

Architecture

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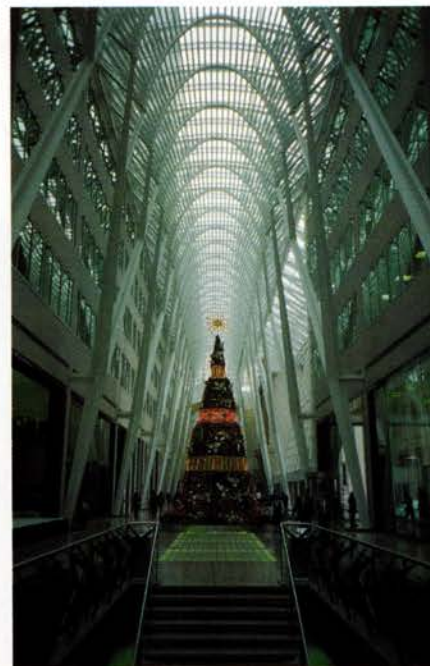
Outstate Minnesota Four Minnesota architectural firms focus on the design needs of rural clients, by Eric Kudalis **Page 26**



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Historic lantern Though he avoided the national spotlight, Clarence H. Johnston left a legacy of landmark buildings, by Paul Clifford Larson **Page 48**



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Architects in a Community

This year's AIA Minnesota Convention & Products Exposition will examine architects' role in an evermore complex professional environment, in which the interdependence among many disciplines is crucial to building a successful design team. *Community of Collaborators*, to be held Oct. 22 through Oct. 24 at the Minneapolis Convention Center, will demonstrate how interdisciplinary teams have broadened architects reach and impact.

Highlights include keynote addresses by Thomas Fisher, Eric Owen Moss, Hazel O'Leary and Antoine Predock, an opening night party with a New Orleans-style jazz band, and presentations of the annual Honor Awards.

Top of the agenda is Eric Owen Moss speaking on Tuesday, Oct. 22. He will pose the question, How does architecture reflect the culture in which we live? Moss established his own architecture firm in Culver City, Calif., in 1975 and has since won numerous design awards. He is professor of design and a member of the board of directors for Southern California Institute of Architecture.

Wednesday, Oct. 23 is a double-header, beginning with Hazel O'Leary, Secretary of the U.S. Department of Energy. She will discuss the benefits of energy efficiency in design, as well as the economic and environmental changes that occur with energy use. Later that evening, renowned architect Antoine Predock will outline his theory that an architect's concepts should illuminate the built environment and address life on a humanitarian as well as spiritual level.

Thursday, Oct. 24 finds Thomas Fisher, the University of Minnesota's new dean of the College of Architecture and Landscape Architecture, discussing academic curriculum, the design professions and challenges facing the profession today. Fisher came to Minnesota this July from the now-folded *Progressive Architecture* magazine, where he was editorial director.

Also on Thursday is the presentation of the Honor Awards, presented by jurors James L. Cutler of James L. Cutler Architects, Bainbridge Island, Washington; Lauren Rottet of DMJM/Rottet, Los Angeles; and Thomas Phifer of Thomas Phifer Architects & Designers, New York.

For more information about keynote addresses or other programs, call AIA Minnesota at (612) 338-6763.



Thomas Fisher



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Up and coming

Three architects have received 1995 AIA Minnesota Young Architects Citations. The recipients are Michael Fischer of LHB Engineers & Architects in Duluth; Paul May of Rafferty Rafferty Tollefson Architects in St. Paul; and Robert Rothman of Hammel Green and Abrahamson in Minneapolis.

Fischer has worked on many diverse projects at LHB, including Wheeler Hall at Northland College in Ashland, Wis., the International Wolf Center in Ely, Minn., and the renovation of a Duluth high school. Fischer remains particularly committed to community involvement and believes that the architect must assume community leadership.

May, working with Winsor/Faricy in St. Paul before recently moving to Rafferty Rafferty Tollefson, holds a broad-based approach to building the design team. He believes in "the need for a comprehensive, interdisciplinary, user/citizenship participation approach to design [involving] many people, including nontraditional designers."

Rothman has been praised by colleagues for his attention to detail and follow-through, and for making design decisions that are grounded in fundamental issues regarding construction, material properties and building systems. Rothman believes that the "art of architecture is more than designing a handsome and functional building; it is also the understanding of materials and the construction process."

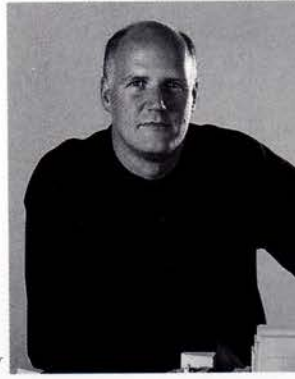
The Young Architects Citation is awarded to promising professionals who have been licensed within 10 years.



Michael Fischer



Paul May



Robert Rothman

Sky high

LeRoy Buffington, renowned for his 28-story "cloud-scraper" patented in 1888, has been inducted into the Minnesota Inventors Hall of Fame. Born in 1847 in Cincinnati, he moved to St. Paul in 1869, where he established a busy architecture practice. Though Buffington received a patent, he hardly had a chance to enjoy his success as other architects beat him to the skyscraper finish line. William Le Baron Jenney, much to Buffington's chagrin, is generally credited as being the father of the modern skyscraper with his 10-story Home Insurance Company Building of 1884. Buffington spent a great deal of his remaining years fighting for his place in architectural history. Sixty-five years after his death, he may have found that place. Buffington is among 46 Minnesota inventors in the Hall of Fame, established in 1976.



Golden years



Frederick Bentz, a founding principal of the Minneapolis architecture firm Frederick Bentz/Milo Thompson/Robert Rietow, Inc., has been awarded the AIA Minnesota Gold Medal.

After graduating from the University of Minnesota in 1948, Bentz began his career at one of the Twin Cities' oldest and most established firms, Long & Thorshov, which eventually became The Cerny Associates. Bentz stated in *Architecture Minnesota* (May/June 1994) that the design process has become more complex since he first entered the profession. The days of the master architect are long-gone, he noted. Today's design team is comprised of a series of experts, from the architect and engineer to energy-efficiency experts, lighting consultants, computer specialists, contractors and others. "Things will continue to get increasingly competitive over the years," he said, "and we need to find ways that will ensure architects of their appropriate role in the design/construction process."

Since helping form Bentz/Thompson/Rietow in 1971, Bentz has seen the firm win more than 40 state and national design awards.

The Gold Medal recognizes an architect's significant contribution to design, professional service and the community. Bentz is the 10th architect to win an AIA Minnesota Gold Medal. Past recipients include Ralph Rapson, Leonard Parker and Curt Green.

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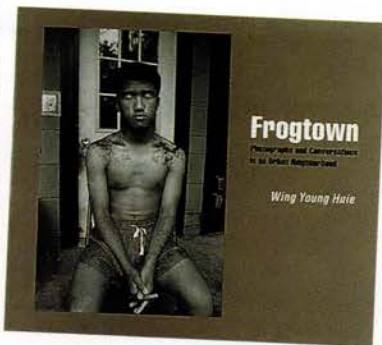
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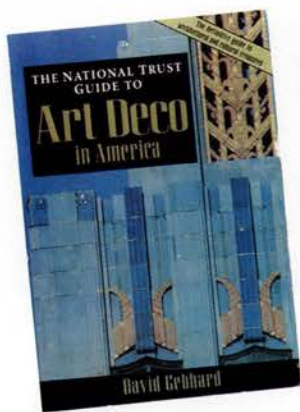
Hot off the presses

Frogtown: *Photographs and Conversations in an Urban Neighborhood* by Wing Young Huie is a photographic journey through this ethnically diverse St. Paul neighborhood near the State Capitol. Huie, an award-winning photographer, combines 130 black-and-white photos with 50 accompanying quotes from interviews to delve into the neighborhood's daily life.



Frogtown was settled in the 19th century by German, Polish, Irish, Scandinavian and French immigrants. Since the 1970s, the neighborhood's ethnic mix has shifted to include Southeast Asians, African-Americans, Native Americans and Hispanics. Crime and poverty here often grab media attention, but the neighborhood is much more than a few sensational newspaper headlines about the latest shooting. *Frogtown* takes us into the hearts and souls of the residents. We go into their homes, sit with them on the front porch, share meals, participate in their celebrations and their grief.

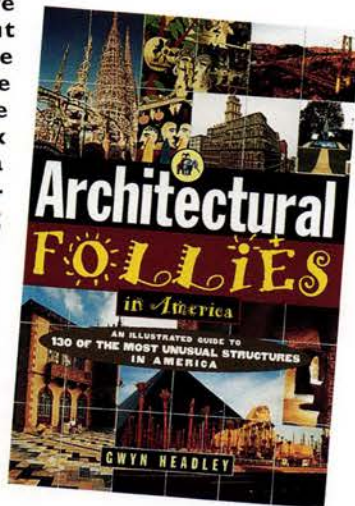
After spending two years photographing the neighborhood, Huie mounted a month-long exhibit of 175 images in an empty Frogtown lot in 1995. The exhibit became the basis for this book, a lively portrait of urban America. *Frogtown* is published by the Minnesota Historical Society Press.



The *National Trust Guide to Art Deco in America* by David Gebhard features 230 photographs and street addresses of a wide range of historic buildings, monuments, residences, shops and hotels, including such renowned landmarks as the Greyhound Bus Terminal in Washington, D.C., the Chrysler Building in New York and the C&C Bottling Company in Los Angeles. This is the first comprehensive state-by-state guide to more than 500 American art-deco and

streamline moderne sites. When art deco became vogue in the 1920s, it revolutionized the American urban landscape, which was then dominated by the iron fist of Beaux Arts. The late Gebhard, who served as president of the National Society of Architectural Historians from 1980-'82, is author of several books, including *A Guide to the Architecture of Minnesota*, which he co-wrote with Tom Martinson. Gebhard also was an architectural-history professor at UCLA and founder of the Architectural Drawing Collection. *Art Deco in America* is a Preservation Press book published by John Wiley & Sons, Inc.

Architectural *Follies in America* by Gwyn Headley is a tourist guide to 130 of the most outlandish and unusual pieces of architecture in this country. The author, who cowrote *Follies: A Guide to Rogue Architecture in England, Scotland and Wales*, scanned the United States looking for only the most outrageous that could truly be called a folly. So what is a folly? Well, "a folly is a state of mind, not an architectural style," states the author. "Architectural follies transcend barriers of style, taste, time and nationality. They spring from those most human emotions: vanity, pride, passion and obsession." A folly, the author elaborates, is usually a quirky structure that is built for a specific reason, a reason generally understood by the builder only. When the builder is gone, we are left to speculate about what it all means. Turn the pages and you'll discover The World Famous Tree House carved out of a tree, a mock Statue of Liberty above a warehouse and storage company, giant dinosaurs along the road between Los Angeles and Palm Springs, the Wonder House built from materials found on site, and the Spandina House, designed to look like a storybook witch's house. *Architectural Follies* is a Preservation Press book published by John Wiley & Sons, Inc.



Life in miniature

If you can't own the actual masterpiece, you sure can buy some reproductions—in this case miniature reproductions. The Vitra Design Museum has more than 2,000 pieces of furniture covering the spectrum of modern design, from the beginning of 19th-century industrialized mass production through postmodernism. It's one of the largest such collections in the world. In time for the holiday gift-buying frenzy, the Walker Art Center gift shop is carrying a selection of miniature reproductions, a CD-ROM and color catalogue tied in with the international traveling exhibit *100 Masterpieces From the Vitra Design Museum Collection*. Now's your chance to take a little Vitra home with you.



Shoppers can find a selection of gift items from the Vitra Design Museum at the Walker Art Center gift shop.

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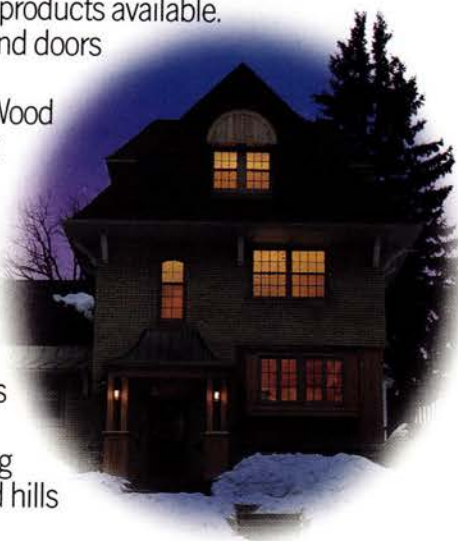
The first step was an on-site meeting. Nick Smaby from Choice Wood Custom Residential Remodelers was there. So were representatives from the Marvin dealer and distributor.

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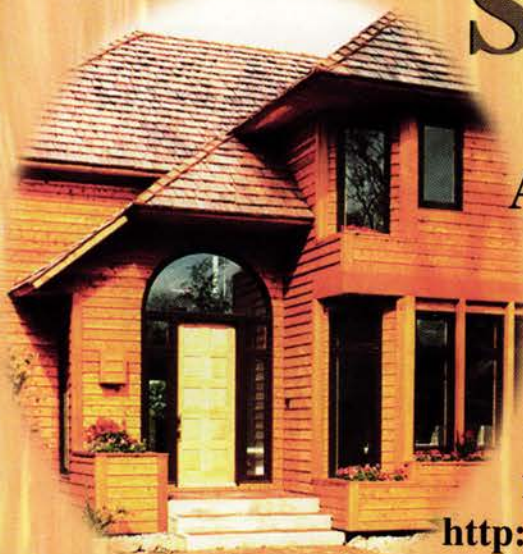
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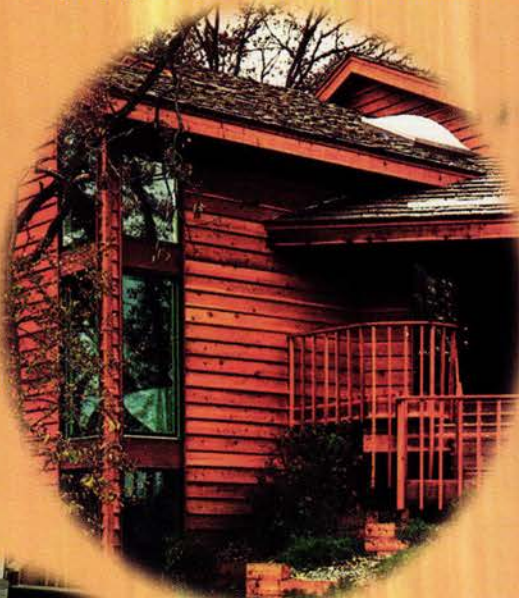
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12 noon

The Minnesota Historical Society and the Friends of the Minneapolis Public Library present a series of illustrated lectures by three architectural writers discussing their recent books. On Nov. 3 and Nov. 7 architect Dale Mulfinger of Mulfinger, Susanka, Mahady and Partners will highlight his book *The Architecture of Edwin Lundie*. November 17 and Nov. 21 finds Paul Clifford Larson detailing *Minnesota Architect: The Life and Work of Clarence H. Johnston*. Finally, on Dec. 8 and Dec. 12, Larry Millett, architecture columnist for the St. Paul *Pioneer Press*, will outline his latest book, *Twin Cities Then and Now*.

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

Don Gahr**New Sculpture**

Thomas Barry Fine Arts
Minneapolis
Through Nov. 23

In Gahr's polychromatic wood figures, the artist continues to portray inhabitants from forests, plains, jungles and beyond. His work is represented in many local collections and has been widely exhibited. Also on display are paintings of American architectural icons by Michael Haiduck, who pays tribute to modern design.

For more information, call (612) 338-3656

Amy Cordova

Carolyn Ruff Gallery
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Through Nov. 30

In her new work, partly inspired by recent travels to Spain and New Mexico, Cordova creates visual narratives drawn on world mythology and from the richness of her own multicultural heritage. She refers to her work as stories as she stresses harmony, hope and the connecting thread binding all people and cultures. Bold colors define her work, which are realized in acrylic or pastel.

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

New Works:

Sculptures and Drawings by Stuart Nielsen
Jon Oulman Gallery
Minneapolis
Through Nov. 30

After years of producing large-scale publicly commissioned projects, Nielsen returns to the more intimate gallery setting with his collection of floor sculptures and related drawings. Six large, circular, dishlike sculptures show his artistry at both painting and sculpture. Executed in a variety of metals and treated with rich colors, the sculptures incorporate a variety of forms—spiral, arc, ellipse, lattice, chevron, grid, knot, braid, crystal. The highly textured works draw from Occidental and Oriental traditions.

For more information, call (612) 333-2386.



Floor sculptures, Stuart Nielsen

Matthew Pawlowski: Paper Goods
Circa Gallery
Minneapolis
Through Nov. 30



Pompeii Postcard, Matthew Pawlowski, 1996

This new exhibition at the Loring Park gallery presents paintings and sculptures of San Francisco artist Matthew Pawlowski, who continues his examination of historical images. In appropriating images from the past, the artist offers the contemporary audience fresh interpretations. Says the artist, "Appropriation allows an excellent tool for learning and communication when the viewer is encouraged to participate." His sculptures recreate paper dolls as life-size objects, while his paintings borrow a travel-postcard format.

For more information, call Circa at (612) 332-2386.

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**George Earl Resler:
Minnesota Etcher
Minneapolis Institute of Arts
Through Dec. 29**

The original High Bridge, Swede Hollow, the old Third Street business district—St. Paul landmarks now gone—are forever preserved in the sketches of this great St. Paul artist. Resler (1882-1954), who gained national and international recognition, worked in the tradition of late-19th-century etchers. Although he also was influenced by Rembrandt, nature was Resler's most powerful inspiration. His soulful and empathetic interpretations of Minnesota landscapes are his high-water-mark achievements.

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



Gypsy Girls, George Earl Resler, 1918-'22

**Theatre of the Fraternity: Staging the Ritual Space
of the Scottish Rite of Freemasonry, 1896-1929
Frederick R. Weisman Art Museum
University of Minnesota
Minneapolis
Through Jan. 5**

At the turn of the century, Americans caught the fraternal craze, with an estimated 40 to 60 percent of the population participating in some fraternal organization that often bore exotic initiation rites, elaborate costuming and furnishings, and such wildly unlikely names as "Daughters of Rebekah" or "Tribe of Ben Hur." Today only a few of more than 400 fraternal organizations still exist. This exhibit reveals the fraternal craze and its use of such theatrical elements as scenery, costumes, lighting and special effects as a means of dramatizing the initiation rites. The exhibit focuses on the Scottish Rite of Freemasonry, which has a fully equipped stage, mass producing thousands of new members.

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



Sketch of Abbey, 21st order, Sosman and Landis, 1920s

**Building for Air Travel:
Architecture and Design for Commercial Aviation
The Art Institute of Chicago
Through Jan. 5**

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Thomas Fisher

After years of leading one of the nation's most prestigious architectural journals, CALA's new dean arrives in Minnesota with a blueprint for the future

By Kenneth D. Potts

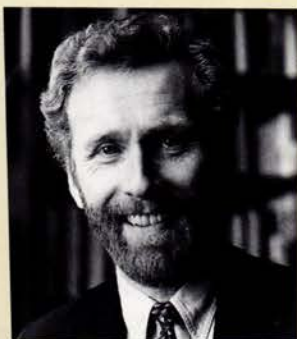
"When I told East Coast colleagues about my candidacy at the University of Minnesota's College of Architecture and Landscape Architecture they said, 'That's a good school,'" Thomas Fisher recalls. "But when I asked for more detail, they could not say why it is so good. It has a somewhat fuzzy image."

Fisher, the new dean of CALA, hopes to change that.

"We must have a clear idea of mission; we need to clarify what we represent, what we stand for," says Fisher. "The circumstance of a state university sited in a major metropolitan area presents valuable potential."

Fisher views his arrival at the University of Minnesota as occurring at a pivotal point during debates about design education and the design professions.

"CALA is in a very good position to be experimental," notes Fisher, who already has begun to develop new ties with local offices that will expose students to more issues of practice during their formal education. "Too many schools still assume an outdated



practice model of a project that is design-bid-build, or a career in which graduates begin as interns and work their way toward being the principal of a firm." The ultimate goal is to produce graduates who are better able to address the breadth of professional opportunities and challenges, he says.

"There have been ongoing changes in the marketplace, to which schools must respond," he says. "Firms want students in production sooner than schools are willing to provide." Describing one of his goals by way of analogy, Fisher points to the medical profession, where there is an established and viable information loop that links students, professionals and their respective institutions through a combination of journals, internships and communication networks.

"Architecture schools should not be vocational-training places," he says. "In addition to offering design, history and technology, architecture schools are in a unique position to develop basic skills in students that are not formally valued—the ability to work collaboratively, good communication skills, and entrepreneurial drive."

Fisher describes three broad categories for improvement: Crossing Boundaries, Building Community and Expanding Territory. The first two are in an embryonic stage. Crossing Boundaries will encourage interdisciplinary work by the faculty while Building Community will seek stronger ties between CALA and the larger Twin Cities community.

Under the label Expanding Territory, Fisher is already developing two programs. Project Shadowing will be in collaboration with the University's facility-planning office. Students will be assigned to a current project at the University of Minnesota. By observing design presentations, regular project meetings, construction reviews and more, students will see parts of a project that otherwise might take another 10 years to experience. The resulting case study could be posted to CALA's Internet site, making it accessible to students, practitioners and faculty.

The Teaching Office, also a new program in Expanding Territory, will create a more formal educational setting within the practice environment. Students will work on a curriculum mutually agreed upon by the University and an architecture office. The goal is to create a credit-earning environment for the student while giving firms the opportunity to ensure better-trained graduates. There is a growing surge of support for the concept of such programs, although there are few, if any, in place at this time among accredited schools in this country.

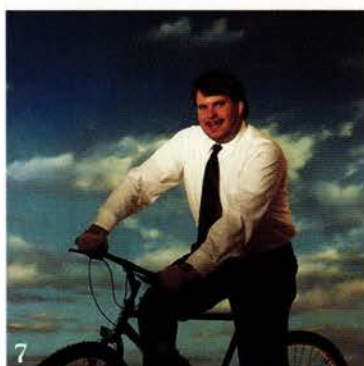
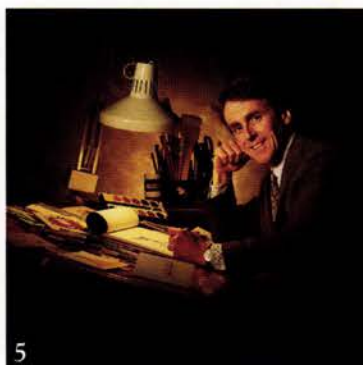
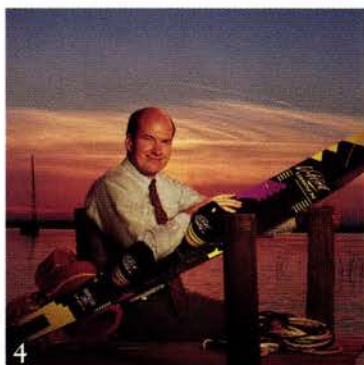
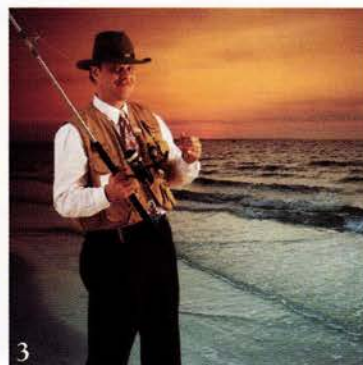
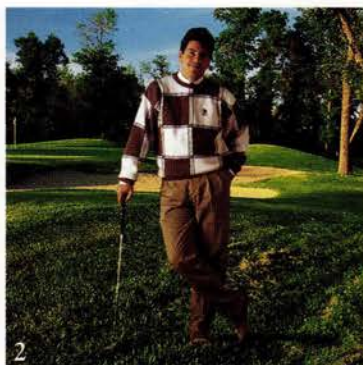
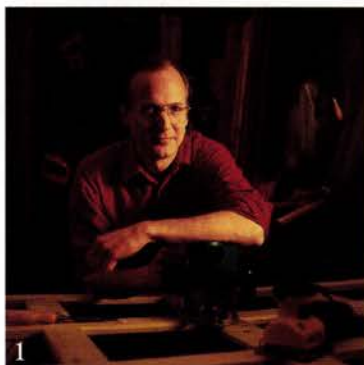
Fisher's supporters say he has a comprehensive understanding of the challenges that face the design professions. It may surprise some that he has worked as neither a full-time practitioner nor an educator. After receiving his bachelor's degree in architecture from Cornell University, Fisher earned a master's degree in intellectual history from Case Western Reserve University. Fisher is best known for his work at *Progressive Architecture* magazine, where he worked before coming to CALA. He joined *P/A* as the technics editor in 1982 and moved through the ranks to become editorial director. The publication ceased production last year.

Any new dean at an accredited college of architecture is bound to be given the challenge of responding to the Boyer Report, a new study by the Carnegie Foundation for the Advancement of Teaching. Fisher believes that the report, *Building Community: A New Future for Architecture Education and Practice*, by Ernest Boyer and Lee Mitgang, will serve the profession well. "Design as a way of looking at the world is profoundly relevant," he says. "I am encouraged by the recognition and support for the design profession."

Fisher is particularly impressed with the report's educational model of separating a curriculum into four basic components: discovery, analysis,

Continued on page 58

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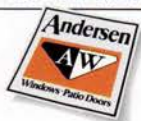
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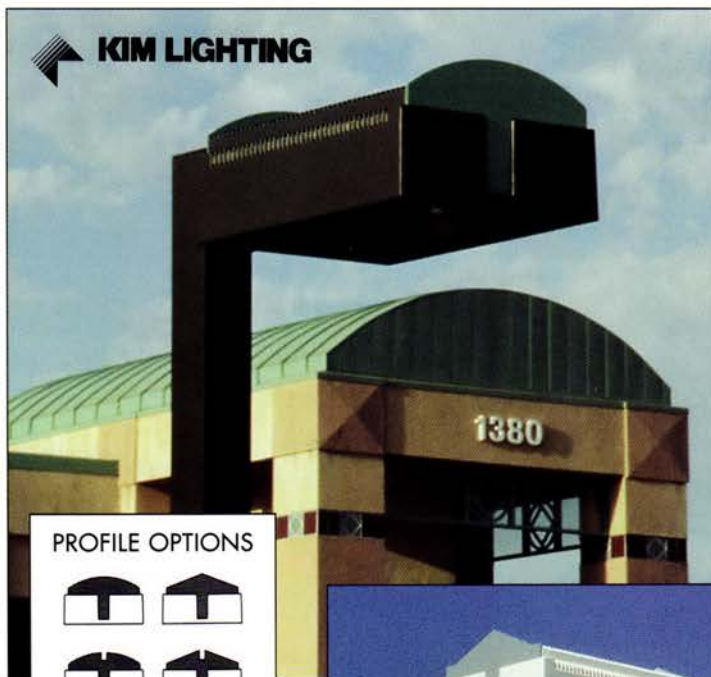
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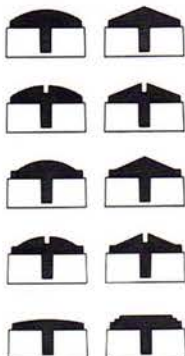
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The outer reaches

In outstate Minnesota, architects have built thriving careers on the unique challenges presented by their rural settings

By Camille LeFevre

Beyond the shimmering monoliths of the Minneapolis and St. Paul skylines, the urban density and bustle, the homely order of the suburbs and the sprawling outer-ring edges of the metropolitan area, lies the rest of Minnesota. Throughout this vast area—commonly known as “outstate” or “greater” Minnesota—are woodlands, forests, lakes and prairie; industry, governments, academia and agriculture; cities and towns. The practice and craft of architecture thrives here, as well. But does architecture in outstate Minnesota exist a world apart from that in the Twin Cities?

“There is a perceived difference,” says David Leapaltdt, principal, Grooters Leapaltdt Tideman Architects, P.A., St. Cloud, “but it’s not as great a difference as people would perceive there to be. You run into clients who have experience with architects and you run into clients who don’t, which happens everywhere. We face the same professional challenges all architects face: what are we going to do with design-build; pressure for lower fees; and education of the public.” And yet, Leapaltdt adds, friends and colleagues from the Twin Cities frequently wonder why he stays in St. Cloud, implying that “if you’re any good you’d be in the Twin Cities.”

Architects in outstate Minnesota do contend with “a second-tier status,” says David Salmela, sole proprietor, Salmela Architect, Duluth. “It goes back to classic times where you have the farmers and the city slickers always in conflict. Architects in the city have far greater ties to more wealthy clients. There is more commerce in the cities than in rural areas so that the cost per square foot of a building or the budget is always greater. When you get to the outstate areas the value of everything is less, the opportunities are less, the educational exposure is less. But that doesn’t mean you should roll over and give up. If you have the right attitude in outstate areas and use your resources well, you can have an advantage over the city environment.”

One advantage outstate firms capitalize on is that they recognize the unique needs of rural clients. “People outside the Twin Cities need architectural work and for the most part they’d like to use firms that understand their situation,” Leapaltdt says. Also, Twin Cities-based firms expanding to outstate Minnesota have indicated to Royce Yeater, principal, Yeater Hennings Ruff Shultz Rokke Welch Architects, Moorhead, “that architects in the Twin Cities don’t understand their outstate needs,” he says, “or they come to us to help them plan their needs as they branch out into greater Minnesota.”

To meet outstate needs, firms develop unique characteristics. Yeater’s firm, for example, derives its identity from the region it serves. “We have our own roots and generate our own professional culture here,” Yeater says, by recruiting staff from the area (including architecture graduates from North Dakota State University) and working within a 200-mile radius of Fargo-Moorhead. Outside of that area, Yeater admits, “we have trouble being competitive and politically acceptable,” or they run into the Twin Cities’ “sphere of influence.” The firm recently secured a project in Belle Plaine, however, “because that client didn’t automatically assume that all the expertise was in the Cities,” Yeater says.

The flip side of regionalism, of course, is that some plumb projects—in the metro area, namely—are inaccessible. Grooters Leapaltdt Tideman, for example, has expertise in (among other areas) group homes and submitted a proposal for a project in the Twin Cities. The competing Twin Cities firm, with no background in group homes, was chosen. “They said we did a great job, but we’re not from the Twin Cities,”

Continued on page 58

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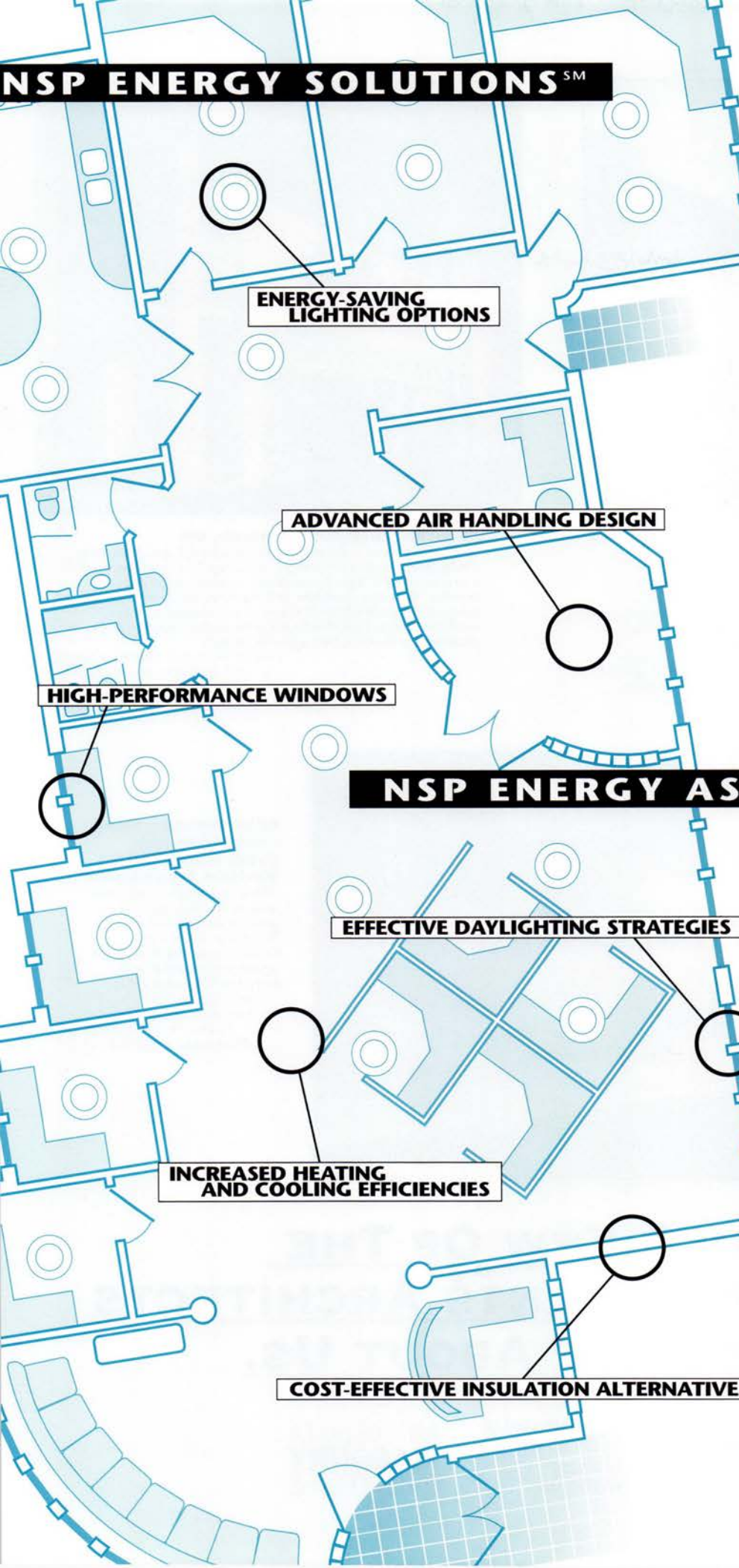
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**MINNESOTA
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Minnesotans have a strong sense of state identity. In fact, people in the Twin Cities metropolitan area tend to think of themselves as Minnesotans first, Twin Citians second.

Yet state allegiance is a regional peculiarity. New Yorkers define themselves by boroughs and neighborhoods within boroughs. Manhattan and Brooklyn are part of New York City,

Beyond the cities

but they are for all cultural purposes separate cities. Similarly, Chicago is in Illinois, but to many Chicagoans being in Illinois is a technicality that should be amended. Los Angeles and San Francisco are both in California, but the personae dividing northern California from southern California seemingly put the two cities on opposite sides of the equator. Washington, D.C. is its own city-state, whose inner-beltway culture pulses at quite a different rhythm from the rest of the nation.

Rest assured, though, no such urban-rural dichotomy severs Minnesota. City and state are a shared identity. Perhaps it's the common experience of survival against the elements that binds the populous. After all, the difference between 50 degrees below zero in International Falls and 30 below in Minneapolis/St. Paul is mere nit-picking. In the sultry summer, the Buick-size mosquitoes are as nefarious around Lake Harriet as they are around Leech Lake.

Strange, then, that despite strong Minnesota allegiance we've almost tacitly divided the state between "us" and "them," between the Twin Cities and everything else. Anything outside of the Twin Cities frequently is referred to as "outstate," which easily translates as a dismissive "out there." Of course, the rivalry between city and country is age-old, and is not exclusive to Minnesota. Cities are regional, financial and cultural capitals that view themselves as trendsetters in good taste and everything sophisticated. The country is a good place to breathe fresh air, but my goodness, where on earth will you find a cappuccino?

In this issue we step outstate to learn what's happening in Minnesota's architectural community beyond the Twin Cities. The lowdown: Espresso bars have made their way to small-town America, and architectural design is on a level with some of the best work being done in Minnesota.

Good work is no surprise if we tabulate the number of design awards won by outstate firms in recent years. Yet the challenges of maintaining a high-quality firm in rural regions are, in many ways, greater than in an urban center. Compared to the Twin Cities, outstate projects are often smaller and have tighter budgets, clients tend to be design conservative, and young talent is difficult to recruit. In addition, limited commissions in slow-growth regions heighten the competition between architecture firms. Despite the inherent hurdles of working in rural environments, the four featured outstate firms have carved lucrative market niches and proved that success is attainable when you're good at what you do.

Eric Kudalis

Ultimately, the difference between achieving quality outstate versus "instate" is only imagined.



MONARCH



HELIOSTUDIO

By pursuing clients, not projects,
Yeater Hennings Ruff Shultz Rokke
Welch Architects has built a solid
practice in the Moorhead-Fargo region

By Eric Kudalis



BORDER TOWN

While many architecture firms find themselves chasing that big project that will cinch its design reputation and fill the coffers, Yeater Hennings Ruff Shultz Rokke Welch Architects takes a different approach. Located in the west-central town of Moorhead, across the state border from its sister city Fargo, the firm pursues clients first, not projects.

"We seek to build long-term relationships," says Royce Yeater, a principal with the firm since its founding in 1983. "We try to anticipate the service needs of certain clients. This approach gets us a steady supply of small projects and leaves us open to bigger projects if and when they have them, allowing us to grow with the client."

To that end, the firm has expanded its expertise to accommodate a wide range of client needs, from planning and design to construction and facility management. This "unbroken circle" of services enables the architects to work with a client through all phases of a building's life, from planning and schematic to eventual renovation and addition.

Prepared to tackle different design needs, Yeater Hennings Ruff, likewise, has a diverse client base that includes school districts, health-care organizations, colleges and universities, churches, municipalities and counties, and historical organizations. The firm's diverse stable of expertise also ensures its survival. The firm's rural location along the Red River Valley is fertile ground for crops, but big-buck clients with mega-size projects are few. The 35-person office, one of the largest in outstate Minnesota, throws a wide net to sustain growth. The typical project is in the \$3 million to \$4 million category, yet a healthy number of these commissions will keep the firm in good standing. At any given time, Yeater Hennings Ruff has 15 to 20 projects in development and another six to eight in construction-document stage.

Of the six firm principals—Royce A. Yeater, Richard A. Hennings, W. Dale Ruff, David R. Shultz, Julie N. Rokke, James P. Welch—four principals assume design responsibilities, forming individual teams



Firm principals are (top from left) David Shultz, Royce Yeater, James Welch, Julie Rokke, Richard Hennings, W. Dale Ruff. Recent work includes Moorhead State University Center for Business (above and left) in Moorhead, Minn., and Mount Saint Benedict Monastery (opposite) in Crookston, Minn.



of five to six people working on different projects. Yeater says that one challenge of working in rural areas is the constraint of making major design statements. Clients are more conservative out here, less design adventurous. "In rural areas, there is a real patient approach to design," he says. "Projects develop slower outstate. It requires a little more hand holding. You have to be nurturing and patient with clients."

Yet this is not to suggest that rural areas are filled with country bumpkins. The clients in west-central Minnesota expect good design, just maybe not flashy design. Yeater Hennings Ruff is more than prepared to deliver the goods in a strong architectural package. With four principals assuming design roles, the firm avoids a particular signature style. Instead, Yeater says, "We are convinced contextualists. We work with a lot of existing structures and do a lot of renovations. New construction should be sensitive to the existing architecture, while additions should look as though they were always there. We draw architectural expression out of what we're given and design to make buildings compatible with existing buildings."

The Mount St. Benedict Monastery in Crookston, Minn., for instance, is designed to evoke a sense of familiarity. The brick structure with its tiered-roof forms reuses salvaged items from the original 1926 motherhouse for this monastic community. Administrative offices, library and supportive housing for about 100 women surround a chapel to emphasize the importance of daily worship in the community. The Moorhead State University Center for Business also lifts familiar architectural imagery from its setting, in this instance 1930s brick buildings surrounding a main campus mall. For the Pembina State Museum in Pembina, N.D., the architects looked at the topography for inspiration. The flat terrain along the Red River Valley is dotted with undistinguished buildings off the interstate by the Canadian border. The architects, distinguishing the 12,000-square-foot museum from the blur of flatland mediocrity, designed the museum with a 100-foot observation tower that serves as a landmark for all those exiting the highway. A glass-wall elevator leads to the tower's upper level, which opens to views of the valley floor, border area and confluence of the Red and Pembina rivers.

While Yeater Hennings Ruff has built a solid record for good design, firm principals admit that they, as with many rural firms, often have trouble recruiting young architects, who find the allure of the big city compelling. Yet the firm was cited in the recently published study by the Carnegie Foundation for the Advancement of Teaching as making headway. The Boyer Report praised Yeater Hennings Ruff for allowing young architects to undertake significant



Near the Canadian border is the Pembina State Museum (above and top) in Pembina, N.D., with its observation tower serving as a visible landmark on the landscape. For a St. Cloud parish the firm designed the Church of the Holy Spirit (opposite).



HELIOSTUDIO

design responsibilities, further confirming the office's reputation as a place for architects of any age to assume design leadership.

As successful as the firm has been in its first 13 years, Yeater Hennings Ruff is always in the market for new projects. The way to stay solvent, especially in a limited rural market, is to seek out new opportunities. The firm always is looking at evolving fields and industries, trying to determine where and how the world is changing. Health care and long-term care, for instance, are growing industries as the population continues to age and baby boomers hit 50 this year. Yeater says that the firm is currently assessing its growth direction, and while the six principals are undecided where they will be 10 years from now, Yeater does have a clear idea of an ideal commission.

"It would be a major institution in a long-range planning situation," he says, "such as doing a master plan for a college and then implementing all the different aspects of that plan."

With the firm's track record, Yeater Hennings Ruff Shultz Rokke Welch Architects is surely up to the challenge.



HELIOSTUDIO



LEADING EDGE

A Duluth architect once remarked to Kenneth Johnson, principal with the Stanius Johnson architects, inc., that his firm has a high-tech reputation. On first glance, that certainly may seem true. On closer inspection, Stanius Johnson, indeed, has paved a design path using the computer.

Years back when many architectural firms tentatively eyed the approaching computer revolution, Stanius Johnson embraced computer-aided-design technology with gusto. The result is a fully automated architectural office that gives this 20-year-old Duluth firm a sprint-start on the competition.

"We have a level of expertise on the computers that others don't," Johnson says of his 11-person office, which includes six registered architects, two CADD drafters, two support personnel, and one interior-design and programming specialist. "Computers have improved design because they have made it easier to make changes," he adds, allowing designers to make high-quality drawings quickly and giving the client the option of reviewing many different design perspectives.

While computers have made their way into virtually all architectural offices today and are no longer a futuristic wonder, Stanius Johnson retains its technological edge. Part of the edge is sharpened by the firm's attitude that technology makes the world better and there's no sense in resisting change.

And the best way to meet technology head on, Johnson says, is through collaboration. "The need for specialized consultants is becoming greater with time, and it's necessary to work with other experts and consultants," he says. "Technology utilized in buildings is driving design work, and integrating technology into buildings is necessary for architects to understand."

Case in point is the firm's dazzling Aircraft Rescue and Fire Fighting Training Facility

for Duluth Technical College. In designing this training and classroom complex on 80 acres outside Duluth, Stanius Johnson worked with teams of experts to create the campus's centerpiece, a simulator in the form of a full-size, 75-foot-long Boeing 757. From a control tower, engineers simulate various deadly fires that can engulf a crashed jet. Stanius Johnson's effort on the training facility has earned it praise, including a juried citation from AIA's *Advanced Technology Facilities Design: 1996 Review*.

Building on the expertise of others is the hallmark of Stanius Johnson's growth. The firm was formed in 1976 by Donald E. Stanius, now retired. When Johnson entered the scene after moving to Duluth from Minneapolis 15 years ago, he joined Stanius and his two sons, Rickard and Ronald, as design principal. The office was pretty much a nuts-and-bolts operation at the time, doing solid work but nothing particularly spectacular. Johnson saw the potential to push the design lever by bringing in his interest in programming and design.

Though team spirit exists in the office, the three principals' roles are clearly defined. Ken Johnson, corporate president, is principal in charge of design and programming; Rickard Stanius, corporate vice-president, is in charge of construction administration; and Ronald Stanius, corporate secretary/treasurer, is in charge of contract documents.

The firm certainly has been able to move into the design forefront of late. A particular coup is the Electrical Engineering Building renovation and addition at the University of Minnesota in Minneapolis. This building, which awaits funding, marks the first time a Duluth firm has received a major Twin Cities commission at the University. The project entails renovating a portion of the existing 23,000-square-foot Electrical



With an eye on
technology, the Stanius
Johnson architects, inc.,
maintains leadership by
placing the architect at the
head of the design team

Engineering Building and designing a 71,000-square-foot addition to replace the rest of the 1920s building.

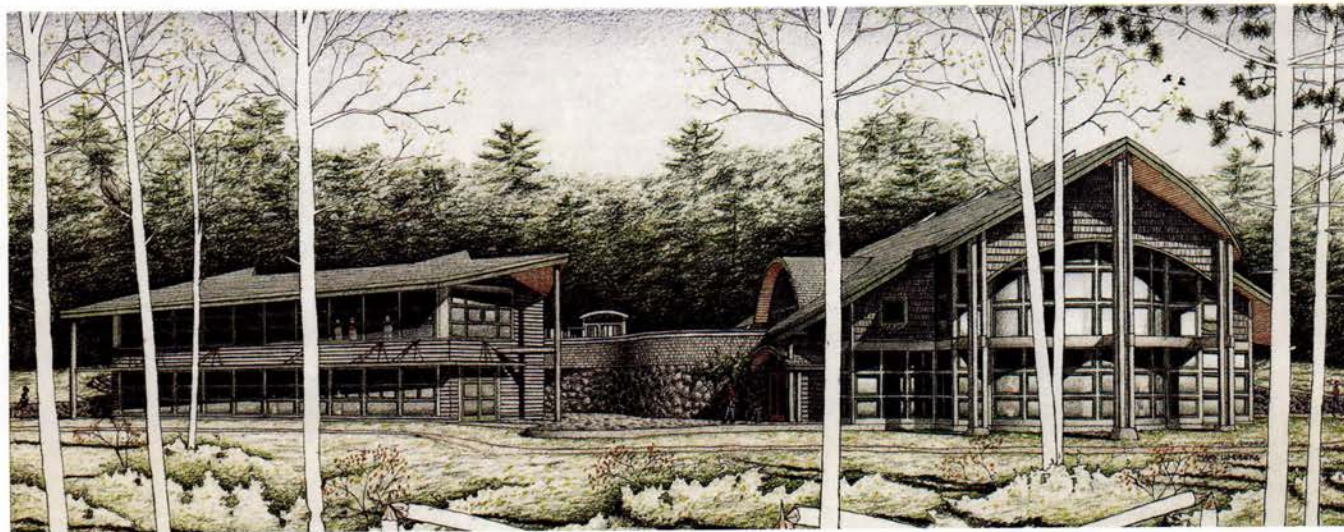
The majority of Stanius Johnson's work is in northern Minnesota. Academic projects, both secondary and post-secondary, fill a design roster that includes the Housing and Redevelopment Authorities of northern Minnesota, as well as churches, municipalities and interior architecture.

Besides teaming with technical specialists, Stanius Johnson also collaborates with other architectural firms. For instance, the firm is working with Stageberg Beyer Sachs of Minneapolis on a new library at the University of Minnesota in Duluth, and with Thomas Hodne on a student-housing project at the Fond du Lac Tribal and Community College in Cloquet, Minn.

vouring design practically at the outset. When a building design sits on the shelf for several years awaiting funding, as with the Electrical Engineering Building, inflation can send the architects back to the drawing board.

Yet the prospects of a bright future for Stanius Johnson outweigh the occasional hurdles in the design path. With technology continuing to advance, buildings becoming more complex and more specialists appearing everyday, architects are in the position more than ever to lead. Says Johnson, "The architect is the generalist who leads the team of consultants and experts. An architect must be able to pull people together to work as a team, and that will be more and more necessary in the future. But the architect must always remain the leader in the design project."

E.K.



THE STANIUS JOHNSON ARCHITECTS

Stylistically, Stanius Johnson treats projects individually, keeping each building aesthetically appropriate to its setting and function. Certainly Minnesota's rugged northern environment figures into many buildings. The Hartley Nature Center is quite comfortable on its rustic Duluth outpost with wood framing, shingles and undulating fieldstone wall. Yet the Fire Fighters Training Facility takes some chances with its bold colors and striking forms standing out fearlessly in a clearing in the woods. Inside, however, heavy-timber framing buttressing the main corridor recalls northern Minnesota's traditional rustic-style architecture.

Bold colors and forms surface in many other Stanius Johnson projects. Look at the Stowe Elementary School to discover colorful window framing and light fixtures hanging from bright-yellow trusses in interior spaces. At the John A. Johnson Elementary School Media Center in Two Harbors, Minn., wooden posts resemble trees branching outward, a comforting image for heavily wooded northern Minnesota.

If technology has been a boon to architects, then other factors are putting the squeeze on the architectural profession, according to Johnson. Building codes, he says, become increasingly restrictive each year, and inflation is de-



DON F. WONG

Firm principals are (opposite top) Donald E. Stanius (standing left, now retired), Rickard Stanius (seated center), Kenneth Johnson (seated right), and Ronald Stanius (standing right). Projects include the Village Apartment Complex student housing (opposite) for the University of Minnesota at Duluth, the Hartley Nature Center (top), and the Aircraft Rescue and Fire Fighting Training Facility (above) for Duluth Technical College.



S.L. Haehn Campus Center (above) is one of several projects completed under the campus master plan for the College of Saint Benedict in St. Joseph. A renewed fishpond (below) near St. Teresa Hall is the focus of extensive campus landscaping.

NAGEL STUDIOS INC.



GROOTERS LEAPALDT TIDEMAN ARCHITECTS

Grooters Leapaldt Tideman Architects has charted a course of growth by putting design in the forefront



DESIGN COURSE

The College of Saint Benedict in St. Joseph, Minn., is on the make. For decades, Saint John's University in nearby Collegeville was the school with the stellar academic reputation matched by its stellar architectural reputation. But in all-saints corridor—that stretch of Interstate-94 near St. Cloud with a confusing number of towns, institutions and academic buildings bearing the word “saint” in their names—this Catholic women's college of 1,800 students is catching up with Saint John's University, with whom it operates on a cooperative academic basis by sharing facilities and course work.

To move forward, Saint Benedict has undergone a much-needed facilities upgrade. St. Teresa Hall, completed in 1914, is the original classroom building, which is connected to St. Gertrude, the convent for the Benedictine nuns. As the school grew, newer buildings sprang up on the other side of the campus, eventually relegating St. Teresa to the outer edges. The campus, in short, lacked focus and adequate facilities that reflected the quality of its academic programs.



“The college saw upgrading its campus as a major component to supporting its academic reputation,” says David Leapaltd, principal with Grooters Leapaltd Tideman Architects of St. Cloud.

Grooters Leapaltd Tideman Architects entered the scene in 1987, when the college commissioned it to remodel St. Teresa Hall and to design a new residence hall for the expanding student body. This was only the beginning. The school needed more than just a new building here or there; it needed a plan for growth, a sense of place within a rather amorphous 80-acre campus. “They needed someone who could translate their mission into three dimensions,” Leapaltd says.

And three dimensions it is. The architectural firm worked with the college to develop a campus master plan that places a new main entrance at the south end, arranges future buildings along a mall and creates landscaping that ties the whole campus together. Today the plan is nearly complete. A new library, science building and campus center form a mall with the preexisting arts center. Residential halls line the periphery. While another firm designed the library, Grooters Leapaltd Tideman Architects just finished the S.L. Haehn Campus Center, designed the landscaping, completed several additional residential halls, undertook numerous remodeling projects, and worked with Perkins & Will on Ardolf Science Center.



Grooters Leapaltd Tideman Architects has grown to 14 strong (top), with principals David Leapaltd and Dan Tideman (standing center in photo). A field house (above) provides ample new athletic facilities at the Haehn Campus Center at Saint Benedict. Margretta Hall (above right) is one of several new student residences.



NAGEL STUDIOS INC.

The new Haehn campus center is one of the primary buildings on campus. Here the architects united an existing natatorium and varsity gymnasium with a new field house and central gathering space. The multifunctional campus center, completed in 1995, also includes dining facilities, a nonalcoholic night club, fitness area and student-development offices. What the campus now has, and what it so desperately lacked before, is a place for students to just hang out.

Saint Benedict was the firm's first venture into the world of academic architecture. With the master plan under its belt, other campus work has arisen for the firm, including master planning at Benedictine University in Lisle, Ill., as well as projects for St. Cloud State University, Saint John's University, and St. Cloud Technical College.

The campus master plan has brought both the college and the architectural firm increasing prominence. Grooters Leapaltd Tideman Architects has been around since 1976, but had a low profile outside of the St. Cloud area

until recently. Gary Grooters, who founded the firm and is now pursuing a second career as a sculptor, built an extensive resume doing senior housing and health-care facilities. Things began to change in 1984 when Daniel Tideman joined, followed by David Leapaltd in 1987. With the two at the helm, the firm navigated a more aggressive marketing strategy as it grew to 14 people.

Unlike other outstate firms that are far enough away to disregard the Twin Cities market, Grooters Leapaltd Tideman Architects is close enough in to scent the Twin Cities. Tideman and Leapaltd admit that there is a certain challenge to working outstate. Young architects are more difficult to recruit to St. Cloud because they perceive the Twin Cities as being the center of the architectural profession in Minnesota. Furthermore, many potential clients often assume that the best firms are found only in the Twin Cities. Dispelling that image is part of the firm's goal.

Look around the St. Cloud area and you'll see evidence of Grooters Leapaltd Tideman Architects. The firm has, in many ways, transformed downtown St. Cloud. The firm worked on the Stearns County campus, did a downtown streetscape plan (with Dahlgren, Shardlow, and Uban), designed a transit center, built a fire station, designed the new downtown marquee, renovated the lower chapel at St. Mary's Cathedral and is currently renovating the historic Paramount Theatre.

"We've learned to work well with the local government and citizens' groups," Tideman says.

Outside downtown, the architects renovated the Atwood Memorial Union at St. Cloud State, and designed schools for the Sauk Rapids-Rice school district, senior-housing and health-care facilities for St. Benedict's Center, and a multi-purpose, municipal facility for Waite Park, among other undertakings. The majority of the firm's work—nearly 80 percent—is devoted to designing housing, educational facilities or municipal projects.



NAGEL STUDIOS INC.

Extensive work outside of Saint Benedict includes St. Patrick's Church of Edina (top) and the renovation Holy Angels Performing Arts Center (above) at Cathedral High School in St. Cloud. New St. Cloud projects are the MTC Transit Center (opposite top) and the Fire Station #1 (opposite below).



NAGEL STUDIOS INC.

For many rural-Minnesota firms, the path to professional vitality is demonstrating community commitment. Both Leapaltd and Tideman are actively involved in community organizations. In addition, the firm keeps attuned to rural needs with involvement in the Minnesota Design Team, which is a grass-roots organization that addresses urban-design issues affecting small towns throughout the state.

Rural areas, Tideman and Leapaltd say, are often more design conservative than urban areas—but the potential for strong design exists anywhere. For Grooters Leapaltd Tideman Architects, the future challenge will be to maintain a strong design hand while endless constraints of tight budgets, cost-conscious clients and ever-more-complex building technology and mechanical systems nip at the design boards.

According to Tideman and Leapaltd, “design must play an important role for any firm. The most suc-

cessful firms have strong, lasting design. After 20 years in the business, the firm has learned that good design pays off. There is a sense that...the profession is allowing computers and technology to call the shots, with architects chasing technology while overlooking design. We believe that good design ignites the senses and arises from the unique circumstance of a project—from the site, function, program, client’s input and the architect’s unique talents. The future challenge for the profession of architecture is to get back to good, basic design.” *E.K.*



NAGEL STUDIOS INC.



Picking up on the lively colors and forms associated with American Indian culture is the Nett Lake Educational Facility (above and below) in northern Minnesota.

PETER KERZE



PETER KERZE

Architectural Resources, Inc.,
has built a growing business by
sticking close to the home turf



JAY FASTEN

ON THE RANGE

For a first-time visitor, downtown Hibbing is surprisingly bustling. The streets are clean, the buildings well maintained, the businesses thriving and the restaurants filled at lunch time. In fact, this is the kind of town people have in mind when they think of small-town America: quiet residential streets with neat rows of freshly painted houses—Bob Dylan's flat-roof, white-stucco childhood home among them.

Though seemingly unassuming, Hibbing has its landmarks and its curiosities. There's the historic Hibbing High School, a 1920s architectural mixture of classical and medieval styling by W.T. Bray on the National Register; and the St. Louis County Courthouse, a 1954 moderne classic by E.A. Jyring, whose firm thrives as Architectural Resources, Inc., today. Then there's the iron-ore pit, one of the largest on the 100-plus-mile stretch called the Iron Range. To get to the pit, visitors pass through old Hibbing, one mile north of downtown, where the city originally arose in 1893. When surveyors discovered that Hibbing was sitting atop a rich iron-ore deposit, the city picked itself up and moved one mile south in 1919. Today you can see remnants of old Hibbing: lonely foundations amidst the overgrowth and the occasional stone steps leading nowhere.

While many iron-ore towns suffered as mines closed, Hibbing stayed solvent by diversifying its economy. Located in the Sons of Italy Hall, Architectural Resources is part of that diverse economy. Since its founding in 1946 by E.A. "Jerry" Jyring, Architectural Resources has built a practice whose impact is found throughout the Iron Range and northern Minnesota, as well as in North Dakota, Michigan and Wisconsin. Yet the Iron Range is its

bread-and-butter, and the 25-person firm has never aggressively sought work outside of the immediate region because it simply doesn't have to.

Look at its roster of projects. The firm has worked with some 20 different school districts in northern Minnesota, on going relationships that provide approximately 55 percent of its annual work. It's also undertaken commercial and medical work, recreational facilities, churches, housing, transportation, historic preservation, adaptive reuse, government buildings and industrial sites. All that comes to approximately \$25 million in annual project construction, and these clients offer repeat work.

"The competition is intense in this business," says Doug Hildenbrand, who along with Mark Wirtanen, Lyle Peters and Earl Thedens is one of the firm's four principals. Despite the competition for limited clients in rural regions, Hildenbrand says there is a sense of camaraderie and support among fellow architects in the out-state region.

Firm principals are (above from left) Doug Hildenbrand, Mark Wirtanen and Earl Thedens; not pictured is Lyle Peters. The firm did this addition (below) for the East Range Clinic in Virginia, Minn.



PETER KENZIE



PETER KERZE

Reflecting Scandinavian architectural tradition is the Salolampi Finnish Language Village (above) on Turtle River Lake in Bemidji, Minn. A recent AIA Minnesota Honor Award winner is the patriotic U.S. Border Station (below) in International Falls.



PETER KERZE

Nonetheless, to keep ahead of the game Architectural Resources has built a broad-base of expertise, with 20 people in its Hibbing office, one in Bemidji and four in Duluth. Jyring, an Iron Range native with experience in the Army Corps of Engineers during the Second World War, established his firm to provide complete architectural and engineering services throughout the region. His legacy since his death several years ago lives on. Walk through the second-level office in the Sons of Italy building and you sense energy. Work stations with the latest computer-aided-design technology are arranged under the high ceiling of the former auditorium. Wirtanen likens the office to a studio set-up with designers working in teams. The firm is comprised of architects and interior designers, landscape architects, and mechanical and electrical engineers—a solid ground of expertise that meets most clients' needs. When necessary, the firm consults with outside experts.

"We have a good staff and a good mix of people," says Wirtanen. "It's great to bounce ideas off of each other and give everyone a chance."

Architectural Resources has had a mixed design history. Starting out, Jyring won national recognition for his work. Both the Gethsemane Lutheran Church of 1956 and the St. Louis County Courthouse of 1954 won *Progressive Architecture* Awards. "Then the firm went through a plain-Jane period," says Wirtanen. "But that has changed. In the early '80s we made a conscious effort to become more design forward."

The firm's design-forward thrust has already paid off in big ways. The U.S. Border Station between International Falls and Ontario, Canada, has nabbed Architectural Resources a small basket of awards, including a 1994 National GSA Design Award and a 1994 AIA Minnesota Honor Award. The building certainly is an eye catcher, no matter what side of the border you're on. Built on an impossibly restrictive site, the horizontal struc-





PETER KERZE



PETER KERZE

A dynamic addition to downtown Bemidji is the new public library (above and top), whose flayed window pattern represents the pages of a book turned open.

ture nearly screams out "I Love America" with its broad-stroke, red-white-and-blue façade. Anything less colorful simply would have been lost in the site's industrial clutter.

Equally eye-opening with its dazzling canvas of colors and activated forms is the Nett Lake Educational Facility on a hilltop site in northern Minnesota overlooking Nett Lake. Serving both the community of Nett Lake and the Bois Forte Band of Chippewa Indians, the educational facility incorporates bright colors and patterns indigenous to the American Indian community, displayed in the bead pattern reproduced along the brick wall and the 18-by-42-foot, ceramic-tile mural depicting a rural setting.

Less colorful but equally engaging is the downtown Bemidji Public Library, built on a long, linear site. Using similar brick from the original Carnegie Library, the architects departed from tradition by designing a stepped-back elevation in which window fenestration flays open along the façade to suggest books opening up.

More in keeping with northern Minnesota's Scandinavian heritage is the Salolampi Finnish Language Village along

Turtle River Lake in Bemidji. Part of a language retreat sponsored by Concordia College in Moorhead, Salolampi is one of several language facilities along the lake, where the German, French and Norwegian already have built retreats. Feeling philanthropic toward the Finnish community, Jyring pledged \$300,000 toward the village's \$1.7 million goal. Today, five cabins and a central lodge have been built in traditional Finnish architectural style, while two wings are in the works.

Commissions continue to grow in size and number for Architectural Resources. Currently, the firm is planning several large educational facilities, as well as a historical interpretive project.

"Whether it's a big project or a small one, we like working with people," says Hildenbrand. "We work for the client, not Architectural Resources, Inc. For us, the next project is what always keeps us going."

E.K.

Photography by Jet Lowe

Minnesota's best features often are quiet and unassuming. Far from the Twin Cities' labyrinth of freeways, glassy skyscrapers and highly publicized crime escalation, Minnesota's bucolic, prosaic qualities come into focus. You'll discover Minnesota along the back roads, in an about small towns, along the lake and river shores, hidden in the woods and waving in prairie breezes.

Washington, D.C.-based photographer Jet Lowe traversed Minnesota in 1987 to record the state's National Historic Landmarks under the direction of the U.S. Department of Interior through its joint programs, the Historic American

Engineering Record/Historic American Buildings Survey, which document the nation's significant architecture, industrial, engineering and transportation sites. In 1990, the Minnesota Historical Society invited Lowe back to record 40 additional sites.

Sometimes plaintive, always keenly aware, Lowe's photographs formed the basis of a recent exhibition, *Saving Places: Historic Preservation in Minnesota*. As this sampling illustrates, Minnesota's many historic jewels are readily available to those wise enough to bypass the interstate for the country lane.

Minnesota outbound



VALLEY GROVE CHURCHES, WHEELING TOWNSHIP



GRAIN ELEVATORS, CHOKIO



OLIVER H. KELLEY FARMSTEAD, ELK RIVER



SCHECH MILL, CALEDONIA TOWNSHIP



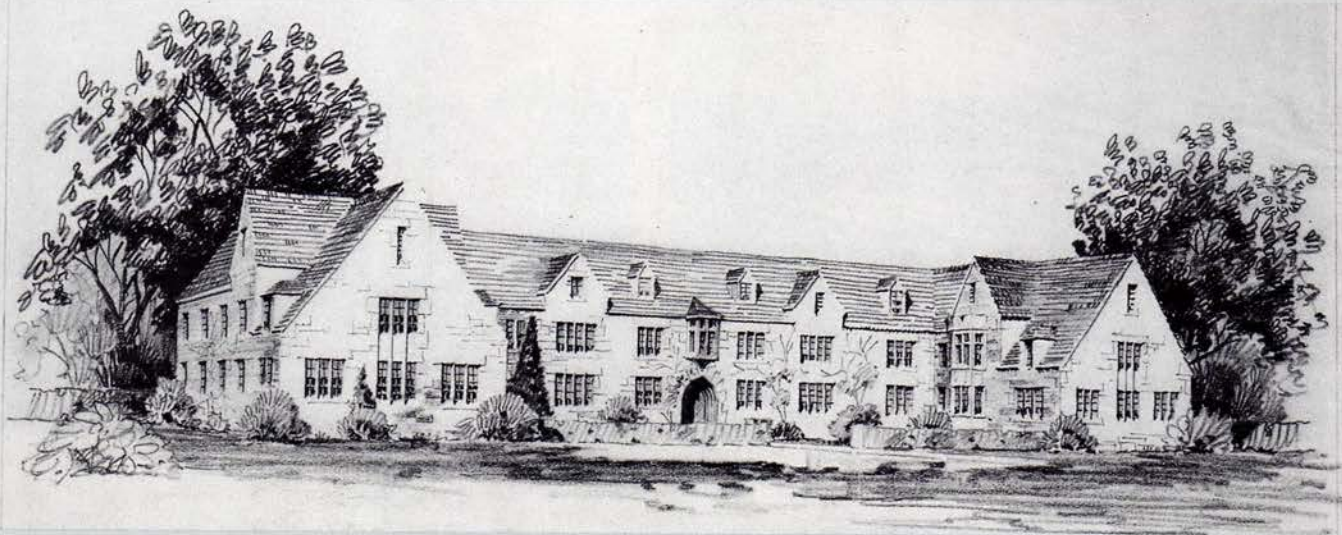
CHURCH OF SAINTS JOSEPH AND MARY, PERCH LAKE TOWNSHIP



CABIN 26, BURNTSIDE LODGE HISTORIC DISTRICT, MORSE TOWNSHIP

The art of architecture

NORTHWEST ARCHITECTURAL ARCHIVES



NORTHWEST ARCHITECTURAL ARCHIVES



Study for new building, Northwestern Baptist Old People's Home Association (top), Winnebago, Minn., William M. Ingemann; detail of doorway (above), Edwin H. Lundie; S.C. Gale Residence, entrance hall (right), Minneapolis, LeRoy Buffington.

"The development of computer simulation is as important as the invention of one-point perspective in the Renaissance," says architect Scott Berry of Ellerbe Becket. Karl Ermanis of Walsh Bishop Associates agrees. "I'm seeing the computer as a modern equivalent of Gutenberg's printing press."

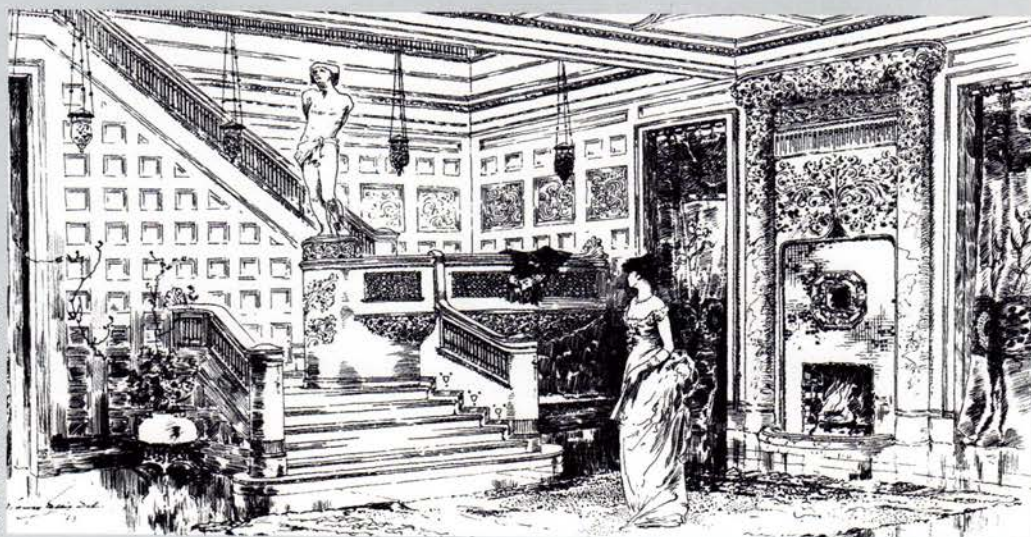
Is the computer really that important to the development of architectural drawing? Its benefit to technical drawing is

undeniable. It's more accurate, more consistent and more easily edited than traditional drafting. The integration of design with structural, mechanical and electrical systems is greatly simplified and clarified. But construction documents are rarely shown to clients, and even more seldom shown to the public as examples of how a building will look.

Historically, it is easy to see how the Renaissance develop-

ment of one-point perspective altered the way we view architecture. Suddenly, it was possible to depict a building as it might actually appear. With mathematical precision, Brunelleschi could illustrate his designs for the churches of Florence. Leonardo could delineate his variations on a centrally planned church so that almost anyone could understand them. Patrons could visualize buildings in a way that let them imagine just

NORTHWEST ARCHITECTURAL ARCHIVES



how the finished structure would look.

From that 15th-century revolution, architects and painters all over Europe developed architectural renderings into fine art. By the 18th century, every "important" family owned at least one cityscape of Venice or Rome or Florence. The taste for polished architectural renderings had become a thriving industry.

By the late-18th century, architectural drawings also had become evocations of historic times or places. Sketches of gothic cathedrals or Roman ruins were not simply souvenirs of the Grand Tour, but expressions of an elegiac longing for the past. The Gothic cathedrals so lovingly rendered by Viollet-le-Duc offer us both an architectural record and the tangible memory of times past.

Traditionally, renderings have served three purposes. Architects could explore design variations as they worked; clients could visualize the finished building; and architects could express their personal feelings about a particular place and time.

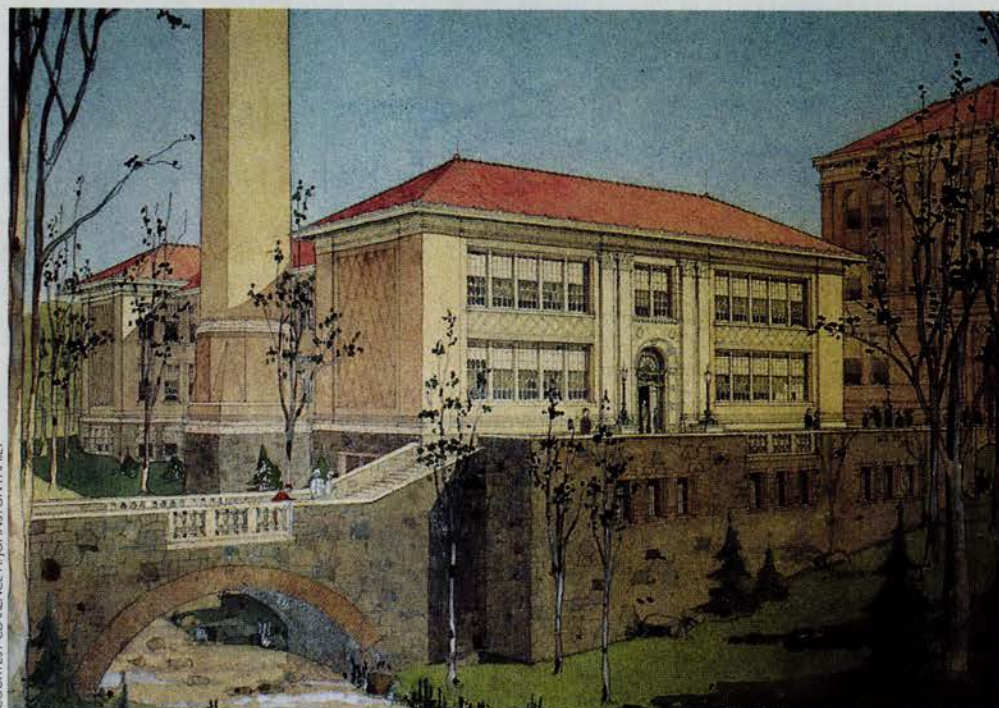
As the computer moves into the workplace, are these purposes still valid?

There is no question that contemporary clients are well served by computer-generated renderings. As Berry sees it, "Clients can experience the building. They can feel what it's like to walk around inside their design." In addition, he points out that clients may feel more confident about their financial



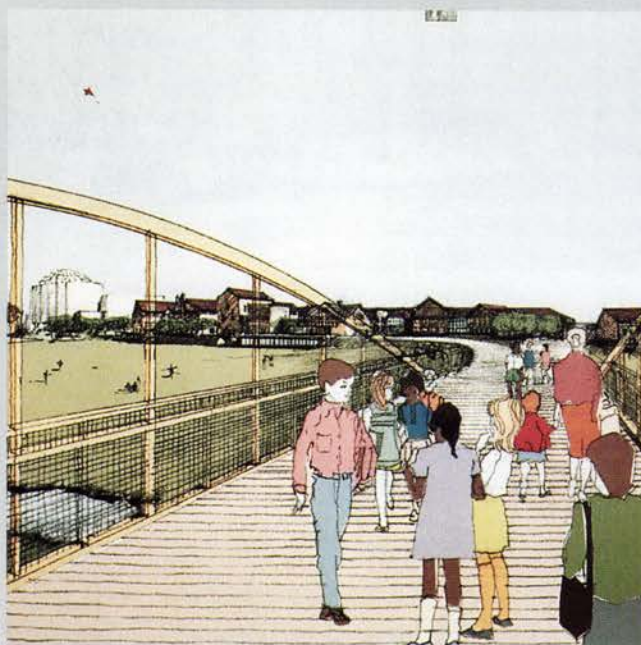
Egyptian Theatre, Sioux Falls, S.D.,
Liebenberg & Kaplan.

Throughout its history, architectural rendering remains an evolving art that derives its creative boost from the latest technology—whether that technology is the pencil of yesterday or the computer of today



COURTESY CLARENCE H. JOHNSTON FAMILY

Duluth State Teachers College (above), Clarence H. Johnston, Jr.; Town Square (below), Hammel Green and Abrahamson; LaSalle Plaza interior (opposite top), Minneapolis, Ellerbe Becket; downtown-Minneapolis skyline with exterior of LaSalle Plaza (opposite), Ellerbe Becket.



HGA

investment in a project if they have a stronger sense of what the finished product will be.

John Beardsley, Software Support Specialist at Hammel Green and Abrahamson, adds that clients "are often impressed with the use of technology during a presentation. It gives them confidence in our ability to use technology in our design work." In highly technological environments, that is not a small accomplishment.

Another factor in the client's perception of computer-generated simulations is simply the fact that we've grown accustomed to it in movies, on television or at the local department-store video displays. The realism of such films as *Toy Story* and *Jurassic Park* heighten expectations for technological sophistication in other fields, as well.

Architects, too, find computer-generated drawings helpful in visualizing the final design. "It increases our ability to imagine and define shapes," says Ermanis. "We can demystify certain shapes and spaces that might have been beyond us in the past. The computer has liberated us from the straight edge." This new-found ability to bend and sculpt space creates new forms, new shapes, new volumes.

Using the computer also encourages the designer to focus more on spatial relationships and less on the building as an isolated object. Architects can explore



ELLERBE BECKETT

myriad design options, experiencing for themselves how the space will function as people use it. In Berry's words, "It helps architects express and test their imagination."

There is another side to this revolution, however. The speed of computerized design lends itself to multiple iterations of a concept, but it does nothing to encourage thoughtful reflection about the merits of each variation. There is pressure to design quickly and to simplify the process, leading ultimately to formulaic design and boilerplate buildings. The challenge is to blend the individuality of traditional drawing with the technology of the computer. Ermanis describes his own approach: "It's about style and rendering technique. You have to draw it in your own way; I prefer to simultaneously study it by hand and study it in the computer. I've been using oil pastels over the precise realism of the computer-scanned photograph, and I've discovered that there's an interesting dialogue between the two. It's a purposeful mix of fantasy and reality."

And that leads back to the expression and warmth that characterizes the drawings we cherish not only as documents, but as works of art.



ELLERBE BECKETT

As Canada's largest city, Toronto is much more than just "up there"

Pity the people who think that Canada is Thunder Bay and "up there." It's so much more. Visit a place that is optimistic, bold, impeccable, graceful and, from our Minnesota perch, "down there." The city is Toronto.

Toronto's character is immediate. It begins with the ethnic mix, then the accent, next the attitude and finally, of course, the magnificent architecture. The bustle filling the streets of this metropolitan region of 4.5 million resembles the United Nations, as Asians, Indians, Africans and Europeans make Toronto truly Toronto. Certain icons besides Toronto's Blue Jay's baseball team unite this diverse jumble. In the cold months, everyone wears parkas, and nobody dons hats—they mess people's hip coiffures.

Voices tilt upward—lighter and kinder than ours—and sentences seem to end with question marks. The tone is British Isles, even the transplants from Bombay and Nairobi absorb the accent. Visitors wonder, "Are you from Edinburgh?"

Eh is actually used sparingly.

As citizens of Canada's cultural and economic epicenter, Toronto residents carry attitudes. Not American, not British, not yokel—but cool, sophisticated, brilliant and international. This is Toronto's spirit. Before the subway and before the New City Hall, outsiders called Toronto provincial and dull, extremely dull. At the turn of the century one acerbic scribe quipped, "Toronto makes a Sunday in a Scottish village seem like a hashish dream."

They had a point.

Drinking was restricted, shopping limited. The city crept along in the shadows of London, Montreal, even Buffalo. Then, the marvelous and mercurial renaissance erupted, and Toronto became nirvana. Now, just four years short of the millennium, this sparkling metropolis isn't some second-rate queen getting kicked to the ground.

Toronto expresses its bravado architecturally. Finnish architect Viljo Revell's New City Hall of 1965 boldly asserts the timeless notion that good design is an international language that rises above regional pieties. Missing it is sacrilege, like visiting Niagara and not experiencing the Falls. The sweeping curves of the two tall towers of unequal height rise above the low council chambers, which resemble the Jetson's flying saucer from the TV cartoon.

Despite New City Hall's grand gesture, the project is also accessible and democratic. Integral to the center's idea is Nathan Philips Square, named for the Toronto mayor who promoted the edifice's construction. A grand plaza is introduced by a large reflecting pool that becomes a skating rink in winter. The effect is definitely mid-century modern and Lawrence Halprin, prompting bittersweet memories of Minneapolis's original Nicollet Mall.

Blocks below city hall, downtown skyscrapers rush toward the heavens and punctuate the sky. First Canadian Place of 1972, pierced with the Bank of Montreal logo, is pompous and very Edward Durrell Stone. It's swathed in white marble and rises 72 stories. The marble, completely inappropriate for Toronto's inclement weather, cracked and was painstakingly replaced.

Across the street at King and Bay stands the Toronto-Dominion Centre, the city's first



super development. A masterwork of Mies van der Rohe, the Centre encompasses five separate structures of bronze glass and black-metal I-beams. The tallest scrapes the sky at 56 stories, while the smallest is a single-story banking pavilion.

Inside the poignant pavilion, everything lines up. Marble, glass and steel touch with élan. Embellished with Barcelona chairs and other Bauhaus essentials, this pristine palace just screams International Style. It's a poetic museum lacking an admission fee.

Memorable public spaces fill the cityscape. Santiago Calatrava's stunning 6-story galleria at the base of the postmodern BCE Place is as triumphant as St. Paul's Cathedral. Large panels of clear glass intersect a complex series of steel frames that points upward like aging sequoias. This architectural wonder also encases the rococo-inspired Bank of Montreal of 1885, now home to the Hockey Hall of Fame.

Then there's the CN Tower, a monument to monumentality. The tallest free-standing structure in North America teeters on a long pole and reaches 1,815 feet. Although it's impossible to ignore, the populist CN Tower is anticlimatic and quite banal.

Forget the tower and visit the city's leading cultural institutions, including The Bata Shoe Museum Collection, Casa Loma, Gallery of Inuit Art and the Royal Ontario Museum. Everyone is awe-struck at the Art Gallery of Ontario. Snub the Andy Warhols and Jasper Johns. Instead, study the museum's unique melange of Canadian masterworks, which are rarely discussed—much less displayed—in the States.

Both the McMichael Collection and the Thomson Gallery, sitting atop The Bay emporium on Yonge Street, spotlight the brilliant and wildly diverse work of the Group of Seven. This loosely knit group of early 20th-century artists

explored Canada's landscapes with chilling, almost surrealist precision.

Design freaks flock to the Design Exchange, which boasts exhibitions, a library and the inevitable coffee and gift shops. The center celebrates innovation, while honoring the past. True to this ethos, the Design Exchange occupies the former Toronto Stock Exchange building of 1937, which owns the city's most evocative art-deco façade.

Toronto's urban-planning unity is both enviable and indisputable. The city center is the place to live, bursting with high-rise apartment blocks. Crime is remarkably low. In 1995, Toronto had two murders per 100,000. Jane Jacobs, who penned *The Death and Life of Great American Cities*, now lives here and remarked, "This is the most hopeful and healthy city in North America."

Progressive and proud, Toronto enjoys entertaining. This is a hotel lover's oasis. Skip the typical Holiday Inn and Motel Six—save 'em for Des Moines. Favorite spots include the Four Seasons, Park Plaza, King Edward and Royal York. Each is architecturally distinct and all offer guest robes.

The Royal York is not only the City on the Lake's most famous hotel, it's also a civic treasure. This great sky-scraping chateau—once billed as "The largest hotel in the British Empire"—is a must stay. Many rooms might be tiny, but the views are sublime. The vistas from the Park Plaza and Four Seasons are also swooping. Better still, both of these hotels edge toward Bloor Street, an absolute hallucinogenic shopping experience.

Continued on page 68



Once staid and rather reserved, Toronto has come alive in recent years, fueled by new construction and an influx of diverse cultures. As a winter city, Toronto has learned to protect itself from the cold, as seen in this interior at BCE Place (opposite).

The city takes to the ice in this downtown square (above). Other attractions are the New City Hall (below) and Commerce Court (left).



DAVID ANGER





COURTESY CLARENCE H. JOHNSTON FAMILY

historic Lantern

Though Clarence H. Johnston avoided the national spotlight, his architecture remains among the state's most enduring historic buildings

By Paul Clifford Larson

The buildings of Clarence H. Johnston dominate Minnesota's architectural landscape. State architect for 30 years, designer of scores of elegant houses on his city's leading residential avenue, head of an office that hired a hundred draftsmen and undertook 3,000 projects over six decades, he was one of his state's most revered public figures. The students, hospital patients, businessmen, factory workers, worshippers, and homeowners who have used his buildings now number in the millions.

What makes Johnston's achievement the more remarkable is that he accomplished it in the small midwestern city of St. Paul. Born in 1859, Johnston was boyhood friends with Cass Gilbert and James Knox Taylor, who both acquired national reputations that exceeded his; and in their continuing ascendancy above Johnston—in name recognition as well as critical acclaim—lies a tale from which any number of morals could be extracted. The three were inseparable friends during much of their late teens, so much so that Cass's mother began to look on Clarence as another son. They all apprenticed under leading St. Paul architects, left to study at the Massachusetts Institute of Technology, continued their training in a major New York office, and returned one by one to their hometown to begin their careers. But at their prime, Gilbert and Taylor moved into the national spotlight in New York and Washington, D.C., while



NORTHWEST ARCHITECTURAL ARCHIVES

Johnston remained content with the relative obscurity of a sustained hometown practice.

The hold exerted on Johnston by his Minnesota roots limited his work, and to some extent his reputation, to the Midwest; it also deprived him of lucrative commissions that would have set loose his considerable talent from the strictures imposed by a practical, cost-conscious clientele. This was a choice that he was fully aware of making. He never sought out-of-state commissions, never entered national competitions (except for the State Capitol in his home city in 1895), never bucked against the geographical limits of his success, and was probably blissfully unaware that he was nearly 60 years old before getting the chance to work on a project that even his most jaded East Coast peers would have admitted to be major, the \$2.5 million state prison at Stillwater.

The pragmatic sensibility of the fellow Minnesotans who sought his services came to be his own professional gospel, the essence of what he had to offer. He had neither the ability nor the inclination to advance his interests with artistic postures or eloquent preachments; even his architectural ideas he promoted only in connection with the specific building projects they served.

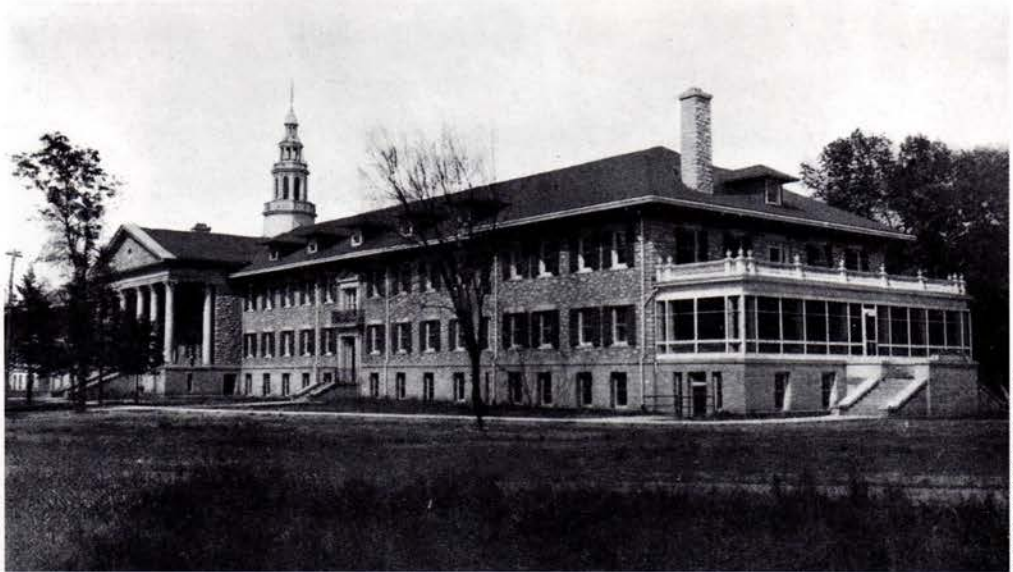
The youthful artistic vision that first drew him into the profession—and to which Gilbert once deferred—never disappeared, but Johnston's aesthetic ideals quickly became grounded in moral and social considerations. He thought in terms of responding to human needs, solving practical problems, and adapting to the circumstances at hand. Archaeological purity never concerned him, though leading critics, then and now, often regarded stylistic consistency as the platform of artistic achievement. For him, function and program, not theory and taste, were the determinants of style. He considered himself a modernist, but modernity had no implications for architectural dress other than that it should be durable and suited to function. Adapting an architectural vocabulary with 2,000-year-old roots to the rigors of a Minnesota climate and the anticipated needs of an exploding population was, in his eyes, the height of modernist achievement.

One of the strange effects of rising modern sympathies for Beaux Arts-influenced design is that the work of those who felt a modernist discomfort with its archaeological baggage and ornamental excesses tends to be criticized as "dry" or "academic." We expect Beaux Arts monuments, like their Queen Anne predecessors, to be immoderately expensive, gloriously inefficient period pieces. Johnston had something else in mind. Architecture in a Roman Renaissance vein particularly appealed to him, for much of its decoration was frankly applied, allowing it to be pared back as the budget or utilitarian considerations dictated. The Amherst H. Wilder Charity building, which went down for the Ordway Music Theatre in St. Paul, was one of his finest achievements in this mode. American Georgian also



NORTHWEST ARCHITECTURAL ARCHIVES

Clarence H. Johnston (opposite) built a thriving St. Paul office that saw the design of such Minnesota landmarks as the Powerhouse (opposite bottom) and the Collegiate Church of St. Mary of the Angels (above), both at the College of St. Teresa in Winona, and Tate Hall (below) at the State School for the Deaf in Faribault.



MINNESOTA HISTORICAL SOCIETY



Johnston's diverse practice included commercial and residential work, as seen in the Wilder Charity Building (above) in downtown St. Paul and the Samuel W. Dittenhofer house (below), also in St. Paul. An example of industrial design is the Water Tower and Powerhouse for the Stillwater State Prison (opposite).

At least part of Johnston's unrepentant eclecticism had its origins in a neophyte architect's unwillingness to leave anything he knew out of the composition. His first major project, a house for governor-to-be William R. Merriam built above the present State Capitol in 1882, boasted deep-tinted interior walls inlaid with pebbles and shells. His lavish rebuilding of the James Burbank house interiors for new owner George R. Finch in 1885 was about as High Victorian as anything on Summit Avenue. Its 2-story front hall remains one of the finest 19th-century interior spaces in the Twin Cities, though it has been eclipsed in public attention by the exotic historicism of Edwin Lundie's later remodelings of other rooms.

For all his early zeal for encyclopedic decoration, Johnston's eclecticism soon took other routes. By 1890 his ornamentation of both exterior and interior began to migrate toward discrete zones, and by 1900 Johnston's designs increasingly used historical styles as a way of tying together what was essentially a modern play with the simple geometries of rectangle, square and triangle. Another Summit Avenue project, the 1906-'08 Samuel W. Dittenhofer house, typified the new approach. Its projecting bays, one cantilevered and the other parapeted, profusion of gables and chimneys, and pedimented entry were standard pieces of the Elizabethan-Jacobean mix, but Johnston's vigorous interlock of the broken-wall surfaces, sweeping gables and connecting roof was anything but quotation of the past.

While the Dittenhofer project was underway, Johnston also got his first opportunity as State Architect to design an institutional campus from the ground



up. At the State Sanatorium near Walker, known as Ah-Gwah-Ching, a variant of the Jacobean style was again put into play, but this time so shorn of all but the barest pictorial elements that it approached postmodernist usages. The main buildings poised giant globes at the top of the corner piers, while in the later utilitarian structures, such as the power plant of 1923-'24, contour and surface ornament alone created the semblance of style.

By 1910, Johnston's office was functioning as a meeting place as well as the main training ground for St. Paul's architectural draftsmen. It was the first official venue for the St. Paul Architectural Club, and several of the organization's committees consisted entirely of C.H. Johnston draftsmen. The leader among these was Johnston's son, also Clarence H., but known as Howard, who became chief draftsman in 1913. By the time of Howard's ascendance, the firm's work had already absorbed so much of the design input that he and his peers, especially Stirling Horner, brought to it that it was no longer possible to identify designs that belonged exclusively or even primarily to the elder Clarence Johnston. These busy years before World War I were among the most rewarding of Johnston's professional life. The establishment of an architecture department at the University of Minnesota in 1913 provided his office with a new source of draftsmen, most of whom were happy to be engaged on a per-job basis. At the same time, the department's night classes offered his office-trained employees an opportunity to improve their design skills and win recognition among their peers without giving up their meager income. In 1914, Johnston draftsman Carl Buetow received first mention in a competition sponsored by the Society of Beaux Arts Architects in New York, in which architecture department chairman Frederick Mann

had been an early participant.

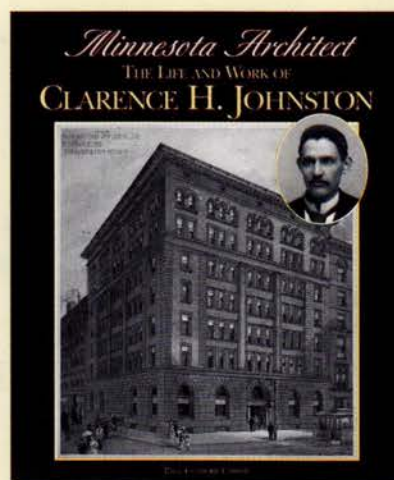
Early in 1913 Johnston's institutional work suddenly began to draw widespread national attention. The first great flush of praise came from the *Western Architect*, whose editor was piqued by public carping at the state architect's "fat fees" and "unwarranted

charges." This kind of criticism was troubling for the profession as a whole, for Johnston's fee of 3 percent on state work was two points lower than the national standard and three points lower than that demanded by the state architect of New York. Ironically, the issue lauding Johnston and featuring his work came out at the height of *Western Architect's* Prairie School fervor, when Wrightophiles such as William G. Purcell were using its pages to decry any and all uses of classical forms and motifs. The rising reputation of a man who steadfastly refused to regard visual style as even a symptom, let alone a guiding force of modernism, must have been galling indeed to that small band of architects struggling to find a client base for their antihistorical biases. The editor of the *Western Architect*, whom Purcell counted among his personal friends, called Johnston "an honor to the State and his profession."

The *Western Architect* was soon followed by an entry in *Who's Who in America* and a biographical profile in the highly respected *Brickbuilder* magazine. The writer of the latter offered Johnston's long tenure as state architect as proof of statewide appreciation of his work, though that tenure, begun in 1901, had not yet reached the halfway mark. On a more personal note, he recorded the "tremendous enthusiasm with which [Johnston] approaches every problem connected with his practice," characterized his solution to architectural problems as "virile, modern, and yet never taking erratic expression," and concluded that "the patient insistence with which he forces certain convictions has often caused his clients to build better than they knew."

For all his modesty, Johnston took great

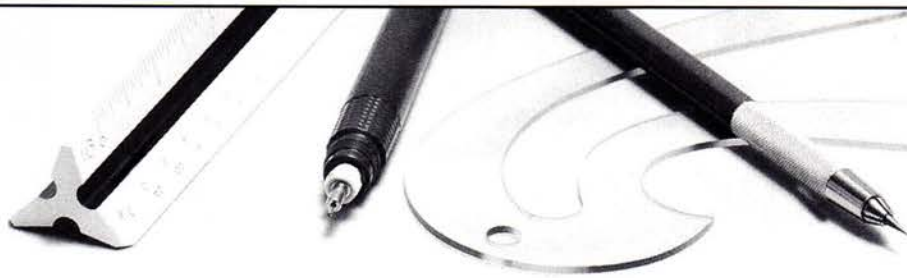
Continued on page 68



For those wanting to know more about Johnston, one of the state's earliest and most influential architects, there's *Minnesota Architect: The Life and Work of Clarence H. Johnston*, by Paul Clifford Larson. Published by Afton Historical Society Press, this 216-page book shows us the man behind the buildings. Generously illustrated with black-and-white photographs, *Minnesota Architect* takes us into the early days of Minnesota design as Johnston began to build his practice. His work is ubiquitous in Minnesota, from the original Minnesota Historical Society building (now part of the Minnesota Judicial Center) to the west wing of the Gillette State Children's Hospital (featured in the September/October issue of *Architecture Minnesota*). *Minnesota Architect* is available at area bookstores. Architectural historian Larson will highlight the book at a free public presentation Nov. 17 at the Minnesota History Center and Nov. 21 at the Minneapolis Public Library.



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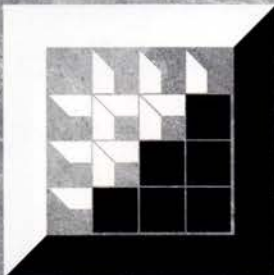
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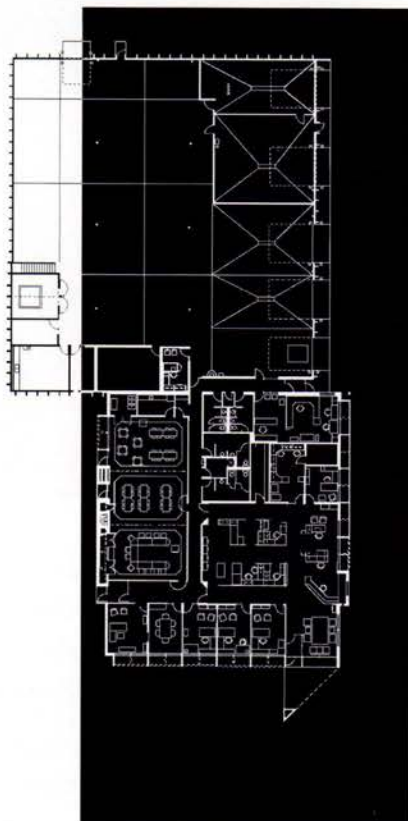
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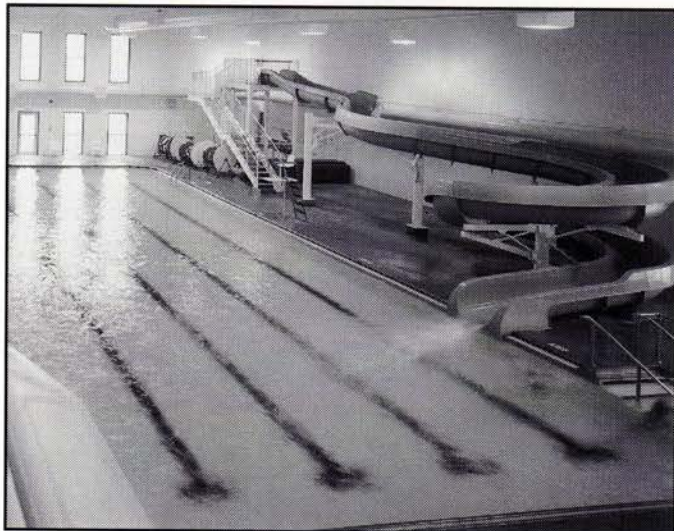


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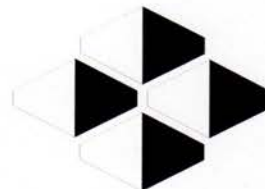


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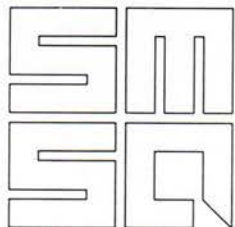
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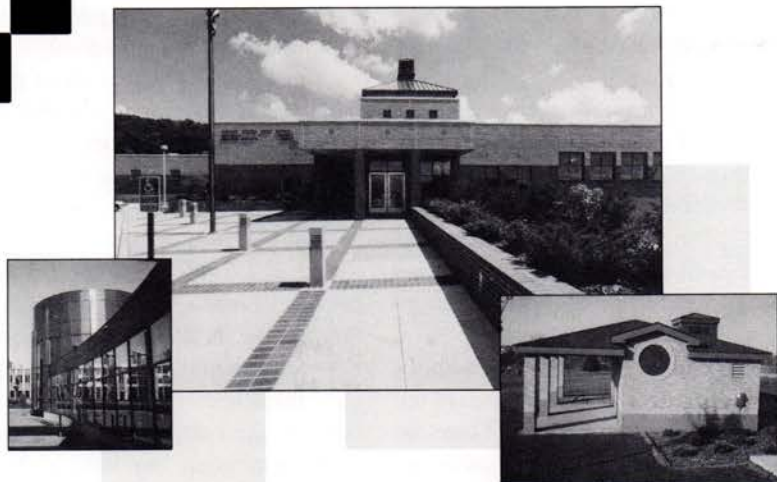
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Continued from page 17

application and sharing. It is a framework that can be applied to all aspects of architectural education (and perhaps educational programs outside of design).

Queried about how *Progressive Architecture* would have covered this report, Fisher states that "we would have critiqued it. It is extremely broad and just the latest in a series of studies saying the same thing: 'Why hasn't there been more change?' Boyer critiques the symptoms without getting at the root of the problem. We need to examine the underlying assumptions [the profession maintains about itself]."

Fisher is somewhat frustrated with the apparent inability of the profession to undertake serious self-analysis. "There are parts of the culture that work against our best interests—such as the notion of the 'hero' architect who cloaks his or her creative process in mystery—that is the kind of behavior that baffles the public," Fisher says. "We are accustomed to using the critical method to analyze, understand and improve our work. We need to be able to apply it to the study of our professional culture."

Fisher views CALA as having the potential to be a major informational hub for teaching and practice. The existing electronic infrastructure of the Internet offers a ready-made means of collecting, sorting and exchanging pertinent information. In an effort that parallels some of his former *P/A* colleagues (who are in the process of producing an electronic magazine), Fisher views CALA's Internet site as ideally positioned to serve educational and professional needs by facilitating communication. He envisions a diverse collection of student and faculty reports from the Teaching Office and Project Shadowing, foreign-studies research and design projects—all of which will be accessible to anyone with the ability to travel on the Internet. The strength of this strategy lies in CALA's ability to capitalize on new tools and to provide enough useful information to create demand for the service.

For Fisher, CALA is a place for many voices to be heard, not just a few star individuals. And many view Fisher as capable of orchestrating the efforts of others to create a star image for CALA as a whole.

AM

insight

Continued from page 21

Leapaldt explains. The situation "is tough. You've got to sell the fact that your firm is as good-quality and does work as fine as the Twin Cities firms, and that you're better qualified because you understand the challenges and issues outstate." For the most part, he adds, "we concentrate on taking care of business in the outstate regions and leaving the Twin Cities work to the Twin Cities firms."

The perception that outstate firms aren't up to snuff can be perpetuated by people in one's own community who "regard the locals as yokels," says Chris Colby, principal, Yaggy Colby Associates, Rochester. To temper such perceptions, Yaggy Colby partners with a Twin Cities firm when "we have a chance to be involved in a project and know our capabilities will be questioned." Colby uses these opportunities, he adds, to teach people that involving local firms in local projects "raises the level of our capabilities, so they won't always have to look for out-of-town firms."

To successfully meet regional needs, another tack outstate firms take is to offer diverse expertise in a broad mix of service areas, while focusing on specific markets. "You have to be willing to do a little bit of everything to survive," says Yeater, whose firm's areas include senior and student housing, historic rehab and institutional. Yaggy Colby is an architecture, civil engineering, landscaping and surveying firm that targets commercial, municipal and institutional clients. While Salmela has earned a reputation for progressive residential architecture, he recently completed a new visitor's center for Gooseberry Falls State Park.

While offering diverse capabilities, outstate firms must also fine-tune their service-delivery methods. "You have to be a service-oriented firm and try to serve all clients," says Steve Sorensen, principal, TSP/Eos, Rochester, an architecture-and-engineering firm with health-care, education, industrial, commercial and institutional clients. Adds Colby, "the service ethic is more critical here than in the Twin Cities" with architects being held accountable for details, contracts and paperwork many Twin Cities firms don't handle.

Continued on page 63

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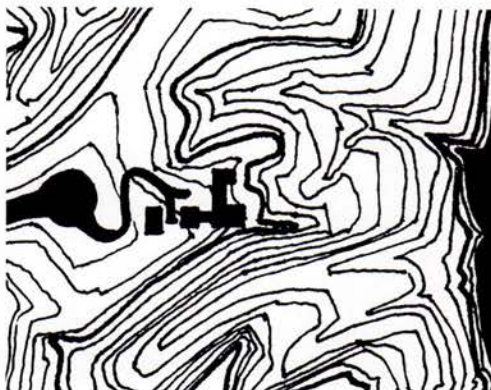
Embracing a steep, wooded lot, this light-washed sanctuary is nestled in an enclave of trees, with spectacular views of the city beyond. Windows, decks and a main-level porch are placed to create an airy spaciousness. Built-in niches display pottery and art collected by the homeowners. A lower-level home office steps into nature, and a rooftop planter above the entry creates a "living island" upstairs. Steel-railed decks contrast with natural cedar shingles, a cedar arbor and coarsely-textured stucco.

(612) 938-2650**McMonigal Architects
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In the image of Midwestern prairie houses, a traditional square hip roof is set over simple stucco forms. The forms interlock with blocks cut away to create outdoor spaces and to focus views to the adjacent marsh and lake beyond. (612) 331-1244

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Lucas Cabin

Hemlock Lake, WI

This two bedroom cabin with loft includes a Japanese bathing room. It is set into the side slope of the lot with a walkout view to the pond and a long southern view of the lake. Simple gable forms hover under a green metal roof.

Designed by Dale Mulfinger and built by Mike Secore.



Meyer Cabin

Hoodoo Lake, WI

This northwoods retreat expands and contracts with the seasons. A roomy wraparound porch allows for breezy summer living and a stone fireplace at the core gathers groups on long winter nights. Designed by Jean Larson and Sarah Susanka.



Sundberg Residence

Boca Grande, FL

Corrugated metal roofs, an abundance of ceiling fans, unglazed tile floors and extensive second-level decks and porches for living and sleeping help convey a tropical feel to the island home. Glazed and screened areas capture views of mangroves and the blue waters of the Gulf of Mexico beyond. Designed by Kelly Davis, Tim Old and Cari Girk.



Williams Residence

Middleton Hills, WI

This is a new home for a couple moving to Middleton Hills, a new urban village outside of Madison. The house is scaled to fit the more compact lots and sited to take advantage of views to the state capital in the distance. Designed by Tim Fuller and Dan Porter. Construction to be by Bill Rowe.

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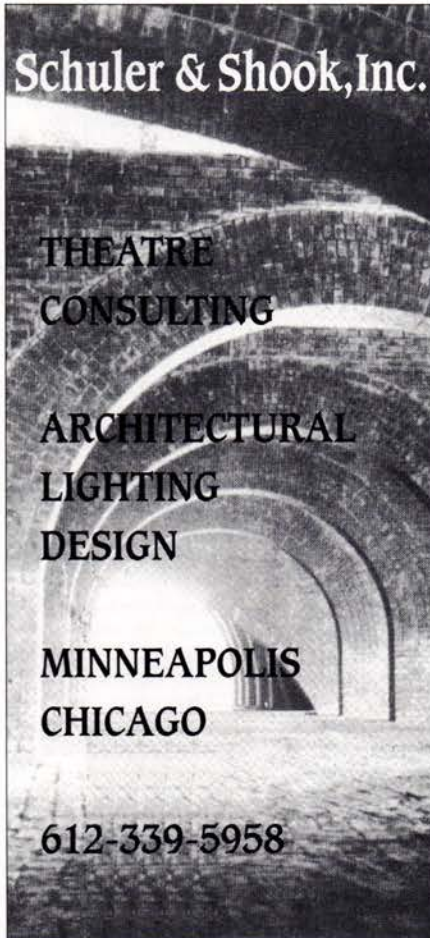
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With such diverse responsibilities on their plates, do outstate architects have time or the opportunities for innovative design?

"We do have those opportunities," Colby says. "We try to push the bubble when we can and perhaps sometimes more than clients would like. Because of the nature of the communities we work in, clients are sometimes more interested in function than aesthetics, and are not willing to pay extra for a higher level of detail or finish. Certainly the general perception of many metro firms about us out here is that we're not sophisticated design-wise. I bristle at the observation because what we produce is solution-appropriate for the situations out here."

"In terms of a design philosophy, we believe very much in what we call the three-legged stool," Yeater adds. "We're interested in form and aesthetics, function and cost. If you can't bring those three into balance, you won't be very successful." Few clients in Fargo-Moorhead view themselves as patrons of architecture, he says. However, "people are willing to accept creative forms, but they've got to be done in a context that's equally sensitive to their budget and functional realities. If it doesn't work very well and it's not brought in on budget, everybody's going to hate it no matter how attractive it is. That probably has the effect of limiting our creativity to some extent. But we try to be as creative as possible in all three areas."

The biggest challenge outstate firms face isn't finding work or fulfilling creative impulses; it's attracting and retaining staff. "We have to find architects who can sustain relationships and are willing to focus on client service more than their own self-aggrandizement," Yeater says. For firms without a pool of architecture graduates nearby, the difficulty lies in luring talent outstate. "Professionally, lots of people look at working outstate as a limitation," Colby says. "But it's more stable out here. You're typically going to be with a firm for a long time unless you choose to leave." It's the leaving that poses problems for some firms. "We always struggle with is this person applying for a job



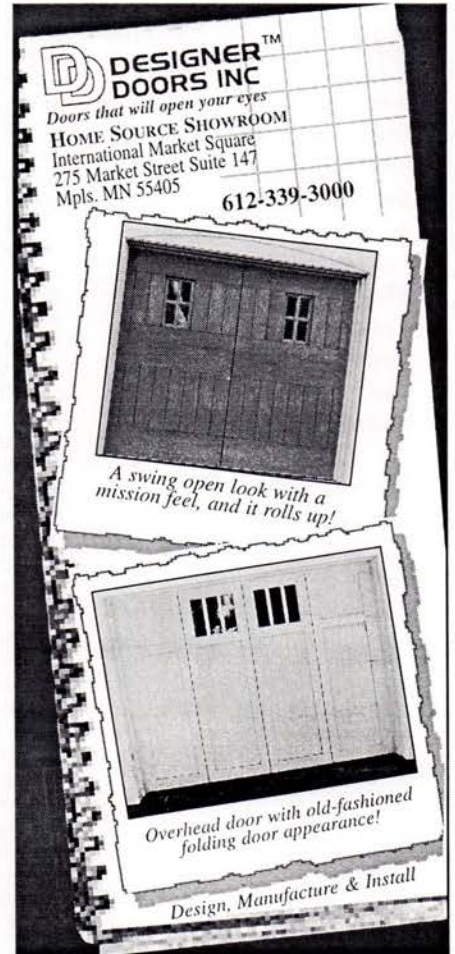
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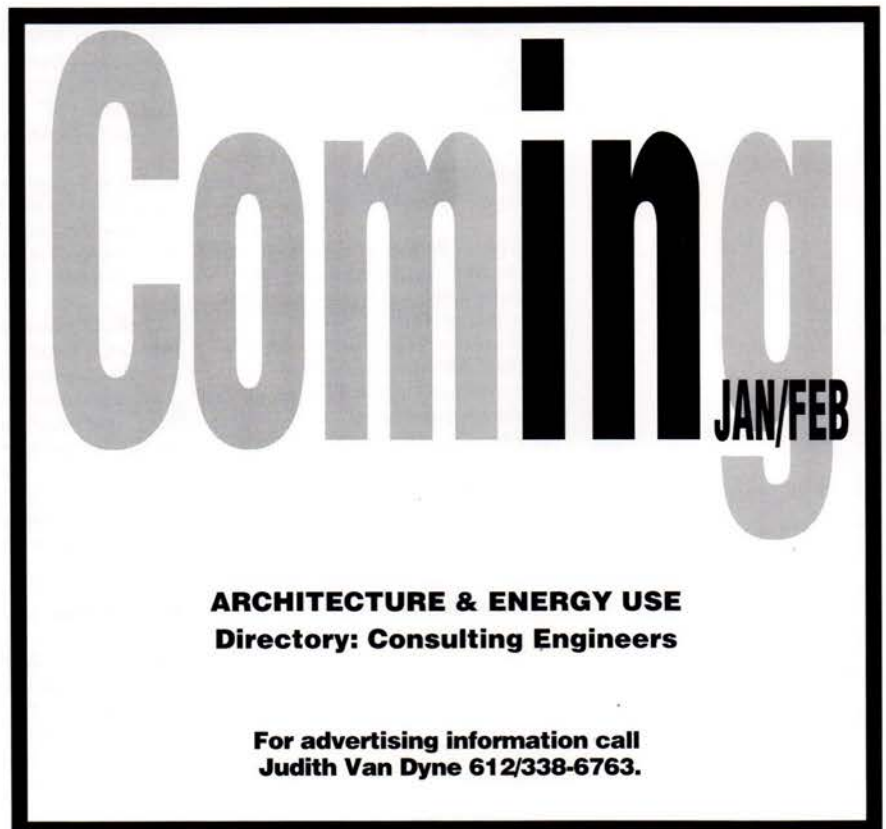
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*Peter A. Rand, FAIA
Publisher*

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Adolfson and Peterson, Inc. (A&P) provides "Total Construction Services" to public and private clients including general construction, construction management, negotiated general construction, design/build, heavy industrial, and preconstruction services. AP Technology Management, Inc. is a subsidiary providing design/build services for advanced technology manufacturing facilities.

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Fax: 612/454-7982
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Contact: Paul Nelson

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Fax: 612/931-9941
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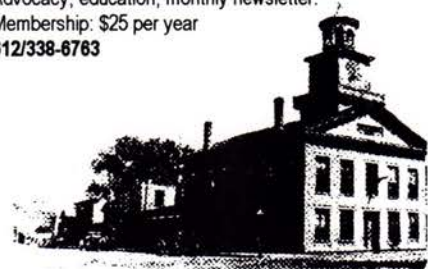
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insight

Continued from page 63

here because they really want to work here," Leapaltdt says, "or are they going to commute until something opens up in the Twin Cities?"

Still, outstate firms offer many advantages. "I moved to Rochester as a young architect to live and work in a place that was a little easier to get my hands around, and to be a bigger player in a smaller market," Colby says, "and that continues to be interesting to me." It is easier to be a big fish in a small pond than vice versa, Salmela says. But that doesn't mean one should think small, he cautions: "I'm a small proprietor here in a small town, but I try to think big. An architect wants to be knowledgeable about everything that goes on in the world in reference to design and design philosophy. And if his or her work is good and sound and advanced, it will apply internationally, nationally, state-wide and regionally."

Having such a perspective on oneself and one's work is healthy in the face of misperceptions (within the architecture profession, as well as within and outside one's own community) about outstate firms. "The business environment is very competitive for all architects," Sorensen says. "Some people think that when you're in outstate Minnesota you resent competition from metro firms, and that's not necessarily true. If outstate firms resent anything at all, it's probably the appearance that the competition from metro firms only surfaces when there are large, nice projects outstate."

"We do compete with firms in the Twin Cities as our market area reaches its outer edges, but we also like to think we have a constructive competitive relationship," Yeater concludes. "When I see a new project in the Twin Cities, I stop and look to see what's going on. I'd like to think that when Twin Cities architects come outstate they are similarly willing to tune in." **AM**

travelogue

Continued from page 47

All the big-bang, big-buck names—from Armani to Hermes—crowd Bloor. Holt Renfrew department store is exquisite. American dollars go far here. So shop and eat plenty. Architects think Another Man's Poison and Ballenford

bookstores are Mecca. The same gang goes gaga at Quasi Modo and 20th Century, two galleries showcasing modern decorative art.

Getting around is simple. Mass transit isn't a dirty phrase. Buses zoom above ground and subway trains zip beneath the streets. The spic-and-span subway system spills into the Underground City hidden beneath Toronto's financial district for nearly three miles. Unlike the Twin Cities skyway system, the tunnels haven't extinguished Toronto's street life.

Neighborhoods brim with character. Rows of neat and tidy brick houses are no longer the chief dominion of families named Jones and MacDonald. Toronto thrives on ethnic diversity, filled as it is with Italians, Indians and Portuguese. Toronto's Chinatown is one of North America's largest Asian communities.

People share the same values, honoring the importance of social welfare, education and safety. Yet if consent is an essential ingredient to Toronto's character, so too is protest. In the 1950s, residents halted bureaucrats from completely leveling a community on the Toronto Islands. Preservationists also successfully saved such beloved landmarks as Union Station and the Old City Hall.

So this is Toronto—spirited yet ordered, modern yet traditional. Few visitors are disappointed. No one from the States leaves Toronto thinking it's just "up there, eh." **AM**

historic

Continued from page 51

pride in his institutional work and the recognition it brought. In 1913, with his office at its highest hum of activity, Johnston photographed the drafting rooms from enough angles to capture the activities of all the employees then present. He also had his own office photographed, with him writing at the desk. These images of his office at work were his way of recording what he regarded as the true scene of his triumphs. His personal high probably came in the following year, when his eldest son Cyrus (known by his middle name, Thur) joined the firm as mechanical and electrical engineer, a position that was tragically terminated by Cyrus's death of influenza in 1920.

By the 1920s, Johnston had shifted most of his energies to institutional projects, while Howard took over the domestic work. Perhaps the most fitting climactic project of his career came with the opportunity to design a new campus for the College of St. Teresa in Winona. At the

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historic

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age of 24, as a fledgling architect on the mandatory European tour, he had been awe-struck by cluster after cluster of ancient buildings scattered among the hills in northern Italy. He was particularly moved by the serenity with which they melded with their surroundings, in spite of, or perhaps because of, being built up over several centuries; he also marveled at their consistently superb craftsmanship. Now, as his career entered its final years, he must have leapt at the opportunity to put his long-nourished memories to work. Drawing on a seamless union of Italian Romanesque and Renaissance motifs, the St. Teresa campus created a minienvironment of tranquillity in the midst of a small city. The architect clothed even the power house and stack with quiet dignity by matching their profile to the choir end and tower of the collegiate church.

The last great hurrahs of the firm be-



George R. Finch remodeling, St. Paul.

fore Clarence Johnston's death were two art-deco monuments located in downtown St. Paul. The Lowry Building addition of 1930-'31 and the Northwestern Telephone Company Building of 1936-'38 rightly can be attributed to him as the titular head of his firm when they were designed. Crediting any but the most general aspects of their planning and design to him personally, however, flies in the face of what we know of his character and sympathies, as well as his declining health. Mastering an aggressively modern architectural vocabulary in his waning years would have been ut-

terly uncharacteristic of a man for whom historical resonances were the soul of architecture. He would have been quite sympathetic, however, with the firm's studied adjustments of the two designs to their architectural environment; here at least he may have played an advisory role before his death in December 1936.

Most of the accolades given Johnston's work during his lifetime were enunciated, not by journalists or architectural critics, but by those who actually used them. Flexibility in plan and cost-efficiency in operation were as important to him as they are to any architect working today. Though building functions and mechanical systems have greatly changed since his day, his institutional buildings have proven their worth by being especially well suited to adaptive reuse or sensitive additions. Johnston would have especially appreciated his work's affinities with postmodernism, a confluence of design reaching forward from historicism into modernism with that reaching back from modernism into history. **AM**

Contributors

David Anger, a Canadian by birth, contributed to Fodor's 1997 *Canada Guide*.

Jack El-Hai, who writes our Lost Minnesota column, is a Minneapolis writer whose books include *Minnesota Collects* and *The Insider's Guide to the Twin Cities*.

Paul Clifford Larson is an architectural historian and author of the recently published book *Minnesota Architect: The Life and Work of Clarence H. Johnston*.

Camille LeFevre is a regular contributor of *Architecture Minnesota* and is editor of *The Prairie Reader*.

Kenneth D. Potts is an architect with Shea Architects, Inc. in Minneapolis.

Janet L. Whitmore is a frequent contributor of *Architecture Minnesota*.

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Twin Cities Then and Now looks at the past through the present

Any book that requires its creator, an architectural historian and a photographer, to scale the dome of the St. Paul Cathedral in pursuit of a good vantage point demands serious attention. Fortunately, *Twin Cities Then and Now*, written by Larry Millett and shot by Jerry Mathiason, deserves our attention and admiration for many reasons other than the intrepid spirit of its makers.

Millett's previous book, *Lost Twin Cities*, examined the social and demographic forces that steadily have altered the urban landscape of Minneapolis and St. Paul since the Twin Cities' earliest years. In *Twin Cities Then and Now*, Millett compares historic photographs of Twin Cities streets and outdoor scenes with Mathiason's new photos of the same locations to show the changes that have taken place on specific blocks or in specific districts. Millett's authoritative and entertaining text details what caused the usually startling transformations.

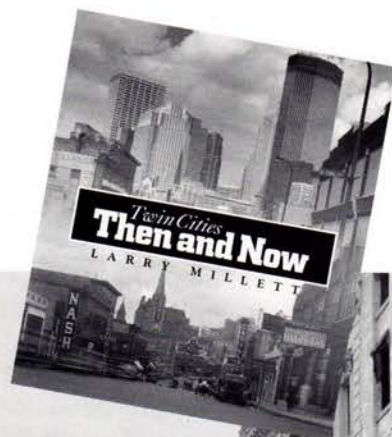
I have seen many other "then and now" books attempting photographic comparisons for such cities as Seattle and New York. It's not too hard to dumbfound readers by simply showing images that demonstrate, on page after page, that their city would be unrecognizable to its residents of a century before. *Twin Cities Then and Now* transcends the others by including unfamiliar historic photos that merit close examination, thoughtfully photographed new views, and most of all, contextual information that gives readers a fully guided tour of the pictured areas, then and now.

One of the book's many rewarding comparisons, for example, shows the changes that happened along downtown Minneapolis's Harmon Place, north from 13th Street since the 1930s. Most of the foreground structures in the old view have survived because "with large free-span interiors and solid construction, the old auto stores and dealerships can be used for just about any purpose, as a variety of small businesses have discovered," Millett explains. Greatly changed, of course, are the backgrounds of downtown sky-

scrapers and what Millett calls "street furniture"—the signs, light poles, parking meters and other nonbuilding accessories that give a street its distinctive look.

With its urban tales, and detailed information on buildings and places, past and present, *Twin Cities Then and Now* will appeal to all those interested in our urban environment. *Twin Cities Then and Now* is published by the Minnesota Historical Society Press and is available at area bookstores.

Jack El-Hai



MINNESOTA HISTORICAL SOCIETY



JERRY MATHIASON

Nicollet Avenue at Fourth Street looking toward Third Street, Minneapolis, 1922 (top) and today (above).