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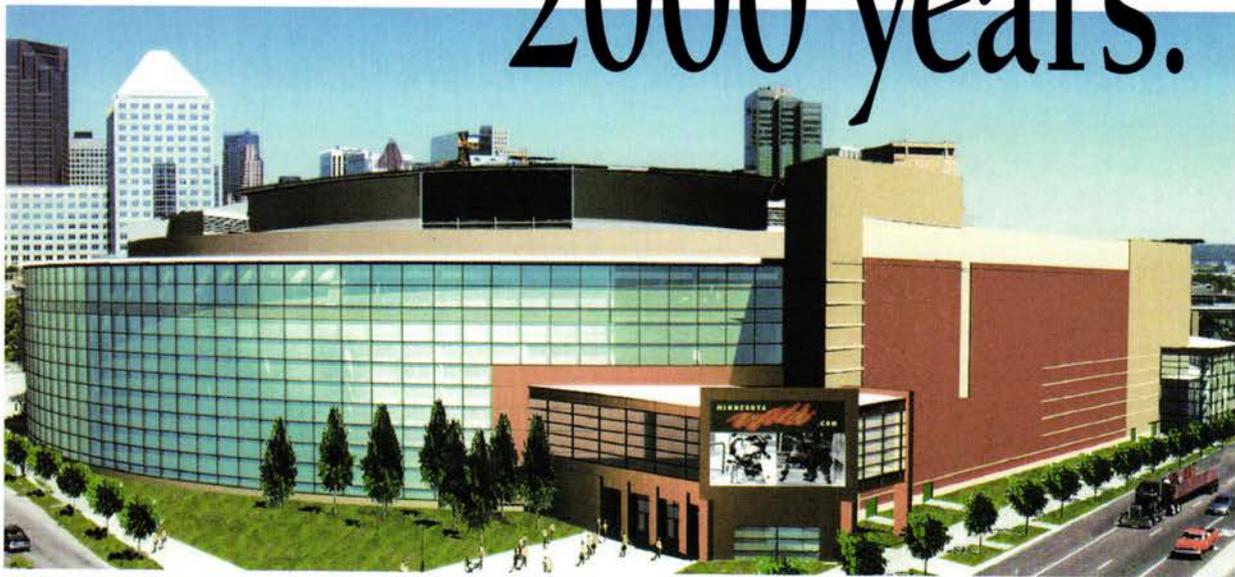




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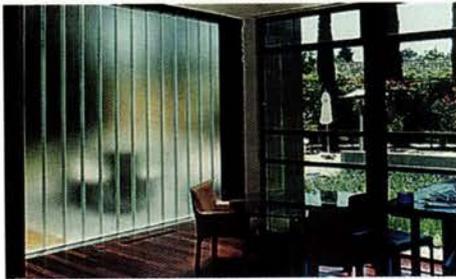
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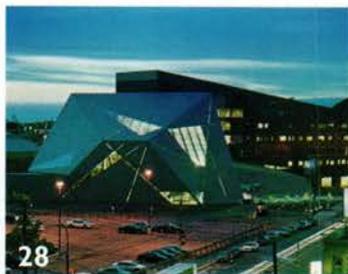
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Architecture Minnesota is published bimonthly by AIA Minnesota. The opinions expressed herein are not necessarily those of the Board of Directors or the editorial staff of *Architecture Minnesota*. Editorial offices: International Market Square, 275 Market Street, Suite 54, Minneapolis, MN 55405. (612) 338-6763. FAX: (612) 338-7981. E-mail: lefevre@aia-mn.org. Web address: www.aia-mn.org. Note to subscribers: When changing address, please send address label from recent issue and your new address. Allow six weeks for change of address. Subscription rate: \$18 for one year, \$3.50 for single issue. Postmaster: Send address change to *Architecture Minnesota* at above address. Periodical postage paid at Minneapolis, and additional mailing offices. Advertising and Circulation: *Architecture Minnesota*, above address and phone. Printing: St. Croix Press. Color separations: Spectrum, Inc. Copyright 2000 by *Architecture Minnesota* (ISSN 0149-9106).

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Change Agents

Architects are enjoying a boon in project commissions during this time of prosperity, from high-profile buildings to community master planning, new houses to historic-building renovations. As we watch our downtowns, river fronts, neighborhoods and campuses change, and sometimes even our concepts of suburbs and small towns, the diversity of architecture created by Minnesota architects continues to amaze. Pressed to identify a Minnesota style, architects from other parts of the country describe a creativity that spans movements from classicism to modernism; that's rooted in an honest, innovative use of materials, sensitivity to site, and recognition of the past as we speed ever faster into the future.

Architects, as individuals and as a profession, however, are being challenged as never before. As quantum jumps in computer technology, communications and global finance—not to mention advances in physics, virtuality and mechanics—accelerate the pace of life, architects must merge aesthetics, technology, and good-old bricks and mortar in innovative ways to meet our needs and demands. At the same time, public understanding of architects is still restricted by an age-old perception that freezes them into icons as inaccessible, temperamental art stars.

Time for a thaw. And this magazine is one good place to start.

As the primary public-outreach tool of AIA Minnesota, the mission of *Architecture Minnesota* is multi-fold: to educate about the profession of architecture; to inform about the work and ideas of practitioners; to enhance awareness and appreciation of architecture; and to advocate for quality design. To a new editor charged with fulfilling this mission—in the midst of our media-obsessed, celebrity-studded, high-tech culture—a fresh emphasis has come to the fore: to humanize architects while strengthening coverage of the spaces, environments and buildings they create.

The supposition is this: When we begin to see architects as less than iconic, as accessible and intelligent and creative human beings, we will come to understand how their work—and design as a whole—serves and enhances our lives. A single building may be overtly dramatic in its execution, and thus becomes an aesthetic landmark or cultural monument. In arguably more profound ways, an architect-designed building can alter how we work, spend our leisure time, live our private lives. Or a whole community, envisioned so that the residents' needs, concerns and desires are all met, may shift public thinking about social-justice issues, aesthetics and/or master planning. To keep pace with the design and practices that influence our environments, this magazine has to change, too.

With this issue we make the architects themselves more predominant. In our cover story, four architectural families—a father and daughter, father and son, and two married couples (one in which husband and wife work at the same firm, another in which they work separately)—discuss how they blend or separate their personal and professional lives. You'll notice photographs of project teams with project profiles. And in each of the projects featured, the architects' passion for design and concern for their clients' needs are clearly expressed.

Also, in upcoming issues, departments will increasingly hone in on critical topics in the practice of architecture. New columns will appear that broaden reader perspectives on how clients, architects, decision makers and other members of the public view architecture. As architects expand the parameters of their practices (even running for public office in order to share their expertise in design and planning, as reported in this issue), the magazine will explore not only how architecture changes our lives, but how demands on the profession are transforming architects and their practices, as well.

Change, as we all know, is one of the most feared facts of life, often one of the most exciting and one of the most inevitable. Minnesota architects are constant change agents, with their continually evolving visions of a better-planned, better-built environment. Stay with us as *Architecture Minnesota* evolves to better fulfill its mission in celebration of Minnesota architects and their work.



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lefevre@aia-mn.org

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On Track

AN 11.4-MILE LIGHT-RAIL LINE WILL SOON CONNECT DOWNTOWN MINNEAPOLIS WITH THE MINNEAPOLIS/ST. PAUL INTERNATIONAL AIRPORT AND THE MALL OF AMERICA, and 13 passenger stations have been planned through a collaborative design process. Five teams of artists and leading local architectural firms have designed individual stations that reflect the character of each neighborhood.

The design teams include: Barbour/LaDouceur Architects LLC, Minneapolis, with artist Seitu Jones on the Government Center, Franklin Avenue and Bloomington South stations; Cuningham Group, Minneapolis, with artist Brad Kaspari on the Downtown East/Metrodome, Veterans Administration and Fort Snelling stations; Elness Swensen Graham Architects, Inc., Minneapolis, with artist Geof Warner on the Mall of America station; Meyer, Scherer & Rockcastle, Ltd., Minneapolis, with artist Karen Wirth on the 38th Street, 46th Street and East 50th Street/Minnehaha Park



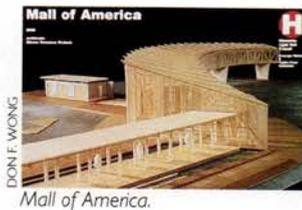
46th Street.



Franklin Avenue.



Nicollet Mall.



Mall of America.



Fort Snelling.

stations; and Julie Snow Architects, Inc., Minneapolis, with artist Thomas Rose on the Nicollet Mall, Cedar/Riverside and East Lake Street stations.

"What is so amazing about this project is how the stations reflect the uniqueness of the neighborhoods themselves," says Julie Snow, principal, Julie Snow Architects. "Each station design is vividly about the neighborhood as seen through the eyes of the design-team ar-

chitects and artists." Janis LaDouceur, principal, Barbour/LaDouceur Architects, agrees: "We think in terms of storytelling in our work. Through the combination of art and architecture, each station will tell a story about the people it serves."

Travelers will be able to contemplate those subtle distinctions when the system is completed in fall 2003. Construction is scheduled to begin in 2001.

Calendar

Architettura

July 29
Walker Art Center
(612) 375-7622

This mixed-media performance explores connections between electronic music, film and contemporary architecture. Musicians Terre Thaemlitz, Taylor Deupree, Somatic, Unit and Datach'l perform compositions inspired by such structures as Tower of Winds in Yokohama, Japan; the Waterloo Terminal in London, England; and the pre-planned city of Brasilia, Brazil. Slides of these architectural sites compliment the musical selections, which have also been released in a series of compact discs.

Earth Surfaces

Through August 13
Tweed Museum of Art
(218) 726-8222

Artist Irving Zane Taran's 12 large canvases reflect his interpretations of ice fields and glacial moraines, flood plains and deltas, and satellite photographs.

The Home Show
Through August 20
Walker Art Center
(612) 375-7622

The four-part exhibition examines issues related to how we envision and experience "home," and includes a working design studio developed in collaboration with the University of Minnesota's College of Architecture and Landscape Architecture.

Dovetailed Corners

July 12-September 2
American Swedish Institute
(612) 871-4907

This collaborative exhibit between photographer Marlene Wisuri and writer Jim Johnson tells the story of Finnish immigrants in northern Minnesota, Wisconsin and Michigan's Upper Peninsula. Photographs depict the vanishing log structures built by Finnish immigrants, while prose poems provide accounts of a fictional Finnish family's life.

Symbols of Faith and Belief: Art of the Native American Church
July 22-September 17
Minneapolis Institute of Arts
(612) 870-3000

Staffs, fans, blanket pins, gourd rattles, jewelry and other ritual objects, created by members of the Native American Church, reflect the symbolic and decorative aspects of a religion that began in the late 1870s.

Handmade Regional Furniture
July 29-September 8
Art Collective
(612) 788-8613

Twenty furniture designers—including John Nesset, Duff Thury, Mat Kindy and Mark Larson—working in a variety of mediums, and in styles from traditional to contemporary.

Broadacre City and Beyond:
Frank Lloyd Wright's Vision for Usonia
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Various locations
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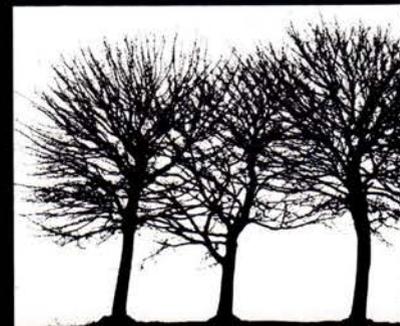
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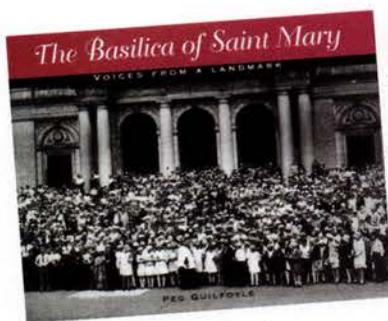
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Hot Off the Presses



ARICH AND INTRIGUING HISTORY ATTENDS ONE OF THE TWIN CITIES'S historical and architectural landmarks, the Basilica of Saint Mary in Minneapolis. To celebrate the history of the nation's first Basilica, the institution has published a pictorial history book, *The Basilica of Saint Mary: Voices from a Landmark*, by Peg Guilfoyle.

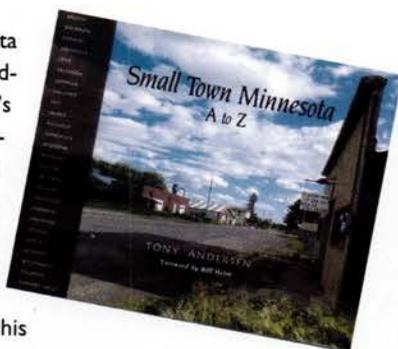
Organized by decade, each chapter includes photographs highlighting the people and events critical to the Basilica during those years. Letters and diary

entries also allow the reader to look into the past and gain a better understanding of life at the time. As such, the book leads readers from the original shed church through the groundbreaking of the Basilica through the recent development of the undercroft.

A cornerstone of Minneapolis for more than 100 years, the Basilica has ensured that its book celebrates the relationship between the parish and the community. Proceeds from the book go toward the ongoing restoration of the Basilica.

FROM ARGYLE TO ZUMBRO FALLS, Minnesota is brimming with small towns that harbor old-fashioned charm, as reflected in Tony Andersen's new book, *Small Town Minnesota A-Z* (Afton Historical Society Press, 2000). In composing his book, photographer and writer Andersen chose, at random, 26 small communities—one for each letter of the alphabet—that are home to less than 1,000 residents.

As Andersen travels from town to town in his book, readers enjoy color photographs and folksy stories that reflect the small-town and rural lifestyles that contemporary America seems to be leaving behind. As Bill Holm writes in the book's foreword, "It is easy with a camera to make fun of these economically moribund towns with their boarded stores, their mostly elderly citizens. . . . think of Diane Arbus's or Richard Avedon's pictures of the small town West. These are both technically fine photographers, but they do not love what they photograph. Tony Andersen, on the contrary, fell in love with his subjects."



Summer Design

THE ANNUAL SUMMER DESIGN SERIES, co-sponsored by AIA Minnesota and Walker Art Center, explores current architectural projects and topics. This year's four-part series focuses on innovative work in the area of housing and residential design, to coincide with the Walker exhibition, "The Home Show."

On July 11, the New York City firm LO/TEK demonstrates its investigation of "artificial nature" and the interweaving of manmade and technological elements in architecture. Architect/scholar Monica Ponce de Leon, principal, Office dA, Boston, speaks on July 18 about the firm's myriad projects. On July 25, Tom Meyer, principal, Meyer, Scherer & Rockcastle, Ltd., Minneapolis, teams with Loom, a firm based in Berkeley and Minneapolis, whose work is based on interdisciplinary collaboration and multimedia exploration. Robert Mangurian and Mary-Ann Ray, from the Los Angeles firm Studio Works, which is based on the belief that design and architecture could be a vehicle for changing the world, speak on August 1. For more information call (612) 375-7622.

Landscape Awards

RELATIONSHIPS BETWEEN ARCHITECTURE, LANDSCAPE ARCHITECTURE AND ECOLOGY highlight the 2000 MASLA Design Awards, given by the Minnesota Chapter of the American Society of Landscape Architects. The award categories are private/commercial landscape design; public landscape design; private planning; public planning; and unbuilt works. Award criteria for the design projects includes promotion of biodiversity and ecological design principles, innovation, appropriate use of materials and attention to detail. For the public-planning awards, jurors look for overall aesthetics, well-executed themes and novel approaches. Unbuilt work should present high-quality graphics and design ideas, and an ability to model future work.

Using the above criteria, the jurors awarded the 2000 Award of Excellence to Bryan Carlson with Ellerbe Becket for a campus master plan for Nara Institute for Science and Technology, Nara, Japan. Three 2000 Honor Awards were given to: Brauer & Associates, Ltd., for a master plan for Quarry Park and Nature Preserve, Stearns County, Minnesota; BRW, Inc., with Wallace Roberts & Todd for a park-corridor master plan for the upper Mississippi River in Minneapolis; and Coen+Stumpf+Associates, Inc., and Salmela Architect for developing strong dialogue between architecture and landscape architecture in a landscape design for the Carlson residence near Duluth.

In addition, the jurors gave eight projects 2000 Merit Awards: Brauer & Associates, Ltd., for the Lino Lakes Handbook for Environmental Planning & Conservation Development; Lino Lakes; BRW, Inc., for the Cray Research Landscape Master Plan, Eagan; BRW, Inc., for the Wayzata Design Guidelines, Wayzata; Dahlgren, Shardlow and Uban, Inc., with Paul Madson + Associates, Inc., and Maxfield Research, Inc., for the Heart of the City redevelopment plan for Burnsville; Dahlgren, Shardlow and Uban, Inc., for the Hidden Lakes Site Amenities Framework Plan, Golden Valley; Dahlgren, Shardlow and Uban, Inc., for the City of Mankato Urban Design Framework Manual, Mankato; oslund.and.associates for a private residence, Lake Minnetonka; and SRF Consulting Group, Inc., for the Nokomis East Neighborhood Streetscape Plan, Minneapolis.

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The Manor Nightclub

2550 West Seventh Street, St. Paul

By Robert Roscoe



ROBERT ROSCOE

The Manor Nightclub defines for St. Paul the 1960s futuristic, fantasy, Googie style of architecture, with its swooping hyper-triangular roofs and irregular-shaped base.

In the first week of June 1966, *Life Magazine* announced the end of "The Dick Van Dyke Show," the Marlboro Man looked to be approaching middle age and many cigarette ads displayed young Jackie-style women gracefully holding the product. *Time* reported that the winner of a Senate primary election in Oregon, Robert B. Duncan, was a Democrat whose support of United States troops in Viet Nam could be considered a "referendum" vote to continue the war effort.

Several pages later, an interview with male college seniors regaining their IA draft status upon graduation included a photo of Paul Faust, captain of the University of Minnesota football team, who said he was a loyal American but didn't want to die for a questionable cause. Also that week, Glen Triviski, owner of the Manor Nightclub near Sibley Plaza on West Seventh Street in St. Paul, and Conroy Construction Company received a

building permit to construct what the now-faded permit card calls a "superstructure" on top of Triviski's 1-story building.

Several weeks later, a pair of daring hyper-triangular roofs—one in a steep angle of attack and the other precariously tilted over the entry—was built to swoop above an irregular-shaped, 1-story base. The Manor's interior continued the asymmetrical theme with crisp wall planes of thin-coursed roman brick intersected with walls of redwood-hued, vertical-jointed paneling. Ceilings became inverted terraces of curvilinear shapes. Crooner Mel Torme opened the newly configured Manor with a 10-day engagement.

The Manor's architectural style fell into a camp that 1960s pop-culture devotees called "Googie." Googie picked up the futurist poetics of Frank Lloyd Wright, then leapfrogged over the intellectual soberness of modernism into a fantasy encouraged by the optimism of new scientific discoveries.

As a building style, Googie is characterized by jet-age appendages masquerading as structural form combined with a preponderance of plate glass, free-form amoebae shapes that are both organic and abstract, Polynesian motifs, and an assortment of boomerang shapes, atomic proton-electron models and starbursts. Exposed-steel structural elements were usually bent or cantilevered for dynamic expression.

Googie essentially began in Los Angeles in the 1940s, when its bold forms were built into coffee shops and motels to attract motorists in California's car culture. When Disneyland opened in Anaheim, California, in 1955, its architecture—a Muzak version of Googie—was an immediate hit with Disneyland audiences.

By the time the Manor became a destination for Twin Citians cavorting in the manner of the Las Vegas rat pack, Googie, the architecture of the future, could no longer reflect a culture that was seeing the future as a forfeit of promise. The Kennedy assassination had tempered pop culture's optimism. Growing confusion about America's role in Viet Nam and a generation of young people anxious to rebel against everything valued by their parents caused this once happy-go-lucky architecture to become shelf-worn.

Many people wanted to see traditional accents put back into buildings. Modernist structures became Tudorized. The Manor's exterior received coachlights and mansard roofs. Barn-wood paneling, crystal chandeliers, smoked-glass panels and brass appurtenances were added to the interior decor.

The Manor became modern/Googie/Tudor-in-a-blender architecture. Today, senior citizens saunter through the west entrance into the bar and dining room, while the muscle-car

Continued on page 49

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A little more than a year ago, LHB Engineers & Architects, Minneapolis, hired Joel Schurke as its first manager of sustainable-design services. In this position, which Schurke has helped to define, he provides support and focus to LHB's project delivery on sustainable design and helps the firm secure new clients who share its vision of environmentally responsible architecture.

"Sustainable design" is a buzz word often heard in architectural circles and schools, but is a concept increasingly found among client priorities as they voice expectations for new construction.

Joel Schurke

With his focus on sustainable design, Schurke promotes a vision of environmentally responsible architecture

Waste reduction, energy conservation and use of recycled materials—examples of sustainable-design measures—not only conserve resources but reduce future expenditures, and are important as first costs for some clients.

In his position at LHB, Schurke serves and supports efforts to make sustainable design a cornerstone of LHB's design reputation through project consulting, research, writing, presentation and facilitation. Schurke's presentation topics range from marketing sustainable architecture to creating sustainable communities, from green design for nature centers and the hospitality industry to American Indian values in contemporary environmental design.

Schurke has authored or co-authored numerous documents that define specific steps in implementing sustainable-design and -construction strategies, including: "Sustainable Design," a professional-development monograph for the National Council of Architectural Registration Board's continuing-education

program for registered architects; and a "Sustainable Construction Program Manual" for the Cunningham Group's Construction Services Department.

Prior to joining LHB, Schurke served as director of the Environmental Resources Department for Cunningham Group. He led that firm's sustainable-design initiatives for numerous projects, providing leadership skills and knowledge in the areas of reducing, reusing and recycling materials in the design and construction industry.

Schurke also helped establish and was vice president of the Waste Reduction Institute for Training & Applications Research, formerly a Minneapolis nonprofit organization. While at WRITAR, he researched and led workshops emphasizing resource-efficient building. He also collaborated with private companies and governmental agencies in writing "Resource Efficient Building," a guide to reducing material use and waste in the construction industry.

Before entering the business of sustainable design, for seven years Schurke was a Twin Cities contractor specializing in historic restoration, a perspective that kindled his interest in consumption related to the construction field.

Currently, Schurke is a member of the Committee on the Environment for both AIA National and AIA Minnesota. *Architecture Minnesota* talked with Schurke about sustainable design, its impact on the architectural profession and client expectations for such services.

How do you define "sustainable design?"

There's a widely used definition that exists in a United Nations document called "Our Common Future," dating back to 1987. It reads: "Sustainability meets the

needs of the present without compromising the ability of future generations to meet their own needs." The political context of the U.N. document sets the overarching tone, then you have to translate that into specific ideas for each area of society or industry.

To the extent that the statement applies to design and construction of buildings, there's been a whole raft of definitions that have evolved. For the built environment, there are typically six categories to consider: site, water, energy, indoor environmental quality, materials and waste.

By that definition, don't all architects incorporate principles of sustainable design into their work?

I'd say that's the intent. Whether that actually happens within the design process is open to question. At LHB, we've had a number of clients suggest that they thought architects already did sustainable design. The reality is that it's still the exception to take the fundamental sustainable-design step of doing energy-design simulation when designing buildings.

If you're a client, it's important in the predesign process to establish a very clear set of measurable sustainable-design objectives for any given project. How can we accomplish a better end result that costs less to build and to maintain? How do you bring that information into the front of the process? Architects could do that through extremely effective programming.

For example, we've had clients who started out with an expectation of spatial needs that, after programming was completed, ended up at 50 percent of what they originally envisioned and still completely met their

Continued on page 45

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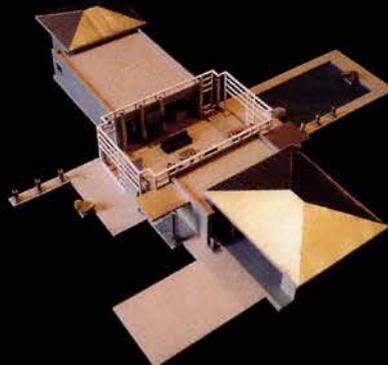
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COLOR CORRECTIONS

By Todd Willmert

AS COLOR BECOMES
LINKED WITH GREEN
DESIGN AND LIVABILITY
ISSUES, IT'S NO LONGER A
BLACK-AND-WHITE ISSUE

Whitewash on Mediterranean architecture is an appropriate regional technology. White reflects the summer sun and thus reduces heat gains in masonry structures. So why, in another hot arid climate, do the Bedouins' black tents also have a cooling effect? The black color of the material absorbs heat to induce ventilation and air circulation through the coarsely woven fabric. In

roof's primary function is to provide shelter from rain, snow and sun, but roofs also have an impact on heating and cooling loads. Below the Mason Dixon line—37 degrees north latitude—high-reflectance roofs can produce significant energy savings.

In sun-belt locations, for instance, white shingles do not approach the effectiveness of white tile or white standing-seam roof materials, which reflect three quarters of incoming solar energy. In Florida test homes, white tile, white anodized sheet metal, white EPDM (otherwise known as ethylene propylene diene monomer, a rubberized membrane roofing) and similar roof materials reduce peak roof and attic temperatures, and yield energy savings ranging from 15 to 40 percent.

Multiply one roof times a whole neighborhood of houses, then times buildings throughout an entire urban area and it's easy to see—in this era of global warming—how color is becoming linked with livability. Researchers are not only focusing on roofs, but on roads: black-asphalt roads fry eggs faster than roads made of concrete.

Reflective roof coatings and paving materials, as well as vegetation, can help reduce urban heat islands. When abundant foliage shades roofs or roads, temperatures plummet. A city's heat-absorbing mass (which can lead to temperatures often 5 to 10 degrees above temperatures in adjacent rural areas) increases peak energy demands, leading to more air pollution and higher utility bills.

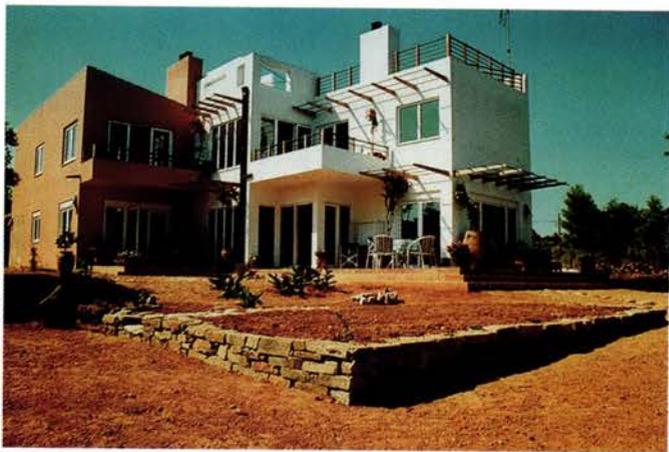
Scientists at Lawrence Berkeley National Labs in California es-

timate that every one-degree rise in Los Angeles's temperature increases smog risks three percent, and results in a two-percent increase in the demand for cooling power. Cooling down the city by three degrees, which computer modeling suggests can be done through both tree planting and light-colored building materials, will yield results comparable to making all of the city's cars electric. In financial terms, lower temperatures could save LA \$500 million in annual cooling costs, and the whole nation \$10 billion per year.

Similarly, the federal government's Cool Communities Partnership is focusing on research and private-sector collaboration to increase urban use of shade-protective foliage and reflective building materials. Strategies under study include the effects of verdant roofs, what sort of impact light-colored surfaces have on daylighting and advantageous mixes of vegetation species.

Consideration is also being paid to the cooling and heating effects of new "smart" paint for interiors. Radiance™ low-e interior paint—produced by Chem-Rex in Shakopee—keeps spaces warmer in winter, cooler in summer. This new technology emerged in the public sector after scientists had painted it on army tanks to keep radiant heat inside, helping the tanks elude heat-seeking missiles.

Since its introduction in 1998, Radiance™ has gained widespread attention as a radiant-barrier paint for gypsum-board walls and ceilings, masonry and metal surfaces, and attic and roof deckings.



The Katsiaficas/Gilbertson residence in Greece, by Meyer, Scherer & Rockcastle, Ltd., Minneapolis, uses a traditional exterior whitewash to reflect heat, while the terra-cotta hue matches the soil's native color.

each case, a culture employs a color appropriate to material and design.

Henry Ford allowed customers to buy a car in any color as long as it was black. But in America today, we select paints and products in shades and hues on a whim from around the color wheel. Choosing color, however, has traditionally been a more thoughtful, rigorous proposition, as evident in Mediterranean and Bedouin dwellings. When it comes to design, color not only carries powerful psychological and cultural connotations, but environmental consequences, as well.

Consider how color impacts a building's fifth facade: its roof. A

Continued on page 47

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Enter the Archipolitician

Architects who also hold political office explain how their professional practices have provided them with rich experiences from which to forge political careers

By Frank Jossi

The story of architect Jeff Kagermeier's meteoric rise to his role as Mankato's mayor has plot twists worthy of a Hollywood movie. The story began last year when former mayor Stan P. Christ, under heavy citizen criticism over the City Council's acceptance of a railroad plan to run dozens of trains a day across the southern portion of the state, simply left town for destinations unknown.

With the mayor's disappearance, both Democrat and Republican parties tried to lure Kagermeier to run under their banners. The architect's prior political experience had been a campaign for a City Council seat that he lost by six votes in 1995. "I told the Republicans I'm not going to run as a Republican and I told the Democrats I'm not going to run as a Democrat," says Kagermeier, partner, KSA Architects, Mankato. "I told them I was going to run as an independent candidate with a planning background."

Touting his architectural experience, Kagermeier became Mankato's new mayor on February 15, 2000, after two special elections. During his campaign, Kagermeier emphasized the depth of his understanding about such issues as land use and zoning, two elements he believes a Mankato mayor needs to understand to best plan for the city's future.

The campaign itself had an impact on how voters think about the issues facing their community and the qualifications they re-

quire in a mayor. By the end of the election, Kagermeier says, "people were wondering how anyone could run for mayor without any land-planning or architecture background!"

Mankato's newly christened mayor is one of several architects who have recently been elected to political office in Minnesota. To the man—and yes, they're all men—they say their training and professional lives as architects have provided them with rich experiences from which to forge a political career.

Ask yourself: Who better knows how to deal with a recalcitrant client or public? What other professional can read a proposed development document or environmental statement, and comprehend the sometimes convoluted financial arrangements of developers? Who can foresee the ramifications of bad zoning and planning? Enter the archipolitician.

"We're professional problem solvers," explains Michael Fischer, architect, LHB Engineers & Architects, Duluth, who is a former member of the City Council of Superior, Wisconsin. "Our minds are geared a certain way to look at all the issues and come up with solutions. At Council meetings I attended, everyone was babbling about issues and making sure their opinions were heard, but they weren't talking about solutions. I would try to come up with solutions and then bring people to a consensus. It's the process of design in a different setting."

Fischer and his wife, Laurie, chose to live in Superior because he wanted to enter politics and knew that goal would be easier to achieve in a smaller place. "Superior looked like a real opportunity, a blank slate ready to be worked on," he explains. "In a smaller town you have a sense you can make a difference and that's important to me."

Barry Petit, senior associate, Meyer, Scherer & Rockcastle Ltd., Minneapolis, found politics through a different entry point. Petit began his political career by serving on the Wayzata planning commission for six years before winning a spot on the City Council, where he served for five years. For the past three and a half years, he's been the mayor of Wayzata.

One of the most eye-opening realizations he has experienced, Petit says, is that local governments focus much of their work and decision making on commercial and retail developments. Local politicians in Petit's Lake Minnetonka community have often relied on consultants since the members of planning boards and the City Council have so little background in design, construction and land-use planning. Architects and planners add a level of expertise to debates over land-use issues and proposed developments, Petit says.

Every city has its own challenges, almost all of them involving some component of planning and architecture. For Mankato,

Continued on page 49



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“All architects I have known, in good times or bad, have felt like that—waiting forever for a generous, loving client who will let them become the elated artists they were born to be.” — Kurt Vonnegut

By Bill Beyer, FAIA

On public radio many years ago, I heard Kurt Vonnegut read a remembrance of his father. The text had been published in *Architectural Digest* and was a moving tribute to his dad, an architect from Indianapolis whose career hopes had been destroyed by the Great Depression.

Vonnegut's bittersweet essay reflected on the unfairness of this loss of professional opportunity: “In prosperous times, those would have been his best years, when his evident gifts, reputation and maturity might have caused some imaginative client to feel that Father was entitled to reach, even in Indianapolis, for something like greatness, or, if you will, for soul-deep fun.”

Even the author's childhood friends recognized that, as an architect, Vonnegut senior was a rare specimen, “exotic as a unicorn.” He could find beauty in the most ordinary things.

Back in 1970, a University of Minnesota architecture student reaching for greatness needed to exhibit a certain adherence to the graphic and formal styles of Ralph Rapson, then head of the College of Architecture. Drawings were rendered in heavy pencil—measured in pounds of graphite—on yellow tracing paper, with specific conventions for representing trees, grass and sky.

Shed-roof forms were a staple of juried success; dubbed “honkers,” they became one of the signature features of the Minnesota style. (Today such features are called “moves.”) As a Grade II architecture student drawing all night, I watched many thesis candidates sweat over their drawings.

I still vividly recall one project. The student was a skilled renderer, good thinker and full enough of himself to guarantee success. His project was liberally littered with honkers and other approved features. The drawings were almost spooky in their conformance to the Minnesota ideal. Many soft pencils died in the making of those drawings.

Come morning, as we blearily watched the thesis jury, faculty jurors dutifully recognized every trick and nuance as manifestations of their weekly critical coaching. They applauded the plan, which was clear and ordered. They loved the elevations, sublimely shaded and shadowed. But after a while, the jury turned cranky. The project was done too well. No bet had been missed, no “move” left unmade.

They had perhaps never seen such a thorough recapitulation of received wisdom, and were finally chagrined at the sheer scope and audacity of overkill. Over beers later that day, jury bystanders imagined the Honker, Festoon & Gargoyle firm moniker, in part as a reflection on the impulse to over reach. But the student only had that one shot at thesis glory and he went for it.

As architectural graduates quickly discover, real opportunities to design exciting projects are few. In a 40-year career, you're lucky to get one or two shots at glory, even if your career is not interrupted by global economic demise.

Every architect hopes the next project has the special ingredients to allow a reach for the big time: the right program, budget, client, social context, site. They continuously collect and stockpile admired “moves” in their intellectual attics, waiting impatiently to try them. When the big chance finally arrives and the desperately crafted, long-delayed design ideas actually get built, the results too often lack restraint. Like the honker-festooned thesis, they can resemble noxious burps after bad Chinese food.

These days architects are awash in opportunity. An unprecedented building boom grips us; hopes of professional greatness abound. The architectural critical press drives the demand for greatness and elated artistry. If a project isn't singular or outrageous, it isn't worthy.

Because truly singular opportunity is so rare, “good” architecture ultimately becomes more important than “great” architecture. Professional restraint—knowing when to go for it, or when to realize that popular glory cannot be had and that modest cleverness is called for—is rarer still.

Vonnegut's answer was to temper his father's opportunity shortfall with a loving recall of his special architectural world view. Ending the reading, he imagined his father's own choice of epitaph: “It was enough to have been a unicorn.” What a gentle reminder to take increased satisfaction in the unique “soul-deep fun” that is the practice of architecture.

AM

Family Matters

By Joel Hoekstra and Camille LeFevre

Four architectural families discuss sharing a profession and how architecture is a part of everyday life

Duane Kell and Meghan Kell



DON F. WONG

Duane (Dewey), Callie and Meghan Kell. Dewey's work includes the Phoenix Coyotes's Training Facility in Scottsdale, Arizona (below) and the Chaska Community Center in Chaska, Minnesota (opposite top).

I didn't want to go into architecture at all in high school. In fact, it wasn't even an option," says Meghan Kell, intern architect, SALA Architects, Inc., Minneapolis. The daughter of Duane (Dewey) Kell, principal, Ankeny Kell Architects, P.A., St. Paul, and Callie Kell, the firm's office manager, Meghan was concerned about "how much my dad worked—constantly—and how he was always stressed out."

Then, while studying environmental sciences and art at the University of Puget Sound, Meghan decided that architecture provided the perfect melding of her artistic sensibility and practical nature. "I called home one day and said, 'Mom, I'm coming back to go to architecture school.' And she said, 'Let me get your father on the phone.'"

"I was shocked," Dewey says. "Meghan never talked about architecture being a possibility. And because of that I never encouraged it in any way. Other than in all of our family travels, we always pointed out and talked about the built environment."

Like her father, Meghan graduated from the University of Minnesota's architecture school. While Dewey also received a master's degree from the Massachusetts Institute of Technology, and worked at various firms in Boston and the Twin Cities before forming AKA in 1979, Meghan interned at various firms (including her father's) before joining SALA three years ago.

Currently, father and daughter work separately. "Stylistically, our firm doesn't have a specific orientation, although both Ron [Ankeny] and I trained as modernists," Dewey says, whose firm specializes in sports, recreation and education facilities.

Meghan, however, calls her father "the grid master." When he'd coach her through difficult projects in architecture school, he'd always remind her to start by drawing a grid. And her architectural style? "Pitched," Meghan says. "My work, which I love, focuses on housing and small commercial projects. I'm not sure at this point what I'd do with an ice arena."

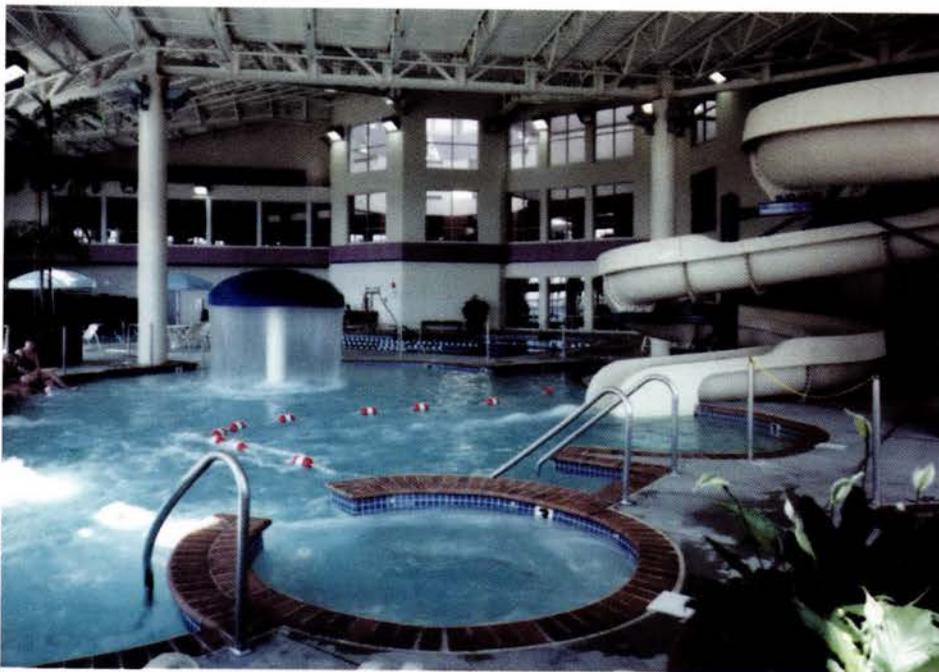
Nonetheless, Dewey hopes Meghan will join his firm someday. "It would be a great collaboration," he says. "I respect Meghan's design sensitivities and want her to benefit from what I've learned. But first, it's important for her to develop her own methodology. I don't want to be over influential by having continuous professional contact with her in addition to the familial relationship we have. Although, if she wanted to work with us, it would be something I would gratefully accept at any point in her career."

While she enjoys her work at SALA and can't imagine ever leaving the firm, Meghan can also imagine herself joining AKA in the future. "My dad's spent many years working hard to establish this firm and I very much feel a sense of responsibility," she says.

Practicing architecture requires passion and commitment that extends even across the dinner table. "Whenever you're as involved in your profession as much as we are, you're al-



ANKENY KELL ARCHITECTS



ways oriented toward that," Dewey says. "Callie and I talk about the office all the time. And it's very comforting to be able to do that."

While he's not certain how the architecture "gene" gets passed from generation to generation, "you have to have a basic talent or instinct about some facet of architecture that allows you to develop that passion," Dewey says.

Meghan, however, claims architecture is "a learned behavior." She recalls family vacations where everyday architecture, not just the "architecture of the stars" as Dewey puts it, was always discussed. "It's about how much you're exposed to new things, buildings and environments," she says.

Adds Dewey, "The more you're exposed, the more you start valuing design and paying attention to it. As architects we need to keep educating the public not just about the value of hiring an architect, but about the value design brings to life."

"That's what happened to me," Meghan says. "After many years of seeing built environments, things just went 'click.' I thought, 'Oh, yeah. This is really fun. I'll try it.'"

The Kells also have a son, Ian, who is a junior in college. A hockey player with a double major in German and economics, Ian recently built an architectural model that translated metaphors from Scandinavian literature into architecture. While acknowledging this curiosity, Meghan adds that "my brother's not interested at all in architecture." To which her father replies, "that's what you said, too."

—Camille LeFevre



Meghan collaborated with the Life house team on the Life Dream House in Afton, Minnesota (above) and produced this schematic design for a house in Greenfield, Minnesota (below).

Jim Kagermeier and Jeff Kagermeier



DON F. WONG

Jim and Jeff Kagermeier. Jim designed the world-headquarters building for the Vetter Stone Company in Kasota, Minnesota, in 1990 (below), while Jeff designed the addition, which will be built this fall (below right).

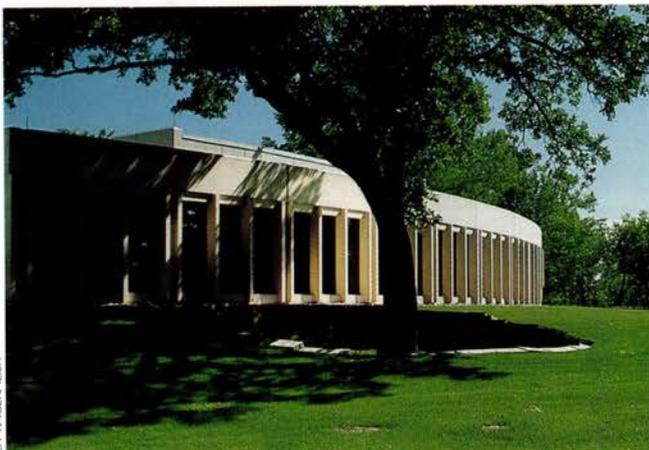
For most of his life, Jeff Kagermeier has not only known the architecture of his father, Jim Kagermeier, he's lived in it. "I went to school in a high school that my dad designed, I got married in a church that he designed, we had the reception in a house that he designed," Jeff says. "My dad's always talked about how architects leave their mark for a long period of time, and I can almost correlate my entire life to a building that he had something to do with."

These days, the younger Kagermeier is also leaving his mark on southern Minnesota not only as mayor of Mankato (see page 17), but also as he works side by side with his father at KSA Architects, Inc., Mankato. The 13-person firm has designed schools, churches, residences, a women's shelter, libraries and a variety of facilities for the Mankato-based Taylor Corporation. The firm also claims an authoritative pedigree when it comes to architectural design: It's a direct descendant of one of the oldest architectural firms in Minnesota, Pass & Rockney Architects, founded in 1878.

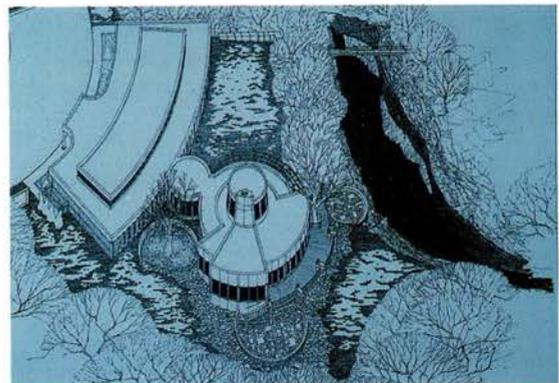
Jim Kagermeier, a New Ulm native, signed on with the firm in 1959, shortly after graduating from the University of Minnesota. "I got out of school one weekend, got married the next week and came to work in Mankato the following weekend," he recalls. Ever since, he's been

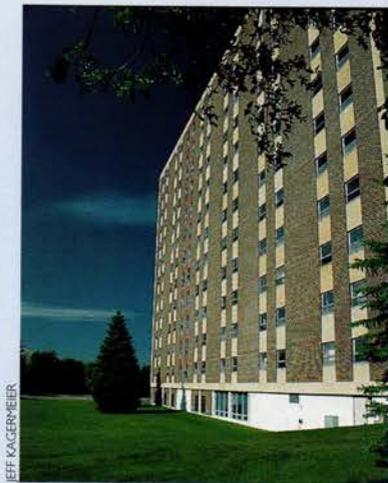
designing buildings that reflect, at least in part, his University training under Minnesota's most famous modernist, Ralph Rapson. "People criticize that now," says Jim, of the modernist movement, "but I'm still a form-follows-function kind of guy."

Jeff arrived at his architectural training via a different route. Enrolling as a biochemistry major at the University of Minnesota and supplementing his coursework at Mankato State, the younger Kagermeier was admittedly restless during his undergraduate years. Only after moving east, where he completed a degree in architecture at the Boston Architectural Center, did he acknowledge the design principles and skills he'd absorbed under his dad's tutelage while grow-



JEFF KAGERMEIER





JEFF KAGERMEIER

ing up in Mankato.

During one of his first jobs at an architectural firm, Jeff's skill at reading construction documents—something he'd picked up working after school in his dad's office—propelled his movement up the corporate ladder. "In a week's time I went from being a design pariah to leading teams of graduate students and being a project captain," he says.

With a solid education in the technical elements of architecture, Jeff found he could spend most of his time studying the philosophy of design. In the years that followed, Jeff practiced in several large East Coast offices, but it was the chance to work with his father and shape the work of a small firm that lured him back to Minnesota in 1992. "I still think Dad's one of the best architects I've ever worked with," he says, "even if he is a little stubborn."

Working with family, of course, isn't always easy. The Kagermeiers regularly spar good-naturedly over business practices and design ideas. Though the KSA office environment is relaxed, each man has a different approach to management. And technology expresses aesthetic and work differences: Jeff has a CAD-equipped computer ensemble at his desk; Jim has plenty of pencils and, intriguingly, a Crayola Etch-A-Sketch.

"We forgive and forget," Jim says of the situations when he and his son don't see eye to eye. But when the dispute reaches an impasse, Jeff notes, there's only one way to solve the issue: "If I really feel he's in error, I go to the ultimate authority: my mother."

—Joel Hoekstra



JEFF KAGERMEIER



JEFF KAGERMEIER

Jeff's work includes a battered-women's shelter in Mankato, Minnesota (above). About a block away is the Gage Dormitory for Minnesota State University, designed by his father at the same point in his career (left). Both Kagermeiers designed the Twin Valley Council, Regional Training Center for the Boy Scouts of America, which is currently under construction (below).

Linda Ostberg and Gary Ostberg



Linda and Gary Ostberg,
with their children Nathan
and Kelsey.

DON F. WONG

Several months ago, President Clinton came to town to talk with political leaders and local citizens about education. One of his scheduled stops was the City Academy charter school in St. Paul, for which The Ostberg Architects, St. Paul, are designing an addition.

"We found out a week before the President was to arrive that he would visit the school we're working on," says Linda Ostberg, principal. "The school wanted a model to show him. All we had were schematics. We hadn't even designed the addition yet."

The unflappable Ostbergs, however, prevailed. Linda held the design reins and delegated the more technical aspects to her husband, Gary Ostberg, project architect. When the Ostbergs needed additional eyes and expertise to help them finish the model on time, they called on architects from other firms housed in their office and their building to lend a hand.

For the Ostbergs, coping with conflict is simply a matter of inviting other architects to help with the work. "As a small office, we can only do so much with in-house staff," Linda says. "We succeed by bringing other people into the mix when necessary, and we're lucky to have such good people so close and willing to help out."

Pressed as to the pros and cons of being married partners who've worked together at the same firm for six years, Linda says, "Oh sure, sometimes we have too many things needing attention at one time and I have to sort out how to deal with it all. Things do get tense with projects due at the same time."

"But Gary and I have been married for 27 years," she continues. "And neither one of us is very excitable. We're pretty mellow and laid back. We have conflicts all the time, we just deal with them. We don't sweat the small stuff."

The Ostbergs met while in architecture school at the University of Minnesota and, in fact, spent their honeymoon in an open dorm room with 40 other architecture students during a European study trip. After the couple settled in St. Paul, Linda worked for various firms. But when her son was born in 1980, she decided not to work for a while.

Other architects, however, kept calling her to help out with projects. The work accumulated until Linda designated a room in their house as an office. After the Ostbergs' daughter was born, space was tight. So Linda moved her firm to its present location in the Midway area of St. Paul in 1987.

Meanwhile, after practicing at several different firms



THE OSTBERG ARCHITECTS



THE OSTBERG ARCHITECTS

for nine years, Gary was working for Planmark, the architectural division of SuperValu. Not until March 1995 did he join his wife's firm. "She needed another full-time architect and I wanted a change," he says.

"I figured it would be alright," Linda adds. "We're almost never working on the same projects at the same time. Most of our work is education. I handle the St. Paul Public Schools projects and Gary handles the other school districts we work with. We also continue to work with Planmark and Gary takes care of those projects. Other projects are divided up depending on staff availability."

While Gary's older brother, C. Ron, is an architect practicing in Boston, the Ostbergs' children—despite an uncle and parents who are architects, and summer vacations that revolved around national AIA conventions—show little sign of following in their footsteps. Nathan's interest in chemical engineering and Kelsey's love of drawing, however, Linda says, demonstrate "how they've learned to look at things in different ways, from different perspectives, as architects do."

"Perhaps that's why architects are drawn to other architects," Linda muses. "Architects are creative, independent people who tend to have different perspectives on things. If you're

that kind of person, you're not so much drawn to a hard-and-fast type. That's also probably why Gary and I don't have a lot of conflict."

For Gary, their compatibility finds expression in a simple division of labor. "I don't try to be a super-designer type," he says. "I'm more of a nuts-and-bolts person." And Linda? "I'm more into the design end, more the vision person." In other words, in life and work, they're a match.

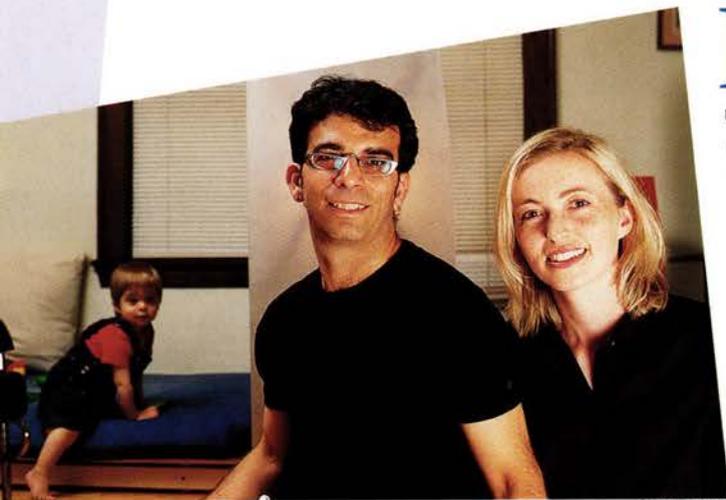
—Camille LeFevre



The model for the addition to City Academy charter school prepared for President Clinton (opposite below). The firm's education projects include an addition to Pine City High School (top), the gym addition to a Mendota Heights school (above) and the Horace Mann Elementary School addition (left).



Ali Heshmati and Gretha Rød



Ali Heshmati, Gretha Rød
and Marcel.

DON F. WONG

I saw the dangers of language early on," says Ali Heshmati, who spoke little English when he left Iran to study at the University of Minnesota 16 years ago. "It's so important to get your true meaning communicated and not just through words. What does a client mean by cozy, by warm? Abstract words have so much attached to them. You can't assume your client knows what you mean or that you know your client's meaning."

Or perhaps even your spouse's meaning, especially when her native language is Norwegian. Except that Ali and his wife, Gretha Rød, both speak the language of architecture, which, like love, is universal.

"When I first saw the photos of the completed BankVista Financial Center, I was so happy for Ali," says Gretha, intern architect, Miller•Dunwiddie•Architects, Inc., Minneapolis (see page 32). "It's a thoughtful and beautiful building, and I'm so proud of Ali and his firm." In turn, Ali, principal, CONstruct Architects, Inc., Minneapolis, praises Gretha's work for its simplicity and straightfor-

wardness. "And she has a good business head," he adds.

Nonetheless, Gretha and Ali, who have been married 3 years and have a 21-month-old son, Marcel, have no immediate plans to merge their professional lives. With an interest in industrial architecture and a roster of projects at Miller•Dunwiddie, Gretha is articulate about her desire "to develop my own ideas, my own personality about my work. I've got to have my independence. But eventually Ali and I might do more work together."

In the future, Gretha would like to have her own firm, based in Norway, working in collaboration with CONstruct. "Separate firms, but we work together," she says. "That would be the best way to go."

"Independence is important for both of us," Ali adds. "You can't compromise your individual being—in work or a marriage—because that could be a source of resentment." Ali recalls the challenge of starting CONstruct in 1997, then mentions the trans-Atlantic factor that might complicate the operation of an overseas firm.





"But the world is getting smaller," Gretha pipes in, optimistically. "With e-mail, Internet technology and telecommunications it is possible to take on projects in different parts of the world."

This young family already enjoys a global perspective. Growing up in Iran, Ali admits he never thought much about architecture. During his college years, he had been studying painting, drawing and sculpture when his then-girlfriend asked him about his professional plans. "I mentioned art, but knew that wouldn't take care of me financially," he says. "She suggested architecture." Ali was accepted into the University's architecture school and "after two weeks I was already doing all nighters," he recalls. "It's amazing how fast ar-

chitecture became so important to me."

Gretha had inklings of her future profession early. Growing up in a small town in Norway, she was interested in buildings, but didn't know any architects. Then she traveled to New York City as an au pair for a family in which the father was a professor of architecture and had his own practice. "I took my first design class from him," she says. "That became the basis for my fascination with architecture." She met Ali as he was leaving and she was entering the College of Architecture and Landscape Architecture.

"Almost every profession has its unique frustrations and challenges," Ali says. "Comraderie forms between professionals working in close quarters. Now, in a close relationship like a marriage, there's a great need for mutual understanding." Staying late at the office to meet a deadline is a need readily accommodated by either partner.

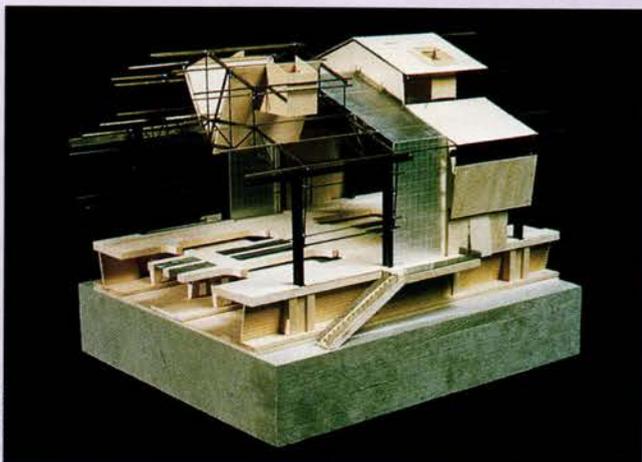
"This level of professional communication, love and support with your partner also helps you keep the emotional and psychological relationship vital," he continues, before Gretha adds, "and we have a great time together." Because architecture and design are such a part of everyday life, "everything becomes a subject to talk about," she says. "You're challenged all the time and appreciate each other, which makes for a life of creativity."

Does their son Marcel show any architectural leanings? "He's more of a janitor right now," Gretha says. "He loves vacuuming, sweeping, keys. He may see us having fun and get into architecture. But whatever he wants to do is alright with us."

—Camille LeFevre



Ali's projects with his firm, CONstruct Architects, include office interiors for Brand Outfitters (opposite below) and Freytag McMillan (top). Gretha produced this model for the Soral aluminum factory in Norway (left) and designed the Naval Air Reserve Center with Miller•Dunwiddie (above).



DAVE POOLEY



TIMOTHY HURSLEY

The Master Plan for the University of Minnesota's Twin Cities campus is in high gear with two newly completed high-profile structures, scores of renovations under way and more buildings on the drawing board

Campus Viability

By Bette Hammel



DON F. WONG

KKE project team: Dave Broesder, Nancy Novak (seated) and Bill Beaupre (left), Sandra Rich, Lewis Moran.

Clint Hewitt sparkles when he talks about "the book." He's not referring to a favorite literary tome, a beloved collection of poetry or even a doctoral thesis. What the University of Minnesota's associate vice president of physical planning lives by, he says, is "A Livable Campus," the 1996 Master Plan for the University's Twin Cities campus.

As a guideline for the architectural evolution of the large urban campus, the plan paints a broad vision of a student-friendly landscape incorporating both new buildings and renovated older structures, interconnected by pleasant pedestrian walkways. The plan also outlines goals toward achieving this vision.

With substantial help from the state and private funding, parts of the plan are now being implemented. The Twin Cities campus is bustling with cranes, bulldozers and hard-hatted construction workers as they revitalize historic buildings and raise new structures. All of which makes Hewitt smile when he walks across the campus. "This book is alive," he says.

The 1996 Master Plan had its genesis in a 1993 strategic-planning effort undertaken by the University's Board of Regents. Recognizing that the new millennium would bring a changing climate of limited resources and increasing competition, the Regents adopted four general principles to discipline and inspire the development of a master-planning process,

and to serve as a framework for the campus's built environment.

Those principles are: "creating and maintaining an aspiring vision for the physical development of the campus; enriching the experience of all who come to the campus; maximizing the value of existing physical assets while responding to changing physical needs; an inclusive, accountable and timely process for creating and implementing the master plan vision."

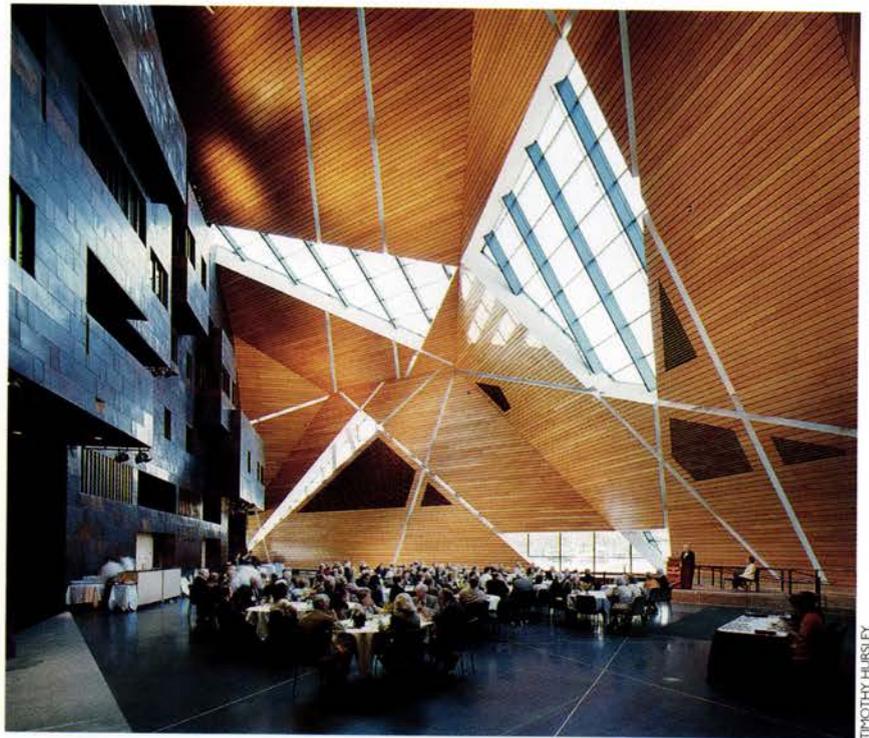
In 1994, a University advisory-planning committee led by urban planner, Ken Greenberg, Urban Strategies, Toronto, and coordinated by Hewitt, began developing a new Master Plan. (The existing plan was more than 20 years old and needed to be updated.) The committee, initially chaired by Harrison Fraker, former dean of the College of Architecture and Landscape Architecture (the committee is now chaired by dean Thomas Fisher), expanded the four principles into 11 guiding principles for the Twin Cities campus, which include: instilling a greater sense of community; preserving and enhancing natural features; creating a system of open spaces; increased safety and security; and preserving architectural integrity, and historic buildings and landscapes.

The plan also included guidelines for implementation. And the committee divided the Twin Cities campus into 15 precincts in order to better address localized issues. In essence, the committee's vision for "A Livable Campus" focused on enriching the campus experience, maximizing existing physical resources while allowing for change and ensuring a process for implementation. In 1996 the Master Plan was formally approved and adopted by the Regents and then-president Nils Hasselmo.

In the four years since getting the go-ahead, the Master Plan has undergone several amendments. But its basic guidelines are still at work. In the last 12 months, two new buildings have emerged from the plan. Like bookends, the McNamara Alumni Center on the East Bank and the Elmer L. Andersen Library on the West Bank bracket the Minneapolis campus. While vastly different in architectural style and purpose, both buildings demonstrate the viability of the Master Plan.

According to the Master Plan, the Oak Street and Washington Avenue precinct was an ideal location for an alumni center, which could also serve as an entrance to the east end of the campus. In 1995, the planners—spurred on by the Alumni Association—sponsored a charrette to develop these ideas.

Following a broad selection process, Antoine Predock of Albuquerque, New Mexico, was chosen



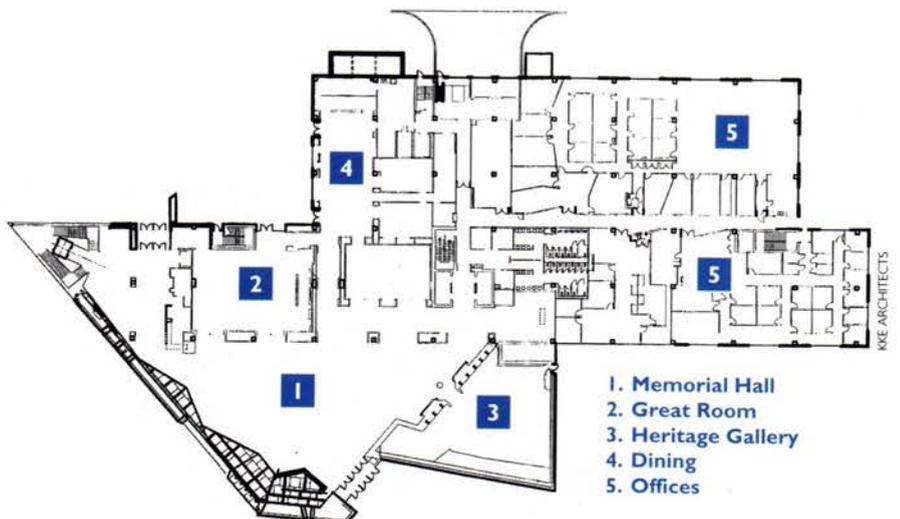
TIMOTHY HURBLEY

The new McNamara Alumni Center includes a copper-clad rectangular office building and the asymmetrical "geode" (opposite). Inside the geode is Memorial Hall, a grand public space (above).

as the design architect, with KKE Architects of Minneapolis selected as local architect of record. Predock described his design for the McNamara Alumni Center, aka "the Gateway," as "about the materials that come from the earth here [in Minnesota]: wood, metals, granite and water." From the start, the design was controversial.

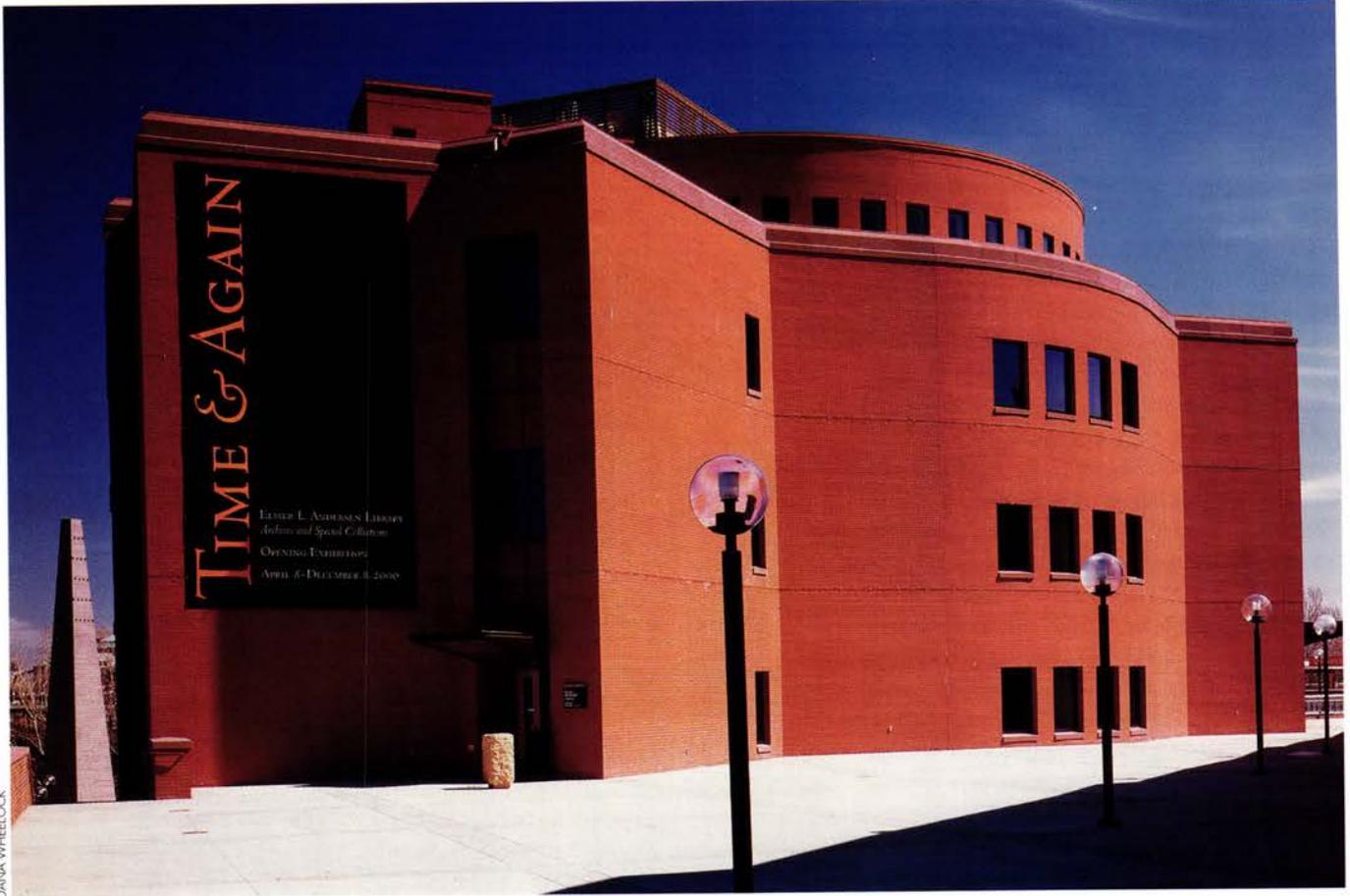
The north component of the Gateway is a standard rectangular 6-story office building sheathed in copper. But the southeast portion, known as "the geode," has raised eyebrows. With its asymmetrical rocklike form, the geode rises up 90 feet and is criss-crossed by glass fissures. "The geometry challenged the entire team—architects, engineers and contractors," says David Broesder, project architect, KKE.

According to Lew Moran, project manager, KKE, Predock "saw a gemlike quality and fissures in the



KKE ARCHITECTS

1. Memorial Hall
2. Great Room
3. Heritage Gallery
4. Dining
5. Offices



DON F. WONG

Stageberg Beyer Sachs project team: Dennis Sachs (left), James Stageberg, Jim Foran (seated) and Jim Scott (left), Bill Beyer, Karie Johnson.

rocks near Split Rock Lighthouse, which gave him the idea” for the geode. While the building certainly makes a bold architectural statement, the geode is unsettling to many people on campus who claim it disturbs what once was harmony among the neighboring buildings.

Inside the geode is Memorial Hall, a public space grand enough to hold the entire Gopher football team and marching band, as well as cheerleaders and fans. Angled walls of hemlock tower overhead while a copper wall (which demarcates the upper-level office areas) juts out in rhythmic blocks. On the north wall the original Memorial Stadium Arch (saved from demolition in 1992) tilts into the space on structural-steel supports and frames the entry to Heritage Gallery, an exhibition space highlighting University achievements.

Meanwhile, on the opposite end of the Minneapolis campus, the new Elmer L. Andersen Library manifests the Master Plan’s desire for the campus to have better physical and visual links to the Mississippi River, and a landmark archival building at the corner of the Washington Avenue Bridge to complement the Frederick R. Weisman Art Museum on the East Bank. In 1994, Stageberg Beyer Sachs, Inc., Minneapolis, received the commission. The new Elmer L. Andersen Library was dedicated this spring.



DANA WHEELOCK

Clad in warm red brick, the above-ground, 4-story portion of the building greets the river with a prow-shaped curve. A handsome 3-story atrium sets off the interior, which is finished in beautifully detailed white oak and a wall of native Kasota limestone. In true Stageberg fashion, colors abound. Three modulating shades of blue glide from the ceiling to the floor, yel-

low and green tones surround clerestory windows, and stair railings are piped in red.

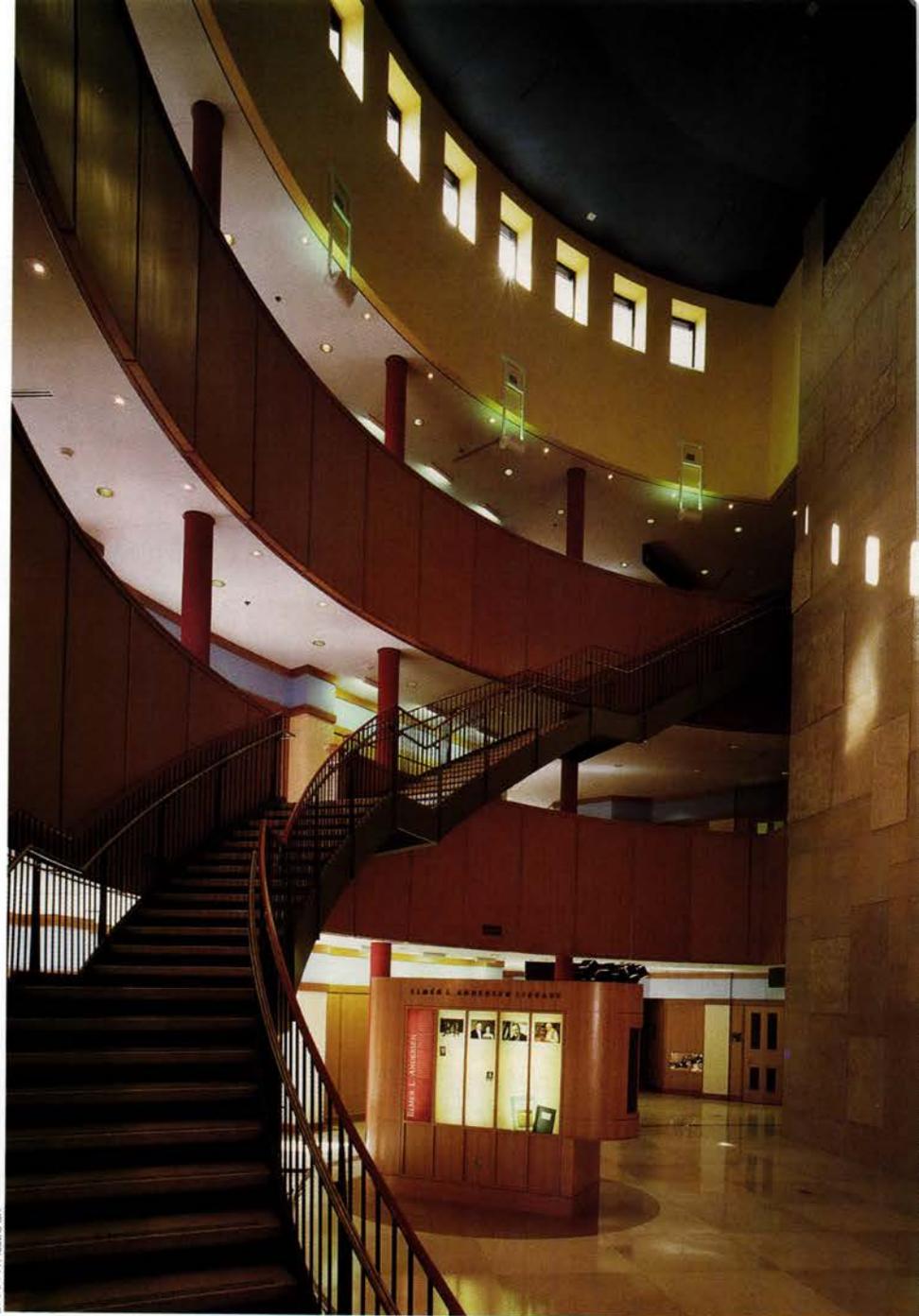
This is one building, however, where the most spectacular features are underground. Here state-of-the-art archival storage is provided in two enormous caverns, each 2-stories high and the length of two football fields. Nearly 100,000 cubic yards of sandstone were excavated from the river bluffs through a portal arch to create the cavern storage areas.

Concrete support walls for the caverns were prefabricated off site then bolted and grouted to the cavern sides where they hold back the crumbly sandstone and help support the limestone overhead. The 30-foot-thick, hard limestone above forms the roof of the caverns and supports the foundation of the library above. In climate-controlled conditions, the caverns protect for posterity such treasures as the University libraries' archives and special collections, the Minnesota Library Access Center, the Northwest Area Architectural archives and 2.5 million books.

The University of Minnesota's new library/archival building and alumni center are major projects that demonstrate, in a big way, how the University is successfully fulfilling broad Master Plan objectives. But numerous other projects now under construction were also suggested by the plan to enhance the overall built environment and beauty of the main campus.

Along Washington Avenue on the East Bank, the Master Plan called for open space, pedestrian amenities and a new entrance to the Health Sciences complex. Today construction of a new Molecular Cellular Biology building is under way. Charged with designing a building that would enhance the University's national stature in biological sciences, the Chicago office of Perkins & Will conceived an L-shaped, 5-story, dark-brick building that forms a courtyard and green space facing Washington Avenue, and that acts as an entry court for Health Sciences.

North on Church Street, an addition to and renovation of the College of Architecture and Landscape Architecture is being carried out by New York architect Stephen Holl with Vincent James Associates, Inc., Minneapolis, and Rozeboom Miller Architects, Inc., Minneapolis, as the local architects of record. In contrast to the original boxlike building, the addition opens outward to the campus in a relaxed cruciform shape. The interlocking L's of the new copper-clad, glass-plank-glazed building will create four quadrants that will become pie-shaped gardens designed by Ellerbe Becket, Minneapolis.



DANA WHEELOCK

Because the Master Plan stresses historic preservation, one of its major thrusts is based on architect Cass Gilbert's original concept for Northrop Mall, which takes the mall from Northrop Auditorium all the way to the Mississippi River. In 1939, however, Coffman Memorial Union was built, followed by the East River parking ramp in 1960—both of which blocked the way. In 1999, the old ramp was demolished. Coffman will be renovated according to a design by KKE that includes glass curtain-wall systems on both the north and south façades to take advantage of river views.

RiverBend Commons, a newly named area south of Coffman, will eventually incorporate a parking

Clad in warm red brick, the new Andersen Library greets the Mississippi River with a prow-shaped curve (opposite top). A handsome 3-story atrium highlights the library's interior (above), while state-of-the-art archival storage was carved out of two enormous underground caverns (opposite below).

Continued on page 52



Financial *Balance*

By Camille LeFevre

A new small-town bank advances its mission with a building that reflects tradition while embracing the future



HILARY N. BULLOCK

Architects Ali Heshmati (left), Julie Oseid MacLeod, Richard C. Lundin II.

The town of Sartell, just north of St. Cloud, is one of the fastest-growing out-state communities in Minnesota. In fact, in the past year, three new banks have opened to serve the area. One of these institutions, BankVista Financial Center, is a new charter that aims to combine old-fashioned personal service

with 21st-century banking technology. To create a structure that reflects the new charter's mission, the bank owners called on CONstruct Architects, Inc., Minneapolis.

"What's special about this bank is the fact that its mission calls for a unique sort of balance," explains Richard C. Lundin II, principal. "The own-



HELIARY/N. BALLOCK

use of color and its open floor plan. After studying the bank's mission, the architects decided to assemble the building in three major parts: a solid stucco box at the rear of the building protects the bank's electronic, high-tech workings and anchors the drive-up windows; a transparent curtain-wall face framed in copper welcomes users into the bank; and a smaller box of Kasota limestone embedded in the transparent box houses the bankers, and projects strength and stability.

The architects chose copper for its familiarity in the banking industry and because the material weathers well, "just as the new bank will age with its community," Heshmati explains. Meanwhile, the transparent curtain wall "allows a sense of openness and welcoming to the community."

Customers enter the bank through a copper entrance or "tube," says Lundin. "It's designed to be an embrace, to convey a sense of intimacy. Then, on entering the bank, the space opens up again and customers can clearly see the tellers waiting to help." To focus the customer's attention, the teller area is painted in bright-blue and soft-yellow colors, and desks and chairs are constructed of warm pear wood.

The floors in high-traffic parts of the building are of finished concrete. Sitting areas, such as a computer hub in which customers can access the Internet and check their stocks, are carpeted. "The colors—which are abstracted from the corporate logo—and the wood and flooring energize the environment by creating different moods, while guiding customers through the space," Heshmati says.

The bank includes other functions, as well. Above the copper-clad entrance and behind the curtain wall sits a red "house," an area for mortgage banking. Other parts of the building are



A welcoming glow issues from the copper-clad BankVista Financial Center (left). Two of the three volumes used to structure the bank: a solid stucco box at the back of the building and the main volume sheathed in copper (above).

ers wanted to merge the high-tech approach of large urban banks with the often more personal-service orientation of small-community banks. Banking is banking, they said, but the personal relationship with the customer will be our most important goal."

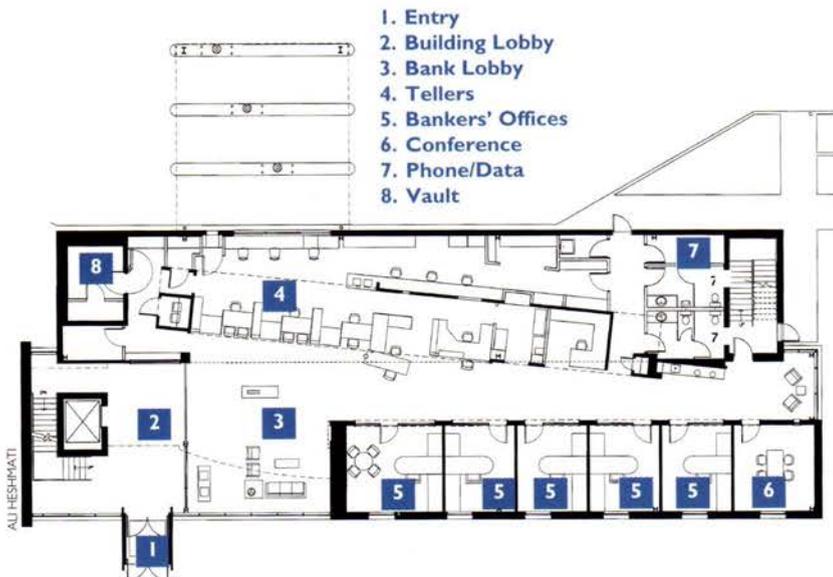
Adds Ali Heshmati, principal: "They also expressed a desire to provide a new experience in banking as part of their mission. To which we responded: There's no new experience without a new environment. A new experience in banking is only possible when you have an innovative environment designed for that."

The result is an architecturally clean, modern, 13,000-square-foot building that nonetheless reflects a sense of solidity and comfort through its



HILARY N. BULLOCK

Bright blue and yellow colors, abstracted from the bank's logo, guide customers to the teller area (above). The bank's transparent face and entry demonstrate access to the bank's interior workings, including the red "house," an area for mortgage banking (opposite).



ALI HESHMATI

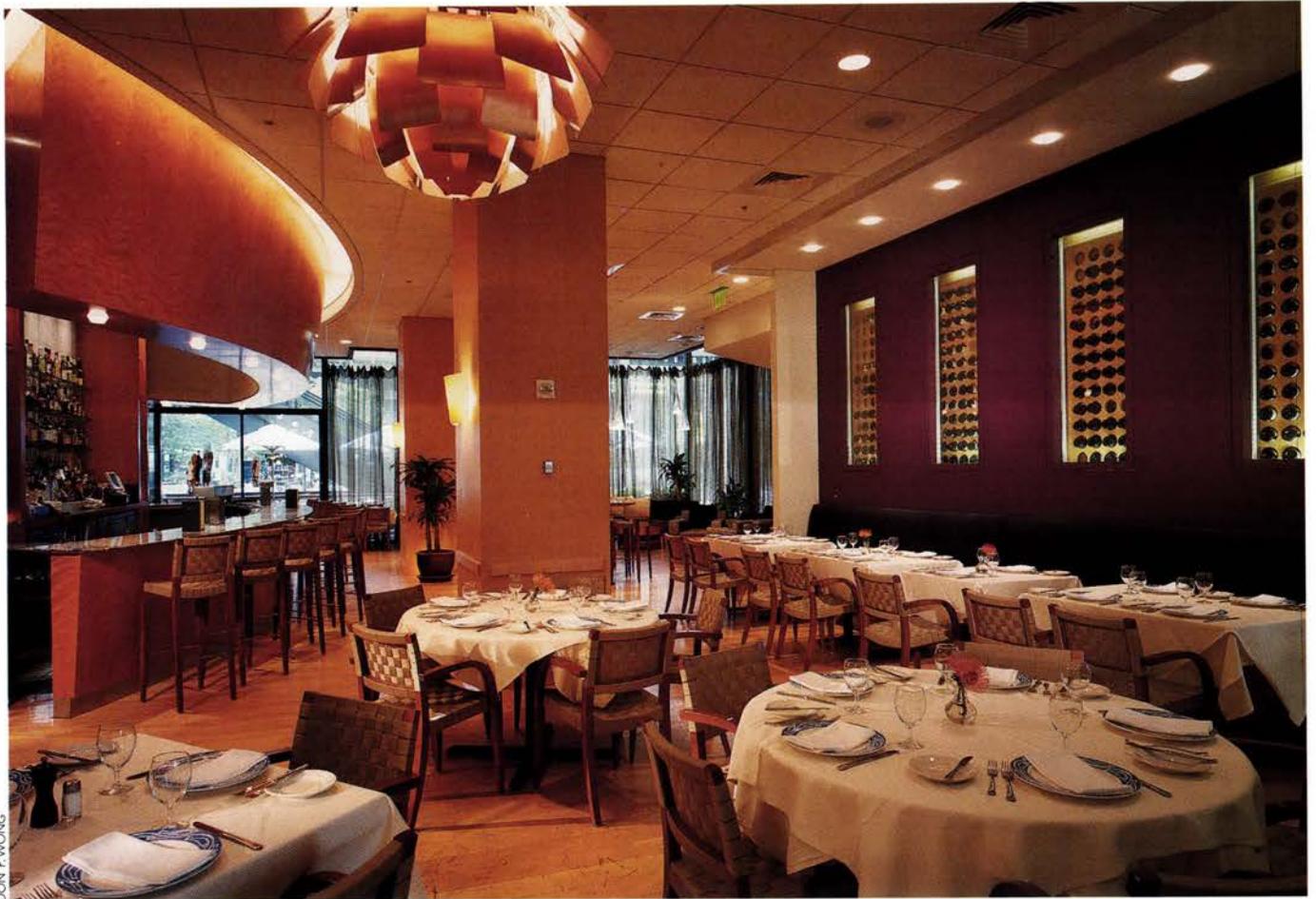
leased to such tenants as accounting, law and investment-banking firms, "so when people take the time to come to the bank they can visit other services related to their financial concerns," Lundin says.

To better site the new bank in its suburban setting, the landscaping includes subtle mounds that have been replanted to prairie. The orientation of the building itself causes the glass curtain wall to draw natural light into the bank's interior; the copper blocks the heat of the midday summer sun; and the front's stone surface is animated at sunrise.

"In today's fast-paced, high-tech environment, the human connection has become a scarce commodity," Heshmati says. "The owners wanted to put the humanity back into banking and make it a major asset." The BankVista Financial Center succeeds in doing just that by reflecting tradition with style and clarity, while creating a sense of solidity that people increasingly seek in Minnesota's fast-changing industries and communities.

BankVista Financial Center
Sartell, Minnesota
CONstruct Architects, Inc., Minneapolis





DON F. WONG

Swedish Sensibility

By Camille LeFevre

Restaurant Aquavit enhances the experience of its Swedish cuisine with contemporary Scandinavian design



ROY BLANEY

Project team: Thomas J. DeAngelo (left), Jeanne Sterner, Bruce "Albi" Albinson. Color, curved forms, art objects and antiques combine to create an inviting, high-style space (above and opposite).

The IDS Crystal Court, designed by architect Philip Johnson, is a Minneapolis landmark that's housed numerous transformations and tenants over the years. Nonetheless, New York restaurateur Håkan Swahn decided the glass box in the lower northwest corner—surrounded on three sides by a 16-foot glass curtain wall—would be perfect for his new establishment.

The Swedish-born Swahn had already received culinary and design acclaim for his Restaurant Aquavit of New York, which marries internationally flavored Swedish cuisine with contemporary Scandinavian design. A sister restaurant, he reasoned, situated in an urban architectural icon in the heart of the Scandinavian Midwest, would be an appropriate challenge.

While most hospitality design endeavors to create a self-contained atmosphere for a restaurant that's entirely different from its outside setting, the architects with which Swahn worked designed an establishment that embraces its context. With its "sidewalk" seating, glass walls and open floor plan, Aquavit effectively negotiates the sleek modernism of Johnson's IDS Center tower while generating a warm atmosphere appropriate to a four-star restaurant.

In addition, through its design and furnishings, Aquavit sustains a cultural connection to the savory fare featured at the restaurant. "The intention of the design is to enhance the experience of the contemporary Swedish cuisine offered and to capitalize on the possibilities of Aquavit's vibrant downtown



AQUAVIT

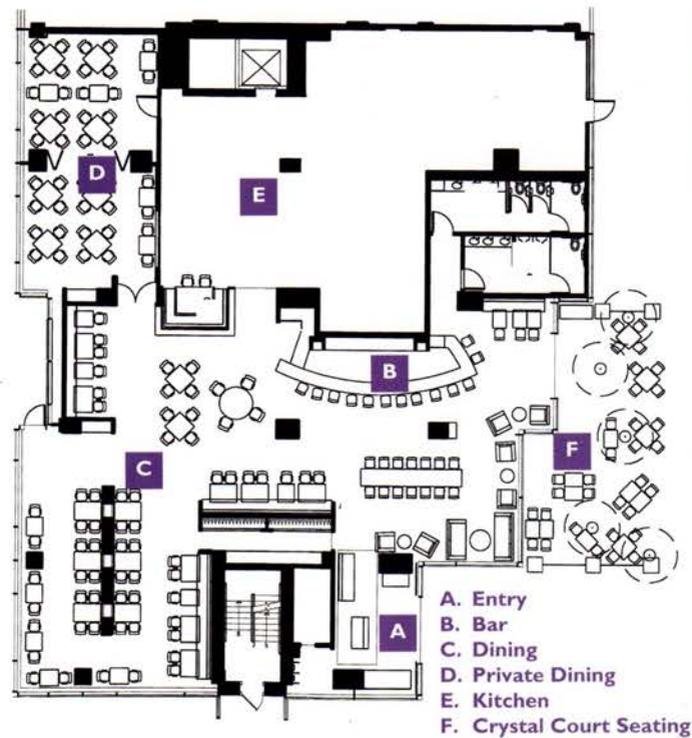


DANA WHELOCK



DON F. WONG

Whether customers are seated in the main dining area (above), the private dining room (top) or the bar (opposite), Aquavit conveys an eclectic, international sensibility that enhances its savory cuisine.



location," says Thomas DeAngelo, principal, Architectural Alliance, Minneapolis.

The architects began the design process by settling on overall space planning. "It's a rigorous exercise to increase traffic flow for wait staff, provide enough seating for customers, and divide spaces into those that are intimate and others that are open," says Jeanne Sterner, architect. "We also had to figure out how to get people from the Crystal Court into the restaurant. And we went through some gymnastics to get the kitchen into this big glass box and vent it properly."

At the same time, the architects researched Swedish architecture and industrial design. According to Sterner, they discovered three basic principles: a sense of color that's more tertiary than primary and reflects the various shades of aquavit, which is made from steeping berries in potato-based vodka; a simple palette of natural materials; and the use of the curve as a design element.

As a result, Aquavit is an inviting yet high-style space that offers both privacy and transparency. Discrete areas form roomlike enclosures within the 6,000-square-foot open plan. Color and materials help create inviting places. "Because we noticed, in our analysis of Swedish design, that the palettes are neutral but include a splash of color, we used color in places to celebrate something artful like framed pictures, glass objects or big jars of aquavit," Sterner says.

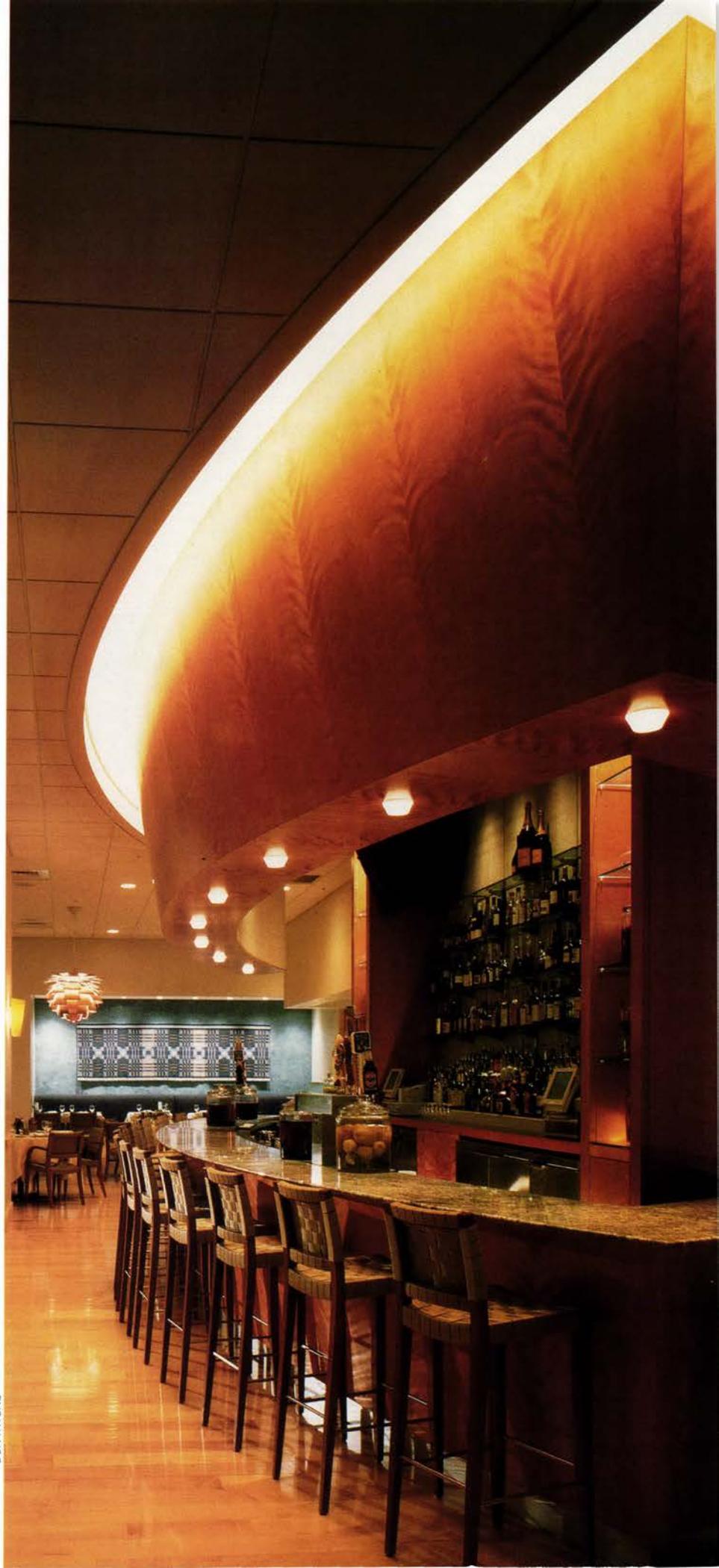
The natural materials in Aquavit, Sterner continues, include a maple floor, a granite bar top, woven chair seats and curved wood-veneer canopies. The curve prominent in Swedish design also appears as the shape of the bar, which serves as a sculptural element within the orthogonal space of the restaurant.

Curves also appear in such functional art objects as the figured-birch soffit over the bar and in Danish architect Poul Henningsen's copper, artichoke-shaped lamp. Inset carpets and wall tapestries—designed with references to traditional patterns—along with Kosta Boda glass art objects and Swedish antiques complete Aquavit's decor.

"We tried to achieve an aesthetic balance between the restaurant's traditional Swedish foundations and its eclectic international sensibility," says Bruce "Albi" Albinson, principal. Like Aquavit's cuisine, the restaurant's architecture combines simple, tasteful materials to create a gratifying, aesthetic whole.

Restaurant Aquavit of Minneapolis
Minneapolis, Minnesota
Architectural Alliance, Minneapolis

DON F. WONG





An intimate Oratory provides sacred space for people of all faiths to engage in meditation and prayer

Quiet Time

By Camille LeFevre



DON F. WONG

Project team: Janet Dray, John Cunningham, David Engleson (seated left to right) and Brian Tempas (left), Pat Martin, Brian Marquette.

From the outside, the diminutive 1,000-square-foot building, located on the grounds of St. John's Benedictine Abbey in Collegeville, looks simply like someone's private cabin in the woods. But as pilgrims traverse the 50-foot boardwalk from the Episcopal House of Prayer Retreat Center to its new Oratory, remove their coats and shoes in the

vestibule, and enter the meditation room, they're enveloped in perfect silence and numinous light.

The circular room's walls of honey-colored Baltic birch, its rose-colored carpet and its multilayered ceiling seem to funnel heaven's radiance down to earth. At the ceiling's peak is a clerestory window set directly over a 48-inch circle of exposed earth rimmed with Minnesota granite, suggesting further connections between the immanent and the transcendent. Pillows and chairs provide seating for just 24 people, but of all faiths. While designed as an oasis for meditation and reflection with a Christian orientation, the Oratory is ecumenical in its warm, inviting nature.

The Oratory was designed by Cunningham Group, Minneapolis, in 1999, and provides much-needed space for meditation and group prayer for the existing Episcopal House of Prayer (also designed by Cunningham Group and completed in 1991). Built in the shape of a Celtic cross and minimally decorated with other traditional Christian icons, the Oratory has architectural precedents in the tribes of Israel's tents and the

kivas of southwestern American Indian groups. A Tibetan prayer bell is used to focus people's attention at the beginning of meditation.

"We've done many religious buildings over the years," says Brian Tempas, associate and director of the worship studio. "But never one exactly like this. It's very traditional on the outside and very contemporary on the inside." To preserve silence within the building, the architects made such design decisions as choosing radiant heat in lieu of a noisier, forced-air system.

Also, special consideration was given to acoustics. "The meditation room's 16-sided interior was designed to maximize the acoustics," says John Cunningham, principal-in-charge, "as the building's purpose is to provide a spiritual space for the human voice." When voices are raised in prayer, he adds, "the resonance is exceptionally pleasing, you feel as though you've climbed inside a guitar box."

The building also includes rooms for storage, two small alcoves for individual meditation and a larger alcove with a window for a small prayer group. One large diamond-shaped window frames views of woods and sky, and brings additional light into the meditation room. Indirect lights gently illuminate the space at night.

An architectural jewel that blends beautifully with its natural setting, the tiny Oratory is located not far from another architectural landmark, Marcel Breuer's stark and awe-inspiring Abbey Church. But the Oratory, with its singular purpose, inspires a reverence all its own.

Among retreat centers throughout the country, it's perhaps the only freestanding building reserved for ecumenical meditation. It reemphasizes a singular event that occurred with the opening of the Episcopal House of Prayer in 1991: the first time since the reformation that a Roman Catholic monastic community had invited Anglicans to build on its land.

Finally, the Oratory invites visitors to embark upon a spiritual journey by providing entry into stillness, as they move from the secular life into its luminous, sacred space.

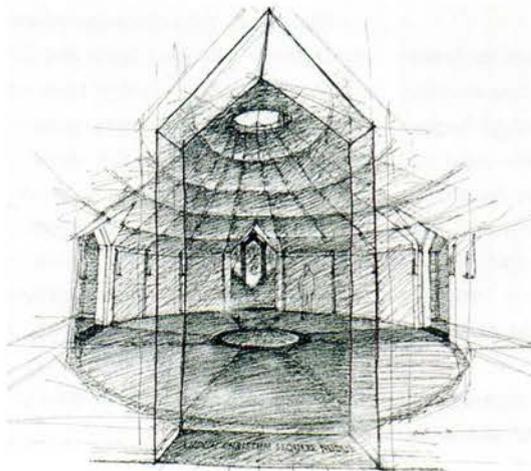
Episcopal House of Prayer Retreat Center Oratory
Collegetville, Minnesota
Cunningham Group, Minneapolis



C. H. KORAB

The interior of the Oratory envelopes worshipers in silence and numinous light (opposite).

The tiny architectural jewel blends beautifully with its natural setting (above). An architectural drawing shows the building's precedents in worship structures of other cultures (left).



CUNNINGHAM GROUP



Horreos, Huts and Hamlets of the

Text and photos by Richard W. Venberg

The Camino de Santiago is a centuries-old pilgrimage route to the remains of St. James the Apostle (the patron saint of Spain), which are located in the town of Santiago de Compostela. Several spur routes (beginning as far north as Rotterdam) take pilgrims through France, then converge at Puente la Reina, Spain, before heading west to the burial remains in Santiago, the Galician capital city in the Celtic region of northwestern Spain.

Stretching from the Pyrennes to Santiago, the Camino covers a distance of about 500 kilometers and passes through rugged terrain, crosses several mountain ranges and winds through historic villages known for their medieval treasures. The route is lined with cathedrals, monasteries and refugios catering to the pilgrim with intimate glimpses into the route's sacred landscapes and architecture.

All of the principal religious sites—including the cathedrals of Burgos, Leon and Santia-

go de Compostela (the quintessential pilgrimage church), and the restored Romanesque church of San Martin Fromista—have been well researched and documented in books, travel stories and catalogs. Traveling the Camino by bicycle and on foot, however, which my wife, Lynn, and I did in 1997 and 1999, makes you keenly aware that architecture should not be held in a stylistic void, but considered in its historical, social and geographical contexts.

Over time, the influences of early Romans, Muslim-occupied Spain and Christian-dominated western Europe have intermingled, adding layers of interpretation to the religious route. Similarly, the secret societies of the Knights Templar, the Hospitaliers and the Knights of Santiago—all militant church orders—took responsibility for the safe passage of the pilgrims nearly a millennia ago, and have left their architecture for our enjoyment and well-being.

In the midst of all this architectural richness, Spain's diverse vernacular architecture

is easy to overlook when traveling the Camino. But even the humblest of monuments are transformed by the beauty of the landscape.

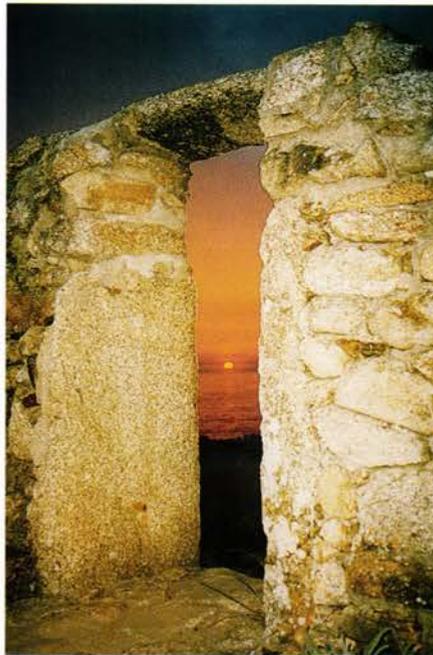
For example, there are the mountain huts or "pallozas" in the Galician hamlet of O'Cebreiro. Shrouded in the Breton legend of Walfran, O'Cebreiro is considered the place where pilgrims brought the Holy Grail. Probably of Celtic origin, the pallozas are comprised of two oval floor plans. One side of the dwelling was for livestock, the other for humans.

The living spaces were separated by a common stone wall and the entire building was covered with a thatched roof. In the huts we visited, the interiors were black with soot from the process of preserving meat. Pallozas, along with stone corn cribs called "horreos," were common structures before the arrival of the Romans in the third century A.D.

Beyond the famous 13th-century cathedral at Leon, a Roman-era bridge spans the tree-lined Linares River in the small town of Hospital de Orbigo. About 565 years ago, on this arched stone bridge, the last church- and state-



Camino de Santiago



sanctioned joust occurred. According to the mayor of Hospital de Orbigo, who was also our dinner waiter, an honor-bound knight challenged 50 would-be suitors of a certain girl with lance and pike on a charging steed. Did he win her hand? Of course.

The next day we biked to the small Church of the Holy Sepulchre in Torres Del Rio. The octagonal shape is indicative of most Templar Churches, but is also unusual because of its cross-ribbed vault designed to support the central lantern. (This type of vaulting characterizes Moorish Spanish architecture during the Romanesque period, which was later adopted by Italian Baroque architect Guarino Guarini.)

After bicycling among the remains of medieval adobe walls surrounding the town of Mansilla de las Mulas, we crossed the river Esla, turned north and climbed into the parched hills to the largest Mozarabic building in Spain: the isolated church of San Miguel de la Escalada, which manifests the influence of Christians brought up in a Moorish environment.

The Moors arrived in Spain after 700 A.D. and exerted a profound influence on the architectural history of Spain. This well-maintained church once formed part of a monastery, the remains of which include a Romanesque tower attached to the east end. The church interior is filled with slender,

carved marble columns reminiscent of the Great Mosque at Cordoba. Some of the columns were taken from the original Roman site on which the church now stands; others came from an earlier Visigothic structure.

After arriving and resting in Santiago, we decided to bike an additional 50 kilometers west of Santiago to Finisterre, known in this region as "the end of the earth." Until 1492, this place was the farthest known point west and possibly a site of now long-forgotten pagan rituals.

For many travelers on the Camino de Santiago, the Finisterre is the extreme geographical point on the journey, a profound experience of "the end," even into this millennium. Looking out at the dark waters of the Atlantic Ocean, we also felt this point was a fitting conclusion to our journey.

Humble monuments are found along the centuries-old pilgrimage route, including a Roman-era bridge (opposite), stone corn cribs or "harios" (above left), mountain huts or "pollozos" (above right) and a marker for Finisterre or "the end of the earth" (left).



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Prevention.



up close

Continued from page 13

needs. Clients have the expectation or assumption of "I need this, I need that," which architects need to challenge in order to program more sustainable design.

Most clients aren't schooled in sustainable design, but they might have ideas about energy conservation or waste reduction. How should they go about finding an architect who can meet their needs?

As a client you should establish clear expectations and look for the right qualifications. You should ask what demonstrated results the architect has achieved in their other projects. If you're focusing on a specific category, you should ask them to bring to the table evidence that they've actually succeeded somewhere else. You'll have to be intentional. I don't think you can start with the assumption that the architects and the engineers you hire are going to bring that sustainable-design focus to the table. Ask how they achieve their sustainable-design goals. Many of them work with consultants who specialize in daylighting, materials selection or waste reduction.

What are most clients looking for? Is sustainable design their primary concern?

Most clients are looking to reduce first costs—meaning the initial or up-front costs of constructing a building. Architects can't always do that with sustainable design, but the message that sustainability always costs more just isn't accurate.

One of the primary tenets of sustainable design is that building less costs less. On a new project, one of the first things we do is question whether all of the desired space is needed. Through effective programming we can design spaces that serve double or triple duty. Similarly, in renovation projects we look to put materials and spaces back into service. Less demolition means less new material, less labor and lower disposal costs.

Sustainable design may also cost less through reallocation of costs. By effectively daylighting commercial buildings, we can use fewer electrical fixtures and decrease the cooling loads, which in turn leads to lower first costs for equipment that can be invested in better glazing or other building features.

Finally, clients should expect to pay more for higher-quality buildings and materials. If indeed the quality is higher the price usually is, too. Clients understand that.

Sometimes, however, there's a relationship between what a client wants in a building and their organization's mission. For example, we've done work for Western Lakes Superior Sanitary District, which is responsible for solid waste in the Arrowhead region of Minnesota. As a client, they had a particular interest in reducing solid waste from the construction of their new facility.

Another client of ours, St. Joan of Arc Catholic parish in south Minneapolis, focuses on social-justice issues, so the whole social-equity aspect of sustainability—the balance of resource allocation—was very important to them.

How does social justice relate to the built environment?

One means of understanding the social-equity aspect of sustainable design is the concept of "ecological footprinting." This concept, created by Rees and Wackernagel and their graduate students at the University of British Columbia, measures the amount of mineral and living resources (in units of square kilometers) needed to support an area of urban development.

According to measurements taken through ecological footprinting, developed

Continued on page 46

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up close

Continued from page 45

countries are consuming the natural resources of three planet Earths to sustain our lifestyles. Such measurements point out the need for architects to respect resource limits and to accept the challenge of addressing the inequity in resource use, so that we can decrease the extent to which the comfort and luxury of our built environment comes at the expense of other lands and peoples across the globe.

Can sustainable-design principles be applied to any type of construction?

Absolutely. Most sustainable-design projects tend to run from small nature-center type projects or residential-scale buildings to high-rise developments and everything in between. But I think the real opportunities that exist—as far as massive impact on both the natural environment and the taxpayer's budget—are such infrastructure concerns as roadways and bridges, and wastewater-treatment facilities. There hasn't been much of a focus on building those sustainably.

What are some examples of sustainable-design measures?

I've seen some projects in Switzerland where the designers have come up with ways to use the mass of the building as a very dynamic comfort-control system. They activate the mass of the building in such a way that it allows the heat to sink into it, and it ends up using both natural cooling and ground-source energy to reduce the temperature of the building on summer days and to heat it up on winter days. In this country, the mechanical, electrical and engineering systems of a design are not necessarily optimized using natural systems like the sun and natural ventilation. In the European marketplace there's been much more of a push to go in the direction of sustainable design. But I think it's getting here.

Would most architects argue that they're already thinking about the future by providing sustainable design?

I can't speak for most architects, but my impression is that most of them face a significant learning curve when they take on sustainable design. AIA National's Committee on the Environment is urging the next generation of architects and architecture schools to focus on that. But I think you'll see more and more people stepping in this direction as the architects who were bit by this bug back during the energy crisis of the '60s and '70s step into leadership positions within their firms. **AM**

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technology

Continued from page 15

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In winter, more than 30 to 50 percent of an interior's radiant heat, which would normally escape, is reflected back when walls or roof decking are painted with Radiance™. In summer, the low-e paint slows heat gains by keeping 30 to 50 percent of the sun's infrared energy from emitting into the building. The net effect is that the paint reduces heating and cooling costs up to 20 percent, with benefits for buildings from Florida to Minnesota, Maine to California.

Low-e interior paint works because it contains microscopic reflective particles suspended in an infrared transparent matrix binder. Nevertheless, the paint applies and appears like any other common brand, and its color palette includes 70 shades. The "e" value, however, varies for each paint color and is compromised by deep-hued tones. Still, Radiance™ remains an excellent way to utilize a conventionally applied paint product, with the added benefit of energy savings.

Beyond saving energy on building interiors and exteriors, color can be an unexpected benefit of reducing materials entering the waste stream. In the new headquarters for Duracell International in Bethel, Connecticut, good daylighting and extensive use of recycled materials are complemented by an innovative reuse of toxic metal waste—manganese dioxide—from the company's battery-manufacturing process. A brick manufacturer baked the contaminants into the 400,000-plus bricks utilized in the facility. The firing process neutralized the heavy metal's toxicity while simultaneously giving the masonry its distinctive, dark color.

These bricks point to new avenues for exploration. Their color was not considered in terms of the facility's heating and cooling loads, as roof cladding and paint often are. However, the bricks do illustrate the wealth of factors to consider with regard to color, especially if color can be derived from a recycling process.

Architects and the general public are increasingly aware of color's environmental implications. Mediterranean and Bedouin vernacular design might lead one to believe that the subject is black and white. But as the Duracell facility illustrates, a potential rainbow of color lies behind efforts to expand the parameters of "green" architecture and design. **AM**

Corrections

CORRECTIONS to the 2000 Directory of AIA Minnesota Firms

Aitkins-Benham (formerly The Benham Group)
Other Offices: Add Oklahoma City and Tulsa, OK

DLR Group

Other Office: Add Portland, OR
Project: Maranatha, Senior Care Facility and Campus Development, Brooklyn Park, MN

Harriss Architects, Inc.

E-mail: jhamiss@hamissarchitects.com

Standing Stone Studio

Tel: 612/824-8118

The editor sincerely regrets the following errors and omissions:

In the May/June 2000 issue of *Architecture Minnesota*, with regard to the article "Envisioning an Urban Future" (page 47), the image at the bottom of the page is incorrectly credited. The image was created by Matthew Brinza.

In the March/April 2000 issue of *Architecture Minnesota*, photo credits were omitted from the article "Renewable Practice" (pages 34-39). The credits are as follows: page 34: photo of partners by John Wagner; page 35: photos of Herman Miller Design Yard Bakken Library by Lea Babcock Scherer; page 36: photo of Sahara West Library & Fine Arts Museum by Timothy Hursley; page 37: photo of Schall Residence by Lea Babcock Scherer and photo of Chanhassen Bridge by Peter Kerze; Rendering of Hazelden Meditation Center and Heritage Center Mill model © copyright Meyer, Scherer & Rockcastle, Ltd.; page 38: photo of Unity Avenue Associates Office by Andrea Rugg and photo of SEI Investments Corporate Headquarters by Timothy Hursley; page 39: photo of Kendall Young Library by Andrea Rugg.



The Emperor hurried home. Tonight they would be playing the Eroica.

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endangered

Continued from page 11

crowd patronizes an exotic-dancers club built at the Manor's east end.

Early this year, the *Highland Villager* community newspaper announced plans for an office park to be built in the area where the Manor now stands. The club, the paper stated, will be demolished later this year.

Meanwhile, on Hennepin Avenue in northeast Minneapolis, the young crowd that's most recently "discovered" Nye's Polonaise Room mixes with old-timers. This nightclub sports some Googie features that work with its traditional interior. If the Manor were located on Central Avenue in northeast Minneapolis, the trend group in that culture-changing area could make the place a popular night spot.

The Manor on West Seventh in St. Paul, however, has an uncertain opportunity at this time. Historic preservation often defines itself as the past patterning the future. For the Manor, it appears what was the future may have a place only in our past, not our present.

AM

insight

Continued from page 17

the looming issue is the decision (approved by State and Federal authorities) to allow Dakota Minnesota & Eastern Railroad to run 40 coal trains a day across southern Minnesota. How to move those trains through a city of 60,000 residents without tying up automobile traffic for hours will require innovative planning on the part of Mankato.

While the train issue must be dealt with now, Mankato's other challenges appear more long range. The mayor wants to see more parks developed and protected, a greater commitment to smart growth (especially on the Minnesota River Corridor), and continued efforts to retain and attract business. Kagermeier understands that in our wired world many employees will enjoy expanding opportunities to live wherever they like. Mankato's status as a rural power center may have the right appeal for many an e-world worker, especially if the City plans thoughtfully for future growth.

Superior, which is half the size of Mankato, had similar problems when Fischer was a member of the City Council. Often seen as

the sorry stepsister of glossier Duluth, the hard-drinking, rugged Superior often plays rough-and-tumble, take-no-prisoners politics. The City Council proved so entertaining in the early 1990s that its meetings often had the largest audience share on the city's cable-television network. Many television viewers had a good laugh when Fischer made his auspicious debut as a Council member by accidentally dumping a whole pitcher of water into his lap.

Fortunately, things improved from there. During his term, from 1993 to 1997, Fischer helped lead the Council in a new direction. Under his leadership (and Fischer eventually became acting mayor), Superior assembled capital-improvement and comprehensive-planning documents, kept development away from a beautiful urban forest (one of the largest in the country), provided businesses with preapproved sites for development and hired a human-resources professional for the City (a duty formerly performed by the mayor).

By the time Fischer left Superior to earn a graduate degree at the Massachusetts Institute of Technology on a Bush Fellowship, the

Continued on page 51

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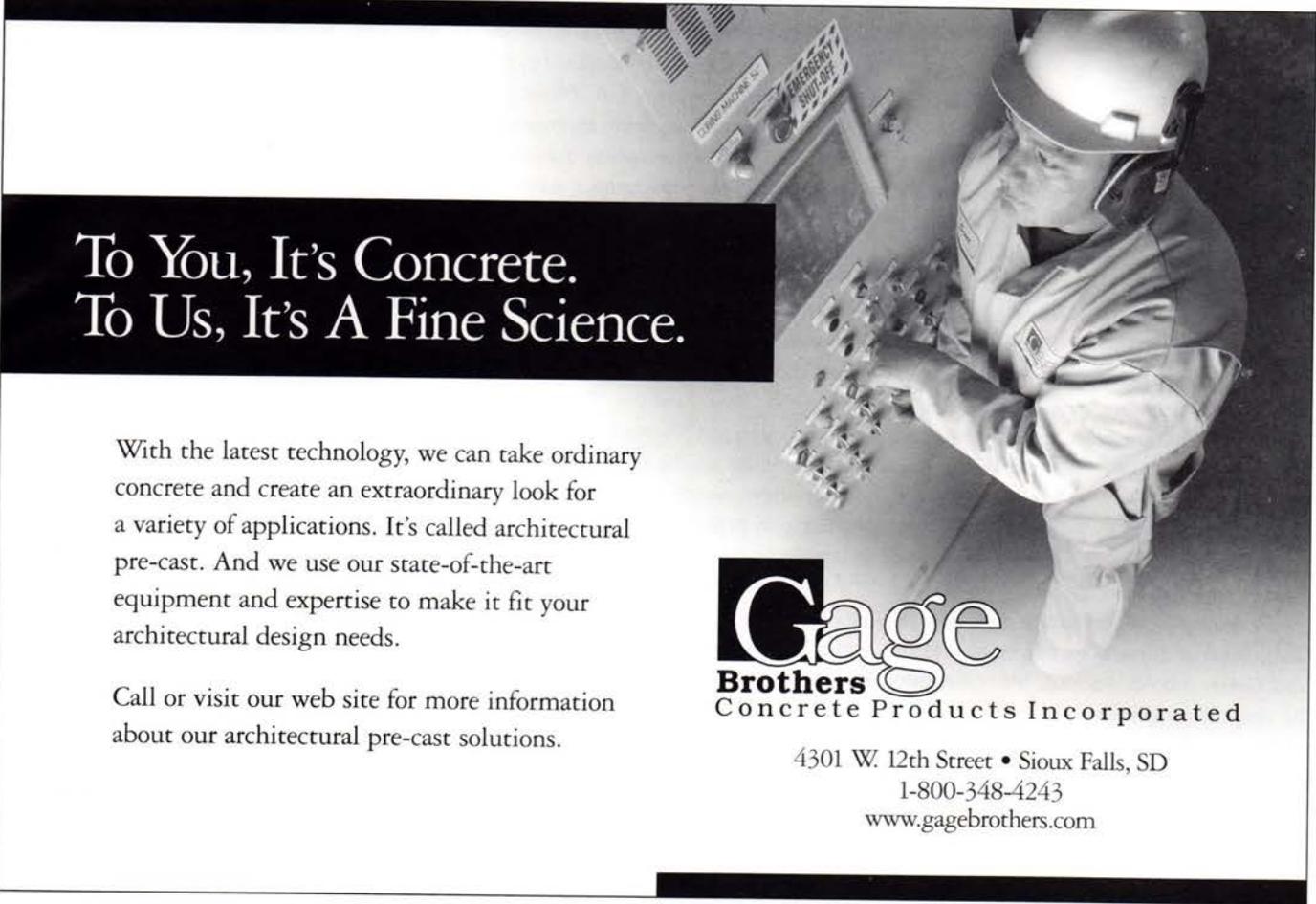
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insight

Continued from page 49

Council meetings had become so professional that television ratings had dropped to a level more in line with most cable-access programming.

Wayzata, a wealthy city of 4,000 people, has challenges on a smaller scale than Mankato or Superior. Hugging the shores of Lake Minnetonka and graced by one of the nicer downtowns in the western suburbs, Wayzata would appear to have no problems at all. Since Wayzata has no untouched land left to develop, planning issues usually involve reworking existing structures or replacing old ones.

"Our community is not growing by leaps and bounds," Petit explains. "In our commercial area there's a lot of redevelopment. We're mainly going back to do things over again on sites."

Still, the city has seen development. Some attractive office buildings opened in the past couple of years on the fringe of downtown Wayzata, and a new library and city hall will be under construction soon. But lately, the mayor and the Council's time has been spent on a larger conundrum—the enormous amount of wealth that has accumulated in the community

during the past decade as monied entrepreneurs buy one or two or three lots, knock down modest homes and put up McMansions.

According to the mayor, the change occurred with the opening of I-394, which suddenly made Wayzata's quiet shady streets accessible to corporate executives who commute downtown. The drive now takes just 14 minutes after rush-hour traffic. Today the real estate includes townhouses going for \$540,000, Petit explains, and gigantic \$600,000 to \$1 million new homes on tiny lots in neighborhoods where long-time residents are still living in a \$250,000 rambler or Colonial.

Those older residents are seeing the value of their neighborhoods rise, but also their taxes. "We have people on fixed incomes who need three months of income just to pay their property taxes," Petit says. Instead of a place where a firefighter lives a few blocks away from a General Mills executive, Wayzata could become a refuge for the rich, the mayor worries. If such a scenario occurred, the city would experience the affordable-housing crunch common in many cities where low- and middle-income families cannot live where they work, Petit suggests.

To keep control of the housing market in

Wayzata, the Council is attempting to stop buyers from combining two or three lots into one for a large home. The outcome of a case now in court will determine if the City can legally stop the practice of lot combination. The courts will decide just how much power a city has in reining in the rich—the flip side of the usual affordable-housing argument many communities endure.

Struggles like those facing Petit and other archpoliticians are time-consuming and often gut-wrenching. Neither money or glamour come with the work, and the archpolitician must be accessible and accountable to the public at all times. Will these architects continue to pursue public office? Petit says he may run again. Fischer plans to lay low for a while and serve on some community boards. Kagermeier admits he loves his new role. He somehow manages to attend most political functions while maintaining a busy practice and teaching at a local college. His hectic life, he says, is basically a "time-management" challenge.

Fortunately, Kagermeier has three ambitious partners and a body which he says requires just four hours of sleep a night. Round midnight may be the time when the mayor of Mankato is envisioning his city's future. **AM**

campus

Continued from page 31

ramp, new student housing and terraces descending to the river designed by Ellerbe Becket. Meanwhile, in keeping with Gilbert's plan, the plaza in front of Northrop Auditorium is being completely refurbished this summer with new paving and landscaping.

"On a livable campus, historical buildings are preserved as important cultural artifacts which contribute to the image and sense of place," the Master Plan states. Thus, the rehabilitation of Walter Library, one of the Roman Renaissance stone-and-brick classics of Cass Gilbert's historic mall, will soon begin under the guidance of Stageberg Beyer Sachs.

Elsewhere on the Minneapolis campus, a host of other buildings are receiving additions, renovations, mechanical updating, window replacements and miscellaneous repairs. Hammel Green and Abrahamson, Inc., Minneapolis, recently completed an interior renovation of Murphy Hall. Folwell Hall, one of a cluster of campus buildings within a national historic-district designation, will be rehabilitated by Miller•Dunwiddie•Architects, Inc., Minneapolis. The former electrical-engineering building is being modernized as a new mechanical-engineering facility by Stanius Johnson Architects, Duluth.

On the West Bank, the law school will receive a new addition designed by The Leonard Parker Associates, Architects, Inc., Minneapolis. Planners hope to complete the arts district on the south end of the West Bank in the near future. Near the new Barbara Barker Center for Dance, designed by

HGA, planners have designated a site for a new fine-arts building to be designed by Meyer, Scherer & Rockcastle, Ltd., Minneapolis, which has received a legislative appropriation.

The Master Plan committee didn't forget about the bucolic St. Paul campus, either. The plan states that the wetlands, open fields and general landscape on this campus need to be preserved. One of the plan's goals recommended enhancing the "Lawn" where most of the historic buildings stand. Another goal suggested connecting two popular physical landmarks—the "Bowl" and the "Ridge"—with a green corridor, and protecting agriculture and recreation fields to the north from development. A new microbial-and-plant-genomics building is in pre-design at Architectural Alliance, Minneapolis.

Now that the new century has arrived, signaling challenges and opportunities ahead, loyal University fans wonder: Will the 1996 Master Plan visions remain applicable in the 21st century?

By 2001, five years will have passed since the plan was approved. While Hewitt admits he revisits the Master Plan constantly, he adds that in five years "it will be time for the University to reopen the book." It's critical, he

says, that "the University continually review the Master Plan to ensure it reflects current conditions, and remains flexible so that necessary adjustments can be made to accommodate that which is not yet known."

Still, Hewitt's convinced the Master Plan's broad vision of a livable campus will work far into the future: "The principles, policies and strategies that are intended to protect the natural amenities and rich architectural heritage of the campus will serve the institution well into the 21st century."

(First in a series on campus master planning and architecture.)

McNamara Alumni Center, University of Minnesota Gateway

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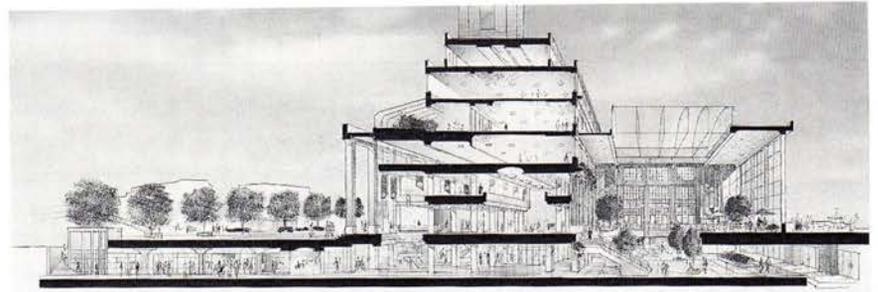
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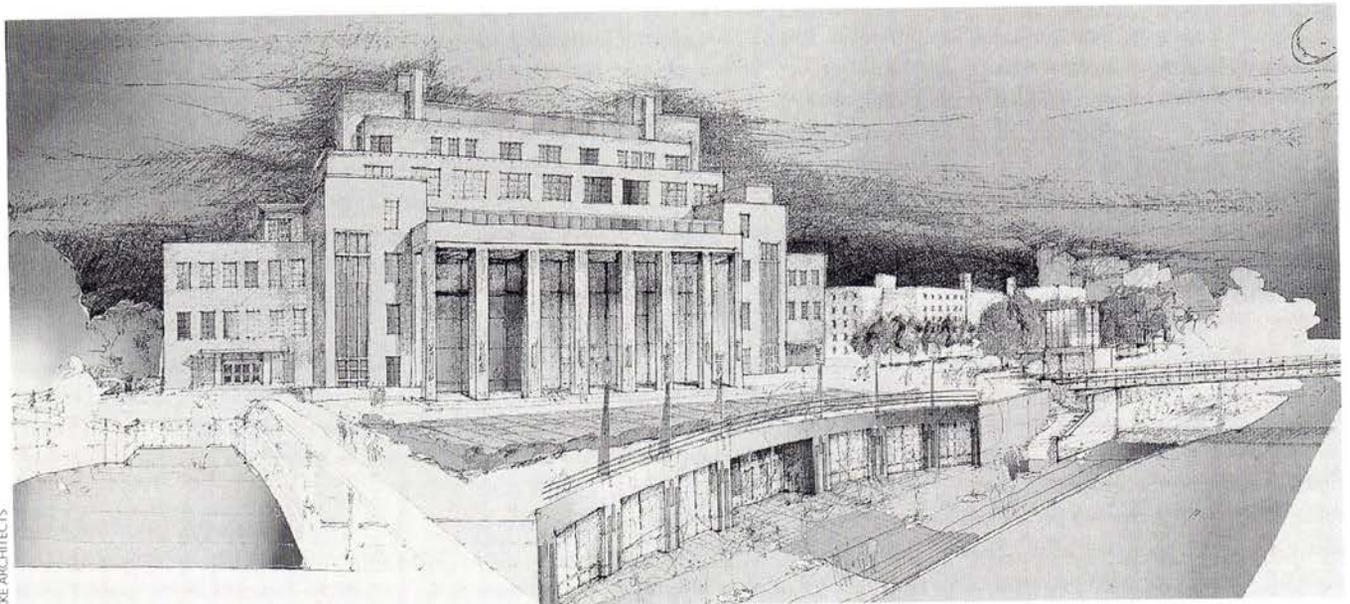
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Plans for the renovated Coffman Memorial Union (above and below).



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Sean Mulcahy, Kirk Onsager, Rich Palmer,

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Design architect: Antoine Predock Architect

Project designer: Antoine Predock

Project team: Doug Friend, Kira Sowanick,

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Structural Steel: LeJuene Steel

Steel Erection: Amerect

Lt. Ga. framing/gyp bd/ fireproofing: Minute-Ogle

Interior carpentry: Mortenson

Architectural woodwork: Paul's Woodcraft

Company, Aaron Carlson Corporation

Waterproofing: Brent Anderson Associates

Copper: M. G. McGrath

Granite: Granicor, Mortenson

Skylights: Imperial Glass Structures, Gateway

ACG Inc.

Windows and curtain wall: Gateway ACG Inc.

Terrazzo: Grazzini Brothers

Memorial Arch: Mortenson, Amerect,

Engineered Wall Corporation

Heritage Gallery: Deaton Museum Services

Elevators: Schindler

Kitchen equipment: Palm Brothers

Water feature: Olympic Pools

HVAC: Metropolitan Mechanical

Fire protection: Skyline Fire Protection

Electrical: Parson's Electric

Photographer: Timothy Hursley

Elmer L. Andersen Library

Location: Minneapolis, MN

Client: University of Minnesota

Architect: Stageberg Beyer Sachs, Inc.

Principal-in-charge: William Beyer, Dennis Sachs,

James Stageberg

Project architect: James Scott

Project lead designer: James Stageberg

Project team: Jim Foran, Karie Johnson, Tom Cain,

Tom Findlay

Structural engineer: Meyer Borgman Johnson, Inc.

Mechanical engineering: Ericksen Ellison &

Associates, Inc.

Electrical engineer team: Ericksen Ellison &

Associates, Inc.

Civil engineer: CNA Consulting Engineers

Interior design: Stageberg Beyer Sachs, Inc.

Landscape architect: Damon Farber Associates, Inc.

Landscape project team: Damon Farber

Face brick: Corning Donahue (Glen Gery brick)

Stone: Mankato Kasota Stone

Flooring systems/materials: Twin Cities Tile &
Marble (terrazzo);

Collins & Aikman (carpet)

Window systems: Wausau Metals Corp.

Concrete work: County Prestress, Inc.

(precast in cavern); Hanson (surface building)

Millwork: Wilkie Sanderson; Jim Abfalter

Photographer: Dana Wheelock

Restaurant Aquavit of Minneapolis

Location: IDS Center, Minneapolis, MN

Client: Håkan Swahn

Architect: Architectural Alliance

Principal-in-charge: Thomas J. DeAngelo

Project manager: Jeanne Sterner

Project architect: Jeanne Sterner

Project team: Thomas J. DeAngelo, Jeanne Sterner,

Sandi Allen, Bruce "Albi" Albinson

Structural-engineering team: BKBM

Mechanical-engineering team: Gilbert Mechanical

Electrical-engineering team: Sterling Electric

Lighting designer: Michael DiBlasi, Schuler
and Shook

Interior design: Sandi Allen

General Contractor: Zeman Construction

Cabinetwork: Harbinger Industries

Flooring systems/materials: Masland (carpet),

Architectural Sales (maple installation)

Millwork: Harbinger Industries

Photographers: Dana Wheelock, Don F. Wong

BankVista Financial Center

Location: Sartell, MN

Client: BankVista and Ak99 Properties, LLC

Architect: CONstruct Architects, Inc.

Principal-in-charge: Richard C. Lundin II

Project managers: Ali R. Heshmati, James L. Graham

Project design team: Richard C. Lundin II,

Ali R. Heshmati, James L. Graham,

Julie Oseid MacLeod, Barbara Murphy

Structural engineer: Carroll, Franck & Associates;

Betker/Stangeland, Inc.

Mechanical engineer: Jack Snow Engineering

Electrical engineer: Paulson & Clark Engineering, Inc.

Civil engineer: Van Sickle, Allen and Associates, Inc.

Interior design: CONstruct Architects, Inc.

Landscaping: Helmin Landscaping

Construction manager: Shingobee Builders, Inc.

Stone: Waletzko Masonry

Cabinetwork: Ron's Cabinets, Inc.

Flooring systems/materials: Shaw Contract Flooring

Window systems: Kawner Curtain Wall System

Architectural metal panels: McDowall Company

Concrete work: Ferber, Inc.

Millwork: Ron's Cabinet, Inc.

Photographer: Hilary N. Bullock

House of Prayer Oratory

Location: St. John's Abbey, Collegeville, MN

Client: Episcopal Diocese of Minnesota

Architect: Cuninghame Group

Principal-in-charge: John Cuninghame

Project manager: Brian Tempas

Project architects: David Engleson

Project lead designer: John Cuninghame

Project team: Brian Marquette, Janet Dray

Lighting designer: Cuninghame Group

Interior design: Janet Dray

Construction manager: Cuninghame Group

Construction Services

Landscape architect: Cuninghame Group

Window systems: Marvin Windows

Millwork: Pat Martin/Jack Torborg

Photographer: Christian Korab

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St. Cloud Post Office and City Hall, 314 Saint Germain Street, St. Cloud (1902-1986)

ELROY QUENICE

Perhaps the people of St. Cloud realized something important was afoot when workers began laying four sets of railroad tracks down the middle of Saint Germain Street, one of the city's principal thoroughfares. Or maybe it was when crews cut all the phone and electric lines above the street and shored up the basements of the shops along the road. For a few residents, maybe it didn't sink in that one of America's most amazing engineering feats was imminent until the day in 1938 when the immense old St. Cloud Post Office building was actually raised off its foundation and drawn by horses, ever so slowly, along the tracks from one side of town to another as crowds watched.

Despite all of its historical importance as St. Cloud's first post office and later as its city hall, the formidable gray granite building is most notable as the structure that played a starring role in this move, a monumental achievement of the era. Originally the post

office occupied the first floor and a United States Land Office took the second. As the postal operations grew, however, even the whole building could not offer sufficient space for a post office.

Toward the end of the Great Depression, the building was closed as a postal facility and purchased by the City of St. Cloud for use as a new city hall. A new federal building was to be built on the same site. So for \$6,965, the City hired the F.W. Laplante Company of Sioux Falls to move the building four blocks to its final resting place. The relocation came off smoothly.

After the move, the building sat near the banks of the Mississippi River. In its new surroundings it looked much the same as it had when first built in 1902 in the Renaissance Revival style. Built at a cost of \$50,000 from granite quarried in the area, it had 2 stories, and forcefully arched windows and entryways. On sunny days, cop-

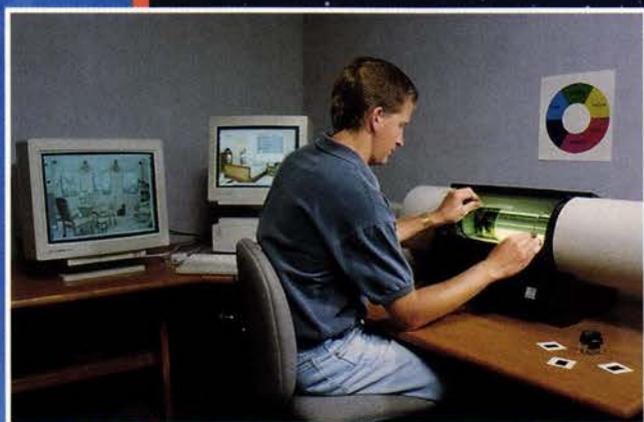
per flashed from the cornice and the cap of the granite chimney.

The building changed little over the years. By the 1970s, it still had its original flooring, millwork, hardware and windows. But after the City moved to a new city hall in 1983, the building constituted a solid granite obstacle to yet another construction project. This time there were plans for a new convention center along the Mississippi, and the building that once picked up and moved four blocks suddenly had nowhere to go.

Preservationists tried to block the destruction of the old post office/city hall, and they urged the city to incorporate the building into the convention-center design. Ultimately they lacked the money to stop the City's plans. In November 1986, front-end loaders attacked the building's 2-foot-thick walls. Rumors persist that the City illegally disposed of the granite rubble in a landfill.

Jack El-Hai

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