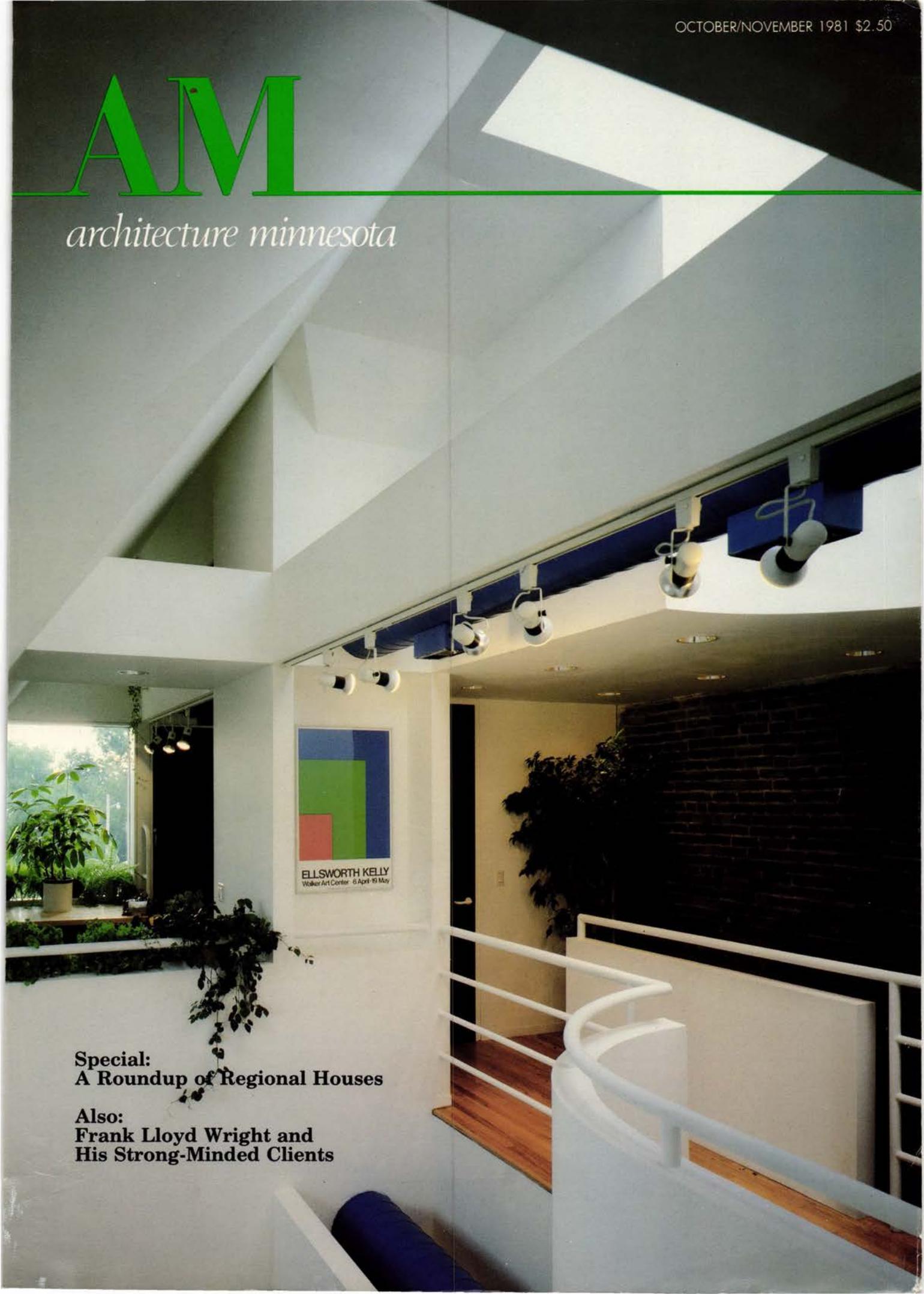


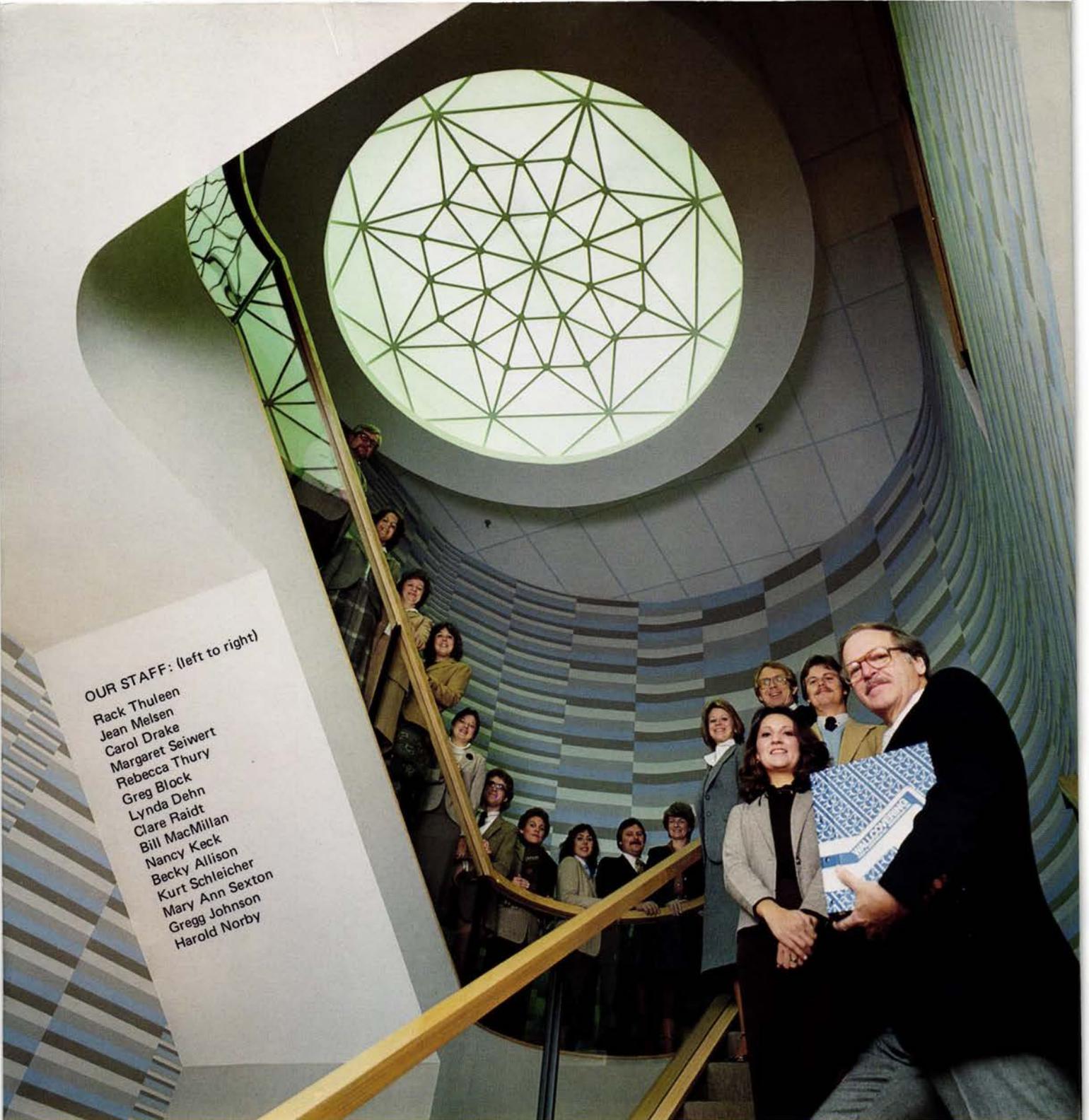
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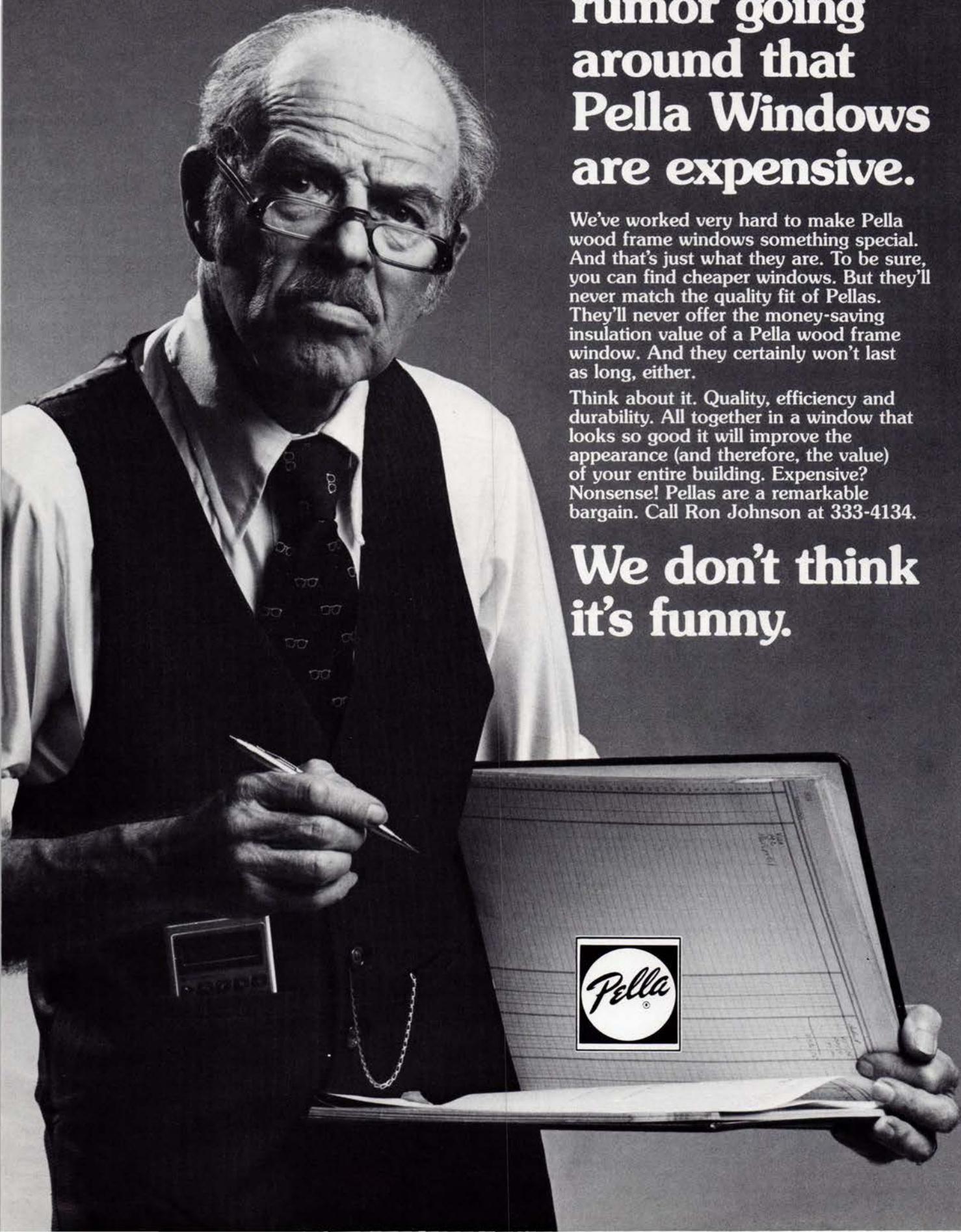
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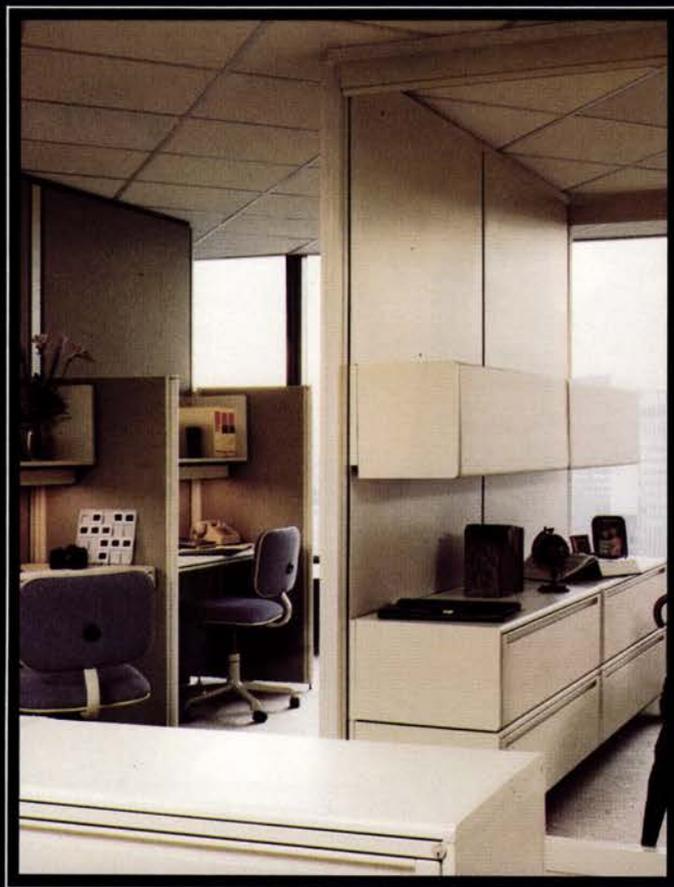
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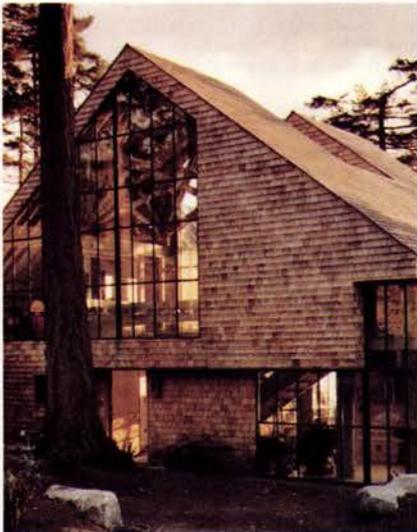


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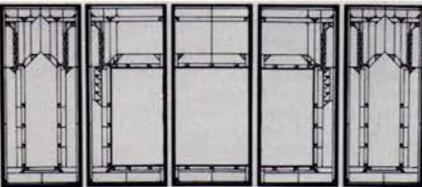
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A JOURNAL OF DESIGN AND CREATIVE LIVING

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On the cover: This eye-opening interior is hidden in a sedate old St. Paul rowhouse. (see page 60). Architect: Design Consortium, Inc. Photograph: Phillip MacMillan James.

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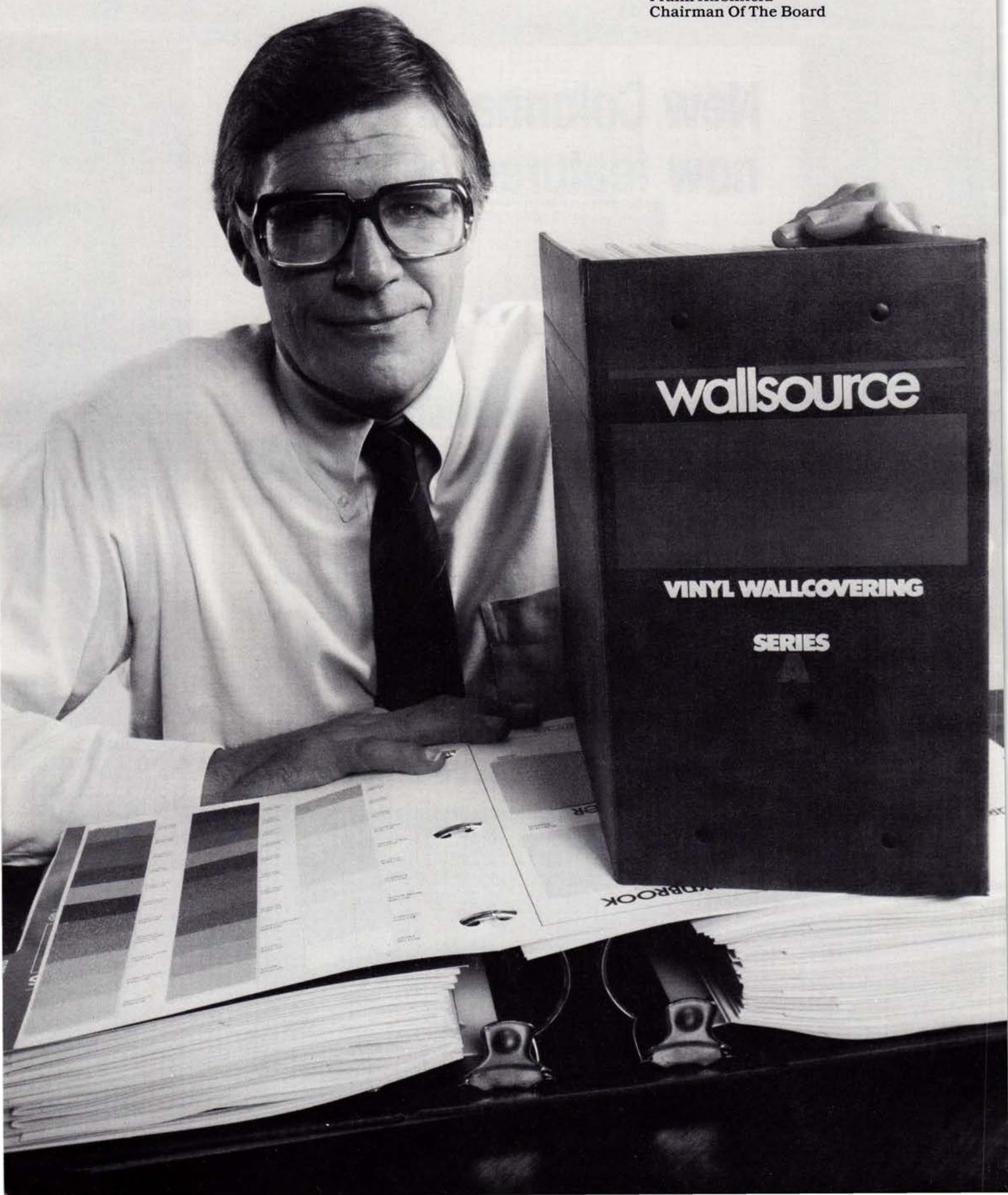
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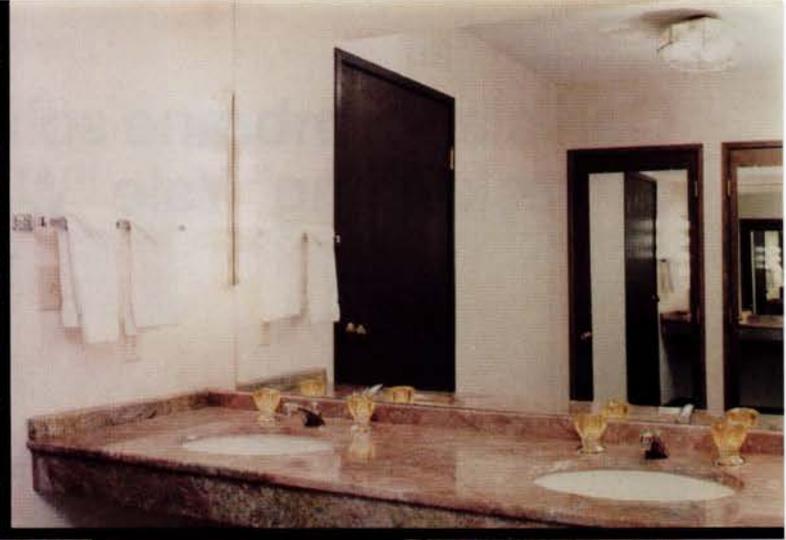
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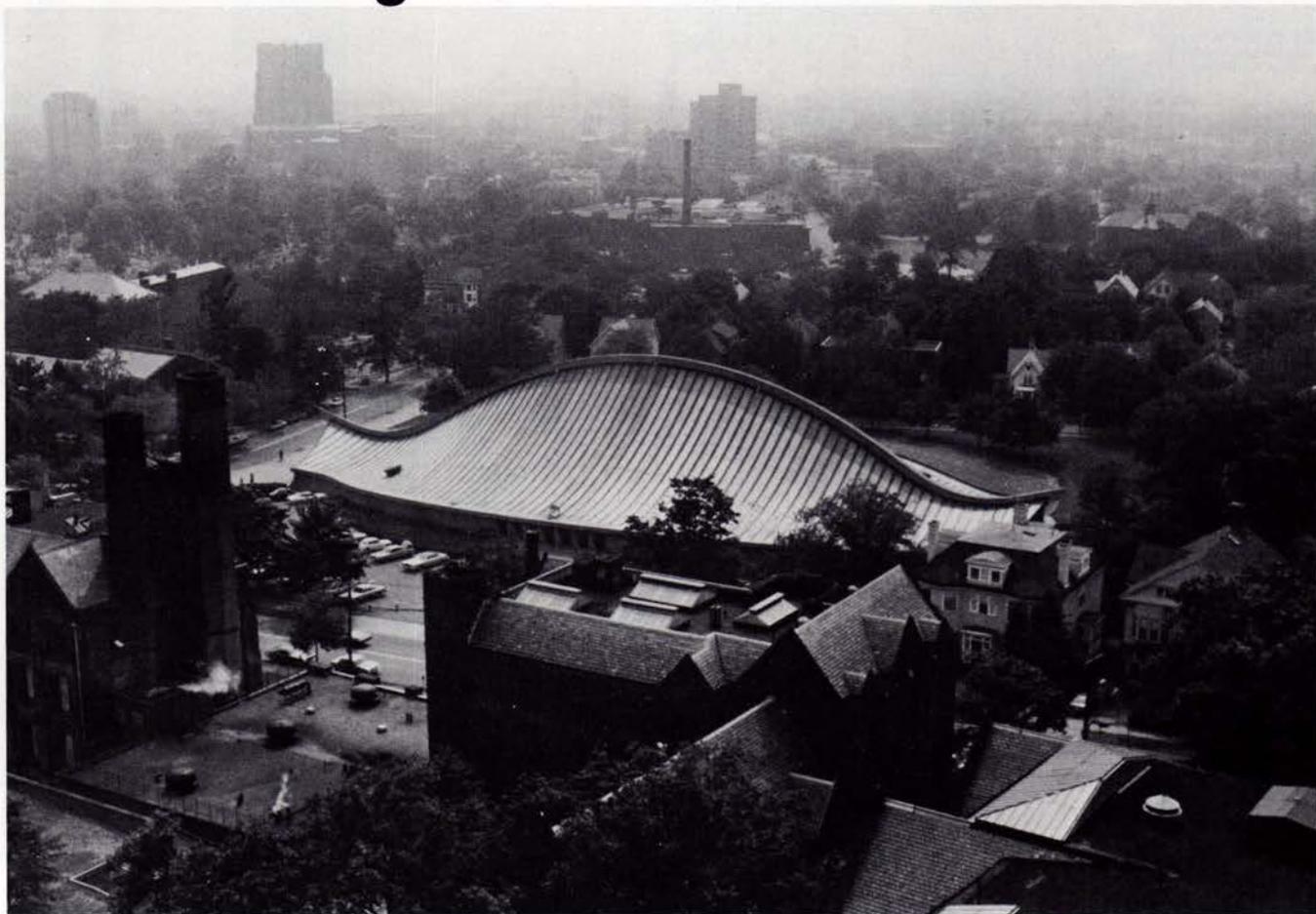
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Carlisle membrane solves problem of "reskinning" Yale "Whale"



NEW HAVEN, CT—Four steel cables suspended from a center concrete arch give the intricate 5,500-square foot roof of Yale University's David S. Ingalls Hockey Rink the appearance of a colossal whale swimming across the campus.

Unfortunately, for the last three years, the "whale" wasn't the only one doing the swimming. Because of a leaky roof, Yale Hockey team members many times had to battle water puddles as well as their opponents.

F.J. Dahill Co., Inc., a local roofing, structural remodeling contractor, was chosen to roof the whale with an EPDM membrane manufactured by the Carlisle Tire & Rubber Co., Carlisle, PA.

The most difficult phase of the job was to develop a staging system of ladders which would conform to the roof's irregular shape and allow the crews to work.

To support the ladders, Dahill crews nailed off 2 x 4 boards between the 23,000 lineal feet of battens covering

the roof's surface. Two ladders were placed so that approximately 170 rolls of Carlisle EPDM, ranging from 10 to 103 feet long, could be placed in the 4½-foot gap between battens.

The EPDM sheets were loose laid over the old neoprene material and nailed at six-inch intervals at the base of each batten. A 12-inch piece of elastoform was then secured over the battens. When a row was finished, one of the ladders was moved and the process started all over.

Flashing was secured by inserting a metal band in the large reglet joints at the top arch and bottom wall and covering it with a sealant.

Old neoprene on the 6-foot x 360-foot concrete deck at the roof's bottom was stripped and replaced with EPDM that was completely sealed with Carlisle adhesive.

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news, notes & opinions

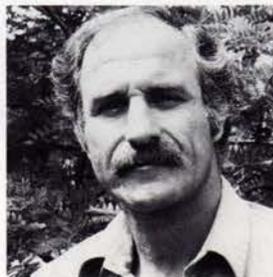
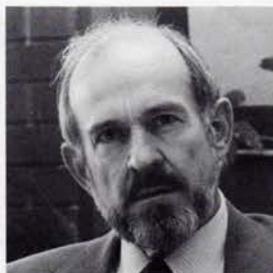
What must an architect know to protect the public health, safety and welfare?

The most definitive answer possibly ever reached is now contained in the final report of a two-year, \$.5 million study conducted by the National Council of Architectural Registration Boards. The study was undertaken by the Council to determine whether or not the examinations it prepares and administers across the country to all registration candidates adequately test for the basic competence required in the public interest. An important conclusion of the NCARB steering committee in charge of the study is that the exams are "reasonably related" to the practice of architecture. It recommended, however, that efforts should be made by NCARB to improve the examination process, essentially by "pre-testing" certain exam methods not currently used to see whether any of them should be incorporated in the existing exam structure.

Of special interest to both architects and the users of architectural services is the report's findings on what, exactly, are the things an architect does. For its data, the steering committee queried perhaps the largest sample of architects ever approached for professional research purposes. An exhaustive questionnaire was mailed to nearly a quarter of all registered architects in the U.S., and a better than 15% response was realized. The committee also conducted inquiries into the services architects perform—and their relative importance—by means of panel sessions with private and public officials who commission architectural projects or otherwise work with practitioners.

The study concluded that an architect may perform one or more of some 38 services in protecting the public health, safety and welfare. These services were grouped in seven categories: programming, site design, building design, construction documents, bidding and negotiation, construction, and miscellaneous.

Copies of NCARB'S *Final Report: Practice Analysis and Assessment Evaluation Study* are now available at the Council Office. Send check or money order in the amount of \$25 to: National Council of Architectural Registration Boards, 1735 New York Avenue, N.W., Suite 700, Washington, D.C. 20006.



Above: Thomas F. Ellerbe, FAIA, second recipient of the Gold Medal from the Minnesota Society/American Institute of Architects. Clockwise from top left: Design Exhibition speakers Joan Mondale, Fay Jones, M. Paul Friedberg, and Norman DeHaan.

Joan Mondale to speak at MSAIA Design Exhibition

On November 3rd the doors of the Hyatt Regency in downtown Minneapolis will swing open for the start of the 47th Annual MSAIA Design Exhibition. Over 3,000 architects and other design professionals are expected to walk through those doors to see, hear, and talk about the state of architecture in this region.

The lineup of event for the four days promises a rich offering of ideas and information. Many of the professional development seminars will focus on the practice of architecture, in response to the current pressure on firms to survive in a slow construction market. Some of these include "Marketing and Client Relations", "How to Conduct a Better Business Meeting", "Contracts, Fees, Negotiations", and "Small Firms—Beginning, Surviving, Prospering". Those interested in how the developer evaluates a potential project can hear Tom Swift from Gerald Hines Interests, the developer of the Pillsbury Center. Swift will also participate in a panel discussion about the development outlook for Minneapolis. On Wednesday morning, *Dudley Riggs and Company* will give a witty introduction to the new *MSAIA Energy Sourcebook*, the first compendium of energy-conscious design information appropriate for this region.

Lest you suspect that this year's convention will sacrifice aesthetics to business interests, be assured that the inspirational side of architecture will not be forgotten. Fay Jones, FAIA, whose Thorncrown Chapel in Eureka Springs, Arkansas, received an Honor Award this year, will discuss his design process from the genesis of an idea to its realization. Paul Kennon, Jr., FAIA, president of Caudill Rowlett Scott, the firm that wrote the book on team design, will speak at the Tuesday luncheon, as will architecture critic and *House and Garden* editor Martin Filler. Joan Mondale, long-time arts advocate and author of *The Politics of Art*, will speak Tuesday night about the larger expressive systems in society and how the artist/architect creates social and political content in his or her work (open to the public). Other notable speakers include Norman DeHaan, AIA, FASID, who will share his perspective on how architects and interior designers can work together; landscape architect M. Paul Friedberg, known for his design of urban malls, plazas and parks; and William Houseman, *AM*'s editor, who will talk about the difference between two and three dimensional architecture.

Of course, a convention is made up of more than speeches and seminars. The convention hall will be packed with over 170 exhibits plus, for the first time, a "New Products Demonstration Area". Another first: the "Works in Progress" display will feature projects



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The MSAIA Design Exhibition will run from Tuesday, November 3 through Friday, November 6. The themes for the four days are: The Dreamers, The Shapers, The Builders, and The Celebration.

Historical society plans extensive improvements on its historic home

InterDesign, Inc., has just completed a schematic plan for the renovation and expansion of the Hennepin County Historical Society building. Built in 1919 for Mrs. George Christian, the structure became the Historical Society Museum and offices in 1957. The Society has now outgrown it, but rather than move, it decided to expand and improve its facility.

The expansion planned by InterDesign will add 11,000 square feet to the existing 15,000 square foot structure. Built of concrete block clad with an insulated aluminum skin of the same gray color as the 1919 house, the proposed addition will contain an auditorium, elevator, display areas, and basement storage which is temperature and humidity controlled. The Society's present storage does not have these controls, which makes the preservation of manuscripts and other items more difficult.

The existing building's architectural character will be maintained inside and out. It will be used primarily for "Period Room" displays and other permanent exhibits. The new administrative area will be located in what is now the garage.

The design was approved by the Hennepin County Historical Society in August. It is now seeking funding sources.

Nation's first trolley system built since WWII is now running in San Diego

Nicknamed the "Tia Juana Trolley," San Diego's new 16-mile light rail transit line went operational in mid-summer and now links the downtown with the Mexican border at San Ysidro-Tia Juana. It enjoys an even greater distinction than just being the first new trolley line built anywhere in a genera-

continued on p. 76

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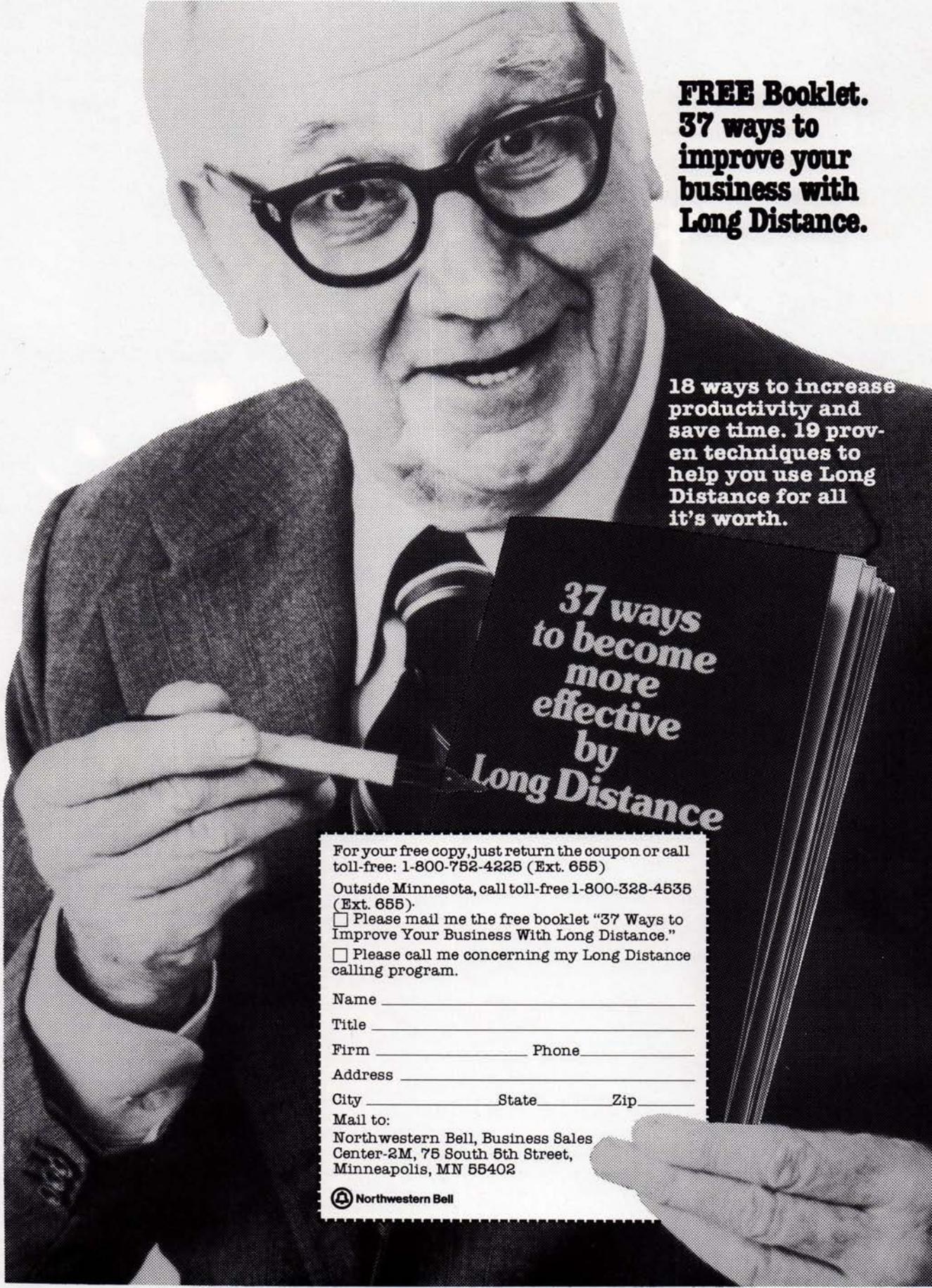


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Heading for the hills

WHOLE UNDERGROUND HOUSING DEVELOPMENTS ARE BEING PLANNED TO POKE OUT OF HILLSIDES, HERE AND ABROAD. The information comes from *Next* (August, 1981) which recently folded after its laudable editorial effort to promote futurism. We learn that a French company called Architerra is now building 47 earth-sheltered houses in a hillside near Nice and expects to build more of the same near Grenoble, France, and Madrid, Spain. Meanwhile, the French firm's American reps are reported to be "scouting American hills for potential development."

Lifting the auto seige

FORMER WASHINGTON POST ARCHITECTURE CRITIC WOLF VON ECK-ARDT HAS SHIFTED HIS ALLEGIANCE

TO *TIME*, where he will handle its new design section. In his first story (*Time*, Oct. 12), he describes the Dutch system for taming the onslaught of automobiles in residential neighborhoods. It works as follows: "The entrances to streets are necked-down to one lane to slow down autos; that lane is broken up with trees, planters, play equipment, benches and flower beds. Cars are parked diagonally in small groups on alternate sides of the street, so that moving vehicles have to slalom around them. Intersections are marked by islands of greenery or with gradually raised crosswalks."

Called a *Woonerf* (loosely, a "protected precinct"), the concept is now working in 800 *Woonerven* across The Netherlands, has spread to West Germany, and U.S. urbanologists who have gone over to have a look are impressed.

Let's see if it'll fly

FAILURE TO CONSIDER URBAN DESIGN EARLY IN THE BUILDING PROCESS RESULTS IN A HOST OF UNHAPPY CONSEQUENCES, writes a planner named Hamid Shirvani, of Corbin, YamaFuji & Partners, in the August issue of *Environmental Comment*, a publication of the Urban Land Institute. Some of the more flagrant and irreversible mistakes include the palpable misuse of resources, destruction of landscape and old buildings, and the building of unimaginative, socially irrelevant "boxlike structures." Says Shirvani, "There has been a public outcry against such failures." The antidote? Design review procedures which ensure that both public and private development is acceptable to the public. Citing

continued on p. 80



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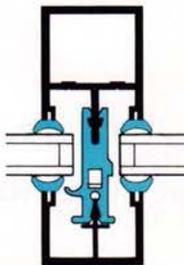
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First Federal Savings and Loan, Architect: Gene Hickey & Associates, Minneapolis, MN

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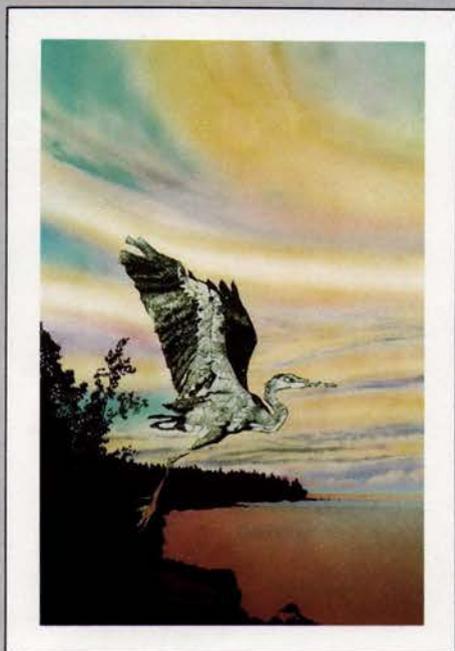
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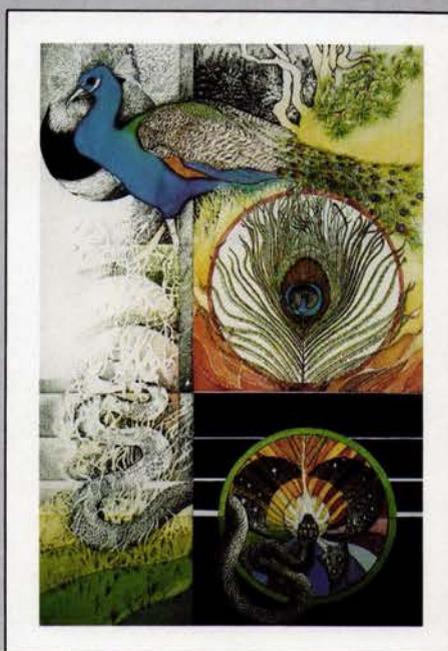
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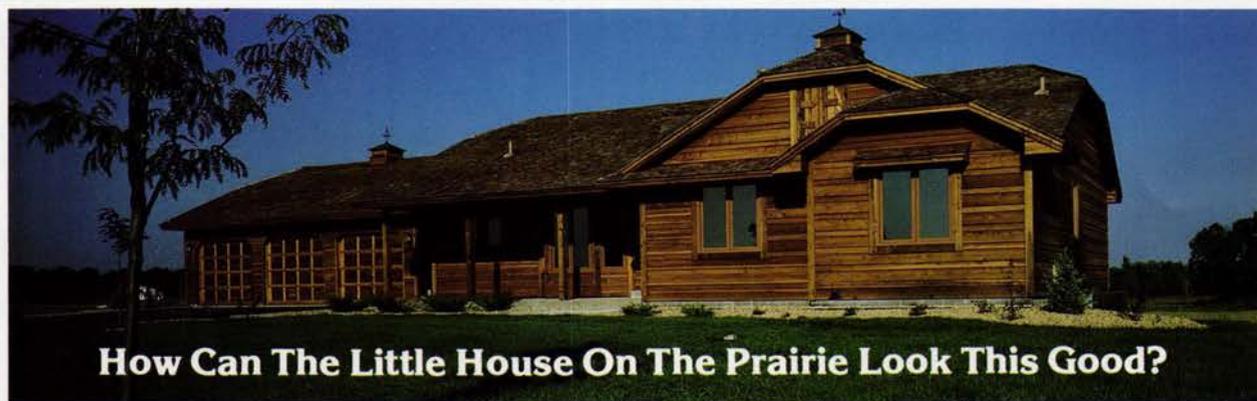


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PHOTO BY JIM MAJERUS

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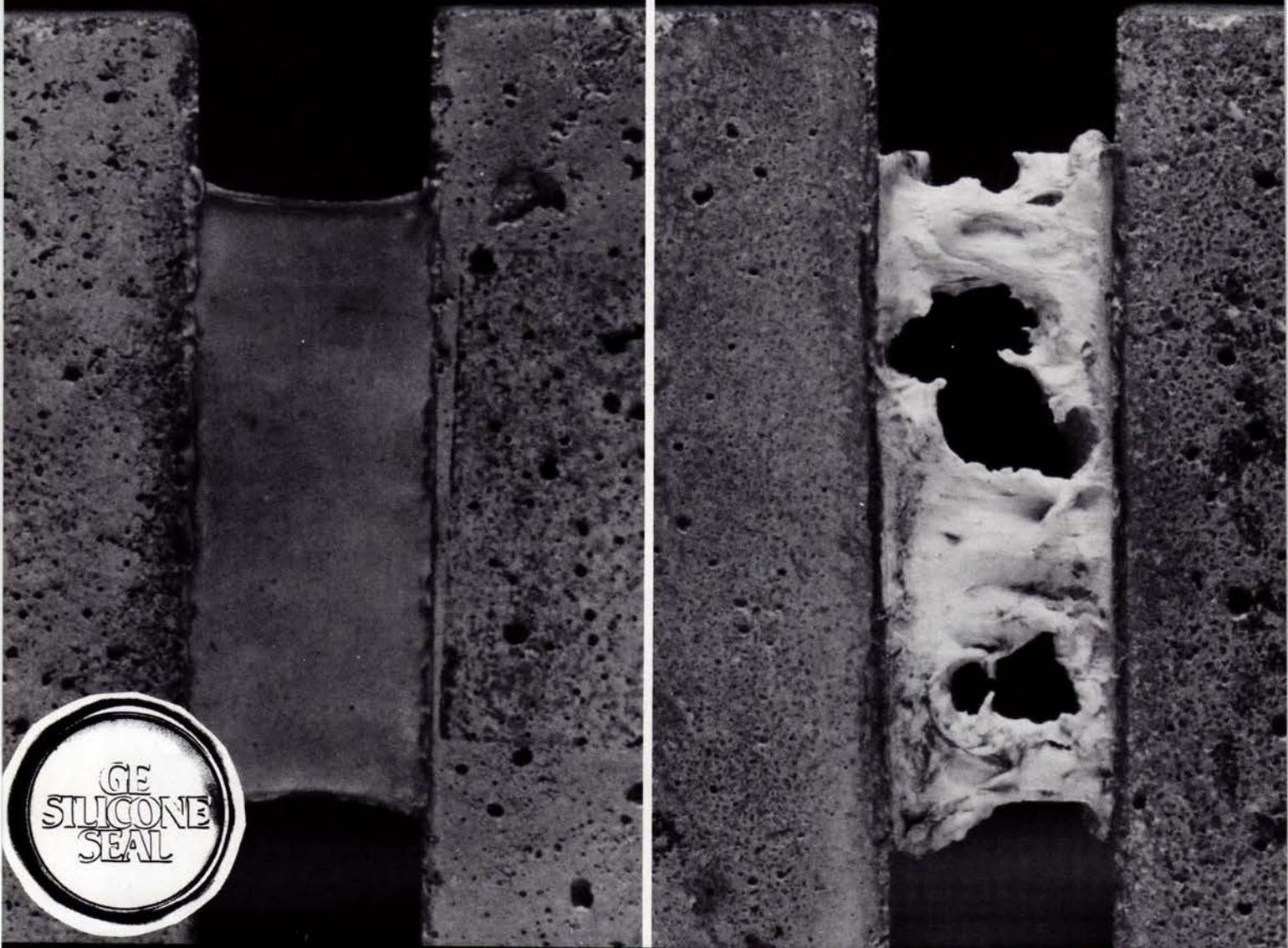
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Mt. Curve Place

Classic private townhouses atop Lowry Hill at Mt. Curve and Emerson Avenue South

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Mortgages are available up to a quarter of a million dollars on Mount Curve Place townhouses, generally based on 25 to 30 percent down and 30-year financing.

"This is a great indication of the degree of respect the business and financial community holds for Mount Curve Place," said Norman Ackerberg, co-developer. "Very few properties can command such respect and such high loan value."

Ray Harris, the other co-developer, enumerated some of the reasons. "The individual homes are large," he said, "from 2,200 to 3,200 square feet of finished space, storage and laundry areas... and not counting garages. When you consider the perfect site atop Lowry Hill, and the fact that these are essentially single family homes, you can make a very good argument that these are the finest new homes that will be built in the city of Minneapolis for a long, long time."

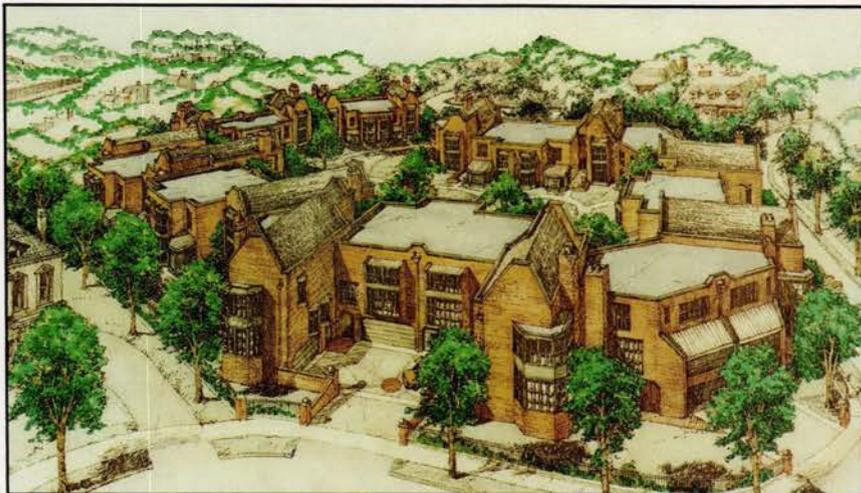
Prices at Mount Curve Place range from \$305,000 to \$395,000 depending on the particular design.

Phase Two reservations now being accepted

Only a few homes remain in Phase One at Mount Curve Place, and selections already are being made in Phase Two, a reflection of the esteem with which selective homeowners still hold quality design, materials, craftsmanship and an ideal location.

Phase One involved construction of 16 of the 41 townhouses at Mount Curve Place.

Seven distinctive floorplans offer personalized living, and include such standard features and options as oval and circular staircases, sunken living rooms, bay windows and sunrooms. There also are



Built on the former site of the Dunwoody Mansion atop Lowry Hill, Mount Curve Place offers a spectacular view of the Minneapolis skyline and tree-lined solitude only minutes from the city's business, cultural and entertainment centers.

Mt. Curve Place wins Home & Garden Award

Minnesota Home & Garden magazine has named Mount Curve Place its 1981 Award Winner for Townhouse Design.

Announcing the award in its August edition, the magazine also said it was "particularly impressed with the investment value Mount Curve Place homes repre-

sent," observing that the price range was "comparable on a per-square-foot basis with most other new downtown housing."

Minnesota Home & Garden went on the note, "Adding to their value is their rarity. Unlike condominiums, new townhouses (and new single family homes, which they most resemble) are extremely scarce in the city.

"The homes currently under construction at Mount Curve Place," the magazine continued, "may very well represent the last residences of their quality and outstanding design to be built in such a desirable neighborhood, and there will be only 41 of them.

"In addition to taking maximum advantage of an almost unbelievable view of downtown Minneapolis, the two-story townhouses designed by San Francisco architect John Louis Field feature exteriors of brown brick common to the neighborhood, and recreate the look and spaciousness of the neighborhood's turn-of-the-century historic homes.

"The result, in *Minnesota Home & Garden's* view, is a complex of unusually fine homes that combine lofty, flowing interiors and spectacular views with exteriors which, while completely new, belong perfectly to the historic neighborhood in which they are set."

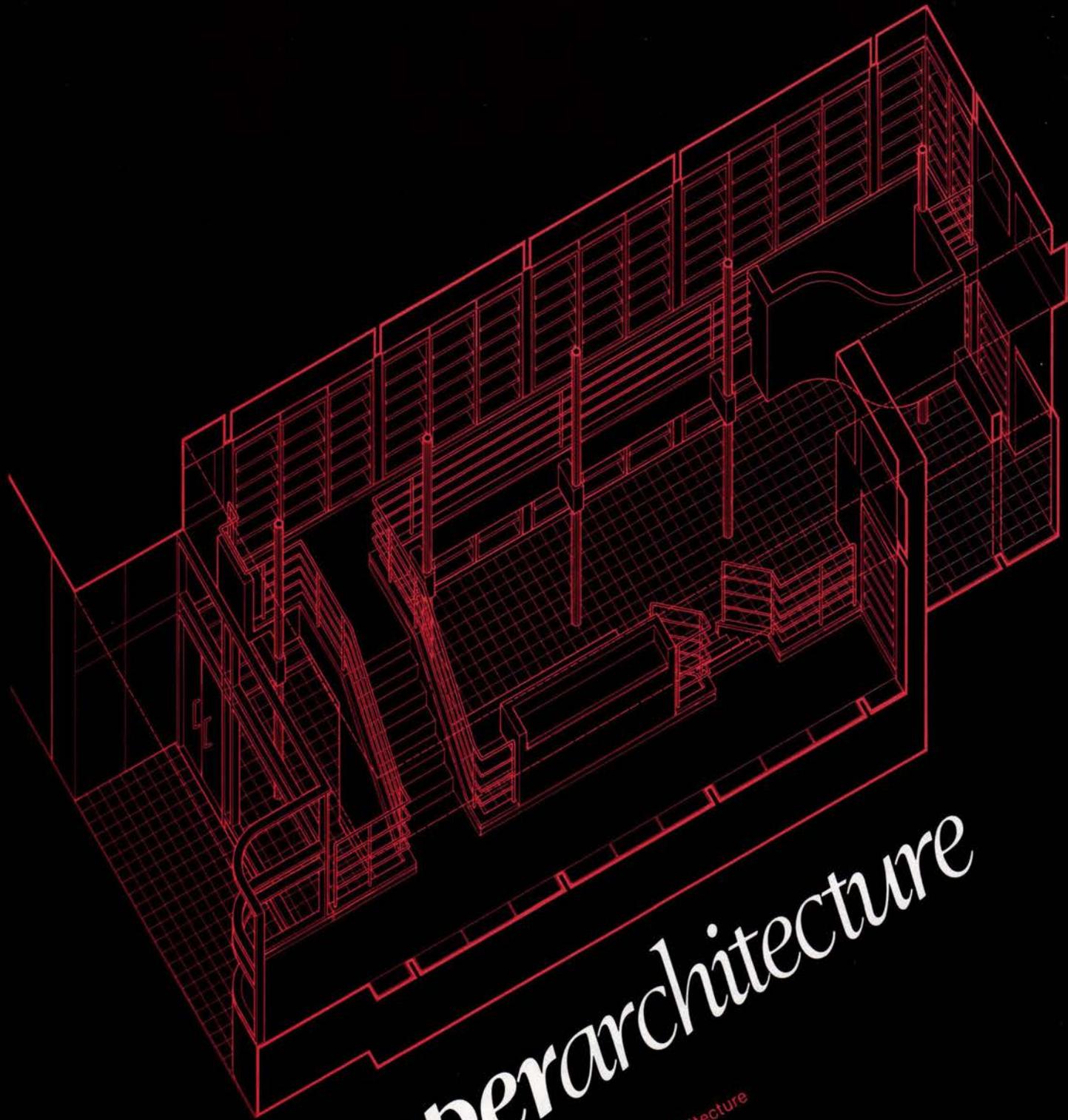
skylit entry foyers, fireplaces, terraces, slate hearths and three selections of oak hardwood floors. A master bedroom fireplace can be added, even an elevator. All of this on a meticulously landscaped site featuring lush courtyards and private pool.

No more than four of these beautiful homes share a driveway, and each has its own private entrance, mailbox and street address.

Designer John Louis Field describes the homes as "a blend of old and new ideas perfect for today, related to yesterday and adaptable to tomorrow."

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Housing and the missed opportunity

Frank Lloyd Wright never made it easy for his admirers to understand him. His prose was at best high flown and convoluted. Yet who among us would care to step forward and venture a keener vision of what the American house might have been—and still could be—than does Mr. Wright in the following aspirational flight:

“To make of a dwelling place a complete work of art, in itself expressive and beautiful and more intimately related to life than anything of detached sculpture or painting, lending itself freely and suitably to the individual needs of the dwellers, an harmonious entity fitting in color, pattern and nature the utilities—this is the modern American opportunity.”

Seven decades have come and gone since America's greatest native-born architect expressed these high expectations during a mid-career hiatus in Europe (of which Kate Johnson tells in her essay in this issue about the man and his demanding Minnetonka clients). Few would question today that the “modern American opportunity” he envisaged has also come and gone.

If one searches diligently, a thin sprinkling of dwellings-as-art may be found in this country. They are so few, however, as to punctuate the unpleasant, highly visible fact that we have made a terrible mess of the domestic landscape from one end of this country to the other. Just how much of a mess can be better comprehended by absorbing the message contained in a simple arithmetic computation (for which I am indebted to the well-known California architect-planner Richard Leitch).

For convenience, let us say that the average number of occupants per house in the United States

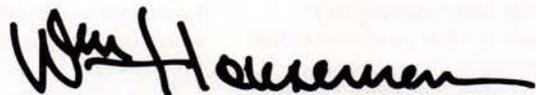
is three. And suppose we allocate a quarter of an acre for each house, thereby creating a hypothetical density of twelve persons to the acre—a very low density, as any housing developer can affirm.

Now imagine yourself a super real estate developer capable of buying enough land in one chunk to house everybody in the United States, twelve persons to the acre. How much land would you need? Roughly 30,000 square miles, or a swatch of about 100 by 300 miles. Or, in familiar terms, a little more than one-third of the State of Minnesota's 84,000 square miles.

Traveling the nation's interstates, one cannot escape the palpable evidence that in order to house our citizenry on the theoretical equivalent of one-third of Minnesota's acreage, we have chewed up and otherwise grossly insulted millions of acres of land.

Should this inordinate scatteration be a professional concern of architects? I think so, and I think most architects also think so. If architects can be said to share one regret, it is their inability, for purely economic reasons, to give housing the emphasis it deserves in their practice. Some few architects do manage to specialize in either free-standing or multi-family residential work. But they alone cannot be expected to influence the forces that conspire to produce Greater Slobburbia. They need the collective clout of the one profession qualified by training and perspective to challenge the *status quo* by offering constructive alternatives. That profession is, of course, their own.

Architects should be able to design houses that are, in Mr. Wright's words, complete works of art. But before they enjoy that increasingly elusive opportunity, they must concentrate their skills, and their will, on causing decent and affordable housing to be built in a rational urban context. Not an easy task. But the need for an environmentally sound, energy-conserving future demands nothing less.



William Houseman
Editor

THE VIKINGS' NEW LAIR

NFL football today is reckoned to be either warfare—or simply *everything*. Thus any architect hired to design a new home for the pros may be pardoned for feeling a bit intimidated. So far, despite a slow start this fall, the Vikes act like happy clients.



In the Minnesota Vikings' press release describing their new training facility at Eden Prairie, Minnesota, their publicist reports, "The Vikings began using Winter Park last November (and won five of their last seven games and the division title after moving in)."

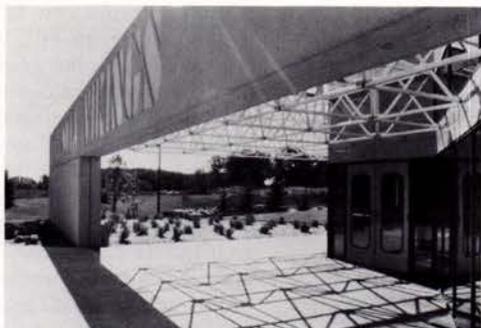
The inference is clear, and more than a little comforting to the architects, since it must be true that there exists no client quite so single-minded as the franchise-holder of a National Football League team. Winter Park, so named for the Vikings' president, Max Winter,

may be regarded as an architectural success, its completion having ostensibly had something to do with the happy ending to the team's winning season last year. For it has been the credo of NFL football, at least since the late Vince Lombardi proclaimed it in a moment of admirable candor, that winning is everything.

Only one other occupational group the world over subscribes to this credo: it is, of course, the military. Not for nothing, then, is pro football so often likened to all-out warfare. Nor is it sur-

prising, when you consider the absolutist nature of these kindred pursuits, that both place the highest possible premium on two strategic intangibles: security and morale.

The Vikes are no different from the other NFL teams in their concern for visual security: they are all obsessed. A veritable horror story (from the gridiron warrior's perspective, at least) that conditioned the Winter Park development team's thinking was recently recalled in a memo by one of the partici-

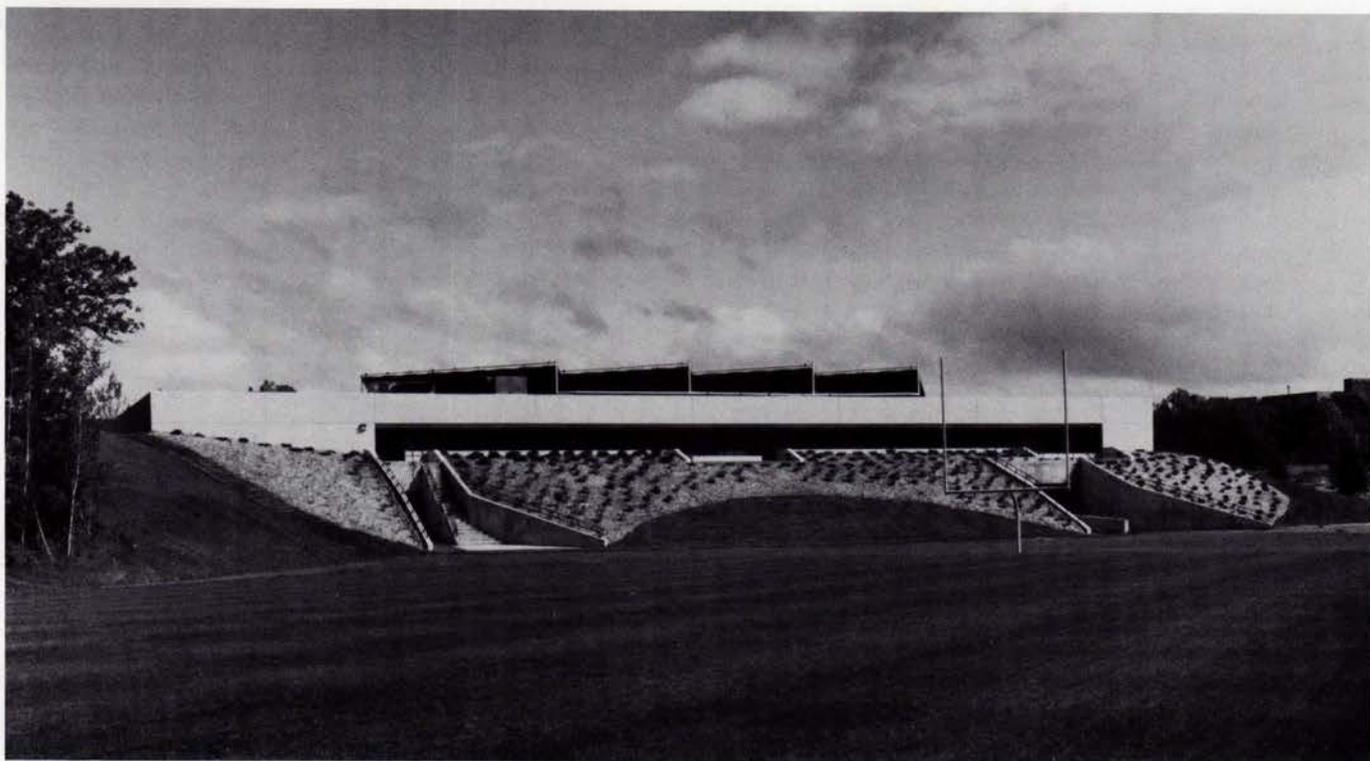


Discreetly ground-hugging as befits a pro football operation that eschews weekday publicity while the practice field head-knocking takes place, the Minnesota Vikings' Eden Prairie headquarters is a two-level, heavily bermed poured concrete structure of clean and simple lines.

The entrance sports the team's purple and yellow color scheme (above). A maintenance and storage

facility is invisible from the road but convenient to the playing fields (left and opposite).

The main building includes 33,500 square feet on two levels; the project was planned and built in less than a year at a cost of \$2.6 million.



pants: "Haunted by the Dallas Cowboys' experience in constructing a practice facility in the shadows of a hotel, the upper floors of which are purportedly booked throughout the football season by, well, spies, the Vikings were naturally most concerned about the neighborhood." ("A fascinating research project lying beyond *AM*'s purview might seek to solve the mystery of why, if the Dallas Cowboys are spied on so relentlessly, their opponents fail so consistently to prevent them from winning most of their games.)

The training facility has been sited on an oak-dotted knob 50 feet above the Vikings' practice fields. A flood plain to the north and Interstate 494 to the south, together with the knob itself, restrict views of the fields from three directions. From the fourth quadrant, covenants obtaining there favor the Vikings' security preoccupations. These covenants refer to a "visual intrusion plane," the purpose of which is to limit the heights of future buildings. Explains one person who worked on the project, "Upper-floor occupants and would-be spies will only be able to evaluate the arc of long passes and the hang time of punts, at least until the berm-top plantings mature."

The architects for Winter Park were the Kansas City-based sports facilities specialists, Devine James Labinski & Myers, whose work for the New York Giants, Kansas City Chiefs, Los Angeles Rams and others has given them an insight perhaps second only to Howard Cosell's as to what makes professional football players tick. Indeed, such is the revealed planning wisdom built into

Winter Park that true sportsniks, unsullied by architectural influences, may confirm their grasp of NFL folkways and mores by studying the site and floor plans shown herewith.

A vital interest in morale, the second of the two strategic intangibles, is everywhere apparent. The complex, it may be seen, occupies a 15-acre site that includes two 100-yard natural turf football fields, and, beneath an air-supported structure, a 70-yard field for use during foul, and sometimes beastly, North Country weather. This field's surface is covered in SuperTurf, which, many players assert, should not be confused with superior turf.

The main building at Winter Park is partially earth sheltered; roughly 60 percent of it is below grade. On its roof is an array of 80 flat-plate solar collector panels. These cover no less than 1,496 square feet and supply 50 percent of the Vikes' hot water needs. Given the sweaty nature of their endeavors (see laundry located appropriately just off the locker room), this solar assist is a not inconsiderable contribution to the team's sense of well being. The economic payout on the solar system is also impressive; according to TEC Inc., mechanical engineers for the project, the Vikings should save \$15,000 a year on their hot water heating bills and amortize their investment in five years.

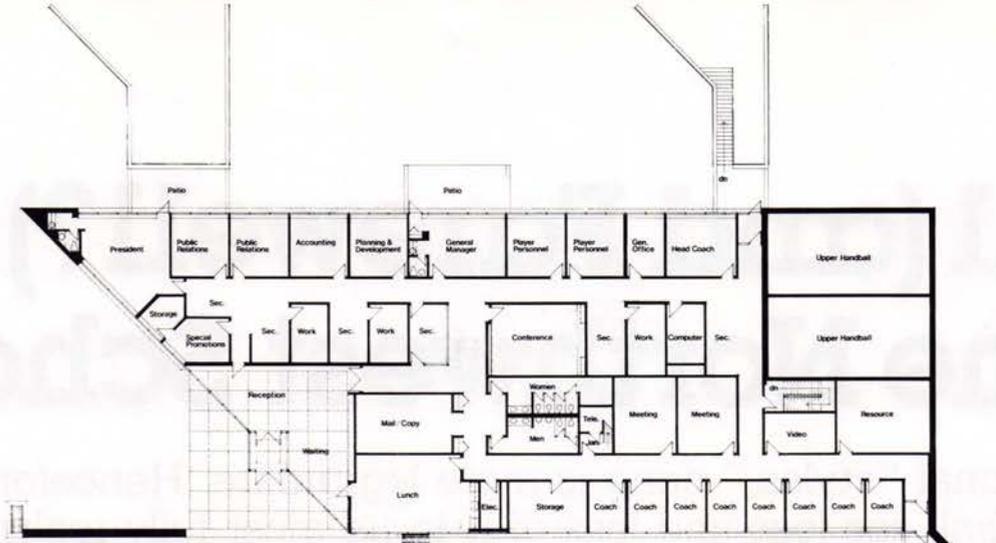
The floor plans speak volumes as to the hierarchical nature of a professional football team. Just as the supply and fighting forces in an army are kept, as much as conditions permit, from each other's sight, so too at Winter Park all of the support troops—the bookkeepers,

the secretaries, the PR people and even the president himself—are ostracized from those lower precincts where game plans are laid and hatched, where the muscular mercenaries are restored from week to week in body and spirit. (See plan captions for details.)

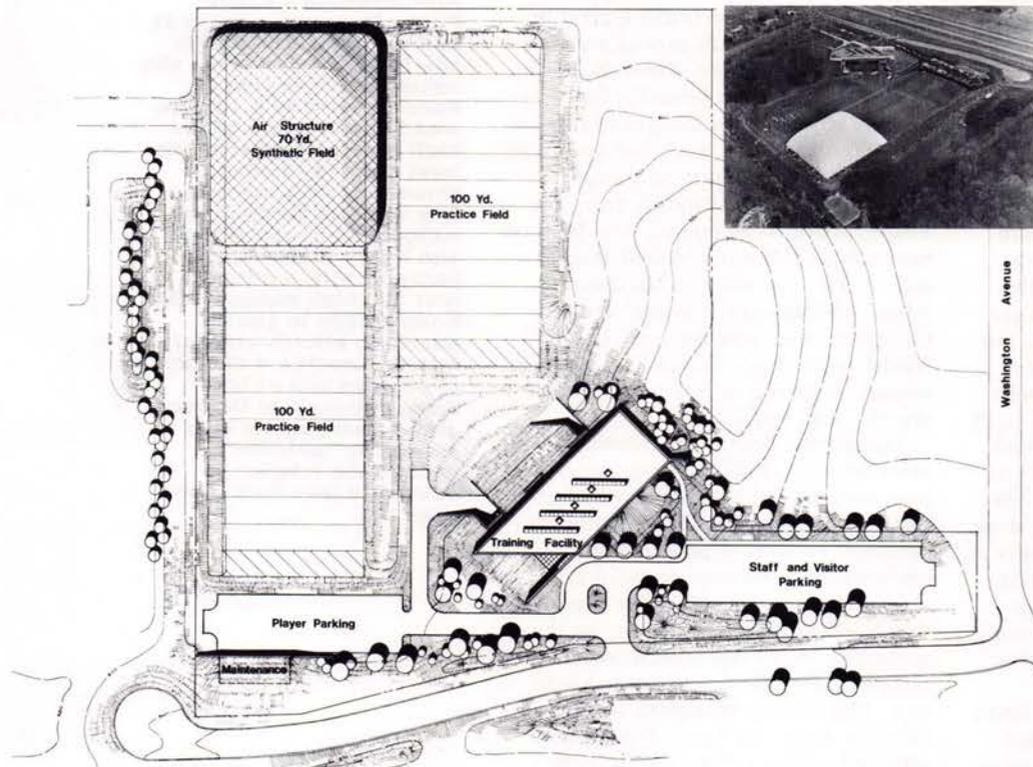
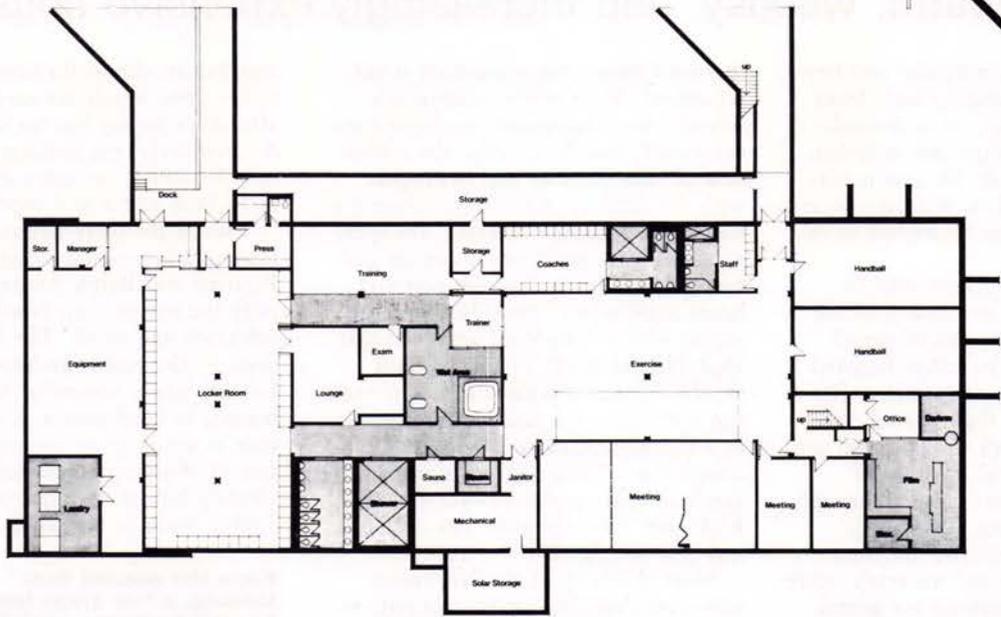
Not least of the Winter Park project's distinctions is the speed with which it was built. According to Ron Labinski and Dennis Wellner, who were project architects, the time frame set by the Vikings allowed just ten months from programming to the completion of construction. Of that ten months, a bare four could be devoted from the start-up to programming through the completion of contract documents. Says Wellner, "The biggest load was carried by the contractor, Kraus-Anderson, of St. Paul. Their capabilities, plus a willingness to work with all the groups involved, was the key to the project's successful completion."

Fully acclimated and presumably raring to go into the first full season since Winter Park was built, the Vikings got off to a worrisome start this fall. If a clear correlation could be inferred between the team's new facility and its winning ways *last* fall, what was wrong *this* fall? Had some grievous architectural flaw surfaced during the off-season, thereby thwarting the Vikes' high expectations? As *AM* goes to press, it is comforting to see by the standings that the Vikes are doing quite a lot better. Whether or not the art and science of architecture has within it the capacity to make Minnesota's weekend warriors all-victorious, in accordance with the Lombardi credo, only time will tell.

Upper level



Lower level



The site plan (opposite) makes clear the arrangement of Winter Park's facilities as a complex aimed at serving the team's prime objective—the care and training of athletes.

The main building's two levels are devoted to two antithetical pursuits: business and administration on the upper level (with the exception of the handball courts) and the physical and psychological well being of the football players on the lower level.

The coaches' cubicles, exercise and training rooms, screening room, examination and locker rooms all convey graphically the workings of a successful NFL franchise.

Hail (and Farewell?) to the Northwest School

Of all regional “styles,” none is more legitimate. Henceforth, alas, we shall see less and less of it in its most fully realized form: the warm, woodsy, and increasingly expensive house.

Hidden along the irregular and heavily forested slopes running back from coastal inlets and bays, or occasionally sited in pastoral settings and suburban lots—all the way from Oregon northward through British Columbia—a certain kind of house has flourished in recent decades.

Some say the Northwest school's product is the lineal descendent of the northern California houses designed early in the century by either Bernard Maybeck or the Greene brothers. But actually, apart from their shared celebration of the region's superb wood species as an architectural medium of expression, the two are temperamentally at odds. The Maybeck and Greene houses, however admirable for their warmth of character and materials, were essentially urban dwellings for gentrified clients. By contrast, the Northwest school turns its back on the urban milieu, even when—or especially when—the building site is no more than a 50-foot-wide wooded lot.

In this school the site is made to seem almost everything. One of its most famous post-graduates, Arthur Erickson, whose Vancouver houses of the genre are among the most celebrated, has interpreted the Northwest residential architecture in these words: “It was the natural surroundings that evoked a poetic response from a few architects. For them, the house was more a device to enhance the magic of the site—to take advantage of the shifting moods of light and the great diversity of view to lead one through an experience of nature as if the house were landscape itself. The building materials were not wood, stone and glass, but dripping forests, shafts of sunlight, shimmering seas, moss-studded rocks, heavy fringes of trees, or pale distances. Dictated by its surroundings, the inner logic of the house was often subtle and hard to find.”

If Erickson's lyricism betrays a latent predisposition toward the classic Japanese aesthetic most often summed up in

the word *shibui*, the connection is not accidental. Most of the Northwest's school's more successful exponents have consciously sought to refine the robustness of heavy timber and hewn post with the delicacy of the shoji screen (or reasonable facsimile thereof), the spare appointments, earth tones, and an airiness gained mainly through post and beam construction. Such has been the appeal of this East-West amalgam that Paul Hayden Kirk, one of its most skillful blenders, walked off some years ago with four of a possible five awards in a major national residential design competition. (When asked to explain the jury's singular preference for his work, Kirk said, “Things grow fast out here and hide the flaws.”)

Most observers of the Northwest school attribute its impetus not only to the convergence of values indigenous and Oriental but also to the arrival in Portland in the late thirties of a young Italian architect named Pietro Belluschi. Smitten by the plain beautiful barns he saw in the region, he designed houses to look like them. His work had an instant appeal to the generation of young Northwest architects, mostly from the University of Washington, who built on his example following World War II and, in fact, became the Northwest school. (Meanwhile, having departed Oregon to win fame and an AIA Gold Medal in the East, Belluschi, poetically enough, returned to live in Portland several years ago.)

Despite the Northwest architect's wish for a house to meld in consummate oneness with its site, the unfortunate fact is that this architectural idiom, faithfully executed, consists of materials and craftsmanship that cost an awful lot of money. It does depend, as the houses in this Northwest portfolio attest, on the unstinting use of fine coastal woods: redwood, Douglas fir, cedar and hemlock. Once cheap enough to be used locally for sheathing broad expanses of wall and ceiling—boards were even

matched in almost furniture like perfection—these woods are no longer affordable to any but the very well-to-do. Similarly, the fineness of detailing calls for finish carpentry and masonry skills both scarce and expensive today.

Two of the three houses on the following pages—those designed by Arne Bystrom and Ralph Anderson—exemplify the mainstream Northwest style in substance and spirit. The third was done by the Seattle architect Wendell Lovett, whose somewhat more elegant houses, in combination with his influence as a mentor to the younger generation of Washington-trained architects, identify him as an important countervailing force in the region.

From the second floor landing, a few steps from her loft bedroom, architect Arne Bystrom's client Peggy Moore may enjoy at one glance the elements she felt essential when she asked him to design a house for her on a 13-acre wooded site on an island bluff overlooking Admiralty Inlet and the Olympic Mountains in Washington. She wanted, and got, “an indigenous house of logs and heavy timber with a bedroom loft, a pitched roof and high spaces.” The bridge leads to guest quarters, affords view of interior courtyard at right, of wooded site at left. Front entrance at the foot of the stairs opens to a surprising “outdoor” scene—the interior courtyard (see floor plans, page 39).





Cautioned the client to her architect: Don't spoil any of the magnificent site's "reading spots," "thinking glens" or "strolling paths."

Peggy Moore knew her site like the back of her hand, having often come to it from the city as a place of escape in the years before she decided to build. She wanted the house to displace nothing of the natural setting. Ironically, just before completion, the house was battered by the 120-mile gale winds of the Northwest's worst storm in history. The house stood firm, though six trees toppled on it, thanks to Bystrom's structural system of twenty great log poles tied together by horizontal and diagonal members.

A national AIA Honor Awards recipient, the Moore house is the product of an exceptionally effective collaboration between client and architect. Peggy Moore is an active proponent of several arts and creative crafts; thus she was prepared to convey her aesthetic ambitions for the house to Arne Bystrom in clear, positive terms. "Once we understood each other," recalls Bystrom, "everything was 'go.' The project went forward without a single serious hitch."



Both the front elevation (below) and rear facing the water (left) dramatize the great "slipcovering" advantage gained by a log pole structural system that carries all of the gravitational and lateral forces imposed by the lofts, roof and walls. Through it, Bystrom was able to cut away the non-supporting shingle/window walls as he pleased to create exciting spaces, vistas and the play of light. Inch-thick insulating glass on the inlet side admits appreciable solar energy, and a massive stone and concrete floor collects and stores heat.



Upper level



Lower level



Sunken conversation area (above) forming a U around the stone fireplace epitomizes the Northwest design approach: the bold use of wood and stone to convey a solid, secure sense of place, with generous window walls of the interior courtyard immediately at hand to keep a person in touch with nature. Courtyard, towering glass walls also enhance the kitchen and dining areas (left, and see also kitchen story on page 68). By using steel framing for all fenestration, Bystrom achieved a delicate tracery pattern, in pleasing contrast with heavy wood members. The floor plans (far left) make clear the strategic architectural importance of the courtyard internally and the log-pole structural system peripherally.

The open court:
"Like an opening
in the forest
canopy."

Looking from Moore's bedroom loft through the roofless courtyard, the owner may enjoy an extraordinary composition of varied interior and see-through spaces, as well as a glimpse of the sky above all. From this same vantage point it is possible to see the courtyard entrance area (left, below), to communicate directly with the living area (beyond loft rail, lower right), or to savor the spectacular view of Admiralty Inlet. Note how the post in the bedroom loft not only "liberates" the glass wall to function as a non-supporting screen but also suggests the rather pleasant notion of a tree trunk coming up through the floor. Speaking of the open court's benefits, architect Bystrom says, "By introducing light and air to the center, it adds a desired ambiguity between the sheltered inside and the forest outside. The resultant shaft of light is reminiscent of an opening in the forest canopy."



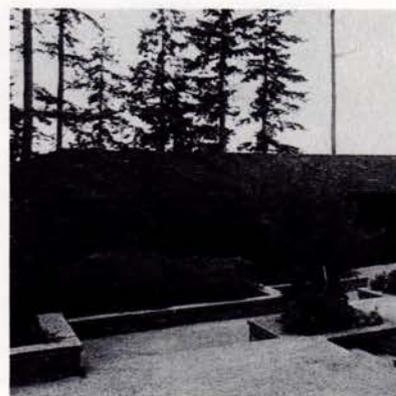
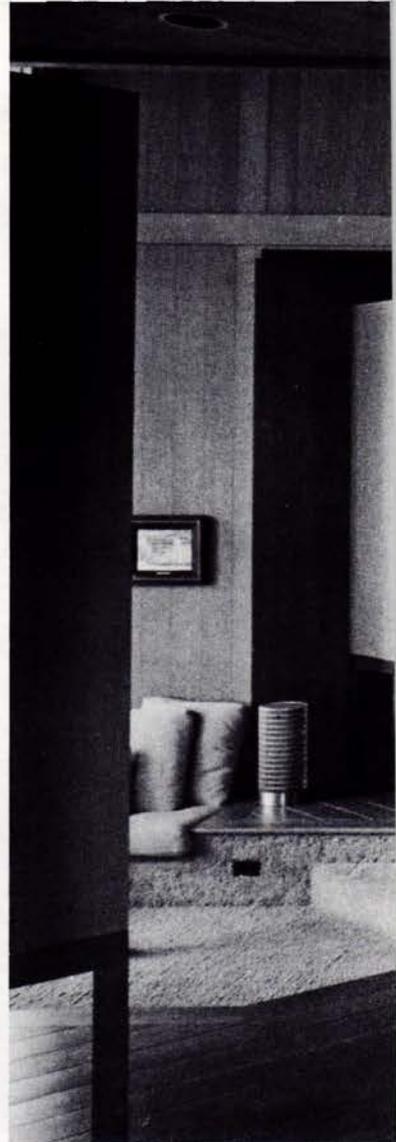
The architect who designed this handsome Northwest house starts, not from the bottom up, but from the top down. Then the rest of the house takes its cue from the roof.



Seattle architect Ralph Anderson likes to dwell on the roof of a house; which is to say he stresses roof design as both a symbolic and form-giving element in the shaping of a house. In the one shown here, he developed a series of hip roofs above a V-shaped plan, then let them determine the form and character of the ceilings, the floor and wall patterns. Sited on a bluff overlooking Puget Sound, the house on its view side is notable for the pattern of triangles dictated, of course, by the roof and repeated in glass bays. Anderson, who is a principal in the firm of Ralph Anderson, Koch & Duarte, shares in common with many Northwest architects a fondness for wood. But perhaps more than most, he puts this material to work not only for its tone and texture value but also to provide strong pattern and shape, as may be seen in this house he designed for Del and Mary Buse.



Though nominally a two-bedroom house, its rhythmic roofline, numerous decks and low profile combine to convey a look of architectural importance. Moreover, as implied in the dining area photo (left), rooms throughout the Buse house are not rooms *per se*; rather they are sequential spaces defined less by walls than by the visually conspicuous forms and patterns found in ceiling segments and floor areas. Equally strong space-defining features are the beautifully laid-up walls of native stone in gray, green and black tones.



Anderson's penchant for letting the roof determine what happens architecturally beneath it is best shown by this lovely pentagonally shaped conversation center (left), located at the apex of the inverted V plan (opposite, below). Its dramatic impact is immediate on anyone entering the house. Each deck is enhanced aesthetically and functionally by the triangular bays which extend the interiors deep into them (left, above).

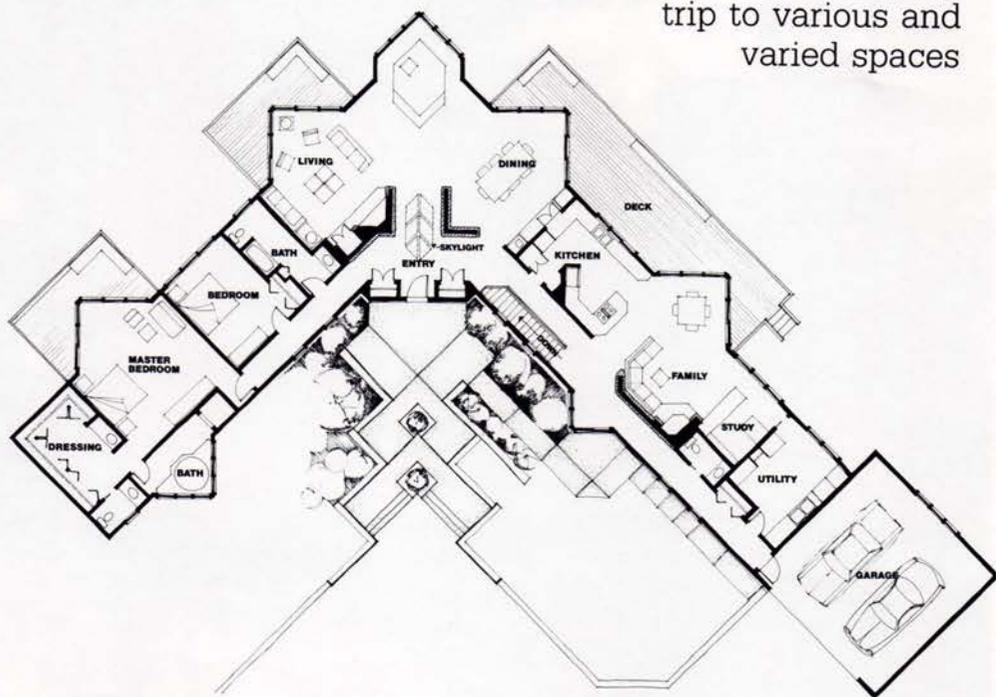
ALL PHOTOGRAPHS: MARY RANDETT



The single circulation corridor takes you on a delightful trip to various and varied spaces



The approach by foot is down a gently zigzagging series of landings punctuated by ground cover and ornamental planting. Anderson's hip roof in heavily textured cedar shakes contributes to a ground-hugging profile; one calculated to hold in abeyance the surprise to be felt when the visitor discovers the view high above the sloping property. The architect's skill is evident in the related but still distinctive living, dining and conversation areas (above).



Carved, chiseled and burnished—this urbane Northwest house shows off its elegant manners to passersby while withholding its indoor secrets from the neighbors

The Scofield house sits on one of the many hundreds of tight suburban sites with limited views and nearby neighbors that test the resourcefulness of Seattle architects. Wendell Lovett responded to the test here by designing for the Scofields a highly civilized environment of cylindrical forms, sheltering soffits, cavelike retreats, soaring white walls and cedar ceilings. Almost exclusively a designer of residences, Lovett elaborates and refines his architectural theories from houses, as discussed in "Designer Profile," page 47.



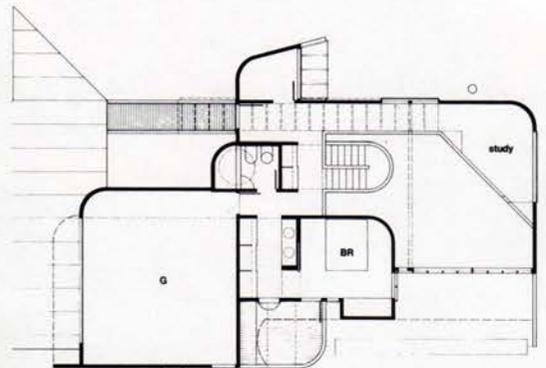
Soft, rounded cedar-sheathed exterior walls, an entrance foot bridge and a geometric glass canopy above it (below) all function as both sculptural and space-ordering elements. See, for example, how the glass canopy admits an extraordinary amount of north light to the lower, social area of the house (opposite). A stainless steel fireplace with protruding convection tubes fits neatly beneath a triangular study-balcony. The master bedroom suite is also in the balconied upper level space.



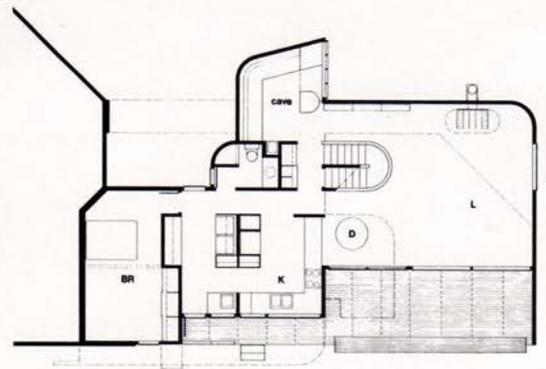
PHOTOGRAPHS: CHRISTIAN STAUB



Rounded corners and a sharp-angled balcony perform architectural sleight-of-hand in enlivening interior spaces.

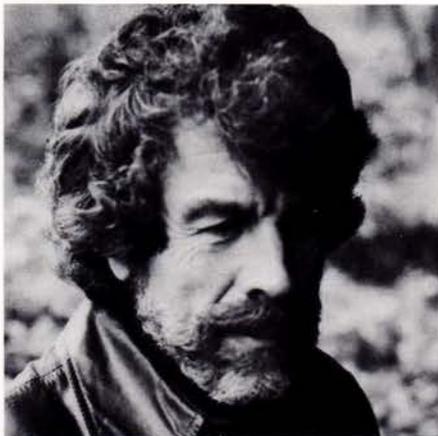


Upper level



Lower level





Wendell H. Lovett

The stairway is the central architectural element through which the entire house functions (far left). At the entrance level it ties together with the master bedroom and, by balcony corridor, with the study that juts diagonally above the living pavillion. Speakers in study area wall are made an artful virtue. The two floor plans make explicit Lovett's interest in rounded corners to convey a sense of containment. These corners occur notably in the study, master bedroom, the baths on both levels, and the small retreat behind the stairway on the lower level which Lovett characterizes as a "cave." The kitchen and dining area (opposite, below) are tucked below the master bedroom, in single-story contrast to the high-ceilinged living pavillion. While north light enters the house through the glass entrance canopy, the living area is bathed in sunlight through the two-story window walls on the south.

Architect-theorist Lovett believes buildings, like people, can make communicative gestures

By Larry Woodin

"We tend to put spaces on," says Wendell Lovett. "We wrap them around us, putting the openings—the eyes of the building—in front, and closed behind. The house can be thought of as the last in a chain of personal body-shell extensions: clothes, chairs, beds, cars—especially sports cars with bucket seats—and finally houses."

Lovett frequently uses the analogy of the human body: we have a backside composed of convex surfaces which we turn to others if we do not want to communicate. Thus the fetal position is the closest form to a sphere the human body can create—the least communicative of forms.

Next in the hierarchy of communicative postures—one used frequently in Lovett's buildings—is the cylinder. "It is best touched, if touched at all," says Lovett, "by the perpendicular. The flat plane also is not communicative; we can move along its surface but do not communicate unless there is an opening in it. The most communicative forms are those which are concave, broken, separated, those which wrap or enclose the participant."

Returning to the analogy of the body, Lovett refers to the "communicative side, the side with all the openings for sensory stimulation." One sees in his work obvious attention to creating privacy at the point of entry and careful thought to the gregarious or living side of the building.

The psychology of space is a second interest. Here Lovett deals with two simple concepts: "stop" and "go" spaces, and "servant" and "served" spaces. Hallways are natural "go" spaces. "Stop" spaces are rooms in which people stop or gather. Such spaces accommodate more varied functions than most and approximate a cube in form. They are usually linked directly to "go" spaces.

"Servant" spaces are those which provide a service: kitchen, bathroom, dressing area, laundry, and so forth. "Served" spaces are those in which people gather for social purposes—living, dining, family rooms—or spaces where people retreat for privacy—such as dens, libraries and bedrooms.

According to Lovett, "stop" spaces are by definition dead ends. By preserving them as areas through which there is no traffic, the special character is retained. "Dead end" spaces also relate to his concern for the psychological implications of architectural space: people feel

more comfortable in a space with a minimum of cross traffic.

The idea that buildings make communicative gestures, or that architectural spaces convey a sense of psychological appropriateness implies that a "language of architecture" exists. Over the years, a major portion of Lovett's intellectual energy has been devoted to searching out identifiable components of this language. The language he speaks of is based on assumed, universal, subconscious human responses. His interpretations of it is general in character, thereby providing a basis for assessing the nature of any building.

Lovett's thoughts about the use of materials and details comprise another area of concern. He is always concerned that a roof, a floor, countertop or window frame will wear well. He creates details which emphasize changes in materials and the process of assembly. He strives for consistency in resolving detail problems, often thereby inventing forms and shapes which may attract attention because they are unusual, but which are appropriate to their use.

Lovett sees architecture as a "necessarily responsible form of expression." He talks of artists, painters and sculptors who deliberately seek new forms of expression. "Next year they will be off doing something different, and not return to a previous mode of expression."

The language of expression in architecture is rich and varied, and it is distinctly characteristic of Lovett's work that through it he has expressed his ideas with modern forms. He likes to think at "an elemental level." It follows that he thinks of eclecticism as a "cheap way of generating emotion." He doesn't think he will ever feel good about it.

"We've got to realize," he says, "that we are living in a special time and we have to be a part of our age. We have to make our own history, without knowing what it will be. We have to discover what will be most suitable for us. The question is how to take the forms of a technological age and employ them in a way—always around and with people—that will meet the basic needs and desires. The materials, techniques and times will change. We must relate them to the never-changing—or, at least, slowly evolving—fundamental needs of people."

Larry Woodin is a practicing architect and former student of Wendell Lovett's.

If the Twin Cities hope to be models of urban coherence, they'll need better conceived and executed projects than . . .

1200 ON THE MALL

How does it happen that buildings by excellent architectural firms sometimes miss the mark?

Nathaniel Owings, the "O" in SOM, once sat in a coffee shop with a few Midwest architects at an AIA regional meeting and chatted candidly about this puzzlement. "We never worked harder or had higher hopes for a project than we did for the Union Carbide building on Park Avenue in New York," he recalled. "But it turned out to be one of our most disappointing jobs. It just never came off."

Unfortunately, the same may be said for 1200 on the Mall in downtown Minneapolis. Here is a building that promised to argue the case for city living. To live in 1200 could mean having a whole new urban experience living beyond your doorstep: Nicollet Mall being your neighborhood pedestrian equivalent of a magic carpet to all of the good things that are the stuff of cultural self-enrichment. Such a prospect is the standard one offered by realtors with apartments to sell, of course, and does not take into account the building's significance to those on the outside who never enter it but simply encounter it as one more conspicuous element in the cityscape.

How does 1200 on the Mall stack up strictly as a place to live? The quick answer is that it is typical of city apartment houses everywhere. Both 1200 and 1225, a separately built but attached and integrally related structure, function as single-use bastions of privacy for those who can afford a condominium ranging from \$100- to \$300,000. Security here, as elsewhere, is a major consideration; the entrance lobbies are minimal in size, spare to the point of austerity, and overseen by a security guard who monitors the entrance area from a small adjacent windowed room.

Two features doubtless thought to enhance the marketability of 1200 were the balconies and the "plaza" above the parking garage. Yet taken together, they succeed mainly in reducing one's sense of privacy; worse, the landscaped plaza forms a visual void that suggests



the bleakness of an exercise yard at a correctional institution. The bleakness is a poorly kept secret, too, inasmuch as transients occupying rooms at the new Hyatt Regency nearby may also ogle any 1200 resident who would dare to repair to the plaza for a sunbath. A measure of the balconies' worth, like that of so many other speculative condominium towers nowadays, is their emptiness, save for barbecue accoutrements and an occasional forlorn potted plant stored on them.

But let us not presume to question the adequacy of 1200 as home for the condominium owners who've paid their money, secure in the knowledge that resales of units are yielding handsome equity returns. A more legitimate question is: what does 1200 on the Mall do for the downtown of a city whose planning strategy is based on luring people back to the city—and keeping those lured here?

1200 on the Mall is a downright intrusion to the pedestrian moving southward on the Nicollet Mall; it has no reason to be where it is, interrupting as it does the transition from the Mall itself to Loring Greenway. At street level, there is literally nothing inviting about this structure—no shops worth mentioning to lend interest to the severe brick walls. The structure's cold aloofness can be felt in all seasons, but especially during the winter months, when any compensatory factor in a building's design is most appreciated.

The immediate neighborhood provides no relief. As elements in the Min-

neapolis skyline, 1200 and its nearest neighbors, the new Hyatt Regency and the Holiday Inn (a truly terrible building), contribute little but brand-new banality Minneapolitans will be obliged to live with for a quarter century or so.

The most serious failure of a building like 1200 on the Mall, in these days of heightened interest in architectural vivacity, is its stoic dullness. Its designers, the Hodne/Stageberg Partners, are as keen as any firm around to demonstrate a new concept of urban architecture that invites active and varied participation by the public. Mixed-use is not merely a catch phrase; nor is living-over-the-store. The notion has arrived that more livable cities will come, not from building impregnable fortresses for those who can afford them, but from intensive use and usefulness of unconditionally accessible architecture. 1200 on the Mall unfortunately was designed to have no truck with this notion.

This is too bad, because the Hodne/Stageberg Partners has done urban architecture of a quality that Nat Owings and SOM or anyone else might envy. Ironically, indeed, while SOM was doing a disappointing Union Carbide building in Manhattan, this young firm was busy designing one of the most highly acclaimed housing complexes yet to be built in New York City—the Harlem project sponsored by the District 1199 National Union of Hospital and Care Employees and called simply 1199 Plaza. This is by no means upper-income housing; yet it has not only taken its place as an exceptionally powerful post-War element in the New York skyline, but also established distinguished design as a pragmatic tool for making urban living a workable proposition. The opportunity to do likewise in Minnesota by Minnesota architects is even more propitious. But it is an opportunity in danger of being squandered. If we can't build great cities this time around, we'll never build them. I wonder if we shall.

—William Houseman



In an already harem-scarem area of undistinguished structures scattered willy-nilly over roughly six square blocks, 1200 on the Mall contributes further to the visual and functional chaos. And with the addition of still another great white presence across the street—the Hyatt Regency Hotel (at right in aerial photo)—the chances of making the neighborhood make sense are reduced: The building's elevated, landscaped plaza above the parking garage (above) not only serves the

residents unfortunately but, far more unfortunately, it eats up most of an entire block that might have been planned as a lively arcade of considerable benefit to both the building's residents and the public as well. The *pro forma* balconies in condominium design (left) provide extremely modest amenity in a fish-bowl setting.

At 1200 on the Mall, one family combined two small apartments into one really great one

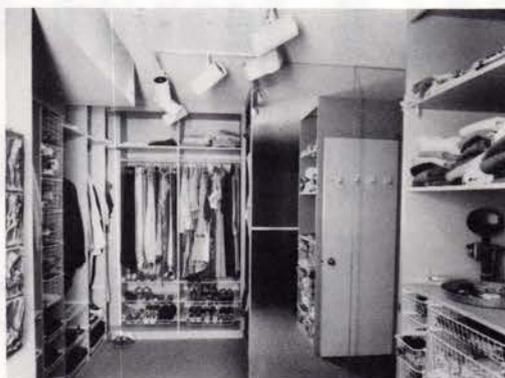
Those who extol the joys of city living seldom bring up the inconvenient fact that when you move from a house to a condo—even one at such a touted address as 1200 on the Mall in downtown Minneapolis—you must almost always sacrifice two precious commodities: space and a sense of spaciousness. One occupant at 1200 overcame this dual deficiency, however, in a forthright manner. The John Cowles, Jr. family acquired two modest-sized apartments there, knocked out the party wall separating them, and, with the considerable help of interior designer Tom Gunkelman, combined the two spaces into a home with all of the advantages of a large suburban house. For a family whose young adult children come and go, the bedrooms are sensibly modest. But the living-dining-kitchen area, embracing one great, building-wide space formerly broken in two, is a powerful social magnet: two seating areas, one quite informal and the other less so, flank the dining area. Window walls at each end of these living areas offer su-

perb views of downtown Minneapolis, while a third, even broader glass wall borders the dining area. The operational headquarters for all of these free-flowing spaces (enlivened, not incidentally, by the family's collection of paintings and sculpture) is a wide-open, unapologetically self-revealing kitchen (see page 68). Here, as in the rest of the apartment, the storage of this supremely well-organized family consists of shelves and drawers so neatly stacked as to make cabinet doors not only unnecessary but undesirable.



Flowing through all spaces in the Cowles apartment are two visually unifying elements: oak strip flooring and walls painted a mushroom hue. Mixing such old family possessions as a canopied bed in the master bedroom (left), and a mirrored wall painting by Pistoletto in the wicker-furnished sitting room (below right), Mr. and Mrs. Cowles have created a highly personal living environment. The task of making two apartments into one required a prodigious amount of wall relocation, installation of new plumbing and lighting, soffits and storage. Hub of the house is the dining area centered between two living areas (below and opposite below).





Range of specialized storage includes open-shelved, pin-neat dressing room in master bedroom suite (left) and music, TV and book wall in small passive entertainment room (far left). Track lighting is a practical remodeling solution in several apartment interiors.



Frank Lloyd Wright and the Strong-Minded Littles

While the great architect had other things on his mind, a Peoria couple importuned him to give them the Lake Minnetonka summer house they wanted. In the end, he did.

by Kate Johnson

Early in 1908, a well-to-do and architecturally opinionated couple from Peoria commissioned their second home from Frank Lloyd Wright. They were Francis W. and Mary Trimble Little—he a lawyer and the owner of a utilities company, she a music lover who studied piano under Franz Liszt.

Their new house was to be a summer home on Lake Minnetonka, ultimately named "Northome." It was one of just six Frank Lloyd Wright houses built in the Twin Cities area, and it dragged on as a work-in-progress for six years before it was completed. A relatively modest project, it came to epitomize during this protracted period both the exhilaration and exasperation that were so often visited on many of the great architect's clients.

In 1972 the Little house was sold to the Metropolitan Museum of Art when its owners determined to build a smaller, year-round house on the site. Its great living room will soon be seen by the public as the dramatic terminus of the Metropolitan's new American Wing. The master bedroom hallway, a grand sweep of ten leaded glass windows plus French doors and side lights, was purchased by the Minneapolis Institute of Arts. It will be reconstructed as part of the Institute's 1983 Centennial celebration. Ironically, through its sad destruction, this example of the work of America's best known and perhaps greatest domestic architect becomes accessible to many more people.

The Littles' first Wright house was in Peoria. Begun in 1902, it was large and stately, composed of simple masses of light brick organized around a central axis visually articulated by Wright's

Prairie House hallmark—a massive chimney core.

The family was well pleased with this house, which was simpler yet in many details very similar to the much-publicized Susan Lawrence Dana house in Springfield, of the same year. While the scheme for ornament in the Dana house was elaborate—windows, murals and sculptural details deriving from a variety of plant forms—the exterior of the Little house was quietly restrained; its leaded glass windows consisted of little more than vertical grilles.

Like many other Wright clients, the Littles, as historian Leonard K. Eaton described them, were "strong-minded, straight-thinking individuals who knew what they wanted." But 1908 was the beginning of a difficult period in Wright's life and career, and work on the second Little house would not begin in earnest for another four years.

In the interim, Wright's mastery of the horizontal Prairie House was realized in two masterpieces: the Coonley house (1908) and the Robie house (1909). Professionally, he had achieved the culmination of forms and ideas he had been developing since before the turn of the century. His bold designs for the non-domestic Larkin Company Administration Building (1904) and Unity Temple (1906) had brought him world-wide acclaim.

For Wright it was a time begging for a visible break. In *An Autobiography*, he confessed, "The absorbing, consuming phase of my experience as an architect ended about 1909."

Personally, too, his life demanded change. He left his wife of nineteen years and his six children to work in

Europe on the publication of his work by the Wasmuth Company in Berlin. He took with him Mamah Cheney, the wife of a former client, for whom (along with her two children) he began, upon their return in 1911, the great Taliesin.

In Europe, Wright became acutely aware of changing styles in the visual arts, and his natural architect's taste for abstraction was newly confirmed. "I clearly saw my trusty T-square and aspiring triangle as means to the . . . end I had in view," he wrote, in reference to his major commission following the European self-exile: the Midway Gardens, begun in the fall of 1913. (Finally came the call to Tokyo in 1914 to design the Imperial Hotel, a project that would occupy Wright almost fully for six years and firmly establish his standing as an international architect.)

Through all of this, the Littles remained Wright's friends, supporters and determined clients. Their Minnetonka house would contain elements of all these events and currents (many of them contradictory) in the life of their architect.

The great living room of the Littles' Minnetonka summer house (opposite) was used primarily as a music room, where Mrs. Little performed as a serious amateur pianist. It is now the property of the Metropolitan Museum of Art in New York City, where it will eventually be installed in the American Wing.



PHOTOGRAPH: TOM MARTINSON

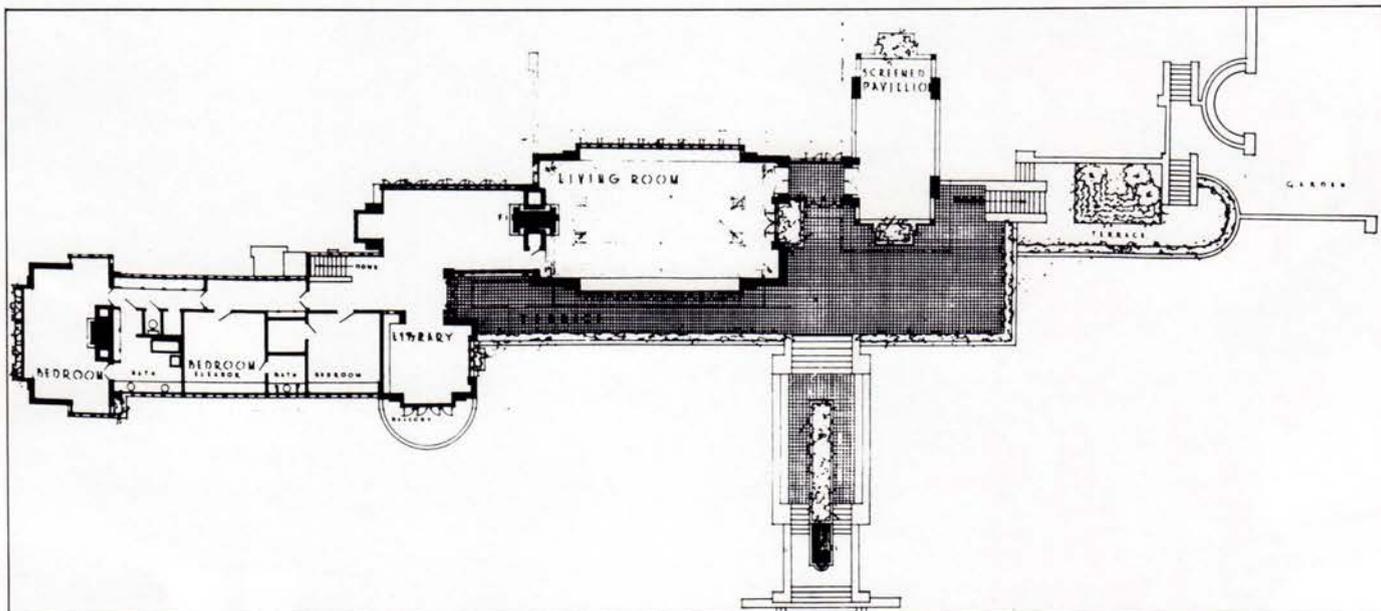
Northome was to nestle, like Wright's Taliesen, into small hills on the shore of Lake Minnetonka. Unlike Taliesen, however, the view was in one direction. So a longitudinal plan was adopted. Wright arranged the living areas in an uninterrupted 250-foot horizontal, extending from the crest of one hillock to that of another; the kitchen and dining room were artfully tucked under this "bridge".

In plan, the Little house is remarkably like the Robie house, though reversed, both being penultimate examples of Prairie House zoning and

The client complained:
 "Why not recognize frankly that it isn't in you to get the kind of house we want."

Art Gallery (1909) and, more importantly, Wright's own Oak Park home and studio, which were under construction and continual re-design from 1885.

The windows in Wright's early houses consisted of only geometric designs in lead and clear glass. These materials often took the form of simple diamond-shaped panes, as in the very influential project of 1901 for *Ladies Home Journal*, "A Home in a Prairie Town." Elaborate ceiling grille patterns were transformed by Wright into text borders for W. C. Gannett's publication, *The House Beautiful*, printed in



massing. Thus the Littles' house reflected Wright's fully developed thinking in terms of articulated function. The formal living room, which served primarily as a music room for the music-loving Littles, is separated from private family areas by a massive fireplace core.

An early discarded elevation shows a somewhat startlingly classical or Sullivanesque arcade running the length of the living room. This drawing must pre-date the summer and fall of 1912, when construction was actually underway, and may have been the cause of Little's letter to Wright, dated February 6, 1912, in which he wrote: "Why not recognize frankly that the difference between us is fundamental and that it isn't in you to get the kind of house we want. You have made a very strong but unsuccessful effort to persuade us to like and accept something we don't like and don't want."

Little's letter of November 5, 1913, referred to a different problem, but is nonetheless indicative of the clients' frustration combined with empathy for their architect friend. He wrote: "Have you lost interest in architecture or merely in the house? Something must be done or we must stop and wait for you to come to life."

Whether or not the unexpected arcade—similar to one designed in 1899 for the Husser house—is the part of the design to which Little in his February letter objected, it must be noted that Wright regularly recalled favorite motifs from earlier projects, invoking them later in programmatically and stylistically questionable contexts. Often the result was an unparalleled richness, as in the Imperial Hotel, a veritable compendium of Wright's ornament of the preceding 20 years.

At any rate, the arcade was abandoned in favor of a band of twelve squared lights recessed and spaced over twelve vertical sash windows on the two long sides of the living room. The great living/music room, 55 by 35 feet, was the most striking space in the Little house and, indeed, it was singled out by Henry-Russell Hitchcock as "the most" spacious domestic interior Wright has ever designed."

The angles of the coved ceiling reflected the roofline and culminated in leaded glass panels lighted from above (and thus not true skylights). There are precedents for these panels in Unity Temple, the Coonley house, the Robert W. Evans house (1908), the Thurber

William H. Winslow's basement printshop during the winter of 1896–1897. There they functioned solely as frames for the words and thus illustrate the difference between Wright's thinking about windows and the Victorian attitude toward stained glass. For Wright, an ornamented window was a frame for the view, not a substitute for a painting.

One of Wright's favorite literary classics was the mythic *Tales of the Arabian Nights*. They and other Eastern tales of earthly paradise are filled with references to jeweled trees, vines and arbors, symbols (in gardens of pleasure) of the structure of the universe—a trunk at the center, bearing fruits of stars and planets. Such was Alladin's importance to Wright that he, his bottle and genie were the subjects of a large mural over the fireplace in Wright's Oak Park living room.

Wright loved the earth in a profound way. He naturally came to use colored panes and abstracted plant forms in his windows, which are, after all, mere screens through which sunlight and patterns of shade filter into a house—and through which an interior communicates with its real context. Thus Wright made

the animated opulence of nature a constant in the lives of those who lived in his houses.

The windows for the Little house did not come easily. The Little/Wright correspondence indicates that Wright's first designs were rather elaborate. In a letter dated September 24, 1913, Little wrote: "Frankly the design looks stiff, formal and complicated and a very large amount of light is cut off. And I do not like green glass."

In exasperation, Little subsequently wrote: "You don't get what we want. Probably we have in mind at least in a

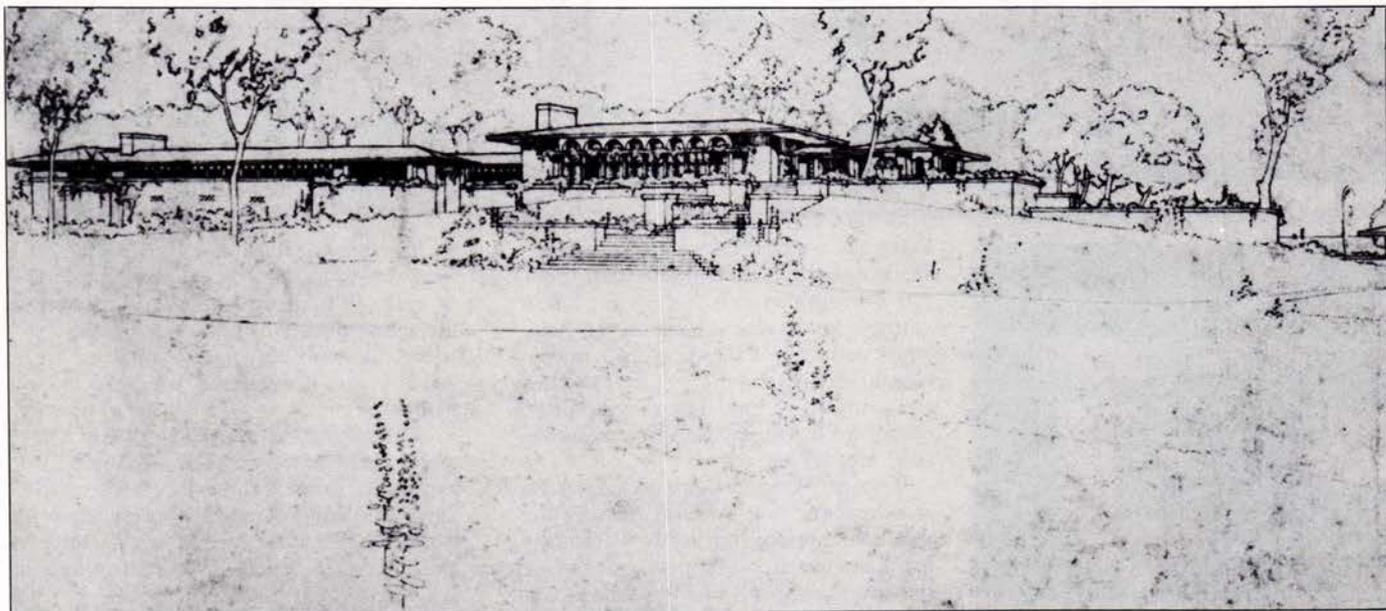
ranging from dance bands to Anna Pavlova.

A major ornamental theme in the Midway Gardens was a falling cascade of triangles, the visual equivalent of a ripple of laughter. This motif was incorporated in light fixtures, furniture, tablecloths, and glassware; in the dining room interior, it was apparent in three-dimensional sculpture, in relief, and in the leaded glass windows.

It is curious that the Littles, who requested glass designs that were "quiet and simple," should approve a motif that derived from Wright's version of

and structural program of the Little house. For Wright, ornament in the largest sense had not only to be part of the fabric of the structure (as opposed to something that was "tacked on"), but had also to grow out of the unique logic of each building. "Integral ornament," Wright explained in *The Natural House*, "is simply structure-pattern made visibly articulate and seen in the building as it is seen articulate in the structure of the trees or a lily of the fields."

The Little house, being essentially one room wide, is a single, very long line, offset just beyond the great chim-



vague way your designs of 8 or 10 years ago—the Thomas house or Miss Dana's say—While you are reaching for something different."

"Have you lost interest in architecture or merely in the house? Something must be done or we must stop and wait for you to come to life."

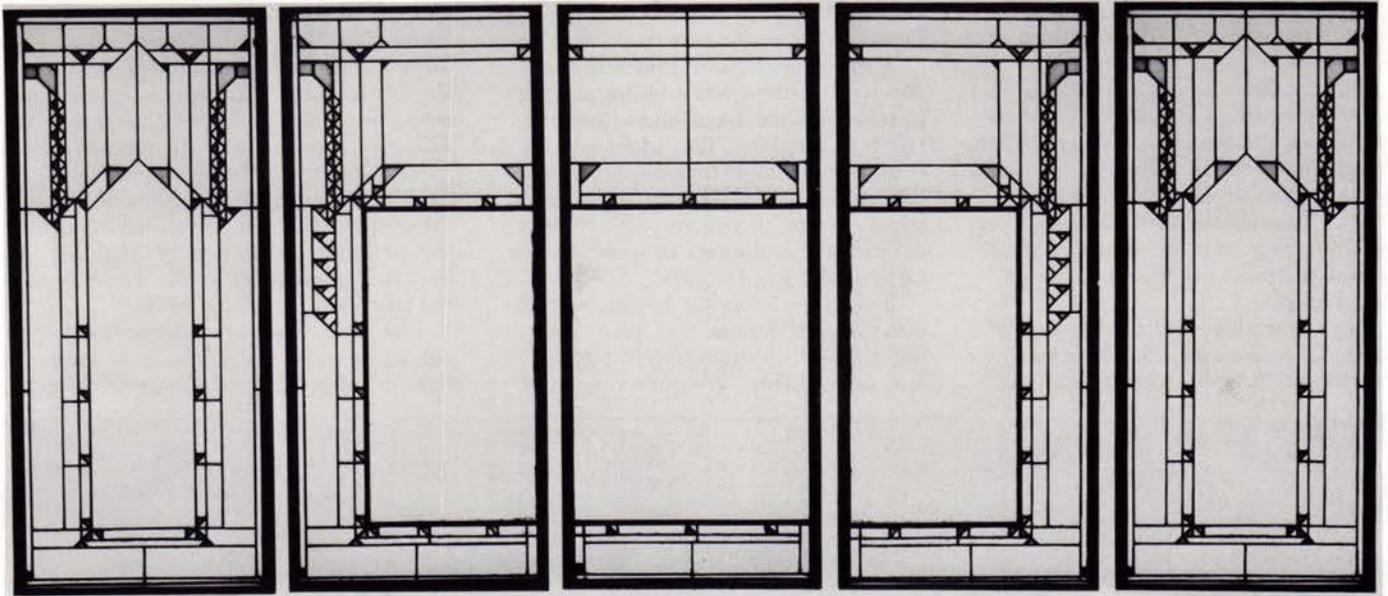
Wright was indeed reaching for something different. That same fall of 1913, he had become involved as noted earlier in the conception and design of the Chicago Midway Gardens, which in his autobiography he called "A Tale of the Architectural 'Arabian Nights.'" It was to be an entertainment center combining the sensory pleasures of European sidewalk cafes or *biergärten* with a program of high-quality entertainment

an Arabian pleasure garden! Certain alterations, of course, were made. Most important, Wright included only white, some opaque sandblasted pieces, and one small red square (his signature) in each major bank of windows.

Wright thought the design "delicate." In fact, the scale of ornament in the Little windows is much reduced, allowing for large uninterrupted sheets of plate glass. Each window at the clerestory level of the living room is a complete version of the decorative scheme. In the sash windows below, however, Wright sought to create the effect of one great "picture window," thus yielding to the creative imagination of the Littles, who wanted a "decorative screen and frame that allows for, but does not compete with, a view of the surrounding lake."

The festive character of both the Midway Gardens and the Little house glass is primarily due to the dancing white triangles. When seen from outside against a darkened interior they give the effect of aspen leaves twirling in the breeze. The imagery could not have been more appropriate to a setting on Lake Minnetonka. Further, the major glass motif was determined by the plan

"The Little house, being essentially one room wide (opposite), is a single, very long line, offset just beyond the great chimney core," writes Kate Johnson. In elevation (above), the house stretched 200 feet from one rise to another, with the kitchen and dining room on lower level beneath bridgelike living room.



Reduced schema for the living room windows is notable for "the festive character of the patterns of white triangles."



ney core. This broken axis is the basis for the major glass motif, seen at either end of the living room window schema (locational direction). It is the plan that is "mirrored" to create a complete and symmetrical frame.

Throughout the house, screens were mounted inside the window frames, so that windows could swing open to the outside. Again, the festive character of the patterns of white triangles was most effective when a number of windows were opened. They must have expressed beautifully the inviting atmosphere which the Littles, who frequently presented musical entertainment for friends, wished to convey.

The bedroom hallway, acquired by the Minneapolis Institute of Arts, measures 18 by 5½ feet and contains ten tall windows, two small interior windows and two pairs of leaded-glass French doors. The intricacy of the windows is a marvel to see at close range. As in true stained-glass windows, these are reinforced with heavy lead mullions. The mullions are worked into the design, itself completely rectilinear, and thus are expressed simply as heavier lines. Subtle shifts in axis of major lines

make the windows structurally strong while enriching their intellectual quality. Wright's superb designs are fascinating visual games. Like the best abstract painting of the early '60s, their elegant richness is the result of deliberately limited means. Their modernity is echoed in the method of their manufacture: electro-glazing.

Though Wright is often characterized as a romantic who specified natural materials that were laboriously worked by hand, he was in fact a proponent of new industrial materials and processes—and frequently a pioneer, as in the areas of domestic heating and lighting. In his writings and verbal pronouncements, he made clear his conviction that ugly industrially produced objects were the fault of insensitive designers, not the materials or processes employed.

In addition to its fine glass, throughout the Little House one saw the sensitivity to materials and detailing that were a Wright hallmark. The woodwork of bleached oak included, in addition to the usual door and window frames and baseboards, wall and ceiling stripping which not only further articulated the structure but also created a serene sense of rhythm and scale. Wright used these wood strips perhaps first out of a love for Japanese architecture, but, more significantly, because they were practical. The studs behind any plastered wall as well as the lath above a plastered ceiling will, over a period of time, reveal their pattern on the plastered surface.

In the Minneapolis Institute of Arts' hallway, the vertical rhythm of the strips is repeated in oak grilles at the top of the wall opposite the windows (affording ventilation to the bedroom once behind that wall) and in a screen of very delicate verticals at the base of the window seat. Wright often used

such grilles to cover unsightly radiators. Further, in an effort to avoid the effects of age, soil and damage, Wright tinted the actual plaster of his walls. In the Little house all plaster was tinted a warm beige; it was never meant to be painted.

Throughout the six years during which their house was being designed and built, Francis and Mary Little displayed amazing patience. Clearly, they were committed to Wright as their architect and knew that the process would not be easy. Little had written to Wright in February of 1912, "If I thought you could get into (and stay in) the frame of mind where you really wanted to get our point of view I should prefer to have you rather than any one else I know design our house."

For his part, Wright assured the Littles again and again that he would give them whatever they wanted. In fact, Francis Little did send drawings of his own ideas for the glass designs to Wright, who responded that the house was beginning to look like a railroad station but that he would do as the Littles wished. He didn't, of course, though the final design did incorporate the Littles' wish for large expanses of plain plate glass and eliminated virtually all color save for the red signature pieces.

No matter that it took an unusually long time, finally both clients and architect must have been gratified, the former knowing what they wanted and the latter knowing he had succeeded in fashioning a splendid summer house against a background of profound personal and professional turmoil.

Kate Johnson is the chairman of the Education Division at the Minneapolis Institute of Arts.



PHOTOGRAPHS: TOM MARTINSON

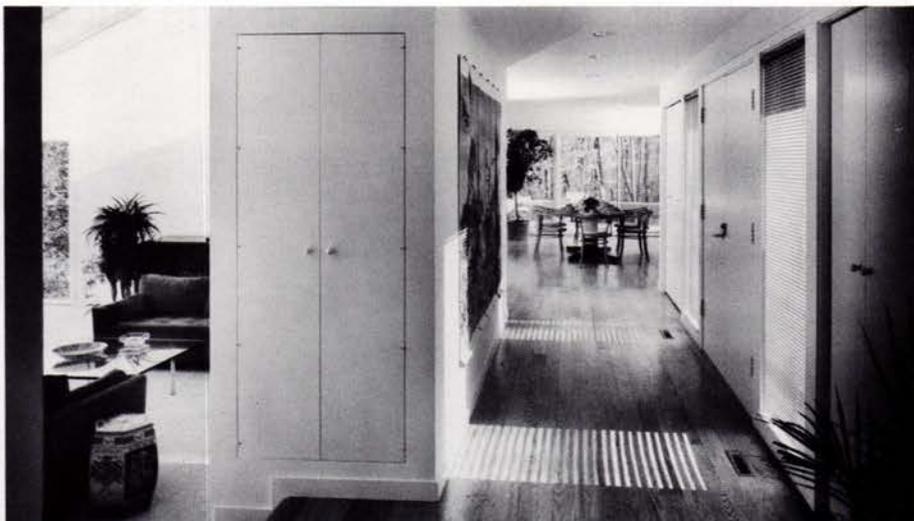


Before the bulldozer began dismantling the Little house (small photo opposite), Minneapolis architect-photographer Tom Martinson took record shots, including one of the entrance (above) and a windowed transition wall between the bedroom wing and the music room (left).

A ROUNDUP OF APT REGIONAL HOUSES

Meaning suitable, of course, to their Upper Midwest setting, where the winters are sincere, the summers quixotic, and the populace wedded to the idea that architecture can be both pleasing to the eye and environmentally compatible.





A lakeshore house designed for privacy, large-scale entertaining and a future family.

To a fair degree, this handsome cedar-sided house's character can be "read" from its exterior. Its site slopes on three sides—most emphatically toward the lake on the east—and the rooflines reflect these changes of grade. More pertinent, however, is the skill with which architects Alfred French and Associates ordered the interior spaces to capitalize on the roof forms. The heart of this 5,000-square-foot house in Piqua, Ohio, has integrally related social areas of varying sizes and volumes of space—all shaped to satisfy the owners' penchant for entertaining up to 100 guests. A clear advantage of the roof system (beyond the dramatic space it creates) may be seen in generous clerestory windows admitting an abundance of daylight in the master bedroom (left) and the living room (above left). A wide gallery makes movement from the living room to the glass-walled dining room (above right) a delightful experience. Indeed, a circulation gallery circumscribes the entry court, connecting all major ground-level spaces in a sequence that also provides varied views.

In an unlikely setting, one sparkling success called for another

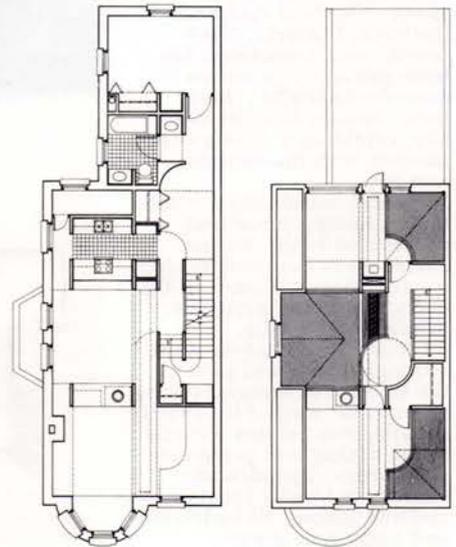




Behind the red brick walls of this sedate old rowhouse in the Summit Hill district of St. Paul, lies an eye-opening surprise: the super-crisp white interior featured on *AM's* cover this issue.

Taking one of the end units in the rowhouse (below), Roger Opp, its owner, and his Minneapolis architect, Design Consortium, Inc., created two 2-level apartments, one above the other, in a two-phase development lasting several years. Phase one consisted of making a rental unit of the basement and first floors, for the express purpose of providing income for developing the second unit. Phase two, a private residence for the owner in the top two floors, carries forward the thematic elements—two-story living room spaces (left), free-flowing balconies (right), and exposed sand-blasted brick—so successfully executed in the first phase (see *Architecture Minnesota* Nov./Dec. '78).

As might be expected, the building's interior was extensively reworked; only the stairway to the upper unit, the bathroom locations, major plumbing runs, and the load-bearing walls were retained. The results, however, are a pleasing integration of modern forms and materials in a somewhat traditional context. Exposed bright blue metal ducts pass overhead between prismatic white walls, pipe railings, track lighting, and green hanging plants; the whole ensemble set against a backdrop of brick and natural wood floors. The balance seems just right.





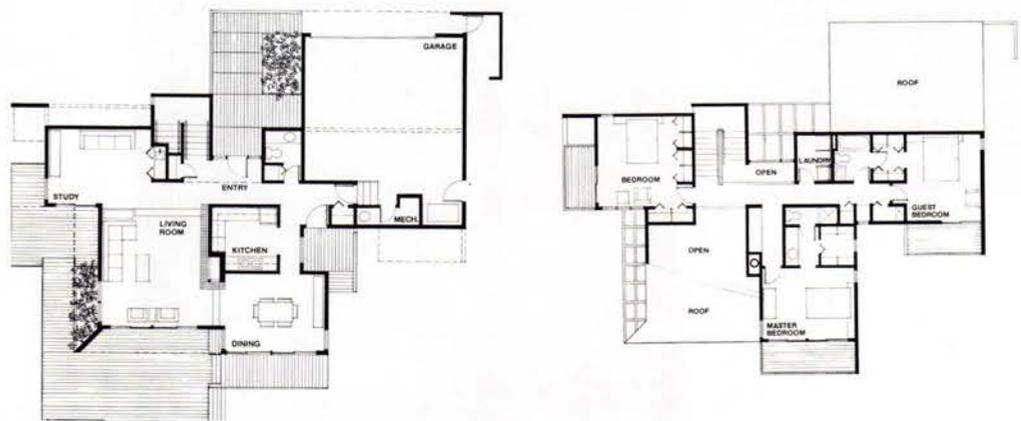
The lakeside site is the angle this St. Paul angular house exploited

Like a man-made escarpment—all angles and points and crags—the Richard Schifsky house turns an impressive facade to the street. And also to its close neighbors on either side. Sensibly enough, though, the remaining elevation is preponderantly glass, the better to enjoy a spectacular view to the south of the lakeshore just beyond this suburban St. Paul site.

In doors, the living spaces are organized around a central chimney and utility core. And for each of these major spaces, St. Paul architects Rafferty, Rafferty, Mikutowski and Associates, Inc., have provided generous outdoor decks (right); these, both visually and functionally, establish a strong connection with the shoreline and lake.

Though nominally a small house, having three bedrooms and baths, its spaciousness is impressive; sloping two-story volumes in the entry and living areas are major reasons why.

Clearly, the kitchen is the strategic command post in the scheme of things; lacking an exterior wall of its own, it nevertheless relates directly to the dining and perimeter deck areas. Upstairs, the laundry is ideally located midway among all bedrooms and baths (see plans).



PHOTOGRAPHS: PHILLIP MACMILLAN JAMES

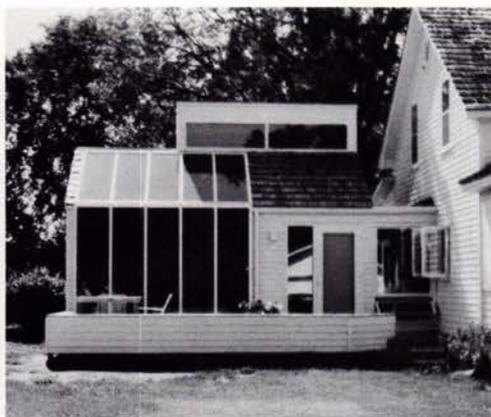


Accordion-like, a charming new family social center pops from the end of a 1920s farmhouse

Hewing to the strong Norwegian immigrant influences in the design of this 1920s farmhouse, architect Duane Thorbeck (himself of Norwegian descent and a principal in the firm InterDesign, Inc., Minneapolis), designed an addition to his uncle's vacation home in northern Minnesota. The owners, Mr. & Mrs. Oscar Thorbeck, found they needed an addition large enough—due to frequent family reunions—for a dining table seating twelve and a solarium (left), with a generous outside deck.

By choosing exterior siding and a roof design similar to the existing structure, the architect has successfully integrated the new with the old (below). The addition has the appearance of being part of the original design, almost as if it had been pulled out of the old house, like a sliding drawer.

The interior, however, is treated in a contemporary manner and the separation of old and new is made an unmistakable fact: a painted dark-blue archway (above), between the existing living room and the newer dining room is a visual reminder.



Let those who think good affordable housing can't be built consider this exemplary South Dakota project

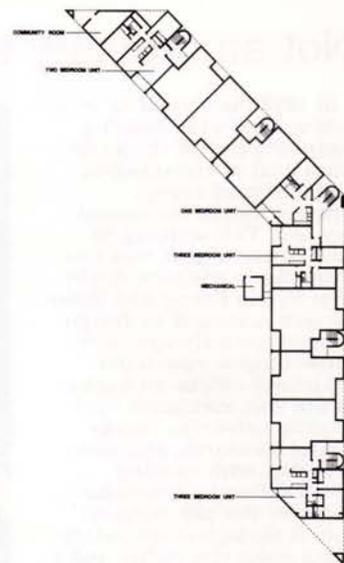
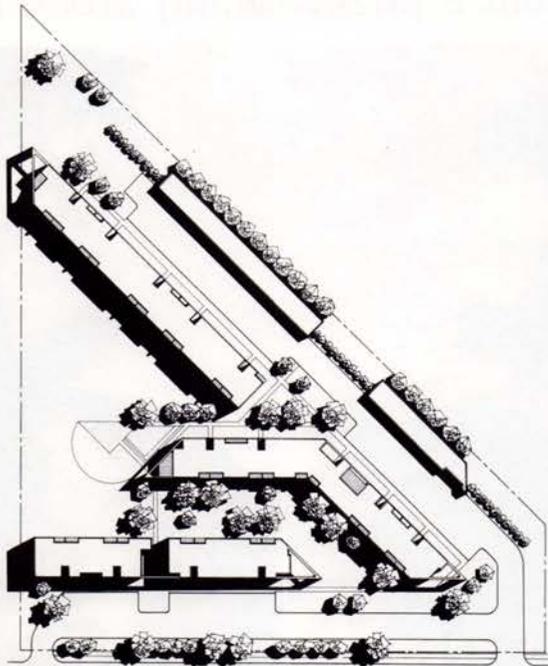


To design and build anything habitable in this country for anything less than \$30 per square foot today is a feat not often attainable. But to design and build affordable multi-family housing of quality design—that's practically unheard of. Thus the Dakota Square Apartments in Aberdeen, South Dakota designed by Minneapolis architect Arvid Elness and Associates deserves a standing ovation.

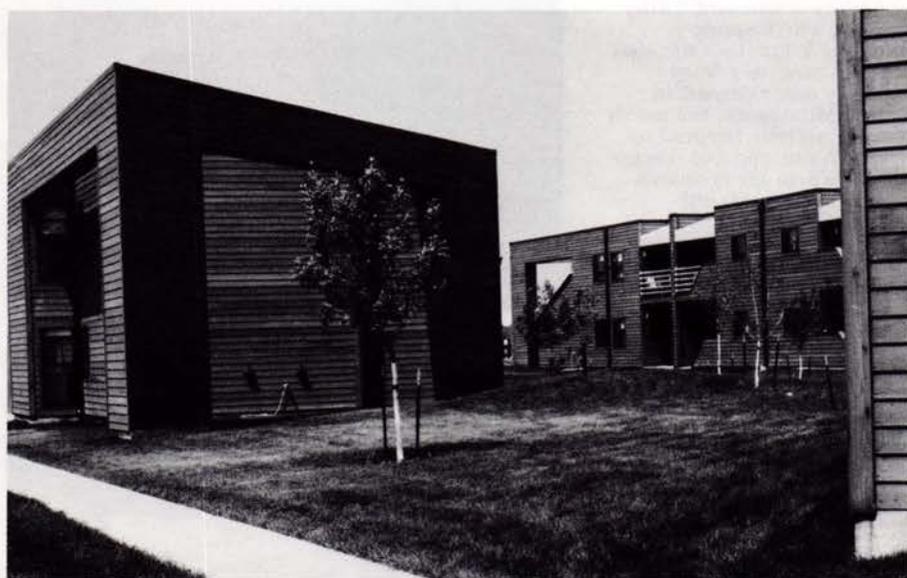
Complying with HUD Section 8 federal housing guidelines, Elness managed to pack 55 units onto a 4.1 acre site (right) at the edge of a residential neighborhood in this northeastern South Dakota town for the incredibly low cost of \$26,500 per unit, or \$23 per square foot.

The site's triangular geometry had a direct bearing on the design and placement of the buildings. It was also the form generator for the articulated facades and roofs. The three interlocking buildings shield the more private outdoor "shared" spaces from the street, focusing on the centrally placed community laundry, playfield "commons" and the ever-active sandbox (middle right).

Daylight is admitted on two sides of each living unit, thus making for refreshingly open and pleasant, yet still private apartments. Each unit has its own protected entrance (below), and the second-level balconies, overlooking the commons (left) provide dual benefits: they relieve a potentially monotonous facade while offering a strategic vantage point for parental supervision.



Site plan for flat triangular plot (left) places three units so outdoor public areas are well defined. Above, plan for pivotal L-shaped middle unit.



Not an ordinary in-fill, but a prizewinning urban house that rests on

In 1979 the City of St. Paul held a state wide housing competition with the auspicious goal of encouraging well designed energy efficient homes for vacant city lots. This striking St. Paul house (right), was one of the three winners. Architects Sylvia Frank and Peter Carlsen managed to design an unexpectedly spacious house despite restrictive guidelines—tight set-backs on the site, maximum roof heights, extensive energy saving measures, and compatibility with existing neighborhood architecture—as set by the city competition. A skylighted two-story living room (far right), and a full three-story high entrance lobby and stairwell (not shown), are not only dramatic spaces but integral elements of the heat and air circulation system for the entire building.

The fenestration and unusual roof angles of this house (right above), adhere to the proven dictum that maximum southern and minimum northern exposures are needed to obtain the greatest energy efficiency.



Not a three-ring circus, but a solar house, dog kennel and greenhouse

Faced with a difficult site and the need to integrate a family-operated business into a home, architects J. Michael Dunn and Peter Curtis designed a dramatic house that welcomes the visitor while offering a retreat from business activities.

It is a passive solar home owned by Brian and Cathy Fulmer, who operate a boarding kennel on the site. Located next to a busy highway and railroad in Orono, Minnesota, the north side is partially bermed to reduce noise and cut winter winds. Warm air is drawn from the south-facing greenhouse (right) and circulated under the living and dining room floors. The greenhouse also serves as a bright vestibule for after-hours customers.

Upstairs, the steep roof line shapes the interior spaces, including the master bedroom (lower right). The owners have salvaged old oak pieces to complement the natural materials used to finish the house, inside and out.



a 40' St. Paul lot.



The sharply angled roof (above and left), round stair tower and horizontal decorative strip (above detail), give this home a contemporary look, but one that is compatible with the neighborhood.



all co-existing together



PHOTOGRAPHS: JERRY MATHIASON

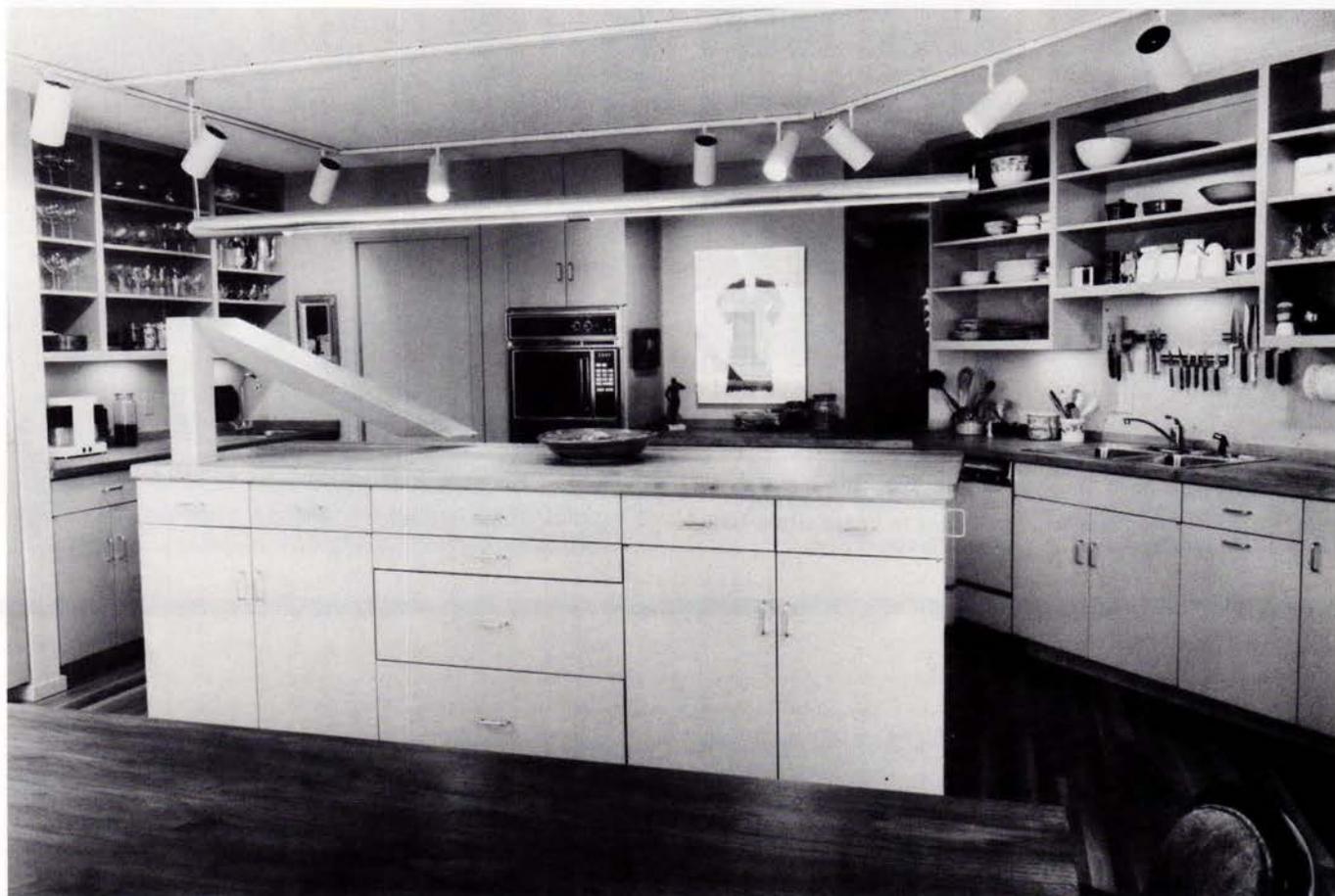


The living room (upper left) looks out through the greenhouse that warms it. Terra cotta tile flooring helps retain the heat. Two Palladian windows punctuate the redwood exterior of these interlocking pyramidal forms (lower left).

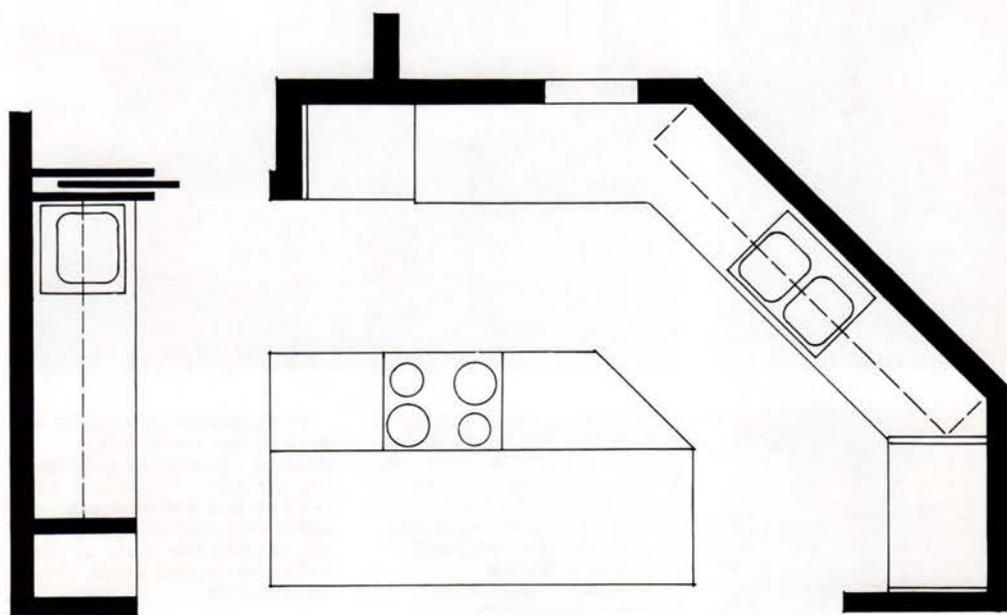
The kitchen (above) is a part of the main living spaces separated only by the counter. The doors as well as the counter are salvaged pieces. They blend with the style of the living room and mask the appliances.

THREE KITCHENS WITH A POINT OF VIEW

Different in materials and makeup, these share an increasingly attractive attribute: the cook's part of the action.

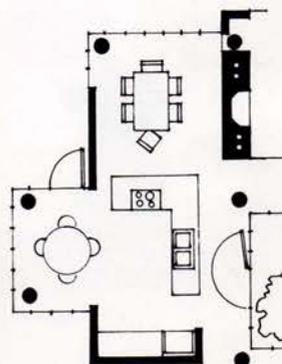


PHOTOGRAPHS: GERALD BUSHEY



A condominium kitchen stores no secrets behind doors

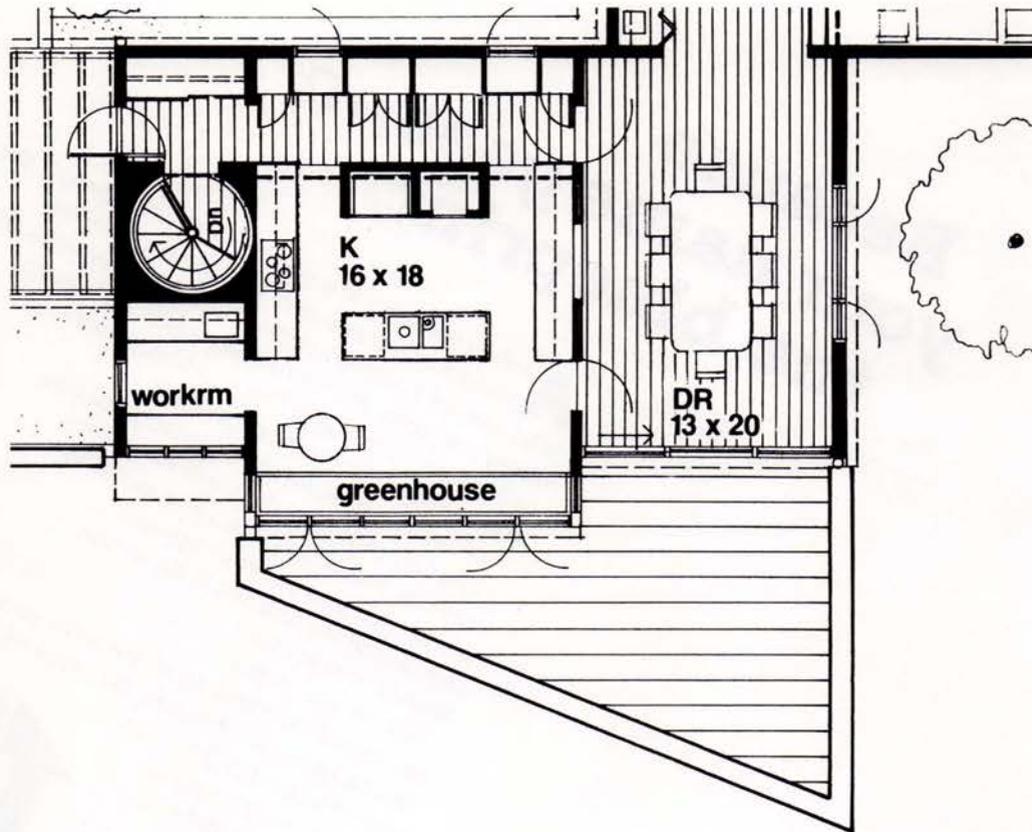
The kitchen in the Cowles condominium at 1200 on the Mall (see p. 50) benefits from combining two units into one. Now twice as large and facing south, its open configuration embraces the dining room table, where the Cowles family often congregates. The kitchen's most inspired elements: a rear window for dropping off groceries; and a two-level work island packed with drawers which allows the cook to face the dining room but conceals food preparation from those at the table. The sculpture by Robert Grosvenor is untitled.



A Northwest kitchen lets the cook enjoy the scene

The kitchen of this Puget Sound house (left and above) is as much a place to experience as to work in. Architect Arne Bystrom has used the counter, as he has used dropped beams and low walls in other parts of the house, to clarify its function while retaining a single volume of space (see plan above). The minimal presence of the counter and interlaced wood shelves overhead make it easy for owner Peggy Moore to see surrounding vistas, whether through the exterior windows or the glass-enclosed courtyard. This courtyard serves as the kitchen's interior focus and its plantings screen it slightly from other rooms, creating a feeling of privacy.





PHOTOGRAPHS: BALTHAZAR KORAB

An urbane kitchen unifies the social setting

The symmetrical plan, pleasing proportions and taut white walls of this kitchen designed by Alfred French and Associates, Minneapolis, gives it a serene dignity equal to the rest of the house (see p. 58). The lighting contributes to this quality. Sunlight filtered through trees fills the kitchen through south-facing windows (far left). The north-facing clerestory provides additional light in winter. At night, recessed lights in the ceiling and under cabinets illuminate the counters, while lights directed upward from the cabinets provide a diffuse general light that can be dimmed or brightened (left). The kitchen serves two dining areas equally well. The counter next to the dining room contains a sliding board which pulls out on the dining room side, allowing the pass-through window to be closed. The work island in the kitchen defines the space between the eating and preparation areas and is a convenient serving counter. The wooden band around it and the other counters help draw this elegant room into a single space.

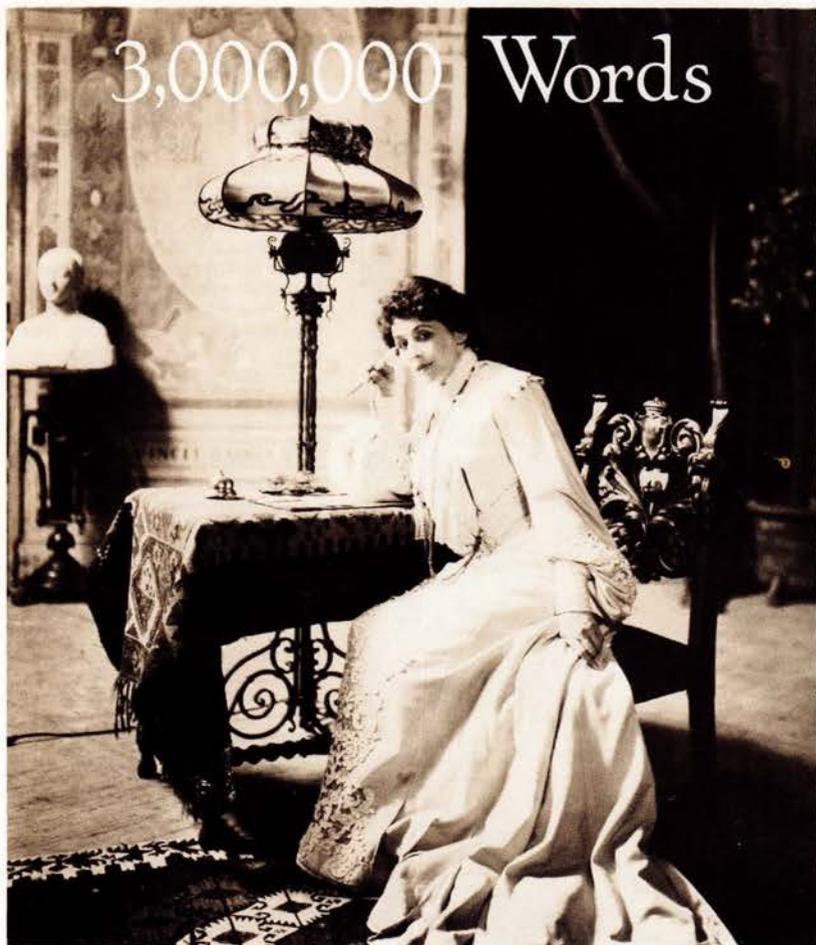
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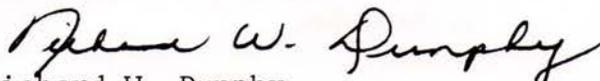
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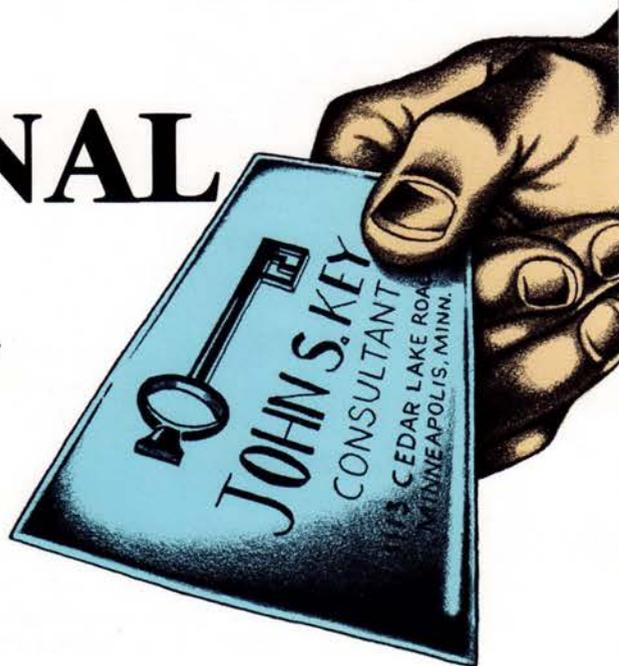
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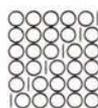
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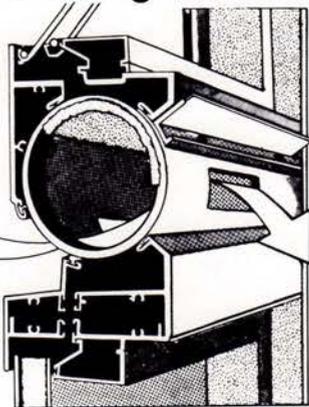
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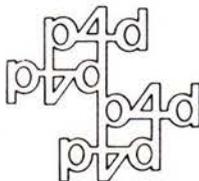
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news, notes & opinions

continued from p. 14

tion: it was also the cheapest. Total cost of construction was \$86 million, or a little over \$5 million per mile—as compared with \$34 million per mile for San Francisco's BART system and \$70 million per mile for the Washington, D.C. Metrorail.

Even more remarkable, not a dime of federal money was needed for the job. The project was financed entirely by revenues from the state gasoline tax and a local sales tax. Moreover, it was completed in less than two years and came in \$.5 million under budget. Of the 16 miles of track, 14 were in place, the property of the old San Diego and Arizona Eastern Railway. San Diego's city fathers bought the single-track line for \$18 million, but only after striking a shrewd bargain. They insisted that the line's owner, the Southern Pacific Railroad, first repair considerable damage caused by a tropical storm.

The Tia Juana is also a bargain for its passengers, both in time and money. Running time, including 18 stops, is 40 minutes, compared with 77 minutes for a city bus. The basic fare is \$1, but for trips within the San Diego downtown, it is just a quarter.

Major restoration planned for the Saint Paul Hotel

The Saint Paul Hotel, touted when it opened in 1910 as "built in the fine European tradition" will reopen sometime next year following a \$24 million restoration. It has been closed for the past two years. Hammel, Green and Abrahamson, Inc., of Minneapolis, is the architect for the project.

Exterior changes will include moving the hotel's main entrance from its present location at Fifth and St. Peter streets to the Market Street side of the building, which faces Rice Park. A glass canopy will cover the new entrance.

Inside, the number of rooms will be reduced to 260 and their size increased. Interior designer Sarah Lee of Tom Lee Ltd., New York, will recreate the ambience favored by the builders of the city's Summit Avenue mansions, with oriental carpets, high back chairs and crystal chandeliers in the lobby, lounges and restaurants.

On the hotel's south side, a new 300-car parking ramp will be built. A study is now being done by BRW Architects on the feasibility of adding a 17 to 24-story office tower above the ramp, according to Joseph McCarthy, president

of Lincoln Hotel Corporation, the Dallas-based co-developer of the project.

Lincoln's partner is the Jefferson Company of Minneapolis, which was responsible for the Saint Anthony Main riverfront development. An Urban Development Action Grant, and the proposed sale of \$10 million in revenue bonds by the St. Paul Port Authority will help finance the project.

The Saint Paul Hotel was built 71 years ago at a cost of \$325,000 by city industrialist and civic leader Lucius Ordway. It was designed by New York architects Reed and Stem, best known for designing Grand Central Station.



Ellerbe to design gas company headquarters

Ellerbe Associates, Inc., of Minneapolis, has been selected by InterNorth, Inc., a major oil and gas company, to design a new \$21 million corporate headquarters on a 14-acre site in downtown Omaha, Nebraska. The firm received the commission following a national design competition in which InterNorth interviewed some two dozen architectural firms and requested design proposals from five finalists. Ellerbe will design a nine-level headquarters building and up to five additional office buildings during the next 10 years in the new InterNorth Center.

"For Ellerbe Associates, or any other architectural firm, this kind of commission represents a very special opportunity," Dennis Walsh, president of Ellerbe, said. "The chance to design a number of buildings as related entities for a single client of the stature of an

25' floor to ceiling, 12' spans
200' long at the crossroads of
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Installing draperies in the main entrance of the 3M World Headquarters Complex in St. Paul was more than covering huge expanses of floor-to-ceiling insulated glass.

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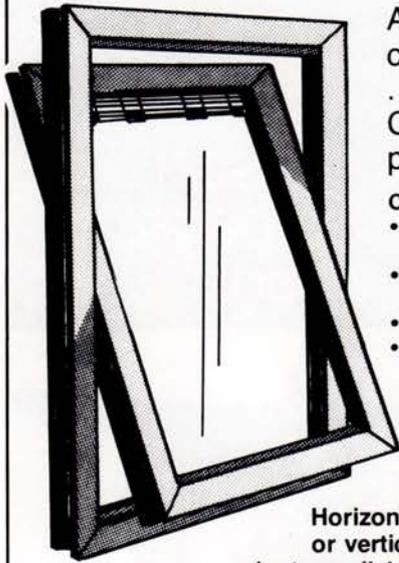
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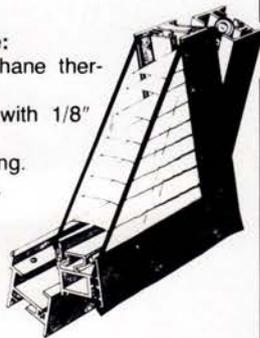
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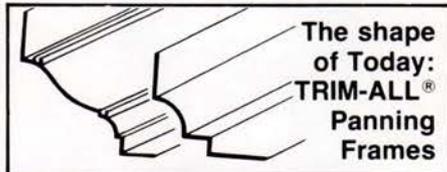
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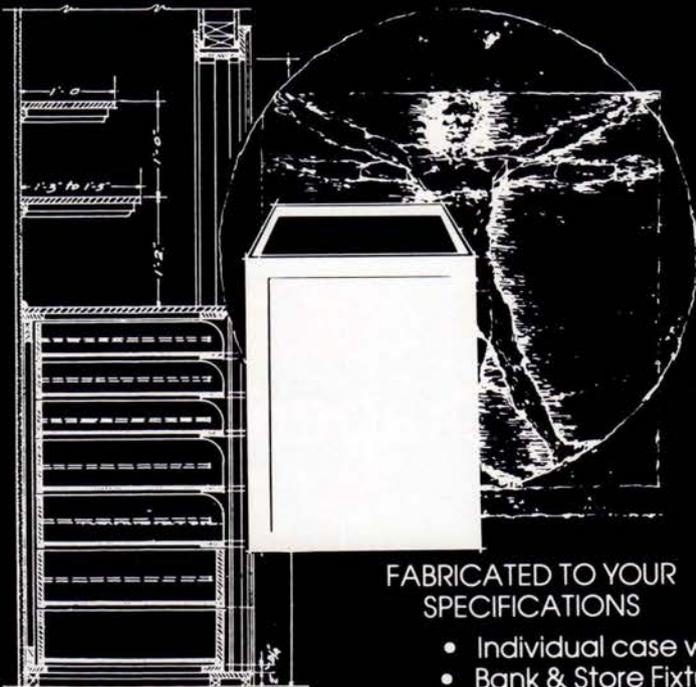


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InterNorth during a 10-year period, well, it's as challenging and exciting a design opportunity as you can hope for."

When the first building is completed in mid-1984, it will house more than 600 corporate employees. Other InterNorth operating companies that eventually will move into the new center as additional buildings are constructed are Northern Liquid Fuels Co., Northern Natural Resources Co., Northern Plains Natural Gas Co. and Northern Petro-chemical Company.

Wisconsin town receives ASID award

The American Society of Interior Designers (ASID) presented its annual Human Environment Award to the Village of Soldiers Grove, Wisconsin. The small community, faced with rebuilding its business district to avoid periodic flooding of the Kickapoo River, resolved to make the Village a symbol of what can be done to cope with America's long-term energy shortage.

The new business district buildings are built of wood, a renewable resource, and are designed to take advantage of solar energy. ASID cited the community for its "exemplary courage and initiative" in proving that renewable resources can be a practical basis for the nation's future developments. Sydney and Rodney Wright, members of the Hawkweed Group, the architectural firm that designed the project, accepted the award on behalf of the town's 617 people.

Five semifinalists chosen in national ski resort design competition

Five finalists are waiting to hear which of them will receive the commission for the Phase I construction of EagleRidge, a \$1.10 million resort planned for Steamboat Springs, Colorado. The 37.4 acre development will include housing, hotel and commercial space.

The finalists, who received \$20,000 apiece to prepare for the second stage of the national design competition, are: Architecture Studio, New York City, New York; Iain Fraser and Thomas L. Thomson, St. Louis, Missouri; Goody, Clancy & Associates, Boston Massachusetts; Ellis Kaplan/Lun Chan Associates, San Francisco, California; and, Wou International, Inc., Newport Beach, California. The competition was open to any architect licensed in the United States.

The jury that selected the five competitors will judge their final entries. They include Moshe Safdie, Charles

Moore, Ralph Knowles, Paul Friedberg, and the sponsors, Stephen and Gordon Gunn. Bill N. Lacy, Cooper Union's president and this year's chairman of the International Design Conference at Aspen, served as the professional advisor to the competition.

The deadline for second stage entries was October 15. The announcement of the winning design is expected in early November.

Wright's Dana House to be opened to the public

The State of Illinois has taken possession of the Dana House, designed by Frank Lloyd Wright, and expects to open the historic structure to the public in six months to a year. It purchased the house from the Charles C. Thomas Publishing Company for \$1 million. The company had owned it since 1944.

The Dana House was designed by Wright from 1901-1902, with construction completed about 1907. One of Wright's earlier works, the house employs the sweeping "prairie" design that became a trademark of many of his later buildings. His client, Susan Lawrence Dana, was a silver-mining heiress and provided Wright with almost unlimited funds. He designed not only the 35-room structure, but also furnishings compatible with the total design. The building was added to the National Register of Historic Places in July 1974.

The Illinois Department of Conservation's Historic Sites Division will be in charge of preservation and restoration of the Dana House.

Ninth annual Energy Technology Conference to lure 7,000 energy professionals

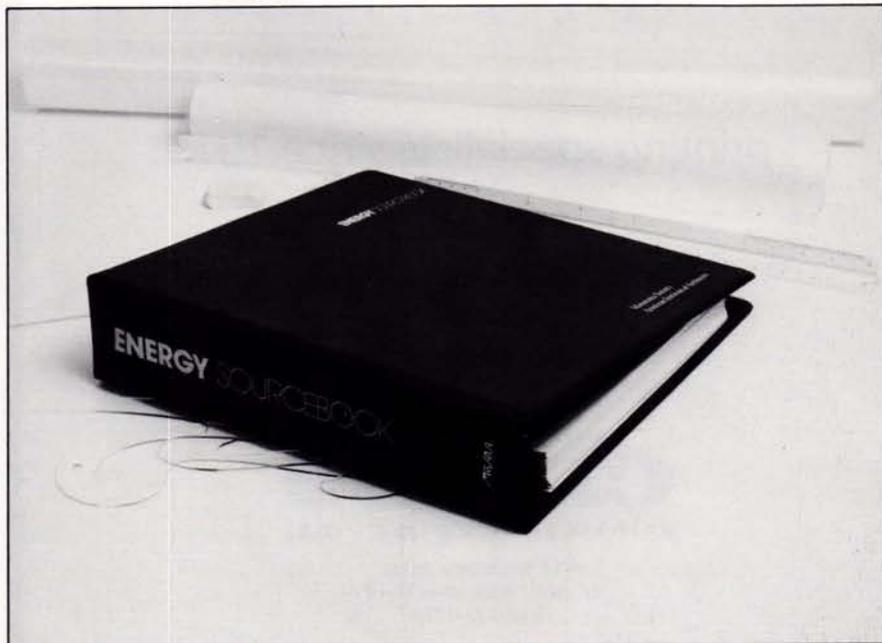
Now sufficiently well known to call itself simply "ET'82," the largest annual energy forum of its kind in the world will convene February 16 for a three-day stand in the nation's capital at the Sheraton Washington Hotel. The theme, "Energy Efficiency in the Eighties," will be addressed in one way or another by 200 speakers, many from abroad. Also an exposition, ET'82 expects 350 exhibitors to display their products and services in a wide range of energy technologies. More information and registration forms may be had by writing: Conference Managers, Government Institutes, Inc., P.O. Box 1096, Rockville, MD 20850.

News by Elizabeth Hallstrom

Editorial oversight

We regret that Steve Bergerson was not credited for the photos on page 51 of the August/September issue.

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scanning the media

continued from p. 21

Minneapolis as an example, he writes, "Long-term plans . . . include keeping its present residents and their offspring in the city. Therefore the Minneapolis design review requires approval for all housing projects of ten units or more." Other cities whose design review procedures are considered in the article: San Francisco, New York and Boston.

A withering of grass roots

FEWER THAN 40 PERCENT OF CONDOMINIUM RESIDENTS FEEL THEIR CONDO ASSOCIATIONS ARE DOING A GOOD JOB OF MANAGING THE PLACE. So writes Robert W. Gilmer in the MIT-published *Technology Review* (August/September, 1981). Recalling the high idealism that animated the "new towns" movement of the late 1960s, Gilmer cites the shortfall of "local participation" in community associations. For example, in 1973 only 39 percent of the residents of Columbia, Maryland had attended even one meeting of their association. The attendance figures for Jonathan, Minnesota and Reston, Virginia were 31 percent and 32 percent respectively; and worse, fewer than ten percent of all residents were completely satisfied with their association.

Cutting the risks of failure

THE BEST BET FOR REDUCING CONSTRUCTION UNCERTAINTIES IS MORE AND BETTER RESEARCH AND ITS APPLICATION. How to cope with inflation, dwindling productivity, and the demand for better building performance, innovation, new technologies, and a willingness to take the associated risks? This is the dilemma posed in a speech by Richard D. Marshall, of the National Bureau of Standards, and printed in the NBS publication, *Dimensions* (May/June, 1981). Says Marshall, "The designer in large part establishes or otherwise controls the overall chances of building failure through compliance with building codes and standards or through his or her own choice of design conservatism." Moving beyond the design stage, he notes, "To promote competition and productivity, the contractor is usually given wide latitude regarding the construction sequence. . . . In many cases the risk that the structure will fail while under construction is unacceptably high."

Hamburg over lightly

GLASS-COVERED ARCADES HAVE MADE WEST GERMANY'S NORTHERNMOST CITY A YEAR-ROUND DELIGHT. According to the English-language edition of *Scala* (No. 7-8, 1981), Hamburg leads the way in the building of all-weather "boulevards." Actually a 19th Century European idea revived, the arcades have caught on in Hamburg as in no other European city. A half dozen sheltering 200 retail businesses have been built in the last three years. The explanation by *Scala*: "The arcades have a magnetic effect even outside working hours, as they are a place where no one suffers either stress or boredom."

Sock it to 'em

YES, YOU MAY BUILD YOUR RAMADA AND YOUR HOLIDAY INN, BUT YOU'VE GOT TO KICK IN SOMETHING FOR THE NEIGHBORHOOD AROUND THEM. That's the compromise deal San Francisco's officials are working out with developers seeking to invade the Tenderloin district, a shabby neighborhood that is home for over 25,000 poor and elderly citizens. As reported in *Planning* (September, 1981), the idea is for the developers to subsidize the rents in some of the Tenderloin's existing residential hotels, in exchange for building rights. Eventually, the accrued subsidy funds would be used by a community group to buy and rehab some of the most dilapidated places.

Sunbelt or zilchbelt?

"IN HOUSTON, YOU CAN COME IN FROM SUBURBIA AND SPEND YOUR WHOLE DAY WITHOUT EVER HAVING SET FOOT IN HOUSTON," writes William H. Whyte, one of this country's keenest students of urban dynamics, in *Livability* (Summer, 1981). Speaking at the annual meeting of Partners for Livable Places, a non-profit catalyst for upgrading the quality of life in cities, Holly Whyte observes, "Structurally, the old center city is excellently adapted to the needs of the energy-short and help-short future that we see before us. It is also wonderfully positioned to reaffirm its ancient function as the *agora*, as the central meeting place. Yes, there are appalling problems. For the new cities of the South and Southwest too, there will be far less federal help, and this is going to hurt indeed."

Granite.

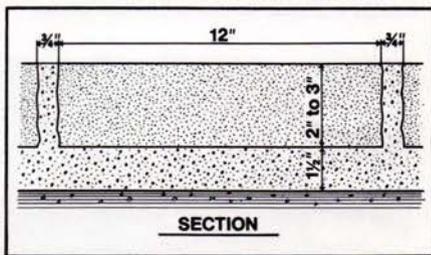
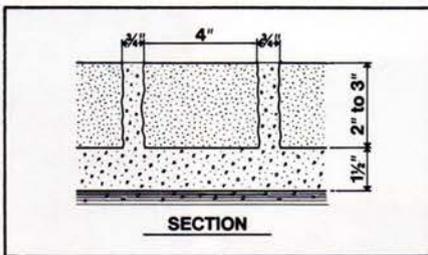
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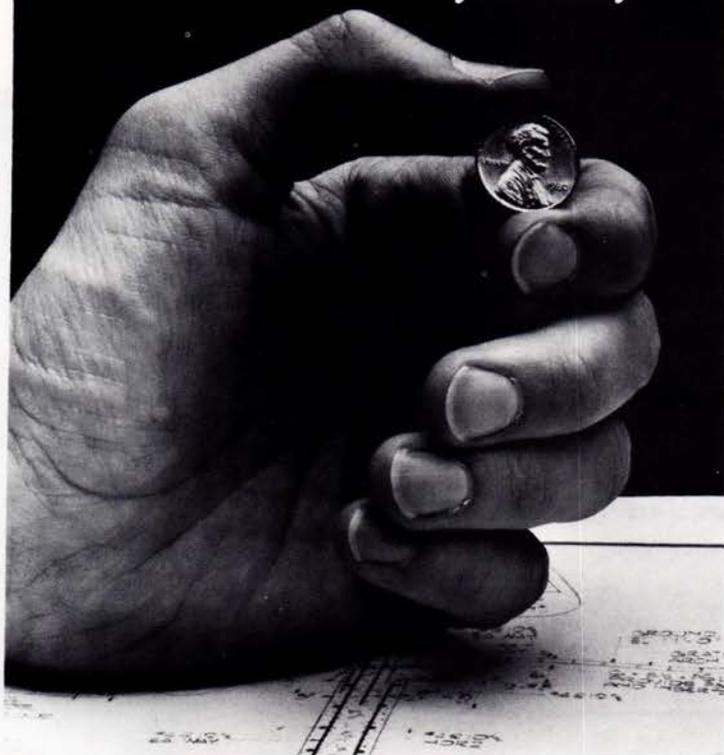


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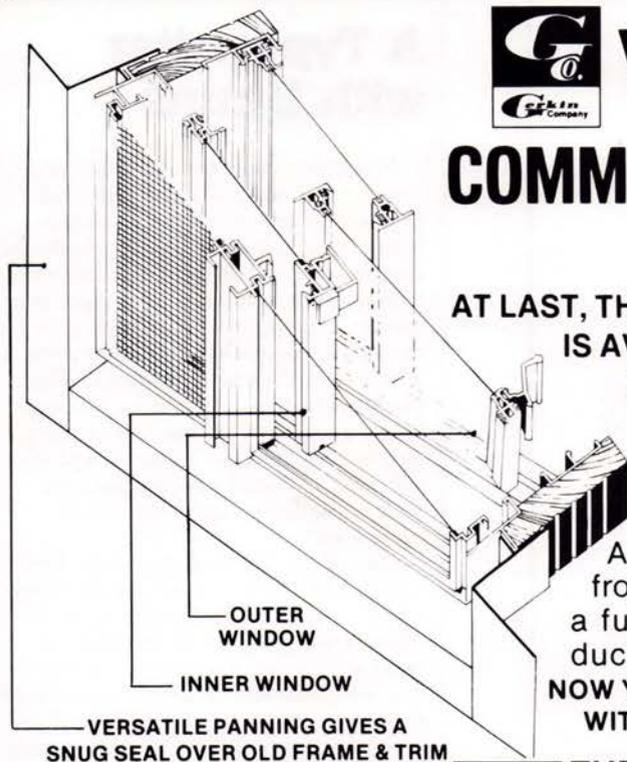
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One of the key elements in the Olivetti ET221 (shown here), is the "daisy wheel"—a device that prints up to 30 characters per second by striking, in rapid succession, a spinning, spoked disk which carries an entire keyboard of characters. This printing element does all of the moving; there is no slamming back and forth of the carriage as in older designs. And, with a total of only 14 moving parts, the machine is relatively noiseless.

This daisy wheel, coupled with an



830 character memory storage, allow Olivetti to provide the ET221 with a whole list of special features not found on other typewriters: Electronic entry display for previewing copy, four letter-spacing pitches (Elite, Pica, the european Mikron, and Proportional), lift-off correction, vertical line printing, right-hand margin justification, automatic centering, end of page indicator, permanent memory for storing recurrent phrases and formats, direct and "global" search & replacement, to name a few.

An especially nice feature is the memory assisted lift-off capability. The typewriter remembers the last two full lines typed and can lift any single character or both lines off the page with one push of a button.

The design is by Mario Bellini, an architect, industrial designer and chief industrial design consultant to Olivetti for the past twenty years (see *AM* Aug./Sept. '81—"Aspen and the Italian Idea").

Some of his more familiar designs include the Tentazioni chair for Cassina, the Brionvega "black box" television, and the Divisumma calculator. Examples of Bellini's work have been included in the permanent design collection of the Museum of Modern Art in New York.

—B.N.W.



St. Olaf College's new U shape dormitory follows the crest of a high point of land on the edge of the wooded campus in Northfield, Minnesota. Main entry is at the top of three levels which snuggle step-wise down the hillside. The 243 students live in dorm rooms grouped into family clusters, each with a study lounge. Sovik-Mathre-Sathrum-Quanbeck, Northfield, architects. Kratochvil Construction Co. Inc., New Prague, general contractors.

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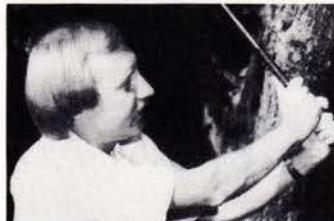
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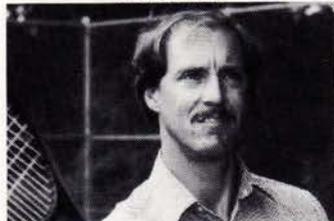
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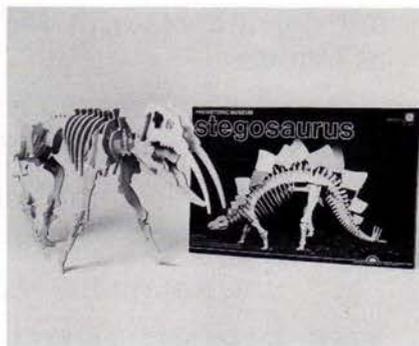
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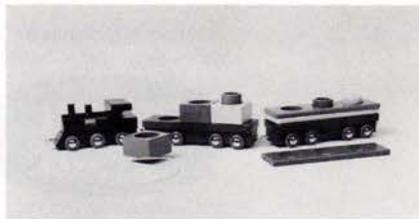
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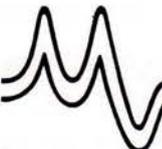
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This wooden train with the shiny black engine and red wheels is made in Sweden. A child can do much more with it than simply pull it around the floor: both box cars come apart and fit back together in a variety of inter-

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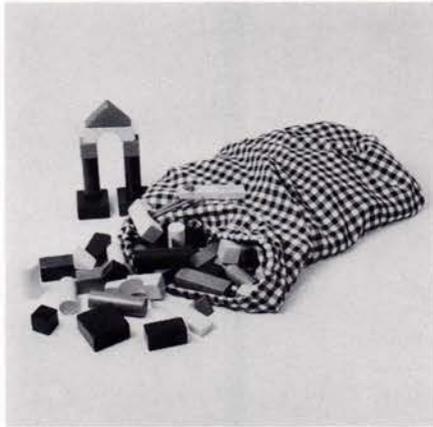


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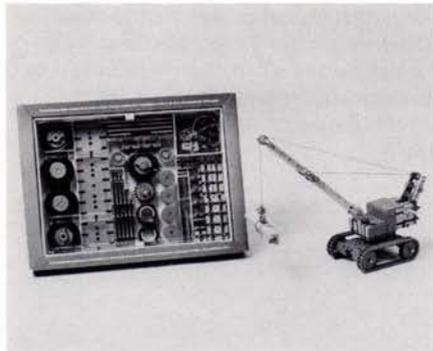
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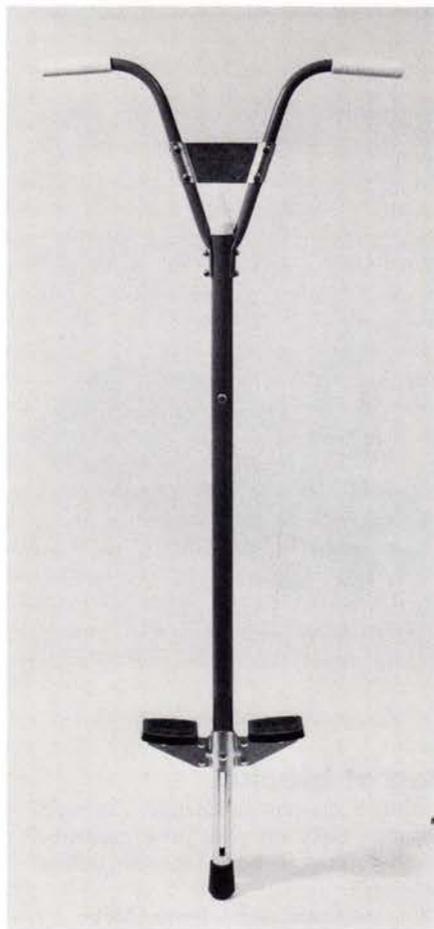


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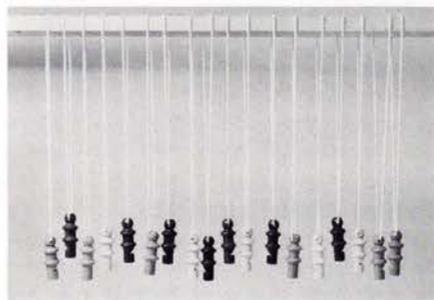
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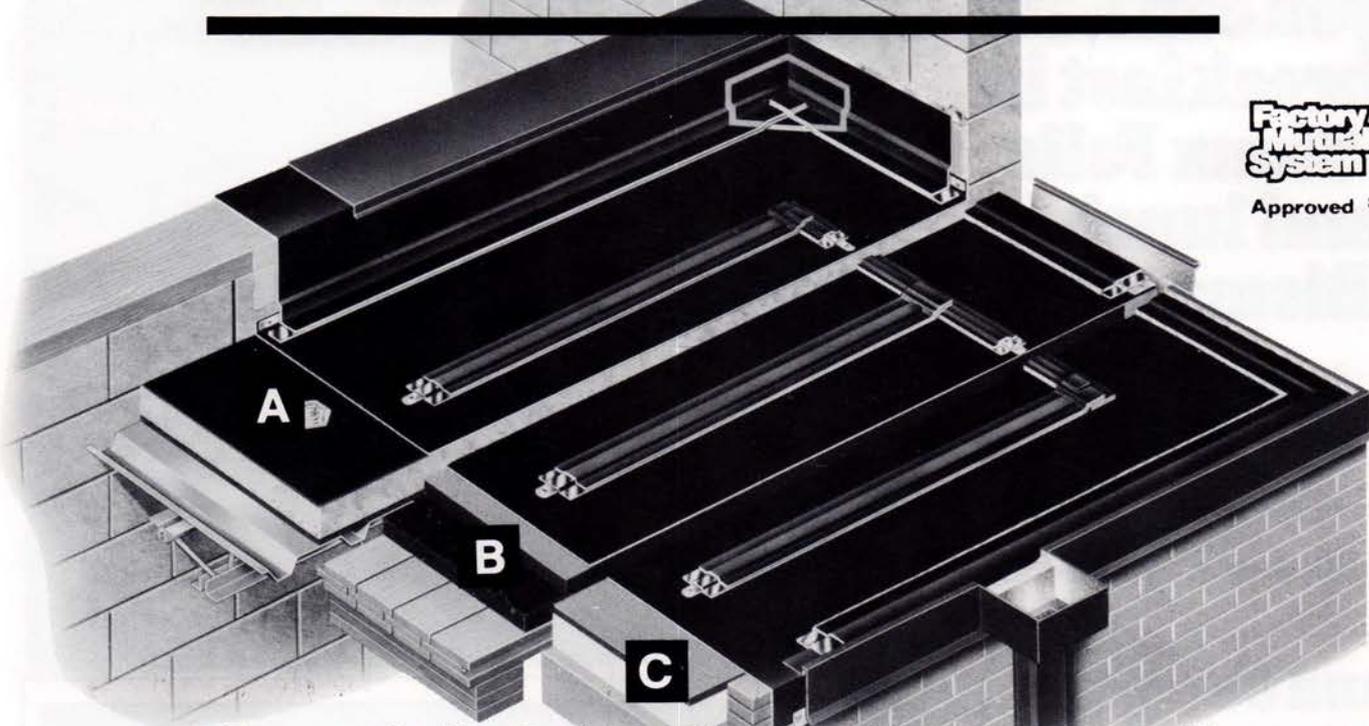
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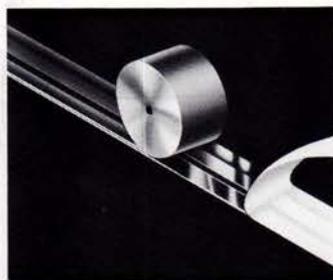
The drawing above illustrates three typical deck constructions.

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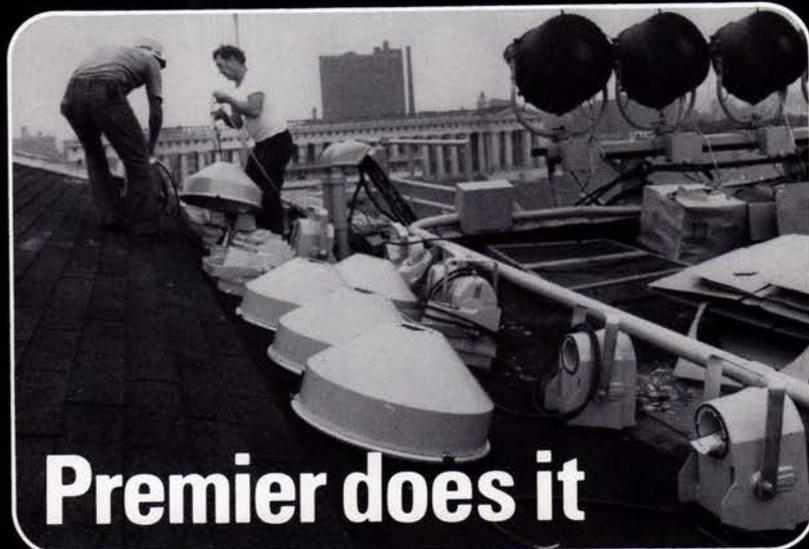


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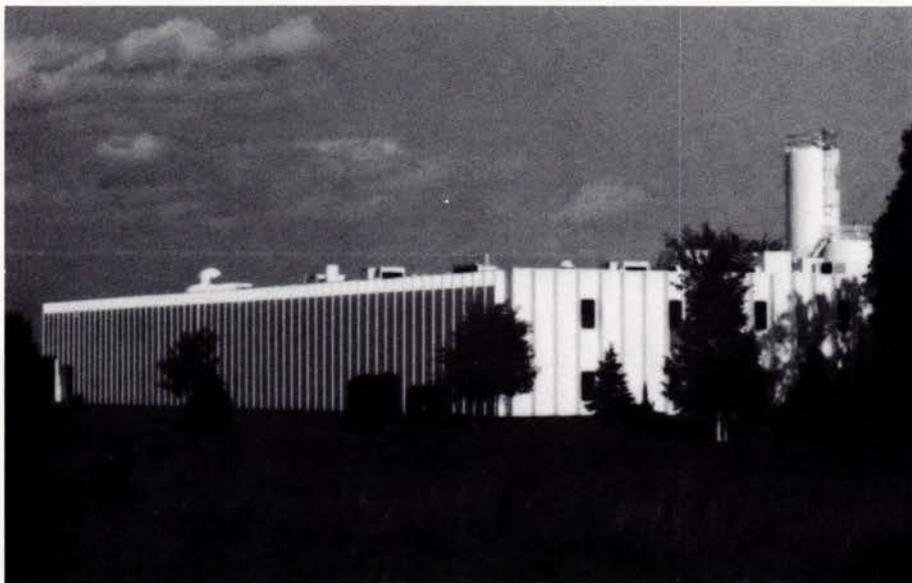
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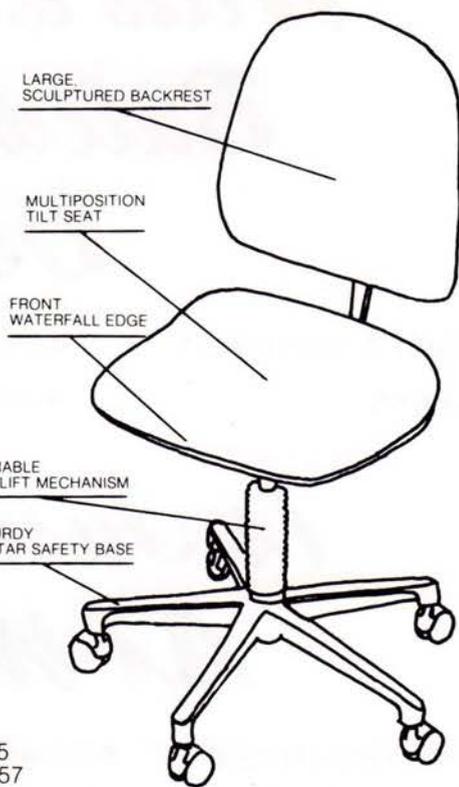
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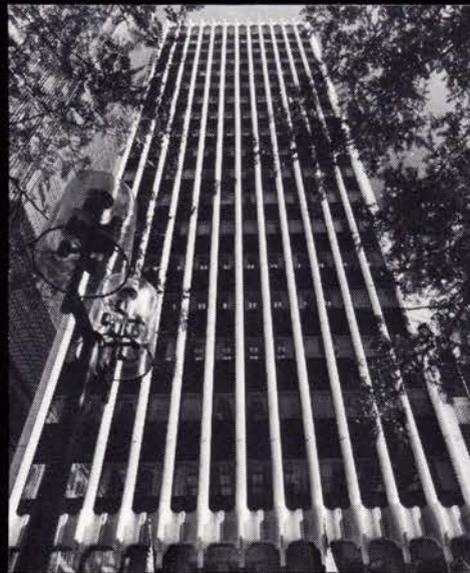
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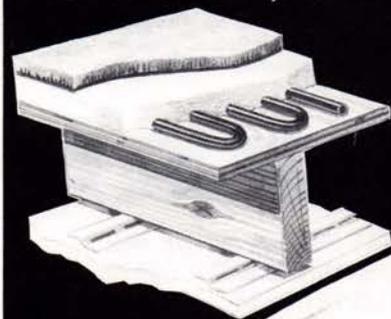
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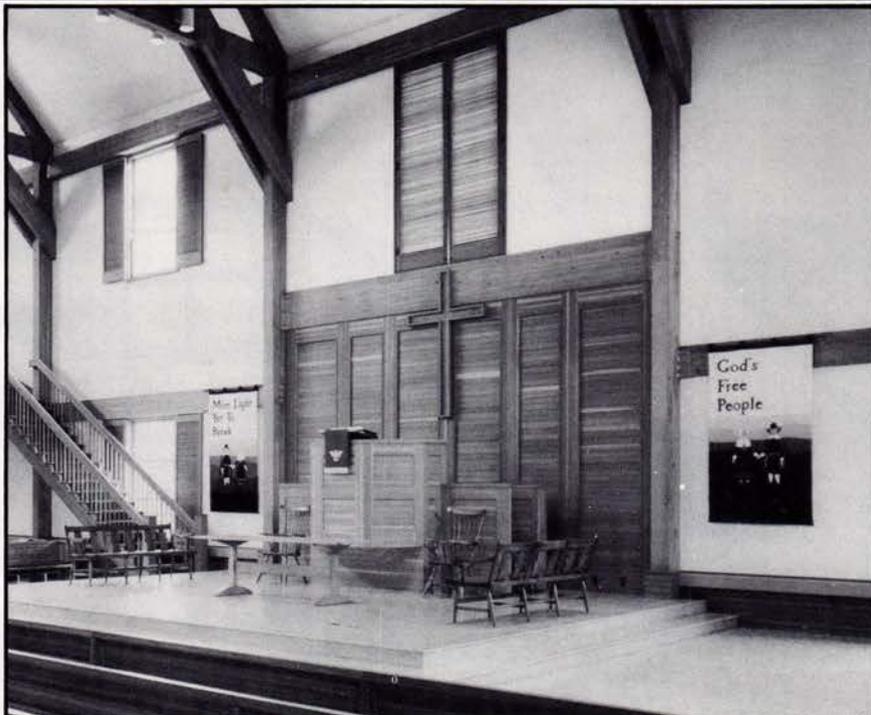
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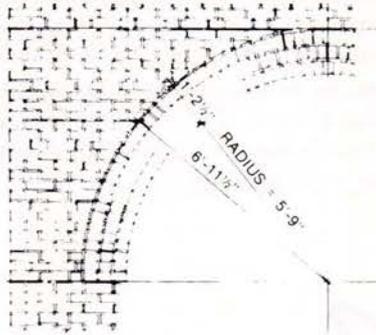


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letter from the publisher



“Architects BITE!”

That is the arresting title of a sprightly brochure offered free of charge by the Minnesota Society of Architects and AIA component offices throughout the country to anyone who always wanted to know more about architects but was afraid to ask. The avowed purpose of this brochure is “to dispel the four most commonly held misconceptions” nurtured by prospective residential clients. Those four misconceptions are:

1. “Architects just do blueprints.”
2. “All I need are four walls and a roof . . . I don’t need an architect.”
3. “Anyway, all I need is a builder, or a contractor.”
4. “An architect is a luxury I can’t afford.”

Now that you know what architects are *not*, may I tell you what they *are*? Architects are the people who make the difference between the aforementioned four walls and a roof—and a home that exceeds in gratification whatever you might have imagined a home could be. The same applies in the case of an office tower, at one extreme, or an attic expansion at the other. By training and talent, architects are qualified to contribute materially to your comfort, your security, and your sense of well being. And they do so *by design*.

I hope there is an architect in your future. If that sounds improbable, let me assure you that however modest your aspiration or budget, there is a choice of architects ready and able to help you. (Remember, architects themselves think the single-family house is one of the most challenging, and satisfying, of all commissions.)

We at MSAIA are indeed ready and we would love to help you. We are fortunate to have in this region an abundance of exceptionally well qualified registered architects, and we invite you to avail yourself of our professional referral service (612-874-8771). Nothing pleases us more than to serve as the honest marriage brokers for talented architects and worthy clients. The referral service is free.

We cannot vouch for all architects everywhere, of course, but let me assure you: ours do not bite.

James P. Cramer
Publisher