of Minnesota
Minneapolis
Through December



Curtis C. Hoard, *Untitled*, earthenware, 1995

Audiences will have the opportunity to examine art being created on the University campus in this exhibit highlighting faculty work of the department of art. Pieces include installations and videos, paintings, prints, drawings and sculpture.

For more information, call (612) 625-9494.

Brilliant! New Art From London
Walker Art Center
Minneapolis
Through Jan. 7, 1996

Twenty-two emerging British artists are represented in photography, video, painting, sculpture, installation, multimedia and audio pieces, and hybrids of these media. The featured artists have become increasingly visible over the past several years through their publications, controversial exhibits and self promotion. Though aesthetically diverse in approach, the artists share an interest in ephemeral materials, unconventional presentation and an anti-authoritarian stance that lends vitality to their work.

For more information, call WAC at (612) 375-7650.



Gillian Wearing featured in Brilliant!

The Prairie School: Design Vision for the Midwest
The Art Institute of Chicago
Through Jan. 7, 1996

The Institute's rich holdings of drawings, furniture, textiles, building fragments, books, manuscripts and decorative objects designed by architects and artisans associated with the Prairie School are featured. The exhibit's focus is 50 original architectural drawings and fragments designed by such luminaries as Louis Sullivan, Frank Lloyd Wright, Tallmadge and Watson, Parker Noble Berry, Walter Burley Griffin and Marion Mahony Griffin. Represented building types include residential, commercial and civic structures.

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

Treasures of Venice: Paintings from the Museum of Fine Arts, Budapest
The Minneapolis Institute of Arts
Through Jan. 14, 1996

This major traveling exhibition, drawn from one of the world's most renowned collections, presents 55 Venetian paintings from the 16th to 19th century, many never displayed in the U.S. before. More than 40 master artists—from Titian, Tintoretto, Tiepolo and Veronese to Giorgione, Strozzi, Fetti and more—are featured. Many of the paintings have been cleaned and conserved especially for the American leg of the tour, giving them a new glow that hasn't been seen since the day the paint first dried.

We see Venetian culture at its splendid height. Venice during this period was alive with painters from all over Europe, drawn to the colorist tradition and techniques of the Venetian masters. The Venetian painting tradition covered a wide range of subjects, including The Old Testament, The Life of Christ, The Virgin and Saints, and Mythology and Pastorals.

For more information call (612) 870-3000.



Moretto Da Brescia (Alessandro Bonvicino), *Saint Roch Cured by the Angel* (16th Century)

Prairie School Collaborators:
Frank Lloyd Wright and
George Mann Niedecken
Milwaukee Art Museum
Through Feb. 4, 1996

This exhibit examines the working relationship between Wright and interior designer Niedecken, who collaborated with Wright from 1904 to 1918. Niedecken created custom furniture, lighting fixtures, rugs and murals that harmonized with Wright's Prairie-style houses. The exhibit examines the design process the two employed in five commissions spanning a decade, with 75 drawings for furniture, rugs, murals and interior decoration, along with actual objects fabricated from these designs.



George M. Niedecken, *Card Table and Chair*, Frederick Bogk Residence, Milwaukee, 1917

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Suburban worship

While suburbs grapple with sprawl and placelessness, expanded churches are re-establishing a sense of community amidst the strip malls and highways

By
Mark Baumhover

Architects and designers frequently grapple with ways to create community identity amidst the amorphous sprawl of suburban development. Such highly publicized planned communities as Seaside on Florida's panhandle have sought to rectify particular suburban problems—whether it's lack of social interaction, environmental sustainability, crime, or even unsightliness and sheer banality. Despite the variety of issues addressed, these critiques share an

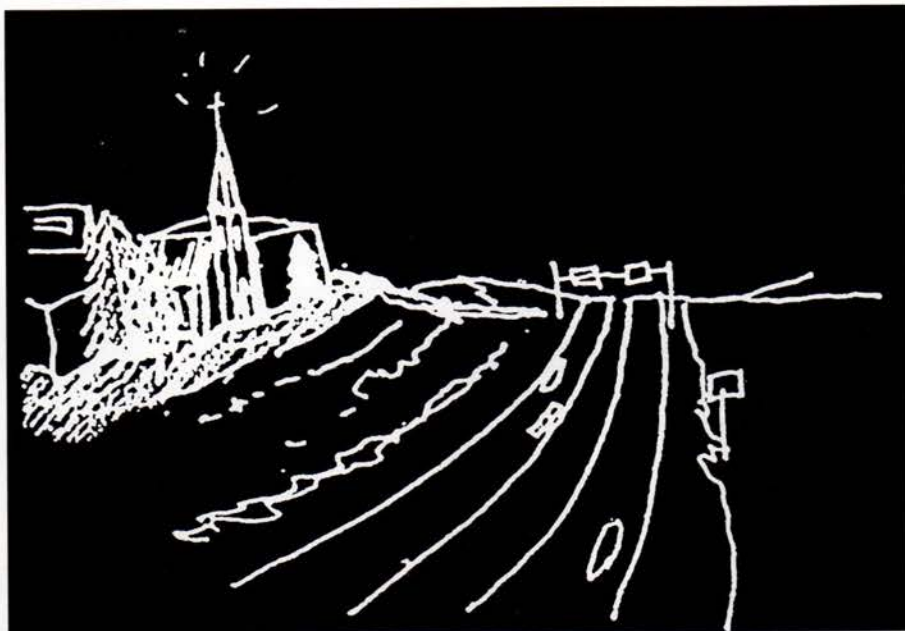
underlying theme. They suggest a connection between the physical design of suburbia and an alienating sense of placelessness.

Though many of the solutions proposed tend to focus on the design of new developments, other solutions are found in re-forming what already exists. As suburbs build new and expanded amenities, their character and identity remain open to design improvements.

An especially fertile area for establishing a sense of place is church-addition projects. Though congregations certainly do not encompass all members of a suburb, congregations take part in developing strong church communities and identities reflected in their architecture. In young suburbs, rapid population growth challenges a congregation to establish an identity and sense of community while accommodating a deluge of new members. Examples of parishioners working together to build a unified architectural identity can apply to the larger suburban community

to help improve the built suburban environment as well. Along with recreational centers, schools, civic-service buildings and such, churches bring residents together to share activities and experiences.

For instance, a basic motivation for the addition and remodeling at Arlington Hills United Methodist Church in Maplewood, by McGuire Courteau Lucke, Architects, is to share activities in a common place. Even though not all members would attend a particular wedding reception, athletic activity, youth-group meeting, etc., the congregation felt that sharing a special place in itself is important to foster a strong spirit of community.



Often prompted by economics—but always motivated by self-identity—expansion plans are frequently prioritized. Arlington Hills Methodist considered a typical list of desired needs: refurbished and expanded worship space, meeting rooms for small groups, classrooms, child-care facilities, and refurbished or expanded administration room. Noting that the congregation's identity is more than simply a collection of existing members, the church emphasized that the on-going dynamics of individuals and families sharing as a community was most important. Therefore, projects such as air-conditioning and refurbishing the main worship space—sure to be appreciated by all attending services—took lower priority to expanding the fellowship hall, meeting space and classrooms.

Still, Arlington Hills United Methodist has been careful not to cater solely to particular subgroups. The expanded narthex

Continued on page 36



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– Loren Ahles, AIA, Project Designer
– Hammel, Green and Abrahamson, Inc., Minneapolis
Photography: Tom Hlavaty



Burnsville Marketplace – Burnsville, MN

"Brick was chosen as the primary facing material...for all the long established, practical advantages; durability, low maintenance and cost effectiveness. Equally important...were the major aesthetic benefits...Brick was consistent with the surrounding context. The inherent design flexibility of unit masonry coupled with the available ranges of color and texture ensured us that Burnsville Marketplace would indeed age with interest."

– John Gould, AIA, Director of Design
– KKE Architects, Inc., Minneapolis
Photography: Lea Babcock



**Bailey Elementary School
– South Washington
County Schools, ISD 833,
Dan Hoke, Superintendent**

"Brick brought the appropriate scale to this building for a sense of strength and warmth. Its color provides a pleasing contrast to the brightly colored steel elements, and its long-term durability adds value."

– James Rydeen, FAIA, President
– Armstrong, Torseth, Shold and
Rydeen, Inc., Minneapolis
Photography: Ralph Berlovitz

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**MINNESOTA
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Church architecture must be the most egalitarian of all architecture. Within churches, people gather as a community to share a common belief in a higher being. In a world where daily communication occurs through faxes, modems, e-mail, the Internet and Express Mail, churches are one of the few places left where we can share our similarities face to face.

Technology may have improved our lives in innumerable ways, but it also has helped alienate us from our neighbors and coworkers. Computers have allowed us to set up

Community building

home offices, but we've lost the fellowship of chatting around the office water cooler. Cars and freeways have made it easier for us to reach our destinations, but we drive alone. The car-pool lane is nearly abandoned, an extraneous strip of asphalt. We live in subdivisions with no sidewalks and drive to the megasized warehouse grocery store to look for bulk-rate prices with other faceless strangers. We stay at home in the evening because cable and video offer us all the entertainment we wish.

Churches have always been at the center of communities, yet defining community in a suburban-sprawl society becomes increasingly difficult. Washington-speak touts family values, but the days of the traditional American family as defined by a married couple raising children together seem of another era. The American family is more broadly defined today.

Perhaps our search for community partially explains the increased attendance at churches these days. In this issue focusing on liturgical design, we learn that many of today's churches are designed to foster social interaction rather than simply elicit the fear or awe of God. Congregations are comprised of diverse voices bound by the same religion. The architecture reflects the need to share. Community rooms, classrooms, common areas are as important in church design today as is the sanctuary.

Boosting a sense of community is at the core of some of the best architecture and design. Our feature on the new Children's Museum beginning on page 14 demonstrates why this is one of the Twin Cities' most important new buildings. Visual razzle-dazzle aside, the Children's Museum succeeds because it creates a sense of urban belonging while providing common ground for families and children to share learning experiences. The museum recognizes that children are individuals with needs that are both unique and similar to each other.

A sculpture garden in Oslo featured on page 20 celebrates the complex nature of humanity. Through the myriad range of emotions, we discover ourselves—and thus have a public park that evokes and reinforces community.

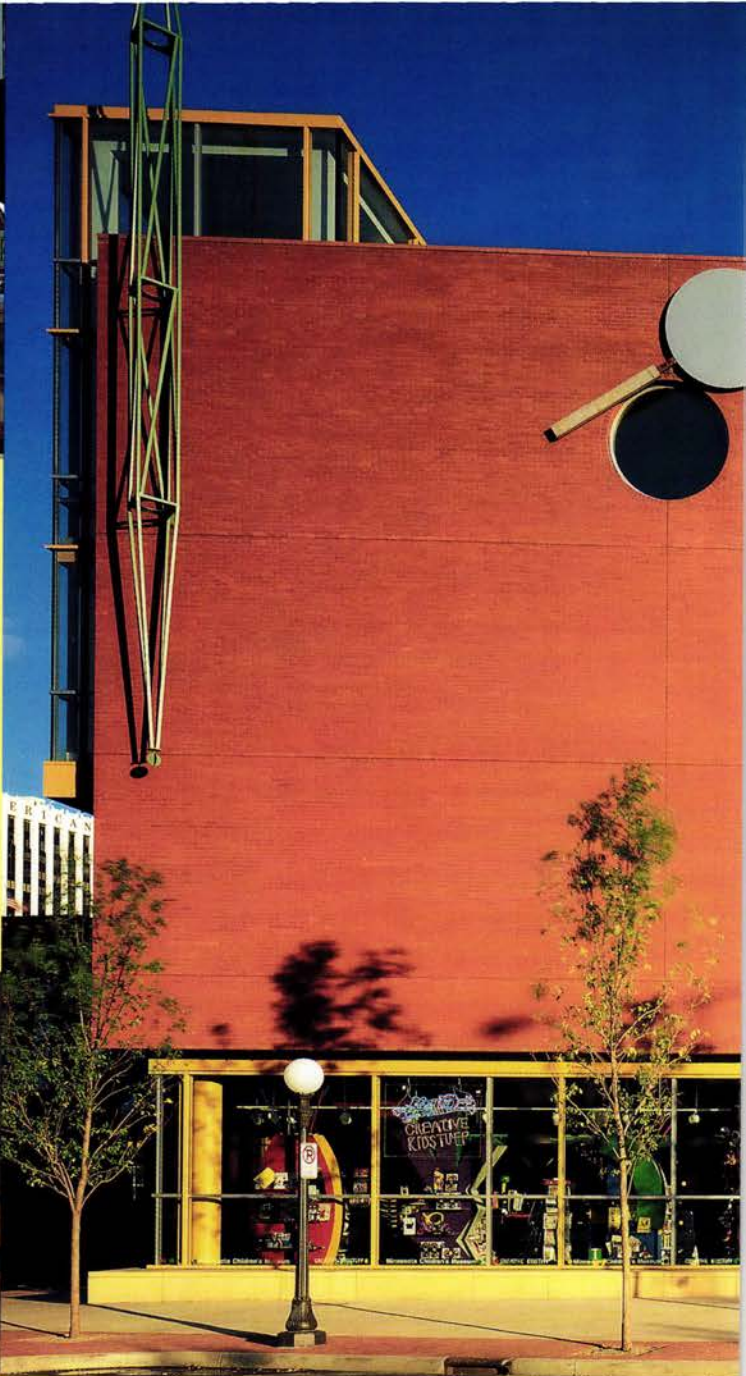
Eric Kudalis

Architecture builds upon community when it recognizes individuality. Churches, as with any public or civic building, are places to discover ourselves and our neighbors.



**The new Children's Museum
of Minnesota presents a
lively and inviting persona to
downtown St. Paul**

By Larry Millett



Play

Museums are the nearest thing in our society to the temples of old. With the public realm increasingly impoverished, museums—usually funded from the fortunes of foundations and philanthropists—tend to be the best architectural shows in town, and virtually every major architect of this era has designed a spectacular museum or two.

But because museums, for better or worse, are paragons of contemporary architectural expression, they tend to reflect—more than any other building



land

type—the deep theoretical divisions that rend the architectural profession. As a result, most museums are designed either as glorious, aloof objects in the grand manner of high modernism or they are treated as up-to-date exemplars of the classical tradition, attuned to their surroundings and contextually correct down to every last, labored detail.

A tour of the modern Twin Cities' museum world confirms this duality. At one end of the scale is Edward Larrabee Barnes's Walker Art Center—an ele-

gant, supremely self-referential object, truly the most beautiful piece of sculpture in its garden. But it could be almost anywhere, and—like Garbo—it “vants” to be alone in exquisite isolation.

Frank Gehry's much-ballyhooed Weisman Art Museum at the University of Minnesota also falls into this category. It is very much an *objet d'art*, though one that fairly screams for attention, located as it is amid the dreadful clutter of the university's main campus. The Weisman, it must be admitted, screams very effectively, but it doesn't strive to be part of any larger community of buildings. It's simply a pearl among swine.

Over in St. Paul, Hammel Green and Abrahamson's Minnesota History

Center stands more in the classical tradition and holds its ground nicely amid the Beaux-Arts boys of the Capitol Mall. Yet it, too, is a building of rather forbidding walls—fortress history—and it's not quite as satisfactory on its own terms as the Weisman or Walker.

All of which leads to consideration of the latest entry in the local museum sweepstakes—the new Children's Museum of Minnesota, which opened in downtown St. Paul in September. Designed by

James/Snow Architects and Architectural Alliance designed an eclectic and dynamic exterior that heightens the sense of fun for children. The main glass façade allows pedestrians to peek in and museumgoers to see out to the urban setting.



James/Snow Architects and Architectural Alliance, the museum is quite small at 62,000 square feet and not particularly expensive at \$6 million. Yet its modesty is deceiving, because in many ways it is one of the best museums ever built in the Twin Cities. It has a certain quality—"sweetness" is the only word that comes to mind—rarely found in buildings today.

What makes the Children's Museum particularly delightful is that it manages to be both a good modern building and a good traditional neighbor—an architectural feat that no other museum here has managed to pull off nearly as well. The building's urbanistic achievement is especially impressive in view of the complex and varied environment it inhabits. Located on the south side of Seventh Street between Wabasha and St. Peter streets, the museum is bookended by two architectural Goliaths—the World Trade Center, a mediocre office and shopping complex, and the St. Paul Companies's headquarters addition, a sleek corporate palace from the late 1980s by Kohn Pedersen Fox. But the new museum's environs also include the tiny but beloved Mickey's Diner, the Coney Island Restaurant, and the neo-classical Orpheum theater and St. Francis Hotel block from 1916.

The museum, without a single overtly historicist gesture, manages beautifully to fit within these diverse surroundings. Scale, form and materials are the secrets of its success. So right does the museum seem for its site that it is hard to imagine another building, or at least one as good, in its place. In this respect,

Continued on page 38



GEORGE HEINRICH

Visitors can enter either from the street level or skyway level on the second floor. A main stairway winds several levels up (opposite). Punched openings allow children to look out over the different levels. As an urban museum, many exhibit spaces (above) look out over the city. Faces of children (left) demonstrate who the main client is.

Project: Minnesota Children's Museum
Architects: Architectural Alliance Inc. and James/Snow Architects, Inc.
Location: St. Paul

NEW ULM

By Barbara Knox

**Settled by German
Bohemians,
this southwestern
Minnesota town
displays an
architectural
character and aura
all its own**



COURTESY MINNESOTA DEPARTMENT OF TOURISM

In the clear, cool air of fall, the rural landscape of southern Minnesota takes on a quiet dormancy that lends itself to peaceful drives. Navigating Highway 14, which slices across the lower part of the state from the South Dakota border east to Wisconsin, the horizon is punctuated only by the grain elevators of whistle-stop towns like Walnut Creek, Springfield and Sleepy Eye. Heading east into New Ulm, though, you'll find yourself in the midst of a small city that feels, well, different from its neighboring towns. As you drive past a quirky, early-20th-century gas station with two windmill towers, past a Glockenspiel tower with animated polka-band figures, and along residential streets lined with historic red-brick houses you may be tempted to swing the car around for another pass through town. And in typical Minnesota-speak, you may be muttering under your breath, "What's the deal with New Ulm?"

"I've often heard people say that there's just something different about New Ulm," says Dennis Gimmestad, compliance officer for the State Historic Preservation Office. "People are drawn to this city even if they don't understand why."

Gimmestad, who spent a great deal of time in New Ulm researching the city's historic buildings and districts, has his own theories about what makes this small city so remarkable. "I think you've definitely got to look at two

key factors: the original city plat and the social history of the group that settled New Ulm," he says. "The 1850s plat is one of the most sophisticated in the state. It was Utopian in size and design, setting out a real vision for the city." In fact, the original symmetrical plat was so large that lots were still being sold within its original boundaries into the 1980s.

As for Gimmestad's theory on the early social history of New Ulm, a walk through the Brown County Historical Society (itself housed in a significant German Renaissance building listed on the National Register of Historic



PHOTOS COURTESY NEW ULM CHAMBER OF COMMERCE





Places), where pictorial displays depict the lives of early New Ulm settlers, gives credence to his ideas. Unlike so many other Minnesota towns that sprung up catch-as-catch-can around railroad development, natural resources or rivers, New Ulm was settled, quite logically and systematically, by a group of free-thinking German Bohemians. In fact, New Ulm was first conceived of in Germany by Frederick Beinhorn who emigrated to America to establish a settlement for German immi-

grants. His group selected the site of present day New Ulm in 1854, and the town was incorporated in 1857.

Significantly, those early settlers were a cohesive group dedicated to the higher ideals of education and civic responsibility. One of their first construction projects was Turner Hall, a building that was used for social, civic and educational functions. The current Turner Hall, rebuilt in 1865 after the original was burned in the Dakota Conflict of 1862, is also listed on the National Register.

It's easier to take in the architectural highlights of New Ulm today since the recent introduction of self-guided walking tour brochures (available at the Historical Society and the New Ulm Visitor Information Center). The tours center around three

specific districts that showcase outstanding examples of early architecture.

A stretch of (mostly) 2 1/2-story brick residences along South German Street (numbers 110 through 312, even numbers only) is now listed as a historic district on the National Register. Built between 1884 and 1899, the homes are a variation of late Italianate

and Queen Anne styles and, according to Gimmetstad, stand as one of the best collections of this sort of residence in southwestern Minnesota. While information about individual architects who might have been involved in the design of these homes is unfortunately lacking, there is a great

Continued on page 38



New Ulm sights include the August Schell House and formal gardens (left) on the grounds of the Schell Brewery; the 1910 Brown County Historical Society (above); the courthouse (top); the 1887 Queen Anne-style Lind House (opposite bottom); and the 102-foot-high Hermann Monument (opposite top), dedicated in the late 1880s.

VIGELAND PARK **TOUCHSTONE**



There are man-made places where the passion of creation survives undiminished, where an eclectic empathy cannot be mistaken. While visiting Norway as a guest of the H Window Company, I was introduced to such a place created by sculptor Gustav Vigeland and the city of Oslo.

Vigeland was born to a Norwegian woodcarving family in 1869. He apprenticed to an Oslo woodcarver in 1884. He then won grants to study abroad in Copenhagen and Paris, where he was exposed to the work of Auguste Rodin.

IN OSLO, NORWAY PRESENTS HUMANITY IN ALL ITS SCULPTED BEAUTY



Vigeland Park was born of passion, persistence and political wrangling over a period of 40 years. In 1906 the sculptor created a bronze fountain that captured the fancy of the Oslo populace and resulted in successful fundraising and prolonged debate over an appropriate public site. By 1924, after three site changes, the fountain was completed and installed in the old Frogner Park. But Vigeland had upped the ante, envisioning an expanded park and additional sculpture in granite. In an unusual partnership, the city built him a studio and living quarters in 1921. In return the artist conceived and planned the park and the remaining sculptures over the next 22 years. Vigeland modeled each piece in clay while his staff of craftsmen carved and cast the final works.

The artist's simple theme is the relentless cycle of human life. I was struck first by the unusual emotional power of the sculptures, then by the technical mastery of human form in stone and bronze, and finally by the audacious scope of the work. The park's 194 sculptures include 600 human figures, and embody every emotion from angst to zest, showing humanity in all its common beauty.

Our group's tour guide, Anne Marie Aslaksen, dutifully described each sculpture group and its meaning, but also told us that she visits the park every day as a kind of emotional touchstone. To Inge Willumsen, export manager for the National Association of Norwegian Architects, the park "represents an architectural wholeness and strong architectural will. The sculptures and granite are very much alive and deeply touching. I always discover new messages and details when I visit the park."

I was surprised to learn from a guidebook that the park had endured considerable negative criticism, especially by the intellectual elite, for its "'megalomania'... naturalistic form and human content." Vigeland's perfect response was "When will the characteristics common to all mankind ever go out of fashion?"

As our world slouches toward virtual everything, I always will remember this uncommonly beautiful place, where there is enough human grace, anger, joy and pain captured in bronze and granite to keep us real forever.

TEXT AND PHOTOS BY BILL BEYER



This unusual park in Oslo, Norway features 194 sculptures by Gustav Vigeland that show all facets of humanity.



Clustered *life*

The Catholic Community of St. Thomas Becket in suburban Eagan was established in 1991 and has set its sights on growth. Currently at 400 members, the church is expected to reach a membership of 2,000 by 1997. Eagan itself is one of those fast-growing suburbs that seems to sprout a new subdivision almost overnight.

To accommodate anticipated growth in this burgeoning community and its suburb, the church designed a new facility

around planned future phases. An administration hall, meeting hall and 800-seat worship space comprise phase one, with plans for a social hall and additional building for a sacristy, prayer chapel and music room.

Craig Rafferty of Rafferty Rafferty Tollefson Architects in St. Paul says that the firm designed each component as a separate building cluster

around a commons. On the 30-acre site, the clustered buildings resemble a small rural village, strengthening the church's concept of community. If it weren't for Minnesota's nasty weather, the enclosed commons would be open, Rafferty says. Because functions are grouped into separate, essentially free-standing buildings, the project looks complete at any one time. Future phases will add another separate component without making it look tacked on. As is, the \$3.7 million budget called for an economy of materials throughout the 39,500-square-foot community, of which approximately 9,500 square feet are unfinished.

Inspired by a rural vernacular, this suburban church evokes community through form and function



PHILLIP MACMILLAN JAMES

Rafferty Rafferty Tollefson Architects of St. Paul designed St. Thomas Becket to resemble a cluster of rural buildings (opposite) on its 30-acre site. From a distance across the lake (top), the complex has an unimposing residential feel. Beautifully textured brick (above) enriches the Shaker simplicity.

B y E r i c K u d a l i s





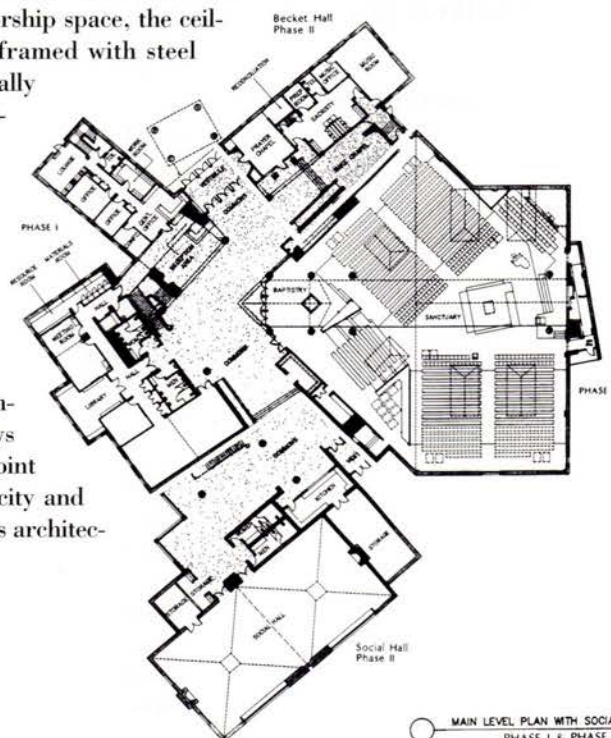


A central skylight and a series of dormers brighten the sanctuary (opposite). Red-tile floors offset the neutral walls, which are made of scored concrete block. The baptistery (left) stands by the main entrance. Future phases include a sacristy and social hall (plan).

Rafferty pulled his aesthetic inspiration from a rural vernacular. The buildings have a Shaker simplicity with their red brick and red roofs. Rafferty's challenge of creating an essentially monochromatic structure succeeds because of the village's variances in massing, form, roof heights and textures. Rafferty chose a highly textured brick that enhances architectural appeal through its simplicity; you instinctively want to touch the brick walls as you approach the buildings. The interlocking-shingle roof pattern also has a textural quality, yet touching it isn't quite so easy. Hunter-green doors are the only contrast to the red exterior tones.

The most distinctive feature in the commons is a dark, wood-paneled fireplace. In the main worship space, the ceiling rises upward to a glass skylight, framed with steel trusses that allow light to flood the centrally located altar. A series of dormers encircling the worship hall also lets light stream into the room.

The red exterior hues continue with red quarry-tile floors throughout the worship space. Rafferty enhanced neutrally colored concrete-block walls with a scoring pattern, thus diminishing the austere effect of interior concrete. Rafferty says that in the truest sense of community, the neutral background allows the congregation to become the focal point and source of color. Through its simplicity and lack of frills, St. Thomas Becket achieves architectural strength and beauty.



**Project: The Catholic Community
of St. Thomas Becket**
Architect: Rafferty Rafferty Tollefson
Location: Eagan, Minn.

MAIN LEVEL PLAN WITH SOCIAL
PHASE I & PHASE II

Stage

Light
and
form add
to the
church-going
experience

The new sanctuary for Corpus Christi Catholic Community in Roseville offers a soaring, light-filled space that puts the altar at the center of attention. The congregation had used a temporary chapel before running out of space and hiring Kodet Architectural Group of Minneapolis to expand.

Kodet attached the new sanctuary to an existing grammar-school building and remodeled the interior, which now serves as a commons and entrance leading to the worship hall. Though only 7,500 square-feet, the sanctuary appears large because of its unusual form. Kodet designed the church to resemble a pyramid on the midwestern landscape, with a peaked roof sitting comfortably on a brick base. The pyramidal form is striking from the road. More important, the form opens up the interior to belie the sanctuary's small size. Light streams in through skylights, side windows and square-punched windows along the southern wall.

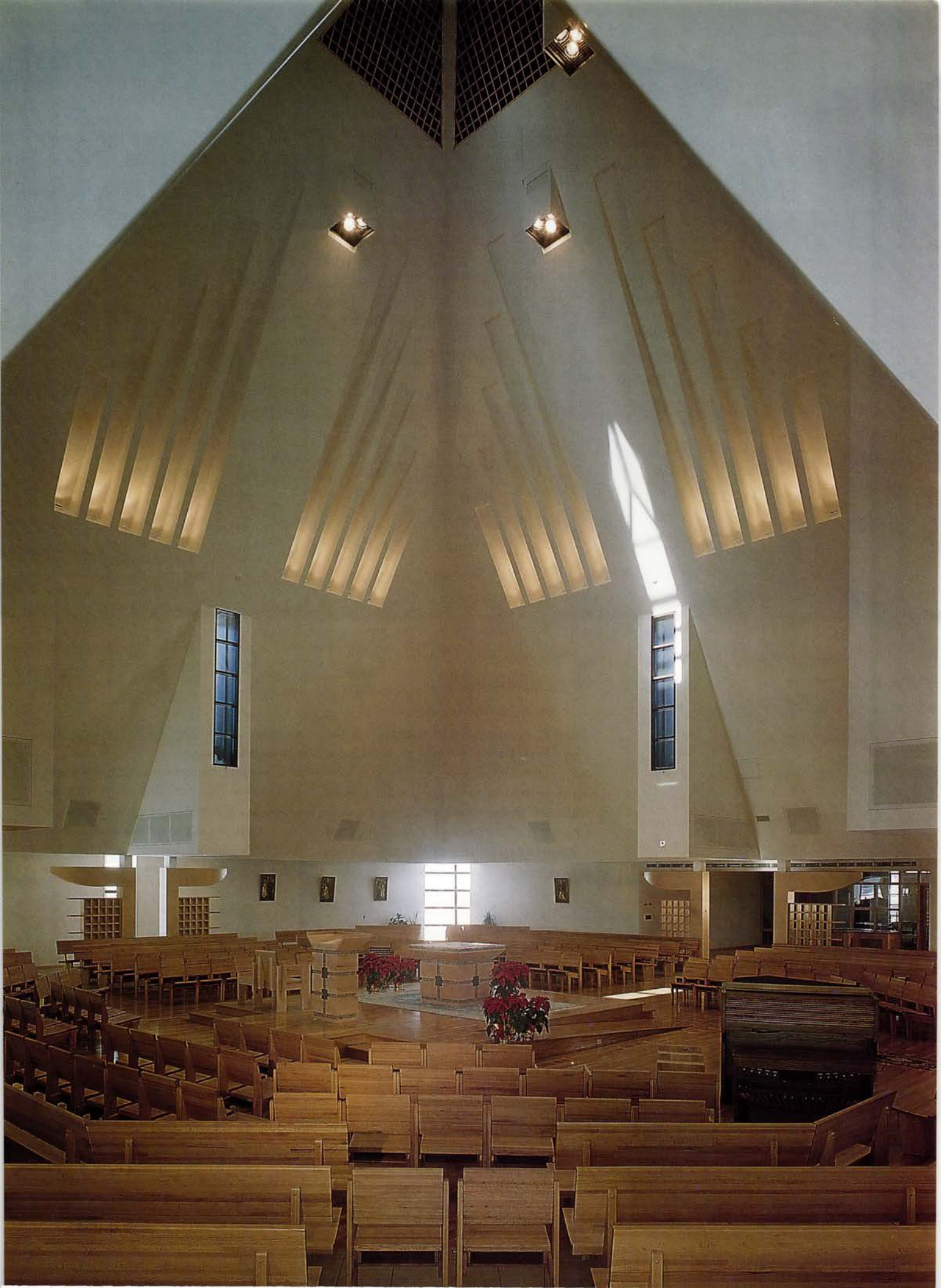
The choir, organist and parishioners encircle the altar, making all part of the service. To maintain order and circulation efficiency, Kodet designed partially enclosed side aisles around the perimeter. Neutral tones, a generous use of wood and well-crafted partitions complete to the aesthetic whole. *E.K.*

Project: Corpus Christi Catholic Community
Architect: Kodet Architectural Group
Location: Roseville, Minn.



Kodet Architectural Group chose a pyramidal roof form (above) to create interior height (opposite). The altar stands at the center to strengthen the sense of community involvement. A pattern of square openings (below) along the thick masonry wall shields the interior from southern exposures while casting textured shadows.







*A new garden at
Mayo Clinic offers
patients and personnel
a retreat for
contemplation
and prayer*

G a r d e n

The St. Francis Peace Garden on the vast Mayo Clinic campus in Rochester serves a dual purpose. The garden preserves valuable green space at the clinic while offering a spiritual, meditative sanctuary. Designed by Coen + Stumpf + Associates of Minneapolis, the garden is divided into three sections, suggesting

a spiritual progression as one moves through the space.

The entry court is a simple space with a circular core of blooming flowers, which are planted throughout the growing season for three-season color. A 12-inch-high edge of deep-green Dwarf Korean Boxwood provides contrast. Be-



PETER KERZE



p a t h s

yond, a Cotoneaster hedge encircles one side of the entry court: Visitors can slip through a break in the hedge to view a statue of St. Francis.

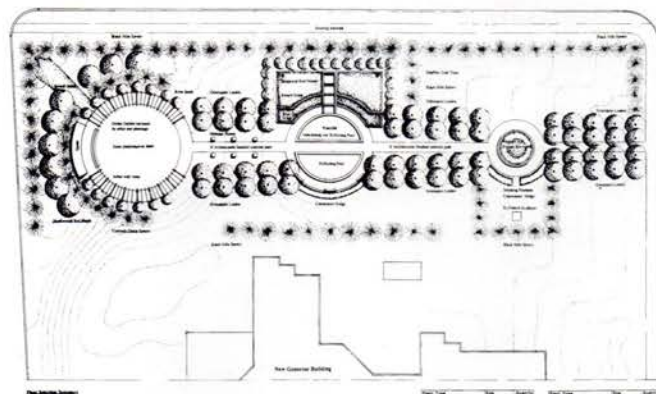
From the entry court, visitors walk along a sloping path toward a central fountain garden, where water tumbles into a reflecting pool. Snowdrift crabapple trees, which bloom white in spring, join Black Hills Spruce in surrounding the fountain garden. In addition, Coen + Stumpf planted ornamental Feather Reed Grass and Blue Oat Grass, which offer nesting and refuge for birds and provide year-round color and texture. The grasses waving in the breeze reflect the continuous flow of water in the fountain, thus providing soothing sound and motion.

From the fountain garden, a path lined with engraved pillars depicting the Brother Sun/Sister Moon canticles leads to the final garden destination, a grotto encircled with trellises and cen-

tered with a sculpture of the Virgin Mary. Evergreens and deciduous trees enclose the space. The designers chose such plants as River Birch, Colorado Green Spruce and Northwoods Maple to add texture, differing heights and year-round beauty.

Black Hills Spruce encloses the entire garden to create a self-contained series of open-air rooms. **E.K.**

Project: St. Francis Peace Garden
Landscape Architect: Coen + Stumpf + Associates
Client: Mayo Clinic, St. Mary's Sponsorship Board
Location: Rochester, Minn.



A statue of the Virgin Mary highlights the grotto garden (above). A fountain is in the central garden (below opposite). The linear space is divided into three gardens distinguished by different plantings (plan).



Liturgical DRAMA

This 6,000-square-foot addition for Champlin United Methodist Church illustrates that good things often arrive in small packages. Gar Hargens of Close Associates, working with a \$340,000 budget for this 120-person congregation, took a simple design approach. The results, however, are quite strong and establish a solid architectural presence in a small Minnesota town.

A church addition does double duty as a worship space and theatrical backdrop

The congregation was housed in an incommensurate concrete-block structure when it hired Close Associates to add a new sanctuary, offices, conference room and storage.

To create a formidable architectural presence along Highway 169, which is marred by generic strip development, Hargens designed a high-pitched façade punctuated by a single window. The exterior has a clean, Shaker elegance: With white siding and red-shingle roof, the exterior is nothing more or less than it needs to be.

Inside, simplicity also reigns. Here Hargens designed a peaked ceiling with premanufactured trusses. Lighting is hidden behind the trusses to illuminate the chancel area, which doubles as a thrust stage for the congregation's frequent dramatic stagings. Rolling exterior shutters in the sanctuary block sunlight when it's necessary to darken the area for theatrical lighting.

E.K.

Project: Champlin United Methodist Church
Architect: Close Associates
Location: Champlin, Minn.



Close Associates designed a prominent façade (opposite) facing the highway. The chancel (above) doubles as a stage area for the congregation's dramatic performances during services.

The handcrafted design work of Merick Reed finds inspiration in regional sources and technology



Merick Reed

At a time when our lust for high technology seemingly knows no bounds—where the very thought of using an antiquated method of production recalls visions of the Luddites and their anti-technology, anti-progress mindset—a business that models itself on 19th-century craftsmanship and production techniques risks professional obscurity. But Merick Reed, a young, energetic St. Paul furniture maker, aims to challenge this paradigm.

Following in the footsteps of the Arts and Crafts revisionists of the late-19th century, Reed has devoted his energies to developing a business around the handcrafted piece of furniture, the custom-built interior setting, the one-of-a-kind installation piece. But there's one big difference between Reed's work and that of the craft traditions: Reed's designs have a contemporary feel and are made of high-tech materials with funky finishes, whereas the Arts and Crafts designers reached into the past (specifically the Middle Ages) for their design sources and material choices.

Unlike the craft revivalists, who looked to traditional craftsmanship for ideas but repudiated industry, Reed finds inspiration from a number of local sources and readily embraces technology. "I'm really influenced by the region I'm in," says Reed. "I love the steelyards and 'range cities' up north [on Minnesota's northern Iron Range]."

Industrial machines from the turn of the century also have a particular appeal. "I'm fascinated by how things were put together then and how durable they could be," he says, "like a number of North Shore industries and the way that the structures there are constructed."

This love of technology shows up constantly in Reed's work. For instance, his Office Stool, in cherry-wood with blackened steel fittings, recalls assembly-line furniture from



GEORGE HEINRICH

SPIRITED REVIVAL

the early part of this century. "It's like a farm implement to me; an old shovel," Reed says. "It will last [for some time] and its patina will improve with age." The stool is adjustable to various heights, from a desk height of 21 inches to bar-top seating height. The smooth wood seat and crisp metal fittings exude a workmanlike quality of comfort, like an old farm tractor seat.

Reed is also influenced by the designers with whom he frequently collaborates. His custom-made furniture and fixtures for Barsuhn Design in Minneapolis were influenced by project architect and designer Robert Lunning of Hokanson/Lunning Associates, Inc., St. Paul. Before that he did traditional furniture design and construction.

"The work I did for Barsuhn was different from all of the work I had done up to then. It really stretched me," he says.

Reed works primarily from his own sketches, often in close consultation with architects and interior designers, to develop a design or a particular look for a project. He feels at his best when used as a support to designers, as a coordinator of furniture and fittings that involve more than standard fare. For this reason he prefers working from a project's conceptual beginning straight through to installation. This means working with designers before they've set finish schedules or detailed any furnishings. This procedure flies in the face of the usual bidding process, but allows for a more flexible give-and-take and usually ends with a more satisfying result than one might otherwise get using the bid process.

"To be honest, I've met a fair amount of resistance from architects for my approach," Reed says. Either architects are reluctant to let go (as a result of past experiences with subcontractors), or they have an innate need for absolute control over the project. "Architects tend to want to detail to the Nth degree," he says. "But this isn't necessary. If designers can be flexible in the begin-



Slender stalks of aluminum, cinched at the foot by aluminum tubes, support this set of stacking tables (above) designed for a private residence. The Moran table (opposite) is Reed's exploration of traditional industrial fastening methods and repeatable parts. The curved top is made of four laminations of 1/4-inch MDF (medium density fiberboard) dyed and lacquered; the supports are aluminum tubing attached at the top with rubber washers and pins.

LEE STANFORD



STEVE BERGERSON

The Barsuhn Design Studio (above), designed by Robert Lunning of Hokanson/Lunning Associates, stretched Reed's skills in furniture design and material choices. The reception desk is made of dyed birch with brushed-aluminum legs and edging and perforated-aluminum screen. Office Stool, rolling file boxes and stacking storage boxes (opposite) express Reed's fascination with repeatable machined parts and flexible assembly using obvious fastenings.

ning of a project, with respect to finish or exact material choices, I can usually get across their design intent to everybody's satisfaction." According to Reed, this method can streamline the amount of drawing and time needed to put together a project and save the architect money in the long run.

He first got interested in design while in high school. Under a high school mentorship program he was placed with the architecture firm, Horthy Elving & Associates, which had him making models and doing other production work.

This got him interested in CAD (computer-aided drafting), which led to work with a drafting consultancy before joining forces with James Strapko, his mentor at Horthy Elving, to found a CAD consulting and architectural design firm with Strapko. But he soon lost interest in the business side and quit to pursue a love of theater and set design.

He spent an intense year and a half working with several theater groups in town, notably Theater in the Round where he designed and constructed the set for *The Robber Bridegroom*, and did two and a half seasons of sets and props for the Youth Performance Company (nine shows in all), while supplementing his income with work constructing props for the Children's Theatre Company.

He learned that there is little money in theater, "unless you're prepared to 'pay your dues' for three to five years doing grunt work before you're allowed to advance to positions of greater responsibility," he says. Impatient, and driven by the fire of all raw talents, he decided to combine his theater experience with his furniture-making skills and opened Reed, Ltd., in the fall of 1991 to provide custom furniture to architects and interior designers looking for the unusual. These "set pieces" have been featured in several award-winning projects, including the Barsuhn Studios and, most recently, the Xerxes Architects Offices (Architecture Minnesota, May/June 1995). Here Reed constructed the copper wall.

Reed picked up some architectural training at the University of Minnesota College of Architecture and Landscape Architecture (predegree coursework only), and at the Minneapolis College of Art and Design, with some studio arts courses in

sculpture and drawing at the University of Minnesota thrown in for good measure.

Recent changes in the business climate have caused Reed to give up an all-inclusive shop (fitted with a complete set of woodworking and metalworking equipment) for a leaner arrangement that farms out specialty work and focuses more on total production and project coordination. Too much overhead "the old way" forced him to fill in slow times with bread-and-butter projects, work that ultimately palled.

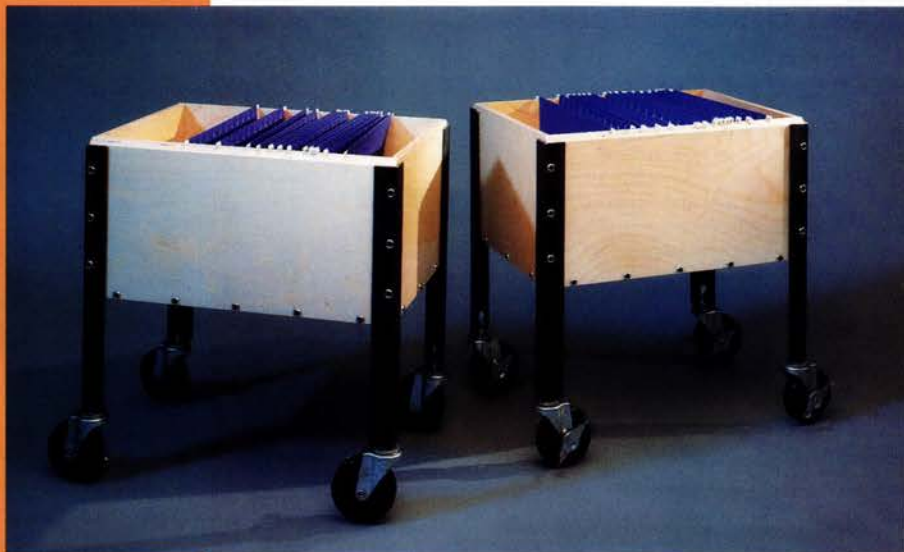
What's next for the iconoclastic artisan? According to Reed, many things. He'd like to continue producing furniture in the vein of his Office Stool, work that involves a number of assembled pieces that recall early industrial manufacturing. He'd like to continue collaborating with architects and interior designers to produce sculptural installations, pursue commercial furniture design with large franchise outlets like Room & Board, and do more of everything in neighboring states. He's even recently gotten involved with producing some piecework for a local ad agency to be used in commercial advertising and would like to see where that takes him.

Reed advises newcomers to think twice before getting into the business. "It's difficult today to be purely a designer of furniture," he says. "New technology and cut-throat pricing make it impossible to be a one-note shop. I no longer think, what can be done by me? but what's out there in the way of product? How can I break it down into smaller operations, and then find someone to do it better than me." With CAD/CAM (computer-aided drafting/computer-aided manufacturing) being used by more industries, smaller and smaller production runs can be justified and tooling can be economically and quickly changed. As far as Reed is concerned, this leaves an opening for people exactly like him.

For many, the very concept of an artisan is so old it's new. Perhaps, with artist-craftsmen like Reed, we'll see another end-of-the-century revival like the Arts and Crafts movement, but with a new twist.



GEORGE HEINRICH



GEORGE HEINRICH



GEORGE HEINRICH

By Bruce N. Wright

**Guy Williams Architects
Project: New Residence
Minneapolis, MN**

This 3200 s.f. home is set on a steep wooded site in the Kenwood neighborhood. It is punctuated by steeply pitched shingle gables and a two-story living space. A rooftop terrace captures glimpses of the Minneapolis skyline. 612/646-8526.



**McMonigal Architects
Beth Jacob
Congregation
Mendota Heights, MN**

A new building wing to accommodate educational classrooms together with major remodeling of the existing social hall and support areas significantly increased the size of the current synagogue. Design and placement of the building footprint maintains a wooded area and marsh on the existing site while careful detailing and use of materials blends the new and existing structures. 612/331-1244.



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insight

Continued from page 11

is an important inclusion. As the front door, the narthex symbolizes universal use. The building committee insisted that the addition and its entry be located at the front of the building so that this augmented identity would be visible from the street.

At issue for maturing suburban developments, we see, is how to reuse old space without diminishing its original architectural or community-based significance. While creating a striking new image at Arlington Hills, the new design simply prunes back the existing entryway, leaving part of the original piers to hold two beams across the narthex. New piers radiate from the old ones, expanding the narthex and budding-out at the addition's entry. This entry extends from one of the building's arms, reaching further toward the neighborhood. Thus, the basic image of the church is maintained but formally and symbolically expanded with additional growth.

Other churches also have created new foci out of established architecture. Shepherd of the Valley Lutheran Church in Apple Valley, for instance, is constructing its third new sanctuary in 10 years, also designed by McGuire Courteau Lucke, Architects. The church readily converted outgrown sanctuaries into room for supporting programs. In the case of First Lutheran Church of White Bear Lake, possible expansion is literally bounded by a major traffic corridor; therefore, the new administration, education and gathering

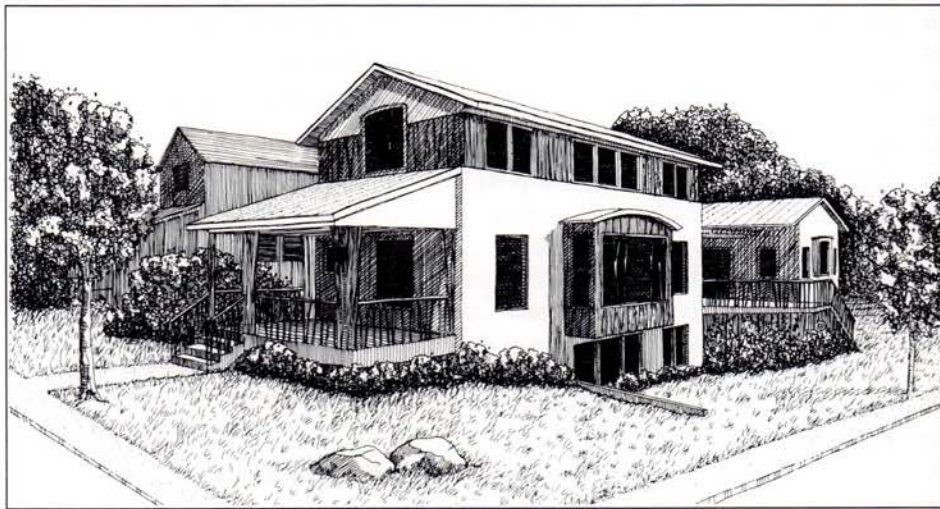
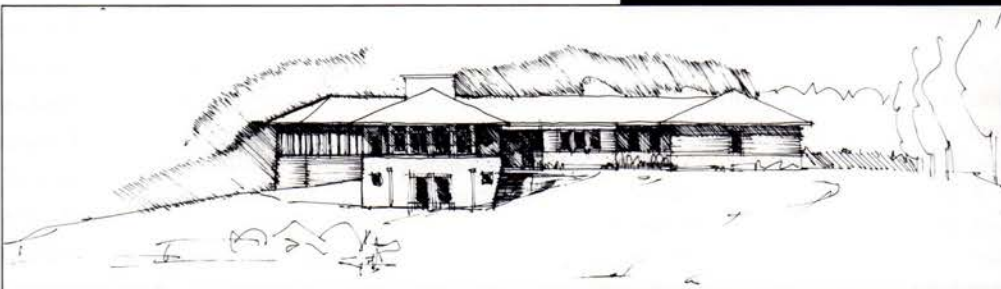
**In expanding
its facilities, churches
must
toe the line
between respecting the
original architecture
while developing a
new and improved image**

space by Hammel Green and Abrahamson were added on the back of the church, accentuating the church's connection to the local neighborhood. Meanwhile, Guardian Angels Catholic Church in Lake Elmo maintained the original church after McGuire Courteau Lucke designed a new sanctuary and gathering space. The steeple of the original gabled church remains an iconic image prominently visible from I-94 below. The parish is now considering turning this old space into a special chapel that will retain its historic character.

As suburbs mature, demand for expanded services often arises. How these needs are accommodated—how we flesh out suburban growth—can achieve the re-formation of an area's identity and character. Church additions especially present this opportunity. In all the cited cases, the congregation worked together—hands-on—in establishing a unified identity. That hands-on community approach evident in suburban congregations can and should extend to the entire suburban community. **AM**

Right: Hagstrom Residence*Lake Abbie, MN*

Planned for one-level living, this stucco and wood-sided house has an active plan that is capped by a simple intersecting roof form. The view to a nearby lake is commanded by a five-sided porch that pushes out toward the shore from the main volume of the house. Designed by Tim Fuller and Dan Porter.

**Right: Barber Residence***Bozeman, Montana*

Burrowed into the expansive landscape of Cottonwood Canyon, Montana, the roof forms of this timber-frame, two-bedroom dwelling deflect ruthless western winds, mimic the gradually sloping landscape, and transplant a Scandinavian memory for a couple moving from Minnesota. The timbers for the frame will be hand cut and joined from recycled lumber. Designed by Katherine Cartrette.

**Right: Sanders Sunroom Addition***Marshall, MN*

This one room addition reaches out to the southern sun. Columns of bookshelves alternate with banks of windows creating a space surrounded by books and flooded with natural light. Designed by Jean Larson.

**Left: FrameWorks Competition***Middleton, Wisconsin*

Our entry to the Trus Joist MacMillan FrameWorks Home Design Competition creates a timber-frame structure out of parallams. It is located in the New Urbanist development of Middleton Hills, Wisconsin. Project Team: Dale Mulfinger, Robert Gerloff, Tim Old & Bryan Meyer.

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the Children's Museum offers a lesson that some architects seem to have forgotten, which is that a building can't be comfortable with its neighbors if it isn't comfortable with itself.

Considered purely as a designed object, the museum isn't especially spectacular or novel by today's rather frenetic standards. Its irregular volumes, contrasting materials and vaguely high-tech aesthetics are much within the broad mainstream of contemporary design. And while the building's rich color palette of red and yellow brick, purple stucco, and green, silver and gold trim is certainly eye-catching, there's nothing especially wild or crazy about it.

To be sure, the museum is something decidedly different for staid old St. Paul. The architects clearly wanted a building that would be fun and interesting, but they avoided falling into the cuteness trap that afflicts so much architecture designed with children in mind. Although the museum has a distinctive toylike quality, it never tries to force the fun, and it never ignores its larger civic duties. In fact, the volumes modulate so nicely from one elevation to the other that even Mickey's Diner, right across St. Peter, seems perfectly comfortable in the museum's presence.

Inside, the museum is organized around a high, glassy lobby that faces Seventh. Galleries, some of the black-box variety but others with craftily placed windows, stack up around the lobby and the angled staircase that climbs through it. The result is an easy-to-understand floor plan for children and parents alike, since the lobby provides instant orientation almost anywhere in the building. There are also plenty of fanciful details—lollipop lights, a yo-yo canopy, a colorful linoleum floor in the lobby—that kids should love.

The architects decided early on to keep the lobby at street level, even though most patrons are likely to enter the museum on the second floor from a skyway that connects through the World Trade Center to a public ramp. Planting the museum's lobby on the first floor was a brave gesture in a downtown that lives its public life mainly at the skyway

level. It is even braver considering that the lobby looks out on a rough stretch of Seventh, an urban tenderloin that comes with a seedy bus station, a check-cashing business and a fairly steady stream of sidewalk denizens whose behavior is not invariably polite. By planting itself firmly on this mean street, the museum makes a powerful statement about urban reclamation, one that will serve the city and the museum well in the long run.

If there is any major problem with the museum, it may be that the building will prove to be too small. The museum's excellent programs and exhibits are likely to be popular, especially on weekends, and it's easy to foresee the museum bursting at the seams. The circulation spaces, especially the lobby, are pretty tight, and human traffic jams could be a real possibility during major events.

Yet being small, in a sense, is what this building is all about. As such, it serves as a wonderful confirmation of the old adage that good things do indeed come, as often as not, in small packages. In this case, St. Paul has gotten a gem—a gift that should inform and delight for decades to come. **AM**

New Ulm

Continued from page 19

deal known about the original owners, most of whom were involved in the major industries of early New Ulm.

Slightly smaller in scale is the South Broadway Historic District, a series of eight brick homes on the west side of a one-and-a-half block stretch of the central access road through New Ulm. Including numbers 200 through 308 (even numbers only), this district stands out for its consistent use of brick and the unusually high quality of construction and design integrity. Homes here were built at the end of the 19th century primarily by successful middle-class residents like retired farmers, grocers, barbers and tinsmiths.

The significant nonresidential buildings of the city paint a picture of early New Ulm as a forward-thinking community heavily influenced by the ideals and architectural history of Germany. Along North Broadway, for instance, stand the

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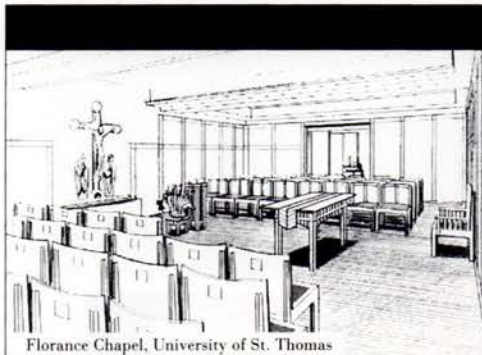
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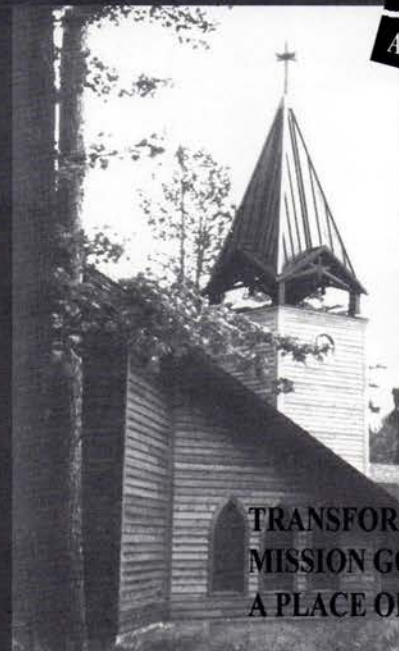


Florence Chapel, University of St. Thomas

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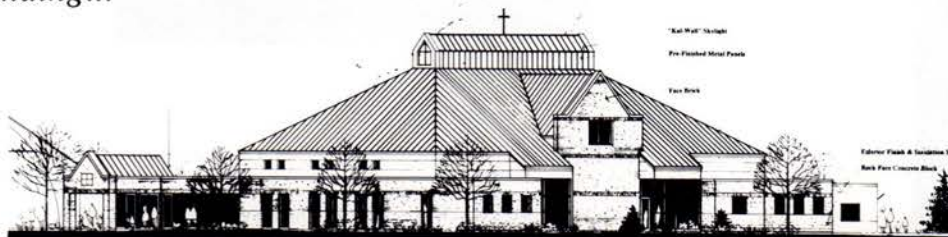
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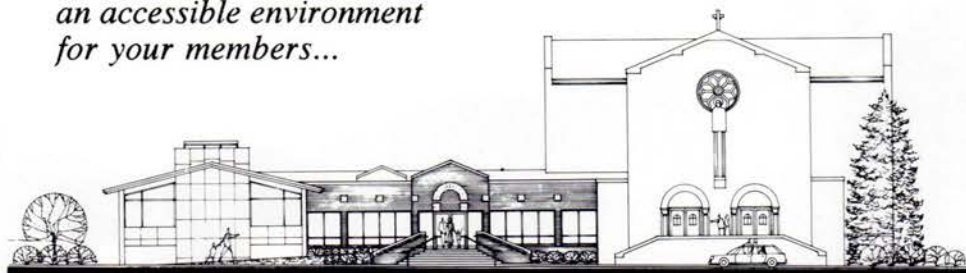


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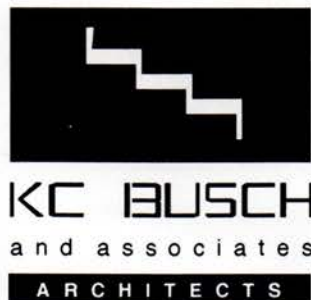
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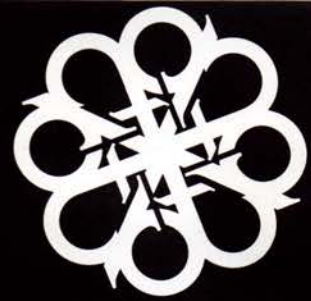
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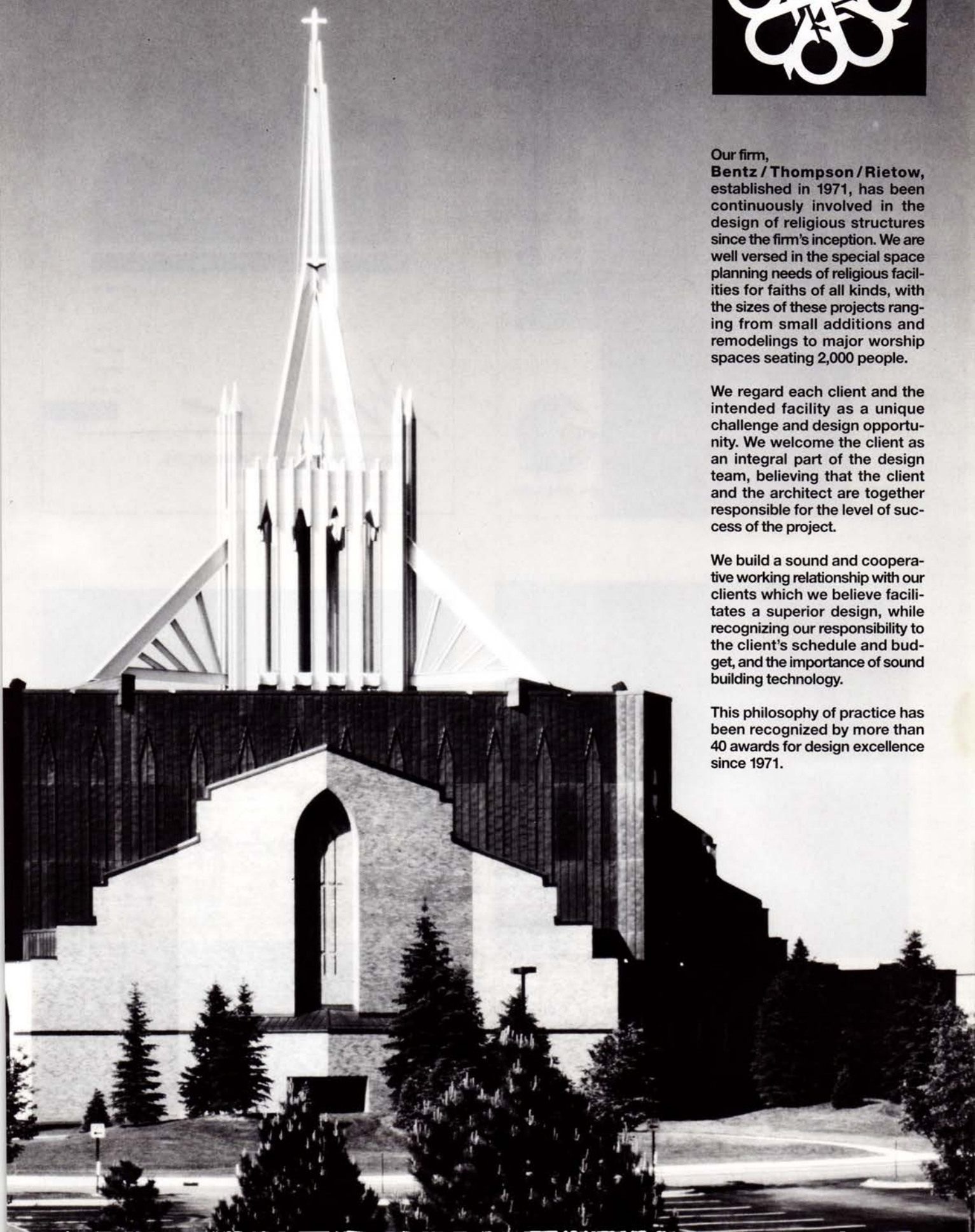


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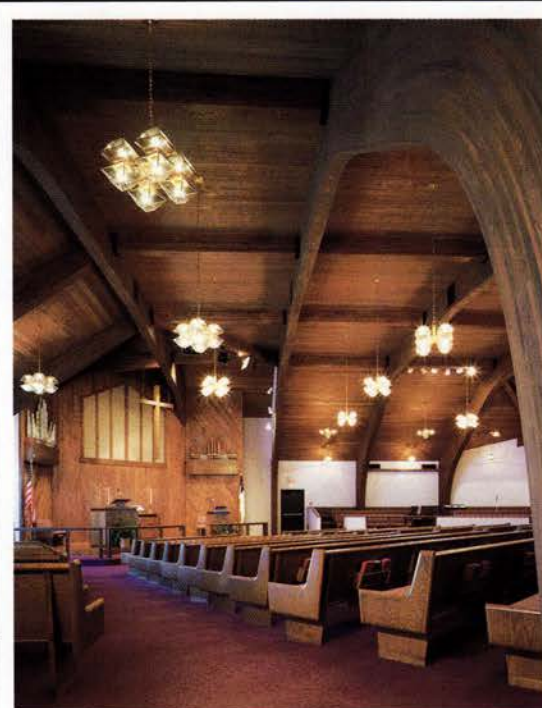
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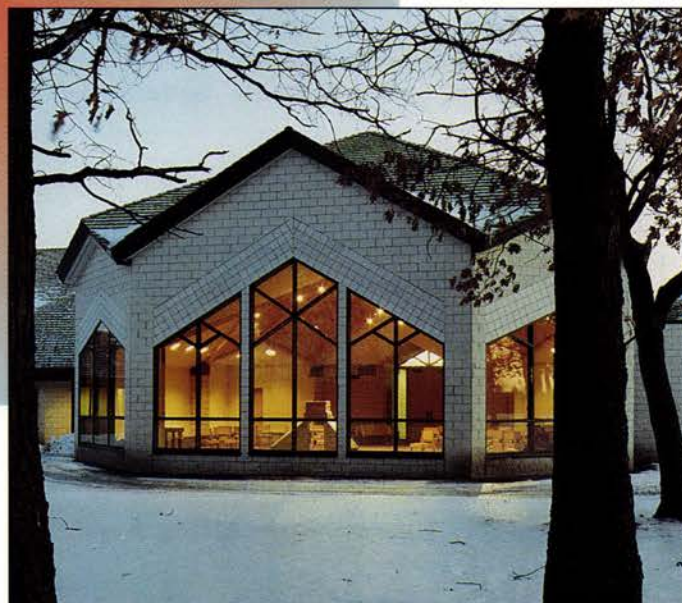
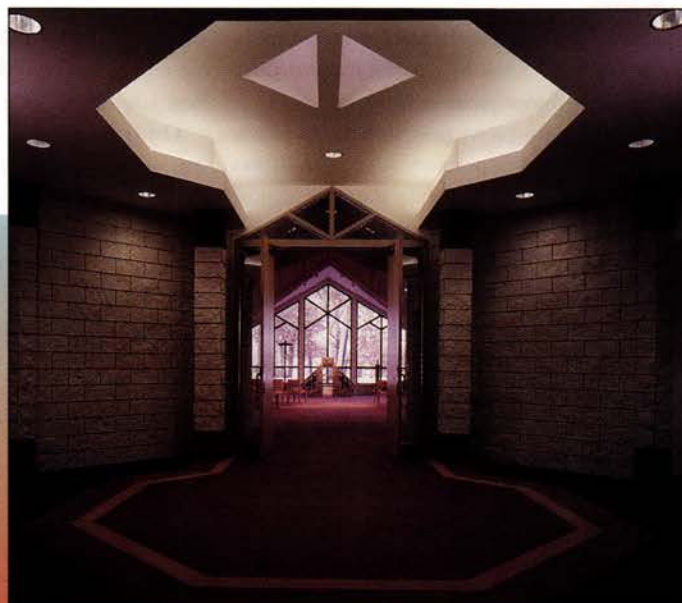
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New Alumn

Continued from page 38

Brown County Historical Society (originally constructed as the New Ulm post office in 1910), Union Hall (a saloon, meeting house and dance hall built in 1873), and the Frederick Forster Building (built in 1862 as a combination post office/residence/pottery works).

As the city grew, new structures along this stretch of Broadway were added, including the art-deco-style Retzlaff Motor Company (1938), the WPA moderne-style museum and library (1937), and the medieval-style New Ulm Armory (1914).

There are also a number of important landmark structures along the downtown section of North Minnesota Street, including New Ulm's much-heralded Glockenspiel at the intersection of North fourth and Minnesota streets. Built in 1979, this is one of the world's largest free-standing carillon clock towers, and its animated polka-band figures pop out to accompany the music that plays daily at noon, 3 p.m. and 5 p.m. Walking along North Minnesota, visitors will also pass important landmarks associated with the 1862 Dakota Conflict, which left

the small city in a state of siege for many weeks. Although a number of buildings were lost to fire during the conflict, several of the structures along Minnesota Street that remain were important places of refuge for settlers, including the Friedrich Kiesling House (1861), which was a key defense post. Now owned by the city, it is the oldest frame building in New Ulm remaining on its original site.

On this portion of your walking tour you will also pass the Italianate Grand Hotel (1876), which was operated as a hotel until 1970; the Frank Erd Building (1861), where portions of the original structure are visible in the basement restaurant; and the Boesch, Hummel, Maltzahn Building, probably the best-preserved commercial building in New Ulm and notable for its elaborate metal cornice, decorative cut stone and copper-roofed bay windows.

Historic house junkies will also want to tour the homes open to the public, including the John Lind House and the Wanda Gag House. Lind, who served as Minnesota's 14th governor, built the Queen Anne-style house in 1887, and it is now listed on the National Register. Also listed on the National Register, the Wanda Gag

House is a unique residence complete with an attic artist's studio, open turrets and skylights. Built in 1894, the house was home to author Wanda Gag, best known for her classic children's book, *Millions of Cats*, which was published in 1928 and remains in print today.

Architectural highlights aside, almost every Minnesotan associates New Ulm with one major event: Oktoberfest. And while it's clear that you'll get a heck of a lot more than a stein of Schell's Smaltzen Ale, a plate of wurst and a chance to polka the night away if you head to New Ulm for this classic fall festival, there's no better time to tour one of the city's best-known landmarks. Located just out of town on the banks of the Cottonwood River, the August Schell Brewing Company was founded in 1860 and is the sole remaining brewery in the state still under continuous family operation. Go for the beer tasting that caps off the tour, but you'll be charmed along the way by the historic setting, the formal gardens, the deer park and the Gothic mansion (not open to the public) on the grounds.

Feeling light-headed and cheered by your time in the Schell's Barrel House, swing over to the Hermann Monument, known colloquially as "Herman the German." This 102-foot-tall monument erected in honor of the Teutonic hero, Hermann of Cherusi, towers over the city from its site on Hermann Heights park.

Adventurous souls can climb the stairs that wrap around the base of the monument and up into a domed space at the top of the tower that holds the statue. The final stage of ascent is via a steeply pitched stair that takes you back outside onto a platform at Hermann's feet where you will get a tremendous panoramic view of the Minnesota River Valley below.

Drowsy and replete from the beer, the brats, the polkas and the walking, it may be time to head on out of town. Or, stay another night and explore the surrounding area where, within striking distance, you'll find authentic sod houses, the Laura Ingalls Wilder Trail, the Harkin General Store...well, all that belongs to another tour. New Ulm, the so-called "city of charm and tradition," offers enough history, architecture and ethnic delights within its boundaries to satisfy most any footloose traveler looking to experience a little slice of quintessential southern Minnesota. AM

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Liturgical consultant: James Moudry
Liturgical artist: James Notebaart
Principal-in-charge: Craig Rafferty
Project manager: Richard Rafferty
Project architect: Thomas Cassidy
Project design team: Craig Rafferty, Thomas Lillyman, George Rafferty, Lee Tollefson, Chip Lindeke, Richard Rafferty, Michael Huber, Eric Amel, Greg Granlund, Ruth Foster, Rob Rafferty, Gregg Braun, Tom Cassidy
Structural engineer: Bakke Kopp Ballou McFarlin
Mechanical engineer: Bakke Kopp Ballou McFarlin
Electrical engineer: Bakke Kopp Ballou McFarlin
Contractor: Knutson Construction Co.
Landscape architect: Sanders Wacker Wehrman Bergley
Acoustical consultant: Robert Mahoney
Lighting consultant: Bart Jordand
Sculptor: Alexander Tylevich
Photographer: Phillip MacMillan James

Project: Corpus Christi Catholic Church

Location: Roseville, Minn.
Client: Corpus Christi Catholic Church
Architect: Kodet Architectural Group, Ltd.
Principal-in-charge: Edward J. Kodet, Jr., FAIA
Project manager: Edward J. Kodet
Project architect: Edward J. Kodet
Project designer: Edward J. Kodet
Project team: Ken Stone, AIA, Dave Kulich, AIA, Scott Blank, AIA, Teri Nagel, Jeff Walz, AIA
Structural engineer: Mattson/MacDonald Inc.
Mechanical engineer: R.L. Feig & Associates
Electrical engineer: R.L. Feig & Associates
Contractor: Langer Construction
Interior design: Kodet Architectural Group, Ltd.
Acoustical consultant: Kevernstoen, Kehl & Associates, Inc.
Lighting consultant: Edward J. Kodet
Liturgical consultant: Jim Notebaart
Photographers: Balthazar Korab, Edward J. Kodet, Jr.

Project: Minnesota Children's Museum

Location: St. Paul, Minn.
Client: Minnesota Children's Museum
Architects: Architectural Alliance Inc. and James/Snow Architects, Inc.
Principal-in-charge: Thomas DeAngelo (Architectural Alliance)
Design principal: Vincent James (James/Snow Architects, Inc.)
Project architect: Jerry Hagen
Project designer: Joan Soranno
Design team member: Yinsze Lam
Project team: Doug Coffler, Tom DeAngelo, Jerry Hagen, Maria Hanft, Vincent James, Yinsze Lam, Michael Sheridan, Krista Shieb, Julie Snow, Joan Soranno
Structural engineer: Meyer Borgman & Johnson
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Lighting design: Schuler and Shook
Acoustics: Jaffe Holden Scarborough
Landscape architect: Damon Farber Associates
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Project: Champlin United Methodist Church

Location: Champlin, Minn.
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Project architect: Craig Beddow
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Interior design: Sara Homstad
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Project: St. Francis Peace Garden

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When the chimes in the tower of Duluth's First Methodist Church rang every Sunday morning, every noon, and on national holidays, the entire city heard them. Forged of Lake Superior copper, they were massive bells—the biggest weighed 1,800 pounds.

The church itself, a red-sandstone Gothic structure with a high steeple that long dominated Duluth's skyline, was massive, too. At a cost of \$120,000 it was built in 1892 for a growing congregation that included many of the city's pioneer families. An earlier church located just a block away had been in use since 1869.

The people of Duluth stood in awe of the new building. "If there be any virtue in an edifice imposing in appearance, commodious in size, convenient in arrangement, artistic in finish, and comfortable in furnishings," the *Duluth Weekly Herald* observed, "this religious society ought soon to head the procession of the godly at the Head of the Lakes." Most impressive was a steam-heated baptistery that allowed for the immersion of the faithful even when the cold choked Lake Superior with ice. The church also featured stained-glass windows, a gallery of paintings inside and a 1,500-pipe Austin organ (with four manuals) that long ranked as one of the Midwest's finest.

The congregation made several improvements to the church over the decades. In 1925 a Community House for Sunday school, youth and social-service programs rose next to the church, connected to the main build-

ing by a bridge corridor. Seven years later, the organ was renovated and electrified.

By the 1960s, the church had become too small for the congregation's needs. A new church, located above the city on Skyline Drive, was built and the old church hosted its final services in 1966. The Duluth Clinic purchased the property and demolished the church in 1969 to clear land for a parking lot. The Community House still stands.

Jack El-Hai



*First Methodist Episcopal Church,
Third Avenue West and Third
Street, Duluth, 1892-1969.*

NORTHEAST MINNESOTA HISTORICAL CENTER