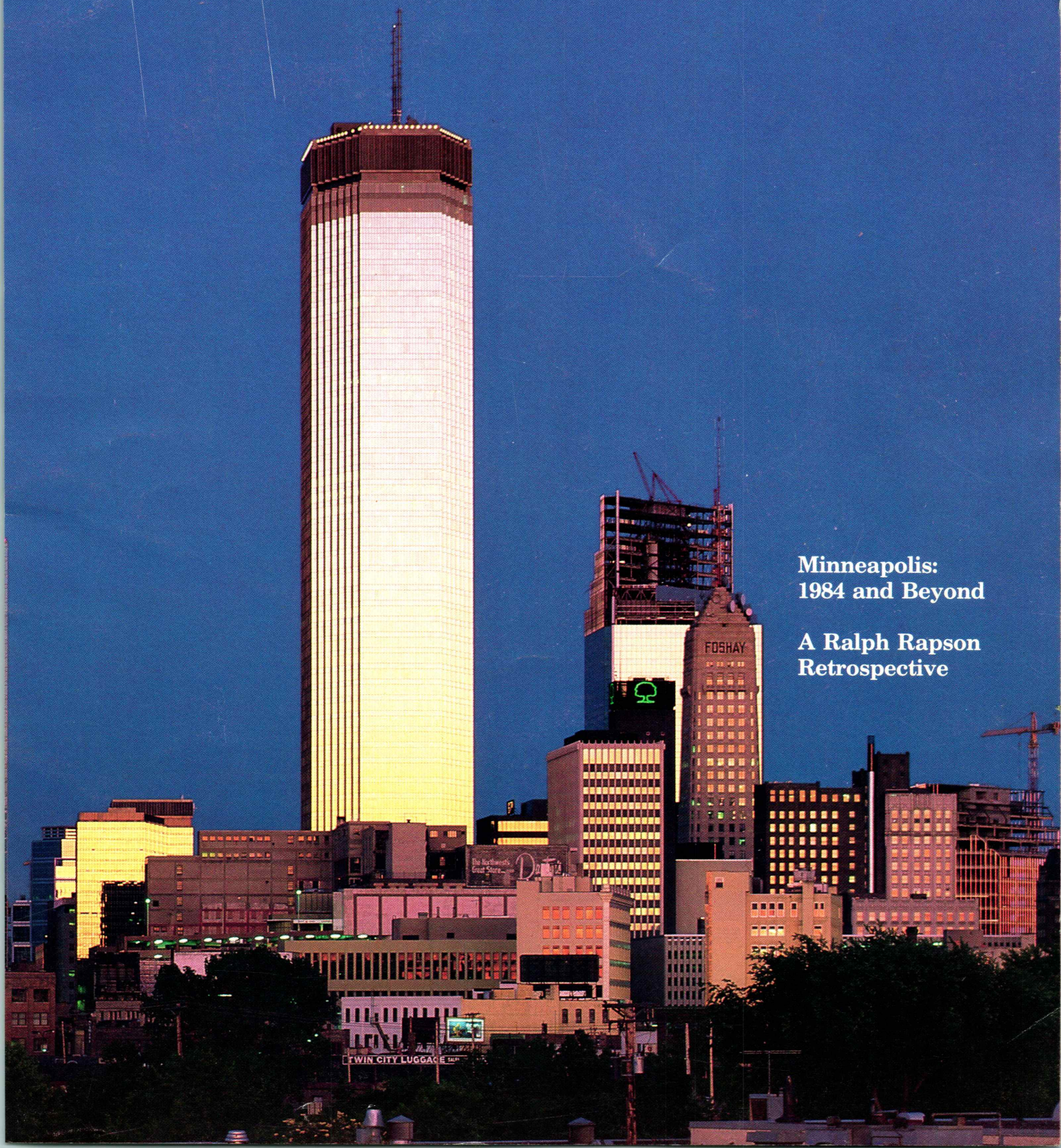


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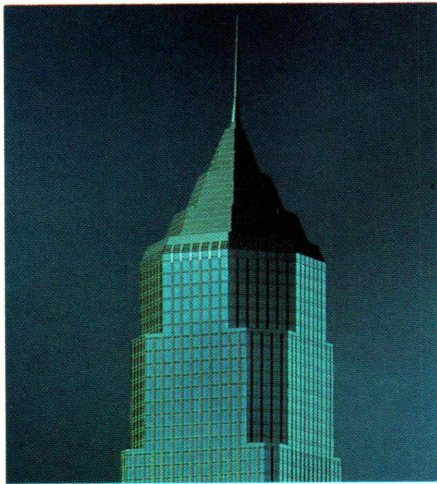


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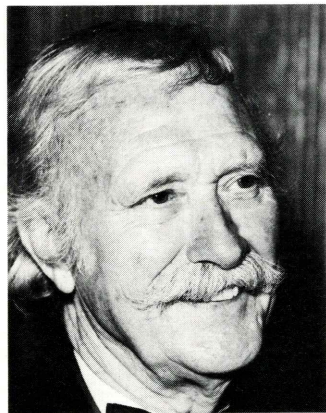
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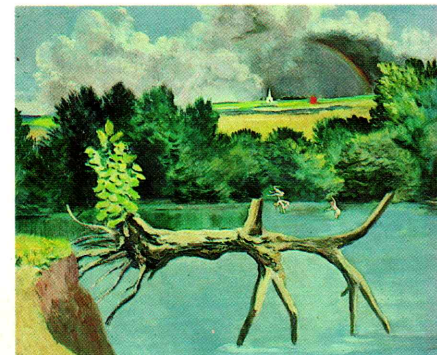
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54 The gentle brush of Clement Haupers

# AM

## architecture minnesota

A REGIONAL MAGAZINE OF THE DESIGN ARTS  
JULY/AUGUST 1984 VOL. 10 NO. 4

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**Cover:** The new Minneapolis takes glowing shape. Photographer: George Heinrich. Special thanks to Fred G. Anderson for freeing the back cover.

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## news briefs

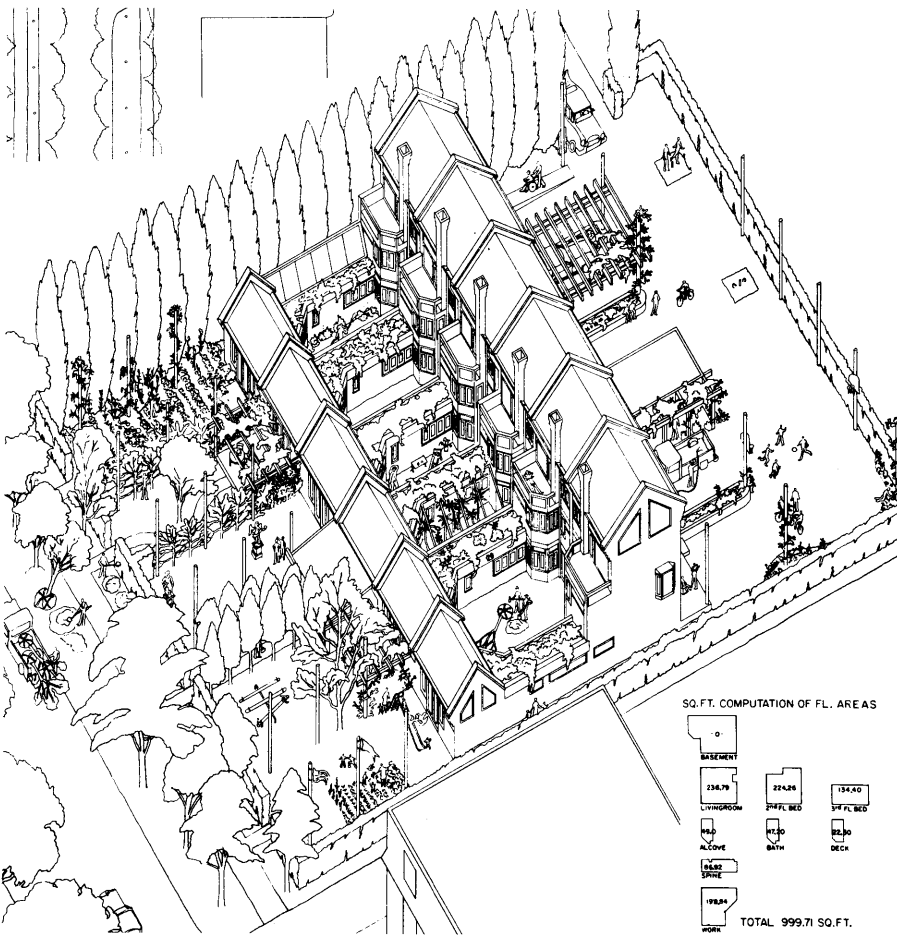
### A new American house is designed

Troy West, architect, and Jacqueline Leavitt, urban planner, both of Wakefield, Rhode Island received the award for best design in the *New American House* competition. The competition, sponsored by the Minneapolis College of Art and Design, the National Endowment for the Arts, and Dayton's, drew 346 entries from 37 states and three foreign countries.

West and Leavitt sited the three-story living units at the back of the square-block lot. A hall with kitchen and living space connects the rowhouses to the work cottages, located on the street. The flexible design works well for single individuals, one-parent families, or non-related roommates. A communal yard encourages interaction of neighbors; but every unit has a small private space to be finished to personal taste. The alley is used for cars, so minimum space is given to vehicles. The design

nia, Roger C. Erickson of Boston, Massachusetts, and the team of Bob Burnham, Virginia Cartwright, and William C. Miller of Manhattan, Kansas, received awards of merit. St. Paul architect Dennis W. Grebner and Minneapolis architect Daryl E. Hansen were among the twelve entries receiving honorable mentions.

(Harvey Sherman, competition director of *A New American House*, will write on the competition and the winning designs in the next issue of *AM*.)



Detail of best design by Troy West and Jacqueline Leavitt.

The winning design for six rowhouses with attached work cottages best responded to the need for a new, flexible house for professional people and non-traditional families, according to Thomas H. Hodne, Jr., one of the competition jurors. "It expressed the workplace honestly and directly," said Hodne. "So the *New American House* is revisiting an old idea—the family doctor in the parlor, the tailor with his family in back, the general store or restaurant with living quarters."

is low key and traditional in character.

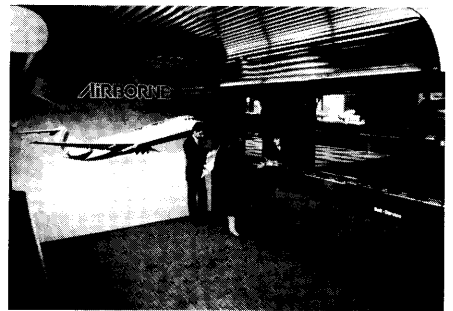
Although the winning submission was judged best in the competition, it did not receive the \$6000 first prize money because of a technical violation in its presentation. The second prize of \$3000 was awarded to architect Jill Stoner of Philadelphia, Pennsylvania; third prize of \$1750 to Carlo Pelliccia, an architect and professor of architecture at the University of Virginia in Charlottesville.

Michael Pyatok of Oakland, Califor-

### Airborne design takes off

Ellerbe Associates' interior design group Inside! has recently completed a prototype air freight retail center in Chicago for the Airborne Corporation. The streamlined design, accentuated by radiused corners and linear detailing, expresses a new corporate image for the speed-oriented company. The center is the first of many such Airborne storefronts expected to open in major cities around the country.

The design recalls the cross section of an airplane with service counters on either side of a window-like transparency showing an express plane in a sunlit sky. The transparency, illuminated at night, projects the airplane image toward the street. The colors used in the Airborne logo form the design palette. The new service centers, image and all, are only 650 square feet.



Ellerbe's prototype design for Airborne.

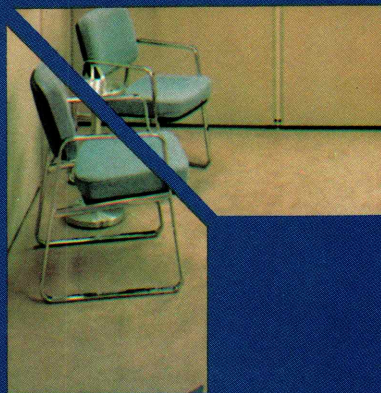
### St. Anthony Main goes on

The Jefferson Company, developers of St. Anthony Main, a retail and restaurant complex on the banks of the Mississippi on Minneapolis' Main Street, recently announced plans for a major expansion.

Thirty new stores will be added in the three-level development, raising the total in the complex to ninety and mak-

*Continued on page 58*

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## notable notes

### Dancing on the ceiling

"I was tracing the ceiling squares and curves of light with my toes," dancer Diane Elliot said, describing one of the movements from "Dance in City Hall," a unique project combining dance and architecture performed in July at the St. Paul City Hall.

The performance entitled "An American Dream: Compromises and Everyday Accommodations" was presented by six Twin Cities dancers and choreographed by Irene Wachtel, who is a member of the Fuligule Company of Contemporary Dance of Strasbourg, France. Wachtel specializes in creating dances for public spaces, and in the past ten years has directed over one hundred dance performances in a variety of environments, including the Palais du Rhin in Strasbourg. Wachtel begins the process by selecting music on the basis of her own response to the space, considering lines, symmetry, and materials, along with what the building might mean, historically.

St. Paul's City Hall offered some fascinating elements to work with. Designed in what was then called the "American Perpendicular Style" (Holabird & Root; Ellerbe Architects, 1931-32), its Belgian marble concourse is 41 feet high and 85 feet long. The space was dedicated to the War Veterans of Ramsey County in 1936 and is dominated by Carl Milles' 36-foot white onyx sculpture of the Indian God of Peace which rotates on its base.

"I felt a subdued, soft mood in the concourse," Wachtel says, and she chose an opening musical piece by Philip Glass which was fluid in movement. As people enter the space, it becomes more energetic. "We wanted the public to be part of the dance itself, and not made to feel that they were in the way," Wachtel explains. As the music shifts to the cool jazz of Dave Brubeck, the dance sequences focus around the cool Blue Belgian marble columns.

In designing the dance, the squares in the floor were used as a grid, and the dancers were asked to make up dance phrases following the lines of the building as well as their own personal reaction to the space. The result, in the opening sequences, is evocative and ritualistic, suggesting movement behind and inside of things.

In terms of content, Wachtel says she found the use of the Indian God of Peace to be somewhat ironic—in light of our history. As the dance performance moves to the second floor, the accompanying music incorporates the cynical lyrics of Randy Newman and Bryan Bowers. The dance movements are more rigid and mechanical. "It is American in many ways," Wachtel says, "combining cynical content with freedom."

Wachtel first became interested in the integration of dance and architecture while observing her students in Lincoln, Nebraska. They had no formal studio, and danced wherever they could find space—in libraries, living rooms, churches, even cafeterias. She found

that the students were spontaneously influenced by the spaces, developing new ways of using the body, and that the performance established a more intimate relationship with the audience.

Asked to compare performing in public spaces with the conventional stage, Wachtel says, with typical French succinctness, "I like it much better than dancing in a room with a hole at the end of it."

The Dance in City Hall project was sponsored by the Minnesota Independent Choreographers Alliance, the Compas Community Art Fund and a grant from the National Endowment for the Arts, as well as individual contributors.

### Houses

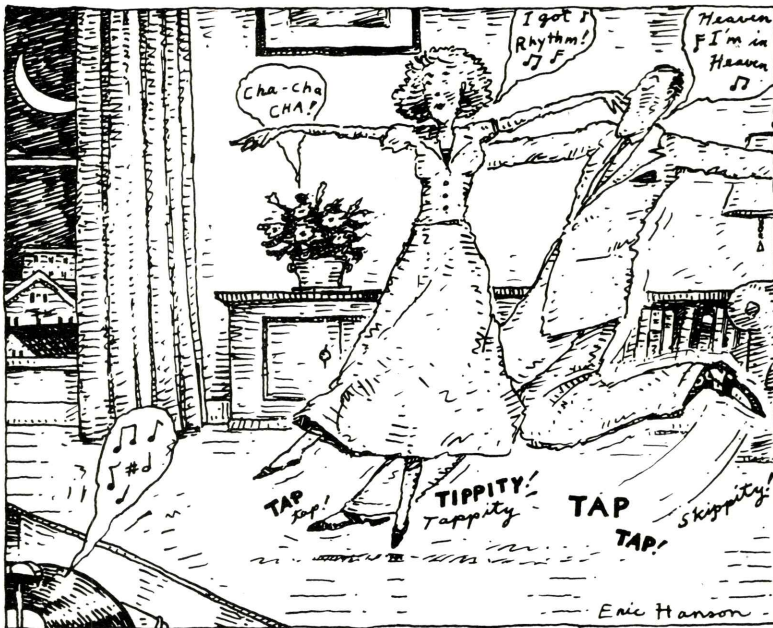
(for Frank Lloyd Wright)

By Adelheid Fischer

*There are places  
where brick does not meet brick,  
where the walls have stood up as windows  
against the trees,  
and the low-ridged roofs fly out  
to small harvests  
of water flowers.*

*You must come clean of heart.  
Nowhere is beauty obliterated  
by excess.  
To sit in chairs  
like your own ribs,  
line stacked against line,  
breathe.  
The walls within collapse  
and move towards the moment between breaths  
in which nothing happens.*

*It is possible  
for a man to take with him  
the things of this world  
and know himself in them.  
He might bring his life  
to the horizon,  
into the longest line of repose,  
the act of least resistance.*



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## scanning the media

Being a collection of hard facts and appealing notions gleaned from the pages of periodicals you'd read if you had the time

### Entering, in a new era

THE LOT OF THE LOBBY HAS BEGUN TO CHANGE ACCORDING TO PAUL GOLDBERGER *NEW YORK TIMES* (MAY 13). "The lobby, relegated to the status of a non-place in the era in which a kind of harsh, stripped-down functionalism dominated architecture, has now turned into something grand, even grandiose."

cial skyscraper" with owners and users of large scale buildings pushing for activity at the street level. In contrast to the sleek, sterile forms of the International style which stand aloof from city life around them, or the "exaggerated corridors" of the 1950s and '60s designed to be passed through as quickly as possible, the lobbies of today are intended to catch our attention, to invite us to linger and to look. Cities have encouraged this movement away from the lobby-less building by passing legislation either requiring public space in large buildings or allowing building owners a bonus of more floor area in exchange for including it.

Although they may be on a comeback, Goldberger notes that there are few such spaces that admit to being called lobbies any longer. They opt instead for terms like atriums, courts, plazas, arcades or galleries. And while he feels the intention of this new development is good, its results often are not: "A bad atrium is bigger than a bad lobby and therefore harder to ignore." These new public spaces offer a place for people to pause and take a moment to ease the pressures of city life but often lack such fundamentals as seating. An example of this type of thoughtlessness is the atrium at Fifth Avenue's Trump Tower, a vertical shopping mall lined with peach and rose-colored marble, where a large stone bench near the front door was turned into a planter.

Goldberger suggests that while there are new functions that the lobby may serve, such as integrating a public shopping mall with a building's more private office functions, many of the newer ones are just hyped-up versions of the old style. The desire to bring expression to the point of arrival has brought on a "rush to turn every en-

trance, every passageway into a 'destination' space in itself." Often what results is a type of "architectural retrofitting." An older building is renovated to bring in some of the current fashion, as with the greenhouse-like structure added to the front of the undistinguished 1963 Chemical Bank office building.

This, Goldberger fears, is the real problem with the current lobby mania. Whatever dignity a space may possess could become dulled with an abundance of public spaces as cliched as the suburban shopping mall. There will be so many of them that "the very point of their existence—to inject life and variety into the urban experience—disappears."

### Take a deep breath

THE SWEET FRAGRANCE OF FRESH FLOWERS SCENT THE AIR IN A PUBLIC PARK FOR THE BLIND IN ENFIELD, SOUTH AUSTRALIA. *Urban Innovation Abroad* (May) reports that this first public "smelling" garden was inspired by other private gardens in British Columbia, Canada, and West Germany.

Designed with the advice of the Royal Society for the Blind of South Australia, the garden uses plants and other features carefully selected to provide scent, touch and sound impressions. A grassy amphitheater and fountain will please the ears. Crisscrossing paths are defined by railings posted with signs in Braille describing the plants. The flowers, herbs and bushes chosen are aromatic year-round and have particularly interesting textures. Sculptures will also be mounted for visitors to touch—turning the site into a lovely new urban green space for the sighted as well as the blind.

### Architecture on the walls

THE ART OF ARCHITECTURE HAS FOUND A NEW NICHE IN MUSEUMS ACROSS THE COUNTRY, NOTES JOSEPH GIOVANNINI, IN THE *NEW YORK TIMES* (MAY 20). Only since the late 1970s have major museums in the United States and Canada shown architectural drawings and models—and before that a special department dedicated to them was practically unheard

of.

But the situation is changing. Recently, a number of institutions, museums and departments specializing in architecture have been or are being established. The first galleries of the National Building Museum in Washington, D.C., founded in 1980 by an act of Congress, are expected to open early next year in the remodeled Pension Building. The Temple Hoyne Buell Center at Columbia University, the first institution for the study of American architecture, has been established. And the Art Institute of Chicago, the San Francisco Museum of Modern Art and the Museum of Contemporary Art in Los Angeles have created or have plans for new permanent architecture departments.

Giovannini attributes the recent surge of interest in architectural drawings, in part, to the profession's renewed desire to produce beautiful drawings. "... architectural drawings can be more than service documents in creating a building; the best are worthy of permanent museum space, because of their rarity, historical importance or information—but also because of their independent esthetic value."

Giovannini notes other factors contributing to the phenomenon of architectural museums. There have been several very influential exhibitions, including the Cooper-Hewitt Museum's "200 Years of American Architectural Drawing," that have raised the level of public awareness about architecture. And the preservation movement has helped to create a greater interest in America's architectural heritage. At the same time, there is a movement toward integrated art modes and the lines between disciplines are becoming less distinct. Architecture is being interpreted in new ways by sculptors and artists—giving museums natural material for architectural exhibitions.

Whatever the reasons behind the formation of architecture departments in museums, Giovannini suggests that they are indispensable to reinforcing this interest—"because architecture shown in a museum gives the public a museum standard by which to judge architecture outside it."



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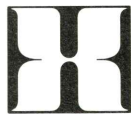
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## Urban form: expectations for the future of downtown Minneapolis

By Robert A. Findlay

What changes in downtown Minneapolis do development interests foresee in the next twenty years? How do they feel about these changes? What should be done, and by whom, to enhance the form of the central city?

During March of this year, I interviewed forty-six development, design and community leaders about the changing form and organization of downtown Minneapolis. The study is an integral part of the Metro 2000 planning effort of the Downtown Council and the Minneapolis Planning Department. In contrast to a streetcorner interview, this study was designed to reach those individuals likely to affect or make decisions about what will be built and where in downtown during the next twenty years. Seventeen community representatives, thirteen environmental designers, and sixteen developers and tenants of major downtown spaces were interviewed.

Four physical relationships found in downtown Minneapolis were the basis of the interview: the geographic relationship of small to large retailers, skyway to street level activity, buildings to open space, and built to unbuilt development. The characteristics of enjoyable indoor and outdoor public spaces as well as of model urban areas were also discussed.

Questioning followed a sequence of prediction, evaluation and prescription. It is informative to learn not just what changes are predicted, but also how people feel about projected changes. What are people's preferences for development patterns and who should take the initiative for change when desired or necessary? Do developers, designers and community leaders agree about future changes?

It was interesting that community representatives and environmental designers were in basic agreement about the relationships discussed.

Differences did arise, however, between these two groups and the developers and tenants, especially regarding the built to unbuilt patterns of

development downtown.

All agreed, somewhat, that the unbuilt-upon land represented a reservoir of development potential, but community representatives and environmental designers felt that the unbuilt-upon areas downtown also represent lost city heritage. They also agreed that empty sites should be developed before other sites are cleared, that sites should be cleared only with definite development plans, and that large sites should be divided to provide greater diversity in new development. The developers and tenants were neutral or disagreed with these concepts.

Although there were differences in how these groups conceived of Minneapolis, they identified very similar exemplary urban areas in the Eastern United States and in Europe. All groups expressed an ideal of human-scaled streetscapes in selecting models of good city form.

### *City pattern*

Developers, designers and community leaders agreed about the projected "filling in" of central Minneapolis in the next twenty years. Two-thirds of the respondents foresee that the city will fill in with new construction. They predict that the city will resemble the traditional city pattern of building-edged and -fronted streets and spaces rather than the modern model of towers in the park. Towers will continue to appear on the skyline, however, as they rise from full block developments at lower levels. Generally, respondents felt positively about this pattern of development, but expressed concern about open space and connections.

### *Open Space*

As the city core fills in, there is need to reserve and develop open space in downtown before the opportunity is lost. From all sectors, there is a call for public guidance and leadership in establishing an open space system with guidelines and incentives responding to the changing character and use of center city districts. Spaciousness, activity and daylight were identified as characteristics contributing to the enjoyment of public spaces such as Peavey Plaza and the Crystal Court.

### *Connections*

Most people in all sectors felt positively about the prediction that the

compact retail core will continue with smaller shops gathered around the clustered major retailers. Although one developer described Seventh and Nicollet as the "1000 percent corner," suggesting over-concentration, many felt that only a major public and private effort to locate a retail anchor away from the cluster would change that pattern.

All sectors recommended that interconnections, visual transparency and frequent physical access be made between the skyway and sidewalk levels in order to prevent the loss of streetscape activity to the skyway level. The pedestrian system should be considered a two-level one, with the sidewalk level emphasized, and the skyways a climate-controlled complement.

Connections are predicted to be made to the perimeter ramps and to the developing special interest nodes surrounding the central city core, such as Riverplace, Heritage Landing, and the warehouse and mill districts.

Some felt that the skyways worked best in the compact core, and that other systems, including arcades, enclosed alleys and trolleys might be considered for the peripheral extensions. More government involvement in keeping routes open longer hours, dealing with multiple and distant owners, and extending the system to the perimeter ramps was strongly favored.

### *Recommendations for the future*

Community representatives called for a pluralistic downtown, one that serves the full range of economic and social types. Developers and tenants encouraged the development of specific projects, such as the convention center and a rail transit system, as well as tax restructuring to attract tenants and developers to the center. An architect stated that a high sense of urban quality of space is developing in public and professional minds in response to people's experience of the public environment. Awareness of these attitudes and opinions can enhance and guide the Metro 2000 planning process.

*Findlay, an architect, carried out this study while on sabbatical from the Department of Architecture at Iowa State University. A complete report of the study will be available this fall from the Minneapolis Planning Department and from the author.*

## Design Review: Boon or Bane for Minneapolis?

### Let business and city work together for good design

By Kent D. Warden

It is difficult to disagree in principle with the concerns and objectives of a building design review program. The problems, however, emerge in attempting to define policy and administer it fairly without undue penalties to those it affects.

In the case of the proposed design review ordinance for Minneapolis, the medicine may be worse than the ailment. There is little doubt that the process would cost a developer significantly in time and money; there are serious questions whether the product will be better as a result. It is already more expensive and takes longer to build in downtown Minneapolis than in outlying areas. Additional obstacles will make it more difficult for the downtown developer to compete in the marketplace and will tend to discourage future development.

Adequate controls already exist for zoning, density ratios, set-back, traffic interface, skyway construction and historic preservation. Without any further design control, Minneapolis has managed to develop a national reputation for having an unusual number of buildings of high quality and unique architecture. There may also be a few disappointments, and while design review may help reduce those problems, it may also serve to hinder the creation of truly exceptional buildings. The IDS tower was initially very controversial and undoubtedly would have had problems with design review, but is now considered a "jewel" and sought to be protected.

Even the best of experts will disagree as to the best design to solve a particular problem. The owner or developer ought to be entitled to give first consideration to the expert he or she has paid to study and solve the numerous and complex problems of design. Further, compromise for the sake of expediency may take the edge off creative design—or uniqueness may cease to be a project objective in the first place.

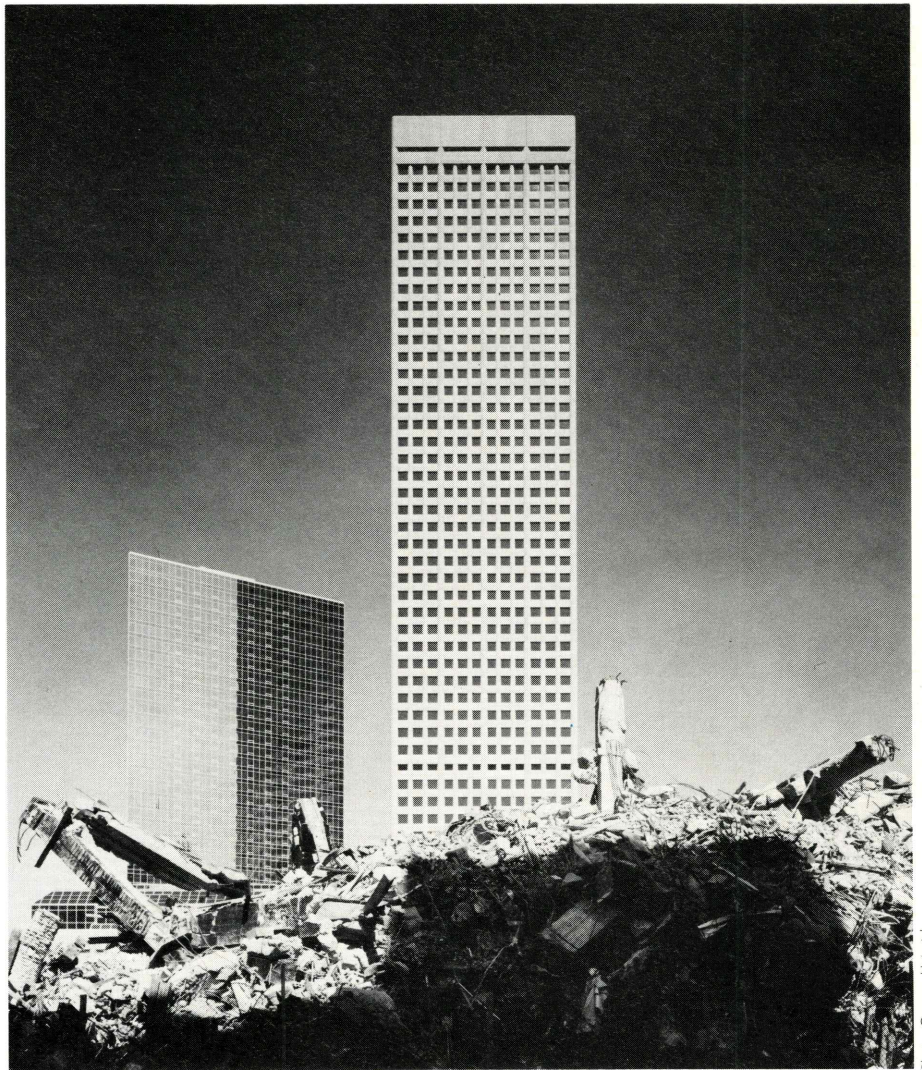


Photo: George Heinrich

The increased vitality and acceptance of downtown Minneapolis as a place to live, work and shop ought to be considered the best measurement of success of recent development. Owners and developers take great care to select an architect with the demonstrated ability to deliver a product of the quality and appearance they desire. Their investment is great and success of their choice is determined by the market acceptance or successful corporate identity of the project.

To a large degree, the success of downtown Minneapolis has resulted from the spirit of cooperation and partnership between city government and the business community. Those re-

sponsible for its major buildings are among its most avid promoters. It would be far more productive to continue to foster that informal process than to impose what is likely to be a cumbersome and arbitrary process that discourages future development.

If the city really wants a larger role in urban design, then it should be limited to design input or competition on redevelopment projects where the city has taken the initiative, where financial incentives exist and where the developer has agreed to the conditions in advance.

*Kent D. Warden, President, Minneapolis Building Owners and Managers Association*



## The community must promote good design

By Thomas H. Hodne, Jr.

Minneapolis has reached a critical stage in its physical development. One choice is to proceed as it has in the past, letting the private sector lead the design thrust of new development. This certainly has had its very positive moments—IDS, Nicollet Mall, the Loring Park development, Symphony Hall, and the new WCCO building, for instance. The alternative is to accept a development partnership with a design review process to protect these positive elements and even to enrich them. For example, we should insist upon retail and restaurants along the Loring Park Mall extension and along the WCCO building interface with Nicollet Mall and Peavey Plaza, and protect the Foshay Tower from being engulfed and its great symbolism desecrated completely.

Further, design review could have called attention to the design mediocrity proposed by national and even international "superstar" architects. Two glaring examples are Warneke's Hennepin County Government Center and Tange's Art Institute addition. Last but not least important, the closing and cluttering of some of our crucial vistas might have been avoided—the Post Office ramp on the river, the Franklin bridgehead east of the river, and most recently, the First Avenue entrance to Downtown from the south.

Overall, environmental abuse has been kept to a moderate degree in our city, yet with City Center—a dull suburban shopping center transplant—take heed—the private sector let us down.

What about future design opportunities—the Milwaukee Depot area, Hennepin Avenue, the warehouse district north of the distributor parking ramps to name a few? Is it not time for open, healthy debate regarding Cesar Pelli's and Norwest's "squat and tall" Foshay Tower replica—rather than assume most everybody accepts it because it's new, big and, after all, done by a responsible professional and prestigious bankers?

Opponents to design review advocate that it would hamper, deter, and dilute this quality approach. Not at all—I believe it would be further insurance that a neighbor on the J.C. Penney block could not build a mundane maze of a North Star Center or a people-less Federal Reserve Bank Plaza on our great humanizing Nicollet Mall.

I believe all our neighborhoods, as well as downtown, would benefit from a *mandatory, private, public, all scales, citywide*, design review process.

A screening "quick review" ap-

proach would dispel the delay for the obvious, small scale, and non-controversial design proposals.

Minneapolis citizens, politicians, businessmen—even architects and urban designers—need a sharpening of their design consciousness. I believe a design review process can accomplish this.

Let the design review board be a separate body, certainly *not* tied to the planning commission, made up of non-fearing and realistic designers, developers, businessmen and citizens to provide balance and conscience.

Accept design review as a service to insure quality rather than as a monster deterrent. Trust it, nurture it and see that it sets a national precedent as we Minneapolitans have achieved in many of our "midlands" thrusts toward quality.

Change is painful. Growth is impossible without change. Endure the short term pain and act for a "better yet future" Minneapolis.

*Thomas H. Hodne, Jr., FAIA, Professor and Head, Department of Architecture, University of Manitoba, and President of Thomas Hodne Architects, Inc., Minneapolis and Winnipeg*

## If review is needed, have the experts do it

By Edward J. Kodet

A doctor I know had a bit of trouble making decisions. After considerable criticism he decided on a most innovative approach: "I will gather a small group of self-proclaimed experts to review my procedures before a final decision. After all, it is the public I serve so why not make the public responsible? I checked with my attorney who said he would check with his review committee and get back to me."

Design review is the ultimate imposition of a relationship between client and architect. The client-architect relationship should be one that encourages the highest quality product. The art and science of architecture requires time. It requires thought and sensitivity. After all, a building is very seldom changed significantly and often remains for at least 50 years. Of all the consumables in society, why should so little time be spent on design for something that lasts so long? Clients must allow the architect this time or design review will mandate outside attention.

Architecture has given society a means of reflecting its aspirations, identity, hope, inspiration, innovation, and quality of existence through its buildings. When this means is deprived it is only reasonable that society should react. Society reacts in the only way it can—by delegating itself more

control. Such examples are zoning codes, building codes, and, most recently in Minneapolis, the proposal for design review.

As chairman of a task force to study design review for the Minneapolis chapter of the Minnesota Society of Architects, I can give some insight into architects' feelings about the subject. In a survey of Minneapolis architects there was a two-to-one consensus in favor of a design review process. Architects feel that this may be the technique necessary for the improvement of the environment.

Architects do not want, however, erosion of control and responsibility from the architect-client relationship to the public design review committee. The task force believes that it is necessary for the design review committee to be design professionals who can make a decision regarding design with authority and decisiveness. Such a committee should be given the responsibility to make recommendations and expedite the process necessary for projects to move ahead. In the design review process, committee decisions should be put forth in writing, and there should be no opportunity for stalling. City government should play only an administrative role, as opposed to a consulting role, in providing the design review committee with information.

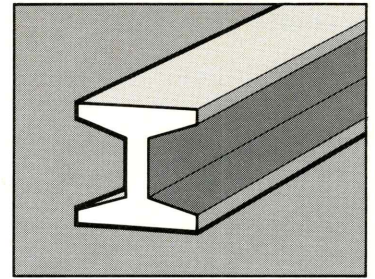
It is important that the process address elements that are not subjective. "I just don't like it" is a subjective response and as such, has no place in design review. In such a proposal it is far better to yield to greater freedom and liberty than restraint. One building of marginal or low visual and technical quality is a small price to pay if it allows a greater and more innovative approach to those who can and do extend the limits. Today's exciting and controversial artistic thrusts are tomorrow's landmarks.

The size of the project is very important. Large buildings have the advantage of professional help, but smaller scale projects often do not. It is a disgrace how small additions to a building can erode the character of a neighborhood. It is important to have professional design input through design review for even the smallest of structures.

Design review is an index showing a lack of confidence. But if design review is implemented then it must be review by those most competent to do it. Responsible design is not done by review but review, like criticism, can be a catalyst for good design.

*Edward J. Kodet, AIA, Principal, Kodet Architectural Group, and Chairman of the Design Review Task Force, Minneapolis Chapter, MSAIA*

# Bladholm's 20-Ton Concrete Poles Fit to a 'T'

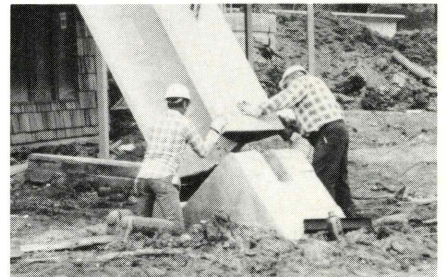
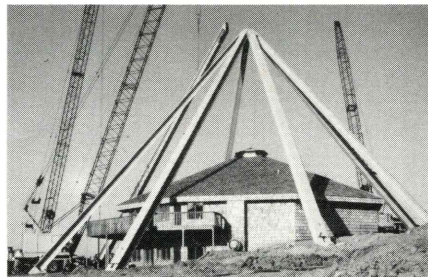
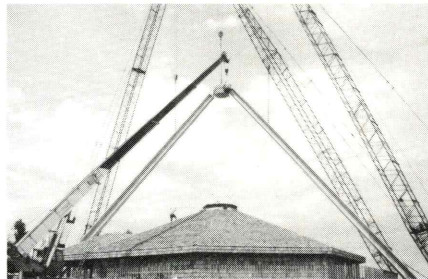


Bladholm, the concrete products specialists, designed, fabricated, and installed the eight precast, prestressed concrete poles required to form the teepee-shaped superstructure for the new cultural center building for the Shakopee Mdewakanton Sioux Community.

Located on the Sioux Trail near Prior Lake, Minn., the teepee over the octagonal, wood-frame building is reportedly the largest of its kind ever built. The 20-ton poles, varying in length from 80 to 100 feet, had to be set at a 50-degree slope. These tapered I-section CONTRAN transmission poles were custom designed by Bladholm. When completed, the teepee will have heavy-duty polyester fabric installed between the poles.

"The concrete poles were selected for reasons of economy, their low maintenance requirements, and their durability," explained Jim Braucker of TSP Engineering, "and thanks to Bladholm, they fit to a 'T'."

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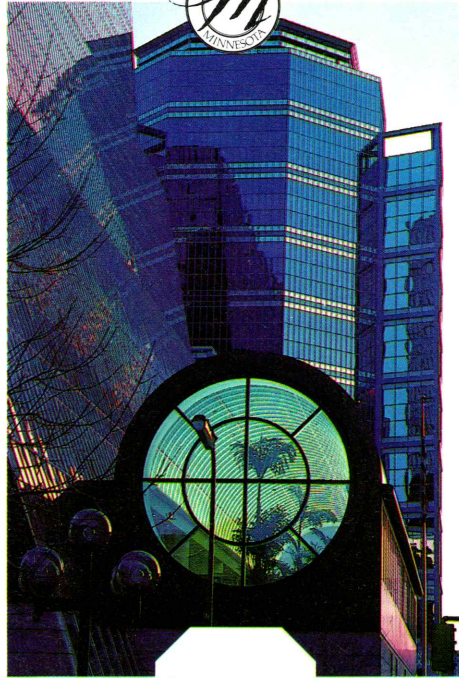
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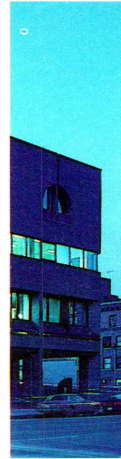
Owner: Shakopee Mdewakanton Sioux Community  
Architect: Johnson, Sheldon, Sorenson, Architects, Inc.  
Contractor: Mahowald Builders  
Engineer: TSP Engineering



\$4.50

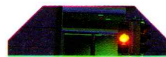


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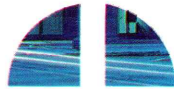


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## Looking forward—and back

It's risky looking into the future. And we're doing more than that in this issue of *AM*. We're throwing our hand in with those betting that downtown Minneapolis will be an ever more vital urban center. Much will shape that future: skyways and light rail transit, computers and satellites, private investment and public policy.

But we've focused on four of the future-forming prospects. The \$150 million, one and a half million square foot Norwest Center located right at the crossroads of downtown. The historic City Hall, to be restored so it's once again part of the city stage. A nationally competitive convention center, whose location will align much future development. The skyways—always with us, always expanding, but not always adding urban vitality.

Within the next year, other projects, other concerns will come into sharp focus. Probably within the month, plans for new skyline-shaping buildings will be announced. But whatever else happens, we think the prospects you'll see here will be major shapers of downtown's future.

It's risky looking into the future because the future moves too fast. But we'd rather anticipate

the future than wait for it.

While perusing future prospects, we also pause to take stock of the career of one of Minnesota's most influential architects, Ralph Rapson. Rapson will be retiring at the beginning of next year after thirty years as dean of the University of Minnesota's School of Architecture and Landscape Architecture. Through his own work and the education of two generations of architects he has done more to shape architecture and architects in this region than any other individual. We're extremely proud to present his achievements as architect, artist, and educator. He is, indeed the archetype of an architect.

And, for pure delight, we visit the Angels' Hill Historic District of Taylors Falls, Minnesota, where classic American architecture reminds us of the values of a simpler age. Near Taylors Falls a century later, Clement Haupers, Minnesota's own Grant Wood, painted the landscapes of his native state with equal simplicity and an irresistible playfulness. We hope you'll enjoy his work—and savor every page of *AM*.

*Linda Mack*

Linda Mack  
Editor

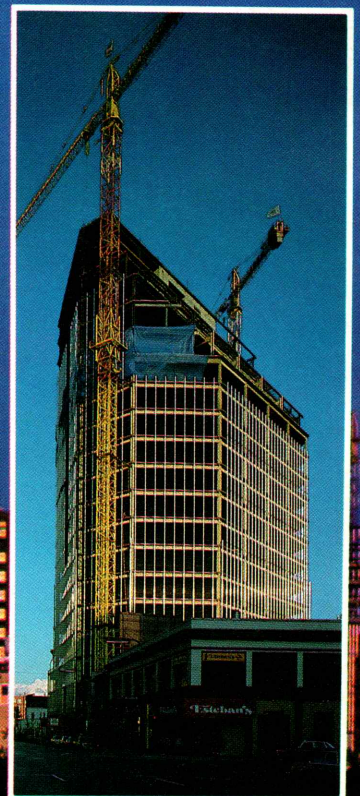
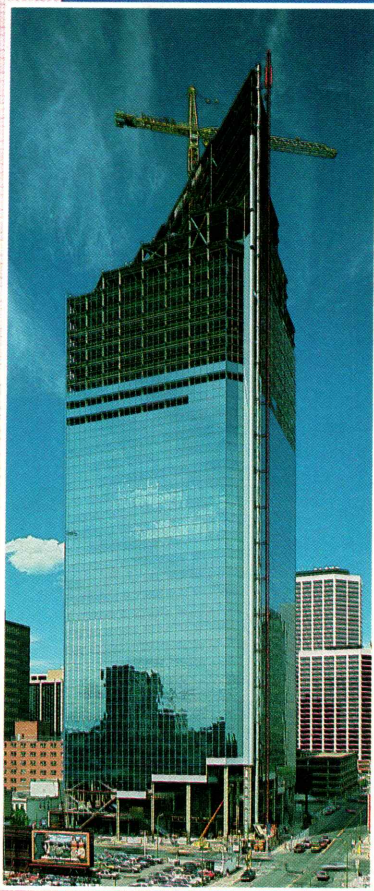
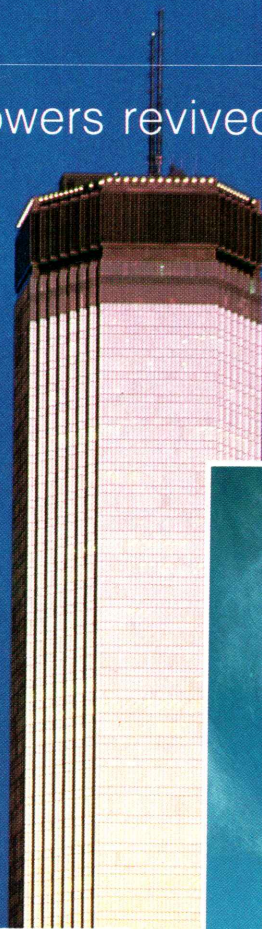
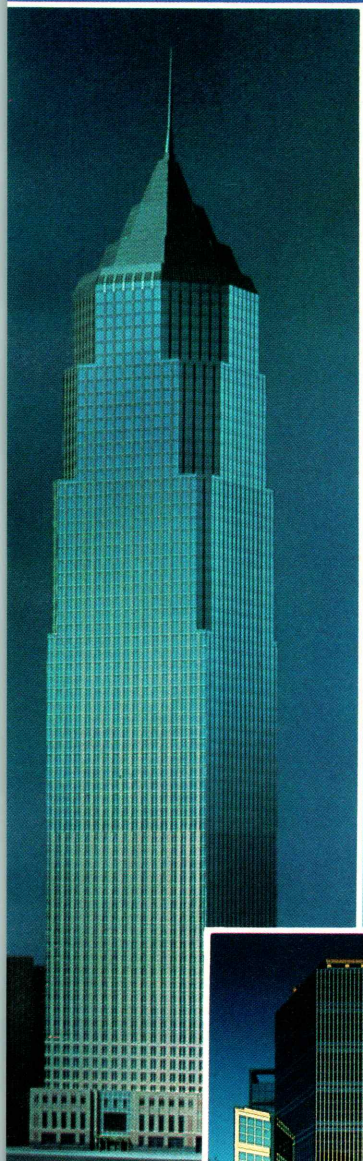
# Minneapolis Grows Up

A forward-looking downtown moves forward fast: dramatic new



**100 South Fifth**  
Opus Corporation and Northwestern Bell  
Architect: Opus Corporation, Minneapolis

towers revived city spaces, and paths for people



**Norwest Center**  
Westford Properties  
Architect: Cesar Pelli and Associates, New Haven, Connecticut

**701 South Fourth**  
Turner Development Corporation  
Architect: Murphy/Jahn, Chicago

**Piper Jaffray Tower**  
Maddux Properties, Inc.  
Architect: Hammel, Green and Abrahamson, Minneapolis

**International Centre**  
Ryan Construction Company  
Architect: Ellerbe Associates, Minneapolis

Photo: George Heinrich



Rarely has a building been anticipated so eagerly. In IDS, Minneapolis has seen the enduring impact of good design. In City Center, Minneapolis has seen the equally enduring impact of bad design. When the 1982 Thanksgiving Day fire destroyed the most crucial undeveloped block downtown, the opportunity to make or break the city was frighteningly apparent.

Relief was almost tangible when the Westford partnership of Norwest Bank and Oxford Properties chose Cesar Pelli and Associates of New Haven, Connecticut to design a totally new block. A "world-class" architect, Pelli has an impressive architectural opus: the Commons and Courthouse Center in Columbus, Ohio, the Winter Garden in Niagara Falls, the Pacific Design Center in Los Angeles, and, more recently, the Museum of Modern Art and the World Financial Center in New York City.

Equally reassuring, though, Pelli, too, recognized the crucial importance of the Norwest block: He spoke of creating a building that would respect and reflect its surroundings.

Now the design for Norwest Center has been unveiled. Clearly, Pelli has achieved what he set out to do: To design a skyscraper in the romantic tradition of the '20s which is "responsible, beautiful, and understated."

He assessed the best of Minneapolis' downtown buildings: the verticality of

# PELLI

"The Norwest block is center stage in the city. When you perform on center stage you have to stand proudly. If you choose, you can sing."



IDS and Dain Tower, for instance; the warm yellow stone of Northwestern Bell and the recent WCCO building; the silvery blue glass of IDS and now the Piper Jaffray building; the spire and base of the Foshay Tower. He melded those elements into a new and beautiful building that, indeed, reflects its context.

The tower is a scintillating structure of stone and glass. Sixty-six stories high plus crown and TV tower, it will command the skyline. Near the base the stone mullions dominate the glass. As the tower rises, the stone strips narrow and, almost imperceptibly, the glass becomes more dominant, relating the tower to the sky. The square tower notches in as it climbs, to end in a most classic skyscraping top.

The crown, a wedding cake in glass, is likely to become as strong a Minneapolis image as Foshay Tower or IDS,

Photos: Kenneth Champin



especially when lit at night. Its second tier will house an observation tower.

The three-story base (which may become four if retail projections warrant it) also reflects Pelli's concern for the way cities work. Its scale and detailing are humane. A stone coursing at street level gives way to a complex layering of ceramic, stone and glass. And there are windows for the upper-story retail. Flush to the street, the retail and lobby complex welcomes pedestrian traffic through frequent entry points.

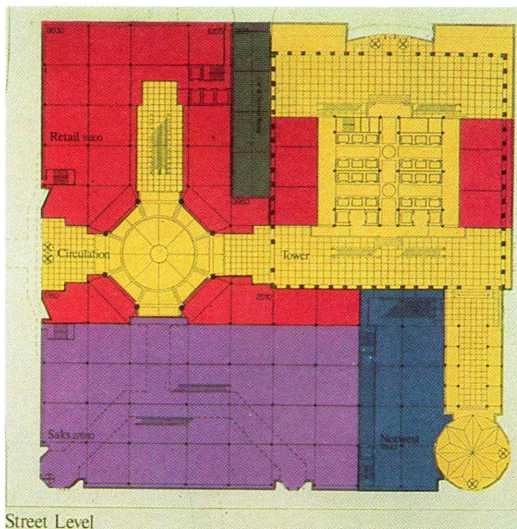
At the skyway level, pedestrian traffic is taken just as seriously. "Skyways are the most ingenious of transportation systems next to the canals of Venice," says Pelli. "But interior spaces within the system should vary." Thus the "grand hall," a three-story circular atrium at the block's heart (see plan) will be smaller and more formal than the IDS Crystal Court.

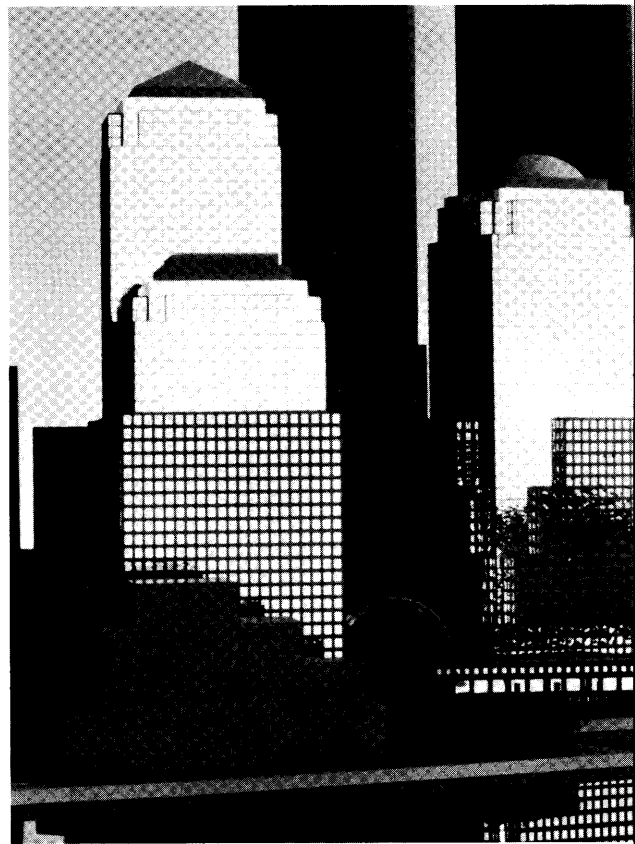
The decor of other public spaces, as well—the tower lobby and banking pavilion—may feature Pelli's custom-designed fabric or wallpaper. Since Norwest plans to lease half the tower, the tower lobby will serve all the tenants and will not have banking functions. The banking "pavilion" will be on 7th and Marquette, its historic location. Though smaller than the former great banking hall, it will reincorporate elements salvaged from the burned building: chandeliers, grates and rails, and plaques depicting commerce, industry, and transportation—"things celebrated in the '30s," as Pelli says.

Fitting all the pieces—bank functions, tower lobby, public place, and retail space—into the square block base was the central puzzle of this project. If the tower rose from its most natural place—the center of the block, its lobby intruded into the Saks Fifth Avenue store. So the tower was moved to the corner of Sixth and Marquette, as far as possible from IDS and City Center.

The tower's off-center placement clarified functional relationships, but left the building's form unresolved. The tower meets the base abruptly, and a bit awkwardly. Though tower and base are each an intricate whole, they do not flow together to become an organic composition, as the best skyscrapers have been. John Beal, Norwest Properties President, reports that the relationship is receiving refinement.

In a recent interview, Pelli offered another of his poetic metaphors: "A city is like a huge canvas being continuously painted. Architects are given a part to paint. Now is not the time to give Minneapolis a splash of red. The splash of red should come later." But Minneapolis, perhaps, was ready for the splash of red. *L.M.*





Cesar Pelli is a master of building skin and circulation. His curtain walls demonstrate some of the most sophisticated use of glass seen in the 20th century. In his earlier work in Los Angeles he curved highly reflective glass into sculptural shapes. Recently, his building forms have become more classical—straight towers finished at the top—as here (above) at the Museum of Modern Art tower and (top and far right) in the models for the World Financial Center in New York. But within the simpler forms, a complex interplay of colored glass, mullions, and near the ground, layers of ceramic (detail, opposite, a World Financial Center entry) has made his buildings eye-catching interactors with both the city and the sky.

Inside, Pelli's masterful control of circulation gives his buildings functional clarity and human ease. "As in the human body," Pelli said recently, "circulation doesn't have an image, but it is central to well-being."

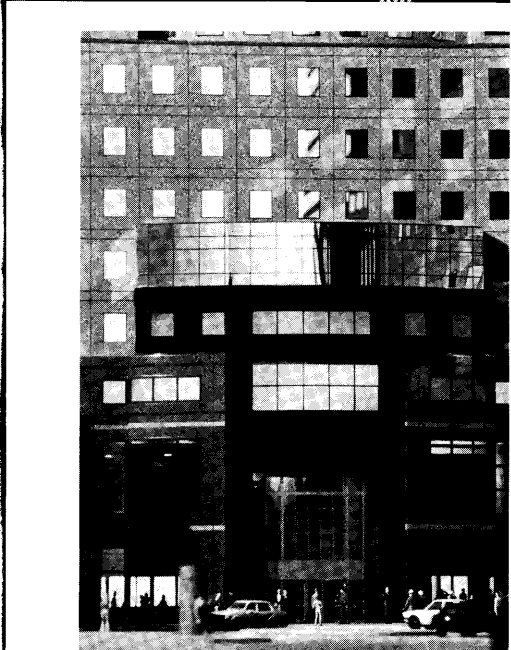
Pelli's most recent projects have been widely acclaimed. For the Museum of Modern Art in New York he designed an apartment tower (top), and renovated the entire museum, adding galleries and a garden court (right).

The World Financial Center in Battery Park (center and right) has been praised for its humane interaction with the city.



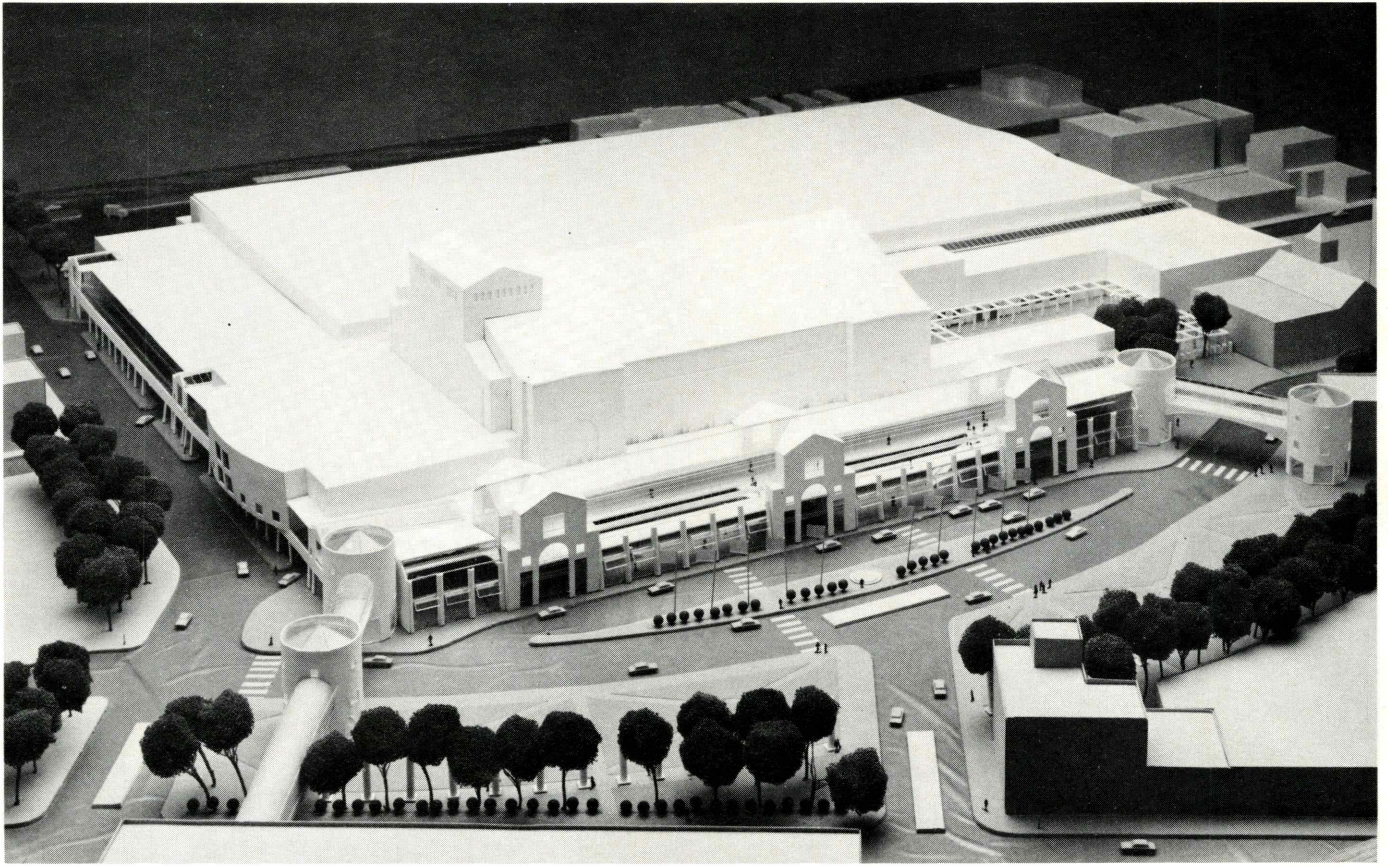


# PELLI



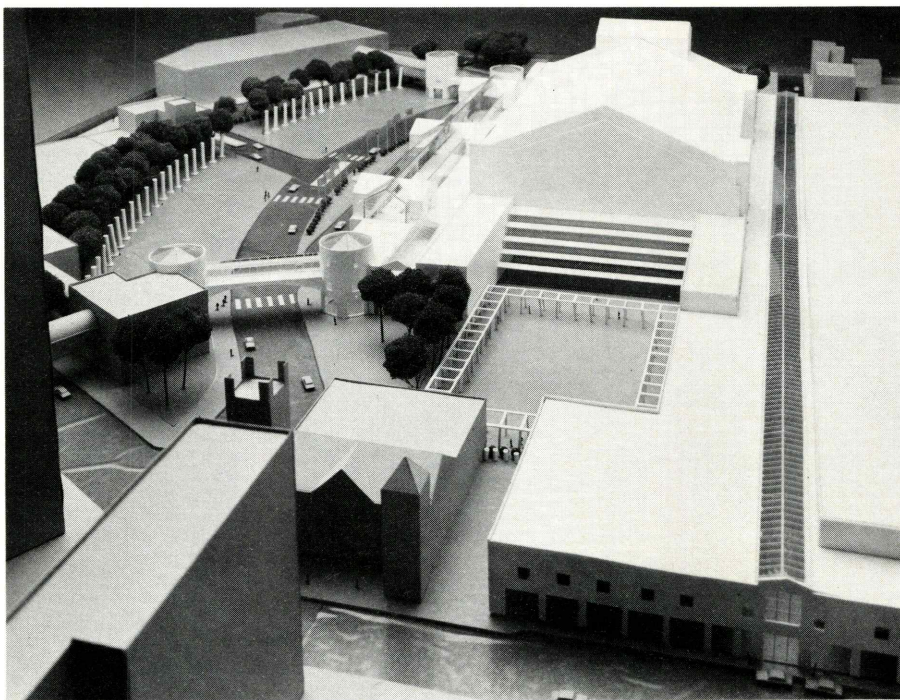
*Born in Argentina, Pelli came to the United States in 1952 and was educated at the University of Illinois. He worked with Eero Saarinen Associates; Daniel, Mann, Johnson and Mendenhall; and Gruen Associates before opening his own office in New Haven, Connecticut. In addition to his international practice, he serves as dean of the School of Architecture at Yale University.*





## *Moving toward an uncommon convention center*

Minneapolis takes two tacks to a future of conventions



World-class is a catchword these days. But add a convention center to the worldly facilities from trade centers to race tracks being fostered by the state of Minnesota under Governor Rudy Perpich. And Minneapolis, city fathers and mothers agree, is where the convention center should be.

While the idea of a convention center was still in its infancy at the state level, the city of Minneapolis was studying what is called in planner's jargon "the hospitality industry." Minneapolis had long talked of a major convention hotel. And an analysis of the present convention operation at the auditorium pointed up serious inadequacies. Looking for job development and long-term economic health, the city decided it was time to develop a larger, more competitive convention center. Although such a center usually operates at a loss, it generates thousands of jobs and millions of dollars of income in taxes and spin-off development.

The city hired Minneapolis architect-

tural and engineering firm Setter, Leach and Lindstrom to analyze two distinct alternatives—one, the expansion of the existing Auditorium and Convention Center on Grant Street; the other, the construction of an entirely new facility on a new site.

In February of this year this very conventional path took two surprising bends. First, the architects demonstrated, to the surprise of many, that an uncompromised facility could be developed by expanding and remodeling the present auditorium.

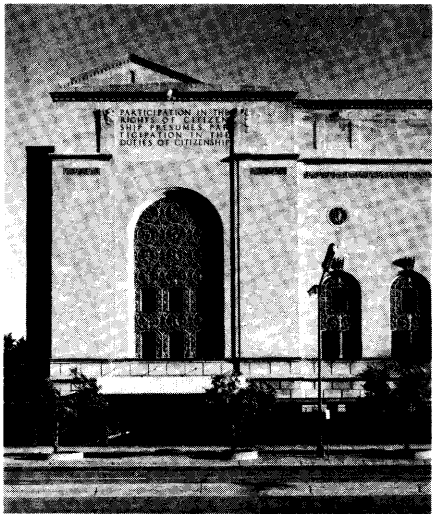
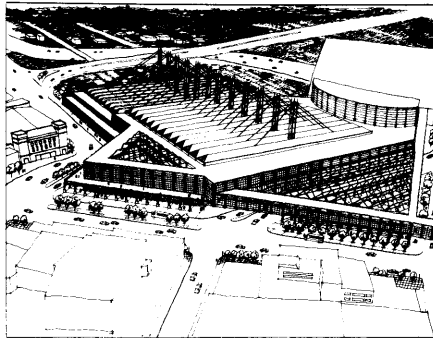
Second, Governor Rudy Perpich announced his intention to have a world-class convention center in Minnesota, and suggested its location be chosen through a competition between cities similar to the one for the World Trade Center. Since Perpich's announcement came on the heels of St. Paul's triumph in the World Trade Center competition, there was some hope that Minneapolis might have a chance of success.

Satisfied that a world-class center could be developed around the existing auditorium, Minneapolis set out to select an alternative site for the new development. The Milwaukee Road depot, the North Loop, the stadium area, and 12th and Harmon Place were all considered along with the original "prototypical" new site, near the Orpheum Theater on Hennepin Avenue and 10th street. After listening to testimony from businessmen and community groups, the city settled on a site on Hennepin Avenue between 7th and 9th streets.

That location meets, as does the present one, all the important criteria. It is close to the heart of downtown and can be connected to it by skyways. It is large (a center with a 300,000 square foot exhibit hall needs four to six square city blocks). And its surroundings will be enhanced, not disrupted, by convention spin-off development, which is on-again, off-again in use. ("The activities are more akin to a picnic than a restaurant," according to project architect Edward Frenette).

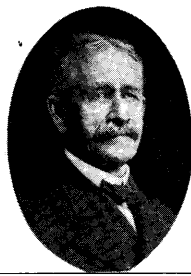
Setter, Leach and Lindstrom has finished the architectural concepts for the present auditorium site. And, in concert with Murphy/Jahn of Chicago, hired to assist in the analysis of potential new sites, it is developing equally detailed plans for a new center.

In September the state of Minnesota convention commission, headed by real estate developer Daniel Brutger, will choose the convention center city. In December, it will select a site within the city. Hopefully, it will respect Minneapolis' full exploration of the convention center question. And Minneapolis and the state will have the world-class facility both want. *L.M.*

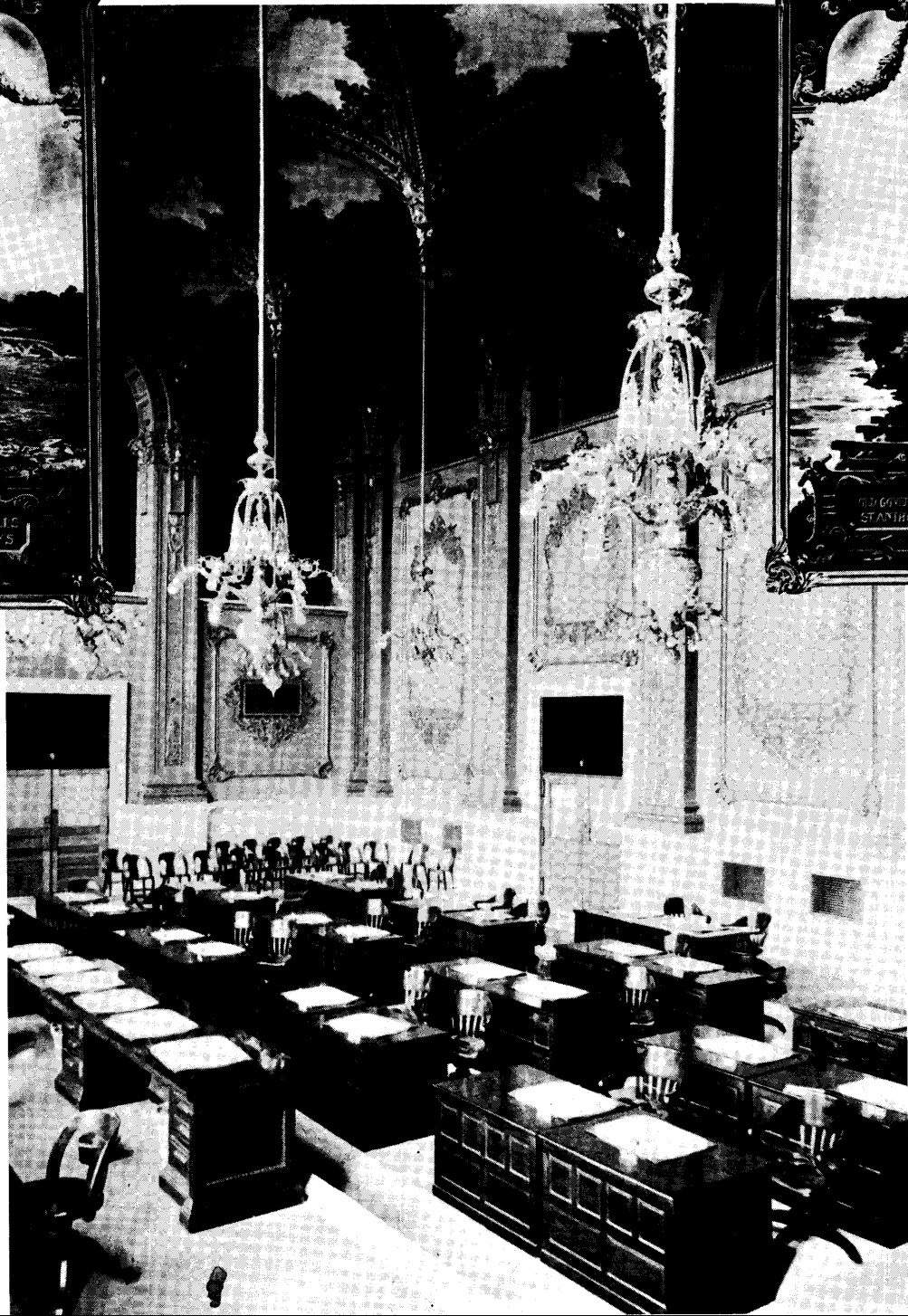


Setter, Leach and Lindstrom's plans (see models, opposite page) for an expansion of the present auditorium convention center envision a totally redesigned facility. The 1927 facade (middle left) would become a backdrop for a new entry loggia marked by three post-modern gables. The two-story glass atrium gives conventioners a view to the city core; turreted skyways link it physically. Grant Street, now a pedestrian no-man's land, would become an entry crescent defined by trees, columns and flags. The convention center, now an afterthought to downtown, would give dramatic definition to the southern edge of the city's natural north-south corridor.

In the proposed new center on the Hennepin Avenue site (top left), Setter, Leach and Lindstrom and Murphy/Jahn have pulled circulation spaces to the center's perimeter to join it to the city's pedestrian system. A winter garden at the entry on 7th and Hennepin would also encourage interaction of conventioners and city dwellers.



# A revealing look into City Hall's past—and future



It takes a leap of imagination (and some good historic photos, as here) to visualize the Minneapolis City Hall-Courthouse in its original state. It was one of the finest public buildings of its kind. Designed in 1887, when Minneapolis was a frontier town of 100,000, it was built to serve a populus of half a million. When completed in 1906, Long and Kees' massive Richardsonian-Romanesque exterior, with its two towers and rusticated Ortonville granite, towered over a city of small houses.

At the main entrance on Fourth Street, three grand archways opened into the five-story rotunda, a space flooded with soft light from the stained-glass windows and skylight. The Father of Waters statue, originally conceived for the city of New Orleans, gave a human quality to the space.

City and county government had spacious new quarters (built as a joint city-county building, it is still jointly owned). Public rooms were grand and beautifully detailed, from the city council chambers and the county courtroom to the grand assembly halls. Public celebrations, meetings, and visits to the "crow's nest" in the peak of the clock tower made the City Hall-Courthouse a public building in function as well as in name.

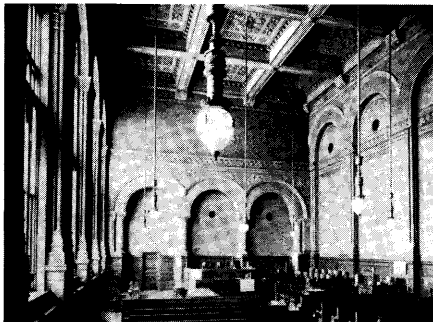
Although the building was too large when finished (a chicken coop occupied one floor), it soon became too small. To reclaim more space, city and county offices pushed walls out into hallways and moved into former public rooms, including the mayor's reception room and the assembly halls. A mezzanine floor built in 1923 chopped off the three-story council chambers and courtroom to two stories. Later they were "modernized" again, to one story. Public outrage halted a 1949 plan to floor over the five-story rotunda. Instead, a four-story addition was built inside the interior light court (the square hole around which the building is built), darkening the stained-glass windows of the rotunda.

In this reduced state, the rotunda remains the only original space. The city council chambers, county courtroom, mayor's office and public meeting rooms have been chopped up, walled in, painted over, and walked off with. If building abuse were a crime, Minneapolis would be guilty.

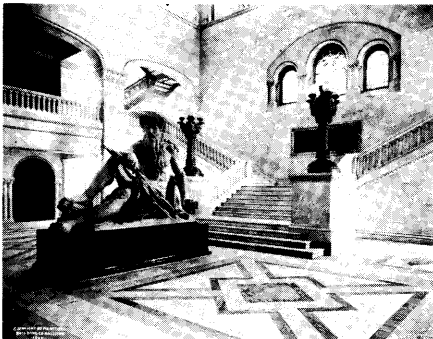
Glimmers of former elegance remain, however: a coffered ceiling hidden behind acoustical tile here, a brass railing or doorknob there. And though its beauty is silent, City Hall still speaks, *sotto voce*, of history and city—and how they are intertwined.



The original grand plan for City Hall included a public plaza across Fourth Street, as illustrated here (left, top) by E. H. Bennett and D. H. Burnham in the 1917 City Plan.



The county's main civic room, courtroom number 1 (left), was three-stories high and appropriately judicial in decor: beveled oak paneling, coffered ceilings, and terra-cotta colored walls pointed with dots of opaque blue and Pompeiiian red.



The city council chambers (opposite) were elaborate: three-stories high, with vaulted ceilings painted azure blue, chandeliers fit for a ballroom, and two oil murals depicting St. Anthony Falls and the Government Mill. Citizens observed the workings of city government from mezzanine galleries.

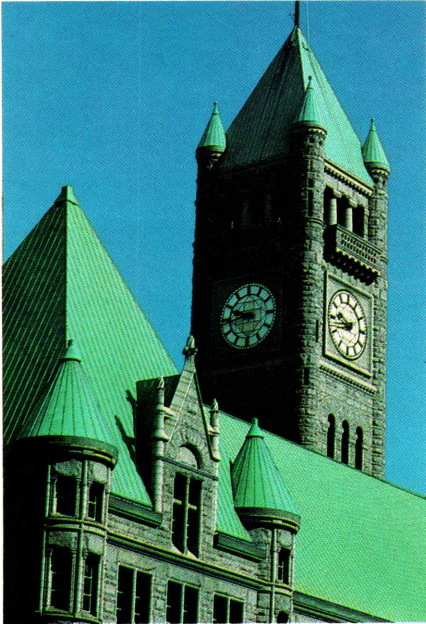
Civic gatherings in the rotunda, such as that for the dedication of the building in 1906, were common.

The mission-style mayor's office (below) was sedate, with ceilings in stenciled gold leaf, leaded glass bookcases, stained-glass windows, and a Tiffany lamp over the desk.

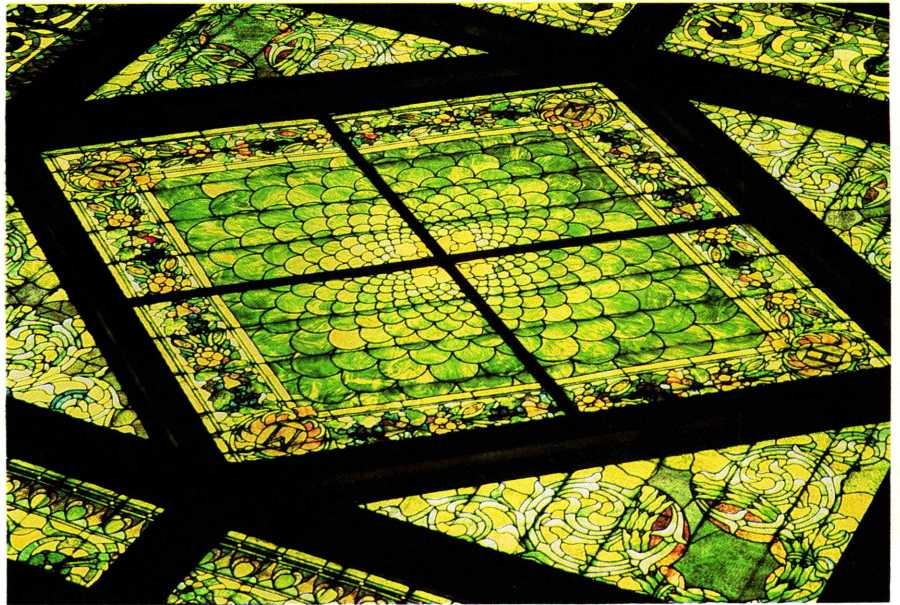
Today, the courtroom has become four non-descript small rooms; the city council chambers are '50s moderne, as is the mayor's office. The rotunda, now dingy, rarely sees public gatherings.



After decades of decline, restored beauty and efficient use will renew a public place



Photos: Will Dunwiddie



To renew the City Hall-Courthouse, historic rooms and elements, such as the rotunda's stained-glass skylight (above), will be restored, while the building is renovated for efficient office use. Model (top opposite) shows the skylighted atrium over the interior court.

Inside (bottom opposite), the atrium will be a focus for the building and the city. Glass-block galleries around the atrium will accommodate circulation,

freeing larger blocks of space for department offices (see plans, opposite). Executive offices will be on the inside, open offices along the windows, which will allow natural light throughout work areas.

On a city scale, City Hall will function as a link in the all-weather pedestrian system with a ground-level and below-ground passageway from the government center to the riverfront.





Today, Minneapolis' City Hall looks more like a run-down office building than the city's most historic public place. Ventilating ducts, florescent lights, and institutional green paint provide its present image. The Fourth Street entry, the city's front door, is a dumping ground for newspapers and ladders. A small information board in the rotunda gives slight hints as to the whereabouts of government offices.

Unfortunately, City Hall works as poorly as it looks. The original circulation plan—a wide double-loaded corridor cutting through the building—is inefficient and disorienting. The long narrow areas it creates do not make efficient office spaces.

The comprehensive plan for City Hall, developed by Minneapolis architects Milo Thompson of Bentz/Thompson/Rietow and Foster Dunwiddie of Miller/Dunwiddie proposes to solve both functional and design problems. In the process, it will create a major new public place.

A skylight will cover the interior light court (after the 1949 addition is removed), making an enclosed four-story atrium. Circulation will be shifted from the present corridors to galleries along the perimeter of the atrium. Office space will expand into the former corridors, and open office planning will give city departments flexible, efficient space.

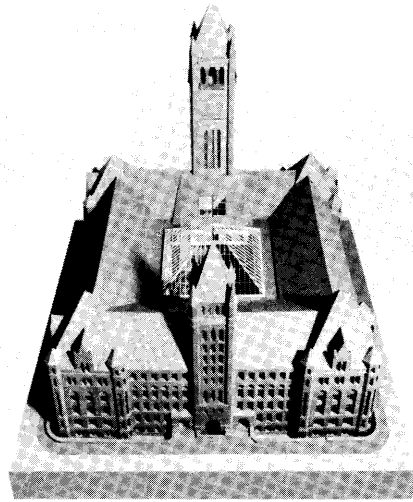
The atrium, with palm trees, food carts and seating, will become a year-round park, a pleasant spot for city and county employees, and an attraction for downtown workers and tourists.

Restoration of the rotunda, Fourth Street entry, mayor's office, city council chambers and county courtroom will return the solidity and sense of character to City Hall. A sensitive design scheme for corridors, offices and public areas will knit the old and new together (as can be seen in the recent remodeling of the civil rights department). Use of the now empty floors in the two towers for meeting rooms, and the expansion of the present mezzanine floor (around restored rooms, however) will create more new space than will be lost by the demolition of the interior court addition.

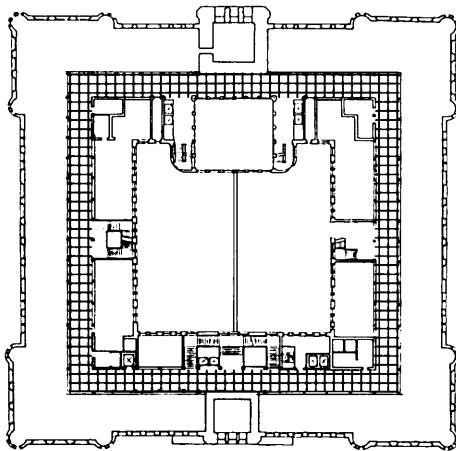
The grandest plan of all is to build an elevator inside the clock tower to open to the public the most historic observation platform this side of Paris.

With its physical beauty, functional integrity, and openness to the public revived City Hall will once again speak of city and history.

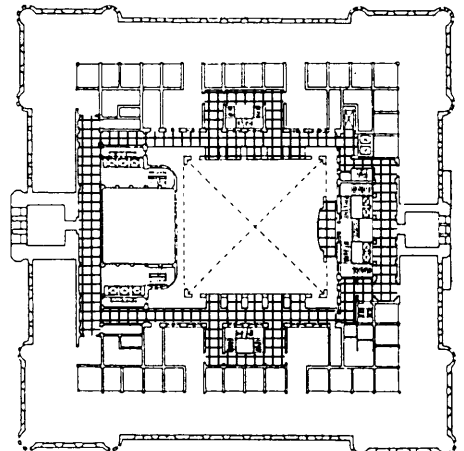
*LM. Linda Mack chairs the City Hall-Courthouse Committee, a citizens' group organized to plan for City Hall's revitalization. The Minneapolis city council recently approved funding for implementation of the comprehensive plan. Additional private funds will be sought for renovation of public areas.*



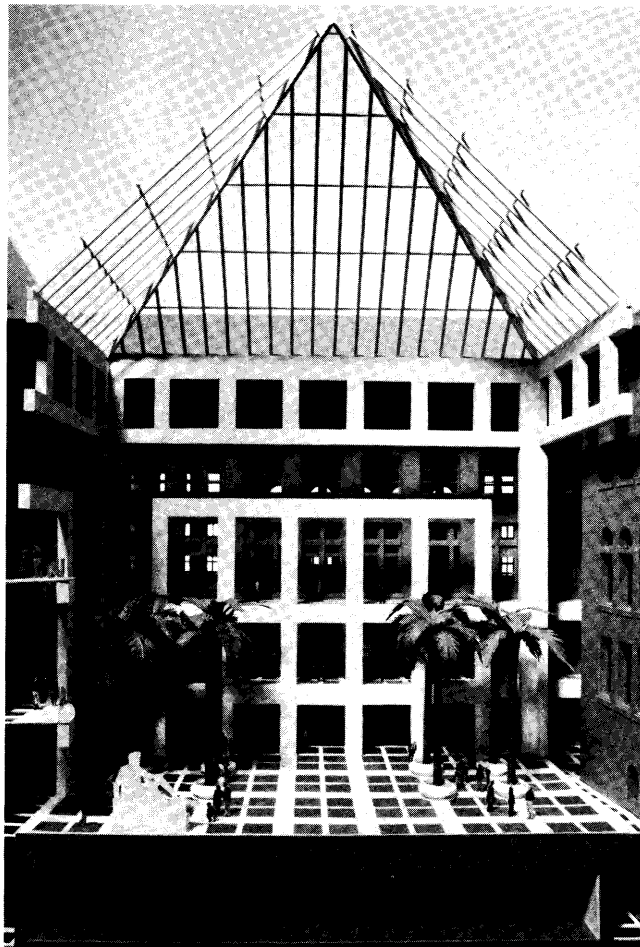
Photos: Courtesy Bentz/Thompson/Rietow Architects

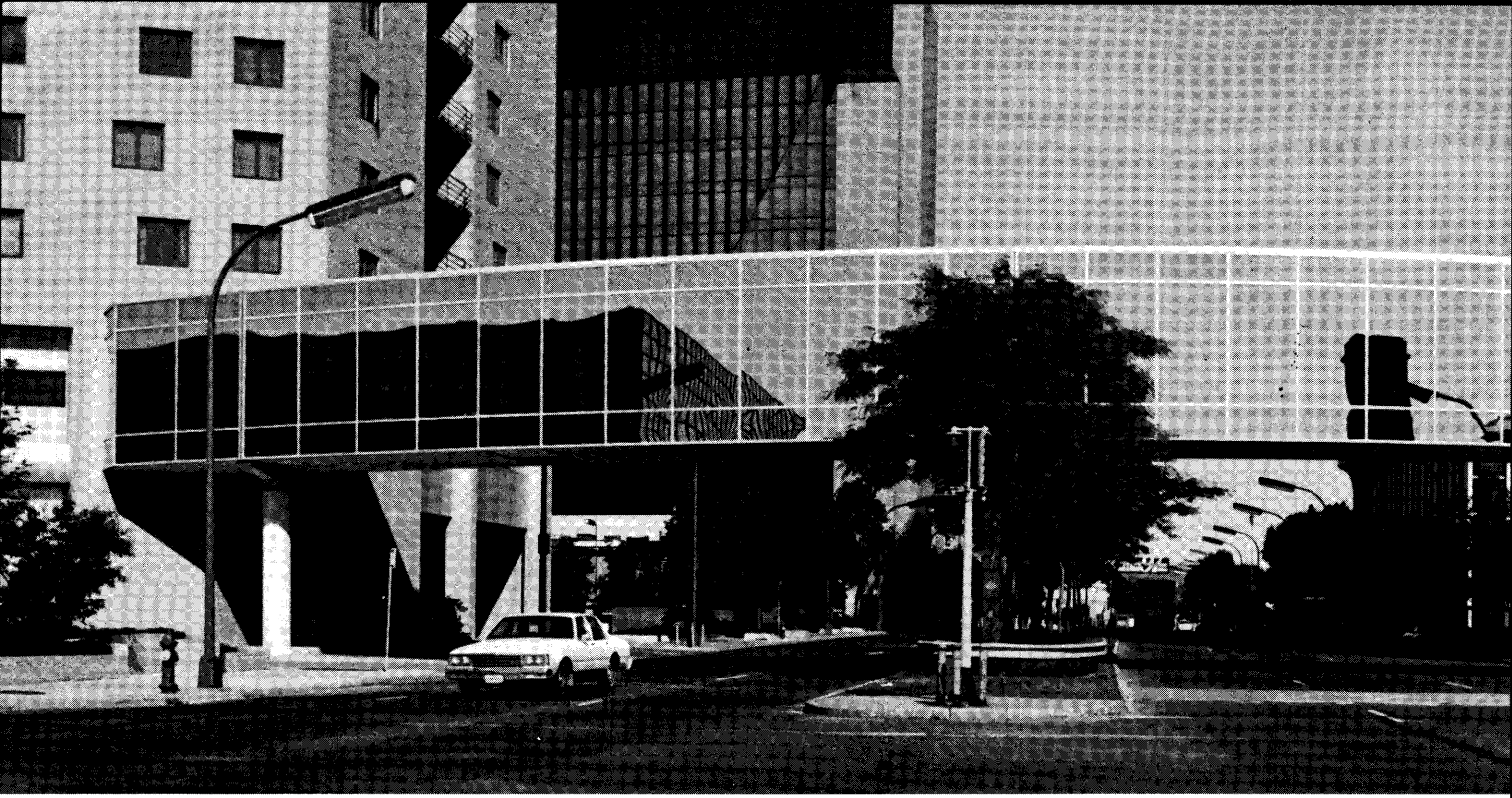


EXISTING



PROPOSED





*The city's longest skyway: it skirts 100 Washington Square in blissful ignorance of the building*

# S K Y W

The elevated second floor pedestrian networks—the skyway systems of Minneapolis and Saint Paul—have so completely entered our consciousness that they are, like house numbers, completely natural. In a mere twenty years, from its modest beginnings in downtown Minneapolis, this wondrous urban phenomenon has gained total acceptance at all levels of the private and public sectors. It is an unmitigated success and it has been and continues to be emulated in this country and in Canada. Sometimes, of course, for the wrong reasons.

Twenty years, a generation, is both a long time and a very short time. In proportion to the age of our two cities, it is a fairly long time. As a measure of the accumulated experience and wisdom in the planning and design of an urban transportation system, however, it is a very short time indeed.

In Minneapolis more so than in Saint Paul, the skyway system is an accretion of disparate bridges and passages which multiplied like the first streets from the original crossroads. To a very great extent our senses have been blunted and blinded by the system's convenience and success. To be able to traverse the heart of the city in mid-January without overshoes, overcoat, headgear and down mittens is a great prize. Like-

wise, it is a relief—in mid-July—when the temperature and the humidity are nearly unbearable, not to have to stand at the street corner to wait for the traffic signals to change. The concomitant commercial success of the skyway system was inevitable.

The convenience and success of this climate-controlled, elevated pedestrian system are so overwhelming that it is nearly scandalous to raise questions as to the costs of the system, not merely in terms of money, but also in terms of urban design and of architecture. So far, of course, we have been able and willing to bear the costs of the system. However, after twenty years of vigorous growth, it is none too soon to take stock and to reflect.

The first skyway bridges were very simply like old-fashioned connections between two warehouse buildings or from a parking ramp to a department store. They were simply convenience connections and on either side of the bridges were narrow corridors, hallway space that had been subtracted from the existing second floor uses. In downtown Minneapolis, these first bridges were those from the Roanoke Building to the Northstar Center and from the Northstar Center to the Northwestern National Bank Building (recently imploded). The bridges



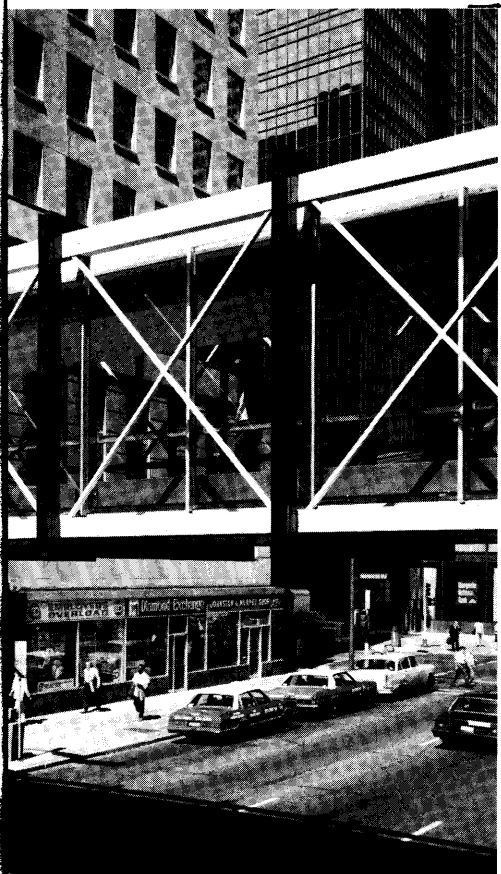
*Minneapolis' first skyway: from the Northstar Center*



Photos: George Heinrich

# A Y S

By  
Bernard  
Jacob



Boanoke Building

crossed 7th Street and Marquette Avenue respectively, about at midblock, at right angles to the buildings on either side and nearly parallel to the street elevation.

As the number of bridges and passages multiplied, the varieties of design and connections also multiplied, however not—regrettably—in an ascending curve of quality design. It turned out that placing a bridge between two buildings was not all that simple. It also turned out that no one was going to worry much about that either. One of the early victims was the “Egyptian pylon” (known formally as the Scandinavian Bank Building), now part of the First Bank, facing Marquette Avenue between 5th and 6th Streets. While subsequent insertions were perhaps not as dramatically damaging to the architecture of the host building, few indeed were considerate of, and fewer yet felicitous to, the adjoining building.

Reason would have it that the difficulty of joining two pre-existing buildings (particularly if one or both are historically significant), would be considerably reduced in the instance of two new buildings programmed to be connected by skyway bridges. That kind of reasoning is apparently nonsensical—at least judging by the evidence

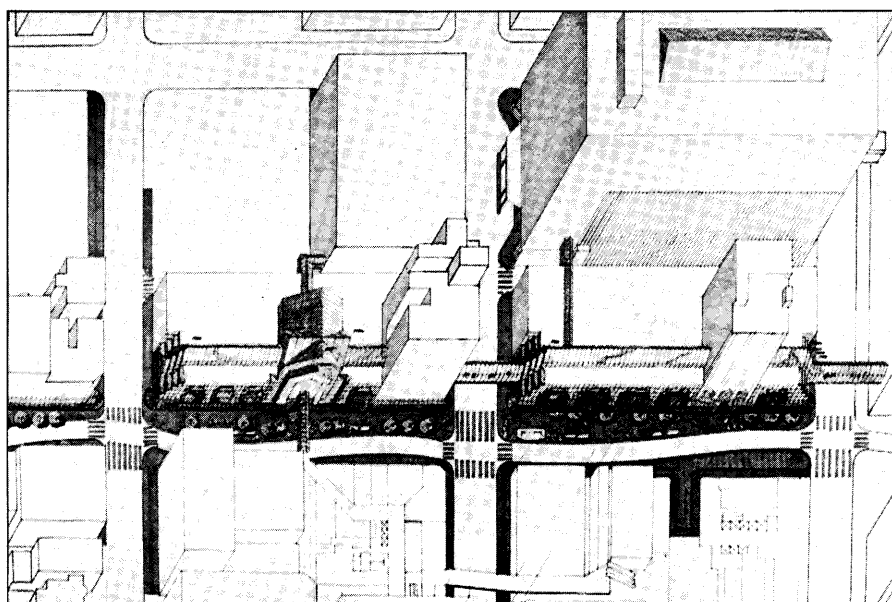
so far. A dramatic example: the bridge connecting the Pillsbury Center and the Hennepin County Government Center. The clients and architects of both complexes were committed to the skyway connections, yet neither chose to adjust the design of their building to receive the bridges. Quite to the contrary—they valiantly ignored the issue. The result is the twisted, tortured bridge presently in place.

The astounding skyway irony is that building owners and their architects have persisted, for over twenty years, in treating skyway connections and skyway bridges as appurtenances to be contended with—this in spite of the avowed public embrace of the system. Among the few explicit skyway designs are the connections made to and through the Midland Square Building and the forthcoming 100 South Fifth. These buildings, intentionally designed to accommodate the continuity of the skyway system, graciously (and perhaps too graciously) allow skyway traffic to pass by the public space instead of running through it.

One stellar example of building-bridge harmony are the bridges which penetrate the IDS Center and culminate in that great apotheosis of the system: the Crystal Court. These bridges are by far the most elegant ones in the



*The IDS skyways: they echo the building's design*



*The Rouse Company's proposal for Nicollet Mall: arcades through buildings*

A pedestrian passageway:  
can it be more than  
tubes through the sky?

entire area. But much more importantly, their entry into the IDS Center's base is completely integrated in the design of the facades on the four sides of the block. It is difficult indeed to imagine the Center without its skyway linkages.

A good example of that skyway ambivalence is the new Lutheran Brotherhood Building on Fourth Avenue. The main entry to the building is on the second floor, on the skyway level. Escalators take the visitor from the Fourth Avenue entrance up to the second floor for access to the tower's elevators. This indicates that the building is completely committed to the skyway system, but the skyway proper, the elevated passage, is a tube attached on what is unmistakably the back side of the building. The skyway tube is as if attached by two-sided tape to the rear of the building. Like a necessary evil, it is tolerated and nothing more.

In the instance of 100 Washington Square, this unwanted element, the longest skyway bridge then built in the city, was treated altogether as an object bypassing the building. The design was very deftly resolved by transforming the skyway into a completely opaque glass tube which very coolly slides by the building's marble core. The building is haughtily untouched. These in-

stances of benign tolerance are on the whole just a little less depressing than the instances of total capitulation such as the Norwest Operations Center's recent defacement. A long grimly determined skyway which originates in the Gateway Municipal Ramp brutally rams into the Center's east facade and exits with similar crassness on the west. It violates the form, the facade, the aesthetics and the whole persona of the building.

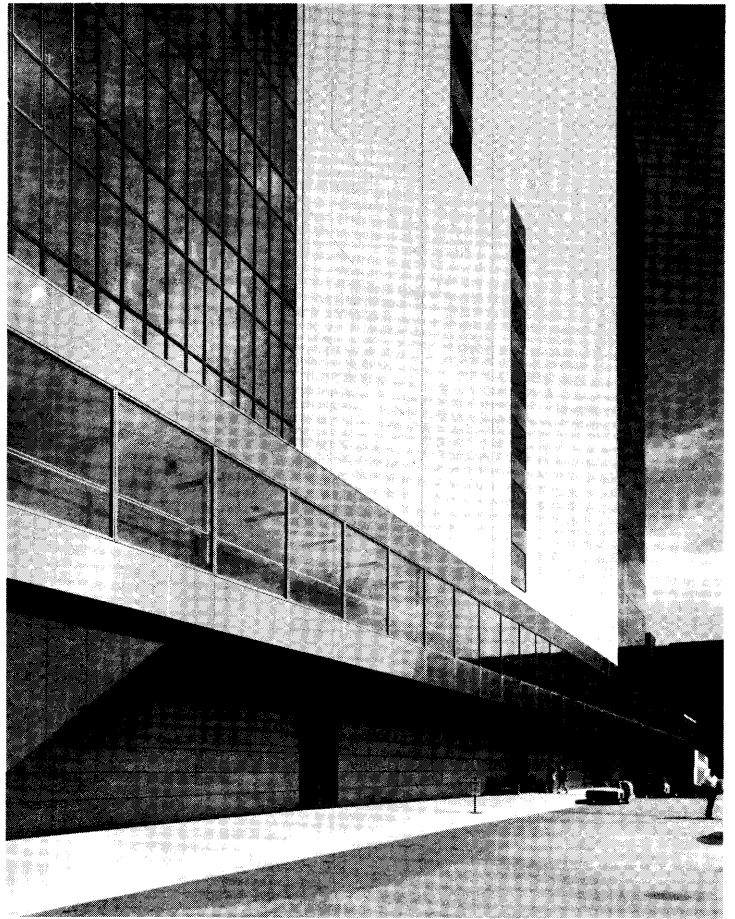
These architectural debacles are symptomatic of the many unresolved issues which are inherent in the current understanding of this new urban element. Some of these issues can only be resolved pragmatically over a long period of time. A mere generation is not long enough . . .

An elevated transportation system—like the street system—belongs to everyone because it deals with public rights-of-way. In Minneapolis, it is private and it is also public. Like the streets, it can be expected to adhere to certain standards—standards of design, of cost, of performance. And like the street system, it can be expected to make orientation easy, to relate our city experience to landmarks and vistas, and lastly—like the streets—to serve as a social marketplace. The continued growth and success of the system will, however tentatively, advance the art and civility of the system over time.

The South Nicollet development proposal by the Rouse Companies suggested—albeit in diagrammatic form—a greatly improved skyway design, one that is novel and also well informed. The illustrations proposed that the elevated pedestrianway be placed alongside, parallel to Nicollet Mall. In this manner, the skyway looked like an elevated arcade that is glass-enclosed. At the second level, shops open onto this arcade. Very important, however, is that at all times along the skyway, the pedestrian retains his orientation to the street, to Nicollet Mall. And in addition, the perspective, the width of Nicollet Mall is now enlarged and continued to the second level.

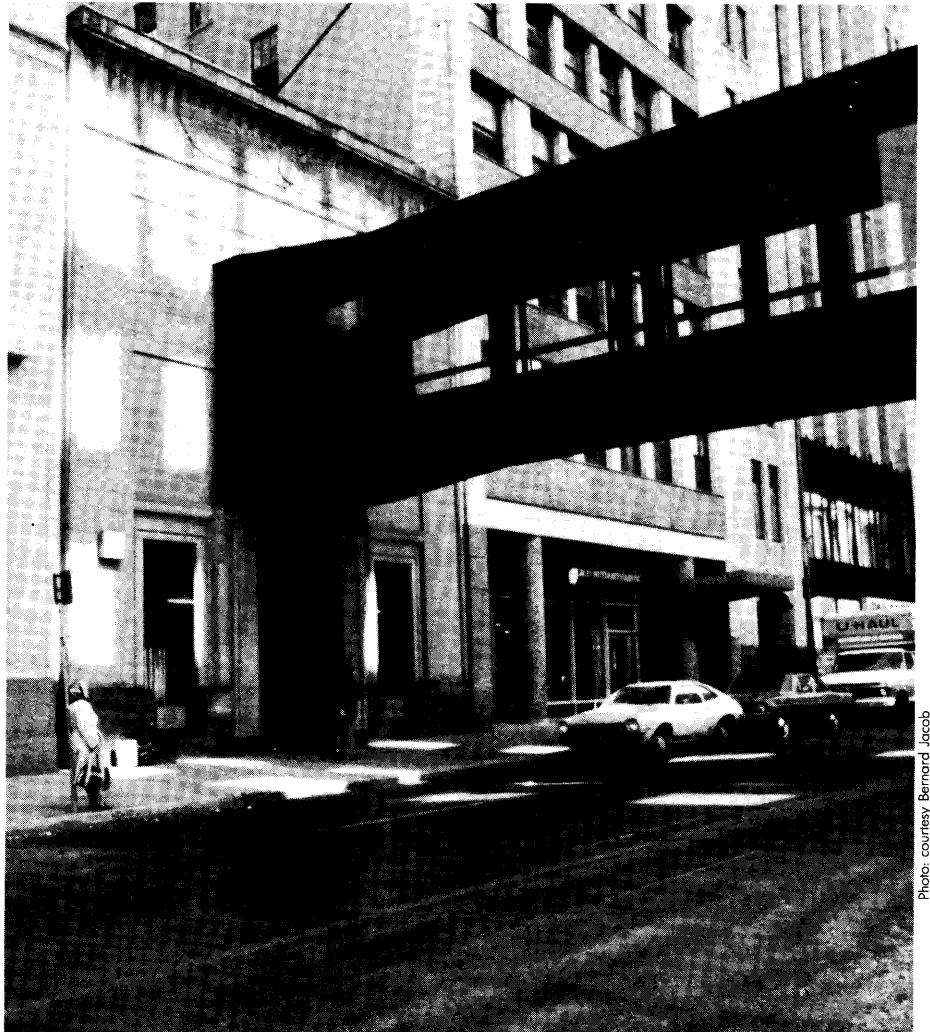
The skyway momentum is irreversible. Planners, architects, bankers and users are going to sustain it. In due time, the Minneapolis experience, legendary as it already is, will have to yield insights that will help realize an orderly and handsome elevated second-story plateau which possesses its own architectural imperatives and need not combat, ignore nor reject the city's diverse architectural vocabulary.

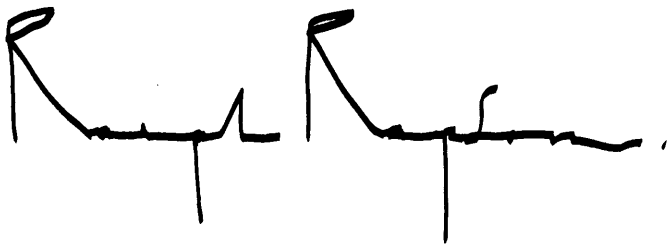
*Bernard Jacob, principal of Bernard Jacob Architects and architectural critic, received a 1983 Progressive Architecture Award for his research on the Twin Cities skyway systems.*



*The Lutheran Brotherhood tube: a bandaid approach*

*The Egyptian building: skyways gone bad*





# A master of modernism

By Frederick Koeper

Forty years ago the voice of modern architecture was largely an unintelligible and unspoken language in the land. Earlier, in 1922, the architectural establishment wholly ignored the unorthodox designs submitted by German and Dutch architects for the Chicago Tribune competition. Ten years later a wary public was enlightened but unconvinced by the Museum of Modern Art's exhibition documenting the "International Style" in an undeservedly authoritarian cast. More substantial headway was made in the later '30s when the education of future architects was undertaken by European expatriots: Eliel Saarinen, Walter Gropius, Laszlo Moholy-Nagy, and Ludwig Mies van der Rohe. But in the 1940s, the opportunities for their graduates to practice were hardly propitious. Understanding clients were few. Furthermore the war intervened. Yet these disciples—the first wave of American architects to be instructed by the masters of European modernism—were imbued with insights and tenacity which carried them through to happier days. Such was the start of Ralph Rapson's long career.

Rapson's Midwest beginnings, studying under Saarinen at Cranbrook

Photo: Marty Nordstrom





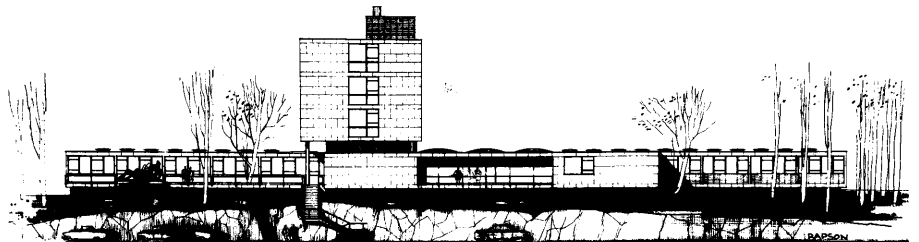
*Rapson's masterpiece: The Guthrie Theater, 1963*

after graduating from the University of Michigan and then teaching at the Chicago Institute of Design alongside Moholy-Nagy, ended in 1946 when he joined the architecture faculty at M.I.T. His Cambridge experience put him in closer touch with the work and thought of Gropius and Marcel Breuer. But the most telling influence was that of Alvar Aalto, who began teaching at M.I.T. a part of every year. The more relaxed approach of Aalto reinforced the less doctrinaire views of Eliel Saarinen, who took an evolutionary rather than revolutionary approach to modern design. The lesson of Aalto and Saarinen is to understand the limitations of rigid architectural doctrine, a lesson clearly apprehended in all of Rapson's work. Yet Germanic influence together with Le Corbusier's early ideas were unmistakably a formative part of Rapson's early career. Indeed, by absorbing European influence, his work became a paradigm of American modern architecture as it took shape in the 1940s.

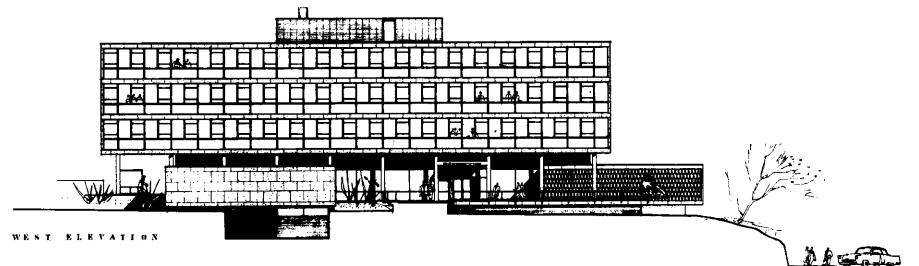
The most telling characteristic of modern architecture is the primacy of the plan. Traditionally the facade had been the determining factor. "The plan is the generator," Le Corbusier tells us in his 1923 manifesto. "To make a plan is to determine and fix ideas." So it is with Rapson: "I put a great emphasis on abstract beauty in a plan." When reviewing Rapson's work of whatever decade, it is the skillful workings of the plan which delight us most: the rhythmic placement of volumes; the directional thrusts of corridors; the elegant precision yet economy of his solutions. His plans are never labored or contorted. They are austere abstractions which determine the building's mass and surface.

Another tenet of modern architecture is that structure follows the functional plan. However much Mies van der Rohe may have reversed these considerations in his late work, Rapson's designs are a synthesis of plan and structure. He never takes an absolutist position regarding structure, as Mies did in Crown Hall at I.I.T. or the National Gallery in Berlin. Rapson's closest Miesian parallel is the 1963 State Capitol Credit Union (now a library), which repeats the cruciform supports and gridded concrete slab of Mies' 1957 project for the Bacardi Office Building in Santiago de Cuba.

Mies' influence is more pervasive in Rapson's architectural detailing, as it is with that of a whole generation of American architects. Mies' characteristic detailing, which was nobly expressed in his I.I.T. buildings, displays his obsessive concern for visual and intellectual separation of supports, enclosing planes and their materials. Mies' robust and weighty handling of detail

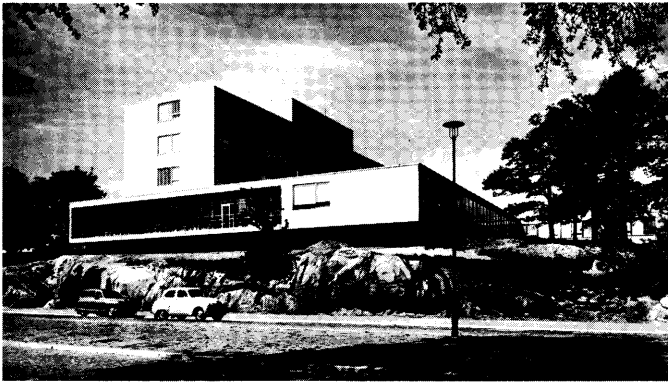


SOUTH ELEVATION



WEST ELEVATION



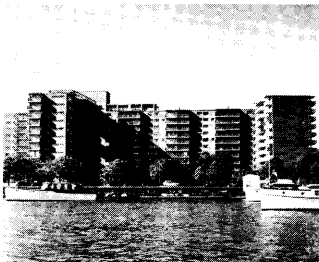


Rapson

Award-winning buildings, at home and abroad, gave the young architect wide visibility

One of his earliest major commissions, the U.S. Embassy in Stockholm, Sweden (opposite and above), won Rapson international recognition—and his first AIA Honor Award. In 1953 its design was seminal: It started with functional planning, locating the public and semi-public activities on the lower floors, those requiring security above. The form followed, with a curtain wall envelope enclosing the volume. Along with the U.S. Embassy in Copenhagen done the following year, the Stockholm Embassy set the style for office buildings in the post-war era. Thirty years later, its integrity is still strong.

Other Rapson work in Europe included U.S. Embassy staff apartments in Boulogne and Neuilly, France.



After the war, Rapson was as concerned as he is now with the need to provide housing in cities. In the Eastgate apartments (right and above), built in 1950 in Boston for M.I.T. staff, he addressed the problems of view and circulation in a multi-family housing project. All 261 apartments in the twelve-story skip-stop building face south overlooking the Charles River. The form, with its two wings jutting out from the main block, developed from the planning for orientation and circulation. In later multi-family housing projects including the Embassy Apartments in Paris and Cedar-Riverside in Minneapolis, Rapson further developed this rationalist approach.



Ralph Rapson

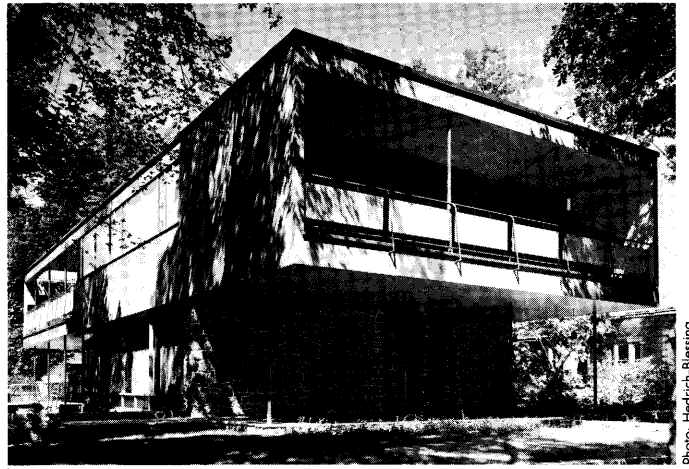
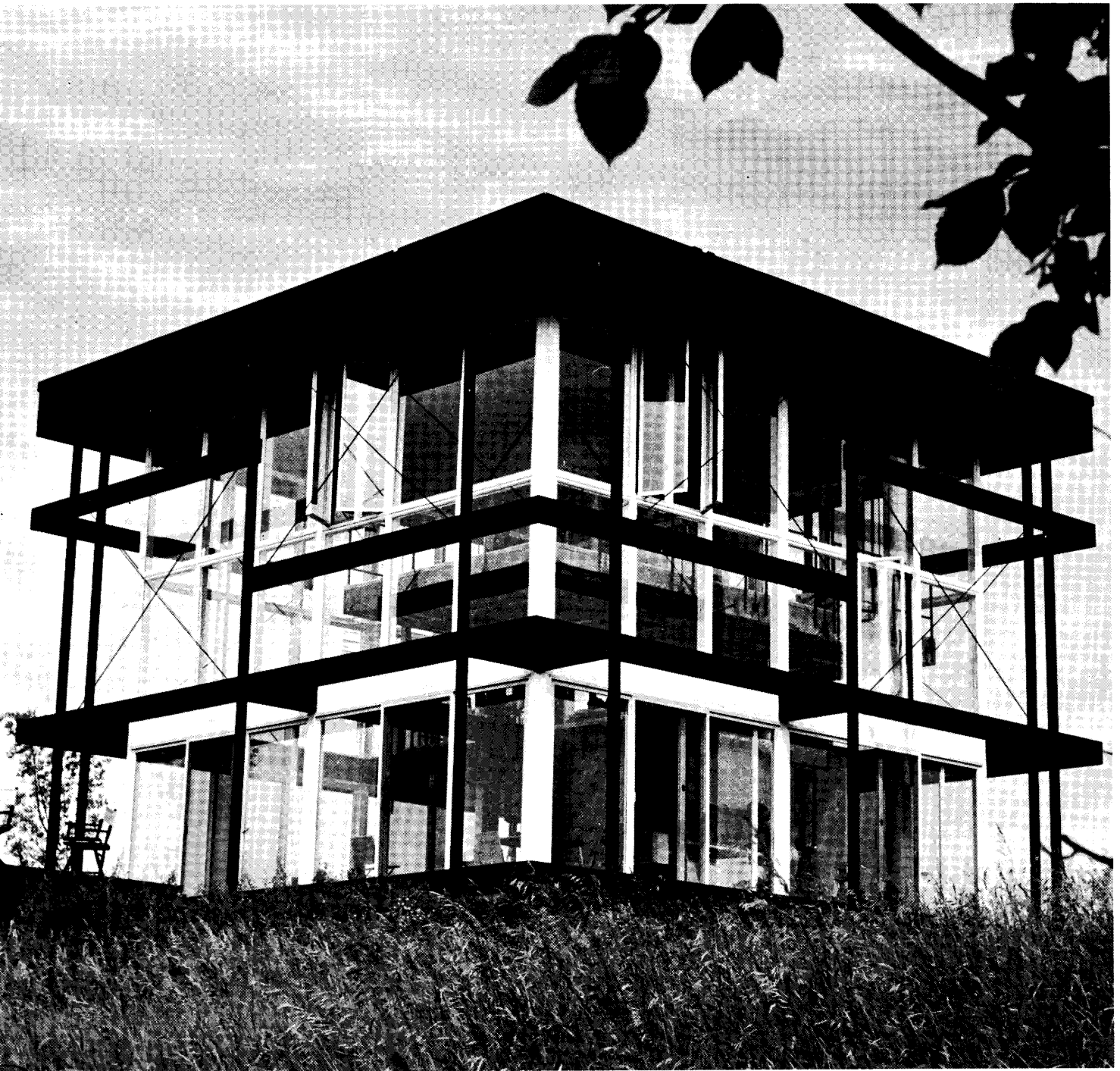
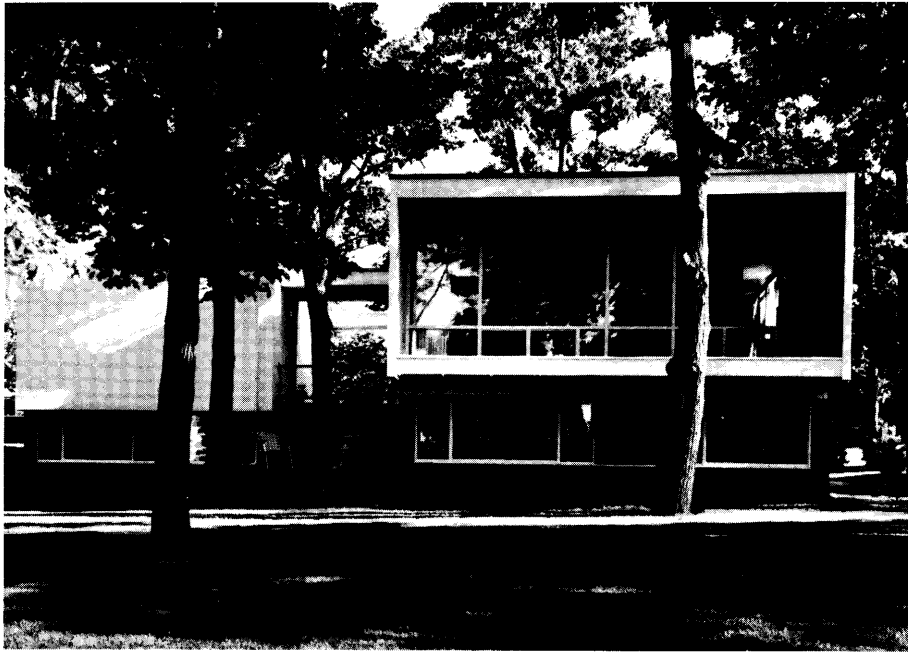


Photo: Hedrich-Blessing

From cave house to glass house, form and plan have been shaped with drama and daring





Since his days at Cranbrook, Rapson has pushed the house to new forms. The Cave House of 1943 (below) and other experimental designs of the '40s—a fabric house, a glass house, a case study house, a small house—earned him competition prizes and a reputation as a bright and brash designer, not only of houses but of chairs, lamps, and other furniture. The rocking chair (right), by Knoll in 1942–43.

House commissions, many for forward-looking university professors followed, and they were widely published. The Gidwitz residence, 1946 (top, opposite), modernized an existing house in Chicago. The Shepherd house, 1957 (above), illustrates the clear and strong play of volumes characteristic of Rapson's residential designs.

His own house, the glass house (opposite) built in 1974, takes the de Stijl play with plane, volume and line to its ultimate conclusion. It is audacious in its purity: A three-story cube of glass, its inner volume is unmarred. Outside, wood beams intersect an imaginary layer, making the cube seem to float. It's like a Guthrie screen wall reduced to its essentials. On a hilltop in Wisconsin, the glass house soars, the most unadulterated expression of Rapson's art.

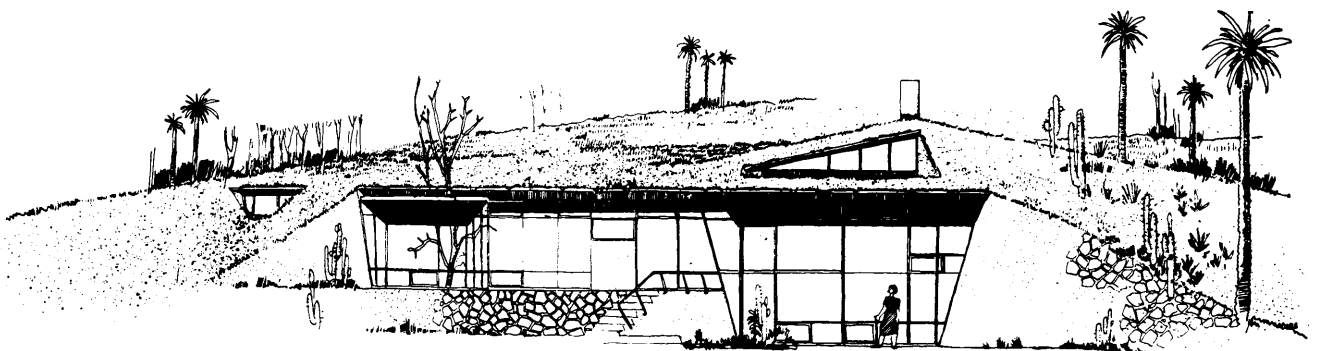


was modified by Rapson and others—Skidmore, Owings, and Merrill, for example—into a more crisp and linear manner. Rapson's precise detailing resembles most that of Richard Neutra. Its two-dimensional quality also recalls the *de Stijl* arrangement of planes in space resulting in an airy, almost weightless composition. Only with the onset of Le Corbusier's Brutalism and the corresponding use of concrete did Rapson's design take on a heavier, more tactile aspect.

Four decades have seen greater changes in architectural style than are reflected in Rapson's work. The monumentality of Louis Kahn and the fashion for historical collage have had no appeal to Rapson. Also unheeded was Venturi's manifesto of 1966, which put an end to consensus, and the subsequent debate over Post-Modernism, which has justified novelties. In contrast, the architectural portrait of Rapson is marked by equilibrium, not vacillation. Happily, a variety of commissions came his way, making possible an assessment of his talent at many levels. The sum of his work is all the more forceful for being the expression of a single design personality, unadulterated by a covey of partners or an anonymous design staff.

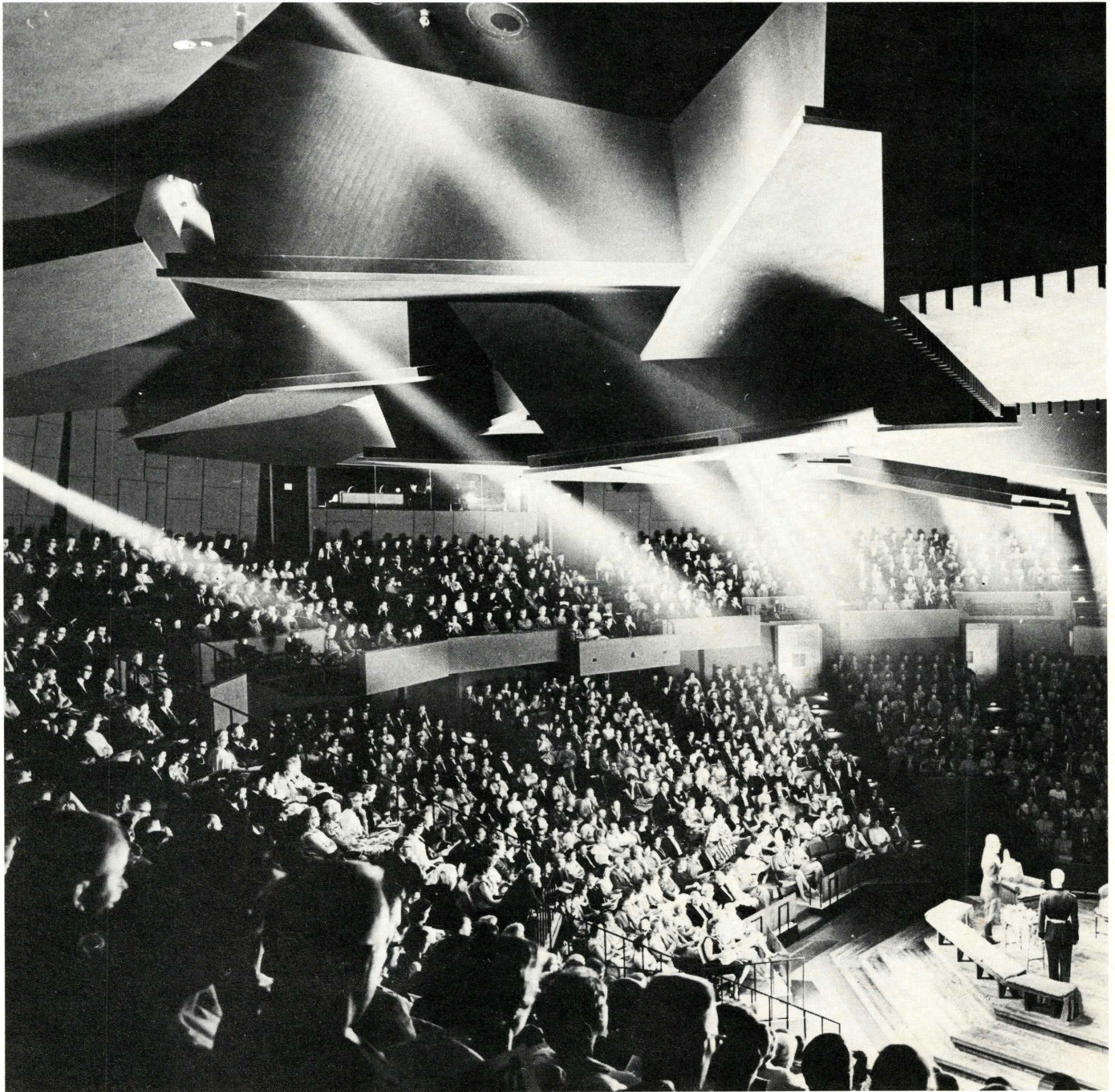
For a younger generation of architects, seeking satisfactions in personality and symbolism, rendering facades more beautiful than the buildings they depict, the modern movement of which Rapson's career is an exemplar may seem limiting, even too earnest. But it is well worth a careful second look. One can find convictions about the purpose of building and an articulated architectural vocabulary capable of meaningful variety and enduring satisfactions. Rapson's architecture remains today, as it was forty years ago, a strong vital expression of American modernism.

*Frederick Koeper, noted architectural historian, taught architecture at the University of Minnesota under Ralph Rapson's deanship.*



Rapson

Though the Guthrie is unsurpassed, arts and sports complexes on college campuses continue Rapson's award-winning design tradition



When the Guthrie Theatre was built in 1963, it was like a shot of cultural adrenalin. Not only did Minneapolis have a regional repertory company, it had a new and strikingly beautiful theatre. Rapson's asymmetrical design for the seating and the thrust stage revolutionized theatrical performance, bringing it into the audience, wrapping the audience around it. The theater's strong form and its original screen wall, later replaced to Rapson's deep regret, made going to the theater as dramatic as the play itself. Undoubtedly Rapson's most difficult design—the arguments between Rapson and director Sir Tyrone Guthrie are legendary—it is also his most enduring.

Since the Guthrie, Rapson has designed several outstanding performing arts complexes on college campuses: Rarig Center at the University of Minnesota in 1972, the award-winning Performing Arts Center at the University of California at Santa Cruz in 1971, and the Humanities and Fine Arts Center at the University of Minnesota, Morris. A recent design, though, brings theatricality to a different college building: the Recreational Facilities Building at the University of Southern Illinois at Carbondale, built in 1976 (right and below).

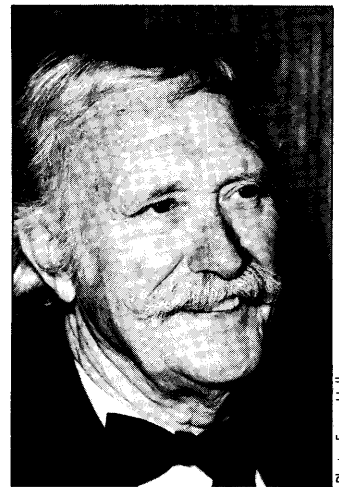
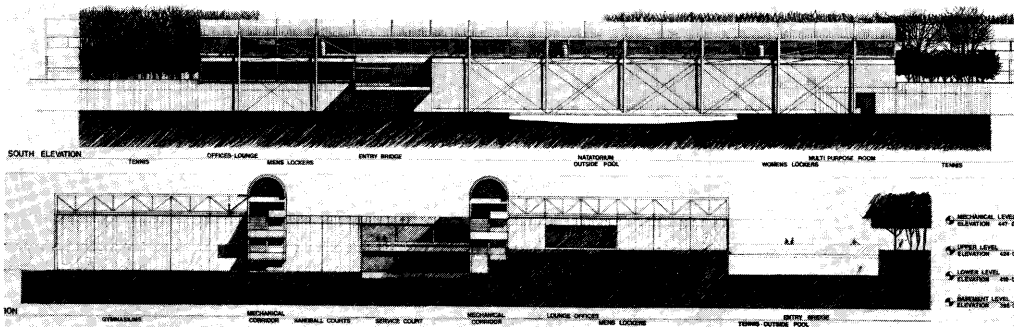


Photo: Franz Hall

### A life-long quest for dynamic architecture

He's been called the archetype of an architect.

And though devoted to his family and students, his life has been architecture. After receiving his architecture degree at the University of Michigan in 1938, he went on to Eliel Saarinen's Cranbrook Academy of Art, in Bloomfield Hills, Michigan. There his fellow students included Eero Saarinen, Harry Weese, Edmund Bacon, and Charles Eames.

In 1942 he became head of the architecture department at the Institute of Design in Chicago and worked with Lazlo Moholy-Nagy. Four years later he moved to M.I.T., where he taught with Alvar Aalto.

In 1954, at the age of forty, he became head of the School of Architecture and Landscape Architecture at the University of Minnesota. For three decades he has been the academic, architectural and personal dean of Minnesota architects.

But his impact is hardly confined to the academic world. A firm believer that the best teachers also practice architecture, he has maintained an active practice. Best known for the Guthrie Theatre, Cedar-Riverside housing, and his numerous churches, his firm has garnered over fifty award-winning buildings.

In a less direct way, as well, Rapson has shaped his surroundings. A founder of the Committee on Urban Environment and active citizen, he has saved landmarks, worked to outlaw billboards, and, with acerbic wit, spoken out for good civic design.

Rapson retired as dean of the school of architecture this June. He is not likely to retire as dean of Minnesota architects. L.M.

Ralph Rapson

## His quick hand captures the corners of the world

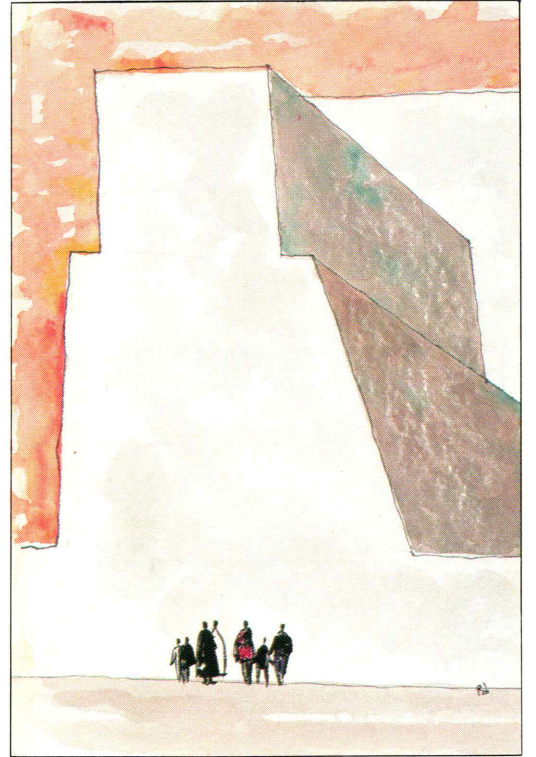


*The port of Hydra, Gulf of Argolis, Greece*

Like many architects, Ralph Rapson is an inveterate traveler. And whether journeying on Mexican backroads, guiding students in Rome, or exploring China, he captures the memorable images of places he's been with pencil, paper and paint. Known for his drawing prowess since student days at the Cranbrook Academy, Rapson has passed on a legacy of drawing to his architecture students. "They draw so well they delude themselves," commented one Boston architect. Though looser in style than his architectural drawings, which are remarkable both for their strength and detail, his travel sketches too show the animation Rapson's hand can bring to a line. As a former student, German architect Heinrich Engel, said, "I admired the energy of your pencil, drawings cascading from it."



Rome



Near Taos, New Mexico



China

## Non-students

### Faculty colleagues

**Walter Vivrette** (deceased)  
Former Head, Graduate Program

**George Winterowd** (deceased)  
Professor

**Roger Clemence**, Director  
Graduate Studies

**John Meyers**  
Professor

**Robert Cerny**, FAIA  
Professor

**James Stageberg**  
Professor  
The Stageberg Partners  
Minneapolis

## Students

**David Bennett**, FAIA  
BRW  
Minneapolis

**Milo Thompson**, FAIA  
Bentz/Thompson/Rietow  
Minneapolis

**Duane Thorbeck**, FAIA  
InterDesign  
Minneapolis

**Leonard Parker**, FAIA  
Leonard Parker and Associates  
Minneapolis

**Herbert Ketchum** FAIA  
Architectural Alliance  
Minneapolis

**Bernard Jacob**, FAIA, Critic  
Bernard Jacob Architects  
Minneapolis

**John Lackens**, FAIA  
Architectural Alliance  
Minneapolis

**Foster Dunwiddie**  
Miller-Dunwiddie  
Minneapolis

**Dennis Grebner**  
Grebner and Associates  
St. Paul

**Kay M. Lockhart**  
Architectural Framework  
Minneapolis

**Richard Morrill**  
Architectural Framework  
Minneapolis

**Lee Tollefson**  
Lee Tollefson Architects  
Minneapolis

**Thomas H. Hodne, Jr.**, FAIA, Dean  
Faculty of Architecture  
University of Manitoba, Winnipeg  
Thomas Hodne Architects, Minneapolis

**Martin Myerson**, President  
University of Pennsylvania

**Marvin Malecha**, Dean  
School of Environmental Design  
California Polytechnic University

**Michael Gelick**, Former Dean  
School of Architecture  
University of Illinois

**Norman Day**, Chairman  
Department of Urban Design  
University of Pennsylvania

## Educators

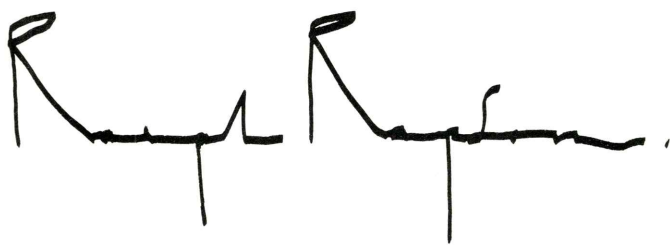
### International practice

**Henrik Bull**, FAIA  
Bull, Field, Stockwell  
San Francisco, California

**John Cotton**  
Cotton and Kamnitzer  
Los Angeles, California

**Spero Daltas**  
Brown Daltas and Associates  
Cambridge, Massachusetts

**Ezra D. Ehrenkrantz**, FAIA  
The Ehrenkrantz Group  
New York, New York



## Educator of architects

We demand more of our architectural education now than we did in the past—as at Cranbrook Academy or the Bauhaus. In the Bauhaus Walter Gropius was trying to bring the crafts and the industrialized process together and this melding contributed a great deal to the profession. The role model of the Bauhaus or Cranbrook Academy under Eliel Saarinen may not really work anymore. We demand too much technical expertise of the architect.

Cranbrook—under “Pappy” Saarinen followed quite a different path than Cranbrook and other schools today. It

was quite unstructured. In some respects it wasn't a school in the 1940s but really just a series of masters. The students studied with the masters in a loose manner. No classes or organized schedules were followed. Some of the students did remarkably little while others worked hard. Eliel Saarinen felt “if the teacher is a living artist, and if the student has natural gifts to become a living artist . . . you need hardly to teach him. He will find his path himself.”

The campus was such an idyllic place, and the students were encouraged to

use all the studios at the school. I would go to the drawing courses quite frequently, while other students spent more time in other studies.

Today Cranbrook and some other schools seem to follow a path of architecture more as an abstraction. A design project may stem from a poem or a painting by a great artist, like Van Gogh. One would have difficulty saying that this is architecture as we have traditionally known it.

Many of these students who are following a more abstract path to architectural education may have a very dif-



**John Cuningham**  
Cunningham Architects  
Minneapolis

**Richard Faricy**  
Winsor-Faricy  
St. Paul

**Dennis Walsh**, Former President  
Ellerbe  
Minneapolis

**Donald Hanson**  
Ellerbe  
Minneapolis

**John Miller**  
Miller Hanson Westerbeck Bell  
Minneapolis

## Minnesota practice

**Frank Nemeth**  
Ellerbe  
Minneapolis

**Gary Mahaffey**  
Leonard Parker and Associates  
Minneapolis

**Francis Bulbunan**  
Leonard Parker and Associates  
Minneapolis

**Ted Butler**  
Hammel, Green and Abrahamson  
Minneapolis

**Editor's note:** This graph is not inclusive. It is illustrative only of Rapson's influence.

**Bernard P. Spring**, FAIA, Dean  
School of Architecture  
City College of New York

**Robert L. Bliss**, FAIA, Dean  
Graduate School of Architecture  
University of Utah

**Sanford R. Greenfield**, FAIA, Head  
Department of Architecture  
Iowa State University

**Kenneth E. Carpenter**, Chairman  
Department of Architecture  
Ball State University, Indiana

**Morton Hoppenfield**, Dean  
School of Architecture and Planning  
University of New Mexico, Albuquerque

**Raymond Yeh**, Dean  
California Polytechnic University

**Carl Nelson**, Chairman  
Department of Environmental Design  
University of Manitoba, Winnipeg

**Krisda Arunvongsi**, Dean  
Faculty of Architecture  
Chulalongkorn University, Bangkok

**William Pedersen**,  
Kohn, Pedersen and Fox  
New York, New York

**Henrich Engel**  
Architect and Planner  
Darmstadt, Germany

**Michael Gebhardt**  
The Architects Collaborative  
Cambridge, Massachusetts

**John Sheehy**  
The Architects Collaborative  
Cambridge, Massachusetts

**Thomas Larson**  
The Architects Collaborative  
Cambridge, Massachusetts

**Ronald Margolis**  
Margolis-Sandel  
Rome, Italy

**James Sandel**  
Margolis-Sandel  
Rome, Italy

**Robert Hysell**  
Hellmuth, Obata and Kassabaum  
Houston, Texas

difficult time moving from school into the practice of architecture. How will they make the jump from abstraction to reality? I can't endorse this abstract role model of architectural education, but I can see it as enrichment after reaching a certain fundamental point of development and understanding of architecture.

Somehow, the student still has to master physics, statics, mechanics, the building process and the history of architecture to get to a minimum point of preparation for architectural design. After this, a student can achieve all the

enrichment or enhancement of architectural education he can stand.

Architectural education has to cover a multitude of things. But I really believe that we must charge ourselves as architectural educators with instilling a desire for integrity and conviction about what the student should be doing in architecture. This is much more fundamental than learning how to run a computer or multiply and divide. The student needs the conviction that—by God—I am going to do architecture.

I think this aspect of instilling desire in the student is in a large part what

we have been about at the University of Minnesota. Few educators have had the insight to do this.

One of the problems we have had at Minnesota—and maybe it is one of our strengths—is that we have not had the resources to achieve a lot of specialty in teaching. We have had to rely on practicing architects—who tend to be generalists—to teach our program. This concentration on doing something with a smaller scope but doing it very well has worked for the program at the University of Minnesota. We have become known as a design school and have maintained a high reputation.

In the future, as more demands are placed upon educating the architect, it will be critical to expand specialization. There is the constant danger of a widening gap between the ever-expanding body of knowledge and its actual application to the building process. The architect must not allow other specialists to take control of the production of the built environment. There is still the need for the leadership of the master designer who is fully conversant with the numerous requirements of construction. This need has important implications for architectural education. Rather than just design, the architect must master many disciplines inherent in the design process. The many new developments in the practice of architecture have required a comprehensiveness never before imagined.

We must be cautious in charting our plan for architectural education. Is it possible for the individual, no matter how brilliant, to be specifically informed in every facet of this great and expanding social and physical art? Are we in danger of being dilettantes both in practice and education? The architect must be so qualified that he will avoid the pitfall of attempting leadership in areas of work where others are better qualified.

The technical means have been and will continue to be the necessary means to achieve an enriched environment. Architectural education should be guided by able practitioners, people with strong architectural convictions founded on building experience. Architectural education must remain fluid and dynamic, geared to the individual, to our society, and to the technology of our times. We hope to give the young person a broad philosophy that will aid in his search for a lasting and truthful architecture.

*Ralph Rapson. From an interview with Lee Tollefson, a former student, employee and present faculty colleague of Rapson.*

# On Angels Hill

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In Taylors Falls' historic district, pristine American architecture has been lovingly restored and brought back to life. Today, as in the 19th century, it creates a community of classic small-town spirit

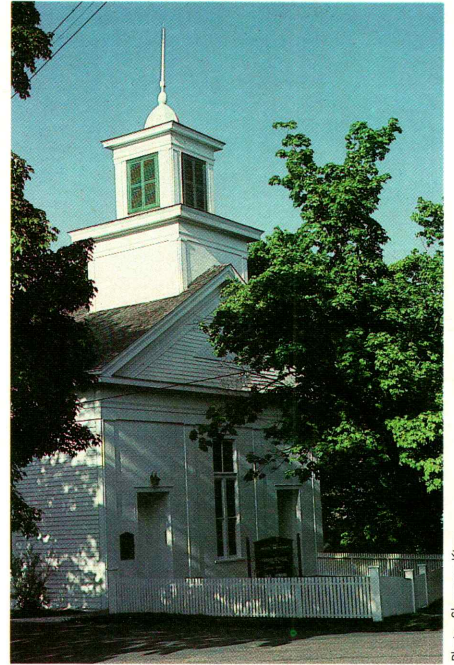


Photo: Shannon King



Photo: Robert Novak

The Methodist church (top opposite) is one of the best examples of Greek Revival style. Its clean light whiteness and simple design are much like the Old North Church in Boston, and indeed, the style is typical of the New England meeting house. A triangular pediment sits solidly upon four tapered columns in the form of pilasters. While the sides and rear of the church are covered with traditional lapped clapboard, the front is faced with wide horizontal boards set flat to give the effect of the white stone fronts of Greek temples. It is also topped with a belfry and small dome. Inside, the original wood pews are intact, along with the original organ. Recent restorations include casting two new chandeliers in the form of the originals, removing acoustic tile from the ceiling, and restoring the squared off picket fence around the front entrance.

The Patrick Fox House (opposite) is said to be the oldest village building standing (1850).

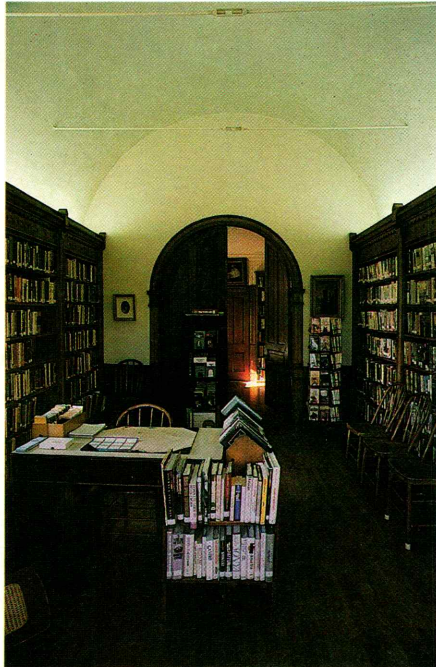


Photo: Robert Novak

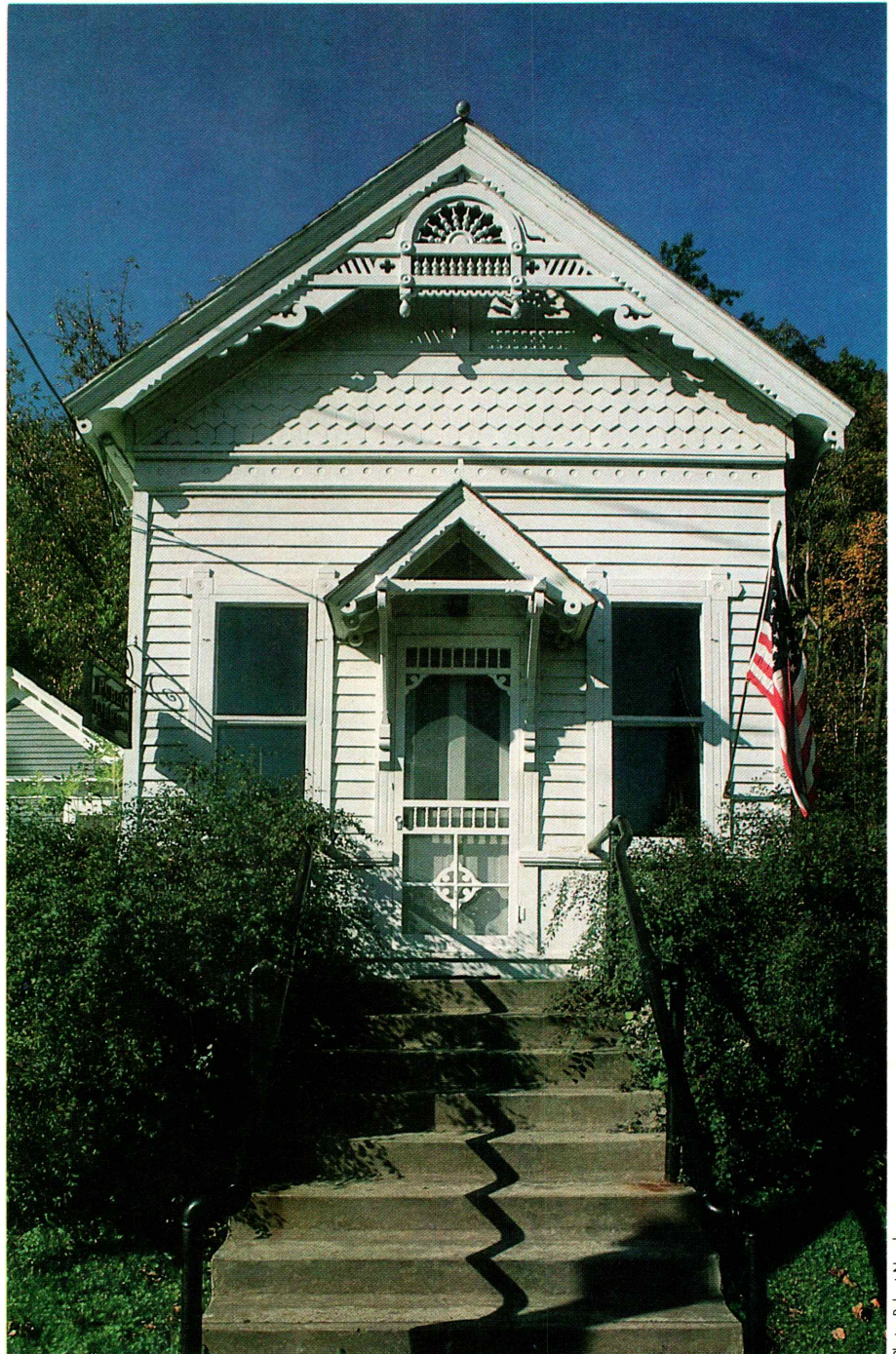


Photo: Robert Novak

The Taylors Falls library, (above and top right) on Bench Street was built in 1854 as the home and tailor shop of John Jacob Spengler. Spengler is said to have made uniforms for soldiers in the Civil War here. In 1887, the Library Association purchased it and hired Thomas Peck to remodel it. Peck's carpentry work is responsible for the lively patterned trim.

Here, in the Royal C. Gray house (right), trim takes a new form at every turn.



Photo: Shannon King

## Pure and simple, Greek Revival houses matched early settlers' democratic dreams

*I'm from the town of Bangor,  
Down in the state of Maine,  
A native American Irishman  
That spakes the English plain  
I landed in Stillwater town  
In the year of fifty-three,  
Me arm was strong, me heart was  
warm,  
And me courage bould and free.*  
(Lumberjack song)

"They were lumbermen, not builders or architects," Bill Scott, architect, preservationist and resident of Taylors Falls, explains. They were the men who came to Minnesota rivertowns like Stillwater, Marine, and Taylors Falls to make their fortunes and build their homes—and they built them like ones they remembered back in Maine and Vermont.

"It took considerable ingenuity," Scott says, "to convert a Greek stone temple into a wood building performing a multitude of functions."

The homes the builders remembered when they built them in Minnesota during the 1850s and '60s were predominately Greek Revival—a uniquely American architectural style that grew up in the 1820s, inspired by early enthusiasm for Greek principles of democracy, and trips to Europe with the Baedeker guides in hand.

Today, in the Angels' Hill district of Taylors Falls, more than a dozen of these original homes have been restored and revitalized after decades of disregard.

The Greek Revival style has classical elegance—without pretentiousness—and is easily recognizable. Modest in size, and almost invariably painted white with green wood blinds, these "New England" cottages are rectangular in shape, and marked by triangular pediments, entablatures, dentil (tooth-like) moldings along the roofline, columns or pilasters, six on six windows (six panes hung over six) and graceful recessed doorways framed by glass "sidelights" and topped with a glazed glass transom.

Architect Scott bought the Ebenezer Winslow house "on the spur of the moment" back in 1958. "It was a lovely autumn day, and I saw this delightful house falling down on its ears," he recalls, "and I wanted it." At first, Scott

planned to move it because he disliked the prospect of long drives from Minneapolis. "But then I realized the important thing about the house was its setting."

Largely due to Scott's efforts in calling attention to the area, and his activities as Minnesota State Preservation Co-ordinator and Chairman of the Historic Resources Committee, the "setting" today is enhanced and even more important than it was back in 1958. In 1971, Scott prepared nominations for the district to the National Historic Register which were accepted the following year, and he has continued to contribute his time and expertise to enthusiastic citizens engaged in projects to restore, preserve, and maintain the original structures.

The result of this communal effort is the creation of a charming village atmosphere. In the Angels' Hill district, green-shuttered white houses banked by gardens and lilacs congregate around the old Methodist church. Even the winding road expresses community, as it seems to have evolved from a natural footpath.

The historical homes in the district are known by the names of their original owners: Thomas Lacy, Ebenezer Winslow, Royal C. Gray, Patrick Fox, W. H. C. Folsom, and many others.

Several of these men became state senators, and most were active in both business and civic affairs. In fact, the original name of the spot was "Government Hill"—once the Chisago County seat. The story goes that Taylors Falls resident Charles Roos, in the 1920s, thought the citizens there a little *too* respectable, and called them "those self-righteous angels on the hill."

In the Angels' Hill district there is sometimes a sprinkling—and sometimes an explosion—of Carpenter's Gothic in the trimming, as in the Royal C. Gray house on the corner of West and Plateau streets. While not always architecturally appropriate, these exuberant displays of the carpenter's craft add a mark of individuality. Presumably the settlers were not all "classical, elegant" people, and needed to break the mold—or molding.

In some cases, variation in style goes beyond individuality. The Dresser-Murdock house combines Greek Revival, Gothic Revival and Eastlake styles with a Tuscan Italianate tower. "I sometimes use this house to teach architecture," Scott says.

Scott's own interest in historic buildings goes back to his childhood and Sunday drives around the Twin Cities with his parents. But his architecture courses in college buried the interest. "Architecture was in the throes of the modernist movement," Scott says. "Only a few architectural history courses be-



Photos: Al Ominsky/courtesy Minnesota Historical Society

grudgingly admitted that some old architecture was good." It was the Ebenezer Winslow house in Taylors Falls that revived Scott's interest.

Today, further restoration is underway on the schoolhouse and the Schottmuller Brewery, which lie outside the district in Taylors Falls.

"Historic buildings express—much better than a book—a time and way of life that will never be again," Scott says. "They are also an anchor for us. We don't realize how much we base our lives on certain landmarks, and when they are torn down, we feel a sense of loss—we lose a sense of base."

In the Angels' Hill district, the anchors hold strong.

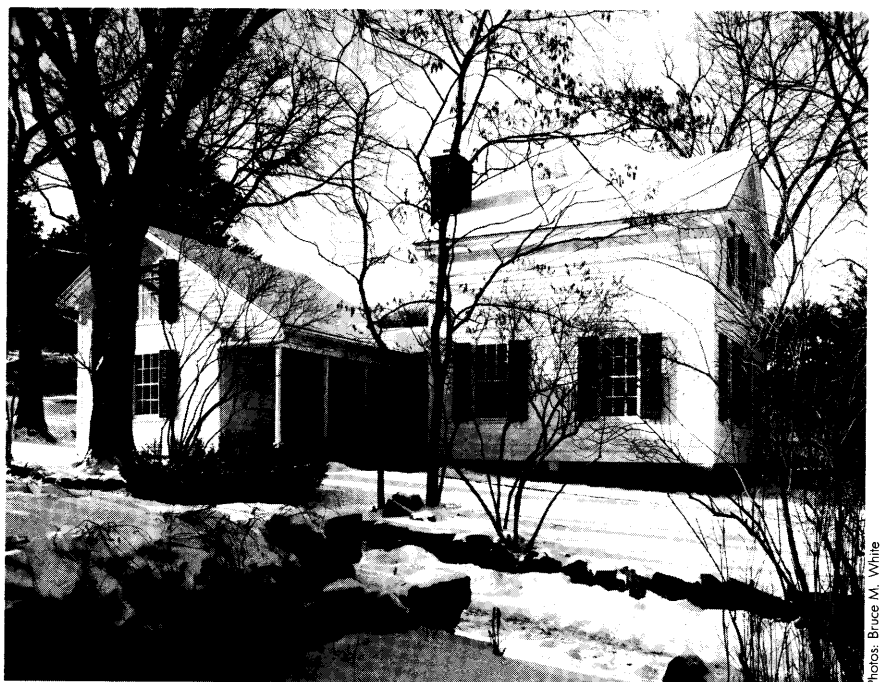
S.K.



The W. H. C. Folsom house (above) is the first family residence to meet the eye when driving up the hill into the district. It is an imposing five bedroom home with a pillared front portico, and side porches. The Greek Revival style blends with the refinements of Federal style in the two tiered porches bordered with delicate latticework.

Inside (opposite), the original furniture, including a grand piano and many rare antiques, evokes the era of the 1850s when the house was built of native pine from Folsom's own property. Entering is like stepping into a time frame from the past. Continually in use by the Folsom family until 1968 when it was bought by the Minnesota Historical Society, the house has been restored and opened to the public.

The Winslow House (right) was built about 1857 by Ebenezer Winslow, caretaker of the Taylors Falls bridge.



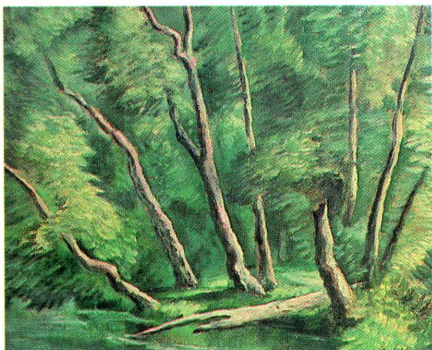
Photos: Bruce M. White



*Knarled Oaks. Oil. Early '60s. St. Mary's Point on the St. Croix River south of Stillwater. The trees are no longer standing.*

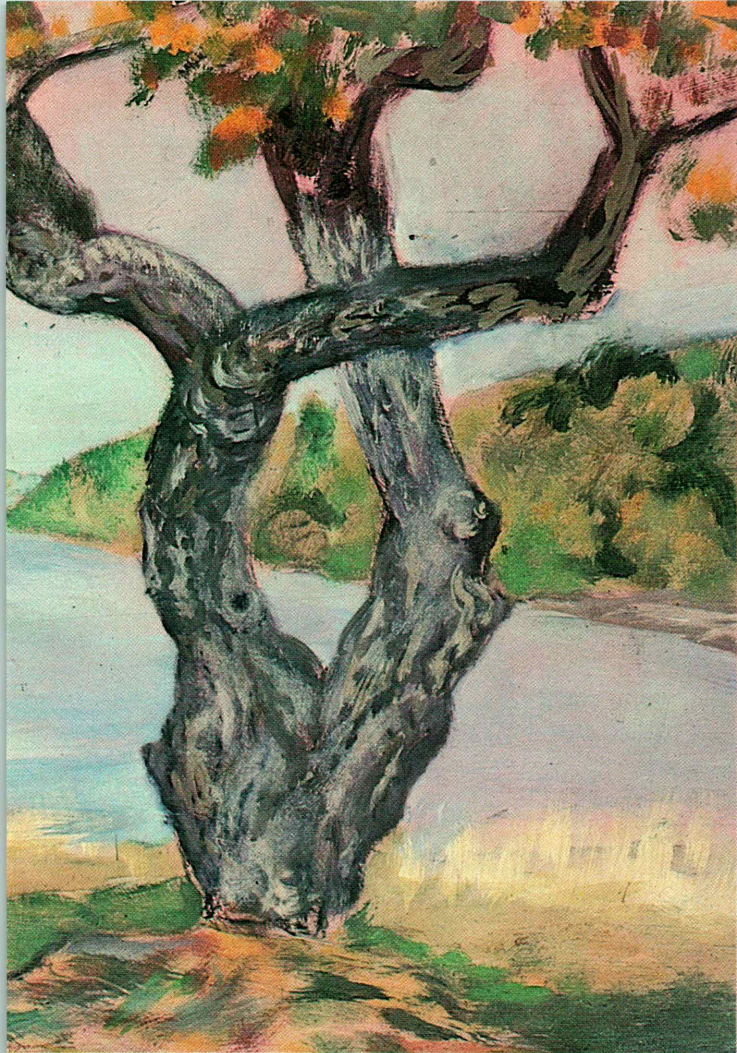
## Where rivers meet: The landscapes of Clement Haupers

By Shannon King

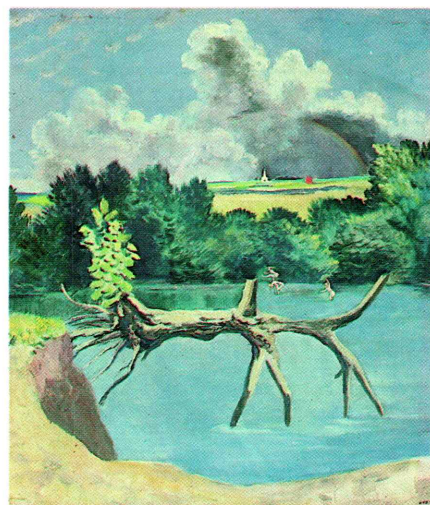


*Wood Interior. Oil. 1930s. The Kettle River.*

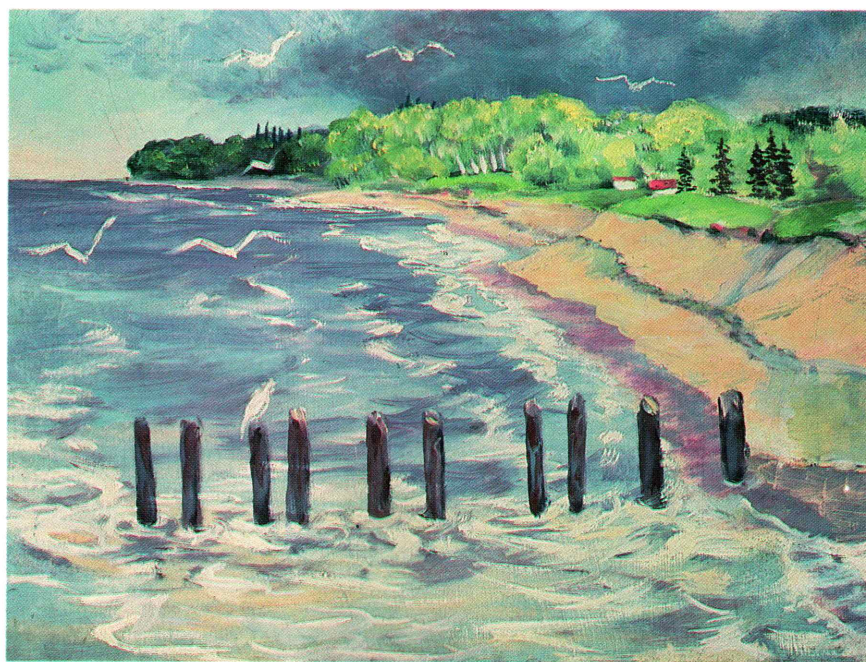
“. . . to communicate, to enrich life, and to reveal the unexpected in the commonplace,” Clement Haupers said, “was the real mission of art.” Haupers, who was often called “the dean of Minnesota artists,” studied art in Paris in the early 1920s, and travelled in North Africa and Mexico. He returned to his native Minnesota in 1929 and, for more than 40 years, painted the landscapes and waters he loved from his cabin on the Kettle River and up and down the St. Croix Valley. His own art revealed the “unexpected” in the beauties of nature—capturing the moment of really seeing—the waves breaking along the Lake Superior shore—or the moment when, rounding a bend in the river, you take in your breath a little simply at the sight of—trees, water, sunlight. Influences of the French Impressionists as well as American regionalists can be seen in his work, and there is humor as well as dramatic beauty. But basically, Haupers’ style has the same simple clarity and spontaneity as the scenes he loved to paint.



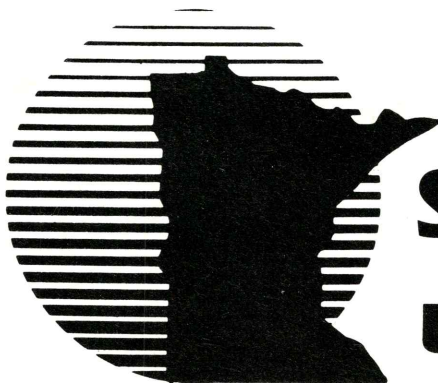
Photos courtesy the Daredalus Gallery.



*Hooky on Sunday. Oil. 1948. The Kettle River near Rutledge, Minnesota.*



*Gulls on Lake Superior Shore. Oil. Late 1950s.*



# Something new under the sun

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**Minnesota Department of Energy and Economic Development**



coming soon

**The Andersen Group  
Architects Ltd.  
Project: Phase II  
Commercial  
Development  
Ames, IA**

Construction has started on the second building of a planned commercial development near the Iowa State University Campus in Ames, Iowa. The two-building development reflects the context of fraternity houses and small commercial

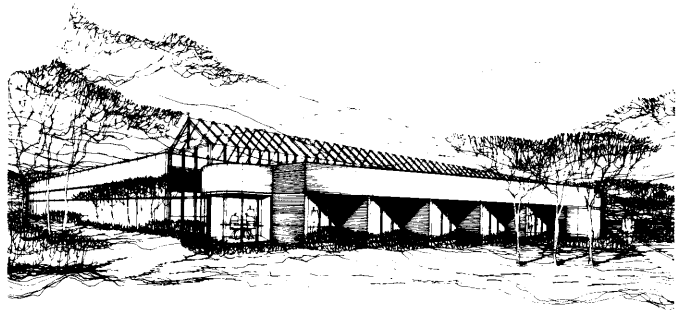
buildings. The first building, to be completed in June, features an underground parking ramp, student apartments, retail space and a public plaza. The second building shown here will feature a restaurant/bar. Developers: Randall/Shubert. Architects: The Andersen Group Architects Ltd. (612) 922-2099



**Korsunsky Krank  
Erickson Architects  
Project: Prime Tech  
Park  
Eden Prairie, MN**

Creating an attractive setting and quality work environment for Minnesota's expanding high tech businesses is the focus of the 20 acre Prime Tech Park. The master plan provides for 193,000 square feet of custom-designed space for these new businesses.

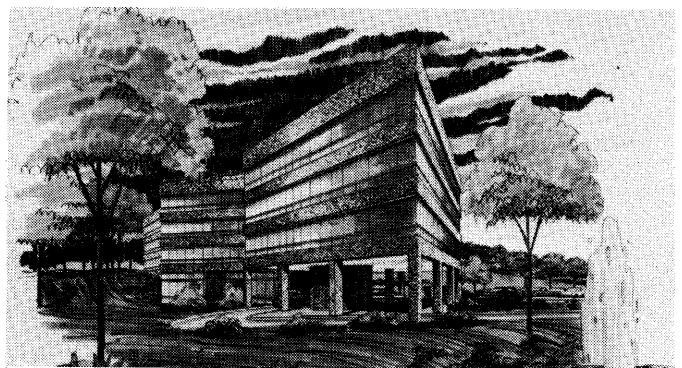
Brick construction utilizing curved forms and floor-to-ceiling windows reinforce the high tech image. Production space has been designed to accommodate assembly, clean room installation, research and development, laboratory, shipping and receiving or office. The exterior environment includes paver walkways and extensive landscaping. Construction is to begin March 1. (612) 339-4200



**Opus Corporation  
Project: Opus Gateway  
Minnetonka, MN**

Gateway to Opus 2, the exterior design of this 4-story office building complements the adjacent 10-story Opus Center with its asymmetrical, rough-honed granite and green glass facade. The multi-tenant building offers a walkout level to a beautifully landscaped pond. Within the inside entry

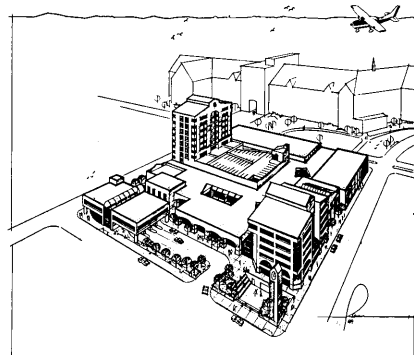
area, floors and wainscot of Italian gray Bardiglio marble complement the polished chrome doors and post-modern cove lighting. In July, Resource Bank & Trust, the building's main tenant, moved to its main floor office and lower level drive-in facility. (612) 936-4444



**The Andersen Group  
Architects, Ltd.  
Project: Campustown  
Ames, IA**

Plans are underway for the \$20 million revitalization of Campustown at Iowa State University in Ames, Iowa. The one block development includes a 300 car parking ramp, Seniors Housing tower, 2 level retail mall, cinemas and an auto bank facility.

Developers: Randall/Shubert. Architects: The Andersen Group Architects Ltd. (612) 922-2099.

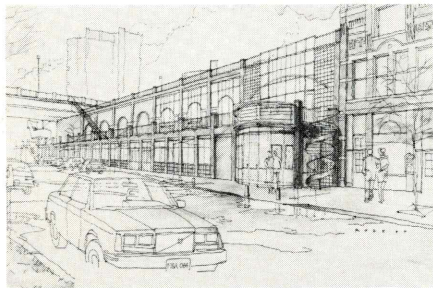


## news briefs

Continued from page 5

ing St. Anthony Main one of the largest specialty shopping centers of its kind in the nation.

The expansion represents the fourth phase of the project and includes restoration of three of Minneapolis' oldest buildings, the Upton, Martin-Morrison and Union Ironworks, with new buildings connecting the entire complex.



St. Anthony Main's Facade on Main Street.

Although the buildings are all connected, the complex is conceived as a series of related parts rather than as one. The addition has been deliberately designed to make it difficult to distinguish between old and new.

The plans call for a complete redesign of existing public spaces and entrances. Corridors reminiscent of me-

dieval streets will wind among the fountains, plazas and sidewalk cafes that will connect St. Anthony Main's new and existing retail space on three levels. An outdoor pedestrian pathway, re clad in cobblestone, will open toward the river on one side and multi-tier decks on the other. A grotto-like interior atrium will provide an intimate gathering place.

The Pracna-on-Main restaurant and a new five-screen cinema will anchor the addition. Glass block and special sequenced colored lights on either side of the cinema marquee will create a jukebox look, echoing the deco theatres of the past.

The total cost for the 90,000 square foot final phase of development for St. Anthony Main is estimated at more than \$10 million, bringing the total cost of the complex to approximately \$34 million. The last phase is expected to open in the summer of 1985.

### Art meets architecture

Atriums, hallways, sidewalks and street-facing windows will all become gallery space this summer when Forecast Public Artspace Productions presents FORE-SITE in Lowertown, St. Paul.

Forecast, a Twin Cities public arts organization, is planning to transform

the Union Depot Place and Market House beginning July 15, with a group of ten artists who will begin installing site-specific sculptures and environmental works in a variety of media. The exhibition will run through September 30 with special programs scheduled for the public.

In addition to viewing the gradual installation of new works, Lowertown visitors are invited to a free walking tour on Thursday, August 23, at noon (bring a bag lunch) or 5:30 p.m. Free catalogs will be available at the opening, September 6, from 7 to 10 p.m.

Forecast is a non-profit organization which provides exposure to visual and performing artists in non-traditional spaces. For further information about FORE-SITE, and other Forecast programs, please call (612) 721-4394.

### Warehousing for artists

Underused warehouses provide common ground for artists where rent is cheap and wide open spaces convert conveniently into combined studio/living space.

The St. Paul Art Collective has been working with Asset Development Services and the City of St. Paul to redevelop three floors of a five-story warehouse in Lowertown St. Paul. The

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# Minnesota Judicial Building Design Competition

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The State of Minnesota, The Minnesota Judicial System, and the Capitol Area Architectural and Planning Board announce a national competition for the design of a Minnesota Judicial Building to be located in Minnesota's Capitol Area. This project presents a major design challenge.

The winning design must incorporate an existing building which is on the National Register of Historic Buildings with new facilities which are to be added on an adjacent site. The project includes renovation of approximately 100,000 GSF and 125,000 GSF of new construction, and will provide facilities for the Minnesota Supreme Court, Court of Appeals, and state law library.

The competition is open to all firms or teams which include personnel with NCARB certification or architectural registration in Minnesota. From credentials submitted by the registrants a limited number will be selected as finalists, and will be invited to submit competition design proposals. The finalists will be paid a cash stipend to be determined. The winner will be awarded a cash prize and the commission to further develop the project.

The criteria for the selection of the design finalists will include previously-demonstrated ability to accomplish projects of this type and scope.

Registration will be by letter accompanied by a non-refundable check for \$50.00 made payable to the Capitol Area Architectural and Planning Board. Registrations should be addressed to:

Walter H. Sobel, FAIA and Associates  
Professional Advisor  
Minnesota Judicial Building Competition  
Capitol Area Architectural and Planning Board  
Room 122 Capitol Building  
St. Paul, Minnesota 55155

Detailed information regarding the competition and credential submission requirements will be sent to all registrants. Letters of registration are due September 26, 1984.

partnership hopes to open 27 safe, stable, affordable studio/living units in January 1985.

Funds for the project were made available through the Neighborhood Partnership Program, a neighborhood self-help development fund administered by the Department of Planning and Economic Development, which awarded the collective \$200,000 to develop the housing. The artists will be intimately involved in planning their own housing.

The collective will form a limited partnership with Asset Development Services to develop the warehouse. It will be cooperatively owned and managed by the artist tenants, with financing structured to ensure an annual net rental of \$2.40 per square foot.

Artists interested in the project should contact the St. Paul Art Collective, 300 East Fourth Street, St. Paul, Minnesota, 55101 (612) 224-6711.

### Chicago for designers

Chicago, rich in innovative design and architecture, will be the setting for the American Society of Interior Designers annual conference. The National Conference and International Exposition of Designer Sources will be held August 15-19, 1984 at the Hyatt Regency, Chicago. Conferees will hear

distinguished speakers, participate in workshops, tour Chicago's distinctive landmarks and view displays of the world's foremost design sources.

Conference speakers including Paul Goldberger, New York Times architecture critic, and Ralph Caplan, author of *By Design* will discuss current design issues. Over 35 workshops conducted by design experts will cover topics from "whole-brain" thinking to barrier-free environments.

On-site visits will acquaint conferees with Chicago's most distinctive landmarks including the Chicago Cultural Center, the Glessner and Robie houses and Frank Lloyd Wright's famed Oak Park. In addition, the latest innovations in products and services of the design industry will be displayed at hundreds of exhibits.

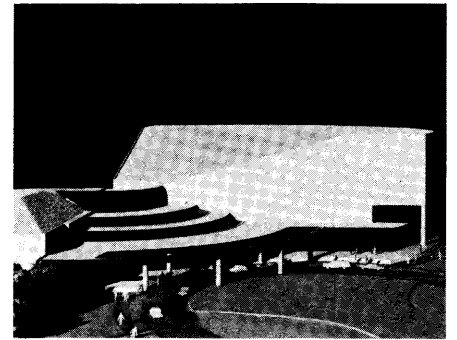
For more information contact ASID, 1430 Broadway, New York, New York 10018 (212) 944-9220.

### Rochester Civic Center expands

A \$15 million, 140,000 square foot arena will be added to the downtown Mayo Civic Center in Rochester, Minnesota. Designed by Ellerbe Architects of Minneapolis, the addition to the existing theater and auditorium complex will create a multi-purpose civic center

for sports events, trade shows, conventions, meetings, and major entertainment programs.

The scale, massing, and buff-colored brick of the exterior will blend with the existing structure. A curving facade echoes the lines of the adjacent Zumbro River. The unusual rounded form of the arena encloses a fan-like configuration of seats focusing on the central stage. Total seating capacity will be 7,000. The design allows the theater, auditorium, and arena facilities to be

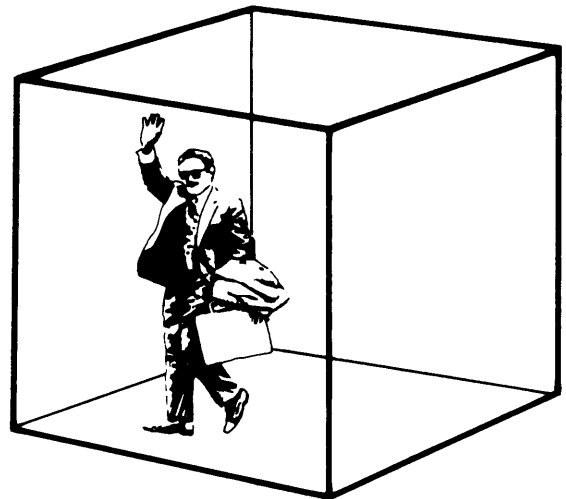


Model of Rochester Civic Center.

used separately or together.

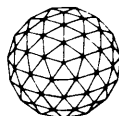
The original structure was designed and built by Ellerbe in 1938. Construction of the renovation and addition is scheduled for completion in early January 1986.

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## Summer thoughts turn to travel

*Classic Ireland Tours*, developed by a group of people in the archeological, fine-arts and architectural fields, introduces visitors to Ireland's influence on western civilization. Through a series of tours, organized on a modular basis from three days to two weeks to adapt to individual interests, the wealth of this heritage can be seen in the forts, castles, churches, monastic settlements, houses, glass and silverware, manuscripts and paintings of Ireland.

Visitors will be exposed to many aspects of Irish culture, including the embattled ramparts of Trim Castle, the Neo-Classical refinement of Marino Casino, the Neo-Palladian elegance of Castletown, and Gothic, Elizabethan and Classic Revival houses.

For further information contact Top-flight Tours, Inc., 132 State Street, Albany, New York 12207, (800) 833-4121.

Travel By Design offers two tours for interior designers, architects and related professionals—*Italy Inside: Interiors, Furnishings and the Fair* and *Color, Texture, Form: Greece and the Islands*.

*Inside Italy* departs September 1, 1984 for three weeks of meetings with Italian designers and craftsmen, visits to restored and renovated residences

and tours of furniture manufacturing facilities. The trip culminates with three days at the Milan Furniture Fair.

*Color, Texture, Form* begins September 23, 1984 in Athens, Greece. The trip includes visits to the Prokopis office (restoration architects and interior designers), Katoiken (furniture and interior designers), as well as major architectural sites including Meteora, site of abandoned monasteries, the Temple of Apollo at Delphi, the Minoan Palace at Knossos, Crete, and the islands of Mykonos, Hydra and Santorini.

For more information contact Travel By Design, 2260 Market Street, San Francisco, California, 94114 or call collect (415) 864-6604.

An urban mass transit study tour in Asia, organized by the Council for International Urban Liaison, Washington D.C., opens the door to a look at three of the most dynamic urban transportation environments in the world: Japan, Hong Kong and Singapore.

The tour will cover urban and interurban rail, bus and commuter modes, and people movers including VONA I, the newest and least expensive system in Japan. Policy briefings and an overview of "third sector" public/private financing unique to Japan will be also included in the activities. Visitors will observe the unique traffic restraint scheme that has reduced congestion

in downtown Singapore by 75 percent as well as an electronic road pricing system for private vehicles that reduces arterial congestion in Hong Kong.

The tour runs September 15-30, 1984. Contact CIUL, 818 18th St. N.W., Suite 840, Washington, D.C. 20006 for further information.

## TKDA wins national minority award

Toltz, King, Duvall, Anderson and Associates, Inc. Engineers, Architects and Planners of St. Paul, Minnesota and Witcher Construction of New Hope, Minnesota were awarded the National Performance Award for Minority Business Utilization by the U.S. Department of Housing and Urban Development.

TKDA's award was based on an \$18 million, HUD-funded urban housing renovation project for the Minneapolis Community Development Agency involving the modernization of 1,119 public housing units, renovation of a community center with a new gymnasium/theater addition, and landscape improvements to the site. Twenty-eight percent of the work was subcontracted to minority or women-owned businesses. Witcher Construction was presented an award for their use of women and minority-owned businesses for the Seven Corners UDAG

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project.

To date, project participation by minority-owned businesses is 16 percent and by women-owned businesses is 6 percent, exceeding the city's regular goals of 10 and 2 percent respectively.

### Awards, awards

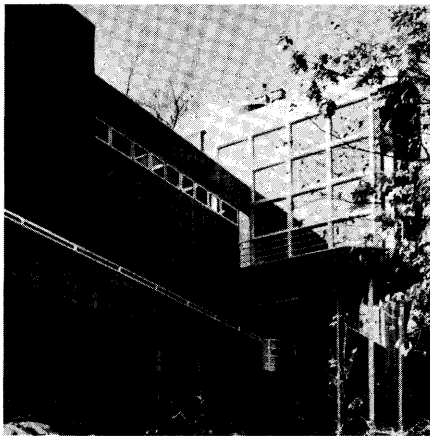
The American Wood Council will hold a Non-Residential Renovation and Reconstruction Design Award program this year to recognize outstanding renovation projects and their architects.

All projects qualifying for the program must have been completed after 1978 and submissions must be post-marked no later than October 1, 1984. Information and entry materials may be obtained from the American Wood Council, 1619 Massachusetts Avenue, N.W., Suite 500, Washington, D.C. 20036.

The International Interior Design Award program was announced at the Interior Design International Exhibition at Olympia in May.

Sponsored by AGB Westbourne Ltd., organizers of the Interior Design International Exhibition, the International Interior Design Award program will be open to professional designers and architects from all over the world. Projects completed between January 1, 1984 and January 1, 1985 are eligible and the closing date for entry is January 4, 1985.

Further information will be available on October 1, 1984 from the Secretariat, International Interior Design Award, Interior Design International Exhibition, Audit House, Field End Road, Eastcote, Ruislip, Middlesex, England HA4 1XE.



### Oversight

The Brown house, published in the May/June 1984 issue of *AM*, was designed by Mark Mednikov as well as Joseph Buslovich. The photographs were taken by Saari and Forrai.

The landscape architect for the Lehmborg gazebo project featured on the cover is Herb Baldwin.

*AM* regrets these omissions.

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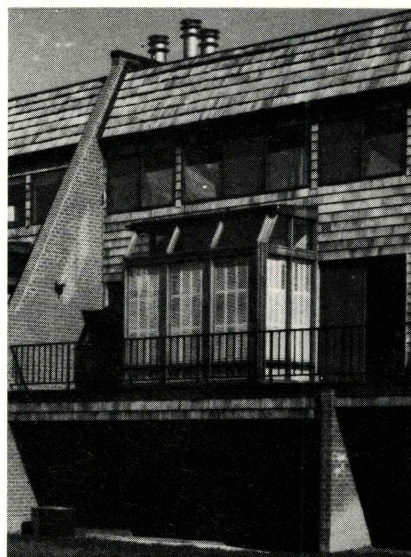
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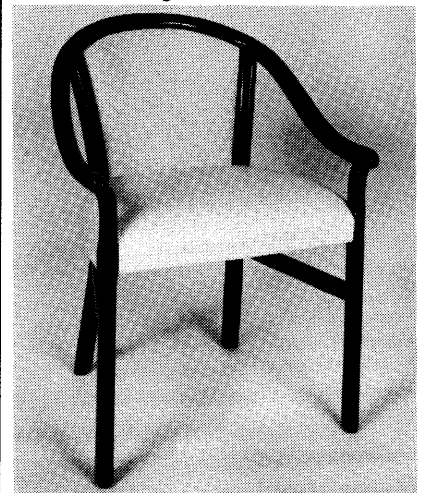
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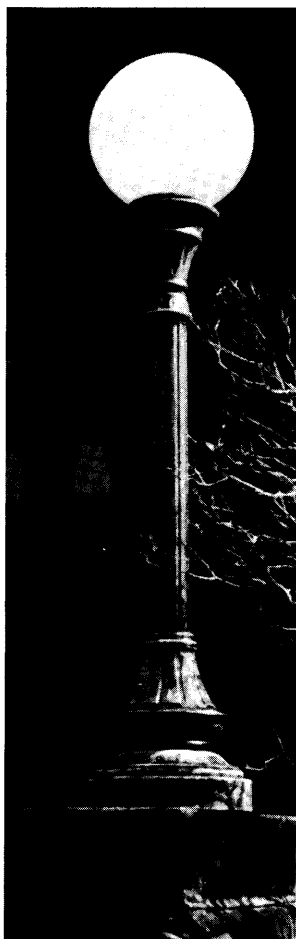
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**Union Depot Place, St. Paul, features  
Sternberg Lighting, see AM, March-  
April issue.**

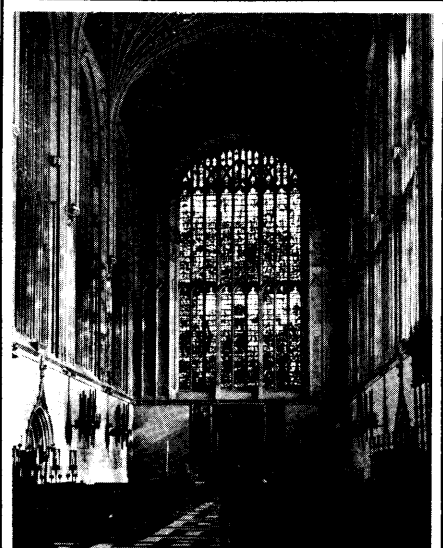
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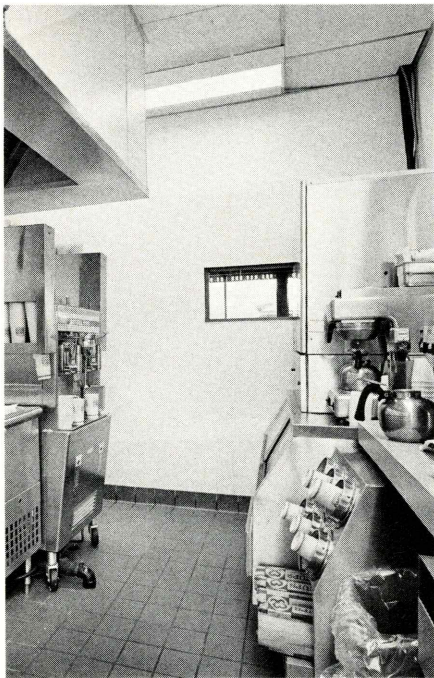
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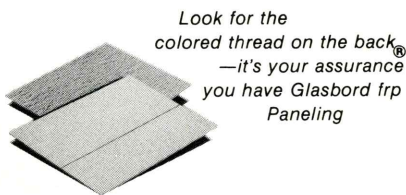
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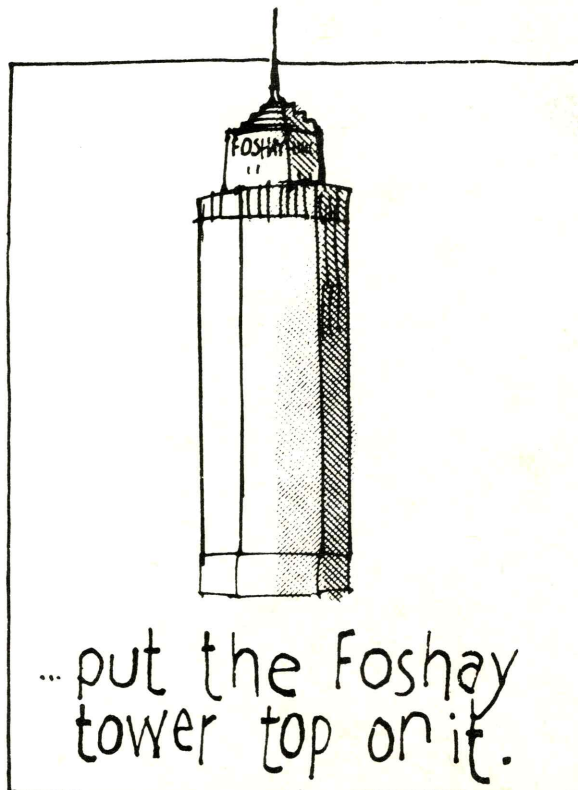
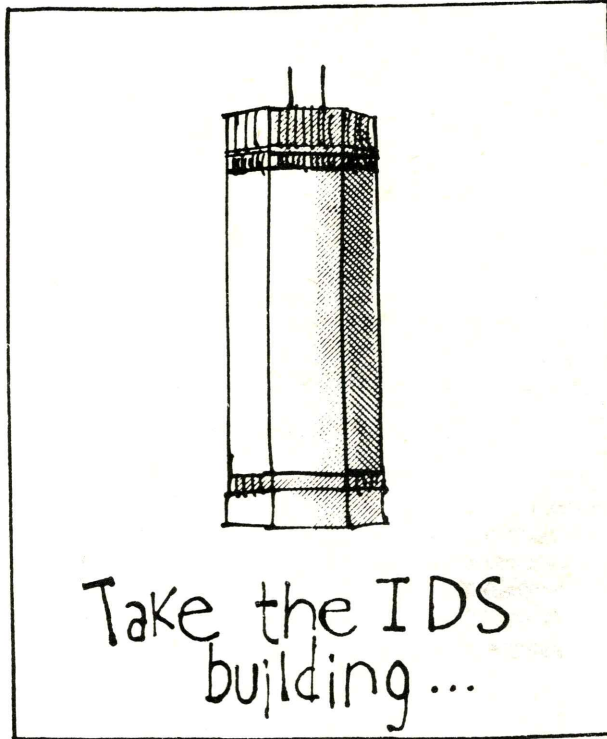
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