



In scale, profile, and materiality, a large mass and small mass on the new building's principal façade echo the traditionally detailed Collegiate Gothic and Tudor image of the original nineteenth-century campus master plan (top).



TIMOTHY HORSLEY

A new language and dining building at Carleton College by Charles Moore's former firm shows how much attitudes toward campus infill have changed since the 1960s and 1970s. Moore built his fame, in part, upon a number of conspicuous buildings, ranging from the faculty club on University of California's Santa Barbara campus to Kresge College on its Santa Cruz campus. Bright in color and bold in form, the projects marked the beginning of a now-common trend toward constructing buildings that stand apart from their contexts. That history makes this new edifice all the more significant. Designed by his successor firm, the structure exhibits extraordinary restraint, fitting carefully into its context while conveying its own quirky character.

In the 1980s, Moore and firm principal Arthur Andersson served as design consultants to Carleton. While it had a strong 1920s master plan, Andersson noted that "every architect working there in the 1970s and early 1980s decided that it was their moment to design a monument," resulting in an incoherent mix. Although Moore died in 1993, the firm received the commission in 1998 for a rare open site, flanked by Nourse Hall, a Tudor Revival dormitory, and Myers Hall, a modernist dormitory box.

The new building's corner closest to Nourse matches its height, form, and materials, with a smaller one-story brick-clad wing on the opposite corner echoing both the three-story mass and the old neighbor. Affectionately called the "son" and "grand-son" of Nourse, those projecting façades reduce the apparent size of the 54,000-square-foot building and connect, with their pointed-arch openings, to the historic core of the campus. A glass-faced dining room, with copper-clad clerestory dormers forming a gentle arch, visually bridges the two brick fronts. Behind them rises a slate-clad, flat-roofed box—the height of Myers Hall—containing offices, classrooms, and lounges for five language departments. Visually, the box reads as a roof and seems to recede, while its slate cladding, notes Andersson, "has a dark, shadowy quality" like the mature Douglas firs nearby. Tall, clerestoried windows in this academic block illuminate faculty offices and classrooms, while a notch in the east side brings daylight into the center of the building. Along the rear, the slate-clad box sits on top of a brick-clad base, with large windows overlooking the lakes on campus.

Moore's influence can be sensed in the inscribed oval of the entry vestibule, and in the eclectic mix of pointed-arch openings and modernist window walls; yet the edifice charts a new course with durable materials, such as slate and copper; subtle color, such as natural wood finishes; and substantial detailing, such as the thick vestibule walls and the deep returns on brick end walls. "Although academic buildings change a lot," says Andersson, "we're responsible for making them last." **Thomas Fisher**



- 1 new building
- 2 Nourse Hall
- 3 Myers Hall

The new building's receding rectangular mass suggests a closeness to the stylistically modern dormitory from the 1960s next door. Larger windows offer views from the slate-and-brick rear façade to the lakes and fir trees that ring the campus (above).