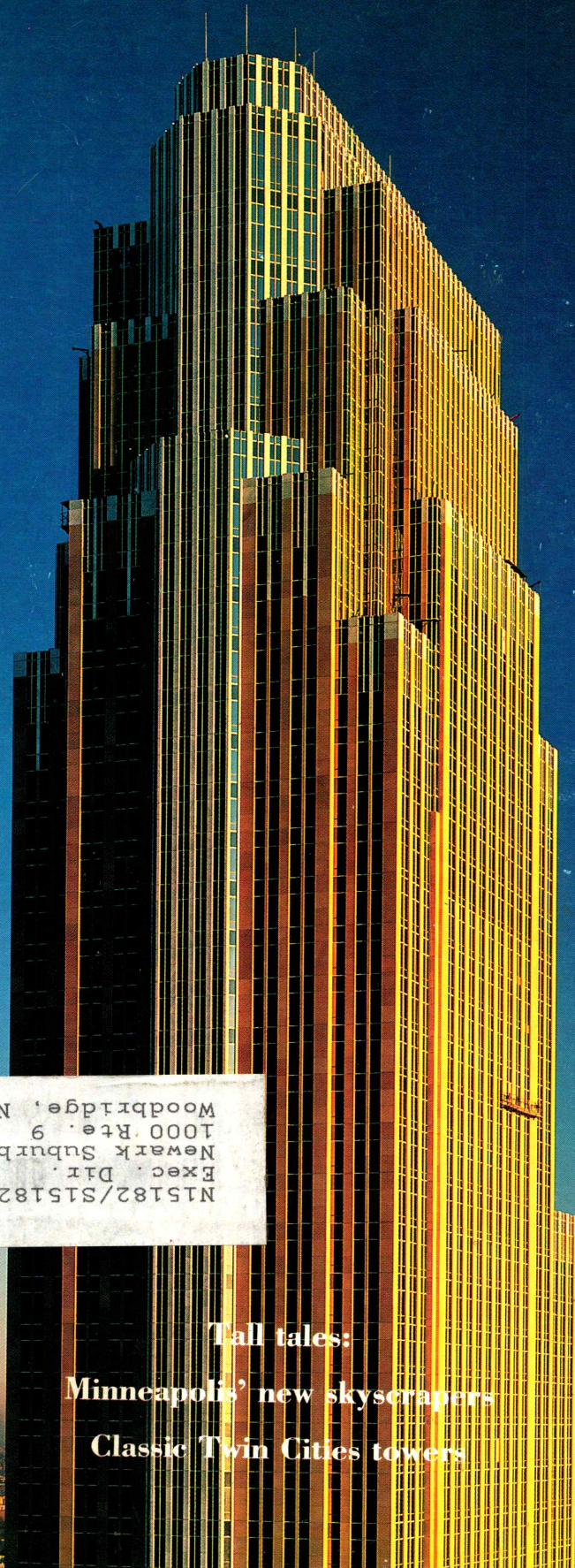


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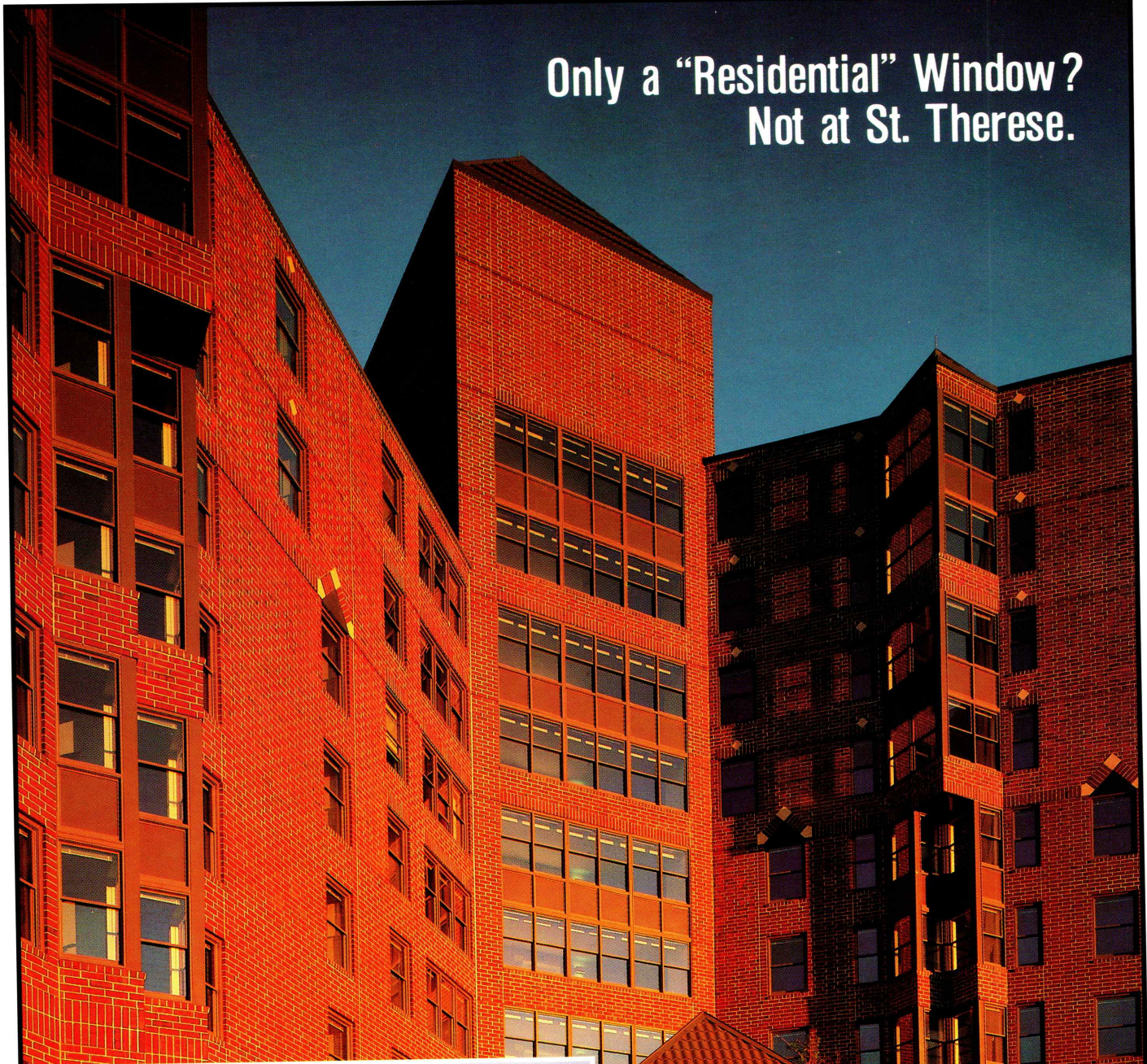
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30 Deco dressings for the Lincoln Centre lobby



36 Minneapolis lights up the night

- 5 News briefs
- 7 Previews
- 9 Insight: A complex issue for the capitol complex
- 12 Objects of design: Art worth banking on
- 15 Up close: Opus' head architect John Albers
- 17 A place of one's own: Wilbur Foshay's office revisited
- 21 Editorial: Looking up

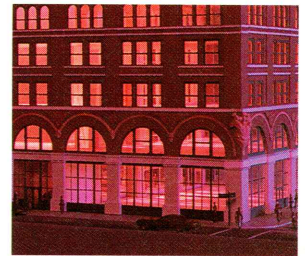
22 Minneapolis' newest skyscrapers

36 Lighting up the skyline: A photo essay by George Heinrich

40 Little architecture: The art of model-making, by Bruce N. Wright

44 Tall tales: The Twin Cities' first skyscrapers, by Paul Clifford Larson

- 51 Details: Creative cascades
- 70 Advertising index
- 70 Credits
- 72 Lost Minnesota



40 The art of model-making

Cover: Classic setbacks for the new Norwest Center. Architects: Cesar Pelli & Associates. Photographer: George Heinrich

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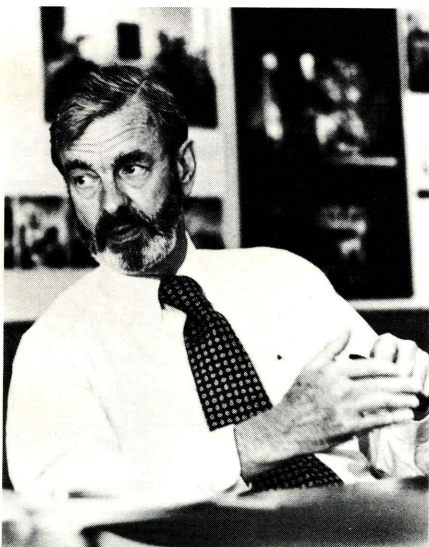
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Joseph Esherick named AIA gold medalist

San Francisco architect Joseph Esherick has been awarded the Gold Medal by the American Institute of Architects. He will receive the honor at the national AIA convention in St. Louis this May.

Esherick, a design leader in the San Francisco Bay area, is noted for finding design solutions consistent with a location's culture and environment. One



Joseph Esherick

of his more influential projects is the Cannery on San Francisco's Fisherman's Wharf, which was converted into an urban shopping center in 1966 while retaining the historic walls. In 1988, he received an AIA honor award for the Monterey Bay Aquarium in Monterey, California.

Esherick is principal and chairman of the board of the San Francisco architecture firm Esherick, Homsey, Dodge & Davis. He is a professor emeritus of architecture at the University of California, Berkeley, where he was chairman of the department of architecture from 1977 to 1981.

In announcing the selection, 1989 AIA president Benjamin E. Brewer, Jr., said that Esherick is the "consummate architect whose overriding concern is to create wonderful places for people, not extravagant statements. He is an



Lincoln Plaza, a highrise apartment complex near Lake Calhoun in Minneapolis, by Miller Hanson Westerbeck Bell

outstanding designer, an educator steeped in the arts, and a humanist with a deep concern for the betterment of the profession and our society."

Esherick is the 47th recipient of the Gold Medal, which was established in 1907 to recognize outstanding contributions to the profession by a single architect. Other recipients have included I. M. Pei and Frank Lloyd Wright.

Apartments with a view

Lincoln Property has unveiled plans to build two luxury apartment towers at the intersection of Excelsior Boulevard and West Lake Street in Minneapolis. Designed by Miller Hanson Westerbeck Bell of Minneapolis, the 25- and 30-story towers, to be called Lincoln Plaza, will feature studios and one- and two-bedroom units. The \$55 million complex, with 560 units in all, also will include a swimming pool, tennis courts, exercise facilities and an 850-car garage. The red brick towers with hipped roofs will feature balconies and expansive views of Lake Calhoun. A central

lobby will connect the buildings.

The first 25-story building is scheduled for completion in the fall of 1990, with a summer 1991 completion date for the second tower. Originally, United Development Management Corporation of Chicago had proposed a highrise development for the site before selling the land to Lincoln Property.

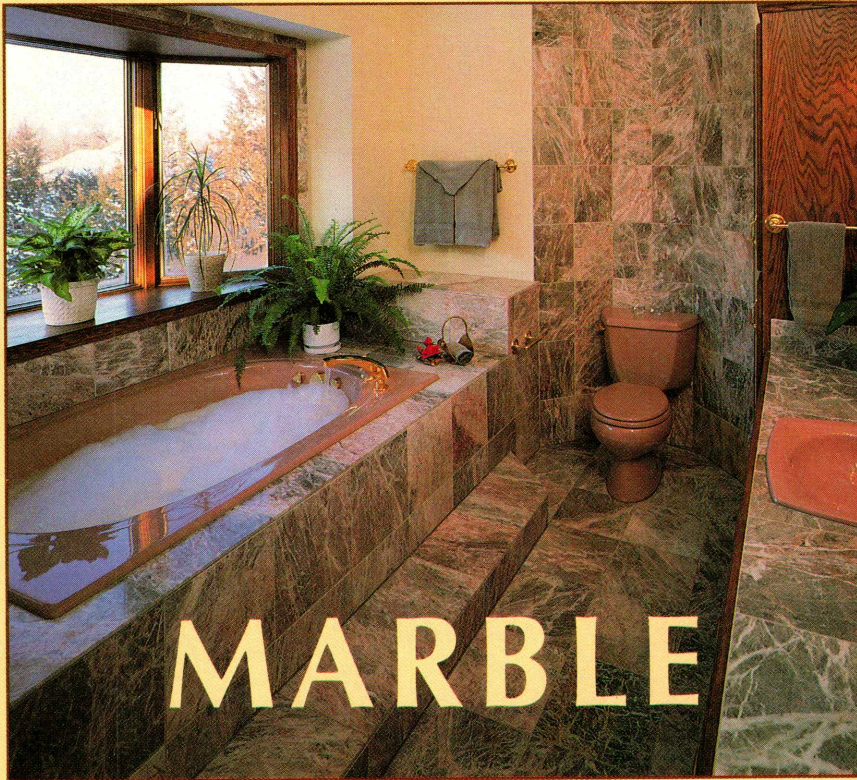
A tower above Neiman

BCE Development Properties, in conjunction with Dain Bosworth, has formalized plans to build a 37-story office tower on the J. C. Penney site in downtown Minneapolis. Designed by the Chicago-based architectural firm Lohan Associates, the 495,000-square-foot tower will be named after its lead tenant, Dain Bosworth.

The first four floors of the project will be devoted to retail, with Neiman-Marcus as the lead anchor to occupy 120,000 square feet of space. A stone base with a cylinder-shaped entrance facing Sixth Street will relate in material and char-

Continued on page 54

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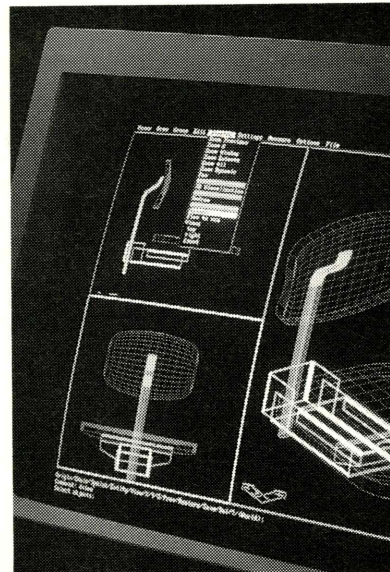


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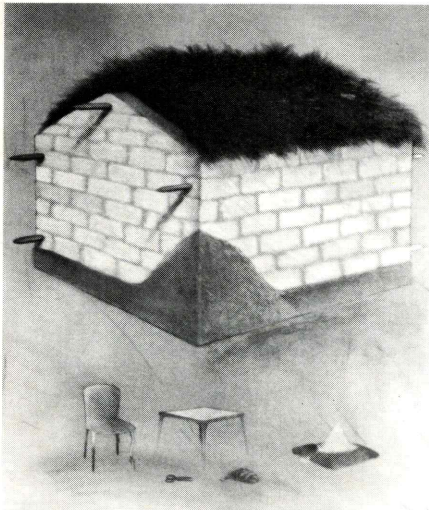


Illegal Houses
Minneapolis College of Art and
Design gallery
March 3—March 30

Ranging from realistic solutions for housing the homeless to a poetic house of no exits, an exhibit of design proposals will explore architectural, social, economic and public policy issues associated with housing. Eight architects and two design teams will present drawings, models and installations for “illegal” houses.

Funded in part by a Design Arts grant from the National Endowment for the Arts, the exhibition allows eight emerging architects and two design teams the freedom to express their ideas in a gallery setting.

The participating architects are: Samuel Alexander, Sixto Beltrandy, Anthony Desnick and Constance Lowe,



Pencil drawing, Constance Lowe

Gary Diebel, Helena Espinosa, Kevin Flynn, Vincent James and Joan Soranno, Troy Kampa, Julie Vandenberg Snow, and Geoffrey Warner. The architects were chosen from approximately 40 submittals.

The gallery is located on the first floor of the College of Art and Design's first floor. For further information, call the MCAD gallery at (612) 870-3285.

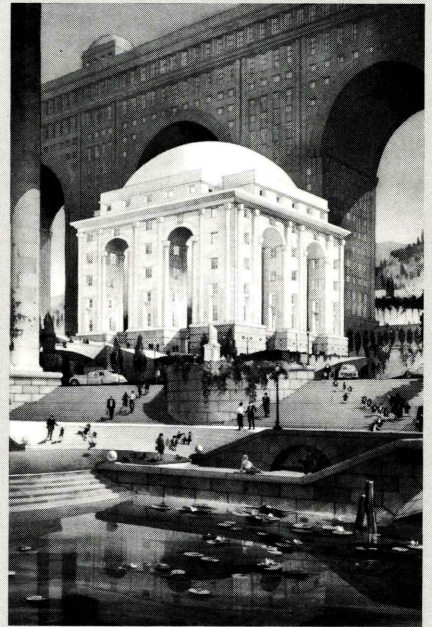
Architecture in Perspective
Minnesota Society of
Architects
March 29—April 23

Hugh Ferriss, who expressed grandiose visions of urban utopia in his remarkable drawings, wrote in 1940 that “Rendering is a means toward an end; the end is architecture.” As one of America’s premier renderers, he captured the spirit and form of hundreds of buildings. As a visionary architect, he proposed an heroic image of the city of the future in a 1929 book of drawings entitled *The City of Tomorrow*.

The American Society of Architectural Perspectivists (ASAP) continues the tradition of recognizing the art of architectural rendering with the exhibit “Architecture in Perspective.” Submitted by perspectivists, architects and illustrators from across the country, works in the exhibit depict buildings or environments that do not yet exist.

Thomas Schaller’s watercolor of a proposed arts and cultural center for Rome (above) presents an imaginary environment with photo-realism. Schaller’s piece was awarded the Hugh Ferriss Memorial Prize, the nation’s highest award for excellence in the graphic representation of architecture.

The exhibit will be displayed in both the first-floor gallery at International Market Square (IMS) and in the Minnesota Society of Architects’ office, located also at IMS. An opening reception beginning at 5:30 pm on Wednesday, March 29 will feature a lecture by Paul Stevenson Oles, the president of ASAP. He will speak on “Drawing the Future.” The exhibit and lecture are free and open to the public.



Proposed Arts and Cultural Center for Rome, Thomas Schaller, 1987

Insights IV
Walker Art Center
March 7—March 28
Tuesdays, 7:00 pm

The annual Insights lecture series, sponsored by Walker Art Center and AIGA/Minnesota, presents influential designers working in diverse areas of the design field.

New York designer Tibor Kalman’s

firm M & Company utilizes a tongue-in-cheek approach to design as evidenced by the title sequence for the Talking Head’s movie “True Stories” and the innovative “10 One 4” watch, so-titled because its face shows only those three numbers. Tibor Kalman will speak on March 7.

Paula Scher, who established the New
Continued on page 60

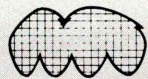
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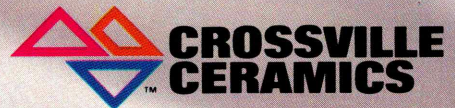


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A complex issue for the Capitol complex

By Beverly Hauschild

The Minnesota State Capitol, a familiar building to all Minnesotans, symbolizes a place for our state government. With its Beaux-Arts design recalling an Italian Renaissance palace, the Capitol represents continuity and history. Such is the power of symbolic architecture.

When Cass Gilbert designed the building in 1904 he also presented a plan for placing federal, state and municipal buildings on each side of Cedar Street. In effect, Gilbert called for a Capitol campus, a singular complex for government employees. But as state government grew, the demand for space became more critical. By 1976, the state owned 1.4 million square feet and leased 881,000 square feet. In 1989, the state still owns 1.4 million square feet, but now leases nearly 1.2 million square feet.

As the Minnesota state legislature convenes, the state faces the issue of how and where it wants to continue to house its agencies. But such decisions are not easy to make. Over the years, the government's process of deciding space needs—determining location for various agencies and ascertaining whether it should buy, lease or build to house these agencies—has become muddled. Before it can resolve its space needs, the state government must re-evaluate and clarify its decision-making process. The pros and cons of leasing versus owning are left unresolved when the government has an unclear method of determining space needs. Inherent in this problem are long-term issues that deal with the nature of our state government.

Lack of any real policy with appropriate checks and balances for determining space needs can lead to problems, as Senator Don Moe, chair of the Senate Government Operations committee, has cautioned. In opening re-



The Minnesota State Capitol, designed by Cass Gilbert

marks to a public hearing last summer regarding the nebulous policies and procedures for housing state agencies, Moe raised several valid concerns.

The leasing of state office space might lead, he and other legislators fear, to a dispersal of government away from the Capitol area, which, in turn, could cause inefficiencies between agencies. A Report prepared by the Department of Administration stresses the importance of close proximity for similar agencies to encourage efficiency. It also recognizes the need for flexibility for future space demands. Another concern for Moe was the quality of office space for state agencies. If the state doesn't own or build its own structures, there exists a potential for poor quality or substandard buildings, or buildings that are architecturally incompatible with the Capitol.

Yet the leasing issue will not be adequately resolved until the real crux of the problem is—the state's noncommittal legislative process for deciding state government office needs.

In the mid-1950s, a Legislative Building Commission (LBC) was established to review the building needs of all state agencies. All members of the LBC visited sites, evaluated needs, and made a recommendation to the governor and the legislature. This process al-

lowed for a thoughtful and appropriate decision and included the necessary governmental bodies.

In 1973, the LBC was abolished and its responsibilities were transferred to the chairmen of the Senate Finance and House Appropriations Committees. The reasons given were unclear and subjective. They ranged from a projected decrease in the need to build state buildings to the displeasure of some legislators with specific projects which received LBC approval. Whatever the reason, a new and somewhat undefined process has evolved to such a point that it is difficult to say who makes the recommendation and decision to lease, develop or buy governmental office space.

In fact, without a rational legislative process for housing agencies, the process runs the risk of becoming politicized. Local communities will compete for state agencies to solve local, social or economic problems, and developers may hire lobbyists to compete for business with the state. The normal selection process runs the risk of being manipulated to serve bureaucratic interests rather than public interest.

I commend Senator Don Moe's Government Operations Committee and the Department of Administration for seeing the potential abuses that could occur

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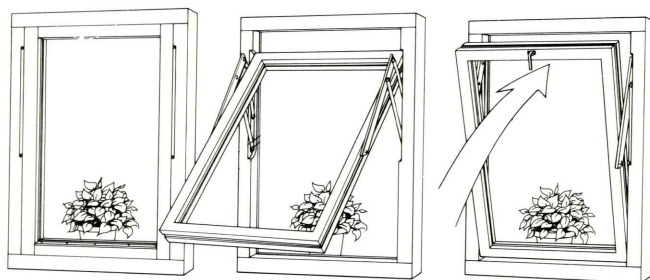
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objects of design

Standing at over two-feet-high, this **bodenvase**, 1930, designed by Gustave Heinkel is glazed with a whimsical geometric motif that recalls the work of painter Paul Klee.

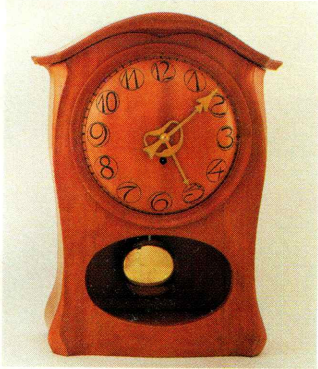


Photos: Courtesy Norwest Corporation

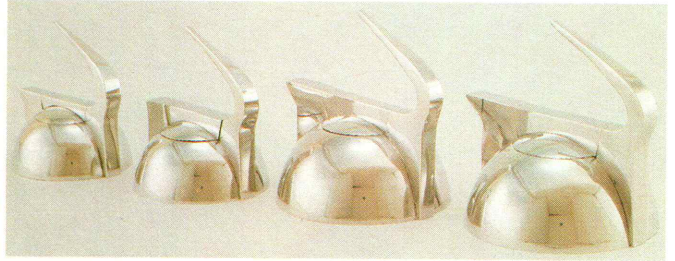
Here's art worth banking on. This 200-piece collection of decorative arts, assembled for Norwest Corporation by curator David Ryan, traces design from the birth of the English Arts and Crafts movement to the end of the Art Deco period. Displayed on a rotating basis in Norwest Center's lobby, the collection illustrates the innovations of the Modernist era.



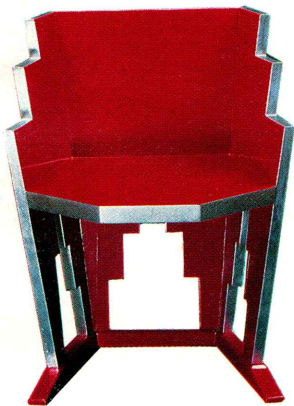
A white brass **centerpiece bowl**, 1920, by Josef Hoffmann breaks in style from the rectilinear form of the Wiener Werkstatte movement.



Characterized by a smooth and simple surface, a fruitwood **mantel clock**, 1899, by Austrian architect Josef Olbrich typifies the Jugendstil period, the Munich counterpart to Art Nouveau.



Strikingly modern in appearance, an Italian **tea service**, 1930, rejects embellishment in favor of form, which is carried through from coffeepot to creamer.



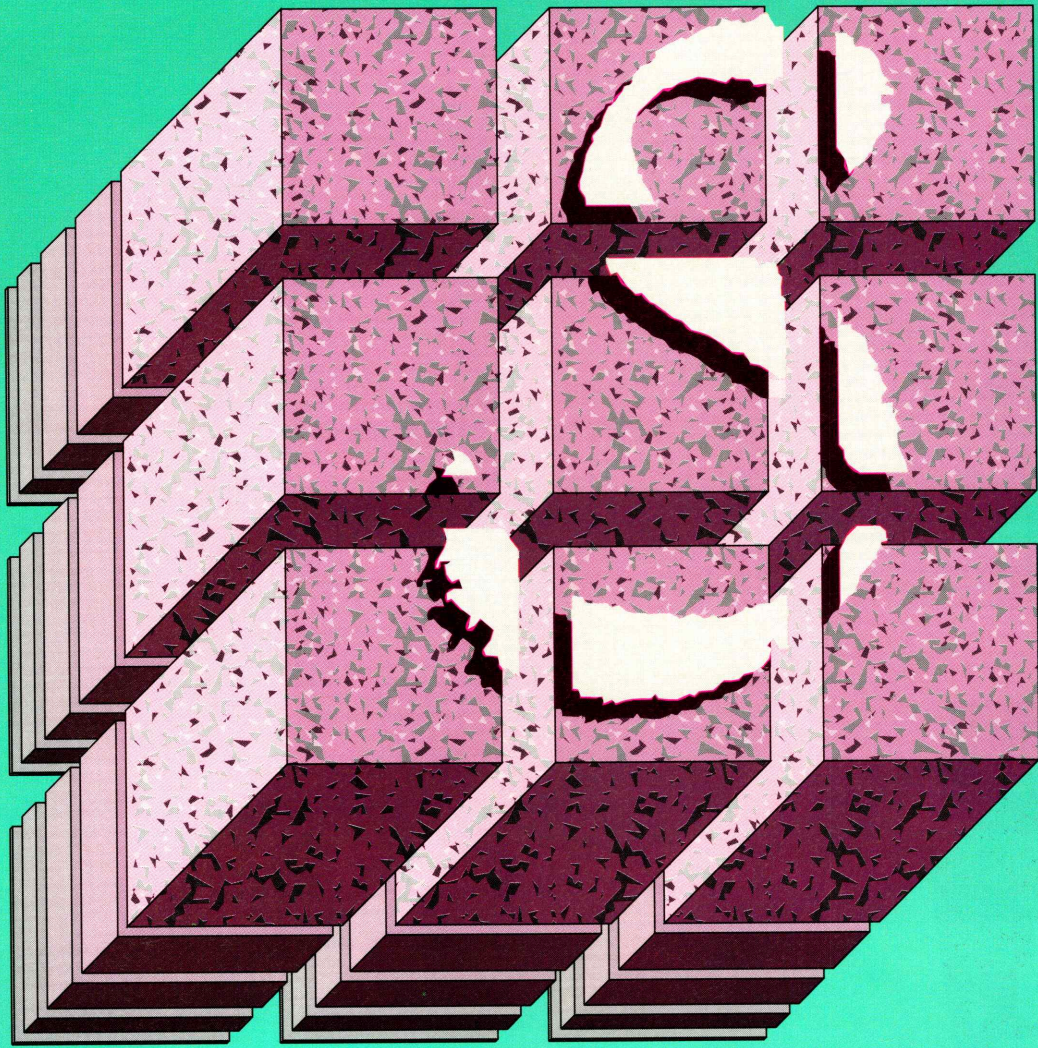
American furniture designer Paul Frankl's **skyscraper chair**, 1927–1930, has setbacks for arms and is executed in red lacquer and silverleaf over wood.



A **fireplace screen**, 1923, by British metalworker Edgar Brandt is a lyrical Art Deco interpretation of a fountain in cast iron.

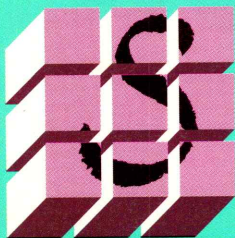
Gerrit Rietveld's **Red-Blue chair**, 1917–1918, is an icon of the Dutch De Stijl movement.





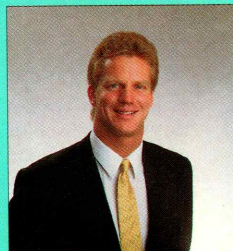
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John Albers: Developing architecture with Opus

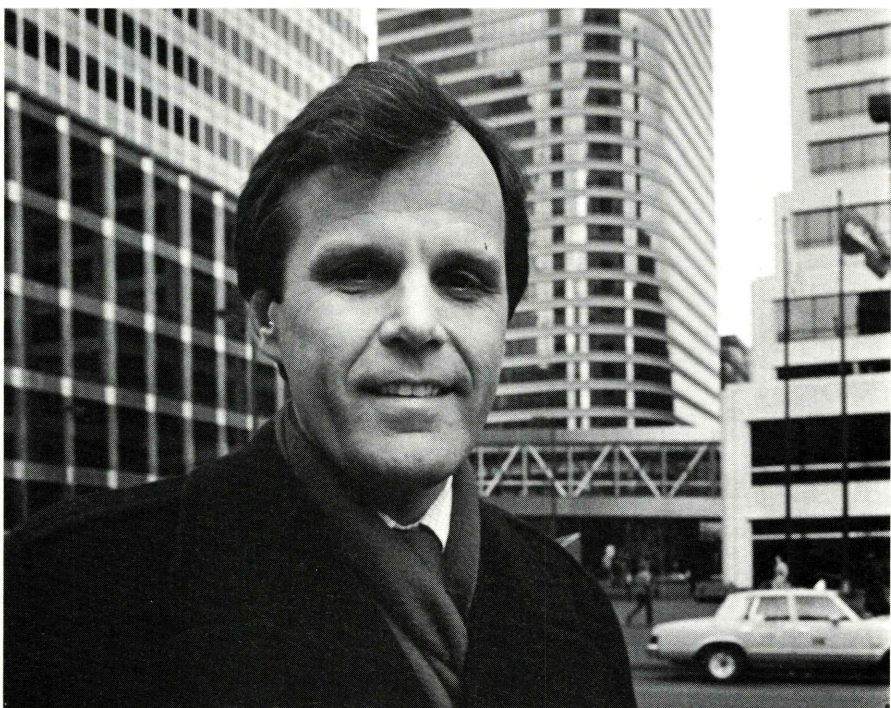
By Eric Kudalis

When John Albers, director of architecture at Opus Corporation in Minnetonka, joined Opus fourteen years ago, the design-build firm was beginning to expand its architecture division, and the move proved opportune for Albers.

Albers joined a staff of 25 architects and engineers, which today has grown to approximately 60 architects and engineers. When he signed on, he found himself in a position different from architects who join a strictly design-oriented firm. "From the start of a development," says Albers, "the construction managers, real estate developers, builders and marketing personnel are all in the office. From them I see that a building is more than a pretty facade, it's an interchange of all the development elements."

Since childhood in St. Cloud, Minnesota, Albers has been intrigued by the building industry, perhaps partially influenced by his father, who was a stone cutter. Albers can still recall the "smell of construction" when the workers were removing the plywood framing on Marcel Breuer's concrete Abbey Church at St. John's University in Collegeville. The church, from the start of construction to the finished product, had him captivated, and he remained so through college. He graduated from the University of Minnesota with bachelor's and master's degrees in architecture, and from there he joined Robert Brantingham Architects before going to Opus.

Founded in 1953 as a design, construction and development company, Opus handles all aspects of a building's development, including engineering, real estate, leasing and financing. The firm has developed and designed shopping centers, warehouses, manufacturing facilities—primarily in suburbia—and its own office complex in Minnetonka.



John Albers in front of Opus' twin towers development in downtown Minneapolis

Photo: George Heinrich

In the past ten years, Opus has opened offices in Chicago, Milwaukee, Phoenix, Tampa and Pensacola, which has lead to wider and more diverse design options for the architecture division.

"Opus has definitely shifted to more architecturally and aesthetically challenging projects," says Ron Kirk, vice president of architecture and engineering, who joined the firm eleven years ago. "And Albers has been a big part of that change. There was a time when maybe one in five of Opus' projects presented truly exciting design choices, but now I would say almost every one is an exciting project. Part of the reason is because Opus has expanded its client base. But the other big reason is Albers himself, who is a skilled designer and is particularly adept at dealing with clients. He has a natural and positive relationship with them and he is the key to where the architecture division is today and where it is going."

As part of its expansion efforts, Opus has moved into the local downtown market. For the twin Opus towers in downtown Minneapolis, Albers worked

with Hellmuth, Obata, Kassabaum of St. Louis to design two curving office highrises in a prime location. "When we developed the first tower in 1984, we were still new at designing skyscrapers," says Albers, "so we worked closely with HOK, sort of learning the ropes. But with the second tower, we had the experience under our belts and we took a stronger role in the design process."

Leasing has been brisk for the twin towers, says Albers, because they are in an ideal location—along Fifth Street between Marquette and Second Street—and because they offer architectural amenities.

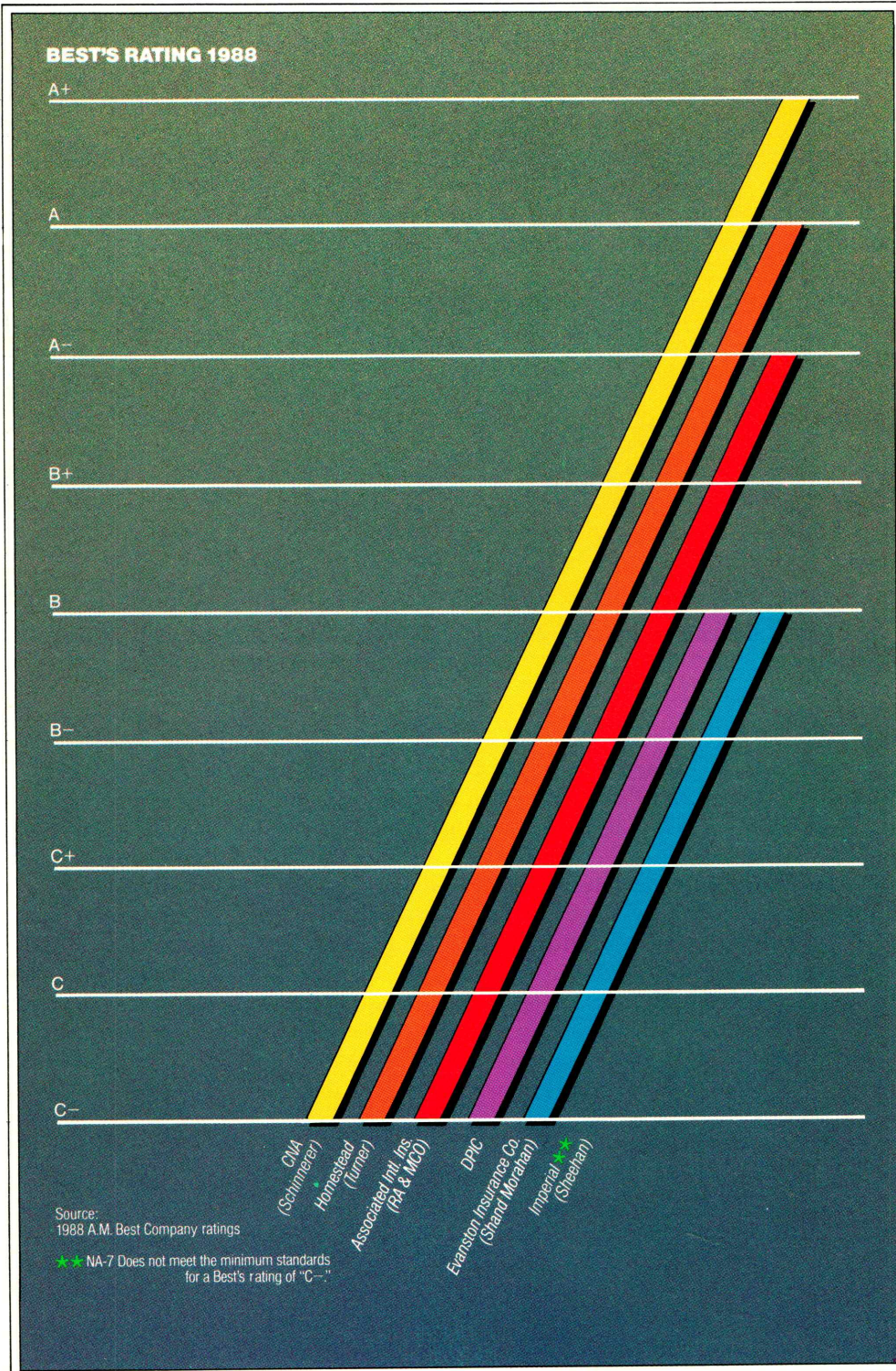
"Clients' tastes are becoming more sophisticated and demanding," says Albers. "They are aware of materials, functions and aesthetics, so to remain competitive we have to give the clients a set of options that go beyond the typical glass-box structure."

Albers' push for progressive designs is evident in many recent projects.

One of Opus' largest projects today is for an office campus for ConAgra, a

Continued on page 68

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AM

a place of one's own



Photos: George Heinrich

Wilbur Foshay, a utilities magnate, built the Foshay Tower in the 1920s as a monument to himself and his business empire. Inspired by the Washington Monument, the obelisk-shaped building bespoke of luxury and quality and Foshay's motto "It Can Be Done."

Resplendent with a ceiling fresco, accordion windows opening onto balconies, mahogany paneling and gold-plated faucets, Mr. Foshay's private office on the 27th floor was to reflect his new-found wealth and social standing.

Alas, only two months after the building's grand opening in 1929, Wilbur Foshay's fortunes fell with the stockmarket. Six months later he was indicted for mail fraud and sentenced to fifteen years in Leavenworth. The building went into receivership and as for his office, well, it never really was *his*.

Now the home for the F. W. Olin

Foundation, a non-profit foundation that makes grants to private colleges and universities for the construction of academic buildings and libraries, Wilbur Foshay's extravagant office has been edited over time. Gone are the baronial fireplace decorated with silhouettes of naked nymphs, the four stairway connections to a private suite above; gone, too, is all of the fabled gold plumbing. What remains are the mahogany paneling, a gold and azure ceiling fresco, exquisite curved doors and the omnipresent Foshay crest, etched in the glass of the bookcases and the pewter of the elevator doors.

For William Horn and William Schmidt (above, right and left), trustees of the foundation, the office offers a gracious and unique space to entertain up to four delegations of grant seekers a week.

Working in Mr. Foshay's office, Mr.



Horn says, "Gives us a feeling of great trust because of the Foshay Tower's significance to the city. It is also a constant reminder of how the great may fall."

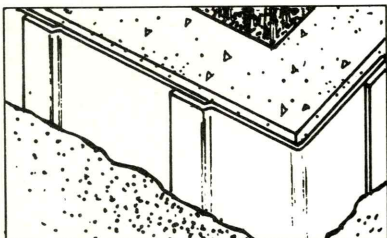
K. O.



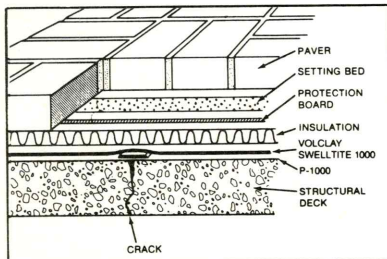
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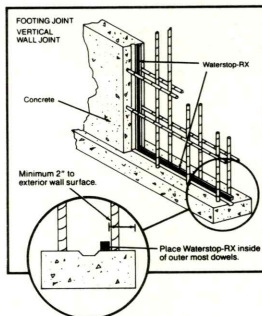
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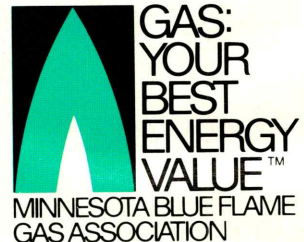
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Looking up This is the third time this decade that *AM* has taken a look at the Minneapolis skyline. In 1984, we presented Cesar Pelli's first design for Norwest Center; the following year we showed a new crop of skyscrapers, including the first phase of the Opus complex and the Piper Jaffray tower.

With this issue, we round off the decade of Minneapolis' downtown highrise growth and also look back to the Twin Cities' first skyscrapers. Compare the newest skyscrapers in Minneapolis—the Norwest Center, the Lincoln Centre and the second Opus tower—with classics such as the Soo Line building, the Foshay Tower and the Lumber Exchange. George Heinrich's photo essay provides yet another contrast—the texture and color of the city at night.

Minneapolis has changed. Where the Foshay Tower used to dominate, now a genuine skyline exists. Complex forms such as the Lutheran Brotherhood building, the Piper Jaffray tower and the Lincoln Centre add diversity; the IDS and now the new Norwest Center lend elegance.

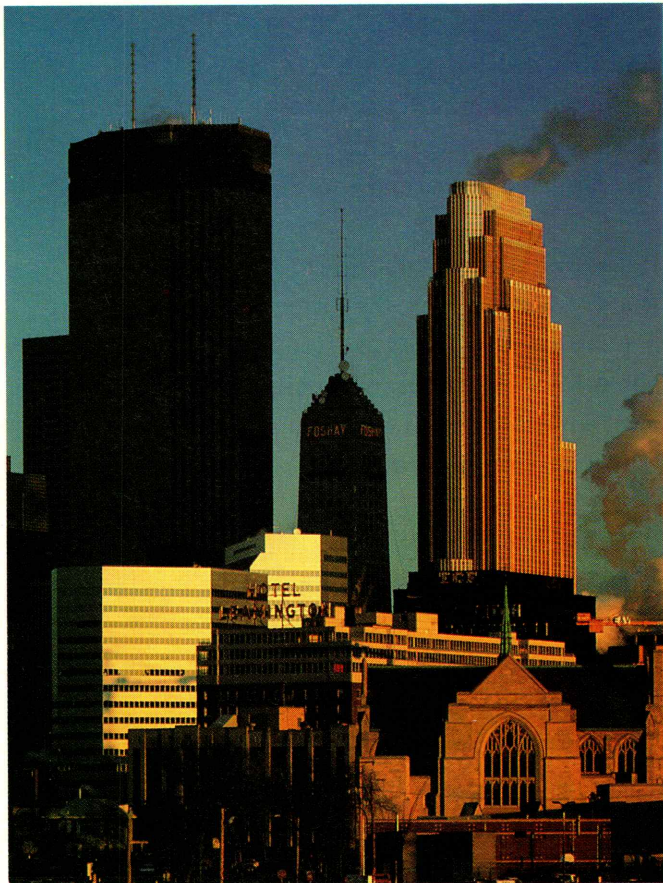
What this issue doesn't do is present the skyline of the *next* decade. By this summer alone, construction may begin on four more downtown towers. I. M. Pei surely will make a striking impression with his new multi-tower complex for IBM and First Banks. The third-phase tower of International Centre will house the new regional headquarters for AT&T, and Dain Bosworth will move into new digs to be built on the J. C. Penney site. LaSalle Plaza, a full-block development fronted by Hennepin Avenue, will include entertainment, retail and an office tower. And if that's not enough, the Landmarks Group of Atlanta in partnership with Norman Kerr is looking at a multi-tower project on the Ritz Hotel site.

When IDS sliced the skyline in 1973, the message was clear: Minneapolis had come of age. Sixteen years later, the IDS no longer stands like a staff in a corn field. Development has been rapid; and for good or bad, it demonstrates that Minneapolis has embraced the future.

E. K. and K. O.

From the ashes

An elegant Norwest Center reaffirms downtown



Three generations of skyscrapers come together on the Minneapolis skyline (above). The Foshay, the city's tallest tower for more than 40 years, stands demurely between the IDS Center and Cesar Pelli's Norwest Center—just three inches shorter than IDS. From Sixth Street, a curving entrance (below) leads directly into the rotunda, the main banking lobby. Viewed from Marquette Avenue (opposite), one of Minneapolis' major business streets, the Norwest Center, elegant and slim, is a glowing shaft of Kasota stone and white marble detailing.

Two years ago when architect Cesar Pelli of New Haven, Connecticut unveiled the design for the sleek 57-story Norwest Center, a throwback to the 1930s setback era, downtown Minneapolis got a long-overdue shot of pride. The tower, sheathed in reddish-yellow Minnesota Kasota stone, would provide a perfect foil to Philip Johnson and John Burgee's glassy IDS Center of 1973. And like the IDS Center, Norwest Center promised to reaffirm the economic and social viability of downtown Minneapolis. More importantly, a beautiful new building would fill a gaping hole in a pivotal section of downtown.

On Thanksgiving Day in 1982 a fire ignited in the vacant Donaldson's department store building along Nicollet Mall between Sixth and Seventh Streets and quickly spread to the Northwestern National Bank building, which lined the Marquette Avenue side of the block. With the block in ashes, Norwest Corporation, parent of Norwest Bank, initiated a grand plan for a full-block development that included a new tower on Marquette Avenue and a retail arcade on Nicollet Mall. Pelli was hired as the architect.

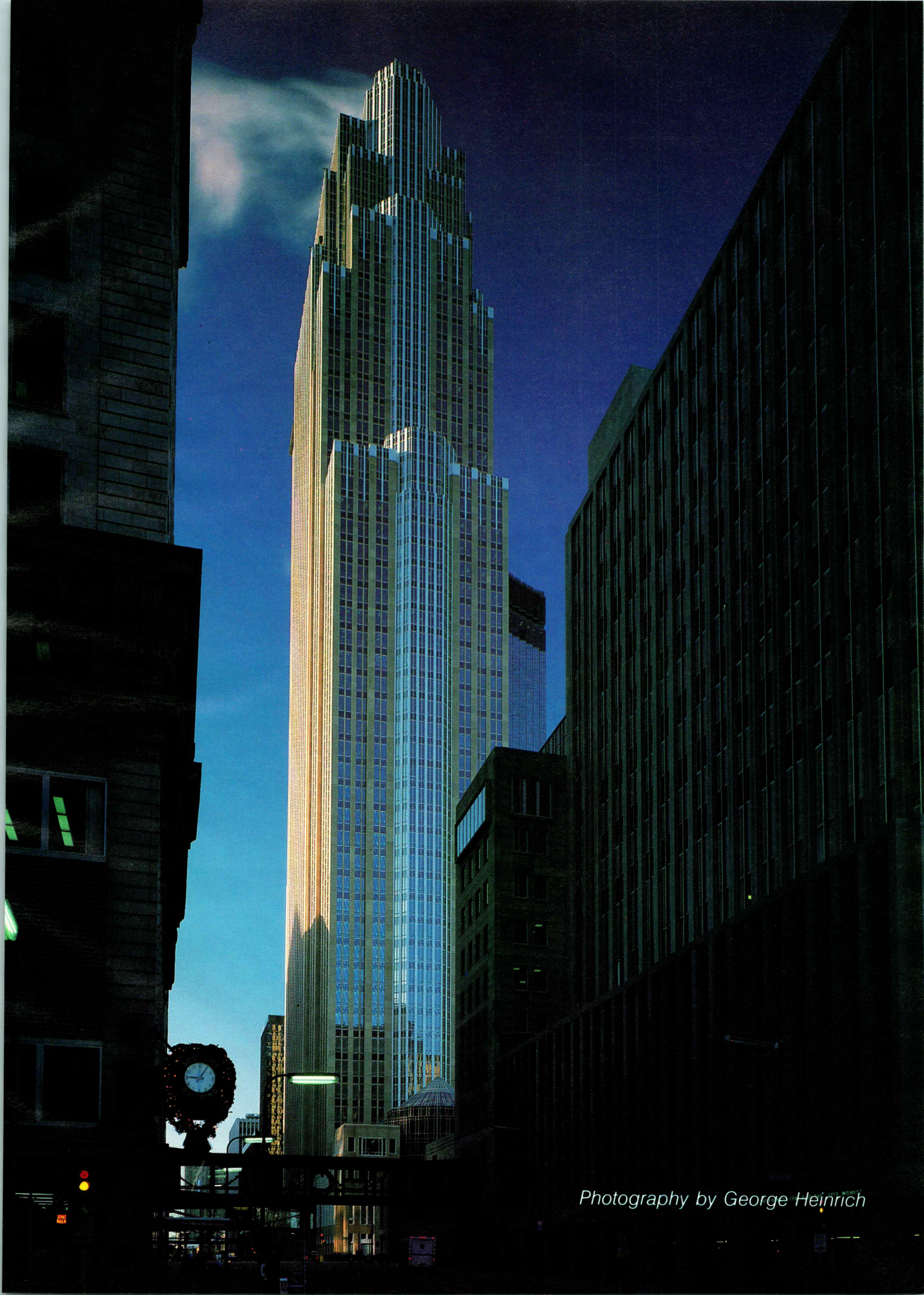
Pelli proposed a modern 66-story building whose stone base gradually gave rise to a glassy upper portion with narrow vertical bands of stone and crowned with a cone-shaped top. But when negotiations between Norwest and Oxford Properties broke down in February 1985, the design was scrapped and the entire development dangled in limbo. Minneapolis was left with a three-year-old hole in its core and a battered image of downtown.

Norwest Corporation, deciding to concentrate on its own tower and leave the retail to someone else, teamed up with Gerald D. Hines Interests of Houston, Texas to build a tower on its own half of the block and again hired Pelli.

"The collapse of the original plan allowed us a chance to reconsider the project and its place in the city," says Pelli. "This was actually a unique opportunity to improve upon an original idea by simply starting over."

Lloyd Johnson, chief executive officer of Norwest, wanted a building that would "feel a part of the city and truly be a Minneapolis building," says Pelli. Such public relations lingo does not always a building make, but Pelli went





Photography by George Heinrich

New and old mingle in a gracious lobby



The interior of the rotunda is a combination of old and new. Rosy marble (above) provides a rich backdrop for the bronze chandeliers, plaster medallions and railing fragments salvaged from the old building. The first two floors of the rotunda, lined with black marble and glass-paneled teller stations (not shown), are used for customer banking. A central skylight (lower right) and several smaller skylights brighten the interior of the rotunda.



A glassy cone-shaped roof crowns the rotunda (above) and creates an exciting main entrance to the building. Extending outward from the tower, the first through fourth floors flank the rotunda. Marble-trimmed windows along Marquette Avenue and Sixth Street offer a human-scaled streetscape.



to work to discover what makes a building truly Minnesotan.

In the initial design stages, Pelli looked for unique Minneapolis features and found them in the reddish-yellow stone of downtown buildings, especially in the Northwestern Bell building, the Farmers and Mechanics Bank building and the WCCO building. He noted the verticality of downtown buildings, particularly Deco classics such as the Dain Tower, and the domestic scale of window openings. He also looked to the original Northwestern Bank building, which would live on in the bronze chandeliers and plaster medallions salvaged from the wreckage. But while these elements added texture and color to the building, Pelli looked further to the classic New York setback buildings of the 1920s and 1930s for his overriding inspiration.

Norwest, occupying approximately 40 percent of the block, is a slender building that narrows toward the top with a series of setbacks. Richly detailed, the exterior is distinguished by its use of materials. Dark red granite grips the base and provides a perfect complement to the Kasota stone, and a line of white marble-trimmed windows along Marquette Avenue reinforces the importance of the pedestrian and the streetscape. At each setback (which correspond to the height of various downtown buildings, such as the Farmers and Mechanics building and Pillsbury Center), white marble and gold finials catch the light and “keep the building feeling light and delicate and gentle,” says Pelli. “The marble and finials make the warm Kasota stone even warmer, which is important when designing a building for a winter city.”

Moving inside, the Seventh Street lobby is a letdown. Thirty-three-foot-high marble walls lack detailing (except for salvaged bronze wall sconces), and twelve chandeliers hanging in the elevator vestibules are proportionately too small for the high space. What saves the lobby are sixteen vitrines showcasing works from a 200-piece Modernism collection, assembled by Norwest art curator David Ryan (see *Objects of design* this issue).

Pelli was more successful with the circular rotunda, a 100-foot-high banking foyer that is entered either from the Seventh Street lobby or directly from



The rotunda also can be entered from Seventh Street along two parallel corridors (above), with elevator vestibules between the corridors. Interior windows along the second through fourth floors allow tenants to look out over the rotunda.

Dynamic forms found in a sandstone wall and jewel-like bridge



Studios Architecture of San Francisco, with Shea Architects of Minneapolis, designed Norwest's nineteen corporate floors, which follow an open plan with work stations in the middle and private offices lining the outer walls. For the employee cafeteria (above) on the third floor, Studios designed a colorful dining area highlighted by a red sandstone waterwall and a slate floor along the corridor. The water, not yet running, will form a stream within the window sills (below).



Sixth Street. Capped with a cone-shaped skylight and several smaller skylights and adorned with reddish Spanish marble and six of the original ten-foot-high bronze chandeliers, the rotunda is meant as a grand "people place" within its modest 58-foot diameter. The chandeliers, larger than those in the elevator lobbies, fit the space well and the reddish marble adds warmth.

Looking beyond the rotunda and first floor, Studios Architecture of San Francisco, in association with Shea Architects of Minneapolis, was responsible for the interior design of Norwest Corporation's nineteen office floors. Executive offices on the fourth floor flank a central art gallery where clear maple floors and light mahogany create a spare, sophisticated setting for business meetings and art appreciation. On the third floor, Studios designed an equally appealing employee cafeteria, in which an undulating red sandstone waterwall separates the dining area from a spanking white food court.

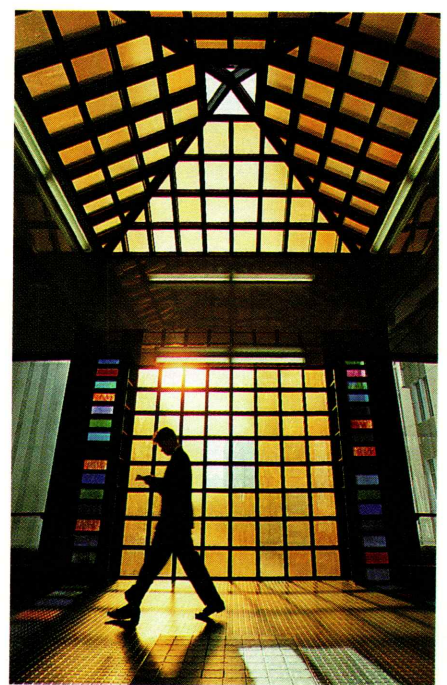
Knowing the importance of the skyway system in Minneapolis, Pelli wanted to do more than slap steel and glass across the street and call it a skybridge. The architect teamed with Siah Armajani, a Minneapolis-based sculptor with whom he had collaborated previously, to design a bridge across Marquette Avenue. "We treated the bridge as a separate entity and didn't let the design of the building influence the design of the skybridge," says Armajani.

Instead, the sculptor says he and Pelli took the concept of "bridge" quite literally to design a steel structure that "conceptually and structurally" is a bridge. Dark gray steel trusses incline toward the center, which is outlined in multi-colored glass blocks surrounding a field of yellow glass blocks. "The idea of the incline," says Pelli, "is to have a ceremonial progression." The center of the bridge is a room in itself, from its pitched roof to the yellow glass block floor. The result is a dynamic extension to the new office tower.

Pelli has stated that a city is more important than a single building, and he has demonstrated in his design process that a building should feel a part of the city. In the Norwest Center, Pelli has given Minneapolis a new tower that enhances the skyline without overpowering its neighbors. *E.K.*



Sculptor Siah Armajani collaborated with Pelli on the design of this skybridge across Marquette Avenue. The bridge inclines slightly toward the center, a symbolic transition from one space to another. The glass-block center bathes pedestrians in a yellow hue. From the street, the skybridge is a multi-colored ornament to the Norwest tower and the city, and from within, glass blocks forming a squared-off center on the floor allow a color-tinted view of traffic.



Magnum Opus

Curving twins complete a downtown venture



Photos: Shin and Erich Koyama

The twin Opus towers' curving forms are a distinctive presence in downtown Minneapolis (opposite). The interior lobby walls (above) are clothed with horizontal bands of carnelian granite and Italian marble. A skylight illuminates a food court on the second level, and a polished-and-rough-cut granite waterwall to the right of the main entrance (below) adds visual interest to a loggia.



The second phase of the Opus Corporation's highrise office development in downtown Minneapolis, 150 South Fifth Street, follows the architectural character of its predecessor, 100 South Fifth Street. Designed by Opus, in collaboration with Hellmuth, Obata, Kassabaum of St. Louis, the twin towers, occupying half a city block facing Fifth Street between Second Street and Marquette Avenue, mark Opus' first completed venture in downtown highrise development.

"We strove for a design that would be distinctive from the typical vertical shoebox tower downtown yet relate comfortably to its existing neighbors, particularly the Northwestern Bell building and the Soo Line building," says John Albers, head of Opus' architectural division.

For the 25-story 100 South Fifth, completed in 1984, the architects designed a curving structure with tinted windows and horizontal bands of pinkish precast concrete. "Though this was to be a two-phase project, we did not design the first building with a preconceived vision of the second tower," says Albers.

Even so, 150 South Fifth curves toward its neighbors just as 100 South Fifth does, and the carnelian granite highlighting the two-story base of phase one carries over to the second building. Taller than the original, the 36-story second building also has a glassier facade because of narrower precast bands and a more pronounced top, which is striped with bands of green neon, a colorful companion to the lighted tops of Lincoln Centre and Norwest Center.

Because the second phase replaced a temporary urban park, the architects incorporated an outdoor loggia along the first level. Here a granite waterwall and indigenous Minnesota plants retain a parklike setting for noontime lounging. Further enlivening the outdoor plaza and interior lobby are four specially commissioned sculptures by both local and national artists.

The second phase offered the architects the opportunity to refine original design considerations. Simple changes, such as creating a glassier face and decking the top, add a sleeker touch to a building that complements its twin.

E.K.



Urban harmony

Lincoln Centre resonates
with classical form



If the Minneapolis skyline were a symphony orchestra, then Lincoln Centre, the speculative office tower designed by Kohn Pedersen Fox of New York, would be the woodwind section. Intricate and a bit of a show-off, the Lincoln Centre adds classic massing, a colorful skin and a playful top to the skyline.

Intended as a full-block development by Lincoln Property Company, Metropolitan Life Insurance Company and Lutheran Brotherhood, two equal towers of 625,000 square feet each are to be built in separate phases. "Designed as a two-tower complex," explains architect Bill Pedersen, "the challenge was to make the first tower look complete without the second."

Given the expense of constructing even the most unadorned suburban glass box, the 31-story Lincoln Centre boasts remarkably complex massing. Informed by classical detail and enlivened with a five-tone stone skin, the Lincoln Centre has as many nooks, crannies and setbacks as a Victorian house.

From a triangular base, the building rises to a square mid-section flanked by two triangular "shoulders" and finishes with a faceted pyramid. White marble cornice lines emphasize each section of the tripartite building.

Yet despite its classical form, the building relates to its diverse neighbors. Lincoln Centre's rosy-hued carnelian granite blends with the pinkish glass Lutheran Brotherhood building. Its mid-section lines up with Murphy/Jahn's hexagonal 701 South Fourth Avenue. And the copper-clad ziggurat top—a glowing beacon at night—refers to the Foshay Tower.

The architects demonstrated equal concern with how the building relates to the pedestrian. Two-story pyramid-topped pavilions anchor each side of the base. Polished carnelian granite, white marble detailing and window openings face the streetfront. A landscaped courtyard continues the expanse of green offered by the Hennepin County Government Center across Seventh Street. A three-story central pavilion, intended to eventually link the two towers, serves as the main entrance.

Lincoln Centre ultimately should be judged as a two-tower complex. For now, this respectful tower gives the skyline a multi-faceted jewel and the pedestrian a human-scaled tower. *K. O.*



Photos: Franz Hall

Architect Bill Pedersen with Kohn Pedersen Fox of New York, sees the central three-story pavilion to the first phase of Lincoln Centre as a pivotal piece "that allows the first phase to appear complete without the second building." Intended to link the two towers, it anchors the first building visually. Inside the pavilion is the central lobby—a cool, elegant space. A diamond motif repeated in the marble floor and in a wall-mounted fountain lends a Deco feel.

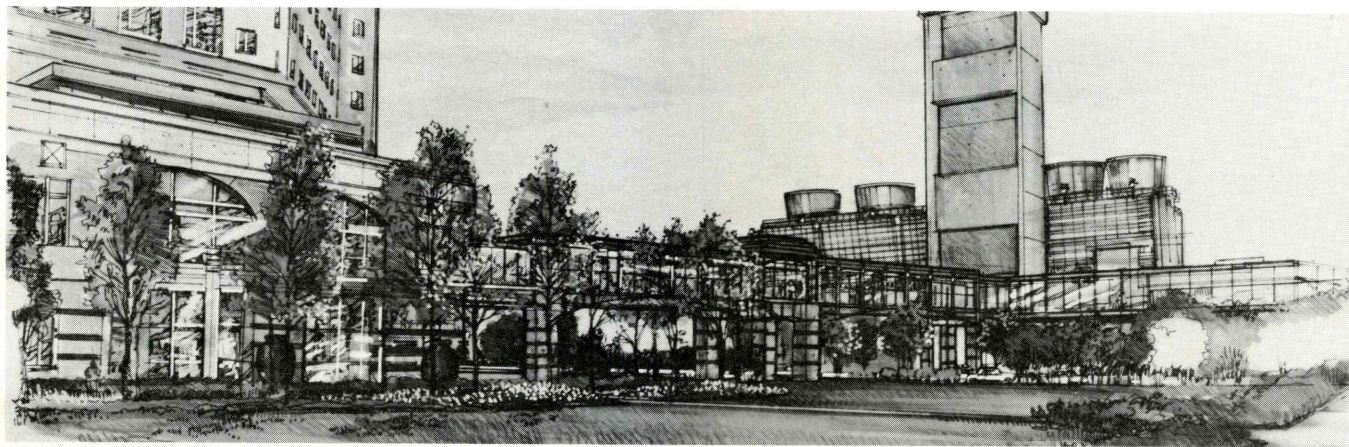
Materials and details played against street and sky



Photo: Jack Pottle

Following a tripartite organization, the building's setbacks correspond to the heights of neighboring buildings. Two skyways, one to the Helmut Jahn building across Fourth Avenue and the other to the Piper Jaffray tower (rendering right) will connect Lincoln Centre to Minneapolis' commercial center. Phase two, a replica of the existing building, will fill the remainder of the block to the west (site plan opposite). The two towers (model below) will line up with the Hennepin County Government Center and City Hall to the north.





The skyway that will connect the Lincoln Centre to the Piper Jaffray tower will be one of the longest skyways in Minneapolis. To be completed in spring of 1989, the skyway will begin at Lincoln Centre, span Eighth Street to the Energy Center parking ramp and connect directly into the Piper Jaffray skyway. Designed by Ellerbe Becket, the skyway takes its visual cues from Lincoln Centre and will have a copper-roofed pavilion at mid-span. A green plaza, originally intended only for the north side, now temporarily extends to the west, where phase two eventually will be built. Two seven-foot-high lead urns by renowned sculptor Paulanship decorate the lobby (right), while another pair stands sentinel outside.

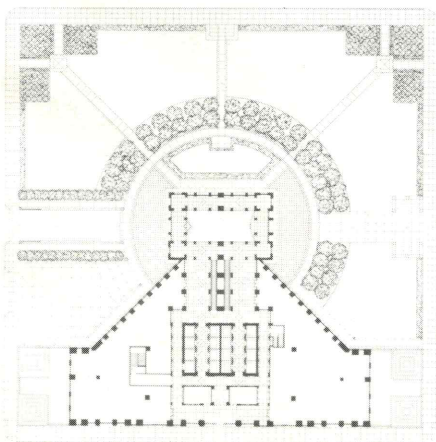


Photo: Jack Pottle

A Foshay fix-up

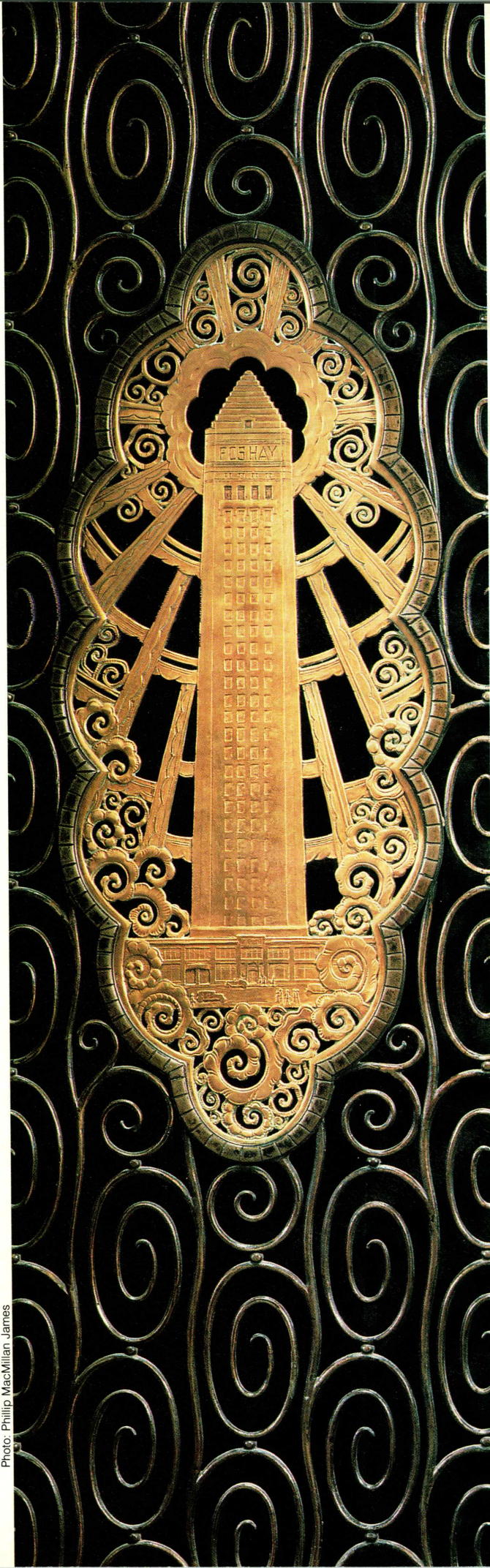
Bringing grandeur back to a Minneapolis landmark



Photo: Philip MacMillan James

The Foshay Tower's recent renovation by Setter, Leach & Lindstrom of Minneapolis has brought the gleam and polish back to both the interior and exterior. Coordinated awnings, a new signage system, charcoal-gray sidewalks and trees help enliven and coordinate the streetfront (above). Not as noticeable as the cosmetic improvements, but equally important, was the overhaul of the mechanical, electrical and life-safety systems throughout the building. The renovation even involved what architect Ed Frenette calls "an engineering feat." To create more space in the lobby, a supporting bank vault was removed from the area now occupied by Peter's Bar & Grill and replaced with load-bearing columns.

Photo: Philip MacMillan James



The Foshay Tower was designed by Leon Arnal of the Minneapolis architectural firm Magney & Tusler (today known as Setter, Leach & Lindstrom) in 1926–1929 and modeled after the Washington Monument. Recently, Setter, Leach & Lindstrom was commissioned by the Wall Companies, the building's owners, to renovate an important part of Minneapolis' history and some of its own.

"Because the building was built in six phases," says architect Ed Frenette, "we had to reinterpret the styles and motifs from the building's different design phases and determine what would be appropriate. We tried to restore the feeling of grandeur rather than replicate exact details."

Concentrated on the building's public spaces, the restoration involved reversing some of the ill effects of a 1960s renovation and removing years of wear and tear. Dark, dirty and rundown, the main floor had as many as three false ceilings, the most recent a dingy acoustic tile. A new coffered ceiling preserves both the ornate 1920s plaster ceiling beneath it for any future restorations and the spirit, if not the detail, of the original.

The two-tone marble paneling and diamond-patterned Italian terrazzo floor (the first in Minnesota) were patched. Replicas cast from originals fill in for missing iron grills and storefront frames. Even the elevators received attention: A computerized switching system replaces the outdated mechanical system and the cabs have been noticeably brightened with brass handrails and etched mirrors. Lighting the way in the lobby and entrance foyers are new Art Deco-style pendants, refurbished octagonal ceiling lights and pendant theater lights scavenged from local antique stores.

The 1960s renovation extended to the Marquette Avenue entrance, which had been refaced with marble and burdened with an unsightly aluminum entrance. With both of these 1960s vestiges removed, the Marquette entrance facade now boasts a new signage system which extends to all streetfront tenants.

From the gleaming bronze and marble of the lobby to the gracious new streetfront, the Foshay Tower once again presents the polished image appropriate to a well-loved landmark. *K.O.*



Photo: Courtesy F. W. Olin Foundation

In 1929, the lobby was resplendent with an ornate polychromed plaster ceiling, gleaming cast-bronze elevator doors and a bust of George Washington, one of Wilbur Foshay's heroes.



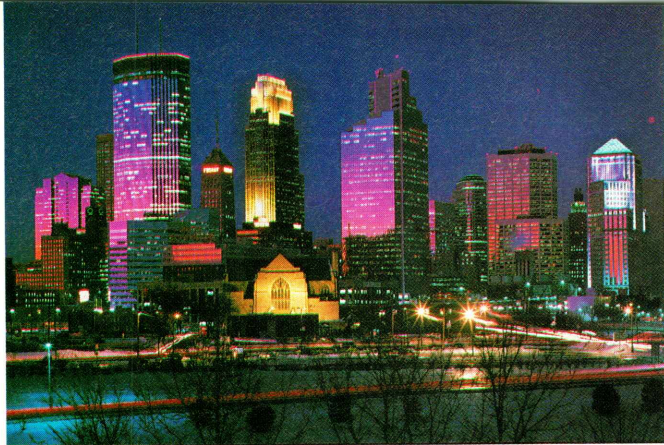
Photo: Courtesy Setter, Leach & Lindstrom

A 1960s "modernization" virtually covered up the grand lobby with aluminum-framed window walls, rows of fluorescent lights and miles of acoustic tiles.



Photo: Phillip MacMillan James

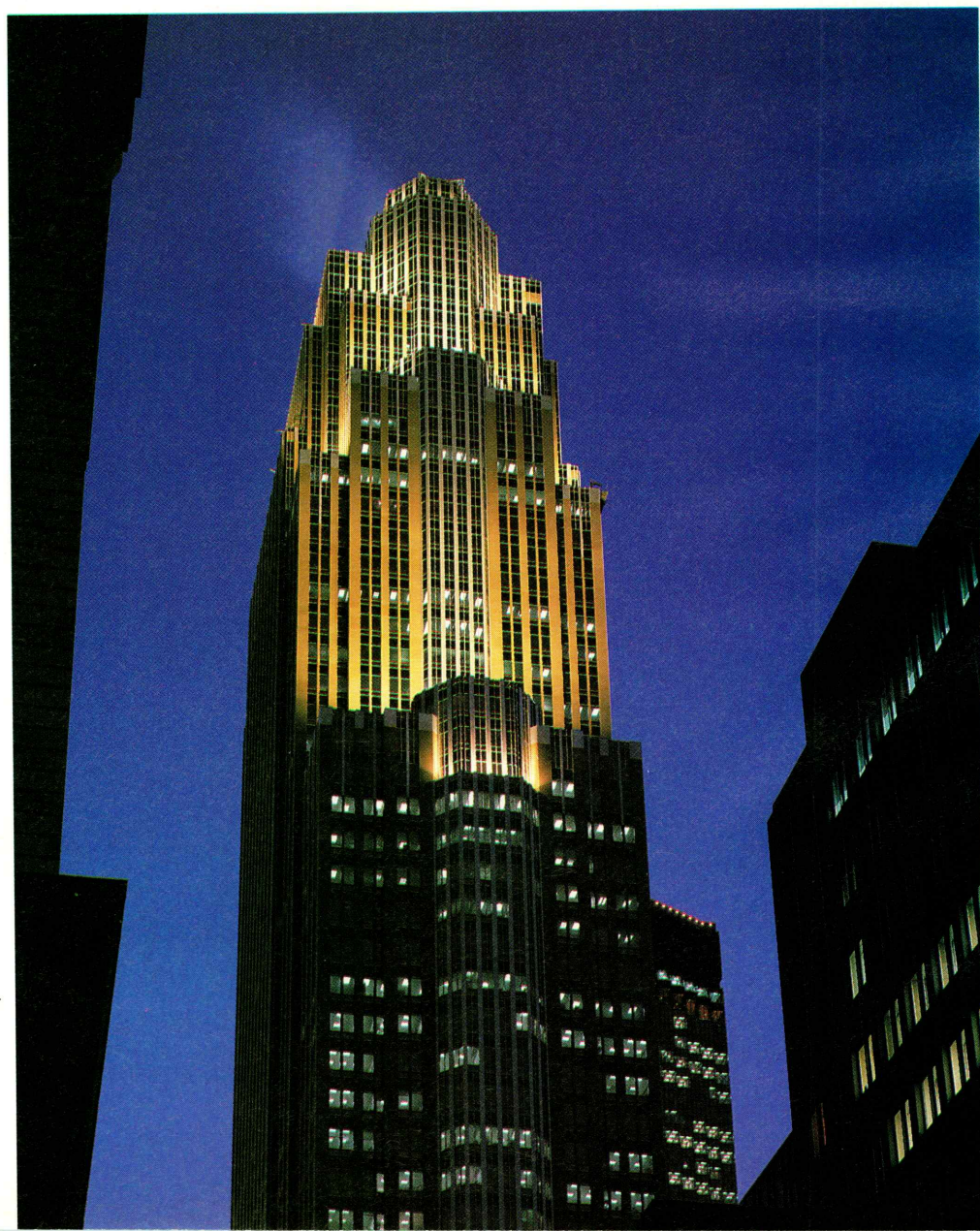
Today, the Foshay's lobby has a gracious spirit. A thorough polishing restored the gleam to the cast-bronze elevator doors, which depict the tower surrounded by Art Deco curlicues (opposite).



Lighting up the skyline

A photo essay by George Heinrich

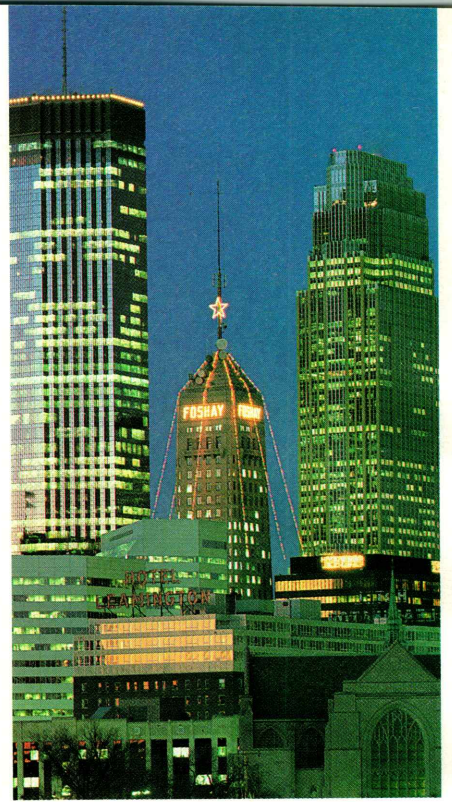
Norwest Center





Lincoln Centre, with Lutheran Brotherhood in foreground

From glowing ziggurats to subtle stripes,
Minneapolis dresses up the night



Foshay Tower



*U. S. West (Northwestern Bell)
building*



Opus Towers

Little architecture

Model-makers create
a Lilliputian world



By Bruce N. Wright

Children and adults alike are fascinated by a world in miniature. The allure of a scaled model, whether it's a dollhouse, train set or ship in a bottle, is hard to resist. Architectural models, while serving a more practical purpose than dollhouses, are just as intriguing. To the casual observer, a model of a downtown skyscraper is an appealing reproduction of the real thing, but to an architect or developer it's both an invaluable design aid and an effective marketing tool.

Examples of small-scale models have been found as far back as the Middle Kingdom of ancient Egypt, where detailed models of weaving shops and other craftworks were often placed in graves of Egyptian manufacturers, though their use was symbolic rather than practical.

Architectural models today are an integral part of the design process and can cost anywhere from \$100 for a simple paper model to more than \$100,000 for precision acrylic presentations, and can take a craftsman hundreds of hours to finish. Just as there are masters who design the buildings, there are masters who build the models, creating art from the art of architecture itself. Architectural model-makers, producing anything from a single building to an entire city, can make even the simplest shed look good.

For the owners of two Minneapolis-based model-making studios, Lindell Architectural Models and Paper Skylines, academic training proved an indispensable tool. Eric and John Lindell, two brothers who formed Lindell Architectural Models, have degrees in fine art from the University of Wisconsin. Their backgrounds, the Lindells believe, enable them to solve aesthetic problems that other model-makers, coming from a purely technical background, might shun. To simulate a building in its final setting, the Lindells analyze material colors and different perspectives at a building site.

Pat Driscoll of Paper Skylines also finds that a formal degree has helped his business. He received a degree from the University of Minnesota School of Architecture and Landscape Architecture after studying sculpture, glass-blowing and art. "When an architect comes to you and expects you to un-

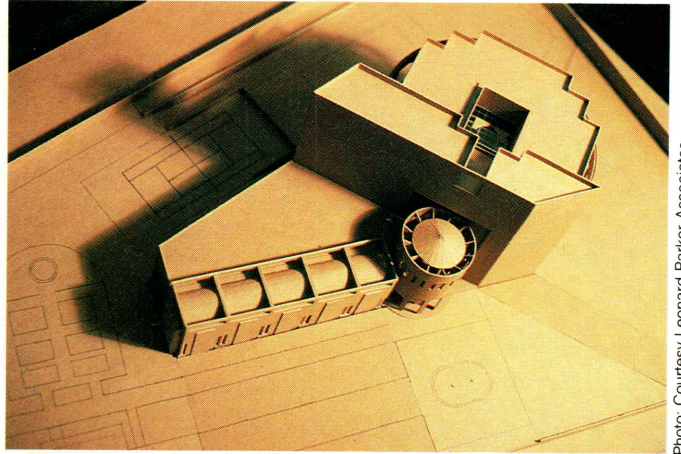


Photo: Courtesy Leonard Parker Associates

A massing model (above) for the American Embassy in Chile designed by Leonard Parker Associates shows the massing, scale and volume of the building. Cesar Pelli's office relies on study models more than drawings in the design process. A massing model for the Norwest Center (opposite), constructed from heavy cardboard, depicts the tower's relationship to surrounding buildings. A large-scale detail model for the new Minnesota History Center designed by HGA stands just under four-feet tall. Its scale allows architects to see what materials and proportions will look like on a portion of the building before it is built.



Photo: Courtesy HGA

From design to presentation, models are tools for architect and developer alike



Photo: Courtesy Lindell Architectural Models

Highly detailed display models are often used by architects for presentations and by developers as leasing tools. For One Minnesota Center, a suburban office tower designed by HGA, Lindell Architectural Models created a setting for this acrylic model complete with landscape and cars. A display model by Paper Skylines (below) depicts the renovation of 300 First Avenue South in Minneapolis by KKE Architects. Display models are often photographed against detailed backdrops or with special interior lighting to give them a heightened sense of realism.



Photo: Courtesy Paper Skylines

derstand what he wants or interpret his half-finished drawings, it helps to have architectural training,” says Driscoll.

While an architect’s drawings may be difficult to understand to the layman, a model can help explain a concept. The addition of the third dimension is more convincing than a well-rendered perspective drawing.

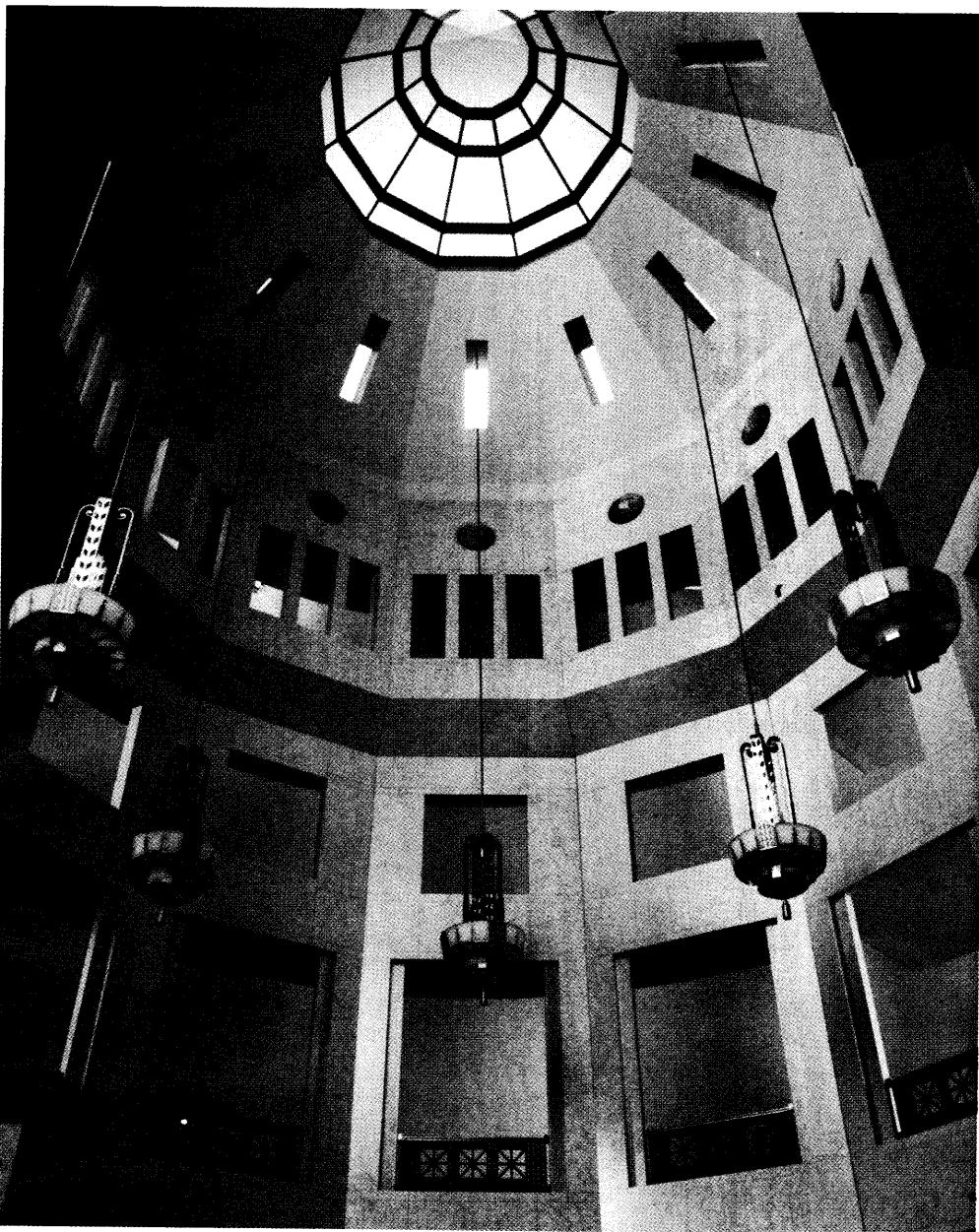
Still, critics argue that models can disguise major design problems or de-emphasize environmental conflicts through the subtle manipulation of color, scale and detail. The isolated building model presents a picture that can never be duplicated in real life because of the surrounding buildings that obstruct views. And context models, in which a proposed project is grouped with flat-gray, faceless buildings, highlight a project through color and high finishes while minimizing contextual relationships.

Despite the criticism, realism is the goal of most model-making. Lindell Architectural Models is noted for accurate color representation and can replicate the color and texture of marble, granite or sandstone used in a building. “An inappropriate color scale or color palette can kill a model’s realism,” says Eric Lindell.

Architectural models are used in all junctures of a building’s design. Cesar Pelli, whose Norwest Center is the most recent addition to the downtown Minneapolis skyline, is noted for his use of study models in the design process. Made from paper, cardboard, Foam-core or miscellaneous materials, study models are used to examine the early design stages of a building.

Architects also use detailed study models to focus on a particular aspect of a building. Simply enlarged details—such as an entrance, a skylight or a complex roofline—detailed study models often alert architects to particular design problems. In the case of the Minnesota History Center, designed by Hammel Green and Abrahamson of Minneapolis, the architects used detailed study models to simulate the texture of the exterior stone coursing and copper cladding as a final check on the building’s proportions.

Finished models are used to present unbuilt works, and are used by developers to seek financing or tenants, or by architects to explain a building’s de-



Even the chandeliers and railings in the Norwest Center's rotunda were painstakingly recreated in miniature by model-maker David Gibson & Company of Dallas. Interior models allow designers to visualize the space before construction.

sign features in relation to its surroundings. These models often represent other buildings or entire cities as solid masses, and thus are called massing models.

Most models are for utilitarian purposes, but one type stands above the rest of the work horses. The display model, or exhibition quality model, is the Rolls Royce of architectural models. The appearance of a proposed building is most realistically conveyed through the display model.

The craft of model-making has changed over the years, as have the building materials and production methods. In addition to the traditional wood, plaster and paper, model-makers can now use acrylic or plexiglass, plas-

tics, light alloy metals and numerous reflective foils. And computers, which are now used extensively in the design process of buildings, also have helped change the business of model-making in the past ten years. By linking a computer-aided drafting system with high-precision milling machines and laser cutters, craftsmen can produce exceptionally detailed building facades.

Model-makers provide a skilled service to architects. From one perspective, model-making is simply a utilitarian function of the architectural design process. But at its apex, model-making is an art form in itself—an artistic representation of another artist's ideas.

Tall tales

The story of the Twin Cities' first towers

By Paul Clifford Larson

Skyscrapers came late to Minnesota, and until the heady years preceding the Great Depression, they came small. To paraphrase a Chicago wag's remark, the entire collection would have rattled inside the dome of St. Peter's. But the early assembly of highrises in the Twin Cities has an important tale to tell, a story initiated by technological innovations and stylistic experimentation and carried forward by economic ambition and local boosterism.

In their infancy, skyscrapers were distinguished not so much by their height as by their structure and straight-up-from-the-street aesthetics. Before the skyscraper, buildings achieved height principally through a tower or dome rising far above the remainder of the building and typically set back or set to one side of its main elevation. Minnesotans erected many such buildings in the 1870s and early 1880s. The twin spires of Assumption Church soared to 208 feet; the lantern of the second capitol achieved 200 feet. The building techniques of the tower duplicated those of the main body of the building, requiring masonry walls thickened to the point of thwarting interior circulation; the dome, while relying on specialized masonry techniques for focusing stresses, simply transferred those stresses to enormous piers. Making a building taller meant pressing existing bearing wall materials and techniques to their limits rather than shifting to a different way of building.

All this changed with the diffusion of metallic framing through American construction practice in the 1880s. For the first time, entire buildings could be erected that exceeded the ancient limits of bearing wall construction. The effect of the innovation was to transform the building itself into a tower.

The first building in Minnesota to pierce the six-story barrier with an iron frame and also look the part of a primitive skyscraper was Indianapolis-transplant Isaac Hodgson's quaint seven-

story Loan and Trust Company building of 1884. Newsmen had a field day describing the building. One thought it a "composite English-Venetian Gothic;" another fancied it belonged to a new "English street style."

Hodgson's design may have stretched stylishness to new heights, but it also reflected an artistic training that failed to anticipate vertical commercial buildings. Its awkwardness is but one local moment in nearly four decades of national groping about for a style appropriate to the upright scale and exploding size of the new office block.

At this early stage of highrise development, it was unusual for client or architect to fuss over the stylistic envelope. Even the iron structure itself received scant attention except for the role it played in the building's vaunted fireproofing, a primary consideration for commercial buildings since the Chicago fire. Extensive contemporary descriptions do not tell us how the iron members of the Loan and Trust Company building were attached, or even whether the stone facings were backed with iron columns. But we do know that the interior supports were of tubular iron, the partition walls were of brick and hollow tile, the floors were supported by tile arches spanning wrought iron beams, and all iron members were clad with terra-cotta.

The fireproof character of the building and its heavy reliance on iron created a consciously modern symbolism of security and strength. That kind of symbolism entered skyscraper design during its most juvenile stages and continued to propel its evolution into the great set-back blocks of the 1920s and 1930s. Eventually, however, modernism in appearance was to supercede structural and functional innovation as the driving half of the symbolic association once the techniques of iron cage construction were perfected and, indeed, taken for granted.

But in the early years, the modernity of the skyscraper meant simply that it was more economical to build, that it

Photo: Courtesy Minnesota Historical Society

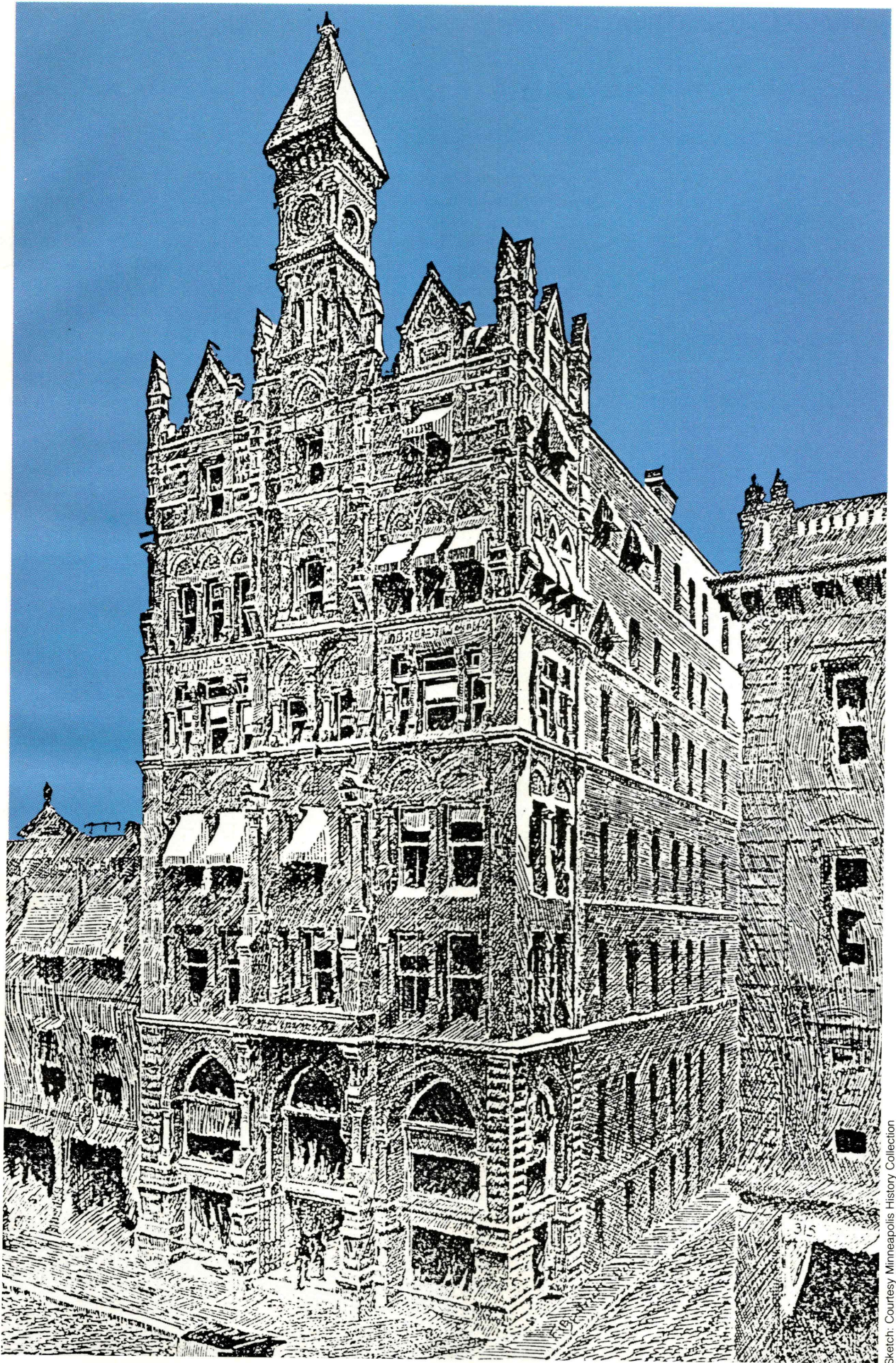


Lumber Exchange
1885-1886
Long and Kees

Photo: Courtesy Minnesota Historical Society



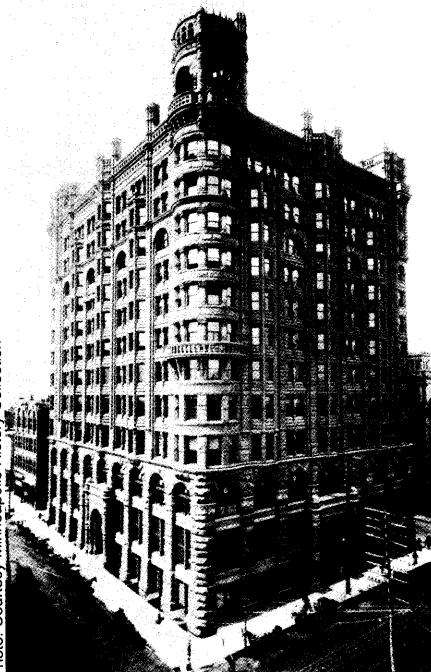
St. Paul Globe
1887
E. Townsend Mix
Loan and Trust Co. (opposite)
1884
Isaac Hodgson



Sketch: Courtesy Minneapolis History Collection

New methods inspire new forms

Photo: Courtesy Minneapolis History Collection



Northwest Guaranty Loan (Metropolitan)
1888–1890
E. Townsend Mix

Photo: Courtesy Minnesota Historical Society



Pioneer Press
1888–1889
Solon S. Beman

was stronger and more secure, that it provided for more natural lighting, and that it had succeeded in defying age-old practical limits on height. (An 1886 highrise by Hodgson that went one step further to actually look modern, is featured in *Lost Minnesota* this issue.)

The first buildings in the state to be heralded as “skyscrapers” by the media simply used the architectural fashion at hand. In the mid-1880s, that was the American Romanesque style developed by the Easterner H. H. Richardson. The visual weight implied by the massive rock facings of Richardson’s style were scarcely compatible with the vertical thrust and open walls made possible by the iron and steel frame.

Nevertheless, the fashionable style and the new verticalism arrived at the same time and were forced into an uneasy companionship. Long and Kees’ Lumber Exchange of 1885–1886 was the first thorough-going Richardsonian commercial design in the state as well as the first building to achieve nine stories (ten, if the raised basement is included). Even in this early incarnation—it would soon sprout two more floors and a lengthy addition—the Lumber Exchange presented an image of undeniable strength and upward force. But it also relied on heavy wall piers and an already out-dated method of fireproofing, and made only token gestures toward the increasing demand for natural interior light with a small light court and three multi-story oriels.

This type of highrise office building, joining traditional facing materials and technologies to modern structural materials and tenant services, was brought to a climax by Milwaukee transplant E. Townsend Mix. St. Paul newspapers, apparently oblivious of Minneapolis’ prior claim regarding the Lumber Exchange, heralded Mix’s Globe building as the “first skyscraper west of Chicago.” The St. Paul Globe building of 1887 contained the same number of stories as the 1886 version of Lumber Exchange, but it could boast of an additional 40 feet created by high ceilings and a 40-

foot corner tower. More significantly, its articulation of windows into vertical groups and its long, rhythmically placed oriels emphasized the upward impulse of the design and foreshadowed the moment, still several decades away, when horizontal articulation would die out altogether.

The most famous Nineteenth Century proto-skyscraper in Minnesota was the Northwest Guaranty Loan (shortly renamed the Metropolitan) building of Minneapolis of 1888–1890. This great pile of rock and glass did little to advance the technology or aesthetic direction of local highrise design, but what it did it did with power and spirit. A three-story arcade of green granite wrapped the basement, each arch was surmounted with either a giant arch of seven stories or an even taller oriel, all in rock-faced redstone, and the building was finished off with a roof pavilion and massive towers at three of its corners. The chief glory for the building, however, was its interior light court. The thin lines and fine detailing of the columns, staircase, balustrades and elevator cages made the interior a paean to iron construction and a living proof that even the tallest and mightiest of buildings could be “ornamental.”

It was indicative of this early stage in local highrise evolution that these buildings were designed as tall structures with towers, rather than simply as towers in and of themselves. In the 1880s, the physical achievement of height per se was more important than the creation of a great upward presence. Even the soaring possibilities of the ferrous frame seemed to suggest nothing in the way of aesthetic possibilities; it was enough that the frame could be celebrated as fireproof and its thinness exploited for the interior ornament.

One local architect, however, seemed fully alive to the aesthetic possibilities of the skyscraper as a unified vertical mass. That man was L. S. Buffington, and his skyscraper designs were among the greatest paper achievements of late Nineteenth Century architecture. The

long-standing controversy surrounding his claim to have "invented the skyscraper" has obscured two of his real contributions to the theory of the skyscraper design. He was the first to insist that the term "skyscraper" be confined to buildings which had a braced steel frame capable of taking up all stresses including wind stresses to which the finished structure would be subjected; and the first also to show that reducing the shell to the role of a protective veneer opened the way to an entirely new building type.

Buffington's first conception of his "cloudscraper" was of a great columnar mass. That in itself was not terribly original, for many of his peers were designing Neoclassical buildings organized into zones corresponding to the base, shaft and capital of a column. What was unique in Buffington's conception was that even the shape and detailing reinforced the association, so that the skyscraper would actually look like an enormous column disappearing into the clouds.

This was the earliest Buffington conception, for which its author claimed an 1882 date. Buffington's mature conception dates from 1887, and it deserves all the fame it has received, whatever the validity of the 1888 skyscraper patent based on it. For this soaring 28-story mass, Buffington worked the miracle, at least on paper, and articulated the American Romanesque vocabulary into vertical language. While shedding the academic theatrics of his primitive design, the 28-story building held onto such classical devices as flutes and arcades to emphasize vertical continuities and create a tension between stability and upward thrust unmatched by anything built in this country until the late 1920s.

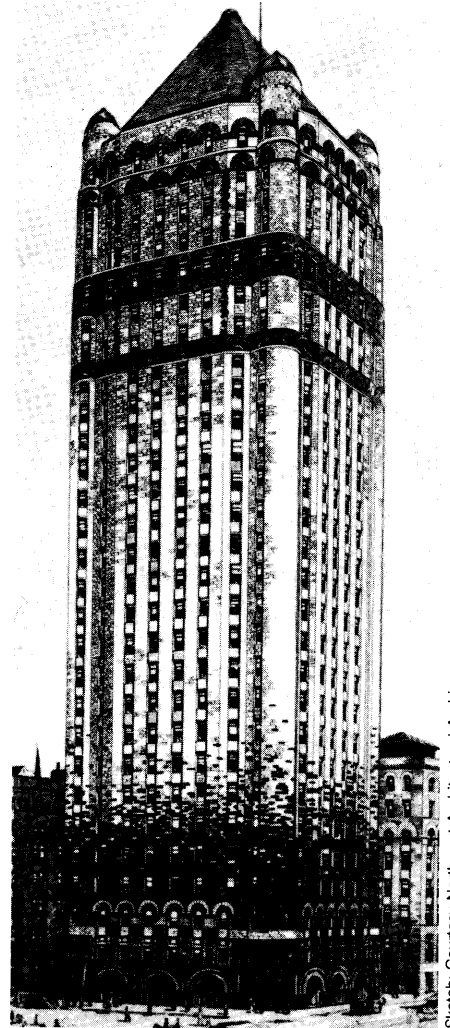
Buffington's vision of the skyscraper as out-scaled tower had no perceivable impact on his peers; only his structural ideas were absorbed into local architectural practice. Minnesotans instead looked to Chicago and its already-famed commercial style for the next generation

of skyscraper design. The work of Louis Sullivan, John Root and their colleagues expressed the iron or steel frame by emphasizing the continuity of the piers, flattening the roof, and confining ornament to the ground floor, cornice and spandrels. This new Chicago look appeared in row upon row of "fireproof" buildings in the expanding warehouse districts of Minneapolis, St. Paul and Duluth.

Three commercial buildings in this style were tall enough to earn the sobriquet "skyscraper:" St. Paul's twelve-story (later extended to sixteen-story) Pioneer Press building of 1888-1889, designed by Solon S. Beman; Duluth's sixteen-story Alworth building of 1910, designed by fellow Chicagoan D. H. Burnham and Company; and in between, the only locally designed Chicago-style skyscraper, Duluth's eleven-story Torrey building of 1892, designed by Traphagen and Fitzpatrick. All of these continue to be major monuments in their respective cities, though both of the Duluth buildings underwent harsh and irreversible ground-floor remodelings in the 1950s.

With the construction of the Guaranty Loan and Pioneer Press buildings, Minneapolis and St. Paul reached a twelve-story cap that was not exceeded for a full generation. The old six-story limit had been doubled, but experience in constructing and operating taller buildings quickly showed that metallic framing, even with the all-steel frame introduced in the 1890s, could not alone create the conditions for realizing fantasies such as Buffington's. They were simply too expensive. In addition, Minneapolis passed a ten-story ordinance in 1890, virtually assuring that the Lumber Exchange, the Guaranty Loan and the Renaissance Revival New York Life building, all completed in 1890, would be as close as the city ever got to a skyscraper.

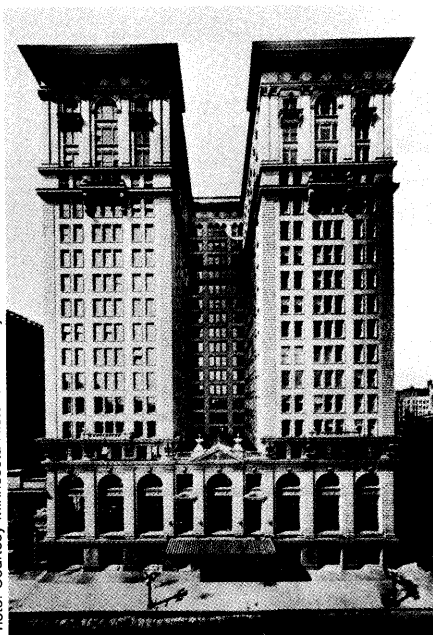
The Twin Cities each pierced the twelve-story cap on the brink of World War I. Jarvis Hunt was called in from Chicago to design the sixteen-story



"Cloudscraper"
1887
L. S. Buffington

Sketch: Courtesy Northwest Architectural Archives

Photo: Courtesy Minnesota Historical Society



First National Soo Line
1914
Robert Gibson

Merchants Bank in St. Paul and the Minneapolis ordinance lapsed long enough for New Yorker Robert Gibson to design the nineteen-story First National Soo Line building. Significantly, both designs were locally trumpeted as wonders of modern design though they looked past recent Chicago innovations to the ancient glory of the Florentine palazzo. The Soo Line building remains one of the most impressive commercial structures in the state, though it ignores all the lessons of Chicago by presenting its central vertical expanse as an interruption in the design rather than its main point.

At 252 feet, still short enough to toss about in St. Peter's, the Soo Line building was destined to be the sole piercing of the twelve-story cap in Minneapolis for more than a decade. That state of affairs was assured by the upgrading of the Minneapolis ordinance to a paltry twelve stories, which did little to the old ordinance but take off the grandfather clause.

The future would scoff at so low a cap, but more than economic factors were at work. Students of urban life and economics were almost universally opposed to the proliferation of skyscrapers. Traffic congestion, canyonization of the street, and loss of human scale were all frequently cited as insuperable problems of dense highrise construction. Lewis Mumford put the case most succinctly in 1924 when he declared, "One must judge the achievement of the high building from the base rather than from the pinnacle, and from this point of view it is neither a social, an economic nor an aesthetic success." The single skyscraper could be accommodated and appreciated as a monument, but a nest of them would destroy the life of the city and blot out the approach and scaling of even the skyscrapers themselves.

In retrospect, the caution of Minnesotans regarding the coming skyscraper fashion has served its urban centers admirably. By the time the Twin Cities finally put up highrises that were

full-fledged skyscrapers in scale as well as sensibility, the growth of the cities had slowed to the point where intense congestion and canyonization were no longer a threat. Even the proliferating twelve-story buildings were widely scattered; few grew up in the same block or face to face.

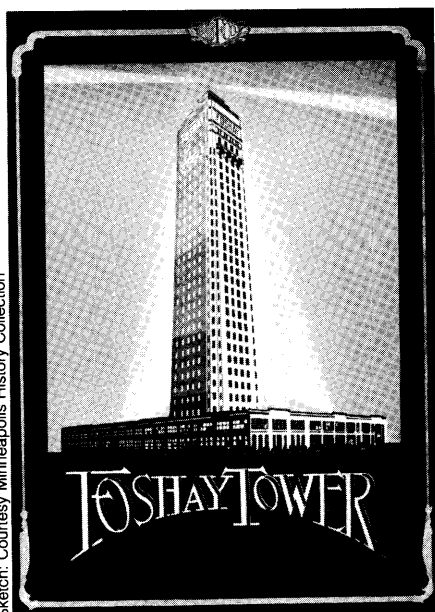
From an aesthetic standpoint, the decade of delay in skyscraper construction was even more beneficial. By the mid-1920s, the folly of the vertical palazzo had played itself out, and the facial Gothicism that Cass Gilbert had essayed in the 1911–1913 Woolworth building in New York was wearing thin. The national architectural community finally seemed ready to embrace some form of Modernism as the fitting clothing for tall buildings.

Stepped buildings had been discussed since the 1890s as a way of keeping the claustrophobic darkness of skyscraper-lined streets at bay. But it took a political push, the passing of the setback laws in New York City, to get architects to look at progressive setbacks as the generative design element. The great skyscrapers of the late 1920s and early 1930s are all stepped designs, and Minnesota's contributions are no exception.

In 1929, Minneapolis' twelve-story ceiling was opened and two skyscrapers immediately thrust through the breach. Magney and Tusler's Foshay Tower set a 32-story obelisk within a great two-story U embracing three sides of a block. Though obviously modern in conception, the tower also was intended to recall the Washington Monument, a fact not lost on the many foreign newspapers that covered the building's completion. Even the detailing pointed simultaneously backward and forward; scrolled and viform ironwork of Art Nouveau inspiration, now sadly lost, was combined with the striate patterning and octagonal geometry of the tower itself.

Holabird and Root's 27-story Rand Tower made a much smaller splash, though it took the aesthetic implications of vertical design far more seriously.

Sketch: Courtesy Minneapolis History Collection

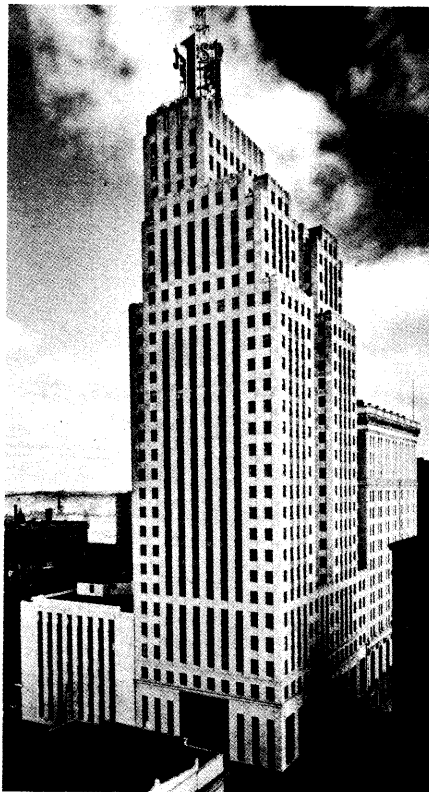


Foshay Tower
1929
Magney and Tusler

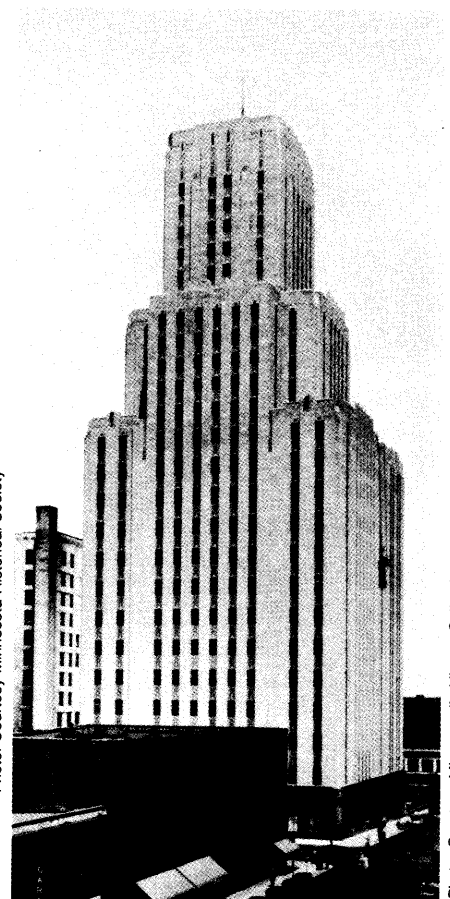
Like its taller contemporaries in New York, the building tapered upward in a sequence of steps. But its greatest contribution to Minnesota's resurgent skyscraper development was not the capping of the building but the absolute continuity of its vertical lines and the embrace of the central shaft within four great corner pylons. For the first time in the state, a vertical building burst out of the late Victorian classical shell and subordinated even horizontal organization to the upward thrust of the design.

In the 26-story Bell Telephone building, Minneapolis architects Hewitt and Brown exaggerated the stepping of the elevation further by truncating the pylons at the thirteenth story. Designed at the same time as the Rand Tower but not built until 1931, the Bell Telephone building also forsook the finely scaled detailing of its Chicago-designed peers for a startlingly coarse ornamentation program, especially in the interior, that echoes the bold geometry of the building's elevations. This was Modernism with a vengeance, shorn not only of historical references but also of the hierarchical compositional methods that had informed classically influenced building programs.

St. Paul's sole reply to the new triumvirate of Minneapolis skyscrapers was the First National Bank, designed by the Chicago firm of Graham, Anderson, Probst and White and built in 1930-1931. Though the First National Bank instantly became the most prominent architectural landmark in either city, its design is much more sedate than its Minneapolis counterparts. The bank's vertical lines are periodically halted by flush spandrels, and only the lateral elevations are stepped, creating a sequence of horizontal layers and a frontal surface that is as strongly planar as it is vertical. Though 32 stories high, the building capped off well below the 447 feet of the Foshay Tower. This deficiency was duly remedied by a 50-foot illuminated sign that put the total height of the structure two feet beyond its Min-



First National Bank
1930-1931
Graham, Anderson, Probst and White



Bell Telephone
1931
Hewitt and Brown

Photo: Courtesy Minnesota Historical Society

Photo: Courtesy Minneapolis History Collection

neapolis competitor, until, of course, the radio tower was mounted on the Foshay.

In recent years, rising civic and economic ambitions have renewed the upward push of the Twin Cities' skylines. As in the 1920s, both urban centers have begun to fill an upper tier remarkably free of stratospheric clutter. The initiating project, Philip Johnson and John Burgee's IDS Center of 1972, coupled a distant image of grandeur with an up-close friendliness to the social needs of the city. The most recent skyscraper, Cesar Pelli's Norwest Center, explores the tension between monumental form and finely conceived detail. Pulling these two elements together was a heroic achievement of the first skyscraper era, and matching that feat without mimicking its methods is one of the greatest challenges facing skyscraper design today.



St. Mary's Church, St. Paul, MN

Photo by J. Michael Fitzgerald

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Monarch Studios, Inc., and The City of St. Paul

Creative cascades For the architect, water is the enemy—to be controlled, directed and mastered. Even so, architects continue to invite this enemy into their buildings to borrow on its rich imagery. In the Lincoln Centre lobby, a massive black granite keystone emits a single stream which multiplies as it falls through three angular stone fonts. The water appears static and creates a soothing background noise. Despite the simplicity, minor leakage and splash control remain to be solved. At Opus' 150 South Fifth Street tower, the fountain concept was perhaps quixotic: a four season feature wall with water harnessed in winter to produce a controlled chaos of ice, frost and fog. Opus project manager Leith Dumas notes that the waterwall has been a success in warmer weather, but that it may take a season of fine-tuning to create more manageable ice forms. Elaborate fountains are again in vogue, and despite the inevitable chagrin, architects continue their quest to control water. *Bill Beyer*



Photo: Franz Hall

The Lincoln Centre fountain, designed by Kohn Pedersen Fox, draws strings of water through stainless steel spigots and is a consistent and restrained addition to the cool, slick lobby.



Photo: Shin and Erich Koyama

The Opus waterwall was designed by Wet Enterprises, a California firm with the most exotic Disney fountains to their credit. The split, honed, polished and slotted granite slabs support summer cascades and a fiber optic network to backlight the winter ice.

coming soon

**Rosemary A. McMonigal
Architects with Rebers
Construction Company
Project: Private Residence
Edina, MN**

This 5000 sf home is located on one of the few remaining cul-de-sac lots in Edina. The traditional exterior of the house harmonizes with the mix of home styles in this older suburb. The interior plan combines formal living and dining

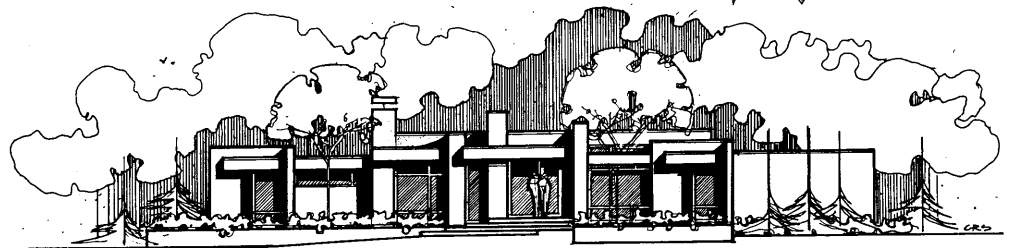
room areas for entertaining with a family room, recreation room, 3-season porch and five bedrooms in the private areas of the house. The design provides the client's desired balance of gracious public areas with ample space for a young growing family. (612) 789-9377.



**Charles R. Stinson
Architects, A.I.A.
Project: Private Residence**

Builder—L. Cramer Company
Interior Design—Gary Novda
Landscape Design—
Dale Gustufson
Inspiration—
Charles Biederman

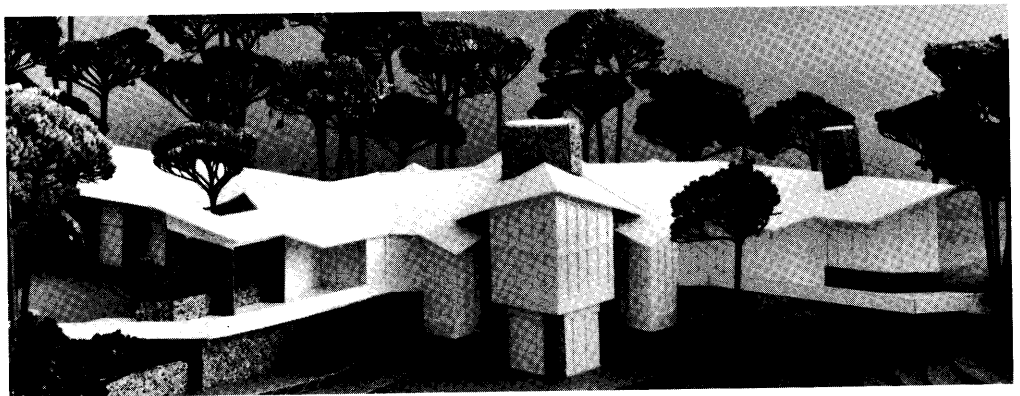
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**Charles R. Stinson
Architects, A.I.A.
Project: 1989 "Spring
Preview"**

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Location (Timber Creek in
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Vedi Associates, Inc.
Project: Fond-du-Luth
Parking Facility
Duluth, MN

Architectural Resources Inc., A/E Duluth, retained VAI as parking consultants for this project, which was coordinated by the City of Duluth. The parking facility provides parking for the Fond-du-Luth Gaming Casino patrons, contract parkers, transient parkers and

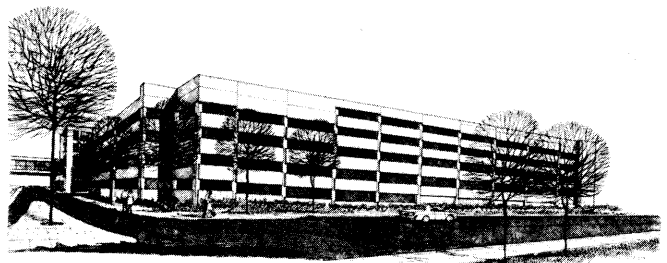
area merchants. The brick facade, streetscape, brick pavers (developed by ARI) are designed to complement the existing streetscape. Glass-backed elevator and windows in the stair tower are designed to maximize the passive surveillance. For more architectural information, please call ARI (218) 727-8481. For more parking consulting information, call VAI (612) 333-4670.



Vedi Associates, Inc.
Project: Grand Central
Parking Facility Expansion
St. Cloud, MN

Because the need for parking spaces was rapidly growing in St. Cloud, VAI was retained to add two additional floors to this existing facility. The present stair and stair elevator towers will be extended vertically. The exterior building material is architectural precast with a sand

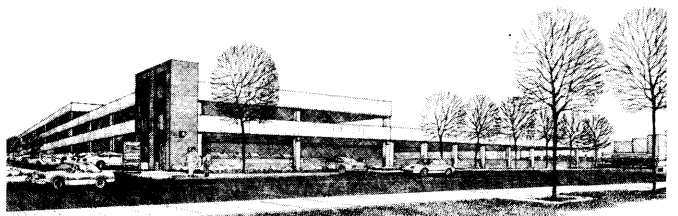
blast finish to match the existing. New landscaping will be designed to add aesthetic beauty to the structure. Connections to the proposed skyways were formulated to provide easy access. The facility will serve the new Civic Center, new Radisson Hotel, Library and other adjacent buildings. For more information, please call (612) 333-4670.



Vedi Associates, Inc.
Project: City of Hopkins
Parking Facility
Hopkins, MN

An "L" shaped parking facility concept was developed to provide convenient parking for the various user groups in downtown Hopkins. The structure has three stair towers and one stair elevator tower allowing easy access to and from the facility. As an "open-air" facility

with glass-back elevator, the user is more confident of its security. Brick and precast materials are used to complement the surrounding structures. It accommodates 424 cars with the capability of future vertical expansion. The existing alley on the North serves as a pedestrian concourse and physical link to the local businesses. For more information, please call (612) 333-4670.



Vedi Associates, Inc.
Project: Moorhead Center
Mall Parking Expansion
Moorhead, MN

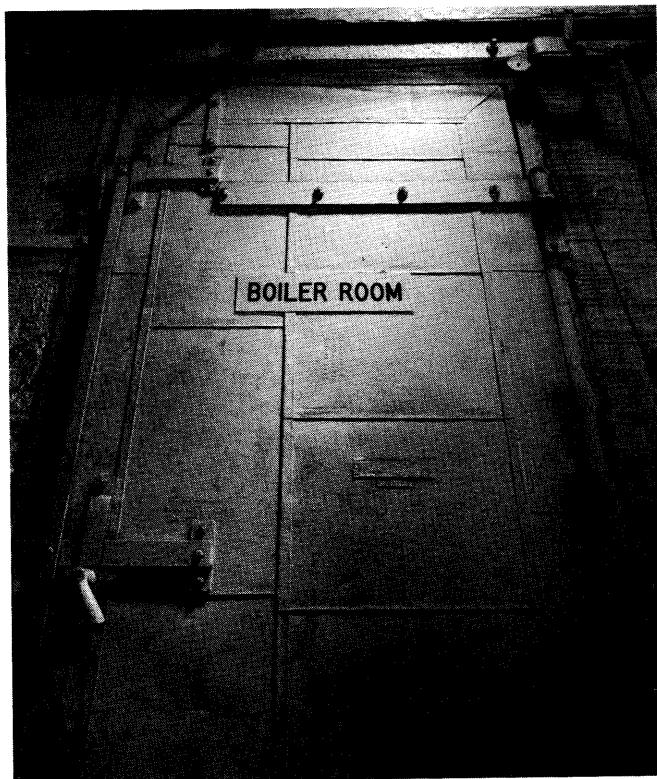
A concept was developed to expand the parking lot of a mall over an existing highway. Lightowler-Johnson Associates, A/E, Moorhead/Fargo retained the services of VAI as parking consultants to design this parking facility (with expansion capabilities of one additional level). A pedestrian

walkway was designed for local residents to access the mall. The structural system involved a deep foundation and post-tensioned slab beam system. Precast spandrel panels were designed with architectural precast to match the existing brick color. For more information regarding the overall project, call LTJ (701) 293-1350. For more parking consulting information, call VAI (612) 333-4670.



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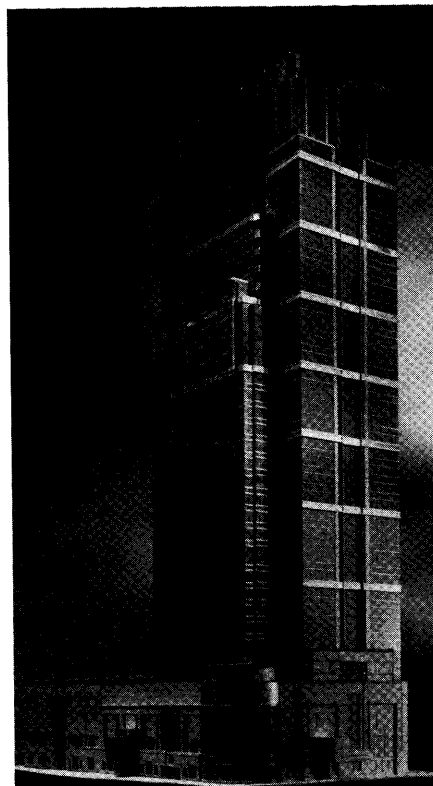
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news briefs

Continued from page 5

acter to the Saks Fifth Avenue retail project, Gaviidae Commons, under construction across Sixth Street.

The tower, stepped back from the base, will feature a gray glass and aluminum exterior and rise, with two levels



Dain Bosworth Plaza, designed by Lohan Associates of Chicago

of setbacks, to a flat top. Dain Bosworth will initially occupy 160,000 square feet of space.

Construction is expected to begin this spring with a December 1991 completion date.

A tower with bays

Ryan Construction has announced plans to build the third phase of International Centre in downtown Minneapolis. The final building in a proposed three-tower complex, the AT&T Tower will carry the name of its major tenant. The 34-story tower, designed by Walsh Bishop Associates of Minneapolis, will feature the silver exterior base of its predecessors, accented with a green glass spine that blossoms into a two-tier crown that recalls the top of the Northwestern Bell building. The 665,000-square-foot tower will be constructed on the northwest

COMING MAY/JUNE—

The Housing Issue—Plus: The 1989 MSAIA Architectural Firm Directory

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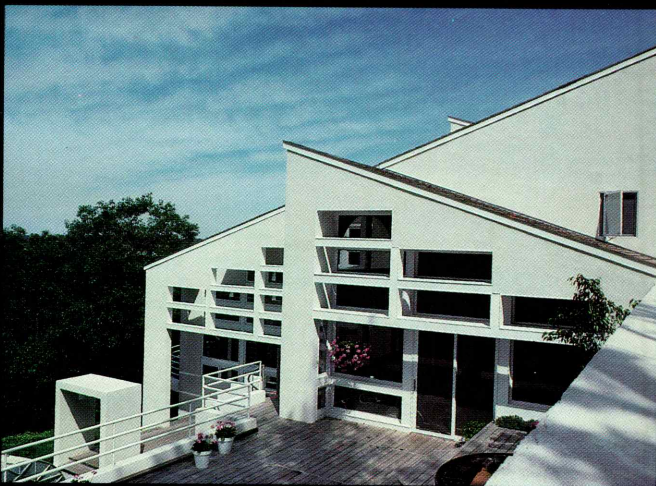


Photo: Phillip MacMillan James

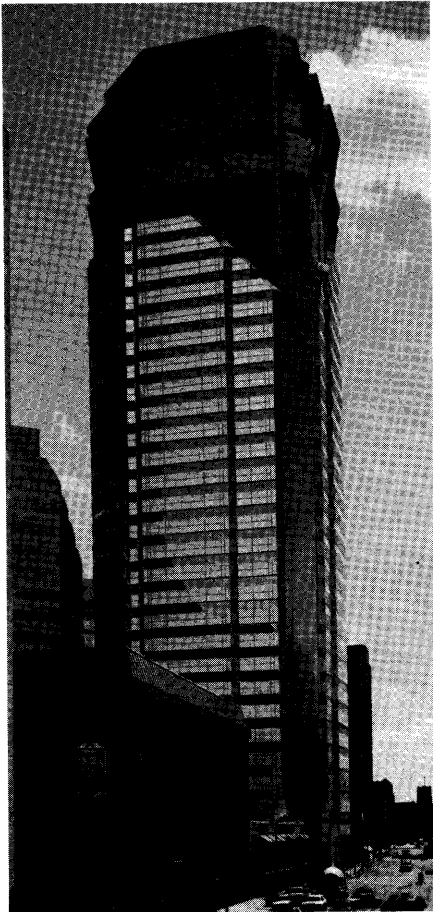
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architecture minnesota



AT&T Tower, designed by Walsh Bishop Associates

corner of Marquette Avenue and Ninth Street.

The new building will serve as the focus of the complex and will feature a central atrium with four illuminated glass columns, which will be visible from the street.

Construction is scheduled for this summer with a July 1991 completion date. The first two towers in the complex were designed by Frank Nemeth, now with Ellerbe Becket. AT&T will lease approximately 230,000 square feet of space to consolidate seven of its Twin Cities locations and move 1,000 of its 2,000 local employees into the building. Ryan Construction, which is the developer of the three-tower complex, is headquartered in Minnesota.

PaperArchitecture winners

Three winners were chosen from a field of seventeen entries in this year's PaperArchitecture competition, sponsored by the Minnesota Society of Architects and the Minnesota Museum of Art. Jurors Ralph Rapson of Ralph Rapson Associates, Jeff Scherer of Meyer, Scherer & Rockcastle, environ-

mental artist Andrew Leicester and Steve Stoa of the Minnesota Museum of Art critiqued a diverse group of entries ranging from a proposal for a state fair kiosk to "Paper Napkin Architecture," a collage of travel sketches made on coasters and napkins.

The winning projects present different stages of the conceptualization of an idea. Christopher Monson of ATS&R captured the spirit of a building in different seasons in a series of loose pastel drawings of the Zion Lutheran Church. Jeff Zearth, with Ellerbe Becket, displayed a high level of mechanical virtuosity in his rendering of an Energy Center for Hennepin Avenue in downtown Minneapolis. And Mic Johnson with Paul Davis, Dan Rectenwald, Paul Emmons and Greg Peterson, also with Ellerbe Becket, received an award for a series of CAD-generated drawings that depict the conceptualization of built forms beginning with dream-like inspiration.

Down on the farm

Suburban Brooklyn Center has announced plans to turn a 100-year-old, nine-building farmstead into a conven-



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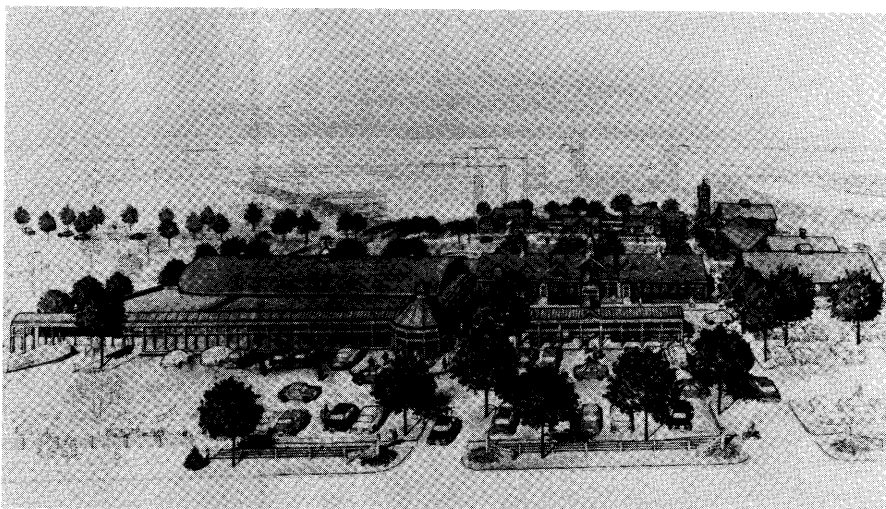
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tion center. To be called the Earle Brown Heritage Center, the project will be equipped with an exhibition hall, dining facilities, meeting rooms and a bed and breakfast. Winsor/Faricy Architects of St. Paul will serve as restoration architects for the cluster of red and white buildings.

The restored buildings will surround a lighted one-acre central courtyard featuring extensive landscaping, reflecting pools and pathways. The Inn on the Farm, an historic building at the entrance gate, will feature eleven bedrooms with private baths, period furnishings and executive services. And the farm's hippodrome, once used to display thoroughbred horses and carriages, will be expanded to offer more than 13,000 square feet of floor space for meetings, conventions, trade exhibits, banquets and other special events. The convention center will have a banquet capacity of more than 900 people and a theater-style seating capacity of more than 1,000.

Other features will include a restaurant in a restored stable and office space in two original small barns.

Built in the mid-1800s, the farm-



The Earle Brown Heritage Center in Brooklyn Center, restoration by Winsor/Faricy

stead was inherited by Earle Brown in 1905, who served twice as Sheriff of Hennepin County and headed the Minnesota Highway Patrol. He used the complex for his personal collection of carriages and for breeding Belgian horses. Brown gave the farm to the University of Minnesota in 1968 before his death, and Brooklyn Center bought the farm in 1985.

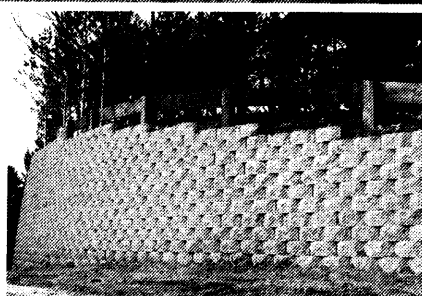
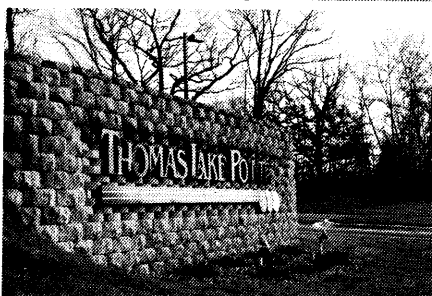
The entire complex, which is expected to boost convention and hotel

business in the north suburban metro area, is being restored at a cost of \$8.5 million. Completion is scheduled for the winter of 1990.

Faricy honored

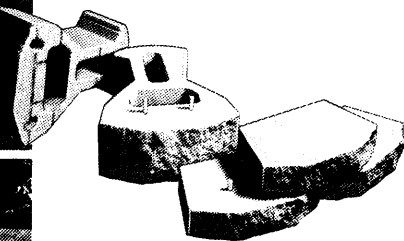
Richard Faricy has been honored with a Presidential Citation by Ted Pappas, president of the American Institute of Architects, for his services on the AIA Benefit Insurance Trust. Presidential citations are given to recognize an in-

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dividual's outstanding service and achievement to his colleagues in the architectural profession. Prior to serving as a trustee for the national AIA Benefit Insurance Trust for three years, Faricy served for nine years on the Minnesota Society of Architects Benefit Trust, of which he was a founder. Faricy is principal and founder of Winsor/Faricy Architects of St. Paul.

Zoo story

The Minnesota Zoo plans to build a new koala exhibit, funded in part by American Express and a grant from the Minnesota state legislature. Designed by Bernard Jacob Architects of Minneapolis, the exhibit, which will house two



The new koala exhibit

koalas, will be one of only five permanent koala exhibits in the nation. The exhibit will feature wrap-around windows, providing zoo visitors with three angles from which to view the koalas. Thirty eucalyptus trees from Florida will replicate an Australian grove, and displays and videotapes will be used to educate visitors about the koalas. Because koalas are nocturnal, the exhibit will simulate night lighting to encourage activity during the day.

The koala exhibit is scheduled to open in May 1989.

Convening in St. Cloud

St. Cloud dedicated its new 99,000-square-foot convention center this January. The \$11.7 million civic center, designed by Pauly Olsen Bettendorf Eastwood & Associates of St. Cloud, features more than 41,000 square feet of exhibition space with 26-foot high ceilings and banquet seating for 2,000 and theater seating for 3,100. The two-story building has expansive windows overlooking the Mississippi river and includes dining facilities, meeting and conference rooms and audio/visual equipment.

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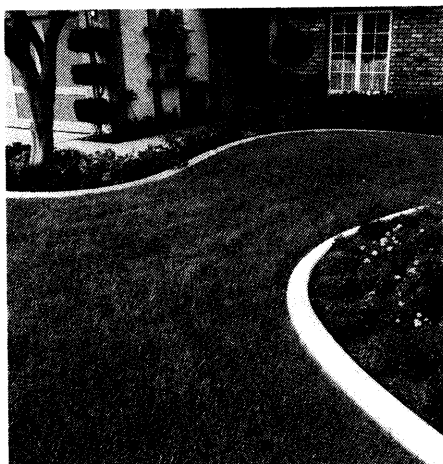
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previews

Continued from page 7

York graphic design partnership Koppel and Scher, is noted for her eclectic appropriations from typographical history and retro style. She will speak on March 14 on her work and typographical influences.

Stephen Frykholm, creative director at Herman Miller in Zeeland, Michigan, will speak March 21. Frykholm's graphic design is in the Museum of Modern Art in New York and the Library of Congress.

Minneapolis artist and architectural historian Philip Larson will conclude the series on March 28. Larson, a professor at the Minneapolis College of Art and Design, has designed a bench for the Minneapolis Sculpture Garden. Larson will discuss the intersection between design and architecture.

Series tickets cost \$24 for Walker and AIGA members and \$32 for non-members. Single tickets are \$9 for non-members and \$7 for members. For ticket information, call the Walker box office at (612) 375-7622.

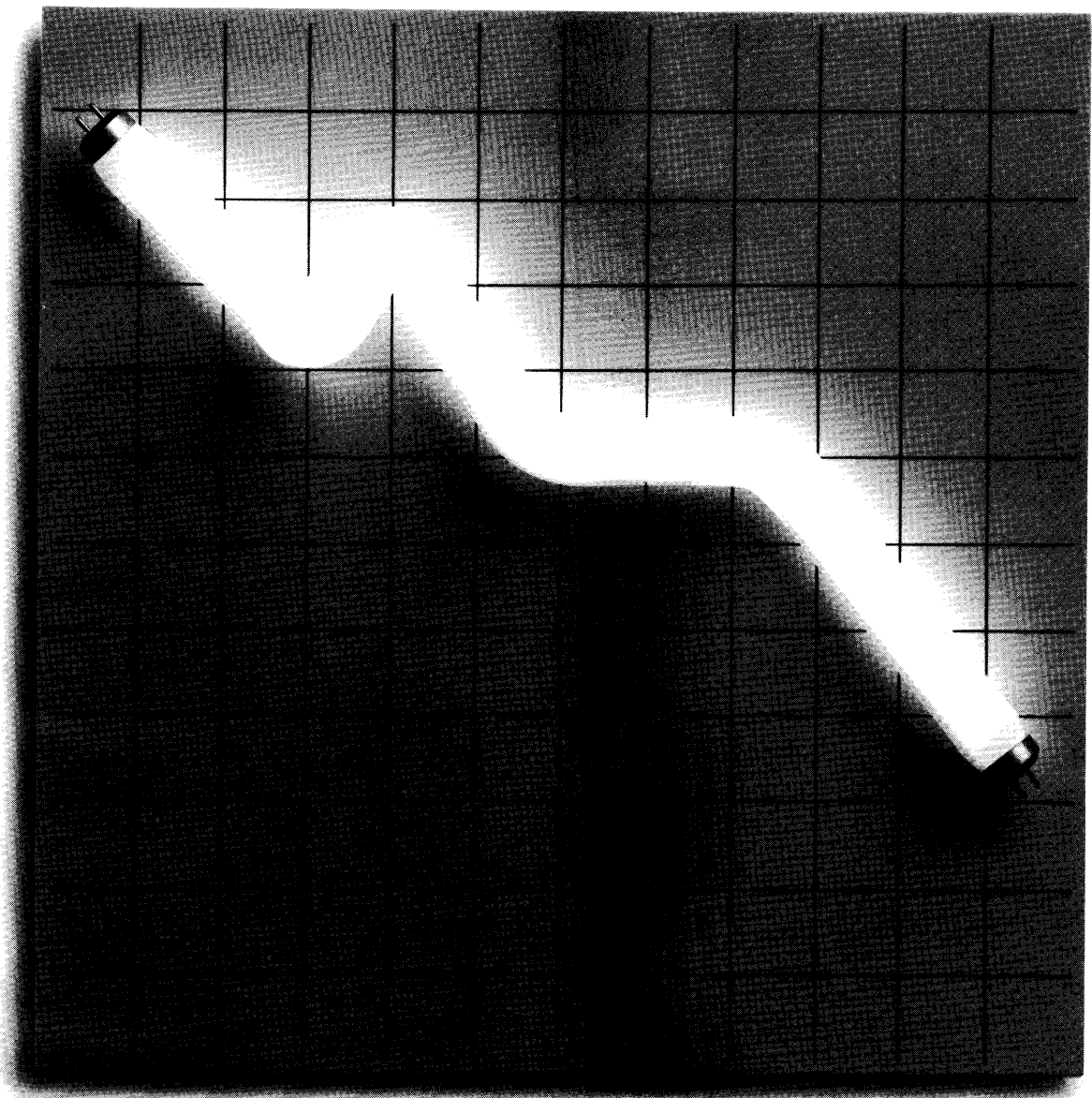
Affection for the Past: Historic Preservation Various locations March 8—June 3

An exhibit and lecture series will appraise the role of historic preservation in contemporary culture. The exhibit, organized by Janet Peters, a 1988 graduate of Minneapolis College of Art and Design, will be on display at various historical societies across Minnesota in conjunction with a lecture series.

Ramsey County Historical Society will host the exhibit and program through March 30. Linda Mack, architecture critic for the Minneapolis *Star Tribune*, will speak March 8 on "The Preservation of Preservation."

The St. Louis County Historical Society in Duluth is the next site for architect Foster Dunwiddie's presentation on "The Architect's Role in Preservation," April 12. The exhibit will be in Duluth until April 29.

Finally, architectural historian Paul Clifford Larson will conclude the series at the Winona County Historical Society on May 17 with a presentation entitled "Bringing the Past into the Fu-



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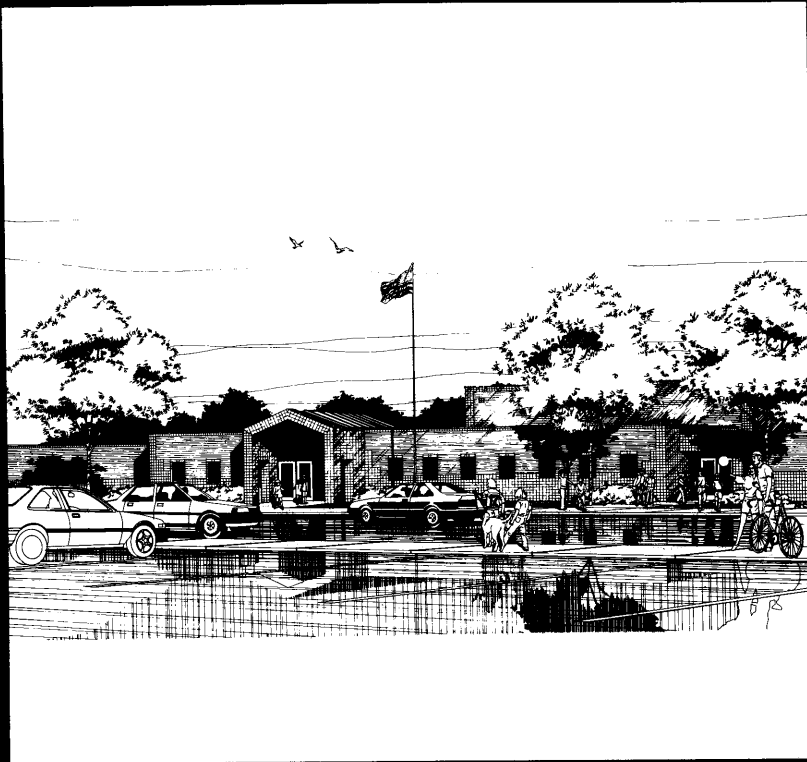
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ture: Putting Winona's History to Work." The exhibit will be in Winona until June 3.

All lectures begin at 7:00 pm. For more information, contact Lisa Friedlander at the Minneapolis College of Art and Design at (612) 334-4421.

**A Child's Garden
Dayton's-Bachman's spring flower
show
Minneapolis Dayton's, eighth floor
auditorium
March 11-March 25**

Renowned children's book author and illustrator Tomie dePaola will bring his literary background to the design of "A Child's Garden of Verses, Songs, Games... and Other Things." In addition to illustrating his own stories, dePaola has worked with the Children's Theatre Company on the design of stage sets for his "Strega Nona" and "Merry Christmas, Strega Nona."

DePaola has dedicated the flower show to a child's favorite literary characters. A stone wall will mark the entrance to the show. Through peek holes, visitors can view Mary, Mary Quite Contrary's garden, Humpty Dumpty, elegant topiary and a croquet lawn. Freesia, hyacinth, azaleas, rhododendron, birch trees, evergreens and hundreds of tulips will make for a fragrant pathway.

**Landscape Re-Viewed:
Contemporary Reflections on a
Traditional Theme
Walker Art Center
February 5-April 16**

The 40 small-scale paintings by six contemporary American artists that comprise this exhibit feature conventional imagery made unconventional by eccentric cropping, framing and overlays of geometric patterning. "Landscape Re-Viewed" presents visions of the landscape that have more to do with the history of landscape painting than nature itself.

The artists included in the exhibit—John Beerman, Mark Innerst, Joan Nelson, Donald Suggs, Nelsen Valentine, and Mary Jo Vath—all work primarily from photos rather than the "real thing." Donald Suggs superimposes large geometric forms over picture postcard-like images. Mark Innerst's jewel-like paintings of cityscapes recall Luminist

landscapes and are derived from his own photographs.

For more information, contact the Walker Art Center at (612) 375-7600.

**Manifesto—Art of the Window
Geometrie gallery
February 25—April 5**

Manifesto, a design team formed by Barbara Sommerville and David Christ, approaches the window as a natural stage. Their window treatments are based on the theory that the window is a natural stage and one of the most dynamic elements in architecture.

The "Oriental Series" is based on the traditional kimono of Japan. These large



monumental flat panel pieces employ rich fabrics that are layered on a series of beams.

Geometrie is a gallery of modern design and decorative arts, featuring furniture and objects from the 20th Century. For more information, call the gallery at (612) 340-1635.

**1989 American Craft Expo
St. Paul Civic Center
March 31—April 2**

Everything from puzzles to hand-blown glass will be for sale at the American Craft Expo to be held for the third consecutive year at the St. Paul Civic Center. While the Expo includes more than 300 artists from around the country, approximately one-sixth of the exhibitors are from Minnesota.

The Expo features handmade objects, ranging in price from a few dollars to several thousand dollars. Fine crafts at the Expo include functional and decorative clay objects, hand-blown

and etched glass, fiber, jewelry, and furniture pieces.

The Expo's hours are Friday, March 31 from 11 am until 8 pm; Saturday, April 1, from 11 am until 6 pm and Sunday, April 2 from 11 am until 5 pm. Tickets are \$5. For more information, call Julie Lee at (612) 831-8515.

**Art, Architecture and Engineering
University Radisson Hotel
April 13—April 14**

The collaboration in urban place making is the topic for this two-day symposium. The stages and progress of the collaborative process among the disciplines of art, architecture and engineering will be explored in case studies, panel discussions, tours and public policy explorations.

Joan Mondale, an advocate for the arts, will give the opening remarks on Thursday, April 13. Panelists include environmental artist Ellyn Zimmerman, Minneapolis Mayor Don Fraser, Phoenix Mayor Terry Goddard, and San Francisco landscape architect Angela Danadjieva.

A tour scheduled for April 14 of the St. Anthony Falls area, the riverlocks, the Hennepin Avenue Bridge and the Minneapolis Sculpture Garden will explore some of the case studies featured in the symposium.

For more information, contact Leslie Denney at (612) 625-0727.

**The Avant-Garde and the
Landscape
University Radisson Hotel
April 14—April 16**

A three-day national conference sponsored by the University of Minnesota School of Architecture and Landscape Architecture will focus on the tension between the transient nature of the avant-garde and the lasting qualities inherent in landscape architecture.

Through the presentation of papers, project presentations and panel discussions, the conference will attempt to address the naturalistic style of landscape architecture and pose questions about the relevance of the avant-garde in the art and design of the land.

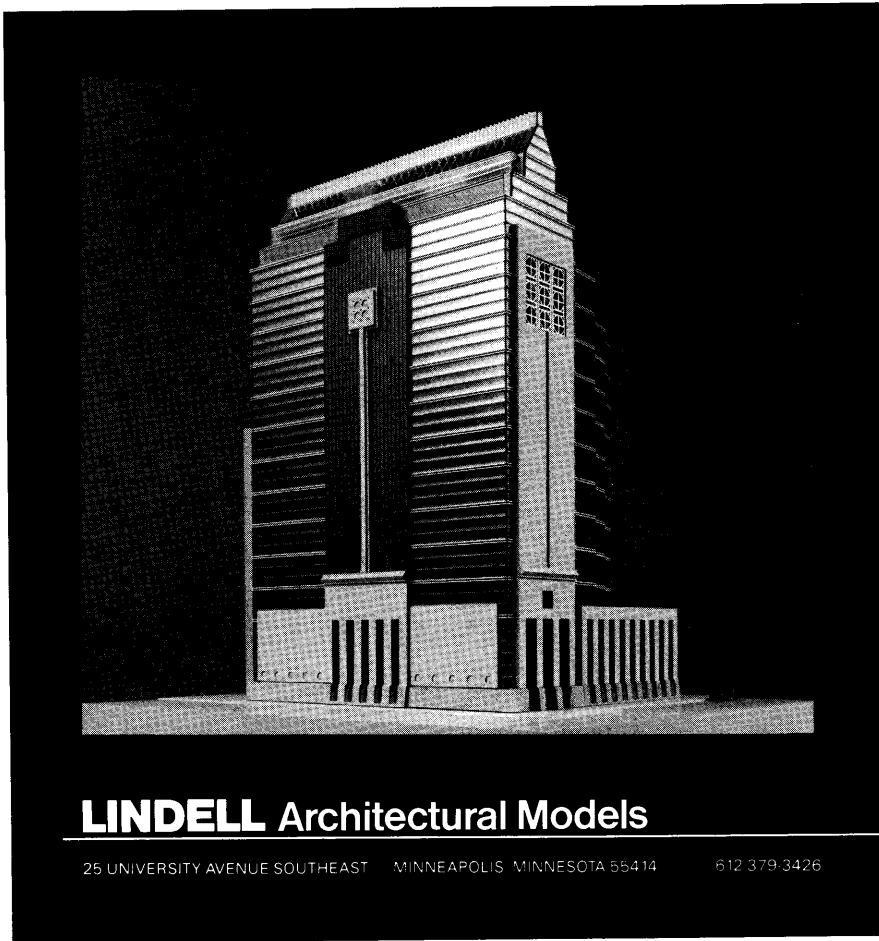
Participants include noted landscape architects John Lyle, Peter Jacobs and

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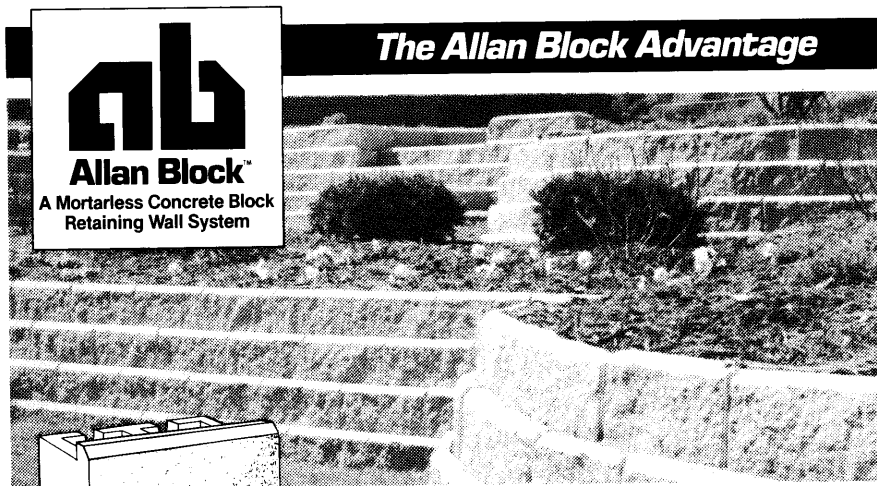
Michael Van Valkenburgh. The conference is open to the public. There is no charge for attending the keynote addresses, held at 7:30 pm April 14 and 8:30 am until 11:15 am on April 15. A \$35 fee will cover the rest of the scheduled events. For more information, contact the School of Architecture at (612) 624-7866.

Louis Sullivan and the Architecture of Democracy Grinnell College Grinnell, Iowa April 20–April 22

Featuring presentations by prominent historians and leading American architects, this three-day symposium will consider Louis Sullivan's architecture and the philosophy behind it. Sullivan, a powerful force in 20th Century architecture, believed that nature was divine and that his own architecture was a paradigm of nature marked by organic growth.

Participants in the symposium include architects John Vinci, Paul Rudolph and Peter Eisenman, and Sullivan's biographer, Robert Twombly.

The symposium is free and open to the public. For more information, contact William Deminoff at Grinnell College, (515) 269-3400.



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Out of Architecture Lutheran Brotherhood building Minneapolis April 19, 5:30 pm

Danish architect Poul Bertelsen will describe his unique architectural practice in an hour-long presentation sponsored by the Minneapolis Chapter of the American Institute of Architects.

Mr. Bertelsen founded MSAADA in 1979. MSAADA (which in Swahili means help or aid) is an architectural firm that does architectural, engineering and planning work primarily for church-sponsored projects in Africa and Asia.

Slides, drawings and an exhibit of artifacts and textiles from Kenya, Tanzania and India will accompany the discussion. For reservations, call Karen Bracht at (612) 338-6763.

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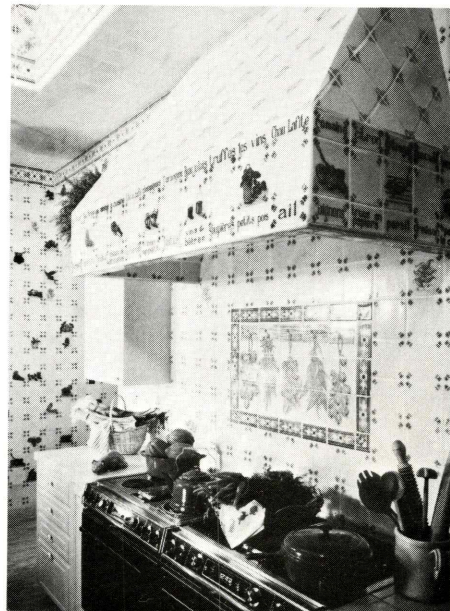
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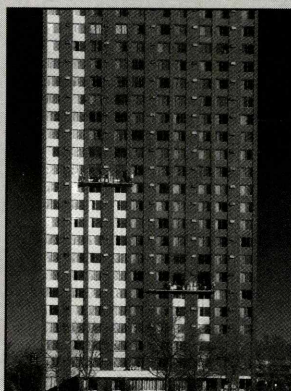


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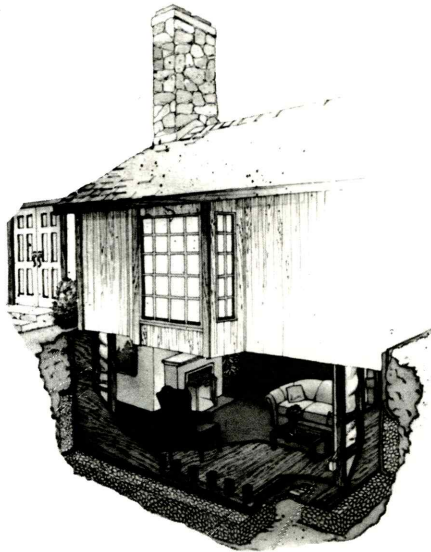
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Skyline 2000
Minneapolis Public Library
April 4–May 2
Tuesdays, 12:00 pm

Although Skyline 1990 has a new name—Skyline 2000—the focus of this brown-bag lunch forum remains the same—to preview new architecture in downtown Minneapolis.

New downtown towers are the focus of the April 4 presentation, “Look! Up in the Sky.” HGA will present plans for the Cabot, Cabot & Forbes Tower slated for the Young Quinlan block. Walsh-Bishop Associates will discuss the design for International Center III, The Alliance and Ellerbe Becket will present plans for LaSalle Plaza, and Lohan Associates of Chicago will unveil the Dain Bosworth tower/Neiman Marcus building slated for the J. C. Penney site.

“Big Business, Big Buildings” is the subject for April 11 when The Alliance presents the IDS Operations Center and I. M. Pei & Partners of New York discusses the IBM/First Banks Systems tower.

Hennepin Avenue will provide the inspiration for the April 18 presentation. The Jerde Partnership of Los Angeles will discuss its Block E development and Ellerbe Becket its plan for the Energy Center.

The focus changes from downtown Minneapolis to “Open Spaces, Public Places” for the April 25th series. Highlights include the landscape architecture firm Condon/Moriarty on the Basilica landscape plan, BRW on the River Parkway extension and Leonard Parker Associates on the Minneapolis Convention Center Plaza.

Skyline 2000 concludes May 2 with “Conflicting Visions of the City: A Town Forum.” Columnist Barbara Flanagan, director of the Urban Design Center William Morrish and council member Tony Scallon, among others, will discuss the previous presentations and provide their insight.

Skyline 2000 will be moderated by R. T. Rybak, the development director of the Minneapolis Downtown Council. For further information, call (612) 338-3807.

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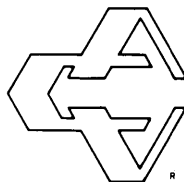
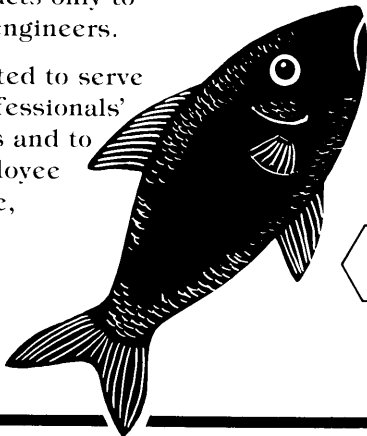
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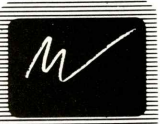
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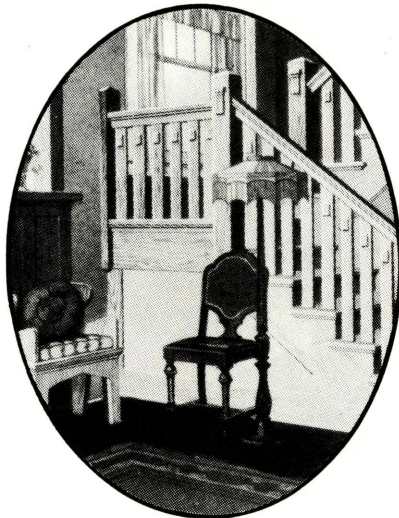
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insight

Continued from page 9

and for examining the current decision-making process.

These policy considerations, I believe, will determine the future of our state government. Paramount is the importance of the decision-making process in evaluating the benefits of leasing versus building office space for state employees. We must become more aware and concerned about where our governmental agencies are located and the impact that location has on our state employees. The environment in which we house our government and its agencies sends a clear message to others about our own values as a state and as a people. That message can become clouded if our decision-making process also is clouded.

Beverly Hauschild is an executive vice president of the Minnesota Society American Institute of Architects. **AM**

up close

Continued from page 15

meat and food company in Omaha, Nebraska. Albers worked with the client to develop an architectural style that would reflect the company's function and relationship to the community. Through a series of design revisions, Albers and the Opus team arrived at a prairie-style complex of five buildings surrounding a fifteen-acre lake. "The client wanted a campus feel and the low-rise horizontal buildings," says Albers, "remind one that this is a Midwestern company connected with the land and agriculture."

For the new student union at the College of St. Thomas in St. Paul, Albers worked with a difficult hillside site to design a neo-Gothic building skinned in Kasota stone. And for Marquette University in Milwaukee, Albers is in the early design stages for a new 180,000-square-foot, five-level student union.

"I enjoy seeing buildings done in a refreshing way without a cookie-cutter attitude about design," says Albers. "Opus offers the freedom and resources to expand architectural styles. And though I have favorite projects now, particularly the complex for ConAgra, I hope the best is yet to come." **AM**

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Credits

Project: Norwest Tower

Location: Minneapolis, Minnesota
Client: Gerald D. Hines Interests
Architects: Cesar Pelli & Associates
Design architect: Cesar Pelli, FAIA
Principal-in-charge: Fred W. Clarke III
Senior associate: Jon Pickard
Project architect: Malcolm Roberts
Project designer: Gregg Jones
Project team: Anthony Markese, Michael Duddy
Structural engineers: CBM Engineers
Mechanical and electrical engineers: I. A. Naman Associates
Contractor: Mortenson/Schal
Interior design: Studios Architecture, Shea Architects
Acoustical consultant: Cerami & Associates
Lighting consultant: Jules Fisher & Paul Marantz, Inc.
Graphic design/signage: Petagram Design Services

Project: 150 South Fifth Street

Location: Minneapolis, Minnesota
Client: Opus Corporation and BetaWest Properties
Architects: Opus Corporation and H. O. K., St. Louis, MO
Project manager: George Wilkinson
Project architect: Tom O'Mara
Project designer: John Albers
Project team: Opus Corporation
Structural and mechanical engineers: Opus Corporation
Electrical engineers: Opus Corporation and O. S. M.
Contractor: Opus Corporation
Interior design: Opus Corporation and H. O. K. (public spaces)
Landscape architect: H. O. K.
Waterwall consultant: W. E. T. Enterprises

Project: Lincoln Centre

Location: Minneapolis, Minnesota
Client: Lincoln Property Company, Metropolitan Life Insurance Company, Lutheran Brotherhood
Architect: Kohn Pedersen Fox Associates, New York City
Partner-in-charge: A. Eugene Kohn, FAIA
Design partner: William Pedersen, AIA
Managing partner: Robert Cioppa, AIA
Project manager: Robert Barbach
Senior designer: Richard Del Monte, AIA
Design team: Alan Aronoff, Tony Barnaba, Nathan Bibliowicz, Joan Blumenthal, Benjamin Curatolo, Bob Henry, Dow Jarrett, Jane Murphy, Saradendu Narayan, John Thomas
Electrical and mechanical engineers: Steve Dunn & Partners
Structural engineer: Brockette Associates
General contractor: M. A. Mortenson Co.
Landscape architect: Daniel D. Stewart & Associates

Project: The Foshay Tower renovation

Location: Minneapolis, Minnesota
Client: The Wall Companies
Architects: Setter, Leach & Lindstrom
Principal-in-charge: Richard Vasatka
Director of design: Ed Frenette, AIA
Project architect: Jeff Wilwerding, AIA
Project team: Richard Vasatka, Ed Frenette, Jeff Wilwerding, Mike Anderson, Clay Gore, Bob Barrett, Byron Byraiah, Jim Phelps, Jim Nestingen, Zulay Furlong, Gail Manning
Structural engineer: Setter, Leach & Lindstrom, Chuck Ault
Mechanical engineer: Setter, Leach & Lindstrom, Mike Anderson
Electrical engineer: Setter, Leach & Lindstrom, Byron Byraiah
Landscape architect: Setter, Leach & Lindstrom
Contractor: Kraus Anderson Construction Co.
Interior design: Setter, Leach & Lindstrom, Rick Sutton

Contributing editors

Bill Beyer is a partner with the Stageberg Partners and a member of the MSAIA Publications Committee.

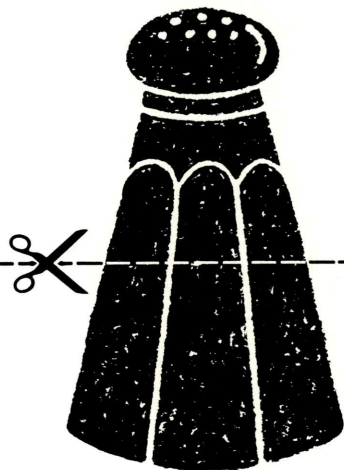
Mark Hammons is an architectural historian specializing in the legacy of the Prairie architects.

Paul Clifford Larson is special curator for architecture at the University of Minnesota Art Museum.

Bruce N. Wright is an architect and freelance writer.

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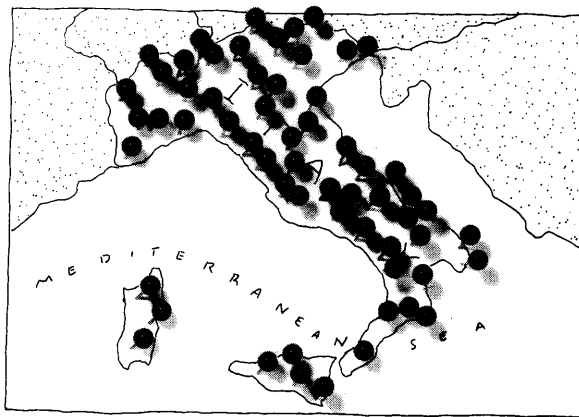


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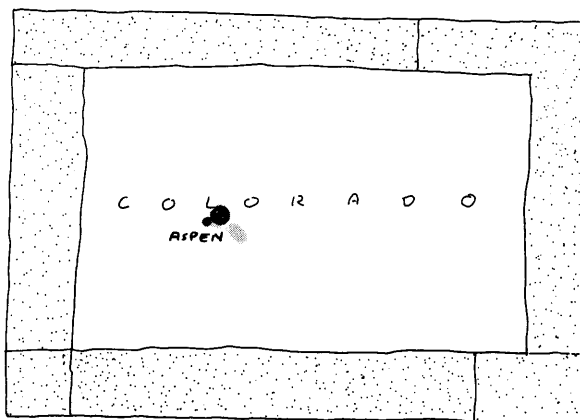
Advertising Index

Allan Block, p. 64
AM "Coming Next Issue," p. 55
Andersen Windows, Cover II
Fred G. Anderson, Cover IV
H. Robert Anderson and Associates, p. 59
Architectural Consultants, p. 18
Architectural Rendering Services, p. 62
Aspen Design Conference, p. 71
Association Administrators and Consultants, p. 67
CAD Specialties, p. 56
CNA, p. 16
Coming Soon, pp. 52-53
Consulting Engineers of Minnesota, p. 59
Curbscapes of Minnesota, p. 60
District Energy, p. 54
Drake Marble, p. 59
Empirehouse, p. 68
Damon Farber, p. 63
W. L. Hall Company, p. 2
Hispanic Design, p. 65
Johnson Block and Ready Mix, p. 59
Kate-Lo, p. 8
Kohler, pp. 19-19
Landmark Restorations, p. 68
Lindell Architectural Models, p. 64
MicroAge, p. 6
The Micro Group, p. 68
Minnesota Blue Flame, p. 20
Minnesota Ceramic Tile Industry, Cover III
Minnesota Drywall Council, p. 67
Minnesota Tile Sketchbook, p. 6
Moorhead Rusco, p. 65
MountainStar, p. 69
Nawco Minnesota, pp. 10-11
Northern State Power, p. 61
Ochs Brick and Tile, p. 4
Photographic Specialties, p. 58
Photos, Inc., p. 62
Prairie Restorations, p. 4
Restoration Guild, p. 50
Roanoke Building, p. 69
Schirmer Engineering Corp., p. 60
Shiely Masonry Products, p. 57
Stahl Construction, p. 1
STS Consultants, p. 66
Stuart Corporation, p. 14
Grant Thornton, p. 66
Woodmaster Foundations, p. 66

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lost minnesota*Bank of Minneapolis, 1886*

Photo: Courtesy Minneapolis History Collection

The Bank of Minneapolis was Minnesota's first modern office building. Its framing technique introduced the rigid metal cage into Minnesota practice, and its bold street elevations were a harbinger of the glass-clad highrises that were 70 years in the future.

The architectural firm was Isaac Hodgson and Son, which had earned a national reputation designing monumental Neoclassical courthouses in Indiana. Moving to Minneapolis in 1882 impelled the firm into a brief era of increasingly experimental and ahistorical designs.

Contemporary sources reveal that the bank's iron and steel cage was rigidly bolted and riveted, and that it carried down to the foundation on all sides, both of these major advances on W. L. B. Jenney's famed Home Insurance Company building of 1885 in Chicago.

The local press was quick to note that "the form and features of the walls are not in any of the so-called styles, but may be termed a structure of Modern American model." Most conspicuous to the tenant and pedestrian alike were the great expanses of glass whose role in lighting and displaying the in-

terior was the primary motivation for this use of the steel cage. The narrow piers and uninterrupted ten-by-fourteen-foot panes on the second floor were unique in the city until recent times.

Construction of a new downtown library in 1959 brought about the demolition of this building with its block of 1870s and 1880s peers. They formed the last significant enclave of historic buildings in the Gateway district but had become so derelict that little political sentiment could be marshalled on their behalf.

Paul Clifford Larson