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AM

sketches

A working barn

Classic midwestern barns may be an endangered species across the rural landscape (see *Barn raising*, page 40). But for Debra Kelley and Michael Hall, a near-extinct barn has become the home for their graphic-design studio. The couple lived and worked in downtown Minneapolis before buying an old farmstead near Marine-on-St. Croix two years ago. After moving into the farmhouse, they hired Tod Drescher, an architect living in Marine-on-St. Croix, to convert one-half of a double barn into office space.



This was not to be a modernization that disguises the original structure. Much of the work included bailing out dirty old hay, sandblasting the wooden framing and floor boards to renew the douglas fir and white pine, and generally cleaning things up. The main level serves as reception and storage, to be anchored by a freestanding masonry fireplace. Drescher cut through the hay-loft floor and installed a rustic-style plank staircase that reaches to the loft, which serves as the main work area. Walt LaRoche, the project's

main carpenter, found some weathered gray and red barn siding, which he installed on all interior half walls and perimeter knee walls. The existing interior fir braces form perfect frames for built-in birch-plywood work tables.

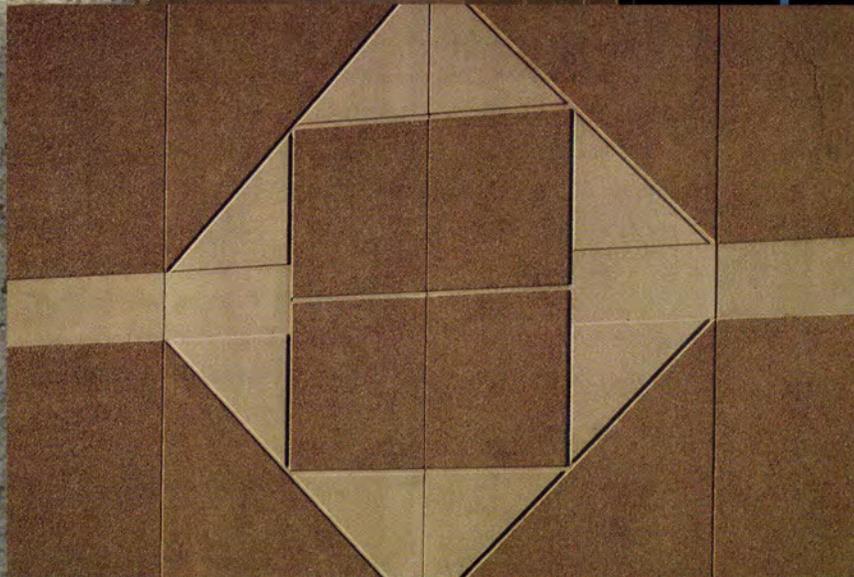
Hall and Kelley, accustomed to walking to work from their downtown townhouse, can once again walk to work, from their old farmhouse to their renewed barn.

Eric Kudalis



Drescher converted a portion of the upper level of this red barn outside Marine-on-St. Croix into a working studio for a graphic-design firm.

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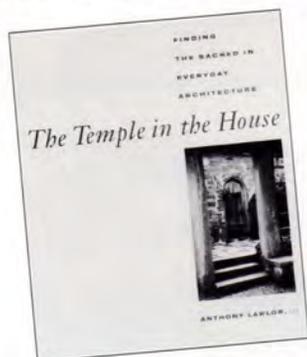
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Architect Anthony Lawlor, in the *The Temple in the House: Finding the Sacred in Everyday Architecture*, examines the homes, buildings, cities and landscapes that define our world. He also defines the fundamental design forms that have evoked a spiritual response throughout time in world architecture. Finding sa-

credness in common places—hidden within the walls of our homes and cities—is the book's focus. Lawlor explains how such elements of sacred design as the gate, path, lotus seat, sanctuary and steeple elicit emotional and spiritual well-being. Illustrated with more than 175 photographs and renderings, the book presents two aspects of spirituality in architecture. The first part explores the relationship between the soul and the buildings, cities and landscapes that surround us, while the second part suggests ways of transforming our homes and cities into sacred places. *The Temple in the House* is published by Jeremy P. Tarcher, Inc., Los Angeles, of the Putnam Publishing Group.

Creating Space: A Guide to Real Estate Development for Artists, by Cheryl Kartes offers detailed information to artists hoping to acquire and develop living and working space. The guide details information on financial strategies, legal structures and requirements, design issues and management. The book uses specific examples to demonstrate how artists have created living and working spaces from warehouses. Illustrated with 100 photographs, *Creating Space* features a 45-page appendix filled with designs, checklists, forms, worksheets and resource lists that guide the reader to informed decisions about real-estate development. Cheryl Kartes has consult-

ed on real-estate development for artists and arts organizations nationwide and has served as executive director of Artspace Projects, Inc., in Minneapolis. *Creating Space* is published by the American Council for the Arts, New York, and can be ordered by calling (800) 321-4510.



Breaking ground

The new \$45 million, 265,000-square-foot Carlson School of Management Building, to be built on the West Bank campus of the University of Minnesota, will include 29 U-shaped classrooms, 25 adjacent student break-out rooms, a 250-seat lecture hall, faculty offices, and state-of-the-art interactive audio/video teleconferences to connect the school globally. Scheduled for a summer 1995 ground-breaking with a summer 1997 opening, the facility is designed by Ellerbe Becket of Minneapolis.



Site work has begun on the new 618,000-square-foot Federal Reserve Bank building overlooking the Mississippi River along Hennepin Avenue in downtown Minneapolis. Designed by HOK Architects of St. Louis with associate architects Walsh Bishop Associates of Minneapolis, the building will feature a 7-story office tower and 4-story operations wing. Exterior materials include Minnesota limestone, brick, stainless steel and glass.



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Wrap it up: Holiday Bags, Boxes and Ephemera from Nicollet Mall Hennepin History Museum Minneapolis Nov. 20-Jan. 5

This light-hearted exhibit, just in time for the Yuletide, features holiday packaging produced by Nicollet Mall retailers from 1919 to the present. Delving into local retail history, the show reveals a time when the downtown-Minneapolis shopping district was dominated by such local merchants as Donaldsons, Harold, Powers and Young Quinlan. Displayed objects include a Dayton's Christmas catalog from 1919, a Powers Christmas box from the 1940s, Dayton's first four-color holiday shopping bag, and Harold's last bag. Historic Nicollet Mall photos are included in the exhibit.

For more information, call (612) 870-1329.

The Stage is All the World Frederick R. Weisman Art Museum U of Minnesota Minneapolis Through Dec. 31

Featured are more than 120 sketches, photographs, costumes, models and masks by theatrical designer Tanya Moiseiwitsch. Acclaimed for her designs at Canada's Stratford Theatre, Moiseiwitsch was the first designer at Minneapolis's Guthrie Theatre when it was completed in the early 1960s. *The House of Atreus*, produced at the Guthrie in 1967, is considered one of her landmark theatrical designs.

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

Karl Friedrich Schinkel, 1781-1841: The Drama of Architecture Art Institute of Chicago Through Jan. 2

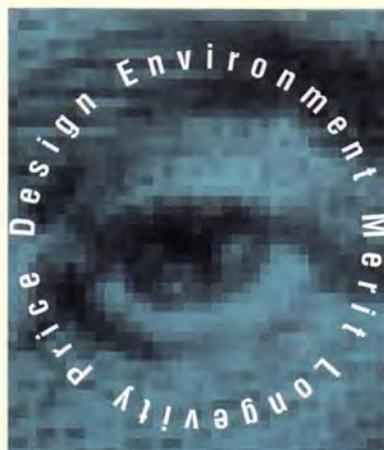
Approximately 100 prints and drawings highlight the work of this influential German architect. The exhibit will explore the theme of theatricality in Schinkel's work, examining his

Perception of Value AIA Minnesota's 60th Annual Convention & Products Exposition Minneapolis Convention Center Nov. 8-10, 1994

Through a series of programs, seminars and workshops, this year's convention will look at the value of the architectural profession and its challenges for the future. Programs will zero in on environmental issues, management, design and technical issues, as well as computers. In addition to keynote addresses each day, the convention will present the annual Honor Awards. This year's jurors include Robert D. Kleinschmidt, principal in charge of design at Powell/Kleinschmidt in Chicago; Robert J. Frasca, partner-in-charge of design at Zimmer Gunsul Frasca Partnership in Portland, Ore.; and Andrea P. Leers, principal of Leers Weinzapfel Associates Architects in Boston.

The exhibit hall will feature the latest in building products, as well as special exhibits.

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oeuvre in the context of theater and the performing arts in Europe and Germany in the early 19th century.

For more information call the Art Institute at (312) 443-3600.

The Most Distinguished Private Place: Creating the Biltmore Estate The Octagon Museum Washington, D.C. Through Jan. 7

This exhibit, featuring more than 150 objects, including architectural drawings and sketches, topographical maps, historical photographs and such decorative arts as sculpture and furniture, marks the centennial of the Biltmore estate in Asheville, N.C. Built between 1888 and 1895, the Biltmore Estate, sitting on 8,000 acres, was designed by Richard Morris Hunt, one of the 19th century's most prominent architects. The grounds were planned by renowned landscape designer Frederick Law Olmsted. The 255-

room, French Renaissance house, built by George Washington Vanderbilt, is modeled in part on the chateaux of the Loire Valley.

For more information, call (202) 638-3221.

The Art of Fresco Painting: Mark Balma, A Contemporary Master The Minneapolis Institute of Arts Through Jan. 8

Mark Balma, a Minnesota native now living in Italy, is one of the few practicing fresco artists in the world. His local work can be seen on the ceiling of the Hall of Founders at the University of St. Thomas's downtown-Minneapolis campus. Exhibit highlights include a demonstration panel showing the various steps in creating a fresco.

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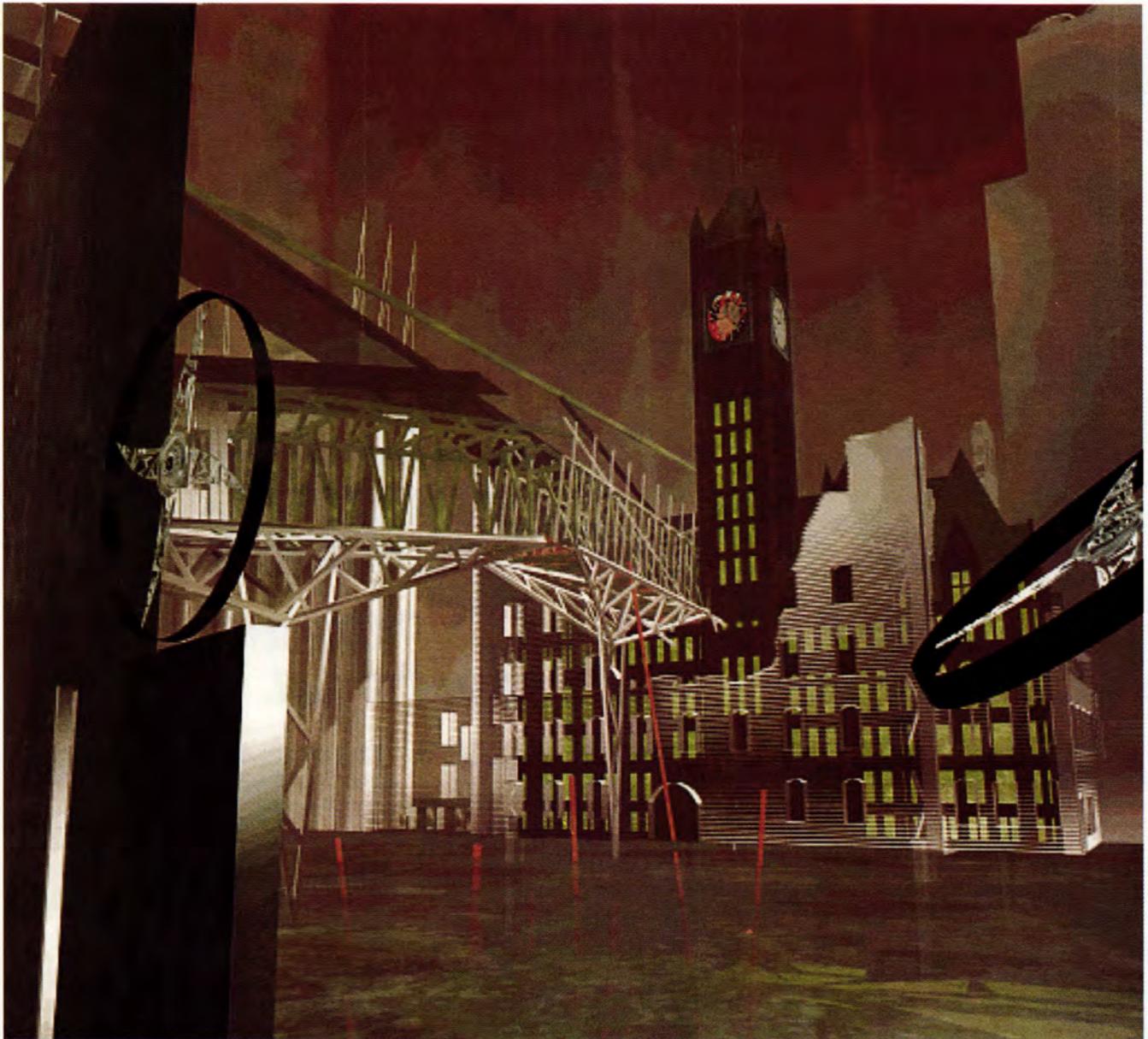
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drawing board



Project: *Minneapolis* **Designers:** *Paul Q. Davis David E. Koenen Christopher Mullen* Logic Error is a collective of designers from the Twin Cities that is engaged in the art of architectural and urban investigation using computer modeling, rendering and animation. The group draws influence from television, movies, and theatrical productions. Taking architecture beyond its stationary, inanimate tradition, Logic Error adds time and movement to its design exploration. Its animated, computer-generated architectural renderings, in fact, look quite cinematic—like something out of a high-tech sci-fi movie. Architecture, like almost everything else in our culture, is influenced by the emerging technologies along the electronic Superhighway. The pictured image is a still from a computer-animated exploration of Minneapolis in the electronic future. City Hall represents the existing urban order. Other elements include a bridge—twisted, bent—symbolizing the ever-changing path along the electronic highway. When crossing the bridge, you must react quickly or you will be swallowed by change. A yellow cylinder shape (not pictured) is the Temple of Laughter—an awakening and transformation. It is electronic technology deified.



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up close

By Rick Nelson

Most Minnesota sunbirds flock to such tourist destinations as Ixtapa, Mazatlan or Acapulco for their idyllic Mexican winter vacations. But not Wilton Berger, president of Miller Hanson Westerbeek Berger, Inc., in Minneapolis. For the past several years, Berger and his wife Faye have taken a dozen or so fellow Twin Citians through a different version of the Central American vacation. The self-funded group—a kind of south-of-the-border Habitat for Humanity—journeys to the Tepetitlan Valley (75 miles northwest of Mexico City)

Lutheran Church of Golden Valley, they began to scout for sites in Mexico, visiting an orphanage in Acapulco and interacting with several Mexican groups working in the slums of Mexico City.

One of those groups had connections with Norberto Cortez, owner of an early 18th-century hacienda outside the city. The hacienda, with its stunning panoramic views of the valley, was becoming a center for the area's native Mazuahua Indians and the focus of an attempt to extricate the residents from a centuries-long cycle of poverty.

Cortez and the Minnesotans struck a friendship and soon undertook a series of projects. Berger and company began by designing and building a popular children's playground at the hacienda, using little more than used railroad ties, old tires and rope. That project led to exploring solutions for the area's severe housing problem, with a goal of creating inexpensive basic shelter while relying solely on sweat equity and materials on hand. Cortez suggested building structures using rammed earth, a labor-intensive but inexpensive and easy-to-understand method of construction.

"Of course, I didn't know anything about building with rammed earth," Berger admits. "But when you are working with a group like this, you need to take direction from them. You don't go down there and tell them, 'this is what you're going to do.' Instead, you find out what they want and try to help them in some way to meet their goals."

Berger unearthed some books on the



Don F. Wong

MEXICAN SHELTER

In the impoverished landscape of this Central American country, Wilton Berger explores means of housing the poor

for two weeks each January to immerse itself in the myriad housing problems of the impoverished district.

"It appeals to a lot of people who would have liked to have been part of the Peace Corps," Berger explains. "It gives them an opportunity on a short-term basis to have that kind of experience."

The Berbers' interest in assisting Third World nations began in 1987 when they joined a group of volunteers traveling to Haiti to help build a rural nutrition center. They concentrated on that isolated community for several years, later working on the construction of a church and school, but eventually the politics of traveling to and working in Haiti proved impossible. Along with members of their church, Calvary

Wilton Berger (top) hopes to replace indigent Mexican housing (right) with a prototype family house (far right).

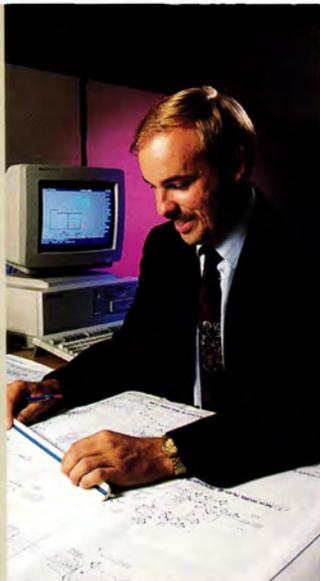


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Charles Shoemaker, Spillman, Farmer, Shoemaker, Pell, Whilbin Architects



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subject, dug up information from the University of Minnesota and settled upon a workable technique. Luckily, the valley's soil had the required balance of clay and sand particles necessary for successful rammed-earth construction.

In a single week in January 1993, a small house materialized inside the walls of the hacienda. The process is simple. Soil—in this case, dug directly from the site—is mixed with water then shoveled into reinforced plywood forms measuring 8 feet long, 2 feet high and 14 inches thick. The soil is pounded down about 50 percent, then more soil is added and compressed until the box becomes full. The forms can be removed immediately, revealing a large earthen brick.

"Everyone was totally amazed that it stayed," Berger says of the group's first attempt. "The Mexicans didn't believe it would work and wanted us to put straw or cement in with the dirt. We tried that, but the consistency of the dirt is sufficient. In the dry areas of the Middle East, there are rammed-earth buildings that are literally hundreds of years old. If they are properly protected, they last for a long, long time."

Berger's prototype house should share a similar fate. Tepetitlan is in a mountainous area of Mexico. The base of the valley is at 10,000 feet. The winter air is thin and dry.

Using an existing stone foundation as a base, the group stacked one large dirt brick on top of another, three layers high, to create the house's outer walls. Interior walls of rammed earth, 8 to 10 inches thick, create a partition between



Courtesy Wilton Berger



Berger and team designed a playground (top) within an 18th-century hacienda. Mexican workers (above) helped build a prototype, rammed-earth house (middle) within the hacienda. The house is now used by the playground's caretaker.

the kitchen and bedroom. Shortly after the American group returned home, a team of hacienda workers poured a concrete slab roof and overhang, and completed the required finishing work, which included adding doors and windows and applying a protective exterior stucco coating. What Berger originally envisioned as functional poured concrete pillars became attractive tapered stone

roof supports, crafted by local masons. A handsome, functional and dirt-cheap rambler was born.

The house now serves as the playground caretaker's residence and a kind of model home for the community. (The January 1994 group also built an adjacent rammed-earth toilet facility.) On their upcoming January 1995

trip, Berger hopes to devise plans for building a standard 10-by-20-foot house, perhaps involving some new building-materials technology from Minneapolis-based Home Builders International, which holds the patent on a plywood-type process utilizing concrete and indigenous plant materials.

From a design standpoint, Berger's challenge at Tepetitlan is the improvisational nature of materials selection and construction. It's definitely not business as usual.

"It's a very different process of building anything," he observes. "You use what's available and develop techniques suitable for the people to carry on after we've left, using materials that are readily available, like dirt."

Rick Nelson is a freelance writer living in Minneapolis.

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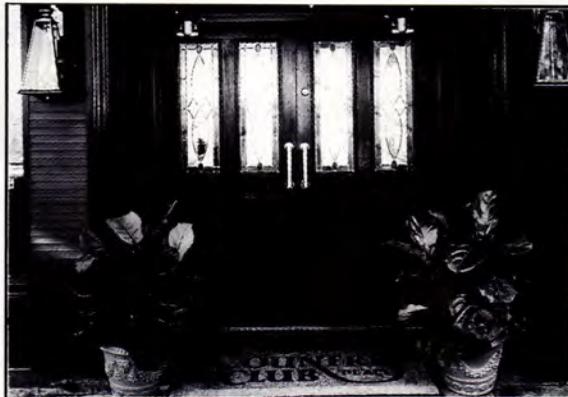
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O V E R T H E R E

Minnesota firms weigh
the pros and cons of
setting up shop far from
the home turf

By Janet Whitmore

Opening a second architectural office, or a third or a fourth or a seventh, offers myriad challenges regardless of where it's located. Only a handful of Minnesota firms have ventured beyond their home towns, and the results are as individual as the firms themselves. Success depends primarily on two factors: economic opportunity and solid management commitment.

For Ellerbe Becket in Minneapolis, the economic opportunities appear increasingly in international markets. As one of the country's oldest and largest architectural/engineering firms, Ellerbe Becket has both the staff and the reputation to attract an international client base. It was not en-

tirely surprising then that the firm was asked to associate with Sato Kogyo, Inc., a Japanese construction company, in 1989. Sato Kogyo needed a medical-planning and medical-design architect who could support their marketing efforts in health-care projects.

Gerald Simons, senior vice president, led the effort. As managing director of Ellerbe Becket Tokyo, Simons not only expanded the firm's client base but also developed an understanding of international practice. As he says, "You have to team with someone in order to work in Japan. Every culture has its own way of doing business."

In contrast to many U.S. clients, the Japanese, Simons

learned, honor their agreements completely once the terms are established. The decision-making process, however, is often quite different. "You can't go into a meeting and expect to come out with a decision," he says. "There will be much discussion, but no conclusions." Describing the process, he adds, "Typically, the Japanese staff will digest the information and make recommendations to the superiors. Eventually, a decision is made that will be thoroughly articulated, usually in writing, to the project staff."

Would Simons do it again? "Yes, definitely," he says. "I've enjoyed it immensely. The Japanese are wonderful to work with."

Ironically, most of Ellerbe Becket's projects in Japan have not been medical facilities. Simons's expertise is in entertainment facilities and he has been successful in obtaining resort-hotel and theme-park projects. Last June, Ellerbe Becket completed the 400-room Nikko Alivila resort hotel on Okinawa, also in association with Sato Kogyo, Inc. The hotel's Spanish-colonial design offers the style and comfort of a similar establishment in Hawaii or California, but at a much lower travel cost for Japanese tourists.

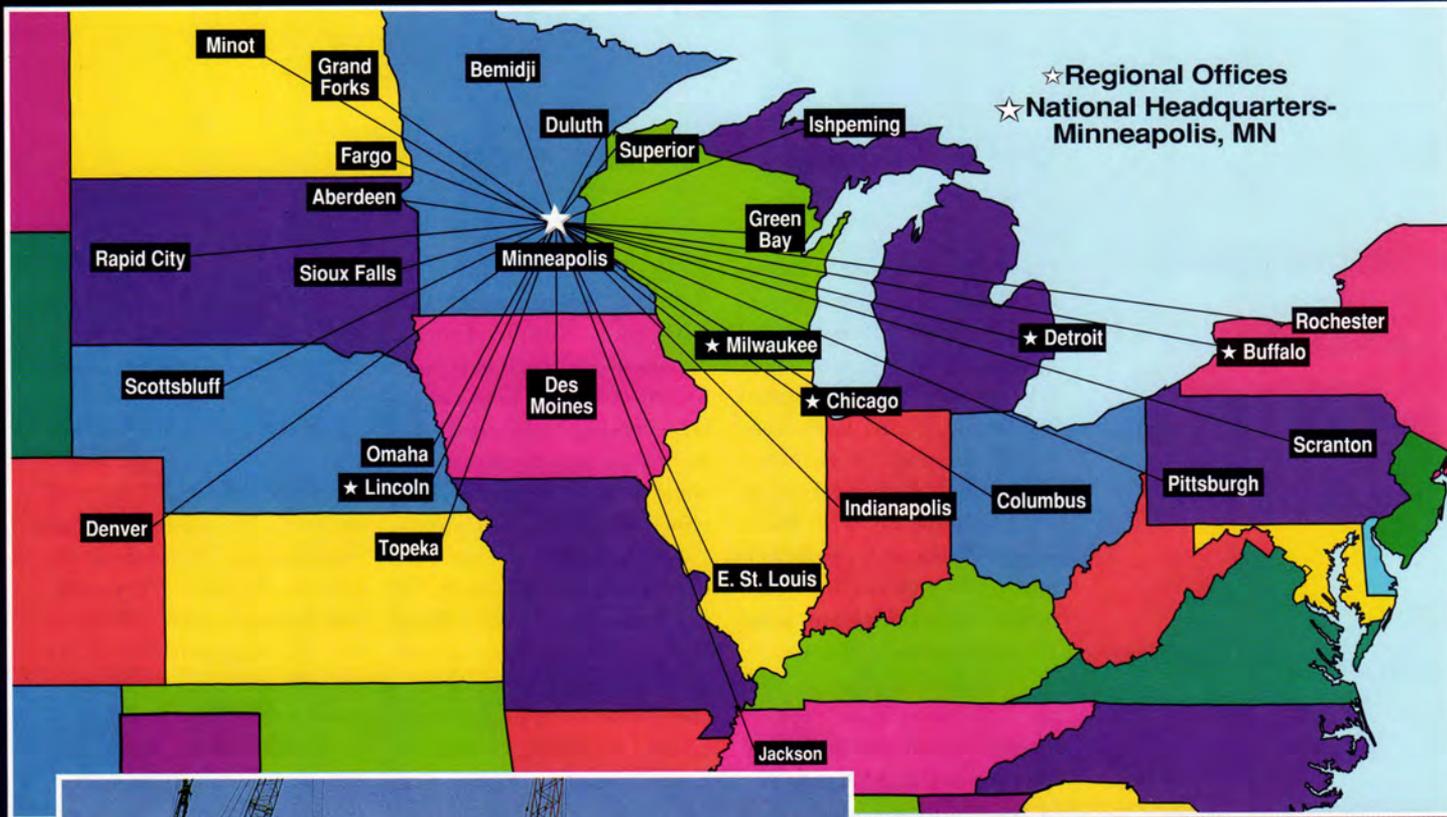
In a similar vein, Ellerbe Becket designed a Mediterranean fishing-village theme park in Wakayama, Japan.



A Mediterranean-inspired, fishing-village theme park in Japan, designed by Ellerbe Becket.

Continued on page 48

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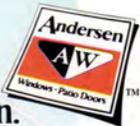


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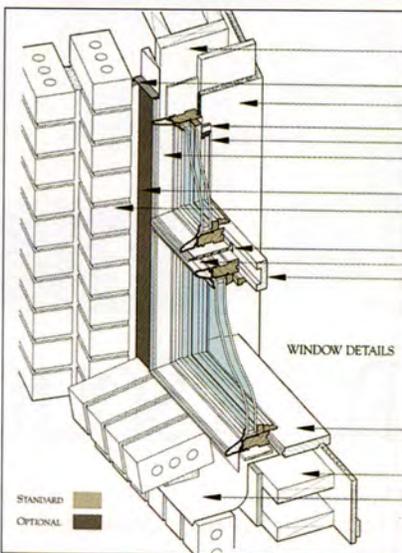
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Each year we look at the work Minnesota architects complete beyond the state's border. With approximately \$200 million to \$250 million in annual billings, Minnesota architects tally about \$100 million from out-of-state projects. Of course, those figures are slightly decep-

Interstate trafficking

tive. After all, one mega-project in Japan by a single firm is enough to tip the scale. As this issue illustrates, however, out-of-state work is both large and small. For every foreign embassy or luxury hotel, there's a church or house addition, less expensive but just as important.

When the economy shifted into reverse in the early '90s, architecture firms here and across the nation scurried to find work. Many Minnesota firms carved their niches in such specialties as medical-care, senior-care and resort architecture. Some firms allied themselves with other out-of-state offices to boost their expertise. The result for the state's architecture firms has been nationally based commissions that have allowed them to grow in lean times.

In addition to looking at Minnesota's far-flung projects, we feature an American architectural icon: the barn. We often take these ubiquitous rural structures for granted. But while the small-scale family farm slips into obscurity so does the familiar red barn. Maxwell MacKenzie's photo essay (see page 42) on the abandoned, decaying structures of Minnesota's rural Otter Tail County is a haunting reminder of an era supplanted by suburban growth and large-scale corporate-style farms.

Every state has its own version of Otter Tail County. For those who grew up on a farm, barns may represent the drudgery of rural labor. Up before dawn, no rest 'til after sunset. For those who grew up in the city or suburbs, barns are a quaint symbol of a simpler lifestyle. Different backgrounds lead to different interpretations.

Eric Kudalis

For some, remembering the barn is an exercise in nostalgia. For others—preservationists and historians included—barns and other rural structures are worth remembering and saving because they are part of our heritage. In our skyscraper culture, barns cut across state lines to reveal our origin.

B y B r u c e N. W r i g h t

School days



Don F. Wong

For more than a century, fraternities and sororities have set an architectural standard at the University of Minnesota

The 1978 movie *Animal House* starring John Belushi carved an image of the college fraternity at its worst into the public consciousness. The prankish behavior of the pledges and members of the "Delta" fraternity depicted a brotherhood of buffoons as the movie introduced a new phrase to American argot—"food fight!"

This image, however, is not what most college fraternities and sororities today wish us to remember. In fact, ever since the Belushi movie, many fraternities and sororities—known also as Greek-letter Societies—have worked hard at correcting a mistaken identity that dates to the 1920s, when membership growth and increased hazing (the initiation rites of new recruits) led to incidences that shocked society at large. Consequently, several colleges and local governments passed laws prohibiting the establishment of fraternities on campus.

Nevertheless, fraternities and sororities have projected a positive image through architecture. Along with older Ivy League campuses out East, the University of Minnesota can boast a bevy of architectural gems that represents the gamut of popular fraternity-house styles, from the stuffy English manor to the breezy modernist box.

The college fraternity and sorority, or Pan Hellenic system, is largely an American phenomenon. The first American fraternity, called Phi Beta Kappa, was created in 1776 at the College of William and Mary in Virginia, and the beginnings of others



Phi Gamma Delta (opposite), Vienna secessionist-inspired design by Carl B. Stravs, 1910-'11; Alpha Rho Chi (above left), a modernist box for the architecture fraternity, 1952; Sigma Chi (above), period revival, 1920s-'30s.

trace to the mid-19th century when many American colleges and universities were established. The University of Minnesota, established in 1851 under charter from the territory of Minnesota, was reorganized under the new State in 1868. The first fraternity at Minnesota was Chi Psi, founded on May 6, 1874 and located across the street from the U of M on University Avenue. The second Minnesota fraternity was for women (the use of the word *sorority* became popular in the 20th century) called Kappa Kappa Gamma, chartered in 1880. In both cases these were offshoots of a national fraternity system that was creating new chapters across the country during the 1880s and '90s. Between 1880 and 1895, the University of Minnesota established 20 new chapters, with the majority formed between 1888 and 1892 totaling 15 new fraternities. The next surge occurred between 1902 and 1906 with 11 new fraternities. Six others were created before 1916 when the total topped 40 on the main U of M campus, including professional societies that appealed to students in various scientific and academic studies. Today the number has settled at 42, split between the Minneapolis and St. Paul campuses.

In the 1880s many of the Greeks built along University Avenue between 10th and 19th streets S.E., with the sororities concentrated at the 10th Street end. Most of those houses were wood framed and were replaced in the 1920s and '30s when a flurry of new construction transformed Fraternity Row into what it is today. Typical of the era's architectural design were houses that followed one of the popular period-revival styles to bestow a cachet of respectability to its occupants. These period revivals included American Colonial—either Georgian or Federal—English Georgian, English Elizabethan or Tudor with half-timber, and a number of eclectic mixes of all these styles.

The Phi Kappa Psi house at 1609 University Ave. S.E., exemplifies the Georgian style. Although its grand 2-story portico with giant Corinthian columns and triangular pediment are more Greek revival than Georgian, the building's overall composition—hipped roof, balustrades and dormers—is typical of Georgian-revival structures.

Many of the residences favored the English Georgian, Elizabethan and Tudor styles, perhaps aspiring to the social status of the landed gentry these styles imply. The houses of Kappa Kappa Gamma, Phi Sigma Kappa and Sigma Alpha Epsilon fall into this category. Kappa Kappa Gamma, the oldest sorority both nationally and at Minnesota, was built in 1915 at 329 10th Ave. S.E., in an English-cottage style. Designed by Frederick Mann, then dean of the University's architecture school, the Kappa Kappa Gamma house's dramatic roof lines, stucco walls, chimney and minimally decorated windows reflect the influence of the Arts and Crafts movement at the turn of the century. Yet the main entrance, treated with inset brick and quoining and a heavy wooden door, favors the rustic English Tudor style. The house was designed for 15 students and a chaperon, and the dining room was large enough for the entire chapter (which included alumni in addition to residents) to be served supper on chapter meeting nights.

The residence at 317 18th Ave. S.E.—Phi Sigma Kappa—was designed in 1928 by little-known architect K. Worthen in the Elizabethan-revival style. The entry sits



Don F. Wong

Theta Tau (above), a modernist box for the engineering frat, designed by McEnery & Krafft, 1957; Sigma Alpha Epsilon (above right), English-manor house, 1920s-'30s; Phi Sigma Kappa (opposite), Elizabethan-revival by K. Worthen, 1928.

back from the front of the building, fieldstone covers the ground floor and entry approach, the windows are diamond-paned, leaded-casement style, the upper floors are half-timbered, and the roof is slate. Altogether, the effect is of a romantic English-country manor home.

Chi Psi at 1515 University Ave. S.E., is a masterpiece of period design by Stebbens, Haxby & Bissell. Designed in 1930, the house is a subtle adaptation of a 17th-century Old English country house with buff-colored fieldstone facing and limestone trim, wood-and-stone fenestration, and a carved-stone heraldic shield midway up the front façade. The composition succeeds in conveying the proper message of masculine dignity and prestige. (This is the third building for this fraternity on its original site.)

One of the oldest houses in Minneapolis is also one of the city's finest examples of Gothic revival and was home to the Theta Delta Chi fraternity during the 1960s and '70s. Known on the state's historic registry as the B.O. Cutter House, after its builder and first owner, this romantic wood-framed and stucco house has seen periods of neglect and restoration. The house is typical of Carpenter Gothic with steeply pointed gables trimmed with lacy barge boards, sawn decorative edge and dentil trim around the open veranda and bay window, and clustered columns with Gothic arches. The house was recently reoccupied as a dormitory.

Perhaps the most unusual fraternity-house design on campus is Phi Gamma Delta at 1129 University Ave. S.E. Designed by Carl B. Stravs in 1910-'11, the Phi Gamma Delta House evokes the Vienna-secessionist style, an Austrian offshoot of the European Arts and Crafts movement around the turn of the century. This is not surprising

since Stravs emigrated to Minnesota from Austria and began practicing architecture and engineering in Minneapolis shortly before this commission. Floor plans for the house are inked and labeled in a style typical of the Vienna school of design that grew out of the work of architects Otto Wagner, Josef Maria Olbrich and Josef Hoffmann. Indeed, Stravs's house design shows influences of Wagner's own house design from 1905 in its massing, broad overhanging flat roof and decorative brick treatment. It becomes more expressive at the entrance portico, however, as it reaches back to Art Nouveau in its undulating curves. Here, Stravs used poured-in-place concrete for the steps, supports and entrance archway. The porch stretches outward with a sinuous curve. The carved concrete frieze that forms the archway depicts two fraternity men with hands outstretched toward a fraternity heraldic emblem and motto in the center. Equally Art Nouveau is Stravs's handling of the entrance columns, whose bases curve backward toward the building, flow up as pilasters and merge with the canopy support. The ensemble is as masterfully handled as any by Wagner or the Belgian Art Nouveau architect Victor Horta in his early days.

Also of note is the fireplace surround, made with pieces of limestone salvaged from the University of Minnesota's first building, "Old Main," designed by Alden and Cutler in 1857 and later razed after a fire. The fraternity's sentimental attachment to the old building, and the two salvaged, smoke-stained busts of Greek philosophers (now inset



into the living-room chimney), is recounted by chapter members in tales of rescue at great risk from the top of the burning Old Main.

In Europe, the Arts and Crafts movement presaged the modern movement, or International Style, by 20 to 30 years. Phi Gamma Delta did the same for the University of Minnesota.

Few fraternities or sororities built new houses after the late 1920s. After World War II, however, fraternity and sorority membership swelled. With modernism taking hold at this time, affection for period-revival styles waned. The houses for Alpha Rho Chi (APX) and Theta Tau reflect the modernist influence of the postwar era.

Theta Tau, a professional engineering fraternity, constructed a modernist house at 515 10th Ave. S.E., in 1957. Designed by McEnary & Krafft, it follows the typical modernist arrangement that separates functional elements in slablike boxes stacked one on top of the other. Here, McEnary & Krafft grouped chapter assembly rooms parallel to the street on the ground floor and sleeping quarters perpendicular to the street on the second floor. A geometric pattern of small square windows adds interest to the street façade.

Alpha Rho Chi is the professional fraternity for architecture students, and like fraternities in general, it has seen its membership wax and wane over the years. As with many fraternities, it has had more than one building and, in fact, today it has none due to drastically reduced membership. But the membership that constituted the postwar fraternity was flush with the spirit of the times and constructed a modernist box at 605 Ontario St. S.E., in 1952. The architects listed on the plans are Schifflet, Carter & Backstrom, but the actual design is somewhat a mystery. According to chapter archives, the Alpha Rho Chi Alumni Design Committee oversaw the design and the Witcher Construction Company acted as contractor. Listed on the design committee, among others, were Arnold Raugland and Kenneth Backstrom, class of

Greek Letter	Name in English
Α	Alpha
Β	Beta
Γ	Gamma
Δ	Delta
Ε	Epsilon
Ζ	Zeta (pronounced zay-tah)
Η	Eta (pronounced a-tah)
Θ	Theta
Ι	Iota
Κ	Kappa
Λ	Lambda
Μ	Mu
Ν	Nu
Ξ	Xi (pronounced zy)
Ο	Omicron
Π	Pi
Ρ	Rho
Σ	Sigma
Τ	Tau
Υ	Upsilon
Φ	Phi
Χ	Chi (pronounced kai)
Ψ	Psi (pronounced sigh)
Ω	Omega

Continued on page 54

Butte, Montana: Seedy City on the Hill

Text and photos by
Robert Gerloff



Butte, Mont., a 19th-century mining boom town, features an array of historic commercial and residential architecture, including this structural artifact (right) in the World Museum of Mining.

We arrived at high noon on a hot summer day. The sun was relentless, burning, blinding. We stood on a dry and seemingly abandoned street that shot straight uphill, its grade steeper than the steepest street in Duluth. Everything around us—houses, windows, fire hydrants—was coated in what seemed like a century's worth of fine, chalky dust. We began to walk the silent streets.



Butte, Mont., must be the strangest tourist destination on Planet Earth.

A classic western boomtown, Butte traces its roots to an 1864 gold-mining camp on Silver Bow Creek. After the gold panned out, miners turned first to silver and then copper, a metal newly valuable after the inventions of the light bulb and telephone created a demand for

millions of miles of copper wiring. By 1900 Butte's 100,000 residents had made it the largest city between Minneapolis and Spokane, Wash. Butte was a city where the mines and smelters (and bars and brothels) ran around the clock, a city damned in *The Craftsman* as "The Ugliest Town on Earth."

Boom inevitably cycles to bust, and when Butte hit bottom in the early 1980s a mere 33,000 residents rattled around its wide empty streets. Hundreds of buildings stood empty, abandoned to the dry mountain air.

Today Butte is struggling with the toxic legacy of its mining heyday. Its pollution problems seem endless: heaps

of slag and mountains of bleached mine tailings leach heavy metals into the ground water; the arsenic- and sulfur-laced soot from hundreds of crude smelters has contaminated soil for miles around, killing all vegetation; dust contaminated with copper, lead and manganese fills the air; and the three-square-mile Berkeley pit mine is filled with deadly water as toxic as battery acid. Butte boasts the largest concentration of Superfund sites in the country, and its biggest growth industry is inventing high-tech ways to clean up the industrial sludge.

Butte may be an environmental disaster, but it's an architectural delight. Its Uptown district is the largest single National Historic Landmark District in America, with 4,000-plus buildings packed into six square miles.



The copper kings bought the best architects available, and Butte has its high-style landmarks: the Metals Bank Tower, designed in 1905 by Cass Gilbert of Minneapolis; the Hennesy Building, designed in 1899 by Frederick Kees of Minneapolis; and the Arts Chateau, a simple honeymoon cottage (complete with hand-painted French wallpaper and

Louis XIV furniture) designed in 1908 by McKim, Mead & White of New York for the son of a Butte copper king.

But it's the vernacular architecture—the simple miner's houses, the mysterious industrial structures, the anonymous brick warehouses and commercial blocks—that makes Butte unique.



We slogged on uphill, panting in the thin mountain air but marveling at the extravagant mix of buildings jumbled together without rhyme or reason. Middle-class houses clustered around the head frames of long-abandoned mine shafts, and apartment buildings, mansions and shacks stood side by side on residential streets. Only the grid gave order to a city fabric otherwise wide open and wild, unplanned and unrestrained, the epitome of the frontier boomtown.

like a coffin. Mining was dangerous work, and it's no wonder that one of history's most radical unions, the Industrial Workers of the World (known as the Wobblies) grew so strong in Butte.

An adjacent open-air museum houses Hellroarin' Gulch, an 1899 Mining Camp with 37 different businesses, not only the predictable saloon, but also a sauerkraut factory, a Chinese herb store, a photography salon and a remarkably complete old soda fountain.

Just as interesting—and far less touristy—are Butte's residential neighborhoods. Victorian mansions, simple frame shotgun shacks, fourplexes and brick row houses are all crammed together on tiny lots.

This compactness, of course, was desirable in the days before automobiles or mass transit when everyone walked everywhere. Workers from around the world, from Ireland, Italy, Finland, China, Slovenia, brought a melange of influences to domestic architecture, but the most widespread style is the simple bungalow. Here, in the midst of industrial squalor, on soil so polluted no grass or flowers would grow, workers struggled to create islands of domestic, hand-crafted bliss.

The cold, dry mountain air that made Butte such a miserable home for early miners preserves wood, and kept the hundreds of abandoned buildings from rotting long enough for the preservation instinct to kick in. Today the scientists employed cleaning up the Superfund sites are moving into the old miner's houses, and European tourists, long mesmerized by the mythology of the American West, have discovered Butte: We heard just as much Italian and German as English. Upscale coffee shops peddling espresso and cappuccino are opening next to shady bars while newcomers are sweeping decades

The sun was just plunging behind a mountain as we puffed to the top of the hill. Butte sprawled below us, its anonymous grid stretching from the old mining town toward the motels, franchise restaurants and gas stations lining I-90. Perched atop a nearby hill, surveying the transition of Butte's old industrial landscape to its new service economy, stood the head frame of an abandoned mine. This simple shed, blessed with the classical proportions of a Greek temple, stood bathed in the last golden rays of the setting sun, glimmering with all the pride and dignity of the Parthenon on its acropolis. It seemed completely appropriate that Butte was crowned—not with a temple, not with a university or cathedral, but with a simple mining building, the source of Butte's historical wealth.

Robert Gerloff, a regular contributor to Architecture Minnesota, is an architect with Mulfinger, Susanka & Mahady Architects in Minneapolis.



Just as Butte is a laboratory for the technology of cleaning up toxic waste, so too is it a testing ground for the strategies of historic preservation.

The World Museum of Mining on the western edge of town, founded in 1964 and still largely run on volunteer labor, offers a wonderful immersion into Butte's vernacular history. Old buildings house mining tools and explain the processes of wrestling copper ore from the miles of tunnels beneath Butte's streets. Nothing drove home the danger of mining so vividly as standing in one of the steel cages that lowered miners down the shafts to work: It felt



worth of dust from neglected mansions and reopening them as bed & breakfasts.

Butte is booming once again, but this time it's historic preservation, not mining, that's fueling the boom.

From warehouses to streetscapes, world-renowned architects designed buildings in Butte, including the Arts Chateau by McKim, Mead & White (top). A head frame from an abandoned mine (above) is a decaying reminder of Butte's past.

Democracy

The U.S. Embassy in Santiago, Chile, toes the line between top security and top design

By Eric Kudalis

When The Leonard Parker Associates of Minneapolis secured the commission to design the 120,000-square-foot U.S. Embassy in Santiago, Chile, the firm set out to design “a fortress that looked like a palace,” according to Leonard Parker.

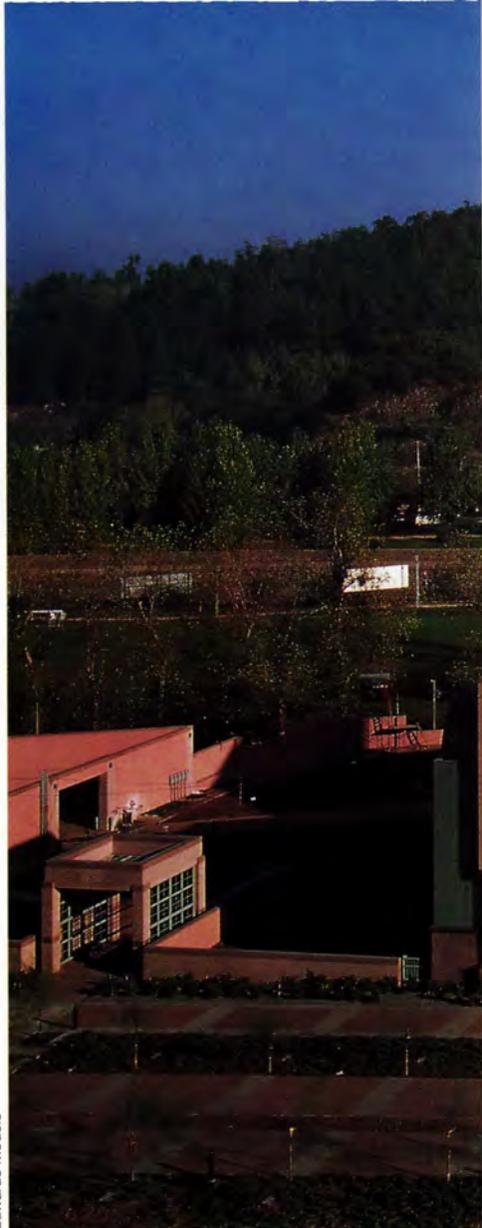
That design mandate, however, may say more about our volatile world political situation than about aesthetics.

This was The Leonard Parker Associates’ first embassy commission, and security was paramount at every design step. Yet security was hardly a deterrent to the design team. “The program was similar to any building that has a set of needs,” says Francis Bulbulian of The Parker Associates. The challenge was to design something that resists terrorist attacks yet speaks positively about American democracy.

Accomplishing those goals is tricky business when the building is set back 100 feet from busy Andreas Bello Avenue and surrounded by a 9-foot-high, reinforced-concrete perimeter

wall. In addition, the building’s granite façade covers a reinforced-concrete wall that comprises no more than 10 percent window openings.

Fortified structures certainly aren’t new to architecture. After all, centuries ago builders jumped similar design hurdles when constructing castles to keep opposing armies at bay, and recent headlines demonstrate just how sturdy the White House is when a small plane barrels into it.



Edwardo Mordolo





The U.S. Embassy, built to withstand terrorist attacks, is divided between publicly accessible functions in a 2-story, rectangular wing (above) and secure embassy functions in a 5-story midrise (left). A diagonal, slab-like structure symbolically divides public from private. An arbor (opposite left) connects with the extensively landscaped grounds.



As with the Minneapolis Convention Center, finer detailing enlivens potentially blank walls. Contrasting granite, for instance, surrounds windows to make them appear larger.

Both the public and embassy personnel enter through the 2-story rotunda, in which light filters through an oculus in the dome-shaped ceiling. With few window openings as required for security, the architects sought ways to bring in sun. Thus in the Consular and U.S.I.S. wing, which gets heavy public traffic, skylights cut through a barrel-vaulted ceiling. In the Embassy midrise, restricted from

the public, a skylight atrium offers a respite for staff and local dignitaries while filtering light into the offices.

Materials come primarily from the United States, such as exterior granite from Minnesota, although local granite and stone pavers form the driveway. Interior finishes include granite, marble and local hardwoods to create a stately appearance.

The 5-acre triangular site, bounded

by Andreas Bello Avenue on the east and the Mapocho River on the west, is heavily landscaped with plantings, water, pavings, sculpture and furniture. Rows of ornamental trees line the processional entrance drive on the east. On the north side is a water reservoir, and on the west a garden with sitting areas.

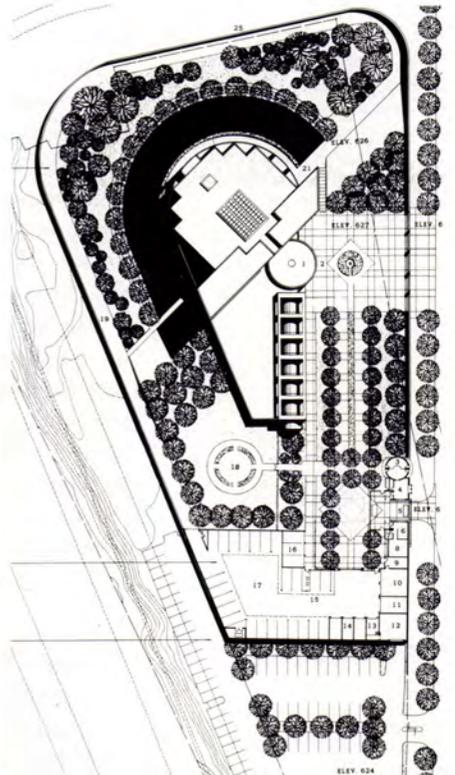
As with The Leonard Parker Associates' other recent public buildings—from the Minnesota Judicial Center, to the Minneapolis Convention Center, Labor & Industries Building and Washburn Community Library—the U.S. Embassy links pragmatism, function, and strong design. That's architecture at its most democratic.

Project:
U.S. Embassy
Location:
Santiago, Chile
Architect: The Leonard Parker Associates
Client: State Department/
Foreign Building Operations
Contractor:
EBASCO



Edwardo McCool

The interior finishes include granite, marble, and local hardwoods, from the ambassador's reception room (above) to the public-service corridor (left) and atrium (opposite). The building follows the triangular shape of the site (below), with the cylinder-shaped entrance connecting the 5-story midrise to Consular/U.S.I.S. wing



Located in a residential neighborhood that backs up to the rolling Sandia Mountains, Faith Lutheran Church in Albuquerque, N.M., is ideally suited to its site. It looks as much a part of the neighborhood as it does of the natural surroundings.

The church's designer, Station 19 Architects (which gears approximately 80 percent of its practice to church design from a converted historic fire station near the University of Minnesota), came upon the New Mexico project by referral. The church's pastor,

Southwestern topography

Dr. Russell O. Lee, visited the firm for architectural consulting while attending a conference in Minnesota. The church already had a basic multipurpose facility with some educational components from two earlier phases, but it needed room to expand. Station 19 began as consultants to assess the church's needs and ended up designing a 23,000-square-foot addition for a combined 42,000-square-foot worship center that includes a 750-seat sanctuary, expanded lobby and entry vestibule, plus sufficient space for offices and classrooms.

Station 19 worked with the building committee, whose chairman was, in fact, from Minnesota, as was the pastor. Many of the parishioners are transplants to the region and

admire the southwestern architecture. The architects studied the local design vocabulary and paid particular attention to the scale of the residential neighborhood.

In response, Station 19 designed a pueblo-scaled stucco structure with a series of roof-line steps that gives the interior height while minimizing the exterior's impact to the neighborhood. Stepping away from the simple, hard geometric forms of the first two phases, the addition curves along its site, its massing less rigid to reflect the landscape.

The interior is as much a part of the landscape as is the exterior. Nearly 50 percent of the front façade is glass to capture the Sandia Mountains to the east. The curving window sills reflect the mountain crest in the background. In addition, color gradations along the walls further reflect the landscape, while acoustical panels hang like clouds from the ceiling. Clerestories along the back of the sanctuary usher in western afternoon light.

With the expanded facility, the congregation has room to grow in the southwestern tradition.

Eric Kudalis

A New Mexican church

builds upon its

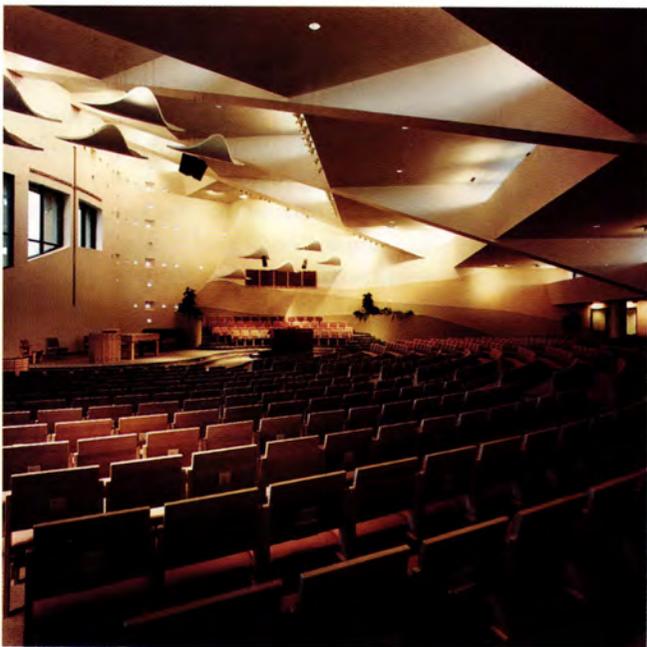
surroundings



Kirk Gittings

This stucco addition to a New Mexican church takes its design cues both from the landscape and surrounding residential neighborhood. Station 19 moved the steeple (above) to expand the front.

Project: Faith Lutheran Church
 Location: Albuquerque, N.M.
 Architect: Station 19 Architects
 Contractor: Jaynes Construction Co., Albuquerque



The rugged southwestern landscape rolls up to the church (top). The Sandia Mountains to the east are framed in the windows (above). The sanctuary (left) faces the windows to maximize views, while patterns along the walls follow the topography.

The new wave of casino design spawns all-inclusive entertainment complexes

Vegas of the Gulf



Courtesy Cuningham Hamilton Quiter

The master plan by Cuningham Hamilton Quiter includes the floating-barge casino, Star Theatre, 600-room hotel, parking ramp and 200-room motel. The firm designed the theater and casino.

Once Las Vegas and Atlantic City were the primary gambling joints in the country. They were glamorous and risqué, places where the lights glistened all night and the booze flowed 'til dawn. In Vegas you can win big or lose even bigger. Definitely no place for kids.

Today, casinos are popping up all over the place, and they are definitely places for kids—or at least the whole family. Today's casinos, billed as destination resorts, feature gambling, hotels, restaurants, and cabaret/theaters with musical entertainment. Many, such as Grand Casino Biloxi (Miss.), are strategically placed in warm resort communities near other vacation amenities and amusement parks.

Grand Casino Biloxi and Biloxi Star Theatre, both designed by Cuningham Hamilton Quiter Architects of Minneapolis, represent the latest wave in casino construction. No longer designing simple “decorated boxes,” the architecture firm, which focuses nearly 30 percent of its work on entertainment design, has shifted to designing entire entertainment complexes to meet market demands. Cuningham completed a master plan for the Biloxi project that includes, in addition to the casino and theater, a 600-room hotel, 200-room motel, and parking ramp and surface-parking lot for several thousand cars. All this lines a busy strip dotted with about 13 different casinos overlooking



A curving glass wall opens the theater (bottom) to the busy street. The theater's lobby (below), functional if not particularly luxurious, acts as a large circulation corridor that moves patrons quickly between the casino and theater. Colorful lights call attention to the floating casino (left) at night.

the Gulf of Mexico, in a town that was decimated by the 200-mile winds of Hurricane Camille in 1969.

Despite the complex's four restaurants, gambling is still the main order of business. According to Mississippi legislation, gambling is permitted only on water—no doubt a means to control the proliferating gambling industry. In response, the architects designed a 250,000-square-foot floating-barge casino. Measuring 650 feet long, 110 feet wide, and 72 feet high, the \$100 million casino is actually six separate barges welded together. Provided that Camille was a once-a-century storm, the Biloxi casino can withstand 155-mile hurricane winds. Though it floats on water, patrons hardly feel they've been set to sea because the barge is snuggled right up to the shore.

The adjacent 55,000-square-foot Star Theatre features a curving, 3-story glass wall that opens the lobby to U.S. Highway 90, allowing motorists zipping by to glimpse inside. The auditorium, fairly plain and unadorned, has a full proscenium stage and offers 1,900 seats, with cabaret seating on the main level and traditional seating in the balcony. The lobby, no competition for the Ordway Music Theatre in St. Paul and not meant to be, is essentially a circulation corridor that moves people efficiently back and forth between the casino and theater.

This new breed of casinos has come a long way from the decorated box of just

a few years ago. Plenty of neon and color add to the entertainment of gambling. Perhaps the next wave of casino design will see further architectural growth.

Eric Kuddalis

Project: Biloxi Star Theatre and Grand Casino Biloxi
Location: Biloxi, Miss.
Architect: Cunningham Hamilton Quiter
Contractor: Killian Construction (Star Theatre); Roy Anderson Corporation (Grand Casino)



Courtesy Cunningham Hamilton Quiter



Christian Korab

Rooftop v i e w s

A guest house responds to the southwestern landscape



House guests enter from a circular court leading to a small door (above) that connects with an open-air stairs. Interiors (below) include plaster walls and a circular tile floor that extends to a patio. A circular skylight is above the sofa.



Don F. Wong

When Peter Kramer set out to design a guest house for a New Mexico homestead owned by a Minneapolis couple, he approached the design by first surveying the scenery. New Mexico was unfamiliar terrain to him, so he spent five days immersing himself in the landscape, soaking it all in. He climbed through Anasazi ruins, sat atop mesas, studied the local architecture. The expansive, all-encompassing horizon intrigued him. As a northerner, he was unaccustomed to such unobstructed views of the horizon.

Edges always cut off the expanse of the land in the North. In New Mexico, Kramer discovered, land and horizon—earth of brown, red, yellow—encircles you no matter where you stand. Standing in such expanses of land, Kramer says, makes one at the center of things, eyes scanning 360 degrees. And the sky's colors and shadows—soft blues and purples—continually play off each other.

As Kramer began sketching designs for the guest house, his inspiration came from the land and Anasazi ruins. The primary structure, which is connected to the main house via a stucco wall that forms a circular entry court, is rounded. Guests enter from the court through a small door that connects with an open-air staircase. The stairs curve upward to the main entrance. The plaster-walled interior follows the same basic circular motif, in which a tile floor begins directly under a round skylight and radiates outward to the patio.

Because the landscape is an integral part of the guest house, Kramer designed a roof-top deck. He left the deck's edges open so that the owner can place markers—perhaps rocks or stones—to trace the passage of the sun, moon and stars. The homestead's original house is a contemporary interpretation of adobe construction designed by Antoine Predock. The main house looks down on the Santa Fe Valley only, missing other vistas the land offers. Kramer's 1,300-square-foot guest house scans the landscape in every direction.

Designing additions and guest houses is tricky business. If the addition blends seamlessly with the original house, the architect is mimicking someone else's earlier design statement. If the addition steps too far away from the original design, the architect is clashing forms. Kramer looked at the land and found a solution that fits the original house and stands on its own.

Eric Kudalis

Project: Private residence
Location: Santa Fe, N.M.
Architect: Roark Kramer Roscoe DESIGN
Contractor: P.T.L. Construction, Santa Fe



Kramer found inspiration in circular forms for this stucco guest house. A roof-top deck (below) covers the main portion of the house. The deck's edges (left) will eventually hold marks—perhaps stones—to trace the sun and moon's progress.



This past summer tourists in Washington, D.C., usually clamoring to see the White House, were enthralled with another architectural landmark—a barn. Not just any barn, but a 160-year-old structure erected smack-dab downtown in the National Building Museum for an exhibit called *Barn Again!* The red-sided building was rescued from demolition on a Michigan family farm by barn preservationist David Ciolek, who disassembled it piece by piece and shipped it to the Capital. In March this year nearly 200 construction workers, artisans and just plain city folk turned out for an old-fashioned weekend barn raising, paying \$15 each to hoist rafters, pound in pegs—and become a part of history. “It was definitely a unique experience,” says Gregory Dreicer, curator of *Barn Again!*, which closed Sept. 11. “Whether you live in the city or country, it’s a rare experience to build a barn.”

The disappearance of America’s most visible agrarian landmarks has alarmed preservationists, traditionalists and architects alike. It breaks the heart of people like David

Schenk, a former Illinois farmer whose detailed model of an 80-year-old round barn was featured in the exhibit. He has boundless admiration for the pioneers who hewed and assembled the wood for their barns with just a broad ax, chisel and mallet. “These people didn’t have a crane to put up this stuff,” Schenk says. “It was hard work.” The 44-foot-long barn reconstructed on a rose-colored carpet in the National Building Museum has beams weighing 1,500 pounds each. One wall weighs 2 tons. Still, the barn was designed to be constructed quickly—just like today’s skyscrapers—to keep costs down. Families and their hired hands would assemble the frame on the ground, then call in neighbors to help raise the sides. Often a barn raising turned into a community social event, frequently followed by an old-fashioned square dance. Agribusiness has changed since the days of the hoe-down, as have farmers’ needs. Farmers no longer use barns to thresh their wheat or

bale their hay; machinery now does those chores. Many old barns are too drafty and cramped for livestock. Family farms are giving way to larger and larger landowners, who raze old barns to use the additional land for crops. In the past century, average farm acreage has risen from 160 to 455 acres, while the number of American farms has dropped from 5.7 million to 2.2 million. Minnesota has not taken a count of existing barns, but the numbers are indeed dwindling. “As agriculture [and the family farm] goes,” says Susan Roth, National Register historian for the State Historic Preservation Office, “so go the barns.”

Today many old barns are only used to store machinery—and memories, says Paul Larson, a native of Minnesota and executive

director of the Gardner Museum of Architecture and Design in Quincy, Ill. “It’s a tribute to the farmer’s sense of history that so many barns remain standing at all,” Larson says. The word barn originates from the Old English *bere-een*, meaning a place to store barley. European immigrants brought

BARN RAISING

An American architectural icon is fast becoming an endangered species

By Gayle Worland

their regional barn traditions to the U.S., where architectural hybrids thrived until the day Sears, Roebuck and Company began selling its easy-to-assemble HONORBILT barns by mail, complete with instructions. After World War II, farmers began to replace their old wooden barns with metal sheds known as pole barns. Wooden shingles and hand-cut nails yielded to sheet metal and the corrugated roof. Even today the gleaming, proud red barn has a special place in America’s heart. Quaint farm buildings appear on everything from cereal boxes to butter wrappers, from children’s lunch boxes to the Broadway stage. When Larson created an exhibit on barns at his rural Illinois museum in 1992, he says that he hoped to attract a lot of people, some in coveralls, who may never have been to a museum before. “These are very simple buildings,” Larson says, “but they all have a tale to tell.”

Gayle Worland is a writer living in Washington, D.C.

Duane Thorbeck



Cambridge, Minn.



St. Bonifacius, Minn.

Duane Thorbeck

Paul Larson



Albany Township, Berks County, Penn.



Springfield Township, Bucks County, Penn.

Paul Larson

Paul Larson



Adams County, Ill.



North of Green Lake, Minn.

Duane Thorbeck

*Captured through Maxwell
MacKenzie's camera lens,
the abandoned structures of
Minnesota's rural Otter Tail
County stand as reminders
of a fading era*

They stand upright, faded but strong, or droop toward the ground, weather-beaten, exhausted. They have been battered by blizzards and high winds, invaded by rain, or swaddled in green by the lush growth around them. They were built by the hands of simple farmers. Now they are left behind—but not forgotten.

Architectural photographer Maxwell MacKenzie—who lives in Washington, D.C., with his artist wife Rebecca Cross—has crisscrossed north-central Minnesota's Otter Tail County to document hundreds of these forsaken farm buildings. Although his photographs of commercial interiors have been featured on countless magazine covers, MacKenzie yearned to do a "personal project" that would allow him more freedom. That desire led him back, at age 40, to the Minnesota country where he spent many boyhood summers with his grandparents on Otter Tail Lake.

"I was so affected by the beauty of these structures," he says. "When I see something beautiful—especially something that is leaving, departing, vanishing—I want to make a record of it. I want to capture it."

MacKenzie invested in a Fuji 617 panoramic camera that records a stunningly sharp image on a 7-inch negative. In the summer of 1992 the photographer logged 3,200 rural miles in Otter Tail County, timing his trips to capture the gilded light of early morning or late afternoon. When the sun was high, MacKenzie would return to the century-old log farmhouse he and his family are renovating just outside the county line. The house is a summer retreat—no fax machines or call-forwarding allowed—and a place where sons Cooper and Alexander experience rural America.

To capture the thunderous skies and white nor'westers, MacKenzie returned to Minnesota in all seasons. His subjects were always changing: With time, ramshackle barns slouched closer and closer to the ground. Leaves that obscured a clapboard schoolhouse in summer fell away in the fall, leaving a bare skeleton of a tree. Lonely red houses took on a new brilliance in the snow.

For anyone with roots in the Midwest, these images are haunting and heartbreaking. "It's like a landscape of ghosts," says MacKenzie. "The people are gone. But their work lives on. Their architecture lives on."

Ghosts

*Introduction by
Gayle Worland*

*Photographs by
Maxwell MacKenzie*



"My grandparents had to live their way out of one world and into another, or into several others, making new out of old the way corals live their reef upward."



"I am on my grandparents' side. I believe in Time, as they did, and in the life chronological rather than in the life existential."



"We live in time and through it, we build our huts in its ruins, or used to, and we cannot afford all these abandonings."—From Angle of Repose (1971), by Wallace Stegner.



"There is an ebb and flow of settlers in any new land. They come and they go."



"A dozen families had taken land east of Jake Farley since we arrived. And as many more had settled east and south of there. But some had not stayed beyond last summer's drought."



"Last fall there were several empty soddies and abandoned barns."



"Now, after the kind of winter that always winnows out of the misfits, others were going.



"Spring does that to shallow-rooted people, and roots go down slowly on the plains. Summer can be lived with comfortably, fall brings a measure of harvest and contentment..."



...then comes winter with its demands."—From High, Wide and Lonesome (1956), by Hal Borland

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Brooksville, Maine

A home and studio for a potter, the Goldberg house looks north across an isolated arm of Penobscot Bay. The principal design element of the house, a large central clerestory, floods the living areas with natural south light throughout the course of the day. Designed by Kelly Davis.



Levine Residence

Boulder, Colorado

Architects often get to design for spectacular sites, but this one, with its 360 degrees of mountain view, took our breath away. The house, a small one (just under 2000 s.f.), uses corner windows to take in these magnificent views, which also make it feel more spacious. Designed by Sarah Susanka.



Finnegan Residence

Sun River, Oregon

This log home stretches out to take advantage of open meadows, mountain vistas and glimpses down the rambling Little Deschutes River. The design combines the traditional, rustic feel of the log building craft with large expanses of glass for a light and open feeling. Designed by Katherine Cartrette & Jean Larson.



Roe/Hakala Residence

St. Paul, MN

The clients' love of traditional Finnish music and vernacular architecture drove the design of this simple and economical home, which includes rehearsal space for their musical group "Koivun Kaiku." A separate garage, shop and future sauna will help define two informal courtyards. Designed by Sarah Susanka & Laurel Ulland.



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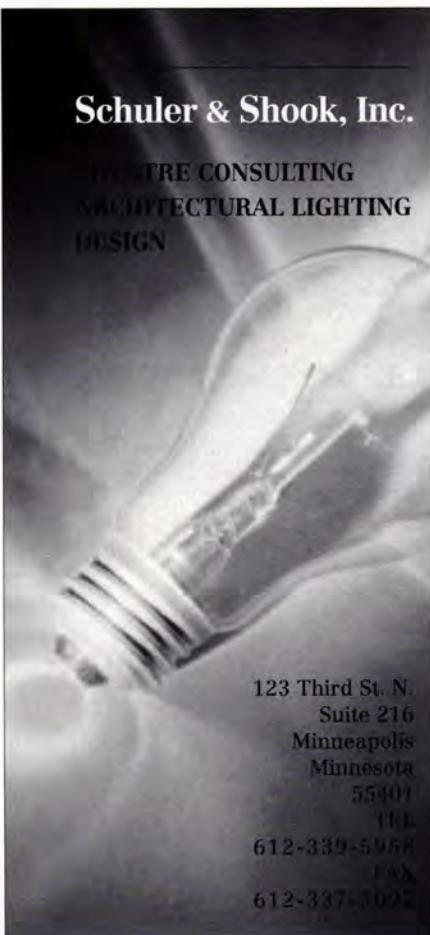
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insight

Continued from page 19

Named Porto Europa, the "village" resembles a traditional Portuguese or Italian town. The difference is that it houses a flume ride, cowboy bar, disco, and two motion-based theaters. In short, it's a total fantasy environment.

Ellerbe Becket's success in Japan has led to new understanding of how to work overseas. Simons comments that "There's no such thing as an Asian market—there's a Japanese market, a Singapore market, a Korean market." But it's clear that much has been learned about how to continue expanding in the Far East. Ellerbe Becket has just opened other offices in Surabaya, Indonesia, and Seoul.

On a different scale, LHB Engineers & Architects, Inc., is growing its business here in Minnesota. Founded in 1964, LHB established a solid reputation in Duluth for civil and structural engineering. By the late 1970s, the firm added architects, and in the 1980s interior designers and landscape architects.

With a major contract to renovate the Edina-based Pentagon Park office complex in 1988, it became obvious that a Minneapolis office would be a wise investment. As Rick Carter, vice president of the Minneapolis office says, "The Twin Cities offered us an opportunity to balance the economic ups and downs better. The cycle of growth is different in Minneapolis than it is in Duluth."

The office opened in 1989. Harvey Harvala, president of LHB, made a personal commitment to oversee the work and assist Carter in establishing the firm in the Twin Cities. "We've had so much support in terms of money and time and patience," Carter says. "That was critical to our success."

And the pitfalls? "It's easy to spend a lot of time chasing projects and not getting them," Carter replies. Today, LHB has a Twin Cities reputation and track record that eliminates, or at least minimizes, that difficulty.

Most distinctive is the work LHB has done in developing healthy-building design, an approach that focuses on resource efficiency. Indoor air quality, responsible use of renewable resources and

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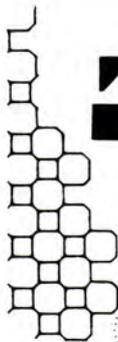
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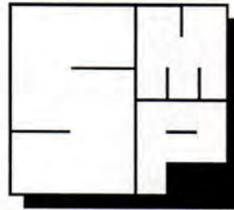
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Carter sees this as a growing market. "Right now, this is primarily a residential-design issue, but we see it as an increasingly important concern for commercial projects, as well. Healthy environments for people ultimately result in better productivity."

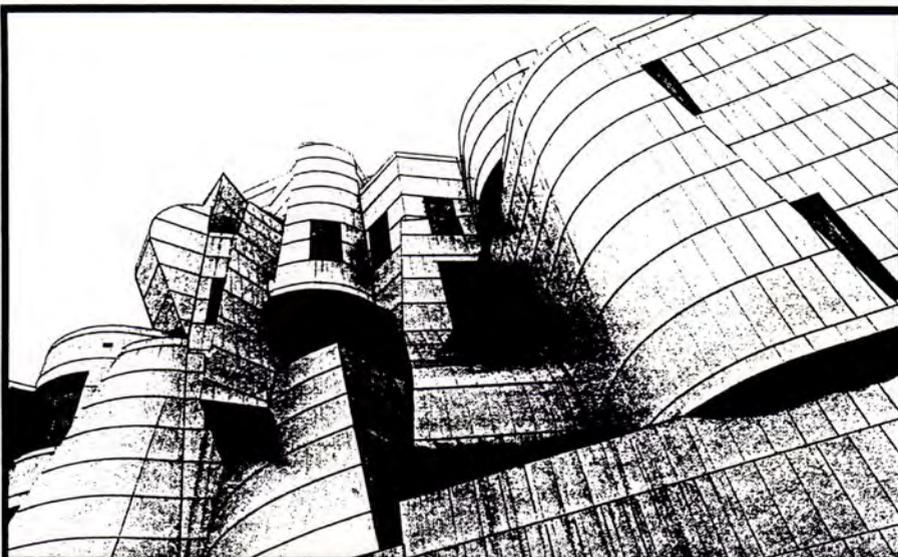
The third type of office expansion occurs when an out-of-state firm selects Minnesota as the site for a new office. One of the most striking examples of this is TSP One, Inc., of Rochester and Edina. The corporate headquarters for TSP One is in Sioux Falls, S.D., home to the TSP Group, the corporate holding company for a growing number of architectural/engineering and construction subsidiaries.

The TSP network of companies includes Spitznagel, Inc., an architectural/engineering firm, and Delpro, Inc., a construction-management and general-contracting firm, both based in Sioux Falls. TSP Two, Inc., has offices in Sheridan and Gillette, Wyo. TSP Three, Inc., is in Rapid City, S.D.; TSP Five, Inc., is in Denver; and TSP Six, Inc., (the newest addition) is in Marshalltown, Iowa. In total, the TSP corporate structure employs 175-plus people throughout the Midwest.

How does this kind of organization get started? According to Roger Toulouse, president and general manager of TSP One, Inc., the office expansion began as a response to the age-old problem of providing staff with new challenges. "Typically, people would stay five or 10 years and then leave to start their own firms. By growing and diversifying, we keep our best talent."

Unlike many firms, TSP bases its expansion decisions on the nature of the community rather than the market potential for a particular building type. Toulouse comments, "We're looking for a community that's desirable to live in and where there are good economic conditions in general."

The network of offices also allows TSP to acquire large and complex projects that may be beyond the scope of any single office. "We're realizing the benefits of



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teaming more and more," Toulouse states. "We can do larger projects when we share the expertise of several offices, particularly when we have specialists in certain building types."

Equally important, the various offices can balance the ebbs in economic cycles that occur in different cities.

Today, TSP One is teaming with TSP Three on a 100,000-square-foot clinic in Minot, N.D., and with Delpo on a Human Resources Center in Willmar, Minn. On its own, TSP One is working on the new Kasson elementary school and a library expansion for Bemidji State University.

TSP One has been in business for 25 years. Would they do it the same way again? Yes, says Toulouse: "It's been a real opportunity for both organizational growth and career enhancement."

Janet Whitmore is a writer living in Minneapolis. AM

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Fraternities

Continued from page 27

1920 and 1927 respectively. But the drawings were done by two people with the initials of RWS and MDH, and the official architect's name signed is unreadable. Some local stories tell of a design-by-committee effort that went through several versions before chapter approval. If this is the case, according to Minnesota alum and APX member Tom Martinson, "this may be the first (or last) time a design-by-committee design came out not half bad." Chapter historian Lauren Wold ascribes the design to someone in the SC&B office, probably Kenneth Backstrom or Glen Schifflet. Nevertheless, the design is squarely in the International Style idiom: flat roof, bands of windows, a lower boxy entrance module with projecting flat canopy supported by pipe columns.

The chapter, always on the cutting edge of design, hosted a semester-long experiment in architectural design with R. Buckminster Fuller. In the fall of 1957, students poured a large circular concrete pad in the backyard to serve as a base to



Phi Kappa Psi (above), Georgian revival, 1905; Delta Kappa Epsilon, classical-revival, 1920s-'30s.



a geodesic dome of unusual construction. Believed the first of its kind, although not the first geodesic dome, the APX dome was built overnight in 7 1/2 hours out of 4-

by-8-foot sheets of plywood and stood 14 feet high. The dome stood for a couple of years until Minneapolis started assessing it as a dwelling and it was quickly removed. The concrete pad and building remain, but were sold by the chapter in 1993 and await demolition to make way for a neighborhood-housing development.

From their heyday in the 1920s, through slack times during both World Wars, to the low point during the long-haired '60s and '70s, to a recent renaissance (fraternity membership surged to 400,000 nationwide in 1990), Greek-letter societies have struggled to shape their images to fit with changing times. First fraternities and sororities were viewed as literary gatherings, then drinking clubs. Current thinking sees them becoming "living-learning centers." If memberships continue to grow, we may see a rash of new houses built in the future that will look unlike anything before.

Bruce N. Wright is a regular contributor to *Architecture Minnesota*. The author wishes to thank Barb Bezat of the *Northwest Architectural Archives*, Tom Martinson and Lauren Wold, and the *University of Minnesota Archives* for their help with research on this article. **AM**

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Credits

Project: Biloxi Star Theatre

Location: Biloxi, Miss.

Architects: Cuninghams Hamilton Quiter, P.A.

Principal-in-charge: John Cuninghams

Project manager: Mark Sopko

Project designers: John Cuninghams, Jan Knutsen

Architectural team: Michael Dant, Margaret O. Clark, Wade C. Morgan, Cher Petersen, Mark Sopko

Interior team: Nancy Cournoyer, Susan M. Jacobson, Catherine Liska, Janet Peters, Cheryl A. Winger

Structural engineers: Reigstad and Associates
Mechanical engineers: Ericksen Ellison and Associates

Electrical engineers: Ericksen Ellison and Associates

Contractor: Killian Construction, Springfield, Mo.

Acoustical consultant: MuSonics, Golden, Colo.

Lighting consultants: Schuler and Shook

Sound consultants: Gundlach and Associates, Naperville, Ill.

Kitchen/bar consultants: Premier Kitchen Equipment

Window system: Kawneer, 2250 Curtain wall system

Exterior finish system: STO

Carpet: Durkan

Chandeliers: Starfire, Jersey City, N.J.

Faux painting: Lone Willow

Project: Faith Lutheran Church

Location: Albuquerque, N.M.

Clients: Pastor Dr. Russell O. Lee, Chairman
Leof T. Strand

Architects: Station 19 Architects, Inc.

Principal-in-charge: Darrel Le Barron, AIA

Project architect: Richard Brownlee, AIA

Project manager: Richard Brownlee

Project team: Brian Schroeder, Ann Kuntz

Civil engineer: Greiner, Inc., Albuquerque

Structural engineer: H.M.S. Eng., Inc., Albuquerque

Mechanical engineer: Parra-Soltys Eng., Albuquerque

Electrical engineer: Allied Eng., Albuquerque

Contractor: Jaynes Construction Co., Albuquerque

Interior design: Jenny Anderson, ASID

Landscape architect: Walt Weaver, Albuquerque

Acoustical consultant: Dr. Moody Kaufman, Oklahoma City

Lighting consultant: Patty York, Minneapolis

Construction administration: Barker/Friedman Assoc., Albuquerque

Photographer: Kirk Gittings

Project: Grand Casino Biloxi

Location: Biloxi, Miss.

Client: Grand Casino, Inc.

Architects: Cuninghams Hamilton Quiter, P.A.

Principal-in-charge: Thomas L. Hoskens

Project manager: Mark Sopko, Brian Venable

Project architect: Mario Racelis

Project designer: Patrick Huss

Project team: Adam Wilbrecht, Bart Nelson, Brian Marquette, Catherine Liska, Cheryl Winger, Curly Roberts, Gerry Hanson, Jan Knutsen, Janet Peters, Jeff Trapold, Jerry Lundberg, Jill Davison, John Tadewald, John Montgomery, Kevin Thode, Mark Lobel, Michael Masteller, Michael Melman, Mike Gilmore, Nancy Cournoyer, Patrick Leong, Sara Malin, Sean Mulcahy, Stephanie Huss, Susan Jacobson, Tim Dray, Tom Cassidy

Structural engineers: Reigstad & Associates, St. Paul

Mechanical engineers: Lee Grosser & Associates, Highland Heights, Ky.

Electrical engineers: Lee Grosser & Associates, Highland Heights, Ky.

Contractor: Roy Anderson Corporation, Gulfport, Miss.

Interior design: L.E. Seitz Associates, Coral Gables, Fla.; Cuninghams Hamilton Quiter, P.A., interiors

Landscape architect: Design Build

Lighting consultant: Schuler & Shook, Inc., Minneapolis.

Marine engineers: Arthur D. Darden, Metairie, La., CLM Engineering, Chattanooga, Tenn.
Kitchen consultants: Premier Restaurant Equipment, Minneapolis

Civil engineer: Brown & Mitchell, Inc., Gulfport, Miss.

Soil engineers: Louis J. Capozzoli, Baton Rouge, La.

Traffic consultant: Barton-Aschman Assoc.

Electrical contractor: Haynes Electric, Gulfport, Miss.

Mechanical contractor: James B. Donaghey, Inc.

Photographer: Christian Korab

Project: Private residence

Location: Santa Fe, N.M.

Clients: Terry Sarrio and Lee Lynch

Architects: Roark Kramer Roscoe DESIGN

Principal-in-charge: Peter Kramer

Project team: Steve Kosowski, Karen Gjustad, Cindy Burns

Contractor: P.T.L. Construction, Santa Fe

Interior design: Peter Kramer

Landscape architect: Richard Wilder, Santa Fe

Photographer: Don F. Wong

Project: United States Embassy

Location: Santiago, Chile

Client: State Department/Foreign Building Operations

Architects: The Leonard Parker Associate, Architects, Inc.

Design principal: Leonard S. Parker, FAIA

Managing principal: Francis Bulbulian, AIA

Project architect: Bill Englehardt, AIA

Project design team: Steve Huh, B. Aaron Parker, David Dimond, Randy Deopere, Brian Larson, Tim Stephan, Daryle Hansen, Julie Maple, Kevin Flynn, John Rode

Local liaison architect: Carlos Alberto Cruz with Patricio Schmidt

Structural engineers: Bakke, Kopp, Ballou, McFarlin, Inc.

Civil engineer: Progressive Consulting Engineers, Inc.

Mechanical engineers: Erickson, Ellison & Associates

Electrical engineers: Erickson, Ellison & Associates

Interior design: Mark Vosbeek, Ltd.

Landscape architect: Charles Wood and Associates, Inc.

Acoustics: Kvernstoen/Kehl

Kitchen consultant: Van Hemert & Associates

Security consultant: Sako & Associates, Inc.

Cost consultant: Hanscomb Associates, Inc.

Contractor: EBASCO

Photographer: Edwardo Modolo

Special windows: Norshield

Lighting: Appleton Lampighter-Custom Lighting

Roofing: Carlisle

Stone/brick: Cold Spring

Flooring systems/materials: Vermont Marble & Cold Spring Granite

Ceiling systems/materials: Chicago Metallic/Celotex

Craftsman/artist: Gaytee Glass

Metal panels: Alply provided by Minkota

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Correction

In the September/October "Lost Minnesota" column, we incorrectly spelled Lang & Raugland, designers of the 1937 Greyhound Bus Depot, now used as the First Avenue nightclub in downtown Minneapolis.

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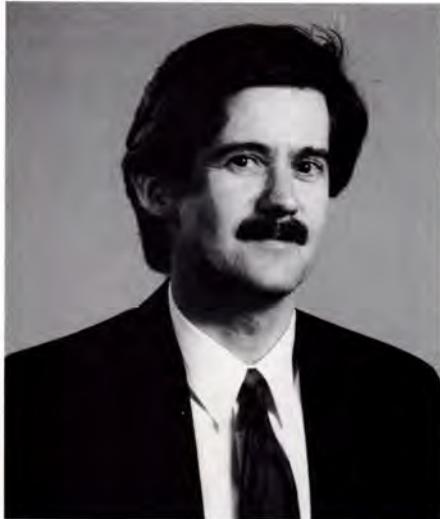
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Architecture Minnesota recently spoke with Thomas Hoskens, principal and vice-president of Minneapolis-based Cuningham Hamilton Quiter, P.A., about destination resorts and casino design.

What is a destination resort?

Destination resorts are recreational entertainment centers. They typically combine hotels, casinos, theaters, lounges, restaurants, and such indoor/outdoor family entertainment centers as golf courses, theme parks and other attractions.

Why are people interested in gambling and going to casinos and destination resorts?

People go for many different reasons, but the most prevalent are entertainment, excitement and fantasy. In fact, yearly attendance at casinos has surpassed yearly attendance at major-league ball parks. Gaming corporations are establishing more family-related activity centers to attract broad audiences at casino resorts throughout the country, and people are responding in droves.

There are Kids Quests (in-house daycares) and arcades for youth entertainment; and theme parks, restaurants, golf courses, theaters, etc. that provide activities for the entire family to enjoy. The casino is becoming the principal component of a comprehensive entertainment package.

How does architectural design help attract people to casinos and destination resorts?

Design sets the tone and level of anticipation. We heighten this anticipation through the style of building, use of bright lights, colorful canopies, undulating shapes and sense of movement. These elements, along with appropriate landscaping and signage, help create the sense of anticipation and fantasy that draws people to the resort.

How has casino design changed over the past few years?

Casino design has evolved into full-scale destination-resort design. While the casino is still the engine that drives the resort, we are also paying more attention to other attractions and options. When people visit a resort now, the casino is only one of maybe 15 sites to visit.

It is our role as architects to help create an integrated masterplan. Our first tasks are analyzing the site, regional resort needs, potential users and possible themes. We then develop masterplan alternatives.

The first resort buildings we designed, such as Grand Casino Mille Lacs and Hinckley, were in natural settings. These designs might be called "decorated buildings as signs." We took a relatively simplistic building, decorated the front of it, and used the *Porte Cochere* as a significant prairie-sign element.

The next phase of casino design

was festival. While still designing the building as an attraction, we took the facade one step further to generate a festive atmosphere. For example, with Grand Casino Gulfport in Mississippi, at the time the world's largest floating casino, we used vibrant colors, neon, flags, light boxes, curvilinear facades, balconies and other features to reflect the festive nature of Bourbon Street during Mardi Gras.

Now some of our designs are fantasy. For instance, at the Diamond Lake Gaming Resort, just south of Memphis, Tenn., we are designing a 2,000-acre site that will feature two golf courses, two lakes, up to eight hotels, a theme park, and a casino offering three fantasy themes. The project creates one casino that looks like three casinos, each evoking a different theme that is carried throughout the architecture.

During this rapidly changing evolution, the architect's role changed from designers of single buildings to master planners who create an integrated stage for a variety of resort activities. The transition of casino from decorated box to festival atmosphere to fantasy resort demonstrates the increasing level of sophistication and complexity architects face in this market.

How do you create fantasy architecture in destination resorts? Are there stylistic qualities that make it timeless?

To a large extent, fantasy is highly individualistic. It has no single, definable style of its own. Just as the famous castle at Disney has endured over the years as a symbol of entertainment, these buildings—or at least elements of these buildings—also will endure as symbols of a different type of entertainment. **AM**

On Dec. 24, 1925, members of the Minneapolis Fire Department were hard at work. They weren't putting out a fire, mind you—they were helping raise a pair of Christmas trees in Gateway Park at the downtown intersection of Hennepin and Nicollet avenues.

Never before had Minneapolis seen publicly displayed trees like these. They had nearly 2,000 light bulbs and a mile and a half of connecting copper wire. The lights required the skills of students at Dunwoody Institute, who were among the few people in the city who understood the intricacies of wiring, to aid the fire fighters in setting up the trees. The Electrical League of Minneapolis also assisted. These 50-foot-high trees, in fact, were the first municipally sponsored trees in the city's history to be electrically illuminated. (Earlier in the century, Gateway Park had served as the site of several city Christmas trees. The practice stopped, however, around 1913.)

As the afternoon waned, the fire fighters and students completed their work. A large crowd gathered in the park, awaiting the stroke of 5 p.m. At that moment President Calvin Coolidge, sitting at his desk in the Oval Office of the White House, would illuminate the trees. Renowned for his reticence, Coolidge fortunately had to say nothing to bring light to the trees. All he had to do was push a button. Then, via electrical relay, trees in several cities around the country would flare.

The clock struck five. Silent Cal pushed the button. The Christmas trees blazed with colored lights. Then came a ceremony in which city officials accepted the tree on behalf of residents and a clergyman blessed it. Singers sang holiday carols and a WCCO announcer treated the crowd to a wired-in recitation of Christmas stories. Around the



A Christmas tree in Gateway Park, Minneapolis, circa 1925.

city, 5,000 volunteer Santas delivered presents to needy families.

After the holidays, the lights were gathered up and the trees hauled down. But a municipal ceremony at Gateway Park beneath a lit tree at Christmas-time remained a Minneapolis tradition for many years to come. **Jack El-Hai**

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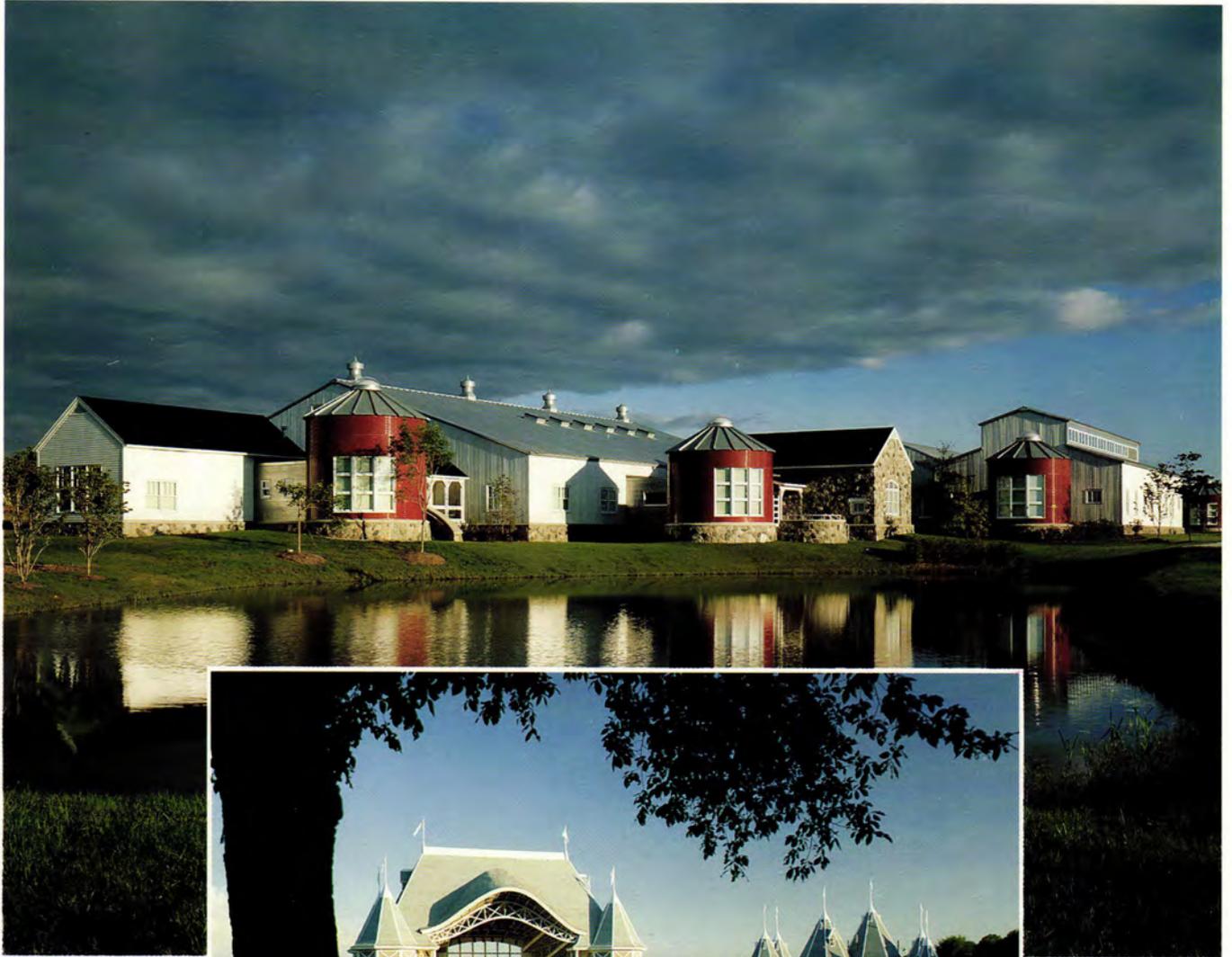
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