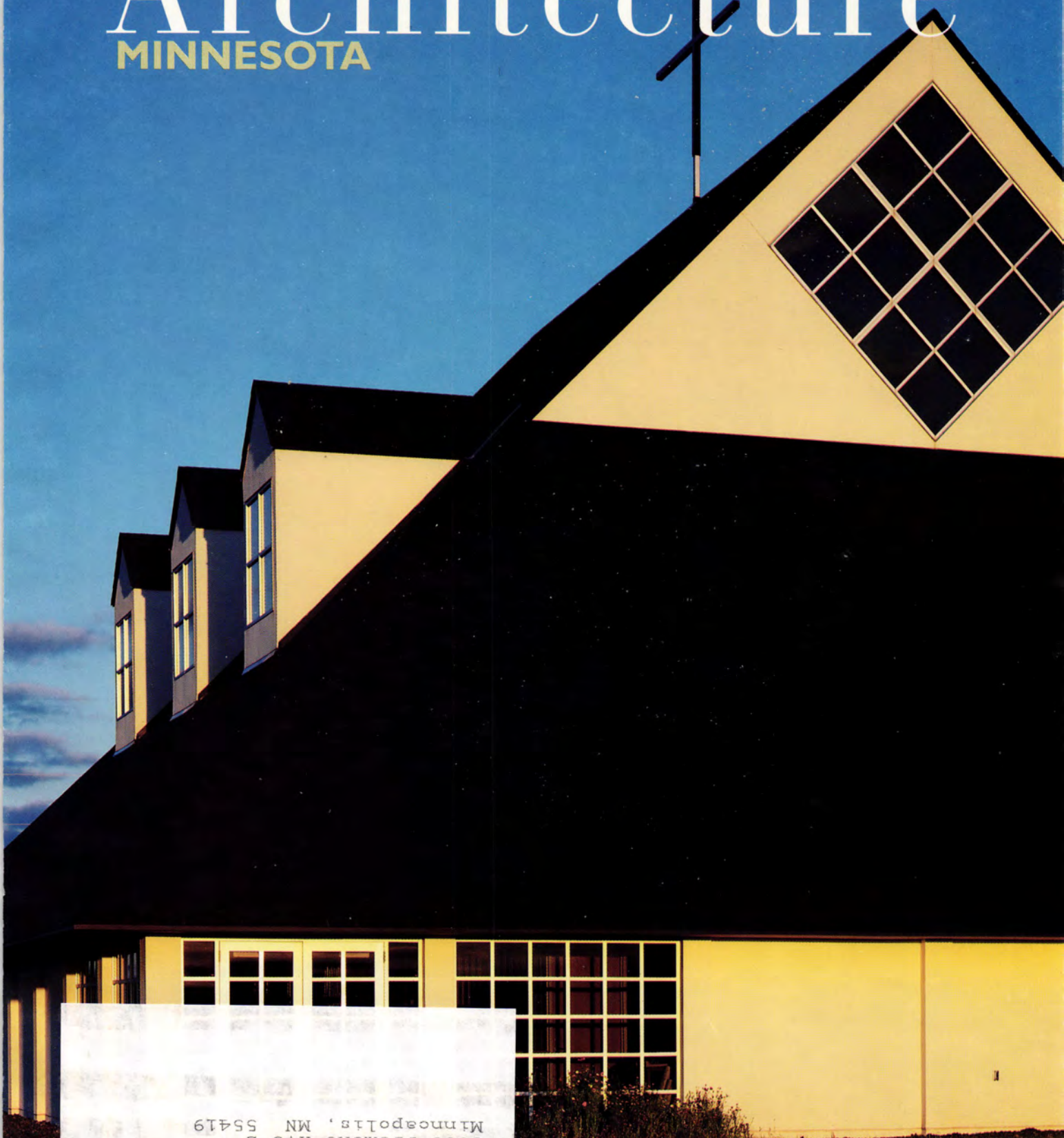


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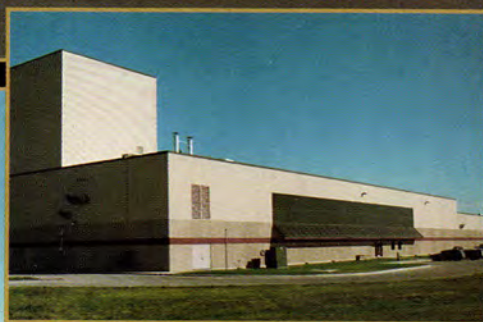


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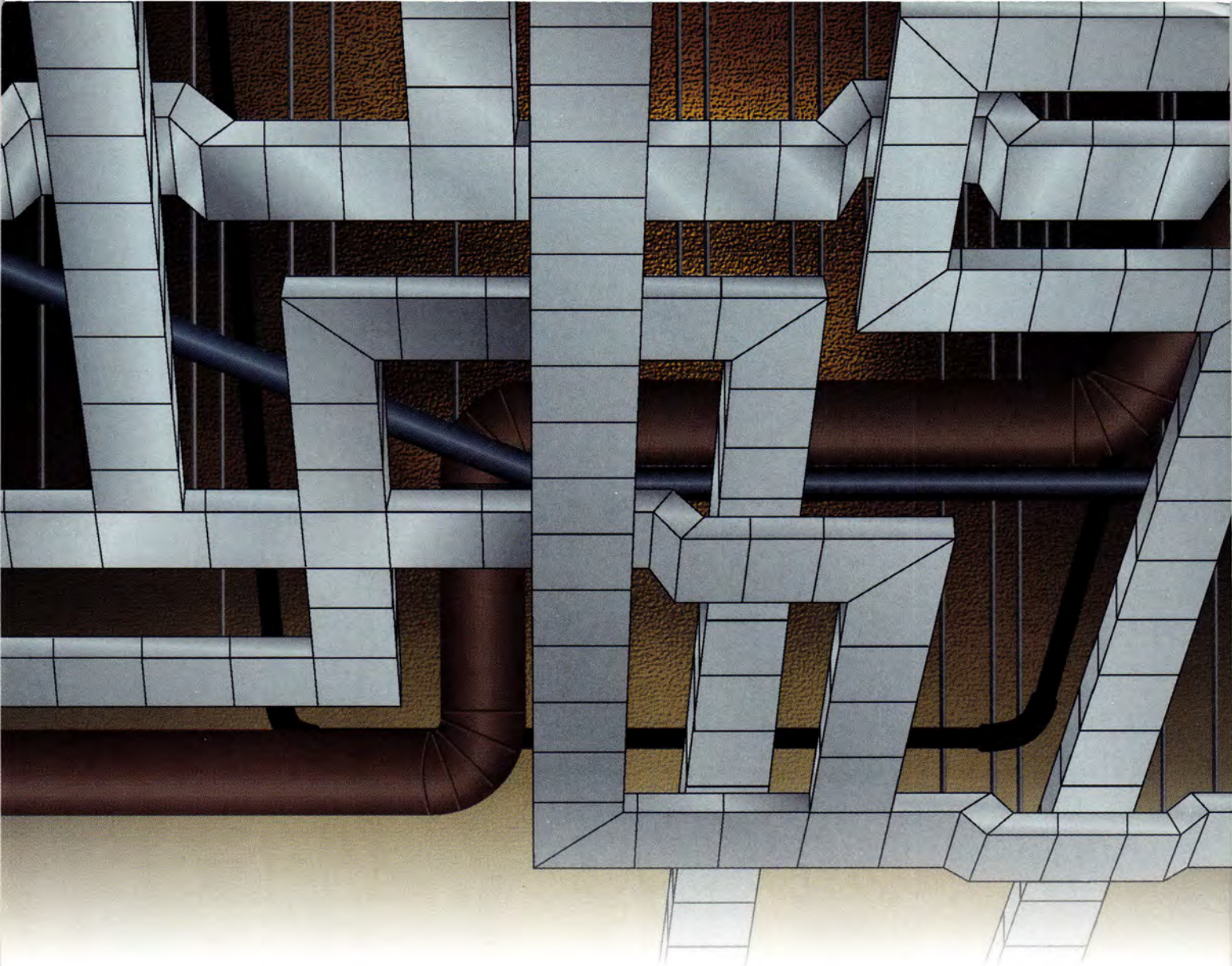


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**A mall is born** Forty years ago, Southdale opened its doors and forever changed the way America shops, by Jennifer Komar and Enrique Olivarez, Jr. **Page 30**



**Travelogue** Vancouver is an urban frontier with nature as its backdrop, by Bette Hammel **Page 34**



**Honor Awards** This year's award-winning projects were a diverse lot that included two houses, a manufacturing facility, a church and a performing-arts center (pictured) at Valparaiso University **Page 36**

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**Architectural references** The St. Paul Public Library and James J. Hill Reference Library have enhanced Rice Park for more than 75 years **Page 32**



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# Pace, time and architecture

By Bill Beyer

I get upset with architecture critics who use the word "timeless" to breathlessly describe a project before the paint is dry. Shouldn't it take thousands—or at least hundreds—of years before this judgment is made? Impatience may be the most persistent and annoying attribute of our culture. Haste makes profit. From the instant tradition of Disney's new town, Celebration, to made-for-TV documentaries about the suddenly (in)famous, it's a rush.

The design process, however, is arguably best when made like a fine stew, lovingly assembled ingredient by ingredient, layer by layer, and cooked sloooooowly. (Anatole France claimed to patronize a chef whose cassoulet simmered for 20 years.) The demands of impatience now require that buildings be made in the manner of microwave popcorn. As we all blindly race to somewhere, it may be useful to remember how long it took to get here.

Colin Tudge, in his intriguing book, *The Time Before History* (5 Million Years of Human Impact), reminds us that human-type beings have inhabited the earth for several million years, "modern" man for at least 120,000. We have used fire as an environmental management tool for around a million years, and have competed to extinction many of our fellow species. Yet we seem to have learned little about ourselves.

I was 10 years old when I read about German archaeologist Heinrich Schliemann's discoveries at Troy; the age of Greek myth was inconceivably remote but somehow real to me. Homer's heroes were at the end of the road to antiquity. Much later I learned of Gilgamesh, King of Uruk in Mesopotamia, who reigned about the time the Egyptians were making the great pyramid of Cheops. The Epic of Gilgamesh was perhaps the first popular adventure story

ever written down, found on clay tablets from Ninevah to Babylon, and predating heroic Troy by almost 1,500 years.

Last year I read about the Ice Man, pulled almost intact out of a glacier in Italy. This alpine shepherd wore elegant clothing and mysterious tattoos, and carried a beautifully crafted bronze ax, tools for working flints, a perfectly

*In our instantaneous world of quick-fixes and rapid-fire solutions, an architect contemplates a slower-paced world*

formed longbow and his own medicine kit. He was a hunter, but lived in a community of farmers. He conveniently died in a place where he would be almost perfectly preserved for 5,200 years, making him curiously modern rather than ancient. And 500 years older than Gilgamesh.

Could the great-great-grand-dad of celebrated Gilgamesh have been a primitive shepherd? As Tudge would argue, the word "primitive" cannot be used to describe a person who had already inherited two million years of human genetic history and technology. And even 10,000 years before the Ice Man, human artists were making truly timeless paintings in the caves of France and Spain. We've obviously developed over a long time. Yet we seem to imagine ourselves dropped into today, fully formed and in a hurry.

In today's construction industry, the fast-paced design/build process is the *panacea du jour*. Our only comfort is that there are limits on how fast we can go. I recently heard from an architect whose client wanted schematic design for an 80,000 square foot building in three days, certified structural drawings in a week. Of course they did it.

The ultimate and illogical extension of this pace, with efficient management, is to design buildings in "no time." As we dutifully strive on behalf of our clients to approach this limit, what becomes of the pleasure of doing? What of the rewards of taking time, such as actually getting to know our clients? As important things take less and less time, they tend to lose their value. If you could learn enough to get a college degree by listening to a tape while you slept one night, what would you actually know?

We may be bound to continue at this untimely pace, armed with the strategic plans of newly minted MBA's, until we achieve perfect timelessness, or the ISO-9000 equivalent. A dubious goal, perhaps.

But at the end of the day we are still human beings inhabiting time, whose limits are at the core of our consciousness. Our buildings are ephemeral. Our humanity is timeless.



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# Architectural honors

**F**ive projects from a pool of 104 submissions by Minnesota architects won Honor Awards through AIA Minnesota's annual awards program. Although the projects are as diverse as a church on the prairie, two houses in the woods, a manufacturing plant in the country and a performing-arts center at a university, the projects shared traits. They were all cleanly detailed, straightforward expressions of modern design. The jurors were impressed with simplicity over complexity. Not surprisingly, these are all fairly small-scale projects, even the performing-arts center, which takes a large program and organizes it into small, manageable parts.

The winners are the Emerson residence (to be featured May/June 1997), by Salmela Fosdick Ltd.; the Center for Visual and Performing Arts (featured this issue) at Valparaiso University in



DON F. WONG



PETER MERZKE

Honor Award winners include the Type/Variant House (top) by Vincent James Associates; the Emerson residence (above), by Salmela Fosdick; and QMR Plastics (right), by James/Snow Architects.

Valparaiso, Ind., by Hammel Green and Abrahamson; Holy Spirit Catholic Church (featured this issue) in Rochester, Minn., also by Hammel Green and Abrahamson; Type/Variant House (to be featured May/June 1997) by Vincent James Associates and initiated by James/Snow Architects Inc.; and QMR Plastics (featured July/August 1996) in River Falls, Wis., by James/Snow Architects.

Seeking a regional style, the jurors noted that the Emerson residence "looked like a Minnesota house, something we would expect from here." On the other side of the coin, they lauded the modernist sensibility of the Type/Variant House, which uses a minimal number of materials that have little to do specifically with the site. "A limited palette gives order to this site; simplicity wins," they said.

The jurors were James L. Cutler of James Cutler Architects, Bainbridge Island, Wash.; Thomas Phifer of Thomas Phifer & Partners, Architects and Designers, New York; and Lauren Rottet of DMJM/Rottet, Los Angeles.



DON F. WONG

## 25 years better



The Performing Arts Center in Santa Cruz is designed in the style of an urban village, with a series of separate yet connected parts. The auditorium (above) is the heart of the facility.

**R**alph Rapson's Performing Arts Center at the University of California, Santa Cruz, is a 1996 recipient of the AIA Minnesota 25 Year Award, which honors projects that have maintained their architectural viability for at least a quarter century. Built in 1971 on a wooded university site 75 miles south of San Francisco, the complex provides a center for the arts, with related facilities for theater, music, dance and the visual arts. The complex is designed as a kind of European village, with a cluster of interrelated, interconnected forms that reflect the land contours and preserve many of the surrounding redwood trees. The theater and drama department is the focus, with the art and music departments flanking the theater. The jurors, David Dimond, Thomas Fisher and George Rafferty, noted that the clarity of the concept withstands the constraints of budget and time. "You recognize it as being specific to the period in which it was built, yet it links up with the present," they said.





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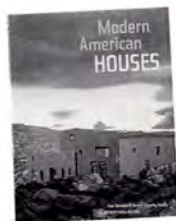
## Hot off the presses



**T**he *Sex of Architecture*, edited by architecture professors Diana Agrest, Patricia Conway and Leslie Kanes Weisman, compiles 24 texts that express the power and diversity of women's views on architecture. The volume is a dialogue among women historians, theorists, educators and practitioners concerned with urban-design and architectural issues. The essays explore history, public space and the city, domesticity, housing, consumerism and discourse. Among the featured writers are Denise Scott Brown, Jennifer Bloomer, Ann Bergren and Sylvia Lavin. *The Sex of Architecture* is published by Harry N. Abrams, Inc., New York.

**G**off on Goff: *Conversations and Lectures*, edited by Philip B. Welch, chronicles the teachings and thoughts of one of the 20th century's most creative architects. As head of the University of Oklahoma School of Architecture in the 1950s, Goff made Oklahoma one of the most daring, avant-garde training grounds in the architecture profession.

The book was compiled from tapes recorded by Welch, one of Goff's students and a longtime friend and prominent architectural teacher. Goff stressed honesty in his teaching and work—honesty to materials, the creative process, the client and the total environment. *Goff on Goff* is published by the University of Oklahoma Press, Norman, Okla.



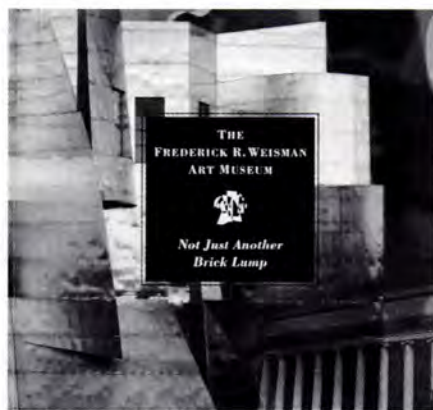
**M**odern American Houses, edited by Clifford A. Pearson, presents four decades of award-winning, ground-breaking houses published in *Architectural Record* magazine. Spanning the period from the 1950s on, the book contains an introduction followed by four essays highlighting sections by Thomas Hine, Robert Campbell, Suzanne Stephens and Charles Gandee. The essays discuss the architectural trends and issues steering residential design over the years. More than 200 color and

black-and-white photos, plans and drawings illuminate houses by such renowned architects as Gunnar Birkerts, Philip Johnson, Hugh Newell Jacobsen, Antoine Predock and Frank Gehry. *Modern American Houses* is published by Harry N. Abrams, Inc., in association with *Architectural Record*.

**T**he *National Trust Guide to Great Opera Houses in America* tells the story of close to 100 opera houses. Some are simple and unassuming, others are majestic and pretentious, many are listed on the National Register of Historic Places. Covering the earliest American opera houses built to the most recent, this guide offers an insightful historical perspective on the opera-house building type, illustrates the stylistic influences of opera houses and emphasizes the importance of preserving them. *Great Opera Houses in America* is a Preservation Press book published by John Wiley & Sons, Inc., New York.



## Weisman on CD



For art and architecture enthusiasts looking for more information about the Weisman Art Museum at the University of Minnesota, the new CD-ROM, *The Frederick R. Weisman Art Museum: Not Just Another Brick Lump*, is just for you. Produced by the museum in association with Yamamoto Moss, the CD is an art-lover's survey of the museum, highlighting its cutting-edge design and construction, as well as its galleries and extensive collection. The CD-ROM is available at the Weisman bookstore.

## Sculptural engineering

**T**he first major outdoor sculpture commissioned through the Public Art on Campus Program at the University of Minnesota has been installed at the main campus's east entrance. "Crucible," by Minneapolis artist Stuart Nielsen, honors the roots of the

University's Chemical Engineering and Material Science department. Installed on the outside departmental plaza, the 13-foot diameter, 6 1/2-foot high cast-bronze and stainless-steel bowl form incorporates plantings of flame willow bushes and a soon-to-be ivy-covered wall. In casting the sculpture, Nielsen recorded the pattern and imagery derived from scientists mapping microscopic surfaces, terrestrial features and stellar constellations. Fractal-generated shapes, floral patterning and woven matrices refer to the department's various research. Nielsen worked with faculty members, campus planners and landscape architect Julie Bargmann in designing the sculpture.





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important architectural elements, chimneys and fireplaces have been discussed at length throughout history in architectural treatises. The Roman architect and engineer Vitruvius, in first-century B.C., discussed them in his writings. Andrea Palladio's 16th-century *Four Books of Architecture* includes a chapter titled "Of Chimneys." Here Palladio touched on the evolution of fireplaces, as well as the ancients' hypocaust heating, a system that conveyed a fire's smoke in floor and wall cavities to produce an early version of radiant heat.

Palladio also considered "ventiducts"—in effect, reverse chimneys—whose tubes tap into the air found in caves. Drawing cool air, ventiducts were used in Palladio's corner of Italy as a means to counter the extreme summer conditions.

Given his region's heat and humidity, Palladio naturally thought in terms of a chimney's cooling capacity. He surely was mindful of Leon Battista Alberti's 15th-century writings on architecture and this dictum—"anyone who is constructing a building will construct it for summer use." In winter, one simply must build a fire and draw near. In summer, however, "to combat heat, much is to be done, and not always to great effect," Alberti wrote. Passive measures of creating habitability—such as orientation and room level—were limited; thus, the early architects' interest in such innovations as ventiducts.

With modern heating and cooling systems, we take environmental control for granted, overlooking these systems' ties to the past. For instance, the principles Palladio extolled in ventiducts are used in today's ground-source systems, which circulate air within ground tubes to take advantage of even temperatures below the surface of the earth. Likewise, the roots of radiant-floor heating lie in hypocaust heating. In contrast to these historic antecedents, today's hearths simply allude to those Palladio and others described, as the advent of modern central heating has rendered them merely symbolic.

Todd Willmert



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**Double Vision**

**Frederick R. Weisman Art Museum**  
**University of Minnesota**  
**Minneapolis**  
**Through Jan. 26**

On view are the collaborative efforts of contemporary metal artists working in teams of two. More than 20 pieces, rendered in both precious metals and nontraditional materials, are represented by artists from across the United States and Canada. Historically, jewelry and other metalworks were produced by groups of artists working together in ateliers and studios. Yet largely because of the advances in technology since the Second World War, metal artists have worked alone. This exhibit reignites the collaborative spirit between artists. Twenty artists were invited to participate in the show. Each artist, then, selected a collaborator.

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

**Michael F. Pilla**  
**New Art Glass Windows**  
**Plymouth Congregational Church**  
**Fine Arts Gallery**  
**Minneapolis**  
**Through Jan. 26**

Art glass windows by St. Paul artist Pilla are hung in the large window panels of the gallery to illuminate the play of natural light on the subtle aspects of the window designs. The show includes photographs of Pilla's architectural installations, drawings of art-glass design and his fabrication process for making art-glass design.

For more information, call (612) 871-7400.



*Art-glass window, Michael Pilla*

**Norwegian Folk Art:**  
**The Migration of a Tradition**  
**Minnesota Museum of Art**  
**St. Paul**  
**Through Feb. 2**

Norwegian folk art comes alive in this exhibit featuring more than 200 historical artifacts, as well as pieces crafted by regional artists. Highlighting the roots, traditions and turmoils of the Norwegian people, the exhibit shows how folk tradition subtly changes as artisans migrate from the traditional culture in the old world to the culture of a new world.

For more information, call (612) 292-4366.



*Hanging brush cupboard*

**"riverheart"**

**Minneapolis Institute of Arts**  
**Through Feb. 2**

Minnesota photographer and installation artist Linda Rossi combines illuminated sculpture, video, sound and still photography to create a "room of the seasons." Rossi explores personal, cultural and geographic territories by overlapping images of Minnesota and Africa with images of the human body. Rossi is head of the photography department at the College of Visual Arts in St. Paul. She has exhibited widely throughout the United States.

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



*riverheart, Linda Rossi, 1996*

**Minnesota Impressionists**  
**Tweed Museum of Art**  
**University of Minnesota**  
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For more information, call (612) 375-7600.



*From the permanent collection*



# AND TO THINK OTHER WINDOW MANUFACTURERS SAID IT

Architect Richard Smith grew up in Montana's Flathead River valley, exploring its forests, paddling its lakes and streams and marveling at the abundance and variety of its wildlife. So when he was asked to design a home perched above the waters of Flathead Lake, his inspiration was the majestic bird that makes its home in the same idyllic setting: the osprey.



Since the windows would be the key element in creating the look of a bird in flight, Richard spoke with all of the top manufacturers. More than one claimed they were impossible to build. Others were eliminated from consideration because their solutions compromised the design. Still others, because they couldn't provide the low maintenance finish the owner requested. Only one company rose to the challenge. Marvin Windows & Doors.

True to Richard's vision yet mindful of builder Len Ford's timetable, Marvin's architectural department began designing the windows and creating the necessary production specifications. But a change in plans became necessary when the owner brought up his concerns about the frequent high winds coming off the lake. So Richard designed a special steel framework for the window openings and Marvin produced 24 direct glazed units with custom radii. Not only that, they were clad in extruded aluminum that exceeds A.A.M.A. 605.2-92 standards; the industry's most





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rigorous code. All told, 87 doors and windows were built and installed. Including one in the master bath that features Marvin's graceful curved glass.

In the end, Richard Smith and Len Ford were as impressed with the process as they were with the product. And today, "the osprey house" is a required part of every boat tour of Flathead

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# H a z e l O ' L e a r y

By Camille LeFevre

**S**triding confidently from one end of the room to the other, stopping to clarify displays in between while urging architects to educate themselves and their clients about energy-efficient building products, Hazel O'Leary, outgoing Secretary of the United States Department of Energy, worked the crowd during her keynote address at the AIA Minnesota Convention & Products Exposition, held Oct. 22-24. O'Leary was, in fact, so vivacious, cajoling and good-natured that she inspired AIA Minnesota immediate past president Ed Kodet to later quip, "If President Clinton just followed you around, he could give up jogging."

The outcome of O'Leary's theatrical presentation, however, was a commitment to take the national collaboration between AIA and the U.S. Department of Energy (DOE) and apply it on a state- and community-wide level, using AIA Minnesota as a test case. In the last 20 years, O'Leary said, the collaborative's major challenge has been "getting creative enough to figure out what the outreach is, to use a national organization to support what I believe is every architect's desire, which is to learn more, to advise clients on the best product and to look at how to get creative while that's being done."

"The DOE's spent a lot of taxpayer money trying to answer these questions—of creating an envelope for housing, factory or commercial office space that's attractive, functional and healthy," she continued. "So what we've done with the MOU [Memorandum of Understanding]—which is the government's instrument for any collaboration—is identify ways to more effectively work with architects at a state or even local level. What we've managed to do here today is build on that."

The MOU, which AIA and the DOE signed in 1975, states that both parties will work jointly on energy and environmental issues related to the built environment. The issues include achieving world-rank performance and efficiency in building energy use and environmentally responsible operation; expanding the diversity of energy use, particularly the increased use of solar and renewable-energy sources; creating built environ-

ments conducive to improving indoor environmental health, quality and productivity; improving the quality of building ecology through material conservation and reuse, including recycled and environmentally friendly materials and products; and reducing the environmental impact of buildings on regional landscapes and watersheds, and on global climate change by pollution prevention.

In addition, the MOU states, parties agree to collaborate on the built environment in three main areas: professional education and training; symposia; and research and development. "What have we been focusing on in this collaboration?" O'Leary asked the crowd during her address. "Training, training, training. We've been focusing on training architects to use the tools we've developed to improve the envelope."

To illustrate her point, O'Leary held up a variety of energy-efficient products developed by DOE laboratories or installed in DOE's building, including solar shingles, a corner from a high-efficiency, dual-pane, reflective-film window, a compact fluorescent light bulb, a piece of wheat board used to make office cabinets, recycled fabric, grid core made from junk mail, and the counter-top material Environ. She discussed the Energy-10 software package that helps architects plan and design, and educate clients.

O'Leary also talked about a CD-ROM titled "The Greening of the White House" that explains how this famous residence was retrofitted to be more energy efficient. The makeover even included sustainable landscaping, the prospect of which "really terrorized the landscape artist who'd been working on the gardens," O'Leary explained. "There was great concern about whether visitors to the gardens would get the same excitement. They worried that a sustainable landscape was something less than first class. But the last tour of gardens was the largest-attended tour on record and nobody was concerned about the quality of the sustainable environment."

"It teaches the best practices in housing by example," O'Leary said of the CD-ROM, "especially to children, so that the next generation of clients

*Continued on page 49*



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# Energy wise

*Building on ever-advancing technology and growing public awareness of environmental issues, architects have surpassed faddism and are designing energy-efficient buildings as standard practice*

By Camille LeFevre

It

was the era of disco, polyester leisure suits, beanbag chairs and the end of the Vietnam War. But the '70s also are remembered for "the energy crisis," when America's seemingly unlimited and cheap sources of foreign oil suddenly became expensive and imperiled. Building owners lowered thermostats and occupants donned sweaters as a new consciousness of energy use emerged alongside the new ecology movement. Designers responded with solar collectors, earth-sheltered housing and futuristic energy-saving models that both amused and inspired the public.

In the '80s the energy crisis "disappeared" as, in part, government supports once again protected citizens from the realities of oil and gas consumption. Underground houses and passive-solar designs were relegated to "alternative" status and largely dismissed as fads; postmodernism also rendered them passé. Nevertheless, lessons learned during the energy crisis were not forgotten. Today, energy-efficient systems in buildings and client requirements for low energy use exist as legacies of the '70s, and are manifest in nearly every building constructed.

"Since the '70s, energy efficiency has become part of everyday practice," says Greg Maxam, outgoing chair of the AIA Minnesota Committee on the Environment, and an architect with Architectural Alliance of Minneapolis. "The insulation of buildings, tighter buildings, insulating glass—these are all the norm now. And they're requirements insisted on by clients." Peter Pfister, of Boarman Kross Pfister Rudin & Associates in Minneapolis, also points out that, "You don't have to be environmentally conscious to design with energy-efficient components. The standard building components and products that are available (and that the codes require) indicate we are designing much more energy-efficient buildings without thinking about it."

For instance, systems for heat recovery and efficient lighting, which used to be considered alternative technologies and cost a premium, "are second nature in the buildings we do," explains Stephen Patrick of BWBR Architects in St. Paul. But clients also are requesting these technologies. "Most of the owners we deal with would rather spend money doing those things than throwing money at energy over

the life of their buildings."

"It just makes good business sense to have an efficient building," says John Weidt of The Weidt Group Inc., in Minnetonka, a firm that provides energy-design assistance to projects brought in by owners, engineers and architects. At the same time, Weidt continues, clients are beginning to move beyond just economics to an awareness of how architects can design a building that's a better "environmental citizen," i.e., one that uses materials that have less of an impact on the greater environment and that creates a more pleasant indoor environment for occupants.

For indoor work and living environments today, air quality is a prime concern. "As a result of improving energy efficiency in buildings we decreased the quality of indoor air," explains Rick Carter of LHB Engineers & Architects in Minneapolis, and incoming chair of the AIA Minnesota Committee on the Environment. "In both commercial and residential buildings we've tightened the envelope, drastically increasing insulation while drastically decreasing infiltration." To deal with this problem, says David Eijadi, also of The Weidt

*Continued on page 50*





**U.S. Department of Agriculture  
Northern Crop Research Center, Fargo, ND**

"We wanted... (the structure) to tie into other buildings at the University, so we used a color of brick found on the adjacent structure, plus two other colors predominant on campus. The patterning of the brick draws from the Scandinavian tradition of enlivening utilitarian structures with color and pattern, creating visual interest during the long northern winters."

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



**Burnsville Marketplace – Burnsville, MN**

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

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



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

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

– James Rydeen, FAIA, President  
– Armstrong, Torseth, Shold and  
Rydeen, Inc., Minneapolis  
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Each year AIA Minnesota hosts an Honor Awards program to highlight the best recent work accomplished by Minnesota architects. Invariably, the invited out-of-town jurors dig through the pile of submissions (104 this year) to exhume not only the best, but the ones that they think most clearly typify a "Minnesota" style. The jurors search for a regionalism, although

defining regional architecture is tenuous at best.

## Regional winners

If this year's five winners have anything in common, it's that they—with the clear exception of one—defy Minnesota regional description. Only Salmela Fosdick's Emerson Residence "looked like a Minnesota house," according to the jurors. And indeed it does. David Salmela lives in Duluth and often looks to the Scandinavian-influenced architectural tradition of northern Minnesota for design inspiration.

Another winner, Holy Spirit Catholic Church by Hammel Green and Abrahamson, draws on the spare simplicity of Shaker barns and other rural structures for its inspiration. The church is in Rochester, Minn., but its form reminds us of something we might find in Vermont or Pennsylvania. Regionalism in this instance is clearly transportable.

The final three winners, well, they could be almost anywhere. While they encompass quite different building types and programs—the Type/Variant House by Vincent James Associates, the QMR Plastics manufacturing facility by James/Snow Architects, and the Valparaiso Center for the Visual and Performing Arts by Hammel Green and Abrahamson—they share an aesthetic philosophy. They are minimally detailed structures whose roots lie firmly planted in the modernist tradition. The jurors clearly were leery of postmodern posturing, of tacked on pediments and doodads for effect's sake. Here the building's are straightforward expressions of form taking its cue from function.

Yet the buildings' lack of regional detailing certainly doesn't mean that they stand in grand isolation of their site.

QMR Plastics dashes our preconceptions of manufacturing facilities. This modernist beauty hums like a well-oiled machine, and its generous expanses of windows take full advantage of the rural Wisconsin landscape. The interior is bright and airy. Machines sit in front of a full wall of windows, and the employee cafeteria is equally well placed in a window-filled corner.

The Type/Variant House, clad in copper, sticks out in its North Woods setting like an object that just dropped in from space. But as the architect notes, the copper panels eventually will turn a green patina and the house will blend unobtrusively with the forest.

Even in its weathered state, the Type/Variant's modernist, boxlike volumes are certainly not what you expect from the North Woods. Yet that's inconsequential. Good design, as this year's winners indicate, often goes beyond regional applicability. Put it in Arizona or the Rocky Mountains and QMR Plastics, as well as the other winners, still is a good place to spend some time.

**Eric Kudalis**





# Living history

A new museum for the

Mille Lacs Band of

Ojibwe sustains a

thriving culture while

providing an

educational forum for

the general public

By Eric Kudalis



PETER KERZE

**O**n the southwestern shores of Lake Mille Lacs in Onamia, Minn., the Mille Lacs Band of Ojibwe has lived for centuries. Over the years, the Band has interacted with non-Indian visitors, who come to Mille Lacs to fish and vacation. Today, the new Mille Lacs Indian Museum stands as an open invitation to all cultures to learn about the evolving Ojibwe culture.

The new museum's site has a history that documents Ojibwe's interactions with non-natives. In the 1920s, Harry and Jeanette Ayer established a trading post on the site, where they sold Mille Lacs Ojibwe crafts, and catered to outdoor enthusiasts and automobile tourists traveling on the newly paved Minnesota Scenic Highway. The trading post grew over the years to include overnight cabins, a boat dock and boat rentals, a restaurant, a general store and gasoline service. Eventually the Minnesota Historical Society acquired the site and built a concrete-block museum, which after more than 30 years of use came down in 1992 to make way for the new facility. The original trading post remained, however, and has been fully renovated.

The new 22,800-square-foot museum, designed by Thomas Hodne Junior with Frederick Bentz/Milo Thompson/Robert Rietow, Inc., in collaboration with the Mille Lacs Band Advisory Committee, strengthens the interaction between the Mille Lacs Band of Ojibwe culture and the broader public.

Architecturally, the new museum is a leap up from the original.

Hodne calls himself a "cultural interpreter." Since the early 1970s, he has designed some 32 projects for American Indian clients, of which 17 have been built, including the award-winning Fond du Lac Community College in Cloquet, Minn., that he designed with Damberg, Scott, Peck & Booker in 1992.

Customary of his design approach, Hodne sat down with the clients to listen to their needs and learn about their culture. Particularly helpful to Hodne was Joycelyn Shingobe-Wedell, a lifelong resident of the Mille Lacs Reservation who is the museum's site manager and exhibit co-curator, as well as Rachel Tooker and Ian Stewart, who led the Historical Society's involvement with the project.

"I'm not the designer, they design the buildings," Hodne says of working with





American Indian clients. "A building has to function properly, but it also has to have a spirit."

Functionally, the Band had clear goals. It wanted the building to provide proper facilities to interpret the history of the Mille Lacs-Kathio area; return the Ayer collection of Ojibwe artifacts to the site (which were donated by the Ayers and stored in the History Center in St. Paul); present the Band's history in context with state and national American-Indian history; and encourage the preservation of the Band's cultural traditions. The building accomplishes these goals with a series of exhibits: Our Living Culture, The Veterans' Tribute, Nation Within a Nation, and Making a Living. The most dramatic exhibit, located in the center under a copper dome, is the 2,800-square-foot Four Seasons Room, which features a series of life-size, 360-degree dioramas that depict early Ojibwe lifestyles through the four seasons. The dioramas come from the original museum, where they were installed in 1964. Exhibits depicting contemporary Mille Lacs culture encircle the room.

In addition to exhibits is a crafts room, in which tribal members demonstrate



*The new Mille Lacs Indian Museum (opposite) sits on the site of the original museum, next to the restored Trading Post. A curving wall of windows (top) faces Lake Mille Lacs. An arching canopy abstractly recalls part of a wing. A ceramic-tile ribbon (above) along the cedar siding resembles a bead pattern.*





Interior spaces and corridors (three photos above) are brightly sunlit from large windows. The interior's neutral tones of natural wood allow the colorful exhibits to stand out.

PETER KERZE



beadwork, birch-bark basketry, basswood dyeing, embroidery and traditional cooking. An outdoor program area offers demonstrations of wild ricing, maple-sugar processing, traditional dancing, and wigwam and canoe building. There's also a classroom for forums, educational workshops and school programs, as well as a permanent exhibit space for the 2,200-piece Ayer collection that includes bandolier bags, moccasins and birch-bark baskets. The Ayer collection connects with a library.

Hodne says that the building's exterior massing and detailing respond to the site, the Mille Lacs Band's culture and the larger community of non-Indian visitors.

"We needed to go beyond the visual symbol to the spiritual symbol," Hodne says.

In plan, the museum's wedge shape partly resembles an arrowhead. Yet from another perspective, a canopy by the entry vaguely resembles a portion of a bird's wing, ready to take flight. The fact that the museum as a whole does not overtly resemble any particular American Indian imagery reflects the museum's dual purpose. This is a museum about a particular Band of American In-

dians and its culture, but it's geared toward educating the general public and welcoming all cultures to participate.

"The overt form is a part of the sacred fish or bird—a fin or a wing—rather than the whole, because the building itself is a part of the community, not the whole community," Hodne says. "The building is to show non-American Indian people the American Indian culture."

Hodne faced the hard, straight edges of the building toward U.S. Highway 169 and Civic Loop Road, and the soft curving side with its full-height wall of lobby windows toward Lake Mille Lacs. The building fits the rugged northern environment quite comfortably with its fieldstone foundation, rough-textured cedar siding, copper dome and canopies, corrugated-copper columns and Basswood tree trunks that support two canopies. Set into the cedar siding is a ceramic-tile ribbon, designed by Mille Lacs elder Batiste Sam, that resembles a beaded-belt pattern. Because the exhibits inside are so colorful and lively, Hodne kept the interior palette fairly neutral with clear maple flooring, tongue-and-groove cedar ceilings, birch cabinetry and lathe-turned maple columns.



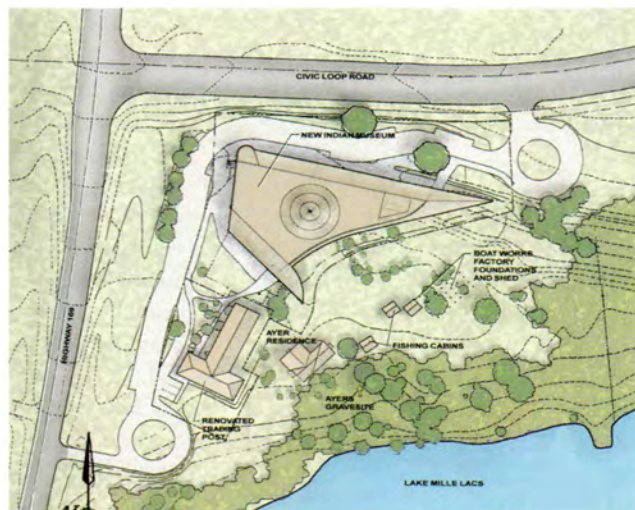


Exhibits tell the story of the Mille Lacs Band of Ojibwe, both past and present (below). An exhibit highlight is the Four Seasons Room (left), housing life-size dioramas depicting early Ojibwe life. In plan (bottom), the wedge-shaped museum is partially shaped like an arrow head at one end. The Four Seasons Room is under the circular copper roof at the center.



For the Mille Lacs Band of Ojibwe, the new museum represents a cultural learning center where Indian and non-Indian cultures come together, a place where the story of the Mille Lacs Band of Ojibwe meets the present. Hodne has created a museum that confirms the Mille Lacs Band of Ojibwe's evolving culture.

**Mille Lacs Indian Museum**  
**Onamia, Minn.**  
**Minnesota Historical Society**  
**Thomas Hodne Junior in association**  
**with Frederick Bentz/Milo Thompson/**  
**Robert Rietow, Inc.**







# Tribal resources

The Division of

Indian Work

reaches out to

the Twin Cities

American-Indian

community



DON F. WONG

The Twin Cities has one of the largest urban American Indian populations in the country. Approximately 60,000 American Indians live in the region. For more than 40 years, the Division of Indian Work has served the Indian community with a diverse roster of social-service programs, including an Emergency Assistance Program offering food, clothing and transportation to people in crisis; a Teen Indian Parent Program, providing guidance in prenatal care and parenting; a Family Violence Program, with support groups and counseling for families in crisis; and the Youth Leadership Program, helping American Indians in education.

As with many nonprofit, social-service agencies, the DIW operated out of deficient, make-do quarters, in this case an old church complex, where counselors often shared offices, emergency food-shelf supplies were stacked in corridors, energy efficiency was out the window and expansion potentials were nil. With nowhere to expand, the agency began scouting out new locations, enlisting the architectural help of AmerINDIAN Architecture of St. Paul.

The agency had specific requirements

for its new facility: It needed to double its space to increase the food-shelf program, provide private rooms for counselors, and include a cultural board room, children's area, flexible classrooms, administrative offices, and meeting and support spaces. In addition, the agency wished to stay within its south-Minneapolis neighborhood, the heart of the city's American Indian community along Chicago Avenue and Lake Street. The DIW settled on a double lot across Lake Street from the vacant Sears store.

The site offered several distinct advantages. Because of its location along a major city street, the site is easily accessible by public transportation, an important consideration for many people who don't have cars. Also, its street-front location increases its visibility, not only to the Indian community but to the general public.

AmerINDIAN designed the 26,000-square-foot, three-level structure as a modified box. The public entrance at the northwest corner faces Lake Street. Diagonally opposite in the southwest corner is a more private entrance to the multipurpose Dakota Lodge, a community room used for such functions as celebrations and wakes.





The building reflects different Twin Cities Indian cultures. The moon, for instance, is a nurturing, feminine symbol that the architects applied to honor the strong women who have guided the DIW over the past 40 years. Visitors pass under a crescent moon at the main entrance and work their way to a full moon, in the guise of a drum-shaped skylight in the Dakota Lodge. Other tribal symbols represented, particularly along the light-green, concrete-block façade, are images of such lake-dwelling creatures as fish from the Ojibwe culture, and turtles and dragonflies from the Ho-Chunk. In the community room, the fireplace is set below floor grade, in keeping with the traditional ceremonial hearth dug into the earth. Outside, a sculptural metal eagle is mounted atop the drum, emphasizing the importance of the drum and eagle in Indian prayer rituals.

Located in one of the most economically depressed sections of the city, the Division of Indian Work building stands out. The building sends a message to the larger community that the American Indian population is a strong participant in the city's life, and it gives the DIW renewed resources to empower the American Indian community. **E.K.**

**Division of  
Indian Work  
Minneapolis  
AmerINDIAN  
Architecture**



The brick-clad Division of Indian Work is located in the heart of Minneapolis's American Indian community along Lake Street. A half moon marks the entrance (top), which is completed with a full moon diagonally opposite (above). A sunken hearth (opposite) anchors the multipurpose room.





# Tribal union

A new community

center brings

together members

of a northern

Minnesota American

Indian Band



STUART LORENZ

The new community center for the Grand Portage Chippewa Band of the Minnesota Chippewa tribe is a living room that reflects the Band's culture, history and location. On Lake Superior's icy northern shore, alongside the ancient timber of the North Woods, the Band has made its home through the ages. The people's history is tied to the forests and the lake, and to encounters with traders from the Northwest Fur Trade Company, who established a post in the late-18th century that became a gathering spot for Indians and whites to bargain goods and crafts. The trading post's wooden frontier structures (now part of the Grand Portage National Monument) still stand on the reservation, part of the Chippewa Band's history.



The community center is a recent addition to the Band's evolving history. "We were interested in making a connection with the last 100 years or so of Chippewa culture," says Darryl Booker, who worked as project architect with Damberg, Scott, Peck & Booker (now Damberg Scott Gerzina & Wagner) but is now working independently as DBA Studio. The building's imagery dips deep into the Chippewa people's past. "The layered masonry of the exterior façade detailing represents layers of tribal history, as well as the layers of organic and inorganic materials found in nature," Booker says.

The community center was designed to accommodate various functions, from powwows to library services. The program includes a commons space, library, meeting room, teen center, senior center, gymnasium and community pool.

While Booker used forms and colors to reflect Indian culture, he also looked to the old trading post and the natural surroundings for inspiration. The center's massing reflects the scale of the historic trading post and ancillary structures, while the front door faces south to honor the Indian tradition of constructing





south-facing entrances. Bright colors—red, black, white and yellow—refer to the four directional colors of the Indian compass, and the heavy timber posts supporting the commons come from the reservation's own forest. Timber posts also form a story wall just outside the main entrance, which someday will contain art pieces chronicling Chippewa history. A bright-red thunderbird hovers above the entrance, a symbol of energy and power.

As with many newer structures for American Indian cultures, the Grand Portage Community Center is a fairly straightforward building, enhanced by the color and imagery of both ancient and living cultures. As Booker notes, this is not a traditional Indian building type, but rather a reflection of how the culture and needs of the Grand Portage Chippewa Band have developed with modern society over the last 100 years.

*E.K.*

**Grand Portage Community Center**  
**Grand Portage, Minn.**  
**Damberg, Scott, Peck & Booker**  
**DBA Studio**



The Grand Portage Community Center (top) is a multipurpose facility for the Grand Portage Chippewa Band. Heavy-timber posts in the lobby (above) come from the reservation's own forest preserves. Color is the key ingredient inside, from the gymnasium (opposite top) to library (opposite bottom).



# A mall is born

Forty years ago, Southdale opened its doors and forever changed the way America shops

By Jennifer Komar and Enrique Olivarez, Jr.

**"The metropolite is willing to find his way into town in order to make a living, but he protests vehemently against the idea of repeating this nerve-racking routine for purposes of pleasure, relaxation, cultural enrichment or education. Regional shopping centers . . . will take care of today's needs and today's living. They will offer restfulness, safety and aesthetic values."**—"What is a Shopping Center?" by Victor Gruen from *Shopping Centers, the New Building Type, Progressive Architecture*, 1952.

It is hard to believe that in 1956 there was an event in consumer history that rivaled the opening of the Mall of America. To the 1990s shopper, the so-called "megamall" has everything: hundreds of merchants, a day-care center, wedding chapel, movie theaters, and an indoor amusement park. But in 1956, Southdale—which celebrated its 40th anniversary this past October—opened to the public, flaunting its status as the first enclosed shopping center complex in the country. With a then-staggering 64 specialty shops and two major anchor department stores, Southdale became the focus of worldwide attention. The birth of America's first enclosed mall is a story of a Minneapolis merchant family and a world-renowned architect coming together to create an amazingly influential architectural form.

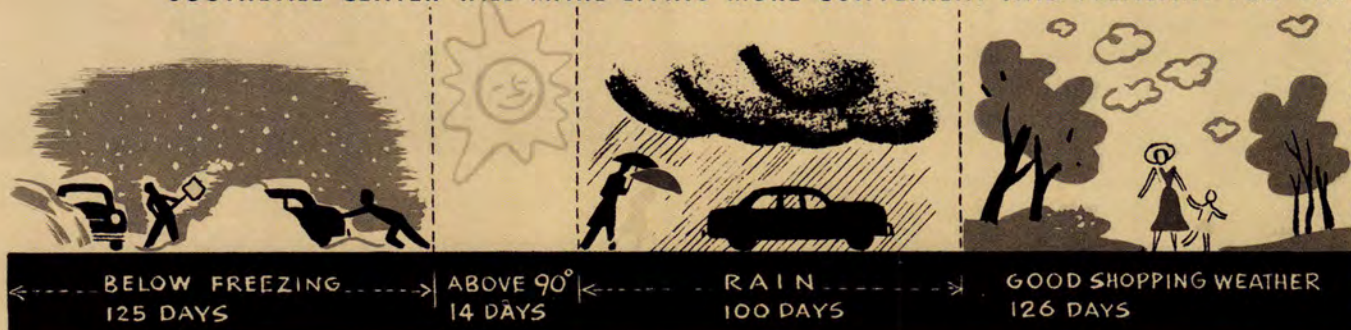
Southdale's first mark on history was its inclusion in an exhibition held at the Walker Art Center in 1954, a full two years before its completion. Titled "Shopping Centers of Tomorrow," the exhibition was organized by Victor Gruen Associates, the architect of Southdale, and sponsored by the developers of the project, the Dayton Companies. Clearly a marketing tool to educate the public on this modern architectural form, the exhibi-

tion also fit in nicely with the Walker's mission to promote "good design" in the community. The exhibition analyzed the history of the mall from Roman times to the present. It also examined the modern shopping complex through photographic murals, architectural drawings and models, pointing out such current shortcomings as inadequate traffic flow and parking facilities. The exhibition culminated in the presentation of new and original departures, which included Southdale.

Gruen's philosophy of the modern shopping center—first published in a special issue of *Progressive Architecture* in 1952—was a lofty one. Gruen claimed that with the development of the new shopping center, "there will be a new outlet for that primary human instinct to mingle with other humans—to have social meetings, to relax together, to enjoy art, music, civic activities, the theater, films, good food and entertainment in the company of others." Gruen stated that the downtown, for all practical purposes, was deserted and "might as well not exist." He went on to claim that downtowns were basically less important for the "working part of the population [because] our children, our youth, the aged, and the housewives are groups [to which] a trip downtown occurs only once or twice a year and is like a trip into another city or country." Southdale, he concluded, would give the modern consumer a desirable gathering place for the automobile age.

The Dayton family, of the lucrative Dayton's department store in downtown Minneapolis, thought it a good idea to pursue such a shopping center for the automobile age as a place to anchor a new store. Its flagship block in downtown Minneapolis was certainly successful, but the Daytons felt that going to a suburban constituency was important for its growing enterprise. Bruce Dayton, delegated by his brothers to head the project, visited almost every large shopping center and department store branch in the country. After his travels, he came to three

**SOUTHDAL CENTER WILL MAKE LIVING MORE CONVENIENT AND PLEASANT FOR YOU!**



Prepared from: U.S. DEPT. OF COMMERCE CLIMATOLOGICAL SUMMARY 1951



decisions. He felt that Southdale should be better built than those existing shopping centers, budgeting \$16 a square foot, a full \$2 more than comparable centers. He wanted the center to be expandable to 900,000 square feet, settling eventually for 850,000. And he felt that Southdale must have a character so outstanding that it would always be recognized as THE shopping center of the area.

Gruen first studied Minnesota's weather patterns, claiming that Minnesota had only "126 days of ideal shopping weather in an average year," making the Twin Cities the perfect place for an enclosed shopping center. One other advantage of Minnesota and its agricultural roots was readily available land. When the Daytons asked how much land was needed for the development, Gruen responded "as much as possible." The Daytons took that to heart. They bought 378 extra acres around the shopping center's 84-acre site to provide a permanent buffer. Their plans were to develop upscale neighborhoods and amenities around the Southdale complex, essentially to tackle the problem of encroaching development and inevitable community blight. This strategy also gave the Daytons the benefit of higher land values that were to be created by the shopping center; it also gave them control over access roads and facilitated cooperation with local authorities and other property owners.

Built for a cost of \$20 million, Southdale became the first enclosed, climate-controlled shopping center in the nation and served as the model for a myriad of later shopping centers. But Gruen's innovations at Southdale didn't end there. He created the first shopping center in the nation to be anchored by two competing department stores, and built an extensive underground merchandise-delivery system still in use today. He provided a two-tiered parking system, which allowed customers to walk a shorter distance to stores inside. Gruen clustered small retail shops around an enclosed 2-story court and placed skylights above that allowed natural light to penetrate the interior. He designed an attractive landscaped plaza, complete with plantings and walkways that gave one the illusion of being outdoors. In short, Gruen was responsible for many amenities that we now take for granted in shopping malls.

Gruen's innovations were social as well as commercial. He felt that the "regional shopping center must...fill the vacuum created by the absence of social, cultural and civic crystallization points in our vast suburban

*Continued on page 51*



Southdale on opening day, Oct. 8, 1956 (top). An innovative two-tiered parking system allowed customer to walk shorter distances to shop (above). Brochures (below) commenting on Southdale's conveniences and innovations were sent to suburban households in order to garner support for the project.



#### THIS IS HOW SOUTHDALE WILL SERVE YOU . . . .

Mrs. Shopper

Suppose some January morning a few years from now, (it will probably take about 2½ years to complete the project), you make a list of the things you have to do that day:

1. Have Junior's hair cut
2. Get yourself a shampoo and wave
3. Have new lifts put on your black pumps
4. Buy sister a sweater and skirt
5. Buy the family groceries
6. Look at material for living room draperies
7. Pick up your suit at the cleaners
8. Take the small radio to be repaired
9. An appointment with the dentist

Sounds like a big day, doesn't it? And to top it all off, it's below zero, and there's snow in the air!







# A R C H I T E C T U R A L R E F E R E N C E S

Wrapped in the classical cloak of a single building, the landmark St. Paul Public Library and James J. Hill Reference Library have enhanced Rice Park for more than 75 years



DON F. WONG

*The classically inspired exterior of the James J. Hill Reference Library and St. Paul Public Library (above) has graced Rice Park since 1916. The building is beautifully detailed, as seen in the carved entrance ornamentation (opposite top). Columns flank the interior of the Hill Library's reading room (opposite bottom). A 1913 portrait of Hill and his wife, Mary (top).*

**L**ibraries often are the heart and soul of a community, cherished buildings that shape our impressions of time and place. The best libraries are more than books; they are sensory experiences ignited by the breathless exhilaration of climbing stone steps toward a column-flanked entrance, scenting the musty smell of the stacks, hearing the sounds of footsteps across marble floors and glimpsing the sight of a carved barrel-vaulted ceiling. Some libraries are grand and awe-inspiring, as in the New York City Public Library; others are quiet gems, as in almost any Carnegie Library dotting small-town America. Libraries invite us in and entice us to stay.

The worst libraries are clinkers that make us want to flee. Look no further than the downtown Minneapolis Public Library for an example of modernist architecture gone oh-so-wrong. The cold, sterile interior has aged as gracefully as a sneaker, and the scents one occasionally catches certainly are not coming from musty books.

While Minneapolis demolished its classic Romanesque library by Long and Kees in 1959 to make way for its new one, St. Paul has held onto its past in the Beaux-Arts wrappings of its Public Library and the adjoining James J. Hill Reference Library, designed by Electus Litchfield in 1916.



The separate institutions, which appear as one building overlooking Rice Park in downtown St. Paul, were part of a philanthropic plan by railroad magnate James J. Hill, who believed strongly in fueling business ventures, making money and expanding knowledge.

Hill was the classic self-made man, a poor boy born in Canada in 1838 who made millions in America by his death in 1916. He grew up in rough-and-tumble Rockwood, a frontier town in Ontario, where he ended his formal education at age 14 when his father died. Yet he was a tireless learner and continued to read every book and periodical he could find.

In 1856 at age 18, Hill headed for the fledgling town of St. Paul, then known as Pig's Eye, where he began to chart a career that started as a bookkeeper and culminated with his completing the Great Northern Railway transcontinental line,

linking St. Paul to Seattle in 1893. When the city fathers pledged to honor "The Empire Builder" with a lavish celebration, Hill suggested that they put the money toward financing a new library instead, to which "I will add twice as much more, and a good library building can be put up at once."

The economic depression of the 1890s dampened that idea, although Hill held onto his dream of building a first-class reference library in a town that was still bereft of adequate books and journals. Finally, in 1912, Hill committed \$750,000 toward building a reference library. He wrote to his business friend J.P. Morgan, "I am getting ready to build a reference library in St. Paul and to help me in the matter of architecture, I would be greatly obliged if you would send me a photograph showing the general outside appearance of your library [in Manhattan]." Litchfield used this photograph as a model for his design.

The building was conceived as two separate institutions, a general public library and Hill's own reference library, which would focus on the latest and most authoritative reference books in the arts, sciences, literature, history, philosophy, religion and business. (In 1976, the Reference Library refocused exclusively on business.)

Although the exterior was completed in 1916, the Hill Reference Library didn't open until 1921 because Hill's death delayed final plans. The main public library with a separate entrance opened earlier.

The building was entered on the National Register of Historic Places in 1975—and for good reasons. It's hard to

imagine Rice Park without the classically inspired exterior of pink Tennessee marble augmented with arched windows, stone columns, steps and balustrades, and other detailing. Yet there is nothing ostentatious or overpowering about the building. It is, to Hill's specification, made of "good material and plain design avoiding all useless ornamentation."

Yet Hill managed to inspire architectural beauty with a modest application. The 2-story Hill Reference Library Reading Room is a particular joy, with its double tier of columns and ornate, coffered ceiling. The book stacks behind the columns provide perfect look-out points to survey the entire Reading Room. On the other side of the building, in the St. Paul Public Library, the architectural detailing is just as engaging with the marble steps, arched entrance ways, and wrought-iron grills and sconces. The marble and carved detailing invite you to reach out and touch as the sound of clicking heels across hard-surface floors accompany you through the library.

Architecture is about touching and feeling and experiencing. It's about evoking memories and moods and emotions. At the St. Paul Public Library and James J. Hill Reference Library, the senses come alive.

*E.K.*



DON F. WONG



COURTESY JAMES J. HILL REFERENCE LIBRARY



# Vancouver is an urban frontier with nature as its backdrop

By Bette Hammel



One look at Seattle's busy waterfront lined with hundreds of boats on the sparkling blue waters of Puget Sound and I was a goner. I just had to get aboard one of those ferry boats and head out to sea. Destination: Vancouver.

For years I had heard about Vancouver's magnificent sights and Arthur Erickson's famed architecture in British Columbia. Now that I was nearby after attending a couple's wedding anniversary in Seattle, I decided to hop the fastest ferry and see for myself. Although I had only two days left on my airline schedule, the ticket agent assured me that I could stop at Victoria, noted for its British charm, and still make it to Vancouver by nightfall—thanks to the fast new turbojet ferry, the Victoria Clipper IV.

Launched in 1993, the streamlined red, white and blue Clipper is a hi-tech beauty. It nearly flies through the water at a speed of 45 knots, or 53 m.p.h., easily qualifying as the fastest passenger ferry in North America. Inside, the enclosed cabin was outfitted with bench-style seating, tables and gallery service, but I soon opted for the open deck at the stern. We were traveling so fast that most passengers were deterred by the chilly spray. Not this determined Minnesotan bundled up in her favorite boating jacket. I enjoyed an unobstructed view of many islands, ports and mountains as we passed through Puget Sound, then the Juan de Fuca Strait. For a while a heavy fog settled in, slowing down the Clipper. Fortunately as we approached Victoria, the fog lifted, revealing a picturesque small harbor ringed by historic British-style architecture—the lordly Empress Hotel recently restored (famous for its English high-tea service in late afternoon) and the turreted Parliament buildings.



My ferry ticket also included a self-guided walking tour of Victoria's Butchart Gardens, which cover 50 acres outside the city center. There I wandered happily through nine sumptuous gardens privately owned and managed by the Butchart family, who fashioned the gardens out of an old limestone quarry in 1904. My favorite was the sunken garden, located 50 feet below an encircling hill and brilliant with golden lilies, pastel snapdragons, blue larkspur and red zinnias. The climbing roses growing profusely over the trellised walkway were especially spectacular.

Following the garden tour, we returned to the harbor in downtown Victoria in time for tea. I opted, however, for a beer on the wharf to watch the boats coming in from whale watching and salmon fishing. All too soon it was time to take a bus to Swartz Bay and a British Columbia ferry bound for Vancouver.



Sporting five decks and complete with restaurant and snack bar, the B.C. ferry was huge and impeccably clean. From the open-top deck I relished every minute of this voyage; the refreshing sea breeze, the sparkling waters of the Georgia Strait, the spruce-covered islands and snow-capped mountains in the distance. In less than two hours, we landed prior to sunset at Tsawwassen, where we boarded a bus and within an hour entered British Columbia's great seaport.

Thanks to long twilight, I could see Vancouver's skyline as we crossed the highway bridge leading downtown. Lights were just coming on. What a thrill. Like a Manhattan of the North, here was a great city teeming with high-rise towers, the Pacific waters for a front yard, and the majestic coastal mountain range and deep green forests forming a backdrop. Yet in contrast to Manhattan, Vancouver is actually a peninsula, not an island.

Vancouver is experiencing explosive growth. It feels like a western boom town, with construction cranes all over the place, new towers jutting into the skyline, land clearing for more housing, new hotels and waterfront facilities, plus several restoration projects. According to the tour guide, the city is witnessing phenomenal population



growth. (Vancouver proper is 508,000; the metropolitan area is 1.8 million.) In contrast to many cities where people are fleeing to the suburbs, Vancouver is seeing an influx of people who want to live in the city center—hence the dramatic increase in high-rise condominium towers, all with balconies. A rising tide of Chinese and other immigrants account for much of the demand. Vancouver already is home to the second largest Chinese population on the continent.

After walking around the city, I could understand why so many people want to be here. It's a highly livable place, compact enough to get around easily, with many amenities for city living, plus parks, beaches and marinas for outdoor recreation. The wild and wonderful Stanley Park, five minutes from downtown, contains 1,000 forested acres complete with beaches, playgrounds, open-air theater, aquarium, rowing, yacht clubs and totem poles. In addition, the nearby mountains and ocean beckon skiers, mountain climbers, campers and sailors.

*Vancouver's modern skyline (above) rises above the harbor. Despite its explosive growth, many charming older streets still exist, with plenty of shops and outdoor cafes (below). The city's architectural highlights include the U.B.C. Museum of Anthropology (left), designed by Arthur Erickson, and the Law Courts (opposite top), also by Erickson. The restored train depot (opposite) adds to the city's historic character. Moshe Safdie based his design of the Vancouver Public Library (screened in background) on the ancient Roman Coliseum.*

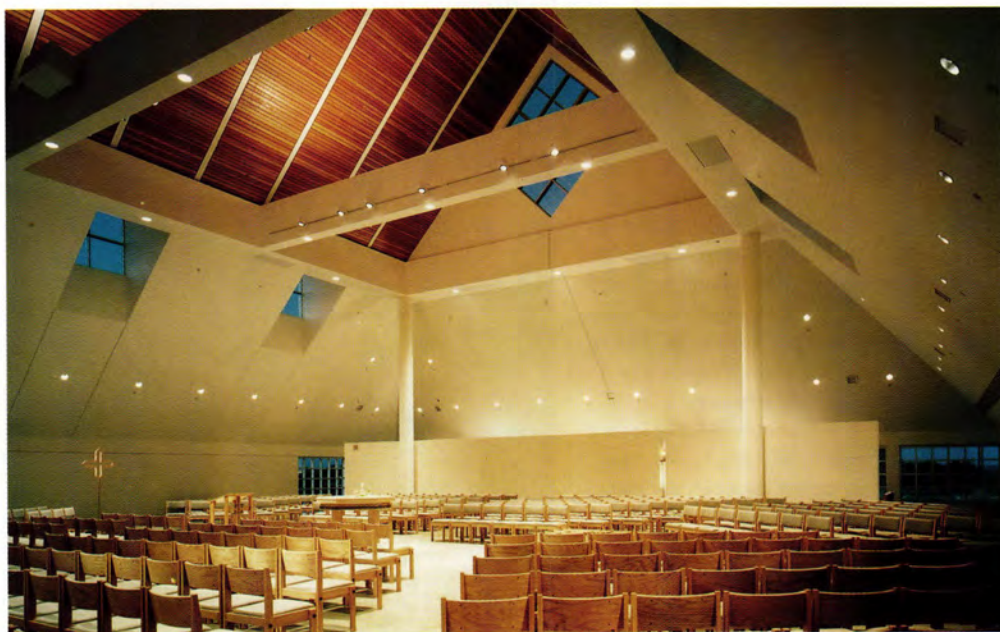
*Continued on page 51*







*Holy Spirit Catholic Church (above) overlooks the rural landscape outside Rochester, Minn. The interior (right) serves as a worship space and multifunctional room for the new parish. Diamond-shaped windows (opposite) augment the Shaker simplicity.*



PHILIP PROWSE



# Rural spirit



## A new church captures the simplicity of the countryside

Holy Spirit Catholic Church in rural Rochester, Minn., embodies the architectural element that most impressed the 1996 AIA Minnesota Honor Award jurors—architectural simplicity cleanly and strongly expressed.

Built for a new parish in a growing section of the Rochester area, Holy Spirit sits on a 20-acre, hill-top site, overlooking farmland that will be swallowed up, in due time, by housing developments. Hammel Green and Abrahamson's parish master plan calls for a worship space, administration offices, gathering space, classroom building for kindergarten through sixth grade, and a gymnasium/cafeteria—all to be built in phases. The first completed phase includes a classroom wing and 500-seat worship space.

The pitched roofs and dormers of the church and school wing architecturally recall the surrounding rural structures. Yet the residential scale of the roof edges remind us that houses will soon abut the property. Worshippers seeking a little stained glass and marble with their Catholic service will have to look elsewhere. Holy Spirit captures a Shaker simplicity you might expect to find with a Vermont barn. The material palette is minimal—white stucco siding and a black asphalt-shingle roof. Yet the effect is striking. The straight, triangular lines of the roof play off the white walls, which are aligned along 10-foot modules.

Simplicity is also the order of business inside. Light streams through the dormers and grid-patterned, diamond-shaped windows. A wood ceiling adds a little color and warmth to the otherwise unadorned, white space. Movable chairs on concrete floors surround the altar, baptismal font and lectern. With movable chairs the space serves many functions when service is over, including a temporary gym until the new one is built.

The jurors lauded the church design for its judicious use and application of materials, and for rendering a singular idea with powerful simplicity.

*E.K.*



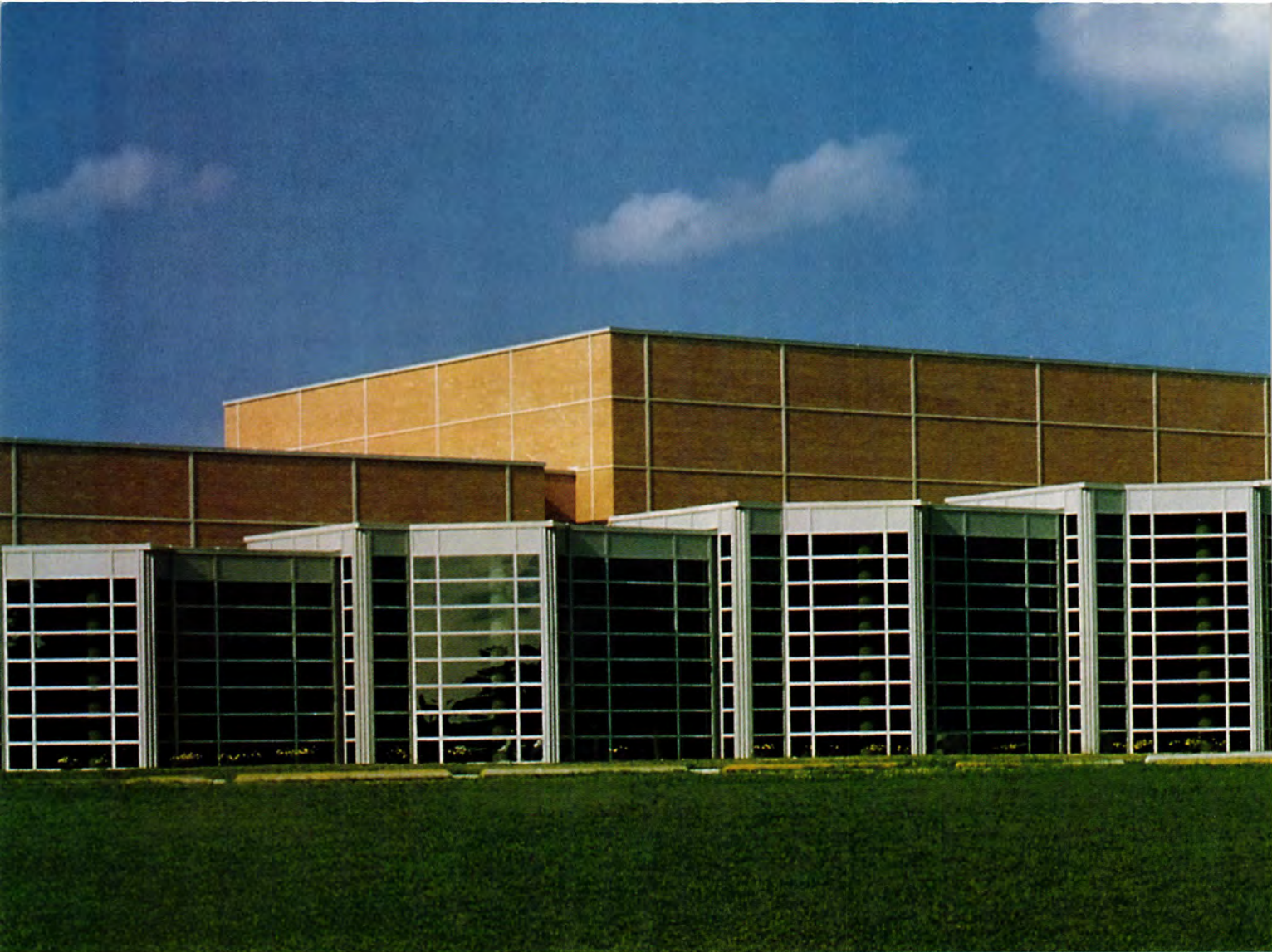
### HONOR AWARD

Holy Spirit Catholic Church

Rochester, Minn.

Hammel Green and Abrahamson





KARANT + ASSOCIATES

*The Valparaíso Center for the Visual and Performing Arts (top) is designed as a cluster of connected component at the center of Valparaíso University. The brick façade breaks from the campus mold with such touches as horizontal banding and arched entrance pavilions (opposite bottom). The glass lobby wall (above) invites passersby to join the inside activity.*

## Campus

The Valparaíso Center for the Visual and Performing Arts is an equal-opportunity building at Valparaíso University in Indiana.

Designed by Hammel Green and Abrahamson of Minneapolis to consolidate theater, music and arts programs into a single complex, the \$14 million Center also is placed strategically at the center of campus to bring together students from all disciplines. The building is surrounded by the Science Center and student housing on one side, the library and chapel on another, and adjacent engineering, mathematics and other major academic buildings. A major axis bisecting the Center creates a crossroad for students walking across campus.

The idea, says Gary Reetz of HGA, is to expose students to a building they may not otherwise walk through.

Exposing disciplines to each other is at the core of the Center's mission, and one of the key reasons the university built the arts center. In the sharply competitive academic world, Valparaíso University has found itself in the position of many universities and colleges. To attract academically strong students, the university needs to upgrade its facilities. Valparaíso's arts programs were scattered throughout campus, with each having little interaction with the other. In fact, many of the programs languished in obscurity, as





# crossroads

the university lacked majors in theater and art. The new arts center is an effort to upgrade these programs and attract more students.

HGA designed the Center as a cluster of separate yet connected volumes facing a common lobby. An administrative wing, art gallery, 300-seat theater for student productions, classroom building and 230-seat, student-and-faculty music-recital hall open onto the lobby. In addition, theater, art and music students share the classroom facilities.

"The design encourages students and instructors from visual arts, theater and music to casually meet and talk with each





# A new visual and performing-arts center focuses a campus community



other," Reetz says. "It's about exposing the work of each group to the other."

Architecturally, Valparaiso's campus is uninspired, consisting mainly of bland boxes of the 1960s, modernist variety. HGA wanted to break this mold, but stay consistent with the campus design vocabulary. The firm chose similar brick and limestone found throughout the campus, but applied the materials creatively enough to distinguish the building from its dowdy neighbors. Arched pavilions mark the entries, limestone bands relieve the wall masses, and the glass lobby wall provides a window to the campus. When the lobby is lit at night during gallery shows or performances, the glass wall illuminates lobby activities.

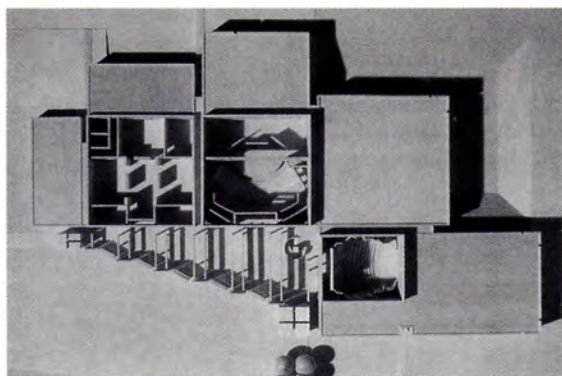
"At night the glass wall creates a sense of excitement and lets you know that something is happening as you approach the building," Reetz says.

With so many different parts comprising the whole, something easily could have gone awry. Yet HGA managed to pull the disparate parts into a consistent piece of architecture. For the 1996 Honor Award jurors, who clearly admired simplicity over complexity and clean surfaces over fussy detailing, the Center proved a winner with its complex program logically and clearly carried out.

E.K.



KARANT + ASSOCIATES



The building is divided into several distinct sections (plan above), with the art galleries (top photos) at the far left of plan, auditorium at the center and recital hall at far right. A multidisciplinary classroom building connects between the auditorium and recital hall. The glass lobby wall (opposite) overlooks the campus.



**HONOR AWARD**  
Valparaiso Center for  
the Visual and  
Performing Arts  
Valparaiso, Ind.  
Hammel Green and  
Abrahamson





Aesthetically, the architects worked with minimal materials to maximum effect. Pictured are the 300-seat auditorium (left), video-production studio (above), rehearsal space (below), and 230-seat recital hall (bottom).





*Architecture Minnesota, with this issue, presents the fifth directory of those Minnesota firms which provide consultative engineering services. Principals of these firms are members of the Consulting Engineers Council of Minnesota or of AIA Minnesota.*

*Engineers provide those critical design skills which enable our entire built environment to be structurally safe, comfortably warm and well lit. They also design our highways and bridges, water treatment facilities and power generation plants.*

*In Minnesota, you will find there is a wealth of engineering talent available for your next project. Study this directory and call either the Consulting Engineers Council at 612/922-9696 or AIA Minnesota at 612/338-6763 for additional information and assistance.*

*Peter A. Rand, FAIA  
Publisher*

# LEGEND

PE	Professional Engineer
AIA	American Institute of Architects
FAIA	Fellow, American Institute of Architects
ASLA	American Society of Landscape Architects
FASLA	Fellow, American Society of Landscape Architects
RLS	Registered Land Surveyor
CIH	Certified Industrial Hygienist
AICP	American Institute of Certified Planners

## ARMSTRONG, TORSETH, SKOLD AND RYDEEN, INC.

4901 Olson Memorial Highway  
Minneapolis, MN 55422  
Tel: 612/545-3731  
Fax: 612/525-3289  
Established 1944

James E. Rydeen	FAIA
Paul W. Erickson	AIA
James N. Riess	PE
Jim Lange	PE
Terry L. Stofferahn	PE
Philip Behrend	PE

Firm Personnel by Discipline	
Mechanical Engineers	20
Electrical Engineers	10
Civil Engineers	1
Technical	6
Architects	52
Other Professional	29
Administrative	10
TOTAL	128

Mechanical and electrical engineering for educational facilities, churches, and public buildings. Civil engineering for site design and storm water management, and technical design for video, voice, data and security systems. Designs with energy conservation measures including passive solar, heat recovery systems, geo-thermal heat pumps, variable air volume, dessicant-based cooling and energy management systems.

Red Wing High School, Red Wing, MN; Wayzata High School, Wayzata, MN; Skyview Community School, Oakdale, MN; Oakdale Middle School, Andover, MN; Maple Grove High School, Maple Grove, MN

## BKBM ENGINEERS, INC.

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Minneapolis, MN 55401  
Tel: 612/333-7101  
Fax: 612/342-9482  
Established 1967 (as Bakke & Kopp)  
Other Offices: Marshall and Rochester, MN; Sioux Falls, SD

Charles L. Ballou,	PE
Thomas J. Downs	PE
Ronald J. LaMere	PE
John A. Clark	PE

Firm Personnel by Discipline	
Civil Engineers	1
Structural Engineers	15
Mechanical Engineers	4
Electrical Engineers	1
Technical	16
Administrative	4.5
TOTAL	41.5

Civil, electrical, mechanical and structural consulting services for buildings and bridges. Design of heating, ventilating, air conditioning, electrical power distribution, lighting systems, and energy management studies for industrial, commercial and institutional facilities. Structural design and investigations for buildings, bridges, heavy and special structure design together with field surveying including construction management service. Historic building preservation. Evaluation studies, Building Commissioning, Railroad engineering, Bridges-track-facilities.

Lakeville High School, Lakeville, MN; Carver County Government Center, Chaska, MN; Target Midwest Distribution Center, Oconomowoc, WI; Marshall Municipal Utilities, MarahLL, MN; Rochester Public Library, Parking Ramp and Skyway, Rochester, MN

## DAVID BRASLAU ASSOCIATES, INC.

1313 5th Street SE, Ste. 322  
Minneapolis, MN 55414  
Tel: 612/331-4571  
Fax: 612/331-4572  
Established 1971

Dr. David Braslau	PE
-------------------	----

Firm Personnel by Discipline	
Acoustical Engineers	1
Other Professional/Technical	1
Administrative	1
TOTAL	3

Architectural and performance space acoustics, building and partition noise isolation, environmental noise control, exterior facade attenuation for aircraft and other sources, sound system design, industrial noise control, acoustic and noise measurements, control of vibration, blasting and small arms ranges, land use compatibility, environmental assessments, impact statements and indirect source permits.

Combined Operations Center/Heathrow, London, England; Dual Track EIS (air quality assessment), Minneapolis/St. Paul, MN; Normandale Community College (noise control/HVAC), Bloomington, MN; St. Joseph Church (acoustic design), Lino Lakes, MN; Mille Lac Reservation (school building acoustics), Mille Lacs Reservation, MN

## BRAUN INTERTEC CORPORATION

8000 Town Line Avenue South  
Minneapolis, MN 55439-0108  
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Other Offices: In Minnesota - Rochester, St. Cloud, Hibbing, St. Paul and Mendota Heights

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George D. Klumpke	PE
Ray A. Huber	PE
Charles R. Brenner	PE
Bruce M. Thorson	PE

Firm Personnel by Discipline	
Civil Engineers	27
Structural Engineers	2
Mechanical Engineers	1
Other Engineers	58
Other Professional	204
Technical	102
Administrative	128
TOTAL	522

Environmental: Air quality, regulatory compliance/permitting, site assessments, environmental engineering, solid and hazardous waste management, asbestos and lead-based paint testing, laboratory analyses. Testing: Product and materials testing, soil borings, nondestructive examination.

Science Museum of Minnesota, St. Paul, MN; Closed Custody Facility, Rush City, MN; Fairview Lakes Regional Medical Center, Wyoming, MN; Carlson School of Management, University of Minnesota, Minneapolis, MN; Hennepin County Public Works Facility, Medina, MN



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Other Offices: Denver, CO; Fairfax,  
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Gary Ehret PE  
Gary Erickson PE  
Tony Heppelmann PE  
Mike Gair ASLA  
Jack Lynch ASLA

Firm Personnel by Discipline  
Civil Engineers 67  
Structural Engineers 14  
Electrical Engineers 5  
Other Engineers 31  
Architects 20  
Other Professionals 57  
Technical 213  
Administrative 65  
TOTAL 472

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University of Minnesota Rosemount Campus Master Plan, Rosemount, MN; Genstor Land Company, Site Planning, Woodbury, MN; Southern Isles Residential PUD, Inver Grove Heights, MN; Washington County Comprehensive Plan, Washington County, MN; Arbor Pointe PUD, Wetlands Preservation and Infrastructure Design, Inver Grove Heights, MN

**BUILDINGS CONSULTING GROUP, INC.**

2817 Anthony Lane So., Suite 201  
Minneapolis, MN 55418  
Tel: 612/789-6696  
Fax: 612/789-6397  
Established: 1994

Lewis Y. Ng PE  
Louis K. Ho, PE, AIA  
Keith A. Pashina PE

Firm Personnel by Discipline  
Civil Engineers 1  
Structural Engineers 2  
Technical 2.5  
Administrative 1  
TOTAL 6.5

Civil, structural and material engineering for building structures. Structural design: highrise and lowrise office buildings, long-span industrial facilities, institutional and retail projects. Restoration engineering: building evaluation, analysis, material and structural failure, design and project management of renovation projects.

HOM Furniture Distribution Center, Coon Rapids, MN; Minnesota Tile Sketchbook, Woodbury, MN; Lakeview Business Center 3, New Brighton, MN; Image Systems, Minnetonka, MN; North Granada Business Park, Oakdale, MN

**CARROLL, FRANCK & ASSOCIATES**

1357 Highland Parkway  
St. Paul, MN 55116  
Tel: 612/690-9162  
Fax: 612/690-9156  
E-mail: CARRFRAN@GOLD.TC.UMN.EDU  
Established 1985

Anne R. Carroll  
Bruno M. Franck PE

Firm Personnel by Discipline  
Structural Engineers 1  
Other Professional 1  
TOTAL 2

Structural engineering services for religious, educational, residential, and industrial buildings. Expertise in design with wood for historical or contemporary architecture using recycled lumber or modern structural wood components; design of masonry, steel and concrete structures. Technical writing of reports, analyses, government regulations, permits, specifications, etc.

Dayton's Residence, Minneapolis, MN; Chelsey's Art Studio, Hudson, WI; Long Lake Environmental Learning Center, Aitkin County, MN; Audubon Center of the North Woods, Sandstone, MN; Prairie Wood Environmental Learning Center, Willmar, MN

**CLARK ENGINEERING CORPORATION**

621 Lilac Drive North  
Minneapolis, MN 55422-4674  
Tel: 612/545-9196  
Fax: 612/541-0056  
Established: 1938  
Other Offices: Aberdeen and Rapid City, SD; Fort Meyers, FL

Charles E. Hansen PE  
Larry G. McMurtry PE  
Hadi Sajadi PE  
Michael A. Fowler PE  
Leslie G. Renschler

Firm Personnel by Discipline  
Civil Engineers 17  
Structural Engineers 12  
Other Professional 4  
Technical 35  
Administrative 10  
TOTAL 78

We provide professional services in civil engineering and land surveying nationwide from offices in Minnesota, South Dakota and Florida. Our specialties are: structural engineering, municipal/environmental engineering, transportation engineering, surveying, construction services, facility/site development.

New South Central Elementary School, Minneapolis, MN; Indian Prairie High School, Naperville, IL; Parkland High School, Allentown, PA; Pueblo of Isleta Casino, Isleta, NM; Hormel Meat Processing Plant, Osceola, IA

**DARG BOLGREAN, MENK, INC.**

7575 Golden Valley Road., Ste. 210  
Golden Valley, MN 55427  
Tel: 612/544-8456  
Fax: 612/544-8914  
Established 1966.

Lloyd W. Darg PE  
Gene Bolgrean PE  
Harry D. Menk PE

Firm Personnel by Discipline  
Structural Engineers 5  
Technical 2  
Administrative 1  
TOTAL 8

Complete structural engineering services for commercial/retail, office/warehouse, academic, industrial, governmental, medical/health, housing, religious and parking facilities. With expertise in steel, concrete, masonry and wood, DBM has engineered new construction, additions and renovations/restorations for the architectural profession, owners, developers, contractors, and fabricators.

Fircrest Golf Clubhouse, Tacoma, WA; Best Buy Store, Springfield, PA; Memorial Hospital Addition, Long Prairie, MN; North Crawford School, Gays Mills, WI; Edina Realty, Rochester, MN

**DELTA ENGINEERING INTERNATIONAL**

2365 McKnight Road  
North St. Paul, MN 55109  
Tel: 612/779-7004  
Fax: 612/779-7103  
E-mail: DELTA@DELTAENGINT.COM  
Established 1970

Pat Anderson PE  
John Bland PE  
Tom Ernst PE  
Jim Faulconbridge PE

Firm Personnel by Discipline  
Civil Engineers 2  
Structural Engineers 1  
Mechanical Engineers 5  
Electrical Engineers 13  
Other Professional 4  
Technical 30  
Administrative 6  
TOTAL 61

Serving Minnesota Architects and Fortune 500 companies, Delta has successfully demonstrated local, national and international capability in over 2000 projects utilizing our expertise in HVAC, mechanical, electrical, process instrumentation and control, machine design, process piping and construction management. Delta employees, who hold nine patents, bring creative ingenuity to each project.

St. Anne's Hospice, Winona, MN; Park Nursing Home, St. Louis Park, MN; Revlon Warehouse, Phoenix, AZ; Thai Petrochemical, Rayong, THAILAND, Danwaste, ISRAEL



**DOLEJS ASSOCIATES INC.**

1624 N. Riverfront Drive  
Mankato, MN 56001  
Tel: 507/625-7869  
Fax: 507/388-9225  
E-mail: dolejs@ic.mankato.mn.us  
Established 1977  
Other Offices: Burnsville, MN

Joseph M. Dolejs PE  
David A. Kroells

Firm Personnel by Discipline  
Mechanical Engineers 1  
Technical 9  
Administrative 1.5  
TOTAL 12

Dolejs Associates provides mechanical and electrical design services for the building industry. An experienced and stable staff provides expertise in the HVAC, plumbing, fire protection, temperature control, lighting power, communication and life safety systems. Recent projects include schools, restaurants, athletic facilities, motels, engineered housing, churches, ADA and energy conservation retrofits.

Blue Earth Area High School, Blue Earth, MN; Burnsville Post Office, Burnsville, MN; Burnsville Real Life, Burnsville, MN; Hosanna! Lutheran Church, Lakeville, MN; Luverne Veterans' Home, Luverne, MN

**DUNHAM ASSOCIATES, INC.**

8200 Normandale Blvd., Ste. 500  
Minneapolis, MN 55437-1060  
Tel: 612/820-1400  
Fax: 612/820-2760  
E-mail: dunham@pclink.com  
Established 1960  
Other Offices: Rapid City, SD; Las Vegas, NV

Kathleen M. Kolbeck PE  
Dale J. Holland PE  
Ronald L. Feldhaus PE  
Paul A. Thompson PE  
Mark S. Sigel PE

Firm Personnel by Discipline  
Structural Engineers 9  
Mechanical Engineers 44  
Electrical Engineers 24  
Other Professional 26  
Administrative 22  
TOTAL 125

Dunham Associates, Inc. is a multi-faceted consulting engineering firm that offers mechanical, electrical and structural engineering. Specialized areas include health care, retail, airport, hotel/casino, skyways, data centers, clean rooms, schools, master planning, and energy studies.

Minneapolis/St. Paul International Airport FIS (Federal Inspection Services) Facility, MN; Soaring Eagle Hotel/Casino, Mt. Pleasant, ME; Monte Carlo Hotel/Casino, Las Vegas, NV; Metropolitan State University, St. Paul, MN; Methodist Hospital Cancer Center, St. Louis Park, MN

**E&V CONSULTANTS AND CONSTRUCTION MANAGERS**

5801 Duluth Street, Suite 345  
Minneapolis, MN 55422  
Tel: 612/545-1355  
Fax: 612/545-1346  
Established 1946  
Other Offices: Madison, WI; Detroit, Grand Rapids & Houghton Lake, MI

Robert Struve PE  
Marshall Elzinga  
Paul Elzinga PE

Firm Personnel by Discipline  
Civil Engineers 14  
Mechanical Engineers 5  
Electrical Engineers 2  
Other Professional 20  
Technical 23  
Administrative 12  
TOTAL 76

E&V offers consulting and construction management services to private and public clients throughout the Midwest. E&V provides cost estimating, scheduling, project management, value engineering, project coordination and on-site supervision from project conception through completion.

Westonka Public Schools, Mound, MN; Coon Rapids City Center, Coon Rapids, MN; City of Eagan Police Station & Municipal Center, Eagan, MN; New Bielenberg Sports Complex, Woodbury, MN; Cokato Manor Nursing Home, Cokato, MN

**ELLERBE BECKET**

800 LaSalle Avenue  
Minneapolis, MN 55402  
Tel: 612/376-2000  
Fax: 612/376-2271  
Established 1909  
Other Offices: Kansas City, MO; Washington, DC; New York, NY; Phoenix, AZ; San Francisco, CA; Jakarta, INDONESIA; Moscow, RUSSIA; Seoul, KOREA; Tokyo, JAPAN; Wakefield, UK

Robert A. Degenhardt PE  
Randy W. Wood PE  
Robert T. Brown PE  
J. Douglas Maust PE  
Allan J. Wenzel PE

Firm Personnel by Discipline  
Civil Engineers 6  
Structural Engineers 24  
Mechanical Engineers 74  
Electrical Engineers 53  
Other Engineers 1  
Architects 220  
Other professional 119  
Technical 61  
Administrative 144  
TOTAL 702

Ellerbe Becket offers civil, structural, mechanical and electrical engineering services, with a full complement of registered professional engineers in each discipline. This team has a wealth of experience in designing modern, efficient, and reliable engineered systems for a broad range of new construction and renovation projects.

Science Museum of Minnesota, St. Paul; Carlson School of Management, University of Minnesota, Minneapolis; Minnesota Veterans' Homes, Campus Renovation, Minneapolis; Mayo Clinic, Eisenberg Building Renovations, Rochester, MN; Bank One Ballpark, Phoenix, AZ

**ENGINEERING DESIGN GROUP OF MINNESOTA, INC.**

547 Lovell Avenue  
Roseville, MN 55113  
Tel: 612/481-9195  
Fax: 612/481-9195  
Established 1989

Sean K. Hallett PE

Firm Personnel by Discipline  
Civil Engineers 1  
Structural Engineers 1  
Technical .5  
Administrative .5  
TOTAL 3

Structural engineering of commercial, industrial, residential and curtainwall systems. Complete design and analysis of contract documents for building systems. Facility engineering of lib, mono, crane and bridge rail systems. Forensic non-destructive inspections of all structures. Heavy equipment foundation engineering. Hazardous explosive room engineering. Structural design of amusement rides. Structural product design.

Single and Multiple Family Housing including *Life Magazine* Dream House, Isanti, MN and Prefabricated Housing in various locations around the world: River Oaks Gulf Clubhouse Expansion, Cottage Grove, MN; Pedestrian Bridge, Bloomington, MN; Amusement Rides, Chicago, IL, Atlanta, GA, Denver, CO, Shakopee, MN, Phoenix, AZ

**ERICKSEN ELLISON and Associates Inc.**

2635 University Ave. W., Ste. 200  
St. Paul, MN 55114-1231  
Tel: 612/641-0311  
Fax: 612/641-0029  
E-mail: EEA2635@AOL.COM  
Established 1954

Bruce K. Johnson PE  
William F. Thiesse PE  
Richard A. Hoag CPM

Firm Personnel by Discipline  
Mechanical Engineers 4  
Electrical Engineers 2  
Other Professional 25  
Technical 8  
Administrative 5  
TOTAL 44

Mechanical and electrical design of HVAC, plumbing, ground source heat pumps, fire protection, specialty lighting, power, voice/data communications, and security/surveillance for a variety of building types. EEA has extensive experience in design of correctional facilities, libraries, educational facilities, data processing centers, manufacturing facilities, clean rooms, aircraft engine test facilities, and airports.

Arlington Senior High School, St. Paul, MN; Stearns County Jail Annex, St. Cloud, MN; Gateway/Alumni Center, University of Minnesota, Minneapolis, MN; Augsburg College Library, Minneapolis, MN; Northfield Public Schools, Technology Systems, Northfield, MN



■ **FOSTER, JACOBS & JOHNSON, INC.**

345 Canal Park Drive, Suite 200  
Duluth, MN 55802  
Tel: 218/722-3060  
Fax: 218/722-1931  
E-mail: CFJACOBS@GNN.COM  
Established 1922

James R. Johnson PE  
Charles F. Jacobs PE

Firm Personnel by Discipline  
Mechanical Engineers 4  
Electrical Engineers 4  
Administrative 1.5  
TOTAL 9.5

Full service mechanical and electrical consulting services, including design and preparation of contract documents for fire protection, plumbing, HVAC, controls, lighting, power distribution, communications, and life safety systems, and construction administration. We offer computer-aided selection of M/E equipment and generate drawings using AutoCad (R13) with six work stations.

Aircraft Rescue Fire Fighting Training Facility, Lake Superior College, Duluth, MN; Douglas County Courthouse Renovation, Superior, WI; Science Building Addition and Renovation, College of St. Scholastica, Duluth, MN; Biofilter Odor Control Systems, Western Lake Sanitary District, Duluth, MN; Central Range Public Works Maintenance Facility, Hibbing, MN

■ **GADA & ASSOCIATES, INC.**

2817 Anthony Lane South, #309  
Minneapolis, MN 55418  
Tel: 612/788-2566  
Fax: 612/788-2694  
E-mail: RGADA@AOL  
Established 1980

Ram Gada PE

Firm Personnel by Discipline  
Mechanical Engineers 2  
Administrative 1  
TOTAL 3

Mechanical HVAC, plumbing, fire protection design for commercial, industrial and institutional building. Comprehensive energy audits and retrofit design, computerized automation systems, District heating/cooling systems, industrial exhaust systems, central plant heating/cooling rates.

Hutchinson Technology, Photo Etching Facility, Eau Claire, WI; MnDOT/NSP Energy Retrofit Projects, Various Locations, Twin Cities, MN; 3M Company, Columbia, MO; Oakdale MnDOT Cheller Replacement and LPG System, Oakdale, MN; ISD #281 Robbinsdale Schools, Robbinsdale, MN

■ **GAUSMAN & MOORE ASSOCIATES, INC.**

1700 W. Highway 36 -  
700 Rosedale Towers  
Roseville, MN 55113  
Tel: 612/639-9606  
Fax: 612/639-9618  
E-mail: gmmail@gausman.com  
Established 1935

Other Offices: Duluth and Brainerd, MN

James W. Giefer PE  
James A. Keller PE  
D. Lane Hersey PE  
Robert B. Full PE

Firm Personnel by Discipline  
Mechanical Engineers 5  
Electrical Engineers 5  
Technical 18  
Administrative 10  
TOTAL 38

Responsive and creative mechanical and electrical design services for medical, retail, educational, corporate, commercial, public, industrial, municipal, and recreational facilities. We also provide engineering studies, renewable energy system design, and energy audits.

Tamarack Village, Woodbury, MN; Vision-Ease Lens Manufacturing, Ramsey, MN; Lifetouch Office Building, Eden Prairie, MN; University of Minnesota Cancer Center, Minneapolis, MN; Central Lakes College (Brainerd Technical College), Brainerd, MN

■ **HAKANSON ANDERSON ASSOCIATES, INC.**

3601 Thurston Avenue  
Anoka, MN 55303  
Tel: 612/427-5860  
Fax: 612/427-0520  
Established 1975  
Other Offices: Monticello, MN

Lawrence G. Koshak PE  
Peter R. Raatikka PE  
Merland Otto RLA

Firm Personnel by Discipline  
Civil Engineers 7  
Other Professional 3  
Technical 13  
Administrative 3  
TOTAL 26

Hakanson Anderson Associates offers planning, civil, municipal and sanitary engineering, surveying and landscape architecture services to the public and private sectors. Specialized areas include airport planning and design, environmental assessments, wetland delineation and mitigation, pavement design, wastewater treatment, stormwater management, water supply and distribution, surveying and construction staking.

Anoka Enterprise Park, Anoka, MN; CSAH 26 Roadway, Anoka County, MN; Business 95 Industrial Park, Ramsey, MN; Mille Lacs Wastewater Treatment Facility Study, Mille Lacs and Crow Wing Counties, MN; Grand Marais, Cook County Airport, Grand Marais, MN

■ **HALLBERG ASSOCIATES, INC.**

2207 Third Street  
White Bear Lake, MN 55110  
Tel: 612/429-5655  
Fax: 612/429-6215  
Established 1984

Joseph W. Hallberg PE  
James R. Penkivech PE

Firm Personnel by Discipline  
Mechanical Engineers 1  
Electrical Engineers 3  
Technical 12  
Administrative 3  
TOTAL 19

Mechanical, Electrical and Energy Management Engineering Services for educational, commercial, institutional and correctional facilities. Ventilation audits and remedial system modification to improve indoor air quality.

Discovery Middle School, Alexandria, MN; Buffalo Senior High School, Buffalo, MN; Kenyon Wanamingo High School, Kenyon, MN; USSB UPS Upgrade, Oakdale, MN; Super Valu Regional Office Remodeling, Atlanta, GA

■ **HAMMEL GREEN AND ABRAHAMSON, INC.**

1201 Harmon Place  
Minneapolis, MN 55403  
Tel: 612/337-4100  
Fax: 612/332-9013  
Established 1953  
Other Offices: Rochester, MN; Milwaukee, WI

Roger Santelman PE  
Hal L. Henderson PE  
David Marshall PE  
Kermit L. Olson PE  
Harry R. Wilcox PE

Firm Personnel by Discipline  
Civil Engineers 6  
Structural Engineers 16  
Mechanical Engineers 32  
Electrical Engineers 25  
Architects 107  
Other Professional 38  
Technical 32  
Administrative 55  
TOTAL 311

HGA Engineering, in addition to serving clients through the full-service A/E approach, has a broad independent client base. HGA engineers pride themselves on using their creativity and innovation to develop workable cost-effective solutions to engineering challenges. Each discipline is highly capable and intent upon providing the best possible service to all clients.

World Trade Center/Town Square Renovation, St. Paul, MN; IBM Campus, Rochester, MN; VTC, Inc., Bloomington, MN; Minneapolis "Block E" Development, Entertainment and Retail Complex, Minneapolis, MN; Smithsonian Institution, National Museum of Natural History, Washington, D.C.; University of California-Davis Medical Center Tower II, Sacramento, CA



**KRECH, O'BRIEN, MUELLER & WASS, INC.**

6115 Cahill Avenue  
Inver Grove Heights, MN 55076  
Tel: 612/451-4605  
Fax: 612/451-0917  
Established 1985

Jim Krech	PE
Dan O'Brien	AIA
Brady Mueller	AIA
Brian Wass	AIA

Firm Personnel by Discipline	
Structural Engineers	2
Architects	5
Technical	5
Administrative	1
TOTAL	13

Structural engineering for commercial, industrial, medical, retail, agricultural and residential projects. We offer Auto-CAD and have a current library of structural design software. Services are provided for architects, owners, contractors, and various agencies.

Inver Grove Heights Veterans' Memorial Community Center, Inver Grove Heights, MN; McDonough Community Center, St. Paul, MN; CENEX/Land-O-Lakes Containment Facilities, Nationwide Locations; Advantek World Headquarters, Bloomington, MN; Gopher Resources, Eagan, MN; James and Co., South St. Paul, MN

**LS ENGINEERS, INC.**

200 South Main Street  
LeSueur, MN 56058  
Tel: 507/665-6255  
Fax: 507/665-6818  
E-mail: lseng@le-seuer.mn.us  
Established 1989

Robert L. Sprengeler	PE
William P. Lehnertz	PE

Firm Personnel by Discipline	
Structural Engineers	6
Technical	4
Administrative	1
TOTAL	11

Structural engineering services for all building types in the areas of industrial, commercial, religious, institutional, residential, manufacturing, as well as specialized structures for water and waste water plants. Full range of services including feasibility studies, investigations, construction documents, cost estimates, and field observations.

Seneca Foods Warehouse, Montgomery, MN; Waste Water Treatment Plant for Farmland Foods, Crete, NE; Galyans Sporting Goods, Minnetonka and Woodbury, MN and Kansas City, KS; Best Buy, MN, FL, IN, IL, TX; Bethany Library, Mankato, MN

**LARSON ENGINEERING OF MINNESOTA**

3524 Labore Road  
White Bear Lake, MN 55110  
Tel: 612/481-9120  
Fax: 612/481-9201  
Established 1979  
Other Offices: Naperville, IL; Appleton, WI; Atlanta, GA

Lee A. Granquist	PE
Kesh P. Ramdular	PE
Henry W. Voth	PE

Firm Personnel by Discipline	
Civil Engineers	2
Structural Engineers	13
Technical	4
Administrative	3
TOTAL	22

Larson Engineering provides structural and civil design for commercial, governmental and institutional buildings. We provide structural design of curtainwall systems for architects and erectors. Structural design of bridges along with civil engineering for building sites and roads. We provide complete engineering and design for industrial-related structures of all types including manufacturing, processing and storage facilities.

Northfield Elementary School, Northfield, MN; Long Prairie - Grey Eagle School, Long Prairie, MN; Augustana Lutheran Home, Litchfield, MN; Rural Cellular, Alexandria, MN; Camp Ripley Maintenance Building, Camp Ripley, MN

**LUNDQUIST, KILLEEN, POTVIN & BENDER, INC. (LKPB Engineers)**

1935 W. County Road B2, Suite 300  
St. Paul, MN 55113-2722  
Tel: 612/633-1223  
Fax: 612/633-1355  
E-mail: 73521.230@Compuserve.com  
Established 1969

Leonard A. Lundquist	PE
John M. Killeen	PE
Peter A. Potvin	PE
Gayland J. Bender	PE

Firm Personnel by Discipline	
Mechanical Engineers	9
Electrical Engineers	5
Technical	20
Administrative	7
TOTAL	41

Professional Mechanical, Electrical and Industrial Engineering services for all types of facilities. Design expertise in HVAC, plumbing, fire protection, refrigeration, building automation, site utilities, lighting design, power, communication, security, data processing environments, fire and life safety, life cycle costing, value engineering, energy conservation and management, feasibility studies and building commissioning.

Middlebury College, Middlebury, VT; St. John's University, Collegeville, MN; United Hospital Patient Focus Care Centers, St. Paul, MN; Maple Grove Community Center & Ice Arena, Maple Grove, MN; Mille Lacs Band of Ojibwe Government Center, Mille Lacs Lake, MN; Gustavus Adolphus College, St. Peter, MN

**MATTSON/MACDONALD, INC.**

1516 West Lake Street  
Minneapolis, MN 55408  
Tel: 612/827-7825  
Fax: 612/827-0805  
Established 1983

Wesley C. Mattson	PE
David H. MacDonald	PE
Stephanie J. Cross	PE

Firm Personnel by Discipline	
Structural Engineers	5
Technical	2
Administrative	1
TOTAL	8

Mattson/Macdonald provides structural engineering services to architectural firms serving the five-state Midwest area. Mattson/Macdonald has considerable experience with a wide range of building types: housing, retail, office, manufacturing, hospitals, churches, educational and institutional facilities.

Mille Lacs Indian Museum, Garrison, MN; Theater De La Jeune Leune, Minneapolis, MN; Lakeville Civic Arena, Lakeville, MN; Phelps Park Community Center, Minneapolis, MN; LifeTouch Corporate Facility, Eden Prairie, MN

**MAXIM TECHNOLOGIES INC.**

662 Cromwell Avenue  
St. Paul, MN 55114  
Tel: 612/645-3601  
Fax: 612/659-7348  
Established 1938  
Other Offices: Rochester, MN

Randy Ostraat	PE, CIH
Pete Cangialosi	PE
Tracy Toepper	
John Stieben	

Maxim Technologies, Inc./Twin City Testing provides QA/QC testing for all types of construction projects including geotechnical engineering, construction materials testings, drilling and failure analysis. Additional services include environmental consulting, materials testing and analytical chemistry. Maxim offices total 53 nationwide with Minnesota offices located in St. Paul and Rochester.

Maple Grove High School, Maple Grove, MN; Midway Market Place, St. Paul, MN; Sears, Mankato, MN; Faribault Elementary School, Faribault, MN; Hopkins Schools, Hopkins, MN; Civic Center, St. Paul, MN



■ **McCONKEY & ASSOCIATES, INC.**

3144 Hennepin Avenue S.  
Minneapolis, MN 55408  
Tel: 612/822-6950  
Fax: 612/822-8385  
Established 1978

H. James McConkey PE  
Richard W. Johnson PE

Firm Personnel by Discipline  
Structural Engineers 3  
Technical 2  
Administrative 1  
TOTAL 6

Structural engineering consulting services for commercial, industrial, institutional, public and residential building projects; Special design for bins, stacks, equipment supports, material handling. Rehabilitation and remodeling of existing structures. Structural investigations and reports. Licensed in 23 states.

Phelps Performing Arts Center, Holdrege, NE; Cinema 6 Theater, St. Louis Park, MN; Courage Center, St. Croix Falls, WI; Carlson Business Centers (B Buildings), Plymouth and Minnetonka, MN; Sidney's Restaurant, St. Paul, MN; American Importing Plant, Minneapolis, MN

■ **MEYER, BORGMAN & JOHNSON, INC.**

810 Plymouth Building  
Minneapolis, MN 55402  
Tel: 612/338-0713  
Fax: 612/337-5325  
Established 1955

John E. Meyer PE  
Roland V. Johnson PE  
Richard E. Wiehle PE  
Daniel E. Murphy PE  
Michael J. Ramerth PE

Firm Personnel by Discipline  
Structural Engineers 12  
Technical 5  
Administrative 2  
TOTAL 19

Single discipline consisting of structural engineering services applied to the design of commercial, educational, industrial, medical, recreational, religious and residential facilities.

Minnesota Library Access Center, University of Minnesota, Minneapolis, MN; SEI Corporation Headquarters Facility, Valley Forge, PA; Duluth Area Technical College Addition, Duluth, MN; Minneapolis Institute of Arts, 1996 Addition, Minneapolis, MN; Hamline Law School Library, St. Paul, MN

■ **MICHAUD COOLEY ERICKSON**

333 South Seventh Street  
Ste. 1200 Metropolitan Centre  
Minneapolis, MN 55402  
Tel: 612/339-4941  
Fax: 612/339-8354  
Established 1946

Dean A. Rafferty PE  
Monty L. Talbert, Jr. PE  
Douglas C. Cooley  
Joseph A. Tennyson

Firm Personnel by Discipline  
Mechanical Engineers 40  
Electrical Engineers 25  
Other Engineers 1  
Other Professional 5  
Administrative 15  
TOTAL 86

MCE designs mechanical, electrical, lighting, and special systems for corporate, medical data processing, high-tech R&D, retail, industrial educational, public, and commercial buildings. Examples of special systems include: security and surveillance, life/safety, fire protection, audiovisual and sound reinforcement, paging and intercom, cable or master television antenna signal distribution.

(New) Children's Museum, St. Paul, MN; (New) Federal Reserve Bank, Minneapolis, MN; H.B. Fuller Company, Research & Development Lab Building, Vadnais Heights, MN; North Memorial Medical Center, Expansion and Renovation, Robbinsdale, MN; 800-Bed Custody Correctional Facility, Rush City, MN

■ **The MountainStar Group, Incorporated**

7800 Metro Parkway, Suite 112  
Minneapolis, MN 55425  
Tel: 612/851-3085  
Fax: 612/851-3086  
E-mail: mstar@pclink.com  
Established 1988

Michael A. O'Hara. PE  
Robert J. James. CUFCI  
Julie G. Luers FMP  
Lisa M. Bossert. PE

Firm Personnel by Discipline  
Other Engineers 4  
Other Professional 3  
Administrative 1  
TOTAL 8

MountainStar applies proven state-of-the-art technologies based upon recognized practices and advanced fire safety research. The company's fire safety philosophy is based on the buildings unique, inherent characteristics, function and purpose. The firm's fire protection engineers and code officials are experienced with the three regional model codes as well as other international codes and standards.

University of Minnesota Biological Sciences Building, St. Paul, MN; Hamline University, St. Paul, MN; HHH Terminal Remodel and Expansion, Minneapolis, MN; Ryan 800 Tower, Minneapolis, MN; Baxter Healthcare Corporation

■ **ORR-SCHELEN-MAYERON & ASSOCIATES, INC.**

5775 Wayzata Blvd.,  
300 Park Place East  
Minneapolis, MN 55416  
Tel: 612/595-5775  
Fax: 612/595-5773  
Established 1992  
Other Offices: Eau Claire, WI

Jack L. Hunter PE  
John M. Menter PE  
Dale A. Tranter PE  
Robert C. Kilgore PE  
D. Edward Ames RLS

Firm Personnel by Discipline  
Civil Engineers 8  
Structural Engineers 3  
Mechanical Engineers 12  
Electrical Engineers 3  
Other Engineers 8  
Architects 8  
Other Professional 5  
Technical 51  
Administrative 20  
TOTAL 118

Engineers, Architects, Interior Designers, Planners and Surveyors providing services to municipal, governmental, medical, industrial, and commercial markets. Services include mechanical, electrical, structural, environmental, water resources and transportation engineering, architecture, interior design, landscape architecture, simulation modeling, GIS and surveying. OSM provides in-house, multi-disciplinary services on projects of all sizes.

Hoffman Mount Sterling Manufacturing Facility, Mount Sterling, KY; HealthEast, St. John's Hospital Addition and Remodeling, Maplewood, MN; HealthEast, Midway Hospital Reconfiguration, St. Paul, MN; Andersen Windows Chiller Replacement, Bayport, MN; Motorola Thermal Storage System, Basingstoke, UK

■ **OWENS ENGINEERING SERVICES**

930 E. 80th St.  
Bloomington, MN 55420  
Tel: 612/854-3800  
Fax: 612/854-3769  
Established 1957

Roger Martin PE  
Paul Soby PE  
Jim Owens PE

Firm Personnel by Discipline  
Mechanical Engineers 15  
Electrical Engineers 2  
Other Professional 10  
Technical 63  
Administrative 4  
TOTAL 94

Mechanical and Electrical system design and investigation. Computerized mechanical system energy analysis. Temperature controls and building automation system design, installation and maintenance. Mechanical and electrical system installation and maintenance. HVAC system water treatment services. HVAC systems balancing. Mechanical systems building operation.

Cooling Plant Replacements, Dayton Hudson, Detroit, Chicago, Minneapolis and St. Paul; Mechanical Systems Upgrade, Regina Hospital, Hastings, MN; Mechanical Systems Upgrade, Fairview/Riverside Hospital, Minneapolis, MN; Ventilation Systems Upgrade, Fingerhut Corporation, St. Cloud, MN; Mechanical Systems Upgrade, Brainerd Regional Treatment Center, Brainerd, MN



■ **SCHOELL & MADSON, INC.**

10580 Wazata Blvd., Ste. #1  
Minnetonka, MN 55305  
Tel: 612/546-7601  
Fax: 612/546-9065  
Established 1956  
Other Offices: SMI Testing,  
Eden Prairie, MN

James Orr PE  
Kenneth Adolf PE  
Theodore Kemna RLS

Firm Personnel by Discipline  
Civil Engineers 9  
Other Engineers 17  
Other Professional 4  
Technical 8  
Administrative 2  
TOTAL 40

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Voluntary Investigation and Cleanup,  
Minnetonka, MN: Hills of Owasso  
(V.I.C. Program), Roseville Area  
School District #623; Mammoth,  
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Management Plan, 2nd District of  
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John A. Carlson PE  
Oleksa P. Breslawec PE  
Dean R. Sharpe PE

— Firm Personnel by Discipline

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Donald E. Lund PE  
Gary R. Gray PE  
Lew Moran AIA  
Richard A. Olsen AIA  
Bradley E. Forbrook AIA

Firm Personnel by Discipline

Civil Engineers 65  
Structural Engineers 4  
Architects 9  
Other Professional 26  
Technical 53  
Administrative 24  
TOTAL (in MN) 181

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Technical 10  
Administrative 5  
TOTAL 35

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Darrel H. Berkowitz PE  
Robert A. Boyer PE  
Richard N. Sobiech PE  
Westly J. Hendrickson AIA, AICP

Firm Personnel by Discipline  
Civil Engineers 37  
Structural Engineers 12  
Mechanical Engineers 7  
Electrical Engineers 2  
Other Engineers 14  
Architects 10  
Other Professional 4  
Technical 47  
Administrative 23  
TOTAL 156

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# Charles Stuckey

Interview by Janet Whitmore

**M**y mother didn't raise me to spin my wheels." Spend a few minutes with Charles Stuckey, the new Patrick and Aimee Butler Curator of Paintings at the Minneapolis Institute of Arts, and you'll know how unlikely it is that he'd ever be stuck in any rut for long. From freelancing in Manhattan and Europe to organizing last year's monumental Monet exhibit at the Art Institute of Chicago, Stuckey embodies a candor and enthusiasm that's rare in any profession. As he says, "I like to do things." The intensity of his commitment and love for his work are not only contagious, but offer a glimpse of what the future might hold for the Minneapolis Institute of Arts.



**You've worked all over the country—including at the National Gallery of Art in Washington, D.C., and the Art Institute of Chicago. What brings you to Minneapolis?**

The MIA has an incredibly rich collection—including the best Rembrandt in the country, the best Poussin, the best Delacroix, the best Beckmann. For me, working with the whole history of painting is a wonderful change. A general museum like the MIA is in a position to tell the whole story. When I was in Chicago, I focused on 20th-century art; and at the National Gallery, I worked primarily with 19th-century French painting. Here, I'm learning about different time periods, different artists, different styles. Everything is fresh.

**The general public often doesn't realize what curators do. How would you characterize your work?**

A curator faces a museum's art problems. What should we put on the walls? What should we say about it? Does it need restoration? Who

should do it? It's a curator's responsibility to take advantage of the opportunities that are available today. You can't do everything, so you sort through the opportunities that make the most sense for the collection. My job is to take care of the spirit of these pictures. The challenge is to make the art function in the most effective way within the museum, and to make sense of the collection for the community.

**The Monet retrospective in Chicago was clearly a success for both the museum and the community. What was it like to develop an exhibition on that scale?**

First of all, no one would ever expect an exhibition like that to happen. When the idea of a Monet exhibit was presented, I saw it as an opportunity to explore his work as a 20th-century artist. Monet is such a major Impressionist figure that the public always thinks of him as a 19th-century painter. This was a chance to show the progression from Impressionism to early-20th-century art.

It's not often that you get the chance to do that kind of work. We had an unprecedented level of cooperation from lenders—almost 90 percent of the paintings on our original planning list were in the exhibition. It was very gratifying.

**The Minneapolis Institute of Arts has been in existence for almost as long as the city itself; it's easy to take it for granted. How do you see the museum's relationship to the community?**

I think you have to take advantage of the museum as much as possible. We have to come to an understanding of how to extend the museum into the community. Right now, most museums in this country are talking about how to do that, but there aren't enough examples of what works. It's going to be a lot of trial and error.

The museum has to start sharing that trial-and-error process with the public, telling them what we're trying to do. And the press has a responsibility to keep people informed about it, to be part of moving in a new direction.

For example, the fact that the MIA is the only major museum without an admission fee should be front-page news in the art world.

**Any predictions for the future?**

One of the areas that concerns museums everywhere is attendance. If we want to build our audience, we have to do some serious rethinking of what appeals to children. I predict that most museums will add a curatorial department of children's art—art by children and for children.

I feel that one of the most significant events in the history of art was the development of illustrated children's books around 1865. It changed the way we see the world as much as the development of perspective in the 14th century. It was a fundamental change. All artists today began their art education at birth.

A real sea change is needed if we want to make museums relevant to children. I'm hopeful that the pervasive awareness that we're seeing now means that we're heading in the right direction. **AM**





Dinkytown News, 301 14th Ave., S.E., Minneapolis, 1975-1996.

NORA PATEL

**W**hen a wrecking crew demolished the Dinkytown News shed on the 14 Avenue S.E. bridge, across the street from the University of Minnesota campus, perhaps the last free-standing newsstand in Minnesota vanished forever. Since 1975, when a law student built it (with the city's permission) to finance his education, the stand had become a Dinkytown institution, as well as the most colorful source in the area for smokes, newspapers and magazines from around the world.

Five different owners ran the news-vending business, and it proved a comfortable place of commerce for none of them. With less than 200 square feet, it was packed to the ceiling with racks and magazines. Its Sheetrock construction gave little protection against winter cold that chilled the stand from below the bridge. Indra Patel, who paid \$38,000 for the business in 1988 and was the stand's final owner, recalls that even with a ceiling-mounted electric heater running full blast, he had to work standing on a stool to keep his feet from freezing on the floor.

Still, business was good and the people watching unmatched. An American Indian-theme mural that an earlier owner placed on the outside of the building in the late-'70s lent a welcome splash of color to the beige newsstand; Patel covered the mural in 1993 with two new ones bearing American Indian and Irish themes, created by area youngsters.

Every owner, however, knew that Dinkytown News and its stand were squatters. Burlington Northern owned the bridge beneath it and in 1995 the railroad transferred its ownership to Hennepin County. That year the county decided to demolish and replace the bridge, which meant that the stand had to go. Initial plans for the replacement bridge allowed room for a newsstand, but the final plans did not.

Now Patel runs Dinkytown News from a storefront a block away. Business is down 80 percent. "It's going to be tough when the new bridge opens and there is no newsstand there," he says. "It used to be my baby."

**Jack El-Hai**



# The Sky's the Limit



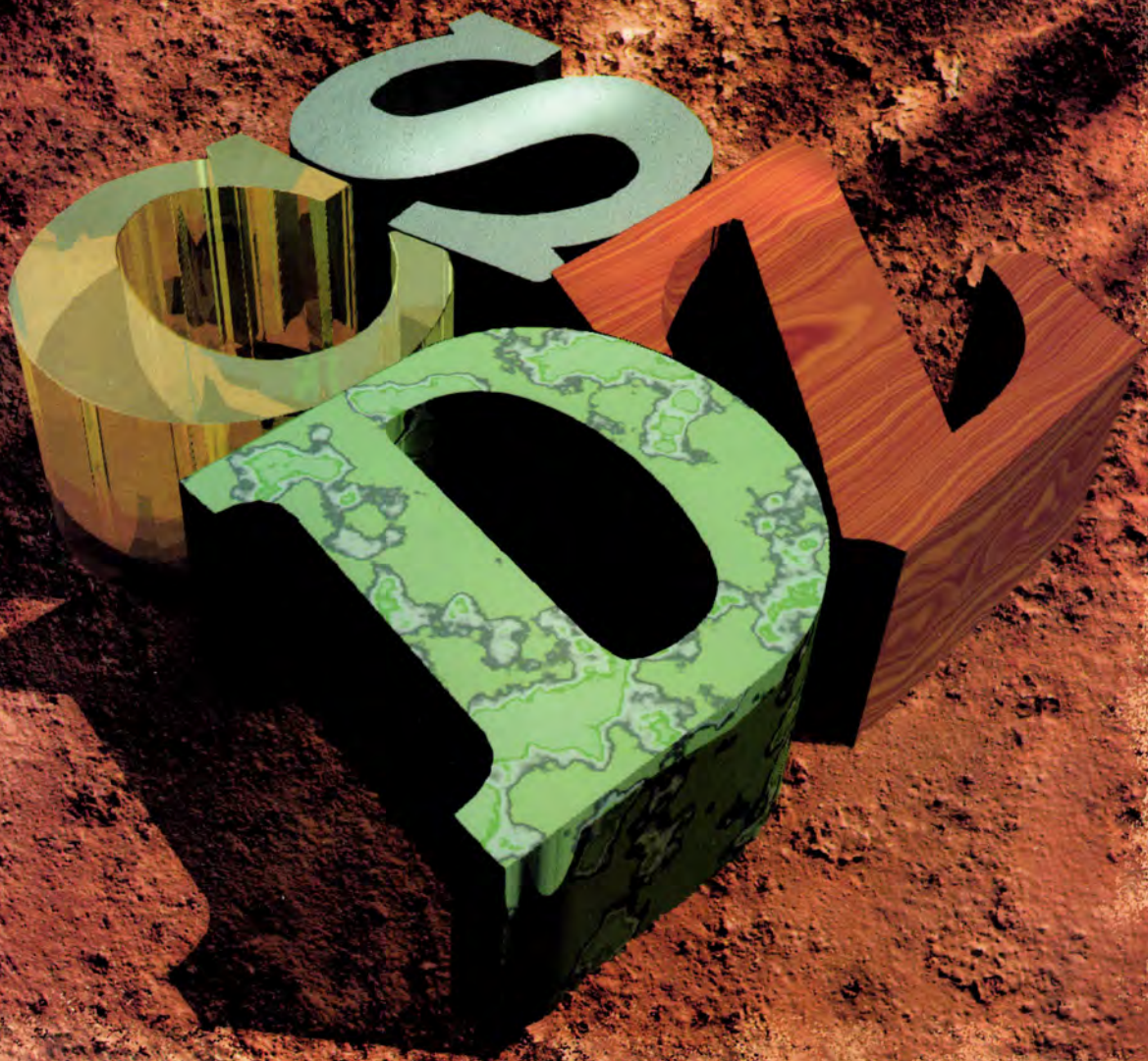
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