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# AM

*architecture minnesota*

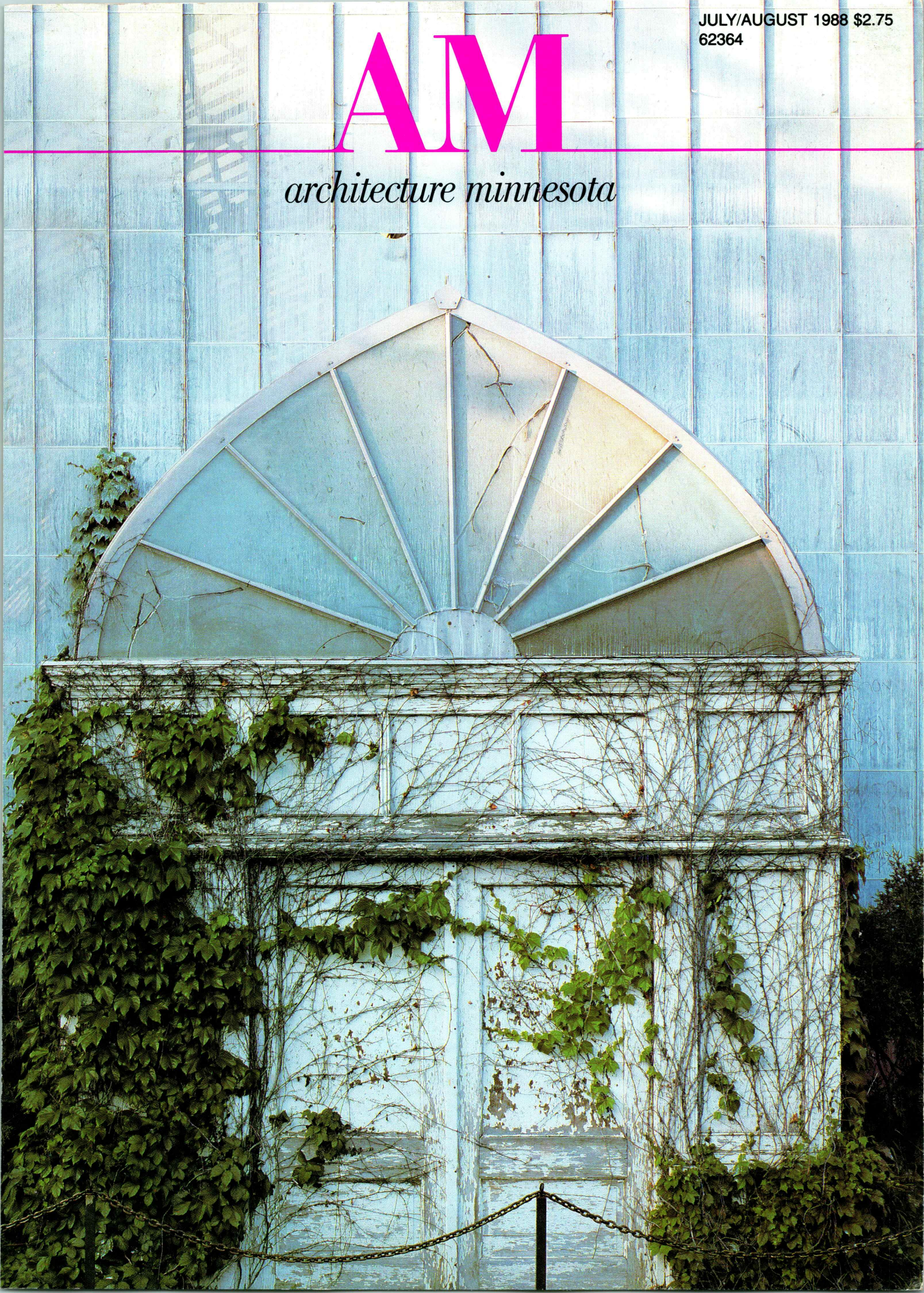


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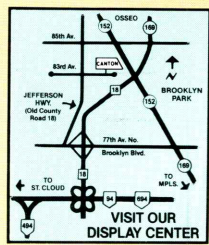
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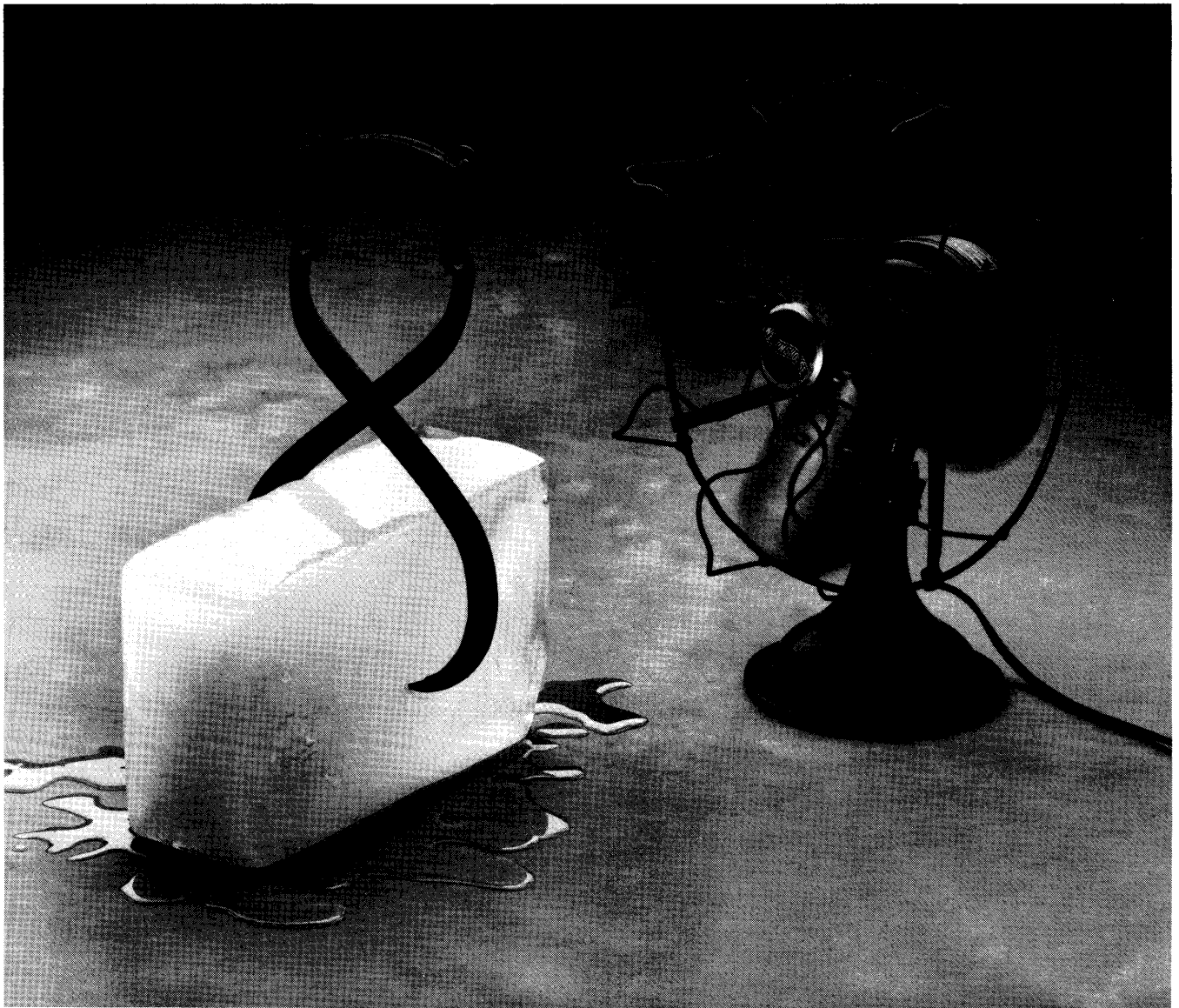
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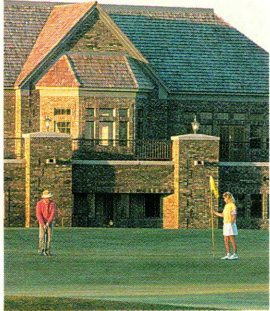
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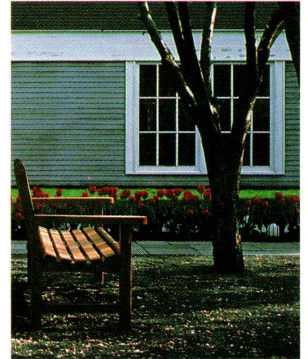
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# AM

## news briefs

### A Pei in the sky

IBM has announced plans to build one of the tallest buildings in Minneapolis in a twin-tower complex, designed by renowned New York architect I. M. Pei. To be named for the major tenant, First Bank Systems, the entire complex will cover three-quarters of a block bounded by Sixth and Seventh Streets and Second and Third Avenues. The Minneapolis Athletic Club and WCCO Radio building will remain on the block.

Still in early design phases, the 1.3 million-square-foot complex will feature a 58-story tower that will rival—without exceeding—the height of the 775-foot IDS building. A fourteen-story atrium will connect this tower to a second eighteen-story tower. The project will include retail on the lower levels.

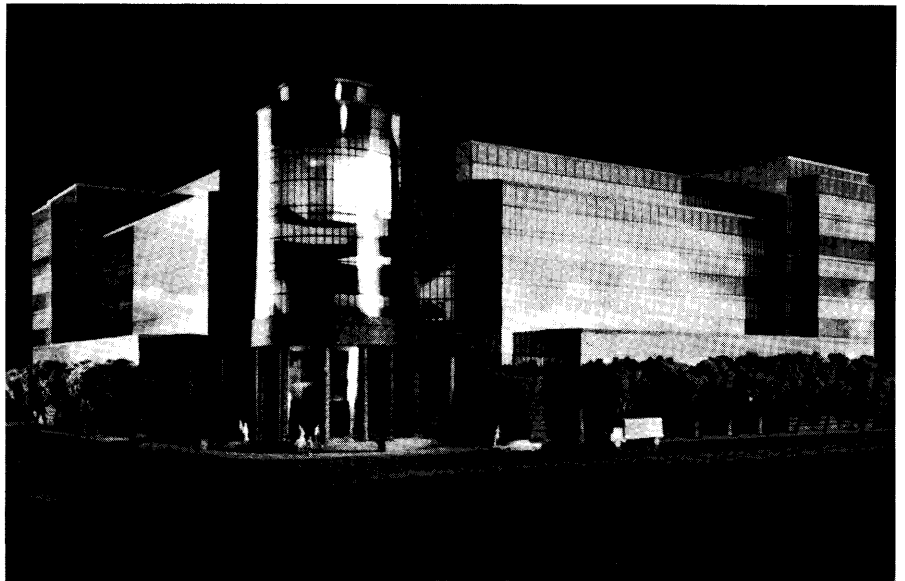
IBM, which has for several years wanted to build a downtown headquarters, formed a partnership with Minnetonka-based Opus Corporation after negotiations with Los Angeles-based developer Maguire Thomas Partners fell through. The twin towers will be privately financed.

First Bank Systems will lease approximately 650,000 square feet of space, with IBM occupying 233,000 square feet. Groundbreaking is scheduled for early 1989. Completion is set for 1991.

### Data stacking up

Construction has resumed on the new IDS Operations Center in downtown Minneapolis. To be located on the former Curtis Hotel site, this full-block building designed by Architectural Alliance of Minneapolis will gleam with a blue-glass exterior that echoes the original IDS Center.

The six-story high building with two underground floors will have a polished granite base. Two sides next to the computer operations will be partially sheathed in pinkish-gray granite for added security. Eighteen-foot high ceilings will make the structure as tall as



*The glassy IDS Operations Center in downtown Minneapolis, designed by Architectural Alliance*

the adjacent thirteen-story Leamington Hotel. Square turrets marking the corners, a cylinder-shaped entrance and several set-backs will highlight the exterior.

When finished, IDS will be able to consolidate its data processing operations, now scattered throughout various downtown locations. Completion is expected by June 1990.

IDS also has announced that it intends to build a 66-story office tower in downtown Minneapolis to accommodate its projected need of 2 million square feet of space by the year 2000. The company originally planned to build the tower on the J. C. Penney block, but severed talks with BCE Development Properties this spring. IDS has yet to settle on a developer, site or architect for the new building.

National retailer Neiman-Marcus, in the meantime, has announced that it will build a new department store on the Penney's site. The project will include an adjacent complex of specialty stores.

### A winning Wayzata house

The Winton guest house in Wayzata, Minnesota, designed by California architect Frank O. Gehry in association

with the Minneapolis firm of Meyer, Scherer & Rockcastle, was among fifteen projects to receive honor awards at this year's American Institute of Architects convention in New York City.

The guest house presents a cluster of geometric forms, each clad in a different material and each supporting a different function. The living room is a pyramid sheathed in sheet metal, and the garage and kitchen are rectangles covered in red-coated plywood.

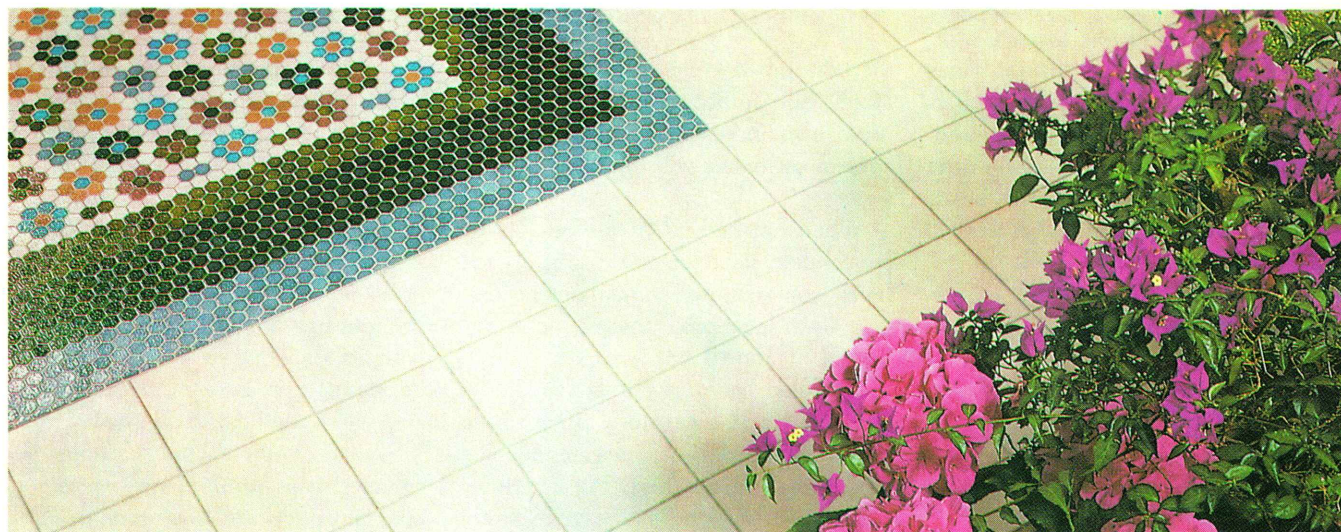
Said the jurors, "This is a house interpreted as sculpture, an experiment in organization and abstraction, a still life in the trees."

Other honor award winners included the IBA Social Housing project designed by Eisenman Robertson Architects of New York City. This project, a stone's throw from the Berlin Wall, presents a "provocative and rigorous . . . symbol for the free world," said the jurors.

Closer to home, the United Airlines Terminal I Complex, designed by Murphy/Jahn Architects of Chicago for O'Hare International Airport and the Jacob K. Javits Convention Center in New York City, designed by I. M. Pei & Partners, were cited for their playful

*Continued on page 54*

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# AM

## previews

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### **Frank Lloyd Wright Geometrie Gallery July 9–September 6**

The legacy of Frank Lloyd Wright lives on through the furniture, lighting, china, rugs, and fabrics reissued by manufacturers to meet a growing demand for Wright's designs.

Geometrie, a gallery of modern design and decorative arts, presents Wright's designs and some he inspired along with original pieces of the Arts and Crafts movement at an exhibit opening July 9.

For information on gallery hours, call Geometrie, (612) 340-1635.

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### **Architecture is Dead—Long Live Architecture An Arch, 15 5th St. N.E., Minneapolis July 15–August**

An exhibition and lecture series will introduce the collective vision of An Arch, a group of eight young Minnesota architects.

The exhibit, entitled *Architecture is Dead—Long Live Architecture*, features work that explores the boundaries between architecture and art.

A lecture and discussion series, *The Future of Architecture*, begins Tuesday, July 19. Lecturers include Harrison Fraker, head of the University of Minnesota School of Architecture and Landscape Architecture, and architect Garth Rockcastle and artist Tom Rose who will speak on "Ethos and Eros in Art and Architecture." For a complete lecture schedule, contact Susanne Dehnard at (612) 378-2717 or (612) 378-0801. All events are held at An Arch's location at 15 5th St. N.E. in Minneapolis.

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### **Chicago Architecture Art Institute of Chicago July 16–September 5**

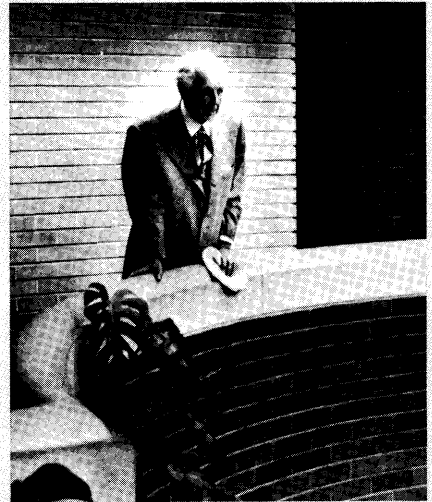
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### **Frank Lloyd Wright and the Johnson Wax Buildings Walker Art Center July 16–August 28**

The Administration Building (1936) and the Research Tower (1943) at the Johnson Wax complex in Racine, Wisconsin are the only examples of Frank Lloyd Wright's non-residential architecture that remain essentially unchanged today.

Wright believed that the Administration Building should be "as inspiring a place to work in as any cathedral ever was in which to worship." His design, with its soaring skylit ceiling seemingly balanced on lily pad columns, redefined the very nature of the American work space. The furniture for the Administration Building, also designed by Wright, shared the geometry of the building. The fifteen-story Research Tower, completed seven years later, complements the Administration Building with its notable geometric layering of floors.

The exhibit, funded in part by the architecture firm Ellerbe Becket, features 25 architectural and conceptual sketches of the Johnson Wax buildings, photographs and murals, as well as original furniture pieces by Wright including the executive desk with three-legged chair. The personal correspondence between Wright and Herbert Johnson, the young president of Johnson Wax, is also included as well as a videotape of Wright discussing the buildings. For more information, call the Walker Art Center, (612) 375-7600.



Frank Lloyd Wright during final inspection of Research Tower, 1950.

Photo: S. C. Johnson & Son.

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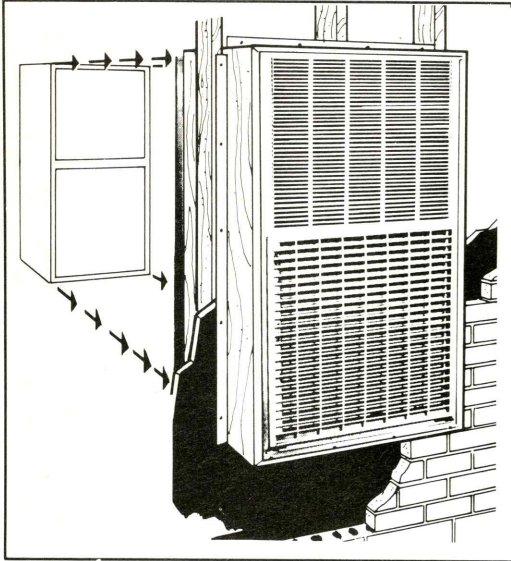
The largest exhibition ever organized by the Art Institute's Department of Architecture is now back in Chicago after a world tour through Paris and Frankfurt.

The exhibition surveys the rebuilding of the city from the great fire of 1871 to the Chicago Tribune Tower Competition of 1922. Concentrating on the influence of European architects upon Chicago's architecture and design, the show comprises more than 300

architectural drawings, decorative art objects, photographs and building models.

Chicago architect Stanley Tigerman brings his contemporary influence to the exhibit with an elaborate installation he specifically designed for the show. For information on the exhibit, contact the Art Institute of Chicago at (312) 443-3626.

*Continued on page 57*



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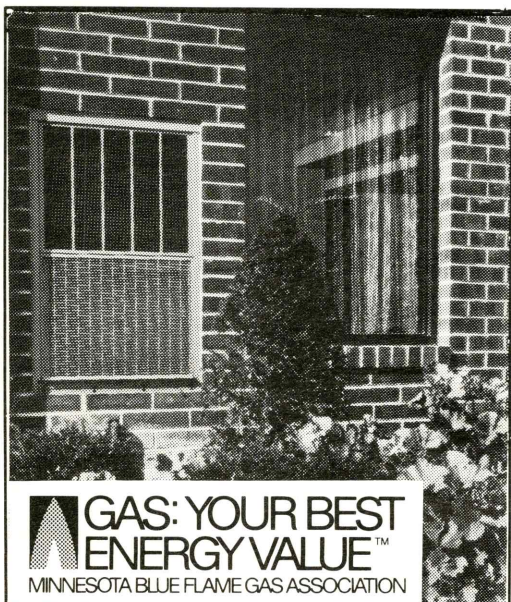
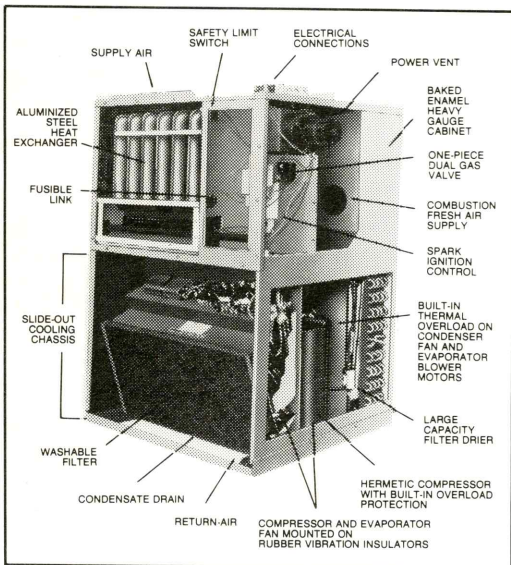
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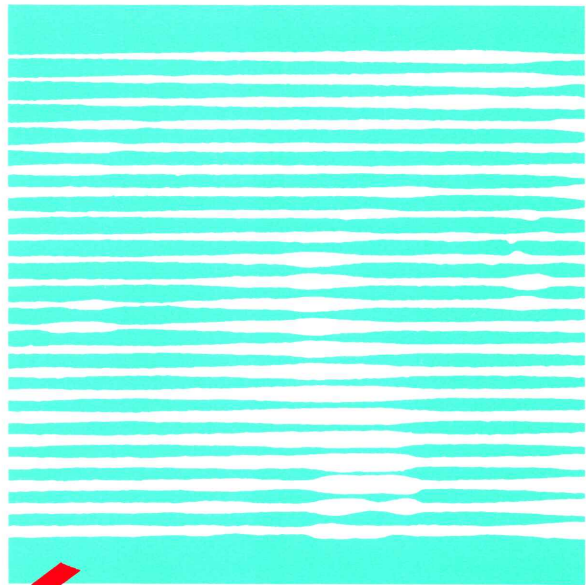




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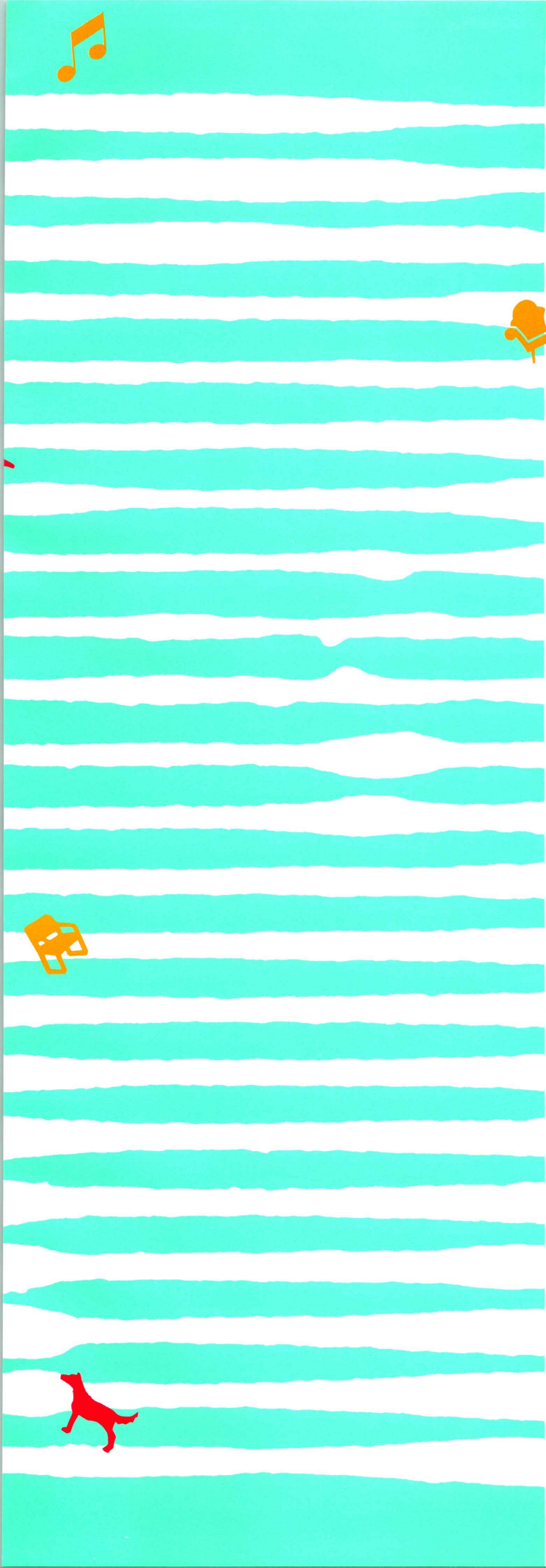


## SEPTEMBER 15 & 16

Continuing Education September 17

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# PERIPHERAL VISION

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Thursday, September 15

## DESIGN AND SIGNS OF THE TIMES

Dr. Sidney Harman, chairman, Harman International, Washington, DC

Dr. Harman will share his dynamic vision of the future—including the role of design in our lives. Learn how people will live and work and how design professionals can prepare for a profitable future. Co-sponsored by IMS and Audio Video Environments.

## CREATING A DESIGN IMAGE

Susan Lewin, creative director, Formica Corporation, and president, Design Communications International, Wayne, NJ. Introduction by Miriam Furman, editor, *The Designer Specifier* magazine.

Learn how to access the best resources for each and every design project through strong communication with manufacturers. Lewin will discuss the importance of maintaining high standards and how designers can effectively work with manufacturers to achieve excellence. Co-sponsored by IMS, IDA and Formica Corporation.

## FOCUSED VISION: DISCIPLINE IN DESIGN

Peter Blake, FAIA, professor, Department of Architecture and Planning, The Catholic University of America, Washington, DC. Introduction by Stanley Abercrombie, editor, *Interior Design* magazine.

Although seemingly unrelated, a common thread binds art, architecture, engineering and furniture design, according to Peter Blake, a celebrated architect, author and educator. Learn why a true design vocabulary must involve consensus rather than devotion to fashion. Co-sponsored by IMS and MSAIA.

## A THIRD VIEW: COLLABORATION BETWEEN ARTIST AND LANDSCAPE ARCHITECT

Friedberg, FASLA, M. Paul Friedberg & Partners, New York, NY Ferrara, sculptor, New York, NY

Urban landscape pioneer M. Paul Friedberg and artist Jackie Ferrara will share the ideas and innovations at the forefront in contemporary landscape architecture. They will explore the 'third view,' in which artist and landscape architect collaborate to create an integrated environmental work. Co-sponsored by IMS and MASLA.

## WALKER ART CENTER SCULPTURE GARDEN TOUR AND RECEPTION

A special guided tour of the new landmark Minneapolis Sculpture Garden, combining art, architecture and landscape architecture.

Proceeds to benefit DIFFA.

Friday, September 16

## FENG SHUI: THE CHINESE ART OF PLACEMENT

Professor Thomas Yun Lin, Yun Lin Temple, Berkeley, CA

The ancient art of Feng Shui dictates that surroundings be designed in harmony with the environment. Learn practical, modern applications for Feng Shui from this noted Chinese philosopher and teacher.

## FIBERS FOR PERFORMANCE

Carl Brewster, contract consultant, BASF Fibers, Chicago, IL

Brewster will illustrate how professionals can better access market information on fibers, product quality guidelines, general specification and bidding information, and technical studies including stain, resoil and light fastness. Co-sponsored by IMS and BASF Fibers.

## KEYNOTE LUNCHEON

### REAGAN'S LEGACY: ECONOMIC, POLITICAL, SPIRITUAL

Daniel Schorr, senior news analyst for "All Things Considered" and "Weekend Edition," National Public Radio, Washington, DC

One of the most distinguished journalists of our time will present his unique viewpoint of the state of the union. This timely presentation will delve into the coming election and the challenges facing our next administration. Daniel Schorr's controversial career in journalism has spanned more than half a century as a foreign correspondent, Watergate correspondent for CBS News and National Public Radio analyst.

## ENHANCING YOUR OWN CREATIVITY

Jerry E. Allan, president, Criteria Architects, Chairman of Visual Studies, Minneapolis College of Art & Design, Minneapolis, MN. Introduction by Eileen McMorro, managing editor, *Facilities Design and Management* magazine.

Jerry Allan is a practicing architect and educator who has developed innovative methods to enhance creativity and foster it in others. This practical workshop will help you discover how problems can be transformed into creative solutions. Co-sponsored by IMS and IFMA.

## FANTASY IN RESTAURANT, RETAIL AND COMMERCIAL DESIGN

Sam Lopata, president, Sam Lopata, New York, NY. Introduction by Justin Henderson, hotel/restaurant editor, *Interiors* magazine.

From "Lox Around The Clock" to "Pig Heaven," Sam Lopata has created some of the most distinctive interiors in the hospitality industry. But elements of fantasy can enhance any design project. Lopata will present his unique interiors and discuss concept development, client relations and industry trends. Co-sponsored by IMS and ASID.

Saturday, September 17

Continuing Education

Showrooms open by appointment only

## CONTINUING EDUCATION UNIT ONE "CLEARLY BUSINESS II"

This full day business seminar emphasizes management strategies and practices. Designers will learn effective management techniques and how to increase competitiveness in the marketplace. Certified for .6 CEU credits. Co-sponsored by IMS, Kimball International and IBD.

## CONTINUING EDUCATION UNIT TWO "PRICING INTERIOR DESIGN SERVICES"

Effective communication and strong negotiating skills can lead to higher fees. Design professionals will learn how to establish a profitable fee structure for a variety of situations in this valuable continuing education course. The seminar will include techniques on estimating required hours, methods for cutting production costs and negotiation tactics. Certified for .6 CEU credits. Co-sponsored by IMS, ASID, IDA, IDS and IFDA.

## Peripheral Vision Gala

Friday, September 16

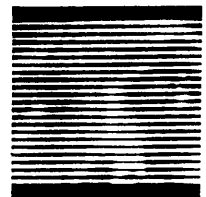
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- The Show
- Dancing

Gala co-sponsored by IMS and BASF Fibers.

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**Murmurs of the past**

By Mark Hammons

Architectural ruins have long been a part of the landscape. Such remains can add an intriguing human murmur to the calls of birds and the windsong. Landscape architects know this, and sometimes consciously provide what is not otherwise conveniently at hand. Sometimes, though, the mystery still arises the old-fashioned way.

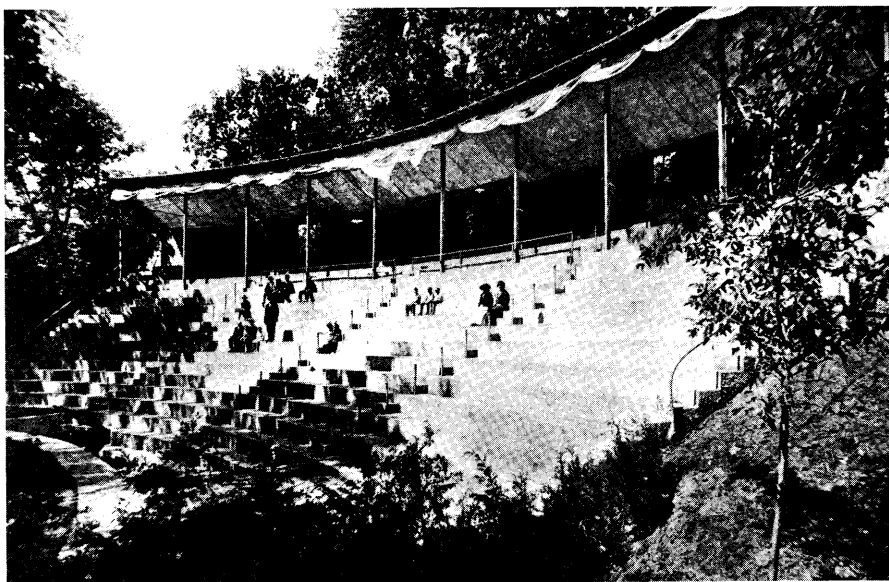
Such is the case with the Open Air Theater in Anoka, Minnesota, on the banks of the Mississippi River.

Seventy years ago, before television brought people together without having to be with one another, the play was the thing. A sparky fellow named Thaddeus P. Giddings, music superintendent of the Minneapolis Public Schools, decided his hometown of Anoka needed a place where everyone could gather for a summer evening of entertainment. He decided to build them an amphitheater, and he had just the progressive architects in mind to get the thing done: Purcell & Elmslie.

The site was a sloping hillside facing a wide grassy bank above the river. "The theater was in a forested glen so that the problem of protection against the sun was not in the picture," wrote William Gray Purcell. The challenge was "to find positive protection from sudden showers."

By the end of June 1914, the concrete had been poured and the seating and steps stretched in a semi-circular tier down the hill. Ordinary plumbing pipe, painted white, was pressed into service for handrails and banisters. The clever architectural solution devised by Purcell & Elmslie against the rain was ready to be set into place.

A series of masts were put up along the curve in back of the theater. "From those we stretched wires in pairs that sloped down toward the stage. We hung 36-inch widths of canvas on galvanized rings and pulled these down and back



*The Open Air Theater in Anoka, Minnesota, designed by Purcell & Elmslie in 1914*

with cords at the rear of the theater. Each strip became a separate trough, which carried its water over the back of the stage and poured streams into the Rum River."

Did it work?

Giddings, writing from bed with a bad cold, sent a letter to Purcell the following August: "We have had an awful time with that Stadium and there have been times that I wished I had never seen or heard of the miserable thing. It has rained every time we have showed but twice, and we have not done very well.

"The tent is a success in everything but that it leaks. It does not blow away and it is a simple matter to put up and down," he continued. "The leaking comes from the way it hangs or the ferocious violence of the storms we have had. It does not leak badly, however."

Every summer for a number of years the Open Air Theater hosted pageants, amateur plays and concerts. People joined together and used the place to celebrate their community. In time, though, the forces which had brought the theater to life were dispersed.

Purcell explained, "As long as Mr. Giddings gave attention to the programs and generally fathered civic interest in

this theater project, it was a constructive force. . . . But as soon as Giddings' time was more valuable elsewhere, particularly at his National Music Camp in Michigan, the Anoka theater fell largely into disuse or for some casual gatherings of no special significance."

What is not used is fated to be forgotten. The gaily painted ticket booths with their festive bits of sawed wood ornament were the first to disappear. The canvas along with the swaying net of cables fell prey to wind storms, and the toppled wooden masts which had supported the whole works eventually rotted away. More recently, the highway behind the theater site was widened, sweeping away all but a whisper of the original entrance platform.

A new impudent foot bridge, whose shoulder-high banister prevents the walker from looking aside into the past, blithely clips away the corner of an upper tier for the business of present-day needs. All that is left of the Open Air Theater is the concrete skeleton of the seating, now occupied by thorny shrubs and in places completely vanished beneath the throng of vines. The play goes on with birdcalls and the light applause of the trees. They are listening to the human story.

AM

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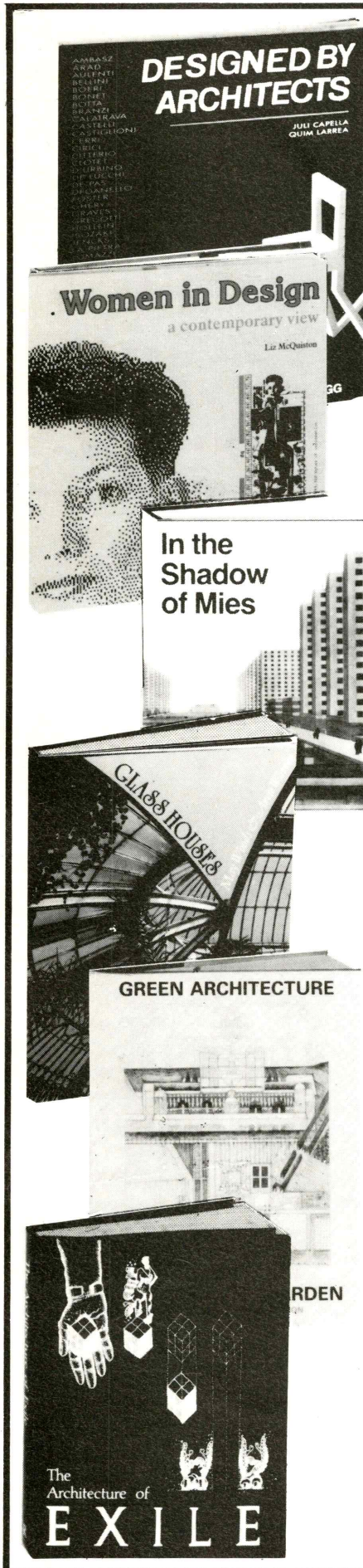
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Photos: George Heinrich

Ready for elegant summer parties, the **Plantation** line by Kessler comes in a variety of finishes (shown here in verdigris). Surprisingly comfortable, the cast aluminum furniture is heavy enough not to blow away in the wind, light enough to move in or out of the sun. A large patio table is available in addition to the chairs, settee and snack table. Chair: \$195. Settee: \$391. Table: \$138. Source: Durr Ltd. of Edina.

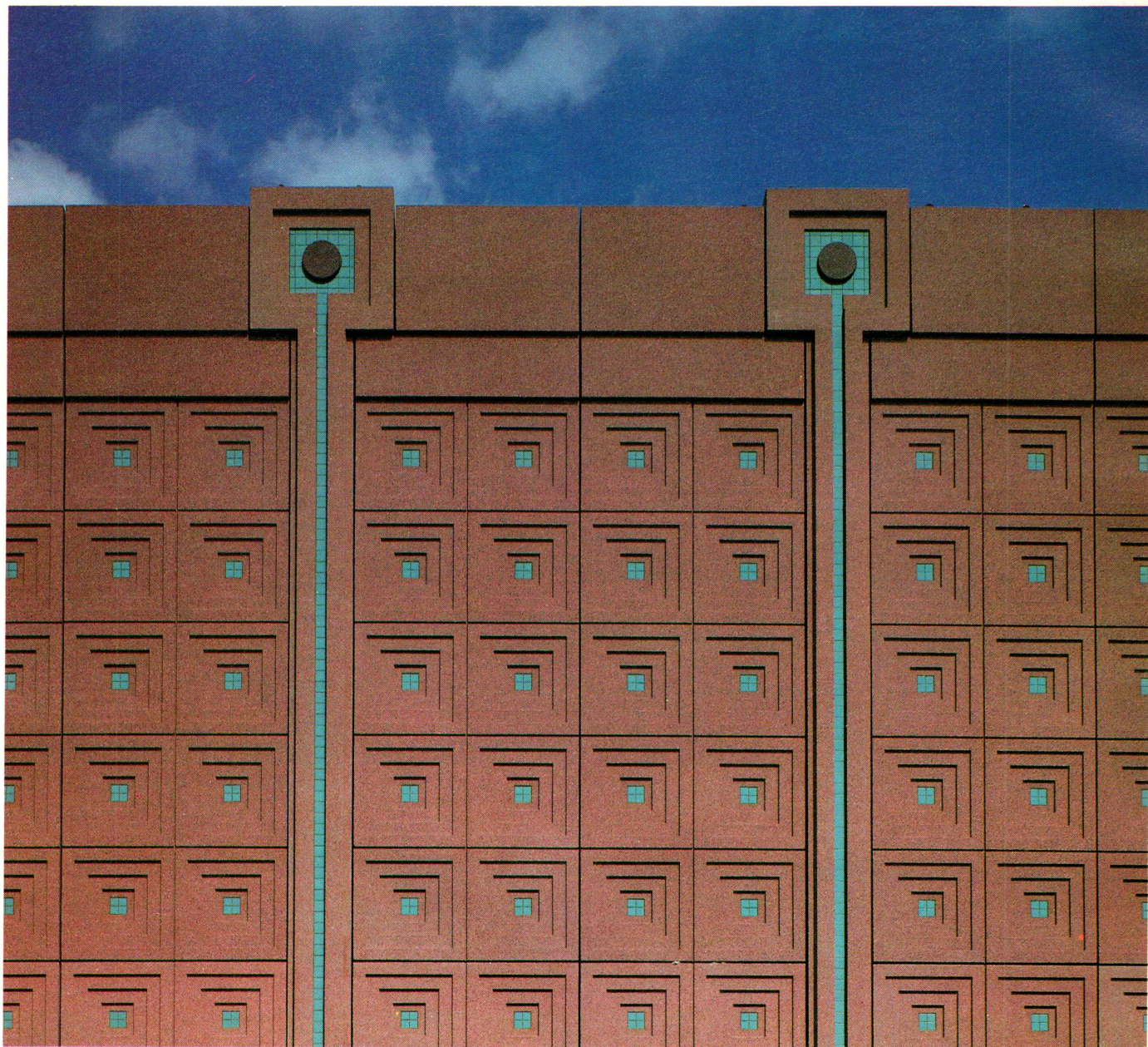


Photo: Smith & Hawken

When Sir Edwin Lutyens, the great English country house architect, designed Little Thakeham in Sussex in 1902, he placed an outdoor bench in the garden. Now a **Companion Chair** of matching scale has been developed. Shown in teak, both bench and chair also come in white. \$625. Source: Smith & Hawken, Mill Valley, California.



Its origin still a mystery, the **Adirondack chair** (sometimes called the Westport chair) is a perfect example of simple design and economy of materials producing a classic of outdoor comfort. Here, an accompanying footstool turns it into a chaise. \$250. Source: Durr Ltd. of Edina. *Bruce N. Wright*



Detail from Minneapolis Convention Center. Setter: Leach & Lindstrom; Leonard Parker Associates; Locky, Marquardt & Nesholm, Architects.

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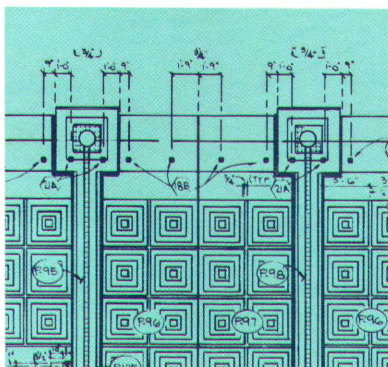
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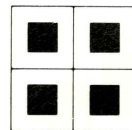
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# AM

*up close*

## Roger Martin: Mulling over the terrain

By Eric Kudalis

Landscape architect Roger Martin stands at the edge of change. Just recently he relinquished the chair of the landscape architecture department at the University of Minnesota, a department he built from scratch twenty years ago and has helped guide ever since. He has also finished a year's term as president of the American Society of Landscape Architects. Administrative responsibilities now behind him, he looks for new outlets.

"Roger thrives on change and being challenged," says Marjorie Pitz, a former student of Martin's who formed the landscape architecture firm of Martin & Pitz with him in 1984. "He is afraid that no challenges and no changes will hinder growth. When we formed Martin & Pitz it was because he was at a point when he needed something new."

Martin's search for new challenges has helped reshape the way Minnesotans think about and experience the designed landscape. A soft-spoken man of 51, he has been a major voice behind Minnesota landscape architecture since assuming the chairmanship of the landscape department at the University of Minnesota in 1966. Besides building a new department, Martin helped redesign 52 miles of parkway systems that are a hallmark of Minneapolis and he gave monkeys a place to scratch at the Minnesota Zoo.

"Roger is a quiet man, yet he has had a tremendous impact on our community," says Duane Thorbeck, who was a partner of Martin's for fourteen years at InterDesign, an interdisciplinary design firm formed in 1969. "Before Martin there was no landscape architecture program in Minnesota and the profession itself lacked prestige in the state. Landscape architects were thought of more as embellishers than as designers; but he helped changed that, establish-



Photo: George Heinrich

*Roger Martin stands by one of the final links in the rejuvenation of Minneapolis' parkways, the West River Parkway along the downtown Minneapolis riverfront. Martin worked as a consultant to BRW, Inc. in the design of the parkway.*

ing them as designers of the environment and putting them on the same level with architects."

It was in his junior year while studying horticulture at the University of Minnesota—and taking as many landscape classes as he possibly could—that Martin realized there was more to landscape design than placing plants around buildings.

"The landscape architect has a social as well as environmental responsibility," says Martin. "The landscape—which is everything we can see in one view, whether man-made or natural—has the power to shape human emotions and behavior, and that human link with nature is important. People who have exposure to nature and its constant changes are enriched, and the more we can re-

late man to nature the better we will be as a society."

Since boyhood in Virginia, Minnesota, Martin has been concerned about man's interaction with nature and man's ability to shape the environment. His family lived in a semi-rural area next to a creek and woods. "I always enjoyed being outdoors," says Martin. "In the summer I would take outdoor jobs, such as mowing the greens for the local golf course."

Though frequent high school field trips involving archeological digs were highlights of childhood, Martin found himself influenced by "feminine" traits. His mother was a music teacher who liked gardening. He enjoyed the arts. A high school art teacher who rented a down-

*Continued on page 62*

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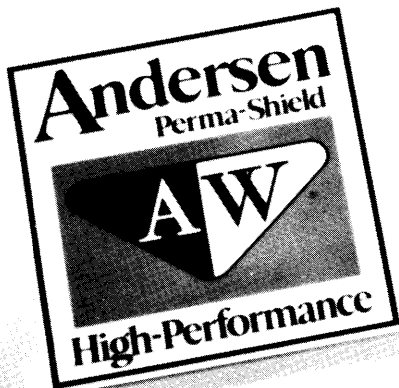


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# AM

## *a place of one's own*



Photos: George Heinrich

The exact location is a well-kept secret. You can stand right there, beneath the yawning canopy of a mature Schwetzer's maple, and still be unaware. The trick is to holler, "Permission to come aboard."

Then look up.

Shaded in the harbor of leaves, something reminiscent of a Spanish galleon has come to rest among the limbs of the tree. Still, you can't get there from here.

"Permission granted." And you are conducted through the house, to emerge onto a second floor deck. A steep ship's ladder rises into a green crown of broad maple leaves. As you climb up, you notice the ladder sways gently beneath your feet. You've left solid ground behind.

Twenty-seven feet beneath, to be exact. What looked like a ship has turned out to be a treehouse, though indeed

as the tree shivers in the wind you feel sure any moment to go sailing off across the huddled rooftops of south Minneapolis.

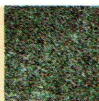
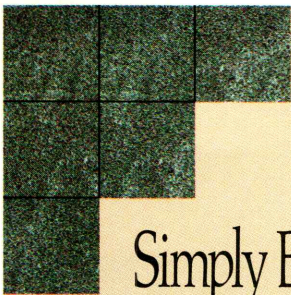
"We asked the tree what it wanted," says the mysterious captain, a Twin Cities architect by the name of Daniel Feidt. His daughters, twin co-conspirators, helped listen to the answer.

The result is a cantilever construction that creates a space large enough for both seating and sleeping. Since the only access is through the upstairs of the house, it is also comfortably secure except for the occasional thunderstorm.

Storms are weathered, however, and the treehouse remains snugly in place. Most often a children's bailiwick, it can become a nighttime getaway for adults or a pilgrimage for dinner guests. Whatever its use, the imagination takes flight.

*Mark Hammons*





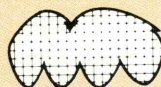
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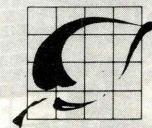


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# AM

*editorial*

**Architecture for picnics** Two golf courses, one century-old park, award-winning landscapes, a balloon trip over the St. Croix River and the Nicollet Mall of tomorrow. Summer is out-of-doors time and this summertime *AM* takes us outside.

Architecture is the shaping of space, and while buildings shape interior spaces, the shaping of outdoor space is architecture as well. The import of this space-shaping will hit Minnesota head-on shortly when the Sculpture Garden in front of the Walker Art Center in Minneapolis opens. Suddenly, also, the relative dearth of shaped space in these environs will be evident. Such spaces are to be encouraged, as we hope we have in this issue.

In that regard, the Nicollet Mall of the 21st century is being shaped today. The most important retail street in Minnesota, Nicollet Mall is also a significant open space in downtown Minneapolis. It should be the city's promenade, plaza, and downtown park, as well as the shopping area of first resort. As you peruse the plans for its future, think about the sense of place currently created by the serpentine path and the buildings, fountains and structures along it. Should this sense of place change radically or a little? Should public amenities or private retail ventures be emphasized? We hope our discussion will pique your interest.

Meantime, enjoy the out-of-doors.



Linda Mack  
Editor

*Como Park comeback*

# Classic revival

At 110 years, a city park  
sees new life



Photo: George Heinrich



*The conservatory (above) has been Como Park's crowning jewel for over 80 years. In 1975, the domed Victorian structure was placed on the National Register of Historic Places. Now undergoing a complex restoration by Winsor/Farcy Architects in collaboration with the St. Paul Division of Parks and Recreation, the conservatory once again boasts architectural detail missing since the 1960s. Originally made of cast iron, the pilasters, ionic capitols, bays and cornice have been duplicated in fiberglass and coated aluminum. The Sunken Garden (left) forms a stage for seasonal flower shows and a backdrop for thousands of wedding ceremonies.*

The time is right to resurrect Como Park and its founding fathers. These distinguished gentlemen, among them park superintendent Frederick Nussbaumer and landscape architect H. W. S. Cleveland, would applaud the recent revitalization of the 110-year old St. Paul park. The St. Paul Division of Parks and Recreation in conjunction with four architectural firms is restoring a 19th century vision to a park that has borne the strains of vandalism, over-enthusiastic road construction and time.

In 1887, city funds were allocated for a landscape park for "physical and moral satisfaction." German-born Frederick Nussbaumer, the park's second superintendent, wanted to model the park after the elaborate zoological gardens of Europe and his experience in London's Kew Gardens prepared him well for the task. During his 32-year tenure, from 1890 until 1922, he directed the construction of the lakeside pavilion, the conservatory, the Gates Ajar and, in 1897, established the zoo.

The St. Paul park commissioners hired the renowned landscape architect Horace W. S. Cleveland in 1887 to develop a plan for the park's paths and roadways. He designed narrow paths meandering through the body of the park and major roads around it to establish a bucolic setting for a park still remote from a growing city.

Renovation of Como Park involves not only bringing the park's structures back to their former glory but reworking pedestrian and automobile circulation to shape a more human and usable space. "The basic restoration and design philosophy," says landscape architect Don Ganje of the St. Paul Division of Parks and Recreation, "is to create a park atmosphere which retains the unique character and historical significance of Como Park."

The crowning glory of Como Park is the conservatory, St. Paul's own crystal palace and only one of a handful of such grand greenhouses left in the United States. In May 1913, the St. Paul board of park commissioners set aside \$50 for "a set of general plans for the contemplated erection of new greenhouses in Como Park."

After a bond issue provided funds, the contract was let in 1913 to the King Construction Company of New York. Evidently Nussbaumer, in conjunction

with Toltz King, the precursor of the St. Paul firm Toltz King Duvall and Anderson, designed the structure using the Palm House in London's Kew Gardens as inspiration. The conservatory opened in 1915. Its purpose—to provide plants for both show and education—remains the same 73 years later.

The conservatory is now in the fourth phase of a complex restoration that will cost \$11 million when completed. A St. Paul architectural firm, Winsor/Faricy, is restoring the building from the bottom up. Explains architect Don Leier, "The building was in a critical state with a rotting foundation, faulty mechanical systems and leaks at every juncture." The old heating system, reputed to lose up to 3,000 gallons of water a month, has been replaced with a copper fin-and-tube radiation system. The electrical system was upgraded and the rusting cast iron columns and rotted wood window trim and entablature on the exterior replaced with fiberglass and coated aluminum.

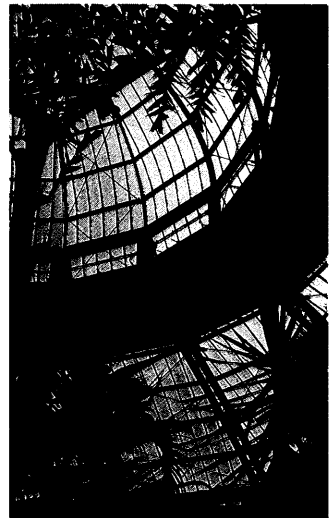
The metal structural elements had rusted throughout. The parks division reports that of sixteen steel arches holding up the Palm House, all but one had to be replaced. The restoration is, in architect Leier's words, "giving permanency to a structure endangered by the destructive relationship between wood, metal and water."

When the restoration is complete, the conservatory will be crowned with a new top made of curved and laminated glass.

Designed in 1903 by prominent St. Paul architect C. H. Johnston, the Como pavilion and promenade boldly combine Neo-Grec and Italianate styles. Sited at lakeside, the promenade is being replicated rather than renovated or replaced with a new design.

"The promenade had so much significance for St. Paulites," explains St. Paul parks architect Duane Stolpe. "It gave visibility and charm to Como Park." Architect Arnold Lucke of McGuire Corteau and Lucke, the firm in charge, agrees. "To restore the promenade," explains Lucke, "would have been far more expensive than to start anew."

Other Como Park structures are also undergoing renovation. Rafferty Rafferty Tollefson has renovated and designed new buildings for the zoo. A picnic pavilion will be rebuilt. And a



The Palm House's 72-foot-high dome (above) boasts an elaborate and delicate steel structural system. A hail storm in the early '60s destroyed much of the conservatory's glass top. It was replaced with fiberglass which has since discolored. Part of the restoration will replace the dome with curved and laminated glass.

resource center located near the McKnight Formal Gardens will connect the zoo and conservatory with the rest of the park. A significant chunk of the park, the 97-acre golf course, has been redesigned by golf course architect Don Herfort, and a new clubhouse by Anderson Dale Architects added.

But a park is more than its buildings. Just as important to the future of the park is the landscape itself. By rerouting existing roads and pathways, the St. Paul Division of Parks and Recreation hopes to reduce the conflict between pedestrian and automobile.

Roads have become, in many instances, barriers, intersecting pedestrian pathways and picnic areas. Even Como Lake is cut off from the rest of the park by Lexington Parkway. Plans call for more parking lots on the park's outskirts and reinstating an old trolley line for transportation within.

With ten years of renovation funded by the Metropolitan Council Parks and Open Spaces program, private sources, and highway funds, Como Park has come a long way to returning to its past. This gem of a park still offers a bucolic setting in the city. *K.O.*

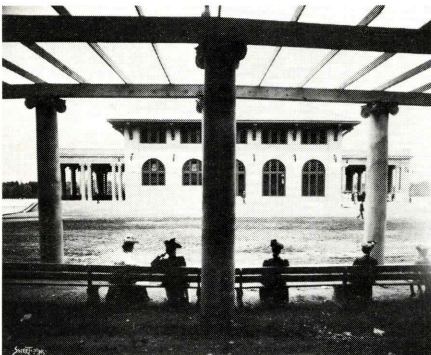


Photo: Jeff Steiner



The original 1904 promenade by C.H. Johnston has been duplicated by the architectural firm McGuire Courteau Lucke. The design process involved going back to architect Johnston's drawings and replicating original elements with made-to-order pre-cast concrete. This time around, improvements have been made: the capitals lost in the 1930s were restored to the columns; the railing's decorative grillage, designed by Johnston but never built, was added; and the promenade's interior columns were removed for better sight lines.

Photos: Courtesy Minnesota Historical Society



A 1905 photograph shows the newly completed pavilion. A graceful piazza, complete with pergola, allowed the front and back of the building to be used equally. Today, the pavilion is in a state of disrepair. Its renovation has been put on hold for the time being because of lack of funds. "We would like to attract a restaurant to renovate within the historical framework. We hope to restore it to contain two alternative dining places," explains Duane Stolpe of the St. Paul Division of Parks and Recreation.

## A Como Park time line

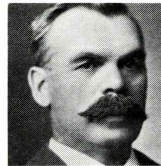
**1848** Charles Perry settles and farms the land by the shores of the lake as a potato patch. He names the lake "Como" after his birthplace in Italy.

**1851** Henry McKenty, a real estate developer, purchases Perry's claim. He spends \$6,000 in gold to construct a road to the lake.

**1871** The very idea of a park creates controversy among St. Paulites. Alderman J. W. Fisher states that the city council's support constitutes a law "in favor of the rich who could ride in chaises and against the poor who could not indulge in such articles."

**1873** The City of St. Paul purchases 300 acres and Como Lake for \$100,000. Population of the city—20,000.

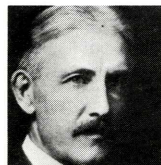
**1883** Convicts become one of the first groups to use the park. The City Workhouse is established on 40 acres of Como Park land and remains until the 1960s.



**1887** Frederick Nussbaumer becomes the second and most influential St. Paul superintendent of parks.

**1888** Landscape architect H. W. S. Cleveland lays out a plan for Como Park's roads and pathways.

**1897** The St. Paul Railway runs the first streetcar to Como Park linking it to the rest of growing St. Paul.



**1903** C. H. Johnston designs the pavilion and promenade.

**1915** The conservatory opens and becomes one of St. Paul's major attractions.

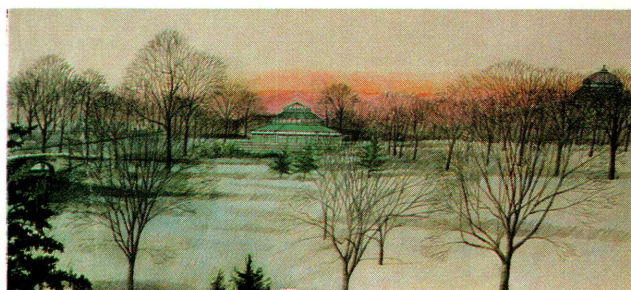
## Como Park comeback

A gracious gazebo  
for golfers



Photos: Jerry Swanson

*The new clubhouse designed by Anderson Dale Architects combines classical form with commercial materials. Easily accessible from Lexington Parkway, the clubhouse is sited for views of the eighteenth green. The bridge in front is the old Lexington Parkway bridge, designed by park superintendent Frederick Nussbaumer at the turn of the century.*



The old Como Park clubhouse used to be a buffalo barn. The new Como Park clubhouse, designed by Anderson Dale Architects, is no buffalo barn. With its green and white octagonal shape and wedding cake tiers, the clubhouse is a gazebo for golfers.

Adding a new structure to Como Park provided the architects with a design challenge akin to building a new house in a historic neighborhood. Not only did the designers have to consider golfers, they had to contend with a local architectural legacy that included an Italianate pavilion and a Victorian conservatory.

Commercial materials like insulated aluminum panels and pre-finished metal roofing separate the green and white clubhouse from surrounding residential areas. The tiered octagonal form visually links the structure to the 1914 domed conservatory beyond.

"The form," says architect Rick Christensen, "seemed obvious. We wanted it to relate to the conservatory. We had a vision, the clients had a vision and they meshed."

In this case, the clients included the St. Paul Division of Parks and Recreation and a design committee composed of golfers and residents. The committee was involved in just about every step of the design process from programming to locating a site.

The program had to accommodate a pro shop, kitchen area, meeting space, locker rooms and storage facilities. The 10,000-square-foot building also had to serve as a ski chalet in the winter.

Inside, the functions are divided by level. "The interior," explains principal Bill Anderson, "was a reaction against the dark interiors so often associated with clubhouses."

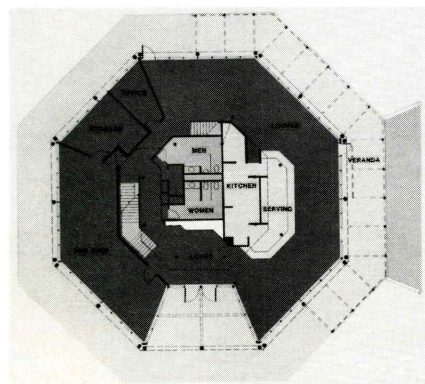
Glass walls provide 360-degree views of the rolling course. Golf course architect Don Herfort of Edina redesigned the course in conjunction with St. Paul Division of Parks and Recreation landscape architects.

Every hole is trapped. Water hazards are also holding ponds for Lake Como that help control the lake's pollution and water level. A large ridge that runs through the middle of the course was preserved for use as a ski hill.

The new golf course and clubhouse represent a significant step toward bringing Como Park up to par. *K.O.*



*The circular plan divides functions on three levels around a central core. The lower level contains locker rooms and storage facilities. On the first level, a built-in trophy case is the focal point for the kitchen and pro shop. A meeting space and fireplace command the second level with its sweeping views of the golf course. A veranda (above) surrounds half the structure; movable chairs provide a welcome spot to watch the game.*



# A Scottish brogue

Edinburgh USA plays on an old-world theme



Photo: Burt Levy

*Looking over the largest green in the world—formed by the shared green of the ninth and eighteenth holes and the practice green—the Edinburgh clubhouse (above) belies its suburban Brooklyn Park location. Taking its architectural cues from the Scottish-inspired course, it forms a stately contrast to the older suburban developments nearby.*



Edinburgh USA golf course in Brooklyn Park crowns the north Minneapolis suburb's efforts to carve an upscale image from its middle class origins. In collaboration with Brook Park Realty development company, the suburb has developed an entire community of high-end housing surrounding the new city-owned golf course and a public/private clubhouse, designed by Ankeny, Kell, Richter & Associates of St. Paul.

The suburb hired golf course architect Robert Trent Jones, Jr. of Palo Alto, California to create a course modeled after one of the world's first and most difficult, the St. Andrews Club in Edinburgh, Scotland. Jones brought the Scottish challenge to Minnesota with a 158-acre course of narrow fairways, rolling landscape, extensive vegetation and seemingly insurmountable water holes.

Architect Frederick Richter, principal-in-charge, continued the Scottish theme with a two-story clubhouse evocative of a medieval Scottish castle. The typical features are here: symmetry, gables, bays, pillars and a high pitched roof.

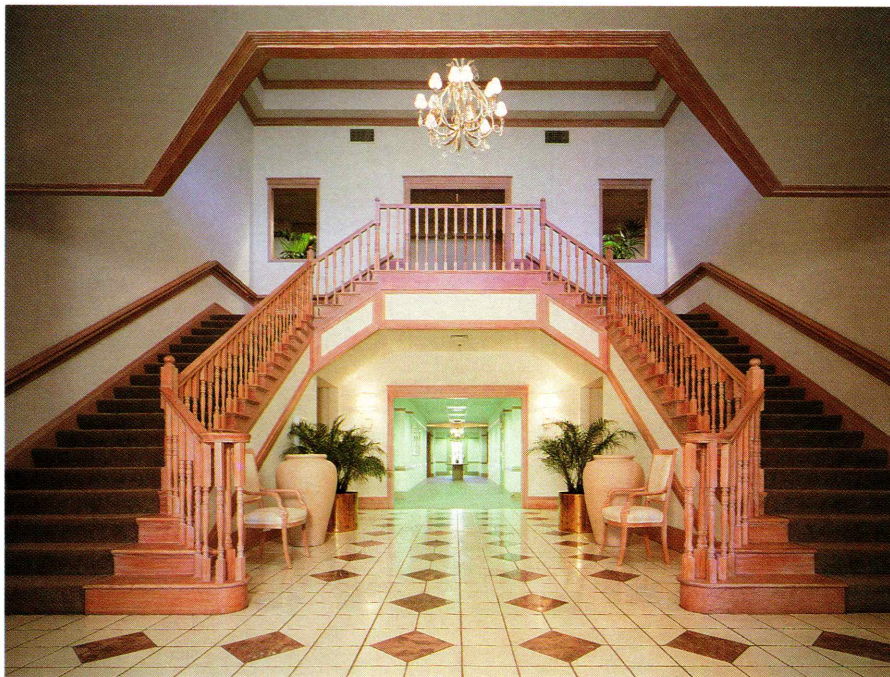
Despite this medieval massing, the antique form is grounded in suburbia. Sandy-colored brick and cedar complement the materials used for the surrounding residential houses.

The clubhouse serves public and private roles. The private St. Andrews Club provides dining facilities, a lounge and a locker room. In addition, the city of Brooklyn Park rents space for the pro shop and public locker rooms. A public restaurant, grille and banquet hall fill the remaining space.

Restaurateur Richard D'Amico & Partners served as interior design consultant, and the interior is a surprisingly contemporary contrast to the rustic exterior. A lobby of blonde wood and tile floors inlaid with marble speak more of a hotel lobby than of a castle-like clubhouse. A double-flanked staircase leads upstairs to the St. Andrews Club and the public restaurant, and gray-carpeted corridors on the first level lead to the public grille, pro shop and banquet hall.

The clubhouse, though, does achieve its purpose. Even from a distance, its impressive old-world presence bespeaks a new beginning for Brooklyn Park.

*E.K.*



Photos: Steve Bergerson



*The bright lobby (above) continues the formality of the clubhouse if not the medieval look. The stairs lead to a public restaurant to the left and dining for the private St. Andrews Club to the right. On the first level, the corridor leads straight back past the pro shop to the golf course. The restrained exterior has an almost residential look (left). "We selected a brick that has a hand-molded look, and its detailing around the windows, doors and corners (left) adds visual texture," says architect Richter. Brass door lanterns, heavy wooden doors and cedar shingles reinforce the sense of tradition established by the building's form.*

## Inspired by the home of golf, a suburb upgrades its image

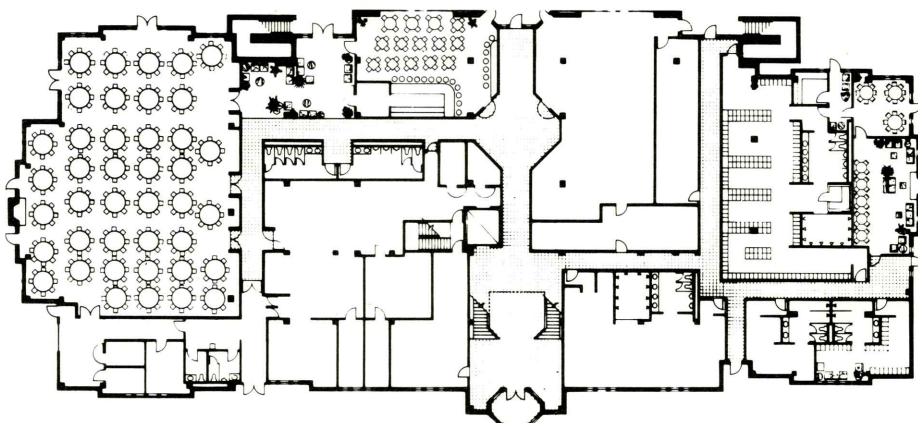
One of those famous Minnesota public/private partnerships, Edinburg USA uses an amenity—a championship golf course—to increase land values and attract a higher income population. Brook

Park Realty development company, which owned all the land for the entire Edinburg project, donated the golf course to the city of Brooklyn Park. Edinburg Golf Associates then developed the clubhouse, from which the city rents space. Because of the city's involvement, it was important to ensure public access to the course and clubhouse, thus the split between public and private facilities. The St. Andrews Club occupies approximately half the space to the right, with public facilities to the left. Tee times are available to the public but patron card holders and club members receive priority. Like its Scottish predecessors, the clubhouse is symmetrical with "lots of ins and outs in the massings," says Richter, "that help modulate its 37,000 square feet of space."



Photo: Steve Bergerson

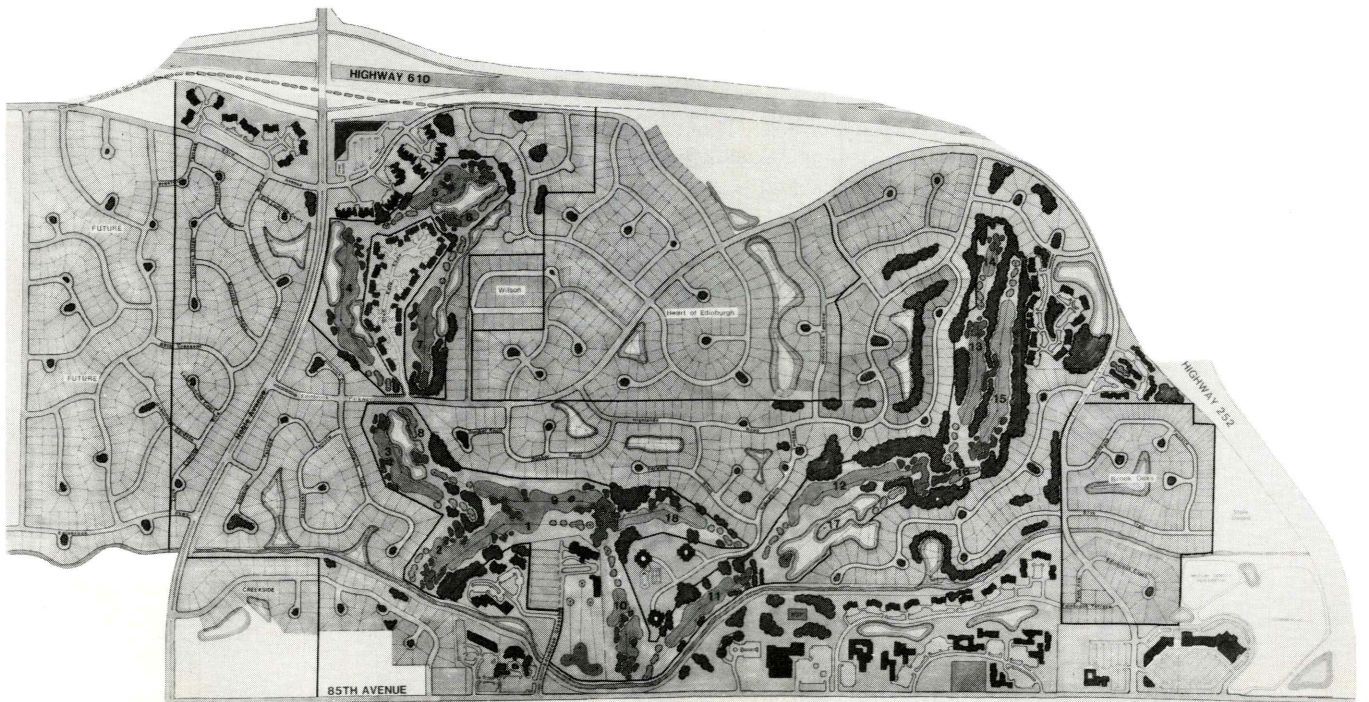
Maintaining the sense of privacy for the St. Andrews Club and public access to the rest of the building was the largest challenge in planning the building. Separate entrances on the east side lead into the private locker rooms (plan, right). Above them are the private bar and dining area. Space for public use includes a 500-seat banquet hall to the far left. Both the public grille to the left and the pro shop to the right of the central corridor look over the combined ninth and eighteenth green.





Photos: Robert Schmidt

Brooklyn Park sought the development of an entire upscale community surrounding the new golf course to help upgrade its middle class image. Brook Park Realty, a long-time developer in Brooklyn Park, is turning nearly 1,000 acres into pricey homes (upward of \$200,000) along curving streets and cul de sacs (site plan below). The customized homes are developer-designed. Upscale for the suburb also meant a golf course with challenging design features. Golf course architect Robert Trent Jones, Jr. of Palo Alto, California designed a "thinking-man's course . . . in which . . . the carefully placed hazards and folding contours throughout facilitate shot-making that has been calculated, visualized, then implemented," according to Jones. Like those of the Scottish links courses, his fairways are long and narrow, rich in peripheral vegetation (above and right). The infamous seventeenth hole (not pictured) is a particular hurdle because the ball must skim over a pond to an island fairway and again across water to a peninsula green.



# Tomorrow's Nicollet Mall

Its designers discuss the future of Minneapolis' premier street

## A street of civic purpose

By Craig A. Amundsen

Nicollet Avenue has been the main retail street in downtown Minneapolis for as long as anyone can remember, but it hasn't always competed successfully with enclosed suburban shopping malls.

Today, investments are being made on Nicollet Avenue that will re-establish downtown's position in the regional retail market. With Dayton's and Donaldson's, the newly opened Conservatory, Saks under construction, and plans for others, Nicollet Avenue is well on its way to being the Michigan Avenue of Minnesota.

Since construction of Nicollet Mall in 1967, it has also been downtown's main pedestrian open space, the primary place for programmed and passive people-oriented activities. For many, the Mall has become a symbol of the value we place on open space in the Twin Cities.

The design for the New Nicollet Mall will support these retail and pedestrian open space roles equally. For the past nine months since being hired by the Nicollet Mall Implementation Board, the BRW Design Team has studied the strengths and weaknesses of downtown's premier street. We have thought about how to make it both a competitive retail environment and a successful public open space by building upon its unique attributes, particularly the skyway system.

Our design would connect the sky-

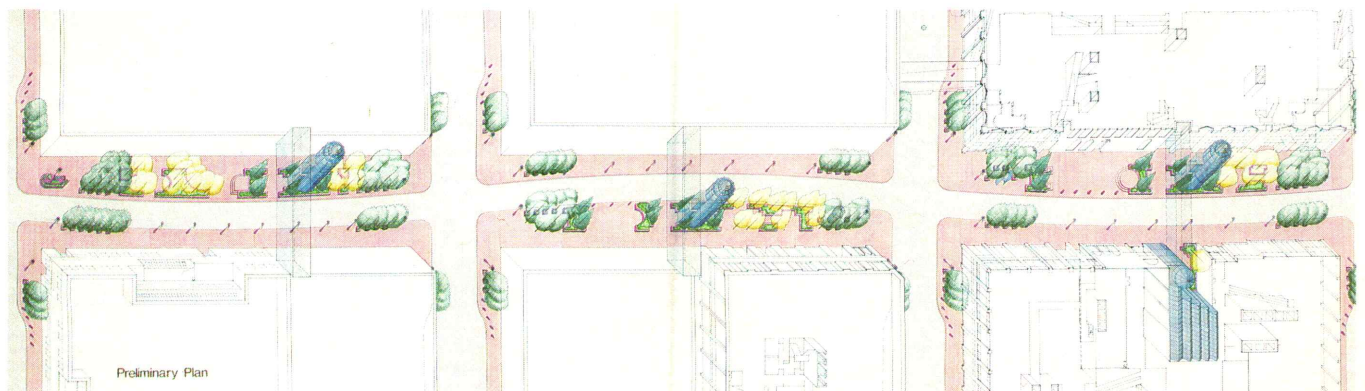
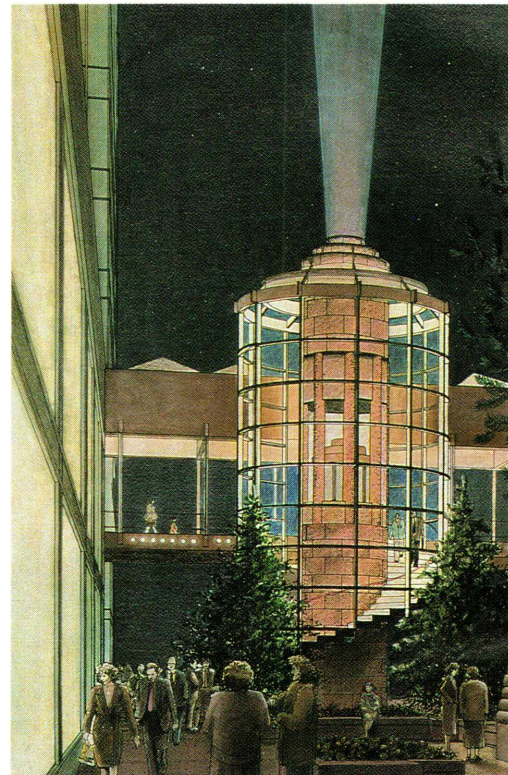
ways which cross Nicollet directly to the sidewalks in a highly visible way. Towers containing stairs wrapped around an elevator would be attached to the skyways to encourage people using the second level to move down to the street. More than functional necessities, the stair towers would become monuments which celebrate the entrance experience from skyways to the public space.

Indeed, if the New Nicollet Mall is to be more successful, it must also be better connected to the rest of downtown. Sidestreet improvements are planned to tie the Mall to Hennepin, La Salle and Marquette Avenues. Higher quality paving, lighting and signage will encourage pedestrian movement at sidewalk level on these adjacent streets, making downtown more active.

To keep the Mall an active pedestrian place, a new form of public transit is planned. The diesel buses presently used would be replaced with smaller, electric-powered vehicles arriving every 45 seconds at peak travel times.

The shuttle transit system will carry downtown workers and shoppers to other blocks on the Mall or to transit terminals in parking ramps at the north and south edges of downtown, where they can catch express buses or transfer to automobiles. The clean, quiet transportation system will support rather than conflict with the retail and open space uses of the new Mall.

Our design for the New Nicollet Mall recognizes that there are many aspects



## Reflections on the city

By David J. Bennett

Cities are among the most complex and most mysterious of all our creations.

Unlike rural villages and suburban centers, cities are a rich mix of complementary, competing and sometimes mutually indifferent interests. The city is more a living mosaic than a single entity.

But the word "mosaic" may conjure up too physical an image, because cities exist in our minds as well as anywhere else. What makes Fifth Avenue Fifth Avenue, for example, is more than its individual stores or its location in New York. It is largely the idea, widely accepted and often repeated, that this is a very special street. Surrounding artifacts such as Central Park, the Plaza Hotel, and Rockefeller Center contribute to the idea of an urban place.

These physical artifacts—buildings, parks, open spaces and structures—become destinations within the city and are themselves symbols of an idea about the city. In America they are mainly public parks, famous civil works and prominent buildings. In Europe they are often streets, squares and monuments. Rockefeller Center is an American exception.

As cities are collections of artifacts and ideas, they are also collections of systems, particularly systems of movement. In upper Manhattan, which developed concurrently with the city's subway system, there is a direct cor-

respondence between the alignment of the transit corridor, the location of the stations, and the heights of buildings. Lines of tall buildings grew up above the underground tracks like mountain ranges thrust up from below, with "peaks" composed of the tallest buildings above the stations and "slopes" made of buildings of diminishing height corresponding to their distance away from the tracks.

The Minneapolis skyway system is a pedestrian system which plays a similar city-shaping role. The growing concentration of tall office buildings in the city core is directly related to the network of skyways at their base.

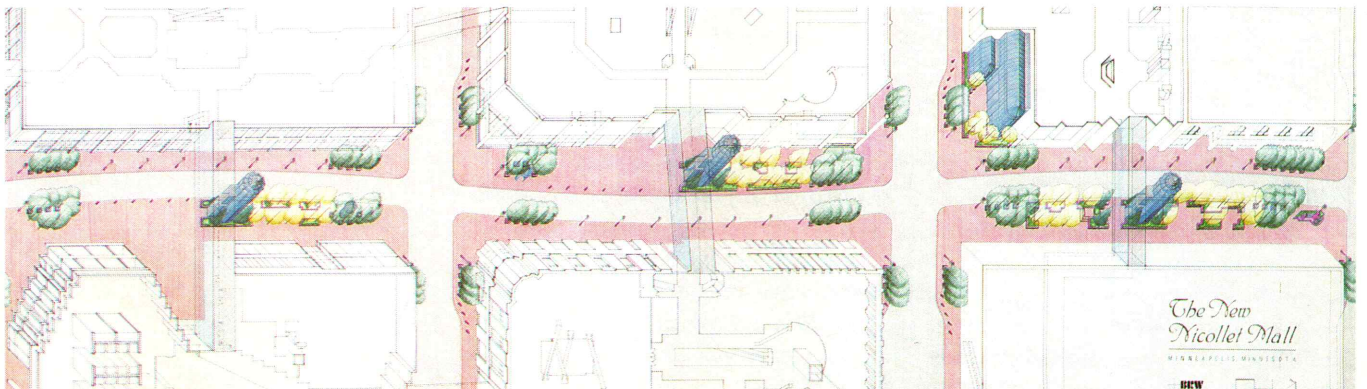
These three major elements, then, shape the city: the idea of the city as we imagine and remember it; the artifacts of place and structure which give it physical reality; and the systems which nourish it. Where any of these are missing, the city ceases to flourish.

As an idea, Nicollet Avenue as the retail center of the Minneapolis is well established. With the creation of the original Mall, an artifact was put into place. The idea of the street was given a physical reality. Thereafter, Nicollet Mall, unlike Upper Fifth Avenue, was not defined by its surrounding artifacts but became itself the artifact. In this respect, it was unique among American retail streets and more like the European model or like Rockefeller Center.

The original design of 25 years ago, with its serpentine transitway and park-



*The stair towers proposed by BRW for the new Mall (above) would give visual expression to the connection between the skyways and the street and help unify the two-level circulation system. A set of stairs wrapped around an elevator would give the system a downward bias to increase the number of people at street level. At night the lighted stair towers would create a focal point; searchlights on the top would form a light colonnade visible from the edges of downtown and beyond. The plan for the new Mall (below) retains the familiar serpentine path but widens the curve to create a string of 40-foot-wide plazas on alternate sides of each block.*



## Retail functions enhanced by public spaces and art

of the existing Mall which work well.

For instance, we have retained the serpentine path as the Mall's well known signature. We have, however, realigned the roadway to make the pedestrian spaces which it defines more flexible and usable. A gracefully curving roadway will form a string of 40-foot wide plazas to accommodate dining, performances, large gatherings and small group conversations. They will be softened by native trees and seasonal flowers and enlivened by public art.

Some of the spaces will be grand and open to the sky—others intimate and tree-covered. A key to their success is that they have been designed for successive improvements and change. With few permanent fixtures, they will be periodically updated to respond to changing needs and tastes.

One design element that will be permanent is granite sidewalk paving. Granite is much more durable than the existing paving and will create a high quality permanent fabric upon which change can occur. A paving pattern in three or four colors will provide a strong sense of visual continuity along the length of the Mall. Snow melting equipment beneath the granite will keep the pavement clean and dry all winter.

As a winter city, Minneapolis has dramatic weather changes which affect pedestrian use of open spaces. To overcome the skyway-level bias of winter-time, the stair towers between the skyways and the Mall will give pedestrians the option of going outside, even if only for short distances.

To reduce winter winds and provide color, we have placed pine trees near corners. Colorful banners will cheer the plazas. Lighting is planned, to warm the long winter nights, and decorative light displays for the winter holidays will be continued. Changing floral displays and deciduous trees will also celebrate the change in seasons.

Pocket parks will further extend the Mall's use year-round. Greenhouse-like structures that are convertible from en-

closed to open-air will accommodate street vending and sidewalk dining and will have highly visible escalator connections to the skyway system.

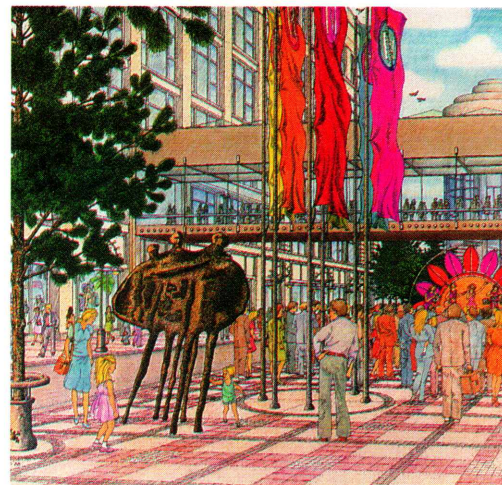
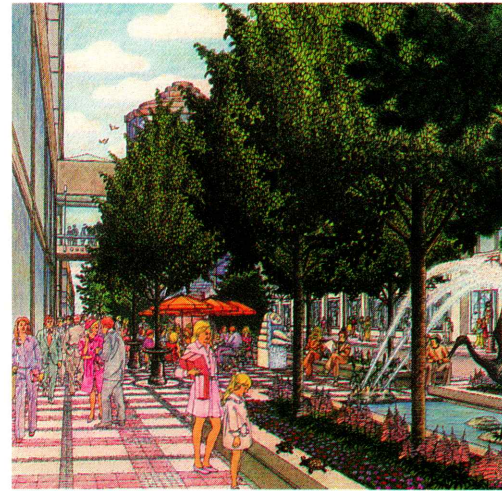
Public art will play a large role in the enjoyment of the new Mall by people of all ages and interests. A water theme has been selected to express one of the unique attributes of our state and "The City of Lakes" in pools, fountains, sculptures and mosaics in the pavement. In addition, performance spaces for programmed entertainment and events will broaden the forms of artistic expression in this urban theater.

In addition to creating amenities and events which attract people, the design of the Mall's public space will enhance retail activity in other ways. A straight, unobstructed walking path will encourage pedestrian circulation adjacent to storefronts. An occasional display window or sidewalk cafe may project from storefronts but no landscaping or other objects will interrupt this clear route. Trees will be planted in groupings rather than in continuous lines to minimize competition with storefronts; plantings on corners will frame building entries.


The storefronts themselves also need improvement. Decorative, dynamic display windows must replace blank walls on the second as well as the first level. More frequent entries, higher quality materials and improved signage will invite pedestrians to the Mall. Only with greater permeability along this "seam" between the public and private realms will the Mall be a successful retail and civic space.

On the New Nicollet Mall retail and civic functions will be mutually supportive. The collage of people, display windows, art, signs, trees and flowers will create a prestigious address unequalled on any other street downtown.


*Craig A. Amundsen, AIA, AICP, is the principal-in-charge of urban design in the Minneapolis office of BRW, Inc. and the principal designer of the New Nicollet Mall.*



*Pocket parks have been proposed to extend the seasons of public activity at the sidewalk level. Designed to have glass sides that would roll up like garage doors in the summer, the pocket parks will offer highly visible escalators to the skyway system as well as providing places for public dining and programming.*



Public art, in both abstract and representational forms, will play a major role in the design of the new Mall. Rather than the present linear planting, shade trees will be grouped to provide summer shade and a sense of enclosure. Pine trees will be planted at the corners to reduce winter winds from the sidestreets and increase pedestrian comfort. Low planters filled with flowers will provide permanent seating and be supplemented in good weather with movable tables and chairs.



Wide plazas will create public spaces to accommodate existing activities such as the farmers' market and performances and also allow larger gatherings not now possible on the mall. A patterned granite pavement will create spatial unity along the length of the mall. Banners, kiosks, stages and rotating artworks that can be updated and changed with the times will lend variety.

like character, gave Nicollet Mall its own image and national identity independent from adjacent buildings or surrounding urban destinations.

Today, the idea of Nicollet Mall remains intact. The concept of the streetscape as artifact has passed the test of time. But the systems of movement have failed to adapt to change.

Nicollet Mall is fed by both vehicular and pedestrian systems.

Of the vehicular systems, public transit is the most visible. Maintaining the Mall as a transit street has been and continues to be essential to its success; pedestrian malls without transit have been miserable failures.

The other vehicular system, the private passenger car, is not present on the Mall because it conflicts with public transit. To enliven street life, visitors arriving by car and entering interior spaces must be lured out of the buildings and skyways and onto the street.

The pedestrian system is Nicollet Mall's greatest weakness.

The surrounding streets are the only pedestrian system which directly feeds the Mall at street level, but they supply only a small percentage of the pedestrian population. During the day, people use the skyways; at night, there are few people downtown.

To ascribe the lack of pedestrian activity to weather is never to have experienced the absolute misery of walking down Chicago's Michigan Avenue. What Michigan Avenue has that Nicollet doesn't have is interesting side streets.

In Minneapolis the skyway system is the dominant circulation system. It is to Minneapolis what the Metro is to Paris, the canals to Venice, and the taxi to London. Yet the skyway system is most often identified as the primary cause of low pedestrian activity on the street.

Visiting experts have even recommended that skyways be removed to force people into the street. Such a "solution" would simply make suburban

alternatives more attractive.

The Mall of small shops at street level withered not because of the skyways but because the last link—the one directly from the skyways to the street—was missing. The last link must be made. Given current large-scale retail development, one direct link per block would provide enough opportunities for people to use the street as a pathway from one Mall destination to another.

If once on the street, it is sufficiently convenient and comfortable to continue to the next destination rather than going back up into the skyway system, people will stay on the street. The visibility of the street from each skyway connection is essential. Not enough can be said about the extent to which pedestrian choices are triggered by perceived convenience.

Of course, there must be destinations to draw people to the street as well as connections. Attractive display windows and retail building entries are primary destinations. But Nicollet Mall is a civic space as well as a retail street. Its destinations must include public spaces such as pocket parks and activities which become institutionalized as seasonal events. In the design of the new Nicollet Mall it is essential to provide physical spaces for such activities.

A new streetscape is needed to reinforce the idea of Nicollet Mall. It can be neither an imitation suburbia of enclosed shopping malls nor a pretend urban street of 50 years ago.

A new system of movement is needed to integrate those now existing and make the street itself more active.

To fulfill both needs, Nicollet Mall's new signature should be integration: Integration of street and skyway and of interior and exterior spaces by direct, visible connection. Integration will be Nicollet Mall's new urban idea.

*David J. Bennett, FAIA, is the principal-in-charge of architecture at BRW, Inc. and a member of the BRW Design Team.*

## From Nicollet Avenue to the Mall of tomorrow



Photos: Courtesy Minneapolis Public Library

Early 1900s

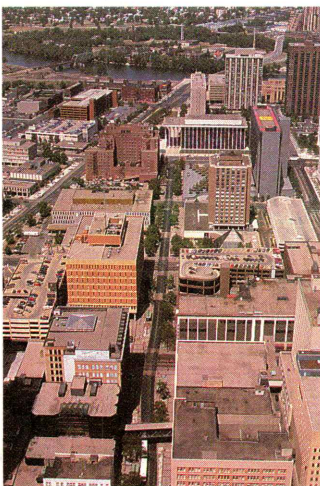


Photo: Saari and Forrai

1987

Nicollet Avenue: First an old-fashioned street, then a mall, now to see its second life as a mall.

In 1966 Lawrence Halprin proposed that Nicollet Avenue become a winding path lined with bus shelters, street furniture and fountains. Cars were banned, and the street was reserved for buses and pedestrians.

The design served its purpose. It gave Minneapolis an image as a safe city with a vital downtown while center cities around the country were being deserted. "Minneapolis is such a nice city," people from Iowa and the Dakotas would say, and it was largely Nicollet Mall that left that comforting impression.

But in the 20 years since that move was taken, the Mall has lost some of its niceties and some of its energy. Paving and fountains have aged. More than a few storefronts are empty. The premier retail street of the largest city in the state has become too often a back door to large-scale retail developments such as City Center. Recent efforts by the Minneapolis Downtown Council such as the farmers' market and the addition of movable chairs have helped, but the Mall is no longer *the* place to shop.

This realization, along with the threat posed by plans for the huge Fashion Mall in Bloomington, jolted Minneapolis civic leaders into action. The Nicollet Mall Implementation Board—a group of business leaders and city elected officials—was formed and given authority to develop a strategy for renewing the Mall. In June of 1987, the board selected a team headed by the Minneapolis architectural, engineering and transportation firm of BRW, Inc.

If the Mall admittedly needs renewal, the question is how much and what kind. In the design of a street whose economic purpose is retail, how is a sense of civic space maintained? Do planters, fountains, trees, and pieces of public art enhance the street's ambience or distract from the shopping experience? In the renewal of an urban space, how is it made new without being made unfamiliar?

AM gathered eight architects, landscape architects and lay people to meet with BRW's Craig Amundsen and John Burg, project manager of the Nicollet Mall board, to discuss these issues. Some of their comments are on the opposite page.

L.M.



## A dialogue on design

The Nicollet Mall of the future should have some elements that give it a **sense of continuity** from one end to the other. It should also have a **sense of variety** from block to block. But what is the balance? The roundtable discussants came down strongly on the side of variety. "Think about each block as having a special quality of space," suggested Lance Neckar. "Perhaps the Donaldson's facade could be retrofitted with a two-story glass facade that contained stairs or escalators." "Rather than replicating the stair towers," agreed Milo Thompson, "there should be greater variety in the ways of moving between the skyway and street levels. Elements should be place-specific."

**The question of style** in the design of the Mall was raised. "If we are establishing a unified look for the Mall through benches, street lights, stair towers, etc., we must be careful not to create something that's dated," suggested Garth Rockcastle. "The neo-Vien-nese imagery developed at this point is too tied to one point in time and not based in the here and now."

**How much of the present Mall should remain** to ensure the sense of being in a familiar place? Though Lance Neckar felt that "Lawrence Halprin's design was such a disaster that we should wipe the slate clean and start again," Milo Thompson expressed the opposite view. "There are few things that are so bad they should be totally wiped out. That is why we are constantly in the beginning of city-building, never in the middle or the end. We should develop a consensus about what of the past is important to keep. I would retain the serpentine path of the street. It's not great but it is familiar. I would keep the lights. They aren't great but they create a strong image." "It's important to have a memory of what was there before," agreed Patrick Condon.

"It would be valuable to draw the **people of Minnesota** into the process of creating elements of the Mall," suggested Garth Rockcastle. "For example, personalized bricks could give people in the community a sense of ownership and involvement."

"The intersections are where the largest pedestrian crowds are and where cars stop. There should be maximum visibility," commented Richard Varda. "I'm concerned that the **plantings of evergreens** will obscure entries, especially the corner entries that many retail developers are now using."

"What will the **transportation system** on the Mall be and is that decision going to be reflected in the design?" asked Garth Rockcastle. "Because of the confluence of decisions about transit and the design of the Mall, there is an opportunity to have the two fertilize each other."

"Are the **vestpocket parks** more than something to fill the space when there's no building?" asked Milo Thompson. Ed Frenette agreed, "Do they contribute substantially to the retail goals of the street? Nicollet Mall will rise or fall on the success of the retail."

**The street as street vs the street as park:** "Nicollet Mall negated the street's original conception as an axial street," noted Patrick Condon. "Lawrence Halprin's plan created a more suburban concept. It broke down the strong shaft of space created by the buildings and the straight street and replaced it with clumps of forms inside the serpentine path. BRW's design proposes more of the Halprin park-like elements and further breaks up the street."

**Roundtable participants:** Milo Thompson of Bentz, Thompson, Rietow; Garth Rockcastle of Meyer, Scherer and Rockcastle; Ed Frenette of Setter, Leach and Lindstrom; Richard Varda of Ellerbe Becket; Patrick Condon and Lance Neckar of the landscape architecture department at the University of Minnesota; R. T. Rybak of the Downtown Council; John Coughlan of Mankato-Kansas Stone Co. and Kate Christiansen of Campbell-Mithun.



Before the Mall, c. 1966

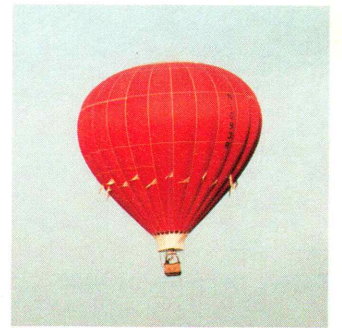


After the Mall, c. 1968

# The Quiet Joy

Photography and poem by Stuart Klipper

*Aloft Above the St. Croix*



# of Morning

*for a birthday present.*

*from a dear friend*

*A balloon ride*

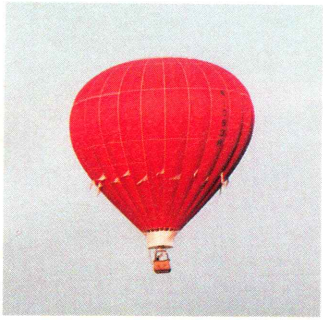


*I chose an early*

*I chose the sun.*

*September daybreak when*





*school, it seems,*

*is starting.*



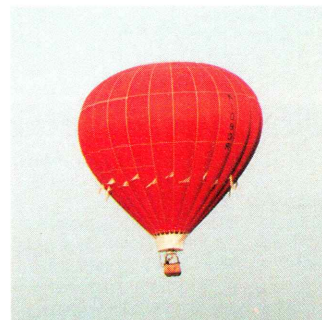
*at their bus stops and*

*the dogs, who normally now,*

*Farm kids stand out*



*don't, bark up.*



*The distance is slight.*



# Architecture al fresco

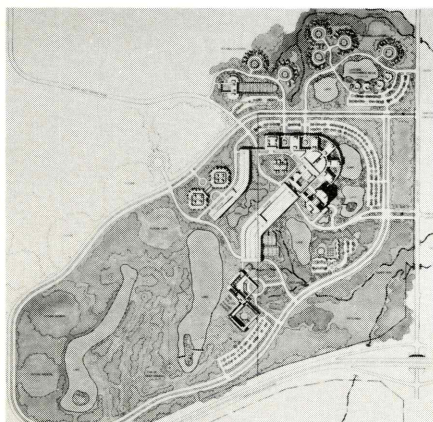
Award-winning spaces from the Minnesota Chapter of the American Society of Landscape Architects

## Honor Award

*Ellerbe Becket modeled the Mayo Clinic Jacksonville after a country estate to take advantage of a 380-acre site and subtropical amenities such as palm trees and water. Curving entry drives wind their way through existing and created waterways and vegetation to a formal entrance plaza (right). The stately plaza forms the major focus of the campus: gardens, granite walkways, fountains and ponds surround the stepped white building, also designed by Ellerbe. The jury commended the project for its excellent masterplan and superb detailing. The masterplan outlines phased expansion of facilities, site circulation and parking.*



Photo: Shin Koyama

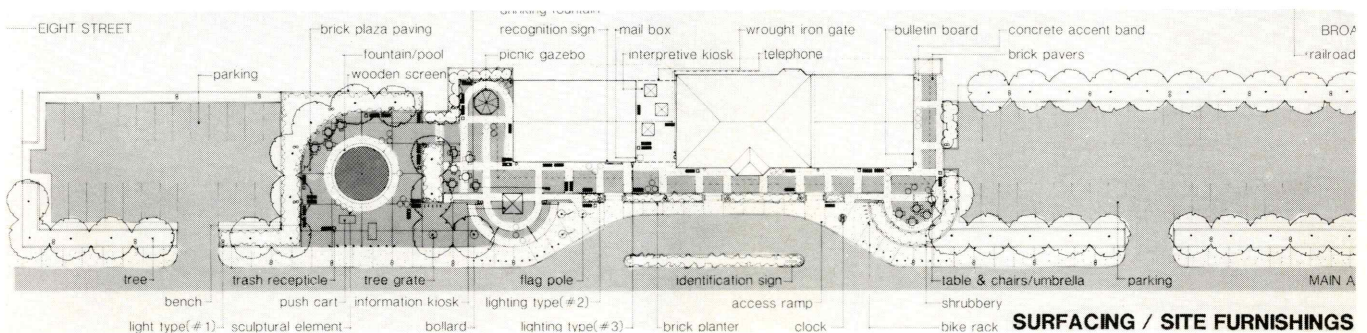






**Merit Award**

The revitalization of Cass Gilbert's Northern Pacific Railroad Depot Plaza, by Damon Farber Associates, has created a new landmark for Fargo, North Dakota. The landscape architects' responsibilities included giving the barren site a sense of place and Fargo citizens a sense of civic pride. To address the former, the designers created two plazas, one on either side of the depot building (plan, below). The plazas, connected with a brick and granite promenade, tie together the building's two functions: a senior citizen center and park board offices. Parking areas flank both plazas; they are shielded from view by linden trees. The plazas' tiers offer a place to sit, and a fountain in the west plaza has become a local gathering spot. Flowers, honey locust trees, and evergreen ground cover provide year-round color. In the true sense of community spirit, no public money was used in the project. Site elements such as bricks and flower pots were sold to fund the renovation. To reward contributors—each brick bears the name of its "owner."

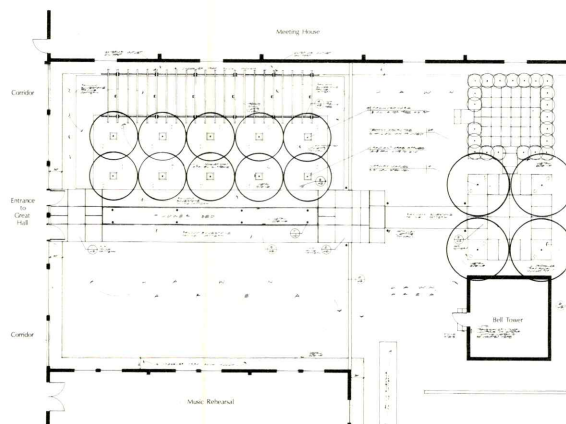


## Merit Award

HGA, Inc. recently added to its award-winning Colonial Church of Edina with a 6200-square-foot garden which is also an award winner. Taking cues from Colonial America, landscape architect Tom Oslund responded to the existing architecture with a formal, simple and well-crafted garden. Two rows of apple trees form a promenade, a lawn provides an open air meeting space and a canopy of maple makes a meditation area. An arborvitae hedge, low outer wall and bluestone paving further define spaces. In the spirit of American crafts, the trellis contains no nails, the walls and bluestone paving are dryset.



Photo: George Heinrich



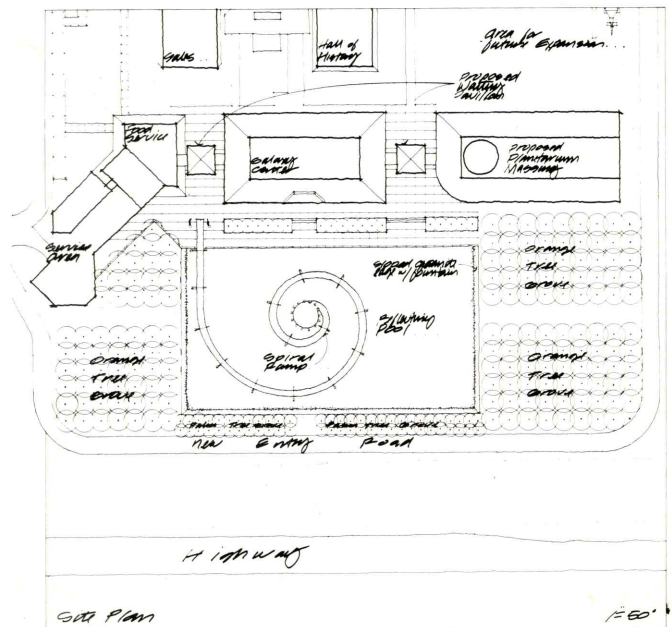
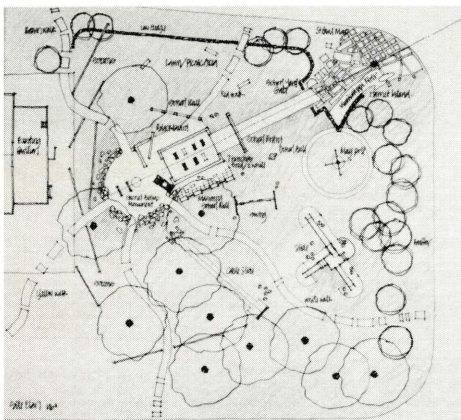


### Merit Award

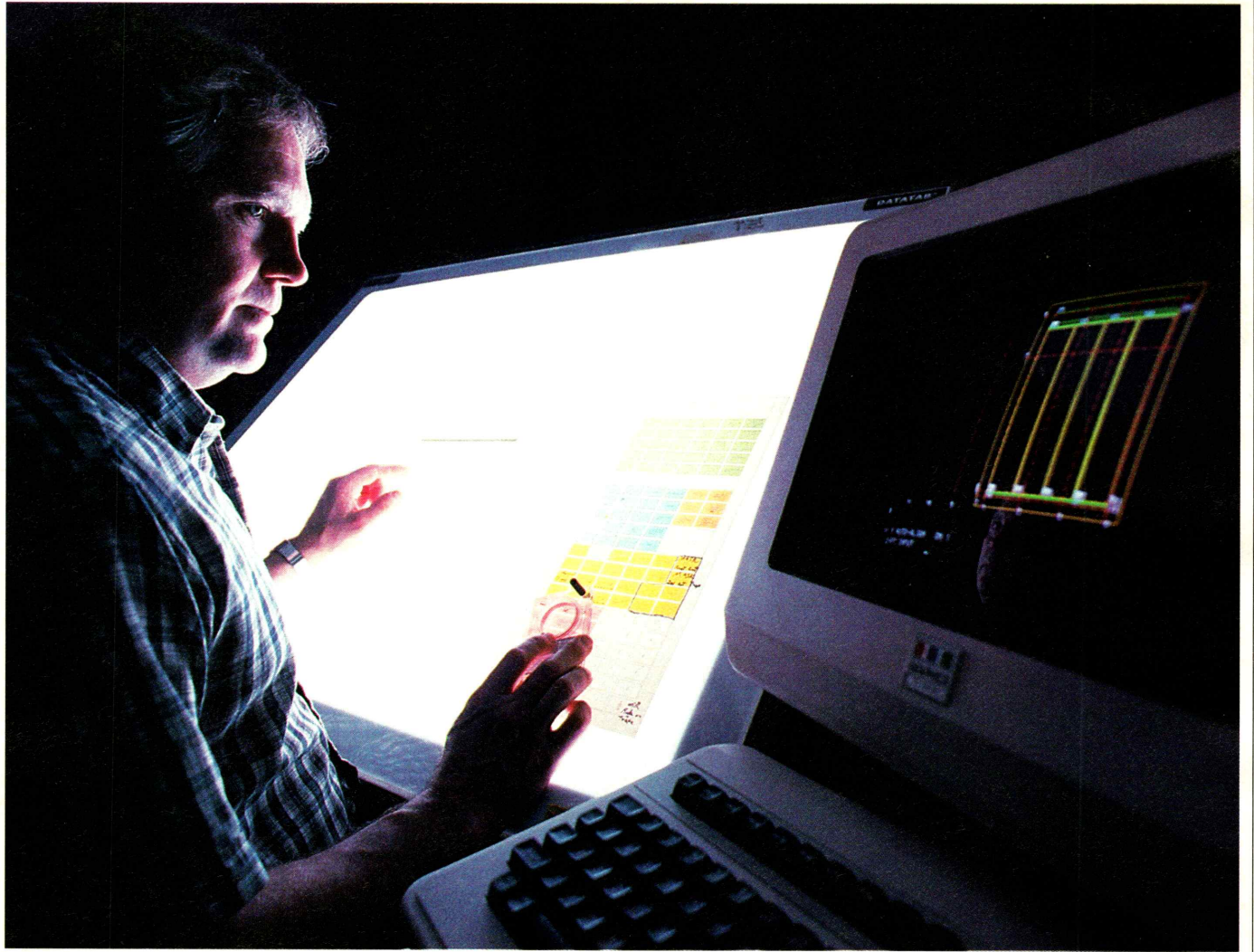
Ellerbe Becket was commissioned by the St. Paul Riverfront Commission to create a special playground on a one-half acre site on Harriet Island near an existing pavilion (left). The landscape architects were to develop a theme that would commemorate Minnesota's first school teacher, Harriet Bishop, for whom the island is named. The playground's main structure is an open four-sided abstraction of the archetypal school house with walls that double as jungle gyms. "We looked at the entire project as a piece of sculpture," says landscape architect Bryan Carlson. To implement the plans for the playground, funds are being raised. It is scheduled to be completed by summer, 1989.

### Honorable mention

Landscape architects Tom Oslund and Bake Baker's entry for a national design competition received local commendation. In the Astronaut's Memorial Competition, the site was the Kennedy Space Center site—a tidal flood plain surrounded by buildings and parking lots. To memorialize space shuttle Challenger victims, the landscape architects used a spiral walkway that ascends 35 feet above a reflecting pool. Each strut represents one of the Challenger victims.

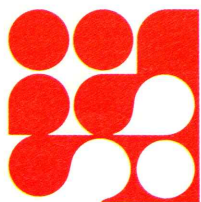


The jurors for the 1988 Minnesota Chapter of the American Society of Landscape Architects awards were: Brian Gutheinz of Gutheinz & Associates, Madison, Wisconsin; D. Ken Saiki of Screiber Anderson Associates, Madison; Gary Brown of the University of Wisconsin system; and Michael D. Gordon of Potter, Lawson & Pawloski of Madison.



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## details

**Right on par** Call it a veranda, a loggia, a pergola or a porch. By any name, the outdoor sitting area abutting the Como Golf Clubhouse is a pleasant place to relax, enjoy views of the course, and reflect on your golf. Anderson Dale Architects of St. Paul has defined the porch with a rank of Tuscan columns, milled from redwood. Above, a redwood trellis spans the porch and cantilevers beyond. The ogee sawcut ends match an existing detail at Como Park's Mannheimer Fountain. The porch provides no real shelter from sun or rain, although the clubhouse itself does offer some shade. Its success lies in the interplay of the vibrant white framework against green building and blue sky and in the dynamic play of shadow. As the sun sweeps, the trellis shadows wrap the Tuscan shafts, stripe the walls, and cross the green railing pickets. Here, a simple porch with classical echoes gives substance to light.

*Bill Beyer*

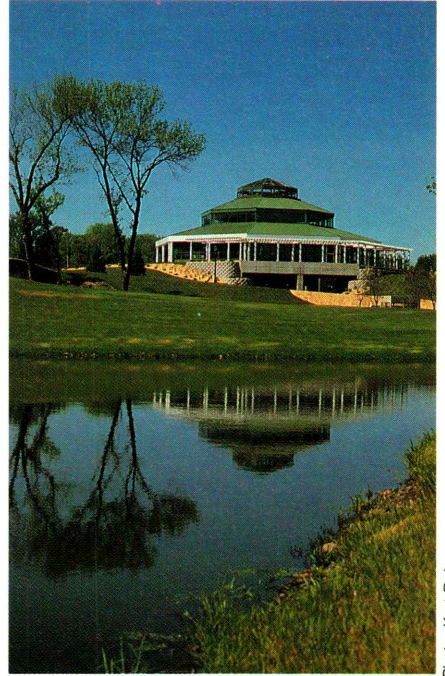


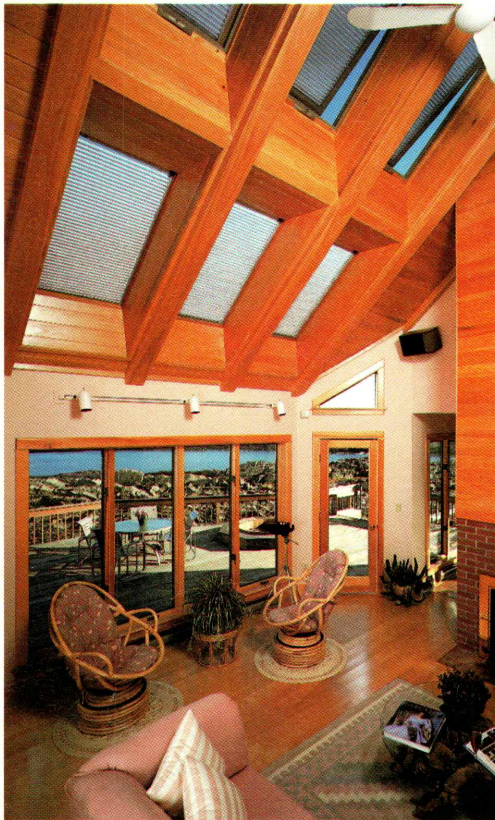
Photo: Kurt Dale

*The bullnosed concrete retaining walls installed by the St. Paul parks department provide another bold texture which, from a distance, resembles the wood lattice skirt that graced every grandmother's front porch.*



Photo: Jerry Swanson

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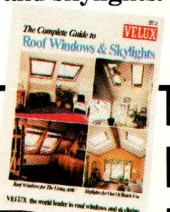
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**Rosemary A. McMonigal  
Architects  
Project: Boyke Residence  
Lake Lydiard, Wayzata,  
MN**

This site slopes steeply from a ridge along the property lines to a large flat space by the lake. The house is nestled into the north facing, heavily wooded

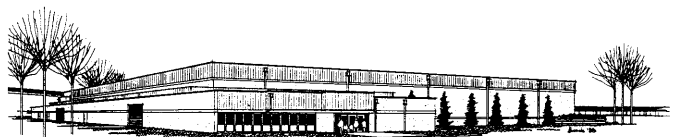
hillside, with garage and entry at an upper level. The ground slopes down at the sides of the house which allows a walk-out at the south side. A deck wraps around the living spaces and a prominent porch providing views to the lake. (612) 789-9377.



**Bonestroo, Rosene,  
Anderlik  
and Associates  
Project: Waukesha County  
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Brookfield, WI**

Designed for both hockey and figure skating, this 35,440 s.f. Park and Planning Commission project features an 80' x 200' ice floor. Major amenities include seating for 1300 spectators and full locker room accommodations for four teams. Bid at \$1,707,000 (4% under

the estimate), the project features the economy and durability of precast wall panels and precast single tees for the roof structure. Prefinished metal coping and metal accent strips complement the overall design simplicity. Another benefit of the design, rapid erection, is expected to allow completion of construction within six months, in time for Fall hockey. Call Bob Russek at (612) 636-4600.



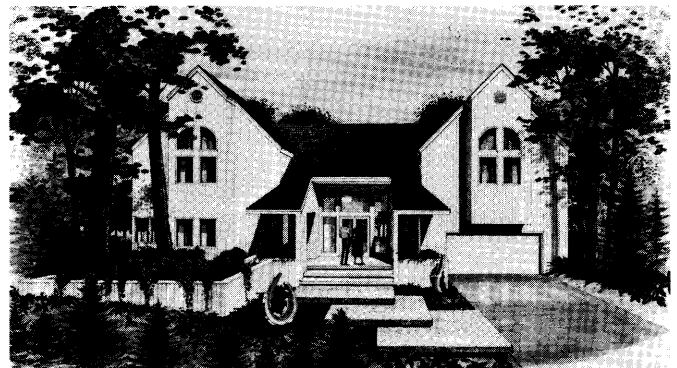
WAUKESHA ICE ARENA

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Architects  
Brookfield, WI

**Charles R. Stinson  
Architects  
Builder: Streeter & Assoc.  
Project: 1988 Parade  
Home  
Minnetonka, MN**

Pure white interior spaces move both horizontally and vertically around the greatroom, making it the sculptural focal of this three-story contemporary home. This tree-top space allows one to enjoy the quiet intimacy of

a creek below as well as the drama of sky and distant vistas. A dramatic glass catwalk spans the greatroom to bridge the childrens' wing to the master suite and study loft, opening onto decks and terraces. All levels take full advantage of this wooded, southern exposure site. (612) 944-5334. This residence is offered by Streeter & Assoc. (612) 474-1955.



**Opus Corporation  
Project: College of St.  
Thomas  
Student Union Addition  
and Remodeling  
St. Paul, MN**

Located in the heart of the College of St. Thomas' St. Paul campus, this 51,000 s.f. addition connects the residential upper campus and academic buildings in the lower quadrangle. A Kasota stone exterior trimmed with Indiana limestone is compatible with the campus vocabulary. The de-

sign features entries on two levels, a curved stairway connecting three levels, a 3-story atrium and terrazzo floors. The addition plus extensive remodeling of the existing union will create a new student dining hall, lecture theatre, bookstore, non-alcoholic pub and disco, offices and meeting rooms for student services and a board room suite. The addition is scheduled to be completed in January, 1989. (612) 936-4444.



Coming Soon announcements are placed by the firms listed. For rate information call AM at 612/338-6763

## news briefs

Continued from page 5

use of light.

The Dulles International Airport Terminal Building, designed by Eero Saarinen, received the American Institute of Architect's 25-year award. The award recognizes significant projects built in the past 25 to 35 years that have withstood the test of time. The jury characterized the building as "a mag-



Photo: Ezra Stoller/Esto

Dulles International Airport Terminal Building, designed by Eero Saarinen

nificent and monumental 20th century gateway to the sky and to the capital of the nation." Three previous Saarinen projects have received AIA 25-year awards, including the Christ Lutheran Church in Minneapolis.

The jury of nine architects and related professionals selected the fifteen winners from 512 entries.

In other convention events, Pittsburgh architect Sylvester Damianos, FAIA, was elected first vice president/president-elect of the American Institute of Architects for 1989. Damianos heads the Pittsburgh firm of Damianos & Associates.

### St. Paul gets a Fox

The St. Paul Companies has announced plans to build an eighteen-story tower designed by the New York firm of Kohn Pedersen Fox. To be located in downtown St. Paul near the Art-Deco Mickey's Diner, the 766,000-square-foot building will occupy a wedge-shaped city block. A domed employee cafeteria and a 700-car parking ramp will be included. Construction is expected to

begin later in the summer when final designs are released. Kohn Pedersen Fox also designed the Lincoln Centre in downtown Minneapolis.

### More Pageant on Hennepin

Developer Ray Harris is once again eyeing the infamous Block E in downtown Minneapolis with a new mixed-use complex. The Pageant on Hennepin Avenue, a modified version of a two-block project presented last year, will include restaurants, night clubs, movie theaters, retail, a hotel and a future office tower.

Designed by Los Angeles architects the Jerde Partnership with local architects Korsunsky Krank Erickson, the multi-level, full-block complex will blend colorful building materials and will feature a circular inner courtyard. Shops and restaurants will open to the courtyard and cars will be able to drop off passengers within the court. In rainy weather, retractable glass roofs will shield the sidewalks.

Construction for the 253,000-square-foot project is expected to begin next spring, pending approval by the Min-

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PROJECT: 8400 Tower, Bloomington

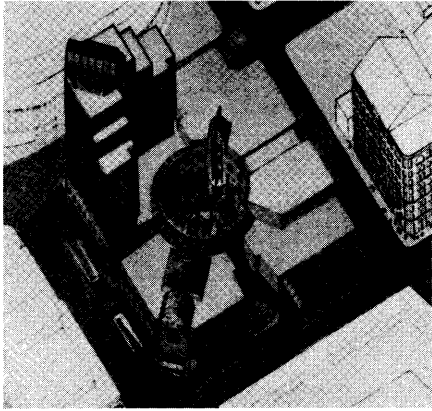
ARCHITECT: Wilson/Jenkins & Associates, Inc.

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Ray Harris' proposal for the Pageant On Hennepin Avenue, a mixed-use entertainment complex in downtown Minneapolis

neapolis City Council and acquisition of development financing. Harris would like its grand opening to coincide with the opening of the new basketball arena, the nearby parking ramps and the convention center.

In a related matter, the Minneapolis Chapter of the Minnesota Society of Architects, the Minneapolis Downtown Council and the Minnesota Chapter of the American Society of Landscape Architects sponsored a design charette this spring for Block E. The city intends to turn the block into a municipal parking

lot until a development packaged is secured. The charette looked for temporary solutions to brighten the parking lot.

Architects and related professionals proposed solutions both pragmatic and whimsical. One proposal called for adding strings of lights above the cars to create the festive look of a used car lot. Another suggested that cars be grouped together according to color so office workers from nearby skyscrapers would see a "uniformed" lot. And yet a third suggested saving the facades of certain buildings, such as Moby Dick's, as reminders of the block's tattered past.

### Architecture alum unite

A gala celebration held May 27-28 in Minneapolis marked the 75th anniversary of the founding of the University of Minnesota School of Architecture and Landscape Architecture. The first reunion ever held of Minnesota architecture graduates drew alumni, spouses and former faculty from as far away as Greece, Norway and Germany.

A Friday night reception in the court of the Architecture School attracted 850 people. With noise levels approaching

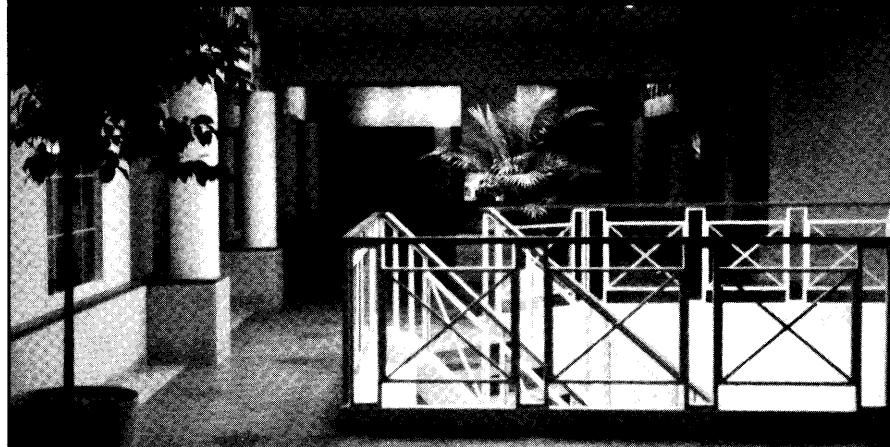
those of the Metrodome, a planned program was dropped to allow nostalgic alum to continue socializing.

The gala dinner Saturday night at International Market Square, attended by 460, was preceded by class receptions held in tenant showrooms. The oldest class represented was 1927; there was an attendee from every class from 1930 on. The class of 1962 boasted the presence of fifteen of eighteen graduates; the class of 1967 had 22 of its 30 graduates.

Dinner was followed by a keynote address by Brendan Gill, columnist for *The New Yorker* and author of *Many Masks*, a biography of Frank Lloyd Wright. His talk on the "Muddle of Architecture," called for architects to be "fruitfully anonymous." Response was mixed.

Toasts to the past and future of the school, however, were warmly received. Frederick Mann, Jr., son of the first head of the School of Architecture when it was founded in 1912, represented his father. (His sister, the first woman to graduate from the school, in 1924, was unable to attend.) Ralph Rapson, head of the school for 31 years,

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received a standing ovation. And Harrison Fraker, present head, toasted the next 75 years.

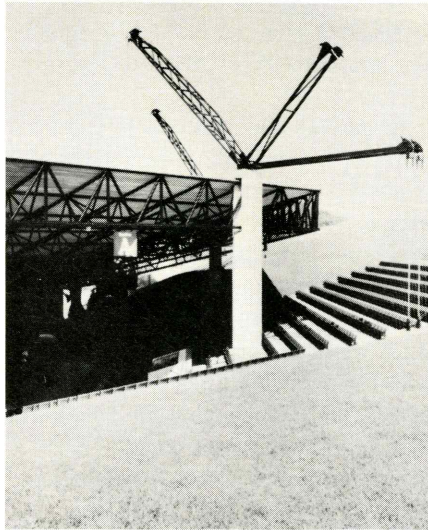
Related formal and informal events brought various groups together. Among them was a lunch for women who graduated from the school from 1936 to 1945; they numbered 30.

The reunion generated such enthusiasm that one may be held every five years. "It reminded people of why they used to be proud of the school and why they still should be," remarked John Cuninghame of Cuninghame Architects, who along with John Sagat of KKE and Susan Blumentals of Blumentals/Architecture chaired the anniversary committee of 88.

To mark the reunion and document the history of the School of Architecture and Landscape Architecture and its alumni, a commemorative journal will be printed in the fall. Pre-publication orders are being taken by the MSAIA. A videotape of the Friday night reunion will also be available.

### Amphitheater awarded

Damberg, Scott, Peck and Booker of Duluth was named the winner of the



The award-winning outdoor amphitheater for Ironworld, designed by Damberg, Scott, Peck & Booker of Duluth

1988 Second Annual Du Pont "Hypalon" Excellence in Architecture Award for its design of an amphitheater at the Ironworld U.S.A. interpretative center in Chisholm, Minnesota.

The amphitheater sits on the edge of the Mesabi Iron Range in northeastern Minnesota. It is dominated by a concrete back wall and a canopy roof supported by crane-like devices. The jury


noted that "the juxtaposition of methods of construction adds an informality to the building that is appropriate to a place of entertainment. There is a certain aura of spontaneity to it."

The awards are open to U.S. and Canadian registered architects for buildings completed in the past five years that incorporate single-ply membrane roofing systems based on Du Pont's "Hypalon" synthetic rubber.

### Down by the river


The downtown Minneapolis riverfront is taking on a domestic look with the construction of a 23-story apartment complex called Riverwest, designed by Korsunsky Krank Erickson of Minneapolis. Designed to be an architecturally compatible neighbor to the historic mills in the district, the building will stand adjacent to the recently renovated Crown Roller Mill.

The \$33 million, 416-unit structure will include studios, one- and two-bedroom apartments, an indoor pool, exercise facilities, parking and access to the Great River Road. Two tones of bricks will define the different levels,



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The 23-story Riverwest apartment complex, designed by Korsunsky Krank Erickson

with a lighter brick on the lower levels relating to the surrounding mills. Balconies on both sides will allow views of the river and downtown.

The project, being developed by the partnership of Paul Klodt, Craig Chris-

tenson and Howard Bergerud, is expected to encourage further residential development in the downtown mill district. It is scheduled to open in the fall of 1989.

AM

## previews

Continued from page 7

### Summer Design Series Walker Art Center July 27–August 24

The 1988 Summer Design Series brings nationally known architects and designers to Minneapolis to discuss their work. The lecture series, sponsored by the Minnesota Society American Institute of Architects and the Walker Art Center, will run Wednesday evenings from July 27 until August 24 at the Walker Art Center.

The series begins on July 27 with the presentation of the 1988 MSAIA Interior Design Awards by jurors Anthony Tsirantonakis, Roslyn Singer Brandt and Neil P. Frankel. Anthony Tsirantonakis has worked for the interiors division of Kohn Pedersen Fox, New York and now heads his own firm, Nine Square Design, based in New York. Roslyn Singer Brandt is a principal in Barnes and Brandt, a firm that offers consulting services in marketing, management, and public relations to the design commu-

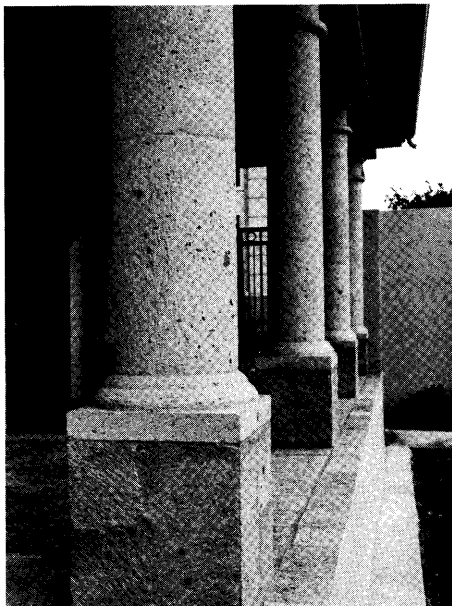
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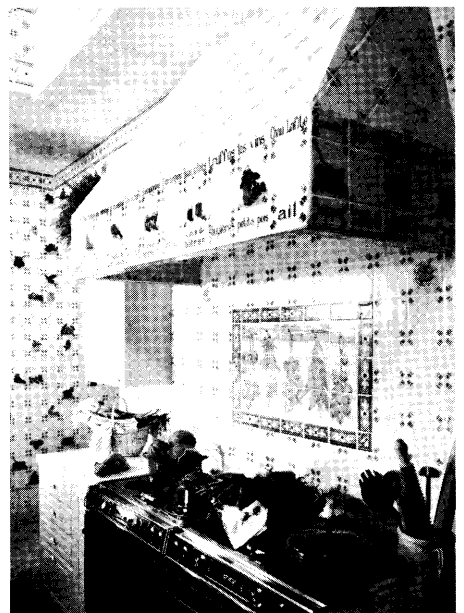
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nity. She was the 1986 chairperson of the AIA national Interiors Committee. Neil Frankel is a design principal with Perkins and Will, Chicago. He is the current chair of the AIA Interiors Committee.

On August 3, architects Steven Holl and Peter Pran will discuss the schematic design of the new University of Minnesota School of Architecture and Landscape Architecture. Holl, a New York-based architect included in a recent architecture exhibit at the Museum of Modern Art, is working as a co-designer on the project. Pran, a Norwegian, has studied under Mies Van der Rohe and is the design director at Elberbe Becket's New York office.

Rafael Moneo, the head of the architecture department at Harvard's Graduate School of Design, will speak August 10. Moneo will present his work built in his native Spain, including the museum in Merida, a new museum building in Seville, and the Madrid Railway Station.

Brendan Gill, the noted architecture critic for *The New Yorker* and author of *Many Masks*, the recently published book on Frank Lloyd Wright, will offer

his insights on August 17.

Landscape architect Michael Van Valkenburgh wraps up the series August 24. Van Valkenburgh will speak on his work with Barbara Solomon in the design of the Walker Art Center's Cowles Conservatory Gardens.

Lecturers present their work beginning at 7:00. For ticket information, contact the Walker Art Center at (612) 375-7600.

**Sandcastle Contest  
Lake Calhoun, Thomas Beach  
July 24, 10:00-2:00**

Sand becomes sculpture and architecture at the annual sandcastle competition sponsored by the Minneapolis Chapter of the Minnesota Society American Institute of Architects, General Mills, and The Cities 97.

Contest categories include: open sand sculpture; open sandcastle; and sand pile for parents and children. Up to six people are allowed per team. Registration begins at 9:00 A. M. at Lake Calhoun's Thomas Beach on July 24. For more information, call the Minnesota

Society American Institute of Architects, (612) 338-6763.

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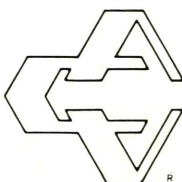
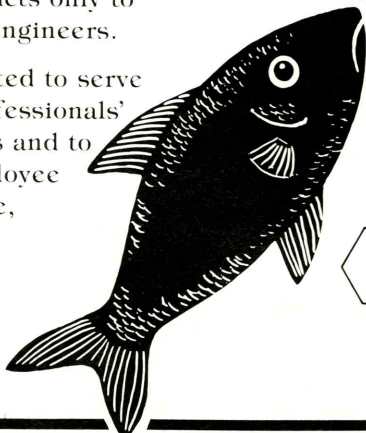
Journalist Daniel Schorr will keynote the two-day event and offer his insights on "Reagan's Legacy: Economic, Political, Spiritual."

Registration ends September 8. For more information, or to register, contact International Market Square, (612) 338-6250. **AM**

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Administration	1
<b>Total</b>	<b>10</b>

Work %	
Site Plans/Devel. Studies	40
Environmental Studies	5
Parks & Open Spaces	25
Urban Design & Streetscapes	15
Recreation Areas/Ski/Golf	20
Master/Comprehensive Plans	15
Multi-family Housing/PUDs	5

800 Member Army Reserve Training Center, Arden Hills, MN; USPS Dayton's Bluff Branch, St. Paul, MN; Chanhassen Retail Center, MN; Cedar Avenue Corridor, Bloomington, MN; Glengale Park, Mpls., MN.

## BARTON-ASCHMAN ASSOCIATES, INC.

1610 South Sixth Street  
Minneapolis, MN 55454  
612/332-0421  
Established 1946

John C. Mullan	PE
Barry J. Warner	ASLA
David R. Koski	PE
Larry A. Decker	ASLA
Daniel J. Lutenegeger	

Firm Personnel by Discipline	
Landscape Architects	4
Engineers & Planners	17
Other Technical	4
Administration	5
<b>Total</b>	<b>30</b>

Work %	
Site Plans/Devel. Studies	10
Environmental Studies	10
Parks & Open Spaces	10
Urban Design & Streetscapes	10
Master/Comprehensive Plans	10
Multi-family Housing/PUDs	5
Traffic/Transportation	30
Skyway Planning	5
Redevelopment Planning	10

Oxboro Streetscape, Bloomington, MN; Big Marine Regional Park Reserve, Washington County, MN; Park & Open Space Plan, Eden Prairie, MN; Homart-One Minnesota Center, Bloomington; Neighborhood Parks, Plymouth, MN.

## BRW, INC.

700 South Third Street  
Minneapolis, MN 55415  
612/370-0700  
Established 1964

Peter E. Jarvis	AICP
Richard P. Wolsfeld	PE, AICP
David J. Bennett	FAIA
Craig A. Amundsen	AIA, AICP
Miles A. Lindberg	ASLA

Firm Personnel by Discipline	
Landscape Architects	15
Architects	30
Other Technical	198
Administration	48
<b>Total</b>	<b>291</b>

Work %	
Residential/Decks/Gardens	5
Site Plans/Devel. Studies	20
Environmental Studies	15
Parks & Open Spaces	5
Urban Design & Streetscapes	15
Recreation Areas/Ski/Golf	5
Master/Comprehensive Plans	20
Multi-family Housing/PUDs	15

The New Nicollet Mall, Mpls., MN; Continental Executive Park, Chicago, IL; The Hedberg M.U.D., Edina, MN; West River Parkway, Mpls.

## DAHLGREN, SHARDLOW, AND UBAN, INC.

300 1st Avenue North  
Minneapolis, MN 55401  
612/339-3300  
Established 1975

Howard Dahlgren	
John Shardlow	AICP
C. John Uban	ASLA
Geoff Martin	ASLA
Walace Case	ASLA

Firm Personnel by Discipline	
Landscape Architects	9
Planners	3
Other Technical	1
Administration	3
<b>Total</b>	<b>16</b>

Work %	
Residential/Decks/Gardens	5
Site Plans & Devel. Studies	25
Environmental Studies	10
Parks & Open Space	10
Urban Design & Streetscapes	10
Recreation Areas/Ski/Golf	10
Master/Comprehensive Plans	15
Multi-family Housing/PUDs	15

State Office Building Parking Ramp, St. Paul, MN; Northwest Airlines World Hdqtrs. Masterplan, Eagan, MN; Hazeltine National Golf Course Masterplan, Chaska, MN; Wooddale Church, Eden Prairie, MN; Waterford, Shorewood, MN.

## ELLERBE BECKET

One Appletree Square  
Bloomington, MN 55425  
612/853-2000  
Established 1909

John J. Labosky	PE
John C. Gaunt	AIA
Bryan D. Carlson	ASLA
Rich Varda	AIA, ASLA

Firm Personnel by Discipline	
Landscape Architects	6
Architects	242
Engineers	93
Technical	229
Construction Admin.	48
Administration	188
<b>Total</b>	<b>806</b>

Work %	
Site Plans/Devel. Studies	45
Environmental Studies	5
Parks & Open Spaces	5
Urban Design & Streetscapes	15
Interior Planting	5
Recreation Areas/Ski/Golf	5
Master/Comprehensive Plans	20

Mayo Clinic, Scottsdale, AZ; Sacramento Hyatt Regency, CA; University of Notre Dame, South Bend, IN; Lakeland Medical Center, Athens, TX; Harriet Bishop Playground, St. Paul, MN.

## DAMON FARBER ASSOCIATES

311 1st Avenue North  
Minneapolis, MN 55401  
612/332-7522  
Established 1981

Damon Farber	ASLA
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Firm Personnel by Discipline	
Landscape Architects	6
Other Technical	1/2
Administration	1 1/2
<b>Total</b>	<b>8</b>

Work %	
Residential/Decks/Gardens	5
Site Plans/Devel. Studies	40
Environmental Studies	5
Parks & Open Spaces	15
Urban Design & Streetscapes	25
Interior Planting	5
Recreation Areas/Ski/Golf	15
Master/Comprehensive Plans	25
Multi-family Housing/PUDs	15

IDS Learning and Conference Center, Chaska, MN; Lake Superior Zoological Garden, Duluth, MN; Laurel Village/Hennepin Ave. Streetscape, Mpls., MN; Dakota County Western Services Administrative Facility, Apple Valley, MN; Herman Miller Design Yard Hdqtrs., Grand Rapids, MI.

## HAMMEL GREEN and ABRAHAMSON

1201 Harmon Place  
Minneapolis, MN 55403  
612/332-3944  
Established 1975

Thomas R. Oslund	ASLA
Kathy Ryan	

Firm Personnel by Discipline	
Landscape Architects	2

Work %	
Site Plans/Devel. Studies	20
Urban Design & Streetscapes	10
Interior Planting	10
Master/Comprehensive Plans	30
Multi-family Housing/PUDs	10
Religious	20

St. Therese Rooftop Garden, Hopkins, MN; Colonial Church of Edina, MN; Woodland Elementary, Eagan; Mayo Educational, Rochester, MN; Temple of Aaron Sculpture Garden, St. Paul, MN.

## KERR-THORSON & CO.

1409 Willow Street, Suite 201  
Minneapolis, MN 55403  
612/871-6503  
Established 1983

Kathleen W. Kerr	ASLA
Thomas A. Thorson	ASLA

Firm Personnel by Discipline	
Landscape Architects	2

Work %	
Residential/Decks/Gardens	15
Site Plans/Develop. Studies	75
Urban Design & Streetscapes	5
Master/Comprehensive Plans	50
Multi-family Housing/PUDs	10

Northrup Campus Masterplan, The Blake School, Mpls., MN; Hotel Chequamegon Deck & Boardwalk, Ashland, WI; Entrance Gardencourt, The Blake School, Hopkins, MN; Reception Courtyard, Vinje Lutheran Church, Willmar, MN; American Lung Assoc., St. Paul, MN.

**DAVID A. KIRSCHT ASSOCIATES, INC.**

5500 Lincoln Drive  
Edina, MN 55436  
612/938-4030  
Established 1972

David A. Kirscht ASLA

Firm Personnel by Discipline	
Landscape Architects	2.5
Administration	1
Total	3.5

Work %	
Residential/Decks/Gardens	15
Site Plans/Develop. Studies	20
Parks & Open Spaces	10
Urban Design & Streetscapes	5
Recreation Areas/Ski/Golf	10
Master/Comprehensive Plans	15
Multi-family Housing/PUDs	10
Commercial/Office	2.5

Mendakota Country Club, Mendota Heights, MN; Parkside Elementary School, Marshall, MN; Carriage Green Apartments, Eagan, MN; Colonial Church, Edina, MN; Ueberroth Residence, Edina, MN.

**LANDHABITAT, INC.**

337 Oak Grove Ave., Carriage House Loft  
Minneapolis, MN 55403  
612/874-9579  
Established 1978

Stefan Helgeson ASLA, AIA

Firm Personnel by Discipline	
Landscape Architects	3
Architects	2
Other Technical	1
Administration	1 1/2
Total	7 1/2

Work %	
Residential/Decks/Gardens	70
Housing Devel./Site Specific	2.5
Commercial	5

Eagan Hills Farms, MN; Senn Residence, Edina, MN; Haislet Residence, Mpls., MN; Detwiler Residence, St. Louis Park, MN; Lesh Residence, Mpls.

**LANDPLAN, INC.**

401 East Lake Street  
Wayzata, MN 55391  
612/473-5711  
Established 1973

Donald L. Hess ASLA

Firm Personnel by Discipline	
Landscape Architects	2
Other Technical	1/2
Administration	1/2
Total	3

Work %	
Residential/Decks/Gardens	5
Site Plans/Devel. Studies	60
Environmental Studies	5
Recreation Areas/Ski/Golf	20
Multi-family Housing/PUDs	15
Construction Management	5

Larson/Lambert Office Bldg., Wayzata, MN; Amesbury Courtyard & Townhome, Deephaven & Shorewood, MN; The Preserve PUD, Eden Prairie, MN; Camp Courage, Annandale and Lake George, MN; Refuse Solid Waste Site Designation, Hennepin County, MN.

**LANDSHAPES, INC.**

8016 Pleasant Ave. South  
Bloomington, MN 55420  
612/888-3771  
Established 1977

Paul H. Barton ASLA  
Michael A. Gulden

Firm Personnel by Discipline	
Landscape Architects	2 1/2
Administration	2
Total	4 1/2

Work %	
Residential/Decks/Gardens	60
Site Plans/Devel. Studies	15
Urban Design & Streetscapes	15
Multi-family Housing/PUDs	10

Josten's Hdqtrs., Bloomington, MN; Redwing Streetscape, MN; Minnegasco Garden Court, Mpls.; Mt. Curve Place, Mpls.; Paisley Park Studio, Chanhassen, MN.

**MARTIN & PITZ ASSOCIATES**

1409 Willow Street  
Minneapolis, MN 55403  
612/871-0568  
Established 1983

Roger B. Martin FASLA  
Marjorie Pitz ASLA

Firm Personnel by Discipline	
Landscape Architects	4
Total	4

Work %	
Residential/Decks/Gardens	5
Site Plans/Devel. Studies	5
Environmental Studies	5
Parks & Open Spaces	25
Urban Design & Streetscapes	20
Recreation Areas/Ski/Golf	5
Master/Comprehensive Plans	20
Church/Corporate Identity	15

Festival Park & Amphitheater, Ironworld, USA, Chisholm, MN; Nicollet Island Masterplan & Park, Mpls., MN; Minnetonka Civic Center, MN; Minneapolis Parkway System, MN; Minnesota Zoological Garden.

**MCCAREN DESIGNS, INC.**

821 Raymond Ave., Suite 410  
St. Paul, MN 55114  
612/646-4764  
Established 1977

McRae B. Anderson CIH  
Cynthia L. Peterson CIH  
Howard M. Merriam ASLA

Firm Personnel By Discipline	
Landscape Architects	1
Other Technical	19
Administration	2
Total	22

Work %	
Interior Planting	100

Edinburgh Leisure Park, Edina, MN; The Conservatory on Nicollet, Mpls., MN; Embassy Suites Hotels, Mpls. Airport and various locations; Northwest Airlines Corp. Hdqtrs., Eagan, MN.

**SANDERS AND ASSOCIATES, INC.**

365 East Kellogg Boulevard  
St. Paul, MN 55101  
612/221-0401  
Established 1979

William Sanders ASLA  
Larry Wacker ASLA

Firm Personnel by Discipline	
Landscape Architects	4
Administration	2
Total	6

Work %	
Residential/Decks/Gardens	10
Site Plans/Devel. Studies	20
Environmental Studies	5
Parks & Open Spaces	10
Urban Design & Streetscapes	20
Interior Planting	5
Recreation Areas/Ski/Golf	10
Master/Comprehensive Plans	10
Multi-family Housing/PUDs	10

Red Wing Downtown Streetscape, MN; St. John's University, Collegeville, MN; Campground Facilities, Lake Elmo Park Reserve, MN; Regency Wood Apts., Minnetonka, MN; Windemere Townhomes, Burnsville, MN.

**SE COMPANIES**

6875 Hwy. 65 NE  
Minneapolis, MN 55432  
612/571-6066, 612/890-6510  
Established 1959

Gary R. Harris LS  
Mervyn Mindess PE  
Gregory Struve PE  
Terry McDonald ASLA, APA  
William Jensen PE

Firm Personnel by Discipline	
Landscape Architects	2
Engineers	7
Reg. Land Surveyors	4

Work %	
Site Plans/Develop. Studies	15
Environmental Studies	10
Parks & Open Spaces	10
Multi-family Housing/PUDs	20
Geotechnical Engineering	31
Civil Engineering	30
Land Survey	25

Pheasant Ridge Music Center, Blaine, MN; Rock Island Industrial Park Devel. Concept, Inver Grove Heights, MN; Woodbury Townhouse Apts., MN; Northtown Mall Parking Lot & Landscape Plan, Blaine, MN; Blackberry Ridge Subdivision, Carver County, MN.

**WEHRMAN BERGLY ASSOCIATES, INC.**

North Plaza Building, Suite 220  
5217 Wayzata Blvd.  
St. Louis Park, MN 55416  
612/544-7576  
Established 1986

B. Keith Wehrman ASLA  
John O. Bergly

Firm Personnel by Discipline	
Landscape Architects	2
Other Technical	1
Administration	1 1/2
Total	4 1/2

Work %	
Residential/Decks/Gardens	5
Site Plans/Devel. Studies	10
Parks & Open Spaces	30
Interior Planting	5
Multi-family Housing/PUDs	40
Other	10

Governor's Residence Master Devel. Plan; Olympic Ridge Apt. Complex; Four City of Minneapolis Parks and Four Maplewood Parks; Jennings Cove Subdivision; Roselawn Cemetery Expansion.

**WESTWOOD PLANNING & ENGINEERING CO.**

7415 Wayzata Blvd.  
St. Louis Park, MN 55426  
612/546-0155  
Established 1972

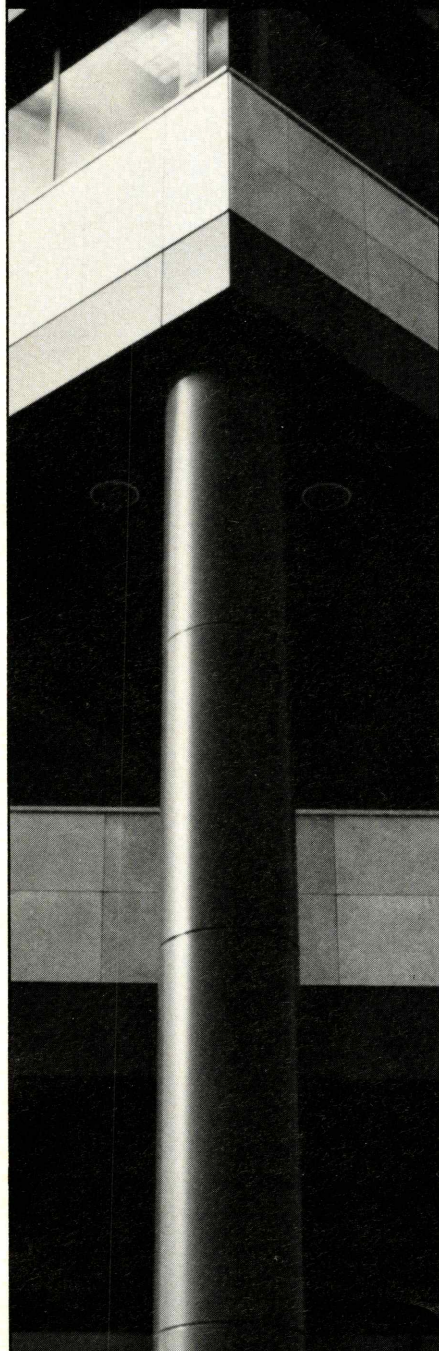
Fran Hagen PE  
Dick Koppy PE  
Keith Nelson PE  
Tim Erkkila ASLA  
Greg Kopischke ASLA

Firm Personnel by Discipline	
Landscape Architects	6
Other Technical	10
Administration	5
Engineers	5
Total	26

Work %	
Site Plans/Devel. Studies	30
Environmental Studies	5
Parks & Open Spaces	10
Urban Design & Streetscapes	20
Recreation/Golf/Ski	5
Master/Comprehensive Plans	10
Multi-family Housing/PUDs	25

Highlands of Edinburgh, Brooklyn Park; ITT Life Office Bldg., Site Planning, Plymouth; Downtown Shakopee Streetscape; Eastern Athletic Field Complex, Apple Valley, MN; Earle Brown Farm Area, Masterplanning & Streetscape, Brooklyn Center.

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## up close

*Continued from page 17*

stairs apartment in the family's home encouraged his interest in drawing.

"If there is a difference between an architect and a landscape architect, it's that the architect is influenced by masculine traits, the father, and the landscape architect by feminine traits, the mother," says Martin.

But it was the brawn of football that brought Martin to the University of Minnesota in the mid 1950s. He played on the traveling team and looked for a major that would combine his interests in nature, the arts and the process of creating. He opted for horticulture because the university didn't have a landscape department at the time, and he then went on to Harvard Graduate School of Design after graduating from Minnesota in 1958.

At Harvard he encountered the diversity of the design world. His roommate was an architect from Australia who taught him about drawing and architecture and helped him with his initial design courses. "The environment was an exciting initiation into design," says Martin. He learned about California jazz—the juxtaposing of different geometric forms into a lively whole. He studied the relationship of modern architecture to modern landscape design while nurturing his interests in Beaux Arts landscaping and the Italian villa-style of design.

"I don't think I follow any particular style," says Martin. "You take from each style what you can get from it."

This openness to different styles is reflected in his teaching methods at the University of Minnesota. Says landscape architect Damon Farber, who was a student of Martin's in the late 1960s and who worked with him at Inter-Design for four years: "What Roger taught his students was to find their own avenues or particular interests in landscape architecture and pursue them. He encouraged independence and helped us define landscape architecture on our own terms."

After graduating from Harvard in 1961, he did a short stint with Robert Cerny's office as a site planner before heading for Italy on a Prix De Rome Fellowship to the American Academy

in Rome. "This was an opportunity to absorb the Italian landscape in an unstructured program with other artists," says Martin.

He pursued his interest in Italian villas and Roman court homes, studying the use of material, ground form, water and plants. A particular interest for him was the study of urban plazas, "enticed by the physical elements that shape space, building edges and pavings." He still uses his photographs of



A former parking lot became a "Festival Park" under Martin & Pitz's guidance. This pedestrian park for Ironworld interpretative center in Chisholm, Minnesota includes streams, ponds, performance spaces and picnic areas.

the Italian plazas in history classes at the university.

After his two-year stay in Rome, he accepted an assistant professor's position in the landscape department at the University of California at Berkeley. But his California stay was brief. In 1966, the board of regents of the University of Minnesota established a degree program in landscape architecture. He had mentioned to Ralph Rapson, the head of Minnesota's architecture program, that he was interested in returning to his alma mater. When the university began a search for a chairman to organize the landscape architecture curriculum, Martin was interviewed.

Along with the only other full-time faculty member, Herb Baldwin, Martin developed courses in history, theory, design and parallel courses with the architecture department. The land-