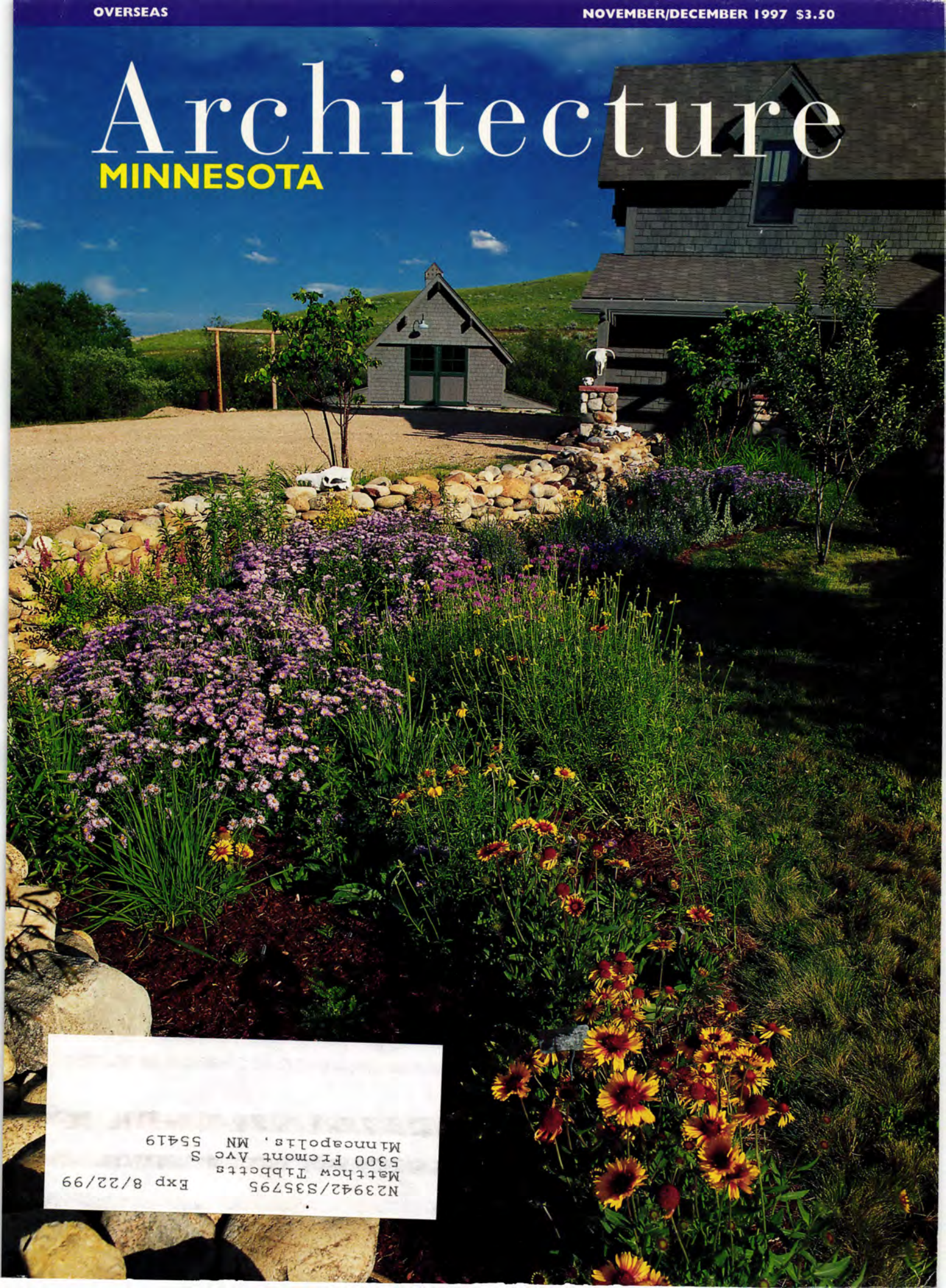


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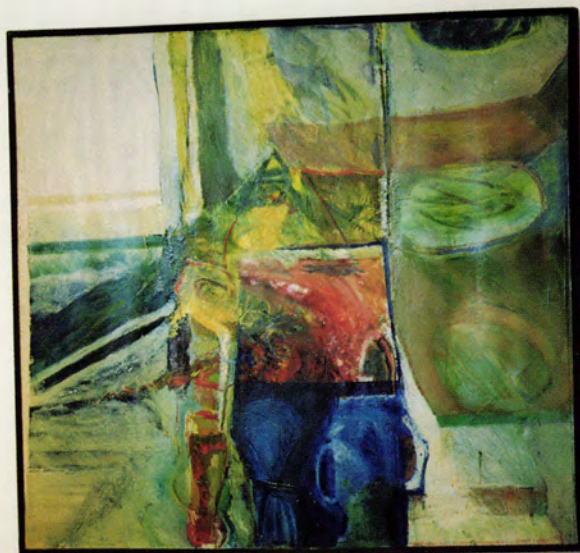
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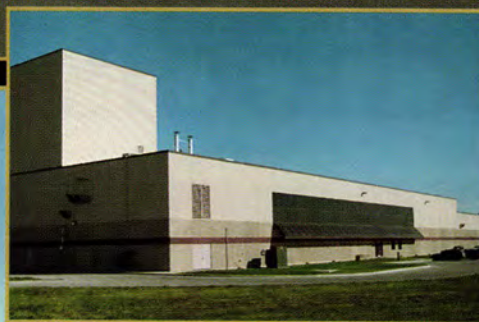
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Lek Ranch in Wyoming  
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# Defining leadership

By Bill Beyer

In the course of writing this ongoing column as an architect and as president of AIA Minnesota, I have relished the opportunity to reflect on architecture and life. My hero and model is Jack Hartray, a Chicago architect who wrote the best essays I have ever read about the profession in the magazine *Architectural Technology*.

In the past months I have written about pace and time, measurement and the value of our work, pattern and intuition, bigness and scale, and information. Because these are necessarily personal essays, and because the theme of AIA Minnesota's annual convention is leadership, I will now get personal about leadership.

I have been a reluctant leader, Wobegon-esquely shy and unconfident. In high school, after serving as feature editor of my school newspaper for a year, I was elected president of Quill & Scroll, an honorary literary society. Not having run for this office, and lacking any clue as to the function of a presidency or the opportunities of leadership, I was absolutely paralyzed. I limped through the year and was relieved when my tenure ended.

As a grade-one architecture student at the University of Minnesota, my education collided with the Vietnam era and the student unrest of the time. General unrest fueled specific dissatisfaction with our architectural curriculum, and in the spring of 1969 I was elected by my student peers (we called ourselves Aegis) to represent East Studio in discussions with faculty regarding design-studio program choices. I was no better prepared to lead than in high school, lacked the simple grace to decline to serve and was an ineffective representative for my student colleagues. Some of us are ready much earlier than others.

Along the way, I gradually came to understand that I would never be able to call myself an architect until I became a more effective leader. No single event was decisive, but the opportunity to study in

*As diverse as individuals themselves, leadership defies easy formulas as it requires continuous practice*

the University's Community Design Center studio at 118 East 26th St., was a revelation. One academic quarter, three of us worked with a neighborhood in St. Paul to investigate urban-housing types and densities. The gap in culture between college and life was instructive. The reality of facing the community was daunting but ultimately exhilarating.

There has been much talk in the profession about the need for architects to recapture the position of leadership in the design and construction industry that we have been told we variously neglected, forfeited or gave up. As if leadership were a thing that could be grabbed and safely put away. Were it that easy, at least one of the several thousand books on the subject that jam the shelves of local bookstores might contain the hope of an answer, and the quest for that grail would be over.

One of these thousands is a book called *Leadership is an Art* by Max DePree, CEO of Herman Miller, patron of design and a guy smart enough to write a short book (which translated into a sale to me). Many of DePree's exhortations resonate and some are worth repeating: "The first responsibility of a leader is to define reality. The last is to say thank you. In between the two the leader must become a servant and a debtor." An impending sign of failure is "leaders who rely on structures instead of people." And last: "Leadership is much more an art, a belief, a condition of the heart, than a set of things to do."

Often, leadership is knowing when to get out of the way or when to shut up. DePree's concept of "roving leadership" recognizes that no one person can do it all and that "we must be enablers of each other." I've realized that I have a lot to learn in this area.

In school we had many role models for leadership. We thought of the "winners" as leaders and we all aspired to win. Frank and Mies, Corbu and Lou, and of course Ralph Rapson, were winners. Design excellence as measured by our peers was the only acceptable validation. That narrowness is finally disappearing, and the paths to leadership in the architectural profession are many and growing.

The reality of leadership is that it is as diverse as we are, a function of individual humanity and personal growth that cannot be reduced to mere formula, or any number of discrete steps. Becoming an architect has taught me leadership. By definition, becoming never stops. As with architecture itself, leadership requires continuous practice.

Engaged AIA membership offers architects many chances to lead. Giving something back to the architectural profession or to society may be the most effective means of personal growth. What I have learned, I owe to the staff of AIA Minnesota, to the many engaged professionals serving on committees, boards and task forces, and to my exposure to the always enlightening, cornball diversity of political humanity.

Thank you for the opportunity.



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When architect Bill Becker redesigned this summer retreat in the Berkshire Mountains, the home's setting provided all the inspiration he needed. He used native wood and stone extensively. Fashioned the front porch supports from 8" logs. And for the north end of the home, which looks out over a lake to the mountains beyond, he created a wall of glass using windows and doors with custom-designed

muntins that echo the shape of the surrounding pines. Who did he contact to supply these unique products? Bill Becker's search began and ended with one phone call. To Marvin Windows & Doors.

From Bill's drawings, the company produced three large fixed windows and eight doors, three of which open onto the deck. Marvin's ability to create these custom products inspired similar design elements in the home's interior, including a rustic stairway made from pine logs and branches. Still, as unique as they are, these aren't the only Marvin windows that figured prominently in the design.

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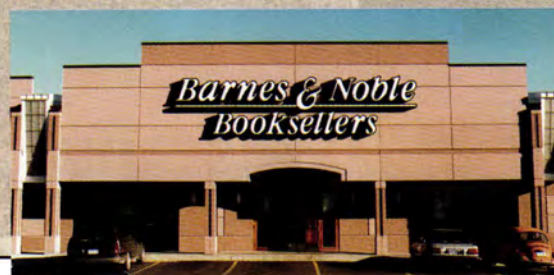
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## Terrace Theater

1949

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For nearly five decades, the Terrace Theater, with its boldly modern tower, has stood as a landmark in Robbinsdale, while the Terrace Mall around it drew people from the nearby suburbs. Designed by Liebenberg and Kaplan, the theater's sparkling architectural features promised a bright, modern future.

The Terrace departs from the Liebenberg and Kaplan's characteristic streamline moderne earlier designs to a more angular style, using flat planes in contrasting vertical and horizontal juxtapositions. Window openings are set in large grids with simplified flat bands separating glazing. Doors are grouped in series, making the entire door system—rather than an individual door or pair of doors—the defining element. Window grids and door series become contrasting elements against simple brick wall planes. Ornament is absent except for isolated series of simplified vertical fins.

With the Terrace, early modernism had arrived.

The Terrace served as anchor and mast to the post-World War II era's most enduring legacy—the shopping center, spread out to embrace customers eager to depart their cars amassed in front of it all. Once a bright symbol of the future, however, the



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Terrace today sits as an inconsequential leftover showing second-run films.

The theater is part of a proposed redevelopment area within a 15,000-square-foot triangular site bounded by West Broadway Avenue, France Avenue and 36th Avenue North. The City of Robbinsdale's Economic Development office notes that theaters are difficult buildings for reuse. In short, the theater may not live to see the century out.

While Liebenberg and Kaplan had a prolific practice designing theaters before World War II, most of their theater work consisted of remodelings afterward. Urban theater construction, in fact, had reached a saturation point as people began to move to the suburbs. The movie-theater industry itself was in turmoil because of antitrust actions and realignment of theater-chain ownerships. The Terrace Theater may be Liebenberg and Kaplan's only early modern theater structure, and it may very well be the only midcentury theater in the Twin Cities suburban area still standing since the demolition of the Cooper Theater in St. Louis Park and the Southtown Theater in Bloomington. Like the Cooper and the Southtown, the Terrace is a physical reminder of what helps define us: our architectural history.

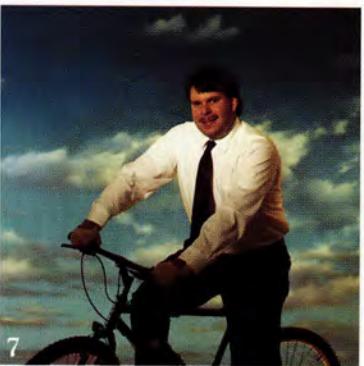
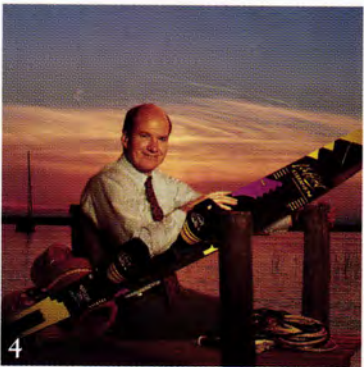
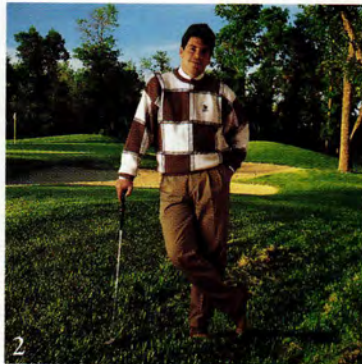
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## Minnesota architects' convention

**T**HIS YEAR'S AIA Minnesota Convention & Products Exposition will explore the role of leadership in the increasingly complex architectural profession, Nov. 11-13 at the Minneapolis Convention Center. "Leadership Defined/Legacy Designed" will introduce four keynote speakers. First up on **Tuesday, Nov. 11** is **Ronald A. Altoon**, a partner in the Los Angeles firm Altoon + Porter Architects, which provides architecture, urban design, planning, interior architecture, historic preservation and graphic design for commercial, institutional and mixed-use projects. Later in the day on **Tuesday, Nov. 11** is **Ron Shapiro**, one of the most successful sports agents and attorneys in baseball. Founder of The Shapiro Negotiation Institute in Baltimore, he's earned a national reputation for his holistic approach to contract negotiations, sound financial management and community involvement.



Clockwise from upper left: Ronald Altoon, Leland Lynch, Brian MacKay-Lyons and Ron Shapiro.



**Brian MacKay-Lyons**, who runs an architecture and urban-design firm in Halifax, Nova Scotia, has become known as "The Village Architect" because of his use of local landscaping and architectural forms. He will speak **Wednesday, Nov. 12**. Rounding out the convention keynote addresses is **Leland T. Lynch**, advertising guru from Carmichael Lynch, Inc., in Minneapolis on **Thursday, Nov. 13**. Lynch's advertising agency claims a roster of national and international clients, with billing in excess of \$175 million.

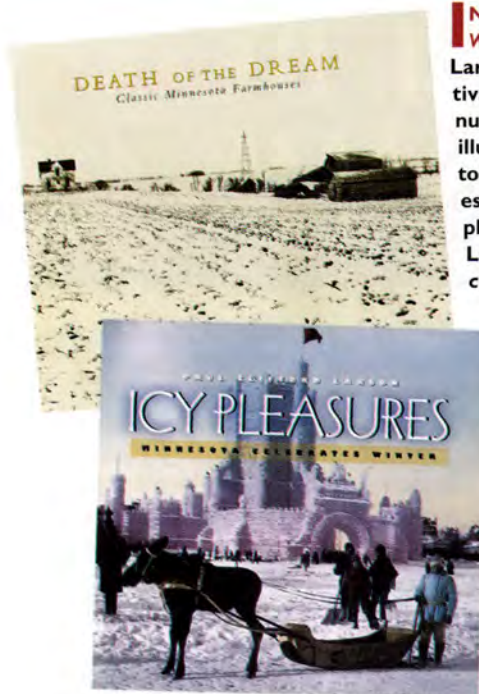
In addition to the keynote addresses, a series of seminars and programs will continue to examine the issues of leadership. This year's winners of the Honor Awards also will be announced at the convention.

The exhibit hall is free and open to the public.

For more information regarding the convention or registration, call (612) 338-6763.

## Hot off the presses

**I**N **ICY PLEASURES: MINNESOTA CELEBRATES WINTER**, author and historian Paul Clifford Larson tracks the development of winter festivals, from the Iron Range to St. Paul, and numerous other towns and cities. Beautifully illustrated with digitally colored, historic photos, the book is perfect for history buffs interested in Minnesota's chilling climate, or for pleasure seekers looking for fun in the snow. Larson's most recent book is *Minnesota Architect: The Life and Work of Clarence H. Johnston*. Also chronicling Minnesota history is *Death of the Dream: Classic Minnesota Farmhouses*. This collection of tinted black-and-white photographs by Minnesota photographer Bill Gabler records Minnesota's decaying and abandoned 19th-century farmhouses. The book includes text discussing the historic, social and economic context of the farmhouses and pioneering life in the 19th century, and a gallery of individual farm structures with brief explanatory captions. All three books are published by Afton Historical Society Press.



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recent arrivals in the gift shop is this snowdome (below), featuring a replica of the same Frank Gehry-designed glass fish found in the glass-enclosed conservatory at the Walker. Other objects include a miniature Eames/Saarinen chair, a Bean Bag (top). The Architecture Pack, which features six pop-up architectural images, and a stool with soft rubber spikes on the seat.







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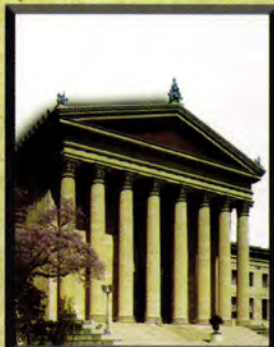
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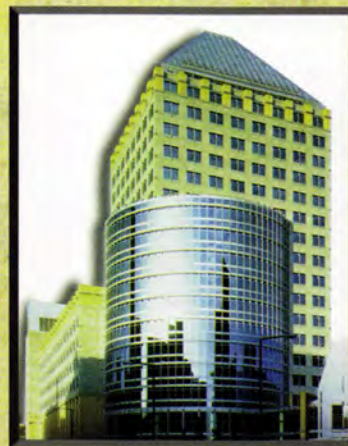
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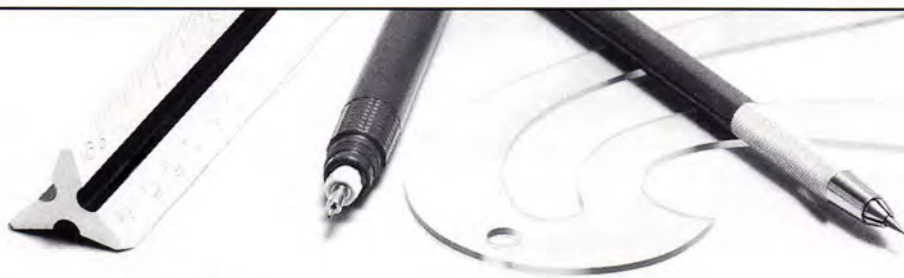


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school's long-term success, insisting that the building's first floor be designed so that it could convert easily to retail and the upper-floor studios into offices when the music venture inevitably failed. Despite the investor's reservations, the school survived and the entire building is devoted to music—not retail. Lawrence Welk, MacPhail's most famous alum, would be proud.



**THE UNIVERSITY OF ST. THOMAS** dedicated its new neo-Gothic Frey Science and Engineering Center on its St. Paul campus this fall. Designed by Holabird & Root and Opus Architects & Engineers, the \$37 million, 210,000-square-foot facility is two buildings in one. The 90,000-square-foot O'Shaughnessy Science Hall houses undergraduate geology, manufacturing engineering, mathematics and quantitative methods-computer science departments, as well as graduate programs in engineering. The 120,000-square-foot Owens Science Hall houses undergraduate physics, biology and chemistry departments, and includes a greenhouse.

## Calendar

**Learning from the Mall:**  
The Design of Consumer Culture, Public Life, and the Metropolis at the End of the Century  
Coffman Union Great Hall  
University of Minnesota  
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Nov. 20–Nov. 23

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**Small World:**  
Images of Children  
Thomas Barry Fine Arts  
Minneapolis  
Through Nov. 22

A group of 10 artists in different media portray the innocence, joy and vulnerability of children. For more information, call (612) 338-3656.

**Theater of Machines:**  
The Kinetic Juxtaposition of Irve Dell and Brad Kaspari  
Minneapolis Institute of Arts  
Through Nov. 30

The two artists explore the shifting relationship between art and technology using interactive and mechanical, computer-controlled, site-specific, sculptural installations and objects. For more information, call (612) 870-3000.

**Mark Wallinger**  
Dolly Fiterman Fine Arts  
Minneapolis  
Through Jan. 9

The artist considers social, political and cultural themes in his paintings, photographs and mixed media. For more information, call (612) 623-3300.

**The Architecture of Reassurance: Designing the Disney Theme Parks**  
Walker Art Center  
Minneapolis  
Through Jan. 18

More than 350 never-before-seen architectural drawings, models, paintings and plans from Disney's archives are on display in this traveling exhibit. For more information, call (612) 375-7650.

**The Unseen Wanda Gág**  
Frederick R. Weisman Art Museum  
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## Mark Yudof

The new president of the University of Minnesota outlines an ambitious plan to restore the architectural sheen to the Twin Cities campus

**M**ark Yudof, president of the University of Minnesota since July 1, 1997, may have slipped into his high-profile position with nary a buzz or a whisper. But his recent proposal to the Board of Regents, a request for \$733 million to renovate and restore University buildings, has created quite a stir. Yudof's plan, intended to spiff up the University for its 150th anniversary

in 2001, accommodates ever-popular new construction. But it earmarks almost \$600 million for renovating 11 buildings on Northrop Mall—while designating this area of the campus a historic district—and for restoring 20-some buildings nearby. Yudof's proposal also includes the revival of architect Cass Gilbert's original plan for the mall, in which a plaza sweeps from the columns of Northrop Auditorium down to the banks of the Mississippi River—unimpeded (Coffman Union blocks such a vista now).

The strength of the state's economy makes Yudof's proposal more than a pipe dream for historic preservationists. The people of Minnesota, Yudof insists, want the character of their University preserved and the stability of the state budget means the Legislature has the wherewithal to approve a bonding bill for such a project, without sacrificing other worthy public proposals.

Trained as a lawyer—he served

as a law professor and dean at the University of Texas at Austin before becoming executive vice president and provost prior to his presidential post at the University of Minnesota—Yudof says that, nonetheless, he's a good listener. And he has a passion for history. Architecture Minnesota talked to Yudof about the timing of his proposal, the value of preserving University buildings, and the role and responsibility of the University in enhancing the vitality of the larger communities in which it exists.

**When you first visited the University of Minnesota last winter, what were your initial impressions—aesthetically?**

You have to remember that I came on a bleak winter day. So I didn't really get much of an impression, maybe because I was so cold. But I remember being confused by the Mississippi River—what campus buildings were on the east and west sides, and that so few buildings opened out to the river. The Dinkydome caught my attention. When I came back the following alleged spring, I was impressed with the entrance at 15th and Pleasant avenues, and the rotary that leads into the Knoll. Subsequent visits resulted in more positive impressions.

**How did you progress from that point to becoming a proponent of preserving the University's historic buildings?**

Let me back up a bit. The University of Texas had a master-planning process. We brought in Cesar Pelli and

his group, who made a tremendous impression on me. I learned about taking advantage of natural wonders and scenic beauties on campus; about the mistake many campuses have made, building each building as if it stood by itself and not to create spaces where students feel comfortable; that a pedestrian, user-friendly, people-centered campus is preferable in creating a community. I became a believer in the kinds of things Pelli was trying to accomplish. Also, I had a distaste for the blocky buildings constructed in the '50s, '60s and '70s on the University of Texas campus.

When I arrived at the University of Minnesota, I saw many similarities. There was a wonderful Cass Gilbert plan; Cass Gilbert planned the west mall at Texas. And many of the same sorts of transgressions had occurred—not preserving old buildings, new architecture being totally at odds with the old, and putting buildings where they didn't belong in terms of maintaining vistas and so forth. When I first came to the University, I spent a lot of time talking to faculty and administrators, and business and community leaders. I traveled to 16 cities throughout the state. And I was amazed at how many people—literally dozens—said the University buildings looked cluttered and uncleaned. They also told me that one reason the Legislature was reluctant to erect new buildings is because taxpayers and legislators think the University doesn't take care of what it has. I

*Continued on page 52*



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



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# Outbound architecture

*Looking beyond stateside borders for lucrative architecture commissions, Minnesota firms have seized expanding opportunities overseas*

By Camille LeFevre

If you want to look into the heart of American art today, you are going to need a passport," wrote architecture critic Herbert Muschamp in his recent paean to Frank Gehry's new Guggenheim Museum in Bilbao (September 7, *The New York Times Magazine*). "You will have to pack your bags, leave the U.S.A.," he continued, "and find your way to...." Sorry. Change in travel plans. How about Seoul? Azerbaijan? Guyana? While we're at it, how about a look, instead, into the art of practicing architecture overseas, as seen through the eyes of Minnesota architects who have expanded their practices to include work abroad?

The leap is not so grand as it may first appear. The out-of-country projects of many Minnesota architects might not be on an international scale of recognition that any Gehry building would be. But they are notable and recognized as such, nevertheless. The Leonard Parker Associates, Architects, Inc., for instance, has won 11 different international design competitions in the Republic of Korea, including first place for the Eul Cui-Ro redevelopment project in Seoul. Lapa Rios Resort, an ecotourism destination and nature reserve in Costa Rica, designed by The

Andersen Group Architects Ltd., of Minneapolis was awarded the Tourism for Tomorrow Americas Award from British Airways.

For these Minnesota architecture firms and others, however, working internationally isn't so much about fame and glory. Many factors have created opportunities for work overseas: global telecommunications, worldwide air travel, growth in such areas as the Pacific Rim and central and eastern Europe, the need for development expertise in South America, and a little restlessness and competitive spirit (i.e., if that firm can do it, so can ours). The allure of working abroad, however, really lies in challenging and stimulating staff creativity, sharing American skills and expertise overseas, and diversifying the firm portfolio for economic stability. For many, working abroad is also, ultimately, about learning how to better serve clients at home.

"Working overseas is a way of tweaking our medical skills, looking at different ways of doing things that could benefit our clients and staff, and evening out highs and lows in terms of project load," says Jay Sleiter, president and CEO, BWBR Architects in St. Paul. In the late-'80s, health-care pro-

jects dominated this otherwise diversified firm; but health-care reform put many projects on hold. Also, while recently participating in the national AIA Large-Firm Roundtable, the firm realized it was one of two firms—out of 45 represented—not doing international work. "We love doing medical and it is our strength," Sleiter says, "so we decided to do it somewhere else. After travel and research, we determined that Indonesia, Malaysia and Singapore were countries we needed to focus on because of growth, access of funds and the need for health-care architecture. Also, in these three countries the business language is English."

BWBR currently has three projects underway. "We're not doing this for glamour or to be recognized internationally," Sleiter says. "Our goal is to even out work flow and projects, and provide opportunities for our staff. As a whole company, it's put a little bit of bounce in our step."

Still, BWBR remains a "regional firm," Sleiter insists. "We never want overseas work to be more than 20 percent of our business. We don't want to give our clients at home the idea that we're running around the world and don't have time for

*Continued on page 62*



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## WALKING LIGHTLY

Architecture is environmentally destructive. We ravish forests, level mountains of stone and marble, and destroy natural habitats to harvest materials for constructing our cities and homes. A building's embodied energy—from processing material to transporting it to a construction site and rendering it into a structure—is an energy-consuming endeavor that creates environmental waste. In addition, a building's long-term maintenance adds to the trash bin as various parts deteriorate and must be replaced.

Architects talk a lot these days about sustainable design and green architecture. Some boast that their buildings only use wood from certified sustainable forests, all finishes are toxin free, mechanical systems are state-of-the-art energy savers, and the design collects solar heat in winter.

But, in fact, there is no such thing as green architecture or sustainable design, because architecture, by its nature, is wasteful. The issue is not how to stop waste and eliminate environmental damage, but how to reduce them.

In designing a house and restoring the surrounding prairie for a 1,200-acre working ranch in Wyoming (page 28), Sarah Nettleton faced such a dilemma. "We asked ourselves how we could walk lightly on the land, and allow the natural systems to rejuvenate themselves." Nettleton's challenge was to introduce architecture and nature as favorable companions. For Erickson's Diversified Corporation's new 28,000-square-foot headquarters in Wisconsin (page 38), Boorman Kroos Pfister Vogel & Associates similarly conceived of architecture and nature as allies.

Yet a single house or midsize corporate headquarters are still minor players in the sustainable-design arena. Every corrective measure is countered by a destructive blow against the planet.

Consider the Three Gorges Dam, under construction across the Yangtze River in China. Not since the construction of the Great Wall began nearly 2,000 years ago has China undertaken such an ambitious project. China launched the dam-building project to control the river's often fatal flooding, and to harness its raw power for electrical energy. When completed in 2009, the dam will rise 607 feet, stretch 1.3 miles wide, flood a 370 mile-long reservoir, and spark 18,200 megawatts of electricity. The rising reservoir will submerge nearly 1,400 villages, displacing 1.9 million people, many of whom will move to newly minted towns and villages on higher ground. While China will gain much-needed electrical energy to stoke its economy, the country will lose thousands of archaeological sites and destroy many natural habitats. In the battle of commerce over nature, commerce generally wins.

In this issue of *Architecture Minnesota*, we talk with several Minnesota architects who are working in such far-flung places as Central America and Asia (*Insight*, page 25). No one is involved in anything quite as large-scale as the Three Gorges Dam, yet all have a stake in the environment. Designing in other countries creatively energizes local firms as they learn about different cultures and architectural traditions. Yet architects designing elsewhere must consider commerce working harmoniously with the environment. Architecture is one of the most powerful forces bearing down on nature. Through intelligent planning and design, architects can protect the environment.

**ERIC KUDALIS**





# mountain high

A rustic Wyoming house and working cattle ranch blend architecture and nature

By Eric Kudalis

When Sarah Nettleton set out for Wyoming to design a new house and ranch for a St. Paul client, she found herself in an ideal situation, in which she could combine her skills as both an architect and landscape designer specializing in gardens. Her client, Lollie Plank, thrives on outdoor activities, hunting and riding. She bought a 1,200-acre working cattle ranch set at the foothills of the Big Horn mountains in Wyoming with the intent of restoring the land's ecological balance, which was damaged by years of ranching and overgrazing.

Working with Plank, Nettleton designed a master plan that includes a new ranch house with several outbuildings sited on restored prairie. Nettleton concedes that architecture itself is intrusive on the landscape, especially when you're trying to renew that landscape; thus her objective was to design as unobtrusively as possible.

"We asked ourselves how we could walk lightly on the land, and allow the habitat and natural systems to rejuvenate themselves," Nettleton says. "Our goal in this project was to find ways to make this house an improvement rather than another example of human interference with the natural ecosys-



DON F. WONG







*Prairie grasses and flowers surround the timber and shingle house (above) on a restored 1,200-acre Wyoming ranch. The stone for the foundation and chimneys (opposite top) came from the site. A trellis (opposite bottom) shades the house.*









tems of the site. The aesthetic goal was one of blending with the natural setting rather than dominating it."

With minimal disturbance to the site, Nettleton designed the 5,000-square-foot, three-bedroom house to reflect the scale of the surrounding landscape. Protected by mountains, the house sits in a widened area at the

bottom of Bear Creek Draw, abutting grasslands. The expansive shingle-sided house rises from a stone foundation. The house's tall center portion reflects the height of 35-foot-tall aspen and cottonwood trees, Nettleton says, while the house's lower portion corresponds to the landscape's low-lying mountain maple and hawthorn scrub.

Inside, heavy timber framing—fashioned from recycled timber taken from 19th-century post-and-beam warehouses—sets a rustic tone appropriate in this mountainous setting. "There were no old-growth trees destroyed for this house—at least not in this century," Nettleton says. Instead of designing massive walls of glass to soak in exterior views, Nettleton opted for more subtle expressions by designing various window sizes to frame nature. "There is an exterior presence inside, but it's an invited presence," Nettleton says.

The master plan's environmental concerns translate to the house's "green" material choices. After all, the ranch is architecture and nature existing compatibly. Nettleton chose such materials as slate floors for their durability and toxin-free qualities, and avoided such other materials as wallpaper because they pollute the air with off-gas. She chose other materials for their low-embodied energy (energy used to grow, harvest and extract materials). The stone, for instance, comes from the site.

For Nettleton, the ranch represented an opposite approach usually taken with architecture, in which the building is designed first and then the landscape. Rather than let landscape follow architecture, Nettleton let architecture follow landscape. Tantamount on the design boards was the prairie restoration. Working with The Nature Conservancy and other

resources, Nettleton approached prairie restoration much as a restoration architect will approach an architectural project—by delving into historic and archival research to determine the land's original native species. She soon learned that prairie restoration is not cut and dry. "After all, nature is a constant cycle of evolution," Nettleton says. Even so, she used extensive data compiled by The Nature Conservancy to reintroduce plant species around the house.

Because this is also a working ranch—with 85 head of cattle grazing 1,000 acres—and not just a nature preserve, Nettleton and Plank addressed issues of sustainable agriculture. The cattle, for instance, had destroyed ranch stream banks with their hoofs, causing land erosion that muddied the streams and killed fish. Nettleton and Plank's solution was to replant willows along the streams, rotate cattle among pastures, and fence off the stream banks from the cattle.

As with any landscape project, the ranch is a work in progress as it evolves within a setting that combines Nettleton's twin professions of architecture and landscape design.

**Lek Ranch**  
**Banner, Wyo.**  
**Sarah Nettleton ARCHITECTS**



*Sarah Nettleton designed the den (opposite) to partially recall a Williamsburg tavern. Nettleton says that she incorporated pieces of colonial architecture into the house design because the client's family roots trace to the East Coast. Nettleton chose such material as slate for the floors in the gourmet kitchen (top) because it is environmentally friendly and long lasting. The heavy timber (above) is recycled from 19th-century warehouses.*





# desert retreat

An Egyptian resort on the Red Sea becomes an international tourist draw

Our American impression of the Middle East is often one of strife, reinforced by newspaper headlines chronicling the latest explosive political crisis. Beyond the headlines, though, life goes on. El Gouna, a 4.3 square-mile resort on untouched desert land along Egypt's Red Sea, capitalizes on another side of the Middle East—a thriving tourist trade.

Developed by a division of Orascom, one of Egypt's largest construction and engineering companies, the \$250 million El Gouna is a self-contained resort with hotels, villas and apartments; bars, clubs and cafes; marina, golf course, shops and museum/aquarium/art gallery; and schools and a hospital, as well as all the necessary infrastructure to sustain a self-contained community. Samih Sawiris, the project's founder and one of three vice presidents and brothers of Orascom, was the primary force behind the development.

As a multiphase, multicomponent project, the resort's development involves a team of architects, designers, engineers and other consultants. Italian architect Alfredo Freda designed the overall master plan, while Hani Ayad, a Minnesota-trained and licensed architect, heads Orascom Projects & Touristic



Development Technical Office, where he oversees a staff of architects, interior designers, engineers and technical experts. Ayad's diverse responsibilities include working closely with local and international architects to implement El Gouna's different phases.

Among the most recognizable celebrity architects working on El Gouna is Princeton-based Michael Graves, who's an ideal fit to design a resort. His Swan and Dolphin hotels at Disney World are the whimsical height of fantasy architecture. El Gouna presented Graves with another opportunity to bring fantasy to life. For the 283-room IIT Sheraton Miramar, Graves steps aside from his usual western, postmodern expression to reflect on Egyptian architecture. The re-



sort's master plan calls for the buildings' architectural styles to fall within traditional Arab rural architecture, marked by domes and vaults and indigenous materials, as revitalized by famed 20th-century Egyptian architect Hassan Fathy. Reflecting this rural vernacular, Graves's Miramar hotel, which opened Oct. 2, 1997, features a cluster of one-, two- and three-bedroom villas surrounding a central public area.

The developers designed El Gouna as more than just a bunch of hotels lining a beach front. They sought an instant patina, in the vein of New Urbanism. The resort's architectural focus is Kafr El Gouna Village, a town center with shops, restaurants, alleys, courtyards, hotels and villas. Instant town. Most of the larger hotels, including Graves's, are just down the coastline from Kafr El Gouna.

Since the first phase opened several years ago, the resort has attracted tourists from Europe, the Middle East, United States, Russia and Far East, who buy or rent apartments and villas. Future phases will add more hotels and support facilities. *E.K.*



COURTESY ORASCOM

El Gouna features a variety of attractions, from residential villas (opposite top) to the new Miramar hotel (opposite bottom) and a museum (top). The entire complex sprawls along pristine beach-front property along the Red Sea (below) in Egypt.

**El Gouna**  
**Red Sea Coast, Egypt**  
**Orascom Projects & Touristic Development**







DIANE KATSIAFICAS

## aegean views

A house set atop a cliff in Greece strikes a balance between architecture and art

Residential architecture is perhaps the most personal architecture. For Diane Katsiaficas, a professor of fine arts at the University of Minnesota, her house along the Aegean Sea just east of Athens is an expression of her professional and personal commitment to art and design. Katsiaficas, who works in many different media, has filled the house with objects and furnishing of her own design, historic artifacts, as well as pieces from other artists and designers.

A Greek descendant, Katsiaficas built the house with her husband, Norman Gilbertson, an Englishman who has lived most of his life in Greece. The two share a passion for collecting. Katsiaficas divides her time between two countries, teaching six months of the year in Minnesota, and then returning to her new home in Greece.

Overlooking the warm, blue waters of the Aegean Sea, the Katsiaficas/Gilbertson house should thoroughly tint any Minnesotan's eyes green with envy, especially as winter begins its six-month embrace. The 2,000-square-foot house is the collaborative creative effort of architect and artist working together. Garth Rockcastle of Meyer, Scherer & Rockcastle says that Katsiaficas's influence is everywhere, as she remained an active part of the design process. This was an opportunity for the client to blend architecture, art and nature. "She is always interpreting the situation," Rockcastle says. "The garden, for instance, has become an oasis of flowers and follies." An upstairs bathroom is a mosaic artpiece conceived with more than 5,000 pebbles that Katsiaficas and friends carried up the cliff from the sea. Between the pebbles she placed sculpted ceramic pieces of her own design.

Rockcastle designed the stucco-clad house to evoke two Greek architectural traditions, with the white, flat-roof half reflecting island architecture and the earth-tone, tiled-roof half recalling northern Greek design. Such publicly oriented spaces as the living/dining rooms and guest bedroom and bath are grouped within the white half, while the master bedroom and combination garage/studio are sheltered in the more private earth-tone portion. On approach from the northwest, the house is reserved: a few carefully placed windows and openings relieve the two rectilinear, stucco forms,



A rooftop deck (top) overlooks the sea. The house is composed of two geometric forms (above), which burst open on the sea-facing side (opposite top). White plaster walls and tile floors (opposite bottom) enhance the interior.





which are set at slight angles from each other. The sea is seemingly hidden from the house's front side. Only as one moves through the house of white walls and tile floors does the sea appear as windows and terraces and balconies open the house on the southeast corner.



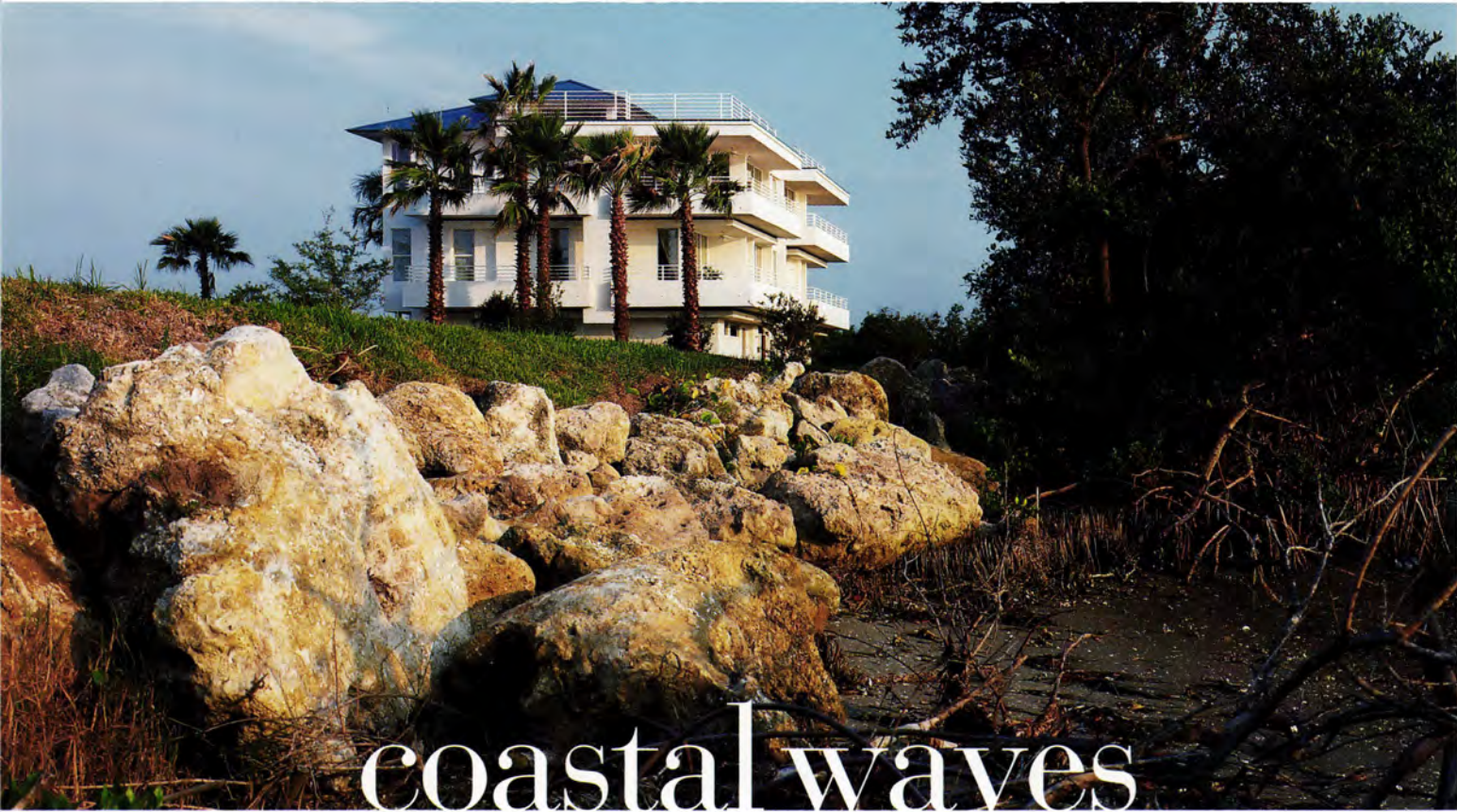
Rockcastle made several trips to the site during construction, working closely with a Greek engineer. Unlike many Minnesota houses, this one is built to withstand earthquakes. The contractors stacked tile walls between a poured-concrete frame, and then applied plaster both inside and out. No hollow walls or Sheetrock™ here. From the Cretan Cotto tile floors and patios, to the solid-plaster walls, clay-tile roof, and knotty wooden-plank bedroom floors, the house is built with an extraordinary amount of structural and architectural integrity.

The house will age beautifully.

*E.K.*

**Katsiaficas/Gilbertson House**  
**Rafina, Greece**  
**Meyer, Scherer & Rockcastle**





# coastal waves

A year-round resort projects a modern image on the Florida Gulf



PETER KERZE

The first two white-stucco town houses (top) of Cape Haze overlook a harbor on Florida's West Coast. The spacious living area (above) on the third-level includes many custom features, such as the kitchen cabinets. A balcony (opposite top) extends from the living room. When completed, the resort will include 60 town houses (labeled A, B and C in site plan), a marina-storage building (center in plan), and a man-made lake, tennis court and clubhouse (far right in plan).

Charles Stinson has built his residential-architecture reputation on designing houses near Lake Minnetonka. He's now taken his reputation south with Cape Haze Marina Village on Florida's west coast. Stinson lived and worked in Florida after graduating from the University of Minnesota, so he eagerly welcomed the opportunity to undertake a new Florida commission since returning to Minnesota 10 years ago.

Stinson, who designed the resort's 17-acre master plan and architecture, worked collaboratively on a team that included marina consultant and project manager R.J. Dittmar and Florida real-estate consultant James Hart, among others. The entire resort calls for 60 town houses facing a harbor, as well as a clubhouse, tennis courts, remote beach club, boardwalks, pool-cabana area and office space.

While Minnesota has arctic temperatures to contend with, Florida has hurricanes. The design team faced stiff hurricane-safety codes and flood-plain restrictions that prohibited building livable space on the lower level. The various restrictions gave Stinson and team a 30-by-40-foot, shoe-box area with two stories of space in which to fit three bedrooms, and living/dining/kitchen areas. Because Stinson wished to maximize views of the harbor, Little Gasparilla Island and ocean beyond, he decided to turn the individual town houses "upside-down," thus placing the bedrooms below and the main living spaces above to best absorb exterior views. Each town house is efficiently stacked vertically: The entrance foyer at





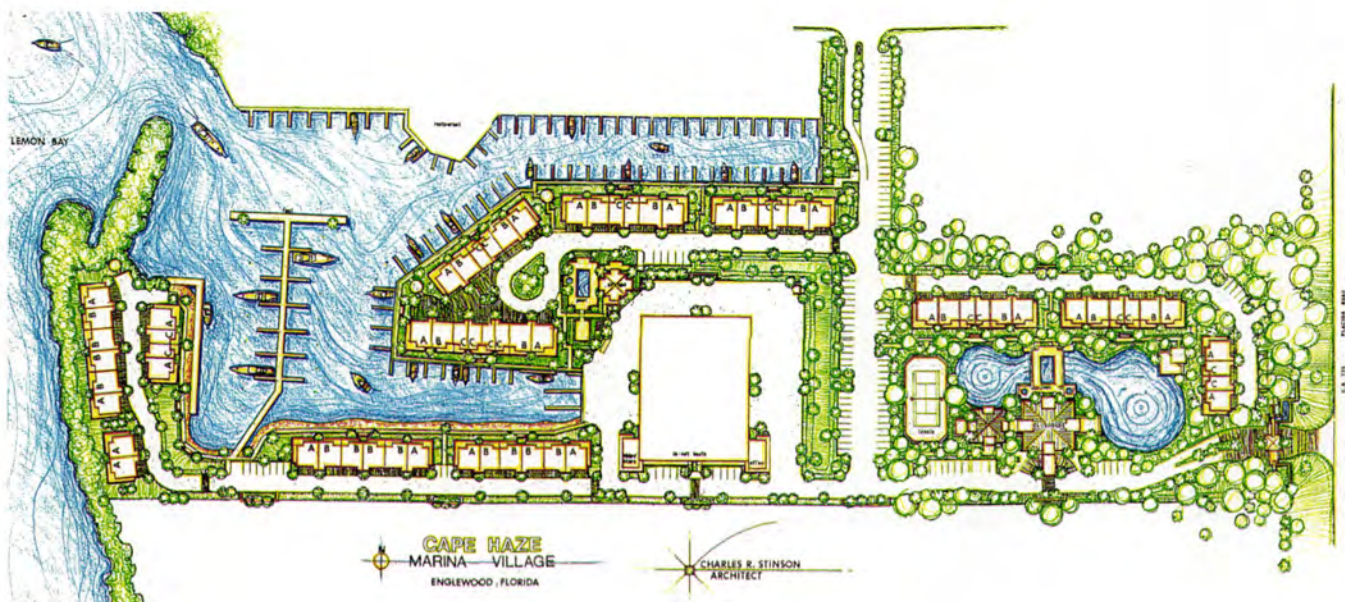
ground level leads up a flight of stairs to the bedrooms; from there, another set of stairs leads up to the living/dining/kitchen area, which connects to a fourth-level, roof-top deck. Cantilevered decks overlooking the harbor offer additional living space. An elevator connects all levels.

Made of poured concrete to resist hurricane-force battering, the two completed 2,200-square-foot, white-stucco, tin-roof town houses have a sleek, modern feel. They are clean and white and glisten under the Florida sun. Inside, expansive glass windows, metal railings and white walls offset by natural-tone bamboo floors continue the modern aesthetic.

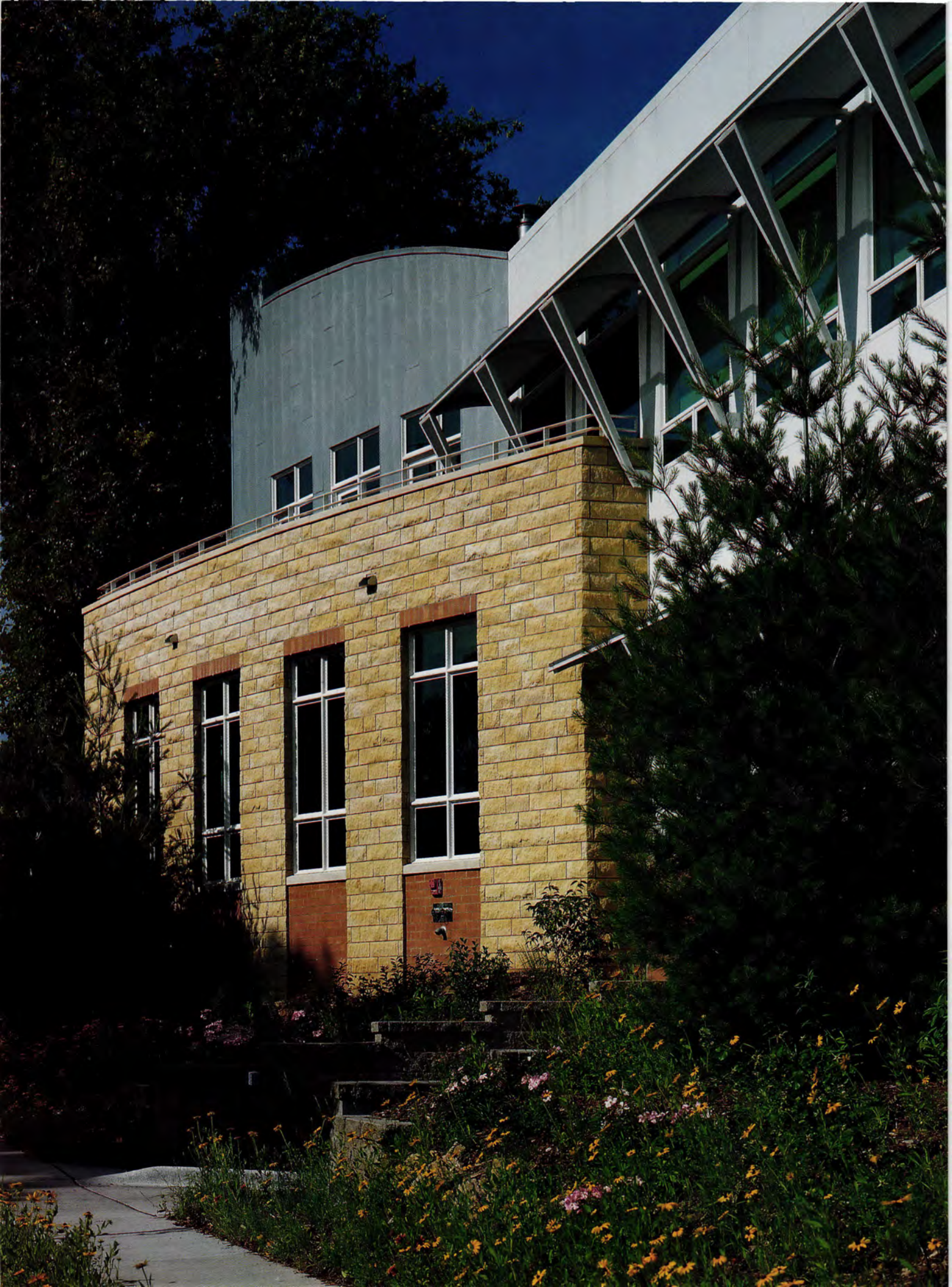
As Cape Haze fills in the various components of its master plan, Stinson continues to pursue out-of-state projects, with a house in Montana and one in Arizona on the boards. Yet with winter approaching, Cape Haze looks quite appealing. One can easily imagine sipping a tropical drink on one of the decks while soaking in the intoxicating Florida sun and warmth.

*E.K.*

**Cape Haze Marina Village**  
West Coast, Fla.  
Charles R. Stinson, Architect









# green grocer

Erickson's Diversified builds an environmentally friendly headquarters

**E**rickson's new headquarters on the banks of the St. Croix River in Hudson, Wis., is built with environmental health in mind. The employee-owned company, which operates 17 grocery stores and pharmacies throughout Minnesota and Wisconsin, listed environmental concerns in its revised mission statement in 1992. So when it sought new headquarters after 75 years in a turn-of-the-century building in Hudson, Erickson's was in a prime position to carve its ideas in stone.

The 2-story, 28,000-square-foot facility, designed by Boorman Kroos Pfister Vogel & Associates, is "green design" from the foundation to the roof. Built on the site of a former lumber yard, the building incorporates the latest technology and thinking in green design. For instance, many of the materials are recycled products: Wood is from certified sustainable forests; aluminum framing and paneling comes from recycled metal; the carpeting is made from plastic bottles; rubber walk-off mats are from rubber tires; linoleum floors are a natural, recycled product made from linseed oil, wood, cork and limestone; and the boardroom table is produced from recycled paper and soybean products. In addition, the architects chose such other products as zinc for exterior accents because zinc lasts up to 100 years, and easily can be recycled when it outlives its usefulness.

Aside from choosing environmentally friendly material, BKPV considered energy efficiency and natural lighting as important design elements, as well. A thermal energy-storage system, for instance, minimizes electrical consumption during peak business hours by generating chilled water at night, which is used for cooling during the day. Because windows are large and generously spaced throughout the building, artificial lighting is held to a minimum. Lights, in fact, automatically dim according to the amount of sunlight. In addition, exterior sun screens and interior blinds counter heat gain, while the curving, 2-story-high lobby window facing the St. Croix River to the west is a solar conduit in winter. During mild weather, windows open to limit



PETER PISTER

A balcony extends from the second-floor cafeteria (above). The brick façade relates to downtown Hudson's older buildings, while a curving glass wall opens to the St. Croix River (below). The lively exterior (opposite) includes zinc, aluminum, perforated-metal awnings and local stone.



CHRISTIAN KORAB





CHRISTIAN KORAB

the need for air conditioning. Operable windows improve indoor air circulation, while sensors detect high levels of CO<sub>2</sub> in such areas as conference and training rooms. When CO<sub>2</sub> levels rise, a ventilator kicks in.

One of the most energy-wasteful periods of a building's life is construction. In fact, construction techniques adversely affect our planet more than any other man-made intervention because of the embodied energy used to grow, harvest, extract and transport material. To check such potential environmental problems, the design team implemented a waste-management program, which reduced landfill waste by about 75 percent. In addition, the architects specified such locally produced materials as stone and brick, which reduced transportation costs.

All of this "green" thinking would be fine and dandy if the building didn't look good, as well as save energy. Fortunately, the owners and architects put as much thought into aesthetics as they did energy conservation. Built on the edge of downtown Hudson, the building's brick façade echoes the river town's older brick buildings. Yet the facility puts its best features toward the St. Croix River, with a large curving window wall, whose view of the river is the focus from the main lobby. "Daylight

was a strong design issue," says Peter Pfister of BKPV. While he placed private offices with windows along the east and north periphery on the second floor, Pfister grouped general work stations and office systems toward the center to take advantage of views of the river to the west and south. Walls of windows along the west façade, as well as a skylight running the length of the metal-truss ceiling, brighten the space. Although each individual employee doesn't have a personal window, the floor plate is small enough that everyone is within reach of one.

Erickson's new headquarters certainly isn't going to save the planet. It's only one building. But one building is a step in the right direction. More companies need to follow suit when building or renovating their facilities. **E.K.**



**Erickson's Diversified Corporation**  
Hudson, Wis.  
**Boarman Kroos Pfister Vogel & Associates**





A corner office (opposite top) takes advantage of natural air circulation through operable windows. The architects refer to the second-floor office as a loft, in which work stations (opposite bottom) cluster under a skylight. The table in the boardroom behind the glass wall (top) is made from recycled paper and soybean products. The glass-roof pod (background in above photo) is one of two private conference rooms on the second level. Stone and concrete floors surrounding the two-story-high lobby window (left) act as a winter solar heat well.





# LETTERS FROM Africa

*A series of letters by a young American teacher  
reveals daily life in Tanzania*

By Amy Rand



Rand stands with two friends (top), a husband and wife and their new son. She shares her concrete-block house (above) with other teachers, two chickens and her dog Tuzo. Rand explored Africa's wildlife during a safari (right).







**A**fter graduating from St. Olaf College in Northfield in 1994, Amy Rand of Minneapolis headed for East Africa as a volunteer English teacher at a rural high school in Monduli, Tanzania. As we see from these excerpts from her letters home during her three-year stay, Rand easily fell into the role of student as she discovered the cultures of Tanzania.

**NOV. 8, 1995**

Tanzania's historic multiparty elections were held on Oct. 29. I realized how Americans take for granted our "innate" understanding of democracy.

The campaign and civic mood were like nothing I have experienced before. What impressed me the most about the election is that everyone had a sense that it is intensely vital to their lives. Coming from the "politics-schmolitics" public attitude of the U.S., this is extremely refreshing. Set aside the seemingly naive reasons for many people's party allegiance—and the common dishonesty in the party's campaign—and what you find is a nation of people deeply concerned and hopeful about their country.... Overall, this campaign, which had the potential to become chaotic and frightening, had been very peaceful.

While riding a crowded bus, a stranger holding bags and a baby handed me her daughter and purse. I was surprised and

pleased. I was also discouraged by my initial American sense that this was somehow strange or unusual. Had I forgotten that some of the most profound ways God speaks to us are in our interactions with other people? Everyday here I am called on to help and to be helped. It is impossible not to acknowledge our interdependency.

**APRIL 16, 1996**

I discovered many unanticipated obstacles as we began studying literature. The first was John Steinbeck's *The Pearl*. Despite what I considered an animated and elaborate introduction to the characters, their culture and history, the students seemed more confused than informed. After many baffling questions and blank stares, I was brought to a fit of laughter as I realized the source of misunderstanding. I had underestimated the difficulty of teaching a book about coastal life and pearl divers to a group of pastoralists and farmers who had never seen the ocean. *The Pearl* is not a particularly complex book; but for students whose English is only two years old, it is full of challenging metaphors and vocabulary. Asked why she felt sad at the end, one student answered, "We were with Kino and Juana for so many days and pages: I feel I know them, like I lost my own baby." What more could an author (or an English teacher) ask for in a reader.

[In regard to the various needs of my school], one of those is the burden of

finding money for tuition. Most students are boarders because their families live a great distance from the school, and they are required to pay just under \$200 for one year. It is a near impossibility for most families to find that amount of money. Salaried high-school teachers receive less than \$50 a month, and they usually have extended family living with or dependent on them. We have formed a scholarship committee and opened a bank account to handle scholarship donations.

My life here is enriched by many visits to students' homes. Each cup of milky tea, and every meal shared with students' families, always seems to begin awkwardly. Whether it is from my own reservations about my ability to communicate, or their families' surprise at such a young female teacher, I do not know. The occasion



The school is a single-story structure (top) made of concrete block with a corrugated-metal roof. Rand takes a break with two of her students (inset) during "English-only day," which helps students improve their language skills. Students read their lessons in class (above). Two young girls (top left) pose in their school uniforms on their way to class.





progresses, and soon we find some common experience or questions around which to talk and laugh. Somehow I leave every such meeting feeling that I have genuinely been welcomed if not accepted into that student's family.

**OCT. 6, 1996**

My students are tackling African literature, which is part of the national syllabus for English. Our first story was Chinua Achebe's *Things Fall Apart*. It was wonderful to see their empathy for the Nigerian village as its cohesiveness disintegrates under Western colonization. They were full of questions, most of which I felt could not be fielded properly by their American teacher. "Did the wazungu (white people) colonize ALL

of Africa?" "Is it true that the white man's government is better than our villages?" "Why did the wazungu want to go to that village at all?" I cannot say that our discussions were rich; their English-speaking ability is not sufficient yet for that. But I could see in puzzled faces and earnest voices that, on some level, they could grasp the tragedy of the story. It is at these moments that I really experience the importance of education for people here. It enables communication among African peoples and preserves a collective tribal or national memory of events and stories. Most importantly, educated Tanzanians are active in creating their fate instead of relying on aid agencies, international businesses and outsiders to speak on their behalf.

I still wonder if perhaps I am not learning more than my students. Tanzanians continue to teach me much about tolerance. Today, as usual on the bus, we were packed in tightly with a few brave youths hanging out the door. There was a man on my left, so old that he required help to seat himself, remove his money from a tight knot in the corner of his clothes, collect his cane and maize bag, and descend the bus. On my right a young woman began to hum and then sing quite loudly for most of the trip. Had I been on a bus back home, we all would have thought she was insane and avoided her. To my surprise, her singing inspired someone two seats ahead, who joined in enthusiastically.

**FEB. 10, 1997**

The new calendar year coincides with our new academic year in Tanzania. Lessons began last week, despite many challenges. As usual students are still arriving and will continue to do so into the next week. Families all over Tanzania spent the last months of 1996 waiting for the short rains, which still have not come. Farms were planted, and this should have been the time of a small harvest. As a result, students are finding it difficult to gather bus fare, let alone school fees.

In Monduli, people are worrying about their cattle and goats.... Women are especially burdened during a time of drought because it is their job to fetch water. I have the good fortune of having a small water tank for storage. Friends know that they can often fill buckets at my house when they cannot find water anywhere else. The news has spread and recently I have had close to 100 women ask for water daily. One said she had walked one-and-a-half hours to my house. I had to refuse [due to a limited supply], and she continued up the mountain another half-hour only to be turned away there. We feel lucky in Monduli, however, when we compare our situation to that in Dar es Salaam. In that city, businesses are closing and people are forced to use sewage water for washing. I asked the woman who found no water, "What will you do now?" Swinging her empty pail, she replied, "What else can I do but pray to God?"



Children in traditional African attire (top left); a market in downtown Monduli (top center) is a regional gathering place; Rand stands with village Masai elders (top right); corn is a major agricultural product (above).





Young Masai women wear colorful native dress during a local festival (left); a boy cleans corn stalks outside his mud house (above); the rains finally come (below), turning the dirt roads to mud.

None of the work I do in Monduli is extraordinary. Indeed, I am surrounded by dedicated Tanzanian colleagues who struggle to balance school duties with their own home and farm responsibilities. Like Tanzanian teachers, I teach, supervise students' self-reliance work (cleaning and farming maize plots), serve on committees, lead a sports activity and offer extra tutoring. Students, too, work hard outside the classroom. In addition to personal chores, they are expected to maintain the school campus, and clean teachers' offices and classrooms. The school's farm plots demand constant work, which sometimes takes priority over class periods. Students help with food distribution and fetch water for the cooks.

#### MAY 18, 1997

I am pleased to report some positive developments since my last letter. The most obvious change was the arrival of the long rainy season... Now we are all rejoicing in the burst of green life and the endless farm work it has brought us.

All the food consumed by students is grown in the school farm. Students are responsible for all of the planting, weeding, thinning and harvesting. They do all this by hand! To the dismay of one English teacher, farm work takes priority over classes. But we all know that neglected fields mean we won't eat. So last week teachers and students spent every afternoon weeding the overgrown bean plots.

In March a small group of students and teachers had the opportunity to meet Hillary and Chelsea Clinton.... The best part for me was being with students who never traveled so far before (the airport is about 90 miles from Monduli). They had never seen a plane land, nor planes on the ground. We stood right on the tarmac. You don't have to be a Moringe student to be baffled by how those huge birds (translated literally in Swahili) can fly.

The moment that best summed up the day for me happened when a student was looking at photos of the visit. She had presented a gift [of beads] to "Mama Chelsea." When told she could choose one picture for herself, she did not choose the close-up in which she is standing with Hillary and Chelsea. Instead, she chose the picture of her with her classmates. Hurrah for students who have their priorities straight.

I recently spent one day sitting in on the U.N. Rwanda War Crimes Tribunal in Arusha, the nearest city to Monduli. A prominent elder detailed his family's night escape from their home to a nearby stadium for refuge. They remained packed in the stadium for about four days with more than 10,000 other people, as well as some cows. There was no food or water; they ate only raw meat of those cows they killed inside. A woman near him died, but there was nowhere to put her body. On the fourth afternoon, rebels and military began shooting into the stadium.



"The shooting continued constantly until dark," he reported. "It sounded like the motor of the machine that grinds sorghum. There was no sense to the shooting. Many people were killed instantly, but their bodies often received up to 25 bullets, while I received not one. I will never be able to understand why."

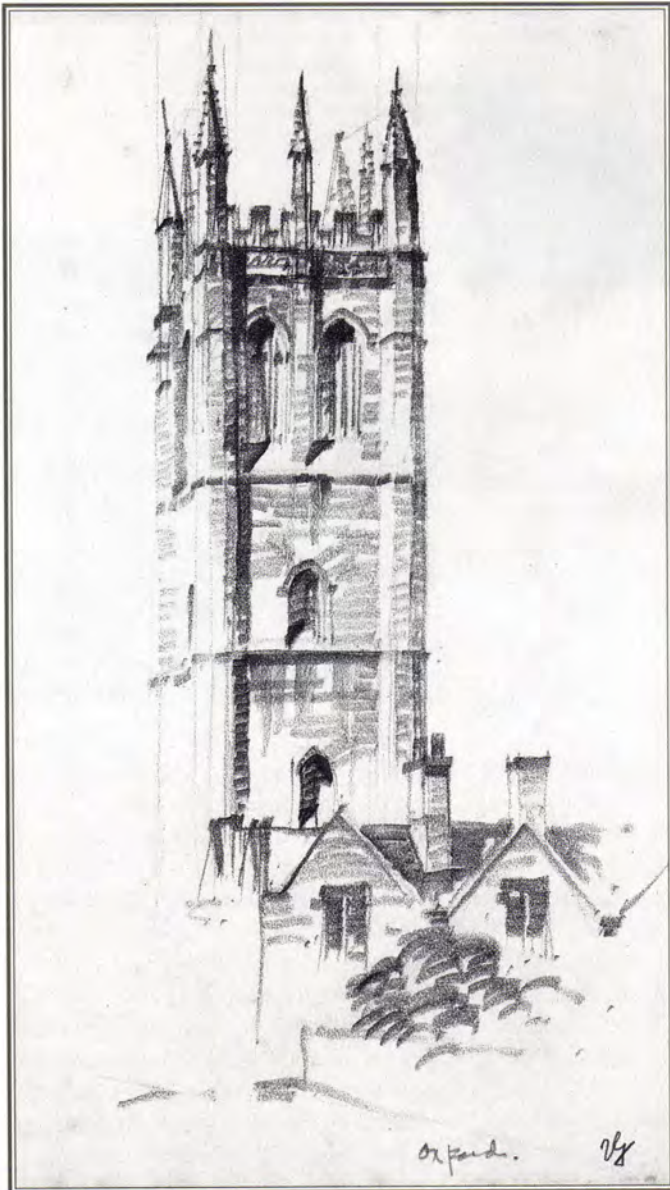
After several hours they had murdered nearly everyone, including this man's 15 children and two wives. There will never be justice for that man and the thousands affected by the massacres. Perhaps the trials can do no more than show Rwandans that the international community does, indeed, recognize and care about the injustices committed there.

*From listening to the Rwanda war-crime trials to helping harvest the school's farm plots or orchestrating "English-only day," Rand continues her role as teacher and student as she remains in Tanzania through 1997. She supports her nonpaying teaching post through donations from friends, relatives and congregation. For this help, she signs off "shukrani zetu!" (our thanks).*

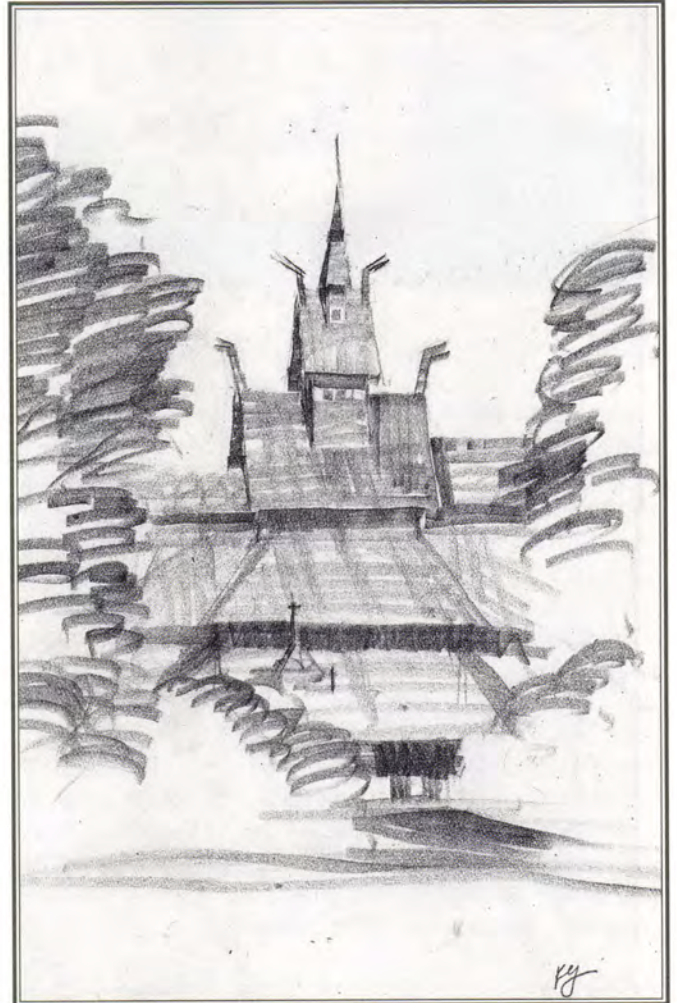


# sketches abroad

By Victor C. Gilbertson



Oxford

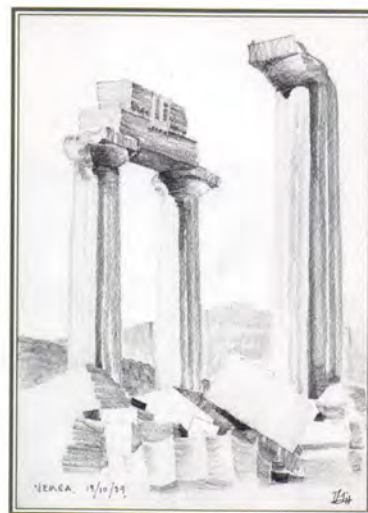


Bergen, Norway

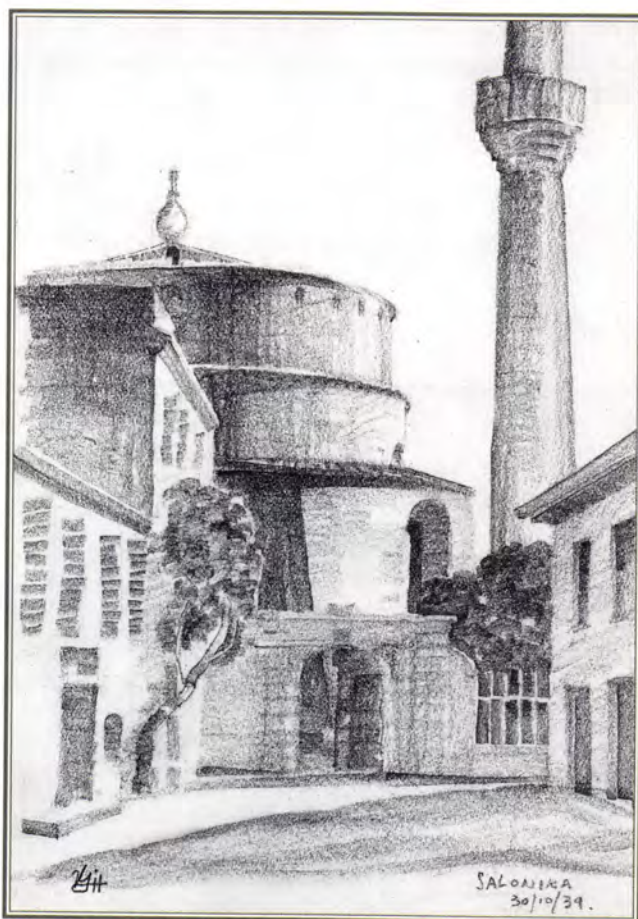




Holland



Europe always has proved architecturally inspiring for young architects. In 1939, Victor C. Gilbertson embarked on a one-year world tour with the help of a \$1,500 Steedman Traveling Fellowship through the school of architecture at Washington University in St. Louis. Traveling solo, his architectural journey took him from St. Louis (where he worked briefly after graduating from the University of Minnesota and M.I.T.'s architecture programs) through parts of Europe, Asia and North Africa. Gilbertson made some 80 sketches, primarily rendered with a chisel-point lead pencil on typing paper. He sketched every night after his day's touring, often working from quickie sketches he made on site. Although his travels were extensive, the encroaching war eclipsed many of his planned stops. He returned to St. Louis in 1940 with \$5 remaining. The sketches remained in storage as the North Dakota native built a successful architectural practice in Minnesota designing hospitals, churches and schools. Sketching remains part of Gilbertson's career, with watercolor favoring the pencil drawing today. A look at a selection of his sketches from his 1939-'40 world tour illuminates the enthusiasm of a young man enamored of the world's great architecture.



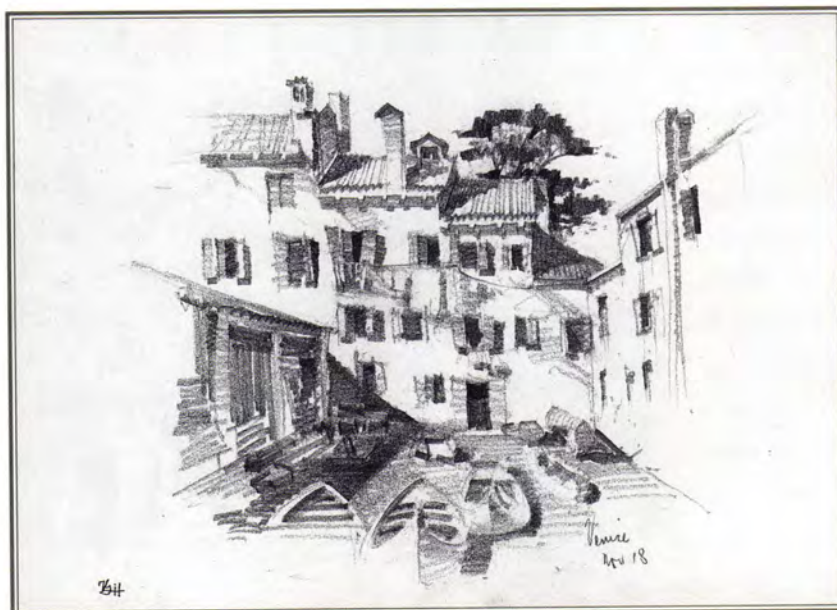
Nemea, Greece (top), Salonika, Greece (above)





Rome

With the aid of a chisel-point lead pencil, Gilbertson captured the impressionistic essence of buildings whose beauty emerges from intricate details

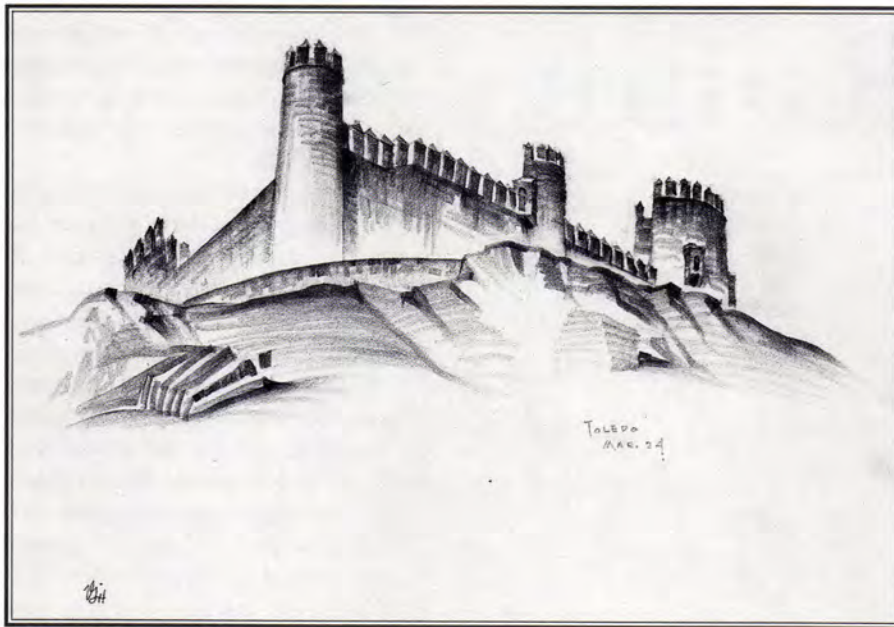


Venice

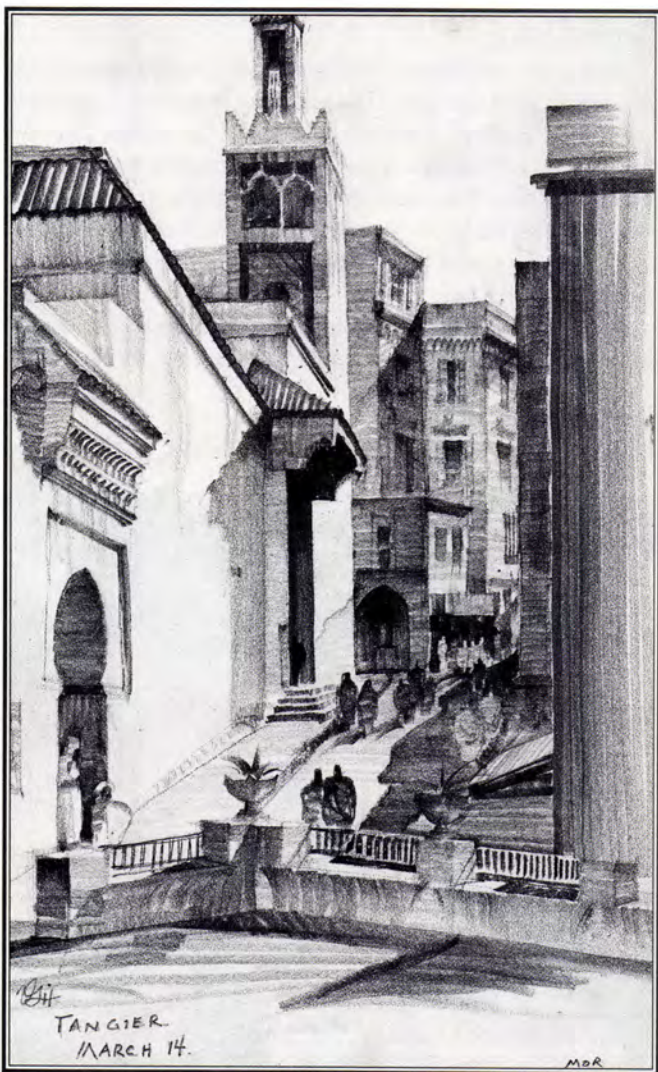


Santa Maria d'Aracoeli, Rome





Toledo, Spain



Tangier, Morocco



Karnak, Egypt



# Rome

By David Anger



In a city where ancient architectural gems are standard, cats are everywhere and even the taxi drivers are chic, Roman style is irrepressible

A cat relaxes in front of the Colosseum (above); standing by the Temple of Saturn (below) one looks toward the The Roman Forum; The Fontana Dei Quattro Fiumi by Bernini at the Piazza Navona (opposite) is one of Rome's many magnificent fountains.

Scholars are forever reminding us of Rome's singular legacy that encompasses language, government, architecture and art. Besides endowing contemporary life with the essential Latin word "the," republican bicameral legislatures, necessary arches and overflowing highways, the incredible Romans of yesteryear and today offer us an intangible statement—an appreciation and cultivation of beauty in daily life.

In the hardscrabble United States, being a dilettante carries negative connotation, but in Italy to be a lover of art and architecture isn't a crime. Instead, it's simply a lifestyle. Enjoying *la dolce vita* is easy in modern Rome, even with the ceaseless flutter of Vespas and Fiats. Drivers honk their horns almost symphonically, while passing wonders by Bernini and Michelangelo.

Visiting the Italian capital is like sitting through Architectural History 101, only better. There are so many sites, not to mention countless churches and obelisks, that it's impossible to savor them all—and to do so would defeat the purpose. After all, Rome is also about cappuccino, gelato and people watching.

Take time out for resting in a splendid plazas, particularly the Piazza Navonna of Bernini fame. This and other piazzas—beyond being just plain fun—present valuable lessons in creating public spaces. Although many are punctuated with pointy obelisks or bursting fountains or both, the effect is intimate, almost living room-ish. All around the piazzas Romans saunter andante, parading their latest fashions. Right behind the people come the cats.

Felines are ubiquitous, slinking around virtually every street and historical marker from The Forum to Pantheon, Colosseum, Tempio, St. Peter's and the whole Vatican edifice. The best thing about many of the monuments they roam is that they simply appear before your eyes. For instance, while en route to dinner, the Pantheon might reveal itself. It's difficult to miss and upon entry, standing under that marvelous dome, Rome's magic and marvel are undeniable.

Seeing The Roman Forum and Colosseum deserves a day, especially the ruins. The Forum exposes past genius, and by walking





through the rubble people witness one of the earliest cosmopolitan cities. More still, the Forum created an architectural vocabulary that became the basis of Renaissance design, which, of course, came back in the 18th and 19th centuries, not to mention our own time via postmodernism.

The Tempietto is believed to be the first Renaissance monument inspired by ancient Rome. Getting to the must-see gem, however, is more taxing. Walk past the ancient, twisting streets of Trastevere and climb up the hill to San Pietro in Montorio, which looks over the city. Inside the church gates sits Bramante's small circle temple. Built 500 years ago, the Tempietto remains in excellent condition and, because of its diminutive size, offers an instructive design lesson.

The ideas expressed on the Tempietto are grossly enlarged on St. Peter's, the greatest church in Christendom. To visit Rome and not witness the cathedral is scandalous, although it's a little bit like touring Niagara Falls. Tour buses crowd the streets, and cameras flash left and right. And the Vatican post office is forever busy since it's more efficient than Italy's.

Even still, St. Peter's is a divinely spiritual encounter, from Michelangelo's dome to Bernini's transept. Huge shafts of light beaming into the dark nave and the adjacent chapels are spellbinding. Seeing the rest of the Vatican is more daunting. Long lines of visitors wait to experience Michelangelo's freshly cleaned Sistine Chapel fresco. Yet, the chapel lives up to all the fuss and the effect is humbling.

With all these architectural prizes it's no wonder that Roman style is irrepressible. Roman flair is known throughout the world, an expression that reveals itself through triumphant fashions, fabulous food and wine, and stunning decorative arts. Even the taxi-cab drivers are chic; the work-day uniform appears to be suede shoes, flannel trousers, leather jackets and checked shirts.

Shopping in Rome is drop-end gorgeous. It's impossible to leave empty handed and if you do, perhaps, there's something wrong. Italy is particularly strong on clothing, leather goods, lighting and home furnishings. Presentation matters and the windows



are beautifully dressed. Window shopping is a civic pastime here, equally popular with women and men.

On Sundays people stream up and down the Corso, examining the shops and running into friends and family. And, believe it, Romans travel en masse. Then, during the work week it seems as if Romans are forever buying. Everyone carries shopping bags. Holding the right handbag or attaché case is essential as leather goods are national champions and Italians patronize their heroes.

All the upmarket shops such as Gucci, Prada and Ferragamo line the Via Condotti, which terminates at the Spanish Steps. By noon this district is a veritable circus. Tourists stand outside the best shops eager for the opportunity to say, "Charge it."

Staying near the Spanish Steps is expensive. While there are oodles of hotels here, finding a good price is difficult. Tariffs are veering toward New York high and many locations are tourist junky, especially around the unsavory Stazione Termini area. Still, reasonable rooms, although hardly bargain-basement rates, near the Campo de' Fiori and Trastevere are available.

Unfortunately, every Roman holiday eventually ends. After experiencing the Eternal City, nothing will be the same. The Mall of America can't compare. To make matters worse, even on the way to the airport more landmarks unfold on the horizon. Out of the sky rise six stories of symmetrically composed arches on the Palazzo della Civilita Italiana. Built during the Fascist era by Mussolini's architect, Marcello Piacentini, the building is the flagship structure of EUR, which most Italians loath.

Then, as EUR disappears and the airport emerges, a sinking "what did I miss" feeling engulfs many travelers. Don't worry—Rome isn't going anywhere. Instead, clutch fast to your memories, not just of The Forum but also of the importance of wearing smart shoes. Return often.

Arrivederci.





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up close

*Continued from page 21*

was receiving those messages loud and clear.

At the same time, I was asking people about the four buildings in the Knoll area being decommissioned. I wasn't at all satisfied we'd done our homework—were these buildings important? what could they be used for? what were actually the costs of renovating? It became very clear to me, even though it may sound like hyperbole, that people in Minnesota don't want those historic buildings taken down. I personally think we should preserve these buildings, and the students and alumni believe that. So why should the University do anything different than what the people who paid for it want?

**Hasn't the case for preservation of University buildings been made to the Legislature before? The Legislature has a reputation for funding new construction instead. Why do you think that your proposal will be successful?**

I'm not sure we presented it in a way that was persuasive previously. In this new proposal, part of the strategy was to stipulate that we would do restoration one zone at a time and show we can complete something, rather than do projects all over the campus. Second, apart from fire and safety and access, the emphasis is on historic preservation and I haven't seen that in previous plans. Other than that, I think there may just be a feeling statewide that enough is enough. The state is in better condition economically than it was in the early '90s. The University's sesquicentennial is coming up in 2001. We've made a persuasive case. And I think it helps that there's a new president and a desire to extend the honeymoon period. But I also think this proposal has tapped a mood and a feeling in Minnesota that I couldn't have otherwise imagined. There's an unbelievable commitment to history in the state.

*Continued on page 56*



**Robert Lund Associates  
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The flexible elements and picturesque qualities of the Shingle Style have been adopted for this 6700 sf lake home. Sited on an irregular peninsula that is protected by stringent zoning regulations, this design embodies the early 20th century expression of an ideal, leisurely family life.



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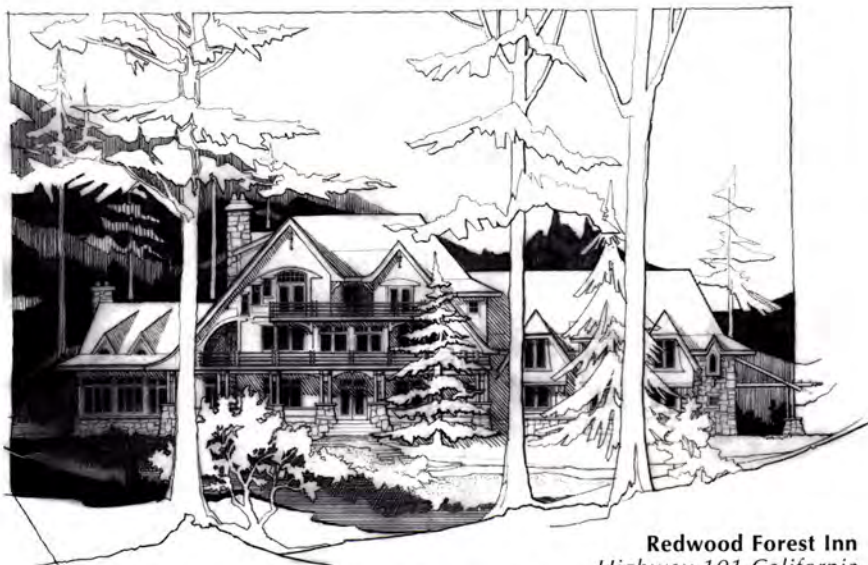
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**Redwood Forest Inn**

*Highway 101, California*

Nestled in a sunny valley among redwood and fir trees, this 15 suite bed and breakfast inn overlook a broad meadow where elk graze in the evening. Designed by Michaela Mahady and Wayne Branum. Construction planned for the summer of 1998.



**Private Cabin**

*Lake Hubert, MN*

A low sloped roof to the north shelters and rises to the west and south to capture sun and lake view while directed views are placed in dormers above. The open loft and central living space gather around the anchoring stone fireplace. Designed by Wayne Branum.



**Garrity Summer Home**

*Cormorant Lake, MN*

This pristine, white-on-white home on Cormorant Lake, resonates with an aged, red timber frame barn that has weathered many a midwestern storm and serves as a neighborhood symbol of endurance. The house is designed to withstand ninety mile per hour winds. Design by Katherine Cartrette, Arien Cartrette, and John Hecker. Engineered by Jerry Palms. To be built by Dave Schmidt.



**Private Residence**

*Ames, IA*

This single family house is fronted by a vast field of waving corn, backing up against a wooded valley. Bedrooms for the children are housed in two matching gable roofs while the couple of the house share a main level bedroom suite looking out over both prairie and woods. The house is to be built of stone and wood, drawing its material palette from the residential and farm buildings found in this corn-belt landscape. Designed by Tim Fuller. Construction in the Fall of 1997.

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**up close**

*Continued from page 52*

**What is the role or responsibility of the University to the larger community—the nearby neighborhoods, the Twin Cities and the state—in terms of preserving history, and promoting design and culture. In other words, in enhancing the vitality of city and state?**

There's a substantial role. It seems to me that when people visit the Twin Cities, the University ought to be a tourist attraction on the order of Jefferson Mall at the University of Virginia at Charlottesville or Mt. Vernon—an example of great historic buildings that have been preserved. To do this, you need to make these buildings accessible, not just to people on campus but to visitors needing entrances, parking lots, etc. The University should also be viewed the way we view the Capitol as ours, as taxpayers. I would like it ballyhooed that when you pick up *Where Magazine* in the hotel it says one of the lovely things you can do in the Twin Cities is visit the great historic campuses.

The University also has a role in reducing sprawl and revitalizing nearby neighborhoods. It should be a pleasant place to walk, jog and ride bikes, just as people do at Lake of the Isles, as part of the ambience of a neighborhood and as an advantage when buying a home. The University can also demonstrate cooperation between neighborhoods and business and arts communities. And obviously it's a community-wide resource capable of providing knowledge and information to the community at large.

**Do you think your proposal presents a change in thinking about the University?**

I think these things were important to former president Nils Hasselmo. But there's a tendency to crunch the numbers and do whatever the numbers indicate you should do. That perspective leaves out the aesthetic side of things, the community-service side of things, as well as historic preservation. I've made it very clear that these are some

of the dimensions we're always going to consider—not just whether it would be less expensive to knock down a historic building and put up a 2-story conventional office building, which would probably be cheaper but would be a genuine outrage.

Also, I'm trying to generate better cooperation with environmental, historic-preservation and arts groups. I don't like being on the opposite side of the issue with such groups. They're our friends. We're natural allies. We believe in the same things. I've vowed to cultivate these communities and work closely with them on behalf of the University.

**How does preservation of its buildings bode well for the future of the University?**

Large-scale public research universities can easily become dehumanized and depersonalized. A stronger sense of community, which is significantly influenced by the landscaping and the architecture, makes the institution stronger and in an indirect way feeds right into our academic programs. When prospective students come to campus they want to see the north and south malls. The admissions people tell me these areas help recruit students to this campus. Faculty and staff have a higher morale when they work in pleasant surroundings. So to me preservation of campus buildings has a positive impact on virtually every part of the University. We want to make it less of a community of 38,000 nomads, wandering around in isolation from each other, to building a stronger sense of community, attracting people to campus, making them whistle a little on the way to work. Our supplemental budget proposal probably will include \$4.5 million to spruce up classrooms—providing paint, better seating, new lighting, shades over the windows so students can see the over-heads. I'm a big believer in what Winston Churchill said about people shaping buildings and buildings shaping people. The architecture makes an enormous difference in how the academic community operates. **AM**



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*Continued on next column*

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### insight

*Continued from page 25*

them. Local work is still our commitment. Our long-term clients are the backbone of our company."

For Cuningham Group in Minneapolis, the potential for work abroad revealed itself several years ago as many countries changed to free-market economies and displayed potential for development. "We let people know we were interested in international work, and the work started coming to us after we added expertise to our staff in planning, entertainment and education to serve domestic clients," says John Quiter, vice president. The firm has received commissions for entertainment projects in China, Japan, South America and Europe; it is also designing an international school in Baku, Azerbaijan.

"In the past, international work went mostly to firms on the coasts with associations with foreign countries or family/business relationships, or to other really big firms with a particular expertise that's marketable internationally," Quiter says. "But the market is changing because so many developing countries in the world have a variety of needs. A country like Azerbaijan has little in terms of a professional base in any field. So there's a market for expertise for anyone who can bring it."

For David Andersen of the Andersen Group, efforts in the last eight years to promote sustainable tourism in developing countries "is a mission," he says. "With these countries we look for alternatives to such unsustainable ventures as logging and industrial development. It's not a niche you see a lot of money in. Our clients are typically governments or groups interested in the indigenous people and how they can benefit economically from development." The Lapa Rios Resort was sponsored by the Organization of American States (OAS); the firm now offices out of the OAS while working for the nation of Guyana on, among other projects, a master plan for the country's system of protected parks.

Other Minnesota firms working internationally have discovered benefits to joining forces with architecture firms abroad. The Leonard Parker



Associates, which works extensively in Korea, offices with the local firms with which it teams. Together, they secure projects through winning international competitions. The Minnesota firm's ace in the hole is Steve Huh, president and CEO, who was born and raised in Korea. "Steve's connections have been crucial in our success in establishing relationships with people in senior positions in Korean firms," says Rob Reis, principal.

---

**Minnesota architects  
working abroad are  
discovering new  
challenges in  
developing design  
aesthetics that  
reflect cultures and  
meanings quite  
different from  
Western thought.**

---

Thirty percent of the firm's work is currently out-of country, and includes office towers, commercial buildings, apartment housing, educational projects, embassies, redevelopment projects, convention centers and judicial buildings.

"Another reason we team up with Korean firms is that our clients feel more comfortable with a local firm and can speak freely in their own language," says Huh, whose firm has more than \$1 billion worth of projects

*Continued on page 64*



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## insight

*Continued from page 63*

in Korea. "The Korean government also wants a certain percentage of work to stay in the country and wants local firms to develop expertise by becoming part of the process. In this way, we have much to offer. But the reverse is also true; we need the Korean firms to handle the local rules and codes." Assembling an international team, Quiter adds, is also essential in interpreting tax law and contractor differences. "Almost all countries seem to have some sort of tax on services performed in the country by people outside of the country, so you have to be aware of the country's registration laws and tax laws so your profit margin isn't lost."

BWBR also "teams with local firms on every project," Sleiter says. "We provide the health-care experience, and they provide documentation and construction services." The process of architecture—design through execution—is much the same wherever in the world one is working, he adds. "However, government approvals of these projects are intricate and complex. But our local partners take care of that. It's their responsibility and we need them for that."

According to Quiter, in countries where architecture is an established profession, teaming with local firms is a way of registering to practice. Less-developed countries are more lenient about protocol for practicing; in such cases, "there's a better chance you can do the whole project in United States." Developing countries are also lenient in other ways. "There aren't as many rules and regulations," Anderson says. "I always chuckle when I ask about building codes in Guyana and they say, 'What?' There are no ADA or OSHA requirements. This puts responsibility on the design professional to think about those things and be accountable."

Minnesota architects working abroad also are discovering their responsibility "to develop a rationale behind a design aesthetic that reflects culture and meaning different from

*Continued on page 66*



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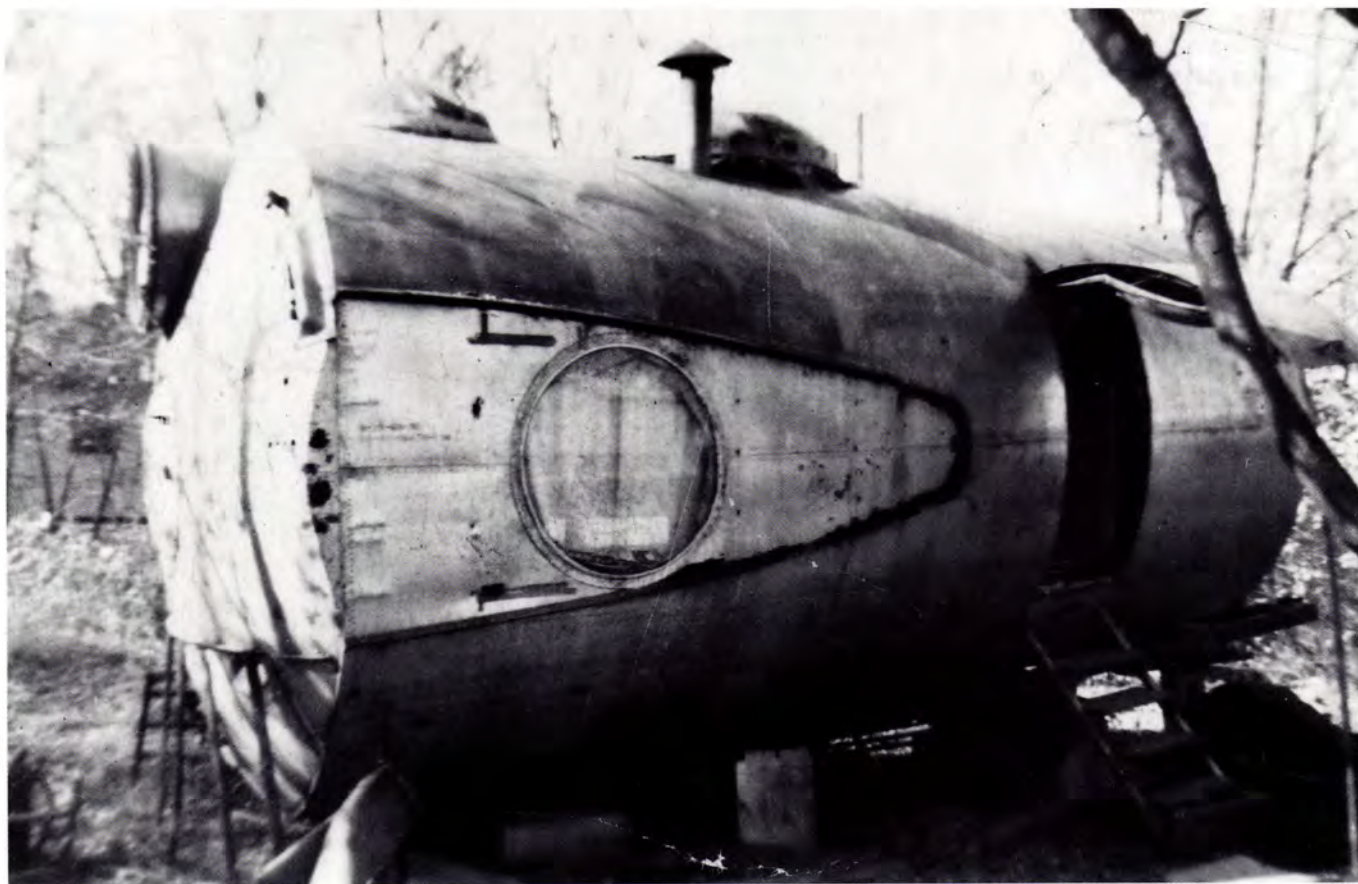
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House made from B-29 bomber fuselage, near 1720 E. Hennepin Ave., Minneapolis, 1946-?

The nation was in the midst of a severe housing shortage in 1946 when Roy Rasmussen, a Marine Corps veteran, spotted a section of a B-29 bomber sitting in a scrap-metal yard in Omaha, Neb. Along with his wife Evelyn and 2-year-old son Roy, Jr., Rasmussen would need an affordable place to live while he was taking classes at the University of Minnesota, so he bought the 20-foot-long hunk for \$130 and towed it up to Minneapolis. Over the next several weeks, Rasmussen fixed up the fuselage—formerly the portion of the airplane that housed the crew and radio section—and installed a cooking range, stove, sink, closet, fold-down tables and a davenport that doubled as the couple's bed.

"One day I saw this thing coming down the street," recalls Charles Amble, the former owner of a service station at the corner of 18th and E. Hennepin Avenue in Minneapolis. "The man towing it said he was looking for a place to park it. I thought it was kind of a novelty, so I said he could park it next to my station."

For the next year, the Rasmussens lived in the bomber on Amble's property. They used the service station's bathroom, and Roy, Jr., played in back of the airplane in a sandbox made from a bubble window of the fuselage. Evelyn Rasmussen does not recall the home receiving much attention from her neighbors. "It was located in the back and under a tree, so I don't think too many people noticed it," she says.

Soon, however, the Rasmussens sold the bomber to another couple, Galen and Elayne Armstrong. Elayne remembers that she and her husband frequently hosted parties there, watched the trains pass on the nearby tracks, and "loved the view of the bubble where the gunner was [and we] could lay in bed and look at the stars." After about seven years, the Armstrongs sold the home to a Mr. Lewis who, Elayne believes, moved the bomber to Lake Mille Lacs. Rasmussen's strange living space had at least temporarily saved the day. "I thought it was wonderful that he thought of it, and there was no place else left to live," says Evelyn Rasmussen.

**Jack El-Hai**